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WOLFGANG AMADEUS MOZART

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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)
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- 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 (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 "[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 und edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99–129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA. *The Editorial Board*

Foreword

The ten arias in this volume of the New Mozart Edition (NMA II/7), the second devoted to concert arias, were composed at fairly regular intervals in the period between 1776 and 1781. They thus fall into three separate, decisive periods of Mozart's life. The arias KV 255, KV 256, and KV 272, written in 1776 and 1777, are products of the fruitful final years in Salzburg, where his early dramatic works were rounded off with the *Finta giardiniera* and the *Re pastore*. KV 294, KV 295, KV 486^a (295^a), KV 316 (300^b), and the lost *scena* for Tenducci KV App. 3 (315^b) were composed during the composer's sojourns in Mannheim (November 1777 to mid-March 1778) and Paris (late March to the end of September 1778), in which Mozart encountered, once more, the musical and orchestral traditions of Mannheim, the personality of J.C. Bach, and, not least, the outstanding singer Aloysia Weber, with whom close personal ties arose. The arias KV 368, KV 369, and the lost aria KV 365^a — the composer's first impression of Emmanuel Schickaneder — were composed during his visit to Munich in 1780/81 for the production of *Idomeneo*, and form a group of their own. With the exception of the two arias mentioned above, no arias from this period seem to have been lost. The arias in this volume are witnesses to Mozart's "second" period of maturity and reflect for the last time his occupation with the Mannheim instrumental style and the music of J.C. Bach and Christoph Willibald Gluck and are, not least, signs of a new and intensive period of interest in *opera seria*. All of these paths meet in *Idomeneo*, a work which marks a caesura that, taken together with Mozart's move to Vienna shortly thereafter, represents the most significant juncture in the composer's biography.

The first volume of arias, already published, contains works representing various genres and occasions from the period of Mozart's apprenticeship and the "beginnings" of his mastery: sample pieces, *licenze*, and insertion and substitution arias for *opere buffe* by other composers.¹ With the exception of KV 256 — an insertion aria in the same opera as KV 210 — all of the arias in this second volume are "real" concert arias, that is, independent works that, even if their texts are taken from a larger dramatic context, were meant from the beginning not for the operatic stage but for performance in concert. Dramatic content and rich orchestral texture

are united in these arias in a manner that can be said to be unique in all of Mozart's output. The genre, however, is not the same as the "aria di bravura" found in *opera seria*, although this is where the texts of the concert arias are, without exception, taken from; indeed, the concert aria was to remain, in the period between *Idomeneo* and *Titus*, Mozart's only contact with the genre. Another essential characteristic of the concert aria (a term that does not appear, to my knowledge, in the eighteenth century) is the dedication of arias to individual singers, taking their specific, particularly their virtuosic, abilities into account. Thus it is usually possible to learn something about the skills and abilities of the singers for whom Mozart wrote these pieces. On 28 February 1778 Mozart wrote to his father from Mannheim and referred to KV 295: "...for I love it when an aria can be fitted as accurately to a singer as well-tailored clothes."² Although this was generally true for the opera aria at the time, it was especially relevant to the concert arias. Thus, in his concert arias, Mozart wrote monuments for the singers to whom he dedicated them.

It seems that Mozart received his first inspiration to devote effort to the concert aria from J.C. Bach.³ Thus it is no surprise that Mozart's first genuine concert aria, the scene KV 255 (the first number in this volume), was composed with clear reference to a composition of J.C. Bach's on the same text (only in the rondo).⁴ This

² Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*, published by the International Mozart Foundation, Salzburg, compiled and elucidated by W.A. Bauer and O.E. Deutsch (hereafter Bauer-Deutsch), Kassel etc., 1962/62, II, No. 431, p. 304, lines 26/27. The same image is used by Mozart in a letter to Leopold, written in Milan on 24 November 1770, about his work on the arias for *Mitridate*, see Bauer-Deutsch I, No. 220, p. 405, lines 5-7. The following passage shows that Mozart felt an attraction to *opera seria* in the late 1770s: "do not forget my wish to write an opera. I am very jealous of every one who writes one. I want to weep profusely in frustration very time I hear or see an aria. But Italian, not German, serious, not comic." (To Leopold from Mannheim, 4 February 1778; Bauer-Deutsch II, No. 416, p. 254, lines 117-120.)

³ An investigation of the concert aria as a genre and, more importantly, the dating of its first traces, is yet to be written. It seems, however, that the concert aria as an independent work emerged from the "Favoritstücke [favourite pieces]" from operas. J.C. Bach seems to have been the first to write genuine concert arias. The volume editor hopes to complete, in the near future, a compact study of the question.

⁴ This scene, written for the castrato Tenducci, the oboist Fischer and for himself as concertante keyboard player, can be

¹ On this differentiation see the Foreword to the first volume of *Arias* in the NMA (II/7/1 or BA 4548), p. VIII.

connection is all the more obvious from Mozart's borrowing, with only minimal changes, of J.C. Bach's main theme for his "Rondeau":



The aria KV 294 furthermore owes its composition to an aria J.C. Bach's with the same text, as Mozart himself attests (see p. XII below).

The choice of text for Mozart's concert arias seems to have been depended, in most cases, on the wishes of the singers. They often suggested to Mozart texts which they felt were specially suitable for them and, most importantly, that they already knew, so as to save themselves learning the words by heart anew. Precisely this consideration played a primary role in the choice of texts. Mozart's letter describing the genesis of KV 295 (cited on p. XIV below) gives a full account of this procedure. This is probably one reason for the predominance of texts by Metastasio in Mozart, as these works were part of every singer's basic repertoire. Despite extensive searching, it has not been possible to identify definitively the origins and authors of some texts. We did, nonetheless, manage to identify the librettist for one of the arias (KV 374) in this volume. In some other cases (KV 255, KV 272, and KV 295), it was at least possible to correct or, in some cases, expand on information found in the sixth edition of the Köchel catalogue (= KV⁶, Wiesbaden, 1964).⁵

The source situation for the arias in this volume is relatively favourable. With only two exceptions (KV 486^a/295^a and KV 316/300^b), autographs were available for each of the arias. Since the other handwritten and the sparse printed sources date either from after Mozart's death or are derived directly or indirectly from the autograph, we have had no recourse to them here. Unfortunately, none of the lost compositions has since resurfaced. Nevertheless, this volume contains some material previously unpublished. In addition to the

found in *J. Chr. Bach. 12 Konzert- und Opern-Arien*, ed. L. Lanshoff, Edition Peters 4319, 1930, pp. 76-87, No. 11. Commentary and Source Description for No. 11: *ibid.*, pp. 100–101. – Landshoff dates the aria, with good reason, to around 1774 or, at the latest, 1775. Mozart could thus easily have known the piece. The melody of the Rondo achieved remarkable popularity in the following period. The borrowing of the melody referred to is not mentioned by Landshoff.

⁵ The question of a text is made all the more complicated in that the identification of the opera from which it originally came does not always guarantee the identification of the librettist of the given aria. Many libretti of this era list no librettist at all, and, even when they do, it is always possible that the aria in question might be an insertion aria.

sketches for KV 256 and KV 294, and the embellished vocal part for KV 294, both the reconstruction of the original version of KV 295 and a later version of KV 294, put together from fragmentary autograph vocal parts, appear here for the first time.

In the section that follows we offer an introduction to the genesis, source situation, specific problems and scenic context of each piece in the order in which they were composed, an approach that proved useful in the first volume.

The Compositions in this Volume

The Arias KV 209 and KV 210 were composed as insertion arias in 1775, perhaps for one and the same opera buffa. The composition in September 1776 of the Scene KV 255 “*Ombra felice!*”—“*Io ti lascio*” (here no. 16), whose autograph was marked by Leopold as “*Recit: ed Aria en Rondeau,*” has a certain relation to these two pieces. The alto Francesco Fortini, *Virtuoso di Camera di S.A.S. L'Elettore di Baviera* [Chamber Virtuoso to His High Serenity Elector of Bavaria], for whom Mozart wrote this scene—his only concert aria, incidentally, for alto voice—belonged at the time to an Italian theatre troupe under the “Capo comico” [“Chief Comic”] Pietro Rosa. Rosa’s troupe performed in Salzburg in those years the buffo operas *Il giocatore fortunato* (see KV 210 and KV 256) and *I due viaggiatori francese*. The text of our scene, however, comes from an *opera seria* and is a variation on a standard element in eighteenth century serias: the *ombra* scene, in which a lover bids farewell to the shadow (*ombra*) of the dead beloved. The text of the recitative and aria are from the libretto of *Arsace* (II, 8), a *dramma per musica* performed in Padua in 1775. The scene represents a climax in this opera’s dramatic development. King Medonte is preparing for his marriage to Selene. Yet his happy enthusiasm gives way to the most intense rage when he learns that his general Arsace is in love with in Selene and that she returns his feelings. At first Medonte conceals his emotions and informs the lovers that he has renounced his claim to Selene. But, before any further developments are possible, Selene is taken prisoner by Medonte’s henchmen and brought to a subterranean temple of the Goddess of Revenge, where she should die. Arsace rushes in and is also taken prisoner. The moment of final separation is at hand. Arsace bids his beloved Selene farewell. The librettist is supposedly (according to Sonneck) Giovanni de Gamerra.⁶ One can

⁶ The libretto is in the Library of Congress, Washington (see Thomas Sonneck, *Catalogue of Opera Librettos*, Washington,

only speculate as to how this text found its way to Mozart, especially since no opera of this title, as far as we know, was performed in Salzburg in 1776. It may have been Fortini who wanted to appear with an aria from an opera he was familiar with and asked Mozart to compose one. After Mozart had arrived in Vienna, he had the aria sent from Salzburg. On 12 April 1783 he wrote this request to his father:⁷ “– if you are going to send me something anyway, then I ask to let the *Rondeau* for alto voice |: which I wrote for the castrato who was with the Italian troupe in Salzburg :| and the *Rondeau* which I wrote for Ceccarelli in Vienna, travel along with it; –”. – The very cleanly and accurately written autograph (Veste Coburg) already displays the balanced and fine handwriting so characteristic of Mozart. He distinguishes, for example, very definitely between staccato dash and staccato dot, e.g. m. 62 (dash) and mm. 63ff. (dots) or m. 117 and m. 119 (dashes), mm. 124ff. (dots). As one can see from the corrections made during the compositional process, this document, as usual with Mozart, represents the first writing-out. Title, indication of authorship, dating and dedication are still, in the manner familiar from the early period, in Leopold Mozart’s hand. The thorough-bass figures in one place in the recitative (m. 3 and m. 4) are remarkable: they show unquestionably that, in the recitative at least, the keyboard instrument should certainly accompany in passages where the orchestra has rests over the bass line. The only place in the recitative at which this is the case and at which, at the same time, the figures help to eliminate harmonic ambiguity (incomplete second inversion dominant seventh over a tonic as bass note), comes immediately in measure 3, while the figures in m. 4 only supply the resolution.⁸ At other places, the continuo

accompaniment is rendered superfluous by the orchestral writing.

Mozart’s buffa aria KV 256 “*Clarice cara mia sposa*” (= No. 17), bearing the date September 1776, was written for the singer Palmini⁹ as a substitute aria in Piccinni’s buffa *L’Astratto ovvero Il giocatore fortunato* (text by G. Pietrosellini). For the same opera – indeed, for the same scene (II, 20) – the aria buffa KV 210, “*Con ossequio, con rispetto*”, (see No. 14 in *Arias • Volume 1*) had already been written in May of the previous year, 1775. It is strange that these two arias were written within almost one year, especially since they are so similar in style. Piccinni’s opera must therefore have been performed in Salzburg in 1775 and then again in 1776.¹⁰ The datings are certainly beyond doubt, and are further confirmed by the extremely disparate handwritings in the two autographs. Alone from the point of view of the handwriting, one would not hesitate to place KV 256 close to KV 255. – The finely, even if hastily, written autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) displays a relatively high number of entries by Leopold: besides the indication of authorship, there are the original tempo and character directions for the aria as well as all further directions for tempo and recitative and also the triplet numerals. There is a clear difference between staccato dashes and staccato dots, e.g. mm. 36–41 (cf. facsimile, top of p. XXIII). The autograph shows several corrections made in the course of composition. In the first measure of recitative, (m. 12) Mozart had originally separated the recitative from the preceding section by bar-lines. On the fourth quarter-note of the consequently correctly notated final measure, Mozart set a quarter rest with fermata in violins, violas and wind. He immediately eliminated the bar-lines and rests with fermata, however, and incorporated the recitative insertion (Don Timoteo), without regard for correct notation, into the Capitano’s final measure.¹¹ After m. 44, Mozart crossed out a passage for which bass and vocal lines had already been written out (facsimile, bottom of p. XXIII). For our aria,

1914, vol. I, p. 157; shelf mark *Schatz 6685*). The title is *Arsace/Dramma per Musica/da rappresentarsi/nel nobilissimo/Nuovo Teatro/di Padova/la Fiera del’Anno 1775./In Venezia 1775*. The composer of the opera was Michele Mortelari, the librettist is not known. The role of Arsace was sung in this performance, incidentally, by Tenducci. The original title of Gamerra’s drama was *Medonte, rè d’Epiro*. The text of our aria is not, as claimed by Abert (*Mozart I*, Leipzig, 1919, p. 480) and Landshoff (op. cit., see fn. 4 above), from Metastasio’s *Issipile* (II, 13), but could well have been based on his text, which reads: “*Io ti lascio; e questo addio/Se sia l’ultimo non so./Tornerò coll’idol mio,/O mai più non tornerò.*” It has already been mentioned that J.C. Bach also set this aria text (see p. VII f. above).

⁷ Bauer–Deutsch III, No. 739, p. 264, lines 8–11.

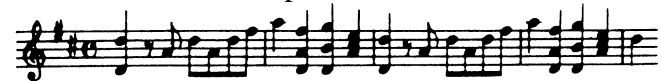
⁸ On the figures and their function cf. the Foreword to *Arias • Volume 1*, p. XVII, and, as a supplement, p. XIX f. below.

⁹ Antonio Palmini is documented in Venice between 1778 and 1798 as “*primo mezzo carattere*”, after 1791 as “*primo mezzo carattere assoluto*”. Cf. T. Wiel, *I teatri musicali Veneziani del Settecento*, Venice, 1897.

¹⁰ In 1772, Pietrosellini and Piccinni’s work was staged for the first time at the Teatro di San Samuele in Venice. Cf. T. Wiel, op. cit., p. 292, No. 783.

¹¹ One can see that it was not a later correction because Mozart had already drawn the barlines as far as the Oboe II staff before deciding to cancel them again.

a sketch has also been preserved, providing illuminating insights into the drafting of the aria (transcription with facsimile as No. 1 in Appendix II, p. 182). Here we see that the sketch differed from the definitive version not only in key (G major instead of the finally chosen D major), but also in the time signature (6/8, originally even 2/4 time instead of the finally chosen common time) and in other details. It is also apparent from the sketch that Mozart had thoughts of writing further pieces for the same *opera buffa*, for, on the same leaf, the aria is preceded by a melodic sketch of an *ouverture per un' opera buffa* [*overture for an opera buffa*] with the characteristic incipit:



The compositional style also suggests that both pieces, the subsequently unperformed or lost overture and the aria, belong together.¹² – Our aria should be not designated “Scena”, as in Alfred Einstein’s third edition of the *Köchel-Verzeichnis*, Leipzig, 1937 (= KV³) and KV⁶, but rather seen as a type of aria, common in *buffa*, in which the aria is interrupted by comments inserted by a second person. In scene 20 of Act II, completely reworked compared to the original libretto, it seems that KV 256 (Capitano) was followed by the aria KV 210 (Don Timoteo). In the original, the whole scene was treated as *secco* recitative. Only its conclusion took the form of an aria.¹³ The initial situation is as follows: Leandro, son of the old miser Don Timoteo, loves the garden-girl Laurinda. As Don Timoteo and Leandro’s unmarried sisters oppose the relationship, Capitan Faccenda, Laurinda’s brother and of the “dare-devil” type, courts Don Timoteo’s daughters with the intention of clearing the way for the lovers. He appears at Don Timoteo’s successively as cavalier and scholar, impressing Don Timoteo greatly.

The *Scena* KV 272 “Ah, lo previdi!” – “Ah, t’invola” – “Deh, non varcar” (= No. 18) is one of the last compositions from the Salzburg period before the departure for Mannheim and Paris. The autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) is dated by Mozart himself as August 1777. The haste involved is visible not only in the handwriting, but also in the numerous corrections.

¹² The first identification of these sketches is in W. Plath, *Bemerkungen zu einem mißdeuteten Skizzenblatt Mozarts*, in: *Festschrift Walter Gerstenberg zum 60. Geburtstag*, Wolfenbüttel and Zürich, 1964, pp. 143ff.

¹³ The original version of the Scene is reproduced in the *Kritischer Bericht* [Critical Report, available in German only].

Here there is remarkable use of staccato marks in measures 9–11, where they obviously indicate accents. – This scene, “one of the greatest of Mozart’s compositions from this period”,¹⁴ was written for Josepha Duschek during a sojourn of the singer and her husband in Salzburg. The cordial friendship linking Mozart with one of the most important singers of the day continued into the last years of his life. Later, in Prague, Mozart composed for the same singer the famous concert aria KV 528, “*Bella mia fiamma*”. It is possible that the scene KV 272 was performed in a musical evening given by Mozart in the Tanzmeistersaal [Dancing-Master’s Hall] in which Josepha Duschek took part.¹⁵ On 29 September 1777, after the Duscheks had departed, Leopold Mozart voiced the opinion that “*Consoli could sing the new scene instead of Madame Duschek*”¹⁶. Mozart had apparently taken the aria with him on his journey. On 7 February, he wrote to his father from Mannheim as follows: “*I have given her [sc. Aloysia Weber] 3 arias sung by de Amicis, the scene sung by Duschek, | which I will send her with my next letter | and 4 arias from the Re Pastore*”¹⁷. Aloysia seems to have devoted herself to learning the scene right away, for Mozart returns to the subject of KV 272 in a letter to Aloysia from Paris (30 July 1778) in he gives us extremely useful information about how he envisages the rehearsal work for such a scene.¹⁸ He speaks first of all about the aria “*Popoli di Tessaglia*.” KV 316 (300^b), then continues: “*Lei mi farà molto piacere se lei vuol mettersi adeßo con Tutto*

¹⁴ Abert, *Mozart I*, p. 519.

¹⁵ Schiedenhofen’s diary entry for 15 August 1777 (see O. E. Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, p. 23): “*In the afternoon [...] I went with the same [Miss von Dauwrawaick] and her honoured father to Mozart’s musical evening, where Mme. Toucheck, grand-daughter of the merchant Weiser and married to Mr Toucheck, the famous piano master in Prague, was to be heard as a singer. Her voice was exceptionally clear and pleasant, she had taste, and sang very nicely [...]*”

¹⁶ Leopold to Wolfgang in the continuation of a letter of 28 September 1777 (Bauer–Deutsch II, No. 337, p. 18, line 84). In the same letter (ibid., p. 17, lines 32–40), Leopold refers to their friendship with the Duscheks. – The castrato Tommaso Consoli sang the role of Ramiro in Mozart’s *Finta giardiniera* in Munich on 13 January 1775 and took the role of Aminta in the *Re pastore* in Salzburg on 23 April 1775. On this cf. *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by O. E. Deutsch, Kassel etc., 1961, NMA X/34 (hereafter *Dokumente*), pp. 135–137. – Consoli seems to have been employed at court in Munich.

¹⁷ Bauer–Deutsch II, No. 419, p. 266, lines 118–120.

¹⁸ Bauer–Deutsch II, No. 470, p. 420, lines 15–20.

l'impegno sopra la mia scena d'Andromeda | Ah lo previddi! | perchè l'assicuro, che questa scena le starà aßai bene – e che lei sene farà molto onore – al più le raccomando l'espreßione – di rifletter bene al senso ed alla forza delle parole – di mettersi con serietà nello stato e nella situazione d'Andromeda! – e di figurarsi d'eßer quella steßa persona; –” [“*You will do me a great favour if you would put all your effort into my scene with Andromeda | ‘Ah lo previddi!’ | because, I assure you, this scene will suit you very much – and that you will reap much honour from singing it – most of all I recommend to you the expression – to reflect well on the meaning and the force of the words – to take pains to put yourself into Andromeda’s state and situation! – and to imagine yourself to be this very person; –*”] It is very significant, especially since the aria in question is not intended for the theatre, that Mozart principally urges the singer to attend to “*espression*” and “*meaning and force of the words*” and to identify with the situation and person of Andromeda. How much Mozart valued this work is evident from his request as late as 5 September 1781 to Leopold for, amongst other things, “*the Rondeau for Duschek*”.¹⁹ The text of our scene is taken from the Giovanni Paisiello’s opera *Andromeda* performed in Milan in 1774 (text by Vittorio Amedeo Cigna-Santi), where it is part of scene 10 in Act III.²⁰ Perseus has been chosen as husband for Andromeda by King Cefeo, her father. But, in order to break the power of a pronouncement according to which a maiden is to be thrown to a monster every month, the king is forced to reverse his decision and to promise his daughter to Euristeo, King of Argos. This time, however, the lot for the maiden to be sacrificed falls to Andromeda. Perseus kills the monster. Despite this, Cefeo remains opposed to the

union of Andromeda with Perseus. After a last, desperate exchange between the two lovers (III, 4), Perseus storms out. His intention to end his own life is thwarted by a friend. Euristeo now tells Andromeda (III, 10) that he encountered Perseus, beside himself, pale in the face and stammering as if mad and wandering at random in the garden with a naked sword. This is the point at which Andromeda starts the great monologue with which the scene ends, turning in painful agitation to Euristeo. The few words (recitative after the “*Deh, non varcar*”) with which she demands a sword so that she can likewise put an end to her life are not in Mozart’s setting. – Mozart’s scene KV 272 gives an impression of the range of vocal expression at Josepha Duschek’s command at that time. Only a few years older than Mozart, she lived in Prague with her husband, the well-known composer and pianist Franz Xaver Duschek, and belonged to the select circle of those particularly close to Mozart. She died as one of the most famous singers of the period around 1830.²¹ She was praised for her expressive rendition of recitative in particular and for a full, round voice. “*It was with ease that she mastered the difficulties of bravura song, in which there was no lack of beautiful portamento, and she knew how to combine power and fire with sensibility and charm.*”²² In the following appreciative lines, we hear that she also composed: “*Duschek, Madame, [...], the well-known great and experienced master-songstress, who knew how to captivate everyone with her beautiful, charming voice and a sensitive and pleasing presentation; she was particularly distinguished in the bravura arias of German and Italian recitative, but her compositions for voice also provide proof of her insight, experience and talent in music [...]*”²³

During 1778, no less than five arias, including the untraceable Scena for Tenducci KV App. 3 (315^b), were written, partly in Mannheim, partly in Paris. This activity can probably be attributed principally to inspiration from the music of J. Chr. Bach and the Mannheim school, but also to meeting singers such as Anton Raaff, Dorothea Wendling, G. F. Tenducci and, above all, Aloysia Weber. While still in Salzburg, Mozart had written cadenzas to arias by J. Chr. Bach

¹⁹ Bauer–Deutsch III, No. 621, p. 156, lines 59–60.

²⁰ *Poesie/per Musica/di/Vittorio Amedeo Cigna/Torinese/Accademico trasformato. – Torino 1760/Presso Giacomo Giuseppe Avendo/Stampatore Arcivescovile, e dell'Illustriss. Città./Vicino al Senato*, p. 159: *Andromeda/Dramma per Musica/Rappresentato nel Regio Teatro/di Torino/L'Anno MDCCLV* (Munich, Bavarian State Library, signature: *P. o. ital. 277^h*). A text-book of Paisiello’s opera, in which the poet is not mentioned, is to be found in Bologna, Civico Museo Bibliografico Musicale, formerly Biblioteca del Conservatorio G. B. Martini (signature: 3794): *Andromeda/Dramma per Musica/da rappresentarsi/nel Regio-Ducal Teatro/di Milano/nel Carnovale dell'anno 1774 ... Milano. – La Musica è del celebre Sig. Giovanni Paisiello Maestro di Cappella Napolitano*. Our text appears here in scene 9 of Act III. In KV⁶ the author of the text is named only with a question mark, and the passage references are wrong.

²¹ Cf. at length on Josepha Duschek: P. Nettl, *Mozart in Böhmen*, Prague, 1938, p. 33ff.

²² *Musikalisches Konversations-Lexikon*. Revised and edited by Hermann Mendel, continued and completed by August Reißmann, vols. 1–11, Berlin, 1870–1883, vol. III, p. 299.

²³ *Jahrbuch der Tonkunst von Wien und Prag*, 1796, published by the von Schönfeldischen Verlag, p. 114.

and a vocal part in “*ausgesezten gusto*”, i.e. in a version ornamented according to current taste (KV 293^e)²⁴.

The Scene KV 294 “*Alcandro, lo confesso*” – “*Non sò d'onde viene*” (= No. 19) is dated 24 February 1778. Its genesis is closely linked with KV 295. Mozart's original intention was to write it for the tenor Anton Raaff; only in the course of composing it did it occur to him to dedicate it to Aloysia Weber. The compositional process for this aria cannot be better described than in Mozart's own words:²⁵ “*As an exercise, I have set the aria non sò d'onde viene etc., which Bach has already written so beautifully, for the reason that I know Bach's so well, it pleases me so much, and it is always in my ears; for I wanted to try and see if, despite all this, I am capable of writing an aria which is the equal of Bach's. – But it does not look similar at all, not at all. Initially, I intended this aria for Raaff, but immediately it seemed to me that the beginning was too high for Raaff, and I was too pleased with it to change it, and, because of the instrumentation, it also seemed to me that it was better for a soprano, so I decided to write it for the Weber girl; I left it on one side and took the text se al labro etc. for Raaff. Yes, this was all in vain; I was could not possibly write, the first aria always came into my head, so I composed it and resolved to make an accurate version for the Weber girl. It is an Andante sostenuto, preceded by a short recitative, in the middle the second part, nel seno à destarmi, then the Sostenuto again. When I had finished it, I said to Mad.^{selle} Weber: learn it on your own, sing it according to your taste; then let me hear it, and I will tell you honestly afterwards what pleases me and what does not please me. I came again 2 days later, and there she sang it to me, and accompanied herself. But I had to admit that she had sung it as accurately as I had wished, and just as I had wanted to teach it to her. This is now the best aria she has; with it, she will certainly reap honour wherever she goes.*” Shortly afterwards, Mozart wrote to his father (7 March 1778) as follows:²⁶ “*I would only wish that you could hear my new aria, of which I told you recently, sung by her [sc. Aloysia]; I must say of it that it is entirely made for her. A man like yourself, who knows what singing with portamento means, would*

surely find completely satisfaction and pleasure in it.” Mozart made a detailed report to his father concerning the performance of the aria at a musical evening at Cannabich's on 12 March²⁷: “*Mad.^{selle} Weber sung 2 arias by me, the Aer tranquillo from the Rè Pastore, and the new one, non sò d'onde viene. With the latter, my dear Miss Weber brought indescribable honour on herself and on me. Everyone said that no aria has ever touched them as this did; but she also sang it as it is meant to be sung. Cannabich, as soon as the aria was finished, called out loud: bravo, bravissimo maestro. veramente scritta da maestro. [Bravo, bravissimo master. Truly written as a master.] This was the first time that I heard it with instruments. I wish you could have heard it as well, but also how it was performed and sung, with this accuracy in taste, piano and forte. Who knows, perhaps you will indeed hear it – I hope so. The orchestra has not ceased to praise the aria and to talk about it.*” In a letter of 30 July 1778 to Aloysia from Paris, he expressed his satisfaction with her preparation of his aria:²⁸ “[...] *à l'aria, / Non sò d'onde viene / che lei hà imparata da se steßa – non hò trovato niente à criticare o à corregere – lei me l'hà Cantata con quel gusto, con quel methodo, e con quella espreßione che hò desiderato – [...]*” “[...] *concerning the aria, Non sò d'onde viene, which you learned yourself – I have found nothing to criticise or correct – you sang it to me with that taste, that method, and with that expression which I desired – [...]*”

Mozart heard the aria by J. Chr. Bach mentioned above sung by Raaff in a *Concert spirituel* while still in Paris, and told his father about it in a letter of 12 June from Paris²⁹: “[...] *he [sc. Raaff] sang the scene by Bach, non sò d'onde viene, which is my favourite piece anyway [...]*” It is either our aria or he Scene “*Popoli di Tessaglia*.” KV 316 (300^b) that is referred to in a passage in Mozart's letter of 3 December 1778 to his father from Mannheim:³⁰ “*there [sc. in post sent by Wolfgang to his father] you will have found the aria which I wrote for Mad.^{selle} Weber; you cannot imagine what effect the aria has with the instruments; one would not think it to look at it; – but it must really be sung by*

²⁴ He sent a request to his father from Mannheim on 14 February for “*an Andantino Cantabile by Bach*”, probably the aria “*Non so, d'onde viene*”, and at the same time informed him that he had been preparing it with Aloysia. See Bauer–Deutsch II, No. 423, p. 282, lines 68–72.

²⁵ Mozart's letter of 28 February to his father from Mannheim; Bauer–Deutsch II, No. 431, pp. 304/305, lines 27–49.

²⁶ Bauer–Deutsch II, No. 435, p. 318, lines 12–16.

²⁷ Letter of 24 March 1778 from Mannheim; Bauer–Deutsch II, No. 439, pp. 326/327, lines 32–43.

²⁸ Bauer–Deutsch II, No. 470, p. 420, lines 28–31.

²⁹ Bauer–Deutsch II, No. 453, p. 377, lines 66–67. – The aria by J. Chr. Bach is edited in: *J. Chr. Bach. 12 Konzert- und Opernarien*, ed. L. Landshoff, Edition Peters No. 4319, 1930, No. 4, pp. 19–25.

³⁰ Bauer–Deutsch II, No. 508, p. 517, lines 40–45.

a Miss Weber; – I request you not to give the same to any person; – for that would be the most unfair thing one could do, since it is entirely written for her, and fits her as well as made-to-measure clothes". At a much later date, Aloysia Lange sang the aria in her musical evening in Vienna on 11 March 1783. Mozart took part, and performed the Paris Symphony KV 297 (300^a), the C major Piano Concerto KV 415 (387^b) and the Concert Rondo KV 382. "– *My sister-in-law sang the aria Non sò d'onde viene – Gluck [...] could not praise the symphony and the aria enough [...]*", he wrote to his father.³¹ – The autograph of our aria (Hannover, Kestner Museum) is one of the most beautiful, most balanced by Mozart. There are hardly any corrections, and the notation is of the utmost precision. It is interesting that Mozart composed the *accompagnato* after the aria. It follows the aria in the autograph, and Mozart therefore supplied the remark *Recitativo avanti l'aria [recitative before the aria]*. Notwithstanding Mozart's accurate writing out, leaving hardly a single uncertainty regarding his intentions, a problem does arise, in the bass line in measure 2, for which there it is difficult to offer an incontestable solution. In this measure, there are three quarter-notes (E^b) in the bass as a continuation of a quarter-note motion originating in the first measure. The third quarter-note in measure 2 appears questionable inasmuch as the opening melodic idea, which gives rise to the quarter-note motion in the bass, closes already on beat "two" with a feminine ending, while the whole development receives new momentum from an up-beat to measure 3 with the entry of clarinets and horns. The third quarter-note gives the impression, in terms of balance of musical ideas, of being in the wrong place, blurring the otherwise clear lines of demarcation between the two melodic elements. In the old Mozart complete edition (AMA), this third quarter-note in the bass was simply suppressed without comment. In measure 146, the only passage analogous to the beginning (strings and winds), there is indeed a rest instead of the third quarter-note, as was already the case, incidentally, in the violas in measure 2 as well. An uninterrupted quarter-note motion as at the beginning, however, is to be found in measure 16, but here the musical context is another. Melodically, there is no interruption of the flowing motion here. For the reasons indicated here, the editor suggests eliminating the third quarter-note in measure 2 in analogy with measure 146, replacing it by the musically more appropriate rest. – In the recitative, Mozart put figures to the bass in

measures 15–16, the only place, significantly (as in KV 255), where the voice is accompanied by the bass only. It is consequently clear that the figures at this point are to be realised on a keyboard instrument. The autograph furthermore contains, on the last page, a rather extensive sketch (vocal part and passages for Violino I), later crossed out by Mozart, for the *Allegro* section and for the reprise of the aria.³² It reveals to us in unusual depth the compositional process and shows how intensively Mozart worked on this aria in particular.³³ While he seems to have conceived the first part of the aria in score right away, and while the second *Allegro-Teil* in the sketch agrees generally with the finished composition, the reprise in the sketch (mm. 117ff.) differs completely from the final version. The decisive significance attached to the reprise within the composition could not be documented more graphically. – Apart from the autograph score, another leaf in Mozart's hand exists with an ornamented version of the first section of the aria until the *Allegro* (City Archive, Brunswick). Judging by the ductus of the handwriting, it is certainly later than the original date of composition of the aria. This leaf is important inasmuch as it represents, along with the Paris fragment mentioned below, the only extant committing to paper in Mozart's hand of an ornamentation of one of his own works. This ornamented version has therefore been printed above the vocal staff in the score in the present NMA volume. The existence of a further autograph leaf (Paris, Bibliothèque nationale), likewise with an ornamented version of the vocal part, although this time of the reprise of the aria (from measure 117 to the end), poses several questions. The first concerns the dating, for our fragment of the vocal part is derived from what is, in the reprise at least, an unrevised version. It is possible that Mozart worked on it later in Vienna on the occasion of his sister-in-law's musical evening (see p. XII above), and the communication to his father on 12 April 1783 that he would send him "*the ornamented vocal part of the aria non sò d'onde viene etc.*",³⁴ may refer to this fragment. The Paris fragment also suggests, on the basis of the caligraphy, a dating to this time. What no-one has noticed until now is the probably

³² Cf. facsimile and transcription in Appendix II, No. 2, p. 183.



³³ Regarding the special compositional importance of this aria within Mozart's aria production and its relationship to the work by J. Chr. Bach cf. St. Kunze, *Die Vertonungen der Arie "Non so d'onde viene" von J. Chr. Bach und W. A. Mozart*, in: *Analecta Musicologica, Studien zur italienisch-deutschen Musikgeschichte II*, Cologne–Graz, 1965, pp. 85–111.

³⁴ Bauer–Deutsch III, No. 739, p. 264, lines 7–8.

³¹ Letter of 12 March 1783; Bauer–Deutsch III, No. 731, p. 259, lines 17–19. Cf. also *Dokumente*, p. 189.

unique fact that Mozart here simply changed the order of the individual sections of the reprise. It was thus possible to reconstruct this re-arranged, probably later version, from the fragment of the vocal part (cf. Appendix I, No. 19^a, pp. 151–166). At the same time, it is not possible to determine to what extent the order may have been changed in the first part of the aria as well on this occasion. It is certainly conceivable that it was unchanged. – The text of our scene is taken from the *Olimpiade* by P. Metastasio (III, 6), one of the most frequently set dramas in the 18th century.³⁵ The situation is as follows: Licida is brought before King Clistene as the person responsible for an attempt on the King's life. The encounter with Licida, who is, unknown to the King, his son, induces in Clistene an inexplicable sense of foreboding. He expresses to his confidant Alcandro how a tenderness he has never felt before has taken possession of him.

In Mannheim, Mozart met one of the most famous singers of his time, the tenor Anton Raaff (1714–1797), although the latter was now past his brilliant best. Mozart wrote the aria KV 295 “*Se al labbro mio non credi*” (= No. 20) for him. According to the dating remark, he finished the composition on 27 February 1778, i.e. some days later than the aria KV 294 which, as we know, he had originally intended for Raaff. Regarding the compositional process, we have extremely precise information from Mozart's letter, partially quoted above, of 28 February 1778:³⁶ “*Yesterday I was with Raff, and brought him an aria which I had written for him in the last few days. The words are: se al labro mio non credi, bella nemica mia etc. I do not believe the text is by Metastasio. The aria pleased him exceptionally. One must treat such a man very individually. I made a special point of seeking out this text because I knew that he already has an aria on this text; he will therefore learn it more easily and more willingly. I told him that he should say quite honestly if it is worthless or does not please him; I will change the aria as he wishes, or also write another. God forbid, he said, the aria must remain as it is, for it is very beautiful; I would only ask you to shorten it a little for me, for I am no longer able to sustain so well. With a willing heart, I replied; I had deliberately made it longer, because one can shorten anytime, but adding material is not so easy. After he had sung the second*

section, he laid his spectacles aside, looked at me with large eyes, and said: Fine, fine, this is a fine second section; and he sang it 3 times. When I left, he thanked me in the best manner, and, in return, I assured him that I would arrange the aria so that he would certainly enjoy singing it;” The cut requested by Raaff was carried out thoroughly by Mozart. This is apparent from the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) with its numerous and extensive glued patches and crossings out. The original version which Mozart brought to Raaff is at the same time discernible almost without lacunae; it is printed for the first time in Appendix I of this volume (No. 20a, pp. 167–181). Only at one point in the final version, in m. 108 (222) (2nd half of the measure), was a correction necessary. Here the fifth B^b–F was inadvertently left there after the re-working of these measures. There is no doubt that both horns must have F, either  or .

The autograph is also revealing in the fairly precise way the compositional process can be followed by means of the different intensities of the ink. It is fascinating to observe how Mozart, page by page, writes out first of all vocal and bass lines, occasionally including pregnant motifs such as e.g. the bassoon passage in measures 1/2, followed by the rest, usually in the order Violin I, II, then the winds. – When Electoral Prince Karl Theodor brought Anton Raaff to Mannheim in 1770, the singer could look back on a dazzling career in Italy, Germany and Spain. As his acting skills and range were limited, his voice and interpretation at that time must have been all the more unusual. Metastasio once described Raaff as an “*eccellentissimo cantore, ma freddissimo rappresentante*” [“*excellent singer, but a most cold actor*”].³⁷ The perhaps most detailed, and in parts quite critical, account of his vocal style comes from Mozart.³⁸ Abundant information on Raaff, the first to take the title role in Mozart's *Idomeneo*, and on Mozart's relationship with his singer is conveyed in Mozart's plentiful letters from the *Idomeneo* period (1780).³⁹ –

³⁷ P. Metastasio, *Opere postume*, Vienna, 1795, I, p. 334.

³⁸ Postscript to his mother's letter to Leopold Mozart of 12 June 1778 from Paris. Cf. Bauer–Deutsch II, No. 453, pp. 377/378, lines 52–99.

³⁹ The life-story of this singer appeared in the *Allgemeine Musikalische Zeitung* 1810, XII, cols. 857–871, 873–877. Amongst the qualities mentioned are “*A voice unequalled in range and beauty, mastering the most daring of difficulties with ease, almost as child's play; an admirable modulation of the voice, raising it from the lightest breath to the greatest strength and taking it back again; a bold presentation, a pronunciation with accents and clarity with which, whether he sang in Italian*

³⁵ For the texts from Metastasio's dramas refer to the edition by B. Brunelli: *Tutte le opere di P. Metastasio*, Mondadori, Mailand, 1953, vol. I.

³⁶ Bauer–Deutsch II, No. 431, p. 304, lines 9–26.

The text is without doubt taken from Metastasio's *Artaserse* in the setting by Johann Adolf Hasse, from scene 14 in Act II. The aria appears here in place of the aria "*Dimmi che un empio sei*", originally planned for Mandane in Metastasio's drama, and is therefore, as Mozart already suspected in the letter quoted above (p. XIV), not by Metastasio. The author is perhaps Antonio Salvi.⁴⁰ We will consider the aria here, however, in the context provided by Metastasio's *Artaserse*: Arbace is wrongly accused of murdering the King. Encountering his beloved Mandane, he attempts to convince her of his innocence, but discovers she does not believe him; she informs him that her love for him has turned to hate. Arbace presses and implores her for the last time to try to bring herself to believe him.

The Scene KV 486^a (295^a) "*Basta, vinci*" – "*Ah non lasciarmi, no*" (= No. 21) originated in close chronological proximity to the two preceding arias. A firm dating is given by the mention of this aria in Mozart's letter, already quoted above, of 28 February 1778 to his father from Mannheim: "*yesterday I sketched at Wendling's the aria I had promised her [sc. Dorothea Wendling]; with a short recitative. The words were her own request, from Didone: ah non lasciarmi nò. She and her daughter are quite crazy about this aria.*"⁴¹ The conjecture that Mozart completed the aria

or German and even with the most brilliant of instrumental accompaniments in the largest of theatres, no syllable was ever lost." Raaff also receives an extensive tribute in E. L. Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, Leipzig, 1812–14, vol. III, cols. 788–791.

⁴⁰ Our aria appears in scene 3 of Act II (II, 3) of an *Arminio*. *Dramma per musica ...* London, G. Woodfall 1760 (Washington, Library of Congress, signature: ML 50. 2. A 77), a pasticcio performed in London in 1760. In this libretto, written (according to Sonneck) by A. Salvi, the aria "*Se al labbro*" was replaced by the aria "*Care luci, che regnate*" by Metastasio (*Issipile*, III, 4). On this cf. E. G. Th. Sonneck, *Catalogue*, p. 155. In the libretto of *Arminio* (1730) by Hasse and A. Salvi, who is not mentioned as author in the libretto, however, the aria "*Se al labbro*" is no longer included. Nor does our aria appear in an *Arminio*, Florence 1703 (libretto: Venice, Marciana, [sign: *Dramm.* 3762.2] with a ms. remark of the period: *Componimento del Dottore Antonio Salvi Fiorentino* [Composed by Doctor Antonio Salvi of Florence]). Hasse's score on Salvi's *Arminio* is lost. The remark in KV⁶ results from a confusion of the two operas by Hasse called *Arminio*, which have only the title in common. G. Cl. Pasquini, the librettist of the other *Arminio* opera by Hasse, is, contrary to the conjectural identification in KV⁶, to be ruled out as author of the text of the aria. It appears in neither the score nor the text-books for the Hasse/Pasquini *Arminio*.

⁴¹ Bauer–Deutsch II, No. 431, p. 305, lines 49–52.

sometime later must have arisen from the use of the term "*sketched*". There is nothing else to suggest this. Apart from the fact that "*sketch*" for Mozart obviously already meant the draft score – he would hardly have presented the Wendlings with a sketch such as that for KV 294, it is fairly unlikely that Mozart would have returned later to work on a work intimately linked to a particular constellation of persons. The autograph has never been discovered. Only the beginning of the recitative has been found, incomplete at the end of several leaves which contain the Piano/Violin Sonata KV 305 (293^d) and the crossed-out 1st part of the Sonata KV 306 (300^l).⁴² The existence of two copies from the 18th century, diverging from each other in details and, in one case, possibly derived from the autograph, leave us with what is not exactly an ideal source situation. Both copies were consulted for this edition. – Mozart wrote his aria for Dorothea Wendling (1737–1811), spouse of the flautist Johann Baptist Wendling and celebrated prima donna at the courts in Mannheim and, later, Munich; she was the first Ilia in Mozart's *Idomeneo*. Her animated interpretation was hailed enthusiastically by her contemporaries. Her daughter Auguste (Gustl) was endowed with a pleasant voice and sang, according to Mozart, "*incomparably*". It was to her that Mozart dedicated the two French Ariettes (KV 307/284^d and KV 308/295^b). – The text for this Scene is from Metastasio's *Didone abbandonata* (II,4).⁴³ Pained and embittered by Enea's decision to leave her, Dido is rashly led to pronounce an unjust sentence of death. She responds to Enea's requests for mercy and justice with bitter irony. Enea then resorts to his final expedient and appeals to her in the name of her previous love for him. This recollection leads to a sudden breaking of the ice of pain: she distances herself from her judgement, gives her overpowering feelings free rein and breaks down in desperate pleas to Enea that he should not leave her. – In Paris, Mozart again met J. Chr. Bach, who was residing there at the time in the company of his friend, the castrato Giustino Ferdinando Tenducci.⁴⁴ Mozart

⁴² With Einstein's convincing explanation (KV³) that Mozart crossed out the beginning of KV 306 (300^l) when he noticed that the last leaf was already partially covered with notation, we also have a latest possible date for the genesis of our aria. For, according to this, Mozart must have started to write out the aria before completing the sonata mentioned, left it aside incomplete, and started the work again on other leaves, now lost.

⁴³ KV³ and KV⁶ erroneously speak of II, 6.

⁴⁴ Tenducci (1736–1790) played an important role as a singer in England after 1758. J. Chr. Bach wrote a series of concert arias

stayed with J. Chr. Bach and Tenducci in Saint Germain, at the house of Louis, Duke of Noailles and Marshall of France, from the 19th to around the 28 August 1778. There he wrote the now lost Scene (KV App. 3/315^b) for Tenducci; the inspiration he received from the J. Chr. Bach composition already referred to (see p. VIII above) also applied directly to the instrumentation. In his letter to Leopold of 27 August 1778 from Saint Germain, he wrote that⁴⁵ “– I must make haste – because I [sc. must] write a scene for Tenducci for Sunday – with pianoforte, oboe, horn and bassoon, a lot of the Marshall’s people, Germans who play very well –”. That he did finish the composition is attested by Charles Burney’s report to Daines Barrington on the piece (*Miscellanies*, London, 1781, p. [288]):⁴⁶ “Mozart being at Paris, in 1778, composed for Tenducci a scene in 14 parts, chiefly obligati; viz. two violins, two tenors, one chromatic horn, one oboe, two clarinets, a Piano forte, a Soprano voice part, with two horns, and a base di rinforza. It is a very elaborate and masterly composition, discovering a great practice and facility of writing in many parts. The modulation is likewise learned and recherchée; however, though it is a composition which none but a great master of harmony, and possessed of a consummate knowledge of the genius of different instruments, could produce; yet neither the melody of the voice part, nor of any one of the instruments, discovers much invention, though the effects of the whole, if well executed, would, doubtless, be masterly and pleasing.” As Tenducci probably took the autograph with him to England and may have had the piece published there anonymously, there is still hope that it may be discovered some day.⁴⁷

While still in Paris, Mozart began with the composition of the *Scena* KV 316 (300^b) “*Popoli di Tessaglia!*” –

for him, including the scene mentioned and the Rondo “*Ebben si vada*” – “*Io ti lascio, e questo addio*” (cf. fn. 4).

⁴⁵ Bauer–Deutsch II, No. 479, pp. 458/459, lines 21–24.

⁴⁶ Cf. also *Dokumente*, p. 166.

⁴⁷ A conjecture along these lines has already been outlined by C. B. Oldman (*Mozart’s Scena for Tenducci*, in: *Music & Letters*, Year 42, 1961, pp. 44ff.) with regard to an anonymous *Scena* and *Rondeau* printed at Tenducci’s instigation in London in 1779 (“*Sentimi, non partir*” – “*Al mio bene a lei che adoro*”). This print is in the possession of Dr. C. B. Oldman, London. I would like to thank him for obligingly making a photocopy available to me. Unfortunately, for circumstantial and, more particularly, stylistic reasons, I cannot second his hypothesis. It seems to me that it is a composition by J. Chr. Bach, as whose work it was printed by Corri in 1779. The instrumentation also diverges substantially from Mozart’s stated forces and Burney’s description, as Oldman himself has noted.

“*Io non chiedo, eterni Dei*” (= No. 22). On 30 July 1778, Mozart wrote from Paris to Aloysia Weber, to whom the Scene is dedicated:⁴⁸

“[...] *e con quella occasione avrà anche il Popolo di Tessaglia, ch’è già mezzo Terminato – se lei ne sarà sì contenta – comme [!] lo son io – potrò chiamarmi felice; – intanto, sinchè avrò la sodisfazione di sapere di lei stessa l’incontro che avrà avuta questa scena apreßo di lei s’intende, perchè siccome l’hò fatta solamente per lei – così non desidero altra Lode che la sua; – intanto dunque non poßo dir altro, che, Trà le mie composizioni di questo genere – devo confessare che questa scena è la migliore ch’hò fatto in vita mia –*”.

(“[...] *and on this occasion you will also have il Popolo di Tessaglia, which is already half finished – you will be so pleased with it – as I am – you will be able to call me happy; – in the meantime, without the satisfaction of hearing from you personally the impression that this scene will have made on you directly, of course, since I wrote only for you – thus I do not desire any praise apart from yours; – in the meantime I cannot say any more to you than that, amongst my compositions in this genre, I must confess that this scene is the best I have written in my life.*”)

Mozart then apparently finished the aria in Munich, for the autograph, today untraceable, bore the date *Munich, 8 January 1779*. Our editing was based on a copy, once owned by Otto Jahn, which was certainly made from the autograph and which was also available as a source for the AMA. As in many other cases, Jahn’s copy has proved to be an invaluable substitute for the lost autograph. It is remarkable that the solo winds (oboe and bassoon) are consistently left without dynamics. It would be inappropriate to supply them here. It was in keeping with the custom of the time, and was without doubt Mozart’s intention, that the instrumental soloists – just like the singers, whose parts Mozart provided with dynamics only in exceptional cases – should be granted a certain degree of interpretational freedom. Nor did the editor see any reason to assimilate the occasionally divergent articulation in oboe and bassoon, all the more so as this differentiation is once again intentional, since it appears simultaneously in both parts. The copy does not permit any distinction between staccato dot and staccato dash; dashes were therefore set in the one place where there is no doubt about the intention (aria, measure 156). The music text in Jahn’s copy displays many obviously erroneous readings, but

⁴⁸ Bauer–Deutsch II, No. 470, p. 420, lines 8–14.

all of these could be emended straightforwardly. – In Gluck's *Alceste*, Alceste's first entry (I, 2), which provides the text of our aria, is preceded by an extended lamentation by the chorus for the imminent death of King Admet. With the words "*Popoli di Tessaglia!*" [*People of Tessaglia!*], Alceste, Admet's spouse, appears with great dignity before the lamenting people and gives their pain expression in majestic eloquence. – Not only does Mozart's aria indicate a completely different conception to Gluck's setting, but also shows what an astonishing virtuosity and range Aloysia Weber already had at her disposal; they were fully taken into account in Mozart's setting. Aloysia, at that point about 18 years old, was prima donna at the Munich Court Opera when KV 316 (300^b) was finished.

The composition of an lost aria for Emanuel Schikaneder, KV App. 11^a (365^a) "*Warum, o Liebe*" – "*Zittre, töricht Herz, und leide!*", was likewise a product of Mozart's sojourn in Munich. On 8 November 1780, Mozart wrote requesting his father to give⁴⁹ "*my compliments to Mr. Schikaneder, please forgive my not having sent the aria yet, for I have not been able to bring it entirely to completion.*"⁵⁰ Somewhat later, on 22 November, he replied to the repeated exhortations of his father:⁵¹ "*Here follows at last the aria for Mr. Schikaneder which has been promised for such a long time – during the first week I could not quite finish it due to all the other business for which I am here.*"⁵² On 1 December, Mozart's aria was inserted into scene 5 of Act IV of Carlo Gozzi's comedy *Die zwey schlaflosen Nächte* for a performance in Salzburg by Schikaneder's troupe.⁵³

⁴⁹ Bauer–Deutsch III, No. 535, p. 14, lines 60–62.

⁵⁰ See further the letters from Leopold to his son of 18 November (Bauer–Deutsch III, No. 539, p. 21, lines 3–5) and 20 November 1780 (ibid., No. 540, p. 25, lines 6–10).

⁵¹ Bauer–Deutsch III, No. 541, p. 27, lines 3–5.

⁵² Cf. in addition Mozart's letter of 24 November 1780 (Bauer–Deutsch III, No. 542, p. 29, lines 3–4).

⁵³ Cf. Nannerl's letters to her brother of 30 November (Bauer–Deutsch III, No. 547, p. 38, lines 89–92), Leopold Mozart's to his son of 2 December (ibid., No. 551, p. 42, lines 18–20), Mozart's to his father of 13 December (ibid., No. 559, p. 54, lines 22–25), Leopold's to his son of 15 December (ibid., No. 562, p. 57, lines 60–61), and Nannerl's to her brother of 18 December 1780 (ibid., No. 564, p. 61, lines 4–5). – The text of recitative and aria is reproduced in KV³ and KV⁶. Misleading remarks are made, however, regarding the origin of the text. It is found in Werthes' transcription of C. Gozzi's theatrical works (*Carlo Gozzi, Theatralische Werke. Aus dem Italienischen übersetzt* [translated by Werthes], Bern, bey der Typographischen Gesellschaft 1777–1779, 5 vols., vol. 5, p. 241; Bavarian State Library, Munich, signature: P. o. ital. 455).

The great Scene KV 368 "*Ma che vi fece, o stelle*" – "*Sperai vicino il lido*" (= No. 23) was probably written in Munich in 1781. It is true that the dating, in the absence of any other evidence concerning this aria, is entirely dependent on Nissen's entry of 1781 in the autograph, but the musical structure also places the composition in the time of *Idomeneo* and in the immediate vicinity of the other concert arias of these years. Einstein (KV³) suspected that this aria, especially because of the highly virtuosic coloraturas, was written for Elisabeth Wendling, the first Elettra in *Idomeneo*. – The autograph (State Library Berlin – Prussian Cultural Heritage, Music Department), in which numerous corrections are evident, was certainly written in haste, the recitative being even more rushed than the aria.

The cutting of four measures after measure 43 (lower facsimile on p. XXVI) shows clearly that Mozart began the writing-out with the vocal and bass lines. – As was often the case, Mozart selected a text from Metastasio's *Demofonte* (I, 4). In the preceding scene, Demofonte had revealed to his supposed son and heir of his irrevocable choice of Creusa, Princess of Phrygia, as his wife. Timante, who had already secretly wedded Dircea, is left stunned and crushed by this announcement. All further developments in the drama grow out of this starting point.

One of the last compositions written before leaving Munich is the Scene KV 369 "*Misera, dove son!*" – "*Ah! non son io che parlo*" (= No. 24) for Countess Paumgarten. The autograph (Bavarian State Library, Munich) bears the date 8 March 1781. The dedication *à la Comtesse de Paumgarten Veuve* [to the Countess of Paumgarten, widow] is not autograph.⁵⁴ It seems Mozart was a frequent guest in the house of the Countess, at that time the Elector's "favourite". On 13

A completely different text is found in the translation by Dyk named in KV³ (Einstein) and in KV⁶ (*Wie man sich die Sache denkt! oder: Die zwey schlaflosen Nächte. Ein Schauspiel in fünf Akten von Karl Gozzi Für das deutsche Theater bearbeitet* [von Dyk], Leipzig, im Verlage der Dykischen Buchhandlung 1780. – A copy in Munich, Bavarian State Library, signature: P. o. germ. 1214/2). The incipits are in this case (IV, 6): recitative "*Wie grausam ist o Liebe*", aria "*Die neugeborne Ros' entzückt*".

⁵⁴ The person concerned, as Dr. Robert Münster (Munich) was kind enough to inform me, is Josepha, Countess Paumgarten, née Lerchenfeld-Siessbach. So far it has not been possible to discover anything more than that she died around 1818.

November 1780 he wrote to his father:⁵⁵ “Yesterday I dined with Cannabich at Countess Baumgarten’s, born Lerchenfeld – my friend means everything in this house, and now I do as well – this is for me the best and most useful house here. Everything concerning me has come about via this house, and – God willing – will continue to do so.” Mozart returned to the aria for Paumgarten (Mozart writes Baumgarten) several times. On 23 March 1783, Valentin Adamberger (tenor!) sang the aria KV 369 in Mozart’s musical evening in the Burgtheater in Vienna.⁵⁶ – The text of the scene is taken from Metastasio’s *Ezio* (III, 12). In Fulvia’s great monologue, all the torment, the pain and despair over the death of her beloved Ezio and over the criminal guilt of her father weigh on her simultaneously. Fulvia took this guilt on herself in order to avert the punishment from her father. It is the pain itself that speaks through Fulvia’s mouth in this aria: her own annihilation is her only wish.

On the instructions of Prince-Bishop Hieronymus, Count Colloredo, Mozart left Munich on 12 March 1781 and reached Vienna some days later. Here the final rupture between Mozart and his employer was about to take place. Amongst the first compositions written in Vienna was the Scene KV 374 “*A questo seno deh vieni*” – “*Or che il cielo a me ti rende*” (= No. 25) for the castrato Francesco Ceccarelli – like Mozart, a member of the Salzburg Court Music.⁵⁷ Although the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department) displays neither a date nor an indication of authorship, we do know the date of the first performance. Mozart will have finished the work not long before this date. On Sunday 8 April 1781, Mozart’s Scene was presented by Ceccarelli in a concert hosted by Prince Rudolf Joseph Colloredo, the father of the Salzburg Prince Bishop, alongside KV 373 and KV 379.⁵⁸ Mozart’s described it as follows.⁵⁹

⁵⁵ Bauer–Deutsch III, No. 537, p. 16, lines 7–10. See in addition the letters of 20 November (Bauer–Deutsch III, No. 540, p. 25, lines 10–11) and of 24 November 1780 (ibid., No. 542, p. 29, lines 11–12).

⁵⁶ On this cf. Bauer–Deutsch III, No. 585, p. 100, line 101; No. 621, p. 156, lines 57–61; No. 665, p. 199, lines 26–28; No. 673, p. 208, line 37; for reference to Mozart’s musical evening see No. 734, p. 261, lines 13–14.

⁵⁷ Francesco Ceccarelli (b. 1752 in Foligno), whose “*expressive, accurate song*” was praised in the *Allgemeine Musikalische Zeitung* VI, 1804, col. 587, belonged to the Salzburg Court Music between 1778 and 1788. His strength was more the concert platform than the stage. He died in 1814 as Chamber Singer in Dresden, where he entered service in 1795.

⁵⁸ Cf. *Dokumente*, p. 173.

“Today we had [...] a musical evening. There 3 pieces were of my composition. New, of course; [...] [sc. listing of the pieces named above] and then a Rondeau for Ceccarelli – which was encored.”⁶⁰ Ceccarelli also took part in Mozart’s musical evening in Frankfurt on 15 October 1790 and sang a “Rondeau”, very probably our aria KV 374. – In the autograph, there is at the end of the aria an extended, later variant of eight measures length. Although Mozart did not mark the place where this variant is to be inserted, one can be fairly certain that it is a substitute for measures 177–180. This second version of measures 177 to 180 [conclusion] is printed immediately following the aria in our music text. – The text of the Scene KV 374, whose provenance has so far defied identification, has been found in a libretto by Giovanni de Gamera, *Sismano nel Mogol*, set by Paisiello for Milan in 1773. The text of recitative and aria occur in Scene 7 of Act III.⁶¹ The conflict between Siface, the Gran Mogol, and his opponent, Sismano, King of Persia, has now reached the decisive battle. Tormented by her uncertainty about the outcome, Zeïra waits for her lover, Siface. Siface then appears and announces to her that he has defeated Sismano. In the scene that follows, the pain and tension that had gripped Zeïra in the preceding dark hours are dissolved and transformed into joy and gratitude over the fortunate turn of events. In the libretto, Zeïra’s recitative (“*A questo seno*”) is interrupted by a short account given by Siface. Mozart omitted this section.

Performance

Mozart’s concert arias were of course conceived with the general performance practice of the day in mind, even if their dramatic content and compositional

⁵⁹ Bauer–Deutsch III, No. 587, p. 103, lines 13–19.

⁶⁰ Mozart mentions the aria in several letters, for the last time in 1783. Cf. Bauer–Deutsch III, No. 605, p. 128, lines 7–11; No. 621, p. 156, lines 57–61; No. 739, p. 264, lines 8–11; No. 747, p. 269, lines 5–6.

⁶¹ Title of the original libretto: *Sismano / Nel Mogol / Dramma per Musica / da rappresentarsi / Nel Regio-Ducal Teatro / Di Milano / Nel Carnovale dell'anno 1773 / Dedicato / alle LL.AA. RR. / Il Serenissimo Arciduca / Ferdinando ... / – In Milano / Presso Gio. Batista Bianchi Regio Stampatore [...]*. Both the text author, Gamera, and the composer, G. Paisiello, are named. I have examined the copy in Venice, Fondazione Cini (Rolandi Collection). The libretto was also set by F. Zannetti in 1776 (a copy in the same collection). The two editions of Gamera’s works (*Nuovo Teatro del Sig. G. de Gamera*, Pisa, 1789–90 in 8 volumes, and *Nuovo Teatro del Sig. G. de Gamera*, Venice, 1790–93 in 18 volumes) contain predominantly prose pieces. Most of his libretti, including ours, are missing.

structure generally give them a significance transcending the limits of a period style. The prevalent vocal influence in the 18th century was the Italian; for the concert aria in particular it was the *seria* tradition. This has consequences which apply fully to all the works in this volume and can be examined with the help of the two following questions, which must in principle be posed anew for each composition: 1. Where, and in what manner, does the tradition (which is of course not precisely and generally defined everywhere) apply? 2. Where does it appear that its applicability has been set aside or subjected to substantial limitations by the music itself, and where must individual interpretation step in as a corrective for the tradition itself? That is: Where does the practice of the day provide only a very general framework for the interpretation? With these fundamental reservations, I would like to refer the reader to the remarks concerning performance, vocal practice and instrumental forces (appoggiaturas, grace-notes, cadenzas, recitative) in the first Volume of *Arias* and also to the literature mentioned there. As in Volume I, the editor has again decided to offer suggestions for cadenzas as footnotes in the music text. On the question of articulation, especially of the staccato dot or staccato dash, we note here only that the primary requirement is not to distinguish graphically dot and dash, but to recognise the intention in each individual case and the resulting consequences for the realisation (e.g. in bowing or vocal technique). The multiplicity of interpretations permitted by, for example, the staccato marks (dash – dot) is indicated by the passage from the *accompagnato* of KV 272 already mentioned, where sharp separation and accentuation is undoubtedly called for. The question of Mozart's intention becomes particularly acute in his works after about 1776, in which the distinction in the autographs, in purely optical terms, becomes increasingly clear and cannot be resolved in individual cases without reference to the compositional context. – Regarding the reinforcing of the bass line by a bassoon, everything necessary has been said in the Foreword to *Arias • Volume I* (p. XVIf.). The essence is that, with small orchestral forces in which there are no obbligato or solo bassoon parts (e.g. KV 316/300^b), the reinforcing of the bass with the bassoon, common orchestral practice at the time, cannot be ruled out. At the same, it is clear that Mozart's differentiated orchestral writing, to which one must adhere more strictly than was generally necessary in the music of the day, calls for the greatest caution in such instrumental procedures, which affect the entire

orchestral sonority. Possible doublings of this kind, conceived for small ensembles, are in most cases not practicable today anyway. – A further point relates to the ornamentation of the vocal line. For the aria KV 294, Mozart himself has given us an example, as he also did for an aria by J. Chr. Bach (see p. XI above). The “ornamented” vocal part for KV 294 conveys an impression of how Mozart imagined a possible vocal realisation, and is far advanced beyond the purely figurative ornamental style and sentiment of contemporary practice. Here it is no longer sufficient to apply figurative formulas in conformity with good taste. Otherwise, this individual example – under the motto “One find is no find” – only tells us that Mozart considered it good in this case to write out a melodically even richer version of the vocal line for Aloysia. It does not tell us that the vocal line of a Mozart aria must be realised in this, or a similar, manner.⁶² The degree of interpretational freedom permitted to singers in ornamenting the notated part, incidentally, assumes a living tradition. At a later date, Anton Reicha (*Cours de composition musicale*, Paris, 1818; German translation by C. Czerny, Vienna [1834], p. 499) still considered it pointless to write out such ornamentation. He justified his view, and thus also a fundamental distinction between notation and vocal performance, with the argument that the singer could only achieve an artistically satisfactory ornamentation by taking the particular nature of his own voice into account. The practice of the day, even if it was at the time applied without second thoughts to Mozart's music as well, cannot be accepted as the standard for the Mozart works discussed here. Similar observations must be made regarding thorough-bass accompaniment as well.⁶³ As an addition to the remarks made in the Foreword to Volume 1, the following is evidence that, as early as the beginning of the 18th century, continuo practice in Italy was apparently much more restrained than elsewhere. In Leonardo Leo's buffa opera *L'amore vuol sofferenza* (1739), a work whose compositional technique does not in any way deny thorough-bass, precise directions are occasionally to be found relating to continuo accompaniment and differentiation in its

⁶² Problems of a similar kind appear in Mozart's Piano Concertos. On this cf. the valuable remarks by Eva Badura-Skoda, *Über die Anbringung von Auszierungen in Klavierwerken Mozarts*, in: *Mozart-Jahrbuch* 1957, Salzburg, 1958, pp. 186ff.

⁶³ On this cf. also the Foreword to *Arias • Volume I*, p. XVII.

use.⁶⁴ At the entry of the second subject, cantabile and transparently set, in the Sinfonia, the harpsichord is to rest. In other pieces, in piano passages and where the writing is thin, “*senza cembalo*” is specified. A number of arias and the final trio of Act I are to be performed without any harpsichord accompaniment at all. It can be taken as certain, however, that the use of a keyboard accompaniment remained longer in use in vocal music, especially in *seria*, than in instrumental music, although continuo play became less and less important generally in the course of the 18th century.⁶⁵ Mozart’s figures for individual passages in the recitative bass lines in the concert arias – on the whole very rare – permit us to conclude that he envisaged such an accompaniment (see KV 255 = No. 16, KV 294 = No. 19 and KV 316/ 300^b = No. 22). In the first two pieces, Mozart adds figures in those passages in which the bass alone accompanies the voice, while, in the last piece mentioned, there are also figures in a passage with written-out orchestral accompaniment (strings). While it is hard to imagine the first two passages without the chordal accompaniment, the latter can easily be omitted in the third case. The *tasto solo* accompaniment at the beginning of KV 374 (measures 1–2) was left by Mozart without figures. There are likewise no figures at the beginning of the Scene KV 486^a (295^a), transmitted only as a copy. Mozart obviously avoids such “blank” bass parts and prefers to write the harmonies out in the strings. Only once, as far as I can see, namely in the Aria KV 513, does Mozart set figures above the bass within the aria. Whether this calls for accompaniment by the keyboard instrument, or whether Mozart, as Jahn (*Mozart III*, p. 330, fn.) believed, simply wished to make a reminder of the harmonic progression at this point during the drafting of the composition, can hardly be determined. In either case, this does not of course imply harpsichord or piano accompaniment throughout.⁶⁶ Apart from the marked passages in the *accompagnato*, not to mention the aria itself, it is entirely dispensable; it was at the time certainly

possible and, especially in the *accompagnato*, desired.⁶⁷ For Georg Joseph Vogler, the “*keyboard accompaniment*” was part of every piece of orchestrally accompanied vocal music, and Daniel Gottlob Türk, as late as 1790, assumes continuo play as a matter of course, although one should not play uninterruptedly, but should rest altogether in passages in *piano*, in *pizzicato* and where very gentle playing is called for.⁶⁸ Accompaniment is obligatory, he writes, where there are rests in all parts other than voice and bass. Türk’s statement (*Kurze Anweisung*, pp. 267ff.) that *accompagnato* is in principle to be treated in exactly the same way as *secco* is significant. Only in instrumental interludes or in the *ariosi*, he advises, is “*the accompaniment, as in other compositions, to be adapted in its manner to the whole*”.⁶⁹ At that time, however, a tendency was already observable to push the harpsichord out of the orchestra altogether, as Heinrich Christoph Koch lamented in 1795.⁷⁰ It is important to note, we are told, that continuo accompaniment for the orchestra only has a good effect when the compositional texture is full and rich in harmonic contrasts. With empty or uniform harmony, the keyboard accompaniment is of no help anyway: on the contrary, it only makes the weaknesses of the composition all the more noticeable. Koch’s argumentation is thus precisely the reverse of what we would expect and usually assume; here, light part-writing is no reason for filling-out with a keyboard accompaniment. Koch (*Journal der Tonkunst*, pp. 41/42) has especially critical words for the disappearance of the keyboard “*in such orchestras with which singers are usually to be heard with arias; [...] for very many of our modern arias are sung with the*

⁶⁷ In the piano concerto, where a piano was present anyway, the situation was different. But even here one cannot speak of a full continuo accompaniment throughout. On this cf. P. Badura-Skoda, *Über das Generalbaß-Spiel in den Klavierkonzerten Mozarts*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 96ff. His considered remarks make musical sense and are much to be recommended.

⁶⁸ G. J. Vogler, *Kuhrpfälzische Tonschule*, Mannheim, no date [1776], pp. 65ff. and, generally in favour of continuo accompaniment in the orchestra: IDEM, *Betrachtungen der Mannheimer Tonschule*, 1780, pp. 298–299. – D. G. Türk, *Kurze Anweisung zum Generalbaßspielen*, Halle and Leipzig, 1791, pp. 254ff. A general treatment of accompaniment practice pp. 252ff., and pp. 261ff. concerning recitative.

⁶⁹ *Kurze Anweisung*, pp. 268/69. It is followed by an example (pp. 270–272) of an *accompagnato* with thorough-bass accompaniment.

⁷⁰ *Journal der Tonkunst*, ed. H. Chr. Koch, First Chapter, Erfurt, 1795, p. 40.

⁶⁴ New edition of the score by G. A. Pastore in: *Musiche e Musicisti Pugliesi II*, Bari, 1962.

⁶⁵ F. Oberdörffer (*Der Generalbaß in der Instrumentalmusik des ausgehenden 18. Jahrhunderts*, Kassel, 1939) has proved this.

⁶⁶ Figures were also used by Mozart in teaching. Their function there is of course different. On this cf. R. Lach, *Mozart als Theoretiker*, K. Akademie d. Wiss. in Vienna, Philos.-histor. Klasse, *Denkschriften*, vol. 62, 1st article, Vienna, 1918, p. 29 and pp. 51ff.

accompaniment which immediately precedes them." The reason given for the necessity of an accompaniment, however, is the passages in *accompagnato* in which the bass alone accompanies the voice. Here, he says, the keyboard must take over the accompaniment in order to help the singer's intonation and to represent the harmonic texture. We have already mentioned, however, that Mozart usually writes out the harmonic accompaniment for orchestra at such places, thus making continuo play superfluous (cf. *Arias • Volume 1*, p. XVII). – Supplementary to the remarks on the transitions between sections with singer and purely orchestral sections in *accompagnato* (*ibid.*, pp. XVIII^f), a point which was apparently not treated uniformly everywhere, let us quote here a particular passage on this subject. In an essay on vocal practice in the first third of the 19th century by August Ferdinand Häser we read that, while the singer should wait for the sound of the instruments to die away before entering himself, the instruments should follow the singer instantly.⁷¹

Finally, we must at least draw the reader's attention to a way of performing the vocal part which today may seem alien, but which was at the time not at all unusual, namely that soprano arias could unhesitatingly be given to a tenor, or tenor arias to a soprano. In the course of discussing a Rondo Aria, G. J. Vogler wrote (*Betrachtungen der Mannheimer Tonschule*, p. 8): "*The use of a treble clef for a vocal part is primarily to accommodate, as has been established in composition, the range, whether it [sc. the Rondo] is performed by a tenor or soprano.*" Further evidence of this state of affairs is provided by the fact that, in Italian opera, tenor arias were often set in the treble clef.⁷² In Mozart's case, he had of course started the Aria KV 294 as a tenor aria for Raaff. Conversely, in Mozart's musical evening on 23 March 1783, Adamberger sang the Scene KV 369, originally written for soprano (for Countess Paumgarten).⁷³ In a concertante performance

of the opera *Amphion* by Johann Gottlieb Naumann in Dresden in 1785, the title role, conceived for tenor, was sung by Josepha Duschek.⁷⁴ In Munich in 1812, apparently, a Madame Schoenberger, née Marconi, appeared in the role of Belmonte in Mozart's *Abduction from the Seraglio*.⁷⁵ This interchangeability of voices is made all the more possible by the fact that, especially in *seria* and concert arias, the texts are stylised and the affective content is therefore largely de-personalised.

I do not wish to conclude without expressing my warmest thanks to the Editorial Board of the NMA, Dr. Wolfgang Plath (Augsburg) and Dr. Wolfgang Rehm (Kassel), for help at every stage, to Dr. Walther Dürr (Tübingen) for checking the Italian texts, to Dr. Cecil B. Oldman (London) for generous assistance, to Dr. Robert Münster (Munich) as well as to the libraries and institutes named in the *Kritischer Bericht* [*Critical Report*, available in German only]. Chamber Singer Prof. Annelies Kupper was once again so obliging as to read through the suggested cadenzas.

Stefan Kunze Munich,

September 1967

Translation: William Buchanan

⁷¹ A. F. Häser, *Andeutungen über Gesang und Gesangslehre. Recitativ*, Caecilia Band 10, 1829, p. 155. It is interesting to note his disapproval of the custom of some Italian *buffi cantanti* of actually speaking the *secco* recitative (see *ibid.*, p. 154).

⁷² This disproves the hypothesis advanced by F. Spiro (*Die Entstehung einer Mozart'schen Konzertarie*, in: *Vierteljahrsschrift für Musikwissenschaft* IV, 1888, pp. 255ff.) that Mozart must have conceived the tenor aria KV 490 for soprano, since he notated the vocal part in the soprano (C) clef. This aria, contrary to the statement in KV⁶, is for tenor. The soprano clef was at this time not a criterium for distinguishing works for tenor and soprano.

⁷³ Cf. *Dokumente*, p. 189 and Bauer–Deutsch III, No. 734, p. 261, lines 13–14.

⁷⁴ Cf. R. Engländer, *J. G. Naumann als Opernkomponist*, Leipzig, 1922, p. 145 –Dr. Robert Münster kindly pointed out to me a piano reduction in the Bavarian State Library in which a hand-written ornament, possibly originating from Josepha Duschek, is notated in the soprano part.

⁷⁵ Quoted from a theatre poster of 29 May 1812 for the Munich Court Opera in H. Bolongaro–Crevenna, *L'Arpa Festante. Münchner Oper 1651–1825*, Munich, 1963, p. 177, No. IX.



Fac. 1: “Clarice cara mia sposa” KV 256 = No. 17: leaf 1^r of the autograph from the State Library Berlin – Prussian Cultural Heritage, Music Department. Cf. page 15, measures 1–7.



Facs. 2-3: "*Clarice cara mia sposa*" KV 256 = No. 17: leaf 6^v and leaf 7^v of the autograph from the State Library Berlin – Prussian Cultural Heritage, Music Department. Cf. pages 20–21, measures 39–42, and pages 21–22, measures 45–47.



Facs. 4: “*Alcandro, lo confesso*” – “*Non sò d'onde viene*” KV 294 = No. 19: leaf 1^r of the autograph kept in the Kestner Museum, Hannover. Cf. pages 43–44, measures 1–11.



Facs. 5-6: “*Alcandro, lo confesso*” – “*Non sò d'onde viene*” KV 294 = No. 19: autograph leaf in the possession of the City Archive, Brunswick with the ornamented vocal part of the first section (above) and an autograph leaf (fragment) with ornamented vocal part in the possession of the Bibliothèque nationale, Paris, Department de la Musique (formerly Bibliothèque du Conservatoire de Musique). Signature: Ms. 234, measure 117 until the end (below). Cf. Foreword, p. XIII, pp. 44–50 and Appendix I, No. 19^a, pp. 161–165.



Facs. 7: "Se al labbro mio non credi" KV 295 = No. 20: leaf 1^r of the autograph in the possession of the State Library Berlin – Prussian Cultural Heritage, Music Department. Cf. pages 59–60, measures 1–10.



Facs. 8: "Ma che vi fece, o stelle" – "Sperai vicino il lido" KV 368 = No. 23: leaf 5^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. page 112, measures 41 to 43.