

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 7:
ARIAS, SCENES, ENSEMBLES AND CHORUSES WITH ORCHESTRA
VOLUME 3

PRESENTED BY STEFAN KUNZE

1971

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

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

CONTENTS

Editorial Principles	VI
Foreword.....	VII
Facsimile: Leaf 1 ^r of the autograph of KV 416 = No. 27.....	XX
Facsimile: Leaf 2 ^v of the autograph of KV 416 = No. 27.....	XXI
Facsimile: Leaf 10 ^r of the autograph of KV 416 = No. 27.....	XXII
Facsimile: Melodic sketches for KV 420 (No. 30) and KV 419 (No. 29) = Appendix II, No. 3 and 2.....	XXIII
Facsimile: Leaf 1 ^r of the autograph of KV 432 (421 ^a) = No. 31.....	XXIV
Facsimile: Leaf 2 ^v of the autograph of KV 432 (421 ^a) = No. 31.....	XXV
Facsimile: Leaf 5 ^v of the autograph of KV 432 (421 ^a) = No. 31.....	XXVI
Facsimile: Leaf 1 ^r of the autograph of KV 479 = No. 33.....	XXVII
Facsimile: Leaf 6 ^v of the autograph of KV 480 = No. 34.....	XXVIII
26. “ <i>Nehmt meinen Dank, ihr holden Gönner!</i> ”, aria for soprano and orchestra KV 383.....	3
27. “ <i>Mia speranza adorata!</i> ” - “ <i>Ah non sai qual pena sia</i> ”, recitative and aria (Rondo) for soprano and orchestra KV 416.....	11
28. “ <i>Vorrei spiegarvi, oh Dio!</i> ”, aria for soprano and orchestra KV 418.....	25
29. “ <i>No, che non sei capace</i> ”, aria for soprano and orchestra KV 419.....	37
30. “ <i>Per pietà, non ricercate</i> ”, aria (Rondo) for tenor and orchestra KV 420.....	51
31. “ <i>Così dunque tradisci</i> ” - “ <i>Aspri rimorsi atroci</i> ”, recitative and aria for bass and orchestra KV 432 (421 ^a).....	67
32. “ <i>Misero! O sogno</i> ” - “ <i>Aura, che intorno spiri</i> ”, aria for tenor and orchestra KV 431 (425 ^b)...81	
33. “ <i>Dite almeno in che mancai</i> ”, quartet for soprano, tenor, two basses and orchestra KV 479.....	101
34. “ <i>Mandina amabile</i> ”, trio for soprano, tenor, bass and orchestra KV 480.....	143
35. “ <i>Ch'io mi scordi di te?</i> ” - “ <i>Non temer, amato bene</i> ”, recitative and aria (Rondo) for soprano, obbligato piano and orchestra KV 505.....	175
Appendix	
I: 1. “ <i>Der Liebe himmlisches Gefühl</i> ”, aria for soprano and orchestra (transmitted only as piano reduction) KV 119 (382 ^h).....	203
2. “ <i>Ah! spiegarti, oh Dio</i> ”, aria for soprano and orchestra (transmitted only as piano reduction) KV 178 (125 ⁱ /417 ^e).....	210
II. 1. Melodic sketch for aria No. 28 KV 418.....	214
2. Melodic sketch for aria No. 29 KV 419.....	215
3. Two melodic sketches for aria No. 30 KV 420.....	215

EDITORIAL PRINCIPLES

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

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

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the

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

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

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

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

FOREWORD

The ten compositions of this third volume of Arias in the New Mozart Edition (NMA II/7) originated in the period between April 1782 and December 1786 and are grouped around the main works of these first years in Vienna: *Entführung* [Abduction from the Seraglio] (1782), *Figaro* (1786), most of the major piano concertos, the “*Haffner Symphony*” KV 385, the “*Linz Symphony*” KV 425 and the “*Prague Symphony*” KV 504 as well as the six *Haydn Quartets*. The arias and ensemble compositions presented here should not all be considered as supporting secondary works; it is rather the case that four of them bring into the relevant works a genre, the self-contained pathos scene taken from *opera seria*, to which, after *Idomeneo* (1781), Mozart only returned in his operatic compositions with *Titus* (1791). It is true that compositions in this volume with texts taken from *opera seria* (KV 416, KV 432/421^a, KV 431/425^b, KV 505) are in the minority. But if one considers that the other major group of compositions, the Italian Arias KV 418–420, were all created in response to the same need – they were intended as interpolated arias for someone else’s *opera buffa* – then the four *seria* scenes named do form the biggest independent complex in the sense of a genre. But in very strict terms they are Concert Arias, amongst which the German Aria KV 383, as a unique textual and musical creation, has to be included. It would be misleading to classify all compositions in this volume – even if one chose to make an exception for the two *buffa* ensembles KV 479 and KV 480 – generally as “Concert Arias”. A typological examination must distinguish between compositions which today are only heard “*concertante*” because the large-scale scenic and dramatic setting to which they originally belonged have been lost or cannot be realised (Concert Arias in the wider sense) and those which from the beginning were intended for performance in the concert hall. Only arias to which the latter criterium applies should be designated “Concert Arias” in the stricter sense. The circumstances relevant to the two groups of arias are in one case the dramatic structure of the *opera seria* with the clear separation of action from the static situation in which the self-contained musical number can be manifested and the affective content of the action condensed, and in the other case the interpolated character of the musical numbers in *Singspiel*. The different conditions under which the concert arias originated cannot, it is true, be separated in historical reality, but the following remarks will cast some light on the differences.

1. A vocal piece is removed, as a result of its particular success as a so-called “favorite aria”, from

its dramatic context and is published and performed separately, without having been conceived from the beginning as a single piece. It is however conceivable that independent vocal pieces could then be composed on the model of such favorite pieces. In this case it is more a matter of genres close to folk song, such as canzonettas, ariettas, rondeaux etc. The starting point for the genuine concert aria may have been the Rondo form.

2. Into a dramatic context (opera) an interpolation is made, consisting of a musical and textual insertion at a suitable point. As this was usually done at the request of a singer, such arias are often specially tailored to the capacities of the singer involved. The *concertante* element present in the *seria* aria therefore appears more pronounced here, and it was only logical that such pieces, whose connection with the theatre was weak anyway, were performed *concertante* by the singers in private or public “soirées”. Within this category of “secondary” concert arias, it was probably unusual for any of the pieces to become established in the concert hall. – Concert arias of the kind mentioned (interpolated arias) are represented in this volume by the three arias KV 418–420. The two *buffa* ensembles KV 479 and KV 480 must be considered as exceptions, for the ensemble, more integrated into the dramatic action than the aria, was as a rule less suitable as an interpolation, especially because placing oneself in the spot-light – the main reason for the interpolated aria – plays no role in the ensemble piece. The setting for the interpolated composition is therefore primarily the *seria*; only arias close in style to *seria* were chosen for interpolation into *opera buffa*.

3. Those works can be considered as primarily concert arias which were written for particular singers for concert use, although the borderline with the last-mentioned group of interpolated arias is not fixed. It is not always possible to ascertain whether an aria originated as an interpolation or independently of a theatre performance. The only undisputed case, because of the specification of an obbligato piano, is the Scene KV 505. Otto Jahn’s suggestion that the Scene KV 432 (421^a) from Metastasio’s *Temistocle* (III, 8) could have been intended for a performance of this opera, which could not of course have taken place in Vienna, can be neither corroborated nor disproved.¹ For the musical style, however, this question is probably of minor importance, as interpolated arias and genuine

¹ Jahn, W. A. *Mozart*, Volume III, Leipzig, 1858, p. 120, footnote 58.

concert arias in the *seria* tradition can hardly be treated as separate genres. The common orientating factor is the self-contained pathos scene and the *concertante* setting. It is worth reminding ourselves of the close connection between the interpolated aria KV 490 with obbligato violin for the private performance of *Idomeneo* in Vienna in March 1786² and the “genuine” concert aria KV 505 with obbligato piano included in this volume. The latter is based on the same text as the aria KV 490 with only minimal changes. It is also possible that the Scene KV 416 was originally an interpolated aria, which is perhaps suggested by the *piano* close. – For the group of “genuine” concert arias, it is also to be noted that they are not primarily intended for the concert hall as a public institution, but rather that only the particular singer to whom the aria was dedicated, and who, as a rule, also selected the text, justified a *concertante* performance. Only at the beginning of the 19th century does there seem to have been an effort made to create a generally available repertoire of *concertante* vocal music. In first place in this repertoire we then find Mozart’s concert arias, such as in the printed collection *Musica vocale per uso de’ Concerti* by Kühnel in Leipzig.³ The starting-point for a study of the musical criteria for Mozart’s concert and interpolated arias could be the Rondo Aria, in the present volume KV 416, KV 420, KV 505 and perhaps also KV 431 (425^b).

The Compositions in this Volume

For only five of the ten numbers in this volume were Mozart’s autographs available for the editing work (for KV 416, KV 432/421^a, KV 431/425^b, KV 479, KV 480), and of these only one could be consulted directly (for KV 431/425^b). While the autograph of KV 419 has always been considered lost, the autographs of KV 383, KV 418, KV 420 and KV 505, previously kept in the Prussian State Library in Berlin, have been untraceable since 1945, which has weakened the source situation for the main contents of this volume significantly. Amongst the exemplars which served as sources in place of the missing autographs, the copies in the collection belonging to Otto Jahn should be particularly mentioned. It was possible to use these for editing in some cases (KV 383 and KV 418). For other arias, contemporary copies or the AMA had to be used as sources (KV 419, KV 420, KV 505). – In this volume, Mozart’s melodic sketches for KV 418–420 are printed for the first time (Appendix II), apparently his first thoughts on paper for these three Italian arias.

The soprano aria KV 383 “*Nehmt meinen Dank, ihr holden Gönner!*” (= No. 26) has the following heading and date on the now lost autograph, previously in the Prussian State Library in Berlin (= BB): *di Wolfgang Amadeo Mozart à Vienna li 10 d’Aprile 1782*. The aria is thus a product of the period in which the *Entführung* [Abduction from the Seraglio] was written; more precisely, it followed the completion of the quartet No. 16 “*Ach! Belmonte! ach mein Leben!*”, which closes the second act. Hermann Abert pointed out that the main idea in the aria comes from the *Allegretto* section “*Liebste Blondchen! ach verzeihe [...]*” in the quartet.⁴ The self-contained, song-like contour of the theme in the quartet speaks against the aria’s having preceded the quartet:



The aria was supposedly intended for Aloisia Lange. Proof of this may have been provided by a corresponding remark on the lost autograph. On the basis of the text – gratitude and praise for an unnamed patron – one could imagine a benefit concert as the occasion for which the piece was written. The author of the text is not known. – A grammatical correction could be suggested in measures 10 and 11. In the section “*euch laut zu sagen, können Männer [...]*”, the “*zu*” could be replaced by the pronoun “*ihn*”, referring to the thanks. – For the measures 48 and 49 in the violoncello, the direction *pizzicato* was made up editorially, in analogy to violas and basses; a *coll’arco* execution is however not ruled out. – As primary source for the aria, a copy once owned by Otto Jahn (State Library Berlin – Prussian Cultural Heritage, Music Department) had to be used for the time being, although it has numerous errors in the music text.

The Scene KV 416 “*Mia speranza adorata!*” – “*Ah non sai qual pena sia*” (= No. 27) has the following information on the autograph (BB, now Berlin-Dahlem, SPK): *in vienna. li 8 di gennaio 1783* with the heading *Recitativo con Rondò*. The work is dedicated to Aloisia Lange: *per la Sigr^a Lange*. On 8 January 1783, Mozart wrote to his father in Salzburg that he should really “*postpone this writing until the next post-day, because this evening I still have to finish a Rondò for my sister-in-law Lange, to be sung on Saturday in a big musical evening at the*

² = No. 10b of the volume *Idomeneo*, NMA II/5/11.

³ Cf. the advertisement in the *Allgemeine Musikalische Zeitung* (= AMZ), XV, anno 1813, columns 646f.

⁴ Abert, W. A. *Mozart*, Volume I, Leipzig, ⁵/1919, p. 909.

Mehlgrube; –".⁵ The performance took place on 11 January 1783 as part of the programme of an amateur concert organised by Philipp Jakob Martin in the city clubroom at the *Mehlmarkt* (*Neuer Markt*).⁶ Aloisia Lange also sang the Scene in Mozart's bigger and exceptionally successful musical evening in the *Burgtheater* on Sunday 23 March 1783.⁷ In Mozart's letter to his father of 29 March 1783, in which he also communicated the programme of the concert, his words, obviously referring to KV 416, were: "9th: *Lange sang my new Rondeau*".⁸ It is also known that it was performed again by Aloisia in the Mozart concert put on by the sisters Aloisia and Constanze on 11 November 1795 in the Leipzig Gewandhaus.⁹ The autograph gives valuable information on some points concerning the genesis of the composition. It is clearly discernible that Mozart only afterwards added the oboe to the string parts for the recitative, thus breaking with the conventional pure string accompaniment for *recitativo accompagnato* (cf. the facsimile on page XX). The aria originally had a **C**-time signature. This was maintained for two measures, at which point he changed it to $\frac{2}{4}$ -time and sub-divided the two measures already written. The original *Andante* tempo direction was changed, apparently as a result of the change in time signature, to *Andante sostenuto* (cf. the facsimile on p. XXI).¹⁰ Changes in time signature are closely linked to the tempo character.¹¹ It is also clear from the autograph that at the only place in the aria where a section is heard twice in succession (mm. 156f.), this repeat is, against the notational practice of the time resulting from the integrating function of movement repeats, not written out but indicated, perhaps as a post script, by a *bis* instruction (cf. the facsimile on p. XXII). – Attention should also be drawn to the striking, but, in terms of voice-leading, justifiable

dissonances in measures 135 and 137, where b' and b^b and c'' and c respectively in oboe and viola clash with one another. – Strength and proportions of the orchestral forces can be deduced from the original parts material recently discovered by Wolfgang Plath (Fulda, Landesbibliothek); this was not relevant for editing purposes, although there are occasional entries in Mozart's hand. It is striking that it includes a three-fold set of parts for Oboe I and II and also for Horn I and II, as well as a double set of parts for both bassoons. There are four-fold parts for Violin I and Viola, five-fold for Violin II and the Basses. This evidence reveals a proportion of strings to wind of about three to one. – For performance purposes, it should be noted that the *più andante* (mm. 74f.) here certainly means an increase in tempo, especially as measures 100–103 in this passage anticipate the movement of the *Allegro assai*. It was decided not to make up the dynamics for the solo wind passages in the *Andante sostenuto* (mm. 10–13 and mm. 52–55). As for the vocal part, the dynamics of the orchestra are not obligatory (cf. in this regard also the Scene KV 316/300^b = No. 22 in: NMA II/7, *Arias • Band 2*, pp. 85f.). – A copy of the Scene in Paris (Bibliothèque Nationale, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, signature: Ms. 261), although it does not, notwithstanding Köchel-Einstein and KV⁶, have any link with Mozart, casts an interesting light on performance practice of the day. Here the aria is transposed to A major. The transition from the recitative to the aria is correspondingly changed from measure 25 (2nd half-note) on. The transposition downwards of a semitone (from B^b to A) was obviously intended to make the work manageable for singers in concert performance. Yet the interventions go even further: after measure 109 the *primo tempo* section and the beginning of the *Allegro assai*, measures 120–123, are dropped. The measures 178 to the end are crossed out in the score. Placed after this is a new, splendidly *concertante* coloratura conclusion, intended to pick up from measure 172 or measure 176. Here the differentiated individuality of the original compositional statement is subjugated to the dictum of effectiveness in a now institutionalised concert hall. – The text of Scene KV 416 is taken from the opera *Zemira* by Pasquale Anfossi, premièred in Venice in 1782. The libretto of 1782 names Abbé Gaetano Sertor as its author.¹²

⁵ Mozart. *Briefe und Aufzeichnungen*. Complete edition, edited by the Internationale Stiftung Mozarteum Salzburg, collected and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch (= Bauer–Deutsch), 4 volumes, Kassel etc., 1962/63, III, No. 720, p. 249, lines 3–6.

⁶ Mozart. *Die Dokumente seines Lebens*, collected and elucidated by O. E. Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 187.

⁷ *Dokumente*, p. 189 and 190.

⁸ Bauer–Deutsch III, No. 734, p. 262, lines 20–21.

⁹ *Dokumente*, p. 416.

¹⁰ In a score copy from around 1820 (BB, now Berlin-Dahlem, SPK, signature: *Mus. ms. 15 189*), the metronome setting ♩ = 72 has been added to the tempo direction.

¹¹ This passage could be compared to similar cases, e.g. the changes of time signature in the duet "Bei Männern, welche Liebe fühlen" ["In men who feel love"] from the *Magic Flute*.

¹² Title of the original libretto (copies in Venice, Biblioteca Marciana and Casa Goldoni, as well as in Washington, Library of Congress): *Zemira / Drame per Musica / da rappresentarsi / nel Nobilissimo Teatro / di S. Benedetto / Il Carnovale / dell'anno 1782 / – / In Venezia / 1782. / Presso Modesto Fenzo*. – On p. 3 it

The role of Zemira was sung, according to the libretto, by the celebrated Caterina Gabrielli. The text set by Mozart begins in the middle of the 5th Scene of Act II in a speech by Gandarte, which is the main castrato role in the opera. Aloisia could therefore hardly have sung the role in the theatre, at least not in this opera. The drama has reached the following situation: Akbar, Emperor of the Mongols, has taken the Indian grandee Sarabes, his daughter Zemira and the latter's husband Gandarte prisoner. Since Akbar wants Zemira as his wife, he confronts Gandarte with the alternatives of either persuading Zemira to be yield to his wishes or to be see Zemiras and Sarabes executed. The dilemma leads to a despairing monologue by Gandarte (II, 3). Zemira is astonished to see Gandarte freed from his chains (II, 4). Breaking down completely, he advises Zemira to comply with Akbar's desires, exits and leaves her distraught behind him. In the presence of Sarabes, Zemira and the minor figure Zama, Akbar asks Gandarte in the following scene (II, 5) about his assignment and whether Zemira is prepared to go along with his wishes. But Gandarte is not capable of answering. In his suffering, he speaks to Zemira and despairingly takes leave of his beloved.

The first half of the 1780s saw some aria compositions which either remained fragments or are fragmentarily transmitted; their dating is in all cases entirely hypothetical. In first place we should name the soprano aria KV 119 (382^h) "*Der Liebe himmlisches Gefühl*" [The heavenly feeling of love] (= Appendix I, No. 1), extant only as a piano reduction (Leipzig, Breitkopf & Härtel, publisher's number 1871^a [1814], No. 13). The edition in parts, on the basis of which Köchel (KV¹ and KV²) specified the orchestral forces, (strings, two each of oboes and horns), is now untraceable. Although the composition is less advanced than KV 383, it is hardly, as Abert suggested (*Mozart* I, p. 520, footnote 2), to be placed in the Salzburg period around 1775, but rather in the neighborhood of KV 383, that is, in the years around 1782. Incidentally, these two arias do not display the extreme range seen in other arias composed for Aloisia Lange (e.g. KV 416). Perhaps KV 119 (382^h) has something to do with that aria promised to Gretl Marchand in Salzburg, referred to in Mozart's letter of 21 July 1784 to his sister: "*as far as the aria is concerned, she [sc. Gretl Marchand] must simply have patience – but what I advise her to do, if she wants to have the aria soon and assuredly, is to select a decent text and to send it to me, as I cannot possibly find time to*

states: "*La Musica è del celebre Sig. Pasquale Anfossi Maestro di Capella Napolitano. La Poesia è dell'Abate Gaetano Sertor.*"

go through all the operas. –"¹³ Despite the dubious transmission, there are no cogent musical grounds for fundamental doubts about the authenticity of the aria.

Known only from a fragment of 81 measures of parts notation in fair copy (voice and bass), the soprano aria KV 440 (383^h) "*In te spero, o sposo amato*" (autograph: Washington, Library of Congress) was written, according to Constanze's remark, "*per la mia cara sposa*"¹⁴ [*for my dear wife*"]; its text also suggests that it was written for Constanze during the engagement of Mozart and Constanze in Spring 1782. The text is from the 2nd Scene of Act I of Metastasio's *Demofonte*: Dircea, secretly engaged to Timante, places her destiny trustingly in the hands of her fiancé.

It is reasonable to associate the arias for tenor KV 435 (416^b) "*Müßt' ich auch durch tausend Drachen*" [*If perforce amongst a thousand dragons*] and for bass KV 433 (416^c) "*Männer suchen stets zu naschen*" [*Men always seek something to nibble*], transmitted in autograph score outlines (in the Veste Coburg), with Mozart's plans at the beginning of 1783 for a *Singspiel* based on Goldoni's *A Servant of two Masters*.¹⁵ There is no proof. On the other hand, it is unlikely that Mozart would have been planning interpolated arias for any of the *Singspiel* productions in Vienna in 1783, *Die unruhige Nacht* by Florian Leopold Gassmann, *Die betrogene Arglist* by Joseph Weigl and *Rose, oder Pflicht und Liebe im Streit* by Gallus-Mederitsch.¹⁶

It was as interpolations in the first Vienna performance of the opera *Il curioso indiscreto* by Pasquale Anfossi in the Burgtheater on 30 June 1783 that the arias KV 418 (=No. 28), KV 419 (=No. 29) and KV 420 (=No. 30) were composed. The opera appeared for the first time in 1777 at the Teatro delle Dame in Rome and in the same year in Venice and Florence.¹⁷ The author of the opera text,

¹³ Bauer–Deutsch III, No. 799, p. 320, lines 24–27.

¹⁴ Cf. Constanze's letter of 25 February 1799 to Breitkopf & Härtel, Bauer–Deutsch IV, No. 1236, p. 229, line 67. – The fragments discussed here, in chronological order, KV 440 (383^h), KV 435 (416^b), KV 433 (416^c) and further below (p. XVI) KV 434 (480^b), are printed in *Arias • Volume 4* (Appendix).

¹⁵ Cf. Mozart's letter of 5 February 1783 to his father (Bauer–Deutsch III, No. 725, p. 255, lines 39–44).

¹⁶ In the libretto for the performance for the latter piece in Vienna in 1788, (Munich, Bayerische Staatsbibliothek, Slg. Her 3221), this text does not occur, nor is there any person named Karl.

¹⁷ The title of the original libretto, Rome, 1777, was: *Il Curioso / Indiscreto / Dramma giocoso / per musica / da*

also responsible for the texts of KV 418 (“*Vorrei spiegarvi, oh Dio!*”) and KV 420 (“*Per pietà, non ricercate*”), has not yet been identified.¹⁸ Only the soprano Aria KV 419 (“*No, che non sei capace*”) is at the same time also a textual interpolation. In the librettos for Rome, Venice and Florence of 1777, no aria is planned at the place in question (II, 7). The libretto of the Vienna performance of 1783, which gives a German translation alongside the Italian text, has the following title: *Il / Curioso / Indiscreto / Dramma giocoso / per musica. / da rappresentarsi / nel Teatro / di Corte / l'anno 1783. / – / In Vienna, / Presso Giuseppe Nob. de Kurbeck [sic!]*.¹⁹ In this libretto, contrary to a widespread opinion,²⁰ all three of the arias texts set by Mozart are present (p. 36, p. 84 and p. 102) – including the aria which was finally not performed, KV 420 (“*Per pietà, non ricercate*”), with the text as set by Mozart, departing in the second section from the version in the original libretto (Rome 1777). On 21 June 1783, Mozart wrote to his father mentioning the commission for the composition: “*I have to be brief and write only the essentials, because I have have much too much to do for the coming performance of a new Italian opera, in which, for the first time, 2 Germans appear; these are my sister-in-law Lange and Adamberger, and for the piece I have to write 2 arias for Lange and a Rondeau for Adamberger.*”²¹ Shortly afterwards, on 2 July, the father received a detailed report on the performance of Anfossi's

opera and on the dropping of the Rondeau KV 420 (“*Per pietà, non ricercate*”):

“*The opera il curioso indiscreto by Anfossi, in which Lange and Adamberger appear for the first time, had its first performance yesterday, Monday. Nothing in it was well received apart from my two arias, and the second, which is a bravour aria, had to be repeated. Now you should know that my enemies were so malicious as to disseminate in advance that Mozart wishes to correct Anfossi's opera – I heard it. – I therefore had a message sent to Count Rosenberg that I would not hand over the arias unless the following was printed along with the word-book, in German and Italian:*

Avertimento.

Le due Arie à carta 36 e a carta 102 sono state messe in Musica dal Sig.^r Maestro Mozart, per compiacere alla sig.^{ra} Lange, non essendo quelle state scritte dal sig: Maestro anfoßi secondo la di lei abilità, mà per altrosoggetto. questo si vuole far noto perchè ne vada L'onore à chi conviene, senza che rimanga in alcuna parte pregiudicata la riputazione e la fama del già molto cognito Napolitano.

[Notice.

The two arias on page 3 and page 102 were set to music by Signore Maestro Mozart as a favor for Signora Lange, those written by Signore Anfossi not being in her opinion suited to her ability, but for another. It is desirable to make this known so that the corresponding honor goes to the person to whom it is due without prejudice remaining in any way to the reputation and fame of the already very well-known Neapolitan.]

It was printed along with the word-book – and I handed over the arias, which was an inexpressible honor to both me and my sister-in-law. – and our honorable enemies are quite hit! – Now comes a little manoeuvre by Herr Salieri, which damages not so much myself as poor Adamberger – I believe I wrote to you that I had also made a Rondeau for Adamberger. – At a little rehearsal |: when it had not yet even copied out :| Salieri calls Adamberger aside, and says to him that Count Rosenberg was not happy to see him inserting an aria, and consequently, as a good friend, he advises him not to do it. – Adamberger – angry over Rosenberg and – at this of all moments proud – not knowing how better to get revenge, was so foolish as to say – alright then – in order to show that Adamberger already has his reputation in Vienna and does not need music specially written for him to bring him honor, and therefore he will sing what is in the book

rappresentarsi / Nel Teatro delle Dame / Il Carnevale dell'anno 1777 / [...] / In Roma / [...] / Dalle Stampe del Casaletti a S. Eustachio [...] (p. 12: “La Musica è del Sig. Pasquale Anfossi Maestro di Cappella Napolitano”). Libretto for the Venetian performance: Venice, Biblioteca Marciana. – The model for the opera was probably, amongst others, the prose play *Il Curioso Indiscreto. Comedia in cinque atti del celebre Sig. Destouches dell'Accademia Francese tradotta in Italiano dalla Sig. Duchessa V. S. Milanese. Terza Edizione novellamente corretta, ed emendata. Venezia 1774. Presso Pietro Savioni* (Venice, Biblioteca Marciana, signature: *Dramm. 1648.2*). The subject matter for play and opera is based on the *novellas* in chapters 33 and 34 of Book I of *Don Quijote* by Cervantes.

¹⁸ It is occasionally stated that Giovanni Bertati (cf. U. Manferrari, *Dizionario universale delle Opere melodrammatiche*, Florence, 1954, Volume I, p. 47, and G. Tintori, *L'Opera Napoletana*, Milan, 1958, p. 122), but there is no evidence for this. Nor does A. Schatz (G. Bertati, in: *Vierteljahrsschrift für Musikwissenschaft*, 5th year, 1889, pp. 231f.) include the *Curioso* in his catalogue of Bertati's librettos.

¹⁹ A copy is in the Bayerische Staatsbibliothek in Munich, signature: *Slg. Her 3278*.

²⁰ *Dokumente*, p. 193.

²¹ Bauer–Deutsch III, No. 753, p. 275, lines 3–7.

and as long as he lives never again insert an aria. – What was the consequence? – It was that he did not please at all, as was then inevitable! – Now he regrets it, but too late. – For if he begged me to give him the Rondeau today, I would no longer hand it over. – I can well use it one of my operas. – The worst aspect of all this is that the prophecy by his wife and by me has come true, namely, that Count Rosenberg along with the entire management does not know anything about it, so that the whole thing was just an invention of Salieri's. –”²²

The comments mentioned in the letter correspond literally to the *Avertimento* printed in the libretto in two languages (p. 142 and 143).²³ The passages quoted from the letters are significant, because they inform us about the purpose of such arias, interpolated for the benefit of the singers: the most distinguished singers in a re-staging of an opera were to be provided with similar starting conditions to those enjoyed by the singers for whom the opera was composed. Going on stage with an aria specially composed for him not only raised the prestige of a singer, but also offered him the opportunity to display his abilities in the most favorable light.

Untraceable since 1945, previously kept in the BB, the autograph of Aloisia Lange's Aria KV 418 “*Vorrei spiegarvi, oh Dio!*” (= No. 28) was dated and had the following heading:

Il curioso indiscreto. Atto primo. // Conte pazienza / per la Sig.^{ra} Lange di Amadeo Wolfgango Mozart mpr. Vienna li 20 di Giugno 1783.

²² Bauer–Deutsch III, No. 754, pp. 276f., lines 8–45.

²³ The German version read: “*Erinnerung. / Weil bei 2 Arien, nemlich pages 36 und 102 die Musik des Herrn Anfossi [sic!] für jemand andern geschrieben, und solche den erhabenen Fähigkeiten der Madame Lange nicht angemessen war; so hat der Herr Mozttzt [sic!] gedachter Madame Lange zu gefallen, eine neue Musik dazu geliefert. Dieses wird hiemit jedem bekannt gemacht, auf daß die Ehre davon demjenigen bleibe, dem sie soll, ohne daß der Ruhm des schon genung bekannten Neapolitaners auf was immer für eine Art verletzt werde.*”




[Notice. / Because in two arias, namely pages 36 and 102, the music of Herr Anfossi was written for someone else, and as such was not appropriate for the elevated capabilities of Madame Lange, Herr Mozart took it upon himself to please Madame Lange and deliver new music for them. This is hereby made known to all, so that the honor of it should rest upon the one to whom it is due, without injuring in any way the reputation of the Neapolitan, who is already more than well-known.”]

The edition was based on a copy probably made from the autograph in the Otto Jahn Collection (Berlin-Dahlem, SPK, signature: *Mus. ms. 15 183*) and with the AMA, edited from the autograph, as a comparison. The aria is placed at the end of Scene 6 of Act I (p. 36 in the libretto of 1783). In comparison with the original version, the text in the first, slow section has been substantially re-worked by Mozart, and in the second, fast section, although the text used is almost unchanged, the last two verses have been omitted.²⁴ The dramatic context is as follows: Marquess Calandrano wishes to test the faithfulness of his betrothed, Clorinda, and asks his friend, Count di Ripaverde, to try to approach her. Reluctantly, he agrees. A first attempt misfires. During a second approach, however, Clorinda begins to vacillate and feels inclined towards the Count. Left alone by the Marquess, Clorinda and the Count face one another in confusion. In the aria, Clorinda makes a veiled admission of her love to the Count. But contradictory feelings of pain and jealousy regarding Emilia, the Count's fiancée, overwhelm her and she sends him away. In the *Adagio* section of the aria, Clorinda speaks with herself, and only in the *Allegro* does she address the Count. – Beside a melodic sketch without text (cf. Appendix II, No. 1), a piano reduction transmits a setting of the first part of the text of this aria. This must be considered to be the original version of the aria: KV 178 (125ⁱ/417^e),²⁵ for it is based on the text version in the original libretto of the opera (Rome 1777), significantly different from the version later made for Mozart. The dating to the first half of June 1783 proposed by August Ballin is supported by the existence of sketches for KV 420 and KV 419 on the reverse side of the autograph sketches of the vocal part (facsimile of the autograph of the vocal part: NMA III/8, *Songs*, p. XX). With a fair degree of certainty, it can be concluded that the un-pianistic composition is due to an orchestral conception. – In the solo oboe part in KV 418, no dynamic signs were made up editorially on the basis of analogous passages. As in the vocal part, the dynamics in the solo instrument part are not subject to the dynamics of the orchestra. In the sources, the second half of measure 87 in the second violins is corrupt. The correction made in the AMA was adopted. The rhythmical differences in vocal declamation between measure 11 and measure 54 were allowed to stand. In measures 20 and 62 of the vocal part, it would be an error to perform appoggiaturas with the rhythmic

²⁴ The texts are printed facing each other in the *Kritischer Bericht* [Critical Report, available in German only].

²⁵ NMA III/8, *Songs*, pp. 68f., and a reprint in Appendix I/2 of the present volume. Cf. in this regard the *Kritischer Bericht* for the *Songs* volume referred to, pp. 171f.

values notated (♩ ♩), unless one takes the two notated eighth-notes as quarter-notes, a solution quite compatible with the melodic contour.

For the soprano aria KV 419 “No, che non sei capace” (= No. 29), likewise written for Lange, dating from June 1783, the autograph is lost. The source used for this edition was therefore a contemporary Viennese copy (Vienna, Gesellschaft der Musikfreunde, signature: IV 7751 No. 4). The aria is couched here amongst pieces from Paisiello’s opera *Fedra*, which was performed along with Mozart’s aria in the concert at the Tonkünstler-Sozietät [Musicians’ Society] on 16 and 17 April 1791 in Vienna.²⁶ Also consulted for the editing were a copy from the Otto Jahn Collection (BB, now Berlin-Dahlem, SPK, signature: Mus. ms. 15 184), in which the timpany are transmitted. It is also noteworthy in how many places -time signatures are set. – The aria was interpolated in the 7th scene of Act II of Anfossi’s opera (libretto of 1783, p. 102) at a point where originally no aria was planned (cf. on this Mozart’s letter of 2 July 1783; quoted above, pp. XI f.). It is therefore also missing in the original libretto of 1777 and similarly in the librettos for Venice and Florence in the same year. The aria summarises the following situation: out of jealousy, the Count denounces Clorinda to the Marquess. Clorinda, who overhears the conversation, is shocked. In the next scene, involving herself and the Count, both dissemble. But the conversation proves the innocence of Clorinda and the groundlessness of the Count’s jealousy. He is confused, begs for forgiveness, confesses his jealousy and that he imputed unfaithfulness to her in his conversation with the Marquess. Clorinda reacts heftily with outrage and disappointment. – For this aria there is again a melodic sketch without text, reproduced in the Appendix (II, No. 2). The purpose of the *ad libitum* direction in measure 74 of the aria is not quite clear. A first reaction might be to take it as a *colla parte* direction. This interpretation could be supported by reference to a Prague copy from around 1800, which at this point transmits *colla parte* (strings) and *a piacere* (vocal part). But, as the voice in this measure only repeats the coloratura of the preceding measures without any change in the harmony, it is worth considering the possibility that the *ad libitum* direction is meant to leave the performance or omission of measure 74 to the judgement of the singer. – The trills in measures 9 and 60f. (violins) are to be executed, because of the rapid tempo, simply as turns () or as acciaccaturas (.

The autograph of the Rondo Aria KV 420 “*Per pietà, non cercate*” (= No. 30) for tenor has been untraceable since 1945. It was still available for to AMA and bore the heading: *Il Curioso indiscreto. Atto 2 do per il Sig. re Adamberger di Wolfgango Amadeo Mozart a Vienna li 21 di giugno 1783 – Rondò*. The basis for the present edition was the copy (BB, now State Library Berlin – Prussian Cultural Heritage, Music Department, signature: Mus. ms. ¹⁵¹⁸⁴10) by a Viennese scribe who can be shown to have worked with Mozart.²⁷ Not only does it appear to go back to the autograph, but also to render some of the details more faithfully than the AMA, in which additions were particularly often made in dynamics and articulation. Indications missing in the source have been distinguished in the type face. Two possible cuts are suggested in the Vienna copy: measures 97 to 108 and measures 149–158. Coloratura variants for measures 163–166 were adopted as a footnote; the ornaments in measures 74–75 and the alternative version of measures 165–166 (in the vocal part in both cases) were taken from a vocal part dating from around 1800 (Burgsteinfurt). In measure 84, no doubt due to an oversight, the bassoon staff is blank; the notation was made up editorially in keeping with the context. – Although the aria was not performed in the opera for the reasons given by Mozart (cf. the letter of 2 July 1783 quoted above, pp. XI f.), it was nevertheless included in the libretto for the Vienna performance of the *Curioso indiscreto* (II, 4; p. 84). The first section of the aria (the first two verses) is identical with the version in the librettos of 1777, while the second part is considerably shortened and diverges completely from the original text (libretto: Rome 1777, p. 35).²⁸ The aria is in the following dramatic context: the Count has followed a conversation between Aurelio, a friend of the Marquess, and Clorinda. Plagued by overpowering jealousy, he vents his anger in the 4th scene of Act II and dismisses the persons burdening him with enquiries about his condition. Beside himself and in despair, his only wish is death. – Two melodic sketches for this aria without text are reproduced in the Appendix (II/3 a and b). – It is unclear whether Valentin Adamberger ever sung in public the Rondo originally written for him. The “*Rondeaux*” mentioned in a letter of 24 December 1783 as having been sung by Adamberger in the concerts in the Tonkünstler-Sozietät on 22 and 23 December

²⁷ For this information I am indebted to Dr. Wolfgang Plath (Augsburg).

²⁸ Cf. the texts in the *Kritischer Bericht*; in the same place cf. regarding a German text from the vocal part copy mentioned above (Burgsteinfurt).

²⁶ *Dokumente*, pp. 344f.

1783 in the Burgtheater²⁹ was probably KV 431 (425^b) (cf. on this p. XIV below).

The dating of the bass Aria KV 432 (421^a) “*Così dunque tradisci*” – “*Aspri rimorsi atroci*” (= No. 31) is hypothetical, although the autograph (Paris, Bibliothèque Nationale, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, Slg. Malherbe, signature: Ms. 232) is accessible. The theory that it was written in Vienna in 1783 for Ludwig Fischer, the first to sing Osmin, goes back to Johann André (his manuscript catalogue of Mozart’s works) and is probably correct. The caligraphic analysis of the autograph would also permit an earlier dating, during the last Mannheim period (1778). As the *terminus ante quem*, the beginning of the year 1784 is to be assumed, the point at which Mozart’s own handwritten *Catalogue of all my Works* begins. A composition such as the aria KV 432 (421^a) would certainly have been noted here. Dating the work to before 1780 or 1781 would appear to be ruled out by the musical form of the work. It is also unclear if the aria was intended as a concert aria or for a performance of Metastasio’s *Temistocle*, from which the text was taken (III, 8). Both are possible. But so far there is no proof of any performance of *Temistocle* with which Mozart’s composition could to be associated. – The scene is the climax of a dramatic situation full of pathos: King Serse has learnt of the plans of his trusted Sebaste to topple him. Serse surprises Sebaste by revealing to him that he knows everything. Sebaste is dumbfounded to find himself discovered. In the following solo (recitative and aria), he vents his outrage over the betrayal by the princess Rossane. Regret, despair and self-accusation provide the prevalent impulses for the aria.

The tenor aria KV 431 (425^b) “*Misero! O sogno*” – “*Aura, che intorno spiri*” (= No. 32) was probably written in Vienna at the end of the year 1783, intended for Valentin Adamberger. A remark in Mozart’s own hand in the autograph (USA, private ownership) reads: *All parts must be taken out and copied – but the cantante part at once and at once to Herr Adamberger*. On 22 and 23 December 1783, a “new Rondeaux” was sung by Adamberger at the Tonkünstler-Sozietät [Musicians’ Society].³⁰ The composition, mentioned by Mozart in the letter of 24 December 1783, was probably this aria: “*The day before yesterday, on Monday, it was again the big musical evening of the Society – I played a concerto for them and Adamberger sang a Rondeaux by me.* –

Yesterday it was repeated.”³¹ It is however unclear why it is called a “*Rondeaux*”. Neither the first, slow section nor the second Allegro section display definite Rondo features. But if one accepts that the individuality of a Mozart work cannot readily be understood in terms of the genre classification, and that the genre can also be defined by a unique work, one could just see at least the *Andante sostenuto* section as a Rondo form. The characteristics of the melody are however anything but rondo-like. It is questionable whether the difficulty touched on here is enough to justify the conclusion that the “*Rondeaux*” mentioned in the letter and in the concert programme must be another, lost composition. – Here the unusual nature of the form should at least be indicated: measures 125–151 are a repeat of measures 81–107. Yet, as opposed to the first passage, in which the bassoon rests (mm. 89f.), the repeat offers the bassoon an essential role in the repeat, which is striking because it is structurally hardly explicable (mm. 133f.); the violas moreover play an octave lower. Even in a strict repeat, Mozart’s orchestral fantasy is in action. A further, small-scale change is made in the cadential measures of the repeated section (mm. 148–149: the fermatas with their retarding effect on the motion and afterwards the immediate continuation in the vocal part) acquire importance for the effect of the composition. The cadence now has a summarising function not present in the analogous passage (mm. 104–105), in keeping with the new position of the cadence (mm. 148–152) in relation to the entire movement. Neither the author of the text nor the work from which it was taken have been identified. It is obviously a *seria* text in the *ombra* scene tradition. The key of E^b major also points towards the *seria* type of theatre. The lament over the separation from the beloved and over the desolate situation in a lonely and gloomy region of the underworld, the calling the spirits of the underworld to open the gates of death and the last farewell to the beloved are the contents of this recitative and aria.

The quartet KV 479 “*Dite almeno in che manca*” (= No. 33) and the trio KV 480 “*Mandina amabile*” (= No. 34), of which the first is dated 5 November, the second 21 November 1785, are interpolations for the first Vienna performance of an *opera buffa* by Francesco Bianchi, *La villanella rapita*, performed on 28 November 1785 in the Burgtheater.³² The autographs of both works are extant (BB, now Berlin-Dahlem, SPK). KV 480 is the only vocal work by Mozart which was printed in score, probably without his knowledge, during his lifetime

²⁹ Cf. *Dokumente*, p. 195.

³⁰ *Dokumente*, p. 195.

³¹ Bauer–Deutsch III, No. 773, p. 299, lines 62–64.

³² *Dokumente*, p. 225.

(by Sieber in Paris, publisher's number 1060, c. 1789/90).³³ Bianchi's opera was put on for the first time in Bologna. The original libretto has the title *La Villanella / rapita / Drame giocoso / per musica / da rappresentarsi / Nel Teatro Zagnoni / Nell'autunno dell'anno 1784 [...] In Bologna / nella Stamperia dei Sassi [...]*³⁴ The author of the text was Giovanni Bertati. The texts for both interpolations by Mozart are however not included. The main work of the unknown Vienna reviser – possibly Da Ponte, at that point already Theatre Poet in Vienna – was more the rewriting of the recitative scenes II, 13/14 as a quartet (KV 479) and I, 12/13 as a trio (KV 480). The original sequence of scenes also explains why KV 479 was extended to a quartet just before the *Allegro assai*. The ensembles thus take the places of *secco* sections in which the plot is developed. They are amongst the evidence that *buffa* ensembles do not grow out of aria situations, but are musical expressions of dramatic action.³⁵ The texts of Mozart's trio and quartet are printed in the libretto of the Vienna performance of 1785³⁶. The title of the Vienna libretto, published in two languages, reads:

La / Villanella / rapita. / Drame giocoso / per musica / da rappresentarsi / nel Teatro nazionale. / – / Das entführte / Bauernmädchen / ein / Scherzhaftes Singspiel. / – / In Viena, [sic!] / Presso Giuseppe Nob. de Kurzbek, / Stampatore di S. M. I. R. / 1785. – On p. (3) it states: “La Musica è del Sig. Maestro Francesco Bianchi Cremonese”.

The author of the text is not known. At the end of the libretto, Mozart is also mentioned (p. 150): “NB.

³³ There is an example in the Bavarian State Library in Munich.

³⁴ Bologna, Civico Museo Bibliografico Musicale, Catalogue Sesini No. 537.

³⁵ Ensembles based on *secco* sections in the original versions of the text, are to be seen in Mozart's *Titus*. An analogous case is the aria KV 256 “*Clarice cara mia sposa*” (= No. 17 in: NMA II/7, *Arias • Volume 2*, pp. 15f.; cf. also the Foreword to this volume, p. X). An example of the reverse process is Da Ponte's re-writing of Bertati/Gazzaniga's *Don Giovanni* opera for London in 1794, in which a scene with chorus and soloists was transformed into a *secco* scene. (Details are given in the study *Don Giovanni in der Opera buffa*, being prepared by the present author.) On the origin of the *buffa* ensembles, with special reference to KV 479 and KV 480, refer to the post-doctoral dissertation by the present author, published in the series *Münchener Veröffentlichungen zur Musikgeschichte*, ed. Thrasybulos G. Georgiades.

³⁶ An example of the libretto is in the Bayerische Staatsbibliothek in Munich (signature: *Slg. Her 166*).

La Musica del quartetto e del terzetto è del Signor Maestro Mozart.” Then follows, separately, the text of the trio, i.e. scenes 12 and 13 of Act I, which are omitted from the otherwise continuous text of the piece. The trio was obviously not ready in time for it to be printed in the right place. The quartet, on the other hand, appears as scene 13 in its context in Act II (p. 114–117).³⁷ – The dramatic situation leading to both ensembles is typically *buffa*: the Count is in love with the farm-girl Mandina. Her fiancé is the farm-boy Pippo. The Count's attempts to approach her are naively misunderstood by Mandina and her father Biagio as signs of lordly favor. Only Pippo sees through the game and gets into an argument about it with Biagio and Mandina. In scenes 12 and 13 of Act I (~ KV 480), the Count tries to make his real motives clear to Mandina. He asks her whether she will live with him. Mandina's simplicity remains however impenetrable. Finally, the Count presents her with a purse, which Mandina unsuspectingly accepts as a token of the Count's good will. Pippo, who has observed the scene, appears in a rage and sarcastically speaks of the goodness (*bontà*) of his lord. The Count has no choice but to withdraw with his mission unfulfilled. Mandina is unable to understand Pippo's and the Count's commotion. The Count now decides to abduct Mandina. This happens in the Finale of Act I following a celebration organised by the Count. Mandina, benumbed by a sleeping potion, is brought to the Count's castle. Here Biagio and Pippo also turn up at last (II, 13/14 ~ KV 479). Mandina is subjected to vilifications and accusations. Father and fiancé disown her. She is in confusion and despair over the commotion, without being able to understand the reason for it. The appearance of the Count adds to the tumult. – The quartet KV 479 was sung in the performance of *La Villanella rapita* by Celeste Coltellini (1760–1828), Vincenzo Calvesi, Paolo

³⁷ In 1793, a completely re-worked and substantially shorter version of *La Villanella rapita*, reduced to three persons, was put on in Berlin, supposedly with music by Domenico Cimarosa. This re-working contains in scene 5 of Act I the very slightly changed text of the trio *Mandina amabile* KV 480 by Mozart, although it was possibly given a new musical setting. Whether Cimarosa was really the composer of this version of the opera is questionable. The up to now reliable catalogue of Cimarosa's works (Mary Tibaldi Chiesa, *Cimarosa e il suo tempo*, Milano ³/1949) does not contain *La Villanella rapita*. A libretto in two languages is to be seen in Munich (Bayerische Staatsbibliothek, signature: *Slg. Her 960*). The title reads: *La Villanella rapita / Opera in II atti / La musica è del Sign. Cimarosa. / – / Das geraubte Landmädchen / Singspiel in 2 Aufzügen. / Die Musik ist von Herrn Cimarosa. / – / Berlin, 1793. – (Trio Mandina amabile: p. 18–21).*

Mandini (1756–1842) and Francesco Bussani (* 1743), the trio by Coltellini with Calvesi and Mandini. At the beginning of the 19th century, there are documented performances of ensembles “*written in Italian style*” in concert halls as well.³⁸ But the quartet obviously also enjoyed performance in a new dramatic context. A Vienna copy (Sukowaty) from the end of the 18th century (Salzburg, library of the International Foundation Mozarteum) transmits the piece with later changes to the text and to the names of the persons. The autographs of both works display corrections and erasures. The different brightnesses of the ink make the copying process of the score quite clear. It was probably in the years when Mozart was looking for an opera text that appealed to him (cf. the letter of 7 May 1783 to his father)³⁹ that the fragment of a trio for tenor and two basses KV 434 (480^b), the introductory number for the opera *Il Regno delle Amazoni* (text: Giuseppe Pietrosellini; music: Agostino Accorimboni; Parma, 1783) originated.

The autograph of the soprano aria with obbligato piano (*Recitativo con Rondo*) KV 505 “*Ch'io mi scordi di te?*” – “*Non temer amato bene*” (= No. 35), written by Mozart for the singer Nancy Storace and for himself⁴⁰, possibly for the singer's farewell soirée on 23 February 1787, was dated 26 December 1786. Previously in the BB, it has been untraceable since 1945. In the catalogue in his own hand, Mozart entered the work under 27 December: *Scena con Rondò with piano solo for Mad.^{sele} Storace and me. Accompaniment: 2 violini, 2 viole, 2 clarinetti, 2 fagotti, 2 corni e Basso.*⁴¹ As none of the available contemporary or later copies can be traced with certainty back to the autograph, the readings of the autograph have to be deduced as well as possible from the AMA, for which the autograph was still available. Two contemporary copies, which may be immediately dependent on the autograph, were consulted as well. For the two crossed-out passages printed in the *Kritischen Bericht*, the AMA served as exemplar. The aria is strikingly often transmitted with what are in some cases illuminating divergences, including German text and underlaid sacred text (such as the Offertorium “*In te domine speravi*”): in a copy from the beginning of the 19th century, for example, it is transposed down a fourth for contralto. – The text of the piece is the version of

the scene with shortened recitative used in the private performance of *Idomeneo* in the residence of the Auerspergs on 13 March 1786 instead of the original beginning of Act II.⁴² Ilia reproaches Idamante for his love for Elettra. Idamante tries to calm Ilia, turning to him with the words “*Ch'io mi scordi di te?*”. The text author of this *Idomeneo* reworking is not known. – The work was soon established in the concert hall.⁴³ In a revue of a concert in the Theater an der Wien (*Allgemeine musikalische Zeitung*, 5th year, Vienna, 1821, col. 231f.) there is however a comment that the piece is “*more suited for chamber entertainment. The beauties of the piece are too intensive and aiming less at brilliant effect than what is now being demanded in the theatre*”.

Mozart's Singers

With KV 294 (= No. 19 in NMA II/7, *Arias • Volume 2*), the series of concert arias written by Mozart for his later sister-in-law Aloisia Lange (1761–1839) begins. From her debut in Vienna (1779), she belonged to the most celebrated singers of her time. In the opera she played “*the leading gentle, tender lovers, but also naive and mischievous roles*”.⁴⁴ “*Her singing is exceptional, the agility of her larynx is indescribable and hardly ever surpassed. She performs the most difficult runs with the greatest ease, precise and clean, and certainly trills just as well over a whole octave in one breath [...] In recitative, her execution is also beautiful and correct. As she does not have much acting skill [...] the impression of her singing is sometimes weakened in the theatre: one must therefore hear her in an oratorio, in a hall, and one will be able to admire in her the perfectly trained singer [...]*”.⁴⁵ A report from the year 1796 praised in her the “*clarity of the tone*”, das “*soaring swelling and dying away*”, the

⁴² Regarding the connection between KV 505 and the tenor aria with obbligato violin KV 490 composed for the performance mentioned, cf. F. Spiro, *Die Entstehung einer Mozartschen Konzertarie (KV 505)*, in *Vierteljahrsschrift für Musikwissenschaft*, 4th year, 1888, pp. 255f.; see also L. Wallerstein, *Mozarts “Idomeneo” in der Viennaer Bearbeitung*, in: *Bericht über die musikwissenschaftliche Tagung der Internationalen Stiftung Mozarteum Salzburg*, August 1931, Leipzig, 1932, pp. 161f.

⁴³ Cf. e.g. *Berlinische musikalische Zeitung*, ed. Johann Friedrich Reichardt, 1st year, 1805, p. 412; *AMZ XI*, year 1808/09, col. 281; *Berliner allgemeine musikalische Zeitung*, ed. A. B. Marx, 6th year, 1829, p. 102.

⁴⁴ *Almanach der k.k. National-Schaubühne in Vienna auf das Jahr 1788*. By F. C. Kunz, Vienna, leaf C 6 r.

⁴⁵ *AMZ VI*, year 1804, col. 400f.; cf. also *AMZ XII*, year 1810, col. 224 and *AMZ XVI*, year 1814, col. 487.

³⁸ Cf. e.g. *AMZ IX*, year 1806/07, col. 207; *AMZ XII*, year 1809/10, col. 296 and col. 679.

³⁹ Bauer–Deutsch III, No. 745, p. 268, lines 9–10.

⁴⁰ *Dokumente*, pp. 271f. Mozart performed the aria again with Josefa Duschek at his soirée on 12 May 1789 in the Gewandhaussaal. Cf. *ibid.*, pp. 299f.

⁴¹ Bauer–Deutsch III, No. 1014, p. 629.

“shading” and “melting transitions through the minor notes”, the “pearl-like triplets and runs”, the “pure, clear trills growing from a just perceptible piano to the strongest forte and back again to a dying piano”, the “recitative full of expression, warmth, aesthetics come alive! In short, everything that can be produced from a soul full of feeling”.⁴⁶ In 1801 Aloisia was still described as “indisputably one of the most distinguished singers now alive”, knowing how to “appear ever new in acting and singing”.⁴⁷ There were occasional critical words for her acting abilities. Soon after 1800, her voice seems to have lost quality. When Mozart composed the arias KV 416, KV 418 and KV 419 for her, she was at the height of her powers, which must already have been considerable during her time in Mannheim. Mozart wrote at that time, after composing the Scene KV 294 for her, in the letter of 7 March 1778 to his father: “a man like you, who understands what it means to sing with portamento, would certainly find it to his fullest pleasurable satisfaction.”⁴⁸

It was for the tenor Johann Valentin Adamberger (1743-1804), Mozart’s first Belmonte, mentioned by Charles Burney as a singer “whose voice and manner of singing were very pleasant”,⁴⁹ that the two arias KV 420 and KV 431 (425^b) were written. As a singer with Italian training, Adamberger made his debut in Venice (1762). In Italy and England he was known under the name Adamonte. He was considered “one of the leading tenors of his time”. “He combines great artistry with a magnificent voice. Not a syllable is lost to his audience, even in the most difficult passages. Leading lover.”⁵⁰ A note on him from the year 1782 states: “Herr Joseph Adamberger, born in Munich, was brought from Italy for a contract with the Vienna opera, and made his debut in 1780 as Astrubal in *Die verfolgten Unbekannten*. He sings the tenor, leading young, gentle and fiery lovers are his roles.”⁵¹ From 1790, he seems to have retired from the stage and was active only in teaching singing. In a short laudation from the year 1796 we hear: “Herr Adamberger. As this worthy virtuoso leads at the moment a private life, we depart in his case from our normal rule and classify him not as a theatre virtuoso, for he is too

important a part of art to be passed over without mention. Everyone knows how excellent he is as a singer, and how much German opera owes to him from earlier times. His singing method is one of the most perfect. He acquired personally in Italy everything that was necessary to make this method complete, and our thanks go to him for many a charming soprano. He has composed some arias and other pieces, which have been received well.”⁵²

Johann Ignaz Ludwig Fischer (1745–1825), like Adamberger, also belonged to the ensemble of the National Theatre in Vienna, where, as one of the most famous basses of his time, he sang “leading comic and tender fathers, also caricature roles”.⁵³ His voice must have been unusually strong and full, but also very flexible and with an enormous range (the descriptions vary between B^b–a', D–a' and C–a'); he had furthermore an outstanding talent for acting. According to Reichardt, his voice had “the depth of a violoncello and the natural high range of a tenor”. He was Mozart’s first Osmin in the *Entführung* [Abduction from the Seraglio]. The concert aria KV 432 (421^a) was probably intended for him. It is certain that the Scene KV 512 “Alcandro, lo confesso” – “Non sò d'onde viene”, with the text from Metastasio’s *Olimpiade* that Mozart had already set on one occasion for Aloisia Lange (KV 294), and the aria “Mentre ti lascio, o figlia” KV 513 were written for him. He was praised not only for his range but also for “the great agility of his larynx”,⁵⁴ the power of his voice,⁵⁵ its “flexibility” which “extends to pure tenor”, the combination of “bravura and cantabile”,⁵⁶ “fullness, lightness and pleasingness” in the deepest notes, as one “otherwise only encounters in good tenors”,⁵⁷ “natural acting” and a figure which “he is able to bear with heroic manner and dignity”.⁵⁸ There was however criticism of his manner of ornamentation, particularly regarding the Sarastro aria in *The Magic Flute* and the arias in Mozart’s *Figaro*:⁵⁹ “Of the impropriety of his ornamentation, in which he pays

⁵² *Jahrbuch der Tonkunst von Wien und Prag*, 1796, p. 3.

⁵³ *Allgemeiner Theater Almanach vom Jahr 1782*, Vienna, p. 124.

⁵⁴ *Litteratur- und Theater-Zeitung* [...] Berlin, 4th year, 1781, p. 52.

⁵⁵ AMZ V, year 1802/03, col. 174.

⁵⁶ *Rheinische Musen. Zeitung für Theater und andere schöne Künste*, 2. Band, 1. Heft, Kunstanhang 4. Stück, 1794, p. 27.

⁵⁷ *Geblers und Nicolais Briefwechsel* (see footnote 48), pp. 104f.

⁵⁸ *Journal des Luxus und der Moden*, Vol. V, 1790, p. 117.

⁵⁹ E.g. AMZ I, year 1798/99, col. 32; AMZ XIII, year 1811, col. 258.

⁴⁶ *Jahrbuch der Tonkunst von Wien und Prag*, 1796, pp. 39f.

⁴⁷ AMZ III, year 1801, col. 659f.

⁴⁸ Bauer–Deutsch II, p. 318, lines 14–16.

⁴⁹ *Tagebuch einer Musikalischen Reise*, translated by C. D. Ebeling, Hamburg, 1772, Part II, p. 94.

⁵⁰ *Geblers und Nicolais Briefwechsel während der Jahre 1771 bis 1786*, ed. R. M. Werner: *Aus dem Josephinischen Wien*, 1888, pp. 104f.

⁵¹ *Allgemeiner Theater Almanach vom Jahr 1782*, Vienna, p. 124.

little heed to the character of the composition or to the inviolable rules of harmony, we have already heard [...] complaints on other occasions. We mention it only because it otherwise could happen that basses be seduced by the applause of the crowd [...] precisely in this – e.g. in his performance of the aria: *In diesen heiligen Hallen* [In these Holy Halls] – to imitate him; an aria whose peaceful solemnity and serene dignity obviously demand, as does equally the very full harmony applied to all parts, that the singer should adhere to what has been prescribed for him.”⁶⁰ Similar things can be heard in a concert review from Prague: “Less applause was accorded to him for the aria *In diesen heiligen Hallen*; he would also have done better not to embellish the second reprise. It is painful to see homage paid even by an older artist to the fraudulent allurements which claims to be the brother of beauty; that he shares with most bass singers an astonishing view of this aria, according to which, without once thinking that content and execution must co-exist in the closest mutual relationship, they bury the elevated selections of the priest Sarastro under ornamentation, destroy with their flourishes expression and dignity, and in unforgivable arrogance overwhelm the immortal Mozart [...]”.⁶¹ Such testimonies are clear signs of a drifting apart of performance practice and what was felt to be an adequate interpretation of Mozart’s work. What may have been expected as normal practice in music outside the Vienna Classics and even taken in consideration during the composition of the work, seems for Mozart’s music to have become degraded to a superfluous, yes, burdensome detail.

The singers who sang Mozart’s interpolated ensembles KV 479 and KV 480 in the Vienna performance of *La Villanella rapita* (1783) belonged to the Court Italian Opera. Francesco Bussani (* 1743 in Rome), gifted with an “abundant bass voice”,⁶² was in Vienna from 1783 as “*primo mezzo Carattere*” [leading half-character] and moreover employed as “*Sopraintendente nel Scenario, e vestiario*” [superintendent for scenery and costume].⁶³ He had however already sung in Vienna in 1771. His wife, Dorothea Sardi, made her debut in Mozart’s *Figaro* as Cherubino. – Paolo Stefano Mandini (1756 to 1842) was in Vienna from 1783 as

“*Primo buffo*”, leaving again in 1788.⁶⁴ He was the first to sing the Count in *Figaro*, his wife Maria Mandini, likewise employed in the Court Italian Opera as “*Seconda Donna*”, sang Marcellina. The reliability and strength of his voice and his “hero-like appearance”,⁶⁵ but also his able dramatic expression and his perfect execution were particularly noted. – Vincenzo Calvesi, “*Primo mezzo Carattere*” at the Vienna National Theatre from 1785, had obviously made occasional visits to Vienna previously. – Celeste Coltellini (1760–1828), daughter of the poet Marco Coltellini who had revised *La Finta semplice* for Mozart, was a singer who captivated her audience with her “exceptional acting”. “She tries with success to make up for whatever may be missing in terms of range and beauty from her voice, more contralto than soprano, with expressive singing.”⁶⁶ It is said that her voice was a “pronounced, very sonorous and artistically developed mezzo soprano, her acting charmingly lively and gracious and her entire appearance pleasing and winning.”⁶⁷

Ann (Nancy) Storace (1765–1817), half English, half Italian (on her father’s side) in origin, came to Vienna as *prima donna* at the age of 19 (in 1784) and was Mozart’s first Susanne in *Figaro*. Mozart wrote for her the Scene KV 505 with which she took leave of the Vienna public before her return to London in 1787. She trained with Rauzzini and then in Italy with Sacchini, and had already had leading roles in Florence, Mailand and Venice before coming to Vienna. She was admired less for her voice than for her acting and temperament, particularly in comic roles in *buffa*. Burney characterised her abilities as follows: “[...] she acquired a very good taste, and first gave us l’avant goût [foretaste] of Marchesi’s embellishments. But though a lively and intelligent actress, and an excellent performer in comic operas, her voice, in spite of all her care, does not favour her ambition to appear as a serious singer. There is a certain crack and roughness, which, though it fortifies the humour and effects of a comic song, in scenes where laughing, scolding, crying, or quarrelling is necessary: yet in airs of tenderness, sorrow, or supplication, there is always reason to lament the deficiency of natural sweetness, where art and pains

⁶⁰ AMZ V, year 1802/03, col. 174.

⁶¹ AMZ XII, year 1809/10, col. 801f.

⁶² *Genaue Nachrichten von beyden [...] Schaubühnen [...] in Wien*, Vol. 1, 1772, p. 73.

⁶³ *Almanach der k. k. National-Schaubühne in Wien auf das Jahr 1788*. By F. C. Kunz, Vienna, leaf C 6^r.

⁶⁴ Documents show that Mandini was in Bologna (1783) and Palermo (1793/94) as “*Primo mezzo Carattere*”.

⁶⁵ Cf. e.g. AMZ VI, year 1803/04, col. 248.

⁶⁶ Ernst Ludwig Gerber, *Neues Historisch-Biographisches Lexikon der Tonkünstler*, Leipzig, 1812–1814, col. 763.

⁶⁷ Hermann Mendel, *Musikalisches Conversations-Lexikon*, Berlin, 1870f., Vol. II, pp. 525f.

are not wanting.”⁶⁸ Her strength in comic roles, in which she preferred to appear after her return to London, is confirmed by different sources, e.g. in a report in the *Allgemeine Musikalische Zeitung*: “[...] *Signora Storace is incomparably successful in the comic, and much more than in the serious and tender.*”⁶⁹ In a much later laudation we hear: “[...] *with Storace, it is still said to her praise that she was an irreplaceable loss for the stage, since she embodied, as no-one in the world in her day, and as only few ever, all gifts of nature, training and dexterity that one could wish for in Italian comic opera in one person [...]*”.⁷⁰ Regarding her voice, which was generally described as somewhat rough, there is room for doubt as to whether she was the ideal casting either for the role of Susanne in *Figaro* or likewise for the Scene KV 505.

*

Finally, it is my pleasant obligation to thank all who participated in the completion of this volume in thought and deed: in first place the Editorial Directors, Dr. Wolfgang Plath (Augsburg) and Dr. Wolfgang Rehm (Kassel). For further helpful and generous help thanks are due particularly to Mr. Walter Hinrichsen (†) and Mrs. Hinrichsen (New York) as well as Professor Dr. Alfred Mann (Westfield, N.J.). My special thanks go to Professor Annelies Kupper (Munich) for taking the trouble to read critically the fermata ornaments.

Stefan Kunze

Munich, February, 1971

Translation: William Buchanan

⁶⁸ *Burney, A General History of Music, London 1776f.*, reprint ed. F. Mercer, London, 1935, Vol. II, p. 900.

⁶⁹ *AMZ* II, year 1799/1800, col. 713.

⁷⁰ *AMZ* XXIV, year 1822, col. 284: overview of the history of the Imperial and Royal Court Theatre in Vienna.

Handwritten musical score for KV 416, No. 27, leaf 1r. The score is written on ten staves. The first staff has a tempo marking "Andante" and a dynamic "f". The second staff has a tempo marking "Allegretto". The third staff has a tempo marking "Allegretto". The fourth staff has a tempo marking "Allegretto". The fifth staff has a tempo marking "Allegretto". The sixth staff has a tempo marking "Allegretto". The seventh staff has a tempo marking "Allegretto". The eighth staff has a tempo marking "Allegretto". The ninth staff has a tempo marking "Allegretto". The tenth staff has a tempo marking "Allegretto". The lyrics are written below the staves. The score is signed "Mozart" at the bottom right.

Facs. 1: "Mia speranza adorata!" – "Ah non sai qual pena sia" KV 416 = No. 27: leaf 1^r of the autograph, belonging to the former Prussian State Library in Berlin, now Berlin-Dahlem (SPK). Cf. page 11, measures 1–10.

Handwritten musical score for "Mia speranza adorata!" and "Ah non sai qual pena sia" from KV 416. The score is on leaf 2 of the autograph, measures 1-12. It features vocal staves for Soprano and Tenor, and instrumental staves for Violin, Viola, and Cello/Double Bass. The music is in G major and 3/4 time. The lyrics are in Italian: "Mia speranza adorata!" and "Ah non sai qual pena sia il tormento oh Dio - Maria".

Facs. 2: "Mia speranza adorata!" – "Ah non sai qual pena sia" KV 416 = No. 27: leaf 2^v of the autograph. Cf. page 13, measures 1–12.



Facs. 3: "*Mia speranza adorata!*" – "*Ah non sai qual pena sia*" KV 416 = No. 27: leaf 10^r of the autograph. Cf. pages 23–24, measures 155–172.



Facs. 4: “*Per pietà, non ricercate*” KV 420 = No. 30 and “*No, che non sei capace*” = No. 29: autograph of the melodic sketches = Appendix II, No. 3 und 2; reverse side of the leaf kept in the Memorial Library of Music of Stanford University/USA (front side: autograph of the vocal part from KV 178/125ⁱ/417^e = Appendix I, No. 2; facsimile: NMA III/8, *Songs*, page XX). Cf. page 215.



Facs. 5: “*Così dunque tradisci*” – “*Aspri rimorsi atroci*” KV 432 (421^a) = No. 31: leaf 1^r of the autograph kept in the Bibliothèque Nationale in Paris (Département de la Musique, formerly Bibliothèque du Conservatoire de Musique, Malherbe Collection, signature: Ms. 232). Cf. page 67, measures 1–9.

Violin I

Violin II

Viola

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

Cello/Double Bass

Aspri rimorsi atroci

Lgh del fallo

Facs. 6: “Così dunque tradisci” – “Aspri rimorsi atroci” KV 432 (421^a) = No. 31: leaf 2^v of the autograph. Cf. page 69, measures 1–6.

Handwritten musical score for "Così dunque tradisci" and "Aspri rimorsi atroci" from KV 432 (421^a). The score is on ten staves. The bottom two staves contain the vocal line with the following lyrics: *brovi aspri rimorsi atroci figli del fallo mio fig: li del fallo mio*. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

Facs. 7: "Così dunque tradisci" – "Aspri rimorsi atroci" KV 432 (421^a) = No. 31: leaf 5^v of the autograph. Cf. page 74–75, measures 44–51.

Violoncello rapido.

Violoncello. *Atto 2^{do}: scena XIII.* *Wolfgang Amadeus Mozart*
Viena: 22. Novbr 1785

figura
Gaudy

Dite almeno in che mancai

an poter di è meglio apri

Facs. 8: “Dite almeno in che mancai” KV 479 = No. 33: leaf 1^r of the autograph, belonging to the former Prussian State Library in Berlin, now State Library Berlin – Prussian Cultural Heritage, Music Department. Cf. page 101–102, measures 1–6.

Facs. 9: “*Mandina amabile*” KV 480 = No. 34: leaf 6^v of the autograph, belonging to the former Prussian State Library in Berlin, now State Library Berlin – Prussian Cultural Heritage, Music Department. Cf. page 159–161, measures 113–121.