

WOLFGANG AMADEUS MOZART

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Neue Mozart-Ausgabe (New Mozart Edition)*

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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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 present, fourth volume of arias concludes this Work Group in the New Mozart Edition (NMA II/7); it contains in its main body works from the years 1787 to 1791, from what can be termed the late period in Mozart's works. In Appendices I and II are presented in addition all extant fragments and outlines of arias and scenes for which no links can be found to Mozart's operatic works. Of the twelve complete editions, only four (KV 512, KV 513, KV 528 and KV 538) can be termed concert arias or *concertante* scenes.¹ Their texts belong in the field of *seria* theatre. Five pieces were intended as interpolations in *buffa* operas by other composers (KV 541, KV 578, KV 582, KV 583 and probably also KV 612). Outside these two groups are the aria KV Appendix 245 (621^a), which was obviously composed for a private occasion and was probably intended purely for music-making at home, as well as *Ein deutsches Kriegslied* [A German War-Song] KV 539, which is to be classified as a theatre song.

A number not present in the old Mozart Edition (AMA) is the aria KV Appendix 245 (621^a), another version of which, transposed and provided with wind instruments and transmitted via Mozart's son's legacy, has been adopted as Appendix III (cf. information below). Amongst the *Fragments and Outlines*, the fragment of the *Buffa* aria KV 209^a is printed here for the first time (= Appendix I, No. 2). – The source situation for the present compositions did not deteriorate substantially after World War II, but since the editing of the AMA only a few new sources have been discovered.

The Compositions in this Volume

The autograph of the scene KV 512 "*Alcandro, lo confesso*" – "*Non sò d'onde viene*" (= No. 36) is lost and was not available for the editing of the AMA either. According to KV⁶, it apparently bore the dedication *Per il Sgr. Fischer di Wolfgango Amadeo Mozart mpr.* Beside the date *Vienna li 19 Marzo 1787*. Mozart gives another date for the work in his personal manuscript work catalogue, where the "*Scene for Herr Fischer*" is entered under the date 18 March.² As main source, a score copy from the

Köchel Collection (Vienna, Gesellschaft der Musikfreunde), based on a copy once owned by Otto Jahn, was used. The latter copy from the Jahn Collection is lost, but may go back to the autograph. Amongst the secondary sources, consulted for comparison purposes and described in the *Kritischer Bericht* [Critical Report, available in German only], an 18th century score copy from the Poelchau Collection³ deserves particular mention, as the vocal part contains some ornaments; these have been supplied as footnotes to the main music text. – The scene KV 512 is based on the same text from Metastasio's *Olimpiade* (III, 6) as that set previously by Mozart for Aloisia Weber (KV 294 = No. 19 in NMA II/7, *Arias* • Volume 2). The occasion giving rise to the composition was the musical evening given by the singer Ludwig Fischer,⁴ for whom Mozart had probably already written the aria KV 432/421^a (= No. 31 in NMA II/7, *Arias* • Volume 3), in the Kärntnertortheater on 21 March 1787.⁵ In this concert, the scene KV 512 was the final number. A short advertisement for the printing of the aria in the series *Musica vocale per uso de' Concerti* [Vocal music for concert use] by Kühnel in Leipzig appeared in the *Allgemeine Musikalische Zeitung* (= AMZ, year XV, 1813, col. 646/647) and counted the scene amongst the best "*of its kind that exists for bass [...] Mozart (like Righini) knew how to write for a true bass, and did exactly that here [...] for apart from the fact that it [sc. the piece] favors him [sc. the singer] so much, it is a masterly piece of work on its own account, written particularly well in all parts.*" – The poor source situation leaves some readings of the score uncertain. In measure 61, for example, (bassoon, violoncello/bass) all sources diverge from each other, without providing a basis for identifying the authentic reading; the correction in the AMA was

Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), vol. IV, Nr. 1042, p. 39.

³ Berlin, former Prussian State Library = BB, now State Library Berlin – Prussian Cultural Heritage, Music Department. Regarding further sources, cf. the *Kritischer Bericht*.

⁴ Regarding Ludwig Fischer, who was Mozart's first Osmin in the *Entführung* [Abduction from the Seraglio], see the Foreword to NMA II/7, *Arias* • Volume 3, pp. XVIII.

⁵ Cf. *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 252.

¹ For a classification of the entire corpus of Mozart's individual arias and ensembles on the basis of their intended use, please refer to the Forewords of the *Arias* Volumes 1–3 (NMA II/7).

² Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled (and elucidated) by

adopted (concerning further, less weighty inconsistencies cf. the *Kritischer Bericht*). In performing the recitatives, it is recommended that the vocal line should always be allowed to conclude before the opening motif re-enters in *forte* (mm. 6, 14, 20).⁶

The aria KV 513 “*Mentre ti lascio, oh figlia*” (= No. 37), whose autograph is extant (State Library Berlin – Prussian Cultural Heritage, Music Department), is likewise an aria for bass. The date, 23 March 1787, the name of the dedicatee, *Gottfried v. Jacquin*, and also the tempo direction *Larghetto* (cf. the facsimile on p. XIV), while not in Mozart’s hand, are nevertheless confirmed by Mozart’s personal manuscript work catalogue.⁷ It should be noted that Mozart added the flute part later to the complete score (cf. the facsimiles on pp. XIVf.). In the autograph, the leaves 5 and 6 (mm. 67 to 101) are missing, but have been replaced by apparently exact copies of the autograph pages. The figures in measures 143 to 148 are puzzling (cf. the facsimile on p. XV). The possibility of an indication for thorough-bass can be ruled out. The most likely explanation is that they were a short-hand note of the harmonic progression. – Mozart wrote the aria as a gift of friendship for Gottfried von Jacquin, who had a trained bass voice. The demands made on the voice in this aria are however much less than those made in KV 512, written for Ludwig Fischer. In keeping with Jacquin’s vocal abilities, the range is also substantially more limited. It goes down essentially only to B^b (A is touched only once), and rises only as far as e^b (in contrast, the range in KV 512 extends from E to e’). The text is from *La disfatta di Dario* (II, 9) by Duca Sant’ Angiolini-Morbilli, an opera libretto set by Giovanni Paisiello (1777) and Tommaso Traetta (1778). Both operas by these masters were put on in Venice.⁸ – The content

⁶ Cf. on performing practice *accompagnato* recitative see the Foreword to NMA II/7, *Arias • Volume 1*, pp. XVIIff.

⁷ Bauer-Deutsch IV, Nr. 1042, p. 39.

⁸ The title of the libretto to Traetta’s opera reads (copy: Venice, Biblioteca Marciana): *La disfatta di Dario. Drame per musica da rappresentarsi nel Nobilissimo Teatro di p. Benedetto. Il Carnovale dell’anno 1778. In Venezia 1778.* – On p. 4: *La Musica è del celebre Maestro Sig. Tommaso Trajetta.* The author of the text is unknown. – A score copy of Paisiello’s opera is likewise to be found in Venice, Biblioteca Marciana. Paisiello’s setting of the aria is, like Mozart’s, in E^b major and begins with a *Larghetto*. Later, precisely this aria was included in the representative collection *Les gloires d’Italie* (Paris, no date, II, pp. 158ff.), edited by F.-A. Gevaert. Traetta’s opera is transmitted in a score copy

of the aria for the hero Darius mentioned in the title, “*Mentre ti lascio, oh figlia*”, is typical of a farewell scene. In the decisive battle against Alexander, Darius is defeated and disarmed by his enemy. There he meets his daughter Statira, who is vacillating between love for her father and love for Alexander. Darius has already accepted that his life is at an end, for he is not prepared to bow to Alexander. He takes painful leave of his daughter. – Even if a concert review from Königsberg in the *AMZ* of 1825 (year XXVII, col. 319) complains that the “*Mozart’s magnificent bass aria Mentre ti lascio*” is “*too little known for the whole audience to be able to feel its beauties*”, it is nevertheless evidence that Mozart’s concert arias had already made their way into the concert hall in the early 19th century.

Immediately after the first performance of *Don Giovanni* (29 October 1787), and while still in Prague, Mozart wrote the scene KV 528 “*Bella mia fiamma, addio*” – “*Resta, oh cara*” (= No. 38) for a close friend, the singer Josefa Duschek. The autograph (BB, now State Library Berlin – Prussian Cultural Heritage, Music Department) is dated Prague, 3 November 1787 (cf. the facsimile p. XVI). This agrees with Mozart’s entry in his work catalogue;⁹ both autograph and catalogue name the dedicatee. Beside the autograph, no other sources came into consideration. Contemporary copies were however examined and are reported on in the *Kritischer Bericht*. The heading on a copy dating from around 1800 (*Recitat: con Rondo*) describes the formal structure of the aria correctly as Rondo. Mozart preferred this form for large scale isolated solo scenes full of pathos. – According to an anecdote passed down by Mozart’s son, Duschek is said to have locked Mozart in her Villa Bertramka to force him finally to write the promised aria. For his part, Mozart apparently was not prepared to hand over the aria unless she was managed to sing the piece correctly at sight.¹⁰ The tricky voice-leading at the words “*Quest’affanno, questo passo è terribile per me*” permits the conclusion that the anecdote has at least a core of truth.¹¹ The aria mentioned in Mozart’s letters to Gottfried von Jacquin of 15 October and 4 November 1787 could hardly be, contrary to Alfred Einstein’s supposition (KV³), KV 528 but rather a so far unidentified piece expressly

(BB). The key of the aria is here once again E^b major, a key typically used for farewell scenes full of pathos.

⁹ Bauer-Deutsch IV, Nr. 1070, p. 57.

¹⁰ *Berliner Musikzeitung. Echo* 1856, No. 25, pp. 198f.

¹¹ Regarding Duschek and KV 528, see R. Procházka, *Mozart in Prag*, Prague, 1899, pp. 1f. and p. 114.

intended for Jacquin.¹² Alone the fact that KV 528 is a soprano aria, while Jacquin was a bass, rules out an attribution of this kind. – In KV 528, Mozart set a large-scale scene of despair and parting taken from *seria* theatre. The text is taken from the mythological play *Cerere placata* (II, 5) written by D. Michele Sarcone on the occasion of a royal baptism and set by Niccolò Jommelli in 1772.¹³ The scene is preceded by the following dramatic action: Titano, King of Iberia, has asked Ceres, Queen of Sicily, for the hand of her daughter Proserpina in marriage and has been turned away. He then abducts Proserpina. Ceres swears revenge on Titano. A storm stirred up by Ceres in her rage throws the fleeing couple back onto the shore they had left. Titano is taken prisoner by Ceres. The first part closes with an ensemble in which Ceres announces a cruel revenge. In the third part, Titano is brought before Ceres. She initially condemns him to death, but then bans him for ever. With the recitative “*Bella mia fiamma, addio*”, Titano’s outburst of despair over his separation from his beloved begins. In the recitative, but even more strongly in the aria, he turns not only to Proserpina, but also to Ceres (“*Prendi cura [...]*” and “*Vieni, affretta [...]*”) and to Alfeo, the prince of Elis (“*Consolarla almen [...]*”). The following scene direction in the original libretto of the celebratory play characterises his departure: “*Parte seguito dalle guardie. Proserpina piangendo l'accompagna infino all'estremo della Scena, indi torna sulla dritta di Cerere, che si è intanto inoltrata verso Alfeo, di modo che poi rimane nel mezzo.*” [“*He exits, followed by the guards. Proserpina, weeping, accompanies him to the edge of the scene, where she turns to the right of Ceres, who in the meantime has moved forward towards Alfeo in such a way that she remains in the*

¹² Cf. Bauer-Deutsch IV, Nr. 1069, p. 56, lines 52–54, and Nr. 1072, p. 58, lines 7f.

¹³ The title of the original libretto (copy: Washington, Library of Congress) reads: *Cerere placata / Festa teatrale / Data / in occasione di celebrarsi la solenne / funzione, in cui / in Nome / di S. M. C. Carlo Terzo / si tiene al Sagro Fonte / la Real Principessa / Maria Teresa Carolina / Prima Prole / delle M. M. del Re'delle due Sicilie / Ferdinand IV. / E della Regina Maria Carolina / d'Austria / da / S. E. Il Signor Duca d'Arcos / Grande di Spagna [...]* / e rappresentata / In Napoli il giorno 14. Settembre 1772. / In casa di detto Eccmmo Sig. Duca. – *Poesia del Signor D. Michele Sarcone. Musica dell' insigne Signor D. Niccola Jommelli, maestro di Cappella Napoletano, e Pensionario all'attuale servizio di Sua Maestà Fedelissima.* The text of our scene is found on pp. 38 and 39. – Jommelli’s setting is printed in the collection *Les gloires d'Italie* (Paris, no date, II, p. 196ff.), edited by F.-A. Gevaert.

middle.”] – Mozart’s “*truly great Scene and Aria: Bella mia fiamma*”, as it is described in a review in the *AMZ* of the year 1815, obviously made its way into the concert halls.¹⁴

The basis for the editing of the aria KV 538 “*Ah se in ciel, benigne stelle*” (= No. 39) was the autograph (Veste Coburg), on which, besides the heading *Aria*, are noted the dedication *per la Sig.^{ra} Lange* and the date, *vienna li 4 di marzo. 1788* (cf. the facsimile on p. XVIII). It is the last work that Mozart wrote for his sister-in-law Aloisia. Apart from the autograph, the autograph short score with vocal part and bass-line has also been transmitted (cf. the facsimile on p. XIX) (in the possession of Otto Winkler, Munich), although it diverges in details from the autograph (cf. *Kritischer Bericht*). For the editing, the autograph score was always binding, even if it is not clear whether the short score should be seen as simply a preparatory outline or as a subsequent reduction. The latter is more probable for various reasons.¹⁵ The different stages in the writing out of the autograph score are clearly visible. Mozart’s first step was to write continuously the first violin and bass or the vocal part and the bass, adding afterwards the wind and the violas. – The text of the aria is from the comparatively rarely set drama *L'eroe cinese* (I, 2) by Metastasio. The subject matter of the aria is an imploring entreaty. This arises from the following situation: The Tartar princess Lisinga has been taken prisoner by Leango, regent of China. She loves Siveno, supposedly Leango’s son. She receives news from her father of a peace-treaty and the announcement that she is to marry the heir of the Emperor of China. But as the entire Imperial family was killed in an uprising, Siveno and Lisinga ask themselves who this heir could be and are filled with sorrow over the impending parting. In the arias, Siveno expresses the wish never to have to leave his beloved. – When and where Aloisia sang this scene has not so far been established. It is probable that this aria was intended for an “*Akademie*” [musical evening] given by the singer or in which she took part.

The German war song KV 539 “*Ich möchte wohl der Kaiser sein*” (= No. 40) [“*I would like to be the Emperor*”] is not an aria, but a song in stanzas for a comedy, written, according to the date on the now lost autograph, on the 5 March 1788 expressly “*for Bauman the younger, actor in Leopoldsstadt*”, as he

¹⁴ Cf. the articles in the *AMZ*, year XV, 1813, col. 30/31, and year XVII, 1815, col. 322.

¹⁵ Cf. on this and on the divergences between score and short score cf. the *Kritischer Bericht*.

noted in his personal hand-written work catalogue.¹⁶ The autograph (BB) has been missing since the end of World War II. It was still available for the AMA. The edition in the NMA is based up to the end of measure 8 on a facsimile of the autograph,¹⁷ on the printed version in the AMA and on a score copy once owned by Jahn (BB, now State Library Berlin – Prussian Cultural Heritage, Music Department) and obviously taken from the autograph. Friedrich Baumann was a popular comic actor at the Leopoldstadt Theatre and sang there Mozart's song in his soirée on 7 March 1788.¹⁸ The text is by Johann Wilhelm Ludwig Gleim (1719 to 1803) and appeared in print for the first time in 1776.¹⁹ Several settings of the text were made, including one by Johann Holzer.²⁰

The “Arietta” for Bass KV 541 “*Un bacio di mano*” (= No. 41), an interpolation in Anfossi's *Le gelosie fortunate* (II, 4) marks the start of the series of interpolations in *buffa* operas by other composers. No autograph is known, and none was available for the editing in the AMA. As source for the present edition, a score copy (formerly André Collection, now Frankfurt-on-Main, Stadt- und Universitätsbibliothek), probably from Mozart's legacy, was used; it was erroneously handed down under Anfossi's name. As a comparison, an 18th century copy kept in Budapest, in which the piece is transmitted in connection with Anfossi's opera, was referred to. This copy was made for a performance of the opera in Eszterháza under Josef Haydn's direction.²¹ – Mozart wrote the aria in May 1788 for the singer Francesco Albertarelli, who sang it in the Vienna première of Anfossi's opera on 2 June 1788.²² The very far-reaching adaptation of the aria text originally by Filippo Livigni, the librettist of the opera, is probably by Da Ponte and was inserted into the fourth scene of the second act.²³ Don Pompeo is

enraged over Monsieur Girò (“*Primo buffo mezzo Carattere*”) whom he caught unawares kissing a lady's hand. Girò explains to Pompeo what the significance of a hand-kiss is, and gives him a lesson in manners for a man of the world. Girò plays the role of a “*Viaggiatore affettato*” [“*affected traveller*”] and of a “*Cavalier servente*” [“*servant escort*”] in the opera. – Francesco Albertarelli had sung the title role in the Vienna première on 7 May. He had been engaged at the Vienna Hoftheater since 4 April 1788.²⁴ His name appears later as “*Primo buffo*” in a troupe playing *buffa* and *seria* operas in Madrid between 1793 and 1794.²⁵ A theme appears in measures 20–36 of this aria which Mozart adopted about two months later in the first movement of the Jupiter Symphony KV 551 (mm. 101–111). – It is only on the basis of Mozart's personal handwritten work catalogue that we know that “*a German aria*” was composed in January 1789. This composition KV 569, “*Ohne Zwang, aus eignem Triebe*” [“*Without compulsion, of my own free will*”], has so far proved untraceable.²⁶

The aria KV 578 “*Alma grande e nobil core*” (= No. 42) was written, according to Mozart's entry in his personal hand-written work catalogue, in August 1789.²⁷ The source situation resembles that of KV 541: no autograph is known. Editing was however possible on the basis of a score copy (formerly André Collection, now in Fulda, Hessische Landesbibliothek) probably originating from Mozart's legacy and erroneously transmitted under Cimarosa's name. This copy, on which the AMA is indirectly dependent, specifies *Clarini* amongst the woodwind parts. But Mozart's personal hand-written work catalogue clearly speaks of “*2 corni*” in the description of the instrumentation; the present edition adopted this authentic specification. – Mozart wrote the aria as an interpolated aria in Cimarosa's *buffa* opera *I due baroni di Rocca Azzurra* (I, 8) for the singer Louise Villeneuve. The work was put on in Vienna on 6 and 13 September 1789.²⁸ The aria appears in the following dramatic

Majella). Cf. the entry in Mozart's personal handwritten work catalogue (cf. footnote 22) and *Dokumente*, pp. 278 and 282. – The first performance of Anfossi's opera took place in Turin in 1783.

²⁴ Eibl VI, p. 367 (commentary on Nr. 1075/48).

²⁵ *Indice de' Teatrali spettacoli, di tutto l'anno dalla Primavera 1793 a tutto il Carnevale 1794 [...] Parte nona*, Milano (no date), p. 78.

²⁶ Bauer-Deutsch IV, Nr. 1084, p. 76.

²⁷ Bauer-Deutsch IV, Nr. 1112, p. 98.

²⁸ The first performance took place in February 1783 in Rome (Teatro della Valle). The title of one libretto (Florence, 1783) reads (Ex.: Bologna, Civio Museo

¹⁶ Bauer-Deutsch IV, Nr. 1075, pp. 62f.

¹⁷ Ludwig Schieder, *W. A. Mozarts Handschrift in zeitlich geordneten Nachbildungen*, Leipzig and Bückeburg, 1919, plate 55.

¹⁸ Cf. Eibl VI, p. 367 (commentary on No. 1075/25), and *Dokumente*, p. 274.

¹⁹ Cf. KV⁶, p. 612, footnote to KV 539.

²⁰ *Denkmäler der Tonkunst in Österreich XXVII/1* No. 45. Cf. on this Max Friedländer, *Das deutsche Lied im 18. Jahrhundert*, Stuttgart and Berlin, 1902, volume II, pp. 66f.

²¹ Haydn did however omit Mozart's aria. Cf. on this Dénes Bartha – László Somfai, *Haydn als Opernkapellmeister*, Budapest, 1960, p. 342.

²² Bauer-Deutsch IV, Nr. 1075, p. 64.

²³ Contained in the libretto for the Vienna première (copy: Naples, Biblioteca del Conservatorio San Pietro a

context: Donna Laura (*“Prima donna seria. Milanese; donna fanatica e superba”* [*“Leading seria lady. Milanese; a fanatical and proud woman”*]) is promised to Baron Totaro (*“Primo buffo caricato”* [*“Leading caricature buffo”*]). But the cunning Franchetto (*“Primo mezzo carattere”* [*“Leading twilight character”*]) hopes to win Laura for himself. Posing as a messenger from the intended bride, he gives the Baron, who has not yet seen his betrothed, a picture of his sister Sandra (*“Ragazza astuta e di spirito”* [*“An astute and spirited girl”*]). The Baron falls in love with the picture. When Laura arrives, she is outraged that her fiancé does not receive her. It comes to a confrontation between the rivals. On the basis of the picture, the Baron makes a declaration of love to Sandra. Laura is enraged and perplexed. An argument starts between the women. Laura ends it with the aria *“Alma grande e nobile core”*, in which she declares that a lofty mind and a noble heart must necessarily feel contempt for a creature such as Sandra and that she wishes to have herself treated with respect. She considers that the faithless fiancé deserves no forgiveness and announces her intention of revenge. – Louise Villeneuve was the sister of the singer Adriana Ferrarese del Bene (real name Francesca Gabrieli, originally from Ferrara), who sang Susanna in the performance of Figaro in the Burgtheater on 29 August 1789 and Fiordiligi in the first performance of *Così fan tutte*. Louise Villeneuve made her debut at the Burgtheater in 1789 and was the first Dorabella. It was for Louise Villeneuve that Mozart wrote two further arias intended as interpolations in the opera *Il burbero di buon core* by Martin y Soler: KV 582 *“Chi sà, chi sà, qual sia”* (= No. 43) and KV 583 *“Vado, ma dove? oh Dei!”* (= No. 44). Both arias are transmitted in autograph (Veste Coburg and BB, now Berlin-Dahlem, SPK), dated October 1789 (cf. the facsimiles on pp. XXf.), a dating confirmed by Mozart’s personal hand-written work catalogue.²⁹ The performance of Martin y Soler’s opera with Mozart’s arias interpolated (I, 14 and II, 5) took place in the Burgtheater on 9 November.³⁰ The

opera, on a libretto by Da Ponte, had had its first performance on 4 January 1789 in the Burgtheater. It is also very probable that the text of the interpolations came from Da Ponte. The aria KV 582 was inserted at the end of a short solo scene with recitative for the main female role of Lucilla (I, 14).³¹ After an encounter with her agitated husband who forbids her, without giving any reason, any involvement in his family’s affairs, Lucilla is left at a loss. She asks herself what might be behind her husband’s commotion. – The aria KV 583 is given a somewhat analogous position (II, 5). In the presence of his wife Lucilla, Giocondo, whose business activities are not in the best of shape, has just heard that his creditors are no longer willing to be put off and that everything is now lost. Giocondo, who hopes to be rescued from his plight by his kind but self-willed and rough uncle (Ferramondo), now has to confess the truth of his situation to Lucilla, whose has already been forced to conclude from innuendos that her husband’s relations hold her responsible for Giocondo’s misfortune. She gives voice to her complaints and affirms her love for Giocondo. In the original version of the opera, the scene concluded with a duet of similar content.

In an entry dated 8 March 1791, Mozart describes the aria KV 612 *“Per questa bella mano”* (= No. 45) in his work catalogue as *“A bass aria with obbligato double bass. – for the gentlemen Görl and Pischlberger [...]”*.³² The autograph (BB), available for the AMA, has been missing since the end of World War II. The basis of this edition is therefore the AMA, with additional reference to a 19th century score copy which probably also goes back to the autograph (Vienna, Gesellschaft der Musikfreunde). The first printed score, by J. André, Offenbach, c. 1822, is expressly described in the title as *Secondo il Manoscritto originale* and was also consulted. – The text permits the conclusion that KV 612 was also intended as an interpolation in an *opera buffa*. Franz Xaver Gerl (Görl) (1764 to 1827) sang Sarastro in the first performance of *The Magic Flute*. By 1777, if not before, Gerl came to Salzburg as an alto in the cathedral choir. Here he

Bibliografico Musicale): *I due baroni / di Rocca Azzurra / Intermezzo a cinque voci / da rappresentarsi in Firenze nell' Autunno / dell' anno 1783. / Nel Nuovo Regio Teatro / degl'Intrepidi / detto della Palla a Corda / [...] / Firenze 1783.* – The name of the text author, Giuseppe Palomba, is specifically mentioned in a libretto in Naples, 1793, (cf. O. G. Th. Sonneck, *Catalogue of Opera Librettos printed before 1800*, Vol. I, Washington, 1914, p. 415). On the Vienna performance cf. also *Dokumente*, p. 308.

²⁹ Bauer-Deutsch IV, Nr. 1112, p. 99.

³⁰ Cf. *Dokumente*, p. 314.

³¹ In autumn of the following year, this successful opera by Martin y Soler was then put on in Venice. The title of the libretto (copy in Bologna, Civico Museo Bibliografico Musicale) was: *Il burbero / di buon core / dramma giocoso per musica / da rappresentarsi / nel Nobile Teatro / Giustiniani / in San Moisè. / Nell'autunno dell'anno 1789. / – / In Venezia, / 1789. / Appresso Modesto Fanzo.* Handwritten remark: *Martini Vincenzo.* – The texts interpolated for Vienna are of course not present here.

³² Bauer-Deutsch IV, Nr. 1146, p. 128.

was also a pupil of Leopold Mozart. From 1787 he belonged to Schikaneder's ensemble in Regensburg and came with them to the *Freihaus-Theater* in Vienna in 1789 as a singer, actor and composer. Documents show that he was still with Schikaneder in 1792. Later, he was active in Mannheim (1802–1826). Gerl was important not only as a singer, but also as an actor. His most brilliant role was as Osmin in Mozart's *Entführung* [*Abduction from the Seraglio*].³³ Friedrich Pischelberger (Pichelberger), who had been in the service of Dittersdorf in Großwardein since 1764, was a famous double-bass player and was likewise a member of Schikaneder's ensemble in the *Freihaus-Theater*.

The authenticity of the aria KV Appendix 245 (621^a) “*Io ti lascio, oh cara, addio*” (= No. 46), described in some sources as a *Cavatina* or *Ariette*, was firmly refuted by Constanze Mozart in two letters to Breitkopf & Härtel of the year 1799.³⁴ She considered the aria to be a composition by Mozart's friend, Gottfried von Jacquin, and shared Abbé Stadler's view that only the violins were by Mozart, added at Jacquin's request. Jacquin is said to have composed the aria to mark the departure of Countess Hortensia Hatzfeld. These statements do not agree with the evidence of the autograph, which appears to confirm the authenticity of the aria (cf. auch KV⁶).³⁵ The aria was published for the first time as a supplement to the *AMZ* of October 1789 with the original Italian text and a singable German translation. The following remark precedes the score: “*We present here a short aria by Mozart, printed for the first time following the composer's own manuscript. He wrote it in a few minutes as he parted from a lady of his acquaintance. Simple though it is, the composition will not fail to create a beautiful effect, and does not need our praise.*” Secondary sources give the year 1791 and Prague as time and place of composition. According to these, the aria must have been written in September 1791, shortly before Mozart's departure from Prague after the first performance of *Titus*. In Mozart's personal

manuscript work catalogue, the piece is not mentioned. The uncertainty surrounding the dating also permits a possible identification of the piece with an aria, so far wrongly attributed or not attributed at all, mentioned in Mozart's letters to Gottfried von Jacquin from Prague on 15 October and 4 November 1787.³⁶ In any case, part of the autograph is extant (privately owned). It consisted of two leaves, of which the first has been lost. The second contains the piece from measure 23 to the end. The autograph fragment was supplemented by the version printed in the *AMZ*.³⁷ A transposed version in G major with added wind parts, transmitted as a contemporary copy in the legacy of Mozart's son (Salzburg, Mozart Foundation), has been rendered in the present volume as Appendix III. The copy gives the name Gottfried von Jacquin as composer, but this has been crossed out and replaced by Mozart. – There is then no doubt that the work has a connection with Jacquin and that it was occasioned by a departure: the text is a variation of the usual type of farewell aria.

Fragments and Outlines³⁸

The fragment of the *seria* aria KV 71 “*Ah, più tremar non voglio*” (= Appendix I, 1), with a text from Metastasio's *Demofonte* (I, 1), originated either in Salzburg in 1769 or at the beginning of the Italian journey early in 1770. The latter dating is supported by the format of the autograph, the small oblong format preferred by Mozart when travelling. The autograph (Mengelberg Foundation, Amsterdam) transmits 48 measures of fully written-out score on four leaves with notation on eight pages; the rest is obviously lost. The transmission of the *buffa* aria KV 209^a “*Un dente guasto e gelato*” (= Appendix I, 2) is likewise fragmentary. It is found on an autograph leaf (privately owned, Switzerland) with the completely written-out *Kyrie* KV 90 on the reverse side. Like KV 71, this composition breaks off at the end of the page, which suggests the possibility that further sections have been lost. The vocal part of the piece, which is untitled, specifies the character *l'ammalato* [*the sick man*]. According to the hand-writing, the fragment

³³ Cf. the article *Gerl, Franz Xaver* by Alfred Orel in: *Die Musik in Geschichte und Gegenwart* IV, Kassel etc., 1955, col. 1797ff., and Alfred Orel, *Neue Gerliana*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 212ff.

³⁴ Bauer-Deutsch IV, Nr. 1243, p. 239, lines 103–112, and p. 241, lines 158–160, also Nr. 1245, p. 245, lines 39–43.

³⁵ The question of authenticity is discussed and answered in the affirmative by the present editor on the basis of source criticism and musical interpretation in his article *Die Arie KV 621^a von W. A. Mozart und Emilian Gottfried von Jacquin*, in: *Mozart-Jahrbuch 1967*, Salzburg, 1968, pp. 205ff.

³⁶ Bauer-Deutsch IV, Nr. 1069, p. 56, lines 52–54, and Nr. 1072, p. 58, lines 7f.

³⁷ Orientation regarding the numerous further sources, some of which supposedly go back to the autograph but more probably to the *AMZ* printing, is provided in the *Kritischer Bericht*.

³⁸ Cf. in this regard the Forewords to *Arias*, volumes 1–3 (NMA II/7), in which the fragments are placed chronologically with respect to the complete compositions.

may well have originated before 1775 (Wolfgang Plath). It possibly belongs in the context of the *buffa* interpolations KV 209 and KV 210 (= No. 13 and 14 in NMA II/7, *Arias* • Volume 1).

For the aria KV 440 (383^h) “*In te spero, oh sposo amato*” (= Appendix II, 1), with a text from Metastasio’s *Demofonte* (I, 2), a fragmentary outline (vocal part and bass line) in autograph is extant (Washington, Library of Congress). This transmits only the first section (Allegro) of what was obviously conceived as a da capo aria and the slow middle section (Larghetto). The dedication for the piece, “*per la mia cara sposa*” [“*for my dear fiancée*”], as given by Constanze in a letter to Breitkopf & Härtel places the piece in the time of Mozart’s and Constanze’s engagement during the first part of 1782.³⁹

Autograph score outlines (in the Veste, Coburg) are extant for the bass arias KV 433 (416^c) “*Männer suchen stets zu naschen*” [“*Men are always searching for something to nibble*”] (= Appendix II, 2) and for the tenor aria KV 435 (416^b) “*Müßt ich auch durch tausend Drachen*” [“*Even if I must pass through a thousand dragons*”] (= Appendix II, 4). The dating of 1783 is hypothetical. According to Einstein’s conjecture (KV³), the pieces are connected with the *Singspiel* based on Goldoni’s *A Servant of Two Masters*.⁴⁰ The outlines of both pieces are complete. The autograph outline of the trio for tenor and two basses KV 434, (424^b; KV⁶: 480^b) “*Del gran regno delle amazzoni*” (= Appendix II, 3) (Paris, Bibliothèque Nationale, Département de la Musique, Malherbe Collection), should be placed in the period around 1783, as Mozart was looking for a suitable text for an opera (cf. the letter to his father on 7 May 1783).⁴¹ The outline breaks off before the end. The piece in question is the introductory ensemble for the opera *Il regno delle amazzoni* [*The Kingdom of the Amazons*] by Giuseppe Petrosellini, set by Agostino Accorimboni for performance in Parma in 1783.⁴² Accompanying the outline, there is a sketch with two additional

soprano voices, reproduced here after the facsimile and transcription of the outline (= Appendix II, 3a).

Dated 17 September 1789, Mozart entered in his personal manuscript work catalogue “*An aria in the opera The Barber of Seville. For Mad.^{me} Hofer*”⁴³: this was KV 580, “*Schon lacht der holde Frühling*” (= Appendix II, 5). As obviously no performance ever took place of this German adaptation of Paisiello’s *Barbiere*, the piece was left unfinished. The autograph is lost and was not available for the AMA either. – The edition is based on a copy once in Jahn’s possession (BB, now State Library Berlin – Prussian Cultural Heritage, Music Department); it probably goes back to the autograph and was also used by the AMA as a source. As a comparison, a copy from the Köchel Collection (Vienna, Gesellschaft der Musikfreunde) was consulted. – The singer Josepha Hofer, née Weber (1759–1818), who married the violinist Franz Hofer in 1788, was the younger sister of Constanze. She trained with Vincenzo Righini. From 1790, she was a member of Schikaneder’s ensemble at the *Freihaus-Theater*, where she sang the role of the Queen of the Night in the première of *The Magic Flute*.⁴⁴

*

In conclusion, my thanks are due to the Chief Editors (Dr. Wolfgang Plath, Dr. Wolfgang Rehm) for their indispensable help. I am also indebted to all who have directly or indirectly contributed to this Edition with advice and information; for this volume this applies particularly to Dr. Dietrich Berke (Kassel), Dr. Walther Dürr (Tübingen) and Dr. Marius Flothuis (Amsterdam), as well as Dr. Gertraut Haberkamp (Munich).

Stefan Kunze

Munich, March, 1972

Translation: William Buchanan

³⁹ Cf. Constanze’s letter of 25 February 1799 to Breitkopf & Härtel: Bauer-Deutsch IV, Nr. 1236, p. 229, line 67.

⁴⁰ Cf. Mozart’s letter of 5 February 1783 to his father: Bauer-Deutsch III, Nr. 725, p. 255, lines 39–44.

⁴¹ Bauer-Deutsch III, Nr. 745, p. 268, lines 9ff.

⁴² The libretto of a performance in Florence in the year 1784 has the title (copy: Washington, Library of Congress): *Il Regno / delle Amazzoni / Dramma giocoso per musica / da rappresentarsi nel Regio Teatro / di via della Pergola / l'estate del MDCCLXXXIV. / [...] / – In Firenze 1784*. On the text and on the detailed scene directions cf. the *Kritischer Bericht*.

⁴³ Bauer-Deutsch IV, Nr. 1112, p. 98.

⁴⁴ Cf. the article *Weber, Familie* by Karl Maria Pisarowitz in: *Die Musik in Geschichte und Gegenwart* XIV, Kassel etc. 1968, col. 323–324.

Handwritten musical score for "Mentre ti lascio, oh figlia" KV 513 = No. 37. The score is written on ten staves for various instruments: Violin I, Violin II, Viola, Clarinet in B-flat, Bassoon, Horn in E-flat, Trumpet, and Cymbals. The music is in 4/4 time and features complex rhythmic patterns and dynamics. The title "Mentre ti lascio, oh figlia" is written at the top left, and "KV 513" is written on the right side. The page number "186" is visible at the bottom center.

Facs. 1: "Mentre ti lascio, oh figlia" KV 513 = No. 37: 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 19, measures 1–9.

Handwritten musical score for "Mentre ti lascio, oh figlia" KV 513 = No. 37, leaf 9 of the autograph. The score is written on ten staves. The top five staves contain instrumental parts, and the bottom five staves contain the vocal line with lyrics. The lyrics are: "la piangi — ah che povera anima! ah che povera anima! oh".

Facs. 2: "Mentre ti lascio, oh figlia" KV 513 = No. 37: leaf 9^r of the autograph. Cf. page 30–31, measures 140–149.

per la Signora Donatelli. Adante. Wolfgang Amadeus Mozart. Page 2. 51. 1787.
 Recitativo.
 Adante.
 Adante.
 Bella mia fiamma, addio; - non mi separa d'io &
 Cap.
 Ecco restar prima d'aver conosciuta, per primo addio da te, non so più

Facs. 3: “Bella mia fiamma, addio” – “Resta, oh cara” KV 528 = No. 38: 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 37, measures 1–11.

Handwritten musical score for "Bella mia fiamma, addio" – "Resta, oh cara" KV 528 = No. 38: leaf 3^r of the autograph. The score is in 4/4 time and features staves for Violini I and II, Violoncello, Fagotto, Corni, and Soprano. The tempo is marked "Andante" and the dynamics include "p" and "pizz". The lyrics "Resta, o. Cara" and "O cara = mi; addio a notte mi - la" are written below the vocal line.

Facs. 4: "Bella mia fiamma, addio" – "Resta, oh cara" KV 528 = No. 38: leaf 3^r of the autograph. Cf. pages 40–41, measures 1–10.

per la Signora Armandy 1788. No. 39. Aria. Hollständig. S. Vienna G. 4. 2. 1788. Di. Wolff. And. fig. Handf. 1.

Violin
Viola
2 Oboe
2 Clarinet
2 Bassoon
Soprano
Bass

3

Facs. 5: "Ah se in ciel, benigne stelle" KV 538 = No. 39: leaf 1^r of the autograph kept in the Veste Coburg. Cf. page 57, measures 1–7.

Gehört zur Arië N. 9.

*Das von Mozart und seinem
Gedrächtniß, prof. Willigam, publiziert
für die Puppentheater von G. G. G.*

Ah se in ciel benigno stelle la pietà in è smarita la pietà in è smarita

o coglietemi la vita o lasciatemi il mio ben o lasciatemi il mio ben lascia

temi lasciatemi il mio ben Ah se in

ciel benigno stelle la pietà in è smarita in è smarita o tog

bs fn.

Facs. 6: "Ah se in ciel, benigne stelle" KV 538 = No. 39: leaf 1^r of the autograph short score in the possession of Otto Winkler, Munich.

Handwritten musical score for "Vado, ma dove? oh Dei!" (KV 583 = No. 44), leaf 1^r of the autograph. The page contains ten staves of music with various annotations and markings. At the top left, there is a date "october 1789" and the name "M. Villeneuve". At the top right, it says "Hollständig. Von Mozart auf dem Gaudigart. oct. 1789". The number "KV 583" is written on the right side. The music is in a single system with a common time signature. The lyrics "Vado, ma dove? oh Dei!" are written below the bottom staff. There are also some markings like "ad lib." and "se tu tormenti".

Facs. 8: "Vado, ma dove? oh Dei!" KV 583 = No. 44: 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 115, measures 1–8.