

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

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VOLUME 13: L'OCA DEL CAIRO

PRESENTED BY FRIEDRICH-HEINRICH NEUMANN (†)

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Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

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CONTENTS

Editorial Principles	VI
Foreword.....	VII
A brief obituary by the Chief Editor.....	XII
Facsimile: Beginning of the Duet No. 1 in Mozart's autograph.....	XIII
Facsimile: Beginning of aria fragment No. 4 copied in an unknown hand.....	XIV
Facsimile: Beginning of the Duet <i>Ho un pensiero</i> in Mozart's autograph.....	XV
Facsimile: Title page of Varesco's autograph text-book.....	XVI
Facsimile: <i>Dramatis Personae</i> in Varesco's autograph text-book.....	XVI
Dramatis Personae.....	2
Index of the musical numbers.....	2
Act I.....	3
Appendix	
I. Duet <i>Ho un pensiero</i> (Auretta, Chichibio; 2 Oboes, 2 Bassoons, 2 Horns, Strings)....	79
II. Sketches	
a) for Aria No. 2	
Facsimile and transcription attempt.....	87
b) for Aria No. 3	
Facsimile.....	88
Transcription attempt.....	89
c) for the not realised <i>Che parli, che dica</i>	
Facsimile.....	88
Transcription attempt.....	89
d) for the Quartet No. 5	
Facsimile.....	90
Transcription attempt.....	91
e) for the Finale No. 6	
Facsimile.....	92
Transcription attempt.....	93

EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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



Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music

volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[]" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA.

The Editorial Board

FOREWORD

The most important information on the genesis of the opera fragment *L'oca del Cairo* is provided by Mozart's letters to his father. The answers have unfortunately not been preserved.¹

On 21 December 1782 Mozart reported that he had been spoken to by Court Theatre Director Count Orsini-Rosenberg² at a soirée held by Prince Galitzin,³ “that I really should write an Italian opera”; for, as he adds, “Italian singers are coming here for Easter”.⁴

Mozart was visibly enthusiastic about the prospect of being able to present himself in Vienna with an Italian opera after the success of the *Entführung aus dem Serail*⁵ [Abduction from the Seraglio]. He immediately took measures to realise the plan: “... I have already given a commission to have the newest little book of opere buffe sent for my approval, but so far I have received nothing. For this reason I have written to Ignaz Hagenauer⁶ myself. [...] I would ask

you”, he said, turning to his father, “to send my address to Lugiati in Verona;⁷ – I would like to try this way as well.”⁸

Another acquaintance was approached regarding help with the search: on 22 January 1783 Mozart asked “the every-ready opera composer⁹ Gatti¹⁰ to pass on a

seine Tochter, ed. O. E. Deutsch and B. Paumgartner, Salzburg-Leipzig 1936, p. 358f.); not to be confused – as happened to C. Frhr. v. Sterneck, (*Der Freundeskreis in Salzburg*, in: *Studien über W. A. Mozart*, ed. J. E. Engl, 4th series, Salzburg, 1896, p. 7), O. E. Deutsch and B. Paumgartner, (op. cit., Register p. 580) and also E. Schenk (op. cit., Register p. 815) – with his brother Ignaz Josef (born in 1743 and died before 1780), the “Joseph Hagenauer” of the Mozart family letters, active as leading collaborator with his father in the business in Salzburg (cf. the genealogy of the Hagenauer family by M. Frhr. v. Hauser in the article *Beiträge zur Salzburger Familiengeschichte* [continuation] in: *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, 78th year of the Association, Salzburg, 1938, pp. 148f.; further in F. Martin, *Hundert Salzburger Familien*, Salzburg, 1946, pp. 192f.).

⁷ Probably Pietro Lugiati, 1724–1788, son of a rich, cultured merchant family, known to the Mozarts from their stay in Verona in December 1769 / January 1770 (cf. E. Schenk, *Neues zu Mozarts erster Italienreise*, in: *Neues Mozart-Jahrbuch*, 3rd year, Regensburg, 1943, pp. 26f.; id., *Wolfgang Amadeus Mozart*, pp. 238f.).

⁸ Müller-Asow/Br., vol. II, p. 188.

⁹ A. Einstein surmises that this description echoes the title of J. Ph. Kirnberger's book *Der allezeit fertige Menuetten- und Polonoisenkomponist* [The every-ready Menuet and Polonaise Composer], Berlin, 1757 (cf. *The letters of Mozart and his family*, ed. E. Anderson, London, 1938, vol. III, p. 1249, footnote 3).

¹⁰ Luigi Gatti, 1740–1817, from 1768 second tenor at the Court Church Santa Barbara in Mantua and after 1769 deputy music director at the “Reale Accademia” in the same town, was known to the Mozarts from their stay in Mantua in January 1770. In 1779 he was deputy music director at Santa Barbara. He then went to Salzburg, where his opera *Olimpiade* had already been performed in 1775, and where, on 1 July 1782 – according to a note in a file in the Salzburg Landesarchiv – he was “provisionally installed as music director, depending on his conduct, for 1 year” (information generously provided by Ms. M. Gehmacher, Salzburg, from her dissertation on Gatti, recently accepted in Vienna). On 14 February 1783 he was given a permanent position as Court and Cathedral music Director in Salzburg. (Cf. C. Schneider, *Geschichte der Musik in Salzburg von der ältesten Zeit bis zur Gegenwart*, Salzburg, 1935, p. 142; E. Schenk,

¹ Cited following the *Gesamtausgabe der Briefe und Aufzeichnungen der Familie Mozart*, ed. E. H. Müller von Asow, Berlin, 1942, in which the text volumes have the numbers I and II (hereafter abbreviated: Müller-Asow/Br.). The abbreviations for double letters (e.g. “können” for “können”) were written out, the form of the brackets modernised. For the letter passages which relate particularly to Mozart's wishes for the libretto see the *Kritischer Bericht* [Critical Report, available in German only].

² Franz Xaver Wolf Graf von Orsini-Rosenberg, 1723–1796, from 1776 “General Director of Spectacles” (cf. E. Schenk, *Wolfgang Amadeus Mozart, eine Biographie*, Zurich-Leipzig-Vienna, 1955, p. 539).

³ Dmitriy Michailowitch Prince Galitzin, 1721–1793, Russian Ambassador in Vienna, patron of Mozart (cf. E. Schenk, op. cit., pp. 200f.). “... I am engaged for all his concerts”, Mozart writes in the letter referred to here.

⁴ Müller-Asow/Br., vol. II, p. 188. – Concerning the engagement of the Italian troupe and its previous history cf. especially R. Haas, Introduction to DTÖ XVIII 1, pp. XIXf.; H. Abert, *W. A. Mozart*, published as 5th edition of O. Jahn's *Mozart*, vol. II, Leipzig, 1921, pp. 98f.; E. Schenk, op. cit., pp. 586f.

⁵ In the letter concerned here, we read “[...] my opera was performed again, now for the 14th time, on 10 [December] with all applause, and was as full as the first time – or rather – as always.”

⁶ Ignaz Joachim Hagenauer, 1749–1824, wholesale merchant in Trieste and founder of the branch of the family based there, son of Johann Lorenz Hagenauer (1712–1792), wholesale merchant in Salzburg and friend of Leopold Mozart; identical with the “Ignatz Hagenauer of Trieste” mentioned by Leopold Mozart on 11 January 1779 and 1 September 1786 (Müller-Asow/Br., vol. I, p. 577; *Leopold Mozarts Briefe an*

reminder about the little opera books; – I would have liked to have had them already”;¹¹ on 5 February he repeated the request.¹²

After an interruption of three months in which he was busy with other work and projects – including a “German opera” based on C. Goldoni’s *Il servitore di due padroni*¹³ – Mozart returned to his plan on 7 May: “Now the Italian opera buffa has begun here again, and is received with great pleasure . – The Buffo is particularly good. His name is Benucci¹⁴ – I have looked at easily 100 – yes, probably more librettos – only I have found none with which I can be satisfied; – here and there, at least, much has to be changed. – And if a poet is willing to start on that, then he would find it easier writing a new one. – And new – is simply always in fact better. – Here we have a certain Abbé da Ponte¹⁵ as poet. – This man has his hands full with corrections for the theatre. – is obliged to make a completely new libretto for Salieri.¹⁶ That will not be finished in less than 2 months. – Then he has promised to write me a new libretto; – who knows if he will then be able to keep his word – or want to! – You will know that Italian gentlemen are very agreeable face-to-face!

Mozart in Mantua, in: *Studien zur Musikwissenschaft*, vol. 22, Vienna, 1955, pp. 15f.; id., *Wolfgang Amadeus Mozart*, pp. 38, 244 and 589; H. Jancik, article *Gatti, Luigi* in MGG, vol. IV, Kassel-Basel, 1955, pp. 1456f.).

¹¹ Müller-Asow/Br., vol. II, p. 193.

¹² Id., p. 194.

¹³ Translated, as Mozart writes to his father on 5 February 1783, by “Baron Binder” (Müller-Asow/Br., loc. cit.). This was the diplomat and poet Joh. Nep. Friedrich, Freiherr von Krieg(e)stein (1758–1790; at the end of his life Imperial and Royal Ambassador in Munich), also mentioned in Karl Goedeke, *Grundriß zur Geschichte der Deutschen Dichtung*, 2nd impression, Dresden, 1884ff., vol. 5 (1893), p. 362 u. vol. 6 (1898), p. 541 (information generously supplied by H. Friedrich von Kriegelstein, Graz, and O. E. Deutsch, Vienna). E. Schenk (*W. A. Mozart*, pp. 589f.) obviously means the same person when he speaks of the legational advisor Joh. Friedr. von Binder, Frh. v. Krügelstein (sic). E. H. Müller von Asow (op. cit., p. 195), on the other hand, erroneously confuses him with Joh. Wenzeslaus; E. F. Schmid (*Auf Mozarts Spuren in Italien*, in: *Mozart-Jahrbuch*, 1955, Salzburg 1956, p. 43, footnote 84) confuses him with Anton von Binder.

¹⁴ Francesco Benucci, approx. 1745–1824, Mozart’s first Figaro (cf. E. Schenk, op. cit., p. 588).

¹⁵ Lorenzo da Ponte, 1749–1838, later librettist of *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*.

¹⁶ Antonio Salieri, 1750–1825. His opera *Il ricco d’un giorno* on a text by da Ponte was performed for the first time on 6 December 1784 in Vienna (cf. A. Bauer, *Opern und Operetten in Wien* [Wiener musikwissenschaftl. Beiträge, vol. 2] Graz-Cologne, 1955, p. 83).

– enough, we know them! – if he goes along with Salieri, I will not have one in my life-time – and I would so much like to show myself with an Italian opera as well. – In the meantime, I thought, if Varesco is not still angry because of the opera in Munich¹⁷, he could write me a new book for 7 characters. Enough; you will know best whether that can be done; – He could in the meantime write down his thoughts, and then in Salzburg we would work them out together. – [...] ¹⁸ If you think something could be arranged with Varesco, I would ask you to speak with him about it soon; – But do not tell him anything about my coming in July – otherwise he won’t work. – For it would be just what I want if I could receive part of it while still here in Vienna. – He would also receive his guaranteed 4 or 500 fl.: – For it is the custom here that the poet always receives the takings of the third performance.”¹⁹

It is clear: Mozart resorted only with a heavy heart and in the absence of a better librettist to the Salzburg Court Chaplain Giovanni Battista Varesco.²⁰ That he only mentioned his name now – five months after the perusal of more than one hundred librettos, and after enquiries with friends and acquaintances had apparently led to no concrete results – is also to a certain extent connected with the painful memories of the quarrel, caused by Mozart’s constant wishes for changes in the text and Varesco’s demands for raises in the fee, which came at the end of their joint work on *Idomeneo*.²¹ The crucial factor will have been that Varesco’s limited abilities and his unreliability became clear to Mozart during their work together. The – no doubt justified – low opinion and distrust with which he afterwards viewed Varesco put a strain on the co-operation even before it had started, as it was to once again to do.

¹⁷ G. B. Varesco wrote the text to *Idomeneo* (Munich, 1780/81).

¹⁸ The passage omitted here concerns Mozart’s wishes for the disposition of the libretto and is dealt with, in connection with text changes he desired later, in the *Kritischer Bericht*.

¹⁹ Müller-Asow/Br., vol. II, p. 202.

²⁰ More details on him in the *Kritischer Bericht*.

²¹ Cf. above all Leopold Mozart’s letters of 4 and 22 January 1781, cited in the *Kritischer Bericht*, as well as Wolfgang’s letter of 18 January 1781, in which he wrote “[...] in the meantime say to Varesco in my name that he will not receive from Count Seau [Theatre Director in Munich] one Kreuzer more than agreed – for the changes were made not for the Count but for me – and there he can be obliged to me, as it was all done for his reputation – there was still a lot to be changed – and assure him that he would not have done so well with any other composer as with me; – I went to enough trouble making excuses for him.” (Müller-Asow/Br., vol. II, pp. 64f.).

Varesco seems to have accepted Mozart's suggestion without much hesitation. On two further occasions – on 21 May and 7 June – Mozart asked his father “to persist in reminding Varesco about the matter in question”;²² “[...] during my time in Salzburg we could work on it so nicely, if we already had a plan.”²³ Then Varesco's plan for *L'oca del Cairo* [*The goose of Cairo*] reached Mozart. It pleased him, as he wrote on 21 June, “very well; – Now I must immediately speak with Count Rosenberg, to assure the poet of his fee. – But that Herr Varesco has doubts about the incontro [meeting] for the opera I find very insulting for me – I can assure him that his libretto certainly will not please if the music is not good. – So the music is the main thing in every opera; – and if it is to please (and if he wants to hope for reward), then he must change things for me and re-smelt as much and as often as I wish, and not follow his head, which has not the least practice and knowledge of the theatre. – You could at any rate let him know that essentially it does not matter very much whether he wants to make the opera or not. – Now I know the plan; – and as a result anyone else can finish it for me as well as he can; and, furthermore, I expect today 4 of the newest and best opera books from Italy,²⁴ amongst them there is bound to be one which is good. – And it is about time too.”²⁵

On this point, Leopold Mozart apparently did not agree with his son; instead, it seems that – for what reasons and with what arguments is not clear – he tried to persuade him to hasten proceedings. For on the 5 July Wolfgang answered, “[...] as far as the opera is concerned, you have given me advice that I have already given myself. – But because I am a slow learner and work with reflection, I believed I would not be able to start too soon.”²⁶ – Now an Italian poet

here has brought me a book which I may take if he whittles it a little according to my ideas²⁷ [...] P:S: – you should not for this reason cease to press Varesco; who knows if the opera by the Italian poet will please me”.²⁸

Between the end of July and 27 October, Mozart remained in Salzburg. Here he will have started, as intended, to work with Varesco on the *Oca* plan.²⁹ The text of the first act was probably written out during this time. According to Nissen,³⁰ Ritter von Köchel,³¹ Wyzewa/Saint-Foix³² and Einstein,³³ Mozart also

inside each other. On this cf. the *Kritischer Bericht*. – Puzzlingly, E. Anderson deduces from the Mozart's reply just quoted that Leopold had exhorted him not to hurry but, on the contrary, to bide his time: “Leopold Mozart had doubtless urged his son to wait until the whole libretto was finished or to postpone the composition of the music until his forthcoming visit to Salzburg would give him an opportunity of discussing the text with its author” (*An unpublished letter of Mozart*, in: *Music & letters*, vol. 18, London, 1937, p. 131).

²⁷ In the opinion of E. Anderson (op. cit., pp. 131f.; in addition: *The letters of Mozart and his family*, vol. III, p. 1275, footnote 1) and A. Einstein (*Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amade Mozarts von L. Ritter von Köchel* [Köchel-Verzeichnis], Leipzig, 3/1937, pp. 983f., and Ann Arbor, Michigan, 3a/1947, p. 1011; in addition: *Mozart, sein Charakter, sein Werk*, Stockholm, 1947, pp. 549ff.) the person in question is da Ponte, who brought Mozart the libretto of *Lo sposo deluso*.

²⁸ Müller-Asow/Br., vol. II, p. 209f.

²⁹ The only direct evidence for Wolfgang's having met Varesco in Salzburg is his entry in Nannerl's diary: “the 22nd [August]: [...] in the afternoon Abbé Varesco was here.” (*Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus*, ed. W. Hummel, Salzburg-Stuttgart, 1958, p. 93).

³⁰ *Biographie W. A. Mozarts*, Leipzig, 1828, p. 476:

“And this man, how did he pass the short time in Salzburg? – [...] [he] wrote [...] [amongst other things] two acts of an Italian opera by Varesco, which afterwards was never finished.”

³¹ Op. cit., Leipzig 1/1862, p. 340: “*Comp. 1783, July-October in Salzburg.*”

Köchel's basing of this on the foreword to Julius André's first edition is not correct in that the foreword (according to O. Jahn) only maintains that the work “was started during Mozart's stay in Salzburg [...] in collaboration [with Varesco]” (my square brackets).

³² *W.-A. Mozart, sa vie musicale et son œuvre*, vol. II, Paris, 2/1936, p. 412: “Salzbourg, [...] entre juillet et octobre 1783” [“Salzburg, [...] between July and October 1783”]; G. de Saint-Foix, vol. III, Paris 1936, p. 388 (the same statement).

²² Müller-Asow/Br., vol. II, p. 204.

²³ Loc. cit., p. 205.

²⁴ In L. Schieder's edition of the *Briefe W. A. Mozarts und seiner Familie*, Munich-Leipzig, 1914, vol. II, p. 230, the word *Italy* is omitted; E. Anderson reads “*Fenice*” and remarks: “If the reading ‘*Fenice*’ is correct, possibly the *Teatro La Fenice* in Venice. This theatre and the *Teatro San Benedetto* (now *Teatro Rossini*) were the two leading opera houses in Venice” (op. cit., vol. III, p. 1271, footnote 4).

²⁵ Müller-Asow/Br., vol. II, p. 207.

²⁶ Unfortunately, it is not clear with what Mozart did not wish “to start too early”: with a more exact critical examination of Varesco's plans, with preliminary work for the execution of the plan (such as division into scenes, determining the arias, ensembles, etc.) or even the composition? A precondition for the latter would of course be that Mozart already had a piece of completed text available. Could Varesco have immediately worked out the first act in verse and sent it to Mozart? It is at any rate striking that the beginning of the act in Varesco's autograph libretto book is written on single leaves, while the rest of the act is on folded leaves laid

wrote the compositions for the piece at that time. Jahn similarly writes that “*In Salzburg, Mozart got down to the composition immediately*”, although he concedes that “*after his return to Vienna he [still] tackled individual scenes that aroused his interest*”.³⁴ It has to be countered that there is no evidence that Mozart composed any of *L'oca del Cairo* in Salzburg. It cannot admittedly be ruled out, but from Mozart's letters of 6 December 1783 and 10 February 1784 it does seem to be the case that at least the major part of the composition originated in the time following his stay in Salzburg; more precisely, between the beginning of November and the beginning of December 1783.

The letters mentioned show at the same time how Mozart's reservations regarding Varesco were growing; how he doubted whether it would ever be finished, and finally how his interest waned.

On 6 December Mozart writes: “*Now on another matter. – only 3 arias are still to be done, and then the first act of my opera is finished. – I can say that I am fully and completely satisfied with the buffa aria, the quartet, and the finale, and that I am indeed looking forward to them. – It would therefore be painful for me to have created such music for nothing, that is, if that which is absolutely necessary does not happen.*” There then follows a long passage with wishes for, in some respects, very extensive changes in the text;³⁵ then he continues: “*Now I ask you to make my opinion quite clear to Abbé Varesco, and I request him to work hard. – During the short time I worked quite fast. – Yes, I would have finished the first act if I had not needed changes in the words of some arias; – about which, however, I ask you not to say anything to him yet.*”³⁶

After pressing his father on 10 December, “*Do your best to see that my book turns out well*”,³⁷ and after a letter of 24 December almost entirely filled with

wishes for changes in the text,³⁸ Mozart does not speak of the piece again until 10 February: “*I wrote to you in my last letter regarding Varesco's opera for me. At the moment I am not thinking of putting it on at all. At the moment I have things to write which would bring in money for me immediately, but not later. They will pay for the opera any time, and then, if one takes time, it all turns out better. Haste is all too visible in the poetry of Herr Varesco! I hope he will recognise this with time himself; I therefore wish only to see the opera (he should simply throw it down onto paper) as a whole, and then one can say what should be changed; we certainly do not, for God's sake, have to hurry! If you were to hear what has been finished on my part, you would join me in wishing that it should not be lost! – and that happens so easily! – and happens so often. The music I have written is lying and sleeping well. Amongst all the operas which are performed in the time until mine is ready, not a single idea will resemble one of mine, I will vouch for that!*”³⁹ Mozart never mentioned *L'oca del Cairo* again.

Let us return to the question of dating Mozart's compositional work.

1. On 6 December Mozart spoke in a kind of report on work in progress of the first act being almost finished; he stated expressly “*during the short time I worked quite fast.*” It is permissible to deduce from this that he did not begin composing very long before 6 December.
2. His father does not know the compositions, at least the “*Aria Buffa*” (No. 3), the quartet (No. 5) and the first finale (No. 6); otherwise Mozart would hardly have said that with these numbers he was “*fully and completely satisfied*”; in the last letter it is quite emphatic: “*If you were to hear what has been finished on my part [...]*”. Leopold Mozart had therefore not heard it (here obviously synonymous with *becoming acquainted with* it). The conclusion – drawn from Leopold's interest in his son's work and from the latter's need to talk about it with his father – must be that the composition (or certainly the greater part of it) did not take shape under Leopold's eye in Salzburg, but only after Wolfgang's departure, most probably after his arrival in Vienna at the beginning of November.
3. On 6 December there were “*still 3 arias*” needed for the first act. There are no indices that he composed them later. None of the *Oca* compositions shows evidence or even suggests a date of composition after 6 December. In the light of everything we now know about the genesis of Mozart's *Oca* compositions, the 6 December 1783 serves as the *terminus ante quem*.

³³ Köchel-Verzeichnis, Leipzig, ³/1937, p. 537: “*Comp. July to October 1783 in Salzburg*”; also: *Mozart, sein Charakter, sein Werk*, p. 546.

³⁴ W. A. Mozart, Part IV, Leipzig, ¹/1859, p. 166. In the 2nd impression, Jahn only wrote that the “*enterprise was started immediately*” after Mozart's arrival in Salzburg “*and went ahead [...]* [there]” (vol. II, ²/1867, p. 225). This formulation was retained in the impressions supervised by H. Deiters (vol. II, ³/1891, p. 257; ⁴/1907, p. 262). In H. Abert's revision (vol. II, ⁵/1921) there is no precise time scale given. – E.

Schenk apparently adopts Jahn's first dating when he establishes that the “*project made good progress during the summer sojourn in Salzburg [...] and was carried on in autumn.*” (*Wolfgang Amadeus Mozart*, p. 591).

³⁵ Cf. the account of this in the *Kritischer Bericht*.

³⁶ Müller-Asow/Br., vol. II, p. 215.

³⁷ Op. cit., p. 217.

³⁸ Op. cit., pp. 218f.; cf. the description in the *Kritischer Bericht*.

³⁹ Müller-Asow/Br., vol. II, p. 220.

From *L'oca del Cairo* we have – in Varesco's handwriting – a fragmentary list of contents,⁴⁰ the worked-out text of the first act⁴¹ as well as two leaves (one folded sheet) with text insertions.⁴² Unfortunately, we do not have the entire text from which Mozart worked. In the text of the first act, he did not only make cuts, but marked eight places – with “(a)”, “(b)”, “(c)” etc. – where verses were to be added. Only two of these inserted passages have come down to us; a third must have contained the text of the duet “*Ho un pensiero*”, which appears in Mozart's score but not in Varesco's libretto.

Six numbers from the composition, in Mozart's handwriting, have been transmitted: two arias, two duets, a quartet and the first finale, all in score, or, more precisely, in an outline of the score. Mozart only completed the vocal parts and the bass; the staves for the other instruments contain – particularly in the ritornellos – some characteristic phrases but are otherwise empty.⁴³ The other items transmitted are an autograph recitative scene (vocal part and bass), the non-autograph fragment of an aria (vocal part and bass)⁴⁴ as well as five sketches,⁴⁵ amongst them an aria yet to be set in score.⁴⁶

The sources named, today all in the University Library, Tübingen, provide the basis for the present edition. Mozart's compositions have been placed in the context of Varesco's text; the printed text takes into consideration Mozart's cuts as well as the preserved insertions.⁴⁷ The fragmentary aria No. 4 is not transmitted in autograph. Its authenticity is not doubted, but is also not proved. It is rendered, as was already done in the AMA, in small print.⁴⁸ No

⁴⁰ Reproduced complete in facsimile in the *Kritischer Bericht*. Perhaps this is the plan for the piece which Varesco sent to Mozart in June 1783?

⁴¹ Cf. the facsimiles on p. XVI (Title page and *dramatis personae*).

⁴² All three manuscripts are bound together (obviously by an early hand) in one sheaf.

⁴³ Cf. the facsimiles on pp. XIII and XV.

⁴⁴ Cf. the facsimile on p. XIV.

⁴⁵ Cf. the facsimiles in the Appendix, pp. 87f.

⁴⁶ Those manuscripts whose size exceeds two leaves (one folded sheet), as is particularly the case with the outline scores of the six numbers, were obviously each sown together at an early date; a further binding together into one or more gatherings did not take place.

⁴⁷ The sections cut from the text are printed in the *Kritischer Bericht*.

⁴⁸ It is not included in Julius André's first edition; the later arrangement by Victor Wilder did not use it either. – In the editorial report of the AMA (Series XXIV, No. 37, p. 119), P. Count Waldersee writes: “The aria [...]

is not written in Mozart's hand, but some dynamic marks seem to be autograph. For this reason the

uncontentious place could be found in the text for the duet “*Ho un pensiero*”, not contained in Varesco's libretto. The posthumous first edition by Julius André and the AMA placed it after the aria No. 3.⁴⁹ This seems reasonable on the basis of content; a “(D)” in Mozart's hand can be made out at the corresponding point in the libretto, indicating that a section of text was to be inserted here. On the other hand, there are four more marks for textual insertions in the course of the act; we do not know to what texts these referred. One of them could have created a situation in which the duet would have been possible. On the basis of these considerations, the Chief Editor and the Volume Editor finally chose to print the aria in the Appendix. The remaining arias and ensemble numbers have been given continuous numbers and genre titles in cases where this was missing. To the remarks on the scenes in Mozart's score are added those found in Varesco's libretto; the latter are distinguished by italics. All Italian words are presented in modern orthography.


Taking into account the fragmentary nature of Mozart's autograph, the Chief Editor and the Volume Editor departed minimally from some of the principles outlined in the Chief Editor's foreword (see *Concerning this Edition*) in their presentation of the musical text of the arias and ensemble numbers. The following considerations were decisive:

The appearance of the printed page should be changed as little as possible; in particular, additions and complementary information for performance purposes – since a performance of the fragments is out of the question anyway – were seen as unjustified. Obvious errors, however, were to be corrected, and the music text should be easily legible. The score has therefore been structured according to modern practice, with

editors decided to include this fragment.” (In my opinion, there is neither a dynamic sign nor any other entry in the score which is autograph.) – Of the great Mozart biographers, as far as I can see, only H. Abert (op. cit., vol. II, ⁵/1921, p. 269), A. Einstein (Köchel-Verzeichnis, 3/1937, p. 538 [in first editions the aria is missing!]) as well as Mozart, *sein Charakter, sein Werk*, p. 548) and R. Haas (*Wolfgang Amadeus Mozart*, Potsdam, 2/1950, p. 135); none of these doubts Mozart's authorship. Cf. also L. Rognoni (*Ricostruzione di Mozart* [“*L'oca del Cairo*”], in: *Rivista musicale italiana*, 41st annual, Milano, 1937, p. 55; separately as: *Un'opera incompiuta di Mozart*, “*L'oca del Cairo*”, a proposito di una ricostruzione, Milano, 1937, p. 45), who is likewise convinced of the authenticity of the aria.

⁴⁹ Although a communication from O. Jahn is quoted in the foreword of Julius André's edition, according to which the “*placing* [of the duet] *immediately before the finale* [...] can easily be determined from the context” (my square brackets).

Mozart's disposition given in the *Kritischer Bericht*. In order to avoid having too many empty staves, the voices and instruments planned by Mozart were given only for the first staff system in each number; in the remaining staff systems, only those voices and instruments appear whose staves do in fact, in the course of the number, (or, in the case of the finale, of each section) contain notation. Rests were not been filled out anywhere. On the other hand, missing triplet figures in Mozart's original have been made up in small print. Accidentals were set following modern practice: indispensable accidentals missing in Mozart were added in square brackets, non-essential cautionary accidentals were omitted tacitly.

Mozart's grouping of notes using beams and flags was retained, as were the original values for notes and rests. Exceptions were made where a dot occupied part of the following measure (♩ | · tacitly re-written as ♩ | ·), and also where the division of whole-notes (or rests) results purely from the distribution of one measure over two staff systems (♩ ♩, rewritten, with a cross-reference to the *Kritischer Bericht*, as ). Abbreviations for pulsating eighth and sixteenth-notes (♩, ♪) were retained, as was Mozart's notation for the abutting of ties and slurs on one another (♩-♩). Where a pair of wind instruments, notated on one staff, play in unison, the abbreviation *a 2* was introduced. Slurs were tacitly set in all cases between appoggiatura and main note.

The dynamic indications, in the autograph often "*pia*:", "*for*:" etc. were replaced tacitly by the form customary today; double indications for paired wind instruments notated on one staff were replaced, with a remark in the *Kritischer Bericht*, by single. Otherwise, fidelity to the original was maintained for marks applying to dynamics, phrasing and articulation; with the latter, an attempt was made to distinguish between staccato dots and wedges.⁵⁰ No effort was made to unify indications or to make up those possibly missing. The stems on the multiple-note sounds in the strings also correspond to the original.

As an example for the correction of obvious errors – to which details are available in each case in the *Kritischer Bericht* – let us look at two passages. On pp. 22f. mm. 64–77, the vocal phrase from "*Eccol qui*" to "*il come e il che*", erroneously placed by Mozart in Biondello's part, has been allocated, as the sense and the libretto demand, to Calandrino; on p. 71 m. 428, the missing tie (broken line) in Celidora's part has been made up..

The only completely finished piece in Mozart's work is the recitative scene between No. 3 and No. 4. Here the editing followed the general editorial principles of the NMA in supplying a realisation of the figured bass as well as in offering suggestions for the use of appoggiaturas⁵¹ (in small print).

Finally, sincere thanks to all persons and institutes who have supported me by making material available, by providing information and suggestions as well as by helping with proof-reading: the Archive of the publisher André, Offenbach; Dr. W. Bittinger, Kassel; Dr. G. Croll, Göttingen; Professor O. E. Deutsch, Wien; Mr. K. H. Füssl, Vienna; Ms. M. Gehmacher, Salzburg; Oberstaatsarchivar Dr. H. Klein, Salzburg; the University Library, Münster in Westphalia (especially Ms. E. Heyer); Professor Dr. R. Paoli, Florence; Professor Dr. M. Petrone, Münster in Westphalia; Dr. W. Plath, Augsburg; Dr. W. Rehm, Kassel; the University Library, Tübingen (especially Dr. W. Virneisel); the Zentralbibliothek, Zurich (especially Dr. P. Sieber) and particularly the Chief Editor of the Neue Mozart-Ausgabe, Dr. E. F. Schmid, Augsburg.

Friedrich-Heinrich Neumann [†]

Münster in Westphalia, August, 1959

Brief Obituary by the Chief Editor

Friedrich-Heinrich Neumann did not live to see the publication of this volume of the New Mozart Edition in whose preparation he had invested so much attention and care. After his return from the International Haydn Conference in Budapest, during which he had discussed remaining details of this volume, he was died completely unexpectedly at the age of 35 in Münster on the 3rd October, 1959, in the middle of work on the last corrections to Mozart's *Oca del Cairo*. On the 10th October we stood, deeply moved, in the afternoon of a bright, sunny day by the grave in the churchyard in Garmisch of one departed so young. The New Mozart Edition has lost with him one of its most competent, industrious and faithful collaborators; his circle of friends and colleagues has lost a man of integrity and warm-heartedness. His memory will always be honoured amongst us.

Augsburg, 1st November, 1959

For the

International Mozart Foundation, Salzburg

Ernst Fritz Schmid

Chief Editor of the New Mozart Edition

Translation: William Buchanan

⁵⁰ Cf. the remarks regarding this matter in the Forewords of the already published volumes of the NMA as well as the literature referred to there.

⁵¹ Cf. the remarks on this matter by L. F. Tagliavini in the Foreword of the volume *Ascanio in Alba* in the NMA (Series II, Work Group 5, vol. 5, pp. X ff.).



Facs. 1: Beginning (leaf 1') of the duet No. 1 from Mozart's autograph in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. p. 4, mm. 1–5.



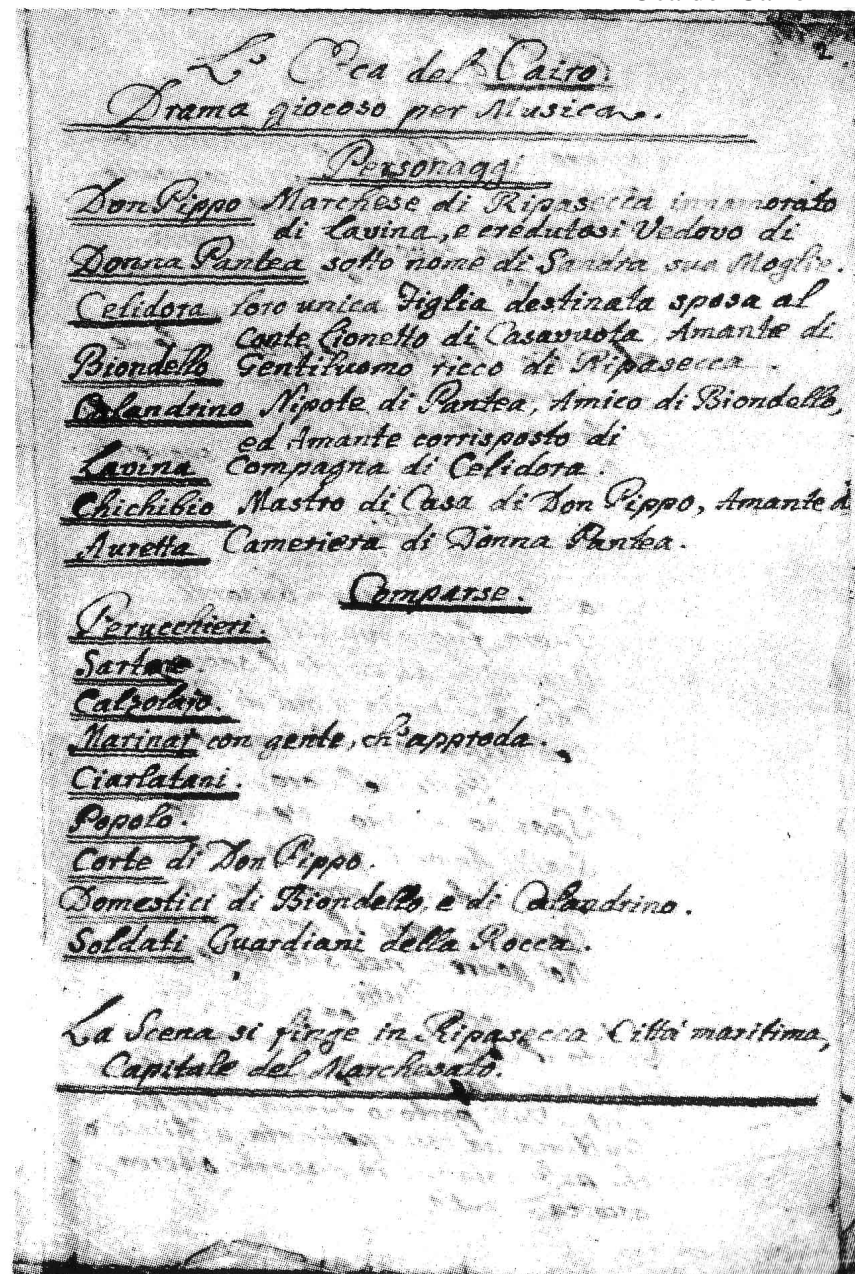
Facs. : Beginning of the aria fragment No. 4, copied in an unknown hand (recto page of a leaf laid amongst Mozart's autograph; in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. p. 17, mm. 1–25.



Facs. 3: Beginning (leaf 1^r) of the duet *Ho un pensiero* from Mozart's autograph in State Library Berlin – Prussian Cultural Heritage (Music Department); cf. p. 79, mm. 1–8. The text of the Duet is not contained in Varesco's autograph libretto.



Facs. 4: Titlepage (leaf 1') of Varesco's autograph libretto in the State Library Berlin – Prussian Cultural Heritage (Music Department).



Facs. 5: Cast list (leaf 2') in Varesco's autograph libretto in the State Library Berlin – Prussian Cultural Heritage (Music Department).