

# 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 4: ODE FOR ST. CECILIA'S DAY

PRESENTED BY ANDREAS HOLSCHNEIDER

1969

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:	
Two pages from the aria "Der Flöte Klage-ton" [The Soft Complaining Flute].....	XII/XIII
A page from the aria "Orpheus gewann ein wildes Volk" [Orpheus could lead the Savage Race].....	XIV
Facsimiles: Particello of the aria "Doch o! wer preiset ganz" [But Oh! What Art can Teach] (with Glass Harmonica) in Swieten's hand.....	XV – XVII
Index of the musical numbers.....	3
Ode for St. Cecilia's Day.....	5

## 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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung und edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA.

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<sup>b</sup>)

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

It was in the summer of the year 1790 that Mozart made this arrangement, at the same time as the instrumentation of *Alexander's Feast*, Handel's earlier and more extensive cantata for St. Cecilia's Day. "N.B. in the Month of July arranged Handel's *Cecilia* and *Alexander's Feast* for Baron Swieten" is the phrasing of the entry in Mozart's work catalogue, a brief account, for his own purposes, of this task.<sup>1</sup>

Like *Acis and Galatea* in November 1788 and the *Messiah* in February/March 1789, Mozart arranged *Alexander's Feast* and the *Ode for St. Cecilia's Day* for a performance in Swieten's series of musical evenings, those famous concerts put on regularly in the Lent and Christmas periods by Gottfried, Baron van Swieten, Prefect of the Court Library in Vienna, with the support of a private association of Viennese aristocrats; the final crowning of this series was to be with the Haydn oratorios *The Creation* and *The Seasons*.<sup>2</sup>

The arrangements of the *Ode for St. Cecilia's Day* and *Alexander's Feast* came during a time of unusual quietness for Mozart as far as composition is concerned. Worries about making

a living had apparently pushed the rest of his work into the background. Swieten's commission was therefore probably particularly welcome at that time. The fee that Mozart received from Swieten and the other nobles was one of his few solid sources of income.<sup>3</sup> This may have been the

<sup>3</sup> We do not know what sum Mozart received. For the composition and performance of *The Creation*, Haydn received 500 Ducats, to which each of the ten nobles who constituted the association at the time had to contribute 50 Ducats (cf. the circular letter of 6 April 1798 to the associates, published by A. Mörrath, director of the Prince Schwarzenberg Archive, in: *Das Vaterland, Zeitschrift für die Österreichische Monarchie* of 10 March 1901). In addition, Haydn received a special honorarium of 100 Ducats from Prince Schwarzenberg himself and, furthermore, the entire admission charges, amounting to 4088fl. 30 kr. on the evening of the first performance (according to Mörrath, loc. cit.); he was also allowed to publish the work (on the earnings from the publication of *The Seasons* cf. Haydn's letter of 3 July 1801 to Härtel: H. von Hase, *Joseph Haydn und Breitkopf & Härtel*, Leipzig, 1909, pp. 24ff.). – Mozart's arrangements of Handel's works were of course not as lucrative as this. Mozart could nevertheless probably reckon not only with a fixed sum for the arrangement and performance, but also a share of the admission charges for the (invited) guests. Mozart was allowed to perform his arrangement of *Acis und Galatea* for his own benefit in a room belonging to Court Caterer Jahn (this was recounted by the tenor Johann Schönaauer to Leopold von Sonnleithner, who in turn passed it on to Otto Jahn; Jahn, *Mozart*, I/IV, p. 457; zu Schönaauer: *Kritischer Bericht* [Critical Report, available in German only] zu NMA X/28/Section 1/Volume 2: *Der Messias*, p. 114). Swieten was always generous and ready to help Mozart and his family. After Mozart's

<sup>1</sup> *Verzeichniß aller meiner Werke* ..., fol. 19<sup>v</sup>. Mozart names *Cecilia* before *Alexander's Feast*. Köchel, however, gave *Alexander's Feast* the number 591, the *Ode for St. Cecilia's Day* the number 592. The *New Mozart Edition* (NMA) adopts Köchel's order for the grouping of the relevant volumes.

<sup>2</sup> A comprehensive account of Swieten's musical evenings in Mozart's day is provided in the Foreword to the volume *Acis and Galatea* in the *New Mozart Edition* (X/28/Section 1/Volume 1).

reason why Mozart started on the two arrangements as soon as possible, i.e. in summer. There would certainly not have been any performance following immediately. The Viennese aristocracy spent their summer in the country, and concerts in the residences and palaces took place only in winter. It is possible that Swieten planned to have *Alexander's Feast* and the *Ode for St. Cecilia's Day* performed together in one musical evening, perhaps on the saint's name day, 22 November.<sup>4</sup> There is no documentation, however, of any performance during Mozart's lifetime. Count Karl Zinzendorf, who always noted the Swieten musical evenings he had attended in his carefully kept diaries,<sup>5</sup> made no entry in this regard during 1790, and only on 28 December 1793 – i.e. two years after Mozart's death – did he mention a performance of the *Ode for St. Cecilia's Day* (in the palace of Prince Wenzel Paar). No printed text-books, normally important sources for Swieten's musical evenings,<sup>6</sup> are extant for *Alexander's Feast* or *Ode for St. Cecilia's Day* in 1790.

\*

The manner and technique of arranging Handelian works had been tried and tested since Swieten returned from Berlin in 1777 and re-founded the Viennese Handel tradition. While the arrangement of *Judas Maccabeus* for the Vienna *Tonkünstler-Sozietät* [*Musicians's Society*] (it was made in 1779, probably by Joseph Starzer, the Society's artistic director, at Swieten's instigation)<sup>7</sup> shows what great difficulties the preparations for a

Handel oratorio presented at the beginning and how much experimentation was needed to do justice to Handel's work on the one hand and to the taste of the time on the other, and while Mozart's arrangements of *Acis and Galatea* and the *Messiah* still contained different layers and subsequent changes, the *Ode for St. Cecilia's Day* and *Alexander's Feast* were completed almost without corrections, in one work process.

The overture and the choruses in the *Ode for St. Cecilia's Day* call for the complete range of wind instruments. A certain uniformity in the *colla parte* wind instrumentation cannot fail to be noticed. The opening chorus, the splendid song of the creation of the world out of the spirit of harmony, however, received varied and colourful instrumentation from Mozart, who followed carefully the formal structure of Handel's composition. Corresponding to Handel's score, this chorus remains the only one without trumpets and timpani. Mozart treats the arias more circumspectly than in the *Messiah*. The view held widely at that time, that Handel had reserved the use of the full resources of harmony for the choruses only and neglected the arias with their all too bare instrumental accompaniment,<sup>8</sup> could not be said to apply to the *Ode for St. Cecilia's Day*. Handel himself – adhering closely to Dryden's verse – had provided comparatively rich instrumentation. His aim here was to represent the manifold and contrary emotions which the particular and irresistible timbres of individual instruments were able to evoke and, as in the philosophy of antiquity, to interpret the earthly *musica instrumentalis* as a reflection of a higher, divine harmony. Mozart took over Handel's instrumentation in arias No. 5 “*Der Flöte Klage-ton*” [“*The soft complaining flute*”] (strings, flute, lute), No. 6 “*Scharf klingt der Geigenton*” [“*Sharp violins proclaim their jealous pangs*”] (strings only) and No. 7 “*Doch o! wer preiset ganz*” [“*But oh! What art can teach*”] (strings, solo organ); he restricted himself to additions to

---

death, he took care of the children and organised the first performance of the *Requiem* as a benefit concert for his widow (cf. O. E. Deutsch, *Mozart. Die Dokumente seines Lebens*, NMA X/34, pp. 374f., 409).

<sup>4</sup> Handel also performed both works in the same program. On St. Cecilia's Day, 1739, the *Ode for St. Cecilia's Day*, under his direction, was heard for the first time, presented along with the more extensive *Alexander's Feast*. Cf. F. Chrysander, *G. F. Händel* II, pp. 430ff.

<sup>5</sup> Haus-, Hof- und Staatsarchiv, Vienna.

<sup>6</sup> Cf. the *Kritischer Bericht* [*Critical Report*, available in German only] to *The Messiah* (op. cit.), p. 33; the text-books for the first performances of Haydn's *The Creation* und *The Seasons*: C. F. Pohl (H. Botstiber), *J. Haydn* III, p. 131.

<sup>7</sup> Cf. A. Holschneider, *Die “Judas-Macchabäus”-Bearbeitung der Österreichischen Nationalbibliothek*, in: *Mozart-Jahrbuch 1960/61*, Salzburg, 1961, pp. 173ff.

---

<sup>8</sup> Cf. J. A. Hiller, *Nachricht von der Aufführung des Händelschen Messias in der Domkirche zu Berlin, den 19. May 1786*, Berlin, 1786; here especially chapter 1: *Charakter der Händelschen Compositionen, besonders des Messias*; the same author, *Der Messias nach den Worten der heiligen Schrift in Musik gesetzt von Georg Friedrich Händel. Nebst angehängten Betrachtungen darüber zur Ankündigung einer zweyten Aufführung in der Paulinerkirche zu Leipzig, Freytags den 11. May 1787* [...], Leipzig, 1787.



the string parts in No. 6 and to writing out the cadenza for the lute in No. 5. In the recitative “*Natur lag unter einer Last*” [“*When Nature, under a heap of jarring atoms*”], Mozart replaced Handel’s oboes by clarinets. New wind parts, enriching the texture, were invented by Mozart for the arias No. 2 “*Leidenschaften stillt und weckt Musik*” [“*What passion cannot music raise and quell!*”] and No. 8 “*Orpheus gewann ein wildes Volk*” [“*Orpheus could lead the savage race*”]. In the aria at the beginning, the harmonic framework is supported by obbligato parts for flutes and bassoons; Jubal’s use of stringed instruments is depicted in the pizzicato of the string section. In the final aria (Mozart re-wrote the vocal part for bass with appropriate modifications), the dance rhythm seems not to have been characteristic enough for him; the additional flute and bassoon parts support the fundamental forward impetus, so that the instrumental forces employed also justify the title *Alla Hornpipe*.

More far-reaching divergences from Handel’s composition were inevitable in the numbers with obbligato trumpet. Handel’s high *clarino* parts were almost unplayable on the wide-bore trumpets of the classical orchestra. Mozart therefore modified Handel’s parts for this instrument. Mozart’s procedure in such cases is visible in the March, for example. Mozart distributes the *tromba* part amongst *clarino*, flute and oboe. He leaves the triadic intervals in the octave *d'* to *d''* and, in addition, *e''* and *f#''*, to the *clarino*, while setting the sequences in the upper register, from *f#''* upwards, for flute and oboe in unison.<sup>9</sup> Similarly, the virtuosic demands of Handel’s trumpet writing were too much in the Aria and Chorus No. 3 as well as in the final chorus: flute and oboe take over the original *tromba* parts in the highly melodic sections, particularly in the upper register. At the beginning of Chorus No. 9, we even hear the flutes alone at the words “*Es schallt die Posaune von der Höh*” [“*The trumpet shall be heard on high*”] playing Handel’s trumpet solo part. In No. 3, No. 9 and the Coro ultimo, in which trumpets and timpani joined forces in Handel’s score, a yet more complicated picture

than that in the arrangement of the March emerges; here Mozart supplements and reinforces the *clarini* with the more agile horns. Handel’s timpani were taken over by Mozart with only minimal changes.

A special problem arises regarding the use of the organ. In the palaces and urban residences of the aristocratic members of the association, there were, as far as we know, no organs available. The harpsichord served as continuo instrument, supporting the voice in recitatives and arias. In the choruses, it was possible to dispense with the continuo, as the new wind parts represented the harmony quite adequately. In the *Messiah* and *Alexander’s Feast*, Mozart crossed out consistently the solo entries for organ. In der *Ode for St. Cecilia’s Day*, specifically in the aria No. 7 “*Doch o! wer preiset ganz*” [“*But oh! What art can teach*”], Handel has an obbligato part for the organ. Its sound would seem indispensable as an attribute of the saint. The raw score, prepared for Mozart from the English first edition by a copyist, does indeed contain Handel’s organ notation, but not the designation of the part. The copyist was obviously unsure whether an organ could be employed. Mozart, however, specified *Organo* expressly, and thus reckoned, at the time of making the arrangement at least, with an organ (possibly a portative) for this aria. It is not known, however, whether a performance with organ took place. It is noteworthy that, along with the original parts material, there is, in addition to the separate organ part, a complete version of the organ part adapted for the glass harmonica and written in Swieten’s hand.<sup>10</sup> The glass harmonica, this sensitive, unearthly and ethereal instrument, to whose imperceptibly swelling and fading tones wonderful effects were ascribed and for which Mozart himself wrote his Quintet KV 617 (with flute, oboe, viola and violoncello) and the Solo Adagio KV 617<sup>a</sup>, was intended as a replacement for Handel’s obbligato organ. An unknown hand changed the text in the original score from “*der heil’gen Orgel Lob*” [“*The sacred organ’s praise*”] to “*Harmonika dein Lob*” [“*Harmonica, thy praise*”].

<sup>9</sup> This was also Mozart’s procedure in arranging the trumpet part for the aria “*Ich folge dir verkklärter Held*” by C. Ph. E. Bach, KV Appendix 109<sup>g</sup>/19 (KV<sup>6</sup>: 537<sup>d</sup>). Cf. A. Holschneider, *C. Ph. E. Bachs Kantate “Auferstehung und Himmelfahrt Jesu” und Mozarts Aufführung des Jahres 1788*, in: *Mozart-Jahrbuch* 1968/69.

The sources permit no conclusions, however, as to whether this re-writing took place in Mozart’s day or with his approval. It seems more plausible that

<sup>10</sup> Facsimiles for the present volume, pp. XVff.; cf. the *Kritischer Bericht*.

Swieten only used the glass harmonica after Mozart's death, i.e. perhaps in the performance in 1793. At that point, Karl Leopold Röllig (\* c. 1754, † 1804), who had acquired a reputation as an excellent glass harmonica player in Germany, entered employment at the Vienna Court Library.<sup>11</sup> Röllig enjoyed Swieten's esteem as a librarian who understood something about music, and also as an experienced musician. With the harmonica, he accompanied "*arias in Handel's oratorios to the general applause of all connoisseurs and music-lovers*".<sup>12</sup> The arrangement of Handel's *Choice of Hercules*, likewise made, probably by Swieten himself, only after Mozart's death, contains extensive adaptations for the glass harmonica.<sup>13</sup> It is reasonable to conclude that the harmonica part in the *Ode for St. Cecilia's Day* is similarly to be associated with the Swieten musical evenings of that later period. In view of the special timbre of the glass harmonica, it would be appropriate not to have it in continuous use, but only in particular places. "*If one considers that passions of great intensity cannot be sustained for any long duration – while the harmonica, however, always seeks to express the highest degree of touching passion – it is clear that the rule of its brief*

*application is founded on the nature of these passionate sentiments*".<sup>14</sup> In keeping with this conception, the harmonica is limited in Aria No. 8 to a few measures; as a substitute for the remaining organ part, the violas complete the harmonies. The reason for the high register of the harmonica part (*f* to *a''*) was the range of the instrument itself, which differs significantly from that of the organ; normally, the range of the harmonica extended from *c* to *f''*, and Röllig's instrument, which was provided with a keyboard, would probably have been capable of this.<sup>15</sup>

It remained a feature of Swieten's musical evenings that the glass harmonica was used in Handel oratorios. Like *Judas Maccabeus*, *Acis and Galatea*, *The Messiah* and *Alexander's Feast*, the *Ode for St. Cecilia's Day* is known in a large number of copies of Viennese provenance from the late 18th and early 19th centuries; they attest to the popularity of the Mozart arrangement beyond the confines of Swieten's concerts, but no harmonica appears in any of these. – At the beginning of the 19th century, doubts were voiced as to whether this arrangement was really by Mozart.<sup>16</sup> This uncertainty may well have been a reason why the *Ode for St. Cecilia's Day* was only published at a relatively late date. While the *Messiah* had already been published, although in a distorted edition, in 1803 by Breitkopf & Härtel and *Alexander's Feast* in 1813 in Leipzig, following the monumental performance under Mosel's direction, by Kühnel,<sup>17</sup> the *Ode for St. Cecilia's Day* only appeared in 1882/83, printed by Peters. By that time, however, Chrysander's original edition had already appeared. The importance of the Chrysander edition and his courageous stand for the "urtext" ["original text"] increasingly imposed limits on the spread of the Mozart arrangements. The *Ode for St. Cecilia's Day* in Mozart's version remained almost unknown.<sup>18</sup> The old Mozart complete edition

<sup>11</sup> According to I. von Mosel, *Geschichte der k. k. Hofbibliothek zu Wien*, Vienna, 1835, pp. 200f., 214 (likewise in Wurzbach), Röllig entered employment at the Court Library in April 1792. But Röllig but already performed in Vienna a year earlier: cf. *Wiener Zeitung* 1791, p. 785 (Harmonica concert of 2 April 1791 in the Imperial and Royal National Theater).

<sup>12</sup> *Journal des Luxus und der Moden*, Weimar, vol. 19, year 1804, p. 604.

<sup>13</sup> In the auction catalogue for Swieten's library, the arrangement of the *Choice of Hercules* (and likewise *Judas Maccabeus*) were erroneously ascribed to Mozart; cf. *Kritischer Bericht* for *The Messiah* (op. cit.), p. 19. The *Hercules* arrangement is preserved (so far disregarded) in the State Library Berlin – Prussian Cultural Heritage, signature: *Mus. ms. 9011/2*, complete and in Swieten's hand; this manuscript was previously owned by Georg Poelchaus. The Czech National Museum (Lobkowitz Archive) preserves, together with the other performance material for Handel's work from Swieten's Library, a copy and also the original parts of the *Hercules* arrangement. The harmonica part is likewise largely in Swieten's hand. In the Esterházy Archive there was once (according to the type-written catalogue of text-books compiled by Johann Harich in 1941 and kept in the National Library in Budapest) a libretto for the *Wahl des Herkules* [*The Choice of Hercules*], printed by Hraschanky in Vienna in 1793.

<sup>14</sup> L. Röllig, *Über die Harmonika. Ein Fragment*, Berlin, 1787, p. 24.

<sup>15</sup> Cf. the illustration of the harmonica in the title vignette of Röllig's publication.

<sup>16</sup> Cf. the entries in *Manuskript Q 808* of the Gesellschaft der Musikfreunde in Vienna (= Quelle F in the *Kritischer Bericht*).

<sup>17</sup> *Kritischer Bericht* to *The Messiah* (op. cit.), pp. 34ff.; *Kritischer Bericht* to NMA X/28/Section 1/Volume 3, *Alexander's Feast*, p. b/15.

<sup>18</sup> For this reason, the *Ode for St. Cecilia's Day* was not considered by Wyzewa/Saint-Foix: "*Nous n'avons*



(AMA) did not contain his arrangements of Handel's works.

\*

In preparing this volume, the editor followed the same procedures as in his editions of the other arrangements of Handel's works in the *New Mozart Edition*. In the introductions to the volumes *The Messiah* and *Alexander's Feast*, reasons were given for not making Mozart's additions and changes immediately recognisable. Graphical differentiation of any kind (different typefaces or colours) cannot be used where Mozart intervened to change Handel's instrumentation. A double printing with both scores cannot be the task of the *New Mozart Edition*, especially as the *Ode for St. Cecilia's Day* will appear in the foreseeable future in the *Halle Handel Edition*. In the meantime, the reader can refer for comparison to the Chrysander edition (Leipzig, 1866). All details of Mozart's work are given in the *Kritischer Bericht* [Critical Report, available in German only] to the present volume.

\*

The basis of our edition was the photocopy of the complete, partially autograph score in the Photogram Archive of the Austrian National Library. The original was amongst Berlin Library music manuscripts which have been missing since the end of the war in 1945. As secondary sources, the following were consulted: the original parts material in the Czech National Museum in Prague (Lobkowitz Archive), a score copy in the same location and also the first, complete edition of the Handelian work (Randall, London [1771]), the edition from which the Mozart arrangement was made. The German text was taken from Mozart's original score. It has not been possible to identify the translator of Dryden's poem; it was probably Swieten himself.

\*

In conclusion, thanks are due to all who have contributed to this volume. Help was available at

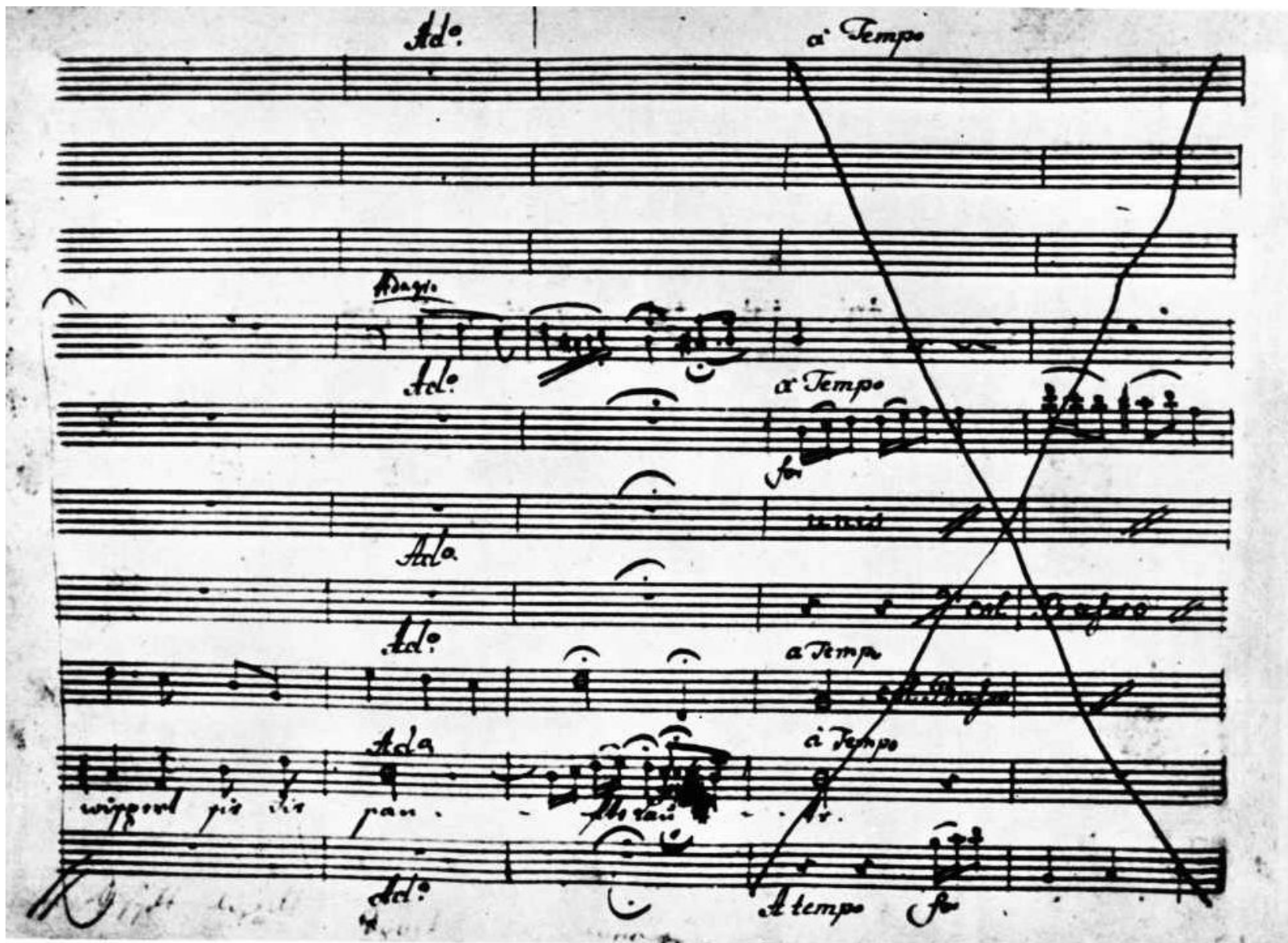
---

*pu jusqu'à ce jour retrouver cette partition* [Peters, Leipzig] *et nous nous excusons de ne pouvoir procéder à notre analyse habituelle* ["To this day we have not been able to trace this score [Peters, Leipzig] and we apologise for not being able to proceed with our normal analysis"] (Volume V, p. 120).

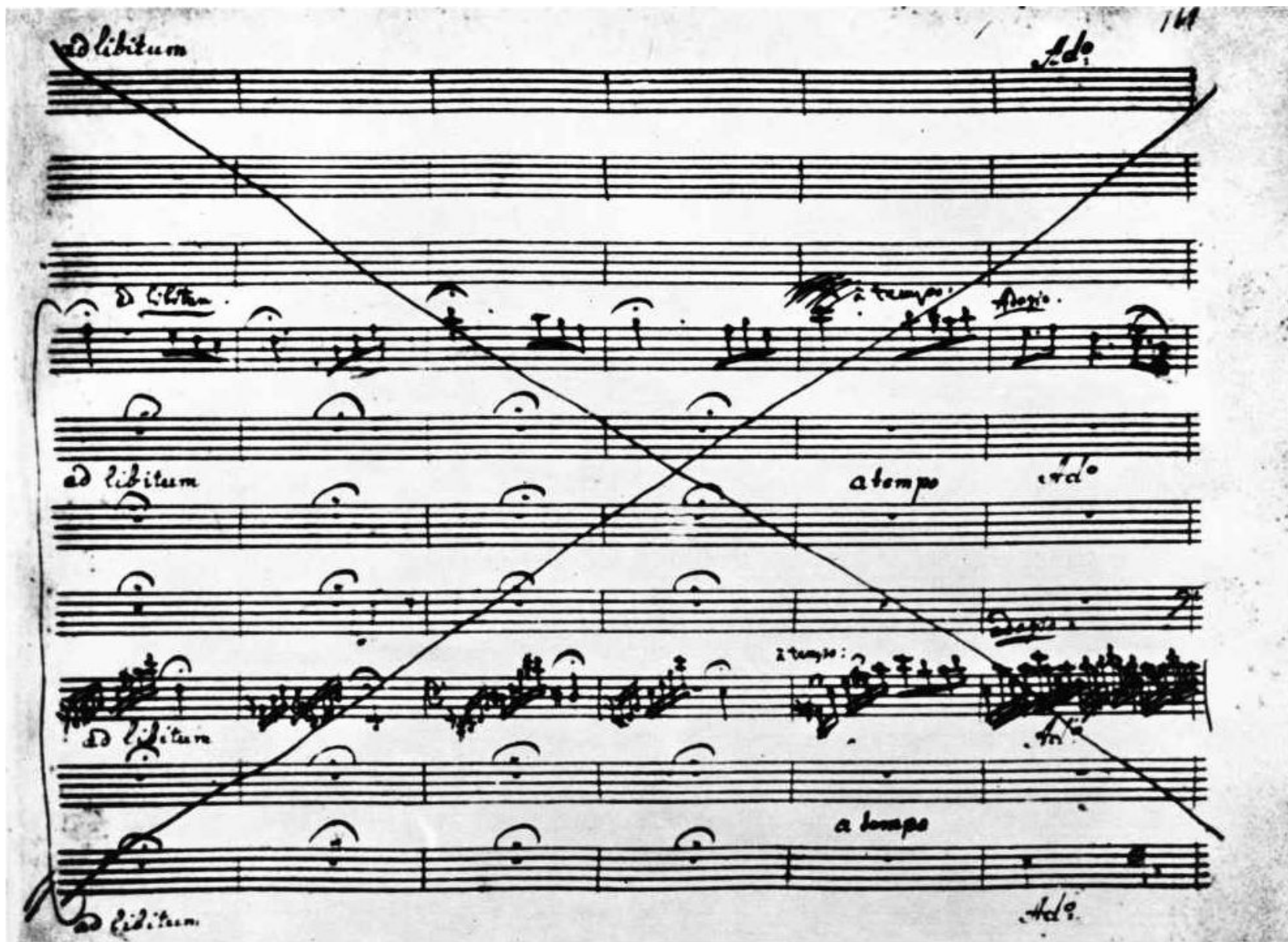
all times from Dr. Wolfgang Plath and Dr. Wolfgang Rehm, who form the Editorial Board of the *New Mozart Edition*. Valuable advice and information was provided by Dr. Rudolf Elvers and Dr. Heinz Ramge (Berlin-Dahlem, State Library, Prussian Cultural Heritage), Dr. Karl-Heinz Köhler (Berlin, German State Library), Court Counsellor Prof. Dr. Leopold Nowak and Dr. Alexander Weinmann (Vienna, Austrian National Library), Dr. Hedwig Mittringer (Vienna, Library of the Gesellschaft der Musikfreunde), Dr. István Kecskeméti (Budapest, Hungarian National Library "Szechenyi"), Dr. P. Hauschild (Leipzig, VEB Edition Peters). I thank the Deutsche Forschungsgemeinschaft for supporting a journey to Vienna, permitting me to pursue problems pertaining to this volume with the original material itself. Prof. Dr. Max Hochkofler (Salzburg) helped with the proof-reading.

Andreas Holschneider  
Hamburg, July 1969

Translation: William Buchanan



Facs. 1: Aria No. 5 “*Der Flöte Klageton*” [“*The soft complaining flute*”], measures 86–90 (cf. page 70) from Mozart’s partially autograph score (A), from which the facsimile samples on pages XIII and XIV are also taken. Mozart’s notation is clearly distinguishable from the raw score, prepared by the copyist from Handel’s material (first edition by Randall, London [1771]). Mozart has added the flute part in measures 87–89 (4th staff from the top) and modified the vocal line in measure 88.



Facs. 2: Aria No. 5, measures 101–106 (cf. pages 70f.). Mozart takes over Handel's flute part (4th staff from the top) and writes out a realisation in these measures of the lute part (cadenza). At a later stage, the measures 89–106 of the aria were crossed out and the edges of the pages pasted together for easier turning. Whether Mozart himself crossed out these measures or whether they were eliminated for a later performance after Mozart's death is not revealed by the sources.



Handwritten musical score for Aria No. 8, measures 31-35. The score consists of nine staves. The top staff is the vocal line with lyrics "ein wildes Volk". The next four staves are for Flutes I, II / Bassoons I, II. The seventh staff is for the strings, with the instruction "col Basso". The eighth and ninth staves are for the strings, with the instruction "Tutti". The score is in G major and 3/4 time. The lyrics are "ein wildes Volk" and "Stund' lausm' mit' wirn' gold'".

Facs. 3: Aria No. 8 “*Orpheus gewann ein wildes Volk*” [“*Orpheus could lead the savage race*”], measures 31–35 (cf. page 83). The top staff has Mozart’s modified vocal part, the next four staves Mozart’s newly-added wind parts (Flutes I, II / Bassoons I, II). Along with the vocal line, Mozart also modified the strings (raw score) in measure 31.

*Ode auf St. Cecilia*  
*Larghetto*

Violini

Viole

Canto

Basso

Harmonica

*ad libitum*

*ad libitum*

Harmonica

*ad libitum*

*ad libitum*

Harmonica

Harmonica

Facs. 4, 5, 6, 7, 8, 9: From Aria No. 7 “Doch o! wer preiset ganz” [“But oh! what art can teach”], (cf. pages 79ff.). Reduced score in Swieten’s hand, transmitted with the original parts material (B). Swieten replaces Handel’s organ part with the glass harmonica (cf. Foreword, page IXf.).



Handwritten musical score for the first system of Handel's Ode for St. Cecilia's Day. The score is written on ten staves. The top staff is for the vocal part, marked *ad libitum*. The second staff is for the Harmonica, marked *forte*. The third staff is for the Harmonica, marked *ad libitum*. The fourth staff is for the Harmonica, marked *ad libitum*. The fifth staff is for the Harmonica, marked *ad libitum*. The sixth staff is for the Harmonica, marked *ad libitum*. The seventh staff is for the Harmonica, marked *ad libitum*. The eighth staff is for the Harmonica, marked *ad libitum*. The ninth staff is for the Harmonica, marked *ad libitum*. The tenth staff is for the Harmonica, marked *ad libitum*. The lyrics are: *subl. ga. - uia. Ho. - sa. - tis. De. - gal. lob.*

Handwritten musical score for the second system of Handel's Ode for St. Cecilia's Day. The score is written on ten staves. The top staff is for the vocal part, marked *ad libitum*. The second staff is for the Harmonica, marked *forte*. The third staff is for the Harmonica, marked *ad libitum*. The fourth staff is for the Harmonica, marked *ad libitum*. The fifth staff is for the Harmonica, marked *ad libitum*. The sixth staff is for the Harmonica, marked *ad libitum*. The seventh staff is for the Harmonica, marked *ad libitum*. The eighth staff is for the Harmonica, marked *ad libitum*. The ninth staff is for the Harmonica, marked *ad libitum*. The tenth staff is for the Harmonica, marked *ad libitum*. The lyrics are: *subl. ga. - uia. Ho. - sa. - tis. De. - gal. lob.*



Handwritten musical score for the hymn "Der Herr ist unser Gott". The score is written on ten staves, organized into two systems of five staves each. The first system includes a vocal line (Soprano/Alto) and a harmonic line (Tenor/Bass). The second system includes a vocal line (Soprano/Alto) and a harmonic line (Tenor/Bass). The lyrics are written in German and are placed between the staves.

*Der Herr ist unser Gott*

*Harmonica*

*Der Herr ist unser Gott*

*Harmonica*

A handwritten musical score on aged paper. The top system features a Flageolet part with the tempo marking 'Allegro ad libitum' and a vocal line with the lyrics 'es - se - re - ni - mus'. The middle system is for the Harmonica, also marked 'ad libitum', with a melodic line and a lower accompaniment line. The bottom system consists of several staves with complex melodic and harmonic notation, including many beamed sixteenth and thirty-second notes. The handwriting is in dark ink, and the paper shows signs of age and wear.

## Index of Musical Numbers

<b>Overtura</b> (strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani) .....	5
<b>Recitativo</b> Durch Harmonie [From Harmony] (tenor, continuo 'harpsichord, violoncello') .....	16
<b>No. 1 Recitativo accompagnato e Coro</b>	
<b>Recitativo accompagnato</b> Natur lag unter einer Last [When Nature, underneath] (tenor, strings, two each of clarinets and bassoons) .....	16
<b>Coro</b> Durch Harmonie [From Harmony] (chorus, strings, two each of flutes, oboes, bassoons, horns) .....	20
<b>No. 2 Aria</b> Leidenschaften stillt und weckt Musik [What Passion cannot Music raise] (soprano, strings, two each of flutes, bassoons) .....	39
<b>No. 3 Aria e Coro</b>	
<b>Aria</b> Trompete, dein Schmettern erweckt uns zum Streit [The Trumpet's loud Clangour] (chorus, strings 'bassoon col basso', two each of flutes, oboes, horns, trumpets, timpani).....	50
<b>Coro</b> Trompete, dein Schmettern erweckt uns zum Streit [The Trumpet's loud Clangour] (chorus, strings 'bassoon col basso', two each of flutes, oboes, horns, trumpets, timpani).....	56
<b>No. 4 Marcia</b> (strings, flute, oboe, trumpet) .....	64
<b>No. 5 Aria</b> Der Flöte Klage-ton [The soft complaining Flute] (soprano, lute, strings, flute) .....	66
<b>No. 6 Aria</b> Scharf klingt der Geigenton [Sharp Violins proclaim] (tenor, strings) .....	71
<b>No. 7 Aria</b> Doch o! wer preiset ganz [But Oh! What Art can teach] (soprano, organ, strings 'bassoon col basso') .....	79
<b>No. 8 Aria</b> Orpheus gewann ein wildes Volk [Orpheus could lead the Savage Race] (bass, strings, two each of flutes, bassoons) .....	82
<b>No. 9 Recitativo accompagnato e Coro</b>	
<b>Recitativo accompagnato</b> Doch Du, Caecilia [But Bright Cecilia] (tenor, strings) .....	86
<b>Coro</b> Wie durch die Macht des heil'gen Sang's [As from the Power of Sacred Lays] (chorus, strings 'bassoon col basso', two each of flutes, oboes, clarinets, trumpets, timpani) ...	87
<b>Coro ultimo</b> Was tot ist lebt [The Dead shall live] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani) .....	95