

# WOLFGANG AMADEUS MOZART

Series II

## Works for the Stage

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VOLUME 15: DER SCHAUSPIELDIREKTOR  
[The Impresario]

PRESENTED BY GERHARD CROLL

1958

Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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\* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

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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:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> 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

On 3 February 1786, just three months before the very first performance of *Figaro*, Mozart made the following entry in his work catalogue: “*Der Schauspiel Direktor. A comedy with music for Schönbrunn. Consisting of Overture, 2 arias, a trio and a Vaudeville. – for Mad.<sup>me</sup> Lange, Mad.<sup>selle</sup> Cavaglieri, and M:<sup>r</sup> Adamberger.*” This entry marks the completion of the composition, i.e. – as one may legitimately conclude from Mozart’s habit – the completion of the Overture, the last piece to be composed. Mozart began the first piece, the trio, on 18 January of the same year, “*Ich bin die erste Sängerin*” [“*I am the leading lady*”].<sup>1</sup> Between these two dates, that is, within two and a half weeks, the score of the *Schauspieldirektor* was completed. Gottlieb Stephanie the younger wrote the text, an “*occasional piece in one act*”. Die “*idea*” for the text came, in Stephanie’s own words, from Emperor Joseph II himself.<sup>2</sup> The “*occasion*” for the performance was an entertainment put on by the Emperor in the Orangerie of the palace at Schönbrunn on 7 February 1786 for the Governor General of the Netherlands, at that point sojourning in Vienna.<sup>3</sup> A performance of the Casti-Salieri opera buffa *Prima la musica e poi le parole* [First the music and then the words] followed the *Schauspieldirektor*. The *Wiener Zeitung* reported on this entertainment the next day:<sup>4</sup>

“*On Tuesday, His Majesty the Emperor gave an entertainment at Schönbrunn for the most illustrious Governor General of the Imperial and Royal Netherlands and for the noble society of the region. 40 gentlemen, as well as the Prince Poniatowsky mentioned above, were invited, each of which chose his own lady and at 3 o’clock set out, in pairs in chaises and closed coaches, from the Royal Fortress here, with*

*His Imperial Majesty and the illustrious person of the Arch-Duchess Christine; reaching Schönbrunn, they descended at the Orangerie there. This building had been furnished most splendidly and ornately for a luncheon. The table under the orange trees was decked with native and foreign flowers, blossoms and fruits in the most agreeable way. While His Majesty dined with the distinguished visitors and guests, the Musicians of the Imperial and Royal Chamber let music be heard on wind instruments. After all had risen from the table, a play specially composed for this celebration with arias, titled the Schauspiel-Direktor, was performed by players of the I. and R. National Theatre in the theatre erected at one end of the Orangerie. After its conclusion, an opera buffa, likewise quite newly composed for this occasion with the title Prima la musica e poi le Parole, was presented by the company of the Court Opera on the Italian stage put up at the other end of the Orangerie. During this time, the Orangerie was illuminated most splendidly with many lights on candelabras and plaques. After 9 o’clock, the whole company returned to town in the same order as before, each coach accompanied by two riding attendants with lanterns.”*

Valuable complementary information to this report and in particular on the performance of the *Schauspieldirektor* is provided by the diary of Count Karl von Zinzendorf:<sup>5</sup>

“*Arrivés a Schoenbrunn ce salon d’Orangerie qui fait un si beau vase, se trouva beaucoup mieux orné que l’année passée [... ] Le jour tomba avant que nous fussions levés de table. On prit le Caffé vers le placement du théâtre Italien. On alla entendre une Comédie allemande intitulée der Schauspiel Director dans laquelle la Sacco et Lang jouerent un morceau de Bianca Capello, la Adamberger et Weidmann un morceau aus der galanten Bäurin. La Cavalieri et la Lang chanterent. Le tout étoit fort mediocre. Ensuite on passa a l’autre bout de la sale, ou Benucci, Mandini, la Storace et la Coltellini jouerent une petite piece Prima la musica e poi le parole, dans laquelle la Storace imita parfaitement Marchesi en chantant des airs de Giulio Sabino. Cela fini a 8 h 1/2 on quitta Schoenbrunn.”*

[“*Arriving at Schoenbrunn, one found that the great room of the Orangerie, which forms such a beautiful*

<sup>1</sup> Cf. the facsimile on p. XIV of the present volume.

<sup>2</sup> *Stephanie des Jüngern sämtliche Singspiele*, Liegnitz, 1792, Preface, p. XIX. – on Stephanie’s text cf. the *Kritischer Bericht* [Critical report, available in German only] and Christopher Raeburn’s article: *Die textlichen Quellen des “Schauspieldirektors”*. In: *Österr. Musikzeitschrift*, 13th year, issue 1 (Jan. 1958), pp. 4–10.

<sup>3</sup> Regarding the performance itself, the place and what follows below, cf. O. E. Deutsch, *Mozart und die Schönbrunner Orangerie* in: *Österreichische Musikzeitschrift*, 9th year, issue 2 (Febr. 1954), pp. 37–42; id., *Die Orangerie im Schloß Schönbrunn*, op. cit., 12th year, issue 10 (Oct. 1957), pp. 384–386; Chr. Raeburn, *An Evening at Schoenbrunn* in: *The Music Review*, vol. XVI (1955), pp. 96–110.

<sup>4</sup> *Wiener Zeitung* of 8 February 1786. Cf. R. Payer von Thurn, *Joseph II. als Theaterdirektor*, Vienna and Leipzig, 1920, p. 66.

<sup>5</sup> *Nachlaß Zinzendorf* (Vienna, Austrian State Archives, Abt. Haus-, Hof- und Staatsarchiv, Kabinettsarchiv), *Diary of Karl, Count von Zinzendorf 1786*, vol. 31, fol. 25<sup>v</sup>.

vase, was much better decorated than last year [...] Daylight ended before we had risen from the table. Coffee was taken near where the Italian theatre was set up. We went on to hear a German comedy titled the *Schauspiel Director*, in which Sacco and Lang a piece by Bianca Capello, Adamberger and Weidmann a piece from *The Galanten Peasant Girl*. Cavalieri and Lang sang. The whole thing was very mediocre. Then we passed to the other end of the room, where Benucci, Mandini, Storace and Coltellini played a little piece, *Prima la musica e poi le parole*, in which Storace imitated perfectly Marchesi singing airs by Giulio Sabino. When that finished at 8:30, we left Schoenbrunn.”]

Not only do Zinzendorf’s notes uncover errors in the cast list for the première of the *Schauspieldirektor* which have spread throughout Mozart literature since Jahn,<sup>6</sup> but they also cast light on the effect that the two performances had. When Zinzendorf describes the *Schauspieldirektor* as “very mediocre”, this judgement is probably directed primarily against Stephanie’s text. Casti had not only provided a better text in a literary sense but, in the figure of the theatre poet, he had also effectively caricatured Lorenzo Da Ponte. He wanted to land a blow against his rival and knock him out of the saddle. Da Ponte’s venomous words over Casti’s piece show how well the blow struck its target: “*un vero pasticcio, senza sale, senza condotta, senza caratteri*” [“a real motley piece, without salt, without comportment, without characters”]; the role of the theatre poet “*era più ritratto di Casti che mio*” [“was more a portrait of Casti than of me”].<sup>7</sup> Da Ponte’s reaction and Zinzendorf’s remarks about the Marchesi imitation by Storace (with citations from Sarti’s *Giulio Sabino*), show that the audience did not miss the point in Casti-Salieri’s allusions, whether blatant or concealed. Needless to say, Casti’s attempt to put Da Ponte out of the race was not successful.

The *Schauspieldirektor* was performed – together with *Prima la musica* – three further times in February 1786 in the Kärntnertortheater “with exceptional applause

and attendance”<sup>8</sup> (11, 18 and 25 February);<sup>9</sup> in Vienna, it first re-appeared six years after Mozart’s death, when Schikaneder produced a performance of the *Schauspieldirektor* in the Freihaustheater auf der Wieden on 5 August 1797.<sup>10</sup>

One year earlier in Weimar, Vulpius had taken up Goethe’s suggestion of incorporating Mozart’s *Schauspieldirektor* in *Die Theatralischen Abenteuer*,<sup>11</sup> Goethe’s transcription of the *Impresario in angustie* [*Impresario in distress*] by Diodati-Cimarosa.<sup>12</sup> The first performance of this combined opera took place on 14 October 1797 in Weimar; up to 8 December 1798 six more had followed. On 5 June 1799 “a new arrangement of ‘*Die Theatralischen Abenteuer*’” came out in Weimar, but Goethe was not satisfied with it.<sup>13</sup> The re-workings by Goethe-Vulpius were the first of a long series of attempts to rescue the *Schauspieldirektor* for the theatre.<sup>14</sup> None of these attempts was rewarded with lasting success.

The present edition follows the autograph, which is in the Floersheim-Koch Collection in Muzzano by Lugano (1990: now in the Pierpont Morgan Library, New

<sup>8</sup> *Ephemeriden der Literatur und des Theaters*. Vol. 3, Berlin, 1786, pp. 189f.

<sup>9</sup> Supplement to the *Wiener Zeitung* of 15 Febr. 1786, p. 345, and *Wiener Theaterkalender auf das Jahr 1787*, Vienna, no date, p. 127.

<sup>10</sup> Cf. O. E. Deutsch, *Das Freihaustheater auf der Wieden 1787 bis 1801*, Vienna and Leipzig, <sup>2</sup>/1937, p. 25 and p. 40.

<sup>11</sup> The accounts of the theatre in Weimar for 1796 include amongst the entries for Vulpius: “Der Schauspieldirektor, einverleibt in: *Die Theatralischen Abenteuer*. Oper. Cimarosa. Mozart.” Cf. C. A. H. Burkhardt, in: *Vierteljahresschrift für Literaturgeschichte*, vol. III (1890), p. 479.

<sup>12</sup> Goethe’s revised transcription of the *Impresario* had already been performed in 1791 in Weimar (première 24 October) and remained in the repertory until the end of 1793. This first version of *Die Theatralischen Abenteuer* did not at this point, contrary to Goethe’s statement in the *Tag- und Jahreshften*, contain Mozart’s music for the *Schauspieldirektor*. Cf. on this the *Kritischer Bericht* and M. Morris, *Goethe als Bearbeiter von italienischen Operntexten*. In: *Goethe-Jahrbuch* (ed. L. Geiger) Vol. 26, Frankfurt a. M., 1905, pp. 3–28.

<sup>13</sup> Cf. Goethe’s letters of 7 May and 6 June 1799 to Franz Kirm and the letter to Schiller of 5 June 1799 (*Goethes Werke*. Weimarer Ausgabe. 4. Abt. Vol. XIV. Weimar, 1893, p. 80 and pp. 110f.).

<sup>14</sup> On further re-workings of the *Schauspieldirektor*, cf. the *Kritischer Bericht*.

<sup>6</sup> O. Jahn, *W. A. Mozart*, Vol. 4, Leipzig, 1859, p. 153, footnote 14. The mistake was pointed out in the article by Chr. Raeburn mentioned in footnote 3 above.

<sup>7</sup> Lorenzo da Ponte, *Memorie* (ed. Giov. Gambarin and Fausto Nicolini) vol. 1 (*Scrittori d'Italia*, vol. 81, Bari, 1918), p. 112.

York).<sup>15</sup> The autograph contains the Overture (“Sinfonia”) and the four vocal numbers; the dialog is missing. The dialog in the present edition was taken from the original libretto of 1786.

Likewise not in the autograph are the orchestral ritornellos for the arias “*Da schlägt die Abschiedsstunde*” (Nr. 1) and “*Bester Jüngling*” (Nr. 2), a fact that caused “*some concern*” to the editors of the AMA, J. Rietz and Fr. Wüllner.<sup>16</sup> Rietz and Wüllner retained the two ritornellos, in the first place because “*not only is there nothing contradictory to Mozart in them, but, on the contrary, they are in terms of content, voice-leading and instrumentation completely Mozartian*”, and secondly “*because they had already appeared in a piano reduction published in the nineties of the last [18th] century [...] which could well speak for their authenticity.*” The ritornellos were also retained in the present edition; here they are distinguished from the text of the autograph by small print. Proof that they originated from Mozart’s hand has not yet been produced. Both ritornellos bear a “*Mozartian stamp in every way*”;<sup>17</sup> perhaps they were composed by Mozart during the rehearsals in response to the wishes of the singers and notated on separate leaves. The solution of this question may be contained in some autograph “*sketch-sheets*” for the *Schauspieldirektor*, which cannot do more than mention here, since it was unfortunately not possible to do more than ascertain their existence. All efforts by the Chief Editor and the Volume Editor to obtain at least an indication of the contents of the “*sketches*” were in vain in the face of the intransigence of the present owner.

In the final vocal number in the autograph score, Buff has no staff of his own,<sup>18</sup> his *couplet* is notated in Monsieur Vogelsang’s staff; Mozart gives no clear

indication concerning Buff’s participation in the refrain. It is certain that Buff had no part in the first three refrains, in the present edition we have him singing in unison with the tenor in the last refrain – the comedian Josef Weidmann, the first Buffo, was very unlikely to have missed the chance of joining in here, after his surprising *couplet*, with his “*miserable*”, laughter-provoking voice.<sup>19</sup>

The numbering of the vocal pieces is editorial; the genre designations are taken from the autograph score, apart from the designation “*Sinfonia*”, which was replaced by “*Ouverture*” as in Mozart’s own catalogue. As far as the (generally modernised) orthography of the sung and spoken text is concerned, we point to the observations made by F.-H. Neumann in the Foreword to *Zaide*<sup>20</sup> and to the *Kritischer Bericht* to the present volume. Editorial additions to the music are only noted in the *Kritischer Bericht* when they are not already typographically indicated as such in the music text (cf. the Foreword by the Chief Editor [p. VI = *Concerning this Edition*]).

Mozart’s notation has generally been retained. This also applies without exception to the forms of abutting ties and slurs (♫). Mozart’s abbreviations for repeated eighth-notes (♫, ♪) have, as a rule, been left, as have the repeated sixteenth-notes, particularly where the clarity of the score benefits from it. The original grouping of notes (setting of beams and flags) has generally been retained. Exceptions are noted in the *Kritischer Bericht*. Mozart’s often copious cautionary accidentals were reduced – without particular mention in the *Kritischer Bericht* – to a level normal today.

Regarding the difficult question of dots or wedges (dashes?), an attempt has been made in the present volume, as in the others, to distinguish these marks.<sup>21</sup> It

<sup>15</sup> This is the only Mozart opera autograph in private ownership (1990: now in the Pierpont Morgan Library, New York); cf. G. Kinsky, *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky. Katalog der Musikautographen-Collection Louis Koch*, Stuttgart, 1953, pp. 24f. and the *Kritischer Bericht*.

<sup>16</sup> W. A. Mozart’s Werke. Supplement. Revisionsbericht [Editorial Report] for Series V, No. 16. Leipzig, 1883, p. 77.

<sup>17</sup> H. Abert, *W. A. Mozart*, Vol. 2, Leipzig 5/1921, p. 276, footnote 1. – The opposite opinion is voiced by O. Jahn: “*the ritornellos [...] are not by Mozart, but are arbitrary additions.*” (op. cit., p. 154, footnote 17).

<sup>18</sup> Cf. the facsimile of the first page of the final vocal number in G. Kinsky, op. cit., after p. 26.

<sup>19</sup> On Weidmann’s acting and singing abilities cf. I. F. Castelli, *Memoiren meines Lebens*, Vol. 1, Vienna and Prague, 1861, pp. 211f., in addition Chr. Raeburn in: *The Music Review* (loc. cit.) and also the *Kritischer Bericht*.

<sup>20</sup> *Neue Mozart-Ausgabe*, Series II, Work Group 5, Vol. 10, Kassel, Basel, London, 1957, pp. VIII.

<sup>21</sup> Cf. the forewords to volumes of the NMA already published and also the publication *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*, ed. H. Albrecht. Kassel, Basel, London 1957; in addition E. Zimmermann, *Das Mozart-Preiswettbewerb der Gesellschaft für Musikforschung*, in:

is appropriate to warn against a hefty rendering of the wedge, even in cases where the wedges clearly indicate an accent in a *forte* passage.

Mozart usually notated two or more simultaneous notes in a string part with double stems; in the present edition, double stems are only used where a *divisi* rendering is obvious or desirable. All departures from the autograph are listed in the *Kritischer Bericht*.

The use of appoggiaturas<sup>22</sup> has been suggested in some places. The suggestions for practical realisation are in small print above the staff system. For the fermata ornaments on p. 37, measures 36/37, the following suggestion is offered:



Once again, may I express sincere thanks to all persons and institutions who have supported me by making materials available, by their suggestions and by help in proof-reading: Dr. D. Bartha, Budapest; Mr. H. Bennwitz, Freiburg in Breisgau; Dr. W. Bittinger, Kassel; Mr. P. Brainard, Göttingen; Professor Dr. O. E. Deutsch, Vienna; the Fürstl. Fürstenbergischen Hofbibliothek in Donaueschingen (especially Dr. E. Huber); Professor Dr. H. Federhofer, Graz; Mr. R. Floersheim, Muzzano by Lugano; Mr. K. H. Füssl, Vienna; the Niedersächsische Staats- und Universitätsbibliothek Göttingen (especially Ms. E. Andresen); Music Director E. Hess, Zurich; Professor Dr. R. Honig, New York; Dr. Iwan, Weimar; Mr. H. C. R. Landon, Vienna; Dr. F.-H. Neumann, Münster in Westphalia; Mr. Chr. Raeburn, Vienna; Dr. W. Rehm, Cassel; Mr. H. Schneider, Tutzing; the Internationale Stiftung Mozarteum, Salzburg (especially Professor Dr. G. Rech); Dr. W. Virnsel, Tübingen; the Österreichisches Staatsarchiv in Vienna (especially Dr. R. Blaas); the collections of the Gesellschaft der Musikfreunde in Vienna (especially Archive Director Dr. H. Kraus); the Zentralbibliothek Zurich (especially Dr. P. Sieber) and particularly the Chief Editor of the Neue Mozart-Ausgabe, Dr. E. F. Schmid, Augsburg.

Gerhard Croll

Göttingen, January, 1958

*Festschrift Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn 1957, pp. 400f.

<sup>22</sup> On the application of appoggiaturas cf. L. F. Tagliavini's *Foreword* to the volume *Ascanio in Alba*, Neue Mozart-Ausgabe, Series II, Work Group 5, Vol. 5, Kassel and Basel, 1956, pp. X ff.

#### Addendum 1990

The autograph of Mozart's comedy with music *Der Schauspieldirektor* KV 486 is today in the Pierpont Morgan Library, New York. The corresponding information in the Foreword (pp. VII ff.) and in the facsimile legends should be changed accordingly. In 1976, a facsimile edition of the autograph was published. *Wolfgang Amadeus Mozart. Der Schauspieldirektor / The Impresario. A Comedy with Music in One Act. K. 486. Facsimile of the autograph manuscript in the Mary Flagler Cary Music Collection*, The Pierpont Morgan Library, New York, 1976 (Introduction: J. Rigbie Turner). This edition also contains, beside the autograph sketch for No. 1 (printed in the present volume with a transcription on pp. 85 – 88), a sketch for No. 3 (mm. 100f.); cf. on this and on the question of the sketches for KV 486 the *Kritischer Bericht*.

Translation: William Buchanan



This facsimile shows the first page of the Overture for 'The Impresario' by Wolfgang Amadeus Mozart. The page is filled with ten staves of musical notation, each labeled with an instrument: Flute, Violin, Viola, Oboe, 2 Clarinets, Bassoon, 2 Bassoons, Clarinet in B-flat, Trumpet, and Horn. The notation is handwritten and includes various musical symbols, clefs, and dynamics. At the top, there are handwritten annotations including 'No. 19', 'No. 17', 'Figur', and 'Zausfiff'. The word 'Overture' is written in the center. The page is numbered 'XI' in the bottom right corner.

Facs. 1: First page of the Overture after the autograph (now in the Pierpont Morgan Library, New York) in the Floersheim-Koch Collection, Muzzano by Lugano (cf. p. 3, measures 1–9).

N. 19. 1

*Adagio*

*Longhetto*

Vcllo I

Vcllo II

2. Oboe

2. Horn in G

2. Bassoon

Violoncello

Violone

Da schlägt die abschied'stunde im garten und zu hause im garten eingewachsen sind zu hause; wie

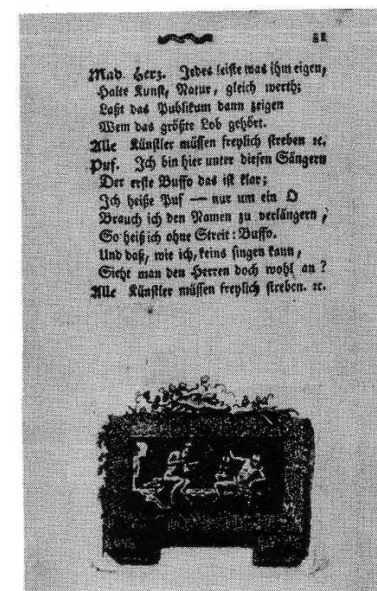
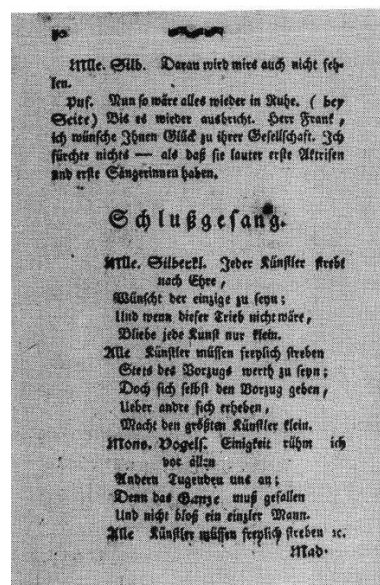
25

Facs. 2: Beginning of Madame Herz' Arietta *Da schlägt die Abschiedsstunde* (p. 25 = leaf 13<sup>f</sup>) as in the autograph in the Floersheim-Koch Collection, Muzzano by Lugano (now in the Pierpont Morgan Library, New York), (cf. p. 27, measures 5–12).

The image shows a page of handwritten musical notation for a Rondo. At the top, there are two staves with the title "Rondo" written in both directions. Below these are ten staves of music. The first two staves are labeled "Violini" (Violins). The next two are "2 Clarineti in B" (2 Clarinets in B). The following two are "2 Corni" (2 Horns). The next two are "2 Fagotti" (2 Bassoons). The final two staves are for the vocal part, labeled "Mademoiselle Silberklang". The lyrics are written below the vocal staff: "Hör, du Jüngling! mit Entzücken! komm in meine Liebe an. In meine goldenen Arme ich meine". There are various musical markings such as "p", "f", and "ff" throughout the score. A large number "2" is written at the top left, and "35" is written at the bottom right.

Facs. 3: Beginning of Mademoiselle Silberklang's Rondo *Bester Jüngling! Mit Entzücken* (p. 37 = leaf 19<sup>v</sup>) as in the autograph in the Floersheim-Koch Collection, Muzzano by Lugano (now in the Pierpont Morgan Library, New York), (cf. p. 34, measure 1 and p. 35, measures 9–15).

Facs. 4: Beginning of the Trio *Ich bin die erste Sangerin* (p. 45 = leaf 23<sup>r</sup>) as in the autograph in the Floersheim-Koch Collection, Muzzano by Lugano (now in the Pierpont Morgan Library, New York), (cf. pp. 41/42, measures 1–8).



Facs. 5-8: Title page, beginning of the first scene and the last two pages with the final vocal number as in the original libretto in the Austrian National Library, Vienna.