

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS

VOLUME 14: LO SPOSO DELUSO

[The Deluded Husband]

PRESENTED BY GERHARD ALLROGGEN

1988

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

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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

One day after the seventh performance of the *Entführung aus dem Serail*, on 5 February 1783, Mozart wrote to his father, not without pride, about the continuing success of his own opera and about the poor prospects for the other German Singspiels¹ being staged in Vienna. He adds indignantly: “it is as if they wish, although the German opera is going to die after Easter anyway, to kill it off prematurely; – and even Germans are doing this – a miserable business! –”² As early as 21 December 1782, Mozart had reported to his father “at Easter Italian male and female singers are coming here” and had announced his intention of composing an Italian opera buffa. On 5 February 1783 he does indeed ask that the efforts “in connection with the Italian libretto” should be intensified, but at the same time he adds: “I do not believe the Italian opera will maintain its place very long – [...] I am now writing a German opera for myself: –”³ After the opening of the new season, however, the situation took on a completely new appearance: “Now the Italian opera has begun again here, and pleases people greatly. – the Buffo is especially good. He is called Benucci. – I have looked through easily 100 – yes, probably more librettos – only – I have hardly found one with which I could be satisfied; – here and there, at least, there are many things to be changed. – and if a poet actually wishes to busy himself with this, he might find it easier to do a completely new one. – and new – is simply always better. – we have here a certain Abbé Da Ponte as poet. – this man now has his hands completely full with corrections for the theatre. – is obliged to write a whole new libretto for Salieri. – That will not be finished in

less than 2 months. – then he has promised to create a new one for me; – who knows now whether he can then keep his word – or will! – you know well enough that the Italians are very courteous to your face! Enough, we know them! – if he goes along with Salieri, I will not receive one during my lifetime – and I would so much like to show myself in an Italian opera.” [Mozart to his father, 7 May 1783]

The Da Ponte libretto intended for Salieri was the opera buffa *Il ricco d'un giorno*; Mozart did not anticipate its being finished before the beginning of July, and he therefore asked his father to commission a plan for a new opera from Giambattista Varesco. Mozart began the setting of the latter's libretto, *L'oca del Cairo*, but did not finish it.⁴ It was still in the same year of 1783 that he appears to have spent some time on the libretto of the comic opera *Lo sposo deluso*, which likewise remained unfinished.

The present edition of this opera fragment is based on two main sources: Mozart's autograph outline of the score (formerly in the Preußische Staatsbibliothek, Berlin, moved for safety towards the end of World War II, and now in the Biblioteka Uniwersyteku Jagiellońskiego Kraków), and the manuscript libretto, the work of a Viennese copyist with additions in Mozart's own hand. (State Library Berlin – Prussian Cultural Heritage (Music Department)); both manuscripts previously belonged to Johann Anton André in Offenbach; they were acquired in 1873 by the Königliche Bibliothek in Berlin (signature: *Mus. ms. autogr. W. A. Mozart 430*).⁵

The libretto and its dating

The copyist of the libretto printed in Appendix II of the present volume (pp. 113f.) remains anonymous, but was also substantially involved in other parts of Mozart's works which have come down to us.⁶ He had obviously taken trouble to produce a careful copy of the original, but his knowledge of the Italian language was not

¹ *Rose oder Pflicht und Liebe im Streit* by Johann Mederitsch-Gallus on a text by Gottlieb Stephanie the Younger and *Welches ist die beste Nation?* by Ignaz Umlauf after a libretto by Cornelius Hermann von Ayrenhoff.

² Only the date of the letter is given in these quotations from *Mozart. Briefe und Aufzeichnungen*. Complete edition, collected (with commentary) by Wilhelm A. Bauer and Otto Erich Deutsch (4 volumes of text = Bauer-Deutsch I-IV, Kassel etc., 1962/63), elucidated by Joseph Heinz Eibl on the basis of their previous work (2 volumes of commentary = Eibl^v and VI, Kassel etc., 1971), register, collated by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975); Eibl V, p. 344.

³ This sentence refers to the plan, later abandoned, of setting a German translation of Carlo Goldoni's *Il servitore di due padroni*.

⁴ Cf. Neue Mozart-Ausgabe (NMA) II/5/13 (Friedrich-Heinrich Neumann; Supplement: Andreas Holschneider).

⁵ A complete index of the sources and their descriptions can be found in the *Kritischer Bericht* (Critical Report, available in German only).

⁶ Wolfgang Plath identified the hand-writing as that of the Viennese copyist responsible, amongst other things, for the “basic score” of the Messiah arrangement KV 572.

sufficient to ensure that a completely correct text got onto paper. Apart from orthographical habits and laxness typical of the late 18th century, the copy also contains mistakes due to failure to recognise beginnings and ends of words. In some cases, it is clear that the copyist could not decipher the original.⁷ It can therefore be ruled out that the copyist had a printed original in front of him.⁸ He may have worked from the autograph of the unknown poet or from an intermediate copy. One could also imagine Mozart asking for it to be copied from the score of an earlier and now lost setting; if so, it must have contained relatively comprehensive or even complete supplementary texts – directions for scenery and characters – which is not normally the case in opera scores of this period. Otto Jahn surmised that the libretto had been set before. He writes: “*The fact that the text had been used before can be seen from Mozart’s changing some of the names in this copy, which was clearly made by someone without any knowledge of the Italian language*”,⁹ and points to the *Musikalische Real-Zeitung* of 1789, where there is a report on the performance of an opera under the same title by “Cav. Pado” in Padua in winter 1787. Now the *Musikalische Real-Zeitung* of 1789¹⁰ actually contains an “index of serious and comic Italian operas which have been newly composed between 1787 and 1788.” In the section “comic operas”, one work is listed with the following information under the headings for “Titles”, “Composers” and “Towns”: “*Lo Sposo deluso – Cavalier Pado. – Padua*”. It is however senseless to search for a composer called Pado,¹¹ for the corresponding entry in the *Real-Zeitung* is every bit as much an abbreviation as the repeatedly recurring “*Cavalier Dilett.*”, only that the Dilettante referred to here is described as being resident in the locality (“*cavaliere*

padovano”). The index in the *Real-Zeitung* is, by the way, not in chronological order.¹²

Jahn’s dates for that performance in Padua are therefore based on pure speculation. Whether the changed names he pointed out are evidence that the text in question had already been used has to be left open. The fact remains that in the libretto of the *Sposo deluso* six of the characters’ names have been changed. In the index of “Attori”¹³ [“Actors”] the persons on stage are called “Bocconio”, “Eugenia”, “Don Asdrubale”, “Bettina”, “Pulcherio”, “Gervasio” and “Metilde”. But in the text itself, which begins on the same page and was obviously written to the end without interruption, the persons are called “Sempronio”, “Emilia”, “Don Annibale”,¹⁴ “Laurina”, “Fernando” and “Geronzio”; only “Metilde” kept her name.¹⁵ Something or someone must have caused the copyist to make this change during the copying. That the names in the list of characters were the originals as they presented themselves to the copyist and not, vice-versa, that the copyist had only changed the names in the list and kept to the originals in the main text can be seen at one place in the third scene of the first act,¹⁶ where the copyist by mistake wrote “Bocconio” instead of the changed name (Sempronio). In the composition, Mozart ignored the new names. His entries in the libretto show that he used the copyist’s manuscript. Mozart entered the casting he envisaged in the list of characters.¹⁷ The role of

¹² Thus it lists consecutively in column 86, for example, the Vienna performances of Martín y Soler’s *L’Arbore di Diana* (1 October 1787) and Mozart’s *Don Giovanni* (7 May 1788) and ends with Antonio Salieri’s *Axur, Re d’Ormus* (8 January 1788).

¹³ See the facsimile on p. XXIV.

¹⁴ In the manuscript always “Anibale”.

¹⁵ For the first three entrances, the original names were written in pencil in the manuscript under the changed names.

¹⁶ Leaf 3^r of the manuscript.

¹⁷ See the facsimile on p. XXIV. Mozart’s other entries in the libretto manuscript are found on leaf 2^v at the end of the first scene (see the facsimile on p. XXV) and on leaf 3^r. On leaf 2^v, the copyist apparently misunderstood the veiled hint of a repeat of the words “*Cervel più stolido, no, non si dà*”. He notated “*Cervel piu*”, then left a gap and added at the end of the verse “*e stolido*”; under the heading of the following scene he wrote: “*a 3 del suono non si dà*”. Mozart crossed out all of this except the correct words “*Cervel piu*”, replaced the “*a 3*” by the names of the characters within a braced bracket and filled out the gap. On leaf 3^r, at the beginning of scene 3 in Eugenia’s sixth verse, Mozart replaced the copyist’s unclear “*quest*”, corrupted by misguided correction, by

⁷ Cf. on this the *Kritischer Bericht*.

⁸ Alfred Einstein had already come to this conclusion, although for different reasons (cf. KV 3, p. 983).

⁹ W. A. Mozart, Volume II (2/1867), p. 232. – Like Jahn, Hermann Abert also concluded, on the basis of the changes in “names of characters rendered wrongly by the copyist” (II, p. 107, footnote 7) that the libretto was an “older book” (II, p. 107).

¹⁰ “Numero 11. Mittwochs den 18ten März 1789” [“Number 11. Wednesday the 18th March, 1789”] (columns 85f.).

¹¹ Cf. Einstein in KV³ (p. 543): “*But a composer of this name is not known.*”

the “*Primo buffo caricato*” Bocconio was to be sung by Francesco Benucci¹⁸, who had arrived in Vienna during Lent 1783, as did Francesco Bussani,¹⁹ who was to take over the role of Pulcherio, and Nancy Storace²⁰, for whom the role

“*queste*” and amended, ten lines later, “*sagrificata*” to “*sacrificata*” (see on this the present volume p. 115, lines 12 and 24 respectively).

¹⁸ He was born around 1745 in Florence and appeared on stage for the first time in Pistoia in 1769. In Venice he was the leading character buffo in the years 1778/79; afterwards he was in Milan. His first stay in Vienna lasted only until November 1783 because he was under contract for the winter in Rome. But he returned to Vienna in spring 1784 and sung there – amongst many other roles – the title role in Mozart’s *The Marriage of Figaro* (première 1 May 1786), Leporello in der Vienna première of *Don Giovanni* on 7 May 1788 and Guglielmo in *Così fan tutte* (première 26 January 1790). In the years 1788/89 he was engaged in London, but returned in the course of 1789 to Vienna and remained there until spring 1795. He died 5 April 1824.

¹⁹ He was born in Rome in 1743 and appeared as a tenor in Rome, Venice and Milan, singing in Vienna for the first time in 1771. In Florence he was mentioned in 1777 as *Primo buffo* and *mezzo-carattere* singer, i.e. as bass-baritone. He came to Vienna from Venice in 1783 and remained there until 1794. He also worked making scenery and costumes, as a director and as a re-writer of librettos. He sang the part of Biaggio in the Quartet KV 479, an insertion in Francesco Bianchi’s opera *La villanella rapita*, and in *The Marriage of Figaro* the roles of Bartolo and Antonio, in the Vienna *Don Giovanni* II Commendatore and Masetto as well as Don Alfonso in *Così fan tutte*. From 1795 onwards, Bussani was in Italy once again, finally moving to Lisbon, where we lose trace of him. – The tenor part of the Secondo buffo caricato does not constantly lie in the upper range, and the top note (g’) would not have been an unusual challenge for a high baritone; at the same time, Mozart seems to have had a different idea of the role of Pulcherio during writing the outline of the score than when he initially visualised Bussani as this character.

²⁰ Nancy Storace, who also used the forenames Ann Selina, was born in London on 27 October 1765 as the daughter of the Double Bass player Stefano Storace. He was born in Torre Annunziata by Naples but was from 1748 resident in Dublin, leaving there for London about ten years later. There he married Elizabeth Trusler in 1761 and had two children with her: in 1762 Stephen Storace, later a composer, and Nancy. In London, his daughter became a pupil of Antonio Sacchini and Venanzio Rauzzini. From 1778, the family lived in Italy, where Nancy sang at the ages of 15 and 16 major operatic roles on the stages of Florence and Parma. In the years 1783 to 1787 she was *Prima buffa* of the Italian opera in Vienna. Shortly after her arrival, she married there the fully twenty years older English violinist and composer John Abraham Fisher (1744–1806), who had obtained the degrees of Bachelor and Doctor of Music at Oxford

of Eugenia was intended.²¹ “*Sig.^{re} Mandini*”, who was to take the tenor role of Don Asdrubale, the “*Primo mezzo carattere*”, was Stefano Mandini,²² a baritone. There is no question of his brother, the tenor Paolo Mandini, being meant, because in 1783/84 he was a member of Joseph Haydn’s opera troupe in Eszterháza, receiving his first engagement in Vienna in 1785/86.²³ Caterina Cavalieri,²⁴ planned for the role of Bettina as “*Seconda buffa*”, had already been active as an opera singer in Vienna since 1775, much like Therese Teyber,²⁵ who, as “*Terza buffa*”, was to

University in July 1777. He came to Vienna in July 1783 as part of a big concert tour. The marriage had broken down already in 1784, allegedly because Dr. Fisher mistreated his wife. Joseph II took the unusual step of banishing Fisher from the country, supposedly because of concerns about the welfare of this member of his stage troupe, but certainly also because he wished to make Nancy his mistress. (The two motives are not necessarily mutually contradictory.) In *Figaro* she sang Susanna, and Mozart wrote “*for M^{selle} Storace and me*” the Recitative and Aria with obbligato piano “*Ch’io mi scordi di te?*” – “*Non temer, amato bene*” KV 505.

²¹ Cf. Otto Michtner, *Das alte Burgtheater als Opernbühne von der Einführung des deutschen Singspiels (1778) bis zum Tod Kaiser Leopolds II. (1792)*, Vienna, 1970, p. 147.

²² He first appeared on the Vienna stage on 5 May 1783, aged thirty-three, having previously interpreted “*Primo buffo mezzo carattere*” roles in Venice and Parma. He sang Pippo in Bianchi’s opera *La villanella rapita*, into which two ensemble numbers by Mozart were inserted, the quartet “*Dite almeno in che manca*” KV 479 and the trio “*Mandina amabile*” KV 480, as well as the Count in Mozart’s *Figaro*. Mandini left Vienna in February 1788, but returned there once more in 1795.

²³ He lived 1757–1842. He likewise returned once more to Vienna at a later date (1789).

²⁴ She was Viennese by birth; her real name was Katharina Magdalena Josepha Cavalier (1755–1801). Mozart wrote for her the part of Konstanze in the *Entführung aus dem Serail*, the soprano part in *Davide penitente*, the part of M^{lle} Silberklang in the *Schauspieldirektor* [The Impresario] as well as Elvira’s Recitative and Aria “*In quali eccessi, o Numi*” – “*Mi tradi quell’alma ingrata*” in the Vienna version of *Don Giovanni*. The critic of the *Deutsches Museum* of 1781 praised her vocal artistry, but added that she was terrifyingly ugly, had only one eye, and was a miserable actress.

²⁵ She also was Viennese by birth, a daughter of the violinist Matthäus Teyber (? 1711–1785); his other children were the soprano Elisabeth T. (1744–1816), the composer, organist, pianist and cellist Anton T. (1756–1822) and the composer, bass and organist Franz T. (1758–1810). Her opern debut was in 1778; she sang Blonde in the *Entführung* [Abduction from the Seraglio]

play the singer and dancer Metilde. The only knowledge we have of the person due to play her guardian Gervasio, the “*Secondo buffo mezzo carattere Sig.^{re} Pugnetti*”, is that he left Italy for Vienna, where he was engaged as a tenor in 1783/84.²⁶

The names of the singers noted by Mozart provide us with a date for his work on the opera. The Italian singers arrived in Vienna for the first time in Lent 1783 and were first heard on 22 April 1783 in Antonio Salieri’s opera *La scuola de’ gelosi*; in the letter of 7 May 1783 to his father, Mozart singles out Benucci’s work, he is “*particularly good*”. That he described Nancy Storace, who no longer used her husband’s name after her divorce, as “*Sig.^{ra} Fischer*” suggests that he noted the names no later than 1784.²⁷ This is in keeping with the traditional dating of the fragment to 1783/84.²⁸ The results of a dating of the handwriting do not contradict this.²⁹ The evidence of paper and water-marks does not furnish any counter-arguments; on the contrary, it rather supports the date. The water-mark³⁰ discernible in one part of the manuscript libretto was previously completely unknown in Mozart research.³¹ As far as the paper used for Mozart’s score outline is concerned, some of the leaves are of the “Paper type I” used in the autograph of KV 522 as well as in, amongst other works, the Menuets KV 448^a (1784) and the song *Das Veilchen* [The Violet] KV 476 (8 June 1785), for the first *duettinos* from *Figaro* and the earliest Attwood studies (August/September 1785).³² The leaf kept today in

Jerusalem (The Jewish National & University Library), with sketches for the trio “*Che accidenti! che tragedia!*” from the *Sposo deluso* is probably written on the same paper, from a paper-mill in Steyr, as the Sonata KV 333 (315^c) and the transcription of Michael Haydn’s *Pignus futurae gloriae* KV⁶ Anh. A 12. Alan Tyson conjectures that Mozart bought this paper on the journey from Vienna to Salzburg, i.e. in July 1783, or – more probably – on the return journey at the end of October or beginning of November 1783.³³ On this basis, Mozart must have been working on the composition of the trio from the ninth scene of the first act after his return from Salzburg. This does not of course rule out the sketching of other parts of the score earlier in Salzburg or before the beginning of the journey (end of July 1783), but not earlier than the end of April. We do not know when or why Mozart ceased work on the *Sposo deluso*. Otto Jahn surmises that two reasons were decisive in this. He surveys³⁴ Mozart’s opera fragments from that period – the outline of the trio *Del gran regno delle amazzoni* KV 434 (424^b; KV⁶: 480^b) for the opera *Il Regno delle Amazzoni* by Agostino Accorimboni, *L’oca del Cairo* KV 422 and *Lo sposo deluso* KV 430 (424^a) – and then continues:

“It can hardly have been the quality of the librettos alone that kept Mozart from finishing one of these operas, but rather the lack of any prospect of having them staged. [...] For Mozart the year 1785 did not look any more promising, but then help appeared from an unexpected quarter. Lorenzo Da Ponte [...] had [...] come to Vienna as the Italian opera was being established there. [...] Not satisfied with these composers, [Salieri, Martin y Soler, Gazzaniga und Righini] [...] he cast an eye on Mozart, to whom he had spoken as early as 1783 about possibly providing him with a libretto.”³⁵

The situation between the *Entführung aus dem Serail* and *Le nozze di Figaro*, as described by Jahn and Abert – Mozart reading a great number

and probably Zerlina in the later Vienna performances of *Don Giovanni*.

²⁶ Cf. O. Michtner, op. cit., p. 148.

²⁷ Otto Jahn also used the description of Nancy Storace as “*Sg.^{ra} Fischer*” to date (²II, p. 233) Mozart’s work on the opera; he places the work in 1784, because Nancy was only married to the violin virtuoso Dr. Fisher during this year.

²⁸ Abert (II, p. 271): 1784; Georges de Saint-Foix, W.-A. Mozart. *Sa vie musicale et son oeuvre* ([= WSF], volume IV, Paris, 1939, p. 66): 1784; Einstein in KV 3 (p. 542): July/October 1783 (Salzburg), id., p. 984: 1784.

²⁹ Wolfgang Plath, who had the opportunity of investigating the autograph in Cracow, generously communicated this information to me.

³⁰ More details in the *Kritischer Bericht*.

³¹ Alan Tyson writes, supported by information from Mr. John Arthur (Oxford), in a letter to Wolfgang Rehm of 5 December 1987: “*I have never seen this watermark anywhere*”.

³² Cf. Alan Tyson, *Notes on the Genesis of Mozart’s ‘Ein musikalischer Spaß’*, KV 522, in: *Festschrift Rudolf*

Elvers zum 60. Geburtstag, ed. Ernst Herttrich and Hans Schneider, Tutzing, 1985, pp. 505–518, especially p. 510.

³³ Cf. Alan Tyson, *The Date of Mozart’s Piano Sonata in B flat, KV 333/315c: The ‘Linz’ Sonata?*, in: *Musik, Edition, Interpretation. Gedenkschrift Günter Henle*, ed. Martin Bente, Munich, 1980, pp. 447–454, especially footnote 4.

³⁴ ²II, pp. 236f.

³⁵ This view is essentially that adopted by Abert (II, pp. 105–111).

of librettos, trying three of them but seeing no possibility of any performance until Da Ponte, who at the beginning of May had already promised him a libretto, finally fulfilled his promise and re-worked the comedy by Beaumarchais for Mozart, seeing in him a composer in alliance with whom he could compete with his older and more experienced rival Giovanni Battista Casti – has been interpreted completely differently by Alfred Einstein.³⁶ He does not see Da Ponte as the source of the crucial impulse; rather, he sees it in the performances of Paisiello's *Re Teodoro in Venezia* after Casti on 23 August 1784 and of Francesco Bianchi's *Villanella rapita* after Giovanni Bertati on 25 November 1785, which gave Mozart a new definition of opera buffa. The heaping up of comical situations was for Mozart no longer the highest aim of the genre; the representation of clearly delineated characters and the expression of social criticism in Casti's and Bertati's librettos “must have struck him and Da Ponte like a flash of lightning”.³⁷ “him and Da Ponte” – Einstein is in fact convinced that Da Ponte is the author of the *Sposo deluso*.³⁸ “[...] if he really got down to work for Mozart immediately after the completion of the libretto for the ‘Ricco d'un giorno’, Mozart must have had the ‘Sposo deluso’ in his hands after his return from Salzburg in autumn and been able to start work.”³⁹

In terms of its transmission, there are no really overwhelming arguments which disprove Einstein's hypothesis.⁴⁰ On the other hand, it is based on pure speculation and is in no way

cogent;⁴¹ the substantial stylistic differences between the known genuine Da Ponte librettos and the text of the *Sposo deluso* cast doubts on claims of his authorship.⁴²

It is astonishing that no-one has previously noticed that the transmitted libretto of the *Sposo deluso* is in no way complete, as has always been maintained in the entire literature on the subject; on the contrary, there is a gap in the text after the seventh verse of the tenth scene of the first act. The extent of the missing section cannot be precisely ascertained.⁴³ The verse mentioned fills the last line on leaf 8^v; this gathering of four sheets is followed by a gathering of single leaves glued together. The final scene of the first act begins on leaf 9^v and has no number, but is designated “*Scena ultima*”, so we cannot say how many entrances originally took place between the tenth and the last scene. The missing text must at least provide the reason why Bocconio believes his betrothed Eugenia is dead; furthermore, one must surmise that a dialog took place in the text gap, raising hopes not only in Bettina but also and especially in Metilde, who up till now has only appeared in conversation with Gervasio, that Don Asdrubale could return their feelings of love. That is also the upshot of that conversation between Metilde and the officer in the first scene in the act two, in the course of which the singer twice⁴⁴ plays on words uttered by Don Asdrubale, but these are otherwise not to be found in the text.

⁴¹ Georges de Saint-Foix joins Einstein in this attribution (WSF IV, p. 67), and the commentators on Mozart's correspondence see in the “*Italian poet*” Da Ponte and ascribe the *Sposo deluso* to him (as “*probable*”); Anna Amalie Abert and Rudolph Angermüller, in their articles on Da Ponte in *MGG* and *The New Grove* respectively, do not however go along with Einstein.

⁴² An investigation of this aspect of the art of the Italian libretto in the late 18th century is yet to be made.

⁴³ Even the editor of the text did not refer to this gap in the *Revisionsbericht* [Editorial Report] of the Alte Mozart-Ausgabe (AMA); his suspicions were aroused neither by the fact that Fernando and Laurina suddenly speak without having any right to be on stage at all, nor by the obvious nonsense (“*Io già da qualche tempo son di lui serva e amica che morta ella già sia*” [“I have already been his servant-girl for some time and friend that she is already dead.”]) that results if one goes from the last verse on leaf 8^v to the first on leaf 9^r.

⁴⁴ “*Ribattendogli con dolcezza le stesse di lui parole, che addietro le proferì*” [“Returning to him with sweetness his own words themselves, which he had previously spoken to her”] and a little later: “*Ribattendogli parimente le medesime di lui parole*” [“Returning likewise to him his very words themselves.”].

³⁶ Alfred Einstein, *Mozart. Sein Charakter. Sein Werk*, Frankfurt am Main, 1968, pp. 431–446.

³⁷ Op. cit., p. 441.

³⁸ Cf. KV³, pp. 983f. Einstein rules out a printed original, because he would then – even under another title – have found it somehow. He refers to Mozart's letters to his father of 7 May and 5 July 1783 and draws the following conclusion regarding the “*Italian poet*” mentioned in the latter: “*That can only have been Da Ponte; Mozart had only forgotten that he had already mentioned the name to his father. In Salzburg, after he admitted to himself the hopelessness of the ‘Oca del Cairo’, he started to set the libretto and seems to have taken it up again later; the list of performers points to 1784.*”

³⁹ Einstein, *Mozart* ..., p. 436.

⁴⁰ One could easily imagine that Mozart as late as autumn 1783 had used remains of that paper from Steyr, in a format to which he was not accustomed and which, according to Alan Tyson's surmise, he had acquired on the journey to or from Salzburg, for the sketches of the trio “*Che accidenti! che tragedia!*”.

The score

Mozart's autograph score outline contains in four gatherings the following parts of the first act:

1. The *Ouvertura* with the immediately following *Introduzione* with which it is formally linked (= No. 1), designated by Mozart "*Quartetto*" (leaves 1–25^v, leaf 26 blank);
2. Eugenia's aria "*Nacqui all'aura trionfale*" (= No. 2) from scene three (leaves 1–7^r, leaves 7^v–8 blank);
3. Pulcherio's aria "*Dove mai trovar quel ciglio?*" (= No. 3) from scene four (leaves 1–9^v, leaf 10 blank);
4. The trio "*Che accidenti! che tragedia!*" (= No. 4) from scene nine (leaves 1–6^r, leaf 6^v blank). Only this last number was completed by Mozart. The first gathering with the Overture and the following quartet does indeed also contain a complete score, but a large proportion of the wind parts are in another hand. In the soprano aria, only the allocations of staves for the strings and the voice are marked, the other five staves have been left blank; the bass line and the vocal part are complete; otherwise only the first 13 measures of Violin I are present. In Pulcherio's aria, the staff headings for the strings and voice are again present; the bass line and vocal part are complete, and otherwise there are the first 20 measures of Violin I, for eight of which the corresponding Violin II is also notated, as is for one measure the Viola. Five staves are again left blank. The wind parts added in another hand in the Overture and the associated Quartet have been adopted for the new edition, but have been enclosed in [].

But even with these additions, Mozart's fragment does not become a complete work; even the trio "*Che accidenti! che tragedia!*", with instrumentation by the composer, still cannot avoid giving the impression of being something unfinished, something that Mozart had not yet released. In order not to disturb the sketch-like feeling which the manuscript gives, even in the apparently finished sections, the presentation of the musical text follows a practice different to that customary in works which have attained their definitive form.

This applies particularly to the addition of articulation directions, which is only done to achieve consistency within a passage already displaying marks.

On 15 November 1797, Mozart's widow gave a "*large musical soirée with works by her husband*

which are still quite unknown here"⁴⁵ at the Altstädtischen Nationaltheater [Old City National Theatre] in Prague. The second part of the programme opened with "*An Overture along with the associated Quartet from an unfinished opera by Mozart.*" This can only have been *Lo sposo deluso*. It would certainly have been necessary to complete the unfinished instrumentation for this performance. As long as the scribe responsible for the additions to Mozart's autograph remains unidentified, it cannot be determined when these were made, but the probability is very high that was for the Prague performance of 1797.

On 8 November 1799, Constanze Mozart sold the entire material for the *Sposo deluso* from the inheritance, i.e. the manuscript libretto and the outline of the score in Mozart's hand, to Johann Anton André in Offenbach. Only in 1855 did the piano reduction appear, published by his son Julius. It is possible that Constanze initially held back the gathering with the trio "*Che Accidenti! che tragedia!*" in order to have performance material copied from it, sending this part of the score on to Offenbach later. This is suggested by the remark in the hand of Nikolaus Nissen on the title page of the libretto:⁴⁶ "*The trio is with Mozart's wife: Che accidenti!*", possibly intended as a reminder for the buyer, and to be crossed off when the missing material reached Offenbach.⁴⁷ It

⁴⁵ As detailed in the programme reproduced in NMA X/34: Mozart. *Die Dokumente seines Lebens* [Mozart. *The documents of his life*] (Otto Erich Deutsch) on pp. 420f.

⁴⁶ See the facsimile on page XXIII.

⁴⁷ The fragment *Lo sposo deluso* is mentioned several times in Constanze's later correspondence with André and Breitkopf & Härtel. On the one hand, she needed details of the pieces already sold to André for the Index to the Inheritance demanded by Breitkopf; on the other, she seems to have included her copies by mistake when returning the score of the trio ("*Che accidenti! che tragedia!*"), so that she had to ask repeatedly for them to be sent back or replaced. – Here is a summary of the letter passages referring to the *Sposo deluso* (following the edition named in footnote 2):

No. 1285, Constanze Mozart to Johann Anton André in Offenbach, 21 February 1800: she asks for information about the items André had bought in Offenbach, also about how many scenes of the *Sposo deluso* have been arranged. (Lines 87ff.).

No. 1288, Constanze Mozart to Breitkopf & Härtel in Leipzig, 1 March 1800: News of the fragments left in the Mozart inheritance, sent by his widow. [At the end, lines 237ff.:] "The following numbers are still in the hands of his widow.

I [...]

is equally possible, if not even more probable, that Nissen had already written this remark when sorting through the inheritance with Stadler. In any case, the fourth gathering with the trio was separated from the rest for a long time.⁴⁸

Otto Jahn's observations on this piece⁴⁹ do not mention any entries in an unknown hand in the score, and the copy of the *Sposo deluso*⁵⁰ he had made for himself contains exclusively the sections written by Mozart himself, so that one could assume that at the time when this copy was made (1853/59), the additions had not yet been made.

II. III. Two Italian operas *L'oca del Cairo*, and, if the copyist is not mistaken, *lo sposo deluso*. In one there is a wonderful trio for Soprano, Tenore and Basso: *che accidente! che tragedia!*, which has been performed in concerts to great effect.

IV [...]"

No. 1297, Constanze Mozart to Breitkopf & Härtel in Leipzig, 12 May 1800:

"the final information about Mozart's fragments.

1. From the opera: *Lo sposo deluso*: 2 Scenes in outline *Scena 3. Eugenia. Scena 4. Pulcherio. [...]"*

(lines 9ff.; she mentions only the incomplete scenes.)

No. 1318, Constanze Mozart to Johann Anton André in Offenbach, 11 October to 12 November 1800: she requests a score copy of the trio "*Che accidente! che tragedia!*"; she writes that she has performed this wonderful trio a few times in public and used to have copies of the parts which she mistakenly included with the originals. (Lines 13ff.)

No. 1322, Constanze Mozart to Johann Anton André in Offenbach, 26 November 1800: "*So regarding the trio I am still waiting.*" (Line 4)

No. 1345, Constanze Mozart to Johann Anton André in Offenbach, 3 April 1802: she is still waiting for the beautiful trio "*Che accidente! che tragedia!*" (lines 44f.)

No. 1356, Constanze Mozart to Johann Anton André in Offenbach, 13 January 1803: she asks André to keep his word and send her a copy of the score of "*Che accidente! che tragedia!*" – "*I long for it more and more: you promised it to me, even if you are not going to publish it immediately, and I will not let it out of my hands.*" (lines 40f.)

⁴⁸ In the so-called *Gleissner-Verzeichnis* (Gleissner Catalogue), the trio is listed as No. 187, the number in the right margin of the first leaf in the autograph, while the Overture and the rest received the number 76, which stands in the heading of the autograph. On the title page of the libretto, there is an entry by Johann Anton André: "N^o 76. {et} 187."; Franz Gleissner and André may only have been able to recognise that these parts belong together after consulting the libretto, because the trio and the rest of the work were sent to Offenbach separately. – Wolfgang Plath made his synopsis of the André indices available to me, for which I wish to thank him sincerely.

⁴⁹ II, p. 232.

⁵⁰ D: B, signature: *Mus. ms. 15148*.

But in two places⁵¹ Jahn's copyist transcribes two details which do not originate in Mozart's primary version, but are in this unknown hand. So he obviously had the task of copying only material in Mozart's own hand, and of omitting additions to the autograph dating either from before the purchase or from the work in Julius André's publishing house on the piano reduction,⁵² which appeared in 1855.

The Sketches

Three autograph sketches of the *Sposo deluso* have been transmitted:

1. A leaf in the possession of Dr. Hans von Huyn in Neukirchen am Simssee, containing, besides sketches for the Quartet (= No. 1), further, unidentifiable sketches, interval tables and scales.⁵³

2. The sketch sheet KV Appendix 109^c (State Library Berlin – Prussian Cultural Heritage (Music Department)), the beginning of which was published by Einstein in KV³ (p. 544) in his *Bemerkungen* [remarks] on KV 434 (424^b); the sheet contains, amongst other things, sketches for Eugenia's aria (= No. 2);

3. A sketch sheet, formerly in the possession of the publisher André, now kept in The Jewish National & University Library Jerusalem and containing the outline of the trio "*Che accidente! che tragedia!*" (= No. 4).⁵⁴ These sketches are reproduced in facsimile in Appendix I (pp. 108–112) together with a transcription, for which we are indebted to Wolfgang Plath and Wolfgang Rehm.

*

Repeated attempts have been made to create performable works for the stage from Mozart's opera fragments. Hermann Abert⁵⁵ tells us of an attempt of this kind by Victor Wilder. To the *Oca del Cairo* he added the Overture and Introduzione from the *Sposo deluso* as well as the trio from the *Villanella rapita* and an arietta of uncertain origin. The result was a two-act opera *L'oie du Caire*, with instrumentation by T. Ch. Constantin, staged in Paris in 1867 then in Berlin later in the same year and subsequently in Vienna

⁵¹ Overture, measures 76f., Basso, and No. 1 (Quartetto), measure 107, Violins.

⁵² Plate number 7400.

⁵³ The first page appeared in facsimile in the *Mozart-Jahrbuch* 1956, after p. 40.

⁵⁴ Julius André published a transcription as a footnote to his foreword to the piano reduction of 1855.

⁵⁵ Volume II, p. 107.

in 1868. Amongst the more recent arrangements, Hans Erismann's⁵⁶ completion of the *Sposo deluso* to create *Don Pedros Heimkehr* [*Don Pedro's Homecoming*] deserves mention.

*

The editor and chief editors thank the libraries involved for use of the sources and for their support, and further Prof. Dr. Marius Flothuis (Amsterdam) and Prof. Karl Heinz Füssl (Vienna) for reading the proofs and for a number of suggestions. The editor recalls the cordial reception in Musikhaus André in Offenbach and the help he received there; he heartily thanks Dr. Wolfgang Plath and Dr. Wolfgang Rehm, both of whom participated substantially in this edition. Last but not least, he is indebted to Prof. Dr. Pierluigi Petrobelli (Rome), who not only checked the Italian text for errors but also managed to clarify some of its obscure passages with convincing conjectures. In particular, he confirmed the editor in his scepticism regarding the attribution of the libretto to Da Ponte.

Detmold, February, 1988 Gerhard Allroggen

Addendum

During the printing of this volume, Pierluigi Petrobelli and his doctoral student Alessandra Campana were successful in identifying the version of the libretto used by Mozart. It is *Le Donne rivali*, the work of a still unidentified author, set originally by Domenico Cimarosa as an intermezzo for five singers (Rome, Teatro Valle, Karneval 1780). The piece was subsequently performed in Autumn 1780 in Venice (S. Cassiano) as an intermezzo and during the same season in Florence at the Teatro degli Intrepidi, in Carnival 1782 in Siena (Teatro dell'Accademia degl'Intronati) as a “*dramma per musica*” and one year later in Montecchio (Marche).

The names of the characters in the Roman libretto of the *Donne rivali* are:

“Emilia, giovane Romana alquanto capricciosa promessa sposa di Sempronio, ed amante di D. Annibale

Laurina, ragazza vana amante di D. Annibale, e nepote di Sempronio

D. Annibale, ufficiale coraggioso amante di Emilia Fernando, sprezzatore delle donne, amico della casa di Sempronio

Sempronio Pipistrelli, uomo sciocco, e facoltoso

Geronzio, tutore di Emilia, che non parla.”

[“Emilia, young Roman girl, the somewhat capricious fiancée of Sempronio, in love with D. Annibale

Laurina, vain girl, in love with D. Annibale, and niece of Sempronio

D. Annibale, courageous officer, in love with Emilia

Fernando, a despiser of women, a friend of the house of Sempronio

Sempronio Pipistrelli, a foolish and wealthy man

Geronzio, guardian of Emilia, who does not speak.”]

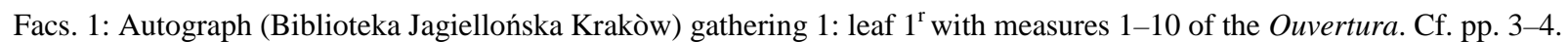
The revision of this libretto for Mozart therefore introduces the completely new character of the singer and dancer Metilde, so that three women now compete for the favor of the officer, while the guardian is upgraded to a singing role. Alessandra Campana will report on the libretto of the *Donne rivali* in the *Mozart-Jahrbuch 1989/90*. The editor thanks her and Pierluigi Petrobelli for the generous sharing of this discovery and for permission to use the information in this form.

Gerhard Allroggen

Detmold, June, 1988

Translation: William Buchanan

⁵⁶ Cf. the report by Ernst Reichert, *Don Pedros Heimkehr*, in: *Schweizerische Musikzeitung* 91 (1951), pp. 249f., and KV⁶ Appendix B, p. 805.





Facs. 2: Autograph gathering 1: leaf 5^v with measures 77–85 of the *Ouvertura*; the parts written in an unknown hand are indicated on pp. 11–12 by square brackets. Cf. also *Foreword* and *Kritischer Bericht*.



Facs. 3: Autograph gathering 1: leaf 9^v with measures 159–171 of the *Ouvertura*; the staff systems 4–11 are written in an unknown hand. Cf. pp. 21–22.

Don N. 34 *N. 3* *Scena 4.* ~~XXXXXXXXXXXX~~

Lo sposo deluso
1782.

Violini

Viola

Pulcherio *Allegro*

Bassi

Dove mai trover quel ciglio? —

Dove un labbro così bello! Ah — che un

Facs. 4: Autograph gathering 3: leaf 1^r with measures 1–8 from No. 3 “*Dove mai trovar quel ciglio?*” (Pulcherio’s aria). Cf. p. 74.

Fac. 5: Autograph gathering 3: leaf 4^r with measures 48–55 from No. 3. Cf. p. 77.

Andante 4m N. 34. — N. 3. Terzetto. Scenag. Lo sposo deluso. Opera buffa. W. A. Mozart. 1785.

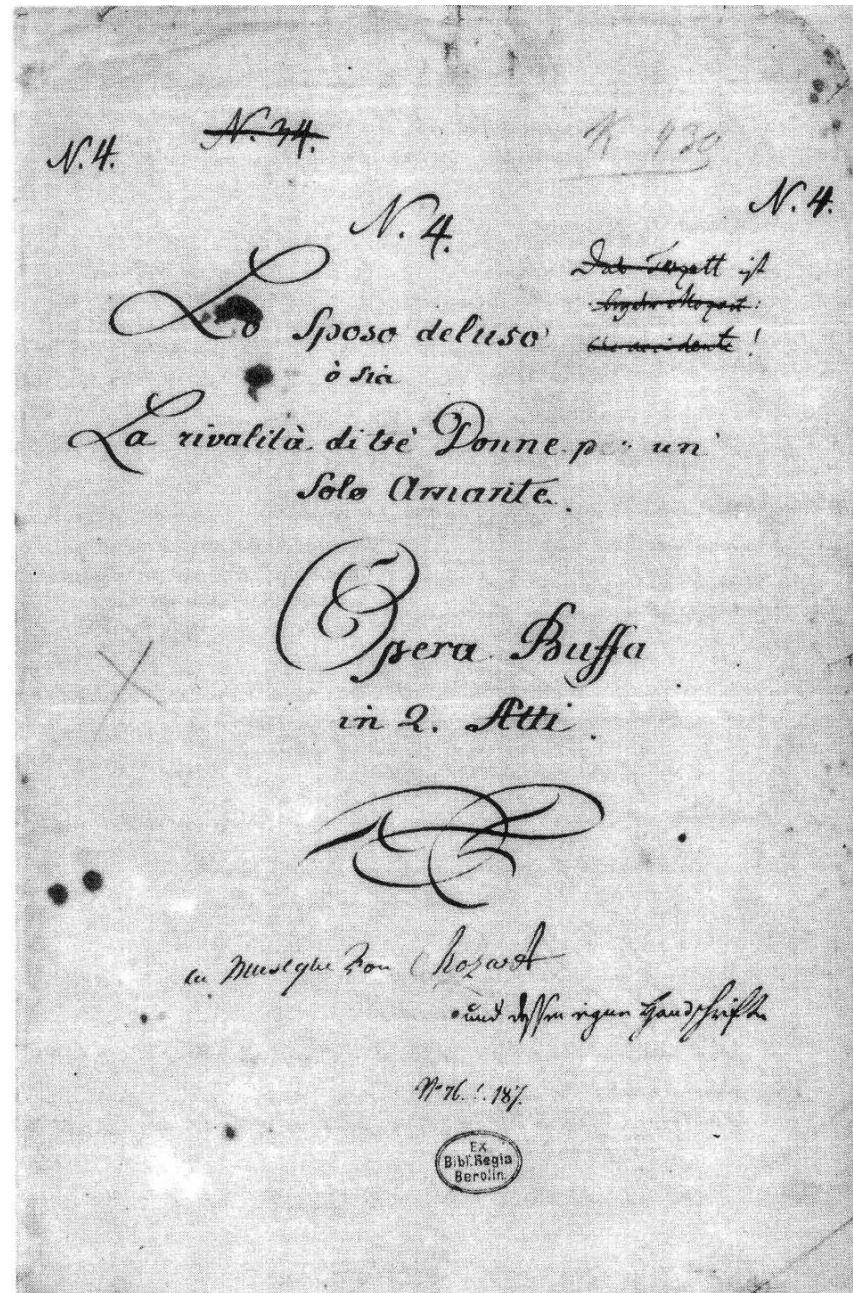
Violini
Violoncelli
Basso continuo
Organo
Fagotti
Trombe
Tromboni
Basso continuo
Basso continuo

Andante

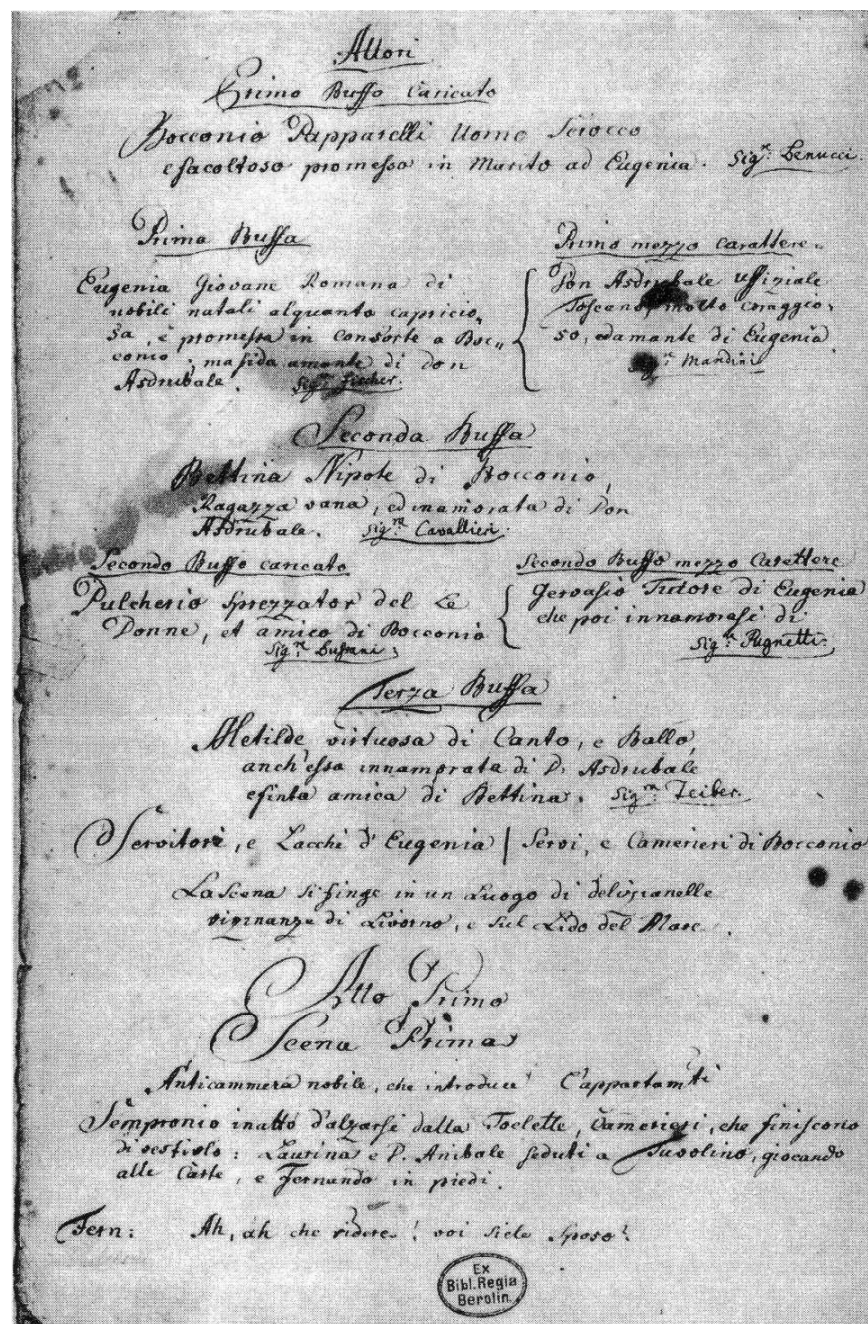
Che accidenti! che tragedia!

187

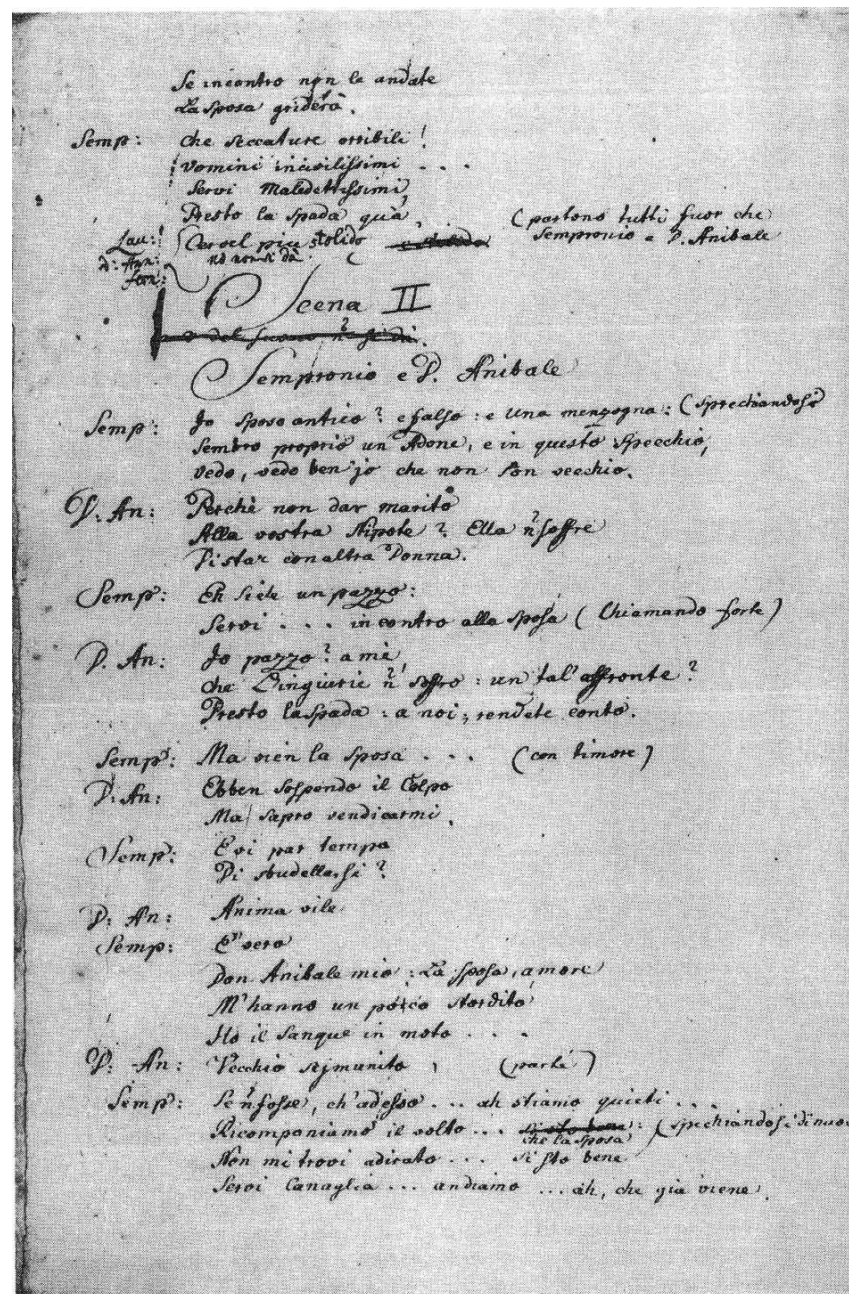
Facs. 6: Autograph gathering 4: leaf 1^r with measures 1–9 from No. 4 “*Che accidenti! che tragedia!*” (Trio). Cf. pp. 83–84.



Facs. 7: Title page of the manuscript libretto (State Library Berlin – Prussian Cultural Heritage, Music Department).



Facs. 8: Manuscript libretto: list of "Attori" and beginning of "Atto Primo". On Mozart's entries cf. Foreword.



Fac. 9: Manuscript libretto: end of “Scena Prima” and beginning of “Scena II” (Atto primo). On Mozart’s entries cf. Foreword.