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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)
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- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
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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 (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

Classification and grouping of the compositions

From 1765, the year of his first extant vocal composition, the Aria KV 21 (19^c), up to the last year of his life, Mozart wrote at more or less regular intervals a considerable number of compositions for voice with orchestra, partly as independent works and partly to be incorporated into works by other composers. Most of them are arias, and, with few exceptions, Italian arias. To this category of compositions, however, belong also ensembles, the Quartet KV 479, the Trio KV 480 as well as the outline of an operatic *Introduzione* KV 434 (480^b). But a very important inclusion alongside these self-contained arias and ensembles are those compositions that Mozart wrote later for existing dramatic works of his own. It is naturally a matter of course that such pieces are edited within the NMA in connection with the main works to which they belong. In individual cases, however, this principle can lead to substantial inconsistencies. For example, the *Scena con Rondò* KV 490 for Soprano with concertante Violin, written by Mozart for an amateur performance of *Idomeneo* in Vienna in March 1786, is really a concert aria, like the later *Recitativo con Rondò* with concertante Piano KV 505, which incidentally also took its text from *Idomeneo*.¹ It is also difficult in some cases to draw a sharp boundary between between “*Lieder*” [Songs] and *Orchestral Arias*. This applies equally to the “*Lied*” as a genre, showing in Mozart occasional tendencies towards Aria and Arietta or Canzonetta, and to – probably reflecting this situation – the transmission.²

¹ F. Spiro demonstrated the close connection between both compositions (*Die Entstehung einer Mozart'schen Konzertarie*, in: *Vierteljahrsschrift für Musikwissenschaft* IV, 1888, pp. 255–269).

² KV 52 (46^c), for example, represents an arrangement, probably not by Mozart, of Aria No. 11 from *Bastien und Bastienne* as a song with piano accompaniment, drawing on the model of the French Ariette. (Cf. on this E. A. Ballin in the Foreword to NMA Serie III, Work Group 8: *Songs*, p. IX, and *idem* in: *Acta Mozartiana* 8 [1961], pp. 18–24.). In the case of the “*Lied*” KV 349 (367^a), closely related to the Italian Arietta, Ballin voices justified doubts (NMA, loc. cit.) regarding the authenticity of the piano accompaniment. The songs KV 476 and KV 519 (*Das Veilchen* [*The Violet*] and *Das Lied der Trennung* [*The Song of Separation*]) were published by Artaria in 1789 as *Zwey deutsche Arien bey dem Clavier, Hter Theil* [Two German Arias at the Piano, IInd Part]. The piano accompaniment of the Aria (Canzonetta) KV 152 (210^a) “*Ridente la calma*” (see Appendix II, pp. 191–193, of this volume = unaltered reprint from the Appendix of the volume *Songs* der NMA; cf. also p. XV below) as well as the Aria KV 178 (125ⁱ/417^c) “*Ah! spiegiarti, oh Dio*” (cf. Ballin, NMA op. cit., p. VII, and Appendix No. 2) can very probably be considered as arrangements of orchestral settings. The *Singspiel* song KV 433 (416^c) “*Männer suchen stets zu*

But the term “*Concert Aria*”, on the other hand, does not include even all the arias in the present work group, which do not represent one self-contained genre. They differ from one another not only in terms of the circumstances which gave rise to them, but also in their purpose. Seen from this point of view, a first classification of the whole corpus can be made.

During the first great European tour and the first journey to Italy, the Arias were written, mainly as test-pieces in the art of composition (e.g. KV 21/19^c, KV 23 etc.). They fulfilled the purpose of showing the compositional abilities of the boy in a genre which was seen in the 18th century as the prerequisite for a generally valid “*Science of Composition*”. It is enlightening in this context to read a description in Leopold Mozart’s letter to Hagenauer of 30 July 1768 from Vienna of how Leopold had Wolfgang compose an aria in the presence of several respected persons, in order to counteract slanders that the boy was not capable of writing an aria.³

“*I asked them to take the first part of the works of Metastasio that came to hand, open the book and present the first aria they came across to Wolfgang; he took the pen and wrote, without pausing for thought, in the presence of many respected persons, the music to it with many instruments at the most astonishing speed. He did this in the house of Music Director Bono, at Abbé Metastasio’s, at the Hasse’s and in the residence of the Titular Duke of Braganza and Prince of Caunitz.*”

A passage from a letter of Wolfgang’s from Rome, 21 April 1770, to his sister should also be quoted:⁴ “*In Florence he [sc. Manzuoli] therefore also sang me four or five arias, including some by myself, which I had had to compose in Milan, because no-one had heard any theatrical things by me at all, so that they could see whether I was capable of writing an opera.*”

naschen” [“*Men are always looking for something to nibble*”], transmitted in Mozart’s hand only as an outline in score, finally became widely known primarily as a song with piano accompaniment.

³ Mozart. *Briefe und Aufzeichnungen*. Complete edition, edited by the International Mozart Foundation, Salzburg, collected and elucidated by W. A. Bauer and O. E. Deutsch (hereafter Bauer–Deutsch), Kassel etc., 1962/63, I, No. 135, p. 271, lines 55–62. Cf. on this also below, pp. XIII.

⁴ Bauer–Deutsch I, No. 177, p. 339, lines 76–79. – The purpose of these works is also nicely illuminated by a passage from the recollections written down by Mozart’s sister for Schlichtegroll in 1792 (Bauer–Deutsch IV, No. 1212, lines 233–235): “*The son [sc. Wolfgang] distinguished himself particularly here [sc. in Milan, 1770] in the presence of the maestro Samm Martino [sc. G. B. Sammartini] and a crowd of the most skilful people in different tests of his knowledge*”.

The occasional technical uncertainties in the early aria compositions, although it is astonishing how seldom they occur, do not only offer researchers a welcome opportunity to look into Mozart's development as a composer, but should also always be taken into consideration when performing these pieces.⁵ In this connection I would like to point out only a few such passages, e.g. No. 1, m. 27, m. 96; No. 3, m. 7; No. 4, Aria, mm. 119/120; No. 5, Aria, m. 28 and the analogous passages (text setting); No. 6, Aria, m. 44; No. 7, mm. 28f. (tempo!); No. 8, m. 106, m. 112; No. 9, Recitative, m. 86.

The two *Licenze* KV 36 (33ⁱ) and KV 70 (61^c), written during the sojourn in Salzburg that followed the grand tour of 1763-1766, belong to a special genre. A *licenza* is an operatic scene consisting of a recitative and aria, and often a concluding chorus, inserted at the conclusion or at some point within an opera (without any reference to its plot) in order to pay homage to a princely patron in allegorical form. Most *licenze* require a change of scene, and include detailed and specific stage directions.⁶ The *licenza* contributed vitally to opera seria's identity as a courtly genre. – The majority of Mozart's concert arias were written for singers amongst the composer's circle of friends, either as scenes in their own right or as insertions into operas by other composers. Only the former can be considered as concert arias in the strictest sense, since they were, without exception, not meant for the stage, and their dramatic content is given a special setting in a framework of concertante ideas. – They are set primarily to texts from dramas by Metastasio, that is, they are part of the *seria* tradition.⁷ Most of them are "scenes," a term used for vocal compositions consisting of recitative and aria or duet and held closely together by dramatic tension and heightened affect, regardless of the number of persons involved.⁸

⁵ It is most remarkable that such uncertainties always relate to individual passages and never to the shaping of the whole.

⁶ Metastasio writes in several letters to Farinelli (P. Metastasio, *Opere postume*, Vienna, 1795, e.g. Vol. II, p. 85, p. 106 and p. 114) about the insertion of *Licenze*.

⁷ The following Mozart arias are set to texts by Metastasio: KV 21 (19^c), KV 23, KV 71 (fragment), KV 74^b, KV. App. 2 (KV 72^b=KV⁶ 73A, lost), KV 77 (73^c), KV 78 (73^b), KV 79 (73^d), KV 82 (73^o), KV 83 (73^p), KV 88 (73^c), KV 294, KV 295^a (486^a), KV 368, KV 369, KV 432 (421^a), KV 440 (383^h), KV 512, KV 538. These come from the following dramas by Metastasio: *Ezio* (II, 4; III, 12), *Artaserse* (I, 1, 2, 5; II, 11), *Demofonte* (I, 1, 2, 4, 7, 13; II, 6; III, 4, 5), *Olimpiade* (III, 6), *Didone abbandonata* (II, 6), *Temistocole* (III, 8), *L'eroe cinese* (I, 2), and *Demetrio* (I, 4). For the texts of these works see *Tutte le opere di P. Metastasio* ed. B. Brunelli (A. Mondadori Editore, 1953).

⁸ That a "scene" implies more than one person, as implied by the discussion of KV 79 in KV⁶, is false. See also the entry there for KV 256 in KV⁶ (= sixth edition of the *Köchel Verzeichnis*).

As a rule, of course, they are pathos-filled monologues, often set as *accompagnatos* with a closing aria. An aria demanding "sensitivity" is always preceded by a recitative in pathos.⁹ "If an accompanied recitative of this kind is followed by an aria or duet, it is called a scene, because it is a monologue or dialogue disguised as one piece, at the end of which the scene also ends."¹⁰ Thus the musical term "scene" is only partially congruent with its dramatic counterpart. – The insertion and substitution arias, on the other hand, were written exclusively for *buffa* operas (KV 209, KV 210, KV 217, KV 256, KV 418, KV 419, KV 420, KV 479, KV 480, KV 541, KV 578, KV 582, KV 583). Among these, the ensembles mentioned at the beginning are of course even more closely bound than the arias to a concrete situation within a dramatic scheme.

The Works in this Volume

The present first volume of *Arias* in the NMA (II/7) brings together the arias that the young composer wrote on his first European tour, between 1763 and 1766 (KV 21/19^c, KV 23, and possibly KV 78/73^b and KV 79/73^d), the *licenze* from the periods in Salzburg from 1766-1767 and 1769 (KV 36/33ⁱ, 70/61^c), the aria of uncertain date "Cara, se le mie pene" (KV⁶ deest.), the series of arias composed during the first Italian journey from December 1769 to spring of 1771 (KV 88/73^c, KV 77/73^e, KV 82/73^o, KV 83/73^p, KV 74^b), and, finally, the arias composed in Salzburg in 1775 (KV 209, KV 210, and KV 217). Approximately the same number of arias from the earliest period is probably lost. The majority of the fifteen arias presented here belong, if one views them from the point of view of compositional technique, to Mozart's musical apprenticeship; the last three display the beginnings of mastery. The volume therefore represents in a certain sense a rounded-off group, since KV 217 was followed by a decisive caesura in Mozart's production of concert arias.¹¹ One work appears that was previously unknown, the aria "Cara, se le mie pene", which is not included in K⁶. The review of the sources undertaken in preparing this volume has in fact led to new datings of individual arias (KV 78/73^b and KV 79/73^d), and to new insights

⁹ See J.A. Hiller, *Anweisung zum musikalisch-zierlichen Gesänge* (Leipzig, 1780), p. 100.

¹⁰ *Ibid.*, p. 200. Mozart himself called many of his later concert arias "Scene", which usually refers to the unit aria and recitative. The generic label *Scena con Rondò* (for example in KV 505), which one encounters occasionally in the works of J.C. Bach, is an exception to this practice. See also J.J. Rousseau regarding the "Scena", *Dictionnaire de Musique* (Paris, 1768), p. 424.

¹¹ See Stefan Kunze, *Die Vertonungen der Arie 'Non sò d'onde viene' von J. Chr. Bach und W.A. Mozart*, in: *Analecta Musicologica: Studien zur italienisch-deutschen Musikgeschichte* II (1965), pp. 85-111.

into the compositions themselves. For this first volume of arias in particular, the dispersal of Mozart sources during and just after World War Two has fortunately not affected the source situation significantly. At the same time, hardly any new sources have surfaced in the years since. Our edition depends entirely on autographs or on manuscript copies in the hand of Leopold Mozart, as, understandably, there are no contemporary prints or manuscript copies. Only in the case of KV 74^b was the editor forced, in the absence of the autograph, to rely on a later manuscript copy. Manuscript copies by Leopold Mozart can be considered to be primary sources for the early works of Wolfgang, since the father clearly assisted the son to a considerable degree in the process of their composition, as the numerous entries by Leopold in the autographs demonstrate. It would, however, be neither sensible nor practically possible to attempt to distinguish typographically between Leopold and Wolfgang's respective contributions in the printed music text (for a fundamental discussion of this issue see the *Kritischer Bericht* [Critical Report, available in German only].)

The following remarks on the individual pieces include — in addition to compressed information on compositional history, occasion, dating, and source situation — a short characterization of the dramatic setting for the scene. Mozart, indeed, once later recommended that singers should in this way put themselves into the affective state of the characters they depict.¹²

KV 21/19c "Va, dal furor portata" (= No. 1)

Mozart's first surviving vocal composition is dated in both its sources (see below) with the remark "*di Wolfgango Mozart à Londra 1765.*" It was thus written during the Mozart family's sojourn of almost a year in the British capital in 1765. In the catalogue of his son's works Leopold compiled in Vienna in 1768, he notes the following: "*15 Italian arias composed partly in London and partly in The Hague.*"¹³ The present Aria belongs to this group and is probably one of the earliest. The occasion of its composition is not completely clear. It is possible that it was intended for the tenor Ciprandi, who sang the supporting role of Massimo in a pasticcio production of *Ezio* at the King's Theatre in the Haymarket, première on 24 November 1764 and repeated often thereafter.¹⁴ On 8 February 1765 Leopold wrote to his friend Hagenauer

in Salzburg:¹⁵ "*5 or 6 operas have been performed here, the first was Ezio, the 2nd Bernice, both of which were pasticcios from the hands of the most diverse masters, the 3rd was Adriano in Syria, newly composed by Sig. Bach.*" It is however unlikely that Wolfgang's aria was sung by Ciprandi as an insertion aria in a performance of *Ezio*; Leopold would hardly have passed up the chance to mention such an event in his correspondence.¹⁶ It is probable that the aria was meant as test piece or for one of Mozart's own concerts, perhaps one of the two organised by Mozart on 21 February and 13 May 1765 with "*Vocal and Instrumental Music.*"¹⁷ As we know from the reminiscences committed to paper much later by Mozart's sister, the boy sang "*arias with the greatest sensibility*" himself during this time.¹⁸ This much is in the meantime certain: at that time, Mozart was intensively concerned with composition of arias, as is undeniably attested by Barrington's description of Wolfgang improvising various types of arias in his presence, including a deeply-felt aria on the word "*affetto*" and a rage aria on the word "*perfido.*"¹⁹ In our aria the central affective point of reference is the word "*furor.*" The situation in Metastasio's *Ezio* (II, 4), rounded off by the aria, is as follows: Massimo's attempted assassination of the Emperor does not succeed. Suspicion, however, falls on Ezio, the lover of Massimo's daughter Fulvia, who is disgusted by her father's machinations. Massimo is consequently enraged, and accuses his daughter of abusing his trust and betraying her father, whom her acts almost destroyed.

The source situation for this aria is a typical example of the pointlessness of attempting to distinguish Leopold's individual contributions to Wolfgang's compositions. The aria is transmitted in two manuscript copies in Leopold's hand, which differ from one another in several passages (Munich, Bavarian State Library and Paris, Bibliothèque nationale); we consider both sources to be of equal authority. They should not be seen as copies in the usual sense of the word, especially since we need not

¹⁵ Bauer–Deutsch I, No. 95, p. 179, lines 18–21.

¹⁶ The aria "*Non sò d'onde viene*" by J.C. Bach in this pasticcio, where Wolfgang heard it for the first time, continued to stimulate his fantasy in much later years. Mozart's encounter with it bore fruit in KV 294, composed at Mannheim in 1778. — A selection from the pasticcio appeared in *The Favorite Songs in the Opera Ezio* (London: Bremner, [1765]).

¹⁷ Mozart. *Die Dokumente seines Lebens*, compiled and elucidated by O.E. Deutsch, Kassel etc., 1961, NMA X/34 (hereafter *Dokumente*), pp. 40, 41, and 44. In the second concert, given on 13 May, the only participating singer named was soprano Sig. Cremonini, which probably rules out a performance of KV 21 (19^e).

¹⁸ Bauer–Deutsch IV, No. 1212, p. 188, line 107.

¹⁹ *Dokumente*, p. 89.

¹² See Mozart's letter of 30 July 1778 to Aloysia Weber on KV 272 (Bauer–Deutsch II, No. 470, p. 420, lines 15–20).

¹³ Bauer–Deutsch I, No. 144, p. 288, lines 21–22.

¹⁴ It is certain that the Mozarts had made Ciprandi's acquaintance, cf. Leopold's account of their meeting in his notes on the family's travels (Bauer–Deutsch I, No. 99, p. 194, line 76).

assume that Leopold copied them from a complete autograph. One could indeed imagine that Leopold worked from a more or less incomplete and somewhat less than perfect autograph sketch (see the remarks below on KV 78/73^b = No. 3). We provide the texts of both versions here (pp. 3–12 and in Appendix I, pp. 163–172). That the Paris copy, in comparison to the Munich copy, is heavily corrected, and that in the latter, in the case of some of the divergences, the Paris readings are still visible, suggests that the Paris version is closer to Wolfgang's original conception. According to this scheme, the Munich score would be a copy from the Paris source, to which Leopold also added some further retouching while copying. Thus we have placed the Paris version, as the probably more original, in the main part of the volume and the Munich version, as a probable later redaction by Leopold, in the Appendix. The divergences between the two scores concern the following passages: m. 5 Violin I, m. 10 Violins and Bassi, m. 20 Bassoon I, m. 21 Violin I, m. 39 Bassoons, m. 51 Violins, Bassi, and Bassoons, m. 53 Violins and Bassoons, m. 67 Bassoons, m. 68/69 (see the two facsimiles on p. XXII), m. 87 Violins, m. 96 Violin I and Oboes.

Neither source includes an indication of the tempo: the editorial addition *Allegro* is to be understood in the sense of “Tempo giusto” or “Allegro aperto”. The editor has not added a new tempo indication at the beginning of the second part of the aria, which differs clearly in its ductus from the first part (m. 90 ff.) Depending on the tempo chosen for the first part, one could either retain the original tempo or choose one slightly more peaceful than the *Allegro*. In measure 104, however, the “tempo primo” should be taken up again.

KV 23 “*Conservati fedele*” (= Nr. 2)

This aria is also one of the 15 listed in Leopold's catalogue of 1768. It was composed in The Hague in October 1765 and probably revised in January 1766, possibly for the occasion of Wolfgang's appearance at Court during the celebrations of the majority of Prince William V of Orange on 11 March 1766. On 16 May 1766, Leopold wrote to Hagenauer from Paris: “*In addition, he [Wolfgang] had to write something for the Prince's concert, and also compose arias etc. for the princess [Caroline of Nassau-Weilburg, the prince's sister].*”²⁰ KV 23 may be one of these arias. Here again, however, the source situation presents us with puzzles as to the aria's dating and the degree of Leopold's participation in its composition. KV 23 is (or was in one case) transmitted in two autograph versions and a copy in Leopold's hand. One of the autographs (Paris, Bibliothèque nationale) is dated

October 1765. The other, now lost, has come down to us via a copy, likewise now untraceable, by Charles Malherbe and his edition of the aria from this copy for the AMA (Series XXIV, 3, No. 54); this autograph appears to have diverged substantially from the Paris autograph, and included a set of parts, now also lost, supposedly marked with the date “1765” (see KV⁶). It is not clear how authentic this marking is. The surviving autograph bears no date. The third source, Leopold's manuscript copy in Munich (Bavarian State Library), is based, with slight revisions, on the Paris autograph and dated *January 1766*.²¹ There are no indications as to when the version in the lost autograph was composed. This autograph's text differs from that of the Paris autograph and Leopold's copy — these are certainly directly related — most of all in mm. 39/40 and 74/75, in which the coloratura is either missing entirely or is considerably simpler. This could be an indication that Mozart simplified the aria's vocal part, perhaps before the onset of his illness on 15 November 1765, or after January 1766, possibly in order to make it more suitable for a performance at court. It is less likely — yet impossible to rule out — that the lost autograph represents the original version of the aria. That simplified versions of the vocal line in Mozart's works are more typically an indication of later revision (see KV 83/73^p) speaks against this theory, as does the very specific date (October 1765) on the Paris autograph: a revised version would hardly have received such a precise dating mark. Thus our edition uses the Paris autograph and Leopold's copy of it as its primary sources, since we judge them to be the earlier ones. Once again, we chose here not to view Wolfgang's autograph and Leopold's revision in isolation from one another. Our reconstruction of the second version, made from Malherbe's copy, from the text of the AMA, and from a facsimile of the first page of the missing autograph given in a catalogue of Henrici's auction house (cf. facsimile. p. XXIV), is — due to its problematic transmission — given in an appendix (pages 173–176 of this volume). — There is, as is so often the case, no tempo for the second part of the aria. To mark the obvious change of tempo, we have supplied *Allegretto*. The aria, from Metastasio's *Artaserse* (I, 1), stands at the end of the nocturnal farewell between Arbace and Mandane with which the drama begins. Mandane speaks of her painful feelings, and of her wish and promise to keep her memory of Arbace alive.

KV 78 (73^b) “*Per pietà, bell' idio mio*” (= No. 3) and KV 79 (73^d) “*Oh, temerio Arbace!*” — “*Per quel paterno amplesso*” (= No. 4)

²¹ The indication found in both KV³ (= third edition of the *Köchel Verzeichnis*, edited by A. Einstein, Leipzig, 1937) and KV⁶ that the Munich copy contains two cadenzas refers most likely to the vocal coloraturas in the cadential mm. 39/40 and 74/75.

²⁰ Bauer–Deutsch I, No. 108, p. 219, lines 14–15; see also *ibid.* IV, No. 1212, p. 190, lines 146–147.

These two were assigned significantly later dates by Einstein in KV³, a lead followed by the editors of KV⁶, placing them with the Milanese arias of Spring 1770. The autographs (State Library Berlin – Prussian Cultural Heritage, Music Department) contain no indications of dating. The features of the notation, the unclear writing with certain idiosyncracies and, not least (if with some reservations), the stylistic qualities of the arias — Hermann Abert found them “*far less successful*” than, for instance KV 77 (73^e), one of the Milanese arias from 1770²² (*Mozart I*, Leipzig⁷/1955, p. 150) — speak for a much earlier date of composition.²³ On the other hand, it ought to be stressed that KV 78 (73^b) in particular, if one overlooks a little somewhat clumsy writing in the short transitional sections of the solo part, defies simplistic chronological views of Mozart’s musical development through its generous melodic invention and, most of all, the expansion of the main melodic idea throughout the movement. These elements point towards a much later period and must be counted amongst the baffling products of the young composer’s creative abilities. It is most likely that the two arias were composed during the first grand tour or the Mozart family’s first sojourn in Vienna in 1768 (for more on the latter see pp. XII ff. below). This would mean that all of Mozart’s settings of texts from Metastasio’s *Artaserse*, i.e. KV 23, KV 78 (73^b), and KV 79 (73^d), would date from about the same time, and the number of surviving arias from the fifteen he composed in 1765/1766 would be increased by four. — The autograph of KV 78 (73^b) offers particularly clear evidence of Leopold’s participation during the work’s first written version – for this is what we have before us. The score is in some parts more of a sketch, notated by Wolfgang in lead pencil; such sections were then gone over again, partly by Wolfgang, partly by Leopold, in ink. Moreover, the manuscript is brimming with corrections of every kind (see the facsimile on page XXIV). The autograph of KV 79 (73^d) is perhaps even less homogeneous, even if Leopold’s correcting hand is largely missing. Judging from sudden changes in the ductus of the handwriting, the manuscript seems to have been composed in several stages (see the two facsimiles on p. XXV). This explains the occasionally rough passages in the orchestration (e.g. mm. 119/120 in the aria) and the — once again in some sections — fragmentary character of the score (cf. mm. 115-120 and 133ff; are oboes missing here?). The tempo

indications supplied in both pieces (in KV 79/73^d only in the aria) should be viewed as suggestions.

The opening of an earlier version (KV⁶: 73 D) of KV 79 (73^d) survives on the first page of the autograph of the *Galimathias musicum* KV 32 (see the facsimile on p. XXVI above). This gives one point of reference for dating the aria: KV 79 (73^d) was probably written soon after KV 32, which was composed in The Hague in March 1766. — The text of KV 78 (73^b), *Artaserse*’s aria from Metastasio’s *Artaserse* (I, 5) speaks for itself, especially since Mozart only set its first strophe. KV 79 (73^d) is a *scena* involving two characters, Arbace and Artabano (*Artaserse* II, 11), but expressed entirely through the mouth of one singer. Here, once again, Mozart did not set the second part of the aria (three verses). The situation depicted is as follows: unjustly accused of regicide, Arbace has been informed of his death sentence by his own father, Artabano. He refrains from presenting evidence of his innocence in order to protect the real assassin: the same Artabano. Moved by conflicting emotions – sudden desperation, then contrition and pain – he begs his father for forgiveness. In the end, however, he magnanimously accepts his fate as inevitable, and asks that his father honour his memory, console his beloved, and protect the king.

KV 36 (33ⁱ) “Or che il dover” — “Tali e cotanti sono” (= No. 5)

This aria was written in December 1766 in Salzburg as one of the first compositions after the Mozart family’s return from their grand tour. The occasion was the anniversary of the consecration of Archbishop Sigismund von Schrattenbach on 21 December 1766. The *Salzburger Hofdiarien* [*Salzburg Court Diaries*] record the event as follows:

*On 21 December 1766 [the day of the anniversary]...after the Ave Maria in the evening...his Grace made his way...to the Italian comedy, which was performed by the banda present at the time. The comedy bore the title Il cavaliere del spirito, then a musical intermezzo for four voices with the title Le tre gobbi rivali per amore by Madame Sazzea [?], and finally by a licenza consisting of a recitative and an aria, to which music was set to everyone’s admiration by the young Wolfgang Mozard, son of the Vice Capellmeister and an astonishing young man of ten years, a perfect master of the instrument, just recently arrived from England. The entire production lasted until 8:30 in the evening.*²⁴

²² In the Gleissner Catalogue the aria is listed as number 66 (*Rondo aria a Soprano Solo: ex Es*) and is described as “*also one of the earliest works of Mozart’s youth.*” A photocopy of the Gleissner Catalogue is kept by the Editorial Board of the NMA in Augsburg.

²³ Wolfgang Plath is to be thanked for these observations, enabling the new, earlier dating of KV 78 (73^b) and KV 79 (73^d). My own examination of the autographs in person confirm his conclusions, in particular regarding paper types.

²⁴ *Dokumente*, p. 67. See also F. Pirkmayer, *Über Musik und Theater am f.e. salzburgerischen Hofe, 1762-1775* in: *Salzburger Zeitung* 1886, special number 23 and F. Martin, *Vom Salzburger Fürstenhof um die Mitte des 18. Jahrhunderts*, special number of *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, 1952, p. 132. In

The *licenza* mentioned is certainly identical with the one we present here; its autograph is also labelled “*Licenza*” on its first page and was performed without a doubt directly after the intermezzo mentioned above. The comedy noted in the Court Diaries was Goldoni’s *Cavaliere di spirito*.²⁵ – The once again very hurriedly and messily written autograph (State Library Berlin – Prussian Cultural Heritage, Music Department), which shows no signs of intervention by Leopold Mozart and is covered with corrections, is apparently a first draft, and reveals much about the process of the *licenza*’s composition. First Mozart entered the vocal and bass parts throughout, and afterwards the instruments. One can also distinguish two layers of corrections: those made in the course of the first notational process and those made looking over it later. – After KV 36 (33ⁱ), Mozart’s production of arias seems to have been interrupted for a long period. In addition to at least 11 lost arias of the “15 Italian arias” Leopold noted in his catalogue, the aria “*Quel destrier che all’albergo è vicino*” from the *Capricci* KV 32^a (written in London in December 1764 and also lost) does not survive. We know of the *Capricci* from Constanze’s letter of 13 February 1799 to Breitkopf & Härtel in Leipzig²⁶ in which she writes: “*I have in my possession a little booklet with the title Capricci di W. Mozart a Londra nel mese Decembre 1764 [Caprices by W. Mozart in London in the month of December 1764], (that is, when he was eight years old), which include, written in his own hand, short compositions based on various ideas and an aria, Quel destrier che all’albergo è vicino, of which the original is worth too much to me that I should want to part with it.*”²⁷ An aria (KV 43^{aa})²⁸ written in Olmütz for the daughter of a

“Personal Physician Wolf” is also lost.²⁹ – Previous commentators have not noticed that many of the lost arias must have been composed in Vienna before 30 July 1768, as Leopold’s letter of that date to Hagenauer (cf. quotation above, p. VII) shows without the shadow of a doubt. Mozart’s sister adds precise details to her father’s claims in the notes she made in 1792, describing how her brother was indeed subjected to a test of his aria-writing abilities by every one of the experts Leopold mentions in the letter.³⁰ These lost arias have received the temporary KV numbers 45^{c-g}. The possibility that KV 79 (73^d) — features of the notation would speak for this — or perhaps KV 78 (73^b) is identical with one of these arias must be considered.

Aria KV 70 (61^c) “A Bernice” — “Sol nascente” (= No. 6)

This piece is, like KV 36 (33ⁱ) a *licenza*, and, judging from the text of its recitative, must have been performed in connection with an opera titled *Vologeso*. A possible occasion of its composition was the birthday of the Archbishop Sigismund von Schrattenbach, who is mentioned in the text, on 28 February. Nevertheless, the dating is disputed. One possible point of reference for the genesis would be the performances of Sarti’s or Jomelli’s opera *Vologeso* in Salzburg in December 1765,³¹ their re-staging in 1766, and a new production in 1767 (final rehearsal on 26 February, first performance on the Archbishop’s birthday). Although the handwriting in the autograph (today State Library Berlin – Prussian Cultural Heritage, Music Department) seems to suggest an earlier dating, sometime around the composition of KV 36 (33ⁱ) in 1767, Einstein’s choice in KV³ of a later date (28 February 1769) cannot be ruled out.³² – As is often the case, there are no tempo indications in the second part of the aria (mm. 124 ff.) A quarter note = eight note relation between the common time *Allegro moderato* A section and the 3/8 B section should be appropriate.

addition cf. H. Klein, *Unbekannte Mozartiana von 1766/67*, in: *Mozart-Jahrbuch 1957*, p. 180, fn. 25.

²⁵ A libretto from a performance in Bologna in 1764 is Munich, Bavarian State Library (sign. *P.o. ital. 8° 44^m/10*). The full title of Goldoni’s comedy is *Il Cavaliere di Spirito ossia La donna di testa debole. Commedia del Sig Avvocato Goldoni Veneziano*... On this see also A. Kutscher, *Das Salzburger Barocktheater* (Vienna–Leipzig–Munich, 1924), pp. 89 and 132. (Aria and *licenza*, listed here as two separate pieces, are of course identical.) See also Klein, op. cit., pp. 168 ff., Salzburg 1958.

²⁶ Bauer–Deutsch IV, No. 1234, p. 226, lines 19–23.

²⁷ See also the passage in the announcement of the concert given by the Mozart children in the *Amsterdamsche Dingsdagsche Courant* of 25 February 1766 (see *Dokumente*, p. 51): “[...] *et le Fils Jouera à la Fin sur l’Orgue de ses propres Caprices, des Fugues et d’Autres Pièces de la Musique la plus profonde.*” “[...] *and the son will perform on the organ, at the conclusion of the concert, his own caprices, fugues, and other pieces of music most profound.*” See also Bauer–Deutsch IV pp. 232, 235, 295, 303, 374 and 389.

²⁸ This Köchel number is not to be found in either KV³ or KV⁶. It is taken from the internal numbering—oriented around the traditional KV numbers—used in the *Mozart-*

Handbuch, ed. O. Schneider and A. Algtzky (Vienna, 1962), p. 142.

²⁹ See Leopold’s letter of 28 May 1778 (Bauer–Deutsch II, No. 450, p. 363, lines 155–157). The suggestion in Einstein’s KV³ and in KV⁶ that this aria is identical with KV 53 (47^e) is not tenable, as has been shown by K. Pfannhauer, *Zu Mozarts Kirchenwerken von 1768*, in: *Mozart Jahrbuch 1954*, p. 163.

³⁰ For the exact wording of their correspondence see Bauer–Deutsch IV, No. 1212, p. 192, lines 201–204.

³¹ See A. Kutscher, *Salzburger Barocktheater*, p. 89.

³² The early dating results from archival evidence provided by H. Klein (*Mozart-Jahrbuch 1957*, p. 182 and fn. 34). These records, however, break off in 1767. It is worth noting Gleissner’s remark in his catalogue of Mozart’s works (No. 65), that the aria “*is also one of the earliest works.*”

“*Cara, se le mie pene*” (= No. 7)

This aria, discovered by Wolfgang Plath in contemporary manuscript part copies in Salzburg (Museum Carolino Augusteum), also belongs to the late 1760s.³³ It is remarkable — but no challenge to the piece’s authenticity — that, both in respect of its text — the arias we have up to this date are, apart from the two *licenze* KV 36 (33ⁱ) and KV 70 (61^c), all settings of Metastasio — and its forces, this aria seems to have little in common with the other aria compositions of this period. It seems most likely to have been composed for a private or domestic performance, which may have obliged Mozart to choose such modest forces. The parallels with the similarly small-scale aria fragment “*Un dente guasto e gelato*” (dated perhaps too late, 1775, in KV⁶, where it bears the number KV 209^a) are quite remarkable.³⁴ Following this line of thought a little farther, one can speculate whether this aria is in fact the lost “*Aria*” written for the daughter of “*Personal Physician Wolf*” in Olmütz in 1767.

KV 88 (73c) “*Fra cento affanni*” (= No. 8) and KV 77 (73^c) “*Misero me!*” — “*Misero pargoletto*” (= No. 9).

The journey to Italy in the middle of December 1769 offered Wolfgang the opportunity to return to the composition of single arias for various occasions, including his own musical evenings and appearances (mostly in circles frequented by the nobility). The series of arias from the years 1770/1771, which has for the most part survived, began with these two compositions written in 1770 for a soirée in the house of Count Firmian in Milan on 12 March; the second work, a *Scena*, includes Mozart’s first large-scale dramatic accompagnato. On 13 March Leopold wrote to his wife:³⁵

It was impossible for me to write last Saturday, because Wolfgang had to compose three arias and a recitative with violins for the concert yesterday at Count Firmian’s house, and I was obliged to copy out the violin parts myself and then to have duplicates made of them in order that they not be stolen.³⁶

³³ For a detailed discussion of the discovery, authenticity, dating and performance see the comprehensive Foreword to Plath’s edition (Kassel etc., 1966, BA 4758), whose musical text appears unchanged in the NMA.

³⁴ See the Foreword to the edition (see fn. 33), p. IV.

³⁵ Bauer–Deutsch I, No. 165, p. 320, lines 4–8.

³⁶ It seems likely that “*recitative*” refers to the large-scale accompagnato KV 77 (73^c) and not—as Abert surmises—to a fourth aria that Leopold fails to mention (*Mozart I*, Leipzig, ⁷/1955, p. 149). That the recitative and aria in KV 77 are from two separate scenes makes this even more

Shortly before, at Carnival (27 February), Leopold had written to his wife that “*Wolfgang is busy composing two arias.*”³⁷

These are most likely KV 88 (73^c) and KV 77 (73^c). If one adds to these the lost aria “*Misero tu non sei*”, finished as early as 26 January 1770, to a text from Metastasio’s *Demetrio* (I, 4) (KV App. 2 = KV⁶: 73A), we can conclude (see the letter passages quoted above) that Mozart wrote three arias during this stay in Milan. — Our edition of KV 88 (73^c) and KV 77 (73^c) is based on Mozart’s autographs, which are dated as Milan 1770 (Bavarian State Library, Munich and State Library Berlin — Prussian Cultural Heritage, Music Department). In both, corrections in Leopold’s hand figure prominently. In addition, a *violone* part, which includes the vocal part in the recitative, survives in Wolfgang’s hand for KV 77 (73^c); the same, this time in Leopold’s hand, survives for the aria (see his letter of 13 March 1770, cited above).³⁸ The score to KV 88 (73^c) includes no indications as to instrumentation. Our assumption that the aria was composed for an orchestra with two horns and two trumpets and not four horns is, however, generally secure: in Mozart’s earlier dramatic works we encounter both possibilities, but works with two trumpets and two horns are in the clear majority. (See *Ascanio in Alba*, Nos. 14 and 16, while No. 19 has four; *Mitridate* No. 1, while duet No. 18 has four; *Il rè pastore*, arias Nos. 4 and 13; *Lucio Silla*, arias Nos. 1, 4, 5, 9, 13, 19, 20, and scene VII). In addition, when Mozart specifies four horns, he usually makes use of instruments in varying tunings. The text to KV 88 (73^c) is taken from Metastasio’s *Artaserse* (I, 2), a preferred source for earlier arias as well. Arbace is forced by his father Artabano, who has just murdered his king, to take responsibility for the assassination himself and to flee. In the aria, Arbace is moved by desperation, horror, fear and pain. — The *scena* KV 77 (73^c) is set to texts from Metastasio’s *Demofonte* (III, 4 and 5). In Metastasio’s original, between scene 4, which is set entirely as recitative in Mozart’s version, and the aria text at the end of scene 5, an extended ensemble scene in recitative is inserted, but the

likely. Mozart would then have written three, not four (KV³), arias in Milan.

³⁷ Bauer–Deutsch I, No. 162, p. 317, lines 24–25.

³⁸ Wolfgang informed his sister of the lost aria’s text in his letter to her of 26 January 1770, see Bauer–Deutsch I, No. 158, p. 309, lines 12–21. The composition of this aria must have been induced by the performance of Hasse’s *Demetrio* on 10 January 1770 in Mantua, of which Wolfgang writes in the same letter (p. 310, lines 22 f.).

dramatic situation, which seems to have been derived from the Oedipus story, is the same: Timante, supposedly the son of King Demofonte, has discovered that Dircea, with whom he is secretly wedded, is really the king's daughter and therefore his sister. The recitative (III, 5) is a monologue expressing his desperation. In the aria he turns, in much pain, first to the child (present on stage) of his union with Dircea and then, in the second strophe, to his spouse and his father.

Aria KV 71 "Ah, più tremar non voglio"

Also composed to a text from *Demofonte* (I, 1), this aria was also most probably composed during or just before the Mozart's journey to Italy, at the end of 1769 or beginning of 1770.³⁹ The aria comes down to us as a fragment; only 48 measures, on the first eight autograph pages, survive; it will be printed in the fourth, and last, NMA *Arias* volume. KV 71, along with KV 77 (73^e), KV 82 (73^o), and KV 83 (73^p), is the fourth of what one might call a series of settings from this libretto.

KV 82 (73^o) "Se ardire e speranza" and KV 83 (73^p) "Se tutti i mali miei" (= Nos. 10 and 11)

These two arias were written in Rome at the end of April and the beginning of May 1770, the next works after the Milan arias. Concerning the first, Wolfgang wrote to sister on 21 April 1770 from Rome that "*I am at this moment working on the aria 'Se ardire e speranza' – –*";⁴⁰ his next report, on 25 April, was that "*L'aria è finita [the aria is finished].*"⁴¹ The second aria, the autograph of which is dated as Rome 1770, was probably composed immediately afterwards, perhaps for the same occasion. J.A. Hasse's setting of the same text from his *Demofonte* (Dresden, 1748) was, at the time, one of his most famous compositions.

Our edition of both arias is based on their autographs (today Paris, Bibliothèque nationale, and State Library Berlin – Prussian Cultural Heritage, Music Department). One remarkable feature of the manuscript of KV 83 (73^p) are the many radical cuts found in it, possibly at the insistence of a singer. It is possible to reconstruct a complete version of

the aria's original form; this is given here in the Appendix. The tempo indication in the second part of KV 82 (73^o) is an addition by the editor (m. 109); the marking *tempo primo* at the transition to the da capo in m. 128 shows that there must be a change. The suggested *Allegro moderato* ought to be interpreted in the sense of "un poco più mosso"; at a not-to-slow andante tempo in cut time the quarter note pulse can stay almost the same. An interesting feature in this aria is the occasionally very high register of the violoncello part, notated at such times in the autograph in alto clef and often lying above the second violins.

Both arias were composed to texts from Metastasio's *Demofonte*: the text for KV 83 (73^o) (= No. 10) is Timante's aria from Act 1, scene 13. Timante's consort Dircea has been condemned to death. Desperate, he tries to think of a plan to save her, together with her supposed father, Matusio. But the difficulty of the situation threatens to overwhelm him, his courage and his poise leave him. – The text to KV 83 is from the conclusion of Act 2, scene 6. Dircea is condemned to die because of her secret marriage to Timante. On her way to execution she meets Creusa, whom King Demofonte has chosen to be his supposed son Timante's wife. Suffering painfully, yet resigned to her fate, Dircea attempts to awaken pity in Creusa, and to persuade her, by describing her own hopeless situation, to come to the aid of the desperate Timante.

KV 74^b "Non curo l'affetto" (= No. 12) Per il Teatro di Pavia 1771

This aria has come down to us only in the form of manuscript copy from the early nineteenth century; nothing more is known of the occasion or time of its composition. In any case, it is clear that Mozart did not visit Pavia on either of his first two Italian tours. That this is so, however, does not automatically discredit the work's authenticity or the information on the title page of the manuscript copy, today in [Prague, University Library/Clementinum]. The text of the aria is likewise from Metastasio's *Demofonte* (I, 7). Here Creusa has been rejected by her promised husband, Timante, and demands — her pride injured — of Timante's brother that he revenge her. The brother, however, hesitates, a reaction which provokes disappointment and rage in Creusa. Mozart only set the aria's first strophe. – It does not seem that Mozart composed any further arias on his first Italian journey. On 4 August, looking back on the

³⁹ Wyzewa and St. Foix (*W.-A. Mozart. Sa vie musicale e son œuvre*, Paris, 1936, II, p. 425) date the aria later, to the end of 1772, around the time of *Lucio Silla*.

⁴⁰ Bauer–Deutsch I, No. 177, p. 339, lines 85.

⁴¹ Bauer–Deutsch I, No. 179, p. 342, lines 16.

trip, he wrote: “*In the meantime I have already composed four Italian symphonies, in addition to the arias, of which I have written at least 5–6.*”⁴² Soon thereafter he began work on *Mitridate*.

KV 209 “Si mostra la sorte” (= No. 13)

After the first Italian tour, there followed several years during which Mozart composed almost his all of his early dramatic works and wrote no more single arias. He returned to the concert aria in 1775 in Salzburg, but this time with a series of *buffo* arias. These are all either insertions or substitutions for Italian *opere buffe* performed in Salzburg, written probably for singers with whom he was acquainted at the Archbishop’s court. The opera into which the tenor aria “*Si mostra la sorte*” was inserted is not known. The autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) is dated in Leopold’s hand as *del Sgr. Cav: Amadeo Wolfgango Mozart d. 19 Maij 1775. [by Signore Sir Amadeo Wolfgango Mozart, 19th May 1775]*

KV 210 “Con ossequio, con rispetto” (= No. 14)

Like KV 209, the autograph of the *aria buffa* KV 210 (State Library Berlin – Prussian Cultural Heritage, Music Department) is also dated *May 1775*. It was intended, as was KV 256 (see Vol. 2 of Work Group 7) as an insertion into Piccini’s *L’Astratto ovvero Il giocatore fortunato* (libretto by G. Pietrosellini).⁴³ The text itself is not found in Pietrosellini’s libretto, yet it fits easily into II, 20; KV 256 seems to have been written for the same scene. The situation is as follows: Captain Faccenda [Things-to-do], disguised as the learned Doctor Testa Secca [Dry-head], is courting — at the same time boasting profusely — the daughter of the rich and moody landowner Don Timoteo.

⁴² From an addition of Wolfgang’s to a letter of Leopold’s from Bologna; see Bauer–Deutsch I, No. 202, p. 377, lines 56–57.

⁴³ Textbook in Munich, Theatre Museum, shelf mark 18168: *L’Astratto ovvero Il giocatore fortunato. Dramma Giocoso per Musica...Dresda, l’anno 1772*. See also E.G.Th. Sonneck, *Catalogue of Opera Librettos* (Washington, 1914), I, p. 176. Piccini’s opera had its première in Venice in 1772; there is a manuscript copy of the score (Vienna, 1774) in the Fürstl. Thurn und Taxisschen Hofbibliothek (catalogue of the operas by S. Färber: *Das Regensburger Fürstlich Thurn und Taxisschen Hoftheater und seine Oper 1760–1786*. Special reprinting from: *Verhandlungen des Histor. Vereins von Oberpfalz und Regensburg*, Vol. 86 (1938), p. 133).

KV 217 “Voi avete un cor fedele” (= No. 15)

This aria was written for insertion into a *dramma giocoso* by Galuppi, *Le nozze di Dorina*. The autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) is dated 26 October 1775. For its Salzburg performance, Galuppi’s opera seems to have undergone severe changes, judging from the serious differences between Mozart’s text and the original libretto, changes that do not stop even at decisive alterations to the plot.⁴⁴ In Goldoni’s original the chambermaid Dorina addresses snappily her two lovers, whom she distrusts; in the text set by Mozart, there is only one lover.

We mentioned above that the border between song and concert aria with orchestra is a fluid one. The “aria” KV 152 (210^a), which was composed between 1772 and 1775, already published in the NMA volume *Songs*, is probably the piano reduction of a composition originally scored for voice and orchestra.⁴⁵ The piece is therefore — in its unchanged form as a piano reduction — to be found in Appendix II of this volume (see Appendix II, pp. 191–193).

On the Edition and Performance

The fact that the editions here are based — with one exception — on Mozart’s autograph, and that many of them are additionally supported by copies in his father’s hand presented special problems. Since the autographs were not written for publication or even circulation, they display in many cases a certain provisional character; indeed, they are, often enough, hastily written ad hoc drafts without any particular claim to finality. The task was therefore to seek a solution doing justice both to Mozart’s intentions and the legitimate demands placed on an edition. Questions of detail will find their answers in the remarks on individual pieces and in footnotes in the musical text itself. Following eighteenth-century practice, in all passages in

⁴⁴ The libretto to Galuppi’s opera: Bologna, Museo Civico Bibliografico Musicale, see U. Sesini, *Catalogo della Bibliotheca del Liceo Musicale di Bologna* vol. V (Bologna, 1943), No. 1870. A libretto from a performance in Florence in 1761 is in Munich, Bavarian State Library (shelf mark *P. o. ital. 747^m/3*). In both librettos the title is simply *Le Nozze*.
⁴⁵ See E.A. Ballin’s discussion in his Foreword to NMA II/8, p. IX. Ballin does not share Wyzewa/St. Foix’s (*W.–A. Mozart* II, Paris, 1936, p. 236) and Einstein’s (KV³) doubts about its authenticity.

which an intentional difference between staccato dots and staccato strokes cannot be made out, we have chosen to set staccato dots. Dots are unambiguously meant in this form,



, of which Leopold Mozart writes that the notes must be played “*not only in one bow stroke, but, with a light emphasis placed on each note, are to be played slightly distinct from each other*”.⁴⁶ A usually clear distinction between dot and stroke can be made out in Wolfgang’s manuscripts only from around 1775 (see e.g. in this volume KV 217). Mozart often supplies long (sixteenth) runs with dots and isolated eighths and quarters with strokes; we believe that this difference implies different manners of performance, which are often obvious in the musical context: strokes are for notes “*that the composer wishes clearly detached, each with its own bow-stroke, and performed one separated from the other*”,⁴⁷ whereas dots are for light and short staccato.⁴⁸ At the same time, it must be emphasised, however, that the decision to use dot or stroke is not subsumable under any universally applicable rule, but must be made taking into account the sources in question. Only in the case of KV 74^b did we leave staccato dots throughout, as in the earliest available source, a manuscript copy from the early nineteenth century. – In some pieces, many editorial additions have been necessary, e.g. key signatures, articulations, and tempo markings, but have been limited to cases where misunderstandings are possible. This is true most of all for our performance directions. In order to avoid crowding the page, we supply such suggestions as a rule only once. Occasional inconsistencies of articulation have been left as they appear in the sources, for example in the arias in KV 70 (61^c) and KV 77 (73^c).

⁴⁶ Leopold Mozart, *Versuch einer gründlichen Violinschule* (Augsburg, 1756), p. 43. — The staccato dot was, however, not completely unknown at the time (L. Mozart, J.J. Quantz; cf. H. Keller’s contribution to the first publication listed in footnote 48 below).

⁴⁷ L. Mozart, *Versuch*, p. 45.

⁴⁸ See on these questions: *Die Bedeutung der Zeichen Keil, Strich und Punkt bei Mozart. Fünf Lösungen einer Preisfrage*, ed. H. Albrecht on behalf of the Gesellschaft für Musikforschung, Kassel etc., 1957. See furthermore E. Zimmerman, *Das Mozart-Preis schreiben der Gesellschaft für Musikforschung*, in: *Festschrift für Joseph Schmidt-Görg zum 60. Geburtstag*, Bonn, 1957, pp. 400–408, and P. Mies, *Die Artikulationszeichen Strich und Punkt bei W.A. Mozart*, in: *Die Musikforschung* XI (1958), pp. 428 ff.

All of the arias require accompaniment by an orchestra, with the exception of No. 7 “*Cara, se le mie pene*”, which seems to us only to be performable one on a part, or at the most with two or three players in the violins and perhaps with a double bass reinforcing the violoncello. In orchestral practice at the time, the doubling of the *basso* with bassoons was a matter of course, unless these had their own staves in the score.⁴⁹ This practice emerged from the often very modest forces in the *basso* (few violoncelli) and violas in Italian opera houses and in smaller court orchestras.⁵⁰ J.A. Scheibe attests that bassoons should reinforce the *basso* whenever oboes are also involved.⁵¹ J.J. Quantz, on the other hand, specifies that a “*col basso*” role for the bassoon is indispensable, even in pure string ensembles, if more than six violins are playing.⁵² Joseph Haydn gives a clear opinion on the matter in his instructions for the performance of one of his sacred cantatas at the monastery in Zwettl in 1768, probably with the weak available string forces in mind: “*In the soprano aria the bassoon can be omitted, if necessary, but I would prefer it to be present, as an obbligato support for the bass; I prefer music with the three bass instruments violoncello, bassoon, and violone to six violones and three violoncellos...*”⁵³ All of this suggests that bassoons were only used as reinforcement when the string bass instruments were not sufficiently numerous; there can therefore be no objection from the point of view of the practice of the day to have a bassoon play “*col basso*” in pieces performed otherwise only by strings. In the aria KV 36 (33ⁱ) (= No. 5) it is not clear from the autograph if the bassoon should continue

⁴⁹ Cf. C. Bär, *Zum Begriff des “Basso” in Mozarts Serenaden*, in: *Mozart-Jahrbuch 1960/61*, p. 145; also R. Haas, *Zur Frage der Orchesterbesetzungen in der 2. Hälfte des 18. Jahrhunderts*, in: *Wiener Kongreßbericht 1909* and the same author’s foreword to DTÖ 18/2, *Das Wiener Singspiel*.

⁵⁰ See L.F. Tagliavini’s Foreword to *Mitridate* (NMA II/5/4), p. XIII and fn. 30, and Schreiber, *Orchester und Orchesterpraxis zwischen 1780 und 1850*, Berlin, 1938, pp. 128, 129. In Italy it seems that even the trombone often doubled the double basses in *opera buffa*. See *op. cit.*, p. 143.

⁵¹ *Critischer Musicus*, Leipzig, 1745, p. 713: “*When trumpets and timpani are present ... the basses should consist, in addition to the concert bass, of three to four smaller basses and a pair of bassoons.*” Further on, Scheibe writes that “*when oboes are used, the basses must always be supported by bassoons*” (p. 714).

⁵² *Versuch einer Anweisung die flute traversière zu spielen*, Breslau, 1752, p. 185.

⁵³ *Joseph Haydn. Gesammelte Briefe und Aufzeichnungen* edited and elucidated by D. Bartha, Kassel etc., 1965, p. 60.

to play *col basso* in the second part of the aria, when the rest of the winds rest. On the other hand, it seems to us to be clear that in this and in similar cases it would not be a good idea to add one wind instrument to the otherwise purely string sound Mozart intended. With string orchestras of normal strength, there seems to be no reason to include bassoons at all, unless they have obbligato parts. In a letter of 15 December 1770 from Milan,⁵⁴ Leopold, describing the performance of *Mitridate*, describes the freedom with which orchestras were typically put together at this time: the orchestra had 14 first and second violins, two claviers (that is, harpsichords), six basses, two cellos, two bassoons, six violas, and two oboes, with the two flutes doubling the oboes wherever they did not have an obbligato part.⁵⁵

The question of the inclusion of a harpsichord is not always easy to settle, particularly in accompagnatos. Generally, figured bass accompaniment was the rule up until the end of the eighteenth century: “*the clavicymbal [harpsichord] should accompany all kinds of pieces, be they large or small.*”⁵⁶ This is particularly true of accompagnatos.⁵⁷ In the accompagnati presented here, therefore, a discrete figured bass accompaniment with some sort of keyboard instrument is absolutely necessary in passages where the voice is supported only by the bass line (harpsichord, or at least a piano). Such passages include KV 79 (73^d) = No. 4, mm. 14 and 18, KV 77 (73^c) = No. 9, mm. 13, 17/18, 24, 60, 67, 71/72, 99. On the other hand, continuous accompaniment by a keyboard instrument — which, in view of Mozart’s texture, would be mostly unnecessary⁵⁸ — should always be as transparent as possible, especially in arias. Indeed, the Italian tradition was not particularly enthusiastic about figured bass accompaniment.⁵⁹ This is especially true of

arias, in which figures do not always imply figured bass accompaniment.⁶⁰ – According to eighteenth century practice, in an accompagnato the orchestra should enter only, as a rule, when the singer has finished singing, e.g. No. 5, mm. 15-16.

The image shows a musical score for Violin I, Voice, and Vc. e B. The Violin I part has a treble clef and a key signature of one sharp (F#). The Voice part has a soprano clef and a key signature of one sharp. The Vc. e B. part has a bass clef and a key signature of one sharp. The music is in a common time signature. The voice part is singing a melodic line, while the violin and keyboard parts are resting.

performed:

The image shows a musical score for Violin I, Voice, and Vc. e B. The Violin I part has a treble clef and a key signature of one sharp (F#). The Voice part has a soprano clef and a key signature of one sharp. The Vc. e B. part has a bass clef and a key signature of one sharp. The music is in a common time signature. The voice part is resting, while the violin and keyboard parts are playing a rhythmic accompaniment.

Corri’s stipulation that the orchestra must wait until the singer rests reflects without doubt the Italian practice much-emulated at the time.⁶¹ Haydn expresses similar sentiments in his instructions on the performance of his cantatas of 1768: “*Thirdly, it is to be observed in the accompanied recitatives that the accompaniment has not to enter before singer has sung all of the text, even if the score often suggests the contrary.*”⁶²

This is the practice still suggested in the major singing method of the nineteenth century, M. Garcia’s *Traité complet du chant* (Paris, 1847),⁶³ which is for the most part based on eighteenth century models: “*in sung recitative (récitativ instrumenté) the voice should always be completely free of accompaniment. Therefore chords should be sounded only at the end of before the beginning of that which*

109. Dr. Hans Schmid (Munich) kindly pointed out the following quotation from J.J. Rousseau’s *Dictionnaire de Musique* (Paris, 1968) (Article *Accompagnement*, p. 14), where the same tendency is noticeable: “*Les Italiens ne veulent pas qu'on entende rien dans l'Accompagnement, ni dans la Basse, qui puisse distraire un moment l'oreille du Chant: & leurs Accompagnemens sont toujours dirigés sur ce principe, que le plaisir & l'attention s'évaporent en se partageant.*” [“*The Italians do not want to hear anything in the accompaniment, not in the bass, which distract for a moment the ear from the singing: and their accompaniments are always directed towards the principle that the pleasure and the attention evaporate in the moment in which they are felt.*”](Cf. also *ibid.*, p. 13).

⁶⁰ Even much earlier, for example in arias by A. Scarlatti, arias were often marked *senza cembalo*, although their basses were figured. C.Ph.E. Bach notes this as a particular practice (*Versuch* II, p. 177).

⁶¹ *A Select Collection of the most admired songs, duets etc. from operas in the highest esteem... By Domenico Corri Edinborough*, (London, c. 1779) (Copy in Bologna, Civico Musia Bibliografico, signature: DD 38). See also J.A. Hiller, *Anweisung zum musikalisch-richtigen Gesange*, Leipzig, 1774, p. 203.

⁶² *J. Haydn. Gesammelte Briefe und Aufzeichnungen*, p. 58.

⁶³ Abridged German edition by F. Volbach. Mainz, (1909), p. 76.

⁵⁴ Bauer–Deutsch I, No. 223, p. 408.

⁵⁵ See Tagliavini, Foreword to *Mitridate* (NMA II/5/4), p. XIII.

⁵⁶ J.J. Quantz, *Versuch*, p. 185.

⁵⁷ See C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, Berlin, 1753, II, pp. 310, 315 ff.

⁵⁸ The aria “*Cara, se le mie pene*” with its chamber music forces is an exception. See W. Plath, Foreword to his edition (n. 33, above).

⁵⁹ See C.Ph.E. Bach, *Versuch* II, p. 177, where he speaks of the Italians’ dislike for the “*rattling around*” of the harpsichord in “*affetuoso*” arias. He himself recommends a special discretion in the accompaniment in such cases (*ibid.*, p. 242). It seems that it was the practice in *opera buffa* to do without figured bass accompaniment altogether. See F. Oberdörffer, *Der Generalbass in der Instrumentalmusik des ausgehenden 18. Jahrhunderts*, Kassel, 1939, pp. 31 and

is sung.” (See also *ibid.*, p. 77). J.J. Quantz’s directions concerning accompaniment (*Versuch*, p. 272), which doubtless also reflect contemporary practice, stand in opposition to this view: Quantz suggests that accompanying instruments should enter strictly on time and therefore, if necessary, come on top of the singer, that is, not wait until the singer rests. In the Tossi/Agricola vocal school,⁶⁴ the leading authority in the eighteenth century, performance of *accompagnatos* is described thus: “*The short instrumental passages played between the accompanied recitatives must be played in time. Yet the singer is, for his part, not bound to sing in time; he must only wait for the end of the instrumental interludes, unless he wants to come in amongst them, just as the instrumentalists must wait for him.*” One sees from these quotations that practice in accompanied recitatives was in no way uniform or subject to general rules. Nonetheless, the separation of vocal line and orchestral accompaniment seems to have been rather more the rule than the exception.⁶⁵ The leading principle for accompaniment of the *accompagnati* should be, in our opinion, the dramatic situation, the affect, and not the mechanical application of a rule. We would like to recommend the entrance of the orchestra in time (that is, before the singer has finished singing his text) in the following passages: KV 70 (61^c) = No. 6, m. 31; KV 77 (73^c) = No. 9, mm. 14, 22, 29, 34, 49, 52, 71, 89, and 100. Sources on performance practice are in agreement, on the other hand, about the degree of rhythmic and agogic freedom permissible when the voice is alone or accompanied by held chords. “*One sees*”, writes C.P.E. Bach in his *Versuch* (I, p. 124; see also II, p. 314), “*at least in the recitatives with accompaniment that tempo and metre must often be changed in order to call forth many affects in quick succession or to restore calm. The metre is therefore often a convenience of notation to which one is not bound.*” J.A. Hiller writes in his *Anweisung* of 1780 (p. 100) that “*It is well-known that recitative is performed at all times without observing the metre.*” Natural speech declamation on the one hand and the dramatic exigencies, in both affect and content, of the

text, on the other, must be paramount here. This manner of free performance is particularly appropriate to Mozart’s first large-scale dramatic scene, the *accompagnato* KV 77(73^c) = No. 9. In contrast, the *accompagnati* of the *Licenze* KV 36 (33ⁱ) and KV 70 (61^c), Nos. 5 and 6 here, require a more even and dignified declamation. – We must point to one further issue in which uncertainty is prevalent today, the result of Mozart’s usual practice of not adding any dynamics to the vocal part. It is in no way to be assumed that this requires to singers to follow automatically the dynamics in the orchestral part. Indeed, most of the dynamics Mozart assigns to the orchestra are made necessary by the orchestra’s accompanying function. Thus a *fp* in the orchestra does not generally oblige the singer to do the same (see, for example, No. 1, mm. 80-81 and 93-94; No. 3, mm. 67, 68 and 90-91; No. 5, Aria, mm. 24 ff. and 56-57; No. 7, m. 34; No. 8, mm. 17-18, 77-78, 163-164, and 178 ff.; No. 9, Aria, mm. 89-90 and 97, No. 11, mm. 51-52; No. 13, mm. 34-35 and 40 ff.; No. 14, mm. 19 ff.; No. 15, mm. 56 ff and 66. On the other hand, in No. 8 mm. 135-155, a *fz* results automatically in the vocal part, following the *fp* in the orchestra.) The dynamic markings in the orchestra as well, which, in Mozart’s early works are limited mostly to *piano* and *forte* — one encounters *pp* and *mf* only seldom — also allow various degrees of dynamic shading. “*The addition of forte and piano,*” wrote D.G. Türk in 1789, “*determines the expression only in a general and broad sense.*”⁶⁶ This is particularly true of the opening dynamics added here frequently by the editor. The opening *forte* indications in KV 83 (73^p) = No. 11 and KV 217 = No. 14, for example, are meant to be understood more in the sense of *mf* or *mp*.

The practices outlined in the many performance treatises of the mid- and late eighteenth centuries by authors like Tosi/Agricola, C.P.E. Bach, J.J. Quantz, L. Mozart, and J.A. Hiller are, for the very most part, acceptable sources of information on the probable performance practices of Mozart’s early works. Only in his later works did Mozart make interpretational demands going beyond prevailing vocal tradition, calling for a practice based on the music itself.

Among these performance treatises, Hiller’s *Anweisung*, already mentioned, are based on

⁶⁴ P.F. Tossi, *Opinioni di cantori antichi e moderni o sieno Osservazioni sopra il canto figurato*, Bologna, 1723, translated and substantially expanded by J.F. Agricola as: *Anleitung zur Singekunst*, Berlin, 1757, p. 153.

⁶⁵ J. Riepel (*Harmonisches Sylbenmaß*, Regensburg, 1776, p. 86), considers that orchestra and vocal line in *accompagnato* can overlap to achieve an intensification of the affect.

⁶⁶ D.G. Türk, *Klavierschule oder Anleitung zum Klavierspielen*, Leipzig, 1789, p. 348.

both the Italian school of singing and the fundamental schools of G.B. Mancini and Tosi/Agricola: it offers the broadest summary and overview.⁶⁷ Yet one should not misunderstand the purpose of such practical works (including Garcia's): they are not collections of rules, but rather necessarily heterogeneous "attempts" to communicate aspects of a living and very diverse practice from an immediate but also individual point of view.

A primary challenge is the treatment of the appoggiatura.⁶⁸ Today's singers are often unsure of how to sing it; their approaches range from total disregard to stiff and pedantic application. The first important aspect to note is that the appoggiatura has not so much an ornamental as a prosodic function. In Italian vocal music the appoggiatura is the major component of the prosodic accent. It always falls on the first part of the beat and on the long syllables of both masculine and feminine words; it can, therefore, hardly be considered to be ornamentation.⁶⁹ If the first two notes of a measure are the end of a phrase, the first note always bears a prosodic accent and should therefore be converted into an appoggiatura...The only exceptions to this rule are when the two notes an essential part of the motif.⁷⁰ The appoggiatura concerned can be a tone or semitone above or below the printed note, depending on the melodic context. The two passages cited from Garcia apply to song of every kind. Here are just a few examples of the kinds of prosodic appoggiaturas which were certainly possible in eighteenth century practice:



⁶⁷ J.A. Hiller, *Anweisung zum musikalisch-richtigen Gesange*, Leipzig, 1774, along with: *Exempel-Buch der Anweisung zum Singen*, Leipzig, 1774, *Anweisung zum musikalisch-zierlichen Gesange mit hinlänglichen Exempeln erläutert*, Leipzig, 1780. See also *Sechs Italienische Arien ... mit der Art sie zu singen und zu verändern ...*, Leipzig, J.F. Junius, 1778. See also G.B. Mancini, *Pensieri e riflessioni pratiche sul canto figurato*, Vienna, 1774 (reprint ed. Della Corte in: *Canto e bel canto*, Turin, 1933 and Tosi, *Opinioni*, 1723, (cf. fn. 64).

⁶⁸ Cf. Tagliavini's Forewords to *Ascanio in Alba* (NMA II/5/5), pp. X and XI and *Betulia Liberata* (NMA I/4/2), p. IX and F. Giegling's Foreword to the *Schuldigkeit des Ersten Gebots* (NMA I/4/1), pp. VIII and IX.

⁶⁹ Garcia, *Gesangsschule*, ed. Volbach, II, p. 45.

⁷⁰ *Ibid.*, p. 47

In recitative, however, the appoggiatura assumes naturally an integrating function within the performance. Garcia writes:

*The appoggiatura has its place in recitative as well, but not as ornamentation; instead, it gives more strength to the tonic accent of words in piano or sdrucchiolo followed by a rest.*⁷¹

Regarding accompagnato, Garcia continues:

*The necessity of making the accent more strongly felt gives rise to the following rule: two equal notes which usually end a phrase and are followed by a rest are always to be altered, that is, the first of the two is to be treated, depending on the feeling, as an ascending or descending appoggiatura.*⁷²

According to this reasoning, the appoggiatura is the emphasis of the accented syllable set to two notes of the same pitch. In Tosi/Agricola we find the following possibilities for a final appoggiatura in recitative.⁷³



(In Mozart's day, this cadence was usually written out.)



Tosi/Agricola also mention the mordent between two notes of the same pitch within one word: Instead of



Hiller warns, however, in his *Anweisung* (p. 100), that such ornamentation is to be used more sparingly in the theatre than in the church or the chamber. As countless examples of the kinds of "embellishment" of the notated vocal part expected of singers in the eighteenth century testify, the appoggiatura was applied richly in arias as well.⁷⁴ Once again, however, the use of

⁷¹ *Ibid.*, p. 74.

⁷² *Ibid.*, p. 75.

⁷³ *Anleitung zur Singekunst*, pp. 154 ff.

⁷⁴ Here one should mention above all Hiller's methods (see above), Corri's *Select Collection*, and a *Particella con Rifiorimenti* of J.C. Bach's aria "Non sò d'onde viene" (British Museum, London, signature RM 23 d. 5 11)—an

appoggiaturas must be left in individual cases to the musical judgment of the performer. Generally speaking, there is no reason not to add appoggiaturas, most of all in the case of words with feminine endings that are followed by a rest. But since an appoggiatura in an aria is strong tool of musical expression — tending somewhat to pathos and weakness — it should be applied with caution. Nothing would be more unfortunate than to subject judgments made best in individual musical contexts to the dictates of a supposed “rule”. It is important to stress this because it would be foolish to expect that we could, today, take up again the totality of eighteenth-century vocal practice, which included alterations to the vocal line based on great sensibility, making frequent use of appoggiaturas. Corresponding to the stylistic borders drawn in Mozart’s era between theatre, chamber, and liturgical music, particularly in the case of recitative,⁷⁵ a dramatic and pathetic scene of the *seria* kind (e.g. KV 77/73^c = No. 9) ought to be treated differently from a *secco* or *accompagnato* in *buffa* style. The same applies to the aria. It would, for instance, make sense to use appoggiaturas particularly sparingly in a *buffo* aria like KV 217. Our suggested appoggiaturas, finally, set in smaller type, are meant rather to inspire independent thinking about these questions than to offer ready-made solutions.

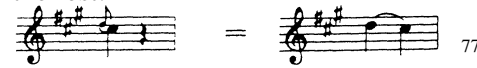
This is just as true of the suggestions in our music text — also in smaller print — for the performance of grace-notes, often in cases that are less than clear-cut. Their purpose, according to Leopold Mozart, is to make a melody “*more singable*,” indeed, “*they are the elements that ultimately give coherence to a performance*” (L. Mozart, *Versuch*, p. 193). In the eighteenth century, one generally distinguished between “*veränderlich [transigent, changeable]*” (long) and “*unveränderlich [intransigent, unchangeable]*” (short) grace-notes; there was, however, often no difference in the notation.⁷⁶ It always depended on the musical context. The basic rule regarding the long grace-note, for example, according to which the grace-note should occupy half the duration of the main note, or 2/3 in the case of a dotted main note, was amenable to numerous modifications. One case is selected here to represent many others. Usually, the grace-note, if it stands before a note followed by a rest, takes on the value of

aria that Mozart also set (see NMA II/7/2), Mozart’s own ornamented version of this aria (forthcoming printing in Vol. 2 of Work Group 7) and, not least, Mozart’s ornamented version of the vocal part of J.C. Bach’s aria “*Cara, la dolce fiamma*” (KV 293^c).

⁷⁵ See Tosi/Agricola, pp. 150 ff. and J.A. Hiller, *Anweisung*, 1780, pp. 99 ff.

⁷⁶ The notation used today for the short grace-note, #(IMAGE), apparently emerged around 1800 (2nd edition of D.G. Türk’s *Klavierschule*, 1802) and seems to be linked to the printing technique by which the written form of the sixteenth-note, #(IMAGE), is retained in the grace-notes.

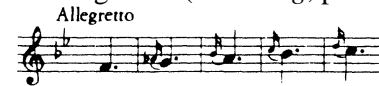
the main note, while the main note takes the place of the rest:



“*It is necessary, however, to look at the whole score or to possess sound judgement*” to be able to apply the grace-note properly, for, depending on the compositional context, the following rendering is also possible:⁷⁸



One should also always bear in mind that “*It is not possible to determine with complete precision by rules, notwithstanding the four causes and occasions for grace-notes given above and to which most cases will in fact belong, each and every place where a grace-note is required and what duration these must have. There is always an arbitrary aspect involved, dependent on the taste and sensibility of the composer or performer.*”⁷⁹ In particular, it must be emphasised expressly that the short grace-note, usually notated #(IMAGE), is in no sense “*unchangeable*”, and that musical feeling has to determine the duration. An example for grace-notes with a status between “*changeable and unchangeable*” is given by Tosi/Agricola (*Anleitung*, p. 72):



This last is another instance, similar to the situation with appoggiaturas, of the dependence of the realisation of grace-notes, within the framework of practice laid down in rules, on tempo and character of the composition.

In conclusion, a word on the cadenzas. Here again, the volume editor has prepared suggestions which appear at the margin in the relevant places in the music text. The principle applied here was that the extent of the cadenza should also be in proportion to the format of the aria. Invaluable models for those seeking their own solutions could be provided by the cadenzas KV 293^c which Mozart wrote in 1778 for the arias “*Cara, la dolce fiamma*” (*Adriano in Siria*), “*O nel sen di qualche stella*” (*Catone in Utica*) and “*Quel caro amabil volto*” by J. Chr. Bach. J.A. Hiller took up the question of the cadence in arias in the *Anweisung* already mentioned on several occasions. He concludes the following basic rules:⁸⁰ “1) *The cadenzas must not occur too frequently, and also not be too long. Strictly, no breath should be taken in the course of a cadenza; properly, therefore, it is not permissible for one to last longer than the singer has breath.*” However, “*this law is not to be taken as unbreakable; only, the breath must taken with such speed, and happen at such notes,*

⁷⁷ Cf. L. Mozart, *Versuch*, p. 157.

⁷⁸ Regarding various possible realisations of the same long grace-note, see J.A. Hiller, *Exempelbuch*, pp. 22–24.

⁷⁹ Tosi/Agricola, *Anleitung*, p. 73.

⁸⁰ *Anweisung*, Leipzig, 1780, pp. 111f.

that the context is not torn apart. The cadenzas must 2) at all times respect the character and principal affect with which the aria is invested. A cadenza consisting only of drawn-out notes would be as out of place in a fiery aria as one consisting of wild runs in a slow aria. To adapt the cadenza correctly to the aria, one may well make use of individual beautiful passages from the aria itself, which one attempts to weave skillfully into the same. 3) Figures of the same kind must not recur too often; rather, one must seek to connect different figures which alternate with each other, so that it looks more like an adept fitting together of single, broken-off passages than a formal arioso melody. For this reason, one should not be bound by the time signature, although one takes the ductus of the aria to a certain extent as the guideline, not singing an Allegro as a cadenza in an Adagio or, conversely, an Adagio as a cadenza in an Allegro. 4) The more unexpected material appears in a cadenza, the more beautiful it is." Now Hiller goes on to show the harmonic possibilities of the cadenza (*ibid.*, p. 112). One kind is the cadenza in the main key, a second is the cadenza in the dominant, in which the tonic is only touched "*in passing*". The third turns to "*the help of short phrases and digressions in remote keys*". Yet, one should remain cautious regarding "*unduly foreign notes*" and always take care "*that, as dissonances against the bass, they receive a correct resolution.*" Hiller then goes on (*ibid.*, pp. 113f.) to explain in detail how the cadenzas should be conceived, and gives examples of this. Here we read the important remark that, in cadential insertions during the course of the aria, the singer usually performs the cadential measures without reducing the tempo. The pre-condition for this is that enough time is available, i.e. that the cadential measures consist of long notes. "*In an Adagio it is possible to undertake something even if only a quarter-note is available for this; half a measure is of course better. In an Allegro, at least half a measure is necessary; a whole measure is better.*"⁸¹ He then gives the following examples, which are however transferable to other cases and tempos:

At the following places in our arias, such elaborations of cadential measures are conceivable: KV 21 (19^c) = No. 1, m. 103, KV 70 (61^c) = No. 6, mm. 59/60, KV 77 (73^c) = No. 9, m. 32, KV 82 (73^o) = No. 10, mm. 51/52, mm. 96/97, mm. 160/161, KV 74^b = No. 12, mm. 69/70. To what extent such additions are suitable will be largely dependent on the character of the voice. In KV 82 (73^o) mm. 160/161, for example, a playful coloratura would be in order if the voice has difficulties in maintaining a tension in the c' for its whole duration. Whatever the case, however, the characteristic leap of a tenth should be preserved.

⁸¹ Hiller, *Anweisung*, 1780, p. 116.

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Finally, thanks are due to all those who have contributed to the publication of this volume with information and other helpful work: in first place to the Chief Editor of the NMA, Dr. Wolfgang Plath (Augsburg), who also had a major share in working out a new chronological order for a number of the pieces in this volume and also contributed the edition of No. 7; thanks go also to Dr. Wolfgang Rehm (Kassel) for his untiring energetic work and for help in so many matters. The gratitude of the NMA and the volume editor is owed not only to the archives and libraries named in the *Kritischer Bericht*, but also to Dr. Walther Dürr (Tübingen), who generously undertook the proofreading of the Italian texts. I wish to express special thanks not least to Professor Annelies Kupper (Munich) for many valuable suggestions in working out the cadenzas and in other questions of interpretation.

Stefan Kunze

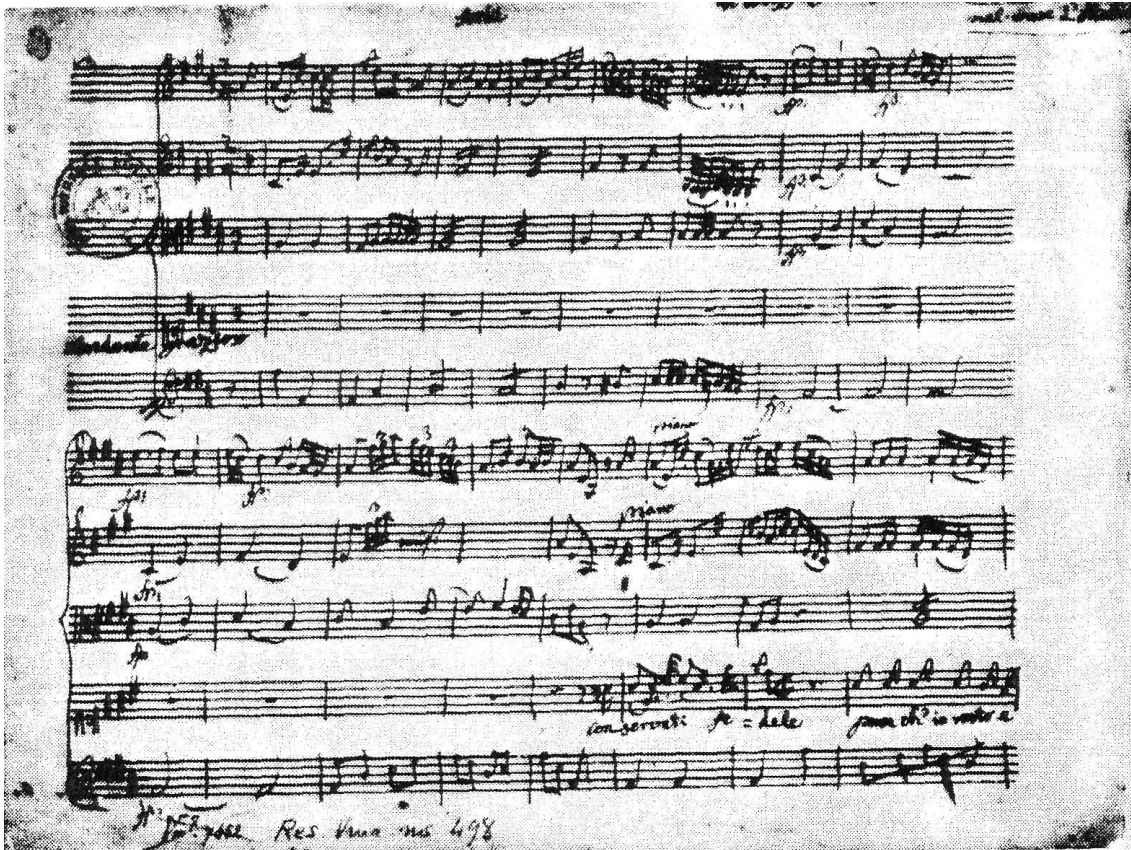
Munich, April, 1967

Translation: William Buchanan



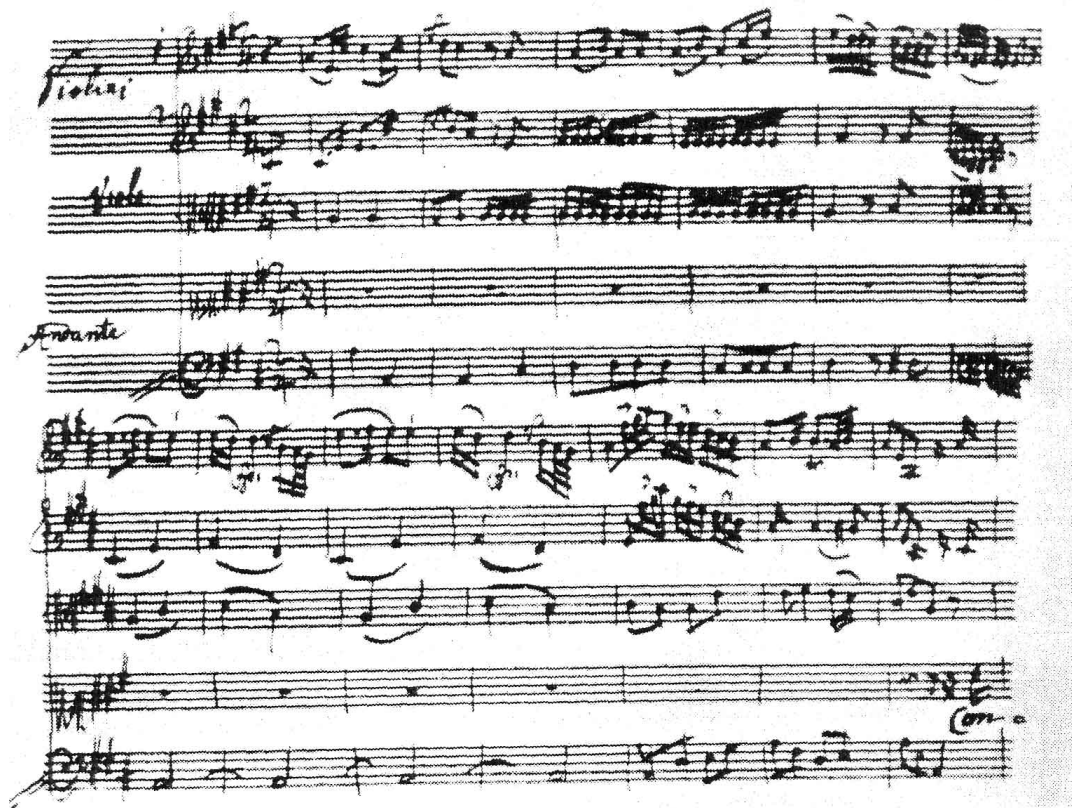
Fac. 1: "Va, dal furor portata" KV 21 (19^c) = No. 1: leaf 4^v of Leopold Mozart's copy in the keeping of the Bibliothèque Nationale Paris, Département de la Musique, signature: *Rés. Vma.ms. 499*. Cf. page 8, measures 62–69, especially the measures 68–69, which diverge from No. 1^a. (on this cf. the facsimile below).

Fac. 2: "Va, dal furor portata" KV 21 (19^c), revised version by Leopold Mozart = No. 1^a. (Appendix I): leaf 4^v of Leopold Mozart's copy in the keeping of the Bavarian State Library, Munich, signature: *Mus.ms. 1278*. Cf. pages 168–169, measures 68–75, especially the measures 68–69, which diverge from No. 1 (on this cf. the facsimile above).



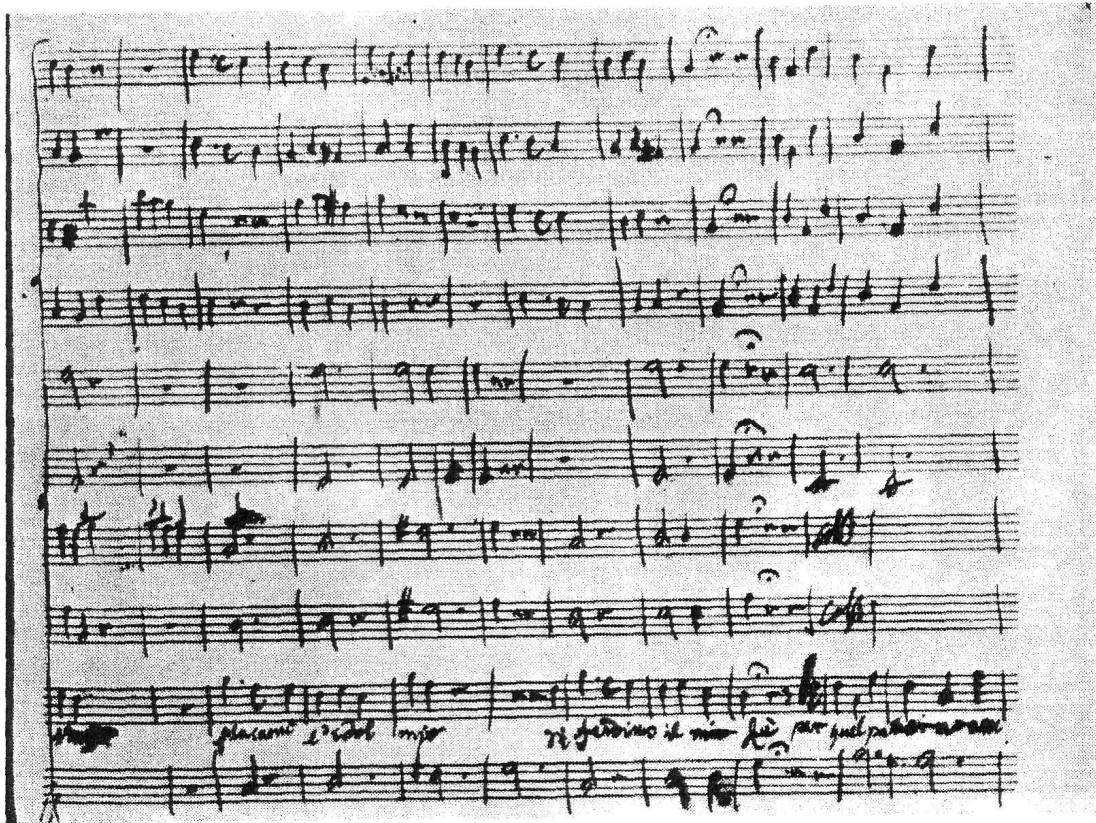
Facs. 3: "Conservati fedele" KV 23 = No. 2: leaf 1^r of the autograph in the keeping of the Bibliothèque nationale Paris, Département de la Musique, signature: Rés.Vma.ms. 498. Cf. page 13, measures 1–16.

Facs. 4: "Conservati fedele" KV 23 = No. 2: leaf 1^r of Leopold Mozart's copy in the keeping of the Bavarian State Library, Munich, signature: Mus.ms. 1277. Cf. page 13, measure 17.



Facs. 5: "Conservati fedele" KV 23, probably a later revised version = No. 2^a. (Appendix I): first page of the lost autograph after the facsimile reproduction in the Catalogue Henrici XIII. Cf. page 173, measures 1–13.

Facs. 6: "Per pietà, bell'idol mio" KV 78 (73^b) = No. 3: leaf 4^r of the autograph from items belonging to the former Prussian State Library in Berlin, now in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. page 20, measures 41–46: Orchestra (with exception of the bass) sketched by Wolfgang in pencil and overwritten partly by Leopold in ink (Violino I, II measures 41–45, Oboe I measures 41–46, Oboe II measures 41–43 and measure 45, 2nd quarter-note until measure 46, Corno I, II measures 41–43, Viola measures 41–46), partly by Wolfgang (Violino I, II measure 46, Oboe II measures 44–45, 1st quarter-note).



Handwritten musical score for the second system of "Per quel paterno amplesso". The score consists of eight staves. The bottom staff contains the vocal line with the lyrics: *per quel paterno amplesso*, *per quel paterno amplesso*, *per quel paterno amplesso*, and *placuit*. The notation includes various musical symbols such as notes, rests, and ornaments.

Facs. 7: "Oh, temerario Arbace!" – "Per quel paterno amplesso" KV 79 (73^d) = No. 4: leaves 7^r and 7^v of the autograph from items belonging to the former Prussian State Library in Berlin, now in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. pages 29–30, measures 93–103 (above), and page 30, measures 104–118 (below).

Facs. 8: First page of the partial autograph in the keeping of the Bibliothèque nationale Paris, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique (Malherbe Collection), *Galimathias musicum* KV 32 with the fragment “*Per quel paterno amplesso*” KV⁶: 73 D, an earlier version of KV 79 (73^d) = No. 4 (cf. Foreword, p. XI and orchestra).

Facs. 9: “*A Berenice*” – “*Sol nascente*” KV 70 (61^c) = No. 6: leaf 12^f of the autograph from items belonging to the former Prussian State Library in Berlin, now in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. page 54, measure 70 (on the four crossed-out measures cf. the *Kritischer Bericht*).

N. 15. Aria
Del Sig. Cavaliere Ludovico Hoffmann
Mozart ab. 1785
L. G. Hoffmann
Handwritten

Facs. 10: “Voi avete un cor fedele” KV 217 = No. 15: leaf 1^r of the autograph from items belonging to the former Prussian State Library in Berlin, now in the State Library Berlin – Prussian Cultural Heritage (Music Department). Cf. pages 147–148, measures 1–9.