

WOLFGANG AMADEUS MOZART

Series X

SUPPLEMENT

WORK GROUP 28: ARRANGEMENTS, ADDITIONS TO AND
TRANSCRIPTIONS OF WORKS BY OTHER COMPOSERS
SECTION 1: ARRANGEMENTS OF WORKS BY
GEORGE FREDERICK HANDEL
VOLUME 3: ALEXANDER'S FEAST

PRESENTED BY ANDREAS HOLSCHNEIDER

1962

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
Facsimiles from Mozart's partially autograph score:	
Beginning of the Overture.....	XI
Two pages from the aria "Selig, selig, selig Paar!" [Happy, happy, happy pair!].....	XII/XIII
Two pages from the closing chorus "Timotheus, entsag' dem Preis!" [Let old Timotheus yield the prize!].....	XIV/XV
Title page of the first printed edition.....	XVI
Index of the musical numbers.....	3
Part one.....	5
Part two.....	122

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.

Workgroup 28 (Arrangements, Additions to and Transcriptions of Works by other Composers) is structured as follows:

Section 1: Arrangements of works by George Frederick Handel

Volume 1: *Acis and Galatea* KV 566

Volume 2: *The Messiah* KV 572

Volume 3: *Alexander's Feast* KV 591

Volume 4: *Ode for St. Cecilia's Day* KV 592

Section 2: Arrangements of works by various composers

Piano concertos and cadenzas (one volume):

A. Piano concertos (Pasticci) after single movements from piano sonatas by various

composers (KV 37 and KV 39-41)

B. Piano concertos after piano sonatas by Johann Christian Bach (KV 107/21^b)

C. Cadenzas by Mozart for piano concertos by other composers

Section 3: Other arrangements

Section 4: Additions

Section 5: Transcriptions

At this stage, nothing definite can be said about the contents and extent of Sections 3-5, as research into this previously somewhat neglected area is still in progress.

The Editorial Board

FOREWORD

Mozart's arrangements of Handelian works

Handel's cantata *Alexander's Feast or the Power of Music*, celebrated by contemporaries and praised by posterity, has always been considered one of the most mature works of the master. This sublime song of praise in honour of St. Cecilia soon found resonance in Germany. In the musical and literary circle around Princess Anna Amalie of Prussia, the work was performed on several occasions.¹ Karl Wilhelm Ramler, friend of Friedrich Nicolai and the most important poet of the so-called "erste Berliner Liederschule" ["first Berlin Song School"], wrote a German version of Dryden's poem for these performances.² No less a person than Goethe gives us testimony of a performance in Weimar in 1780.³ Even in Vienna, the work was soon known. Georg Friedrich Wagenseil pointed out to his pupils the richness and splendour of this score,⁴ and performances in the palace of Prince Schwarzenberg in 1771 and 1772 are attested.⁵ Ultimately, however, it was

Mozart's arrangement that made *Alexander's Feast* one of Germany's favourite Baroque compositions, maintaining with honour a ranking alongside the *Messiah*. Particularly memorable was the performance of 29 November 1812 in the Vienna Riding School under the direction of Ignaz Mosel. This provoked a veritable storm of enthusiasm amongst the musical public of Vienna and gave rise to the founding of the *Gesellschaft der Musikfreunde* [Association of the Friends of Music] and their Conservatory.⁶ One year later, Handel's work was engraved, in its new guise, by Kühnel in Leipzig.⁷ This edition was for a long time the only score of *Alexander's Feast* in Germany.

Mozart's arrangements were originally probably not intended for publication; they were made to suit the requirements of one particular performance. It was only some time after Mozart's death that the idea of publication was born. The score of the *Messiah* came first, in 1803. Despite great shortcomings and arbitrary changes by the publishers, these editions were decisive in shaping the Handel tradition in Germany in the 19th century and contributed to ensuring that Germany as well would continue to honor Handel's name. Friedrich Chrysander, with the impressive editorial achievement of his Handel series, was the first to interrupt this tradition. His courageous stand for the original form of Handel's works was of particular value at a time when numerous conductors, loosely

¹ According to the text-books, preserved in Berlin, of the years 1766–76; cf. R. Bernhardt, *Van Swieten und seine Judas Maccabäus-Bearbeitung*, in: *Zeitschrift für Musikwissenschaft* XVII/1935, p. 516.

² This translation appeared for the first time in Berlin in 1766; cf. *Source E* in the *Kritischer Bericht* [Critical Report, available in German only].

³ Letter of 6 February 1780 to Charlotte von Stein; cf. J. Müller-Blattau, *Goethe und Händel*, in: *Händel-Jahrbuch* 1932, p. 27.

⁴ According to a letter from Johann Baptist Schenk to Aloys Fuchs in the monastery Stift Göttweig, printed in: *Studien zur Musikwissenschaft* (= *Beihefte der Denkmäler der Tonkunst in Österreich*, Issue 11, Vienna, 1924, p. 77). Schenk became a pupil of Wagenseil in 1774.

⁵ According to the diaries of Count Karl Zinzendorf (Haus-, Hof- und Staatsarchiv, Vienna); cf. C. F. Pohl, *Joseph Haydn*, Berlin, 1875, Vol. II, p. 161.

⁶ Cf. C. F. Pohl, *Die Gesellschaft der Musikfreunde des österreichischen Kaiserstaates und ihr Conservatorium*, Vienna, 1871, p. 4.

⁷ Cf. the [anonymous] review of this edition in: *Allgemeine musikalische Zeitung* XV, Leipzig, [1813], pp. 425–429.

following Mozart's example but without experience of the style, attempted to create similar arrangements which in fact only coarsened and distorted the original form of the score.

Today, it is time to make a historical evaluation not only of Handel's works but also of Mozart's arrangements. We must not overlook the long-established practice of adapting a Baroque oratorio, in roughly the same way as an opera, to the circumstances of each performance; the composer's score represents in a sense only a framework. And this is how Mozart's arrangement is to be understood: in direct continuity with Baroque practice, piety and empathy for the original score are combined with the desire for colour and effect. This desire is in keeping with contemporary aesthetic demands in which, instead of a musical language focused on a specific affect, the diversity of natural feeling is the major priority. It is precisely in the caution with which Mozart went about the work that his mastery of the musical resources is displayed. Mozart's arrangement is thus an appropriate response to Handel's original composition, even if we today see both as the expressions of two different stylistic periods.

*

Like *Acis and Galatea*, *The Messiah* and *Ode for St. Cecilia's Day*, Mozart arranged *Alexander's Feast* as a commission for by Baron Gottfried van Swieten (1733–1803), who intended performances for a musical circle of Viennese aristocrats. Mozart noted the following in his work catalog: "N.B. In the month July [1790] *Handel's Cecilia and Alexander's Feast arranged for Baron Swieten*." Unfortunately, no evidence has survived as to where and when both works were performed for the first time in their new attire. However, the names of various performers are to be found on the original parts for *Alexander's Feast*,⁸ two of which may well pertain to the first performance, while the others can only be associated with later performances. The solo soprano part bears, in the second section, the name of Mozart's sister-in-law, *Mad. Lang[e]*, and the Basso solo part the name *Herr Saal*. Both artists, as noted members of the National Theater in Vienna, had taken part in the first performance of the *Messiah* arrangement and are known to us as soloists in further

⁸ Source B in the *Kritischer Bericht*.

performances for the Swieten circle.⁹ As was customary in Swieten's concerts, the first performance took place in the palace of one of the noble patrons. Large-scale musical evenings of this kind were put on either towards the end of Lent or in the Christmas period. Mozart's statement that he had arranged *Alexander's Feast* and *Ode for St. Cecilia's Day* in July can hardly mean that the performances also took place in summer; the Viennese aristocracy usually spent this part of the year in the country. *Alexander's Feast* and *Ode for St. Cecilia's Day* were probably not performed before Winter, most probably on the name day of the saint on 22 November, for which date the two cantatas were originally intended, or during the Christmas period. The common idea behind both works and the chronological proximity of the arrangements lend strength to the idea that *Alexander's Feast* and the *Ode for St. Cecilia's Day* could have been performed on one and the same day. This conjecture gains credibility from the fact that the number "Your voices tune", which Handel had added later as a closing chorus for *Alexander's Feast*, was not included in Mozart's arrangement. It is possible that the *Ode for St. Cecilia's Day* may have taken its place, as it could hardly constitute an evening program on its own.

*

Like the other re-instrumented works, *Alexander's Feast* continued to be heard in the musical evenings of the Swieten circle after Mozart's death. We know, for example, of a performance in March 1793 in the palace of Prince Dietrichstein. On this occasion, Joseph Haydn had composed a new chorus for the work.¹⁰ This fact is noteworthy. It is evidence of Haydn's work for

⁹ Cf. O. E. Deutsch, *Mozart. Die Dokumente seines Lebens*, Kassel, Basel, London, New York, 1961 (*New Mozart Edition* X/34), 26 February 1788, p. 273, 6 March 1789, p. 294.

¹⁰ According to a letter of Major Ignaz von Beecké to Prince Kraft Ernst zu Oettingen-Wallerstein from Vienna on 15 March 1793; printed in A. Diemand, *Joseph Haydn und der Wallersteiner Hof*, in: *Zeitschrift des historischen Vereins für Schwaben und Neuburg*, Vol. 43, Augsburg, 1921, p. 38, document No. 18. – Cf. also the testimony of F. S. Silverstolpe, member of the Swedish Legation, concerning Haydn's presence at a performance of *Acis and Galatea* in the Schwarzenberg residence on 27 March 1797 in: *Några Aterblikar*, Stockholm, 1841, pp. 25f., printed in: K. F. Schreiber, *Joseph Martin Kraus*, Buchen, 1928, p. 69.

Swieten's performances even before the years 1798 and 1801, in which Haydn composed, at Swieten's instigation, *The Creation* and *The Seasons*.¹¹ Although the music for this chorus is lost, Haydn's contribution shows that Mozart's work was not considered sacrosanct, but rather an arrangement made to meet the needs of one particular performance.

*

In the instrumentation of *Alexander's Feast*, Mozart's procedures were the same as in the other arrangements.¹² A number of differences compared to *The Messiah*, however, result from the original instrumentation and form of Handel's work. In *The Messiah*, Handel used obligato instruments very sparingly. This restraint is no doubt due to the circumstances of the first performance in Dublin. Here, in *Alexander's Feast*, he called frequently for obligato wind instruments: flutes, oboes, bassoons, horns and trumpets. Mozart's task was therefore less one of supplementing the wind instruments, but rather that of adapting the extant parts to the capabilities

¹¹ In this context one should mention the libretto of the cantata *Die Vergötterung des Herkules* (in: *Österreichische Monatsschrift* Vol. III, Prague, September 1793), where the anonymous author offers the following prefatory remark: "Baron von Swieten, who would shine as a composer himself if his noble efforts for the State and Education had not cast a shadow of neglect over his creditable achievements, desired a text to bring to the excellent Haydn who was to set in the spirit and manner of Handel. This was the occasion for the present cantata, for which the number and even the order of the arias, duets and choruses were prescribed." Haydn apparently never set this cantata. The copy and the parts of Handel's *The Choice Of Hercules* in the Lobkowitz Archive in the Czech National Museum have nothing to do with the text of this cantata. – The anonymous author is none other than the poet Johann Baptist von Alxinger (1775–1797), who, along with J. Schreyvogel, edited the periodical. Mr. E. Olleson (Oxford) informs me that Alxinger – as is clear from a letter of 3 August 1791 to Wieland (cf. *Briefe des Dichters Joh. Bapt. von Alxinger*, ed. G. Wilhelm, *Sitzungsberichte der Phil.-Hist. Klasse der Kaiserlichen Akademie der Wissenschaften*, Vol. 140, Vienna, 1899, *Abhandlung II*) – had already offered the text of the cantata to the *Neuer Deutsche Merkur* for publication.

¹² On Mozart's procedures in arranging cf. O. Jahn, *W. A. Mozart*, Leipzig, 1856, Vol. IV, pp. 457–467; cf. also the *Foreword* to the volume *The Messiah* in the *New Mozart Edition* (X/28/Section 1/Vol. 2).

and timbres of the classical orchestra. In general, Mozart retained Handel's wind instruments. His flutes, oboes and clarinets follow, together or alone, Handel's oboe parts; Handel's horns were taken over faithfully, with the addition only of tones supporting the harmony. It was only the *tromba* [*trumpet*] part, as in the *Messiah*, that had to be re-worked and modified. The brilliant instrument of the Baroque had become an orchestral instrument, employed mainly to support rhythmically the harmonic framework and no longer capable of satisfying the *concertante* demands of Handel's score.

Handel's continuo instruments were organ and harpsichord, the employment of each depending on the context. In Covent Garden Theatre and the London Music Hall, where the work was heard several times in Handel's day, both instruments were available. Mozart, however, had to do without the organ part, as there were generally no organs in the palaces of the Viennese aristocracy. It would certainly not have been Mozart's intention to replace Handel's thorough-bass harmonies by new wind parts filling out the texture, as is sometimes maintained. Parts of this kind hardly occur in *Alexander's Feast*. Rather, Handel's original instrumentation was already more than sufficient to permit a response to the exigencies of the situation by dispensing with the organ. Only the harpsichord was left as a keyboard instrument. From the thorough-bass figures in individual numbers of Mozart's arrangements, we can conclude that it was used in recitatives and in certain arias. This also explains the remark *senza Cembalo* on p. 69 of our edition, taken over in Mozart's score from Handel's original text. This direction is necessary, as otherwise it would have been a matter of course, according to the practice of the time, to add thorough-bass harmonies to this passage marked by long, empty ground tones and thin instrumentation.

*

In preparing this volume, the editor has applied the same guidelines as in his edition of the *Messiah* in the *New Mozart Edition*. Mozart's additions and changes are immediately identifiable in the music volume itself. Concerned to preserve the unity of Mozart's interpretation, we could not bring ourselves to adopt either different typefaces or multi-colour

printing. Use of these techniques, if one counts the necessary additional editorial remarks, would have resulted in three graphical levels on the page, and the visual effect of the dynamic and articulation marks would have been confusing. Ultimately, it cannot be the task of the music volume to take over the burden of the *Kritischer Bericht* [*Critical Report*, available in German only]; on the contrary, the *Kritischer Bericht* should document all important particulars in the sources, thus permitting an unambiguous score for practical use. Apart from these considerations, use of different typefaces or colours would inevitably have led to incongruencies; it would have remained unclear, for example, how much of Handel's wind parts was taken over by Mozart. The desire for direct optical comparison can only be satisfied by consulting separate scores of Handel's composition and Mozart's arrangement. To this purpose, we refer the reader to the edition by Konrad Ameln recently published in the *Hallische Händel-Ausgabe* series.¹³ All details of Mozart's work are provided by the *Kritischer Bericht* to the present volume.

Our edition is based on the complete, partially autograph score belonging to the State Library Berlin – Prussian Cultural Heritage (Music Department). As secondary sources, we consulted the original parts material in the Czech National Museum in Prague (Archiv Lobkowitz), a score copy in the same institute and the first Handel edition (London, J. Walsh, c. 1738), which was the basis for Mozart's arrangement. For the German text, the translation by Karl Wilhelm Ramler, the one used in Mozart's arrangement, was retained. A small number of changes in this text were entered by Swieten directly in Mozart's score before the parts had been written out. These changes have therefore been respected in our edition. Regarding details of the editorial method, the reader is referred to the Foreword by the Editorial Board and to the remarks ("Editorial Principles") preceding the detailed special text criticism in the *Kritischer Bericht*.

*

Finally, thanks are due to all who have contributed with practical help or advice to the completion of this edition, in particular to Prof. Dr. Walter Gerstenberg (Tübingen), Prof. Dr.h.c. Otto Erich Deutsch (Vienna) and to the deceased first Chief editor of the *New Mozart Edition*, Dr. Ernst Fritz Schmid. The following libraries made valuable source material available: the Czech National Museum, Prague, the Austrian National Library, Vienna, the library of the Gesellschaft der Musikfreunde, Vienna, the music archives of the monasteries Stift Melk and Klosterneuburg, and, above all, the State Library Berlin – Prussian Cultural Heritage (Music Department) and its temporary depots at the time in Marburg and Tübingen. Finally, I wish to thank the Editorial Board and Dr. Werner Bittinger (Kassel) and Karl Heinz Füssl (Vienna) for their help with the proof-reading.

Andreas Holschneider
Freiburg, October, 1961

Translation: William Buchanan

¹³ Series I, Volume 1, Kassel, Basel, Leipzig, 1956.

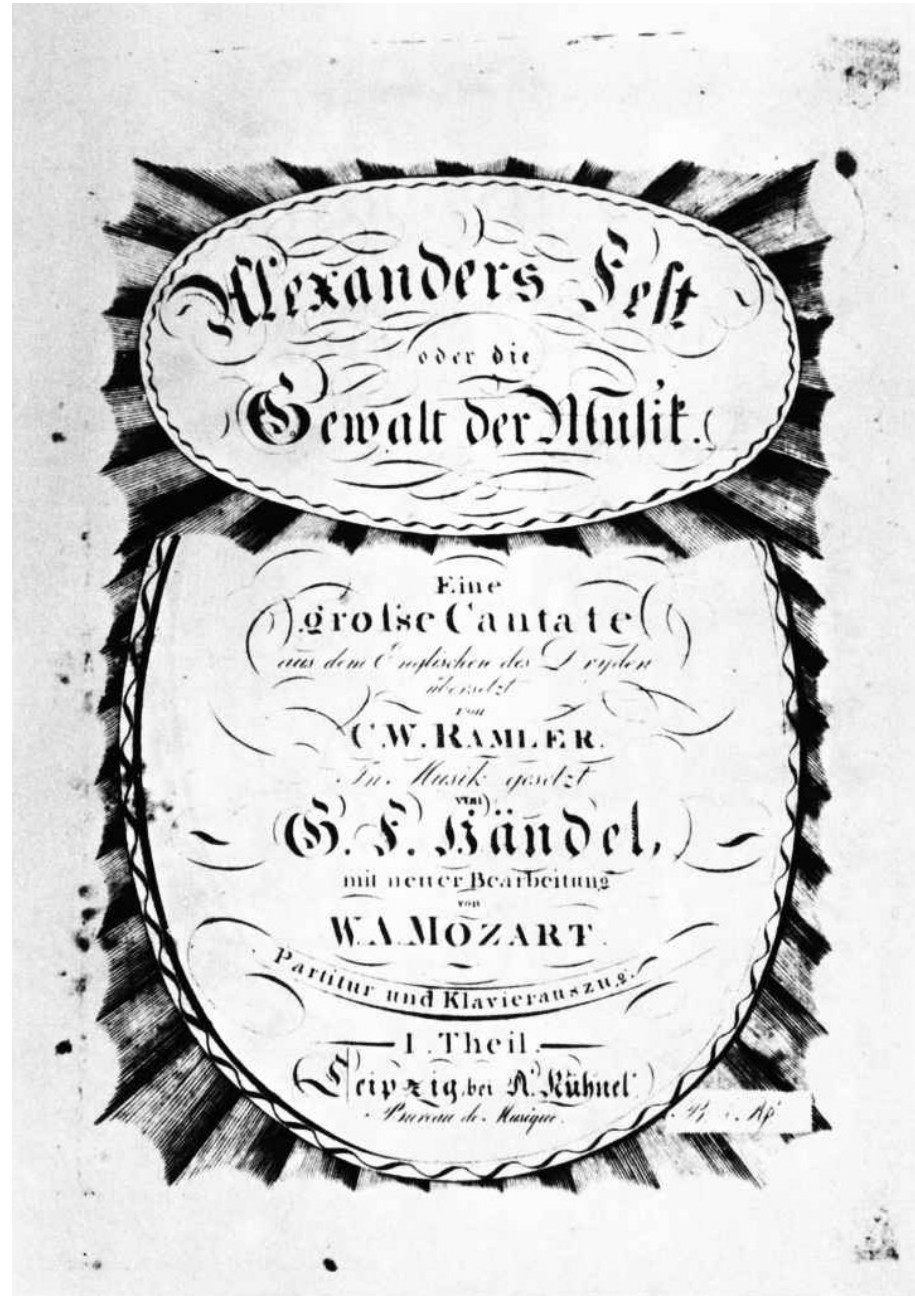
Facs. 1: Beginning of the Overture (cf. page 5) from the partially autograph score in the State Library Berlin – Prussian Cultural Heritage (Music Department). The “raw score“, consisting of the five lower systems, the heading, the score bracket and the barlines, was prepared by the copyist from the first Handel edition (London, J. Walsh, c. 1738). The wind parts were added by Mozart.

The image shows a handwritten musical score for a section of Handel's 'Alexander's Feast'. The score is written on ten staves. The top four staves are for a large organ, with complex chordal textures and melodic lines. The bottom six staves are for a vocal line, with lyrics written in cursive below the notes. The lyrics are: 'nur in der Hölle' on the first line and 'nur in der Hölle bewohnen die Dämonen' on the second line. The word 'für' is written below the first line, and 'von' is written below the second line. The score is written in a historical style, with a key signature of one sharp (F#) and a common time signature (C). The handwriting is clear and legible, typical of 18th-century manuscripts.

Handwritten musical score for Aria No. 1, measures 69 to 75. The score consists of ten staves. The top four staves contain wind parts (flute, oboe, violin, and viola). The bottom four staves contain string parts (cello and double bass). The vocal line is written in the bottom-most staff with German lyrics: "nur unser Heil' hinh. - dienet dir Amant, nur unser Heil' hinh. -". The word "pica." is written below the final measure of the vocal line.

Facs. 2, 3: Aria No. 1 "Selig, selig, selig Paar!" ["Happy, happy pair"], measures 69 to 75 (cf. page 20). Mozart's wind parts and also – from measure 74 on – the additions to the string parts depart significantly from the "raw score".

Handwritten musical score for a vocal part with German lyrics. The lyrics are: *mo - sta - us ent - jag ihm Feind ent - jag ihm Feind mein nam bey de spilt den den Fu - gel sie sah ab den Fu - gel*. The score includes a violin part at the top and a vocal line below. The handwriting is in cursive, and the page is numbered X/28/1/3.



Facs. 6, 7: Handel's *Alexander's Feast* in the arrangement by Mozart. Title page of the first edition, Leipzig, A. Kühnel [1813].

Index of the Musical Numbers

Part I

Overtura (strings, two each of flutes, oboes, bassoons, horns).....	5
Recitativo Am königlichen Fest [‘Twas at the royal feast] (tenor, continuo ‘harpsichord, violoncello’).....	14
No. 1 Aria e Coro	
Aria Selig, selig, selig Paar! [Happy, happy pair] (tenor, strings, two each of flutes, clarinets, bassoons).....	15
Coro Selig, selig, selig Paar! [Happy, happy pair] (tenor, strings, two each of flutes, clarinets, bassoons).....	21
Recitativo Der Sänger ragt hervor [Timotheus plac’d on high] (tenor, continuo ‘harpsichord, violoncello’).....	33
No. 2 Recitativo accompagnato e Coro	
Recitativo accompagnato Das Lied begann vom Zeus [The song began from Jove] (soprano, strings).....	34
Coro Den stillen Trupp entzückt das hohe Lied [The list’ning crowd] (chorus, strings, two each of oboes, clarinets, bassoons).....	35
No. 3 Aria Der König horcht mit stolzern Ohr [With ravish’d ears] (soprano, strings, flute, bassoon).....	46
Recitativo Des Bacchus Lob stimmt nun der süße Künstler an [The praise of Bacchus] (bass, continuo ‘harpsichord, violoncello’).....	51
No. 4 Aria e Coro	
Aria Bacchus, ewig jung und schön [Bacchus ever fair and young] (bass, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....	52
Coro Bacchus’ Schlauch ist unser Erbteil [Bacchus blessings are a treasure] (choir, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....	58
Recitativo Siegesprangend fühlt der Held das Lied [Sooth’d with the sound] (tenor, continuo ‘harpsichord, violoncello’).....	67
No. 5 Recitativo accompagnato ed Aria	
Recitativo accompagnato Nun flößt sein Trauerton [He chose a mournful Muse] (soprano, strings).....	68
Aria Er sang den Perser groß und gut [He sung Darius, great and good] (soprano, strings, two each of flutes, clarinets, bassoons, horns).....	69
No. 6 Recitativo accompagnato e Coro	
Recitativo accompagnato Gesenkt das Haupt sitzt traurig da der Held [With downcast looks] (soprano, strings).....	73
Coro Seht an, den Perser groß und gut [Behold Darius, great and good] (chorus, strings, two each of flutes, clarinets, bassoons, horns).....	74
Recitativo Der Meister lächelt, weil er sieht [The mighty master smiled] (soprano, continuo ‘harpsichord, violoncello’).....	78
No. 7 Aria Töne sanft, du lydisch Brautlied [Softly sweet in Lydian measures] (soprano, Violoncello solo, double bass, flute, bassoon).....	79
No. 8 Aria Krieg, o Held, ist Sorg’ und Arbeit [War, he sung, is toil and trouble] (tenor, strings).....	82

No. 9 Coro ed Aria

Coro Die ganze Schar erhebt ein Lobgeschrei [The many rend the skies] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns).....	87
Aria Der Fürst, der seine Glut umsonst verhehlt [The prince, unable] (soprano, strings, flute, two each of clarinets, bassoons).....	114

Part II

No. 10 Recitativo accompagnato e Coro

Recitativo accompagnato Erschalle, goldnes Saitenspiel [Now strike the golden Lyre again] (tenor, strings, two each of flutes, oboes, bassoons, horns, trumpets, timpani).....	122
Coro Brich die Bande seines Schlummers [Break his bands of sleep] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....	125
Recitativo accompagnato Sieh da! Der Donnerton hat ihn aufgeschreckt [Hark, hark, the horrid sound] (tenor, strings, two each of flutes, oboes, bassoons).....	133
No. 11 Aria Gib Rach’! heult alles laut [Revenge, Timotheus cries] (bass, strings, two each of oboes, trumpets, timpani).....	134
No. 12 Aria Ha! welche bleiche Schar [Behold, a ghastly band] (bass, two violas, violoncello, double bass, two bassoons).....	140
No. 13 Recitativo accompagnato Rache gib deinem wackern Heer! [Give the vengeance due] (tenor, strings, two oboes).....	143
No. 14 Aria Es jauchzen die Krieger voll trunk’ner Wut [The princes applaud] (tenor, strings, two each of oboes, bassoons).....	145
No. 15 Aria e Coro	
Aria Thais führt ihn an [Thais led the way] (soprano, strings, flute, clarinet, bassoon).....	153
Coro Es jauchzen die Krieger voll trunk’ner Wut [The princes applaud] (chorus, strings, two each of oboes, clarinets, bassoons, horns).....	158
No. 16 Recitativo accompagnato e Coro	
Recitativo accompagnato So stimmte vor, als Bälge noch nicht atmeten [Thus long ago] (tenor, strings, two flutes).....	167
Coro Vom Himmel kam Cäcilia [At last divine Cecilia came] (chorus, strings, two each of oboes, bassoons).....	169
Recitativo Timotheus, entsag’ dem Preis! [Let old Timotheus yield the prize] (tenor, bass, continuo ‘harpsichord, violoncello’).....	181
Coro ultimo Timotheus, entsag’ dem Preis! [Let old Timotheus yield the prize] (chorus, strings, two each of oboes, clarinets, bassoons, horns).....	182