

MOZART COMPLETE EDITION

Liner notes, sung texts (p.63), full tracklist (p.239)

Liner notes

Wolfgang Amadeus Mozart was born in Salzburg on 27 January 1756. His father Leopold was a violinist, composer and voracious intellectual, but there was musical ancestry on his mother's side also, her father having sung bass at Salzburg's St Peter's Abbey and taught singing at its school. Leopold is often criticised for his overbearing manner towards his son, but he deserves credit for reducing his own ambitions as soon as he recognised Mozart's phenomenal gifts.

Between 1762 and 1769 he embarked upon a succession of European tours, intending to showcase his son's talents (on violin and keyboard) and those of Wolfgang's older sister Nannerl (keyboard and singing). This period of extensive travel, in addition to subsequent tours during the 1770s, provided Mozart with an unorthodox but invaluable musical education, as he was able to hear works by Johann Christian Bach and other established composers of the day, thus acquiring the basis for the development of his own personal style. Like his father, Mozart was employed by Archbishop Colloredo of Salzburg, but their stormy relationship ended in 1781, when the 25-year-old composer decided to escape the parochial attitudes in Salzburg and pursue a freelance career in Vienna. The following year, the year of his marriage to Constanze Weber, he became familiar with the sacred music of J.S. Bach and Handel.

Mozart's initial success in Vienna was largely due to his appearances as composer/soloist in a succession of new piano concertos, although this phenomenally industrious and versatile composer wrote a vast number of other major works during 1781–91 – including string quartets and quintets, the quintet for piano and wind, symphonies and several operas. The renowned fickleness of the Viennese audiences was underlined when his opera *The Marriage of Figaro* met with only moderate success in 1786. By contrast, its reception in Prague was triumphant ('everyone leaping about in sheer delight', as the composer put it), leading directly to the commission of *Don Giovanni*. No wonder Mozart was especially fond of the Prague audiences.

Eventually, at the end of 1787 and after many years of hoping for official employment, Mozart was appointed Imperial Chamber Composer to Joseph II, following the death of Christoph Willibald Gluck. Though not the most high-profile position, this was significant recognition, one which the composer was to enjoy until the Emperor's death in 1790. By the end of the following year Mozart was seriously ill – partly through exhaustion due to obsessive overwork, but the cause of his death on 5 December has never been conclusively established; symptoms included swelling of the limbs and acute fever. Some of the numerous myths about his life (not least about his death) have been sustained by a Pushkin play, a Rimsky-Korsakov opera based on Pushkin, and *Amadeus*, a 1979 Peter Shaffer play which became an award-winning film directed by Milos Forman. In many respects a highly distorted account of Mozart's life, *Amadeus* is best regarded as fiction.

Symphonies

Mozart was still only about nine years old when he composed his earliest symphonies. While in a few of these he adheres to the three-movement, 'Italian-style' form, he soon came to favour the four-movement structure including a minuet, and early as his 18th year he composed his first masterpiece in this genre: Symphony No.25 in G minor, which was very soon followed by another brilliantly individual work, No.29 in A major. The outstanding sequence from No.30 onwards culminated in four profound masterworks: No.38 ('Prague') and the final, wonderfully diverse trilogy

Nos. 39–41. The contrapuntal tour de force that forms the finale of No.41 represents an innovatory shift in the balance of symphonic form, transferring the greatest weight from first movement to last.

Concertante works

Most important among Mozart's works for solo instrument and orchestra are the piano concertos, a genre that he raised to a new artistic level. The dozen or so finest of them form a body of work that surpasses even his symphonic achievement.

Apart from the wonderful Concerto in E flat K271, the most outstanding examples date from Mozart's Viennese period. During the years 1784–6 he composed a wonderful succession of 12 concertos beginning with K449 – eight of them completed between February 1784 and March 1785. Even more remarkable is their diversity, each work being strikingly individual in character. Until the mid-20th century only two or three of Mozart's piano concertos were well-known, but nowadays the many other great examples are widely appreciated. Among them can also be found a fine work for two pianos (K365) and one for three pianos (K242).

Mozart's string concertos include works for violin (delightful concertos composed during his teenage years), violin and viola (the Sinfonia Concertante K364, one of the greatest works from his Salzburg years), and two violins. In the wind concertos, for bassoon, horn (four completed works), flute, flute and harp, oboe and, above all, clarinet, Mozart shows a deep understanding of each instrument's character and technique. The authenticity of another Sinfonia Concertante – for four wind instruments, K297b – has been questioned by some scholars.

Serenades, divertimenti, dances etc.

Mozart composed numerous serenades, divertimenti, dances and marches – genres that are loosely categorised as mere entertainment music, though they are by no means short of masterpieces by the composer. The substantial list of orchestral serenades and divertimenti – more than 30 works – begins with the 17-movement potpourri *Galimathias Musicum* K32 and continues with the cassations K63 and K64. Among the finest of the mature orchestral serenades are the 'Posthorn' Serenade K320 (with a particularly impressive opening movement), the celebrated *Eine kleine Nachtmusik* K525 and the *Serenata Notturna* K239. The more extended, eight-movement 'Haffner' Serenade includes a self-contained violin concerto, while *A Musical Joke* K522 is a merciless lampoon of third-rate composers and performers. Two beguiling examples of the 16-year-old Mozart's genius are the string Divertimenti K136 and 137. Supreme among Mozart's serenades are four great wind compositions – K361, K375, K388 and K406 – magnificent works that transcend their original function as 'entertainment' music.

Mozart's passion for dancing is reflected in the dance rhythms that sometimes characterise his concert works. A large proportion of his music specifically intended for dancing – dozens of contredanses, minuets, German dances etc. – dates from 1787–91, written for the annual carnivals as part of his duties at the court of Joseph II.

Chamber music

Mozart's chamber music with strings includes string quartets, string quintets (with two violas), piano quartets, piano trios, and duo sonatas for piano and violin. Although Mozart is generally regarded as a perfecter of existing genres rather than an innovator, his string quintets and the two superb piano quartets are the first important works of their kind. 13 early

string quartets are inevitably overshadowed by the 10 famous quartets – beginning with K387 – but even these wonderful works are surpassed by the large-scale Divertimento for string trio K563 and the five mature string quintets. Six of the piano trios are very early, but the last four, all mature and attractive works, are often underrated. Mozart composed other chamber works featuring solo flute, oboe, horn (a quintet including, rather unusually, two violas) and clarinet (the sublime Clarinet Quintet, composed for the outstanding Anton Stadler). The rare combination of clarinet (again for Stadler), viola and piano inspired Mozart to write a subtle masterpiece, the so-called Kegelstatt Trio K498, while the Quintet K452 for piano and wind is another marvellous work for unusual instrumentation.

Many of the 30 or so sonatas for piano and violin remain under-appreciated, while others, such as the passionate E minor Sonata K304 have always been popular. Like the mature piano trios, many of the later sonatas are of very fine quality. Other chamber works include a group of early flute sonatas, two superb duos for violin and viola, 12 duets for two horns, and a late work that includes the glass harmonica.

Keyboard works

Mozart composed 18 piano sonatas, of which a few, including the emotionally disturbing A minor K310, the A major K331 (with Turkish Rondo) and the C major Sonata K545 ('for beginners'), are extremely popular. The Sonata in F major K533 (1788) is a particularly fascinating example of what has been described as Mozart's new imperial style, its surface simplicity concealing technical sophistication and intellectual mastery. Two of the finest works for two pianos are the Fugue in C minor (also arranged for strings, K546, with preceding Adagio) and the Sonata in D major K448. Mozart's other 'miscellaneous' keyboard compositions include more than a dozen sets of variations, improvisatory and profound fantasias in minor keys, and the wonderful Rondo in A minor K511 and Adagio in B minor K540. There are also a few sonatas for piano duet and some pieces for organ.

Vocal music

Although Mozart's songs are more rarely performed than Schubert's and even Beethoven's, they include some real gems. The touching *Das Veilchen*, a Goethe setting, is the most famous, but other outstanding examples include the dramatic *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte* and *Abendempfindung*, both from 1787. Among Mozart's other vocal compositions are six Notturmi for three solo voices with bassoon/clarinets and numerous concert arias, some of which include obbligato parts (piano, double bass etc.). Mozart composed a few Masonic works including cantatas, but the finest piece is the sombre, purely orchestral Masonic Funeral Music K477.

Choral works

Mozart's choral music consists entirely of religious works, nearly all composed for Salzburg liturgical use. While the finest from the Salzburg period are the so-called Coronation Mass K317 and the *Vesperae solennes de confessore* K339, his early masses and other sacred works are greatly overshadowed by the masterly C minor Mass K427 and the profound Requiem Mass K626 – the most widely performed of Mozart's major choral works, both incomplete. Among the shorter works, the motet *Ave verum corpus* K618 stands out as a particularly beautiful miniature. Another famous motet, the brilliant *Exsultate, jubilate* K165, dating from 1773, was originally written for a castrato.

Operas

Mozart completed 18 operas. His earliest works within the genre are *Apollo et Hyacinthus*, *La finta semplice* and *Bastien und Bastienne*, all composed during 1767–8. They contain, especially in the ensembles, hints of that depth of characterisation with which Mozart endows his great mature operas, but the opera seria *Idomeneo* – already, by 1781, his 11 operatic venture – is the first masterpiece. The belatedness of its British premiere (1934) is one of many examples (see also *Così fan tutte* below) of how Mozart's reputation continued to be reassessed during the 20th century. *Die Entführung aus dem Serail* followed soon after *Idomeneo*.

Inhabited by the first many-sided, complex and wholly believable characters in operatic history, the late operas are Mozart's greatest works,

ones whose expressive range and dramatic effectiveness exerted an immeasurable influence on the history of the genre. Of them, *The Marriage of Figaro*, *Don Giovanni* and *The Magic Flute* remain among the most frequently performed operas around the world: *Figaro* is both brilliantly witty and warm-hearted; *Don Giovanni* (comedy or tragedy?) dangerous and overwhelming; and *The Magic Flute* a fascinating synthesis of pantomime and allegory, its music a richly varied mixture ranging from melodies of folk-like simplicity to solemn, ritualistic pieces including an old-fashioned Lutheran chorale. *Così fan tutte*, written between *Don Giovanni* and *The Magic Flute* and equally revealing of human nature in all its aspects, was neglected until the 20th century. Who else but Mozart could have transcended the apparent frivolity of its plot, persuading us to identify with the protagonists' fluctuating emotional states? Like *The Magic Flute*, the opera seria *La clemenza di Tito* dates from Mozart's final months, but was neglected for even longer than *Così*. *Les petits riens* (1778) is Mozart's only ballet score, though he did compose an impressive sequence of ballet music for *Idomeneo*.

© Phillip Borg-Wheeler

SYMPHONIES (CD1-11)

Symphonies 1, 4, 5, 6 & 45 · Symphony K19a (CD1)

The symphony today has evolved far from its original description of an orchestral piece, self-contained and preceding or played during a piece of choral music. The greatest development of the modern symphony took place during the 19th century, specifically after the groundbreaking nature of Beethoven's Symphony No.9 ('Choral'), where the composer united the purely orchestral opening three movements with a choral finale, paving the way for such hybrid works as Mendelssohn's 'Lobgesang' symphony / cantata and Mahler's Symphony No.8, the 'Symphony of a Thousand'. Equally, although the classical symphony is associated with a four-movement plan and an opening movement in sonata form, later works have varied from a single movement, such as Sibelius' Symphony No.7, to multi-movement and loosely structured works like Messiaen's 'Turangalila-Symphonie'.

Some of the earliest recognisable and independent symphonies came from the pens of Giovanni Battista Sammartini (1701–1775), who composed over 70 works in Milan in the Baroque style, and the Lucca born Luigi Boccherini, who composed nearly 30 of his own symphonies in the 1780s and 1790s. Meanwhile, in Austria, Mathias Monn (1717–1750) wrote string symphonies and a D major symphony, exceptionally scored for an orchestra of violins, cellos, basses and flutes, horn and bassoon. Already the convention of the symphony as a work merely for strings had been broken and the standard symphony orchestra had begun to grow. Monn led a new generation of symphonic composers in Austria that included Gassmann (1729–1774), Hofmann (1738–1793) and Dittersdorf (1739–1799). A further major influence, particularly on both Haydn and Mozart, was the so called 'Mannheim School', a group of musicians under the patronage of the Elector of that city, Carl Theodor, who formed the finest orchestra of the day and encouraged his composers to experiment with orchestral sonorities. The composers of the court included Stamitz, Richter and Holzbauer. By 1764, when Mozart produced his first symphony in London (K16), the form had taken hold across northern Europe. Gone was the conventional operatic three-part overture – the symphony had become an independent orchestral piece. Most important of all, it had found favour in the hands of Joseph Haydn who had already embarked upon the composition of his great series of 104 works. It was therefore natural that the young Mozart should begin to compose to (or adapt) examples of the work.

The symphony at this stage was still basically a three-movement form, as the previous operatic *sinfonia* had been and indeed as the concerto was to remain for some time. This structure created a balanced, ternary composition, opening and closing with fast movements and containing a central point of repose in an Andante. It was not until some time later that Mozart, like Haydn, would move to a four-movement form including a minuet as the third movement, although the Austrian composer Mathias Georg Monn had already tried this formula as early as 1740.

The Mozarts arrived in London in 1764 following a stay in Paris, and settled in Ebury Street in Chelsea. Young Wolfgang's first symphony was his K16 in E flat, composed when he was just eight years old and first played at a concert in the Haymarket in February 1765, together with other symphonies by the composer. These early works demonstrate the influence of the Viennese and Italian schools, as well as the compositions of Johann Christian Bach, and derive much of their effect from the contrasts between forte and piano dynamics – a technique that was to remain one of Mozart's hallmarks throughout his career. The style of the *opera buffa* overture was to predominate in all of these early works right up to Symphony No.10 K74.

The Symphony K19a is only a recent discovery and was found to have been copied out by Mozart's father Leopold on French paper, which could suggest that it was written on paper taken from Paris or that it was perhaps a later composition dating from after their period in London, although the title page states it was written by Mozart at the age of nine. Although J.C. Bach was an obvious influence on these early works, Mozart had also fallen under the spell of the German composer Carl Friedrich Abel and the symphony originally known as K18 was later found to be by Abel himself. The Mozarts left London for the Hague and it was there that the Symphony No.5 in B flat K22 had its first performance. By the time of Symphonies Nos. 6 and 7 (K43 and K45), Mozart had begun writing using the four-movement structure that would be the typical form of both his later works and those of his great mentor, Haydn. The K45 symphony later became an overture to his early opera *La finta semplice*.

Symphonies 8, 9, 10, 12 & 13 (CD2)

It is difficult to know whether Leopold Mozart's (1719–1787) attitudes towards and treatment of his two young children was one of encouragement or of exploitation. What is certain is that he introduced both Wolfgang and his sister Maria Anna to the courts of Europe and to the music of the time at an age that would now seem inappropriately young. Youth, however, was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy in a different way to ordinary offspring in our own time.

The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximilian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, during a trip to Vienna, he had become a child composer. It was on this journey that Mozart contracted the scarlet fever that was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg where Mozart was introduced to central European folk music, although it had little future influence on him.

It was, however, on 9 June 1763 that the family began the most major of their tours to date – a journey that would ultimately lead to France and England, and from which they would not return to Salzburg until the end of 1766. The London of the time had a musical patron in Queen Charlotte who employed the two major composers of the day, Karl Friedrich Abel (1725–87) and Johann Christian Bach (1735–82). Mozart was initially impressed by the symphonies of Abel but was ultimately to adopt J.C. Bach as both a mentor and as a friend, an influence that almost ranks with his uncritical love and respect for Haydn.

Mozart's stay in London followed five months in Paris, where the young composer had absorbed elements of the French style under the tutelage of Johan Schobert, musician to the Prince Conti. London, however, became the family's temporary home for a whole 16 months, where the seven-year old Mozart studied with many famous musicians of the time, including the Italians Pesceti, Paradisi and Galuppi. The period in London witnessed the composition of Mozart's first symphonies and a series of chamber works and sonatas.

After his trip and whilst in Vienna, Mozart composed his Symphony No.8 (K48), which is dated 13 December 1768. This is a surprisingly festive work and includes parts for both trumpets and drums. Not only can this be

considered one of Mozart's first 'mature' symphonies, it also shows many similarities with the symphonies of his elder contemporary, Joseph Haydn. Shortly afterwards Mozart composed a brilliant Symphony in C (K73), confirming his growth from a composer of works in the style of overtures to a true symphonist. The following Symphony No.10 (K74) is in G major and written on the paper that Mozart used on his journey to Rome in April 1770, where he had travelled as part of a series of three Italian journeys that lasted intermittently from 1769 until 1773. It was during this period that Mozart embarked upon his almost revolutionary (for the period) oratorio or 'azione teatrale' – *La betulia Liberata*. It was with this work that Mozart entered into the spirit of the German Romantic movement Sturm und Drang, which was also a significant influence on Haydn.

The Symphony No.12 in G (K110) bears a link with the much later Symphony No.32 in G (K318) and was composed on the composer's return to his home town of Salzburg in 1771. The following four-movement Symphony No.13 in F (K112) dates from a journey to Milan in November 1771. Meanwhile, an important and more significant event in Mozart's life was taking place – the old Archbishop of his home town Salzburg, Sigmund von Schrattenbach, died in December 1771 and was replaced by Mozart's cantankerous new patron, Archbishop Colloredo, who was to have a harsh effect on the young composer's life in the future.

Symphonies 14–17 (CD3)

Mozart's father Leopold was himself a composer of some note, who quickly recognised the gifts of his two children and was determined to give them every opportunity to shine as piano virtuosos, composers and, in Maria's case, a singer. He could hardly have known that his son would turn out to be perhaps the most talented of all musical prodigies and one of the undisputed masters of music. Leopold set about training and exposing his children to the musical houses and palaces of Europe by taking the youngsters on exhausting and gruelling tours of the continent's great cities – Paris, London, Mannheim and Vienna to mention a few. But it was always to Salzburg that they would return in those early years and it was to the Archbishops of Salzburg that Wolfgang had to look for commissions and a form of permanent employment.

In the 18th century, Austria was a very different place to the small alpine country of that name today. It was one of the major powers of Europe, together with England and France, and the seat of an Empire that consisted of German speakers, Slavs and Hungarians stretching far further to the east and with a far broader cultural base than it does now. The Empire was ruled from Vienna by a series of Habsburg rulers who, although they had become liberalised with the days of Maria Theresa and Leopold, still remained one of the most conservative ruling houses of Europe. Despite this, liberal movements were to grow, nationalism was soon to become a driving force and the cultural life of the country, based around the centre of Vienna, would become one of the most flourishing in Europe. Outside the capital, one of the major cultural centres was developing in the small, Baroque jewel that was Salzburg, ruled as it was by its Archbishops.

During the 1770s Mozart had a place in the Salzburg Court orchestra, which according to some commentators was a fine group of musicians but which Mozart himself found severely wanting. In the early days of his employment he was expected not only to play but also to compose for the seemingly benevolent Archbishop Schrattenbach, and it was not until after the old Archbishop's death in December 1771 (one day after Mozart's return to the city) that he came under the control of the man soon to be his arch enemy, Archbishop Colloredo.

Despite the many tales of dislike and outright rebellion against his new master, things began well enough for Mozart under his new patron. Colloredo was both sensitive and highly musical in his own way and that Mozart was aware of this and the possibilities of his new employment was clear from the group of works he produced for his new employer over an amazingly short period of time. Between 30 December 1771 and August 1772 Mozart presented his new master with no less than eight symphonies, before leaving Salzburg for Italy to concentrate on his new opera *Lucio Silla*. Not surprisingly, Colloredo was impressed and in that August gave Mozart notice of his new permanent salary.

Four of those eight symphonies appear on this disc, all as usual in major keys – one in A major (Symphony No.14 K114), one in C major (Symphony No.16 K128) and two in G major (Symphonies Nos. 15 K124 and 17 K129). The first of these, Symphony No.14, is a charming and particularly delicate work in four movements, with two Allegros framing a slow movement and minuet, as had now become the accepted form for Mozart and Haydn. Its original autograph score was held in the Prussian State Library, but has since been lost, and dates from the end of 1771, the beginning of Mozart's service to Colloredo. The Symphony No.15 (K124) followed in February of the next year and again is in four movements, showing the general progress in Mozart's writing of the time. The two remaining symphonies in this group revert to the more Italian three-movement form of Allegro – Andante – Allegro and bear resemblances to contemporary works by Sammartini and J.C. Bach, both bearing the dates of May 1772.

Symphonies 20–23 (CD4)

To the casual listener of Mozart's music, it may seem as if the composer left a rather impressive 41 symphonies but, in fact, the official numerical listing of these omits many of the early works that were either discovered at a later date or considered to be overtures in the three-movement Italian style. It is by no means unusual to have confusion over the numbering of a composer's works – Dvorák was at one time credited with only five symphonies instead of nine and the numbering of Schubert's symphonies can still cause confusion today.

Mozart's catalogue of works does not follow the usual pattern of opus numbers for each piece or collection, and was first comprehensively listed by his compatriot Koechel, published by Ludwig Ritter in 1862. Koechel's catalogue listed all the works by the composer known to him at the time and in what he believed to be their chronological order ranging from the first harpsichord work up to the final, unfinished Requiem of 1773. A second edition was prepared by Paul von Walderssee in 1905 and then a third substantially revised version was made by Alfred Einstein in 1936 where the new editor added recently discovered works and even changed the numberings of some of the previously known pieces together with an appendix of lost works in a non-chronological order. A more recent edition was published in 1964 and thus some of the works now have more than one number. The effect of this cataloguing and re-cataloguing also means that the additional early symphonies are sometimes given the numberings of 42 to 50 despite being much earlier works. The four works on this present disc can be considered to be relatively mature works in the symphonic canon and all date from the period between July 1772 and May 1773, whilst Mozart was resident in Salzburg.

The first of the symphonies on this disc is the Symphony No.20 in D (K133), written in July 1772. The work is in Mozart's festive vein and opens with flourishes on timpani and winds; the first movement also contains one of Mozart's most successful developments to date. The slow movement is a two-part Andante scored for strings with the addition of a flute soloist. The third movement is a Minuet in fast time with a contrasting trio section notable for its counterpoint, and the work ends with an energetic Allegro in 12/8 time that seems to rush non-stop without pause to its exhilarating conclusion.

The Symphony No.21 in A (K134) was completed only a month after its predecessor, in August 1772. The opening Allegro is virtually monothematic, resembling Haydn, and has an eighteen-bar coda before the opening melody of the Andante begins, with its echoes of Gluck. A Minuet follows, before the dance-like final Allegro in sonata form rounds off the work.

Symphony No.22 (K162) reverts to the three-movement overture style and is in the simple key of C major. Koechel dates the work as from April 1773 although the autograph is illegible. This is a particularly simple composition, echoing that festive nature of the earlier D major work as well as the 'open air' feel of some of the contemporary Serenades. Similarly, the Symphony No.23 in D (K181) that concludes this disc is another overture-style work, with the three movements all played without a break. The opening Allegro spiritoso is just that, a typically brilliant opening which then leads to the remarkable Andantino grazioso, which becomes something of a miniature oboe concerto in the style of a Siciliano,

full of melody in contrast to the opening bustle. The final movement is a dance-like and cheery Rondo, bringing this short work to its Presto conclusion.

Symphonies 27, 28 & 30 (CD5)

The three symphonies on this disc represent the end of Mozart's series of Salzburg Symphonies. After the completion of Symphony No.30 in D (K202) in May 1774, Mozart was not to write another symphony for four years until June 1778. Indeed, he instead turned to writing a whole series of shorter works, chamber works, serenades and piano sonatas, as well as the fine collection of violin concertos. The major work that comes from that period is his opera or 'festa teatrale' *Il re pastore*.

As a young man, Mozart had accepted commissions from various patrons and spread his net far and wide, writing not only the early symphonies on the previous discs of this set but also venturing into the fields of sonatas, concertos and choral and vocal works such as *la finta semplice*, *La Betulia liberata*, the grand opera seria *Lucio Silla* and now the first of the great comic operas *La finta giardiniera*. He had gained experience working with and alongside the composers of the day such as Abel and J.C. Bach and had progressed from writing symphonies in the Italian overture style to establishing a typical sort of Austrian symphony that was to be the standard blueprint for himself and Haydn for the next years. These final works of the period were to represent an achievement which, for the time being at least, he felt he was unable to surpass or improve upon. It was time for a change. Some of the symphonies of 1773 represent an element of perfection that mirrors the successes of the last six symphonies of his career, particularly Nos. 25 in G minor and 28 in A (K183 and K200). Perhaps it is fair to say that the Symphony No.27 in G (K199) and the later Symphony No.30 in D (K202) are the exceptions here compared to the Symphony No.28 in C and the other two works. Nevertheless, it is clear that these works mark a new and masterful phase of Mozart's career as a composer.

The Symphony No.27 in G (K199) dates from either 10 or 16 April 1773 and is another of Mozart's works in the Italian style, which is perhaps surprising amongst otherwise mature symphonies. It is possible that Mozart was now so involved with operatic commissions that he may well have anticipated such a use for the piece. In that respect, this work it has its cousins in the Symphony No.26 in E flat (K184), as well as K181 and K182.

Mozart's Symphony No.28 in C (K200), however, belongs to that group of three symphonies that show his mastery of the form at this period - that is, together with Symphonies Nos. 25 in G minor (K183) and 29 in A (K201). Although not included on this disc, it is interesting to note that Mozart had now begun to compose a symphony in a minor key (K183), contrary to his usual choice of a major key. Symphony No.29 in A shows Mozart at his most economical in terms of orchestration, simply using strings, oboes and horns. The music demonstrates the composer having learnt the lessons of chamber music, intensifying the argument and opening his first movement with a passage for strings alone that is then repeated by the whole orchestra. A new spirit is afoot here, and the individual instruments take on more extreme characteristics. The central Andante has the feeling of a string quartet with the addition of two pairs of wind instruments. The Minuet that follows shows off the graceful nature of the dance against a violence that would not be alien to early Beethoven, and the final Allegro con spirito contains one of the most original and highly charged development sections that Mozart had dared to write at this point in his career. With this symphony it is fair to say that Mozart had traversed the long path from Italian overture to true classical symphony.

Mozart was satisfied with his A major symphony and was to repeat it on further occasions, unlike the later Symphony No.30 in D (K202). This is his final Salzburg work, composed before his journey to Paris. Despite being in four movements, suggesting an element of progression, Mozart had little new to say here and much of the influence of the work comes directly from Haydn. Similarly, although the opening movement has some interesting features it relies very much on ideas from previous compositions, while the Andantino is scored for strings alone and the Minuet lacks any strong originality. The final movement has links to the opening but lacks any convincing argument. K202 is perhaps the most significant in its position as

the final part of the series of Salzburg Symphonies, concluding the period up to 1774.

Symphony K111a · Symphonies 18, 19 & 25 (CD6)

The first of the symphonies on this disc, Symphony in D (K111a), comes from Mozart's period in Italy (1769–1773) and is an example of the composer reusing an operatic overture as a symphony, a common practice. The work in question is the overture to the 'azione teatrale' *Ascanio in Alba* based on a text by Metastasio. The opera was first performed in Milan on 17 October 1771 as part of the marriage celebrations of Archduke Ferdinand and the Princess Maria Ricciarda Beatrice of Modena. The adaptation meant that Mozart had to replace the original choral ending of the overture with a new purely instrumental movement in 3/8 time.

Symphonies Nos. 18 and 19 (K 130 and 132) were composed after Archbishop Schratzenbach's death in December 1771, and formed part of Mozart's attempt to ingratiate himself with his new employer Archbishop Colloredo and secure his permanent post as Konzertmeister. The Symphony No.18 in F (K130) is the far more substantial work, and represents perhaps the earliest of Mozart's great symphonies. It is in four movements and dates from Salzburg, May 1772. The first movement is in sonata form and begins surprisingly quietly, followed by a serene slow movement (*Andantino grazioso*) with muted strings. The third movement is a Minuet and the symphony ends with a finale in sonata form, to parallel the opening. The Symphony No.19 in E flat, like its predecessor, calls for four horns, two uniquely pitched in E flat alto, and was composed two months later. It is remarkable for the unquiet nature of its slow movement rather than the Haydnesque facility of its finale. The Symphony No.25 in G minor (K183) is the first that Mozart wrote in a minor key and dates from the end of 1773. This is a particularly agitated work with a remarkable, although short, slow movement and a dark and troubled Minuet, matched by a Trio section written for winds alone. The finale, as would become common practice in the future, relates back to the opening Allegro and suggests a new direction in Mozart's symphonic output.

Symphonies 24, 26, 29 & 32 · Symphony K196 (CD7)

Something of a watershed can be noticed in Mozart's symphonic output from the year 1773, when he wrote no less than seven symphonies before his subsequent four-year break in symphonic composition and journey to Paris. The first two works on this disc (K182 and K184) are written in the style of Italian overtures. The latter work in particular, Symphony No.26 in E flat (K184), is a near masterpiece, with a concerto-like opening movement and a delightful C minor slow movement that contrasts with the general key of E flat major. The companion work, Symphony No.24 in B flat (K182), is a lesser piece that dates from October 1773, although its dating was altered slightly when Mozart tried to reintroduce it and some other works to the Viennese public several years later.

Mozart composed his comic opera *La finta giardiniera* in Salzburg and Munich between 1774 and 1775 and its first performance took place in January that year. It was not a success, although recent revivals have found more in it than the original audience may have done. He revised the work into a German version (*Die Gaetnerin aus Liebe*) and took the overture and added a third movement to make up an independent, if somewhat lightweight, symphony (Symphony in D K196).

The Symphony No.29 in A (K201) is another matter. Composed in April 1774, this is a splendidly lyrical work with a fine opening movement and a slow march-like Andante. The final Allegro con spirito is one of those virtuosic movements that spells delight to the listener and a sense of alarm to the players. The final work on this disc is the powerful Symphony No.32 in G (K318) from 1779, a brilliantly orchestrated piece in three interrelated movements with a large wind section, all of which seems to prefigure the early symphonies of Beethoven.

Symphonies 33, 34 & 35 'Haffner' (CD8)

Two of the three works on this disc form part of a projected trilogy of symphonies written back in Austria after Mozart's stay in Paris. Symphonies Nos. 33 and 35 (K319 and K385) represent part of a project Mozart was obliged to write, a set of symphonies to be dedicated to the prince of Fuerstenberg. The two symphonies mentioned were originally

published together by the Artaria publishing house in Vienna, the last of Mozart's symphonies to be published during his lifetime.

The Symphony No.33 in B flat (K319) was written by Mozart in Salzburg in July 1779 on his journey back from Paris to Vienna. The original plan was for three movements, but when he came to revise the work later in Vienna (together with the subsequent Symphony No.34 in C K338), he decided to add a Minuet and Trio movement and thus transferred the works from the three movement Italian style into what had now become seen as the Viennese style. The earlier of the two symphonies is scored in a simple manner with an orchestra of oboes, horns, bassoons and strings. The opening movement shows traces of Beethoven to come and the symphony as a whole was taken as something of a starting point by the younger composer for his own Symphony No.8. The Andante moderato second movement is written in E flat and represents a moment of restrained peace with a recapitulation that states its main themes in reverse order. The Minuet, added later in Vienna, reminds us again of Haydn's influence while the final Presto is a movement of rare wit and racy humour.

For the second of the two Salzburg symphonies, Mozart resorts to the key of C major, celebratory yet somehow neutral, and contrasts the work to its predecessor by using a large orchestra more in the style of the 'Paris' symphony of 1778. The opening Allegro is the same in form as the earlier work but the specific attempt at a French style has vanished and instead there is energy and playfulness, with an oscillation between C major, E minor and A flat major. The songlike Andante di molto that follows relies only on bassoons as its wind soloists whereas the final Presto is an expression of wit. The third movement Minuet, again added later in Vienna, shows Mozart writing particularly virtuosic sections for the Vienna wind players, while adding flute parts to the entire symphony.

Something remarkable and significant happened between the Salzburg symphonies and the next work in Mozart's symphonic canon – the 'Haffner' Symphony (K385). Not only did Mozart move to Vienna and experience disagreements with his old patron, Archbishop Colloredo of Salzburg, premieres of two remarkable operas by him had also taken place. *Idomeneo*, performed in Munich, had somehow managed to redefine the old form of *opera seria*, while the Turkish comic fantasy of *The Seraglio* had received its first performance in July 1782, establishing at once the success of the German *Singspiel*. Mozart had created his first two stage masterpieces and his confidence in writing for the orchestra increased demonstrably, becoming ever more apparent in subsequent works. The D major 'Haffner' Symphony (K385) is not really an *opera seria* symphony as much as an orchestral serenade, originally with two Minuets. This is one of Mozart's warmest works, four movements full of geniality with a marvellously virtuosic finale that Mozart stressed should be played 'as quickly as possible'.

Symphonies 31 'Paris', 36 'Linz' & 40 (1st version) (CD9)

Between 1774 and 1778 Mozart wrote no new symphonies, but by 1778 he had left Salzburg and travelled to Paris, where he received a commission in the summer of that year from Joseph Le Gros, the Director of the *Concerts Spirituels*. This was to be a symphony to celebrate the opening of the Corpus Christi celebrations, written in the current Parisian style for a large orchestra. The work is the first of Mozart's symphonies to include clarinets, and is also scored for flutes, oboes, bassoons, horns, trumpets, timpani and a generous string band. Paris was proud of its orchestra but Mozart did not arrive unprepared – he had already worked with the great orchestra in Mannheim and was ready for the demands of Parisian taste from exposure to the works of Stamitz and Gossec. Leopold, Mozart's father, may have expressed concern about his son's capabilities to satisfy Parisian taste but Mozart was ready for the challenge and produced a large scale work of both French grandeur and true Mozartian style.

The 'Paris' Symphony (K297) is a three-movement work and is probably the grandest of Mozart's symphonies. There are certainly stretches of musical padding here and there, and it is significant that Mozart was deeply unsatisfied with the original slow movement so composed a second version as well as altering orchestration in the other movements. Whatever present day opinion of the work may be, Le Gros was pleased

and claimed the work to be the best of the symphonies written for his orchestra to date.

The 'Linz' Symphony (K425) was composed in November 1783 in the North Austrian city of that name whilst Mozart was returning from Salzburg to Vienna and it is the first of the symphonies to follow Haydn's device of opening with a slow introduction before launching into an opening *Allegro spiritoso* – a movement that perhaps shows how the composer was working at breakneck speed to complete the work and not quite able to iron out some of the weaker and more obvious passages of the score. Haydn's influence is equally apparent in the second movement *Andante* but Mozart breaks away from the older style for the two final movements, the conventional Minuet and Trio and a final breakneck *Presto*. The 'Linz' may not be Mozart at his greatest but it is a rewarding enough commissioned piece after which the composer took another break from composing symphonies, this time for a full three years. By the time this interval had been concluded, Mozart had reached the maturity of the four final works beginning with the 'Prague' Symphony in December 1786.

Mozart made two versions of his Symphony No.40 in G minor (K550), a work full of neurosis and perhaps the leanest of the all the great symphonies intellectually and thematically. There is not one note too many, and the symphony contains a sense of almost violent despair, foreshadowing the developments of the Romantic era. The first version of the score is written for flute, oboes, bassoons and horns as well as the usual string band, the horns contributing a particularly aggressive tone to the music. Mozart's revision of the score in April 1791 added clarinets to the texture and involved some revision of the oboe parts. The earlier version is leaner, the later more fulsome, but the economy of material is apparent in both versions. The version presented on this disc is the original score without the later revisions and added clarinets.

CD 10: Symphonies 38 'Prague' & 39

General opinion considers Mozart's last three symphonies to be the point of absolute perfection in the canon, but it would be wrong to dismiss too lightly the qualities of the preceding three, particularly the 'Prague' Symphony (K504), which opens this disc. It is the third of a series of 'named' symphonies and owes its title to the city where Mozart experienced many of his greatest successes and which was particularly dear to his heart. It is therefore perhaps a little strange that the symphony was actually completed in Vienna in December 1786 (although Mozart performed it in Prague the following year) and that its genesis is not a straightforward one. Mozart had been busy at the time of the work's composition, not only with *Le nozze di Figaro* but also with revising his earlier Symphony K297. It has been suggested that the finale of the new symphony was originally conceived as a replacement finale to the earlier composition, also a 'named' work ('Paris') and also in D major.

Unusually for Mozart's later works, the symphony is in three movements rather than four. The opening movement begins with a device common to some of the major symphonies of Mozart's friend and mentor Joseph Haydn, that is a slow introduction which also poses an ambiguity of key between D major and D minor. Indeed, much of the opening material of the movement is firmly in the minor key. This opening *Allegro* is one of Mozart's finest achievements, a masterpiece of counterpoint with a particularly virtuosic development section. The central movement is a quiet *Andante* in 6/8 time, which continues the ambiguity of its predecessor, leaving the listener to doubt whether this is music of great sorrow or of veiled joy. Mozart omits a Minuet movement and proceeds straight to the headlong *Presto* finale, with its emphasis on the wind section of the orchestra.

It was originally thought that the final three masterpieces of Mozart's symphonic canon were never performed during his lifetime, but this has been shown now to be an unlikely tale. Mozart arranged a series of Viennese subscription concerts in 1788 and it is likely that the three final symphonies were performed there at that time. Mozart probably also performed the works whilst on tour in Germany the following year and must have revised them (particularly the very different scoring of the two versions of K550) with specific orchestras in mind. The white-hot

inspiration of these works is even more remarkable considering that they were all written in an extremely short period of time.

The Symphony No.39 in E flat (K453) is scored for a band without oboes and thus matches the orchestration of the earlier Piano Concerto No.22 (K482). The key was one of Mozart's favourites and has been seen as having a quality of both sufficiency and tender wistfulness, as well as being the key most associated with Mozart's Masonic music. This symphony reverts to the more usual fourmovement pattern with the reinstatement of a Minuet and trio for the third section. The opening *Allegro* is again preceded by a slow introduction and is notable for its singing legato theme. The slow movement is an *Andante con moto* in A flat major, a lyrical movement disturbed by great outbursts in related minor keys. The conventional Minuet and trio that follows is notable not only for its tendency to sound somewhat like Schubert but also for the prominence of the clarinet parts in the trio section. Finally, the *Allegro* finale is one of Mozart's most complex and complicated, with innovative writing particularly for the horn section.

Symphonies 40 (2nd version) & 41 'Jupiter' (CD11)

The final three symphonies by Mozart were all composed in the remarkably short period of about two months in the summer of 1788 and can, perhaps, be seen as a cycle. It was unusual for Mozart to write symphonies in the summer months and the dates of the first performances of these works are unclear. As with the preceding symphonies, it was originally assumed that the final three masterpieces were never performed during his lifetime, but it is now thought to be likely that Mozart performed them during his Viennese subscription concerts of 1788 and on tour in Germany the following year. Indeed, it was almost certainly with different orchestras in mind that Mozart made two versions of his Symphony No.40 in G minor (KV550) – the version presented here is of the revised score, with added clarinets and changes to the oboe parts.

The final work in this great trilogy of late symphonies is known today by the nickname given to it by the great impresario Johann Salomon, a patron of Haydn who had persuaded the older composer to travel with him to London, suggesting that Mozart should follow at a later date. Mozart's visit did not, eventually, take place, but the symphony that was the result of this situation still bears Salomon's title of 'Jupiter', bringing with it something of the grandeur such a name suggests.

Perhaps significantly for his final symphony, the 'Jupiter' is in the grand key of C major, the same key as much of the final opera *La clemenza di Tito*. It is a key of celebration and pomp, demonstrated aptly in the final movement's use of fugue within the constraints of a sonata form structure. The grandeur of the music also reflects the political situation of the era, a time when Austria was at war with the Turks. Religious quotations within the symphony give the work a positive and triumphant attitude that is far removed from the questioning and neurotic despair that colours much of the previous symphony. Mozart had, by now, outgrown his own earlier style and forged a new type of music, looking towards Schubert and Beethoven rather than back to his revered master Haydn. The third movement has the feel of a Ländler folk dance in the style of Schubert or even Mahler, in contrast to the courtly Minuets of his earlier symphonies. Similarly, the counterpoint within the work is totally confident and fully integrated into the piece. Nowhere in the history of music has a series of symphonic works ended with such a confident assertion of style and with such a revelation of an enduring masterpiece.

© Dr. David Doughty

KEYBOARD CONCERTOS K107 (CD12)

Mozart composed twenty-three piano concertos during the most important creative period of his life (1773 - 1791). Prior to 1773 keyboard concertos were by no means uncommon: Johann Sebastian Bach composed a number of works for harpsichord and orchestra, many of which were simply arrangements of existing pieces for violin, whilst his eldest son Carl Philipp Emmanuel so favoured the new fortepiano that he composed over forty concertos for this instrument and wrote an admired treatise on the art of its' playing. However Mozart was the first composer to explore the dynamic and expressive possibilities of the fortepiano and,

as Charles Rosen has written, he made the entrance of the soloist in the first movements 'an event, like the arrival of a new character on the stage'. With one exception (K271) the orchestra gives a lengthy introduction to the work, quoting a number of different themes and preparing the listener for the entrance of the main instrument. Whilst hitherto the keyboard was almost treated as one of the orchestra, Mozart gave it some independence: on its entrance in his works the piano does not always make reference to motifs already heard but is often required to develop its own themes.

To find this style took practice and it was not until the fifth numbered concerto (K175 from 1773) that Mozart felt able to compose using his own original ideas. Before that, at the suggestion of his father Leopold, he practiced for the genre by arranging the solo works of other composers for keyboard and small orchestra. Some of the first pieces to be so arranged were by Johann Christian Bach (1735 - 1782). Johann Christian Bach was the youngest son of Johann Sebastian Bach by his second marriage. Following his father's death in 1750 J C Bach moved to Berlin where he was taught by his half-brother Carl Philipp Emmanuel Bach, who composed for and played at the court of Frederick the Great. Whilst in Berlin, Johann Christian became fascinated by Italian opera and he made plans to visit Italy at the earliest opportunity.

After a period in Milan he studied with Padre Martini in Bologna. J C Bach remained in Italy until 1762 when he was invited to London and early in the following year was appointed Queen Charlotte's music master. His operas composed for London and the Italian stages were highly successful, resulting in his own reputation exceeding that of his father at this time. In April 1764 the Mozart family arrived in London as part of their European tour and Johann Christian Bach was immediately captivated by the precocious genius of young Wolfgang. Both musicians were set in friendly competition in public together and, in the eyes of many witnesses, the child often beat the man with his clever improvisations.

As Johann Christian Bach had developed an interest in Italian opera whilst staying with his elder half brother, so it is likely that Mozart's liking for opera was engendered whilst staying in London, then a Mecca for lovers of opera.

Johann Christian Bach's music is an amiable mixture of both German baroque and the sunnier and less contrapuntal Italian styles. He composed in a manner known as galant, described by John Jenkins in his *Mozart and the English Connection* (1998) as 'graceful, courtly and uncomplicated'. In 1768 he was one of the first musicians in England to play the fortepiano in public and he almost certainly appreciated the dynamic and expressive capabilities of this instrument as opposed to the somewhat dry and monotonous tones of the harpsichord. Indeed the pieces here arranged by Mozart were advertised upon publication in 1765 to be played on either harpsichord or fortepiano.

PIANI CONCERTOS (CD13-22)

Piano Concerto No 24, K. 491 - Piano Concerto No 3, K 40 - Piano Concerto No 13, K 41 (CD13)

The Koehler number of Mozart's C minor Concerto (K 491) places the work immediately before the great masterpiece of "The Marriage of Figaro", thus at the very height of Mozart's achievement. Just as the C minor Serenade has a relationship with the "Seraglio", this work in that same key relates to "Figaro" and takes from that Opera, the other side to the obvious comedy - that is a darker and more tragic mood, something that relates in the future to the world of Beethoven and specifically to his own C minor Concerto.

Mozart's orchestration here is far from simple and the work is in a truly symphonic style including both clarinets and oboes and with a considerable accent on the wind writing in general. The work is in the usual three movement form beginning with an Allegro movement written in three/four time and of some relatively considerable length. The progress that Mozart has made away from the simple March like openings of earlier Concertos is clear in this introduction and although the final Allegretto returns to that March-like idea, this time there is something quite new as

the movement takes on a series of variations and episodes. Framed by these two movements is the stillness of the Larghetto, introduced by a few bars simply from the piano and then followed by an orchestral dialogue the textures then become richer as the soloist and orchestra take turns to embroider the basic fabric in one of the most uplifting slow movements.

Mozart's keyboard Concertos were basically written for the early version of today's pianoforte despite the efforts of some performers to claim certain works for the harpsichord. In fact, Mozart did probably conceive the early Concertos of K 107 and the first four in the numbered sequence of the twenty seven major Concertos for a harpsichord. Those first four Concertos are also works which contain not original music by Mozart but transcriptions of works by other contemporary composers - perhaps well known at their time, but nowadays mostly forgotten with the exception of C P E Bach. Mozart's own household contained its own pianos and he was keen on innovation rather than reliance on the older types of instruments. The first early Concertos are all in major keys and follow a model of pastiche that stretches to the present in works as diverse as those by Stravinsky, Webern and Britten.

Completed in 1767, the third of the Piano Concertos (K 40) is in D major and scored for an orchestra of oboes, horns, trumpets and strings. Based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766, for a time these four early Concertos were thought of as being original Mozart compositions. The opening Allegro is based on work by the Strasbourg based composer Leontzi Honauer with a central Andante in G minor based on music by the then well known and respected Parisian master Johann Gottfried Eckard, a pupil of Carl Phillip Emanuel Bach. It is from the Bach son himself that the third movement takes its material - an arrangement of his 1760's short piece "La Boehmer" Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

The C major Concerto (K 415) is one of a group of three Concertos that Mozart composed over the winter of 1782-1783, the first group of Concertos that were to be composed for Vienna. Mozart's idea here was to have the Concertos published, possibly in Paris, and he was not ready to take any great risks in alarming his public with innovations of any kind. Whatever may have come of that idea, the three Concertos were eventually published in Vienna two years later, probably one of those examples of Mozart's inability to deal too well with his own finances.

Mozart was eager to make the Concertos as acceptable as possible and thus they are provided with "full" orchestration, in this case including trumpets or timpani or a suggestion for performance with string quartet - in fact the wind parts merely double those of the strings and are almost dispensable in that respect. Nevertheless, those trumpets and timpani do add a sense of brilliance to the Concerto in its full orchestral guise. The conventional nature of the opening Allegro says it all, but originally Mozart had planned to follow this with a slow movement in the minor key; the possibility of that making this rather simple Concerto too serious for its intended audience dissuaded him and the Andante is perhaps one of Mozart's least inspired movements. All comes well though in the six/eight Finale, marked as an Allegro Rondeau, when Mozart manages to insert his C minor episode amidst a great deal of ornamentation. Whatever posterity's judgement may be, Mozart had at least succeeded in pleasing his Viennese audience and making a handsome profit for the Academy at its first performance.

Piano Concerto No 15 in B flat major, K 450 - Piano Concerto No 11 in F major, K 413 - Piano Concerto No 23 in A major, K 488 (CD14)

Apart from the very early transcriptions of the first four Piano Concertos and the keyboard (harpsichord) transcriptions of the three K107 Concertos, Mozart's works for Piano and Orchestra can be considered to be works of maturity. With the Violin Concertos behind him and the great Symphonies still to come, the central twelve Concertos of the years 1784 to 1786 contain some of Mozart's greatest masterpieces in any form. The present disc contains three Concertos that represent very different aspects of these Concertos from the simplicity of the F major Salzburg Concerto, through the difficulties of the B flat major Concerto from that year of 1784

and up to the undeniable masterpiece of the A major (K 488) Concerto, arguably the finest of all the Concertos.

Having composed his E flat major Concerto (K 449) for his pupil Barbara Ployer, Mozart set about writing both a second Concerto for her (K 453) and two others exclusively for himself. The whole project took no more than two months and Mozart was keen to add some rather more difficult and virtuosic passages for his own performance, particularly so in the B flat major Concerto (K 450), dated 15th March 1784 which not only is intent on stretching its solo performer but is also scored for a relatively large orchestra.

These difficulties are immediately apparent in the opening Allegro which is a surprisingly good natured and lively piece, despite its frequent recourse to the minor key. This is followed by an E flat Andante which consists of no more than a theme with two variations and a Coda but shows Mozart's genius at portraying a simple dialogue between soloist and orchestra as well as a series of lovely ornamentations on the piano theme. The final Allegro, in six/eight time introduces a hunting motif which appears again at its conclusion and contains one of Mozart's own virtuosic Cadenzas.

Taking its place as the first of a series of three Concertos beginning in December 1782, the F major Concerto (K 413) is scored simply for strings and wind and is also available (together with its two successors) in an arrangement made by the composer himself for Piano and string Quartet. This is the Mozart of geniality rather than the Mozart of genius, the composer appealing not only to the cognoscenti, but also to the general public although it is on record too that the Concerto made a distinct appeal to a person no less than the Emperor as well as providing a substantial income for the Academy. In the usual three movement form, the Concerto opens somewhat unusually with an Allegro in triple time before leading to an amiable, if hardly profound Larghetto, more of an Intermezzo than a true slow movement. Finally the Rondo is filled with counterpoint for those local connoisseurs and marked in "Tempo di Minuetto".

The A major Concerto (K 488) is one of a group of three Concertos written in the winter of 1785-1786 at the same time that Mozart was working on "The Marriage of Figaro". Although these are Concertos where Mozart is stretching his audience to an unprecedented degree, the A major work begins simply enough. The scoring lacks trumpets and timpani but still has a darker side to it that permeates the whole work. Unusually too, the Cadenza in this movement is incorporated in the full score. The slow movement is an Adagio of quite unsurpassable emotion and beauty and stands as one of the finest single movements in any composition by Mozart; it is written in F sharp minor, the only time that Mozart used the key in any of the Concertos. That key has been hinted at in the opening Allegro, but here it has a sense of tragedy that can only be seen to express the most profound of sorrows. That such deep sadness can be dispelled at all is quite amazing but the final Allegro assai manage a light heartedness and an exuberance that are not occasionally without a backward glimpse aimed towards a tinge of sadness beneath that apparent stream of joyous melody.

Piano Concerto No 21 in C major, K 467 - Piano Concerto No 1 in F major, K 37 - Piano Concerto No 25 in C major, K 503 (CD15)

Film or television are sometimes media that can pick on a piece of music and make it immediately known and loved by an enormous popular audience and that was just what happened to Mozart's C major Concerto (K 467). The film in this case was the rather sentimental story of Elvira Madigan directed by the Swede Bo Widerberg. So well known did the slow movement of the Concerto become that since then the Concerto itself has on many occasions been given the subtitle Elvira Madigan. The association may seem inappropriate in some respects given the high quality of Mozart's original conception but it has certainly given the opportunity for a wide audience to become familiar with at least part of this major work.

Premiered by Mozart himself on March 10th 1785 at the Burgtheater in Vienna, the C major Concerto follows its splendid predecessor in D minor by only a month and clearly shows the composer at the height of his powers and mid-way through a series of Piano Concertos that have become the cream of the crop. The opening Allegro maestoso is

permeated by a theme in March rhythm punctuated by fanfares in the winds and an affecting and simple second subject. After the usual orchestral introduction there is a particularly fine entrance for solo piano. The following Andante, mentioned above in the context of the film, bases a soaring almost vocal melody without words above a pizzicato string accompaniment. Finally, the Allegro Vivace is a good humoured Rondo taking in several changes of key before reaching its final Cadenza and Coda.

Mozart's keyboard Concertos were basically written for the early version of today's pianoforte despite the efforts of some performers to claim certain works for the harpsichord. In fact, Mozart did probably conceive the early Concertos of K 107 and the first four in the numbered sequence of the twenty seven major Concertos for a harpsichord. Those first four Concertos are also works which contain not original music by Mozart but transcriptions of works by other contemporary composers - perhaps well known at their time, but nowadays mostly forgotten with the exception of C P E Bach. Mozart's own household contained its own pianos and he was keen on innovation rather than reliance on the older types of instruments. The first early Concertos are all in major keys and follow a model of pastiche that stretches to the present in works as diverse as those by Stravinsky, Webern and Britten.

Written in Salzburg in April 1767, the first of the Piano Concertos (K37) is in F major and scored for oboes and horns with strings and a pianoforte or harpsichord. The Concerto is based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766. The opening Allegro is taken from a set of Keyboard and Violin Sonatas by the St Petersburg Kapellmeister Hermann Raupach which had already been published in Paris in 1756. The C major Andante is of unknown origin whilst the final Allegro is based on work by the Strasbourg based composer Leontzi Honauer. Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

It is fair enough to say that the C major Concerto (K 503) is the concluding work in the series of great Concertos composed between 1784 and 1786. After this there is a break in composition before the two final Concertos where Mozart concentrated on his final major Symphonies and the opera Don Giovanni. Indeed this Concerto was followed immediately by the Prague Symphony and the C major Quintet rather than any further Concertos. The C major is a suitably grand work related to its predecessor in the same key, K 467.

Again Mozart takes a March theme for his opening Allegro, a theme which enters in the minor key scored for the string section and flutes, oboes, bassoons and horns. The mood of the movement is already symphonic, pointing forward to what was to follow. Despite its marking as an Andante, the central movement is full of nobility and takes on the character of a deeply felt slow movement. Finally, the concluding Rondo is a less exuberant piece than may normally have been expected at this point, more in a style of confident affirmation which at times becomes even stormy and agitated. Mozart has been accused of a degree of indifference at this point but this is hardly relevant in context of the drive and positive nature of the Concerto as a whole.

Volume 2: CD 5 - Piano Concerto No 9 in E flat major, K 271 - Piano Concerto No 2 in B flat major, K 39 - Piano Concerto No 12 in A major, K 414 (CD16)

The exceptionally precocious Mozart was presented alongside his older sister Maria Anna 'Nannerl' at various European courts from 1762, beginning with much feted appearances in Munich and Vienna. The following year their father Leopold took the children as far afield as Paris where they played at the court of Louis XV whilst in April 1764 they arrived in London and entertained King George III. Whilst in London Wolfgang played alongside Johann Christian Bach, the most influential musician in Britain at that time. Both man and boy set each other tasks at improvisation and it was felt that Mozart consistently bettered the elder player. Johann Christian Bach held no grudge and the two became firm friends although they did not meet again until Mozart visited Paris in 1787, at which time Bach was supervising the first performances of his opera Amadis.

Mozart had already begun to compose when he was five and whilst in London he composed three symphonies. To give him practice in composing for orchestra, Leopold set young Wolfgang the task of arranging various piano sonatas by wellknown and respected composers of the time for solo keyboard and small orchestra.

Mozart's Piano Concerto no. 2 in B flat K39 was composed on the family's return home to Salzburg from yet another tour and is an arrangement of three movements by Hermann Friedrich Raupach (1728 - 1778) and Johann Schobert (c1735 - 1767). It is scored for solo keyboard, two oboes, two horns and strings. Raupach, whose first and final movements from his Sonata op. 1/1 was used by Mozart in this practice work, was a fine keyboard player taught by his organist father and spent much of his working life in St Petersburg as court composer. His opera *Alceste*, produced the year in which he became Kapellmeister (1762) was one of the first successful Russian operas and its sombre style anticipated that of Gluck, whose own version of *Alceste* had such an overwhelming effect on Mozart in Vienna in 1767. For a short time Raupach left Russia and found work in Hamburg and Paris (where he met and heard Mozart), returning to St Petersburg in 1768. However he failed to achieve the same success in that city as heretofore and he died there in relative obscurity.

Little is known of Schobart other than that he was in Paris in around 1760 and that he died in great agony alongside other members of his family having consumed poisoned mushrooms. From the fact that he managed to publish lavish editions of his own works at his own expense one assumes that he must have enjoyed some success; certainly Mozart held his keyboard works in great esteem, using them as examples of good craftsmanship to his pupils, and he 'borrowed' a theme of Schobart's in his Piano Sonata in A minor K 310. For his slow movement Mozart arranged the Andante poco Allegro section of Schobart's Opus 17/2.

The same musical forces are used for the other two concertos on this disc. In the winter of 1776/7 a French keyboard virtuoso player named Mlle Jeunehomme visited Salzburg. She created such a sensation that Mozart named his Piano Concerto no. 9 in E flat K271 after her and he may well have met her once again on his ill-fated tour to Paris (when his mother died) in 1778. This concerto was composed in the month of Mozart's twenty first birthday, and the opinion has often been expressed that this marvellous concerto also marks his musical 'coming of age'. A number of innovative effects set this concerto apart from other pieces composed before this time (January 1777): for example an orchestral fanfare brings an immediate response from the piano - not until Beethoven's Fourth Piano Concerto would a soloist again enter so soon. Before the orchestra has finished its customary introduction one hears the piano trilling on a high B flat before launching into its own theme. The beautifully melancholic slow movement is in C minor (the first Mozart concerto movement in a minor key) and its form and character resemble a recitative and aria from an opera seria. The exhilarating Rondeau finale changes gear suddenly to introduce a minuet passage with four variations.

The Piano Concerto no.12 in A K 414, composed in 1782, belongs to a group of three concertos written not long after his arrival in Vienna described by the composer as 'something intermediate between too difficult and too easy...(being) very brilliant and falling pleasantly upon the ear'. Mozart offered the scores for sale at the relatively high price of six ducats (possibly due to the fact that a large debt was about to be called in) and announced the imminent sale of arrangements for piano solo and string quartet (thus making it possible for chamber groups and amateurs to play) but was later forced to cut the price. It must have been particularly galling for the composer to witness the firm of Artaria making a tidy profit on these concertos when they were published in 1785. Despite the lack of takings 'up front', Mozart knew that he could count on a large and appreciative audience when he performed these pieces in public - indeed the Emperor Joseph II attended one of these concerts 25 ducats in advance. Over the next few years Mozart took advantage of the public's new taste for virtuosity on the concert platform by composing keyboard concertos that were far more sophisticated than any previously encountered in Vienna or anywhere else. Of the three concertos in this group (K 413 - 415) this concerto is the most lyrical with an abundance of

interesting material. As a tribute to Johann Christian Bach, who had died in 1782, Mozart used a theme by his late friend in the Andante movement.

Piano Concerto No 17 in G major, K 453 - Piano Concerto No 5 in D major, K 175 - Piano Concerto No 6 in B flat major, K 238 (CD17)

In order to practice composing concertos Mozart's father, Leopold, set him assignments to arrange solo keyboard works of composers such as J C Bach (K 107), Raupach, Honauer and Schobart (K 37, 39 - 41) for solo keyboard and orchestra. These apprenticeship works cannot be dated with precise accuracy but it is thought that they were composed in about 1767 ie when the composer was about eleven years old. Mozart learned much from the works of Johann Christian Bach, whom he met and accompanied in London. Bach's own style was an intriguing mixture of German baroque (from his father and also his half-brother Carl Philipp Emmanuel with whom he studied in Berlin) and the brighter Italian sound that he picked up in Milan and Bologna (where he took lessons from Padre Martini). This style has been referred to as galant, music that is graceful, refined yet also spirited in the finale movements. Following these apprenticeship works there was a gap of a few years until December 1773 when Mozart produced his first keyboard concerto which did not stem from the work or works of other composers.

The concerto, known as the Piano Concerto no. 5 in D K 175, appeared shortly before the composer's eighteenth birthday. The concerto reveals a certain amount of charm, but also demonstrates a lack of experience with scoring with often unnecessary doubling of parts (the work is scored for two oboes, horns and trumpets with timpani and strings in addition to solo keyboard), although Mozart later remedied this to a certain extent by altering the wind parts. Whatever the work's weaknesses, Mozart kept faith with the concerto to the extent that he played it on tour in Munich (1774) and Mannheim and Paris (1777 - 8) and proudly wrote home to his father that the Mannheim audiences had taken the piece to their hearts.

Mozart had other reasons to look back fondly on Mannheim, for whilst he was there he fell in love with the singer Aloysia Weber and wrote for her a concert aria *Alcandro, lo confesso...* Non so d'onde viene which quoted two themes from the slow movement of this concerto. He later married Aloysia's younger sister, Konstanze. Later, in Vienna, Mozart composed a new finale, the Rondo in D K 382 in place of the original sonata-form movement which closed K 175. Following its premiere in 1782 this new movement became hugely popular and Mozart chose to retain this later movement when the work came to be published in 1785.

The bright and vivacious Piano Concerto no. 6 in B flat major K 238 followed just over two years later in January 1776. This engaging work is clearly more sophisticated than its predecessor and one gains the impression that Mozart composed the piece as much to show off his skill at the keyboard as to entertain the public. And entertaining it certainly is, with delicacy and rhythmical brilliance marking the opening Allegro aperto movement, a tender and expressive Andante and a finale that was the first of many Rondo with variations Mozart used to close the concertos. Mozart's sister Nannerl is known to have played this piece in concert in Salzburg and he also took the work on tour to Mannheim and Augsburg in 1777. Certain editions of the score, which was not published until 1792 (the year following Mozart's death) indicate a piano continuo part which effectively fills in the wind parts, presumably so that the pianist might substitute for these instruments (pairs of flutes, oboes and horns) if only stringed instruments were available.

Following his precipitous move to the Austrian capital it did not take long for Mozart to discover the Viennese liking for technical brilliance and drama once he arrived in that city following his escape from the rather stifling atmosphere of Salzburg. Always someone that lived beyond his means, Mozart strived to make ends meet by appearing as often as possible in public showing off his formidable and inventive prowess at the keyboard. Consequently piano concertos appeared thick and fast: for example six piano concertos were composed during 1784, of which the fourth that year, the G K 453 was completed on 12 April. This was truly a busy time for Mozart: in the nine-week period between 9 February and 12 April he completed three piano concertos, the Piano Quintet K 452 and played in no fewer than 24 concerts! He also found time to move house in

January of that year and again in September (having just recovered from a kidney infection that laid him low for a few weeks). At the end of the year he joined the Freemasons, presumably hoping to acquire important contacts. In the Piano Concerto K 453 Mozart was less inclined to display technical brilliance and the soloist's theme in the opening Allegro does not present a contrasting mood to the opening orchestral ritornello but rather complements it. There is more drama in the second movement marked Andante following a contemplative beginning demonstrating the close stylistic link that Mozart displayed between his concertos and opera. The Allegretto finale is a typically joyous Rondo with variations.

Piano Concerto No 16 in D major, K 451 - Piano Concerto No 8 in C major, K 246 - Piano Concerto No 19 in F major, K 459 (CD18)

The D major Piano Concerto (K 451) dates from 22nd March 1784 and comes from one of Mozart's most productive periods. During little over a month, he gave a total of twenty two concerts and the Concerto stands in the midst of one of Mozart's most prolific periods of composition beginning with the Concerto written for his pupil Barbara Ployer (K 449) and followed by the two Concertos in B flat (K 450) and D (K 451) and then with a brief pause for a Piano Quintet (K 452), another Concerto in G major (K 453). Amazingly too, despite the closeness of composition, each of these works bears the stamp of its own originality.

Scored for a relatively large orchestra including trumpets and timpani and with an accent on the wind soloists, the D major Concerto has a distinctly symphonic feel about it. The opening Allegro is a typical Mozartean March movement with an accent on the heroic mood but with an unusual and unexpected quiet section in its recapitulation. This is followed by a slow song like Andante with the added bonus of a final contrapuntal climax and then a Rondo marked Allegro di molto which initially appears to owe much to the spirit of Haydn but also contains a surprisingly serious development section.

Referred to as the Lutzow Concerto, the C major work (K 246), dates from 1776 and thus comes shortly after Mozart's series of Violin Concertos. Written for the countess Antonia von Lutzow, wife of the local Commandant, Mozart had no need to write a simple work for an amateur - the Countess was herself a proficient pianist and a pupil of Mozart's father Leopold. Mozart originally envisaged having the Concerto published in Paris in a group of three but the project never came to fruition and another opportunity for financial enhancement once more floundered - Mozart was never to make a good businessman.

Not surprisingly this is hardly one of Mozart's more advanced Concertos in style and it follows the pattern of his previous Concerto in B flat (K 238) - it was not in fact, until the succeeding Jeunehomme Concerto that Mozart's true originality in these works would surface. The three movements follow the conventional fast - slow - fast scheme with rather pastoral tinge to the central Andante, simple in style and character and a Minuet styled final Rondo which shows its flair after the final Cadenza. Interestingly, although he never wrote out the Cadenzas in the outer movements, the central Andante's Cadenza is given complete in the score.

Completed on 11th December 1784, the F major Concerto (K 459) belongs to one of Mozart's finest creative periods and is the first of the series of master-pieces that follow and include the Concertos in D minor (K 466) and the famous "Elvira Madigan" C major Concerto (K 467). This F major work was written for the composer himself to play and shows a progression of ideas and geniality throughout its three movements which makes it a particularly satisfying work taken as a whole. The opening Allegro, by far the longest of the three movements, is based on a March rhythm that shows the influence of the Piedmont violinist Giovanni Battista Viotti who had perfected such festive Marches in his Concertos and for whom Mozart wrote an alternative slow movement to be included in his sixteenth Violin Concerto as well as re-orchestrating the outer movements of the piece. Mozart obviously had a high opinion of Viotti and may also have been influenced by the military aspects of his sixth Concerto from 1782/3, also written in the key of D minor. This proud and somewhat arrogant introductory movement prefaces the charming Allegretto in C major that follows. The slow movement has been seen as an orchestral counterpart to Susanna's Act Four aria in The Marriage of Figaro, both tender and

melancholy in its emotional depths. After those moments of peace and tranquillity, the final Allegro assai Rondo is a playful take on Mozart's use of counterpoint, which outdoes both of the previous movements. That final movement seems to act as a combination of Sonata form, Rondo and Fugue, all with hints of the genius of a Mozart comic opera.

Piano Concerto No 20 in D minor, K 466 - Piano Concerto No 22 in E flat major, K 482 (CD19)

Whilst only a boy, Mozart had travelled with his father and sister and had played before audiences in Vienna, Paris and London. Later as a young man he was to take commissions for his musical compositions from princes and noblemen, professional musicians and amateurs alike as well as still performing his own works. His life and work in Salzburg, the town of his birth were to be unhappy experiences, blighted by his dislike of the fractious Archbishop Colloredo, his main employer. When in 1781 relations with the Archbishop came to a head, Mozart left his home town and travelled to Vienna to begin life as a self-employed musician. It was there in the capital city of the Empire and centre of European culture that Mozart was to blossom and to find better fortune. That good fortune never quite applied to Mozart's financial position, but although the noblemen of the city were slow to reward him in pecuniary terms, they were able to recognise and encourage his genius.

Vienna was in all respects unwilling to encourage any sort of revolutionary activity both in politics and the Arts but Viennese Society was ready to accept talent and to, if somewhat grudgingly, offer some sort of patronage to its most renowned musician. It would take Beethoven and his more aggressive stance to change the climate of things musical in the city but at least the atmosphere was conducive to Mozart producing some of his finest masterpieces to which the Piano Concertos composed between 1784 and 1786 are a major part. True as it may be that Mozart's financial and emotional situation would lead to his physical and mental decline in the last years of his life, those two years can be seen as something of a golden age for his compositions for piano and orchestra and it is to those golden years that the Piano Concertos in D minor (K 466) and E flat major (K 482) belong - the former premiered on February 10th 1785 and the latter in December of the same year.

The first of the Piano Concertos of 1785 was the famous D minor work, the first of any of the Concertos to be written in a minor key and the only one that remained popular throughout the nineteenth century. It follows the previous F major Concerto after an interval of only two months and is probably the first of the Concertos that shows Mozart as the direct antecedent of Beethoven, particularly the latter composer's third Concerto and it is significant that the younger composer wrote his own Cadenzas for the first and third movements for the Mozart work.

There is a new dynamic in the opening movement showing an antagonism between soloist and orchestra which would finally become the touchstone of works such as the Brahms Piano Concertos. The struggle of this opening movement is hardly resolved but merely peters out in a pianissimo conclusion. This struggle re-appears in the middle part of the central Romance, one of Mozart's most simple but heavenly slow movements which begins and closes in such peaceful serenity. The final Allegro is both passionate and dramatic with much chromatic writing, full of pessimism until the key turns to the major and a glimpse of optimism.

The E flat major Concerto (K 482) is somewhat rare among the cycle in that it is one of only three of the Concertos that substitutes clarinets for oboes and that it has a slow movement in the minor key. The lack of formality in this Concerto owes much to the opera The Marriage of Figaro on which Mozart was working at the same time. This is one of a group of concertos all written at this time and directly connected with the opera - the others are the ones in A major (K 488) and in C minor (K 491). This is a return to a simpler form of Concerto after Mozart perhaps feeling that his recent works had progressed a little too far away from the conservative tastes of his Viennese public. It is perhaps even fair to suggest that the opening and closing movements of the Concerto are somewhat backward looking and even routine. Routine is certainly not a word that could be used in connection with the central Andante in C minor which Mozart was obliged to repeat as an encore at his concert on 23rd December. This is a mixture

of arioso and variation which also contrasts major and minor keys in a unique expression of sadness, despair and final consolation.

Piano Concerto No 18 in B flat major, K 456 - Piano Concerto No 26 in D major, K 537 (CD20)

The invention of the modern piano began with Bartolommeo Cristofori's "gravicembalo col piano e forte" in the period around 1709 with the combination of aspects of the clavichord and harpsichord. From the clavichord he took the idea of the struck string and from the harpsichord the principle of dampers fitted with cloth. This allowed for a new range of dynamics ranging between piano and forte together with the idea of a pedal to dampen the sound. Those early instruments can be seen in the early pianoforte housed now in the Metropolitan Museum in New York. Despite this early prototype, it was not until Gottlieb Schroter produced a "Hammerklavier" in Germany in 1717 which was then improved upon by Andreas Stein nearly sixty years later, that the new instrument really began to find favour.

Mozart in fact, visited Stein's workshop and wrote to his father enthusiastically about Stein's own instruments claiming that these instruments "have above all the advantage over others that they are made with an escapement ... out of a hundred piano makers, not one worries about this". Stein's work was continued and improved upon by piano builders in England, France and Germany including those made by Zumpe, a favourite of the composer Johann Christian Bach. These were then followed by the instruments of John Broadwood in England and those by the Brothers Erard of Strasbourg which were to combine the benefits of the English and German actions. This prototype was to be adopted under licence by firms such as Steinway, Bechstein and Pleyel.

By now the harpsichord had lost its position as favoured instrument to the new pianofortes and as early as the 1770's Haydn and C. P. E. Bach were writing for it in favour of the older instrument. In fact, Mozart wrote nearly all of his keyboard music for the piano as did Beethoven and by the beginning of the nineteenth century the harpsichord had become almost redundant for the contemporary composer.

Mozart produced no less than twelve Piano Concertos in the years of 1784 to 1786 as well as the six "Haydn" String Quartets and his opera "The Marriage of Figaro", perhaps the most prolific period in the composer's life. Of those Concertos, six date from 1784 including the B flat major Concert (K 456). Long considered to have been composed for the blind pianist, Maria Theresia Paradis, it is now certain that Mozart premiered the Concerto himself in Vienna in February 1785.

The Concerto is in the conventional three movement form and opens with an Allegro Vivace that provides the main themes of the movement in its opening introduction, initially in the piano and then in the orchestra. The development is littered with scale passages and gives way to an accompanied cadenza and a final recapitulation. The Andante which follows is a set of theme and five considerably elaborate variations and a Coda variations, all suffused with an element of anxiety and even despair. Finally, the mood lightened for one of Mozart's "buffo" type Sonata-Rondos with a particularly dramatic central episode where the piano at one point plays in 2/4 time against the orchestra's 6/8.

The D major Concerto (K 537) is Mozart's penultimate Piano Concerto and follows the series of twelve Concertos of 1784-1786 after a considerable break. Dated 24th February 1788, it is commonly known as the "Coronation Concerto" because it was played on 15th October 1790 in Frankfurt during the celebrations for the accession of the new emperor Leopold II.

The work is indeed "festive", containing as it does, parts for trumpets and timpani and manages to be both brilliant and at the same time rather simple, posing no difficulties for the uninitiated listener of the time or indeed today. The solo part of the Concerto is written merely as a sketch, often consisting of no more than a single line with only the final Rondo accompaniment existing in Mozart's own autograph version. It is likely that the full version of the Concerto was written down by Johann Andre who published the first edition of the parts of the Concerto in 1794. Indeed,

despite its popularity and the typical Mozartean stamp of the Concerto, it would seem that this is one of Mozart's least considered works and a sign that after the series of the great twelve Concertos of the previous years, the composer's thoughts had moved to the form of the symphony rather than the Concerto.

Piano Concerto No 14 in E flat major, K 449 - Piano Concerto No 4 in G major, K 41 - Piano Concerto No 27 in B flat major, K 595 (CD21)

It is perhaps tempting to think of Mozart's fourteenth Piano Concerto as the first in a series of three if only because of the consequence of Koechel numbers for the Concertos in E flat, B flat and D. These three Concertos, written in Vienna in 1784, bear the consecutive numbers of K 449, K 450 and K 451. Yet, it was the composer himself who claimed that the earliest of the three was "of a quite peculiar kind", being written for a smaller orchestra consisting of strings, oboes and horns ad libitum rather than a large one. In today's terms, Mozart's idea of a smaller orchestra may seem rather confusing compared say to the works of later Romantics such as Rachmaninov or the excesses of Busoni's large orchestral and choral accompaniment to his somewhat singular Piano Concerto. Nevertheless, this E flat Concerto is a rather unique entry in the Mozart catalogue.

The first movement is itself a restless composition in three/four time which seems to move unpredictably and tends towards chromaticism with many changes in volume levels and harmonic structures. Despite the complexity of the opening movement, the slow Andantino which follows now seems much calmer and simpler than its predecessor and the following Finale marked Allegro ma non troppo, build on Mozart's experience in contrapuntal techniques gained from his earlier works.

Mozart's keyboard Concertos were basically written for the early version of today's pianoforte despite the efforts of some performers to claim certain works for the harpsichord. In fact, Mozart did probably conceive the early Concertos of K 107 and the first four in the numbered sequence of the twenty seven major Concertos for a harpsichord. Those first four Concertos are also works which contain not original music by Mozart but transcriptions of works by other contemporary composers - perhaps well known at their time, but nowadays mostly forgotten with the exception of C P E Bach. Mozart's own household contained its own pianos and he was keen on innovation rather than reliance on the older types of instruments. The first early Concertos are all in major keys and follow a model of pastiche that stretches to the present in works as diverse as those by Stravinsky, Webern and Britten.

Completed in 1767, the fourth of the Piano Concertos (K 41) is in G major and based upon music Mozart would have encountered whilst travelling in Paris between 1763 and 1766. The opening Allegro as well as the final Molto Allegro is based on work by the Strasbourg based composer Leontzi Honauer with a central Andante in G minor based on music by the St Petersburg Kapellmeister Hermann Friedrich Raupach. Although these early Concertos may have benefited somewhat from the help of Mozart's father, Leopold, they were conceived as travelling cards for the young virtuoso player, Wolfgang himself.

Premiered on March 4th 1791, less than a year before his death, Mozart's B flat major Concerto (K 595) is the last of the twenty seven numbered Concertos for Piano and Orchestra. Although the date suggests that this is one of Mozart's last works, in all probability the Concerto was drafted some time in 1788 whilst Mozart was working on his last three Symphonies. As with many of the Piano Concertos and unlike those for Violin and Orchestra written much earlier, this was clearly a work written for Mozart himself and one that was introduced to the public without any undue former notice. It is tempting to see the piece as one pre-occupied with death and it is certainly a serious work, but it should equally be remembered that the years of 1789 and 1790 had been particularly hard for Mozart, a time when his letters show that life had lost its former meaning for him.

The very opening of the initial Allegro sets a mood of sadness beneath the apparently normal surface of things and there are a number of rapid key changes and surprising dissonances, passages of chromatic intensity and an amazing clarity within the scoring. Energy is suppressed within this opening

movement and even more so in the following Larghetto, an almost religious experience. The final Rondo too, marked as a conventional Allegro, has a quality about it which suggests not merely joyfulness but a feeling of resignation. The theme of the Rondo was to be used later in Mozart's song "Longing for Spring" and acknowledges a feeling of oneness with Nature where the composer relates his own sufferings to the glimpse of one final Spring. It is perhaps inappropriate to attempt to impose programmes on Mozart's music but this final Concerto appears to sum up the past and look forward to some sort of peaceful finality.

Piano Concertos for Three Pianos, K 242 - Two Pianos, K 365 - Concert Rondo in D major, K 382 - Concert Rondo in A major, K 386 (CD22)

The earliest work on this CD is the Concerto for Three Pianos in F K 242 (sometimes referred to as Mozart's Piano Concerto no. 7) which was composed for the sister of Archbishop Hieronymus Colloredo, Mozart's employer in Salzburg, and for her two daughters. Mozart found teaching irksome, but as his father Leopold never tired of reminding him, it was a necessary part of his daily routine, for it might lead to a lucrative commission. Two of his pupils were Aloisa and Josepha (sometimes referred to as Giuseppa) Lodron, nieces to Archbishop Colloredo. Their mother, Countess Antonia Lodron, in response to Mozart's skillful teaching of her daughters commissioned various works from him including this piece (composed in February 1776) which was, as usual, perfectly tailored to their abilities. Indeed it is noticeable that Josepha was the poorer of the three players as her part scarcely tests the average concert pianist. Mozart later rewrote the concerto for two soloists, presumably for his sister Nannerl and he to play, and this arrangement was in his repertoire following his arrival in Vienna in 1781. Just as this concerto does not place too many demands upon the players, neither does it place any great demands upon the listener; the most memorable section is the middle movement with its light accompaniment and amiable interplay between the soloists.

Mozart's employer, Archbishop Hieronymus Colloredo, has gone down in history infamously as the man who had Wolfgang literally booted out of his palace. It seems that Mozart had worn the Archbishop's patience pretty thin, for Mozart was always arrogant and cheeky in his presence, and also considerably outstayed his leave of absence from the Archbishop's employ in order to oversee the premiere of Idomeneo in Munich. Colloredo has also been characterised (not least by the Mozart family themselves) as a skinflint, an allegation which perhaps has some validity since as Braunbehrens writes in Mozart in Vienna 1781 - 1791 Wolfgang's salary was a mere 450 florins per annum, at a time when one stagecoach journey from Munich to Vienna cost 50 florins. It should however be noted that the Archbishop was fond of music and was also a passionate supporter of the Emperor Joseph II's enlightened views, in particular with regard to educational reforms.

There is evidence that the Concerto for Two Pianos in E flat K365, usually dated January 1779, might predate the Concerto for Three Pianos as the cadenzas for K365 were written on similar paper used by Mozart for works known to date from between August 1775 and January 1777. If the 1779 date is correct then it must have been composed for the composer and his sister to play following Wolfgang's unhappy return to Salzburg following the fateful trip to Mannheim and Paris during which their mother died. The scoring is more adventurous in this work, two bassoons being added to his regular forces of two oboes and horns plus strings. Following his arrival in Vienna in 1781 Mozart expanded the scoring still further, adding a pair of clarinets and trumpets and timpani to the fast outer movements. Once in Vienna he played the piece with a pupil Josepha Barbara von Aurnhammer (a lady described by Mozart in his typically plainspoken way as 'a fright but she plays enchantingly') at two wellattended concerts. Mozart's invention is in overdrive in this work with a multitude of themes that are barely developed before they are discarded. Of particular interest is the Allegro Rondo finale whose main theme takes a different harmonic turn at each appearance.

Mozart's Rondo for Piano and Orchestra in D K 382 provides another example of a work, in this case his Piano Concerto no. 5 in D K 175, being altered to suit the Viennese public taste. In this instance Mozart did not merely rescore the work, he substituted an entire movement. He

introduced this new finale at the Burgtheater on 3 March 1782 at a concert which also included newly composed music for Idomeneo and an improvised fantasy for piano solo. The Rondo K 382 successfully gave the Concerto in D a new lease of life and when the concerto came to be published, Mozart chose to include the Rondo rather than the original finale. At one concert during the Lent season in 1783 Mozart was asked to repeat the Rondo and this movement has become hugely popular being performed by itself as often as it is included within the concerto setting. The scoring (for solo piano, flute, two oboes, two horns, two trumpets, timpani and strings) is imaginative throughout and the melodies are memorable. H C Robbins Landon likened the effects to toy trumpets and drums and also draws attention to the fact that Mozart was quick to assimilate stylistic qualities known to be appreciated by the Viennese public, such as the popular folk-like style of Haydn.

Also from 1782 comes the Rondo for Piano and Orchestra in A K 386. Often linked with the Piano Concerto in A K 414, it has long been considered to have been the original finale to that work since it shares not only the temperament of the surviving finale but also its key and time signature. The work was never published during Mozart's lifetime but the incomplete manuscript was sold by his widow along with other works to Johann Anton Andre in 1799, who later resold it in England. The Rondo was then arranged for piano solo by Cipriani Potter in 1838 as the various leaves of the original were scattered. As the different parts resurfaced it was pieced together by Paul Badura-Skoda and Sir Charles Mackerras and published in 1963. It is scored for piano solo, two oboes, two horns, strings and cello obbligato.

CLARINET CONCERTO K622 - CONCERTO FOR FLUTE AND HARP K299 (CD23)

Late works for wind instruments and orchestra are often described as being of an autumnal quality and mood and Mozart's Clarinet Concerto is no exception. This is Mozart's last concerto for any instrument and it was completed in the last year of his short life, in 1791. It may seem strange to think of late works being written at the age of thirty five but Mozart's life was a very short one, crammed with incident and with a list of well over six hundred compositions. Short in years perhaps, but this was a career that produced an almost incredibly large number of works, many of which are undoubted masterpieces.

It is to that category of superlatives that the clarinet concerto belongs. Perhaps it is even fair to claim that this is the finest of all concertos ever penned for the instrument and together with the similarly late Clarinet Quintet, the work owes its genesis to Mozart's friendship with his fellow freemason and clarinetist, Anton Stadler. It is however, perhaps, worth noting that although the concerto has all the hallmarks of Mozart's genius at its greatest, much of the original autograph has been lost, although it appears that Mozart originally sketched a version of the first movement for Bassett horn at the end of 1789. It was that instrument which originally fired Mozart's inspiration and which was the forerunner of the modern clarinet we know today.

The Clarinet Concerto is composed in A major and consists of the three conventional concerto movements - two fast movements enclosing a particularly fine slow, Adagio, movement. Not surprisingly, the Concerto bears many similarities to the earlier Quintet composed for Stadler, although the later work expresses the lyrical ideas in a more dramatic and fuller fashion whilst still maintaining the closest of relationships between the soloist and the orchestra. The lively opening Allegro is the longest of the three movements whilst the central Adagio is one of Mozart's finest mature inspirations, never allowing the orchestra to dominate the clarinet's song and maintaining a transparency of scoring. The final movement is a joyful Rondo although nowhere does Mozart allow himself to resort to virtuosity for the sake of outward show.

Much of Mozart's early life was taken up with travelling, often under the auspices of his father and together with his sister and although the friendship with Stadler in later years was a unique partnership that led to the two great clarinet works, these early journeys often led to the opportunities to accept commissions and compose works for specific

players. In 1777, his travels took him to the Electoral Court at Mannheim - a centre for the new concertante music of early German classicism - as well as to the French capital of Paris. Mannheim was the reason for the composition to commission of the flute concerto in G (K313) whilst in Paris he set about work on a Sinfonia Concertante for four professional wind players (Wendling, Ramm, Ritter and Punto) intended for performance at the Concerts Spirituels in that city.

The Sinfonia, written for professionals was followed by a commission for a simple work (in the "easy" key of C major) for two amateurs - the Duke of Guines, a proficient amateur flautist, and his daughter, the Duchess who Mozart claimed played the harp magnificently. The combination of instruments is perhaps an unusual one and although Mozart professed not to be too keen on the flute as solo instrument and considered the harp to be little more than an extension of a keyboard instrument, the resulting Flute and Harp Concerto is one of Mozart's most successful and sunniest occasional pieces. The work is, perhaps necessarily, simple in its technical demands and somehow typical of the French style whilst remaining suitable for the settings envisaged for its performance.

The Flute and Harp Concerto follows the usual three movement pattern and is scored for a small orchestra including oboes and horns. Although Mozart is on record as considering the young Duchess to be somewhat stupid and lazy, he produced a subtle combination of the two instruments, never drowned by the orchestra whether intertwining their own melodies or playing against the full tutti. The original cadenzas for the work have been, unfortunately, lost but there is enough charm and an abundance of light themes to ensure the opening Allegro makes its gracious effect. The following Andantino is scored against divided violas and with the absences of the horns and oboes but maintaining a rich and sensuous atmosphere. Finally, the concluding Rondeau is in typical French style in the tempo of a courtly Gavotte.

© Dr. David Doughty

FLUTE CONCERTOS - ANDANTE FOR FLUTE & ORCHESTRA (CD24)

The 18th century was - especially also in Germany - the time of a real flute mania. For many consecutive years the demand for compositions for the flute were so great that composers as well as publishers often remarked that pieces written for other instruments could also be adapted for flute. In Schiller's "Kabale und Liebe" the Major has a "Lesson on the flute". And even in Goethe's "Elective Affinities", noble dilettantes diverted themselves on congenial evenings with the soft sounds of the "Flute traversière".

Mozart met one of these flute lovers when he stopped in Mannheim between the end of October 1777 and the middle of March 1778, when he undertook his journey to Paris. In a letter to his father in Salzburg, he informed him of the commission from the Dutchman Ferdinand Dejean who gave him 200 Guilders to write "3 small, light and short concertos and a pair of quartets for the flute".

The promised payment must have interested the 21-year-old. But Mozart didn't like the flute very much, perhaps because of the frequent fluctuations in intonation. Besides that, because he was at that time head over heels in love with the singer Aloysia Weber, he didn't have much time to think of music. At any rate, he only partially fulfilled Dejean's commission; before his departure for Paris he received only 96 of the promised 200 Guilders.

Researchers still wonder today if Mozart actually composed a flute concerto for Dejean in Mannheim. But the facts are dear about the Concerto in D major K 314 which the 21-year-old wrote in the summer of 1777 for the Italian Giuseppe Ferlendis who was resident oboist with the Salzburg Court Orchestra. Because Mozart had it with him in his bags, he used the opportunity to prepare the piece - transposed from C major to D major - for the flute. But with the Concerto in G major K 313 there's a slight problem. It's probably identical to a lost concerto that he composed in July 1777 for the name-day of his sister Nannerl. At any rate, it approaches the Salzburg Serenades and Divertimenti with its march-like tutti - the theme of the first movement and the uncomplicated serenade motifs in the Rondo-Finale. And so it's probable that Mozart delivered existing

(rearranged or copied) concertos or scores to Ferdinand Dejean. The only composition certainly from the time he spent in Mannheim is the Andante in C major K 315. Maybe he wanted to give the Dutch flute-lover a substitute for the technically difficult or musically too exacting middle movement of the Concerto in G major K 313.

What's left to be mentioned is the fact that Mozart remembered the themes from the refrains in the Rondo-Finale of the Flute Concerto in D major four or five years later. In his opera "The Abduction from the Seraglio", he put it in the mouth of Blond, barely transformed, in the Aria "Welche Wonne, Welche Lust."

© Hans Christoph Worbs (Translated by Danny Antonelli)

OBOE CONCERTO K 314 - SINFONIA CONCERTANTE FOR WINDS K 297 - BASSOON CONCERTO K 191 (CD25)

Most of Mozart's Wind Concertos can best be described as occasional pieces, composed on commissions from professional and amateur players, often with the express purpose of providing income for their composer and satisfying a particular trait, taste or talent of the recipient. In this respect they are very different from the Piano and Violin Concertos. The major exception is the late Clarinet Concerto (K 622) written for Mozart's fellow freemason and friend, Anton Stadler. Stadler was to have a great influence on Mozart's writing for the clarinet, including the notable solos for the instrument in the final Italian opera La Clemenza di Tito. This Concerto, together with the companion Clarinet Quintet (K 581) stands as one of Mozart's undisputed masterpieces. That being said, the earlier Concertos all have something individual to say for themselves and occasionally reach considerable peaks of inspiration. Hardly the most obvious of instruments for a solo Concerto, Mozart's first Wind Concerto is nevertheless written for the Bassoon. The grumbling, growling giant can, however, be an affectionate and witty instrument and that is how Mozart obviously sees it. It is significant too, that despite his less than conventional choice of solo player, the Concerto has something about it that shows the piece is throughout conceived only for the Bassoon with its own very definite characteristics. This is Mozart's only Concerto for the instrument and it was composed in Salzburg in 1774 for the composer's friend and amateur player of the bassoon and the piano, Thaddaeus von Duernitz. Mozart did later write a bassoon sonata for his friend as well as several piano pieces including three of his Concertos. The work is in the three conventional movements for a Concerto of the time (Fast - Slow - Fast) and generally light hearted and playful in the opening Allegro and final French styled Rondo, with lots of leaps and jumps and runs for the soloist and sweet singing tones evident in the central Andante.

Mozart's C major Oboe Concerto (K314) was written in the Spring of 1777, before his departure for Augsburg, for the Salzburg oboist, Giuseppe Ferlendis. When Mozart reached Mannheim at the end of October, he met the oboist Friedrich Ramm and made a present of the new Concerto to Ramm, who immediately took up the new work and played it several times. It was then later transcribed for flute for Mozart's amateur patron the Dutchman De Jean where it appears as a Concerto in D major, result of a commission that Mozart was unable or unwilling to fill with a new work for reasons of time and money or perhaps simply because of his personal dislike for the flute as a solo instrument. Although plans were afoot for at least two further Oboe Concertos, both to be in F major, only fragments of those works exist and thus the C major Concerto is the only completed one for the instrument.

The Concerto is in the standard three movement form with an Andante at the centre of the opening Allegro and concluding Rondo. Scored for an orchestra consisting of two additional oboes, two horns and strings, the F major Andante ma non troppo is one of Mozart's sublime song movements. The final Rondo is a joyful Allegro led off by the soloist and it is interesting to note the similarities between the principal theme of that final Rondo and the later aria for the soprano Blonde in Mozart's first successful German Singspiel - Die Entführung aus dem Serail of some five years later.

The idea of the Sinfonia Concertante is similar to the earlier Concerti Grossi of the Italian Baroque and although Haydn produced his own work in the

style and J.C. Bach produced many such works, Mozart moved away from the form towards Concertos for solo instruments. Nevertheless, he did leave us his Concertone of 1773 and two works named Sinfonia Concertante - one, an undoubted masterwork, for Violin and Viola (K 364) and an earlier work for Flute, Oboe, Horn and Bassoon. This Sinfonia for Winds dates from 1778 and was written specifically for four local players - Wendling (Flute), Ramm (Oboe), Punto (Horn) and Ritter (Bassoon). These were musicians at the Mannheim Court except for Punto who was a travelling player. This original version is unfortunately lost and the work is now known in its version for Oboe and Clarinet instead of Flute and Oboe. Of a virtuoso kind with prominent attention given to the soloists, it lies somewhere between a Concerto and a Symphony with obbligato. The highlight of the piece comes in the slow movement but the final set of ten connected variations including one for each of the solo instruments is the display point of the work.

© Dr. David Doughty

HORN CONCERTOS (CD26)

"... The hunting hornist makes a noise and wakes hunters and prey alike. His style is repellent and always hopping to different beats. The temple hornist weeps, extracts the notes from the depths of his soul and also, with his breath, inspires the entire instrumental accompaniment. In the concert hall and the opera house the hornist can be made to produce innumerable expressive effects. He is equally effective at a distance and close up. Loveliness and - if one may express it thus - friendly cosiness is the basic tone of this splendid instrument. Nothing is more capable or skilful than the horn at echo effects. Therefore the study of this instrument is highly recommended for a composer."

This was the recommendation made to the future composers by the German composer Daniel Schubart (1739-1791) in his *Ideen zu einer Ästhetik der Tonkunst* (Ideas for a Musical Aesthetic; 1784). Wolfgang Amadé Mozart would surely not have needed such advice, however; even when he was a child, he was fully acquainted with the mellow horn sonorities produced by the family, Joseph Leutgeb (1732-1811), who was almost a quarter of a century older than Mozart. When Mozart was young, this famous (or infamous) horn virtuoso was employed by the Hofkapelle in Salzburg; later he settled in Vienna, where he tried to combine his work as a freelance hornist with running a cheese shop. Here Mozart met him again, in March 1781. In the remaining ten years of his life, the composer set to work on no less than six horn concertos; the four famous ones, K 412, 417, 447 and 495, a sketched Rondo in E flat major, K 371, with further sketches for a first movement that was in all probability intended to go with it, K 370b, and also the torso of a large-scale concerto in E major, K 494a. At all times Leutgeb was a target of Mozart's mockery and teasing. For instance, the manuscript of the concerto in E flat major, K 417, contains the following rather unflattering dedication: 'Wolfgang Amadé Mozart had mercy on Leutgeb, silly ass, ox and fool, in Vienna, 27th May 1783'. For the concerto in E flat major, K 495, which Mozart listed in his own catalogue of works on 26th June 1786, he used four different colors of ink as a joke: red, green, blue and black. In the manuscript of the relatively simple so-called 'First Concerto', K 412 (which is in reality Mozart's last composition for horn, from the year of his death, 1791), the composer even amused himself by writing extremely vulgar comments such as 'Oh, your balls have dried up!... Oh you miserable bastard!' about the horn virtuoso, who was by now nearly sixty years old and weary.

Mozart's horn concertos are still among the finest achievements in horn literature, although they only constitute a very modest part of his total output. The pieces were often written on loose, probably spare pages in heavily compressed handwriting, and the two violin parts are often notated on one line. Indications of articulation and even tempo are often missing. The numerous points of harmonic, melodic and structural correspondence between the horn concertos suggest that Mozart did not take this genre especially seriously.

From Konstanze Mozart's letters from 1880 about the planned complete edition of her late husband's work, which was to be produced by the publisher Johann Anton André in Offenburg, it emerges that some of the manuscript material of the horn concertos - with the exception of that of

the concerto in E flat major, K 447 (c.1787) - had already gone astray. Long passages from the concertos in E flat major, K 417 and K 495, were missing, and these could only be reconstructed with great difficulty on the basis of the existing, far from reliable copies. As for the concerto in D major, K 412 (1791), Mozart only left the opening Allegro and a score sketch of a rondo finale. The composer's early death was no doubt the reason why he did not write a slow middle movement. The rondo was completed by Mozart's pupil Franz Xaver Süssmayr on Good Friday, 6th April 1792, in a very free manner. He not only took no notice of the original accompaniment but also replaced the original middle section by a paraphrase of the Gregorian melody to the laments of Jeremiah, which are sung on Good Friday. We may assume that he only had Leutgeb's copy of the horn part at his disposal. Nevertheless it was not until the 1970s that this familiar version (K 514), which has scarcely more than the rondo theme in common with the original, was shown not to be Mozart's own work.

As for the Concerto Movement in E major, K 494a (1785-86) (Which in terms of structure and musical content can be compared the great piano concertos), around 1800 only the 91 bars preserved today were known. This fragment comprises an almost completely scored orchestral introduction as well as the beginning of a solo section of which, however, only the first bars possess an accompaniment. It is possible that the pages have been lost before 1800, but it seems more plausible that Mozart himself, upon closer consideration, laid the work aside. An introductory ritornello on such a grand scale implied a major concerto with a total duration of about half an hour - and, in view of the possibilities of the natural horn of the period, would have been almost an impossible task both for the composer and also for the hornist. Whether the hornist in question was Leutgeb or someone else can no longer be determined.

In the 19th century no particular value was attached to the two existing movements of the Concerto in E flat major, K 370b/371 (1781), which like the Rondo in D major, was mostly preserved in sketched form, i.e. melody and bass parts only. In 1865 the manuscript of the opening movement, was even cut up by Mozart's eldest son, Carl Thomas (1784-1858) and the pieces were given away as 'Mozart's mementoes' to mark the 100th anniversary of his father's birth. A large number of these often very short fragments have only come to light in recent decades. The Neue Mozart-Ausgabe (1987) mentions seven fragments, scattered all over the world; an eight, which for some time has been kept at the Stadtbibliothek in Leipzig was only identified recently - so that today we know a total of 136 bars, some 75% of the movement. The Rondo, K 371, was also for a long time not as complete as was generally imagined. Although the movement seemed structurally odd and untypical of Mozart, and although the composer expressly noted '269 bars' at the end of a movement which only contained 209 bars, nobody noticed the gap between bars 26 and bars 27 (according to the NMA numbering). Not until 1990 did a sheet containing four pages of score come to light, including the sixty missing bars, which belonged with the first of the four sheets that had always been known.

This fragmentary concerto, K 370b and K 371, represent Mozart's first attempt at writing a horn concerto. Its musical content differs markedly from that of the later concertos: the character of the first movement is more declamatory than lyrical; the Rondo (dated Vienna, 21st March 1781), unlike his later finales in 6/8-time, contains no 'hunting effects' but, like the rondo of the Horn Quintet, K 407, is written in 'neutral' 2/4-time. The solo part, which sounds thin on the natural horn, seems especially odd, as it contains a series of demanding stopped notes which are not found in the later horn concertos which were certainly written for Leutgeb. It is possible that Mozart, when composing this experimental concerto, had in mind Fritz Lang, the hornist who played at the première of his opera *Idomeneo* (first performed in Munich on 29th January 1781), who had to cope with similar difficulties in the important horn solo in the aria *Se il padre perdei*. Whatever the truth may be, Mozart probably lost touch with Lang in Vienna, and the solo part of this unfinished concerto was evidently totally unsuited to Leutgeb.

On the basis of analyses of similar passages in other works of Mozart, I have attempted to work up all of these fragments into playable, practical versions, so that they are accessible not only for musicologists but for any music lover. The rondo finale of the Concerto in D major was completed

according to Mozart's own example and, in accordance with the first movement, was scored for two oboes, two bassoons and string orchestra. The preserved fragments of K 370b were placed in order, the missing sections were reconstructed (though the development section, which is mostly missing, could only be completed in a very hypothetical manner) and, together with the Rondo, K 371, the piece was orchestrated in a style similar to that of the opera *Idomeneo* from the same period. The fragment in E major was rounded off in the manner of the familiar Mozart concertos. Of course such reconstructions, or completions, can never bear comparison with genuine compositions of Mozart. It is to be hoped, however, that these versions of the concerto fragments in E flat major (K 370-371) and E major (K 494a), which respectively represent Mozart's first attempt at a horn concerto and the torso of an unfinished masterpiece, will help to expand our overall view of Mozart's literature for horn.

© Herman Jeurissen 1997

VIOLIN CONCERTOS NO. 1 K 207, NO. 2 K 211, NO. 3 K 216 (CD27)

Mozart was, himself, a violinist of no mean talent and it is hardly surprising that his works contain a large output for violin solo. As well as a series of Violin Sonatas, he composed a *Sinfonia Concertante* (one of his great masterpieces) for Violin and Viola, a Concertone for two violins, several movements for solo violin and orchestra within his *Serenades* and the five indisputable Concertos. The two further Concertos (often referred to as Numbers 6 and 7) are of doubtful authorship and certainly mark no musical improvement on the earlier five.

The five Concertos (and particularly the last three) are not only a milestone of the form of the time but also standard works of the present day repertoire. Generally considered to have been written in one spurt of energy between April and December in 1775, it is now thought that the first of the series may well date from as early as 1773, the same time as the Concertone mentioned above and thus making the maturity of the first of the Concertos an even more remarkable feat of technical command.

Mozart had become Leader (or Concert Master) of the orchestra of Archbishop Colloredo of Salzburg in November 1770, a position he would come to dislike because of his dislike of the somewhat tetchy Archbishop himself. The position meant that he would have been expected to write something for his own instrument whilst in service. By the time he set about composing the Concertos, Mozart would have known the violin compositions of Locatelli and Tartini as well as other composers he had encountered on his trips to Italy and these influences can certainly be found in the first of the Concertos in B flat (K207). As in the remaining Concertos, this piece eschews any elements of virtuosity for their own sake and concentrates on a more serious ideal even though the ideas contained in the work may not be especially originally or indeed Mozartian in themselves. This first Concerto follows the usual three movement form of Fast - Slow Fast movements although a couple of years later, in 1776, Mozart replaced the rather conventional Sonata form final Presto with a more adventurous movement in the form of a Rondo (K 269).

If the new evidence, based on paper dating, places the first Concerto now in 1773, then two years followed before Mozart wrote his second Concerto (K211) in D major, a long gap considering that all the remaining Concertos would be written in such a short space of time. However, this D major Concerto shows a marked advance on its predecessor in that it ends with a Rondo (or French Rondeau) in its original version. Despite that, the opening movement (Allegro) still owes much to Haydn and lacks totally memorable thematic material. The following Andante also seems less imaginative than the comparable movement in the earlier work and is little more than a simple song from a light opera with a very straightforward accompaniment, more in the style of some of the earlier Italian Concertos Mozart would have made his acquaintance with. But it is the final movement that points to the later Rondos of the composer. The soloist opens the movement and then the orchestra recapitulates that beginning and there follows sections in the minor key and in more vigorous mood, all dealing with fresh originality each time the theme appears.

It is however, with the third of the Concertos that Mozart seems to reach technical and artistic maturity in the form. Despite the same simple

accompaniments and the lack of virtuosity, this time the piece sounds like Mozart and nobody else. The early stylistic borrowings have gone and the composer has found his own inimitable voice. Together with the following two Concertos, this is the core of Mozart's violin writing.

The third Concerto (K 216) was completed on September 12th 1775 and is in the key of G major. There is a new sort of interplay now between the soloist and orchestra and after the opening Allegro with its recapitulation prefaced by a fine recitativo passage. There comes a particularly beautiful Adagio which seems to borrow from the French style of the time. This French aspect again comes to the fore in the final Rondo (all the later Concertos now end with a Rondo movement) where passages in various tempi alternate. A lively moment in three to the bar quavers is interrupted by an Andante in G minor which then leads to an Allegretto section in G major. Mozart has found his inspiration and the G major Concerto is one of the highlights of the set which will lead to still greater things and the undoubted masterpieces of the final two Concertos.

© Dr. David Doughty

VIOLIN CONCERTOS NO. 4 K 218, NO. 5 K 219 - ADAGIO IN E MAJOR K 261 - RONDO IN B FLAT MAJOR K 269 - RONDO IN C MAJOR K 373 (CD28)

Mozart's five numbered Concertos for Violin (and particularly the last three) are not only a milestone of the form of the time but also standard works of the present day repertoire. A further two Concertos, often referred to as Numbers 6 and 7 date from July 1777 and the end of 1780 respectively, but are of doubtful authorship and certainly mark no musical improvement on the earlier five to suggest they may be the work of Mozart. In fact, it is fairly certain that most of the E flat Concerto was written by a young Munich violinist, Johann Friedrich Eck, working from some tentative sketches by Mozart of the outer movements..

Mozart had become Leader (or Concert Master) of the orchestra of Archbishop Colloredo of Salzburg in November 1770, a post he would come to dislike because of the somewhat tetchy Archbishop himself. The position meant that he would be expected to write something for his own instrument whilst in service. By the time he set about composing the Concertos, Mozart would have known the violin compositions of Locatelli and Tartini as well as other composers he had encountered on his trips to Italy. The five Concertos indisputably by Mozart are generally considered to have been written in one spurt of energy between April and December in 1775, although it is now thought that the first of the series may well date from as early as 1773, the same time as the Concertone for two violins.

It is with the third Concerto (K216) in G major that Mozart seems to reach technical and artistic maturity in the form. In spite of simple orchestral accompaniments and the lack of virtuosity typical of all the Concertos, this is obviously the work of Mozart and nobody else. The element of stylistic identity applies equally to the fourth and fifth Concertos, both on an equally high level of inspiration, if not even greater.

The D major Concerto (K218) is at once more sensuous than its predecessor and is based on a Concerto by Boccherini (1743-1805) in the same key and composed some ten years earlier. The Mozart Concerto owes much to the earlier Italian work not only for its brilliant key of D major but also to a similar structural plan and even to thematic links as was discovered by the musicologist Zschinsky-Troxler in his analysis of the piece.

The Concerto is in the usual three movement form with a cadenza at the end of the first movement. Mozart however adds a luxuriance to the scheme not altogether to be found in Boccherini's original concept. The opening begins forcefully with a solemn orchestral prelude but the soloist soon adds playfulness and wit to his repertoire. The Andante slow movement that follows is in an almost polonaise type of rhythm and has the feeling of an extended love song, one of Mozart's most serene and winning inspirations. The violin takes up the opening theme and weaves a plaintive melody over the subdued orchestral accompaniment. Finally, a Rondo movement in the French style ends the Concerto (as customary in

these works). That French element sees Mozart weave two dances into this section - a Gavotte and a Minuet in triple time.

The final Concerto (K219) is in A major and was completed in December 1775. As well as the French style of the final Rondos, the last movement contains elements of the Turkish style that fascinated the composer and his contemporaries - a style that would find its successful home in the comic opera *The Seraglio*. The Concerto is also noteworthy for the extra emphasis Mozart gives here to his orchestral accompaniment.

The first of the three movements is an Allegro aperto and is almost improvisatory in the solo part - the piece may be based on a Piano Concerto in D major published in 1772 by Philipp Emmanuel Bach. There is an interplay between March rhythms and a more down to earth atmosphere. The central Adagio is one of Mozart's simpler movements and is one of the gems amongst the composer's slow movements. The concluding Rondeau (sic) is marked as being in the style of a Minuet but its main theme is interrupted by a fiery Hungarian style dance section and by an A minor outbreak of sound and fury in the Turkish style of the time, borrowed from an intermezzo from a ballet sequence, *Le Gelosie del serraglio* taken out of Mozart's earlier opera seria *Lucio Silla*, written in 1773 for Milan. This final Concerto of the set of five was completed when Mozart was only twenty years old and marks a high point of the composer's surprisingly early maturity.

© Dr. David Doughty

SINFONIA CONCERTANTE K 364 - CONCERTONE K 190 (CD29)

Prolific as he was in most fields of music, Mozart completed some twenty seven Piano Concertos throughout his lifetime together with a clutch of five Violin Concertos all written by the time he was twenty when he seemed to have made his say in that form. In addition, he composed several Concertos for solo wind instruments and a group of Concertante works for various combinations of instruments, a development of similar works that had been popular particularly with the Italian Baroque School composers such as Vivaldi.

Mozart's solo Violin Concertos plot the path to maturity from the rather conventional B flat major Concerto (K207) written probably around the time of the Concertone for two Violins (K190) of May 1773 right through to the masterpiece that is the A major Fifth Concerto (K219) completed in December 1775. That Mozart then decided not to complete any further Violin Concertos may seem strange in the light of the success of these five works and also the fact that he was a competent Violinist himself. There are indeed sketches for two further Concertos which have been expanded into full works but remain of dubious provenance. However, one great masterpiece was still to come and that is the Sinfonia Concertante (K364) for Violin and Viola which Mozart wrote some four years later in Salzburg and which arguably stands as his finest work to date.

A previous work with the same title had been written by Mozart in 1778 in the Mannheim style for a combination of flute, oboe, horn and bassoon as well as a Concerto for Flute and Harp (in effect another Sinfonia Concertante) written in the same year. These preparatory works, attractive as they are give little indication of the subtleties and depths of feelings that Mozart would uncover in his later work for the two stringed instruments.

It is also worth mentioning that although a much inferior work, Mozart envisaged a Concerto for two Pianos written for himself and his sister at the same time and in the same key of E flat major (K365) as a companion piece to the Sinfonia. The Sinfonia Concertante opens significantly with an Allegro Maestoso - this is no more the light hearted style of the openings of the earlier Concertos, but now a truly symphonic attitude has taken over. The second subject here is particularly noteworthy in the way that the oboes answer the motive in the strings and there is a powerful orchestral crescendo, again unusual in Mozart's Concertos previously. The second movement is an Andante in the key of C minor with a modulation into E flat major, accented by the deepest of feelings, threading whiffs of the most heart rending melody between the two soloists and the orchestra - a melody that in later years may be recognisable as the basis of a well known popular song. Finally, the Presto that rounds off the work is marked

to be played in the tempo of a Contradanse. This is a movement where the strangely unexpected seems to take precedence over the expected - such as, for example, the very first entrance of the soloists. The form of the movement is a Sonata-Rondo and takes the music away from the depths of feeling of the Andante to a realm of brightness, but with an element of drama too. Notable also for the Sinfonia Concertante are the facts that Mozart wrote out his own cadenzas - short and to the point as they are. Also, the Viola part is written to be tuned half a tone up.

Hardly in the same league as the great E flat work, the earlier Concertone or, literally Large Concerto (K190) dates from May 1773 and features two violins as soloists together with oboe and cello and an orchestra which features divided violas. The piece is full of lively imagination and is a remarkable achievement for a boy of only seventeen. Both Mozart and his father, Leopold, were pleased with the piece and it was performed in London and in Paris. The work is, as usual, in the three movements typical of the Concertos of the time. It opens with a lively fast movement where the relative absence of the cello is somewhat noteworthy. This is then followed by an Andante grazioso where the four instruments become a quartet against the orchestra and finally, a quick Minuet style movement rounds off the work. The Concertone is obviously an immature work in comparison to the later Violin Concertos or the Sinfonia Concertante, but it does show Mozart handling and developing the old forms of the Concerti Grossi of a composer like Corelli with imagination and technical confidence.

© Dr. David Doughty

DIVERTIMENTI AND SERENADES (CD30-39)

A substantial part of Mozart's oeuvre consists of works that may be called 'entertainment music'. Most of these pieces were composed for festive occasions in Salzburg, such as name days, birthdays, New Year's festivities, weddings, or traditional celebrations at the conclusion of the academic year. There are indications that a number of them were meant to be played out-of-doors, in a rustic garden setting with party guests enjoying a drink or a meal. Many of the easy-going works were labelled 'Divertimento', others 'Serenade', 'Cassation' or 'Notturmo'. There is no sharp dividing line between these genres, although Divertimenti were generally meant for performance by a relatively small ensemble, while the other terms could imply orchestral performance.

All music of this entertaining type is characterised by a loose multi-movement structure and a relaxed gait. Moments of dramatic tension, as they so often appear in symphonies or quartets, are absent, save for a few exceptions. Dance-like rhythms prevail and harmonies are kept within the conventional boundaries of popular music. The key of D major is dominant.

Artistic challenges

Most of Mozart's Divertimenti and Serenades were composed in the seventies of the eighteenth century, when the young composer was still in the service of the Archbishop of Salzburg. In general, these were depressing years for the ever ambitious and energetic Mozart, who at an early age had visited the major courts and capitals of Europe. He realized that the cultural climate in his native city was anything but beneficial for an artist of his calibre, and he felt that in the provincial Salzburg his talent was stifled. 'There is no room here for someone like me', he sadly wrote to his teacher Martini in Italy, 'and music is not at all appreciated here'. Opportunities for exposing his skills were indeed limited and Mozart longed for the outside world. He was chained however to his routine activities in the chapel. It was in this rather uneventful decade (1769-1779) that he composed the bulk of the Divertimenti and Serenades collected in this album.

Mozart's music of this nature was welcomed for many social purposes in Salzburg, both indoors and outdoors. The light, entertaining character was appreciated by the many Liebhaber that crowded the town, and Mozart enhanced the diverting spirit by using folk-like theme types and keeping harmonies and forms extremely simple. Nevertheless, he succeeded in creating a balance between grace and decorum on one side, and subtle innovations on the other, and these artistic challenges resulted in a stylistic conglomerate that was to fascinate both Liebhaber (musical amateurs) and

Kenner (musical connoisseurs). An important formal procedure for bridging these different levels was the regular introduction of concertante writing.

Did Mozart himself differentiate between 'Divertimento' and 'Serenade'? It seems that he did not. By tradition a serenade had amorous connotations, but in Mozart's time serenading had evolved into a summer custom in free nature. A characteristic device was the introductory movement, which was generally in march rhythm; in many cases this opening was repeated at the end of the work. Serenades also tended to consist of a flexible number of movements, sometimes even eight, while divertimenti in general followed the fixed sequence of four movements (fast - minuet and trio - slow - fast) familiar from symphonies and quartets. In some cases however a second minuet was inserted after the slow movement. Mozart felt free from tradition, in this respect, and the same was true for the way he designated his works.

Finalmusik

A number of works in these genres were designed for the celebrations marking the end of the academic year at Salzburg's Benedictine University. Such works were traditionally labelled Finalmusik, a term that was often used by both Mozart and his father. The earliest Finalmusik was the seven movement Cassation ('Divertimento' in the Köchel Verzeichnis) in G major, K. 63, written when Mozart was only thirteen (1769), and it was followed by the Serenade in D major, K. 100. Both are of modest dimensions and have prominent passages for wind instruments. A more sophisticated Finalmusik was K. 185, a Serenade in D major from 1773 to which most probably the March K. 189 belonged. It has a richer sound, with horns and trumpets, and some of the eight movements have solo passages for a violin. This festive work was written in Vienna, where Mozart and his father were seeking employment, but in vain.

Also belonging to the Finalmusik genre is the Serenade in D major, K. 203, now known as the Colloredo Serenade. Mozart wrote this charming piece in the summer of 1774, not as a contribution to the festivities for the name day of Archbishop Colloredo - as has long been assumed - but again for the end of the academic year of the University. It consists of eight movements, of which the second and the fourth have concertante writing for a solo violin. There are three minuets, as well as a long Andante (sixth movement), where Mozart reaches the artistic level of his symphonies. The finale is a gay Presto.

Five years later Mozart composed again a Finalmusik. He commenced it after his return from the devastating journey to Mannheim and Paris. This Serenade in D major, K. 320 was finished on 3 August 1779. Apart from the famous 'Mannheim crescendo', this work betrays many south-German influences. The orchestra is massive, with strings, flutes, oboes, bassoons, horns, trumpets and timpani, and Mozart makes full use of the many coloristic opportunities. The third and fourth movements have passages for paired wind instruments and in the trio of the second minuet there is a part for a corno di posta, hence the nickname Posthornserenade for this work. This was most probably a joke by Mozart, who wanted to remind the university students that their term was over and that they would soon be home again with their parents. The seven-minute Andante, of unusual seriousness and intensity, must have had a surprising effect as well. Maybe Mozart liked to demonstrate here that music and science were interrelated.

Concertante writing

Mozart was a great composer, but he was also a performing musician of great skill. He often played the violin, having been instructed by his father who was after all the author of the notorious Versuch einer gründlichen Violinschule (first edition 1756, many reprints in several languages). It may be assumed that at some occasions Mozart played the solo passages of his Serenades himself. Such passages may occur in any movement, but especially in the intimate trios of minuets. The Divertimento in B flat major, K. 287 is an example of a work of which we know for certain that Mozart partly wrote it for himself. In a letter he stated that 'everyone made big eyes. I played as though I were the greatest violinist in Europe' (1777). No doubt it was Leopold who stimulated his son to combine his creative and reproductive talents. Other works with a florid violin part are

the Divertimento in D major, K. 334 (1779) and the Serenade in D major, K. 250; the last is commonly known as the Haffner Serenade.

The Haffnerserenade (1776) was a work of a boy still in his teens. He was unsurgent, resulting from the annoying work in the chapel of Sauschwanz Colloredo, but this did not prevent him to compose works of breathtaking originality. Among the many church sonatas, divertimenti and other occasional works the orchestral Serenade D major, K. 250 is in more than one aspect a jewel. It has unusual dimensions, is richly colored (double woodwinds, horns, trumpets) and is larded with solo passages for various instruments. This was no routine job and Mozart was probably well paid for it. 'Serenata per lo sposalitio del Sgr: Spath colla Sgra Elisabetta Haffner der Sgr: Caval: Amadeo Wolf: Mozart', says the autograph. This clarifies the origin of the work, and also the festive character. The serenade was written for the wedding of the daughter of the well-to-do Salzburg merchant Sigmund Haffner, Elisabeth, who married on 22 July, 1776. It was the brother of the bride who had commissioned the work, which was first played at a sultry summer evening in the garden house of the Haffners in the Paris-Lodrongasse. The Haffner Serenade comprises a complete violin concerto (Andante - Menuetto - Rondo) and two minuets. The opening movement has an unusually dramatic and solemn Allegro maestoso as introduction. Maybe Mozart was only joking here, and the serious chords were possibly meant ironically. Soon there is a carefree spirit of the other movements, with an abundance of folk-like themes, especially in the first Menuetto. Only in the finale the opening movement is recalled, as if Mozart likes to moralize: marriage is not a bed of roses.

Experiments

In some of his Serenades and Divertimenti Mozart experimented with unusual combinations of instruments. He not seldom enriched an ensemble of strings by adding woodwinds and brass instruments, in search for coloristic effects and new sound spectra. A fine example is the curious 'Concerto i sia Divertimento' in E flat major, K. 113, composed in Milan in 1771. Here Mozart for the first time used clarinets. He revised the work a few years later, adding oboes, english horns and bassoons and enabling the clarinets to be omitted.

A daring combination was tried in the six-movement Divertimento in D major, K. 131 from the summer of 1772. Along the strings (with divided violas) there was a flute, an oboe, a bassoon, and last but not least four horns. The horns feature as a solo quartet in several movements and these passages call for very skilled musicians. Such passages as the slow introduction to the finale, where the seven wind instruments play without strings, must have been a real playground for Mozart to exploring a variety of timbres. In a later stage he transplanted such innovations into his major works, like symphonies.

Another bold experiment, this time limited to a combination of strings, was carried out in the Serenade in D major, K. 239, popularly known as the 'Serenata notturna'. In this charming work, written in January 1776 most probably as jolly Neujahrsmusik, a string quartet is a concertante group against a string orchestra, which results in strong antiphonal, echo-like effects. The three elegant movements, the first of which is a march with pizzicati, must have astounded the Salzburg music lovers on New Year's Day, 1776.

Exactly one year later, Mozart again composed a winter serenade, this time the Notturmo in D major, K. 286. Again there are antiphonal effects, but this time the orchestra is divided into four small ensembles consisting of four-part strings and two horns. Nothing is known about a performance of the piece, but it must have been quite an event, with triple echos whirling from one corner of the room to another. Again there are three short movements, but this time the third is a minuet, which is rather unsatisfactory as a finale; it has been suggested that the real finale of this work is lost.

Musical nonsense

Three of the works assembled in this album do not belong to Mozart's 'Divertimentodecade', 1769-1779. One curious piece, composed as early as 1766, precedes this period and may be regarded as a product of a child, the Galimathias musicum, K. 32. There are indications that father Leopold

had an active part in the composition, as is suggested by the autograph manuscript in The Hague. It was in this Dutch city that Mozart composed his Galimathias, to celebrate the installation of prince William V as stadthouder of The Dutch Republic. The jolly work is a medley, consisting of eighteen short pieces of music almost all based on pre-existing material, such as folksongs and popular organ pieces. Nos. 10 and 15 are based on organ Versets of Johann Ernst Eberlin and No. 11 on a movement of one of Leopold's symphonies. The central part of No. 3 is a Christmas song ('Joseph, lieber Joseph mein') and No. 5 is a folksong with a bagpipe-like accompaniment. The work ends with a kind of fugue based on the Dutch song 'Willem van Nassau' that was to be heard in Dutch streets all over the country. Of course Leopold was the brain behind this work. He had written music of the same kind earlier, such as his 'Bauernhochzeit' of 1755.

The Galimathias musicum, which means 'musical nonsense', survives in two settings. Some months after the first performance in The Hague, the Mozarts had the work performed in Donaueschingen. The copy (of the orchestral parts) of this second version has survived and proves that the individual numbers had by then been somewhat re-arranged. Movement No. 8 seems to have had a short episode for chorus to the silly words 'Eitelkeit! Eitelkeit! ewig's verderben! Wenn all's versoffen ist, gibts nichts zu erben', presumably sung by the instrumentalists themselves.

Unpretentious masterpieces

Two other works date from a relatively late phase of Mozart's career. They are worldwide known today as Ein musikalischer Spass and Eine kleine Nachtmusik. Both titles are authentic. In the Verzeichnüss aller meiner Werke that was kept by Mozart in order to get some order in his musical activities, we read under date of August 10, 1787: 'Eine kleine Nacht-Musik, bestehend in einem Allegro, Menuett und Trio - Romance, Menuett und Trio, und Finale'. Mozart could not suspect that this little Serenade in D major, K. 525 would one day be one of the most played musical masterpieces of Western civilisation.

The 'Nacht-Musik' was not meant as a title. Mozart only enhanced that it was an unpretentious, short work for five strings written for an special occasion (unknown to us) and to be performed on a fine summer evening. It was a simple Nocturne, not very different from many other serenades he had written. It is, however, not given to an artist to project the future of his creations, that is a task for the general public. When the 'kleine Nacht-Musik' was printed, in 1828 long after Mozart had died, the three movements immediately conquered the hearts and souls of music lovers, and this would last until the present day.

The unaffected simplicity of both material and treatment have provided this work a special, informal charm. Most curiously, the Nachtmusik as we know it today is probably incomplete. For as a rule Mozart's serenades have two minuets, but there is only one in this work. Possibly there was originally a minuet between the opening Allegro and the Romanze (second movement), now lost.

As with Eine kleine Nachtmusik, we do not know what occasion led Mozart to write his Musikalischer Spass, K. 522. Both works were composed in the summer of 1787, when Mozart buried himself in writing the greatest masterpiece that was to leave his hands, the opera Don Giovanni. When traveling to Prague for the premiere, in October, he was still feverishly composing, and it remains a mystery that he found time and opportunity to compose the two divertimenti that are now so famous. His financial position must have been alarming and these pieces may well have been commissioned by some wealthy person. Ein musikalischer Spass is unique in the history of music. The curious work, scored for string quartet and two horns, is a failed sextet in four movements. Mozart here ridicules an amateur composer who tries his hand at a work without having sufficient control over the musical grammar and compositional rules and techniques. Time and again the music derails. There is a chain of uncoordinated passages, broken off fugues, faulty sequenses, annoying repeats, corrupt harmonies, unbalanced cadences, uneven phrases, clumsy instrumentations et cetera. A long list can be assembled of the elementary mistakes of this would-be composer. Then of course there is the horror of the final chord of the Presto, which leaves the concert public in laughter, even if the chord is expected. The many defects in Ein musikalischer Spass

are on various compositional levels: some are easy distinguishable, others are subtle and hidden. As always, Mozart succeeds in arousing the interest of both Liebhaber and Kenner, which may called the motto of his musical activities.

© Jos van der Zanden

DIVERTIMENTI K 439B NOS 1-3 (CD40)

At various times after Wolfgang Mozart's death his widow Constanze offered selected works of her late husband's for sale. In one letter to the publisher Johann Anton Andre of Offenbach she wrote 'One should speak to the clarinetist Stadler about such things (unpublished manuscripts). He had, among other pieces, copies of unknown trios for basset-horns. He says that the trunk containing them was stolen from him, but I am assured that it was pawned for just 73 ducats' (31 May 1800). In the same letter she mentions the Notturmi for three voices and basset-horns composed with his friend Gottfried von Jacquin (son of the famous botanist Nicholas Joseph von Jacquin) that had already been handed to a different publisher. One assumes therefore that the basset-horn trios were composed at the same time as the Notturmi or else she was reminded of them by mention of the basset-horn earlier.

Mozart was as fond of the unique timbre of the basset-horn as he was of the instrument's most famous exponent: Anton Stadler. The basset-horn, or alto clarinet in F, is similar to the more common E flat alto clarinet but can reach one tone higher and has a range of four octaves. Mozart first used the instrument to great effect in his Serenade in B flat K 361 composed in 1781 (it had been in existence since c1765), and subsequently in a number of chamber pieces, Masonic ritual music, the final Requiem Mass, Die Zauberflöte and perhaps most memorably in the two great arias 'Parto, parto' and 'Non piu di fiori' from La Clemenza di Tito that employ clarinet and basset-horn as obbligato instruments, in addition to envisaging the great late Clarinet Concerto and Quintet for the instrument. Beethoven and Mendelssohn both made occasional use of the basset-horn but it was not until Richard Strauss reintroduced the instrument in his opera Elektra that more modern listeners appreciated its unique sound, albeit submerged beneath Strauss' huge orchestral palette.

In 1803 some pieces for two basset-horns and bassoon were published by Breitkopf and Hartel and later still Simrock of Bonn published twenty five pieces for clarinets and bassoon. These were divided into five works of five movements each and named Serenades. Other publishers put out their own editions of these pieces for differing combinations of wind instruments, but the pitch in which these works were composed undoubtedly sound better played on three basset-horns, although as Marius Flothuis has written, Mozart was for ever experimenting with different combinations and would surely not have disapproved of trying these out with horns, clarinets and bassoons. The Koechel catalogue lists the first five Serenades being composed in 1783. Other sources date them as either 1781 / 2 or as late as 1785. Somewhere along the line these Serenades became Divertimenti, perhaps to give emphasis to their recreational nature - one can readily imagine an eighteenth century aristocrat being entertained with these pieces whilst at supper.

The first five Divertimenti K 439b (or K Anh 229) are all in the key of B flat major. Numbers one to three follow a similar pattern with opening Allegro movements and two minuets split by a slow movement. The finale is a Rondo. These Divertimenti are stylistically related to the Notturmi and the first of them has an Adagio movement placed centrally in what can be seen as an extended ternary form style. The second of the set was published originally in Leipzig without its opening Allegro and with a variant final movement - here the slow movement is a Larghetto.

Most scholars now agree that the final movement here was not actually composed by Mozart but possibly by Anton Stadler, its style and content being more similar to a series of eighteen other pieces for three basset horns which are now in the Bibliothek der Gesellschaft der Musikfreunde in Vienna. The first edition of this work was produced by Simrock after 1803 although Koechel lists the date as 1813. The third of these Divertimenti uses the same format but again with an Adagio at its centre.

© Dr. David Doughty

DIVERTIMENTI K439B NOS 4, 5 & 6 (CD41)

Mozart first joined the Freemasons in 1784 at a time when such secret societies and brotherhoods were flourishing in Germany and Austria and particularly in Vienna. Whatever current feelings about the Masonic Craft may be, at that time the Lodges were intent on a furtherance of intellectual and moral ideas, tinged with a certain political agenda. Members included many of the intelligentsia of the day such as Goethe and Lessing and as well as their rather higher ideals, the members of Mozart's "Neugekrönte Hoffnung" Lodge were prepared to help the impecunious composer over some of his financial crises. In return, Mozart composed several orchestral and choral pieces for the Lodge and in particular concentrated on several pieces for combinations of basset horns and clarinets, instruments played by several members of the Lodge, Anton David, Vincent Springer and Johann and Anton Stadler amongst them.

Anton Stadler (1753 - 1812) had possibly known Mozart for some time prior to joining the Vienna Court Orchestra in 1781. Mozart greatly admired his playing and composed a number of works with Stadler in mind and particularly for his clarinet, which had a special extension fitted that enabled him to play four semitones below the normal range. The late masterpieces of the Clarinet Concerto and Quintet for Clarinet and Strings are perhaps the best known examples of these dedications. Both Anton and his brother Johann excelled at the clarinet and basset-horn. Constanze clearly disapproved of Anton Stadler, whom she had suspected of leading her husband astray during their drinking sessions. Her remarks of 1800 show that she still had not forgiven him for his dissolute ways. Other virtuoso players mentioned by Constanze in connection with these pieces include Jacob Griessbacher, who knew Wolfgang well in 1781 - 2, and Anton David and Vincent Springer (the fellow masons who played in small-scale concerts with Wolfgang in 1785).

In 1803 some pieces for two basset-horns and bassoon were published by Breitkopf and Hartel and later still Simrock of Bonn published twenty five pieces for clarinets and bassoon. These were divided into five works of five movements each and named Serenades. Other publishers put out their own editions of these pieces for differing combinations of wind instruments, but the pitch in which these works were composed undoubtedly sound better played on three basset-horns, although as Marius Flothuis has written, Mozart was for ever experimenting with different combinations and would surely not have disapproved of trying these out with horns, clarinets and bassoons. The Koechel catalogue lists the first five Serenades being composed in 1783. Other sources date them as either 1781 / 2 or as late as 1785. Somewhere along the line these Serenades became Divertimenti, perhaps to give emphasis to their recreational nature - one can readily imagine an eighteenth century aristocrat being entertained with these pieces whilst at supper.

The fourth of the K439b Divertimenti differs from the earlier three by placing two slower movements (a Larghetto and then an Adagio) where the more standard and conventional Minuets had been previously; the remaining single Minuet now being placed centrally and thus returning the formal balance of the pieces. The fifth Divertimento is more problematic in that it appears to be made up of rather disconnected pieces thus: Adagio, Minuet, Adagio, Andante (Romance), Polonaise, depending on which publisher is consulted. Simrock has the Romance before the Polonaise whereas the old "Gesamtausgabe" has the movements reversed. The obvious conclusion is that Mozart had not intended this as a single work but as a set of separate pieces, as indeed they were listed in the original Simrock catalogue. On this CD one has the opportunity to hear a rarely performed sixth 'Divertimento' once included with the other five works. Contemporary practice dictated that sets of such pieces contained six works and this explains why Simrock wished to add a sixth Divertimento to the set. Consisting of arrangements of arias from *Le Nozze di Figaro* and *Don Giovanni*, it is now universally assumed that these arrangements were the work of another composer adding to the popularity of some rather well known melodies.

© Dr. David Doughty

SERENADES K 375 AND K 388 (CD42)

The two Serenades on this CD were composed in 1781 and 1782 and are scored for eight parts: two oboes, two clarinets, two horns and two bassoons. K 375 in E flat major is dated October 1781 and was originally written for clarinets, horns and bassoons, with the oboes being added in July 1782. It was composed for the sister in law of von Hinkel, a painter at the Emperor's court and was first heard at von Hinkel's house. During the composition Mozart struck up an acquaintanceship with Joseph von Strack (Gentleman of the Emperor's Bedchamber). Daily von Strack arrived at Mozart's house, to hear how work was progressing, and Mozart consequently gave of his best, so that von Strack might report favourably about the new piece. This work was certainly given a good airing for on St Theresa's night (15 October) Hinkel's players, described by Mozart as 'poor beggars who, however, play quite well together' performed it at three different venues. Two weeks later, on 31 October (Mozart's name day) the same players turned up to serenade the composer himself just as Mozart was getting ready for bed surprising him, 'in the most pleasant fashion imaginable with the first chord in E flat'!

K 375 is in five movements and is the most complicated of the Serenades and Divertimenti marking his maturing as a composer. The opening Allegro maestoso, begins with a typical dotted rhythm interrupted by dissonances. The second theme, in Abert's view a sighing lover waiting for some encouragement, seems rather anxious but soon becomes happily transformed, although the sighing oboe returns by the end of the movement. The first of two minuets follows, stately and slightly old-fashioned. Next comes a lovely Adagio, romantic and almost operatic, where each voice in turn carries the tune. The second Haydnesque minuet is rather jollier than the first. The final Rondo, like the Adagio, offers each instrument the opportunity to shine and brings the work to a rousing and spirited conclusion.

The Serenade K 388 in C minor, is more serious in intent than its predecessor and opens arrestingly with a diminished seventh in its fourth bar similar to that used in the Piano Concerto in C minor K 491. This diminished seventh which seems to pervade not only the first movement but also the Minuet and the Finale, is followed by a sighing motif which begins quietly but assumes a tragic air when the oboe cries out in bar 14. The greatest surprise in this movement occurs at the end of the development section: a diminished seventh followed by a long pause. Such anguish demands some respite and Mozart provides it in the Andante, calm and in sonata form with a change of scoring for the reprise. The Menuetto has the oboes' melody repeated one bar later by the bassoons two octaves below. Other instruments fill in the harmony but with some jarring clashes. The trio, in a major key, is a cleverly written mirror canon. The fourth movement is a theme with variations, of which the first four become increasingly doom-laden. Only with the fifth does a gleam of light appear, but this light is only momentary and by the seventh variation the original tune has all but disintegrated. It is by now clear that the work has strayed far from the traditional concept of the Serenade and the question of its resolution is now begged. The answer comes suddenly, for the final variation recalls the theme in C major, and at last a happy ending is in sight. The work was arranged as a String Quintet K 406 some years later.

It cannot be said with any confidence when this work was composed. Mozart refers to a serenade for wind in a letter to his father dated 27 July 1782. If this is the same work then it comes at a particularly hectic period for the composer: early July had seen him supervising the premiere of his Singspiel *Die Entführung aus dem Serail*, whilst on 23 July he moved house in an attempt to quell the gossip concerning himself and Constanze Weber, whose sister Aloysia he had already given an illegitimate child. On top of all this his father asked him for a symphony (which turned out later to be K 385, the 'Haffner'). Perhaps the combined parental pressure from Leopold and Cecilia Weber resulted in this rather tortured but magnificent work.

© Dr. David Doughty

DIVERTIMENTI K 166, 186, 226, 227 (CD43)

The works on this CD were probably all composed as Tafelmusik, music to be enjoyed whilst eating or entertaining friends. Mozart later dramatised such an event in the last scene of Don Giovanni when musicians entertain the Don with the latest operatic 'hits'. These include Mozart's own 'Non piu andrai' from *Le Nozze di Figaro*, which draws forth the mischievous comment from the servant Leporello 'I don't think much of this tune'. More importantly, from a social point of view, the musicians earlier in the opera play a series of dances to which the characters can dance (according to their station): the upper classes dance to the stately minuet, the servants are given the rustic Ländler, whilst for Giovanni's seduction of the peasant girl Zerlina they play a contradanse, a dance acceptable to all social classes. Both Divertimenti K 166 in B flat and K 186 in E flat were composed for two oboes, two clarinets, two cors anglais, and two bassoons. K 166 is dated 24 March 1773 and the other work is also probably from the same period. It is widely assumed that since the Salzburg Court had no clarinets, Mozart composed these pieces to be played in Milan, from where he returned to Salzburg in March 1773. That Spring the Mozart family clearly hoped for an upturn in their fortunes as they moved to larger rooms in Salzburg. During the summer they travelled to Vienna where they had an audience with the Empress but had to return to Salzburg without a commission.

These were not the first chamber pieces Mozart composed for wind as works written in 1767 appear to have been lost. There are numerous examples in the scoring of these Divertimenti which demonstrate Mozart's inexperience in this genre: the bassoons are merely doubled and much elsewhere is in unison or doubled. The works follow a similar pattern: an opening Allegro followed by a steady Minuet. K 166 has an extra movement placed third (Andante grazioso) and then in both works there follows an Adagio. For a finale Mozart winds up with a happy-go-lucky Allegro. The opening of K 166 has just two sections, recapitulation immediately following exposition. In the Trio of the Minuet there is a charming passage for two cors anglais and bassoon. The Andante grazioso is a rondo in which different combinations of instruments take the theme. The dreamlike Adagio is especially beautiful and the piece closes with a contradanse in rondo form. K 186 opens with a brief introduction which leads into an undemanding Ländler. That is followed by a Minuet in which clarinets and horns are silent for the central Trio. The outstanding movement (as with K 166) is the Adagio, hauntingly beautiful and yet so simple in design. The Finale is a contradanse similar to the movement that closes K 166.

There are a number of works which have been attributed to Mozart listed in an appendix to Koechel's original catalogue of 1862. Two of these 'doubtful' works are the Divertimenti for wind octet KV Anh 226 and KV Anh 227 in B flat and E flat respectively. Scholars have determined the likely places of composition by examining paper-types and staff-ruling. It is from such a calculation that these pieces are thought to have been composed in Munich during the early months of 1775. At that time Mozart was in the city to supervise the production of his opera *La finta giardiniera*. Upon his return to Salzburg Mozart was asked to compose another opera, *Il Re Pastore*, in honour of the visit being made at the time by the Archduke Maximilian Franz. It is possible that these Divertimenti were played to entertain the Archduke during his stay but the Koechel catalogue merely states that they were composed especially for performance during the Carnival season in Munich. Both Divertimenti are in five movements beginning with an Allegro then followed by a Minuet. For the third movement of K Anh 226 Mozart composed a Romance whereas for K Anh 227 he introduced a short but languid Adagio. There follows in each work a second Minuet and a Rondo closes the first work whilst a brisk and delightfully syncopated Andantino finishes the other.

© Dr. David Doughty

DIVERTIMENTI K 213, 240, 252, 253 & 270 (CD44)

The Divertimenti on this disc were all composed within an eighteen month period between July 1775 and January 1777. At this time Mozart was in the service Archbishop Colloredo of Salzburg. Colloredo, due largely to his correspondence with Mozart, has been treated somewhat unfairly by history. It is true that he paid his servants a pittance and gave his musicians

leave of absence only with extreme reluctance; on the other hand, taking a leaf out of the Emperor Joseph's book, he enforced new standards in education and public services making a large contribution to ameliorating the lives of the citizens of Salzburg. Enlightened in so many ways, the Archbishop simply could not tolerate insubordination from the 'servant classes', Mozart included. However Colloredo was keen and knowledgeable about music and he and his family commissioned a number of works from Mozart such as the opera *Il re pastore* in honour of the visit from Archduke Maximilian.

For occasions such as this, Mozart was also asked to provide Tafelmusik, or music to be performed whilst the dignitaries and their guests were eating at table. Its modern equivalent (piped music) may be frowned upon today in restaurants and other public places but there is no evidence that Mozart took any less care over the composition of the more mature Divertimenti than he did with other works composed during the 1770s and 1780s (unsurprisingly his initial attempts in this genre betray some inexperience with unnecessary doubling of instruments). Mozart's operas also came to provide excellent material for Tafelmusik: there still exists examples of some exquisite arrangements of Mozart's most popular tunes by instrumentalists and other musicians of his day.

These Divertimenti were composed during the longest unbroken period in Salzburg that Wolfgang had to endure (apart from his youngest years). Despite this, Mozart poured forth a stream of exquisite works: the *Serenata Notturna*, the Violin Concertos, several Masses and Divertimenti, and his first truly great Piano Concerto (No. 9 in E flat KV 271, the 'Jeunehomme'). Previous Divertimenti, composed in 1773 for Milan, had been inexpertly scored but the works on this disc show Mozart at the top of his craft. The players (two oboes, two horns, two bassoons) perform as individuals, with the first bassoon assuming the 'tenor' role in the ensemble, whilst when playing in unison it serves to provide a strong bass when required. The Divertimento in F major KV 213, composed in July 1775, opens with a spirited Allegro: a mock-serious opening answered by a cheeky oboe. The Andante movement gracefully recalls an earlier period whilst the Minuet stylistically appears to pay tribute to Haydn. The finale, a Contredanse en Rondeau, marked *Molto allegro*, surely sent the Archbishop's guests home in fine good humour for it is one of Mozart's happiest creations.

The next Divertimento in the series, in B flat KV 240, was composed in January 1776 and is of slightly larger scale than its predecessor. The first movement somewhat unusually begins its recapitulation midway through the first subject only returning to the opening material at the very end of the movement. A gavotte-like Andante grazioso follows and then comes a Minuet, with particularly testing writing for the horns. The famous Mozart scholar Erik Smith described the second subject of the finale as appearing 'like a sensitive poet at a rowdy party': Mozart intellectually amusing himself at the expense of the Archbishop's guests?

The following Divertimento in E flat major KV 252 also dates from January 1776, but has a different layout of movements with the Minuet (more testing work for the first horn) coming second and with a Polonaise (a rarity in Mozart's output) being placed third. The outlying movements are a Siciliano and a brilliant finale based on an old Austrian tune 'Die Katze lasst das Mäusen nicht' (The cat won't leave the mice alone). The three movement Divertimento in F major KV 253 (August 1776) opens unconventionally with a theme and variations. The other two movements are notable for their contrasting sections which combine playfulness with grace and nobility. The fifth Divertimento in B flat KV 270 was composed in January 1777 and is the glory of the set. The perfectly constructed opening movement is the equal of the 'Jeunehomme' concerto composed also that month. The Andantino is one of Mozart's finest gavottes and the Minuet is magnificently witty. The Presto in 3/8 brings the work to a joyous conclusion.

© Dr. David Doughty

NOTTURNI K 436, 437, 438, 439, 346, 549 - DUETS FOR 2 HORNS K 487 (CD45)

The six Nocturnes for voices and wind instruments were composed in 1787-1788 due to Mozart's friendship with the Jacquin family. Nicolaus Jacquin (1727-1817) was a famous botanist and his children, Gottfried (1767-92) and Franziska (1769-1857), were extremely musical. Franziska was reputed to be one of Mozart's finest students and a number of authorities credit Gottfried with the composition of the vocal parts of these Nocturnes. Four of these short songs were settings of texts by Pietro Metastasio (1698-1782), certainly the most respected librettist of the eighteenth century. Metastasio, who was born in Rome, lived in Vienna from 1730 as court poet and wrote many libretti based upon classical themes. Gluck, in his later works, seems to have radically changed his opinion of Metastasio, for he came to believe that Metastasio's work broke up the action and allowed the vanities of the singers to control the tempo of the drama. However from the list of major composers who set Metastasio's libretti it can be seen that Metastasio's influence upon opera was still strong well into the nineteenth century. The Metastasio texts used by Mozart for the Nocturnes were K436 *Ecco quel fiero istante* (from *Canzonette*), K437 *Mi lagnero tacendo* (from the opera *Siroe*), K438 *Se lontan, ben mio, tu sei* (from his *Strofe per musica - Verses for music*) and K549 *Piu non si trovano* (from the opera *Olimpiade*). It is entirely possible that the other two texts are also by Metastasio (K439 *Due pupille amabile* and K346 *Luci care, luci belle*), but scholars remain unconvinced as to their true authorship.

The scoring of these short works is unusual in that K437 and K438 have the two sopranos and bass accompanied by two clarinets and a basset horn, whilst the remainder of the Nocturnes use an accompaniment of three basset horns, the alto member of the clarinet family. It was invented in c1765 and had a wide range of about four octaves. Mozart used the instrument in a number of other works and it was revived by Richard Strauss in his operas *Elektra* (1909) and *Daphne* (1938). *Ecco quel fiero istante* is often known as *La Partenza* (Parting) and is part of a cycle of texts by Metastasio dedicated to the city of Nice. *Mi lagnero tacendo* is likewise rather tender and sad. Mozart was not given to conscious borrowing, however there is a resemblance between the chorus *Secondate aurete amiche* (*Così fan tutte* Act 2) and *Se lontan, ben mio*. The composition of *Piu non si trovano* (16 July 1788) was sandwiched between that of his 'Prague' and 'Jupiter' symphonies. Mozart was understandably downcast at this time for the Viennese public had failed to appreciate *Don Giovanni* and his bitter feelings are matched by the falling chromaticism at the words 'e tutti parlano di fedelta'. *Due pupille amabile* is the song of a lovesick poet who is ready to die for love but cannot choose between two lovely ladies. The unknown poet makes play of the familiar allegory in love poetry of light/love: 'luci' in *Luci care, luci belle* referring to the loved one's eyes.

The twelve Duos in C major K487 have perplexed scholars over the years for the chromaticism included in these works is not in evidence in Mozart's other works for horn. However Mozart delighted in composing testing pieces for his virtuoso friends and although in writing over the scores of his horn concertos he jokingly referred to his old friend and skittle-playing companion Joseph Leutgeb in derogatory terms, it is clear that he had a genuine admiration for Leutgeb's capabilities. Should there be any doubt whether Mozart intended these testing works to be played on the horn, it should be noted that he omitted notes impossible to produce on the valveless horn. It is doubtful however whether Mozart intended these pieces to be played in public. They are dated 27 July 1786 and the movements are as follows: *Allegro*; *Menuetto (Allegro)*; *Andante*; *Polonaise*; *Larghetto*; *Menuetto*; *Adagio*; *Allegro*; *Menuetto*; *Andante*; *Menuetto*; *Allegro*.

© Dr. David Doughty

SERENADE FOR THIRTEEN WIND INSTRUMENTS IN B FLAT K361 "GRAN PARTITA" (CD46)

There is no certainty whether Mozart himself gave the title of "Gran Partita" to his Serenade for Thirteen Wind Instruments but what is certain is that this is Mozart's masterpiece for wind ensemble. Begun in Munich in 1781 at the time of the first performance there of his opera seria *Idomeneo*, the work is an amazing exploration of the differences in sound

world created from an alternation between soloists and tutti and a mixture of tones and timbres. Mozart did make an arrangement of the work for a more conventional grouping of pairs of winds (KAnh 182) but it is the sheer mass of wind instruments in this original version which cannot fail to impress by its grandeur of conception and seriousness of purposes. Indeed, apart perhaps from Beethoven's *Wind Sextet* (Opus 71) and Mozart's own subsequent *Serenades* in E flat (K 375) and C minor (K 388), this is a unique masterpiece in a genre which was subsequently to be little imitated by any other major composers of the time. The importance of the opera *Idomeneo* both on the contemporary music theatre scene and on Mozart's own compositions cannot be denied. This was the first of Mozart's truly great stage works and also marked both a homage to Gluck and the French style and at the same time, a departure from conventional opera seria: Mozart would only return to the form once more in his career for *La Clemenza di Tito* just before his death. Gluck made his presence felt in the subject (a reworking of the *Jephtha* story) and in the inclusion of ballet sequences and marches. Munich too was the only place where such a grand work could be produced without problems and this fulsome style was to spread itself easily to the grand *Serenade* as here in question. Although Mozart was to revise the opera for production in Vienna, it is the Munich version which remains true to the original concept of the work and whose influence is felt in the *Partita*.

The Serenade for Thirteen Wind Instruments mixes the colours of basset horns, oboes, clarinets, bassoons and horns above a continuo of double bass - sometimes as a quartet, sometimes a sextet, sometimes in unison, sometimes solo. And Mozart manages to overlap tone colours and solos throughout the seven movements of the piece. Oboes and bassoons carry a lyrical quality as well as a buffo characteristic like the great comic ensembles of the operas whilst the horns add a Romantic feel to the work and establish its basic palette. Although it was begun in Munich, the piece was eventually completed in Vienna after Mozart's break with his patron Archbishop Colloredo of Salzburg - it is a work written at a turning point in its composer's life and it is a work that expresses those notions of success and change both in music itself and of the composer's own situation, fortunes and life.

The Serenade in B flat major is in seven movements and begins with an opening *Allegro* in Sonata form which is preceded by a short *Largo* introduction sounding initially like a sort of mechanical music. From the opening tutti, individual instruments emerge such as the short solos given to the oboe and clarinet in the introduction. In this way, Mozart passes his theme ingeniously from instrument to instrument. The second and indeed the fourth movements are both multifaceted Minuets, extending the form to its limits and each with two trio sections moving to G minor in the first and to B flat minor in the second. The third movement, a magical *Adagio* with a particularly lovely alternation between oboe and clarinet, may be recognised by filmgoers as the music used for Salieri's first introduction to his rival's somewhat greater talent in the film of Peter Schaffer's *Amadeus*. In contrast, the fifth movement is a Romance in three sections; an elegiac opening and conclusion framing an extraordinary piece of *Allegretto* burlesque. Somewhat unusually in this most unusual of masterpieces, another slow movement follows, this time a set of variations on an *Andante* theme which returns to the key of B flat major and may be based on an earlier Flute Quartet (K285b/KAnh171). Finally, a typically boisterous and humorous Rondo with links to an earlier four hand piano sonata, rounds off the work in splendid fashion.

© Dr. David Doughty

MINUETS, LÄNDLER, GERMAN DANCES, CONTREDANSES (CD47-52)

Like most of his fellow composers in the later part of the 18th century, Mozart composed a huge amount of dance pieces for special occasions, like dance evenings and masked balls. Mozart wrote dance music throughout his life. His first dances date from about 1769, when he was thirteen years old and still lived in Salzburg. Until the time of his death in 1791 he wrote thirty sets of dances and many independent works, around 200 single dances in all, for balls in Salzburg, Vienna and Prague.

Mozart was an enthusiastic dancer himself and is told to have danced on every possible occasion. In Vienna in the 1780s dancing took place in inns,

parks, dance halls and ballrooms. The high point of the year, however, was the series of carnival balls held under the auspices of the court in the Redoutensaal during Lent. This hall actually consisted of two rooms, one large and one small. Thanks to the rather liberal policy of emperor Joseph II these masked balls were open to all ranks of society. All dancers, rich or poor, mighty noblemen or humble servants, could intermingle freely knowing that their identities were hidden by the masks and elaborate costumes.

From 1787, when Mozart was appointed Kammermusicus to the imperial court chapel, Mozart spent most of December and January composing minuets, German dances and contredanses for the succeeding season. Like the many dances written by Haydn, those by Mozart are the most infectiously joyous and charming dance music in the history of music. First Mozart composed his dances for string trio. These simple versions were often performed and sold to Vienna's most important music publisher Artaria. When the dances were actually needed Mozart worked out the orchestration and set the pieces for wind instruments and strings, also including the viola that was left out in the string version. Mozart wrote only the most popular types of dance music of those days, contredanses, minuets, Ländler and German dances.

The contredanse was a dance that gained great popularity in France and elsewhere in Europe in the later part of the 18th century. In Germany and Austria it was named *Contratanz*. As a dance, it is characterised by the placement of two couples facing each other and moving against each other in a great variety of steps and movements. The music consists of a long series of eight-measure phrases which may be repeated over and over again. It is now generally accepted that the contredanse developed and took its name from the English Country dance which it resembles in many ways. Already as early as 1699 we find 'Contredanses anglaises' in a collection of dance suites by the Frenchman Ballard. The contredanse later developed into the *française* and the *quadrille*. Mozart and Beethoven wrote many contredanses for wind instruments and strings. These pieces were used as dance music for special festive occasions, like birthdays, name days and weddings, but especially for the balls during Carnival.

The 18th century cultivated particularly the minuet, without adding much to the repertory of dance music until the end of the century when Vienna became a new centre of dance music and when the first modern types of dances appeared, the vigorous *écosaise* (Beethoven) and the soft swaying Ländler (Mozart, Beethoven and Schubert). The Ländler was an Austrian dance with the character of a slow waltz. It was very popular in the last part of the 18th century and the early 19th century. The Ländler soon changed into the most famous dance of all time, the waltz.

The minuet was a French dance from rustic origin and was introduced at the court of Louis XIV about 1650. The king himself is said to have danced the 'first' minuet, composed by Jean Baptiste Lully in 1653. The minuet was soon adopted as the official court dance of the régime of the Roi Soleil, and it quickly spread all over Europe. The minuet superseded completely the older types (*courantes*, *pavanes*) and established a new period of dance and dance music. Lully introduced the minuet into his ballets and operas, and around 1700 composers like Muffat, Pachelbel and J.K.F. Fischer introduced it into their suites. The minuet was the only one of the numerous dance types of the baroque period which did not become obsolete after the decline of the suite around 1750. The statement that Haydn was the first to introduce the minuet into the symphony is not correct. The operatic *sinfonias* of Alessandro Scarlatti and others usually close with a minuet, as do also numerous independent symphonies and sonatas of the pre-Haydn period.

The minuet with trio as the next-to-last movement is found in practically all the symphonies of the Mannheimers. The minuet is in metre and, originally, was in a moderate tempo. The graceful dignity which characterised the early minuet still lives in the famous minuet in Mozart's *Don Giovanni*. In the symphonies and string quartets of Haydn and Mozart, however, the minuet became faster and faster, and took a more humorous or whimsical character, gradually leading into the scherzo. The minuet was, like the contredanse, danced by couples and distinguished itself by the stately grace of its choreography and the symmetry of its musical

structure. The standard minuet consisted of three sections, of which the first and the third were identical. The middle section, set in the dominant, subdominant or in a relative key, was called trio because it was usually written for three instruments, whereas the minuet proper was usually arranged for the fuller ensemble.

© Clemens Romijn

HORN QUINTET K 407 - OBOE QUARTET K 370 - CLARINET QUINTET K 581 (CD53)

Mozart met the Viennese clarinetist Anton Stadler, in 1782 and by 1784 the two men had joined the same Masonic Lodge. Their friendship was to influence much of Mozart's later writing for the instrument, not just in the Masonic concepts of *The Magic Flute* but also in the extended solos for clarinet and bass clarinet in *La Clemenza di Tito* and in the undoubted late masterpieces that are the Clarinet Concerto K622 and the present Clarinet Quintet K581. At this time, the clarinet was a relative newcomer to symphonic music and Mozart originally wrote both the Quintet and the Concerto for the instrument known as a *basset clarinet*. The original performances would thus have been given on a somewhat different instrument than we know nowadays and it was the publication of the scores in the early nineteenth century that established the clarinet parts we recognise today, transposing some of the original music upwards.

Mozart's masterpiece was composed at a time of financial and emotional difficulty. His father had died some two years previously, his wife had been constantly ill and Mozart's reputation was for one or other reason, distinctly on the wane. Despite this state of despair, the Quintet is written in a sunny A major, the solo clarinet expressing a state of calm and peaceful resignation. The first performance was given at Vienna's Burgtheater with Stadler as soloist.

The four movements are conventionally laid out. The opening *Allegro* is a dialogue for soloist and strings, followed by a lyrical slow movement (*Larghetto*), similar in feel to the later Clarinet Concerto, which gives way to a *Menuetto* with two Trios (the second being in the style of the Viennese Ländler - a sort of countryside precursor of the Waltz). Finally, a set of variations, led initially by the solo clarinet bring the work to its close.

Mozart's only Horn Quintet perhaps suggests a relationship with the four well known Horn Concerti - playful and at turns Romantic as the instrument itself suggests (particularly when used some years later by Schumann, Wagner or Bruckner). But this is more of a humorous piece. Written for the Salzburg horn player, Ignaz Leutgeb it is perhaps even something of a joke.

Despite this, the three movement work contains a rather moving central *Andante* with its duet between horn and violin. The piece is scored, somewhat oddly, for solo horn accompanied by two violas and a single cello - no violins in sight. Although the work is basically a chamber style concerto, the first and final movements (both simply marked as *Allegros*) do little to point out the virtuoso or melodic capabilities of the solo instrument. On publication, one of the minuets from the *Serenade* (K 375) was added to make the work rather more substantial, but this is essentially lightweight and not very serious Mozart.

The Oboe Quartet (K 370) is something of quite a different matter. This is Mozart at his most serious and has even been seen as a forerunner of the marvellous late Clarinet Quintet. Indeed the oboe is one of Mozart's (and his contemporaries') more favoured instruments, with its plangent yet sweet tone it is the ideal instrument of the period - something that Richard Strauss realised when he paid homage to Mozart in his own, late Oboe Concerto.

Mozart's Quartet was composed for the oboist Friederich Ramm whilst the composer was in Munich at the beginning of 1781: it is thus related to the period of the great opera seria *Idomeneo*, another Munich commission and has that seriousness of purpose that marks out one of the composer's great periods of music making. The work is written in a conventional enough form with three movements following the general principle of the ternary *Allegro*, *Adagio* and *Rondo* and perhaps related to the first of the

Flute Quartets (in D major). This time the work is also in a major key, but that of F major. It has a tendency also towards the concerto form and even includes a small cadenza in the related D minor slow movement. There is also a strange but effective moment in the final movement where the strings play in 6/8 time whilst the soloist plays his melody in 4/4 time. Indeed it is hardly an exaggeration to claim this is one of Mozart's finest chamber-concertante works looking forward to some of the later masterpieces.

© Dr. David Doughty

PIANO QUINTET K 452 - CLARINET TRIO K 498 (CD54)

Works for the piano abound in Mozart's catalogue and apart from the series of piano concertos and sonatas, the instrument was used by Mozart in many of his ensemble chamber pieces. There are piano trios, quartets and a quintet for the extraordinary combination of piano and winds rather than the more usual setting of the soloist against a group of string players. The combination is however not unique to Mozart and Beethoven was to use the same plan for his own Opus 16 Quintet .

The Piano Quintet dates from 1784 when Mozart's relationship with Stadler had been cemented by their joint Masonic interests and during the period when he was writing a series of remarkable Piano Concerti including the G major work written for Barbara Ployer and the ones in B flat written for Maria Theresa Paradis (K456) and the F major (K459) work composed with himself in mind. It is thus clear that this was a period when Mozart was concentrating on the keyboard works that remain one of his greatest contributions to the repertoire. It would be easy to see the Quintet in this respect as a chamber concerto for the instrument (as indeed some of the earlier concerti exist in such chamber forms) but the scoring is still somewhat unusual as opposed to say the Piano Quartets which can easily be considered as miniatures in the concertante vein. It is indeed that combination of solo piano against an accompaniment of oboe, clarinet, horn and bassoon that sets this work apart. Mozart was fond enough of these separate instruments to have composed individual concerti for each of them but here they are gathered together as an ensemble where each is given its own prominence and none outweighs the other in importance.

The work is in three movements and begins with an opening, like those of Haydn's symphonies which brings an Allegro out of an initial slow introduction. This opening Largo is in the grand style and gives way to a rather pastoral Allegro moderato before the second movement Larghetto with its simple beginning and strange modulation before its recapitulation. Finally a Rondo in Allegretto time winds up the piece with a joyous main theme and its own cadenza. Comparisons are perhaps odious and Beethoven, although he imitated the work never really managed to surpass what Mozart considered to be one of his finest works to date.

Before embarking on the two great masterpieces for Piano Trio with violin and cello (K 502 and K 542), Mozart wrote another Trio with Piano, this time for a different combination including clarinet and viola. The work was not only a preparation for those later works but was also published in that differing instrumentation by the publishing house of Artaria as a trio for "clavicembalo o Fortepiano con accompagnamento d'un violino e viola ... si puo eseguire anche con un clarinetto" (... in other words "can be played also by clarinet"). The work was originally conceived as a showpiece for Francisca Jacquin who would have taken the original piano part with Mozart playing the viola and his great freemason friend Anton Stadler on the clarinet. It was, of course Stadler who was to inspire Mozart to write his two final great masterpieces for clarinet - the Concerto (K 622) and the Quintet (K 581). The opening Andante emphasises the key of E flat major which for Mozart was a key relating to friendship although on occasion this moves into dominant and subdominant as well as C minor. The Minuet which follows shows Mozart's grasp of counterpoint without ever falling into the trap of merely sounding academic whereas the final Rondeau is of songlike character mixing counterpoint, form and melody towards a totally satisfying conclusion.

© Dr. David Doughty

PIANO TRIOS K 254-496-502 (CD55)

The earliest of Mozart's pieces for Keyboard, Violin and Cello were composed in 1764, whilst the young composer was in London and dedicated to Queen Charlotte. He returned to the form twelve years later in August 1776 with a Divertimento a 3 in B flat major K 254. Mozart, in common with Haydn and others, saw the Piano Trio as a kind of accompanied Sonata. This would certainly apply to Mozart's writing for the cello in these Trios, for it rarely carries the tune and serves mainly as the bass. In the Divertimento however the violin is given as much prominence as the piano. The jocular and dynamic opening Allegro is a highlight of this unassuming piece whilst the Rondo-Finale is a graceful minuet.

A further gap of ten years separates the Divertimento from the next Trio although another work for Piano Trio K 442 was begun in 1785 and Mozart was still adding to it three years later. The three movements of this work were possibly not intended to form a completed work, but were assembled after Mozart's death by the Abbe Maximilian Stadler, possibly at the behest of Mozart's widow Constanze. (K 442 is not included in this collection).

The Piano Trio in G major K 496 was composed in Vienna and is dated 8 July, 1786 (two months following the premiere of *Le nozze di Figaro*) and was the first of a batch of five completed Piano Trios composed between July 1786 and October 1788. As if to emphasize the pre-eminent role played by the piano in these works, the opening Allegro begins dramatically with an extended passage for piano solo. The sense of drama does not diminish with the entry of the other two players and the movement as a whole is notable for its bold harmonies and an unusually powerful development section.

The great slow movement, marked Andante, is one of Mozart's most heartfelt essays and contains much that is exquisitely refined and detailed. It is also a rare example of the cello being afforded something like equal status with the other two instrumentalists.

The lighthearted Finale (Allegretto), as so often by now made up of a theme and variations, has the effect of clearing the air and brings this work to a relaxed conclusion.

The third Piano Trio in B flat major K 502 is dated 18 November 1786. This is unquestionably one of his finest chamber works and resembles in its mood the great piano concertos that share the same key signature, K 450 and K 456. The opening Allegro, is almost unique in that Mozart confines his material to one basic theme. Even in the Coda, the composer unexpectedly contents himself with developing that single theme. It is with the lovely Larghetto that Mozart most aligns himself with the spacious and romantic style of his Piano Concertos. Its longbreathed melody clearly anticipates the work of Schubert. If the opening movement demonstrated Mozart's skill at making much out of little material, then the Finale (Allegretto) shows the composer displaying an enviable wealth of melody.

Other works completed by Mozart at this time include the Piano Concerto no. 25 in C (K 503), the Symphony no. 38 in D (K 504) known as the "Prague" and the Quartet for Flute and Strings in A K 298, composed for his friend Jacquin. He had received a sum in advance for *Le nozze di Figaro* earlier in 1786, but he earned nothing from several repeat performances of *Die Entführung aus dem Serail* also given that year (although he must have felt some gratification that the public was still showing an interest in this earlier opera). Mozart made plans to tour to help ease his financial worries. Friends spoke of the welcome he would receive in London, for his reputation as a leading composer and performer had never been higher. He had intended to accompany the singers Nancy and Stephen Storace, but Mozart was not in good health and his assumption that Leopold would care for his young family in his absence was firmly squashed. In the event Mozart did travel, but only to Prague in January 1787 at the invitation of Count Thun. There Figaro was given a triumphant reception and Mozart returned to Vienna a few weeks later with a new opera commission, which would turn out to be *Don Giovanni*. Constanze had borne a third child in October 1785 but the boy only lived one month, dying just two days before the completion of the Piano Trio no. 3 K 502. Not for the first time did

Mozart suppress his true feelings during composition for there is little inkling in this engaging work of any tragedy in his private life.
© Dr. David Doughty

PIANO TRIOS K 542-548-564 (CD56)

Apart from the Divertimento in B flat K254, composed whilst Mozart was still living in Salzburg, the five numbered Piano Trios were all composed during a fertile period between 8 July 1786 and 27 October 1788. This period also saw the composition of such large-scale works as the opera Don Giovanni and the last three Piano Concertos and Symphonies.

If the larger scale works were intended to be money makers, Mozart by no means allowed the more intimate works to be of inferior quality; many of the songs, concert arias and chamber works provide their performers with testing material. All six Piano Trios were published during the lifetime of the composer and sold relatively well. The first of the Piano Trios on this disc, Number Four in E major K 542, is dated 22 June 1788 and was composed seventeen months after the previous Trio (K 502). It maintains the exceptionally high standards of K 502, and to a lesser extent the Trio in G major K 496. Mozart's music is often said to anticipate the works of Schubert and rarely is that more appropriate than in this Trio. The prevailing sentiment is of radiant happiness but that radiance is often displaced by a melancholic streak achieved by means of rapid modulations to remote keys, a technique much favoured by Schubert. This sense of indecision runs through both first and second movements, whilst the finale seeks to drive out the melancholy by means of rapid passages for the violin. In the earlier Trios Mozart does not often allow the violin and cello to shine but here all three players operate on a more or less equal footing.

The following Trio K 548 begins with an arresting opening triadic passage in which all three instruments enter in unison, a style far removed from the more romantic writing used in more recent works (and especially in the E major Trio). In the slow movement (Andante cantabile) Mozart returns to the disarmingly simple and romantic style. All three instruments are given complicated passage work in abundance in the busy Rondo Finale before Mozart returns to the starker manner of his opening with a unison chord of C major.

The final Piano Trio in G major K 564 is dated 27 October 1788. The theory was first advanced by Mozart's early biographer Otto Jahn that this work was initially conceived as a piano sonata and that Mozart altered the piece in some haste upon receipt of a commission for a Trio.

Since Mozart was becoming increasingly in debt and had borrowed during the summer large sums from Puchberg, every commission had to be taken seriously. Although the piano sonata theory is no longer current thinking, it can be seen that the autograph score is in two different hands with the string parts alone written down by Mozart and an unknown scribe responsible for the copying of the piano part. Elsewhere there is a fragment of the piano part written down by Mozart. Perhaps the work was composed in haste for there is little individual interest for the violin and cello and less interplay between the three players than heretofore. Since Mozart had spent the summer works composing the last three great symphonies, the large scale Divertimento for String Trio as well as the other two Piano Trios included on this disc it might be imagined that he was suffering from exhaustion! If the work appears somewhat perfunctory it is by no means lacking in skill, for nobody could write such apparently childlike music as well as Mozart. Much of the work is undeniably beautiful with the theme and variations movement (Andante) being most charming, the theme being played in turn by each soloist. As usual Mozart winds up the work with a merry Rondo Finale.

Alone among the Piano Trios this last work in the genre was not published in Vienna but in London by Mozart's friend Stephen Storace (whose wife Nancy was the first Susanna in Le nozze di Figaro). Included in this volume was a collection of harpsichord works and the first English edition of Mozart's Piano Quartet in E flat K 493.

© Dr. David Doughty

PIANO QUARTETS K 478-493 (CD57)

Mozart's two Piano Quartets come from a period where the composer was at his peak and in the midst of his great series of piano concerti. In that respect they are almost miniature concerti in themselves and are framed by the D minor Concerto (K 466) and the C major Concerto (K 467) written just before the first of the Quartets, the A major Concerto (K 488) and that in C minor (K 491) in the middle of them and the C major Concerto (K 503) which follows. In the midst of all this activity centred on the years 1785 and 1786, Mozart was also to produce his great masterpiece "The Marriage of Figaro" - one of the most enduring operas of all time. It is a period where the composer had found the perfect balance between music which may be both good humoured and sadly elegaic, qualities which will be found in abundance in the two Piano Quartets.

The original impetus for the Piano Quartets came from a commission from Mozart's great friend and fellow composer Franz Anton Hoffmeister who asked for a series of three Piano Quartets, the first of which he published himself at the end of 1785. Public reception to the work was such that the first of the series was considered to be too difficult a work for general consumption and Mozart agreed to release Hoffmeister from his contract and gave up the idea of the series. Indeed Hoffmeister agreed to Mozart's retaining his advance payment on the condition that the other works were not completed. Nevertheless, a second Quartet was completed in June 1786 and was accepted for publication by the House of Artaria. The idea of the Piano Quartet was a new one at the time and Mozart had not even begun his series of great Piano trios which were to follow at a later date. In effect, the idea of the Piano Quartet was merely a scaling down of that of the Piano Concertos for soloist and strings that Mozart had worked on. The exception which perhaps went even further in its daring combination instruments was the Piano Quintet for winds which preceded the Quartets by a year.

Despite the contemporary feeling that works such as the two Piano Quartets on this disc would normally have been seen as chamber reductions of piano concertos, Mozart managed to produce two works which are masterpieces of chamber music, not scaled down concertante works in the manner of the Bach sons. Indeed, the G minor work is a particularly earnest, sombre and passionate piece of chamber music in its own right. Although the solo part (that of the piano) is as virtuoso as anything of the period, the additional string players are asked to contribute much more than just the usual accompaniment: this is certainly not a piece written for amateur musicians as much of the chamber music of the time. The very key signature of the piece foretells the earnestness of the piece for G minor is the key that Mozart relates to the vagaries of fate and there are even references here looking forward to the very so-called fate motive of Beethoven's Fifth Symphony.

The two Quartets are separated by only a year and show once again that Mozart was ready to take up a form and then abandon it after he felt (or circumstances dictated) that he had contributed enough to it. The first of the two works is the more intense and more complicated although both are roughly the same in length. The G minor Quartet opens in unison and that Allegro movement has an inexorable feel about it that shows up in the fate motive suggested earlier, maintaining the mood to its close. There follows an Andante which is sombre and sad in mood before the lightening of mood that characterises the final Allegro Rondo in the major key, although even here the tension and the unquiet of the first movement is never fully dissipated. The second Quartet in E flat major is dated only weeks after the completion of "Figaro" and echoes some of the brighter aspects of the opera, together with a consciously more simple style from the earlier G minor work. The Allegro opens with a fresh melody which sets the mood for the whole movement. A central Larghetto follows in A flat major, one of Mozart's great profound inspirations full of subtle sonorities and harmonies. The work concludes with the usual Rondo (Allegretto) movement which substitutes any idea of a cadenza by a simple trill and brings to an end one of Mozart's masterpieces for chamber ensemble.

© Dr. David Doughty

FLUTE QUARTETS (CD58)

Mozart was a reluctant composer for the flute. However at the time when the Flute Quartets K 285 and K 285a were composed he was also writing the Concerto for Flute and Harp, a Flute Concerto (K 313) and an Andante for Flute and Orchestra (K 315 - possibly a substitute central movement for K 313). Other works composed at the time of his visit to Mannheim in late 1777 include the Piano Sonatas K 309 - 311 and the Violin Sonatas K 296 and K 301 - 306.

K 285 and K 285a were part of an extensive commission received whilst Mozart was in Mannheim from the Dutch amateur flautist Ferdinand Dejean (1737 - 97) for which Mozart was to be paid in total 200 gulden. Dejean was a surgeon in the Dutch East India Company who had also commissioned the Flute Concerto K 313 and other works. Dejean stipulated that the total collection should be delivered within two months of 10 December 1777. The only surviving edition from 1792 publishes the two movements of K 285a with the Allegro movement of K 285. On 15 February Dejean traveled to Paris, having paid Mozart just 96 gulden for the music received at that time. This might have seemed harsh but one work (a Flute concerto) was simply a transcription of an existing concerto for oboe and other work submitted appeared to be incomplete. Although accompanied in Mannheim by his mother, he pursued new acquaintances (especially female) with a vigour that left him with little time for composition. These acquaintances included the Weber family, and in particular the eldest daughter Aloysia, whose sister Constanze he was later to marry. Clearly having felt cooped up in Salzburg with a strict father and a stuffy employer, Mozart, albeit under the disapproving gaze of his mother, was making up for lost time. K 285 is in three movements: Allegro. Adagio. Rondo: Allegretto.

The Allegro, despite Mozart's distaste for the sound of the flute is one of his happiest creations with a wealth of melody whilst the Adagio is one of the most beautiful pieces for the flute. K 285a is in two movements (Andante. Menuetto) following the pattern set by Mozart's friend Johann Christian Bach. If Mozart was feeling any pressure to complete this work by a deadline, he did not show it in his music, for the opening Andante shows him to be in a relaxed frame of mind. The Menuetto however is truncated, for the usual Trio is omitted.

Only the comparatively recent discovery of part of the first movement of K 285b in Mozart's hand has provided conclusive evidence as to his authorship of this work. This sketch also includes part of the first act of *Die Entführung aus dem Serail* and thus can be dated with some accuracy to the period of the opera's composition ie 1781 / 2, the beginning of the Viennese period. The second movement, a theme with variations marked Andantino, is an arrangement of the sixth movement of the Serenade in B flat K 361, thought to have been commissioned by the eventual publisher of the Quartet Heinrich Philipp Carl Bossler.

K 298 was composed much later, during 1786 and 1787 and is a piece of Hausmusik written for the Jacquin family. Each of its three movements has music borrowed from other composers. The opening Andantino, is a set of variations based on a song by Hoffmeister, a hugely prolific composer of over 65 symphonies and a number of works for flute and clarinet. The theme of the second movement (Menuetto) is another song, this time from France 'Il a des bottes, des bottes Bastien' whilst the third movement uses a current favourite aria by Paisiello from his opera *Le gare generose*.

Despite having more than his fair share of bad luck during his lifetime, Mozart's ebullient sense of humour was never far from the surface. His letters to his father describing his riotous living whilst in Mannheim were probably written with the clear intention of winding Leopold up and show a mischievous side to Wolfgang. In the Flute Quartet K 298 we see the lover of pure nonsense: above the Paisiello movement is written 'Rondieaux / Allegretto grazioso, ma non troppo presto, pero non troppo adagio. Così - così - con molto garbo ed espressione (Rondo-mieow / Allegretto grazioso, but not too fast and not too slow either. Just so, so - with a lot of charm and expression).

© Dr. David Doughty

FLUTE SONATAS K 10-15 (CD59)

It is difficult to state categorically whether Leopold Mozart's attitudes and treatment of his two young children was one of encouragement or of exploitation. What is certain is that he introduced both Wolfgang and his sister to the Courts of Europe and to the music of the time at an age which now would seem inappropriately young. Youth however was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy such as he certainly was in a different way to ordinary offspring in our own time.

The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximilian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, on a trip to Vienna, he had become a child composer. It was on that journey that Mozart contracted the scarlet fever which was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg, now Bratislava but then a part of Hungary. Mozart was introduced to central European folk music but it had little future influence on him.

It was, however, on June 9th 1763 that the family began the most major of their tours to date - this was a journey that would ultimately lead to France and England and from which they would not return to Salzburg until the end of 1766. The London of the time had a musical patron in Queen Charlotte who employed the two major composers of the day - Karl Friedrich Abel (1725-87) and Johann Christian Bach (1735-82). Mozart was initially impressed by the symphonies of Abel but after his acquaintance with J C Bach, he was to fall under the spell of the older composer both as mentor and as friend, an influence that almost ranks with Mozart's uncritical love and respect for Haydn.

Mozart's stay in London followed five months in Paris, where the young composer had been imbued by the French Style under the tutelage of Johan Schobert, musician to the Prince Conti. London was however to be the family's temporary home for a whole sixteen months where the seven year old would study not only with Bach, but also with other famous musicians of the time such as the Italians that Bach had met on his travels to Milan - Pesceti, Paradisi and Galuppi. The period in London saw Mozart's first symphonies (although one of these is dubious and another is actually by Abel) and a series of chamber works, sonatas and such like.

Relations with J.C. Bach brought the young composer into the orbit of the Queen and her patronage and it was not surprising therefore that he should want to write something to be able to dedicate it to her Majesty. Thus, the group of six sonatas on this disc were conceived as a tribute to the Queen. They were written for harpsichord with either violin or flute accompaniment and their dedication is dated 18th January 1865.

In the versions presented here they are given in the versions for flute, an instrument which Mozart was know in later life to not have much favoured, particularly in the more mature series of two concerti for flute and orchestra (K 313 and K 314) written in Mannheim for the amateur Dutch flautist and music patron De Jean. It would be foolish to suggest that these sonatas are the equal of those later works but they do have a youthful exuberance that is both remarkable for the work of an eight year old and still attractive enough to appeal to a present day audience, just as they must have done to the London Court of the time. Three of the Sonatas are written in a two movement form in the style of the contemporary Italian sonata - a slow movement followed then by a quick one. The remaining three are written in the style of J.C. Bach, that is in three movements with usually a slow central movement (although K 14 in C major is an exception here). Particularly noticeable in what are generally well balanced and capable pieces is the vast difference in length of the two sections of K 15 in B flat with its lengthy first movement and ultra brief finale.

© Dr. David Doughty

VIOLIN SONATAS K 6-9, 26-31 - VARIATIONS K 359 & 360 (CD60-61)

When speaking about the early violin sonatas, and as a matter of fact about any Mozart violin sonata, we should realize that these works are in fact not violin sonatas but keyboard sonatas with accompaniment of a violin. The original title of the sonatas K 6-9 is as follows: *Sonates/Pour le Clavecin/Qui peuvent se jouer avec l'Accompagnement de Violon/ ...* It is evident from this title that the harpsichord plays the main role in these sonatas and the use of the violin is not obligatory but *ad libitum*.

These sonatas were composed and published in Paris in 1764 during the first journey of Leopold Mozart with his two children, the 7 year old Wolfgang Amadeus and his sister Nannerl. Several of the pieces used in Wolfgang's Opus I & II were actually composed as keyboard solo pieces the years before and written down in the Nannerl's *Notenbuch*. All these pieces are in Leopold's handwriting and it seems likely that Leopold wrote them down from his son's improvising on the harpsichord.

When the Mozarts arrived in Paris in 1763 several German keyboardists were working and living there. Among these were Johann Gottfried Eckard and Johann Schobert. Both virtuosos and composers had traceable influence on the young Mozart. Johann Schobert in fact composed and published several harpsichord sonatas with *ad libitum* violin accompaniment which served the young Mozart as an example for his own sonatas.

The Sonatas K 26-31 were composed and published in Den Haag in 1776. From the title page of these sonatas it appears that the violin is still considered to be accompaniment but obligatory: *Six Sonates / Pour le Clavecin / Avec l'Accompagnement d'un Violon / ...* . Actually the form does not differ from the sonatas K 6-9, and one could say that also here Schobert's sonatas formed the matrix for these pieces. Development in style however is evident. Especially the greater diversity of ideas and invention is obvious. The often praised talent of Mozart for his extraordinary feeling for balance in composition, is already definitely more clear in these younger pieces than in the Paris sonatas from 1764. The young Mozart had a special interest for polyrhythmic experiments. Especially the *adagio* of K 7 and the first movement (*Andante poco Adagio*) of sonata K 27 are good examples of this preoccupation.

As written in the title of these publications, the keyboard part was conceived for harpsichord, which was in fact Mozart's main instrument until the 1780's. Working on these sonatas with my colleague Rémy Baudet, violinist on this recording, I more and more got the impression that the violin part served as a means to create more possibilities realizing the dynamical effects which this style of music is asking for. Although the harpsichord is from its nature dynamically a quite limited instrument, the traditional harpsichord music until this period made use of fuller textures which gave the performer more possibilities to suggest dynamical contrasts. Especially the abundant use of *alberti* basses and eighth note repetitions in the new style, makes it for a harpsichordist a difficult task to suggest dynamical shades and contrasts. Of course this was one of the reasons why the harpsichord the next two or three decades had to make more and more place for the pianoforte.

Variations on La Bergère Célimène & Hélas, j'ai perdu mon amant.

As in the violin sonatas, the variations for violin and pianoforte are first of all piano pieces. These mature pieces were composed in Vienna in 1781 and published by Artaria in 1786. The original title does not even mention the violin: *Ariette / avec variations/ pour le clavecin ou pianoforte / Par ...* . The mentioning of the harpsichord as keyboard instrument has to be seen as a commercial statement. Many keyboard players did not possess a pianoforte yet. Until the nineteenth century editors and composers mentioned the harpsichord as a possibility not to frighten off potential buyers, or even out of habit. The dynamical markings in the keyboard part make it difficult to believe Mozart had the harpsichord in mind when he composed these pieces.

The variations on *La Bergère Célimène* consist of twelve variations in G major and although the piano is definitely the leading instrument, the third variation for instance is pianoforte solo, the violin now and then takes over. The six variations on the French song *Hélas, j'ai perdu mon Amant*

are, as one would expect due to the dramatic title, in g minor. The song is otherwise known as *Au bord d'une fontaine*. The instruments used on these recordings were chosen for different reasons. It has to be said that Mozart played the instruments available at the place he stayed, whether it would be a harpsichord, clavichord or pianoforte. He never complained about the kind of instrument he had to play, but complained a lot about the bad quality of many of the instruments. Therefore, to find a good instrument seems more important than to find the right type of instrument.

The Mietke copy, a German type of instrument which J.S. Bach favoured in his time, was chosen because it has a darker sound than the average European harpsichord and seems well suited to match the violin, which has from its nature more bottom sound than the harpsichord.

The Flemish harpsichord used in the sonatas K 26-31 was the kind of harpsichord Mozart must have been playing during his visit in the Netherlands as well as in Paris. The pianoforte was copied after an instrument by Anton Walter (1795), a Viennese pianoforte builder, from whose hand Mozart owned a pianoforte.

© Pieter-Jan Belder, 2001

VIOLIN SONATAS K 376-377-372 (CD62)

Mozart wrote the two Sonatas in F major K 376 and K 377 within a short time of each other, in July 1781. Although they are both in the same key the two compositions are quite different in form and expressive character. Both are in three movements but whereas the former is in the classical pattern *Allegro/Adagio/Allegro*, the latter is inspired by French models and consists in a sonata-style *Allegro*, a Theme with six variations and a Minuet. The Sonata K 376 has a much more lively, extroverted character, reaching its greatest moment, perhaps, in the magnificent central *Andante*, cantabile, full of rococo embellishments. The second Sonata is much more contrasting in its character. The first movement, *Allegro*, is unexpectedly violent in expression, whilst the second movement consists in a series of variations on a theme in E minor, culminating in a fine *Siciliana* (variation n. 6). The Minuet finale has been defined by Einstein as "balsam for a wounded soul", a definition which seems to capture perfectly the sense of calm sweetness of this piece.

The Köchel index of Mozart's compositions lists under No. 372 a fragment of the first movement, *Allegro*, of an unfinished Sonata in B flat major, written in Vienna on the 24th of March 1781. It contains the exposition of a first movement in sonata form but does not seem to contain any particular felicity of invention. Mozart must not have been very satisfied with this opening of the movement for he interrupted it at bar 66, shortly before its conclusion. The piece was then completed by the Austrian composer Maximilian Stadler (1748-1833) who wrote a rather elaborate and longwinded development and recapitulation for it. The two Fragments K 402 and K 404 contain a series of pieces of varying length and importance, dating back to 1782.

The *Andante* and Fugue K 402 may be part of a Sonata that was composed in August or September 1782. At that time, as we know, Mozart had taken to studying the works of the great Johann Sebastian Bach, and had begun to show growing interest in that 'antique style' which was also favoured by his wife Constanze. This interest in Bach's style can be seen in important compositions like the *Adagio* and Fugue in C minor K 546 for strings and in the transcriptions for string trio of the Fugues in the *Well-tempered Clavier*, which follow *Adagios* that Mozart composed himself. We cannot then exclude the possibility that Mozart originally intended this *Adagio* and Fugue

K 402 to be a distinct composition, not necessarily preceded by a sonata-type *Allegro*. The very pompous *Adagio*, in 3/4 time, is a sort of ceremonious minuet in A major; it is followed by the Fugue in A minor, written in a deliberately impersonal idiom, as similar as possible to the style of Bach. Mozart did not, however, finish this piece, which was later completed by Maximilian Stadler. The *Andante* and *Allegretto* K 404 is then a composition of very modest dimensions, little more than a musical scherzo. A light 18-bar *Andante* is followed by a similarly slim 24-bar

Allegretto in which the whole piece seems to be resolved in easy, pleasant themes.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

VIOLIN SONATAS K 379-380-547 (CD63)

The Sonata in G major K 379 was composed by Mozart in Vienna, in April 1781 and is part of a group of five works for the same two instruments (K 376-380) written in that year. The work is in only two movements, the second of which is a Theme with Variations. The first movement is, however, in two-part form, and opens with a long introductory Adagio in G major, noble in its progression and intensely pathetic. The Allegro itself, in very concise, typically Mozartian sonata form is, on the other hand, in G minor - an important key for the Salzburg composer, a key which he always uses in pieces of particular expressive force. After the modernity of the Allegro (which, strangely, does not present the normal, reassuring conclusion in the major key) the concluding Theme with Variations seems to lead us back into the land of rococo style galant. The simple, expressive theme, Andantino Cantabile, with its hints of melancholy, is shared equally by the violin and the piano; it is followed by five variations, in the first of which the violin tacet (is silent). The first variation is a sort of enchanted piano rêverie, whilst the second is based largely on violin semi-quaver triplets, with an effect that brings to mind certain pages of the music of Johann Christian Bach.

The third variation, full of expressiveness, is played by the violin with a lively "mosso" piano accompaniment, whilst the fourth, the only minor-key variation, is essentially a piano piece. In the fifth variation, Adagio, the main part is played by the piano, with "pizzicato" violin accompaniment. The Sonata concludes with an extended and modified Allegretto recapitulation of the initial theme.

The Sonata in E flat major K 380 was completed a few months later in summer 1781. It is in the more traditional three-movement form, opening with a lively, animated Allegro which is certainly one of the most ample and fully-developed concertante passages that Mozart had written before the great trilogy of the Sonatas K 454, 481 and 526. The magnificent Andante in G minor is no less important; one of those pages that are full of melancholy, autumnal expressivity, where the extraordinarily fluid melodic invention combines with a harmony which in many ways can be seen as bold. The composition finishes with a Rondeau, Allegro, in 6/8 time; here, as so often in Mozart's instrumental compositions, the shadows and the gloom of the Andante give way to almost child-like merriness. The Rondeau too has a lively, concertante character, with its main theme which, as Alfred Einstein rightly points out, "could have been used as a Finale in a piano concerto".

The Sonata in F major K 547 is the last Sonata for violin and piano that Mozart composed. Completed on 10th July, 1788, in Vienna, its title is Eine kleine Klavier Sonate für Anfänger mit einer Violine (A little piano sonata for beginners with a violin). Whatever Mozart may have thought of beginners, either on the piano or on the violin, the Sonata is anything but easy. Its instrumental conception has very little in common with the three final masterpieces of Mozart's production, the abovementioned Sonatas K 454, 481 and 526.

Some distinguished Mozart scholars maintain that the last two movements of this Sonata were originally intended as piano solos and that the violin part was not added until a later date. What is certain is that the first movement Andante cantabile possesses a more obviously concertante conception, and an elegantly ironic idiom. The second movement is an Allegro in sonata form, whilst the final movement is a Theme with six variations, in which it is almost always the piano that leads the musical discourse (in the fifth variation the piano is a solo instrument while the violin tacet) - the violin part is generally limited to accompanying figures.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

VIOLIN SONATAS K 296-305-526 (CD64)

The A major Sonata K 526 is the last but one in chronological order of Mozart's sonatas for violin and piano. It was completed in Vienna in August

of 1787, and is evidently the apex of Mozart's production in this instrumental form. Unfortunately we do not know the reasons for which it was written; the exquisite concertante conception, the breadth of its proportions, the difficulty and brilliance of its instrumental scoring all confirm, however, that it is a typical concerto composition, destined for two soloists who possess uncommon technique. Never before had a work for piano and violin shown such a marked virtuosity; written in the same period as Don Giovanni, this sonata, as De Wizeva and St. Foix have clearly pointed out, can be seen as a direct precursor of Beethoven's Kreutzer Sonata, which not by chance is written in the same key of A major.

The K 526 presents the classical three-part form, and opens with an Allegro molto in 6/8 time, contrasting and brilliant; this is followed by a charming Andante in D major, calm and meditative in tone, and finally by a very lively closing Presto, of exciting virtuosity. The Sonata in C major K 296 was written in March 1778 for a young student of Mozart's, Thérèse Pierron-Serrarius. It is in three movements, a very gallant work, it opens with an Allegro vivace, frank and cordial in character, which presents no particular complications in terms of performance. The central movement, an Andante in G major, is of an idyllic tone, almost like a «romance»; the Rondo finale, light and lively, forms a brilliant conclusion to this admirably wellbalanced composition. The A major sonata K 305, was most probably written some time earlier, perhaps in the February of the same year, 1778. A much lighter and freer work, this sonata is likewise made up of only two movements. After the initial Allegro di molto, we find as a conclusion, not a Minuet, but in its stead an Andante grazioso with six variations (the first of which dedicated exclusively to the piano) which posses a truly charming melodic lightness.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

VIOLIN SONATAS K 301-303-481 (CD65)

Mozart composed the E flat major Sonata KV 481 in December 1785. Even today the genesis of this work is rather obscure. We do not know if Mozart composed it for a particular soloist, as he had done a year and a half earlier with the B flat major Sonata K 454 which he composed both for himself and for the Italian violinist Regina Strinasacchi, or if there was some other unknown reason. Alfred Einstein maintains that Mozart composed it simply because he wanted to earn a little money from the publisher Hoffmeister, who indeed published the work soon afterwards. Together with the Sonatas K 454 and K 526 this Sonata in E flat major K 481 forms the triptych of Mozart's last great masterpieces in the field of the sonata for violin and pianoforte, and Einstein is quite right to say that "never did Mozart come so close to Beethoven" as in the Finale of this composition.

The work, which is in three movements, opens with a Molto Allegro, in which the robust conception of the instrumental dialogue is never divorced from refined delicacy of manner. The candid simplicity of the first movement is contrasted in the Adagio in A flat major, where the search for a more intimate expressive depth is highlighted by the use of a harmonic language that is extraordinarily modern. The Sonata finishes with an Allegretto con Variazioni, in which the (fairly simple) theme is followed by six variations all in the same key of A flat major.

A work of gallant conception, the G major sonata K 301 is made up of only two movements, and opens with a pleasant Allegro con spirito in which the violin and the piano continually exchange the thematic material, in a polite game of question and answer. The second movement, Allegretto, is constructed in Rondo form, and has a rustic and folksy progression.

The G major sonata, K 301 was written in Mannheim, between the 25th of December 1777 and the 14th of February 1778, and belongs, as does the following sonata in D major, KV 306, to the group of six compositions (K 301/306) published in 1778 and dedicated to the Elector of the Palatinate (for this reason known under the title "Palatinate Sonatas"). These sonatas mark a decisive step forward compared to the youthful sonatas for harpsichord or piano with violin accompaniment; in these sonatas the violin and the piano have almost equal roles, and the violin is finally freed from the subordinate role which it had always been allotted previously. The Sonata in C major K 303 is one of the group of so-called Palatinate Sonatas (K 301-306) that Mozart composed in 1778 in Mannheim and

Paris. In only two movements, following a formal model which links the first five works in this collection, the C major Sonata K 303 presents a somewhat composite first movement. It opens with a brief (18 bar) Adagio which is followed by a Molto Allegro in G major, of rather animated, lively character. In the very middle of the Allegro Molto the initial Adagio is repropounded in varied form: the latter then introduces a reprise of the Molto Allegro which appears this time in the basic key, C major. This singular formal conception finds its inspiration, it seems, in the first movement of one of the Sonatas for piano and violin of the Saxon composer Joseph Schuster (1748-1812), which presumably are the model on which Mozart created his Palatinate Sonatas. The Sonata then concludes with a ceremonious Tempo di Menuetto.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

VIOLIN SONATAS K 302-304-378-403 (CD66)

The Sonata in B flat major K 378 is part of a group of five sonatas (K 376/380) which Mozart composed in 1781. With the addition of a work that had been written some years earlier, the Sonata in C major K 296, added in order to reach the canonical number of six compositions, the five Sonatas K 376/380 were published by Artaria in Vienna as op. II, with a dedication to the Viennese pianist Josephine von Auernhammer. The collection was well received and the reviewer of the *Magazin der Musik* expressed himself in very flattering terms, defining them as «unique in their genre» and noting also the perfect fusion of the piano and violin parts, the variety of modes and the equal skill required of the two soloists. Structured in three movements, mostly in the pattern Allegro / Adagio / Allegro (with the exceptions of Sonatas K 377 and K 379) these Sonatas of 1781 do not contain significant novelties of aesthetic or language compared to the Palatinate Sonatas of 1778; indeed Sonata K 296 also written in 1778 is perfectly integrated with the 1781 compositions and a listener who did not know the story of this collection would hardly notice any discrepancy in style between this and the other five sonatas. The Sonata K 378 opens with a brisk Allegro Moderato in which the galant delicacy of the main subject is coupled with a rather elaborate concertante writing. The second movement Andante sostenuto e cantabile, so fluid and melodious, is reminiscent of certain pages of vocal music of the well-loved Johann Christian Bach (1735-1782), whilst the Rondeau, Allegro with which the sonata finishes introduces a note of light, pleasant virtuosity into the piece.

Even though they were written within a short time and contain similar two-movement structures the Sonata in E flat major K 302 and the Sonata in E minor K 304 show very different characters. The Sonata K 302, composed in February 1778 is a work of more brilliant conception, especially its first movement, Allegro, with its virtuoso opening phrase, its strong motive force and frequent use of triplets and repeated notes and of crescendo giving it a vital, exuberant character. The second movement, on the other hand, Rondeau, Andante grazioso, is a page in pure galant style, with a calm almost relaxed progression.

The Sonata in E minor K 304, composed in Paris in summer 1778, is more interior and spiritual. The choice of the key of E minor is in itself singular since there is no other instrumental composition of Mozart's in this key. The first movement, Allegro, is in a sound-setting characterised by extreme simplicity; the unadorned beauty of the themes, the modest, conversational tone, the total renouncing of emphasis join the sovereign clarity of the instrumental writing. The second movement is a Minuet, a twilight episode, full of suffused melancholy; the central section, in E major, (not indicated as a Trio) is likewise moving in its sweetness and simplicity.

The C major Sonata K 403 was begun in summer 1782 but remained unfinished; Mozart abandoned the composition of the sonata after twenty bars of the third and final movement, the Allegretto. The composition was then completed by a friend of Mozart's, the composer Maximilian Stadler (1748 - 1833). The present recording contains only the original part, composed by Mozart, and is interrupted at the beginning of the final Allegretto, at the point where Mozart left the work. The sonata was written for Mozart's wife, Constanze, who was to have played the piano part whilst Mozart himself would have played the violin part. The first movement, Allegro moderato, with its tranquil progress and its strongly

chromatic three-part writing, is not without reflections of Bach, perhaps in homage to Constanze's tastes. The absorbed and pensive Andante moves without solution of continuity, after 59 bars, into the unfinished Allegretto.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

VIOLIN SONATAS K 306-454 (CD67)

Mozart composed the B flat major sonata K 454 for violin and piano in Vienna, in April 1784. The work was written for the Mantuan violinist Regina Strinasacchi, with whom Mozart gave the first performance, in the presence of the Emperor Josef II. On the occasion of this first performance, it seems, Mozart improvised the piano part as he had not managed to complete it in time. In fact, an examination of the autograph manuscript seems to confirm that the piano part was written some time after the violin part. The sonata K 454 is the first of the three great sonatas of the 1780's (the other two being the K 491 and the K 526) which definitively affirms the principle of concertante integration of the two instruments and the violin part now takes on a completely virtuoso connotation. The sonata is in three movements; the elaborate initial Allegro, however, is preceded by a brief Largo, solemn and sweet in equal measure. The Andante in E flat major, is an intensely poetical passage, almost sorrowful, characterised by modulation of an unprecedented audacity. The Finale, Allegretto, is in Rondo-sonata form; a piece of considerable breadth, in which the close dialogue between the two instruments naturally offers generous space for the virtuosity of the soloists.

The D major sonata K 306 is the only one of the Palatinate sonatas to be written in three movements. Compared to the other three sonatas in the set, it also reveals a more robust formal conception. The first movement is a vigorous Allegro con spirito rich in contrast, with a singularly incisive development section. The Andantino cantabile in G major is, on the other hand, a generous page in which lyrical tones are punctuated with more dramatic moments. The sonata is then concluded by an elaborate Allegretto of 261 beats, very virtuoso in its conception, in which we also find shortly, before the end, a veritable concert cadence for both instruments.

© Danilo Prefumo (Translated by Timothy Alan Shaw)

CHURCH SONATAS (CD68)

STRING QUINTETS K 174 & 406 (CD69)

Mozart had written his set of six String Quartets K168-K173 probably in the hope of getting work at the Court in Vienna in 1773. Although the attempt to obtain work was unsuccessful, the visit was highly significant in other ways: Mozart came under the influence of Haydn, and his skills as a composer increased partly due to the practise Mozart had in writing these six quartets.

Mozart's search for work took him to Mannheim where he fell under the influence of the Mannheim School built around the superb orchestra of the County Elector as well as Paris and Vienna, where he eventually settled in 1781, well away from the unhappy pressures of his native Salzburg and his patron Archbishop Colloredo. The following period from 1782 was an enormously significant one for Mozart: he married Constanze Weber, wrote the first of his "Haydn" Quartets, and his first child was born in 1783. Around this time, he also became more and more deeply involved with Freemasonry.

In the gap between finishing K168 to K173 and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785), Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus Colloredo. Mozart's father encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano

concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entführung aus dem Serail'. Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Free Masonry, all of which added to his inspiration.

The first of Mozart's six String Quintets dates from the period of the Quartets mentioned above and must be considered apart from the other Quintets, all of which come from Mozart's final years. Like the Quartets, K174 was composed on Salzburg and in the Spring of the year 1773. Despite this, by December of that year, Mozart had revised the work considerably by substituting a new trio into the Minuet and by altering the final movement considerably. The reason for the composition of the piece, like so many works of Mozart, is unknown although it is possible that both Haydn and Boccherini may have been an influence in this beginning of composition on a new form (the Italian composed well over one hundred such Quintets).

The first Quintet is in B flat major and consists of four movements. The first movement is an Allegro moderato which at times seems to veer towards being a simple Quartet where the cello part is often silent although Mozart seems to enjoy writing for his viola part in particular. This is followed by an Adagio in which the violins and violas remain muted throughout and the cello remains always "sempre piano". The Minuet and Trio that follows makes use of echo effects and the final Allegro is an example of sonata form with extensive contrapuntal episodes.

The second of the Quintets (K 406) on this CD is the one in C minor and dates from a whole thirteen years after the first; technically it would be referred to as the Fourth Quintet, following K 515 and 516. Not that Mozart had been idle in this time but it is perhaps surprising that K 406 (or as it has been latterly reassigned K 516b) is not an original work, but a rescoring of the wind Octet (K 388). The transposition was a simple one and it allowed Mozart to add a third Quintet to the two he had been writing in 1788 without the effort of starting from scratch - whenever the original wind version proved problematical, such as with some of the horn writing, Mozart merely deleted the offending passage. Despite the success of the original wind version, this new Quintet had little success originally and was published until 1792. It is again in four movements with two outer Allegros framing an Andante and a canonic Minuet.

© Dr. David Doughty

STRING QUINTETS K 515 & 593 (CD70)

In 1786, the Marriage of Figaro was first performed in Prague, where Mozart was much more celebrated than in his chosen home city of Vienna. His father Leopold was delighted to witness the quality of this opera, and thrilled by the success it brought his son. During the previous few years, Leopold had disapproved of Mozart's life style, and his marriage to Constanze, but Mozart dearly loved his father, and the real affection between them never waned. Mozart's rich spiritual life and mature philosophy of the brotherhood of man gained or cemented through his membership of Freemasonry, was partly due to the contemporary thinking in Vienna, but surely much of this must have been due to the upbringing he had. There had always been a sense of fun in the Mozart household, but also a great drive to be one's best, and to look to the higher things in life.

In spite of the great success of Figaro, Mozart's finances were not healthy. The composer would have just been paid for the composition, and in those days there were no royalties, so no matter how successful a piece was, and how often it was performed, the composer did not benefit financially to any great extent. But, Mozart was in his creative prime, and continued to compose numerous works, constantly refining and developing his ideas. Mozart's life, reflected so well in his music, was one of fascinating contrasts: he could be frivolous and sparkling as demonstrated in the many letters to his sister and his wife. Constanze was no intellectual, but this did not seem to put a strain on their emotional relationship: she was a companion full of fun, who could laugh with him, and entertain him in the bedroom. Mozart was a man of paradoxes which are fully embodied in all his compositions. The apparent transparency of some of his works belies

the depth of feeling underneath, but occasionally the real passion surges to the surface, leaving the listener in no doubt that Mozart had a great and noble mind.

The two Quintets on this disc date from Mozart's final years, an early example of the genre having been written in 1773, after which Mozart had composed no further Quintet until the series of K 515, 516 and 406(516b) of 1787. The C major Quintet (K 515) was completed on 19th April, to be followed only weeks later by K 516 on 16th May. As mentioned above, the masterwork that is "Figaro" was now behind Mozart and ahead was to be the much darker world of "Don Giovanni". It is that later opera which perhaps throw light on the styles of the two Quintets of the Spring of 1787.

Unlike K 516, the C major work is generally an untroubled work. It is in four movements with both the opening and closing movements marked simply Allegro: in between come an Andante and a Minuet and Trio. Despite the approach of "Don Giovanni" it is "Figaro" which pervades the opening Allegro. The Andante is a fine dialogue between the first violin and viola to the accompaniment of the other strings. The following Minuet is notable for the length of its trio section and finally, Mozart rounds off the piece with what is his single longest instrumental movement, a mixture of Rondo and Sonata forms.

The D major Quintet (K 593) is Mozart's penultimate work in the form and was the result of a commission from an anonymous Hungarian admirer and although the work follows the usual four movement plans of the earlier Quintets, its opening movement is somewhat unique in its juxtaposition of Larghetto and Allegro sections. The following Adagio takes ideas from the opening Larghetto and the Minuet and trio is one of Mozart's finest movements of its type. The final Allegro opens with a difficult chromatic figure, simplified on publication and builds up to several fugato movements, some of Mozart's most masterly writing for the Quintet.

© Dr. David Doughty

STRING QUINTETS K 516 & 614 (CD71)

From about 1788 onwards, Mozart had been beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composer's life style. Mozart's productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. Constanze's continuing ill-health added to the financial burden, with doctor's bills and visits to Spas to be paid for. However, he was given 100 Friedrichs d'Or for the Prussian quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties, Mozart continued to innovate and to challenge musical boundaries. The quartets K 589 and K 590, whilst still forming part of the three 'Prussian' quartets, had a less prominent part for the cello than their predecessor, K 575.

Mozart's first String Quintet had been written as early as 1773, after which he left the form for another thirteen years when he had already left his home town of Salzburg and settled in Vienna. By this time, he was a fully mature composer with some of his finest works already behind him and more to come. Why Mozart decided, after such a long gap, to return to the idea of the String Quintet is unsure, it has even been suggested that the death of Frederick the Great and the accession of his amateur cellist successor may have spurred Mozart into writing the Quintets. Mozart would also have noticed that Boccherini, a major composer of Quintets, had been made the new Prussian Court Composer. Whatever the real reason may be, Mozart wrote a further five Quintets for Strings in the period from April 1787 to April 1791. Despite the quality of the works Mozart was producing in Vienna, he was hounded by poverty and he offered three of his Quintets on a subscription basis in April 1788, hoping thereby to raise some money for his family and himself.

The G minor Quintet (K 516) immediately follows its predecessor and makes up something of a pair for whereas the earlier C major Quintet is a mellow and trouble free piece, the G minor Quintet is sombre and grave. Originally conceived in A minor, Mozart was unhappy with his choice of key and reverted to the more usual G minor. It is this Quintet which was always

the most often played of the set, somehow catching the imagination of the listener with its thread of melancholy.

Like all the Quintets, K 516 is in four movements with two outer fast movements framing a slow movement and a Minuet. The opening of the first movement already sets the mood of melancholy and tiredness and the movement remains one in mood, interrupted only by passages of turmoil. The Minuet which follows is, like the first movement, in G minor although the mood lightens a little for a G major trio. The slow movement in E flat has the strings muted throughout whereas the Finale begins with an Adagio introduction which builds to an unbearable stress before the 6/8 Allegro proper which even with its outward jollity cannot dismiss the mood of despair of the Quintet entirely.

The sixth and final Quintet is in E flat major and follows the same four movement plan as the others. This time however, the opening Allegro di molto opens with the viola solo and as the movement progresses, the other instruments seem to be given the role of bravura ornamentation. The Andante slow movement is a free set of variations which seems almost to be a concerto movement in miniature. The Minuet has a trio based on the Laendler dance and seems to echo closely the music of Mozart's great friend and mentor, Joseph Haydn. Haydn's spirit is never far away in the Finale either which is again a mixture of Rondo and Sonata form and which sets the seal on the Quintet form and indeed the chamber music for strings under Mozart's pen.

© Dr. David Doughty

STRING TRIO K 563 (CD72)

For most of the mid to late 1780's, Mozart was beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composer's life style. Mozart's productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. His wife, Constanze's continuing ill-health added to the financial burden, with doctor's bills and visits to various health Spas for water cures to be paid for. However, he was given 100 Friedrichs d'Or for his Prussian String Quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties, Mozart continued to innovate and to challenge musical boundaries.

It is worth dwelling on the legacy that Mozart left the world with his string quartets and other chamber works for strings and solo instruments. He himself played both violin and viola in chamber music, the most intimate musical expression between fellow spirits. Perhaps in the chamber music above all, is found the real Mozart: the long development of the quartets from the early K80, written when he was fourteen, to K590, written in the year before he died, display the internal workings of Mozart's genius as do the late chamber works such as the Clarinet Quintet and the five late String Quintets. He dazzles the listener and player alike with the sheer inventiveness of the compositions. Mozart mined every aspect of chamber forms for every last nugget of inventiveness. There are variations on melodies, canonic imitation, fugal writing, different textures, operatic arias, stately dramatic chords. In addition to this, Mozart was aware of the technical aspects of the instruments he was writing for. He loved to challenge the player as well as the listener, pushing everything to its artistic extreme, writing in ways that were often extremely forward looking, but he did this seamlessly, incorporating the musical traditions he was born into.

With such a wider range of compositions for chamber groupings, it is perhaps surprising that Mozart only wrote one trio for strings. True, he composed a series of successful piano trios with strings but K 563, completed on September 27th 1788, is the sole example of its genre in his output. Historically, this unique work comes between the "Hoffmeister" Quartet and the first of the Prussian Quartets and shares the same year as Mozart's last three symphonies.

There is one predecessor to this trio in the incomplete fragment that is K Anh 66 in G major but the Trio here under consideration is one of those

works that Mozart wrote as a debt of gratitude to one of his patrons and friends, this time his brother Freemason, Michael Puchberg. After its premiere in 1788, it was repeated in Dresden where Mozart claimed "it was played quite decently".

This is not a Trio in the conventional sense but actually a Divertimento spanning as many as six movements (sei pezzi). Neither can it be considered as an open air work for performance as some of his other Divertimenti and serenades, this is a true chamber work that possibly outgrew its original conception. The movements consist of an opening Allegro followed by a slow movement and Minuet with Trio but then instead of moving into a Finale, another slow movement and a second Minuet and two trios follow before the final Allegro. The second of the slow movements is differentiated from the first by its form of variations on a theme just as the second Minuet has its double trio format to contrast with the earlier movement. The music is always of the highest of standards with a serious aspect to the opening Allegro, a breadth and depth of feeling to the Adagio and one of the most amiable of all his final Allegros. Each of the instruments is given its own due weight and the Trio is no less than one of Mozart's great late chamber masterworks.

© Dr. David Doughty

DUOS K 423-424 - TRIO K 266 (CD73)

In the dozen or so years between finishing his six String Quartets (K 168 to K 173), which he wrote in Vienna in 1773, and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785), Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus von Colloredo. Mozart's father Leopold encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entführung aus dem Serail'. Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Freemasonry, all of which added to his inspiration.

At the time when Mozart was busy refining the art of String Quartet writing and creating some of the great masterpieces of the genre, he also took time to compose two inspired works for the smaller combination of violin and viola. These are the little known, but highly accomplished Duos in G major (K 423) and B flat major (K 424). At the time, in 1783, Mozart was close to the composer Michael Haydn and it has been suggested that Mozart wrote these two Duos to complete a set of six for his friend and colleague who had fallen ill at the time. The story is distinctly apocryphal but it is likely that Michael Haydn's work on his own Duos may have prompted Mozart to try his hand at the form also.

There is a clear relationship between Mozart's two small masterworks and the sets of Duos by both Joseph Haydn (six in all) and by Michael Haydn (the four mentioned above), all written in the 1770's. All are written in three movement form with a central slow movement and conclude with a Rondo or a Minuet. But in the case of the Duos by the two Haydns, there is little of character other than a solo violin part with a viola accompaniment, quite different from Mozart's truly integrated duet form. Mozart's two pieces were composed in Salzburg and represent an amazing development from the earlier works.

Mozart avoids the problems of a lack of bass line in his works by allowing his two soloists to have equal weight in a texture which sounds distinctly fuller than two solo stringed instruments would normally be expected to achieve. Both of the Duos are in the conventional ternary form with slow movements that are truly deep in feeling. Just as Haydn had done before him, Mozart concludes the B flat Duo with a set of variations and also like

Haydn, Mozart keeps those intense middle movements short. These are works of a master musician, too often ignored simply because of the apparent simplicity of their form but forever revealing new depths of charm and lyricism.

The present disc is completed by an incomplete two movement Sonata in B flat written in Salzburg during the spring of 1777 just before Mozart's final Grand Tour of Europe. It is, despite its early date, a charming piece with a noteworthy second movement Minuet.

© Dr. David Doughty

PRELUDES & FUGUES K 404A (74)

Johann Sebastian Bach holds a position quite unique in the annals of music before Mozart as simply the greatest and most prolific composer of his time. Like Mozart, he was adept at writing for various instruments and in various forms from the grandeur of the Passion settings and B minor Mass through an enormous series of Church Cantatas for the religious feasts of the year to the more intimate concertos, suites and music for solo instruments. Few listeners will be unaware of the Suite, Sonatas and Partitas for keyboard, cello and violin and none will have failed to come up against the series of forty eight preludes and fugues that go under the title of "The Well tempered Clavier". Bach's sons carried on this musical tradition, some more noteworthy than others and it is known that Mozart was influenced by the works of Carl Philipp Emanuel Bach, close to his own time.

During most of his own lifetime, J S Bach was principally known as a keyboard player and a great improviser both on the harpsichord and on the organ as well as being something of a technician for the instruments he played. Bach was both an innovator and a teacher and nowhere is this blend of expression and didactics more apparent than in the forty preludes and fugues. The "Wohltemperierte Clavier" consists of two separate books containing twenty four preludes and fugues in each book, each one written in one of the twelve major and minor keys. The fugues are written in as many as five different voices which often can obscure the melodies and themes the works are initially based upon. The preludes themselves are the forerunners too of later series of solo pieces, not only (most obviously) in Shostakovich's homage to the earlier composer but also, at some distance perhaps, of works such as Chopin's highly romanticised preludes and studies or Scriabin's own often "highly perfumed" and often aphoristic sets of preludes.

Although Mozart was clearly influenced by composers of his own and earlier times, his debt to Bach is often overlooked in comparison to say the more obvious borrowings from his mentor, Haydn. Bach, however, is clearly an influence to be strongly felt in Mozart's counterpoint from the chamber works to the Masses, choral works and even such a passage as the duo for the two armed men in a work as late as "The Magic Flute".

One of the most significant events in this respect was Mozart's meeting with Baron von Swieten, best remembered nowadays perhaps for his collection of Handel oratorios which were to influence his and Haydn's collaborations on the latter's "Creation" and "Seasons", the two great oratorios of Haydn's final years. Von Swieten was an official at the Prussian Imperial Court from 1770 until 1777 where he fell under the influence of the works of Bach. As well as visiting Bach's son Carl Philipp Emanuel, Von Swieten returned to Vienna with several manuscripts of the older master including a copy of "The Well Tempered Clavier". The Baron had his own string trio and it was for them that Mozart decided to arrange some of Bach's preludes and fugues and other works creating as he did, something of a unique synthesis between the intellectual rigours of Bach's northern style and the more sensuous aspects of the Italian style Mozart had become so much a part of. The grouping of K 404a consists of six of these pieces, three coming from the set of the "Forty Eight" (BWV853, 882 and 883) whilst the remaining three pieces are arrangements of an Adagio from the D minor Organ Sonata (BWV527), coupled with a fugue movement from "The Art of Fugue" (BWV1080), a Largo from the C minor Organ Sonata (BWV526) coupled with a fugue from the same piece and finally an Adagio and fugue actually by Wilhelm Friedmann Bach, one of the

composer's sons. The series was envisaged for a series of Sunday morning concerts in Vienna and date from the summer of 1782.

© Dr. David Doughty

STRING QUARTETS K 155-160 (CD75)

Chamber music was an integral part of Mozart's life, and he wrote and played many works for various combinations of instruments. As well as being a consummate keyboard player, Mozart played the violin and the viola. There is, however, very little documentation of the creative impetus to write the string quartets. Some were commissioned, and some were prefaced with dedications from Mozart (most famously, the six 'Haydn' Quartets).

The six quartets K 155 to K 160, can be treated as a set. Mostly composed in Milan, in 1772 and 1773 during his third tour to Italy, these years were immensely productive both at home in Salzburg and on tour and gave rise to the opera Lucio Silla, seven symphonies, numerous songs and the Exultate Jubilate. Within this group of quartets, Mozart consciously explores the relationship between keys which make logical harmonic progress through D major, G major, C major, F major, B flat major and E flat major, each modulation moving to the subdominant. The quartets all have 3 movements, a form reminiscent of Baroque Italian style.

Again, Mozart shows his talent for variety through the pacing of these movements. There is no set pattern of the sequence of slow or fast movements, but always a contrast both within each individual quartet, as well as between the various different works. There are many notable points to listen out for in these pieces: the music is always full of contrasts – for example, the light-hearted, melodious opening to K 155, briefly followed by a fugal passage, as if to try out a more intellectual form of communication, leading to a graceful Andante, followed by a playful Molto Allegro to waken the listener from contemplation of the lush Andante; the poignant Adagio of K 156, mature and intense; the passionate Allegro in K 159, which follows a refined, rhythmically imaginative Andante. The final mood changes swiftly and without jarring, to the Rondo and Allegro Grazioso.

Although the creative impetus for the composition of these pieces is not known, the listener can hear the maturing composer exploring and learning his craft. In the eighteenth century, chamber music would certainly not have been intended for public performance as is now the norm and these chamber works often contain some of the composers' most intimate and personal thoughts. Mozart certainly played his own and other composers' works with friends and family, and we must also bear in mind the intimate and unspoken emotional communication between players of any kind of chamber music.

The developing sureness of melody, harmony, texture, and drama is obvious throughout these works. Only months after the completion of K 160, Mozart was to embark on another set of six quartets, which show the influence of the person who was to become his musical mentor, and to whom he would eventually dedicate yet another set of six string quartets: Josef Haydn.

© Dr. David Doughty

STRING QUARTETS K 168-173 (CD76)

In August and September 1773, Mozart was in Vienna, where his father Leopold was trying to obtain a post for his talented son. Perhaps this was a reason for Leopold to encourage Wolfgang to write a set of string quartets, with the intention to provide music for the Imperial Court. It is also fairly certain that, during this visit to Vienna, Mozart would have been made aware of Haydn's quartets Opus 17, finished in 1771, and of Opus 20, completed in 1772. Haydn became the strongest influence on Mozart's music, and Mozart referred to him as his Master.

The most obvious change in the structure of the K 168-K 173 string quartets is that all have four movements, instead of the three in each of the K 155-K 160 quartets. This development took place in a very brief time span: only a few months separate the completion of K 160 and the

beginning of K 168. Mozart also begins to use Sonata Form in these pieces, a form also to be used in his symphonies, chamber music and in music for a single instrument. Within each movement, Sonata Form is used as a structure within which the composer develops themes in terms of melody, harmony and rhythm. A typical format of a movement would be: Introduction, Exposition (first idea in the home key, second idea in a related key), Development (various keys, variation on the ideas from the Exposition), Recapitulation (first and second ideas back in the home key), leading to a final cadence or a Coda re-confirming the home key. Although this may seem a strict form, it gave composers a framework within which to work, and the form is still used today, which surely means it was a challenge composers have relished rather than a stricture to their inspiration.

Bearing in mind that Mozart may have been set a task by his father to compose some string quartets as 'show pieces' to try and obtain a post at the Court, there is much evidence of developing compositional techniques in these pieces, as well as purely emotional inspiration. Some of Haydn's musical discipline seems to have rubbed off, and Mozart is obviously using specific techniques such as fugues (in the final movements of K 168 and K 173).

There is some symmetry of thought in the sequence of the keys of this set of quartets, although the flow is not as musically satisfying as the sequence of the previous set. Here, Mozart uses F major, A major, E flat major, B flat major and D minor. However there is now a better balance between players, and the cello is more independent - not just a necessary bass line, more an equally involved member of the quartet, with its own melodic, harmonic and rhythmic interest.

The opening of K 168 in F major, contains some imitative counterpoint, as does the final Andante, only here it is a full fugue, demonstrating his knowledge of the form. K 169 begins in an assured and declamatory tone, with some lively writing for all parts including the cello. This is followed by a richly-textured Andante, and then a halting Minuet, giving an idea of Mozart's humour. The final Rondeau and Allegro is spiky with a Baroque feel to its four-square peasant style dance.

The Andante at the beginning of K 170 is full of dialogue between the parts, in different characters, reminiscent of some of Mozart's operatic ensembles, some serious voices, some coloratura, some commenting. A sprightly minuet follows, not devoid of chromatic interest. This gives way to one of Mozart's elegant Adagios, with responses from the lower instruments. The Rondeau and Allegro bring the mood back to a light-hearted confirmation of life.

The contrast of moods that Mozart was a master in depicting is obvious in K 171, with its mysterious and slightly chilling opening, immediately dispelled into one of his languorous melodies. Following this is the Andante, again in a sombre vein dispersed by a final, lively Allegro Assai. K 172 begins with sunny assurance, contrasting with another rich Adagio in the second movement. The Menuetto opens as if it were a classic version of the genre, reminiscent of Haydn, but also of Mozart's own keyboard sonatas but with some added counterpoint. The Allegro Assai is as assured as the first movement, full of sparkling challenges for the players. D minor, one of Mozart's most dramatic, personal and sad keys is used for the last quartet of this group. K 173 opens with a tragic feel, and seems much more mature than the preceding pieces. The Andante is serious and graceful, the Minuet in a minor key, and not very dance-like or playful. The final movement is a fully developed fugue, and although it is sure that Mozart was using these pieces to improve and show off his skills, there is much to admire here.

© Dr. David Doughty

STRING QUARTETS K 387 & K 421 "HAYDN QUARTETS" (CD77)

Mozart had written his set of six String Quartets K 168-K 173 probably in the hope of getting work at the Court in Vienna in 1773. Although the attempt to obtain work was unsuccessful, the visit was highly significant in other ways: Mozart came under the influence of Haydn, and his skills as a composer increased partly due to the practise Mozart had in writing these

six quartets. However, the disappointment Mozart must have experienced at his rejection in Vienna may have deterred him from using the String Quartet format for nine years.

Mozart's search for work took him to Mannheim where he fell under the influence of the Mannheim School built around the superb orchestra of the County Elector as well as Paris and Vienna, where he eventually settled in 1781, well away from the unhappy pressures of his native Salzburg and his patron Archbishop Colloredo. The following period from 1782 was an enormously significant one for Mozart: he married Constanze Weber, wrote the first of his "Haydn Quartets", and his first child was born in 1783. Around this time, he also became more and more deeply involved with Freemasonry. The following period also saw the composition of some of his most mature works: operas, such as the Magic Flute, the Marriage of Figaro, Don Giovanni, and the late symphonies and concertos.

As with Mozart's earlier quartets, there is no firm documentation regarding the impetus to write this particular set of quartets, and whether they were written specifically as a homage to Haydn, or were dedicated to him after the first few were composed is not known. What is known is that the year 1785, when the set was published, was a very creative year for Mozart, and he was extremely popular with audiences and the buying public alike. Mozart's publisher, Artaria, was also the publisher of Haydn's works.

The six Haydn quartets were composed as a set, and took Mozart about two years to complete. Very unusually for Mozart, he made many alterations to these pieces, rather than having them planned out in his mind and then writing them down in one sitting. Perhaps his extremely high regard for Haydn made Mozart strive harder than ever for something perfect to dedicate to his mentor.

The Quartet K 387 is in G major and opens with an Allegro Vivace Assai, with a theme containing some chromaticisms which become a feature of the whole quartet. This is an elegant movement, skilfully flowing, giving contrast between textures, melody, chromaticism, and using every instrument as a soloist. The second movement Menuetto is full of rhythmic and melodic subtlety with nothing left of the four-square dance movements of Mozart's very early minuets. Again use is made of chromatic figures, with the instruments answering each other. In the Andante Cantabile, Mozart is expansive, exploring many related keys, but with an air of calm, the cello used as a full member of the quartet, with solos, rather than just being a straight bass-line. The final movement, marked Molto Allegro makes much use of counterpoint, mingled with sprightly dance rhythms, still toying with chromaticisms, but finishing calmly if somewhat abruptly.

The Quartet K 421 is in D minor. The opening Allegro contrasts a flowing, almost improvised melody and a more structured succession of phrases. The spacious Andante which follows moves into the related key of F major, where the first violin has the most important role. The Menuetto has a sombre, dramatic mood, lightened by a simple Trio. The final Allegretto is a set of variations on a Siciliana rhythm, full of interest in the interplay between the four instruments.

© Dr. David Doughty

STRING QUARTETS K 428 & K 458 "THE HUNT" (CD78)

In the gap between finishing his six String Quartets (K 168 to K 173), which he wrote in Vienna in 1773, and composing the set of six string quartets dedicated to Haydn (published by Artaria in 1785), Mozart was not idle: he visited Munich where he was commissioned to write his opera 'La Finta Giardiniera', which brought him success and accolades ('wonderful genius' amongst others.) He returned to Salzburg, which, after his visits to Italy and Vienna, and particularly the adulation he received as a child prodigy, must have seemed provincial in the extreme. Most confining of all was the post of Concert-master for the Archbishop of Salzburg, Hieronymus von Colloredo. Mozart's father Leopold encouraged him to refine his violin playing, resulting in the composition of several violin concertos around that time. However, the recently invented 'pianoforte' fired Mozart's imagination rather more than the violin, and he wrote a number of piano

concertos, as well as organ sonatas, symphonies and masses, as well as many soprano arias, and his opera 'Die Entführung aus dem Serail'. Mozart finally settled in Vienna in 1781, and in the ensuing ten years, he composed his most mature works, married Constanze Weber, his children were born and he became more involved with Free Masonry, all of which added to his inspiration.

The dedication of the Quartets to Haydn was born out of great admiration, Haydn was Mozart's musical father. (Haydn was frequently referred to as 'Papa Haydn', not only by Mozart). In the touching letter of dedication which Mozart wrote to Haydn, Mozart refers to these six quartets as his children: 'Here they are now, O great man and dearest friend, my six children.....May you therefore please receive them with kindness and be their father, mentor and friend!' The middle pair of quartets in the Haydn set of six, are in related keys: K 428 is in E flat major, and K 458 is in the related dominant key of B flat major. As with all the 'Haydn' quartets, these exploit sonata form to the full, and with by now familiar Mozartian creativity.

K 428 was composed in 1783, the same year as Symphony number 36, the Horn Concerto in E flat major, several Piano Concertos and many vocal pieces, with this large volume and variety of creativity carrying on into 1784, when the quartet K458 was written. In yet more imaginative exploration of contrasts, Mozart explores dynamic contrasts in the opening Allegro ma non troppo, the initial phrase, soft and unison, being an angular chromatic melody, almost prefiguring the 12-tone music of the early 20th century. As always, Mozart never allows anything to become ordinary with contrasting dynamics and virtuoso triplets in this free-flowing movement. The graceful Andante has a more strictly structured melody, but still bears traces of chromaticism. It modulates through many related keys, and has an almost 'Romantic' feel, ahead of its time. The Menuetto takes the listener by surprise with its brusque lilt and heavy unison chords, but soon evolves into delicate repeated notes in the lower parts. Harmonically, this movement is full of interest, with unusual modulations through C minor, to B flat, then from G minor to F, to B flat, and eventually concluding in the tonic E flat major. The final Allegro Vivace starts in a light vein, but gradually becomes more and more dramatic. Fast, running figures are contrasted with dramatic chords which stop the cascades of notes in their tracks. The final few bars are typical Mozartian drama: four pianissimo chords, with four loud chords in confident retort.

"The Hunt" is the title of K 458, and is one of the best-known quartets of this set. The name was not allocated by Mozart, but by contemporary listeners, who would have been familiar with the idea of the 6/8 time signature being used to represent a hunting style. The reason for its name is immediately obvious in the opening hunting horn galloping chords. Here, Mozart demonstrates the full possibilities of Sonata Form, playing with themes, recapitulations, key structures, all of which never seem repetitive or contrived. The Menuetto is stately and graceful, even though it has strong accents on the third beats of some of the bars, which might make it seem unstable, but somehow manages to keep a sense of dignity. In the trio, lightness of step is the order of the day. The Adagio moves to the warm key of E flat major, for a refined and elegant melody on a deceptively simple harmonic structure. Full of sophistication, like some of his mature operatic arias, it is never bland although it is slow. Mozart shows us a great example of Sonata Form in the final Allegro Assai. Fast and furious, full of fun, it is in contrast to the luscious mood of the Adagio. Again, there is counterpoint, different textures, syncopations, interest and variety, ending with sure-footed verve.

© Dr. David Doughty

STRING QUARTETS K 464 & K 465 "DISSONANCE" (CD79)

The admiration between Mozart and Haydn was mutual. Indeed Haydn said to Mozart's father Leopold, after he heard a performance of the first three of the "Haydn quartets": 'In the face of God and as an honest man, I tell you that your son is the greatest composer known to me either personally or by reputation'. It seems that this was not just grateful flattery, as Haydn really did hold Mozart in awe. He refused to write an opera for the Prague opera house, as it would have been very soon after Mozart's Don Giovanni, and in Haydn's words: 'I would run too many risks,

for it would be difficult for anyone, no matter who, to equal the great Mozart.'

Although Mozart's financial circumstances were often uncertain, as he worked mainly in a freelance way, and spent his money as fast as he earned it, Mozart was in the midst of his creative prime in 1785, when these last two 'Haydn' quartets were written and it was around this time that he met Da Ponte, at the court of the Emperor Joseph II. This was to prove one of the most important collaborations in Mozart's life, as it was Da Ponte's libretti which inspired him to write his most outstanding operas such as 'The Marriage of Figaro', 'Don Giovanni' and 'Cosi fan Tutte'.

The last two quartets dedicated to Haydn were written in 1785, the year the whole set of six "Haydn quartets" were published. Composing this set of six quartets had been a long and drawn out process, perhaps because of the importance Mozart attached to their dedication. The original workings of the quartets show a laborious process of crossing-out and starting again of many sections.

The quartet K 464 is in A major, with four movements: Allegro, Menuetto, Andante, Allegro. Mozart uses the dotted rhythm of the opening bars to the full during the first movement, the Allegro. This movement has an extended development, making full use of dialogue between the instruments, imitation, surprising modulations, all demonstrating Mozart's increasing mastery in the medium of the string quartet. In this quartet, Mozart has a reversed the traditional sequence of the second and third movements, to be a Minuet followed by an Andante. In the second movement, Mozart provides the listener with a minuet and trio, where he again makes use of variation: if not of the theme, then of parts of the theme. The Andante is long, graceful and rich in content. Some links can be made to the quartet K 421, which also contained a variation movement. He makes full use of embellishments of the melody, as well as harmonic, tempi and metre variations, all producing a depth of interest and expression. The final movement, Allegro, makes diverse use of chromaticism and counterpoint, with the latter feature sometimes between individual instruments, and sometimes between pairs of instruments. The closing bars seem almost tongue in cheek, with a typically confident pianissimo, chromatic to the last.

The last in this series of "Haydn quartets", K 465, is one of the best-known quartets of the set and indeed of all Mozart's works in the form. Known as the "Dissonance", the quartet was given its title after the mysterious opening of the first movement; music which seems to grow organically as if from nowhere, and which has a strangely progressive and almost late-romantic feel about it. This opening Adagio has indeed been the subject of much 'learned' debate, with some writers even disputing whether Mozart actually had intended to write such dissonances in the way he did. Haydn's own sound judgement of the passage was that, of course, he did. It takes many bars of unsettling harmonic shifting around before a sunny resolution moves forward and into a more conventional and jolly C-major Allegro.

The ensuing second movement Andante is founded on a mellow and typically Mozartian melody, emotionally full whilst still relatively simple in its construction. This is followed by a light-hearted, sturdy Minuet and Allegro, which changes mood with Mozart's usual mercurial regularity. The final movement, an Allegro, lively and energetic, again uses unsettling chromatic snatches, and eventually closes with trills on all four instruments, bringing the listener to the closing and strong C major cadences with a dramatic flourish, which must have been a relief to many of Mozart's listeners at the time these quartets were first played in public, satisfyingly contrasting with the dissonances of the first movement and bringing both this quartet and the series to a close in that most positive of all keys.

The ordinary eighteenth century listeners to this music must have been perplexed by its variety, richness and highly sophisticated harmonic language, which was well ahead of its time. There are contemporary reviews which do show that there was a varied response to these quartets: ranging from Haydn's heartfelt praise, to some rather perplexed words written in 1787: '...his new Quartets ... which he dedicated to Haydn, may

well be called too highly seasoned, and whose palate can tolerate this for long? As with some audiences of all forward-looking composers both today and in the past, many of Mozart's contemporaries were not ready to understand the depth and quality of what they were hearing.

© Dr. David Doughty

STRING QUARTETS K 499 & K 575 (CD80)

In 1786, the *Marriage of Figaro* was first performed in Prague, where Mozart was much more celebrated than in his chosen home city of Vienna. His father Leopold was delighted to witness the quality of this opera, and thrilled by the success it brought his son. During the previous few years, Leopold had disapproved of Mozart's life style, and his marriage to Constanze, but Mozart dearly loved his father, and the real affection between them never waned. Mozart's rich spiritual life and mature philosophy of the brotherhood of man gained or cemented through his membership of Freemasonry, was partly due to the contemporary thinking in Vienna, but surely much of this must have been due to the upbringing he had. There had always been a sense of fun in the Mozart household, but also a great drive to be one's best, and to look to the higher things in life.

In spite of the great success of *Figaro*, Mozart's finances were not healthy. The composer would have just been paid for the composition, and in those days there were no royalties, so no matter how successful a piece was, and how often it was performed, the composer did not benefit financially to any great extent. But, Mozart was in his creative prime, and continued to compose numerous works, constantly refining and developing his ideas. Mozart's life, reflected so well in his music, was one of fascinating contrasts: he could be frivolous and sparkling as demonstrated in the many letters to his sister and his wife. Constanze was no intellectual, but this did not seem to put a strain on their emotional relationship: she was a companion full of fun, who could laugh with him, and entertain him in the bedroom. Mozart was a man of paradoxes which are fully embodied in all his compositions. The apparent transparency of some of his works belies the depth of feeling underneath, but occasionally the real passion surges to the surface, leaving the listener in no doubt that Mozart had a great and noble mind.

The "Hoffmeister" String Quartet, K 499, was written in 1786, apparently to pay a debt Mozart owed to Franz Anton Hoffmeister. He was a well-known music publisher and composer in Vienna. Hoffmeister published his own works as well as those by Mozart, Haydn, Clementi and Pleyel. In four movements, Allegretto, Menuetto- Allegretto, Adagio, Allegro, this quartet seems to encompass everything Mozart had learned from writing the previous set of "Haydn quartets". The opening Allegretto movement uses dialogue between instruments, often in pairs. Here, the mood is mature and confident. The mastery of the form is evident, and Mozart uses daring innovations such as a canonic imitation during the Minuet. The Adagio is one of Mozart's most heartfelt and beautiful; the emotional intensity of the first violin soaring above the other instruments is like one of the bleak arias of the Countess in *Figaro*, full of love and warmth, but with an underlying loneliness and personal insecurity. But Mozart never dwells for too long on the darker side of life, and the final Allegro movement returns to his light hearted, spontaneous façade.

The King of Prussia, Friedrich Wilhelm II, was a good amateur cellist, and it is to him that Mozart's next three string quartets are dedicated. The cello plays a prominent part in these three quartets, with some innovative techniques, which may have stretched the royal cellist a little! The composition of this set was begun against the backdrop of the French Revolution in 1789, and the Dupont brothers, both wellknown musicians had escaped France to settle in Berlin. Mozart knew the elder of the two brothers well, and so was surely aware of the treatise on the cello by his younger brother, which he had been writing for a considerable period, but was finally published in 1813. This was devoted to the use of fingering and bowing on the cello, so would have had some influence in the way Mozart wrote for the cello in these Prussian string quartets.

In K 575, although the cello is given a prominent role, it never upsets the balance between the instruments: Mozart handles this challenge with mastery and refinement, lightening the texture throughout. The final

movement contains an elegant cello melody, with some flourishes, but it is never allowed to dominate, so Mozart pays dignified tribute to his royal patron, without ever being sycophantic.

© Dr. David Doughty

STRING QUARTETS K 589, K 590 & K 80 (CD81)

Mozart had begun the composition of the three "Prussian" string quartets, dedicated to Friedrich Wilhelm II, King of Prussia, in 1789, but the completion of the last two quartets was delayed to 1790. This was for several reasons: Mozart had his habitual string quartet compositional difficulty, which he had also experienced whilst writing the "Haydn quartets". He called this a troublesome task. In addition to the creative concerns, there were some practical ones: in the intervening period, Mozart was working on *Così fan Tutte*.

From about 1788 onwards, Mozart had been beset with financial difficulties, to the point where he wrote begging letters to his friends, who, although generous in their support, could not entirely fund the composer's life style. Mozart's productivity was affected by worry, and his major creative output started to decline in quantity, if not in quality. Constanze's continuing ill-health added to the financial burden, with doctor's bills and visits to Spas to be paid for. However, he was given 100 Friedrichs d'Or for the Prussian quartets in Berlin, and with that came an offer of a post, which Mozart declined, it is said out of loyalty to the Viennese. In spite of all these difficulties, Mozart continued to innovate and to challenge musical boundaries. The quartets K 589 and K 590, whilst still forming part of the three "Prussian" quartets, had a less prominent part for the cello than their predecessor, K 575.

The four movements of K589, Allegro, Larghetto, Menuetto-Moderato, Allegro Assai, challenge the balance between movements: the Minuet is the longest movement, whilst the final Allegro Assai is very short. Again in this quartet, Mozart uses counterpoint to the full. The second movement, the Larghetto is beautifully proportioned, gentle and elegant, with its exquisite melody being mostly on the violin. The Menuetto-Moderato has none of the dance-like predictability of Mozart's early minuets: it is recognisably in a triple time, but is full of motives and ideas playfully tossed between the instruments. The final Allegro Assai is a bright, bouncy movement with reminiscences of the opening of the 'Hunt' quartet, and confidently finishes off this quartet in only 155 bars.

K 590, the last of Mozart's quartets, shows that he had completely mastered a form which he had seemed to struggle with: its drama is immediately obvious in the opening bars, confident and commanding with simple, unison arpeggios. Soon, the listener is entertained by the cello's starring role - a tribute to Friedrich Wilhelm II, himself an amateur cellist. The second movement, Allegretto is an almost operatic melody with variations like some of the coloratura arias from Mozart's operas. There is, below the mask of warmth, a slight melancholy. The Minuet is not one of Mozart's bright, childlike ones, it too bears dark undertones. However, in the final Allegro movement, the happy mask is firmly back in place, and Mozart delights with the exuberance of the writing, but beneath there is a tension and Mozart interrupts the bright, coloratura writing with insistent semi-quaver figures and abrupt chords. Very little is known about the reason to write a string quartet in 1770, in Lodi, on his way from Milan to Bologna, but we Mozart noted in his title: 'At Lodi. 1770. 15th March at 7 in the evening'. This first quartet, K 80 was originally written in three movements (Adagio, Allegro, Menuetto), but a fourth (Rondeau) was added some four years later. The Rondeau shows how Mozart's style had matured in the intervening years. The opening Adagio has an expansive almost operatic melody, and although the texture of the ensemble is fairly immature, a gift for lyrical writing is unmistakable. In contrast, the Allegro is spirited, with some declamatory fanfares in unison, interspersed with fast passages, and syncopations, all showing creative exploration of ideas. The Menuetto is rather mundane, but nonetheless graceful with its harmonic modulations. In the fourth movement the mature (eighteen year old) Mozart is in command of his forces and more comfortable with the interplay between instruments, adventurous harmonies and varying textures.

It is worth dwelling on the legacy that Mozart left the world with his string quartets. He himself played both violin and viola in chamber music, the most intimate musical expression between fellow spirits. Perhaps in the chamber music above all, is found the real Mozart: the long development of the quartets from the early K80, written when he was fourteen, to K 590, written in the year before he died, display the internal workings of Mozart's genius. He struggled with their composition, unlike with his other works, where he wrote them down almost straight off. He dazzles the listener and player alike with the sheer inventiveness of the compositions. Mozart mined every aspect of the string quartets for every last nugget of inventiveness. There are variations on melodies, canonic imitation, fugal writing, different textures, operatic arias, stacy dramatic chords. In addition to this, Mozart was aware of the technical aspects of the instruments he was writing for. He loved to challenge the player as well as the listener, pushing everything to its artistic extreme, writing in ways that were often extremely forward looking, but he did this seamlessly, incorporating the musical traditions he was born into.

Mozart applied for the post of Kapellmeister at the court of the new Emperor Leopold II in Vienna, but was refused, although he was given the post of assistant in May 1791, with the right of succession to the Kapellmeister post when it fell vacant. However, the assistant's post was without pay, and before the Kapellmeister post was available, Mozart was dead.

© Dr. David Doughy

PIANO SONATAS 1-5 (CD82)

Piano Sonata No. 1 in C Major K279

Mozart wrote this first real sonata when he was 19 years old during his concert tour to Italy, while he was working on the composition of the opera "La finta giardiniera". The style of the sonata draws elements from different musical sources. The first movement is strongly rooted in the classical style with baroque elements, the slow movement has a singing Italianate character, and Papa Haydn is peeping around the corner in the witty finale. All three movements are in Sonata form. The piano writing is very "pianistic", and demands great dexterity and even virtuosity from the player. In the recapitulation of the first movement Mozart does not simply repeat the exposition but is constantly inventing surprising turns of melody and harmony, in an almost improvisatory way. The second movement is unique with its aria-like melody, and free flow of ideas, evoking a sweet, "dolce", mood. The finale brims with vitality and good humor, spiced with almost burlesque elements.

Piano Sonata No. 2 in F major K280

This sonata is modelled on a sonata of Haydn in the same key, which had appeared some time earlier. Both slow movements of the sonatas are in F minor and are marked "Adagio", and both are in the Siciliano rhythm. The principal theme, consisting of several contrasting motives, is followed by a subject in triplets, containing some interesting chromatic episodes. The movement abounds in playful scales and runs, giving the player ample opportunity to exhibit his virtuosity. The slow movement is a miracle of concentration and expression of feeling. The profundity, the expression of pain and anguish, foreshadows the later Mozart in his great dramatic minor key works. The Finale clears all dark clouds, and is a feast of surprises, jokes and "Spießfreude".

Piano Sonata No. 3 in B flat major K281

In the first movement Mozart fully explores the tonal resources of the instrument, letting it sound in rich chords and vibrating accompaniments. The movement abounds in free improvisatory development and rich variation of the lyrical main theme. The slow movement is a perfect example of the "gallant style". The amoroso character of the music demands a graceful execution, never yielding to explicit sentimentality. The third movement is called "Rondeau", and is based on a theme in Gavotte style. The music, although refined after the French style, also contains unexpected dramatic passages in minor keys.

Piano Sonata No. 4 in E flat major K282

This sonata unexpectedly begins with a slow movement, followed by a minuet, and ends with an allegro movement. The extraordinary Adagio is full of lyricism and quietly flowing cantilenas. The second movement

consists of two minuets, both in simple, folk-like language. The last movement is reminiscent of Haydn and concludes the sonata in a gay and carefree mood.

Piano Sonata No. 5 in G major K283

This sonata in G major (the only one in this key) is full of light, gaiety and song-like phrases, and reminds one of the sonatas of Johann Christian Bach, who was an important model for the young Mozart. The "Italian" character of the music is clearly shown already in the first movement, where even in the development section, usually of dramatic character, there is not a trace of struggle, all minor key feelings being avoided. The slow movement brings an innocent feeling of happiness, which is clouded over in the middle section, where the theme appears in A minor. The recapitulation brings relief and flows on in radiant cantilenas.

The last movement is a sparkling Presto, bearing a close resemblance to the finale of the piano sonata No. 2, also in 3/8 measure, and breathing the spirit of the Opera Buffa.

PIANO SONATAS 6-8 (CD83)

Piano Sonata No. 6 in D major K284

Mozart wrote this sonata in 1775, when it was commissioned by Baron Thaddäus von Dürnitz. The style of the first movement is bold, daring and spectacular, brilliantly written for the piano, using pianistic effects like hand crossing and tremolo. It contains influences from the Mannheim style, whereas the rich singing lines have an Italian character. The second movement is a "Rondeau en Polonoise", a wonderfully "orchestrated" dance-like piece, where Mozart gives his imagination and fancy full reign. The third movement is a set of variations on a theme with a Gavotte character. This beautiful set of variations not merely offers an embellished version of the original theme, but is constantly changing the character of the theme, from peacefully dreaming to joyfully galloping. Mozart skilfully explores all the pianistic resources of the time, using passages in parallel thirds, octaves, hand-crossing, and trills.

Piano Sonata No. 7 in C major K309

Mozart composed this sonata for Rosa Cannabich, daughter of the well-known composer of that time, who was an admirable player. The first movement opens with a powerful unison theme, followed by a graceful melody, bringing immediate contrast in the first subject. The second theme appears further on, and provides a charming and delightful ease. The development follows the rules of the sonata form by presenting the theme in different keys, also in dark minor colours. The slow movement gives a musical picture of Rosa Cannabich, of whom Mozart had a high opinion (he describes her as highly intelligent, kind and amiable). The music is a series of variations on a theme of great intimacy, evoking a sense of simplicity and lightness. Noteworthy are the many detailed performance marks, which should be strictly observed, according to Mozart. In the final Rondeau Mozart introduces orchestral effects reminiscent of the Mannheim Schule. The writing is of virtuoso and brilliant standard. The piece ends surprisingly with a pianissimo coda.

Piano Sonata No. 8 in A minor K310

The background to this tragic minor key sonata is the unexpected death of Mozart's mother, while he was giving concerts in Paris in 1778. The work is of an unusual dramatic character, and is the expression of deep personal feelings. The first movement's principal theme, marked Maestoso, begins with a dissonant appoggiatura. The dotted rhythm of the theme dominates the whole movement with an almost obsessive pressure. The second theme is in C major, but the underlying tension also casts a shadow on this episode, especially when it resolves into minor in the recapitulation. In the development section the dotted rhythm rages furiously in both fortissimo and pianissimo, and creates an almost unbearable tension. The second movement is an Andante, marked "Cantabile con espressione". The many execution marks relating to phrasing, articulation and dynamics give a good insight in Mozart's performance practice. The aria-like first section is interrupted by a dramatic middle section in the minor key, where the bass is making bold gestures under a frantically leaping accompaniment in the right hand. The third movement brings no consolation or smiling faces. It is a restless Presto, in which the music breathlessly chases a phantom. The

middle section, in the character of a musette, gives a glimpse of a better world, but immediately the first theme takes its course again, and comes to a violent end in the minor key.

PIANO SONATAS 9-11 (CD84)

Piano Sonata No. 9 in D major K311

From 1777 to 1778 Mozart made a Mannheim-Paris journey, which played an important role in his career. During the journey three piano sonatas were composed, one of which is this sonata in D major. He wrote the sonata for Josepha, the pretty daughter of Court Counsellor Freysinger (a former schoolfriend of Mozart's father Leopold). The music is filled with a light and playful spirit, and still shows influences from the Mannheim School. One example of this is found in the closing Rondeau, where a Cadenza is inserted before the main theme appears again, a technique only used in a piano concerto. This proves that Mozart wanted to enlarge the structure of the "simple" piano sonata, introducing concerto-like elements. The first movement is an allegro con spirito. The gentle second subject is enriched by beautiful counterpoint in the left hand. The development makes clever use of the Mannheim "sigh" motive, a descending second, which was introduced as a little coda to the exposition. The song-like second movement contains some moving melodic episodes, and ends with a richly accompanied coda, evoking a feeling of sweet nostalgia. The Rondeau is a real concert piece, with flourishing cascades of scales, its 6/8 time playfully dancing towards an effectful end.

Piano Sonata No. 10 in C major K330

The enchanting simplicity of the opening theme is the starting point of a wonderful movement in which simple scales and broken chords turn into pure music of sublime beauty. In the development Mozart applies rich and manifold thematic material expressing emotion and unrest by using frequent syncopation and "sigh" motives. Mozart's marking "dolce" is significant in the execution of the slow movement, which is in ternary form. The gentle, flowing atmosphere of the beginning is clouded over by the darker mood of the middle section, in the minor key. The reappearance of the first melody comes then as a ray of sunlight. The joyful rondo is in rondo-sonata form. The music brims over with witty themes and brilliant virtuosity, reminding one of a gay scene from one of his operas.

Piano Sonata No. 11 in A major K331

This piano sonata is one of the most frequently performed sonatas of Mozart. It is probable that it was created around 1783 when Mozart was working on his opera "Die Entführung aus dem Serail". Supporting this reason is the appearance of Turkish elements in both the opera and the sonata. Mozart did not miss the popularity of exotic Turkish music in Vienna those days, and introduced such elements not only in his opera but also in his piano music, hoping for better sales of his music. The Turkish march is not the only unique feature of the sonata. Unusual is also the first movement, being a set of variations, and the Minuet in place of the slow movement. In fact none of the movements is in sonata form. The sonata does not require bravura technique to play, and it seems that Mozart composed this work bearing Viennese amateur pianists in mind. The first movement, andante grazioso, is a set of variations on a beautiful theme in A major. The gently rocking melody develops into six variations of different character: playful, dark, peaceful and bristling. The second movement is a minuet. The writing and structure of the piece is a far cry from the simple minuets used in other works. There is complex counterpoint and audacious harmony employed, which, combined with the irregularity of phrase construction, makes this one of the most original minuets Mozart wrote. The third movement is the well known Marcia alla Turca, in A-B-C-B-A-B'-Coda form. The B-part show the Turkish effects: festive drums and cymbals sound on the piano, evoking a joyful march parade.

PIANO SONATAS 12-14 (CD85)

Piano Sonata No. 12 in F major K332

In 1781 Mozart, at the age of 25, moved from Salzburg to Vienna and started his mature creative activities. This is one of his sonatas which are presumed to have been composed between 1781 and 1783, his first years in Vienna. The pleasant first subject, a graceful melody in 3/4 time, is followed by sudden "Mannheim rockets", upwardly surging figurations.

The innocent second subject in C major seems to try to calm down the disturbance. The development does not offer dramatic struggles, but gently introduces the second subject again, and after a building up of tension the soothing first melody sets everything at ease. The beautiful slow movement, with its tender aria-like melody, lacks a more dramatic middle section, so as not to disturb the atmosphere of peaceful quietness and unclouded beauty of sound. The finale presents a whirlwind of sixteenth notes in 6/8 time. It presents a fine display of virtuosity, and its exhilarating momentum never fails to make a deep impression on the audience.

Piano Sonata No. 13 in B flat major K333

Mozart wrote this sonata in the summer of 1778, during his stay in Paris. Its close resemblance to the sonatas of Johann Christian Bach is further explained by the fact that he was also staying in Paris at that time. Both composers had frequent contact and had great respect for each other. In the first movement the music flows smoothly with an amiable smile and an Italian grace. Yet the part writing and the darker shadows sometimes cast on the sunny landscape unmistakably bear stamp of Mozart's genius. The slow movement reveals intimate and deep feelings, as often heard in Mozart's works in E flat major. In the development the fragmented first subject is loaded with a brooding, even menacing tension, which keeps hanging as a cloud over the movement until the very end. The third movement, allegretto grazioso, is a rondo which has evident concerto-like episodes, notably the alternations of "solo" and "tutti", and the full-scale cadenza at the end, concluding this delightful sonata.

Piano Sonata No. 14 in C minor K457

This Piano Sonata was written in 1784, the only sonata in the minor key, together with the A minor K310. The work is one of Mozart's darkest and gloomiest creations, full of anguish, drama and grief. The piano writing is of high calibre, calling for virtuoso powers, and already foreshadows the piano works of Beethoven. A bold subject in parallel octaves in the minor key sets the tone and atmosphere. No smiling and flowing Italianate melodies here, but tight, grim structures, moving on in inexorable pace. The second subject is in E flat major, which is transformed into C minor in the recapitulation, the minor version having a totally new strength and tension. The development rages towards a climax, and the recapitulation brings no relief, the coda ending into a dark abyss of C minor. The slow movement is a richly embellished cantilena, wandering off in distant keys. It gives the player the opportunity to give his own imagination free reign, a practice which is customary in the piano concertos. The last movement presents a syncopated first subject of restless and breathless character, followed by a violent outcry of repeated octaves and leaps, which mercilessly recurs several times. The tight and concise character of the music makes it all the more dramatic and effective. The coda introduces still a new element which brings this extraordinary sonata to a violent close.

PIANO SONATAS 15-18 (CD86)

Piano Sonata No. 15 in F major K533

The movements of this sonata were composed separately, and were later combined into what is now regarded as one sonata. The writing of the first movement is daring, using many contrapuntal devices (canon, imitation), and extensive harmonic digressions into far away minor keys. It recalls the works of Bach and Handel, whose compositions Mozart had studied closely. The coda shows some extraordinary chromatic shifts, before closing with flourishing triplet runs. The slow movement is in sonata form. It presents some of the most original music of Mozart, showing in the asymmetrical phrase structures and the strange harmonic development, which must have sound oddly dissonant to contemporary ears. The third movement, marked Allegretto, eases the tension of the two preceding movements, and is a pleasant Rondeau, in which the theme is differently ornamented each time it reappears. The minor episode again shows clever counterpoint. A skilful, cadenza-like piling up of the theme is followed by the recurrence of the theme in the bass, and the movement ends peacefully.

Piano Sonata No. 16 in C major K545

This sonata, composed in 1788, bears the subtitle "Little Sonata for beginners". Today it is known as "Sonate facile", and is popular with piano

amateurs, often being the first music of Mozart to digest (but it needs a lot of chewing...). The structure of the first movement is of notebook discipline. It starts with a singing principal theme, followed by running scales. The recapitulation is the standard repeat of the exposition. The slow movement is touching in its simplicity, and through very modest means is still able to build up a moving climax. The theme of the short Rondo is reminiscent of the cuckoo's call.

Piano Sonata No. 17 in B flat major K570

It was not until after this sonata was written in Vienna in 1789 that the style known as that of Mozart's last years became apparent in his piano sonatas. There is no trace of splendour and richly singing cantilenas, as in the B flat major K333, or the tragic and overtly dramatic tensions of the C minor K457 sonatas. The language of this sonata is simple and clear with a deep inner meaning, nothing is superfluous or brilliant for its own sake. The music is not composed for the concert hall to dazzle the audience. The first movement begins with a calm theme in unison triads, followed by a some conventional musical patterns. Two sudden chords introduce the singing second theme in E flat major. The recapitulation is almost identical to the exposition. The Adagio is reminiscent of an ensemble of wind instruments, notably the first bar's "horn call". The profound, almost processional development of the music is interrupted by an episode in C minor, introducing gentle "sigh" motives. In the middle a new theme appears, singing innocently in A flat major. The cheerful and lilting theme of the rondo appears only twice, the middle section introducing a gay episode in staccato repeating notes, which could have walked straight out of Die Zauberflöte.

Piano Sonata No. 18 in D major K576

Mozart played this sonata, which proved to be his last one, in Berlin before the King of Prussia Frederick William II, in 1789. The King commissioned him to write some string quartets and piano sonatas of a "light" character. Mozart only completed 3 string quartets and one piano sonata, this sonata in D major. It is far from being "light", indeed the baroque-like counterpoint makes this one of the most difficult sonatas to perform. The "Hunt" fanfare of the first theme is used in the development in fugato-like episodes. The Adagio in A major exudes intimacy. The richly ornamented flow of melody and the strong underlying tensions of the music are characteristic for the late Mozart. The last movement, marked Allegretto, is a fine specimen of Mozart's Sonata-Rondo's. The skilful contrapuntal devices and the virtuosic fingerwork make it a worthy conclusion to this ambitious sonata.

VARIATIONS VOL. I (CD87)

In total, Mozart composed some fifteen variation sets for pianoforte solo, dating from all stages of his career. Most of these works were occasional pieces. Mozart often choose folksong-like tunes or popular themes from well known operas, writing decorative variations and completing a set with a brilliant, improvisatory coda. Three of the sets on this disc date from Mozarts stay in Paris in 1778, where the young composer hoped to find a position. He was however very disappointed and his letters prove that he despised French taste, although he was ready to adapt to it to accommodate those who commissioned works. In Paris Mozart undertook a little teaching, but his pupils were little talented. It is safe to assume that the variation sets from this period were in part the outcome of his educational activities.

An attractive variation set of this period is Twelve Variations on 'Je suis Lindor', K. 354, written on an air from the 1775 opera *Le barbier de Séville* by the little known French composer Antoine Laurent Baudron (1742-1834). The theme is extremely simple, it is the easy-going melodic flow of French comic operettas. The regular pattern with a first section of eighth and a second section of fourteen bars, both repeated, is throughout maintained by Mozart, except for the dramatic final variations. The recitative-like Molto adagio of No. 12 is a marked apotheosis. Another highlight is variation No. 9, in a sombre E flat Minor. The closing variation is a reprise of the jolly theme.

Also of a Paris origin are the Nine Variations on the arietta 'Lison dormant dans un bocage', K. 264. Here Mozart chooses an extremely popular theme

that was much varied and parodied by other composers as well. It originated from the little opera *Julie* by the French composer Nicolas Dezède in 1772. Its premiere at the Théâtre Italien was met with much success. Mozart may have known Dezède personally, although there is no proof. Also from Dezède is the famous theme of 'Ah, vous dirais-je, Maman?', used by Mozart in another set (K. 265). *Julie* was performed on 28 August 1778. There is only little doubt that Mozart wrote his variation set after having attended this performance. Most fascinating of the variations is the Adagio towards the end and the exuberant coda that follows it.

For his Twelve Variations on 'La belle Françoise', K. 353, Mozart choose a theme of unknown origin. The easy-going, almost childlike character, in a flowing 6/8 meter, suggests a traditional folksong, but it may also originate from a less known French opéra comique. The set is little demanding and Mozart may well have written it for his little-advanced young piano pupils. Artaria & Co. published it in 1786 to ease Mozarts serious financial difficulties.

The same house issued in 1786 Mozarts delightful Eight Variations on a theme from 'Dieu d'amour', K. 352. Here, Mozart selected the choir march from André Grétry's *Les Mariages samnites*, composed as early as 1768 but revised and newly presented on stage in 1776. The set was composed in June 1781, shortly before Mozart commenced his opera *Die Entführung aus dem Serail*. The many contrapuntal suggestions give proof of Mozart's concern with polyphony in this period.

Also derived from a solemn choir is the theme of the Six Variations on 'Salve tu, Domine', K. 398, taken from the opera *I filosofi immaginari* by Giovanni Paisiello. This seems to have been a favorite to Mozart, who improvised on the theme in public on a concert on 23 March 1783, the same year of the variations. The work, then, may be considered as the frozen moment of Mozart as a good-humoured improviser. The theme is varied in a variety of styles, comprising triad scales, virtuosic cadences, expressive slow intermezzi and a subtle fugato. A structural element in this set is the effective use of ritardando, which creates tension. A minor mode variation forms the introduction to a free fantasy in the style of a closing cadence.

© Jos van der Zanden

VARIATIONS VOL. II (CD88)

In total, Mozart composed some fifteen sets of variations for pianoforte solo, dating from all stages of his career. Most of these works were occasional pieces. Mozart often choose folksong-like tunes or popular themes from well known operas for decorative variations, completing a variation set with a brilliant, improvisatory coda.

The five sets on this compact disc all date from Mozarts years in Vienna and represent Mozart at the peak of his career as a composer and pianist. During these years he continued teaching and it is safe to assume that the variation sets were partly the outcome of his educational activities. Nevertheless, these are highly personal works that carry the variation form far beyond the domestic context. All sets are characterized by a lively interchange between right and left hands, contrapuntal thinking, bold appoggiaturas and a free use of dischord.

In 1784 Mozart wrote his Ten Variations on 'Unser dummer Pöbel meint', K. 455. The merry theme was derived from an opera by Christoph Willibald von Gluck, who staged his *La rencontre imprévue* as early as 1764; for later productions in Vienna a German adaptation was made, entitled *Die Pilger von Mekka*. This opera was widely popular and some of the melodies had so much attraction that they were lifted from their context. When in March 1784 Gluck attended one of his public concerts, Mozart choose to improvise on 'Unser dummer Pöbel meint' as a token of his respect for his Italian colleague. The result of this was his variation set, although the autograph bears the date of 25 August 1784. All variations may be labelled decorative, except for the two last cadential ones. No. 10 has some intriguingly remote modulations. It is not known where Mozart found the theme of his Twelve Variations on an Allegretto, K. 500. He may have composed it himself in 1786, when Hoffmeister published the set. It may

be circumstantial evidence that, compared to other variation themes, the melody is slightly more sophisticated, with four opening trills in the right hand. The set as a whole is unified, with increasing rhythmic density and subtle interconnections. Highly original is variation No. 10, with playful changes of register and a closing cadenza that leads directly to the expressive Adagio of No. 11. As often in sets like these, Mozart rounds-off the cycle by citing the theme.

In the financially devastating year 1789 Mozart accompanied Count Karl Lichnovsky on a trip to Berlin, where Mozart hoped to play for king Friedrich Wilhelm II. Knowing that the king preferred the music of Jean Pierre Duport, director of his royal chapel, Mozart selected a Minuet from the latter for a set of variations. This resulted in the Nine Variations on a Minuet of Duport, K. 573, one of Mozart's finest works in this specimen. The work opens with five figurative variations, followed by dramatic minore in which he expands the registral limits. Variation No. 7 reinstates the atmosphere of pleasantness, which however is once more attacked by a reflective Adagio. Only in the finale the joyous character of the theme is reaffirmed. A da capo of Duport's theme is an exclamation mark.

The Eight Variations on the theme 'Ein Weib ist das herrlichste Ding', K. 613 date from Mozart's final year, 1791. The long theme, with six curious introductory bars, was taken from a frivolous little opera named *Der dumme Gärtner*, with music by a certain Benedikt Schacks. It was Emanuel Schikaneder who staged this work and Mozart probably learned of the theme through him. Its enormous popularity prompted him to compose a variation set that betrays the somewhat solemn atmosphere of *Die Zauberflöte*. Some of the variations are strikingly original, such as No. 6, which is characterized by syncopated textures and chromaticism, and No. 7, with strong arioso elements. The daring coda is full of harmonic surprises.

The last work, Six Variations for piano, K. Anh. B 137 is apocryph. It was fraudulently published under Mozart's name by the Vienna publisher Artaria in 1802, shortly after the posthumous publication of Mozart's Clarinet Quintet K. 581 (1789) by André in Offenbach. The Variations were an adaptation for piano (the original title says 'pour Clavecin') of the finale of this work, the Allegretto con Variazioni. In many respects the anonymous arranger made considerable changes in Mozart's original text.

© Jos van der Zanden

VARIATIONS VOL. III (CD89)

In total, Mozart composed some fifteen sets of variations for pianoforte solo, dating from all stages of his career. Most of these works were occasional pieces. Mozart often choose folksong-like tunes or popular themes from well known operas for decorative variations, completing a variation set with a brilliant, improvisatory coda.

One of the earliest sets was written in Holland, when Mozart was only nine years old. The Mozart family was present in The Hague where the Dutch 'Stadhouder', William V, was installed, in March 1766. Mozart, on his father's wish, contributed to the festivities by composing several works, such as Seven Variations on the song 'Willem van Nassau', K. 25. This song, of course, was immense popular at the time and it was heard at practically every streetcorner. Mozart also used it in the finale of his *Galimathias musicum* (K. 32), a potpourri also composed for William V. Father Leopold Mozart, acting as an impresario, managed to get the Variation set K. 25 immediately published, when the festivities were still going on in Holland. They were issued by the Dutch publisher Hummel, together in The Hague and in Amsterdam.

For the next set, the Six Variations on 'Mio caro Adone', K. 180, Mozart choose a theme from his alleged 'enemy' in later years, Antonio Salieri. Salieri's opera *La fiera di Venezia* was staged in Vienna from 1772 onward, and Mozart may have visited a performance when he was there in 1773. He was not the only one who lifted the elegant tune from its context for variations. Other composers did the same thing and the tune is also cited in a work by Joseph Haydn. Mozart's variations are extremely simple and easy-going. This led to some criticism, for in a 1773 publication (*Der musikalische Dilettant* by a Mr. von Tratter) we read: 'Not all variations are

good, even if they have been written in the strictest obedience to the rules. The melody must never be subservient to technique. Fast loud passages must always be interspersed with passages of a gentler, more lyrical kind'. K. 180 contrasts heavily with the Twelve Variations on a Minuet of Fischer, K. 179. Here we have a work that Mozart often played himself as a showpiece. More than once it is mentioned in his letters and Mozart also took the set with him when he set out for Paris in 1777. It must have been composed some years earlier, though, because in 1774 Mozart urges his sister Nannerl to bring him the 'Fischer Variations' when she follows him to Munich. Johann Christian Fischer was a hoboist. Mozart heard him as early as 1766 in Holland, but he did not have him in high esteem. The Minuet was a tune from the finale of Fischer's first Oboe Concerto in C Major, a work which is now completely forgotten. The simple baroque tune is varied in a variety of textures, ranging from playful figuration to fine contrapuntal thinking. The set culminates in an expressive Adagio followed by a repetition of the theme. Perhaps the most wellknown of Mozart's variation cycles is the set of Twelve Variations on the French song 'Ah, vous dirai-je, Maman', K. 265. This set was not written in Paris in 1778, as has long been assumed, but probably dates from 1781/82 in Vienna. Mozart wrote the variations, which are rather difficult to perform, for a his piano pupil Josepha von Auernhammer, whom he describes in a letter as 'a horror to look at - but she plays quite delightfully'. Josepha was an employee at the Vienna publishing house Artaria, where these variations were also published in 1786. Obviously she played an important role in promoting her teacher's music. In the Köchel-Verzeichnis, a variation set is mentioned under K. 460 which however may be labelled apocryph.

The Eight Variations on 'Come 'un agnell' by Giuseppe Sarti were published under Mozart's name in 1802 by Artaria, but there is no proof of authenticity. Mozart envisaged a variation set, it is true, and a manuscript in his hand survives with sketches for two variations, but as far as we know he did not finish the work. Mozart held Sarti in high esteem and he liked the opera of the melody, *Fra i due litiganti il terzo gode*. In spite of the well-written and attractive variations, the work may not be called an authentic Mozart work. For the last set, Variations for piano, K. Anh. B 138, also a manuscript with sketches in Mozart's hand survives. The movement, however, is unfinished and part of it has been cancelled by Mozart. The handwriting points to the year 1788 as date of origin, and the theme seems to be of Mozart's own invention. Possibly he envisaged the set as a movement for a sonata. The variations were published as early as 1795, but it is not known who arranged and completed Mozart's unfinished work. A new edition of it has been issued in the *Neue Mozart Ausgabe*.

© Jos van der Zanden

KLAVIERSTÜCKE (CD90-92)

Mozart's Keyboard Instruments

When Wolfgang Amadeus Mozart was born in Salzburg in 1756, the fortepiano was far from being the most common keyboard instrument. Three years before Mozart's birth, C.P.E. Bach described the situation well in his *Versuch über die wahre Art das Clavier zu spielen*: "Amongst the many types of keyboard instruments, some of which are not well-known either because of their shortcomings or because they have not yet been introduced everywhere, the harpsichord and the clavichord have met with the approval of the majority. The first is generally used in music written for several instruments and the second for playing alone. The new fortepiano also has many advantages when it is well and lastingly constructed, although its use demands a specialised study that is not without its difficulties...." The author then continues by emphasising the clavichord's expressive quality and the fact that it is on that instrument that a performer's skills can be most surely judged.

The Florentine Bartolomeo Cristofori had first conceived the idea of his *arpicembalo che fa il piano e il forte* in 1698; his instrument possessed many qualities even in its initial form, but its first success was curiously limited. The instrument's arrival on the scene was undoubtedly premature, for its tone was less powerful than that of a harpsichord and a taste for progressively-graded dynamic shadings was not yet as fashionable as it would become around the year 1750. French and especially German instrument makers were later to become interested in this newly-

discovered keyboard instrument either through their own experiments or from making their own changes to Cristofori's basic model. Jean Marius was to submit a project for a clavecin à maillets to the Académie des Sciences in 1716, as a result of which he gained a patent on his invention for the next twenty years. This experiment was, however, superseded by the various projects that were being worked upon in Germany at that time.

Christoph Gottlieb Schröter conceived the idea of striking the string with a tangent the following year, but he was unable to create the link between his concept and its realisation; this was first achieved by the instrument-maker Späth, whom we shall discuss later. The famous organ-builder Gottfried Silbermann was also preoccupied with this matter; he had invented the cembalo d'amour in 1721, an instrument which he had derived from the clavichord. He then became interested in the fortepiano and, taking Cristofori's mechanism as his starting point, made several instruments. He presented J.S. Bach with two of his instruments in 1736; according to Agricola, Bach admired the instrument's sound in general but criticised the quality of the upper register and the keyboard's difficult action. Bach, however, had another opportunity to play Silbermann's fortepianos in 1747, when he played the instruments that Frederick II had bought; on that occasion he was to give a completely favourable opinion. Even if the basic principle of the fortepiano seemed to be well-established around 1750, the instrument had certainly not yet superseded the harpsichord; its two basic types of mechanism, the Viennese and the Franco-English, still needed to undergo numerous modifications. The harpsichord was meanwhile preparing its own defensive developments; one of the most well-known of these was the use of quills cut from leather (often buffalo-hide) to give a sweeter and more expressive sound. Another development was the idea of placing a cover with a Venetian-blind mechanism above the strings which, when activated by a pedal, allowed the player to create crescendo and diminuendo effects, although this only arrived towards the end of the century.

Franz Jacob Späth of Regensburg created an instrument in 1751 which was still being manufactured at the beginning of the 19th century; this was the Tangentenflügel. It was possibly inspired by Schröter's earlier work in this direction, the instrument producing its sound by striking a piece of wood somewhat like a harpsichord jack against a string placed at right angles to it. This instrument had an individual sound, somewhere between that of the harpsichord and the later fortepiano. The instrument's basic sound could also be changed by various pedal-operated systems to create a corda effects and by a lute stop and a damper which gave it the rounder sound of the fortepiano. The instrument was of course able to execute all the dynamic levels between piano and forte as the player wished.

But let us now return to Salzburg and the year 1756. It is clear that the instrument that Mozart used at that time was the harpsichord, and that it would remain so for many years to come. Child prodigies were playing all over Europe at that time, but they attracted attention principally on the harpsichord, even if there were fortepianos or other related instruments available for them to play. Leopold Mozart writes in a letter to the faithful Hagenauer dated August 1763 that they have acquired a Klavier from Stein in Augsburg, mentioning also that it is "a good little keyboard that will be very useful for doing exercises on during our trip". It is clear that a Klavier that would be useful for finger-exercises and that is able to be taken with them on their travels could only be a clavichord.

Wolfgang or Leopold Mozart's opinions on the various keyboard instruments available to them are unfortunately very rare, making the letter which Wolfgang wrote to his father from Augsburg on the 17th of October 1777 a very important document. "I must talk to you now about Stein's pianos. Before I had seen the instruments that he has constructed, I preferred Späth's keyboards; I now have to acknowledge that Stein's are better, for the sound is damped far more effectively...." He continues in the rest of the letter to praise Stein's painstaking and enthusiastic work. Even if this letter makes it clear that Mozart had a great respect for Späth's instruments, it cannot be said with any certainty whether these instruments were fortepianos or Tangentenflügeln, for although Späth was undoubtedly famous for having invented the latter instrument, he also made fortepianos. It should also be noted that from the 1780's onwards the Viennese instrument-maker Anton Walter was also building

instruments that met with Mozart's approval; the instrument that is now in the Salzburg Mozarteum was the last instrument that Mozart had used and was donated in 1856 by its inheritor, his son Karl-Thomas.

Mozart as Organist

It is strange that the catalogue of Mozart's works contains very few works for organ, since we know that Mozart had attracted attention as an organist many times. He had often had the opportunity of playing organs in great churches during the years when he had been taken from town to town by his father, and Leopold Mozart's letters often recount these visits to church organ-galleries. "Wolfgang played the organ in the church of the Holy Spirit and caused such general enthusiasm that his name was engraved onto the instrument by order of the local Dean, so that none might forget his feat" (Heidelberg, 3 August 1763). "He played on the King's organ, and so well did he play that here he is considered to be a better organist than harpsichordist" (London, 28 May 1764), "... and to finish, the son will play the organ, performing his own caprices, fugues and other pieces of most serious music" (an Amsterdam concert announcement).

It was during his second visit to Paris in the year 1778 that Mozart was offered the post of organist to the Chapelle Royale at Versailles; he turned the offer down, but ironically one of the reasons for his returning to Salzburg was that he was about to accept the position of Court Organist there on the 15th of January 1779.

KLAVIERSTÜCKE VOL. I (CD90)

Clavichord

Andante C-dur K la Salzburg, beginning of 1761

Allegro C-dur K Ib Salzburg, beginning of 1761

Allegro F-dur K Ic Salzburg, 11 December 1761

Menuet F-dur K Id Salzburg, 16 December 1761

Menuet G-dur K le Salzburg, December 1761/Jan. 1762

Menuet C-dur K lf Salzburg, December 1761/Jan. 1762

These pieces probably have their origin in the Nannerl Notenbuch; Leopold Mozart had given Nannerl a rectangular music-book in 1759 into which he had carefully written onto the title-page "Pour le clavecin. Ce livre appartient à Mademoiselle Marianne Mozart", taking care to copy works of increasing difficulty by various fashionable composers into it. When Wolfgang later came to play these pieces at the age of 4, Leopold marked down the date on which he first saw them. Leopold also transcribed the first pieces that young Wolfgang wrote into this same book.

Harpsichord

Menuet F-dur K 2 Salzburg, January 1762

Allegro B-dur K 3 Salzburg, 4 March 1762

Menuet F-dur K 4 Salzburg, 11 May 1762

Menuet F-dur K 5 Salzburg, 5 July 1762

Allegro C-dur K 9a (5a) Salzburg, Summer 1763

From the Londoner Notenbuch KV 15 London, April 1764-July 1765

Clavichord

Allegro F-dur K 15a

Allegro F-dur K 15m

organ Andante B-dur K 15ii

Leopold Mozart gave his son this music-book at the beginning of their stay in London. Wolfgang noted down a whole series of sketches into it, some of which seem rather maladroit. Most of these seem to have been notated with an eye for their eventual performance as keyboard works, although a few of them resemble formal attempts at symphonic movements. This andante is undoubtedly one of the most successful pieces in the collection. It must also be said that the piece suits the organ very well, which, as Leopold reminds us, was an instrument that Wolfgang had played in London. "I have decided that Wolfgang will play an organ concerto there, as good a means as any of showing that he can be as English as the English themselves." (London, 28 July 1764)

Organ

Klavierstück F-dur K 33 Zurich, October 1766

Mozart composed this little piece in Zurich, where the Mozart family had halted on their return journey to Salzburg. Mozart is recorded here as having played the organ at Biberach, where he fought a musical duel with a young organist two years his elder, one Sixtus Bachman. We have allotted this piece to the organ as a souvenir of those times when Mozart occupied the organist's bench.

Harpsichord

Menuet C-dur K 61 g I Salzburg, 1770

Organ

Molto Allegro G-dur K 72a Verona, 6 January 1770

Only 35 bars of this piece have been preserved, and we have completed the three last bars of the middle section. The sole source for this piece is the seemingly-faithful copy of a score that had been laid on the music-stand of a keyboard instrument in front of which Mozart had his portrait painted in Verona in 1770.

Harpsichord

Menuet D-dur K 94 (73h) Bologna, August/September 1770

Like the Menuet KV 122, this is a piece that was clearly intended to have been orchestrated, under which form it would certainly have been sent to friends in Salzburg; Mozart had done exactly this with the Menuet KV 122 and the Contredanse KV 123, these works being sent from Rome on the 14th of April 1770.

Tangentenflügel

8 Menuets K 315a (315g) Salzburg, 1773

Once more these are pieces that were certainly intended to have been orchestrated; Mozart revised this group of minuets between 1779-80, at which time he also added the Trio to the eighth minuet. The choice of the Tangentenflügel for these pieces allows the performer to vary the timbres of this suite of dances, this music that was made for dance and recreation.

Organ

Fuge g-moll K 401 (375e) Salzburg, 1773

This fugue in G minor is the most important work that Mozart was to write specifically for organ with pedal-board. The eight final bars were reconstructed by Abbot Maximilian Stadler, Mozart's wife Constanze's spiritual adviser after Mozart's death.

Tangentenflügel

Capriccio C-dur K 395 (300g) Munich, October 1777

This capriccio seems to have been Mozart's answer to the PS. that Nannerl had added to the letter that Leopold sent to Wolfgang in Munich on the 29th of September 1777. "... be so kind as to send me soon a little preamble to C from B flat, so that I can learn it by heart..." This piece was in reality first of all a Prelude (KV 284a); the work was then completed and offered to Nannerl for her birthday on the 16th of July 1778. As the autograph suggests, we have opted for the version in which the Capriccio is played before the Prelude, the latter having a more conclusive ending.

Harpsichord

Sonatasatz g-moll K 312 (189i, 590d)

This sonata movement was completed in the autograph manuscript by an unknown hand. The three Köchel numbers given bear witness to the difficulty of fixing an exact composition date for the piece, and it is for this reason that we have allotted it to the harpsichord, the instrument still being very common at the end of the 18th century. We may add that this gave a certain commercial incentive to various music publishers of the period, who issued many works (such as Beethoven's Pathétique Sonata) as being "for the harpsichord or the pianoforte"!

© Jérôme Lejeune

KLAVIERSTÜCKE VOL. II (CD91)

Harpsichord

Praeludium und Fuge C-dur K 394(383a) Vienna, April 1782

The Spring of 1782 was marked by Mozart's discovery of Johann Sebastian Bach's music and of his Preludes and Fugues in particular. Mozart wrote to his sister on the 20th of April that "...Constanze was completely taken with the fugues when she heard them. She asked me if I had written any yet, and I said that I hadn't. She then roundly scolded me for not having wanted to write what is justly called the most artistic and most beautiful kind of music." Mozart enclosed this Prelude and Fugue with the letter, adding that he had written the Fugue first and the Prelude later; he had intended to write six works of this type, which he was intending to have published and dedicated to Baron Van Swieten.

Fortepiano

Marche C-dur K 408/1 (383e) Vienna, 1782

Another keyboard version of music that Mozart intended to orchestrate at a later date.

Fortepiano

Fantaisie c-moll K 396 (385f) Vienna, 1782

It appears that Mozart began to write this piece for the piano, adapted it later for piano and violin, and finally left it unfinished. Maximilian Stadler later completed the piece following Mozart's sketches and gave it its title of Fantaisie.

Fortepiano

Fantaisie d-moll K 397 (385g) Vienna, 1782

This Fantasia gives a very clear indication of what Mozart's improvisations must have been like. There is no autograph manuscript for the piece, and what is more, the first (posthumous) publication of the work does not supply the first ten bars.

Harpsichord

Suite C-dur K 399 (385i) Vienna, 1782

Mozart's discovery of Bach and Handel's music created a musical atmosphere that is clearly the origin of this suite. Handel's example is clearly the dominant influence here, with the baroque style of the suite also suiting the harpsichord particularly well. The suite was left unfinished by Mozart, a six-bar sketch for a sarabande also remaining.

Fortepiano

Sonatasatz B-dur K 400 (372a) Vienna, 1782/83

This is yet another fine sonata movement, one which has also been completed by Maximilian Stadler. In the development section, Mozart wrote the names Sophie and Co(n)stanze above two very similar themes; we may well wonder how Mozart intended to convey the difference between the two sisters' characters.

Fortepiano

Marche funebre del Signor Vienna, 1784

Maestro Contrapunto (453a)

Mozart copied this little march into the music-book of Barbara Ployer, one of his pupils. No explanation of the title can be given.

Fortepiano

Fantaisie c-moll K 475 Vienna, 20 May 1784

This piece was published in 1785 and was dedicated at that time to Mozart's pupil Theresa von Trattner together with the preceding Sonata in the same key (KV 457) as Opus 11.

Fortepiano

Rondo D-dur K 485 Vienna, 10 January 1786

Mozart omitted this Rondo from his own catalogue of works, although it seems to have been dedicated to a certain Charlotte (von Würben?). The piece's source of inspiration is clearly drawn from C.P.E. Bach's works in the same genre.

© Jérôme Lejeune

KLAVIERSTÜCKE VOL. III (CD92)

Fortepiano

6 Deutsche Tänze K 509 Prague, 6 November 1787

Le Nozze di Figaro was enjoying a triumphant success in Prague, and the only pieces that Mozart wrote during his stay there were these German dances. This version of the dances for keyboard dates from 1790.

Fortepiano

Rondo a-moll K 511 Vienna, 11 March 1787

The autograph manuscript bears the tempo marking *andante* for this piece. This rondo's special characteristics are well worth considering, for the Classic rondo is generally in a fast tempo; in this rondo Mozart joins hands with the spirit of Carl Philipp Emanuel Bach, who had himself written a "sad" rondo which he had dedicated to his Silbermann clavichord.

Fortepiano

Adagio h-moll K 540 Vienna, 19 March 1788

This strange movement seems to be all that was composed of a large-scaled sonata that was never to see the light of day. But is it really a sonata movement? G. de Saint-Foix writes that "To our eyes, this work is more emotionally charged than many other of his compositions; the musician here drew all he could from himself, and, alone with the piano that we know he possessed, he was able to express himself with more freedom and more emotion than he could surrounded by all the groups of instruments in his orchestra. It is clear to us that this Adagio in B minor goes further in its depths of expression than does any other of his works; here Mozart's infinite greatness in the realm of sound is made palpable."

Organ

Eine kleine Gigue G-dur K 574 Leipzig, 16 May 1789

Mozart played the organ on which J.S. Bach had played in the Thomaskirche on a trip to Leipzig in May 1789. This little piece was then transcribed by K.I. Engel, organist at the Leipzig Court.

Fortepiano

Menuet D-dur K 355 (576b) Vienna, 1789/91

It is possible that this minuet was intended to have been included as the third movement of the Sonata in D major dedicated to Princess Frederica of Prussia, Mozart thus imagining the four-movement type of sonata that was to become the norm later with Beethoven and Schubert. Its style is stretched by several chromatic passages, taking the piece far away from the simple galanterie of a minuet.

Fortepiano

Andantino Es-dur K 236 (588b) Vienna, 1790

H.C. Robbins Landon identifies this piece in his Mozart Dictionary as being a theme by Gluck which Mozart had doubtless intended to treat as a Theme and Variations.

Glass harmonica

Adagio C-dur K 356 (617a) Vienna, 791

The glass harmonica was invented by Benjamin Franklin, the instrument consisting of an assembly of crystal bowls arranged by semitones and placed one within the other without touching. A pedal then turned the mechanism to turn the assembly of bowls, which were then made to vibrate by the player touching dampened fingers to the edges of the bowls. The instrument had a great success in Vienna. This Adagio must have been written for the blind virtuoso Marianne Kirchgassner, as had been the Adagio and Rondo written for glass harmonica, flute, oboe and string trio.

Fortepiano

Allegro & Allegretto F-dur K Anh.135 (547a)

These two works are transcriptions, but their destined instrument has not yet been identified. The Allegro comes from the Sonata for violin and piano K 547, while the Allegretto is a transposition of the last movement from the Sonata in C major K 545.

Organ

Andante F-dur K 616 Vienna, 4 May 1791

"I have now taken the decision to write an adagio for the clockmaker, so that a few ducats can dance together in my dear little wife's hands" (3

October, 1790). Mozart had agreed to write three pieces for a clockwork organ to earn a little money, even though we know that the task bored him, might it not be interesting to imagine that these works hint at what Mozart was capable of when seated at an organ - albeit somewhat lessened by mechanical demands and the instrument's shrill timbre? The only autograph of these pieces that has survived is that of the *andante*, the one moreover that is best suited to keyboard performance.

© Jérôme Lejeune

KEYBOARD WORKS 4-HANDS / 2 PIANOS (CD93-95)

"The children will not only play on two keyboard instruments, they will also perform à quatre mains on one single one." This remark is to be found in a Dutch newspaper from 20 February 1766, an advertisement for a concert in Amsterdam to be given by young Mozart, aged nine years, and his sister Nannerl. In these early days of Mozart's career it evidently was a curiosity to hear two persons sharing a single keyboard. Leopold Mozart, Wolfgang's ambitious and intelligent father, stimulated his son to compose works that attracted a broad public. It resulted in about a dozen compositions, dating from all stages of Mozart's career, by which Mozart led the foundations of a new genre that was to be further developed by Schubert, Schumann, Brahms and others. Among these are six fullgrown sonatas, ranging from the youthful K 19d to the magistral K 521.

© Jos van der Zanden

KEYBOARD WORKS 4-HANDS, VOL. I (CD93)

The Sonata in D major, K. 381, has a Köchel number that is slightly deceiving. The work was first printed by Artaria in 1781 (under Opus 3), but there are indications that it came into existence as early as 1772, because Charles Burney, a traveling music journalist, reported that he heard Mozart and Nannerl play the work. This, together with the circumstance that the autograph manuscript was later in Nannerl's possession, suggest a 'Salzburg' origin.

As the other four-hand sonatas, the work has three movements. The rapid opening is a sonata form with short, compact themes and a brilliant development section with sparkling dischords. Also easy-going is the *Andante*, where the melodic material is evenly distributed among the two players. The material is even placed in a low bass register, forming a curious *cantus firmus*. The jolly, short finale has the character of a musical joke, with questions-and-answers, delicate triplets and a rhythm that foreshadows elements of *Le Nozze di Figaro*.

In 1782, shortly after he had moved from Salzburg to Vienna, Mozart made the acquaintance with court librarian Gottfried van Swieten, a fervent admirer of the music by Bach and Händel. It led Mozart to study these masterworks for himself, because they were partly new to him, and he started experimenting with all kinds of contrapuntal devices. Many fugues and canons were the result, and the Fugue in G minor, K. 401 may be regarded as one of the finest outcomes. This work was left unfinished - as most compositional exercises were - but it was completed after his death by Maximilian Stadler. Mozart did not specify any instrumentation, therefore the work is sometimes heard on organ. Considering the wide spacing of the voices, an adaptation for piano duet is also convincing.

A jewel among Mozart's four-hand works is the magistral Sonata in F major, K. 497. Composed only shortly after *Le Nozze di Figaro* had its Vienna premiere, in August 1786, this work represents Mozart at the peak of his career as a composer. It is a highly personal work that carries the four hand genre far beyond the domestic context. It is characterized by a lively interchange between the two players, contrapuntal thinking, bold appoggiaturas and a free use of dischord, especially in the masterly finale.

A mysterious slow introduction, expressive, polyphonic and full of daring harmonies, provides the atmosphere of the music to come. These bars are as uncompromising as the Haydn quartets. Even more daring are the harmonic clashes in the development section of the lively Allegro. The chromatic progressions and orchestral textures of these bars had a strong influence on both Beethoven and Schubert. The slow movement, *Andante*, is of an unusual length. The main theme in B flat major resembles the

romance from the Horn concerto K. 495, composed in the same year 1786. In the central episode of this movement a dark C minor destroys the cantabile character of the exposition. The finale, in rondo form, is full of surprises, both harmonically and textually. The range of technical devices is more and more broadened; there are specimens of canon, fugato, daring modulations and concerto-like scales and cadences. With these symphonic tendencies this sonata reaches a level in the genre of four-hand piano music not to be surpassed.

© Jos van der Zanden

KEYBOARD WORKS 4-HANDS, VOL. II (CD94)

The Sonata in C major, K. 19d was composed when Mozart, together with his family, toured through Europe in the years 1763 to 1766, visiting Germany, France, the Netherlands and England. The sonata had its origin in England, where Mozart and his sister played it very often, as they would later do in several cities in Holland. There is little doubt that father Leopold had his hand in the work, of which no autograph survives. It has even been suggested recently that the sonata might be apocryph, but the circumstantial evidence to support this is rather thin. The sonata clearly bears the hand of a child, with clear-cut melodies and standard Albertibasses.

A minuet with trio takes the place of the expected slow movement. The next work on this disc was composed for a mechanical, self-playing little organ, called a Flötenuhr. It had no keys, but a clock was connected with a rotating cylinder with pins. The resulting sounds were amplified by 8-foot or 4-foot pipes. In Vienna, count Deym ran a museum which housed a great number of such instruments. In 1790 he commissioned Mozart to write some music for it, a task Mozart considered rather uninspiring. A year later, however, he again contributed a work to the genre, this time a composition of great grandeur and artistry. It was the Orgelstück für eine Uhr, K. 608, written on 3 March 1791. This piece has the form of a prelude and fugue, enlarged with an Andante with variations. Of course nowadays this majestic work is often played on fortepiano à quatre mains or organ. It is good to realize, however, that in fact the only correct way to produce this music is by way of mechanical reproduction. Any interpretation by human hands (and/or feet) is necessarily based on a transcription of the music, not on Mozart's original notes.

Nevertheless, a performance on fortepiano is as much impressive and may prove that this is one of the finest pieces of organ music the classical period has provided. In November 1786, shortly after completing his magisterial four-hand Sonata in F Major, K. 497, Mozart wrote an Andante with Five Variations, K. 501. As Mozart undertook some teaching, it is safe to assume that the set was the outcome of his educational activities. It is an easy-going work with variations of increasing rhythmic density. The first three are of a figurative character, but the fourth is an expressive minore in Mozart's favorite key G minor. The work ends with a delightfully jolly variation with running passagework, equally divided between the hands. A short coda leads to a repetition of the theme.

A jewel among Mozart's four-hand works is the great Sonata in C major, K. 521. Composed about the same time as Don Giovanni, in the summer of 1787, this work represents Mozart at the peak of his career as a composer. In fact it was completed one day after in Salzburg his father died. It is a highly personal work that carries the four hand genre far beyond the domestic context. As the Sonata K. 497 it is characterized by a lively interchange between the two players, contrapuntal thinking, bold appoggiaturas and a free use of dischord.

The sonata recalls the idiom of the great piano concertos Mozart had composed in earlier years. It is certainly no easy work. Mozart himself warned his pupil Franziska von Jaquin of its difficulty. On the one hand there are the difficulties of a technical nature, with a concerto-like virtuosity; on the other hand there is the impressive musical dramatism, especially in development sections. After the turbulent opening movement there is a relaxed Andante, which is however unexpectedly interrupted by

a restless D minor intermezzo. The finale is a rondo (Allegretto) with a playful refrain which contrasts with modulating sections. The work ends with an extended coda - again in the style of a concerto.

© Jos van der Zanden

KEYBOARD WORKS 4-HANDS & 2 PIANOS (CD95)

The Sonata in B flat major, K. 358 was composed has a Köchel number that is slightly deceiving. The work was first printed by Artaria in 1781 (under Opus 3), but there are indications that it came into existence as early as 1774 in Salzburg. This is suggested by the handwriting (the manuscript is in the British Museum, London) and by the fact that the autograph manuscript was later in Nannerl's possession. As the other four-hand sonatas, the work has three movements. The lively opening is a sonata form with short, compact themes and a development section with elegant sequenses. More expressive is the Adagio, where the melodic material is evenly distributed among the two players. The jolly, short finale is characterized by dynamic shadings and tone repetitions.

The next work on this disc was composed for a mechanical, self-playing little organ, called a Flötenuhr. It had no keys, but a clock was connected with a rotating cylinder with pins. The resulting sounds were amplified by 8-foot or 4-foot pipes. In Vienna, count Deym ran a museum which housed a great number of such instruments. In 1790 he commissioned Mozart to write some music for it, a task Mozart considered rather uninspiring and which resulted in the Adagio and Allegro in F minor, K. 594. In spite of Mozart's complains, both pieces are boldly original from a harmonic point of view. The introductory Adagio, which recurs at the end of the piece, is full of harmonic surprises and the Allegro is a contrapuntal tour de force. Of course nowadays these pieces are heard on fortepiano à quatre mains or organ. It is good to realize, however, that in fact the only correct way to produce this music is by way of mechanical reproduction. Any interpretation by human hands (and/or feet) is necessarily based on a transcription of the music, not on Mozart's original notes.

In 1782, shortly after he had moved from Salzburg to Vienna, Mozart made the acquaintance with court librarian Gottfried van Swieten, a fervent admirer of the music by Bach and Händel. It led Mozart to study these masterworks for himself, because they were partly new to him, and he started experimenting with all kinds of contrapuntal devices. Many fugues and canons were the result, and the Fugue in C minor, K. 426 may be regarded as one of the finest outcomes. The work was later transcribed and augmented by Mozart himself for string quartet, a clear sign that he valued the work. The manuscript of this arrangement was later in the possession of no lesser than Beethoven, who studied it carefully and made a copy of his own. The Sonata in D major, K. 448, not written for quatre mains but for two pianos, dates from the last months of 1781, when Mozart had shortly before moved from Salzburg to Vienna. He was full of enthusiasm in the 'best place of the world for some-one like me' and he contributed works to many different genres.

The sonata was probably commissioned by the Aurnhammer family, where Mozart performed it on 24 November 1781 on a private concert. Mozart must have regarded it as a challenge, because with two pianos he had more opportunities for contrapuntal devices and the distribution of the melodic material. The two pianists were not in each others way and each had full control of their keyboard. This may explain the symphonic texture of the three movements. Mozart must have valued the sonata, because in Vienna he played it on several occasions with one of his pupils, Barbara Ployer, once in the presence of his rival Giovanni Paisiello.

© Jos van der Zanden

ORGAN MUSIC (CD96)

The Organ in the Cathedral of Brixen

The organ in the cathedral of Brixen has been built into a historical case from 1758 by the Tirolyan Organ Constructing Company Johann Pirchner. The instruments include elements of the predecessor organ as to the disposition and the construction; thus it is ideal for the performing of the music of the 18th century.

Hauptwerk: Violine 4' Pedal:
 Prinzipal 16' Nasat 2 2/3' Untersatz 32'
 Bordun 16' Oktav 2' Prinzipalbaß16'
 Prinzipal 8' Quart de Nasat 2' Subbaß 16'
 Rohrgedeckt 8' Terz 1 3/5' Oktavbaß 8'
 Viola 8' Scharf 4fach 1 1/3' Gemshornbaß 4'
 Oktav 4' Fagott 16' Choralbaß 4'
 Nachthorn 4' Cromone 8' Hintersatz 4fach 2 2/3'
 Gemshorn 4' Glockenspiel Posaune 16'
 Quint 2 2/3' Tremolo Tompete 8'
 Superoktav 2' Clarine 4'
 Mixtur major 4-6fach 2' Unterwerk:
 Mixtur minor 3-4fach 1' Gedeckt8' Koppeln:
 Cornett 5fach 8' Portunallflöte 8' Positiv-Hauptwerk
 Trompete 8' Prinzipal 4' Unterwerk
 Gedeckt 4' Hauptwerk
 Positiv Oktav 2' Hauptwerk-Pedal
 Prinzipal 8' Waldflöte 2' Positiv-Pedal
 Schwebung 8' Quint 1 1/3' Unterwerk-Pedal
 Gedeckt8' Zimbel 3fach 1' Planotritt
 Salizional 8' Vox humana 8'
 Oktav 4' Tremolo
 Rohrflöte 4'

"When I told Herr Stein that I wanted to play his organ, since the organ was my passion, he was very surprised and exclaimed:What, a man like you, such a great pianist, wishes to play on an instrument devoid of douceur and expression, of piano and forte, one that is always the same? – Oh, that means nothing to me. To my eyes and ears, the organ is still the King of the instruments" (letter by W. A.Mozart to his father, dated Augsburg 18 October 1777).

Mozart the Organist

We have numerous reports extolling Mozart's virtuosity on the organ. The many stations on his extensive travels abound in accounts of astonished listeners or proud letters by his father. In 1762, Leopold wrote about a visit to a church in Ybbs on the Danube, "where our little Wolfgang romped about on the organ and played so well that the Franciscans... and all their guests left the refectory, came rushing to the choir, and practically died of amazement." Referring to his 8-year-old son, Leopold claimed that everyone "feels that he plays the organ better than the clavier."Mozart played the most famous organs of his time.We have documents about recitals played on the Clicquot organ of the court chapel in Versailles, on the illustrious Müller organ in Haarlem, on Italian instruments in Verona and Bologna and on some of the masterworks of the renowned Silbermann family in Strasbourg and Dresden. At Leipzig's St. Thomas church, cantor Doles was "utterly enraptured with the artist's playing and felt that old Sebastian Bach, his teacher, had resurrected". An account from Prague relates that Mozart played at the Strahov Monastery with such glowing enthusiasm "that people just stood there as if petrified". This report also provides important information about Mozart's art of improvisation and registration.

This CD contains some works wich are recorded elsewhere in this set. The reason for this duplication is the fact that they are played on different instruments

REQUIEM K626 (CD97)

The unique circumstances surrounding the composition of Mozart's Requiem are remarkable for their almost Dickensian melodrama. Just a few weeks before his own death in 1791 at the age of only 35, Mozart was approached by a gentleman acting on behalf of an anonymous patron who wished to commission from him a Requiem Mass. This patron we now

know to be Count Franz von Walsegg, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the Requiem as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the Requiem Mozart was already terminally ill, and parts of the composition were actually written whilst on his deathbed. In the event, he died before he could complete it, to the great consternation of his widow, Constanze. Payment for the work had already been received, and she feared that if it was handed over incomplete the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr been not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the Requiem? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's 12 movements, Mozart had only managed to complete the opening Kyrie in its entirety. For most of the others he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration, for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the Lacrimosa, until after writing movements eight and nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the Tuba mirum. Süssmayr completed the Lacrimosa, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections. Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which, according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire Sanctus, Benedictus and Agnus Dei himself, the prospect of which had defeated his reputedly more talented fellow composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the Lacrimosa before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792 he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the Agnus Dei is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire Requiem. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly 50 years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his

pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süßmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süßmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

© John Bowden

SACRED MUSIC (CD98-103)

In his early years Mozart was in the service of the Archbishop of Salzburg. His main duty was to provide sacred music for liturgical use. These early works show an amazing freshness of invention and high craftsmanship.

MASS IN C MINOR K 427 (CD104)

The "Great" C minor Mass of 1782 is perhaps Mozart's finest example of Church music before the unfinished final Requiem written in the year of his death (1791). It stands in direct comparison to the B minor Mass of Bach and Beethoven's "Missa Solemnis" and is somehow almost to be seen as the missing link between the two. This is Mozart, not only at his most inspired both melodically and orchestrally but it is also Mozart at his grandest and most intense. And all of this despite the fact that what has been handed down is no more than a torso which later musicians have had to fill out. Like many of the great incomplete works of musical history, it is not entirely certain why the work remains in this state but it is fairly certain that Mozart intended the addition of movements from earlier Masses to make up the complete work.

By 1778, Mozart had become a great success and spent many years touring both as performer and composer with his father Leopold as well as his talented singer and pianist sister. It was at this time that he was also introduced to Aloisia Weber, the daughter of a Mannheim amateur musician. The two young people fell in love and Wolfgang was almost ready to give up everything for his infatuation with the young lady. Leopold, both as father and protector of his young genius of a son was furious: he saw the possible end both of his son's fame and his own financial interests and was quick to put an end to the relationship. Wolfgang somehow agreed to end his courtship of Aloisia and set himself back to work but by 1781, he was back in Vienna and somehow met up with the Weber family again - only by now, all chances of marriage to Aloisia were over, she had already found another suitable husband. Despite that, Wolfgang took up lodgings in Vienna with the Weber family and now came into contact with Aloisia's younger sister Constanze whom he was to propose to, again to his father's dismay, and finally marry on 4th August 1782. Mozart was twenty six years old, Constanze Weber merely nineteen.

This was, despite Mozart's amorous involvements, a period of considerable musical creativity which gave rise to such works as "The Seraglio", the "Haffner" and "Linz" Symphonies and a good number of Piano Concertos as well as the C minor Mass, a work that Mozart had promised "from his heart of hearts" to have completed for Constanze when he brought her as his wife to his home town of Salzburg. In fact, all that Mozart seems to have been able to finish of the new Mass was the opening Kyrie, the Gloria, Sanctus and Benedictus. In addition, he managed to sketch a full version of the opening two sections of the Credo but never got round to orchestrating them. The Mass had not been a commission, like many of Mozart's earlier Salzburg works and Mozart had no official contract with the Church authorities in Vienna. Mozart did receive commissions in Vienna for orchestral and chamber works but he was never asked to write specifically for St Stephen's Cathedral or the Imperial Chapel. Perhaps this may explain his inability to finish the work, perhaps, more unkindly, his relationship with his new wife had already taken a downward turn and his earlier promises no longer held the same weight for him. What is certain is that Mozart had Constanze's voice in mind for two the solo soprano arias in the Mass when it was performed in St Peter's Church in August just as the orchestration makes it clear that the work was planned for performance by the Salzburg orchestra's forces. The work veers between the grandeur of Bach and the sensuality of Italian opera, the latter

particularly present in the lengthy soprano aria "Et incarnatus est". Like Verdi's later "Requiem Mass", this is religious music not best suited for church purposes, nevertheless it remains one of the great works of its kind in musical history. Later, Mozart was to adapt the music and transform it into a sacred oratorio in Italian - "Davide Penitente", first performed two years later during the period of Lent.

© Dr. David Doughty

KYRIE IN D MINOR K 341 - MISSA SOLEMNIS IN C K 337 - CORONATION MASS IN C K 317 (CD105)

D minor is the key of Mozart's final great religious work - the unfinished Requiem (K 626) of the year of his death, and it is therefore not surprising that the Kyrie in that same key (K 341) has much of the solemnity and darkness of that last masterpiece. This work, the opening movement perhaps of an unfinished Mass was the last work that Mozart was to write whilst in the service of Archbishop Colloredo of Salzburg although it was composed, not in Salzburg but in Munich. Originally, Mozart had intended to give performances of two earlier Masses in honour of the Bavarian Elector but found them unsuitable and so, whilst working on the finest of his Opera Serias ("Idomeneo"), he penned this rare example of religious music in a serious and tragic vein.

If many of Mozart's religious works can be seen as festive pieces, this one is an example of the composer's deep feeling and sense of consolation; there may not be the preoccupation of death of the requiem but there is something here quite different from the earlier Masses. The movement is of some length and the arch of its intensity and feeling is sustained throughout against an orchestral accompaniment that includes no less than four resonant horns.

Mozart spent much of his youth travelling to the major cities of Europe, performing with his sister and writing music for commissions for private individuals and for public figures. The years of 1778 and 1779 saw him in both Mannheim and in Paris, the French capital. It was after his return home to Salzburg in 1779, that Mozart started work on a new Mass to be known as the Krönungsmesse or Coronation Mass. This is not a Mass written for any secular coronation but was written to fulfil a vow he had made to honour the crowning of a miraculous statue of the Virgin Mary outside Salzburg which had originated in 1751 and was celebrated every year on the fifth Sunday after Pentecost.

This C major Mass (K 317) is divided into six sections - a Kyrie, Gloria, Credo, Sanctus, Benedictus and final Agnus Dei. It is a short work, lasting around only twenty minutes in total but despite this, it is one of Mozart's finest early Masses with a depth of feeling which is surprising and may well be put down to the experience that the composer had gained on his lengthy travels. Thus Mozart gives his fanfares in the opening Kyrie, not to the brass but to the violins and although there is little truly revolutionary in the basic outline of the work, there are many felicitous moments such as the sad Crucifixus section in the Credo and the beautiful soprano solo in the final Agnus Dei - a foretaste here perhaps of the Countess' arias in "The Marriage of Figaro". All in all, this is Mozart at both his most popular and also his most inspired, reaching forward already to the later masterpieces such as the unfinished C minor Mass (K 427) and the final and equally unfinished masterpiece of the Requiem (K 626).

Barely a year after the completion of the C major Mass (K 317), Mozart composed a companion piece in the same key - K 337. This was to be the final Mass that he would write in Salzburg for the Church authorities there. The format of this Mass is the same as the previous one, with six short movements and shows the traditions of the Salzburg Masses where the lengthy sections, verbally, of the Credo and the Gloria are dealt with in the briefest of fashions, although sketches for a lengthier version of the Credo have survived. The Mass is strictly a conventional one, with an eye on Archbishop Colloredo's rather conservative tastes in music, until the harsh and strident Benedictus movement written in A minor and in fugal style, hardly conciliatory as most of the corresponding movements of the other Masses had been. Mozart also departs from tradition in the final Agnus Dei by including a lengthy soprano solo against solo organ and winds.

© Dr. David Doughty

MISSAE KV 275 & K 262 (CD106)

The positioning of the two masses on this CD places them chronologically within the period of the three short Masses written as a trilogy - the "Credo" Mass (K 257), "Spaur" Mass (K 258) and "Organ solo" Mass (K 259) and the "Regina Coeli" Motet (K 276). This is also the period of Mozart's remarkable "Jeunhomme" Piano Concerto (K 271) and the splendid soprano Concert Aria "Ah lo prevedi" (K 272). Hardly a period devoid of masterworks and yet these two Masses are amongst the lesser known religious works of the canon. The year of 1775 had, in fact, been one when Mozart moved away from composing music for the Church and his return to religious music was with the "Litaniae de venerabili altaris sacramento" a work not commissioned by the Archbishop and thus one of his freest sacred compositions with extensive arias and contrapuntal passages, a work which all in all is one of the more forward looking pieces of its kind and time.

The so-called "Missa Longa" (K 262) is the first of the Masses to be written in 1776 - actually predating the above mentioned trio of short Masses - most probably in May of that year. The length of the new Mass has suggested that it was not composed for the Cathedral where Archbishop Colloredo was looking for short and concise liturgical accompaniments to his services, but rather for the ornate Church of Saint Peter. But despite the length of the new work, it is still a choral work, more like a *missa brevis* than a *missa solemnis* and containing no solo operatic style arias although there are individual vocal parts rising from the choral framework. The unusual length of the work grafted on to its simple form is one of the reasons for the relative failure of the piece from a musical point of view. It is also an unbalanced piece where Mozart seems to have put all of his efforts into the earlier part of the Mass, the Gloria and Credo in particular; here he provides concluding fugues on a grand style for those two main sections before failing to make anything significant of the Sanctus, Benedictus or Agnus Dei. Indeed it is perhaps fair to see the "Missa Longa", despite its unusual and probably inappropriate duration, as Mozart subduing his lyrical and more theatrical side to the rigours of a much more conservative and almost austere church style.

After the three Masses that followed in that year (K 257-259), Mozart again retired from Church composition for another year until the late summer of 1777 when he composed a Mass in B flat major (K 275), also included on this compact disc. This is a simple and far more lyrical work than the "Missa Longa". The new work was first performed on December 21st and was probably written in thanksgiving for Mozart's safe return from another of his long journeys and would seem to be written in honour of the Virgin Mary. The music for the Mass is written in a deliberately popular style and requires only a small orchestra as accompaniment; such qualities probably account for the fact that it seems to have been performed subsequently in many different churches. The music has many chromatic turns and indulges in a great deal of polyphony as well as lyrical solo parts. The final section, the "Dona nobis pacem" is even somehow akin to the decidedly operatic finale of Mozart's "Seraglio" and its rather vernacular touch.

© Dr. David Doughty

ORGELSOLO-MESSE K259 - SPAUR-MESSE K258 - CREDO-MESSE K257 (CD107)

During the 1770's Mozart had a place in the Salzburg Court orchestra, which according to some commentators was a fine group of musicians but which Mozart himself found severely wanting. In the early days of his employment he was expected not only to play but also to compose for the seemingly benevolent Archbishop Schrattenbach but it was not until after the old Archbishop's death in December 1771 (one day after Mozart's return to the city) that he came under the control of the man soon to be his arch-enemy, Archbishop Colloredo.

Despite the many tales of dislike and outright rebellion against his new master, things began well enough for Mozart under his new patron. Colloredo was both sensitive and highly musical in his own way and that Mozart was aware of this and the possibilities of his new employment was clear from the group of works he produced for his new employer. Of those works, many were, not surprisingly for Church celebrations and these

included a large number of Masses, some which survive complete others of which only a single movement exists. An example of the density of composition of these works exists in the three short Masses composed in the short period of November and December 1776 which are included on this Disc.

It is not unusual for Mozart's Masses to bear titles, just as did those of his elder contemporary Joseph Haydn although Haydn's great Masses were written towards the end of his life and therefore cannot have had any influence on Mozart's religious works. It is, however, convenient that the three Masses Mozart wrote in such a short time have titles that can distinguish them one from another - the Credo Mass, the Spaur Mass and the Organ solo Mass. Apart from their proximity in composition dates, what binds this trilogy of Masses together is their brevity. Mozart's lengthier religious works do not only date from his maturity and last years (works such as the "Great" C minor Mass (KV 427) and the final Requiem (KV 626)), he had also written lengthy works earlier in his career, such as the "Waisenhaus" Mass (KV 139) or the early "Dominicus" Mass (KV 66) Here he had found a new brief style which not only suited his patron, Colloredo, but presumably also himself and this can only be confirmed by the similarities in all three of the Masses.

The "Credo" Mass is, in many ways, a more lyrical form of Church music than Mozart had attempted before - it is perhaps not beyond reason to suggest that here are the first links in religious music that would eventually lead to Rossini's "Stabat Mater" and the Requiems of Verdi, Dvorak and Benjamin Britten. It is in the Credo section of what is otherwise a conventional six movement Mass, that Mozart finds this new style - an emphasis away from the counterpoint of Bach towards a new simplicity and direct expression.

The two Masses of December 1776 may not be on quite the same level of innovation as KV257 but do continue this tendency towards brevity. The "Spaur" Mass was given its name by Mozart's father Leopold and was written for the consecration of Count Friedrich von Spaur, the Dean of Salzburg Cathedral. This has one of Mozart's shortest attempts at the setting of the "Gloria" contrasting with the simple and moving Benedictus and the reverential close of the final movement. Similarly, in the "Organ solo" Mass (KV 259), it is the "Credo" which is Mozart's shortest setting of that wordy text. Here again the Benedictus takes pride of place and indeed gives the work its title, by combining a brilliant organ solo part in the texture. In fact, the brevity of these two Masses is such that they weigh in at a time of hardly fifteen minutes each.

© Dr. David Doughty

MISSAE BREVES K 192, 194 & 220 "SPATZEN" (CD108)

Musical settings of the Christian Liturgy have existed since the Medieval and early Renaissance times, such as those by Josquin des Prez and Machaut developing up to the great works of Monteverdi and his contemporaries before the Baroque and Classical periods settings by Handel, Hasse, Mozart and Haydn. The inbuilt need for religious musical expression then continued with works by nineteenth century composers such as Berlioz, Dvorak and Verdi and even the more agnostic twentieth century continued with its fair share of religious works by Faure, Poulenc, Britten and Stravinsky among others. In Mozart's time these Masses were often divided into lengthier works under the title of "Missa Solemnis" such as Mozart's own C minor Mass (K 427), Haydn's six late masterworks and Beethoven's large scale work of that name. Many of Mozart's shorter works had their form dictated by the needs of the Cathedral in Salzburg where Archbishop Hieronymus Colloredo was insisting on short and uncomplicated works to accompany his religious services. That Mozart did not fully conform to his patron's wishes is no surprise given the nature of the composer's exploratory nature and inherent genius but it is significant that many of the works written during his time in Salzburg did, at least outwardly, attempt to conform to the wishes and specifications of the rather unloved Archbishop. Colloredo has, in fact, rather a worse reputation than he probably deserved. He was a man of some ability and with a definite musical taste and it is probably only because he came up against a musician of such undoubted genius as Mozart that frictions between the two developed. Mozart was not a man who could be

subjected to control of his musicianship by any mere mortal and so even in the standard missae breves, there are progressive and extraordinary strokes at every corner.

The three Masses on this disc are extreme examples of Mozart's brevity in the setting of his text. The F major (K 192) and D major (K 194) works both date from the summer of 1774 and are both extremely brief. There are no orchestral preludes to any of the movements in the later work and the earlier Mass has orchestral introductions only to the opening Kyrie and the final Agnus Dei. The text is also delivered at a rapid pace and occasionally almost overlaps. The movements are also united by string motives and in the D major work the Gloria and Credo are thematically united. As well as all this brevity and the aspect almost of a comic opera type of near patter in the vocal parts, both Masses make use of very small orchestras. These are probably two of the liturgical settings closest to the ideals of the Archbishop rather than those of the composer. As such they show Mozart perhaps not altogether triumphing against adversity as proving his ability to turn his hand to commissioned works in the style and mode specified by his employers.

The final Mass in C major (K 220) has the affectionate title of "Spatzenmesse" or "Sparrow Mass", not because of any specific reference to bird sounds but because of a South German name for a violin figuration which occurs in the accompaniment to the Credo movement. This is truly Mozart at his very briefest, a Mass which lasts only some fifteen minutes in total. The "Spatzenmesse" dates from 1775, around the same time as the first performances of the opera "La Finta Giardiniera" in Munich at the beginning of that year. Although Mozart was in Munich at the time of composition, it is most likely that this Mass was another commission from Colloredo; it certainly does not fit in with a specifically Munich style. The work moves extremely rapidly and is, throughout, one of the most good-natured of Mozart's short liturgical works although it does not boast any particular high moments of inspiration. The work seems almost to be achieved in one single sweep, tempos changing little, except for an almost obligatory slowing down for the Benedictus, soloists merely adding point to the choral texture and the opening and closing movements relying on the same thematic motive.

© Dr. David Doughty

TRINITATIS-MESSE K 167 - MISSA BREVIS K 140 (CD109)

Mozart's catalogue of works does not follow the usual pattern of opus numbers for each piece or collection of pieces but was only first comprehensively listed by his compatriot Koechel and first published by Ludwig Ritter in 1862. Koechel's catalogue, well-meaningly, listed all the works by the composer known to him at the time and in what he believed to be their chronological order ranging from the number one harpsichord work up to the final, unfinished Requiem of 1773. A second edition was prepared by Paul von Walderssee in 1905 and then a third substantially revised version was made by Alfred Einstein in 1936 where the new editor added newly discovered works and even changed the numberings of some of the previously known pieces together with an appendix of lost works in a non-chronological order. A more recent edition was published in 1964 and thus some of the works now have more than one number.

The effect of this cataloguing and recataloguing means that the list contains both appendices and spurious works (not generally later considered to be by Mozart) as well as a series order that may not always be exactly chronological. Some of these spurious works are known by their original composer's, some are more dubious. The Missa brevis given the Koechel number 140, thus immediately following what is now known as the "Waisenhaus" or "Orphanage" Mass is one of these such works and pleasant as it may seem to the contemporary ear, it belies weaknesses that make it seem a lesser work than its predecessor.

Archbishop Colloredo's taste in Masses was such that he required short and concise works from Mozart rather than the longer more Italianate style favoured south of the Alps at the time and thus Mozart was obliged after Colloredo's accession to compose a series of Missa breves quite different from his lengthy "Waisenhaus" Mass (K 139). In 1773 Mozart set

about writing two Masses in this new style - the incomplete Missa brevis (K 115) and the so-called "Trinitatis" Mass of 1773.

Although by no means the shortest of his Masses, the C major "Trinity" Mass follows a pattern of six short movements. The Mass is however not devoid of a certain splendour and grandeur - it is scored for oboes, two pairs of trumpets, timpani and strings (albeit minus violas). Mozart denies himself the operatic solos of some of the other Masses and contracts the two lengthiest sections - the Gloria and Credo - into single composite movements and relating sections within the movements to each other, creating what is basically a choral mass which somehow sticks to a sort of middle way, neither totally fugal and contrapuntal, nor lyrical. There is one exception here in the section at "Et vitam venturi" where Mozart allows himself a fully fugal section which most probably would not have pleased his Archbishop patron.

The effect of the Mass is perhaps one of more serious intent than some of the more Italian Masses such as K 139 or the later C minor "Great" Mass K 337. Indeed the purpose and the style of this Mass can be seen from Mozart's letter that he wrote to Padre Martini in September 1776 where he asserts that such Masses are "Very different from those of Italy ... must not last more than three quarters of an hour ... (but) ... at the same time must have all of the instruments - trumpets, drums etc etc". In the "Trinitatis" Mass, Mozart achieves his (and the Archbishop's) goal perhaps with the loss of the musical effect of the more spacious and more lyrical Masses and religious pieces elsewhere.

© Dr. David Doughty

WAISENHAUS-MESSE K 139 - MISSA BREVIS K 65 (CD110)

In addition to the problems with Koechel's chronology of listings mentioned elsewhere in this set of CDs, the Mass in C minor (KV 139) begs the question that, if its dating is correct, this is an extremely mature work to have come from the pen of a composer who was supposedly hardly thirteen years of age at the time - even if that composer was the "wunderkind" we know Mozart to have been. Whatever date is given to the so-called "Waisenhausmesse", this is certainly one of Mozart's finest Masses, one of his most complex and one of his longest, rivalling indeed the later great Masses of Haydn as well as that C minor Mass of Mozart's that was to be left unfinished and is acknowledged as perhaps the finest of all his religious works before the Requiem. The date is confusing as officially a festive dedication of the orphanage in question took place in December 1768 in the presence of the Empress and her children but none of Mozart's known Masses are known specifically to have been written expressly for this occasion. Originally, the Mass was presumed to be the G minor Mass (KV 49) but the argument against such a supposition is that this is a missa brevis and would hardly have been suited to such a grand event.

Various scholars and authorities have argued the point and it has been suggested that the K 139 Mass may have been composed as late as 1772 rather than 1768. On the other hand it has been suggested that the December 1768 occasion offered Mozart a chance to impress the Imperial Court of young Mozart's exceptional gifts and that this may be a reason why this setting is so intense and expressive. As parts of the score are also written in Leopold's hand, it is likely that father was intent on helping son to produce of his very best.

The Mass is in five sections - Kyrie, Gloria, Credo, Sanctus and Agnus Dei and calls for four soloists, chorus and orchestra. Within each section are several subsections, some of which contain decidedly operatic arias for the various soloists. Particularly the more lyrical aspects of the Mass are based on the Italian models of Vienna's respected composer Johann Hasse with perhaps some side glances towards the dramatic style of Gluck. Joyful music mixes with the more operatically sensual aspects and solos, duets and choruses intermingle as does lyricism and counterpoint: subsections too are joined together by unifying orchestral passages into what is a remarkable work even for a young composer of undoubted genius.

Mozart wrote two examples of a missa brevis in his very early youth: one was composed for Vienna in the autumn of 1768 and a second was written

for performance in Salzburg on February 5th 1769. It is the latter (K 65) which appears as a coupling on this disc. These Masses were written for ordinary Sunday services and use small orchestral forces, nor do they divide the Gloria and Credo into separate and independent sections. Also, the soloists are not given special arias but merely come from the chorus and then return to it.

The key signature of K 65 is highly significant as this was to be the key of Mozart's final Requiem. This short early Mass was written for the beginning of the forty hour prayer at the Chapel of Salzburg University and is thus a Lenten (Fastzeit) Mass which precluded the use of the Gloria although Mozart nevertheless composed the movement, presumably for use at future performances. The Mass is extremely concentrated and is well suited to the Lenten strictures. Amongst its highlights are the duet for soprano and alto in the Benedictus and the noteworthy Credo and short fugal sections of the Mass.

© Dr. David Doughty

DOMINICUS-MESSE K66 - MISSA BREVIS K49 - KYRIE K33 (CD11)

Leopold Mozart introduced both his young son Wolfgang and his daughter to the Courts of Europe and to the music of the time at an age which now may seem inappropriately young. Youth however was no respecter of genius in the case of Wolfgang and there may well be an excuse for treating a child prodigy in a different way to ordinary offspring in our own time. The Mozart family thus set out on a series of journeys across Europe both for the education of the children and for Leopold to benefit commercially from the musical aptitude of his son and daughter. The first of these journeys was to the Court of the Elector Maximilian in Munich, although at this stage Wolfgang was only six years old. Nevertheless, he was presented as a child virtuoso and only six months later, in the autumn of 1762, on a trip to Vienna, he had become a child composer. It was on that journey that Mozart contracted the scarlet fever which was to affect his health for the rest of his life. After his recovery, the family moved on to Pressburg. It was, however, on June 9th 1763 that the family began the most major of their tours to date - this was a journey that would ultimately lead to France and England and from which they would not return to Salzburg until the end of 1766.

During that journey and whilst staying in Paris, the young Mozart made his first attempt at setting the text of the Liturgy for the Mass. The result is a simple Kyrie setting (K 33) of June 1776 which shows the influence of his French hosts in its simple melodic nature. This is no match for the later D minor work (K 341), one of Mozart's most awesome settings of the text, but all young composers must begin somewhere and this is a creditable introduction to the world of Mozart's religious music.

Amazingly confident for its time, the Solemn Mass in C major (K 66) was written for the occasion of the ordination of Kajetan Hagenauer, son of the Mozart family's landlord who entered the Benedictine Monastery of Saint Peter in Salzburg whilst the Mozart family were on their Grand Tour. Hagenauer celebrated his first solemn Mass on 15th October 1769 and this lengthy Mass setting together with an offertory and antiphon was Mozart's gift to the family friend. The Mass is on a large scale, quite different from the later works written for Archbishop Colloredo and although it cannot be said to be on an equally inspired level or to perhaps reach the heights of the later "Waisenhaus" Mass (K 139), it is nevertheless a remarkable achievement combining contrapuntal choral work and the Italian style quasi-operatic elements of arias, duets and ensembles. There are noteworthy lyrical sections at the Laudamus te of the Gloria and the Et incarnatus of the Credo and although the final Agnus Dei may lack something in maturity, the stern choral work of the Crucifixus is quite magnificent. The orchestra is a full one and makes its effect tellingly in the grander passages. Perhaps the often supposed shock of the new aspect of the "Waisenhaus" Mass is already prepared for in the more inspired passages of an early work like this which can be too easily overlooked when compared to the later great Masses.

The Missa Brevis in G major (K 49) which makes up the remainder of this disc is an example of a Mozart Mass at the opposite pole to the "Domenicus" Mass. This is Mozart at his most concise although it was not

written for the austere Archbishop of Salzburg but rather in Vienna in 1768. Salzburg Masses did without viola parts but this Vienna missa brevis has the violas in the orchestra and unlike the many sectioned "Domenicus" Mass, Mozart here solves his problems of brevity by contracting the Gloria and Credo movements into single span sections and by unifying his melodic themes within these movements, he created a significant example of how such unification could be done. Early works these may all be, but they show the differing shade of the talent that Mozart was able to put to use in his wide-ranging ecclesiastical, choral works.

© Dr. David Doughty

LA BETULIA LIBERATA (CD112-CD113)

Mozart's Sacred Dramas

The city of Salzburg, where Mozart was born and lived until the spring of his twentyfifth year, developed from the seventh century onwards around its Benedictine abbey. A bishopric was subsequently instituted in the city, which came to flourish under the direct rule of the Holy Roman Emperor. Salzburg was also one of the main cities in the Austrian empire. The ruler of Austria by tradition also enjoyed the title of Holy Roman Emperor. From 1803, the prince-archbishop of Salzburg became an Elector entitled to participate in the election of a new emperor. This indicates that there were few cities which played such an important role in both the sacred and secular domains as Salzburg.

Owing to the importance of the city, successive generations of princes employed large bands of musicians to provide music at the Salzburg cathedral and court. In Mozart's time, the musical forces employed by the court included a choir consisting of thirty men and fifteen boys and an orchestra which consisted of two oboes, two trumpets, three trombones, four bassoons, twelve strings and a percussionist. As many as six organs were available. The archbishops of Salzburg over several generations employed leading musicians from Italy who played an important role in maintaining performances levels of the highest standard.

One can thus well imagine how rewarding and substantial musical life in Salzburg must have been. In the case of church music alone, a full range of music was provided for masses presented on Sundays, holy days and all kinds of other religious ceremonies. The young Mozart composed much music for performance in Salzburg churches: one has merely to think of the sixteen masses and seventeen church sonatas.

The tradition of Austrian church music included a genre of sacred drama unique to Austria known as the Sepulcro. This genre was especially popular in Salzburg, and was performed as early as the seventeenth century at religious festivities held in churches and at the university. Mozart's own contributions to the genre of the sacred drama include two works composed when he was about twelve. Die Schuldigkeit des ersten Gebots, K 35, and Grabmusik, K 42 (35a), and La Betulia liberata, K 118 (74c). However, whereas the first two works were composed expressly for performance in Salzburg, Mozart composed La Betulia liberata in answer to a commission which he received in the course of a tour of Italy.

But in spite of this, Mozart's experiences gained in Salzburg played an equally important role in all three works. Mozart was never again to compose a sacred drama. He was appointed organist in 1779, after which his involvement with church music increased, but it seems possible that the composition of sacred dramas did not constitute a part of his official duties. Another possibility is that the vogue for opera meant that there were increasingly fewer opportunities for the performance of sacred dramas. It seems likely that the mood of the times was reflected in Mozart's creative work. The truth of the situation will no doubt become clearer as future research throws light on the overall historical development of the sacred drama.

Origins of the Sacred Drama La Betulia liberata, K 118 (74c)

It was at the beginning of December 1769 that the thirteen-year old Mozart embarked on his first tour of Italy together with his father Leopold. This was a tour of major proportions, lasting until the end of March 1771. This was no doubt a hazardous journey for a boy to make during the

eighteenth century, but Leopold must have thought that, despite the risks, it was of supreme importance to allow his son to come into contact with the music of Italy, the musical centre of Europe at the time. Mozart was indeed profoundly influenced by the experiences he gained on this tour; among its fruits was inspiration for composition of his first opera seria, *Mitridate, Ré di Ponto*. This opera was performed with enormous success in Milan on 26 December 1770, and provided many people with an awareness of the young Mozart's genius.

Don Giuseppe Ximenes, Prince of Aragon, heard of this success from his residence in Padua and commissioned Mozart to compose an oratorio. In a letter written in Vicenza on 13 March 1771, Leopold states that Wolfgang is about to embark on composition of an oratorio. The performance of opera was prohibited in Catholic countries during the solemn Easter and Lent seasons, and Mozart appears to have been commissioned to compose his oratorio for performance in the place of an opera during the Lent season. Such was the background to the composition of the fifteen-year old Mozart's third sacred drama, *La Betulia Liberata*, or *The Liberation of Bethulia*.

According to a letter which Leopold wrote from Salzburg to Bologna in July 1771, Wolfgang was to submit the work to Padua in the course of a second Italian tour scheduled to begin in August 1771. This implies that the work had already been completed by then. However, for some reason or other, there are no further references to performance of this work. It seems possible that it was not in fact performed during Mozart's lifetime. Mozart appears to have considered using *La Betulia liberata* once again in 1785 in answer to a commission for an oratorio from the Tonkünstler-Societät in Vienna. This was a time when he was fully occupied with concert activities and had no time to write new theatrical music. Although he might have done so were the performance to have taken place in a large theatre, he felt himself unable to spare the time to compose a large-scale work for a concert which would have brought him only the most negligible recompense. He therefore had the score of this youthful oratorio sent from Salzburg, but eventually abandoned his plan to have the work performed.

Why did Mozart never again consider having *La Betulia liberata* performed? Although one can do no more than surmise, he may well have considered that the work he composed when a mere stripling of fifteen was no longer worthy of his consideration. Even more, he may have considered the libretto to be completely outdated, not to mention the music to which he set this libretto. One should bear in mind that this was the year before the composition of *The Marriage of Figaro*. Mozart's eventual response to this Viennese commission involved the rewriting of an unfinished Mass in c minor, K 417a, in the form of a cantata entitled *Davidde penitente*, K 469. It is easy to understand why Mozart no longer wished to draw attention to *La Betulia liberata* when one listens to the introspective, soulsearching music of this later cantata.

The work which Mozart composed at the age of fifteen, *La Betulia liberata*, was based on a text by Giovanni Metastasio, who was employed as poet laureate in Vienna. Metastasio was one of the supreme exponents of Italian drama, and his texts were used by many composers as libretti for operas and oratorios. The text used here by Mozart was written by Metastasio in 1734 on the command of Emperor Karl VI. *La Betulia liberata* is based on the story of the Book of Judith, contained in the Apocrypha of the Bible. This story was used by innumerable painters as subject matter for their work owing to the attractive images it presents: a chaste, beautiful and valiant woman, popular revolt, wily stratagems, the victory of justice and faith.

Indeed, the story includes all manner of dramatic elements, while its central theme is that of the spirit of devout faith. There could surely be few subjects more appropriate to an oratorio with a strongly dramatic content. Metastasio's text follows the Bible closely in respect of both dramatic personae and the unfolding of the tale itself. It is a text of the highest quality which brings out the dramatic elements of the story, depicts the psychology of the characters with moving lyricism, and generates a powerful dynamism through its overall contrast between fast- and slow-moving passages. It thus became a model for oratorio texts during the

eighteenth century. The first composer to set Metastasio's text appears to have been Georg Reutter (1708 – 1772). Many other composers thereafter set the text to music, and as many as thirty works employing it appeared.

Various conventions had to be observed by composers creating oratorios for performance during the Easter and Lent seasons. The subject matter had to be taken from the Old Testament, and the oratorio had to consist of two parts. A work would be structured to consist of recitatives and arias. The arias were in the *da capo* style similar to that of opera seria, while the recitatives might be accompanied by basso continuo or by a richly expressive orchestral part. The chorus also played a significant role. Metastasio's text was structured ideally for the realisation of such conventions. Oratorios were considered to represent a genre of dramatic music without stage props, costumes and theatrical gestures, although in practice they appear to have been performed in many different styles inside churches. The performers did in fact sometimes wear costumes, and some kind of basic dramatic presentation was often provided. There are many extant oratorio texts and scores which specify dramatic techniques and props very much in the manner of an opera.

The Music of *La Betulia liberata*

Mozart set Metastasio's text in the style of an Italian opera seria. The main influence underlying the work is thought to have come from the German composer Johann Adolph Hasse, the foremost practitioner of the Neapolitan oratorio. But one should not belittle the astonishing intuitive grasp of drama which Mozart shows here. The sense of overall dramatic contrast and the characterisation are essentially products of Mozart's own gifts as an operatic composer. The work begins with an overture which is followed by Part I, consisting of eight recitatives, eight arias and a final chorus, and Part II, consisting of seven recitatives, six arias, and a final chorus.

The music of the Overture is scored for an orchestra consisting of two oboes, two bassoons, four horns, two trumpets, first violins, second violins, violas, and basses. The Overture is in the key of D minor throughout; it begins *allegro* in 4/4 time, thereafter moving into *andante* in 3/4 time, and *presto* in 2/4 time.

The work begins dynamically on the tonic in the key of a minor. The powerful figure repeated at the outset by the violins and the detailed figurations which appear soon after in the low-pitched instruments, provide the main motifs for the work as a whole. Both are highly dynamic. The central section is a lyrical one in which an attractive melody is presented mainly by the strings. The music suddenly regains its dynamism for the final section, which features the opening figure of the overture presented in more concentrated form. The dynamism and strength seem to be symbols for Bethulia and the imminent crisis which awaits the city. This mood is blended with one of brightness, symbolic of hope for the future. This is an overture with that freshness which distinguishes Mozart's early work. Let us now take a brief look at the music associated with each of the characters, centring on the aria sections.

It is the arias which play the central role in this work. They are essentially *da capo* arias prefaced by recitatives, their respective quantity and scale being determined in accordance with the relative importance of the characters. Continuo accompaniment alone is generally used in the recitative sections, although orchestral accompaniment is also employed in several special cases.

The central figure of the drama is Judith (*Giuditta*). The role of this exceptional woman who saves the city of Bethulia is given to a contralto. Judith is a woman characterised by her sense of justice, faith, courage, strength, and at the same time by her chastity and introspective, modest character. The contralto is obviously the vocal range most suited to the portrayal of such features. Judith's arias, sung with great expression in a very low tessitura, fully convey this woman's character. Judith's character is immediately evident in her first aria (*Aria No. 5, Del pari infedonda, andante, F major, 3/4*). The bright tone colours of the woodwinds suggest her warm character, while the imposing harmonies in thirds are symbolic of her courage. Especially worthy of mention is the recitative which precedes this aria. Judith appears in the middle of a dialogue between

Chabris and Amital, whereupon the orchestra takes over the accompaniment from the continuo and the music expands in scale. This effect makes her appearance all the more effective than if the orchestra had been used to provide the accompaniment from the start of the recitative.

In her second aria (Aria No. 8, *Parto inerme e no pavento, allegro, G major, 4/4*), Judith appears clad in lavish finery, her resolute spirit depicted dramatically in the bold harmonies. Her third aria (Aria No. 12, *Prigionier che fa ritorno, adagio, D major, 2/2*), is preceded by an extensive recitative with orchestral accompaniment in which the slaying of Holofernes is portrayed. Here too, Judith finds herself in the company of others, but it is her recitative alone which is provided with orchestral accompaniment. The ensuing and magnanimity which suggests the cooling of strong passions. This manner of portrayal of Judith attains its zenith in the exchange between Judith and the choir in the final chorus (No. 16, *Lodi al gran Dio, andante, e minor, 4/4*). Here, the hard-spirited choir contrasts strongly with the attractive presentation of the warmth and gentility of this opulent woman.

Amital, a noble Israelite woman, is portrayed by a soprano in a spirit of brilliance and lightness. Mozart allocates her three arias. The first (Aria No. 3, *Non hai cor, allegro, E-flat major, 4/4*) emphasises Amital's deceptive brilliance. She censures Ozias for seemingly abandoning the long-suffering people, her rebukes being symbolised by syncopatory figures in the violins.

In her second aria (Aria No. 11, *Quel nocchier, allegretto, B-flat major, 4/4*), with a sharp tongue she likens the desperate Bethulia to a ship at the mercy of a storm and the governor of the city to the ship's captain. The music at this stage is at its most descriptive anywhere in the work; the ferocity of a shipwreck is portrayed musically in a highly skilled manner. However, the most beautiful and elegant music appears towards the end of Part II. This aria (Aria No. 14, *Con troppa rea viltà, andante, E major, 2/2*) is similar in many respects to the first aria in E-flat major, although it is set in the gentler key of E major. Mozart succeeds magnificently in these arias in showing the transformation of Amital's spirit from one of arrogance to one of docility. The gentle accompaniment by strings alone, the tempo wavering between adagio and andante, and the fluent melodies seem to reflect Amital's friendly spirit and gentle feelings. The adagio section, *Pietà, Signor pieta*, features subtle orchestral nuances full of affection and tenderness.

The full-bodied heaviness of Judith is beautifully coloured and supplemented by Amital as well as by the tenor role of Ozias, governor of Bethulia. Ozias is also entrusted with four arias, and the most important parts of the oratorio are all introduced by this character. In Aria No. 1 (*D'ogni colpa, allegro aperto, B-flat major, 4/4*) in Part I it is Ozias's duty to reassure the inhabitants of Bethulia that all is in order. In this second aria (Aria No. 4, *Pietà se irato sei, adagio, c minor, 2/2, with chorus*), Ozias expresses his dismay that he will soon have to hand the city over to its foes: a mood of pathos thus pervades the whole aria. This aria symbolises Ozias and his identification with his people. The pizzicati strings create a particularly strong impression suggesting an attitude of prayer and supplication.

Ozias's third aria (Aria No. 6) is a repeat of Aria No. 4, the two arias interspersed by the appearance of Judith. The singer thus has to perform the same music twice. In the present performance, Ernesto Palacio, who sings the role of Ozias, performs Aria No. 4 in a spirit of pathos and despair, while he renders Aria No. 6 in a mood of optimism and decisiveness. The fourth aria (Aria No. 10, *Se Dio veder tu vuoi, andante, A major, 2/4*) is situated in the first half of Part II, conventionally the most important section of a sacred drama. The development of the plot is here interrupted: in the preceding recitative Mozart employs a manner of development unique to the genre of the oratorio based on exchanges between the characters on theological subjects. The ensuing aria is full of bright and attractive melodies which demonstrate the unwavering quality of Ozias's faith. The coloratura figures are imbued with a spirit of peace and tranquillity.

Achior, prince of the Ammonites, is set in opposition to Ozias. Mozart gives two arias to this bass role. The first is Aria No. 7 (*Terribile d'aspetto, allegro, C major, 4/4*) describes Holofernes's awful cruelty by means of tempestuous motion in the strings and wild scalar movement. The terror is emphasised by the very absence of Holofernes. Achior believes only in Nebuchadnezzar, not in Jehovah, the god of Abraham, in consequence of which he sings in a manner full of anger, anxiety, and vacillation. However, he sings his second aria (Aria No. 13, *Te solo adoro, andante, F major*) after coming into contact with Judith's faith; in this aria he sings of his conversion to worship of the one and only God of Abraham. The second aria is one of formal simplicity, although it abounds with forceful music noteworthy especially for its impressive bass line and confident rhythm. Mozart intends this music to express spiritual transformation in the manner of Amital's own transformation. The mental changes undergone by the two characters Amital and Achior may well be considered to be the focal points of this oratorio.

One aria each is allocated to the two characters Chabris and Charmis, who are rulers of Bethulia together with Ozias. In Chabris's aria (Aria No. 2, *Ma quel virtù, moderato, g minor, 6/8*) Mozart employs the strings to transmit a mood of unrest and doubt which conveys the vacillations of Chabris's spirit and his concern for the doomed city of Bethulia. Charmis in his aria (Aria No. 15, *Quei moti che senti, allegro, e minor*) describes in a restless manner the rout of the enemy. These two arias are both in the minor, the tonality which Mozart considered most suited to the expression of unstable emotions.

The choral writing centres entirely around simple harmonic progressions. The final chorus, in particular at its climax, is composed in a manner suggestive of the chorale writing in Bach's cantatas. With their extremely simple motion, the choral parts are sandwiched concisely but solidly between the orchestra and the soloists, thereby tightening the overall form and structure of the work. Mozart's use of this compositional technique in the finale results in the music ending on a tone of religious severity.

Characters and Plot

Time: Reign of Nebuchadnezzar, king of the Assyrians.

Place: Israelite city of Bethulia.

Dramatis personae: GIUDITTA (Judith), a widow from Bethulia ALTO

AMITAL, a noble Israelite woman from Bethulia SOPRANO

OZIA (Ozias), governor of Bethulia TENOR

ACHIOR, prince of the Ammonites BASS

CABRI (Chabris), an elder of Bethulia SOPRANO

CARMI (Charmis), an elder of Bethulia SOPRANO

The people of Bethulia CHORUS

Nebuchadnezzar, king of the Assyrians at Nineveh, conducted an aggressive campaign, attacking neighbouring peoples in an attempt to gain control over the widest possible area. He therefore sent Holofernes, captain of his host, to attack the city of Bethulia, home of the Israelites. Holofernes surrounded the city and captured the fountain which supplied it with water. Deprived of their source of water, the people of Bethulia began to die of thirst and lose their resolve to continue the struggle.

Part I of the oratorio opens to this tragic background with Ozias addressing the citizens to expatiate on the value of faith, hope, and love (Aria No. 1). However, Chabris and Charmis point out that the people are already severely weakened, to which Ozias implores God for his aid. The noble Israelite woman Amital goes to Ozias to persuade him to surrender to the foe and hand over the city and its people; at least survival will be possible if the gates are opened (Aria No. 3). The citizens support her, but Ozias replies by asking that a final decision on surrender be postponed for five days. Hearing how events are progressing, Judith comes on to the scene. She is the beautiful widow of Manasses, for whom she has been in mourning for five years. With her reputations a woman of devout faith, Judith berates the people for their cowardice and proposes her own plan to deal with the city's plight. She begs the people meanwhile to await divine assistance (Aria No. 5.). Judith's appeal strikes a responsive chord among the people, who entrust her with the fate of the city. Charmis then appears to announce that he has found one of the enemies, Achior, prince

of the Ammonites, bound and rejected by his comrades. Achior had been banished for having dared to suggest to Holofernes that the people of Bethulia would be victorious if they remained faithful to God. Judith, who had disappeared from the scene for some time, then reappears. However, this time she is no longer clad in widow's weeds but in magnificent finery and strongly perfumed. She says valiantly that she is going to leave the city unarmed (Aria No. 8). This marks the end of Part I.

Part II begins after Judith's departure with Ozias and Achior debating points of theology. Ozias, who places his faith in the almighty Jehova, describes the true nature of God to the heathen Achior. Amital then appears and, not understanding what is occurring, becomes angered at the passage of events (Aria No. 11). Judith returns accompanied by the excited voices of the people. She gives a detailed description of how she has managed to slay Holofernes. She had entered the enemy camp and used her beauty to get Holofernes to relax his guard. He had fallen asleep in an intoxicated stupor, whereupon Judith had decapitated him. She accepts the heathen Achior into the Bethulian camp (Aria No. 12). Achior is overwhelmed by Judith's spiritual fortitude and declares his conversion to the God of Abraham (Aria No. 13). Amital is ashamed at her previous exhibition of cowardice (Aria No. 14). Charmis announces that with loud moaning and wailing the forces of Holofernes have withdrawn and the enemy is no more (Aria No. 15). Bethulia has been saved. The people extol Judith, who replies by saying that God has been the true saviour and it is God alone to whom praises should be offered. The Bethulians thus direct their praises to the Almighty (Chorus No. 16).

CANONS (CD118)

Like many composers of his era, Mozart participated in the venerable practice of writing canons, for two purposes that were long-established by tradition: exercises in counterpoint (these are mainly instrumental canons) or vocal canons – rounds, in fact – for singing in company in domestic and other convivial surroundings; these might be lyrical or humorous depending on the text. Such activity went back to the Renaissance itself and was still practised in the later 19th century by Brahms (and even by Schoenberg in the 20th). While Mozart's canons, being tiny occasional compositions, are hardly of great significance in his output, they are accomplished, sometimes very witty and always enjoyable.

In the academic and church traditions, canonic writing was associated by 18th-century pedagogues with acquiring the skill in imitative counterpoint, which was part of the so-called 'Golden Age' style that they attributed to Palestrina and his followers. Academic study of this kind of counterpoint was mainly carried out in Italy, and this in turn had a profound influence on the musical traditions of the Hofkapelle in Vienna, where Johann Joseph Fux, one of the greatest exponents and theorists of the imitative contrapuntal idiom, spent most of his professional life. Mozart's four-part Canon for 2 violins, viola and bass in C major K191, of uncertain date but probably written in Vienna, seems to be an exercise in this vein. Mozart however spent some months studying counterpoint in Italy itself, with Padre Martini, whom he never ceased to revere, and some of his earliest canons are undoubtedly the fruits of that study. Later, of course, the amazing polyphonic fluency of his established style stood him in good stead whenever he wrote a canon or round. The existence of sketch material for quite a few of the canons shows that they were not simply dashed off as trifles, but seriously considered as compositions, however small.

Evidence that Mozart continued to regard canon and imitative contrapuntal study as one of the prime tools through which to acquire compositional skill is shown by the experience of his English pupil Thomas Attwood, who had lessons from Mozart in the summer of 1785. Attwood's notebooks include several canons by Mozart, including K507 and K508, and canons composed under Mozart's guidance. Among these are the 14 canons of K508a, clearly prepared as study material, as they are made up of a pair of canons at each interval from the unison to the seventh. Sometimes these pieces were composed without text, as 'pure' music, and a text – usually Mozart's own – was only added later, when they were printed. Or the publisher would give the canon a different text if they felt the original was likely to offend. Canons for domestic performance, being

an altogether more social music, were often freer and more popular in style, but even some of them refer to the *stile antico* of the Italian Renaissance and Baroque. Inevitably, there are also a few canons whose attribution to Mozart is, at best, doubtful. The canons collected on this CD illustrate all these aspects.

There is little or nothing to be said of some items in this anthology, except that they are of course little gems, but some sparse information about the others may be of interest. The earliest of these works are probably the fine five-part Kyrie K89 and the Latin-texted puzzle canons of K89a, which range from between two to nine voices and are believed to date from 1772, while Mozart was studying with Martini in Bologna. (The puzzle canons are written as a single voice, with only the other voices' points of entry indicated. The puzzle, for the performers to work out, is the transposition at which their own parts will work.) The canon on *Dona nobis pacem* K109 is part of a set of 14 canonic studies that probably belongs to this time also, and it exists in two forms – one with the Latin text, the other with a German text ('Sinkt die Nacht...') most probably by Mozart himself.

The canons of K228–230 belong to a group of canons probably written in Vienna in 1782, as party pieces for friends; the texts (by Ludwig Höltz) were added by the publishers. In 1799, eight years after Mozart's death, his widow Constanze sent the manuscripts of these and some other canons to the publishers Breitkopf & Härtel, saying that they would need to be adapted for publication. Only the first words of Mozart's original texts were documented in Breitkopf's catalogue of his works. Likewise the three-part canon K234, of about the same period, originally had a text by Mozart, *Bei der Hitz' im Sommer ess ich*, and it was Breitkopf who substituted the present *Essen, trinken*. Of the same general period but more ambitious than any of these is *V'amo di core* K348, which is in 12 parts (and a 16-part version also exists). The Adagio in F major K410, constructed as a three-part canon for two bassett horns and bassoon, is an example of Mozart's Masonic ritual music. Though only 27 bars long, it has an austere, solemn beauty and was probably intended for use in a Masonic ritual procession. Analysis of the paper on which it was written suggests this work too dates from 1782.

A greeting to friends, the 4-part G major canon *Lieber Friestädltler, lieber Galimauli* K232, despite the comparatively early Köchel number, is actually quite a late work, written in Vienna about July 1787. In the period of 1786–88 Mozart wrote a group of about ten canons in several languages (Italian, German, Latin and more), all of which he entered in his own work-catalogue with the date 2 September 1788. They include the sweet *Ave Maria* in F major K554, the four-part *Lacrimoso son'io* in A minor K555, the G major *Grechtelt's enk* K556, the four-part *Nascoso e il mio sol* in F minor K557 and the almost operatic *Caro bell'idol mio* K562, a three-part canon in A major. The three-part F major *Difficile lectu mihi mars* K559 (on which see more below), the convivial and echt-Viennese *Gehn wir im Prater* K558, and the multi-lingual, scatological A major canon *Bona nox! bist a rechta Ox* K561 also feature.

The two canons to the text *Leck mir den Arsch*, both in B flat and one of them in six parts, set us a different sort of puzzle. The ribald title phrase ('Lick my arse') is an obvious allusion to the line 'Er kann mich im Arsch lecken!' which had appeared – to the scandal of critics – in Goethe's famous historical drama of *Götz von Berlichingen* (1773), and had since passed into general currency as a vulgar expression of contempt. Both of the canons were among those tentatively dated to 1782 that were passed to Breitkopf by Constanze Mozart in 1799. K231 seems to be authentic Mozart (though doubts linger), and the publisher changed the title and lyrics of this canon to the more acceptable *Lasst froh uns sein* ('Let us be glad!'), along the lines of the traditional German Christmas carol *Lasst uns froh und munter sein*. Various alternative texts survive, entered by apparently knowledgeable hands into printed copies. K233, however, which has the slightly different text *Leck mir den Arsch recht schon* ('Lick my arse nicely') is now believed not to be by Mozart but by his contemporary Wenzel Trncka (1731–1791).

A pendant to these two *Leck mir* canons may be found in *Difficile lectu* K559. The text *Difficile lectu mihi mars et jonicu difficile* appears to be in Latin, but the humour of the work consists of hearing these words instead

as vulgar phrases of German and Italian. Thus the first part of the lyric, sung in the strong Bavarian accent of the singer Johann Nepomuk Peyerl, who was probably the lead singer in the first performance, resembles 'Leck du mi im Arsch'. The second pun in the canon is based on the single Latin word *jonicu*, which when sung repeatedly and rapidly is liable to be heard rearranged as a taboo word of Italian *cujoni*, which means testicles. It is said that it was for the first performance of *Difficile lectu* that Mozart, in derision of Peyerl, composed the canon *O du eselhafter Peierl* K560a, ('O Peyerl, you ass') which was in F major. This is represented in the present collection by a later version in G major, *O du eselhafter Martin* K560b.
© Malcom MacDonald

APOLLO ET HYACINTHUS (CD127-128)

Libretto Father Rufinus Widl, partly drawn from Ovid's *Metamorphoses*

"13 May, Wednesday. In the morning short schools on account of phlebotomy. After dinner was given the Syntaxists' comedy written by the Very Reverend Professor, and by desire performed by his students, which gave me the greatest pleasure. I congratulate the Professor on the public applause. The music for it, composed by Wolfgang Mozart, a youngster of eleven, delighted everybody, and at night he gave us notable proofs of his musical art at the harpsichord." So read the minutes for the Salzburg Gymnasium, marking the success of the traditional end-of-term student drama. Mozart, of course, was never a student there; all of his schooling was provided by his father, Leopold. But he was familiar with the university. As a 6-year-old, he had appeared as an extra in its production of the Latin drama *Sigimundus Hungariae Rex*.

Since then, Mozart and his family had completed their "grand tour." During his three-and-a-half year absence from Salzburg, his musical ability had been celebrated all over Europe. So it was only natural that the university would award him an important local commission.

The text was provided by Father Rufinus Widl, professor of syntax at the university. He wrote a Latin tragedy, *Clementia Croesi*, to be performed by his students. He also wrote a Latin intermedio, *Apollo et Hyacinthus seu Hyacinthi Metamorphosis*, to be performed between the acts of the spoken drama. Widl borrowed his story for *Apollo et Hyacinthus* from a passage of Ovid's *Metamorphoses*. Here is how Ovid tells it: The god Apollo, also known as Phoebus, was "passionately fond" of his companion, a Spartan youth named Hyacinthus. One day they went to compete at the discus: Phoebus was first; and when he poised and cast, The mounting metal through the cloud bank passed, And falling back to earth, though long delayed, Revealed what strength could do, with skill to aid. Then Hyacinthus, on his turn intent, To take the discus up too hasty went: Rebounding from the rocklike ground, it rose, And struck his face: down in a heap he goes. Tradition adds that Hyacinthus was not killed by accident: He was murdered by Zephyrus, the West Wind, who also loved Apollo and was jealous of Hyacinthus. Zephyrus blew the discus off course and into Hyacinthus' face. The wound was fatal and, try as he might, Apollo could not save his friend from dying. In order that he might be remembered, Apollo caused him to be transformed into a flower, the hyacinth.

Converting Ovid's story of Apollo and Hyacinthus into a boys' school music drama must have been problematic, at best. But the good Father Widl was not deterred. To disguise its overtly homosexual theme he introduced several new characters, including Melia, sister of Hyacinthus, who could now conveniently serve as the subject of Apollo and Zephyrus' affections. (Ironically, because there were no female students at the university, that character would have to be sung by a boy.) Modern audiences probably would not appreciate the practice of inserting parts of a music drama between the acts of a spoken drama. For one thing, it added more than an hour to the length of the production. But people in 18th-century Salzburg must have expected a full evening's entertainment and, besides, Mozart's music may have provided welcome relief from the dry text of *Clementia Croesi*.

CAST

Oebalus, King of Lacedaemonia (tenor)

Melia, daughter of Oebalus (soprano)

Hyacinthus, son of Oebalus (soprano)

Apollo (alto)

Zephyrus, friend of Hyacinthus (alto)

Two priests of Apollo (bass)

Synopsis: The setting is in ancient Greece.

SYNOPSIS

Act I

The intermedeo opens with a short recitative. Oebalus and his son, Hyacinthus, are preparing an offering to the god Apollo. Zephyrus, who is no friend of Apollo, argues that sacrifices should be made to other gods as well. Zephyrus' words anger Apollo, and even a brief chorus sung in the god's honor does not satisfy him. He sends a thunderbolt to spill the sacrificial wine, extinguish the fire and scatter everyone who has gathered there. Hyacinthus, however, is not alarmed: The gods, he sings, "become attached to humans, whilst conserving their authority, through both gentleness and threat." Apollo suddenly appears in the guise of a shepherd. He identifies himself and declares that he wishes to marry Hyacinthus' sister, Melia. "Alas!" cries Zephyrus, "Apollo thus robs me of the one I love!"

Act II

Oebalus and Melia express their happiness over their good fortune. "Our home will be one of gods," said Oebalus. When Melia asks where Apollo has gone, he replies that he is playing discus in the field with Hyacinthus and Zephyrus. Zephyrus returns with terrible news: Hyacinthus has been struck and killed by a discus that was thrown by Apollo. Oebalus departs to find his son. In an aside, Zephyrus admits that he is the one who killed Hyacinthus. When Apollo appears the god is so angry that he causes Zephyrus to be borne away by the wind. But Melia is not convinced of Apollo's innocence and, in a duet that is one of the work's high points, bids him to leave and never return.

Act III

Oebalus find his son, still alive, "on the banks of the Eurotas." Before he breathes his last, Hyacinthus tells his father that Zephyrus is the one who threw the discus. Melia arrives with the news that she has ordered Apollo to leave the kingdom. After Oebalus explains that Zephyrus killed her brother, they become fearful that they have permanently offended Apollo, on whose protection the kingdom depends. "Alas! What a disastrous day!" They sing a duet that Charles Osborne calls "perhaps the finest number in the score, expressive and imaginatively scored." Their worries are unfounded. Apollo, drawn back "out of love for Hyacinthus," returns and causes his friend to be transformed into a flower. He forgives Oebalus, and assures Melia of his love. The king grants Apollo Melia's hand in marriage; all three express their joy in a concluding trio.

BASTIEN UND BASTIENNE (CD129)

Libretto: Friedrich Wilhelm Weiskern, Johann H. F. Müller und Johann Andreas Schachtner (Singing parts only)

Première: probably in Anton Mesmer's residence, Vienna, September 1768

CAST

Bastienne a shepherd, soprano

Bastien her lover, tenor

Colas a magician, bass

SYNOPSIS

The action takes place in a village, looking out upon open meadows. Bastienne, a shepherdess, fears that her "dearest friend," Bastien, has forsaken her for another pretty face, and decides to go into the pasture to be comforted by her flock of lambs. But her departure is interrupted by Colas, the village soothsayer, who arrives to the sound of bagpipes. Bastienne asks him to use his magic arts to help solve her problem. Colas, of course, is aware of Bastienne's plight and reassures her that her Bastien is not being unfaithful: His head has been temporarily turned by "the lady of the manor." He advises Bastienne to feign indifference; if she does that,

Bastien will return. They hear Bastien approaching, so Bastienne hides. He enters confidently, loudly declaring his love for Bastienne. Colas stops him cold with the news that he's too late: Bastienne has found another lover. Bastien is dumbfounded. How can he win her back? Colas consults his book of magic and finds the following spell: "Diggi, daggi, shurry, murry, horum, harum, lirim, larum, rowdy, mowdy, giri, gari, posito, besti, basti, saron froh, fatto, matto, quid pro quo." He assures Bastien that the spell has taken effect and all his problems are solved. Joyfully, Bastien searches for Bastienne. But Bastienne decides to give Bastien his comeuppance, and plays her part of the spurned lover to the hilt. In fact, she plays the part so well that Bastien threatens to return to the lady in the manor. No problem, Bastienne retorts: She herself can easily find admirers in the town. Bastien hints at suicide. "Have a good time!" she responds. He threatens to drown himself. "Enjoy your cold bath!" But here he hesitates, admitting that he's a bad swimmer. But by now the lovers' tiff has played itself out. The pair, reconciled, is joined by Colas and they all sing the magician's praises in a final chorus.

LA FINTA SEMPLICE (CD130-132)

SYNOPSIS

Act I

Fracasso and Simone have been visiting two well-to-do but eccentric brothers, Don Cassandro and Don Polidoro, at their estate. They discuss the brothers with their sister, Giacinta, and her maid, Ninetta. Cassandro, it turns out, is a miser and a woman-hater. Polidoro, the younger of the two, is a simpleton. Fracasso would like to marry Giacinta, but first he must obtain permission from Cassandro, whose bluff, blustering personality intimidates almost everyone. Ninetta suggests an indirect approach: Permission might be more easily extracted from Cassandro if he himself were to fall in love. The object of his attention, she suggests, could be Fracasso's sister, Rosina, who is due to arrive at any moment. The four go off to work out the details of their plan. Cassandro protests to Fracasso when he learns of Rosina's impending visit, and lets on that he's heard that Rosina is simple-minded. Unlike his brother, Polidoro desires a wife. So when Rosina arrives, he wastes no time and asks Rosina to marry him at once. Rosina demurs. If Polidoro wants to woo her, she says, it must be in "the French way": First, there must be a visit; then a note; then a gift. When Cassandro comes to pay his respects, he decides to see just how "simple" Rosina is. He asks whether he should speak in verse or prose. "Oh dear!" she replies. "Neither!" Despite this inauspicious beginning, Cassandro is smitten and very nearly gives her his prized diamond ring as a keepsake. Rosina confides to Fracasso and Ninetta that she will marry the brother who pleases her the most. Polidoro accosts Rosina in her room: He has the required note and gift, and wishes to propose. Rosina, shocked to find him there, spurns his advances and takes advantage of Cassandro's entrance by asking again for his ring. Cassandro reluctantly parts with it, and invites everyone to stay for dinner. That way, he can keep an eye on the ring.

Act II

Simone and Ninetta wait while the others have dinner. Giacinta appears with the news that Cassandro and Fracasso have imbibed too much wine and are at each other's throats. Simone goes to break up the fight. Polidoro again attempts to propose to Rosina but, before he has a chance, Cassandro enters and chases him off. Rosina refuses to talk to Cassandro because he "stinks of wine." If he wishes to communicate, she says, he must sit on the opposite side of the room and use sign language. He does. She replies with arbitrary gestures that mean nothing. He signs that he wants her to marry him; she makes signs at random in return. The wine finally goes to Cassandro's head and he falls asleep. Rosina places the ring back on his finger; he wakes up. In response to his questions, she insists that she loves both him and Polidoro equally, then leaves. Fracasso enters, and he and Cassandro renew their argument. This time it escalates into a duel. Cassandro is clearly frightened and complains that he is at a disadvantage: The sun is in his eyes, the wind is in his face, and his sword is the shorter of the two. Fracasso changes sides and trades weapons, but to no avail. Cassandro runs away. Rosina returns to tell Fracasso that she will marry Cassandro. Fracasso, for his part, is delighted to discover that Cassandro is afraid of him and declares that he will marry Giacinta at the first opportunity. Total confusion becomes the order of the day. Cassandro

returns, pursuing his brother with a stick. Rosina pretends to faint. Everyone is brought up short when Fracasso enters and announces that Giacinta has run away with the brothers' fortune. Fracasso offers to pursue her, for a price: If he finds her, the brothers must let him take her as his bride. They agree, and as further incentive they offer the money Giacinta has taken as her dowry. Then Simone brings more bad news: Ninetta has absconded with the remaining household valuables. Rosina suggests that the person who finds her should be allowed to marry her. The brothers agree, and Simone gallantly volunteers. He and Fracasso exit. Those remaining bring the act to a close with a rousing chorus.

Act III

It doesn't take long for everything to get sorted out during this act, the shortest of the opera. Simone and Fracasso go to Ninetta and Giacinta who, of course, have not run away but are just playing out their part of the plan. Meanwhile, Rosina tells Cassandro that she will marry him; together they tease poor Polidoro, who arrives to make one last stab at a proposal. "Oh, what a bridegroom!" they laugh. "Boohoo!" Polidoro cries. Simone, Ninetta, Fracasso and Giacinta join Cassandro and Rosina, and together they wrap everything up with a final chorus.

MITRIDATE, RÈ DI PONTO (CD133-135)

CAST

Mitridate, Rè di Ponto

Aspasia, promessa sposa di Mitridate

Sifare, figliuolo di Mitridate

Farnace, primo figliuolo di Mitridate

Ismene, figlia del Rè dei Parti

Marzio, tribuno romano

Arbate, governatore di Ninfea

SYNOPSIS

Act I

The (feigned) death of Mitridate has just been announced. Arbate, the governor of Nymphaea, hands the keys of the city to Mitridate's son, Sifare. Sifare confesses his love for Aspasia, promised to Mitridate, and his disgust of his brother, Farnace. Aspasia seeks Sifare's protection from Farnace who has stated his intention of marrying her without delay. Sifare cannot hide his love for Aspasia and she asks him to be patient and protect her, filling him with hope.

Farnace arrives and the two brothers quarrel. They are broken up by Arbate, who brings news of Mitridate's return. Farnace attempts to gain his brother's help in opposing Mitridate by force. Sifare refuses. Farnace tells the Roman tribune Marzio of his hatred of his father, Mitridate. He eagerly awaits the arrival of troops from Rome who will help him usurp his father's throne.

Mitridate arrives, accompanied by Ismene, daughter of the King of the Parthians. He announces a new alliance, to be sealed by the marriage of Farnace to Ismene. Farnace's reaction makes Mitridate suspicious, and he questions Arbate about his sons' reactions to the news of his feigned death. Arbate admits that Farnace proclaimed himself king and of his intention of marrying Aspasia. Arbate speaks of Sifare's fidelity and courage. Left alone, the King rejoices that his favourite son has remained true, whilst swearing revenge upon Farnace.

Act II

Ismene reproaches Farnace for his infidelity. Mitridate summons Aspasia and announces that their marriage will be celebrated that very day. Alone, Sifare and Aspasia declare their mutual love. Arbate arrives and announces that Mitridate is demanding his sons' attendance at his camp. Tormented by the conflict between duty and her love Aspasia asks Sifare to stay away. Mitridate announces his intention of going into battle against the Romans. Farnace tries to persuade his father that the Romans want peace and convinced of his son's treachery, Mitridate has Farnace imprisoned. Farnace then reveals that Sifare and Aspasia love each other. Mitridate decides to test Aspasia. He tells her that he is giving her up and driven to her limits, Aspasia confesses. Incensed, Mitridate vows that she and both

his sons shall die. Aspasia begs Sifare to kill her as punishment but Sifare tells her to petition the King for mercy. She refuses.

Act III

Mitridate is bent on revenge. Ismene advises him to express himself as a lover rather than a ruler. Mitridate again proposes marriage to Aspasia. She rejects him, offering her life in exchange for a pardon for Sifare. Mitridate resolves to kill them both. At that moment, Arbate arrives with news of the disembarkation of the Roman fleet. Aspasia decides to kill herself but Sifare prevents her. He asks her to await his return and goes to join his father against the Romans. Famace is in prison, when Marzio, accompanied by Roman soldiers, arrives to set him free. Marzio tells Famace the route of Mitridate and promises him the throne. Left alone, Famace is overcome with remorse and decides to act honourably. Fatally wounded, Mitridate calls Sifare to his side and thanks him for his bravery and loyalty and commends Aspasia to him. Ismene enters and brings the news that it's Farnace who set fire to the Roman Fleet. Mitridate pardons him and dies. Sifare, Aspasia, Farnace, Ismene and Arbate proclaim their intention to fight together against the Romans.

ASCANIO IN ALBA (CD136-138)

SYNOPSIS

Act I

The opening scene introduces Venus and Ascanio, the son she had by Aeneas. The goddess vaunts the charms of Alba and invites her son to go and rule there. She urges him not to reveal his identity to Silvia, a nymph to whom he is betrothed, but to introduce himself to her under a false identity to test her virtue. While shepherds summon their promised ruler, Fauno reveals that the smiling face of Aceste, a priest, is a sign that the day will be a day of supreme happiness. Obeying the goddess, Ascanio pretends to be a foreigner attracted by the beauties of the place. Aceste tells the shepherds that their valley will be the site of a fine city and that they will have a sovereign, Ascanio, before the day is out. He also informs Silvia that she will be Ascanio's bride, but she replies that she is in love with a young man she has seen in a dream. The priest reassures her, saying the young man in her can be none other than Ascanio. Venus then appears to Ascanio and asks him to test the girl a little longer before revealing his true identity.

Act II

Ascanio spots Silvia among the shepherds and tries to talk to her. The girl immediately recognizes the young man from her dreams. Fauno intervenes and suggests to "the foreigner" (Ascanio) that he should go off and announce the building of Alba in foreign parts. Convinced that the foreigner is not Ascanio, Silvia runs off declaring she will never marry anyone else. Aceste consoles Silvia, saying that her tribulations are about to come to an end. Venus is invoked by a magnificent chorus. Silvia and Ascanio add their voices to the chorus and the goddess descends on her chariot surrounded by clouds. Venus unites the two lovers and explains how she had intended her son to discover the virtue of his fiancée. Aceste pronounces an oath of fidelity and loyalty to Venus, who then retires. It only remains for Ascanio to perpetuate the race of Aeneas and guide the city of Alba to prosperity.

IL SOGNO DI SCIPIONE (CD139-140)

SYNOPSIS

Part I

Fortuna and Constanza approach the sleeping Scipio and offer to accompany him through life. However, first has to choose between Fortuna, the provider of the world's good things he, and reliable, trustworthy Constanza. Scipio asks for time to think. Neither in his heart nor mind can he take in what has happened, nor can he choose. Fortuna and Constanza permit him to ask questions: he wants to know where he is. He fell asleep in the kingdom of Massinissa, but now has no idea of where he is. Fortuna tells him that he is in the Temple of Heaven. The magnificent lights are the stars against the blue background of the universe. He can hear the music of the harmony of the spheres. Scipio asks who creates this harmony. Constanza replies that the power behind it moves the spheres like strings on a zither, finely tuned by hand and ear. Scipio responds by

asking why this sound is inaudible to mortals on earth. Constanza explains that this is due to the inadequacy of their senses; looking at the sun, they see only the glare, whilst hearing a waterfall, they know nothing of its destructive power. Scipio then asks who dwells in this eternal world. Fortuna indicates an approaching cortege - heroes, his forefathers, Rome's greatest sons. Scipio sees the dead Publius and asks if dead heroes live here. Publius assures him that the light of immortality resurrects the body, freeing it from the burden of mortality. He who has thought of, felt for and devoted himself to others will live forever; those who have lived only for themselves are not deserving of immortality. Scipio goes to seek his father. He is delighted to find him, but surprised when it appears that this joy is not mutual. His father Emilio tells him that joy in heaven is complete, because it is not accompanied by suffering; he points to the Earth, small and miserable and covered in cloud, the home of mad misguided people, indifferent to other's pain. Aghast at the sight of the Earth, Scipio begs his father to be allowed to remain in the eternal land. However, he is told by Publius that he has a great mission to complete on Earth - to destroy an enemy, after making his choice between Constanza and Fortuna.

Part II

Scipio asks Fortuna what kind of help she can offer him in completing his task. She tells him of her power to destroy and create, to corrupt innocence and empower evil. Who can resist her? Constanza says that only she can, the power of loyalty. Fortuna cannot go beyond the limits dictated by Constanza. Virtue can only occasionally be defeated by violence, while evil deeds, unlike good ones, are transient. Fortuna can manage rare strikes, but cannot deprive heroes of hope and faith. Thus Scipio chooses Constanza, braving Fortuna's anger unafraid, because the eternal kingdom is dearer to his heart. Fortuna, furious, calls plagues down as vengeance on Scipio. He however keeps his courage through a foul storm. He reawakes in the kingdom of Massinissa, feeling the presence of Constanza beside him. The moral behind his dream was a hymn of praise to the eternal virtues offered by heaven, a model for all those who believe in God. In the final scene Licenza praises Scipio's choice.

LUCIO SILLA (CD141-143)

SYNOPSIS

Act I

Cecilio, a Roman senator, once exiled by Lucio Silla, returns to his homeland to join his beloved Giunia. He is told by his friend Cinna, however, that she is the betrothed of Lucio Silla, now dictator of the country. Convinced that her beloved, like her father, had died at the dictator's hand, Giunia mourns for him. She completely rejects Lucio Silla's advances, telling him openly that she will never marry the tyrant behind the deaths of her father and fiancé. On her daily visit to her father's grave, she encounters Cecilio.

Act II

Aufidio, a Roman tribune, advises Lucio Silla to try to enlist the support of the Roman Senate in his attempt to marry Giunia. He believes that the stubborn girl will yield under the pressure of the senators and the will of the people. Lucio Silla wants to secure the support of Celia; in order to do so he promises her the hand of her beloved Cinna. Cecilio is determined to kill Lucio Silla immediately but Cinna holds him back, arguing that prudence is required so as not to risk death before having taken revenge. In a conversation with Giunia, Cinna reveals Lucio Silla's intentions and suggests that she pretend to accept the dictator in order to kill him herself at an opportune moment. Giunia, however, hates deceit and betrayal, and decides to openly reject Lucio Silla and the Senate's verdict. At the critical moment when Giunia is threatening to stab herself with a dagger Cecilio comes to her rescue. They are both imprisoned.

Act III

Giunia comes to the prison to bid farewell to her beloved. She wishes to die with him. Aufidio leads Cecilio out. Giunia is driven to despair, convinced that her beloved is about to be executed. Lucio Silla proclaims his verdict to the Roman people and the Senate. Cecilio is to be freed and be allowed to marry Giunia. Bewildered by Lucio Silla's magnanimity, Cinna confesses that he was plotting against him. Silla pardons him and says he can marry Celia. He removes the laurels crown and renounces his

dictatorship. Having come to the conclusion that magnanimity is a greater good than power, he frees all political prisoners and gives freedom to the Roman people.

LA FINTA GIARDINIERA (CD144-146)

Although it is a youthful work in that it was composed a few weeks before Mozart's 19th birthday, *La Finta Giardiniera* was not his first opera to use a comic theme; six years before in 1768 he had written the music for an opera buffa, *La Finta Semplice*, a well-thought out piece of work with finely – shaped melodies but very little dramatic force, which is also handicapped by a libretto that, to quote from Mozart scholars Wyzewa and Saint-Foix, is both “complicated and silly”. One could hardly expect a resounding success from a twelve year old composer who had been given such material, even if he were Mozart!

In the six years that separate these two works, Mozart had developed and refined his command of dramatic composition in the seria form with *Mitridate*, *Re di Ponto*, *Ascanio in Alba*, and above all with *Lucio Silla*, which was written two years before *La Finta Giardiniera*; Mozart was now able to set out in a thoroughly professional manner to fulfil the commission entrusted to him in the summer of 1774 by the Count Seau, the Court Music Director. The authorship of the libretto is a matter for discussion, as according to Anthony Hick's catalogue, it is by Caizabigi and revised by Coltellini, but Angermüller and Berke remain unconvinced by this and put forward the name of Petrosellini, following the dedication of the Italian text. The libretto had already been set to music that very year by the prolific Pasquale Anfossi (1727-1797) for the Carnival season in Rome, and had come through that to have a certain success. Mozart obtained Anfossi's score and studied it seriously; clearly he wanted to familiarise himself with the way the text was divided up into recitatives, arias, and ensembles, and also to get to know more about the taste of a public that was very attentive to any small innovation in the buffa style. Mozart was to act in exactly the same way when he came to compose *Don Giovanni*, when he was to study Gazzaniga's music and Bertati's excellent libretto with great interest; more than one trace of this is clearly apparent in the later work. The *Neue Mozart Ausgabe* terms *La Finta Giardiniera* a *drama giocoso*, although it must be confessed that this is a somewhat vague term, since the word drama must here be understood to have its wider meaning of a work for the theatre. Wyzewa and Saint Foix have studied in detail the relationships between Mozart's work and its namesake by his skilled Neapolitan Predecessor, and they commend the older composer for his respect for the workings of the opera buffa, and for the arias which “have a facile flow to them, as well as a reserve both in the music and in its expression which adapts well to the completely superficial character of the action and the emotions therein”, but they also contrast Anfossi, “whose only thought was to amuse himself and his listeners” with Mozart, in that Mozart, “completely and always a musician”, did not hesitate to go beyond the conventions of the genre the moment that “the situations and the text allowed the musician to portray either tender or melancholy sentiments”. Although Wyzewa and Saint-Fox consider it to be a minor work, “a rather mediocre score when all is taken into account, but which gives evidence of definite progress”, *La Finta* has already certain clear and precise characteristics which the later mature operas will develop; firstly the presence of tragic elements in a basically comic work – the secondary character of Ramiro could well have come straight out of opera seria – and how Mozart brings off his act finales through the use of linked ensembles.

The letters of Leopold and Wolfgang Mozart preserve the memory of the reception accorded the work when it was first performed on the 13th of January 1775 in the Salvadorthater in Munich. “The people who were at the rehearsal said that they had never heard such beautiful music, in which all the arias work so well. Wherever we go, people know of it already.” (Leopold to his wife, December 30, 1774)... “God be praised! My opera was performed yesterday the 13th, and it had such a success that it would be impossible to describe the applause to you. First of all, the theatre was so full that many people had to return home; after each aria there was a terrific din of applause and cries of “Viva Maestro” ...scarcely had the applause stopped when somebody would start again - and so it went on.” (Wolfgang to his mother, January 14, 1775).

This general enthusiasm was later to be diminished by the reception accorded the later performances, and was doubtless more restrained than the letters lead us to believe; undoubtedly the run of bad luck which struck the following performances, of which one element was the illness of one of the performers, was not unconnected with this. *La Finta* was revived during the 1779-1780 season, but in German with a text by Johann Franz Jozef Stierle and under the title of *Die verstellte Gärtnerin*, in which spoken dialogue replaced the recitatives in the form of a Singspiel: it also appears that the work was still being performed in Frankfurt in 1789 under the title of *Die Gärtnerin aus Liebe*. These later revivals are important, since it had long been believed by many, Wyzewa and Saint-Foix included, that the music that had come down to us was the result of successive corrections, since the Italian version was only known by copies of the second and third acts. Alfred Einstein puts forward an enticing hypothesis in a detailed study of the work that “this explains the strange inequality of style of this score, in which very simple arias which take their inspiration directly from the old Italian opera buffa rub shoulders with other arias which seem to be contemporary with those of the *Marriage of Figaro* or of *Così fan Tutte*.”

This has now been confirmed by the discovery of new sources and of the complete Italian version of the opera, which has now finally made the publication possible of this exciting opera of Mozart's youth in its original form.

© Fernand Leclercq

SYNOPSIS

Preface

The plot develops from the love that the Marchesina Violante bore for the Contino Belfiore, and which the Contino then betrayed by stabbing Violante almost to death and then leaving her for dead; Violante had scarcely recovered when she felt compelled to go and search for her beloved. Disguised as the garden-girl Sandrina, she began her search accompanied by her servant Roberto, equally in disguise as her gardener cousin Nardo; at the beginning of the opera, they are in service to the Podestà of Lagonero.

Act 1

It's a fine summer morning, and all who live on the Podestà's estate are in the small wood which is close by the house. As they hymn the rising of the sun and the power of Love, each of them is struck by fear. Only the Podestà seems to be enjoying life, for he has arranged an advantageous marriage for his niece Arminda with a member of the nobility. The wedding is due to take place that very day, and he decides to take advantage of the opportunity to have a little amorous adventure with his new garden-girl Sandrina. The young poet Ramiro laments his unhappy love affair with Arminda, whom he is trying to forget in the isolation of the countryside. The Podestà sends everyone else away so that he can be alone with Sandrina; Serpetta is jealous of Sandrina and tries to stop this happening, but only succeeds in irritating the Podestà, who is on the point of seducing Sandrina. The Podestà is so upset by being interrupted at such a moment that he falls into a trancelike state, his mood swinging between joy and fear. Sandrina decides to abandon her plan and her disguise, but Nardo restrains her. Ramiro then interrupts the scene, and Sandrina sets the difficulties of a woman's life before him. It's now noon, and Arminda, the Podestà's niece arrives, extremely upset that there was no-one to meet her on her wedding-day. Her fiancé the Contino Belfiore arrives and sings extravagant praises of Arminda's beauty, but Arminda notices the weakness of his character all too quickly, and makes him understand that she is not prepared to play a secondary role in this arranged marriage. The Contino then restores his deflated selfconfidence by boasting about his great nobility to the Podestà. Siesta time has come around, and Serpetta is lying by the river bank in the shady woods; she knows that Nardo is watching her, and so hums a coquettish little tune. She points out to Nardo the irresistible effect that she has on the whole male sex, and says that on this account she has absolutely no need of him whatsoever. It is now afternoon; Sandrina returns to the wood, and sings of her passion and her sorrow to the surrounding trees. Arminda then engages her in conversation, thinking that she has tracked down her uncle's new heartthrob, and she proudly confides to Sandrina the fact that she, Arminda, will become the wife of the Contino Belfiore that very day.

Sandrina faints from shock, and Arminda calls to the Contino to come and help while she goes into house for smelling salts. The Contino recognises his former lover in the unconscious woman, his lover whom he thought he had murdered a year ago. Exactly at this moment Ramiro arrives and encounters Arminda, his former beloved; all four are taken aback by these unexpected meetings. The Podestà, Serpetta, and Nardo then arrive, and feelings of jealousy and revenge develop into physical assaults, which reach their climax in general chaos.

Act 2

The following morning, the general hostilities of the previous evening are continued and developed in separate arguments. Arminda insists that her marriage to the Contino take place as planned, and Ramiro is beside himself with anger. The Contino goes looking for Sandrina, but is found out by Arminda. Serpetta proceeds to humiliate Nardo, and Sandrina takes her revenge on the Contino for his betrayal by acting as Sandrina one moment and as Violante the next. The Podestà surprises Sandrina with the Contino; the Contino then flees, and the Podestà attempts to take her by force, but Sandrina just manages to save herself. Ramiro then brings about an astonishing turn of events by presenting a warrant for the Contino's arrest. As the local magistrate, the Podestà finds himself in the position of having to bring a case against the Contino, who is suspected of having been the murderer of the Marchesina Violante. Ramiro feels hope reborn. In spite of all the efforts of the Court to save him, the Contino entangles himself in a mass of contradictions. He is on the point of confessing all, when Sandrina appears. She announces that she is the Marchesina Violante, and that he is therefore innocent of murder; the Court withdraws to take counsel. The Contino wants to be reconciled with his rediscovered lover, but she rejects him and goes away. Rescued from the edge of one abyss and now seeing another open before him, the Contino's sanity begins to crumble. He is hallucinating and believes himself about to die, but step by step his sanity returns. Intoxicated by the sweetness of being alive, he stumbles away. Night approaches, and all are preparing for bed when Serpetta causes great agitation by announcing that Sandrina has run away. The Podestà leaves immediately to look for her, although Serpetta tries in vain to stop him. Almost fainting with rage, she stays behind; she is however quite happy that Arminda has had her rival carried off to a distant spot. In the depths of the forest at dead of night, Sandrina calls for help with all her might. Fearful visions pursue her, and she cries out to the gods for mercy. The Contino and Nardo arrive, fearfully fumbling their way in the dark. They are closely followed by the jealous Arminda, and the Podestà stumbles in as well, with Serpetta hard on his heels. Strange meetings happen in the dark, and Ramiro's lantern reveals the most embarrassing mixups. This only serves to refuel everyone's anger, and all attack Sandrina and the Contino with redoubled fury. Overwhelmed by his concerted hostility, both lose their sanity.

Act 3

It is now dawn of the following day, and Nardo again renews his attentions to Serpetta, but she leaves him in the lurch and he curses all womankind. The Contino and Sandrina are still wandering in their delirium; Nardo enacts a cosmic catastrophe for them, and they identify themselves with the Sun and Moon who are at war with each other. Suddenly they fall into a deep sleep. The Podestà feels threatened from all sides; Serpetta pleads for his love, Arminda still wants her Contino, and Ramiro still insists on having Arminda. The Podestà can find no way out of this dilemma, and withdraws in a towering rage. Ramiro, who has given up all hope, contemplates suicide. Sunrise. The Contino and Sandrina awake recovered from their delirium and recognise each other. They decide to part for ever, but Love's magic power prevents this, and they fall into each other's arms. All of the characters are now assembled, and Violante explains the confusion caused by her disguise. Arminda is reconciled with Ramiro; Serpetta now begins to take an interest in Nardo, as he has also cast off his disguise and is once more a servant to the nobility. The Podestà decides to look for a new garden-girl.

© Geoffrey Layton

LA FINTA GIARDINIERA, OPERA BUFFA, OR THE MUSIC OF MASKS Overture.

Allegro molto: In the clear and joyful key of D major, light, brilliant, and pungently ironic, with a touch of cynicism and deceit.

Andante grazioso : the nonchalant sweetness of a summer morning.

Act 1

No. 1 introduction

After a choral ensemble in which each character expresses the same contentment, we discover Ramiro's proud romanticism in the melancholy key of B minor, the Podestà's carnal obsessions in a solid G major, and the heartbreak of the Marchesina Violante in the tortured key of E minor, compelled as she is to portray Sandrina's lightheartedness and simplicity. We hear Nardo's confusion but also his positivism in his continual variation between major and minor, and Serpetta's instinctive jealousy in her staccato music, and also how the return to D major and the choral ensemble gives the impression of a complete lie.

No. 2 Aria, Ramiro

Ramiro tries to give an explanation at once poetic, brilliant, and voluble of his decision to distance himself from love; his last vocalises give the impression through their difficulty that the bird that symbolises his freedom is far from being able to fly away, but rather can no longer take wing.

No. 3 Aria, The Podestà

The Podestà is still linked to his optimistic D major, and he feels all the various musics of desire resounding in him; he is momentarily troubled by the sombre sadness of the violas, and is then struck to the heart with terror by the timpani's heavy blows in the return to D major.

No. 4 Aria, Sandrina

How when the garden-girl believes that she is speaking of women in general, she in fact gives herself away by revealing her own emotional reactions; how the ambiguous key of B flat major is concealed with difficulty behind the apparent light-heartedness of a soubrette aria.

No. 5 is played in the 3rd act.

No. 6 Aria, the Contino Belfiore

In the serious and imposing key of E flat major Belfiore appears an odd but disturbing character, his bursts of lyricism and enthusiasm alternating with stasis or depression.

No. 7 Aria, Arminda

Arminda states her view of what her relationship with the Contino will be in the key of A major, a direct relation to the Podestà's D major. Dominant and aggressive as she is, she however lets a trace of fragility appear each time she sings the word "speranza" (hope)...

No. 8 Aria, the Contino Belfiore

Although he is no longer in the religious and ritualistic key of E flat major, Belfiore has still not reached the simplicity and clarity of the sharp keys, the keys of summer and the open air. In C major, and in alternating quick and majestically slow tempi, he gives evident proof of his instability, euphoria, and abstraction.

No. 9a + 9b Cavatina, Serpetta and Nard

To a simple refrain-like melody, Serpetta says that she wants a young husband, even though she thinks that she is in love with the Podestà, and she rejects Nardo, although he is pretending to be an older man.

No. 10 Aria, Serpetta

The virtuosity, energy, and joy, as well as the superficiality of the first part of the aria all give way to melancholy and the search for love in a vocalise which almost becomes a lament; everybody says she is beautiful, but the one man she is interested in hasn't even noticed here.

No. 11 Cavatine, Sandrina

This is in C major, the same key that the Contino had chosen for his second aria. For the first time in the opera Sandrina is alone on the stage, and her vocalises express not only her loneliness and her personal grief, but recall those of Serpetta in the preceding aria: Serpetta and Sandrina are both in search of love.

No. 12 Finale primo

The Contino and Sandrina now meet in the Contino's key of C major, but Sandrina immediately turns it into E minor, her fainting imagination halting the Contino in this key. When she fully regains consciousness after her faint, we are again in C major, and a rapid modulation to G major takes us into the presence of the second couple, Arminda and Ramiro. In this quartet of separated lovers who suddenly find each other, each key modulates to its relative minor, with the Contino's G major modulating to E minor for Sandrina, and Ramiro's C major modulating to A minor for Arminda. These are related and complementary neighbouring keys, keys which are normally inseparable but which here simply follow on from each other, one desperately calling upon the next. An audaciously rapid and unexpected modulation reinforced by a change of tempo brings in the characteristic timbre of E flat major which here seems a little ridiculously solemn, but the sinuously disturbing and worrying bass line immediately shifts the comedy towards a more ambiguous situation; the Podestà is an intruder who does not immediately understand the painful difficulty of the situation, and it is only when the two couples leave him alone that he is able to assert "his" key of D major which now seems like a rending of the musical fabric, or rather a sudden return to the normal world after wandering in strange and dangerous regions.

The Podestà is joined by Nardo and Serpetta, and a scene then begins which would normally be a light and superficial interlude, if it were not that the tempo in which it is written gives its character a certain mad frenzy, a characteristic which will be developed later.

The transitory key of G major leads us back to C major for Sandrina and the Contino, but the C major is not stable; finding no anchor, it escapes their control and leaves Serpetta's staccato to restate the key of G major. From this moment on, the various characters try to prevent Sandrina and the Contino from re-establishing a stable C major.

Their different attempts to return to it will be constantly prevented by sudden and skilful modulations up to the allegro in ♩ , where just as in the Introduction, each soloist expresses in turn his characteristic anguish in his appropriate key before they all come together again in a frenzied seven-part chorus in A major which seems more violent than brilliant. The music is now poised like a question-mark in A major, the dominant of the main key of D which was the key of the Overture.

Act 2

No. 13 Aria, Arminda

In the frenzied agitation of the tragic key of G minor we now discover an unsuspected passion in Arminda; while the first act portrayed her as more superficial, her expressions of sincerity on the words "che sospirar mi fa" now reveal her as being a fragile, tormented, and complex character. This aria, together with the last aria of Ramiro provides the most violent and tormented music of the whole opera, with its bassoon and oboe counterpoints and its martellato passages for the horns. It is a tempestuous moment in the middles of what one had believed up till now to be a lightweight work.

No. 14 Aria, Nardo

This returns to the more reassuring key of A major; the aria is a small parody of the various operatic styles of the period – Italian, French, and English, with a typically Mozartian coda in which the same music is used but in a faster tempo and with different accentuation, so that what before had been amusing becomes now the expression of pique and utter confusion.

No. 15 Aria, the Contino Belfiore

The veiled sweetness of F major reinforced by the sonority of the two flutes and the two horns gives a particular impression of tenderness, and the character of the music is as different from that of the preceding aria as was the fury of Arminda's aria. The coda uses the same procedure as in Nardo's aria, but in reverse; what before was sweet, tender, and sincere now becomes falsely deceiving and showy, almost situation comedy, but the music has also the characteristic frenzy that concludes each aria in the opera.

No. 16 Aria, Sandrina

The "finta giardiniera" tries to justify herself in her master's eyes in an aria in four distinct parts and in Serpetta and Nardo's key of A major. In the

second part of the aria in A minor her anguish reappears, the return to A major and the first tempo tries to recreate trust and understanding between the two characters, but the tempo changes again and in a 3/8 andante con moto Sandrina speaks to the young girls who perhaps may be listening to her while she sings vocalises that become ever more agitated and pleading.

No 17 Aria, Podestà

The positive everyday key of G major in 6/8 underlines the authority but also the agitation of the Podestà's personality, and also the changeable side of his character. The harsh and sharply acidic nature of the music is just the opposite of the calm, orderly, and reasonable impression that the Podestà tries normally to give.

No. 18 Aria, Ramiro

Sharing the feeling of Belfiore's earlier aria, this aria in B flat major uses two bassoons together with the normal complement of strings, and is the most tenderly melancholic and perhaps the most beautiful of all the arias in the work. This selfsame hope that Arminda expressed with such fragility is here now hymned with faith and trust, and allows the music a brief period of calm before the vocalises come once again to disturb its momentary peace.

No. 19 Recitative and Aria, the Contino Belfiore

Sandrina seems finally to have renounced the Contino, who then returns to his original key of E flat major. The music whirls him in his confused imagination from one catastrophe to another; he hears weeping and then he hears thunder before falling to the ground to await death; this scene could perhaps be grotesque if it were not upheld by wonderfully-composed music which is the cause of the Contino's actions rather than the mere illustration of what he thinks he sees and hears. The aria begins with a mysterious and sombre adagio, and we then witness a gradual lightening of the atmosphere which leads in its turn to a section in minuet tempo which is too joyfully light to be credible, and which takes the Contino into a trancelike state which is as unreal as was his depression; all these factors combine to create the strange unreality that we hear in this music.

No. 20 Aria, Serpetta

A return to the clear sharp keys with G major, although Serpetta's several digressions into various minor keys have thoroughly changed her. Less sure of herself and close to despair, her music no longer displays the lightness that normally characterises her. She becomes insecure and wary before taking refuge in a false banality which echoes her currently false sense of values. The last bars, as happens in almost all the arias in the opera, betray her insecurity. A very short and marvellously-written transition passage now changes the orchestral colour to lead us into.....

No. 21 Aria, Sandrina

We now find ourselves in C minor, the relative minor of E flat major which is the key of Belfiore's last aria. The panting string figures and the accents on the fourth beat of every bar give an air of panic to her music, and simultaneously express physical pain, fear, anguish, and rebellion. She cries for help in magnificent soaring phrases in E flat major, the same key in which we last heard the Contino, but with the difference that whereas the Contino's trials were imaginary, hers are all too real. In music that is simpler but all the more moving for that, she implores the gods to have pity on her, thinking that she can hear the voices of her own pain and torment at the end of the recitative. We are then suddenly transported by means of a small but acrobatic modulation to A minor, a key far removed from C minor.

No. 22 Cavatina, Sandrina

The key of A minor is so strange here that it immediately gives an impression of solitude; Mozart handles the allegro agitato in 6/8 well with a formula that he will often make use of to express either exhaustion or difficulty in breathing. Each syllable is separated from the others by rests, while a rhythmic pattern (here played by oboe and bassoon) forms the instrumental accompaniment. The aria is followed without a break by a recitative, which after passing through various keys leads us into...

No. 23 Finale secondo

We now meet up with the Contino once more, and in E flat major as would be expected. The music is at once totally new and rhythmically highly irregular, always giving the impression that there is either a beat too many or a beat too few, and it is this irregularity together with musical patterns which suggest stumbling that announces the arrivals of the different characters one after the other in the forest. A labyrinth of emotions here parallels the labyrinth of keys and rhythms, with couples coming together by mistake as in the 4th act finale of *Le Nozze di Figaro*; these newly-formed pairs find their happiness in B flat major, but the G major allegretto in 6/8 which then follows punctures this strange idyllic situation like a bright light in the midst of shadows. This alien light represents danger, for all the characters feel happier in the shadows of E flat major, and only manage to leave it with the greatest difficulty when Ramiro arrives to shed some real light on the scene with his lantern, his clear melody in G major with flutes and horns then revealing the comedy of the situation. After the various problems of mistaken identity have been resolved, a highly significant key sequence then begins with Arminda addressing the Contino in C major, the key he himself had chosen as his own, and the Podestà attacking Sandrina in the relative minor, A minor. Sandrina experiences the onset of the problems which will result in her total breakdown in the key of G minor before giving way in her turn to A minor, and Nardo derides Serpetta in E minor, while she answers him back in G major. This key is immediately taken up by Ramiro, which causes Arminda to adopt its dominant, D major; she uses this to increase the musical tension before stating the key of C minor, which will be the key to represent Sandrina and Belfiore's madness. Their first meeting had been in C major, and now they will seem to be most in harmony in C minor; the other characters try to bring them back to their senses by making their C major music resound with a flourish, joining together in an ascending scale which is interrupted by a weightily massive silence, followed immediately by an orchestral unison.

The only effect that this has is to set up a ludicrously serene and idyllic G major which is not at all the Podestà and Ramiro's taste; these two use it to challenge the Contino to a duel. In spite of Serpetta and Nardo's attempts to calm them, the previous scale and aggressive unison passage return and lead Sandrina and the Contino into finding another use for their G major, but this key is now too earthbound for them, and they are unable to resist the call of the gently cradling key of A minor. This is more than the other characters can stand, and they forcibly bring back C major, the key that is supposed to be Sandrina and the Contino's, but the pair want no truck with it for the moment, and only use it as a pivot to pass into F major. Anger now gives way to astonishment, and the now familiar ascending scale and orchestral unison bring Ramiro to accuse Arminda of being the cause of all this frenzied tonal madness.

A plaintive C minor now takes hold of the two lovers, and from now until the end of the finale the three keys of C major, C minor, and A minor will collide, oppose, or harmonise with each other in the most skilful combinations to portray successively distress, astonishment, anger, anguish, rejoicing, and finally, the madness which then overtakes the whole cast, before it comes crashing down on a unison bass C.

Act 3

No. 5 Aria, Nardo:

We meet Nardo once more in his positive G major, but he now seems more sadistic than joyful, the music showing his relentlessness in its ostinato rhythms and the martellato horn passages. This impression is reinforced by his melancholy turns of phrase on the word "tristarello", which become desperate pleas for tenderness. He too is unable to escape the "coda più allegro" which since the beginning of the opera has thrown each character into confusion and madness at the end of their aria.

No. 24 Aria and Duet, Nardo, Sandrina and the Contino:

Nardo tries to reunite the two young lovers by portraying a war between the starts for them in E flat major, the key of ritual mysteries, but Sandrina and the Contino, although caught up in the story, do not recognise each other and take refuge once more in their delirium. With their last cry of "aiuto per pietà", the fragility which appears at the end of their duet is linked with the mood of the second act finale (no 23) when they were both

overcome by madness; the music has the same despair and the same exhaustion.

No. 25 Aria, Podestà:

The Podestà's agitated and exasperated C major is here accompanied by a completely mechanical clockwork rhythm which creates a virtuoso aria for absolutely no purpose, unless to express "una coasa da reparar". The obligatory presto coda then arrives to confirm this madness, with its imperious trumpet tones in the last orchestral bars which give the impression of a victory won.

No. 26 Aria, Ramiro:

Ramiro now vents his hate and despair in the tragic key of C minor, a related key to the G minor in which Arminda was shown to be fragile, impassioned, and almost frenzied; we have here the same balance between agitation, excitement, and depression. Ramiro states his longing for death in G minor, but all the same it is an aggressive C minor that carries him away without leaving him any shred of hope.

No. 27 Recitative and Duet, Sandrina and the Contino

The key of E flat major is carried over from their preceding scene, and Sandrina and Belfiore awake calm and serene from their delirium; still in E flat Sandrina confirms that she is Violante, but only immediately to turn the music towards the melancholy key of C minor. The Contino's declarations which then follow try to re-establish the initial mood in a serener key, and the duet proper finally begins in B flat major, the same key in which Sandrina had sung "Noi donne poverine". This duet is the most lyrical passage in the whole score, with long extended phrases; it is almost as if the voices had been waiting the whole opera long for this opportunity to expand. The veiled shadows of C minor reappear with the melancholy timbre of two oboes, and the music hesitates between the various minor keys now possible before coming to a halt in B flat major, the key of the couple's reconciliation. It should be however noted that it is not in D major seems a trifle ambiguous, it is because Sandrina and the Contino are not the clear, trusting, and luminously simple characters of a utopian world in D major.

No. 28 Finale ultimo

This utopian D major world now appears as a form of moral; this would indeed seem too facile if Mozart had not kept back a surprise for the last bars, when the shining D major curtain suddenly parts to reveal a gulf of several pianissimo bars on the chord of the seventh in the key of A minor – a curtain which closes as rapidly as it had opened, but enough to raise the question whether anything that can conceal such ostensible happiness could indeed ever be that simple.

IL RE PASTORE (CD147-148)

Act I

The poor shepherd Aminta meets his beloved Elisa. Nearby is an encampment of Alexander's Macedonian troops, in Sidon to depose the tyrant in favour of a legitimate ruler. Aminta is anxious that nothing bad should befall Elisa. She reassures him, telling him of Alexander's noble intentions. Her aim in meeting him however, was to tell him of her father's consent to their marriage. Aminta worries about his poverty. From now on Elisa, the daughter of wealthy parents will have to share his shepherd's life. Elisa tells him of her love and of the joy that their shared life will bring. Alexander, the Macedonian king, recognises Aminta as the lost heir to the Sidonian throne upon encountering him. Speaking to the noble young man, his belief is confirmed. He confides his discovery to Agenore, a Sidonian aristocrat in search of his true king. Tamiri, daughter of the deposed tyrant hides in Elisa's house, afraid of the vengeful Alexander. She has long been in love with Agenore, but unable to meet him for fear of falling into Alexander's hands. He however tells her that she has nothing to fear from the Macedonian king. Elisa brings Aminta to meet her father. On the way they are stopped by Agenore who tells them that Aminta is the lost heir to the Sidonian throne, to whom Alexander has decided to return the kingdom of Sidon, having deposed the tyrant. Elisa convinces Aminta to go to Alexander to thank him for the return of his crown.

Act II

Elisa enters the Macedonian camp to meet her beloved, but is prevented by Agenore from doing so. Meanwhile, Aminta is meeting Alexander, who appoints him ruler of the country and instructs him to don regal attire to be shown to his subjects. Agenore remains behind with Alexander, who thinks over the plight of the fleeing Tamira. He would like to find her and make her the wife of the new ruler. Agenore is distraught, but afraid to oppose Alexander. Elisa and Tamira appear in front of the Macedonian ruler. Elisa tells him of her love for the shepherd Aminta, Tamira of her love for Agenore. Aminta present throughout, returns the crown to Alexander, saying that he would prefer to give up the kingdom of Sidon in order to remain faithful to his beloved. Alexander is profoundly moved by the deep love of both couples and consents to the marriages. He bestows Tamira on Agenore and Elisa on Aminta. Aminta can now accept the crown, a good shepherd being the best king.

ZAIDE (CD149-150)

The slaves are working in Sultan Soliman's garden singing to cheer themselves up. Among them is Gomatz, a young Christian, sad because he was held, though innocent, by the Sultan. He finds peace in sleep. Zaide, also a slave of the Sultan, approaches him and leaves a medallion with her picture. When Gomatz awakens this token of love gives him back new vitality. Their love, however, is endangered because the Sultan loves Zaide too. The Sultan sends for Zaide. Allazim, overseer of the Sultan's gardens, comforts the despairing Gomatz and promises to help the two lovers to escape. In spite of the special rights the Sultan had bestowed on him, he decides to escape to freedom as well. The Sultan's love for Zaide causes Senitza, daughter of the Bey of Tunis, to consider herself abandoned. In despair she dresses as a slave girl and approaches the Sultan in the hope of winning back his love, thus using the Sultan's weakness for his slaves girls. Osmin the slave trader was to assist her. Osmin therefore, turns to Allazim for help who considers this a good decoy to cover the intended escape. He tells them when and where they can meet the Sultan. Allazim and the two lovers, Zaide and Gomatz, are rejoicing in the prospect of freedom. The enraged Sultan learns about the successful escape. Zaram, the commander of the guard, assures him the escapees will be captured before they even reach the border. It is most unfortunate for their undertaking when Osmin and Senitza approach the Sultan at this moment. They are gruffly rebuffed. Senitza's love for the Sultan turns into hatred and she decides to kill him. The escapees, captured in the meantime, are dragged in front of the Sultan. Zaide's pleading does not change his intention to have them both executed. Only Allazim was to be spared since he once saved the Sultan's life. Allazim also appeals for mercy on their behalf – alas to no avail. Senitza appears with armed men and seizes the Sultan. Allazim suggests she should spare the Sultan's life providing he grants freedom for the lovers. Zaide and Gomatz received their freedom. Senitza decides to remain with the Sultan.

IDOMENEO (CD152-153)

Act One

Sidon, capital of the island of Crete. Ilia, daughter of King Priam, reflects on the defeat of Troy, which she never will see again, and on her love for Prince Idamante, son of Idomeneo, which she hesitates to acknowledge. Soon Idamante comes to free the Trojan prisoners. Saddened by Ilia's rejection of his love, he tells her it is not his fault that their fathers were enemies. Trojans and Cretans alike welcome the return of peace, but Elettra, jealous of Ilia, rushes in to protest Idamante's clemency toward the enemy prisoners. Arbace, the king's confidant, interrupts with the news that Idomeneo has been lost at sea on his return voyage. Elettra, fearing that a Trojan soon will be Queen of Crete, feels the furies of Hades tormenting her. On a deserted seashore, the shipwrecked Idomeneo recalls the vow he foolishly made to Neptune - to sacrifice, if he were spared, the first living creature he meets on shore. Idamante approaches him, but because the two have not seen each other since the son's infancy, recognition is slow. When Idomeneo realizes the youth is his own child, he orders Idamante never to seek him out. Grief-stricken by his father's rejection, Idamante runs off. Cretan troops disembarking from Idomeneo's ship are met by their wives, and all sing the praises of Neptune, who will be honored with a sacrifice.

Act Two

At the palace, Idomeneo seeks counsel from Arbace, who says a substitute could be sacrificed if Idamante went into exile immediately. Idomeneo orders his son to escort Elettra home to Greece. Ilia then greets Idomeneo, whose kind words move her to declare that since she has lost everything, he will be her father and Crete her country. As she leaves, Idomeneo realizes his deliverance has cost Ilia her happiness as well as his own. Saved at sea, he now finds a tempest raging in his own bosom. Elettra welcomes the idea of going to Argos with Idamante, voicing her love for him. At the port of Sidon, Idomeneo bids his son farewell and urges him to learn the art of ruling while he is away. Before the ship can sail, however, a storm breaks out, and a sea serpent appears among the waves. Recognizing it as a messenger from Neptune, the king offers himself as atonement for having defaulted in his bargain with the sea god.

Act Three

In the royal garden, Ilia asks the breezes to carry her love to Idamante, who appears, explaining that the serpent is wreaking havoc in the countryside and that he must go to fight it. When he says he may as well die as suffer the torments of unrequited love, Ilia confesses her love. They are surprised by Elettra and Idomeneo. When Idamante asks his father why he shuns him and sends him away, Idomeneo can reply only that the youth must leave. Ilia asks for consolation from Elettra, who is preoccupied with revenge. Arbace comes with news that the people, led by the High Priest of Neptune, are clamoring for Idomeneo. The High Priest tells the king of the destruction wrought in the land by Neptune's monster, exhorting Idomeneo to reveal the name of the person whose sacrifice is demanded by the god. When the king confesses that his own son is the victim, the populace is horrified. Outside the temple, the king and High Priest join with Neptune's priests in prayer that the god may be appeased. Arbace announces that Idamante has succeeded in killing the monster. As Idomeneo fears new reprisals from Neptune, Idamante enters in sacrificial robes, saying he at last understands his father's dilemma and is ready to die. After an agonizing farewell, Idomeneo is about to sacrifice his son when Ilia intervenes, offering her own life instead. The oracular Voice of Neptune is heard. Idomeneo must yield the throne to Ilia and Idamante. Everyone is relieved except Elettra, who longs for her own death. Idomeneo presents Idamante and his bride as the new rulers. The people call upon the god of love and marriage to bless the royal pair and bring peace.

DIE ENTFÜHRUNG AUS DEM SERAIL (CD154-155)

K. 384 Singspiel in drei Aufzügen (singing parts only)

Music: Wolfgang Amadeus Mozart

Libretto: Johann Gottlieb Stephanie der Jüngere

Première: July 16, 1782, Burgtheater, Vienna

Act I

Belmonte seeks everywhere his betrothed, Konstanze, who with her attendant Blöndchen has fallen into the hands of Selim Bassa. (Aria: "Here shall I see you, Konstanze, you my hope.") When Osmin Bassa's servant comes to pluck figs in the garden Belmonte retires. (Aria: "Who a love has found.") Belmonte returns to obtain news of his servant, Pedrillo. (Duet: "Confounded be you and your song.") Osmin is angry. ("Such ragamuffins.") Belmonte hears news of Pedrillo and resolves to abduct Konstanze. (Aria: "Konstanze, Konstanze, to see thee again"; chorus: "Sing to the great Bassa.") Selim presently appears with Konstanze, for whose love he strives in vain. (Aria of Konstanze: "O forgive! Oh, I loved.") Upon the recommendation of Pedrillo, the Bassa engages Belmonte as builder, but Osmin refuses him access to the palace. (Terzett: "March! March! March!")

Act II

Blöndchen repulses the rough lovemaking of Osmin. (Aria: "By tenderness and flattery.") After a duet ("I go, but counsel thee to avoid the villain Pedrillo"), Osmin departs. Konstanze greets Blöndchen in distress (Aria: "Sorrow is my lot"), informing her that Selim demands her love and threatens to use force. (Aria: "This also will I bear.") When she has gone, Pedrillo comes to Blöndchen, who is his sweetheart, and informs her that

Belmonte is near and that all is ready for flight. Blöndchen is filled with joy. (Aria: "What happiness, what delight.") Pedrillo invites Osmin to drink, hoping that he will become intoxicated. (Aria: "On to the combat" and duet: "Vivat Bacchus! may Bacchus live!") He succeeds in this plan and gets Osmin out of the way so that Belmonte again sees his beloved Konstanze. (Quartet, Belmonte, Konstanze, Pedrillo, Blöndchen: "Oh, Belmonte, oh my life.")

Act III

Belmonte and Pedrillo come to the garden with ladders. (Aria, Belmonte: "When the tears of joy do fall"; Romanze, Pedrillo: "Captive in the land of the Moors.") Belmonte succeeds in abducting Konstanze, but when Pedrillo is about to escape with Blöndchen, they are caught by Osmin (Aria: "Ho, how I will triumph"), and Belmonte and Konstanze are also brought back by the guard. Selim Bassa, who recognises in Belmonte the son of an enemy, is about to order their death. (Duet: "Oh what a fate, oh soul's misery.") His heart, however, is touched by their sorrow; he forgives, and all are set at liberty. (Finale: "Never will I thy kindness forget.")

DER SCHAUSPIELDIREKTOR (CD156)

The impresario Franck is about to form a theatrical troupe, assisted by the actor Buff. A banker named Eiler is willing to provide financial support for the venture, but on the condition that his mistress, Madame Pfeil, be given a part. When she enters she immediately demands a principal role. To demonstrate her skills, she performs a scene from *Der aufgeketzte Ehemann*, with the reluctant banker assuming the title role. Franck engages her for a weekly salary of 12 thalers.

Enter Madame Krone who looks upon herself as a great tragedienne. To rebut Franck's argument that old-style tragedy is out of fashion, she teams up with Herr Herz to offer a sample from *Bianca Capello*. Both are engaged for 14 thalers a week. The comedienne Madame Vogelsang is the last to make her appearance. With Buff as her partner, she presents a scene from *Die galante Bauerin*. Very pleased, Franck offers her 18 thalers a week. Now it is the singer's turn. Madame Herz displays her vocal prowess in the arietta "Da schlägt die Abschiedsstunde". Mademoiselle Silberklang, for her part, sings a rondo "Bester Jüngling". Franck offers them a salary of 16 thalers each, the ensemble now being complete. His only concern is to establish a spirit of harmony. But almost immediately, rivalries erupt between the two singers, Mme Herz and Mlle Silberklang, for both insist on the rank of Prima Donna. In the following Trio (Ich bin die erste Sängerin) they give expression to their demand, offering a sample of their respective ability to sing "adagio" and "allegro", with M. Vogelsang trying to appease them "piano". He points out that an artist disparaging another belittles art itself. Ultimately, he persuades the singers to give up their claim, but in their heart of hearts they are unrepentant.

Mme Pfeil, having learned that compared with the others she is poorly remunerated, insists on the highest salary on the grounds that she may be employed "in a wide range of roles". Eiler, the banker, quietly implores Franck to satisfy her demand, adding that he will foot the bill anyway. Now the others begin to prick up their ears. Fortunately, Mme Krone makes up her mind to desist from her claim for the sake of art, and the others follow suit. In this way calm is restored (for a while). Buff wishes the impresario good luck adding that there can be no more frightening experience than an ensemble entirely made up of leading ladies and prima donnas.

The final scene contains the moral of the story: a spirit of unity is the greatest virtue of artists, who should not place themselves above others. Buff, who is not a singer, jocularly stakes out his claim to be the leading buffo and then joins in the singing.

LE NOZZE DI FIGARO (CD157-159)

ACT I.

A country estate outside Seville, late eighteenth century. While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering employer, Count Almaviva, has designs on her. At this the servant vows to outwit his master. Before long the scheming Bartolo enters the servants' quarters with his housekeeper, Marcellina, who wants

Figaro to marry her to cancel a debt he cannot pay. After Marcellina and Susanna trade insults, the amorous page Cherubino arrives, reveling in his infatuation with all women. He hides when the Count shows up, furious because he caught Cherubino flirting with Barbarina, the gardener's daughter. The Count pursues Susanna but conceals himself when the gossiping music master Don Basilio approaches. The Count steps forward, however, when Basilio suggests that Cherubino has a crush on the Countess. Almaviva is enraged further when he discovers Cherubino in the room. Figaro returns with fellow servants, who praise the Count's progressive reform in abolishing the *droit du seigneur* - the right of a noble to take a manservant's place on his wedding night. Almaviva assigns Cherubino to his regiment in Seville and leaves Figaro to cheer up the unhappy adolescent.

ACT II.

In her boudoir, the Countess laments her husband's waning love but plots to chasten him, encouraged by Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic assignation with the Count. Cherubino, smitten with the Countess, appears, and the two women begin to dress the page for his farcical rendezvous. While Susanna goes out to find a ribbon, the Count knocks at the door, furious to find it locked. Cherubino quickly hides in a closet, and the Countess admits her husband, who, when he hears a noise, is skeptical of her story that Susanna is inside the wardrobe. He takes his wife to fetch some tools with which to force the closet door. Meanwhile, Susanna, having observed everything from behind a screen, helps Cherubino out a window, then takes his place in the closet. Both Count and Countess are amazed to find her there. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flower bed below the window. Figaro, who has run in to announce that the wedding is ready, pretends it was he who jumped from the window, faking a sprained ankle. Marcellina, Bartolo and Basilio burst into the room waving a court summons for Figaro, which delights the Count, as this gives him an excuse to delay the wedding.

ACT III.

In an audience room where the wedding is to take place, Susanna leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro; he vows revenge. Marcellina is astonished but thrilled to discover that Figaro is in fact her long-lost natural son by Bartolo. Mother and son embrace, provoking Susanna's anger until she too learns the truth. Finding a quiet moment, the Countess recalls her past happiness, then joins Susanna in composing a letter that invites the Count to the garden that night. Later, during the marriage ceremony of Figaro and Susanna, the bride manages to slip the note, sealed with a hatpin, to the Count, who pricks his finger, dropping the pin, which Figaro retrieves.

ACT IV.

In the moonlit garden, Barbarina, after unsuccessfully trying to find the lost hatpin, tells Figaro and Marcellina about the coming assignation between the Count and Susanna. Basilio counsels that it is wise to play the fool. Figaro inveighs against women and leaves, missing Susanna and the Countess, ready for their masquerade. Alone, Susanna rhapsodizes on her love for Figaro, but he, overhearing, thinks she means the Count. Susanna hides in time to see Cherubino woo the Countess - now disguised in Susanna's dress - until Almaviva chases him away and sends his wife, who he thinks is Susanna, to an arbor, to which he follows. By now Figaro understands the joke and, joining the fun, makes exaggerated love to Susanna in her Countess disguise. The Count returns, seeing, or so he thinks, Figaro with his wife. Outraged, he calls everyone to witness his judgment, but now the real Countess appears and reveals the ruse. Grasping the truth at last, the Count begs her pardon. All are reunited, and so ends this "mad day" at the court of the Almavivas.

DON GIOVANNI (CD160-162)

Act I

Leporello waits outside the Commendatore's home as Don Giovanni, his master, is inside ravishing the Commendatore's daughter, Donna Anna. The masked Don Giovanni suddenly runs from the house with Donna Anna following him. Awakened by the clamor, the Commendatore challenges

Don Giovanni to a duel which ends in the Commendatore's death. After Don Giovanni and Leporello flee, Donna Anna and her betrothed, Don Ottavio, swear vengeance upon the Commendatore's masked killer. Don Giovanni and Leporello overhear the plaint of an forsaken woman. Giovanni approaches, planning to seduce her until he recognizes her as Donna Elvira, a woman he recently seduced and abandoned. Giovanni orders Leporello to distract her while he escapes. Leporello tells Donna Elvira that she is merely one of Don Giovanni's thousands of conquests. Villagers celebrate the impending wedding of Zerlina and Masetto. Giovanni, lusting after Zerlina, charges Leporello to amuse Masetto and the revelers so that he may be alone with Zerlina. Giovanni has nearly conquered Zerlina when Donna Elvira interrupts. Donna Anna and Don Ottavio arrive and ask for Giovanni's help in finding the Commendatore's mysterious murderer. Donna Elvira's denunciations of Giovanni arouse their suspicions, but he assures them that Elvira is mad. After Giovanni departs, Donna Anna tells Ottavio that she recognized Giovanni's voice as that of her father's murderer. Masetto chastises Zerlina for fraternizing with Giovanni, but she convinces him to forgive her. Giovanni invites the couple, along with three mysterious masquers, to festivities at his residence. The masked trio - Donna Anna, Don Ottavio and Donna Elvira - steel themselves before entering. At Giovanni's celebration, Zerlina's screams interrupt the dancing revelers, and Giovanni falsely accuses Masetto of attacking her. Donna Anna, Don Ottavio and Donna Elvira reveal their identities and confront Don Giovanni, who manages to escape.

Act II

Leporello threatens to leave Don Giovanni's service, but Giovanni convinces him to stay and help him seduce Donna Elvira's maid. Exchanging clothes with Leporello, Don Giovanni serenades the maid while Leporello, dressed as Giovanni, diverts Donna Elvira. Giovanni, still dressed as Leporello, encounters Masetto leading a vengeful mob in search of the Don. After Don Giovanni dupes Masetto and makes his escape, Zerlina comforts her battered fiancé. Leporello, disguised as Giovanni, is trying to flee Elvira when he is trapped by Ottavio, Anna, Zerlina, and Masetto, who believe they've finally captured Giovanni. Leporello reveals his identity, pleads for mercy, and finally escapes. Ottavio reaffirms his intention to avenge Donna Anna, and Elvira, left alone, laments her betrayal by Giovanni. Meeting up in a cemetery, Don Giovanni and Leporello encounter a statue of the slain Commendatore. Giovanni orders Leporello to invite the statue to dinner, and, to Leporello's horror, the statue nods its acceptance. Don Ottavio reassures Donna Anna that her father's death will soon be avenged, leaving them free to marry. Anna, however, still feels reluctant to marry so soon after her father's death. Don Giovanni feasts, waited upon by Leporello and entertained by a band. Donna Elvira bursts in, urging Don Giovanni to mend his ways, but he scorns her entreaties. Elvira and Leporello encounter the statue of the Commendatore as it arrives for dinner. The Commendatore demands that Giovanni atone for his sins, but he defiantly refuses. Finally, he meets his doom. Donna Anna, Don Ottavio, Donna Elvira, Masetto, and Zerlina arrive in search of Giovanni but find only the stunned Leporello, who reports his master's bizarre fate. They agree that all evil-doers must meet such a terrible end.

COSÌ FAN TUTTE (CD163-165)

ACT I

Scene 1

The comedy itself begins at a Neapolitan café at the end of the 18th century. Two young officers are arguing with a cynical old man of the world named Don Alfonso. He says that their fiancées will never prove faithful - no women ever do. They insist the idea is unthinkable. Finally Don Alfonso offers to prove his point for a bet of one hundred thousand sequins. The terms are simply these: for twenty four hours the young men must faithfully act out whatever Don Alfonso tells them to do. And the scene ends in the third of three trios, as the officers decide what they will do with their money when they win it (if they do!).

Scene 2

Introduces us to the two young heroines - Fiordiligi and Dorabella. The two sisters are in a garden overlooking the Bay of Naples, and together they sing about the beauty of their fiancés, the officers Guglielmo and Ferrando. They are expecting the young men, but instead old Alfonso arrives to tell

them the dreadful news. Their fiancés, says he, have suddenly been ordered away, to active duty. A moment later these gentlemen enter, already in traveling clothes. Naturally, a fine quintet develops out of this, the four affianced youngsters expressing their sorrow over parting, while Don Alfonso assures the boys that it's too early in the game to collect their bets. Scarcely is the quintet over when soldiers and townsfolk arrive to sing the joys of a soldier's life. For now it is really time for the young men to go - though not so fast that they cannot take part in one final quintet of farewell. A repetition of the soldier's chorus, and off they do go, leaving their girls with Alfonso to wish them "bon voyage" in a tuneful little trio. The scene closes with some cynical remarks delivered to the audience by Don Alfonso. You may as well, he says in effect, plow the sea or sow the sand as put your faith in women.

Scene 3

Brings on at once the sixth and most engaging member of the cast. She is the maid Despina, a coloratura soprano. In a recitative she complains about how bad it is to have to be a maid, and, while complaining, she tastes her mistresses' chocolate. The sisters now enter their drawing room, and Dorabella has a tremendous mockheroic aria, *Smania implacabili*. She cannot bear, she says, having fresh air. Shut the windows! She cannot live through her grief! When Despina learns what all the grief is about - that is, the girls' lovers have gone to war - she gives some real Don Alfonso advice; have a good time while they are gone, for they won't prove faithful. Soldiers never do. Indignantly the girls storm from the room. Enter now Don Alfonso. With a bribe he persuades the maid to help in his plan, which is to get the girls to look with favor on two new suitors. Ferrando and Guglielmo appear almost at once, disguised in beards and dressed like Albanians. When the girls return, Alfonso makes believe that the Albanians are old friends, and the two young men try making love to their own fiancées. But the girls will have none of it. In an aria (*Come scoglio*), Fiordiligi violently declares her eternal faithfulness. Maybe, like the lady in Hamlet, she protests too much. At any rate, her aria has the most astounding range and huge skips - peculiar, exaggerated difficulties especially composed by Mozart for Da Ponte's talented mistress, who was the first to sing it. Guglielmo tries to plead his suit with a fine tune - much to the delight of their fiancés. These (in the ensuing trio) try to get Don Alfonso to settle up, but he says it's still too early. Ferrando, the tenor of the team, then sings of his happiness in his love, and the scene ends with Don Alfonso and Despina making further plans to win the girls over.

Scene 4

Takes us back to the garden. The two girls have another sweet duet about how sad they are, when there is noise off stage. Their two lovers, still disguised as Albanians, totter in with Don Alfonso. It seems that they have taken arsenic because of their hopeless passion. (Of course, they have really done no such thing.) Don Alfonso and Despina assure the sisters that the men will die without help - and off they rush for a doctor. While they are gone, the two girls are in delightful confusion, taking their men's pulses and giving other pointless first aid. Then Despina returns, disguised with huge spectacles as a doctor and speaking the most extraordinary jargon. Finally (and this is a bit of satire on Mesmer's theory of animal magnetism), she brings out a huge magnet; she applies it to the prostrate bodies; and - miracle of miracles! - they begin to come to. Their first words are of love; and though (in the final sextet) the girls continue to protest, it is clear that Don Alfonso's scheme is beginning to work.

ACT II

Scene 1

Despina, the maid, offers some very worldly advice to her mistresses at the beginning of this act. In a typical soubrette aria, she says that by fifteen any girl should be a champion flirt. She must encourage every man, lie expertly - and she will rule the world. Talking it over, Fiordiligi and Dorabella decide that this makes sense; no harm in a little flirtation. They thereupon proceed to divide up, between themselves, the two love-struck Albanians. Dorabella chooses the dark one (who is really Guglielmo, engaged to Fiordiligi); and Fiordiligi will take the blond (that is, Ferrando, engaged to Dorabella). And the scene ends as Don Alfonso invites them down into the garden to see something really worth seeing.

Scene 2

Begins with a duet sung by the two lovers to their mistresses. They are in a boat near the seaside garden, and they have a band of professional serenaders to help them. When the men land, all four lovers are very shy, and Don Alfonso speaks for the "Albanians", while Despina takes up the office for the girls. Fiordiligi and Ferrando wander off among the flowers, and Dorabella and Guglielmo are left to carry on the flirtation. It quickly develops into a melodious duet, and before things have got very far, Dorabella gives Guglielmo and miniature of her fiancée, Ferrando. Then they walk off among the flowers, and Fiordiligi returns, alone. Apparently Ferrando has also been making improper advances, but he has been repulsed, as the soprano tells us in a virtuoso aria *Per pietà*. Still, she does not seem to be confident about how long she will hold out. And so, when the three men meet to compare notes, Guglielmo is triumphant, Ferrando is despondent, and Alfonso promises further developments. Just wait until tomorrow, he says.

Scene 3

Develops some difference in character and temperaments between the two sisters. Dorabella has already succumbed to Guglielmo's advances, and Despina congratulates her; but Fiordiligi, though she admits she loves the other supposed Albanian, still resists her feelings. She now decides that they ought to dress in the uniforms of their lovers and join them at the front. But scarcely is she decked out in this warlike garb when Ferrando rushes in. He begs her to kill him with the sword rather than deny her love, and he offers marriage - anything she wants. Fiordiligi, already weakened, finally succumbs, and they rush off. But her fiancé, Guglielmo, has been watching with Don Alfonso. It is now the second lover's turn to be in despair, and he curses out the girl thoroughly in her absence. Nor is he more pleased when his self-satisfied friend, having deposited Fiordiligi somewhere, returns. But Don Alfonso soothes them both. In a short speech he advises them to marry their fiancées after all, for, as he says, *Così fan tutte* - "All women act like that!" Together they repeat this solemn generalization: *così fan tutte*, and the scene ends as Despina announces that the ladies are ready to marry the Albanians.

Scene 4

Despina and Don Alfonso are directing the servants in preparing a large room for the wedding, and then they depart. The happy lovers (the men still in disguise) are congratulated by the chorus, and they themselves sing a self-congratulatory quartet. It concludes with a three-part canon, for only Guglielmo stands aside and mutters his dissatisfaction. Now Don Alfonso introduces the necessary notary, who is, of course, Despina in disguise, and who brings along the marriage contract. The marriage ceremony is just beginning when, off stage, the soldier's chorus is again heard. Can it be the returning lovers? The girls hide their supposedly new fiancés in the next room, and a few moments later the men reappear in their military uniforms. Almost at once Guglielmo deposits his knapsack in the next room, and finds Despina, still garbed as a notary. She quickly explains this away (says she has been to a fancy dress ball); but when Alfonso carefully drops the marriage contract before Ferrando, the jig is up for the girls. They ask to die for their guilt. But then the two men make a quick costume switch once more; Guglielmo returns Ferrando's portrait to Dorabella; and Don Alfonso finally explains everything. The lovers are properly united and all six principals join in appending a moral: happy is the man who can take the good with the bad - a typical sentiment from the Age of Reason.

DIE ZAUBERFLÖTE (CD166-168)

Though opera overtures in the eighteenth century usually were not linked thematically with the operas themselves, Mozart had begun to refer in his overtures to the mood and even to the themes of the opera to follow. His Overture to *The Magic Flute* was composed after the rest of the work was complete. The majestic opening of three noble chords (in the key of E-flat major with its three flats, the opera's Masonic home key) served to alert his listeners immediately to expect something more than the usual Schikaneder-type farce. Indeed, the opera's Overture reveals the entire story in microcosm. The three imposing chords are followed by a short, somewhat ruminative Adagio, which gives way to a magnificently worked-out fugue, the first in any Mozart overture. (The subject is borrowed from the sonata Clementi played in the famous musical competition that he lost

to Mozart in the emperor's presence in 1781. Mozart also made reference to the theme in his "Prague" Symphony.) After the themes (all related to the basic fugue subject) have been cited, the wind instruments solemnly pronounce the Masonic motto three times. The fugue resumes, now modulating far afield, just as Tamino and Pamina must make journeys in their trials of purification. Their triumph and glorification are evident in the coda, which returns to E-flat major and ends with the three symbolic chords.

Act 1.

The scene is a rocky area, with mountains on either side of the stage and a temple. Pursued by a large serpent, young prince Tamino faints in terror ("Zu Hülfe! Zu Hülfe!"). Three veiled Ladies, who emerge from a nearby temple, kill the monster with silver spears. Each then wishes to stay with the handsome young man while the others go for help, but since they cannot agree, all three go. On recovering, Tamino encounters the Queen's birdcatcher, Papageno ("Der Vogelfänger bin ich ja"), who takes credit for killing the serpent. The Ladies return in time to hear his lie and punish him by locking his mouth with a golden padlock. They then give Tamino a portrait of Pamina, the Queen's abducted daughter, with whom he immediately falls in love ("Dies Bildnis ist bezaubernd schön"). The Queen of the Night herself now appears and tells Tamino that he has been chosen to save Pamina from her evil captor Sarastro, promising him her hand if he can set her free ("O zittre nicht"). On the Queen's instructions, the Ladies remove Papageno's padlock and tell him he is to be Tamino's companion in his quest. They give to him a set of magic bells and to Tamino a magic flute to protect them in their adventure (Quintet). The scene changes to a splendid Egyptian-style room in Sarastro's palace, where the brutish Monostatos has Pamina put in chains ("Du feines Täubchen, nur herein"), planning to force his intentions on her. Papageno enters, however, and frightens him away; then he takes Pamina off to find Tamino (Duet, "Bei Männern, welche Liebe fühlen"). The Prince, meanwhile, has been led by Three Boys to a grove in which stand three beautiful temples (beginning of the first act finale, "Zum Ziele führt dich diese Bahn"). Mysterious voices warn him away from entering either of the first two, and from the third temple the Priest emerges to challenge him ("Wo willst du kühner Fremdling hin?"). Confused by hints that he has been deceived by the Queen of the Night, but reassured by the unseen voices that Pamina is still alive, Tamino plays his flute to express his gratitude, attracting an audience of animals ("Wie stark ist nicht dein Zauberton"). Papageno and Pamina, trying to follow the sound of the flute, are caught and threatened by Monostatos, but the music of Papageno's magic bells send him and his slaves dancing away ("Das klinget so herrlich"). Sarastro now enters with his priests. He tells Pamina that he abducted her to remove her from her mother's baleful influence. Monostatos has captured Tamino meanwhile, but is rewarded by Sarastro with a beating. Tamino and Papageno, whose heads have been covered, are then taken into the temple to prepare for initiation ("Wenn Tugend und Gerechtigkeit").

Act 2.

To the sounds of a stately march ("Marsch der Priester"), Sarastro and a band of priests emerge into a palm grove. There he asks his followers to allow the postulants to attempt the initiation trials, involving divine protection for them ("O Isis und Osiris"). In the temple courtyard at night, Tamino and Papageno begin their trials. Warned not to speak and to beware of women's wiles ("Bewahret euch vor Weibertücken"), they are confronted by the Three Ladies, who try to win them back to the Queen's service ("Wie? Wie? Wie?"). The terrified Papageno proves less resolute than Tamino at keeping silent. Sleeping in a moonlit garden, Pamina is menaced by the lecherous Monostatos ("Alles fühlt der Liebe Freuden"), but the Queen of the Night appears and frightens him off. Learning that Tamino now intends to join the priests rather than opposing them, she gives Pamina a dagger and commands her to kill Sarastro ("Der Hölle Rache kocht in meinem Herzen"). After she leaves, Monostatos tries again to overpower Pamina, but he is prevented this time by Sarastro. Pamina pleads for mercy for her mother, and Sarastro assures her that there is no room in his domain for revenge or hatred ("In diesen heil'gen Hallen"). Tamino and Papageno are reminded by priests of the necessity of silence, but Papageno is soon chattering away with an old woman who brings him water. She tells Papageno that he is her sweetheart, but is warned away by a clap of thunder before she can reveal her name. The Three Boys appear,

bringing the two men a feast and their magic instruments (“Seid uns zum zweitenmal willkommen”). Pamina finds her way to them but is heart-broken when Tamino refuses to speak to her (“Ach, ich fühl’s”). Trumpets and trombones play the symbolic threefold chord, summoning the men to their next trial. Papageno is reluctant to leave his dinner, until Sarastro’s lions scare him off. The scene changes to a subterranean vault, where the priests, each carrying a transparent pyramid, invoke the gods in a beautiful three-part chorus, praying Tamino will withstand the trials and join the Brotherhood (“O Isis Und Osiris, welche Wonne!”). Sarastro commends Tamino for his strength and prepares him for two further trials. Pamina is brought in for a sorrowful farewell (“Soll ich dich, Teurer, nicht mehr seh’n?”). Lost in the temple, Papageno laments his lot. The Speaker tells him that although he deserves punishment, the gods are forgiving, but he will never achieve full initiation. Enjoying a large goblet of wine, Papageno longs for a mate (“Ein Mädchen oder Weibchen”). The old woman reappears and says that she is the chosen mate. Securing his unwilling pledge of loyalty, she turns into the young and pretty bird-girl Papagena, but the priest sends her away, saying that Papageno is not yet worthy of her. In the garden the Three Boys liken the rising sun to noble peace triumphing over ignorance (beginning of the Finale, “Bald prangt, den Morgen zu verkünden”). Pamina enters, frantic with grief, but is prevented from committing suicide by their assurance that Tamino still loves her despite his silence.

Tamino is led to a desolate place surrounded by mountain peaks. He finds two men in full armor, their helmets topped with flames, guarding a gate. They sing a chorale (“Der, welcher wandert dies Strasse”), challenging him to complete the trials and join the Enlightened. Pamina fearlessly chooses to accompany him. Revealing that his magic flute was carved by her father, she takes Tamino’s hand and leads him through the gate (“Wir wandeln durch des Tones Macht”). As he plays the flute, they pass unharmed through raging flames and rushing torrents. The priestly chorus rejoices in their success (“Triumph! Du edles Paar”). Papageno, despairing of ever finding Papagena again, is dissuaded from hanging himself by the Three Boys (“Halt’ ein!”), who remind him to use his magic bells. The sound restores her to him, and the two happily plan to raise a large family (Pa-Pa-Pa- Papagena! Pa-Pa-Pa-Papageno!). The Queen of the Night, appearing with her Ladies, promises Pamina to Monostatos if he will help abduct her. As they prepare to storm the temple (“Nur stille! stille! stille!”), a great rumble of thunder and rushing water arises, and the conspirators are swallowed up by the earth. The scene immediately changes to the dazzling temple of the sun, in which Sarastro and his priests welcome Tamino and Pamina. The final chorus (“Heil sei euch Geweihten!”) gives thanks to Isis and Osiris for the victory of Beauty and Wisdom over the power of darkness.

© Nick Jones

LA CLEMENZA DI TITO (CD169-170)

Act One

Vitellia plots to assassinate the Emperor Titus, whose father, Vespasian, had dethroned her father, Vitellius. Her hopes of returning to the throne as the consort of Titus have come to nothing because Titus wishes to marry Berenice, the daughter of the King of Judaea. For this reason her love for Titus has turned into hatred. She attempts to persuade the closest friend of Titus, Sextus, who is in love with her, to murder the Emperor, promising him love and marriage. After some hesitation, Sextus declares himself willing to comply with her request (Come ti piace imponi). When Annus brings news of Berenice’s departure, Vitellia’s hope revive, and for the moment she defers the assassination plot. She tells Sextus to trust her implicitly (Deh se piacer mi vuoi). Annus asks Sextus to obtain permission from Titus for his planned marriage with Servilia, the sister of Sextus, and both reconfirm their friendship (Deh prendi un dolce amplesso). In the Forum Romanum the people acclaim Titus and beseech the gods to protect the Emperor and the city (Serbate, oh Dei custodi).

After the crowd has departed, Titus reveals to Sextus and Annus that he intends to marry Servilia that very day. To the great surprise of Sextus, Annus does not protest. In fact, he congratulates Titus for his choice. With this marriage Titus hopes to bind his friend Sextus even closer to the throne (Del pi`u sublime soglio). At the behest of Titus, Annus brings

Servilia the news that she is to become Empress. Both once more confess their love for each other (Ah perdona al primo affetto). In the imperial palace Publius attempts to draw the attention of Titus to a list of conspirators. Servilia enters and asks Titus not to marry her, for she is in love with Annus. Titus is delighted that she has had the courage to tell him the truth (Ah, se fosse intorno al trono).

Vitellia, who has heard of Servilia’s supposed good fortune, once again pleads with Sextus to assassinate Titus: she would be the reward. Sextus can no longer resist, for her power over him is too strong (Parto, ma tu ben mio). Immediately after Sextus has left, Annus and Publius tell Vitellia that Titus has now chosen her to be his consort. Vitellia is in despair: she can no longer recall Sextus, and the attempt to assassinate Titus takes its course (Vengo... aspettate...). Having reached the Forum Romanum, Sextus is still in two minds about whether to murder Titus. However, the conspirators have already set fire to the Capitol, and he is forced to act (Oh Dei, che smania `e questa). While the fire spreads, and the people begin to utter cries of terror, Sextus tells Vitellia that he has carried out the murder, and she implores him to be silent. All bewail the terrible events (Deh, conservate, oh Dei).

Act Two

Annus brings the news that Titus has survived the attempt on his life. When Sextus confesses that it was he who tried to murder him, Annus advises him to throw himself at the mercy of Titus (Torna di Tito a lato). Vitellia, who is afraid that her role in the plot will also come to light, urges Sextus to flee. However, it is too late, Publius arrests Sextus in order to lead him to the Senate for questioning. Vitellia is torn between contrition and fear for her own safety (Se al volto mai ti senti). In the audience chamber of the palace the patricians and the people thank the gods for saving Titus’s life (Ah grazie si rendono).

Titus is unwilling to believe that Sextus is guilty. Publius puts this down to Titus’s magnanimous character (Tardi s’avede). But when the news arrives that Sextus has confessed to everything in the Senate, and that he has been condemned to die in the arena, Titus is forced to accept the truth. Annus asks him to think of the pain of others (Tu fosti tradito), but his request goes unheeded. The wounds inflicted on love and friendship by unfaithfulness, treason and murder are still much too deep. However, he wishes to question Sextus before signing the death warrant (Che orror! che tradimento!). When they meet, each seeks to find in the face of the other traces of their former friendship (Quello di Tito `e il volto!).

Titus wishes to discover from Sextus the reason for what he has done - as a friend, not as a ruler. However, Sextus continues to shield Vitellia and takes all the blame upon himself. Titus interprets this as ungratefulness and stubbornness, and has him led off to the arena. Sextus is not afraid of death; he is merely tormented by unending remorse (Deh per questo istante solo). In a soliloquy Titus veers between duty and emotion. The laws tell him that he ought to sign the death warrant, but in the end his better nature triumphs: he can only reign if his power rests on love, and he considers faithfulness that results from fear to be worthless (Se all’impero, amici Dei).

Annus and Servilia ask Vitellia to use her influence as Titus’s future consort to obtain a pardon for Sextus. Servilia accuses her of cruelty, for tears alone cannot save the life of Sextus (S’altro che lacrime). Vitellia realizes that he has not betrayed her, and that he will die for her if she does not confess to her guilt (Ecco il punto, o Vitellia). She abandons her hopes of marriage and power (Non pi`u di fiori). In front of the amphitheatre the people acclaim the Emperor and compare him to the gods (Che del ciel, che degli Dei). Before Titus can pronounce the pardon for Sextus that he had already decided upon, Vitellia accuses herself publicly of being the instigator of the conspiracy. Titus is taken aback by this new case of treason. Once again he has to struggle with his conflicting emotions. However, he does not wish to be forced to take revenge. Thus, in addition to Sextus, he pardons all the other conspirators (Ma che giorno `e mai questo?). In the general chorus of praise for Titus, the latter asks the gods to take his life on the day when the well-being of Rome is no longer his greatest concern (tu, `e ver, m’assolvi).

Sung texts

NOTTURNI K 436, 437, 438, 439, 346, 549 (CD45)

I K 346

Luci care, luci belle,
cari lumi amate stelle date calma a questo core,
date calma a questo core.
Se per voi sospiro moro idol mio,
mio bel tesoro forza e lo Dio d'amore,
forza e sol del Dio d'amore.

II K 438

Se lontan ben mio tu sei son eterni i di per me,
son eterni i di per me, se lontan tu sei son eterni i di per me !
Son momenti i giorni miei idol moi,
vicino a te, idol moi, vicino a te, vicino a te,
vicino a te.

III K 439

Due pupile amabili m'han piegato il core e se pieta
non chiedo a quelle luci belle per quelle,
si, per quelle io morirò d'amore, e se pieta
non chiedo a quelle luci bele per quelle,
si, per quelle io morirò d'amor, morirò, morirò

IV K 549

Più non si trovano fra mille amanti
sot due bell' anime, che sian constanti,
e tuti alle parlano di fedeltà, e tutti parlano di fedeltà !
E il reo costume tanto s'avanza, che la constanza
di chi ben ama ormai si chiama semplicità,
ormai si chiama semplicità, si chiama semplicità,
si chiama semplicità, si chiama semplicità.

V K 436

Ecco quel fiero intante, Nice, mia Nice addio
Come vivrò, beno, così lontan da te,
come, come, così lontan da te?
Io vivrò sempre pene, io non avrò più bene e tu,
chi sa ae mai ti sovverrai di me, e tu,
chi sa se mai ti sovverrai, ti sovverrai di me!
Ecco quel fiero istante ; Nice, mia Nice addio.
Come vivrò ben mio, così lontan da te,
come, come, così lontan da te, così lontan da te,
così lontan da te?

VI K 437

Mi lagnerò tacendo della mia sorte avara,
della mia sorte avara; ma ch'io non t'ami, o cara,
non lo sperar da me, non sperar, non lo sperar,
sperar a me, ma ch'io non t'ami, non lo sperar,
non lo sperar da me, non lo sperar da me !
Crudele, in che t'offendo, crudele, in che t'offendo,
se resta a questo petto il misero diletto,
di sospirar per te, di sospirar per te ?

REQUIEM K626 (CD97)

1. Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.-
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

2. Kyrie eleison.

Christe, eleison.
Kyrie eleison.

3. Dies irae, dies illa

Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus !

4. Tuba, mirum spargens sonum

Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet, apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix Justus sit securus?

5. Rex tremendae majestatis

qui salvandos salvas gratis
salva me, fons pietatis.

6. Recordare, Jesu pie,

Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me, sedisti lassus,
Tantus labor non sit cassus.
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco, tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

7. Confutatis maledictis,

Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

8. Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem. Amen.

9. Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu,
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini ejus.

10. Hostias et preces tibi, Domine,
laudis offerimus:

tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte
transire ad vitam.-
quam olim Abrahae promisisti
et semini ejus.

11. Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

12. Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

13. Agnus Dei, qui tollis peccata mundi,
dona eis requiem.

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

14. Lux aeterna luceat eis, Domine,

Cum Sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.-
Cum Sanctis tuis in aeternum,
quia pius es.

LITANIAE KV 109-234 (CD98)

1. Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christe audi nos, Christe exaudi nos.
Pater de coelis Deus, miserere nobis.
Fili Redemptor mundi Deus, miserere nobis.

Spiritus Sancte Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.

2. Panis vivus, qui de coelo descendisti
Deus absconditus et Salvator,
miserere nobis.
Frumentum electorum,
vinum germinans virgines,
panis pinguis et deliciae regum,

miserere nobis.

Juge sacrificium, oblatio munda,
agnus absque macula,
miserere nobis.

Mensa purissima, angelorum esca,
manna absconditum, miserere nobis.

Memoria mirabilium Dei,
panis supersubstantialis,
miserere nobis.

3. Verbum caro factum,
habitans in nobis,
miserere nobis.

4. Hostia sancta, calix benedictionis,
Miserere nobis.
Mysterium fidei, miserere nobis.
Praecelsum et venerabile Sacramentum,
miserere nobis.

Sacrificium omnium sanctissimum,
vere propitiatorium pro vivis et
defunctis,
miserere nobis.

Coeleste antidotum, quo a peccatis
praeservamur, Miserere nobis.

Stupendum supra omnia miracula,
miserere nobis.

Sacratissima Dominicae passionis
commemoratio,
donum transscendens omnem
plenitudinem,
memoriale praecipuum divini amoris,
divinae affluentia largitatis, miserere nobis.
Sacrosanctum et augustissimum
mysterium,
pharmacum immortalitatis, miserere nobis.

5. Tremendum ac vivificum Sacramentum,
Miserere nobis.

6. Panis omnipotentia verbi caro factus,
incurrentum sacrificium cibus et conviva,
Miserere nobis.

Dulcissimum convivium,
cui assistunt Angeli ministrantes,
Miserere nobis.

Sacramentum pietatis, vinculum
caritatis,
offerens et oblatio,
spiritualis dulcedo in proprio fonte
degustata,
miserere nobis.

Refectio animarum sanctorum, miserere
nobis.

7. Viaticum in Domino morientium,
Miserere nobis.

8. Pignus futurae gloriae, miserere nobis.

9. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

10. Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christe audi nos, Christe exaudi nos.

Pater de coelis Deus, miserere nobis.

Fili Redemptor mundi Deus, miserere nobis.

Spiritus Sancte Deus, miserere nobis.

Sancta Trinitas, unus Deus, miserere nobis.

11. Sancta Maria, ora pro nobis.

Sancta Dei genitrix, sancta Virgo
virginum,
ora pro nobis.

Mater Christi, mater divinae gratiae,
mater purissima, mater castissima, ora
pro nobis.

Mater inviolata, mater intemerata, ora
pro nobis.

Mater amabilis, mater admirabilis,
Mater Creatoris, mater Salvatoris,
ora pro nobis.

Virgo prudentissima, virgo veneranda,
virgo praedicanda, ora pro nobis.

Virgo potens, virgo Clemens,
virgo fidelis, ora pro nobis.

Speculum justitiae, sede sapientiae,
causa nostrae laetitiae, ora pro nobis.

Vas spirituale, vas honorabile,
vas insigne devotionis, ora pro nobis.

Rosa mystica, turris Davidica, ora pro
nobis.

Turris eburnea, domus aurea.

Foederis arca, janua coeli,
stella matutina, ora pro nobis.

12. Salus infirmorum, refugium
peccatorum,
consolatrix afflictorum, ora pro nobis.
Auxilium Christianorum, ora pro nobis.

13. Regina Angelorum, ora pro nobis.

Regina Patriarcharum,

Regina Prophetarum, ora pro nobis.

Regina Apostolorum, ora pro nobis.

Regina Martyrum, ora pro nobis,

Regina Confessorum, Regina Virginum,
ora pro nobis.

Regina Sanctorum omnium, ora pro
nobis.

14. Agnus Dei,
qui tollis peccata mundi,
parce nobis Domine.
Agnus Dei,
qui tollis peccata mundi,
exaudi nos Domine.
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

LITANIAE KV 125-195 (CD99)

1. Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christe audi nos, Christe exaudi nos.

Pater de coelis Deus, miserere nobis.

Fili Redemptor mundi Deus, miserere
nobis.

Spiritus Sancte Deus, miserere nobis.

Sancta Trinitas, unus Deus, miserere
nobis.

2. Panis vivus, qui de coelo descendisti
Deus absconditus et Salvator,
miserere nobis.

Frumentum electorum,
vinum germinans virginis,
panis pinguis et deliciae regum,
miserere nobis.

Juge sacrificium, oblatio munda,
agnus absque macula,
miserere nobis.

Mensa purissima, angelorum esca,
manna absconditum, miserere nobis.
Memoria mirabilium Dei,
panis supersubstantialis,
miserere nobis.

3. Verbum caro factum,
habitans in nobis,
miserere nobis.

4. Hostia sancta, calix benedictionis,
Miserere nobis.
Mysterium fidei, miserere nobis.
Praecelsum et venerabile Sacramentum,
miserere nobis.

Sacrificium omnium sanctissimum,
vere propitiatorium pro vivis et
defunctis,
miserere nobis.

Coeleste antidotum, quo a peccatis
praeservamur,
Miserere nobis.

Stupendum supra omnia miracula,
miserere nobis.

Sacratissima Dominicae passionis
commemoratio,
donum transscendens omnem
plenitudinem,
memoriale praecipuum divini amoris,
divinae affluentia largitatis, miserere
nobis.
Sacrosanctum et augustissimum
mysterium,
pharmacum immortalitatis, miserere nobis.

5. Tremendum ac vivificum Sacramentum,
Miserere nobis.

6. Panis omnipotentia verbi caro factus,
incurrentum sacrificium cibus et conviva,
Miserere nobis.

Dulcissimum convivium,
cui assistunt Angeli ministrantes,
Miserere nobis.

Sacramentum pietatis, vinculum
caritatis,
offerens et oblatio,
spiritualis dulcedo in proprio fonte
degustata,
miserere nobis.

Refectio animarum sanctorum, miserere
nobis.

7. Viaticum in Domino morientium,
Miserere nobis.

8. Pignus futurae gloriae, miserere nobis.

9. Agnus Dei,
 qui tollis peccata mundi,
 parce nobis Domine.
 Agnus Dei,
 qui tollis peccata mundi,
 exaudi nos Domine.
 Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.

10. Kyrie eleison.
 Christe eleison.
 Kyrie eleison.
 Christe audi nos, Christe exaudi nos.
 Pater de coelis Deus, miserere nobis.
 Fili Redemptor mundi Deus, miserere nobis.
 Spiritus Sancte Deus, miserere nobis.
 Sancta Trinitas, unus Deus, miserere nobis.

11. Sancta Maria, ora pro nobis.
 Sancta Dei genitrix, sancta Virgo
 virginum,
 ora pro nobis.
 Mater Christi, mater divinae gratiae,
 mater purissima, mater castissima, ora
 pro nobis.
 Mater inviolata, mater intemerata, ora
 pro nobis.
 Mater amabilis, mater admirabilis,
 Mater Creatoris, mater Salvatoris,
 ora pro nobis.
 Virgo prudentissima, virgo veneranda,
 virgo praedicanda, ora pro nobis.
 Virgo potens, virgo Clemens,
 virgo fidelis, ora pro nobis.
 Speculum justitiae, sede sapientiae,
 causa nostrae laetitiae, ora pro nobis.
 Vas spirituale, vas honorabile,
 vas insigne devotionis, ora pro nobis.
 Rosa mystica, turris Davidica, ora pro
 nobis.
 Turris eburnea, domus aurea.
 Foederis arca, janua coeli,
 stella matutina, ora pro nobis.

12. Salus infirmorum, refugium peccatorum,
 consolatrix afflictorum, ora pro nobis.
 Auxilium Christianorum, ora pro nobis.

13. Regina Angelorum, ora pro nobis.
 Regina Patriarcharum,
 Regina Prophetarum, ora pro nobis.
 Regina Apostolorum, ora pro nobis.
 Regina Martyrum, ora pro nobis,
 Regina Confessorum, Regina Virginum,
 ora pro nobis.
 Regina Sanctorum omnium, ora pro
 nobis.

14. Agnus Dei,
 qui tollis peccata mundi,
 parce nobis Domine.
 Agnus Dei,
 qui tollis peccata mundi,
 exaudi nos Domine.
 Agnus Dei,
 qui tollis peccata mundi,
 miserere nobis.

VESPERAE SOLENNES KV 321-339 (CD100)

1. Dixit Dominus Domino meo: Sede a dextris
 meis:
 Donec ponam inimicos
 tuos, scabellum pedum tuorum.
 Virgam virtutis tuae emittet Dominus ex Sion:
 dominare in medio inimicorum tuorum.
 Tecum principium in die virtutis tuae
 In splendoribus sanctorum: ex utero
 Ante luciferum genui te.
 Juravit Dominus, et non poenitebit eum:
 Tu es sacerdos in aeternum secundum
 ordinem Melchisedech:
 Dominus a dextris tuis,
 Confregit in die irae suae reges.
 Judicabit in nationibus, implebit ruinas:
 conquasabit capita in terra multorum.
 De torrente in via bibet:
 propterea exaltabit caput.
 Gloria Patri, et Filio,
 Et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper,
 et in saecula saeculorum.
 Amen.

2. Confitebor tibi Domine in toto corde meo:
 in consilio justorum, et congregatione.
 Magna opera Domini;
 exquisita in omnes voluntates ejus.
 Confessio et magnificentia opus ejus:
 et justitia ejus manet in saeculum
 saeculi.
 Memoriam fecit, mirabilium suorum,
 misericors et miserator et justus:
 escam dedit timentibus se.
 Memor erit in saeculum testamenti sui:
 virtutem operum suorum annuntiabit
 populo suo.
 Ut det illis hereditatem gentium:
 opera manuum ejus veritas et judicium.
 Fidelia omnia mandata ejus,
 confrimata in saeculum saeculi:
 facta in veritate et aequitate.
 Redemptionem misit Dominus populo suo:
 mandavit in aeternum testamentum suum.
 Sanctum et terribile nomen ejus:
 initium sapientiae timor Domini.
 Intellectus bonus omnibus facientibus eum:
 laudatio ejus manet in saeculum saeculi.
 Gloria Patri ...

3. Beatus vir, qui timet Dominum:
 in madatis ejus volet nimis.
 Potens in terra erit semen ejus,
 generatio rectorum benedicetur.
 Gloria et divitiae in domo
 et justitia ejus manet in saeculum
 saeculi.
 Exortum est in tenebris lumen rectis:
 misericors, et miserator, et justus.
 Jucundus homo qui miseretur et
 commodat.
 Disponet sermones suos in iudicio.
 Quia in aeternum non commovebitur.
 In memoria aeterna erit justus:
 ab auditione mala non timebit.
 Paratum cor ejus sperare in Domino.
 Non commovebitur donec despiciat
 inimicos suos.
 Dispersit, dedit pauperibus:
 justitia ejus manet in saeculum saeculi:

cornu ejus exaltabitur in gloria.
 Peccator videbit, et irascetur,
 dentibus suis fremet et tabescet:
 desiderium peccatorum peribit.
 Gloria Patri...

4. Laudate pueri Dominum:
 laudate nomen Domini.
 Sit nomen Domini benedictum,
 ex hoc nunc, et usque in saeculum.
 A solis ortu usque ad occasum,
 laudabile nomen Domini.
 Excelsus super omnes gentes Dominus,
 et super coelos gloria ejus.
 Quis sicut Dominus Deus noster,
 qui in altis habitat, et humilia respicit
 in coelo et in terra ?
 Suscitans a terra inopem,
 et de stercore erigens pauperem:
 Ut collocet eum cum principibus
 populi sui.
 Qui habitare facit sterilem in domo,
 matrem filiorum laetantem.
 Gloria Patri...

5. Laudate Dominum omnes gentes:
 laudate eum omnes populi.
 Quoniam confirmata est super nos
 misericordia ejus: et veritas Domini
 manet in aeternum.
 Gloria Patri...

6. Magnificat anima mea Dominum.
 Et exsultavit spiritus meus in Deo
 salutari meo.
 Quia respexit humilitatem ancillae suae:
 ecce enim ex hoc beatam
 me dicent omnes generationes.
 Quia fecit mihi magna qui potens est:
 et sanctum nomen ejus.
 Et misericordia ejus
 a progenie in progeniem timentibus eum.
 Fecit potentiam in brachio suo:
 dispersit superbos mente cordis sui.
 Deposuit potentes de sede,
 et exaltavit humiles.
 Esurientes implevit bonis:
 et divites dimisit inanes.
 Suscepit Israel puerum suum,
 recordatus misericordiae suae.
 Sicut locutus est ad patres nostros,
 Abraham et semini ejus in saecula.
 Gloria Patri...

REGINA COELI KV 108-127-276 - SANCTA
MARIA KV 273 (CD101)

Regina coeli
 Regina coeli laetare, alleluja.
 Quia quem meruisti, portare, alleluja,
 resurrexit, sicut dixit, alleluja.
 Ora, pro nobis Deum, alleluja.

Sancta Maria, mater Dei, K 273
 Sancta Maria,
 mater Dei,
 ego omnia tibi debeo,
 sed ab hac hora singulariter
 me tuis servitiis devoveo,
 te patronam,
 te sospitatricem eligo.

Tuus honor et cultus aeternum
mihi cordi fuerit,
quem ego nunquam deseram
neque ab aliis mihi subditis
verbo factoque violari patiar.
Sancta Maria,
tu pia me pedibus tuis
advolutum recipe,
in vita protege,
in mortis discrimine defende.
Amen.

OFFERTORIA (CD102)

Scande coeli limina, K 34

1. I. Aria

Scande coeli limina,
anima sanctissima,
per lampadam lucas,
quos superi duces
itineris obviam dant.
Sed quaeso ?
Quid nati ?
Qui tacti amore,
afflicti dolore,
hic orphani stant.

2. II. Coro

Cara o pignora,
protegam vos,
coeli ut patria
societ nos.

Inter natos mulierum K 72

3. Inter natos mulierum non surrexit major
Joanne Baptista, qui viam Domino
praeparavit in eremo.
Ecce agnus Dei, qui tollit peccata mundi.
Alleluja.

Benedictus sit Deus K. 117

4. Coro

Benedictus sit Deus Pater,
unigenitusque Dei Filius,
Sanctus quoque Spiritus ;
quia fecit nobiscum
misericordiam suam.

5. Aria

Introibo dominum tuam, Domine,
in holocaustis
reddam tibi vota mea,
quae distinxerunt labia mea.

6. Coro

Jubilare Deo omni terra.
Psalmum dicite nomini eius,
date gloriam laudi eius.

Sub tuum praesidium, K 198

7. Sub tuum praesidium confugimus,
sancta Dei genetrix.
Nostras deprecationes
ne despicias
in necessitatibus nostris,
sed a periculis cunctis
libera nos semper.
Virgo gloriosa,
et benedicta,
Domina nostra,
mediatrix nostra,

advocata nostra.
Tuo filio
nos reconcilia,
nos commenda,
nos repraesenta.

Misericordias Domini, K 222

8. Misericordias Domini
cantabo in aeternum.

Venite, populi K 260

9. Venite, populi, venite, de longe venite,
et admiramini gentes an alia natio, tam
grandis,
quae habet Deos, appropinquantes,
sibi sicut Deus, Deus noster Deos adest nobis,
cujus in ara veram praesentiam
contemplamur jugiter
per fidem vivam ; an alia natio tam grandis ?
O sors cunctis beator, sola fidelium,
quibus panis fractio et calicis communio est
in auxilium.
Eja ergo epulemur in azymis veritatis et
sinceritatis
et inebriemur, vino laetitiae sempiternae,
an alia natio tam grandis?
Venite populi, venite!

Alma Dei creatoris

10. Alma Dei creatoris sedet rei peccatoris
mater
clementissima.
Tu fac clermens quod rogamus fortes ad
certamina.

God is our refuge, K 20

11. God is our refuge and strength,
a very present help in trouble.

Miserere, K 85

12. Miserere mei, Deus, secundum magnam
misericordiam tuam.

13. Amplius, lava me ab iniquitate mea: et
a peccato meo munda me.

14. Tibi soli peccavi, et malum coram te feci: ut
justificeris in sermonibus tuis, et
vincas cum judicaris.

15. Ecce enim veritatem dilexisti: incerta et
occulta sapientiae tuae manifestasti mihi.

16. Auditui meo dabis gaudium et laetitiam: et
exultabunt ossa humiliata.

17. Cor mundum crea in me, Deus: et spiritum
rectum innova, in visceribus meis.

18. Redde mihi laetitiam salutaris tui: et spiritu
principali confirma me.

19. Libera me de sanguinibus, Deus, salutis
meae:
et exsultabit lingua mea justitiam tuam.

Quaerite primum regnum Dei, K 86

20. Quaerite primum regnum Dei
et justitiam ejus:
Et haec omnia

adjicientur vobis.
Alleluja.

Zwei deutsche Kirchenlieder KV 343

21. O Gottes Lamm, dein Leben

Hast du als Lösegeld
Am Kreuz uns dargegeben;
Du starbst für alle Welt.
Wem das Verdienst hienieden
Des Glaubens du verlieh'n,
Nimm dort zum Lohn in Frieden
Zu deinen Sel'gen hin.
Die fromm in dir entschlafen,
Laß frei von Qual und Pein
Laß frei von ew'gen Strafen
Bei dir, o Jesu, sein!
Laß gnädig sie empfinden,
Herr, deines Leidens Kraft,
Befreiung von den Sünden,
Was dein Genuß verschafft!

22. Als aus Ägypten Israel, vom Volke der

Barbaren,
Gezogen aus dem Heidentum die Kinder
Jakobs waren,
Da ward Judäa Gott geweiht
Und Israel gebenedeit
Zu seinem Reich und Erbe.

Das Weltmeer sah's, erstaunt' und floh;
der Jordan wich, floß klemmer,
Wie Widder hüpfen Berg' empor und
Hügel wie die Lämmer,
Was war dir, Weltmeer, daß du flohst?
Dir, Jordan, daß zurück du zohst?
Was hüpfen Berg' und Hügel?

Vor ihres Gottes Gegenwart, durch den
die Schöpfung lebet,
Vor Gottes Jakobs Angesicht hat Erd' und
Meer gebebet,
Vor ihm, dess'mächt'ge Wunderkraft
Aus Stein und Felsen Seen schafft,
Aus Kiesel Wasserquellen.

Nicht uns gib Ehre, Herr, nicht uns, Dein
Ruhm soll alles füllen;
Allein um der Erbarmungen, um deiner
Wahrheit willen.
In Dir nur ist Vollkommenheit,
Und all Dein Tun Barmherzigkeit;
Preis sei nur Deinem Namen!

Daß nun nicht mehr mit Frevlerspott das
Volk der Heiden fraget:
Wo ist ihr allgewalt'ger Gott, der ihrer Sorge
traget?
Im Himmel thront Gott, unser Herr,
Und was er will, das schafft er
Allmächtig, gütig, weise.
Der Heiden Götzen, Silber, Gold, die nur
durch sie entstehen,
Die haben Ohren, hören nicht, und Augen,
die nicht sehen,
Und Mund und Kehle, die nicht spricht.
Sie riechen, tasten, gehen nicht
Mit Nase, Händen, Füßen.

Gleich ihnen werde, der sie macht und
der auf sie vertrauet;
Doch Israels und Aarons Haus hat auf den

Herrn gebaut,
Und jeder Fromme hofft auf ihn.
Darum wird Rettung ihm verlieh'n.
Gott ist sein Schirm, sein Helfer!

Stets war Gott unser eingedenk, wenn
Übels uns begegnet;
Er hat gesegnet Israel, hat Aarons Haus
gesegnet.
Der Herr ließ allen, die ihn scheu'n,
Erbarmung, Segen angedeih'n,
Vom Mind'sten bis zum Größten.

Noch ferner komm auch Gottes Heil auf
euch und eure Kinder,
Stets werde seines Segens mehr und stets
des Argen minder.
Der Erd'und Himmel hat gemacht,
Der Herr sei seines Volks bedacht,
Schütz' uns, sein salig Erbe!

Du gabst, Herr, dess' die Himmel sind,
das Erdreich Menschensöhnen;
Von Toten, die der Abgrund schlingt, wird
nicht dein Lob ertönen;
Doch wir, in denen Leben ist,
Wir preisen Dich von dieser Frist
In ewig ew'ge Zeiten!

LATIN MOTETS (CD103)

Veni sancte spiritus K 47

1. Veni, Sancte Spiritus,
Reple tuorum corda fidelium
Veni, Sancte Spiritus,
Et tui amoris in eis ignem accende:
Qui per diversitatem linguarum
cunctarum,
Gentes in unitate fidei, congregasti.
Alleluia

Te deum laudamus K 141

2. Te Deum laudamus,
te Dominum confitemur.
Te aeternam Patrem
omnis terra veneratur.
Tibi omnes Angeli,
tibi coeli et universae potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus
Sabaoth.
Pleni sunt coeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.
Te per orbem terrarum
sancta confitetur Ecclesia.
Patrem immensae majestatis;
venerandum tuum verum et unicum Filium,
sanctum quoque Paracletum Spiritum.
Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem
non horruisti Virginis uterum.
Tu devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes
in gloria Patris.
Judex crederis esse venturus.

3. Te ergo quaesumus,
tuis famulis subveni,
quos pretioso sanguine redemisti.

4. Aeterna fac cum Sanctis tuis
in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos et extolle illos
usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum
et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri!
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.

5. In te, Domine, speravi:
non confundar in aeternum.

Ergo interest K 143

6. Ergo interest,
an quis male vivat,
an bene?
Fidelis anima,
cogita vias tuas,
facileque
quis tibi sit
videbis exitum.
Est aliquid,
iram promeruisse,
an gratiam!
Quaere superna,
fuge terrena,
non cura reliqua,
nil enim sunt.
Hoc dabit gaudia,
mortis solatia
in coelis praemia,
eterna quae sunt.

Kommet her, ihr frechen sündler K 146

Passionslied, Textdichter unbekannt

7. Kommet her, ihr frechen Sünder,
seht den Heiland aller Welt!
Sprecht, ist gegen seine Kinder
je ein Vater so bestellt?
Jesus leidet tausend Qualen,
bis er selbst den Geist aufgibt,
um am Kreuz die Schuld zu zahlen,
die der tolle Mensch verübt.
Kommet, seht Mariam eben
an dem Fuß des Kreuzes an!
Kann es eine Mutter geben,
die so zärtlich lieben kann?
Ach! mit Tränen muß sie sehen,
wie ihr Sohn am Kreuze stirbt,
und sie läßt es doch geschehen,
daß der Mensch sein Heil erwirbt.
Danket nun für solche Liebe,
so der Mutter als dem Sohn,
und verschreibt auch eure Triebe
lebenslang zu ihrem Lohn;
treffet einen Bund mit ihnen,
stets im Lieben treu zu sein,
und hinfüro eure Sinnen
bloß zu ihrem Dienst zu weih'n.

Exsultate, Jubilate K 165

8. Exsultate, jubilate
o vos animae beatae
summa Trinitas revelatur
et ubique ad oratur
date illi gloriam.

9. Tandem ad venit hora,
qua Deum collimus in Spiritu
et veritate, et nomen illius magnum
in omni loco est.
Debitum iam illi sit a sacrificiis
ter Mariam accedamus in fide
ad fortem gratiae,
ad thronum misericordiae,
ut magis acceptabile
sit hoc obsequium.

10. Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.

11. Alleluja.

Dixit et Magnificat K 193

Dixit dominus

12. Dixit Dominus Domino meo
Sede a dextris meis:
Donec ponam inimicos tuos,
scabellum pedum tuorum.
Virgam virtutis tuae emittet
Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
In splendoribus sanctorum:
ex utero ante
luciferum genuite.
Juravit Dominus, Dominus juravit,
et non poenebit eum:
Tu es sacerdos in aeternum
secundum ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die irae suae reges.
Judicabit in nationibus,
implebet ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.
Gloria Patri, et Filio,
et Spiritu Sanctum.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.

Magnificat

13. Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo
salutari meo.
Quia respexit spiritus humilitatem
ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.
Et misericordia eius a progenie
in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

deposuit potentes de sede,
et altavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham, et semini eius in saecula.
Gloria Patri, et Filio,
et Spiritu Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum.
Amen.

Tantum ergo K 197

14. Tantum ergo sacramentum
veneremur cernui
et antiquum documentum
novo cedat ritui,
praestet fides supplementum
sensuum defectui.
Amen
Genitori genitoque
laus et jubilatio
salus, honor, virtus quoque,
sit et benedictio,
procedenti ab utroque
compar sit laudatio.
Amen

Ave verum corpus K 618

15. Ave verum Corpus natum de Maria Virgine;
Vere passum, immolatum in cruce pro homine;
Cujus latus perforatum unda fluxit et sanguine;
Esto nobis praegustatum in mortis examine.

MASS IN C MINOR K 427 (CD104)

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Gloria

Gloria in excelsis Deo,
et in terra pax hominibus bonae
voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigenite, Iesu Christe;
Domine Deus, Agnus Dei, Filius Patris:
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
qui sedes ad dexteram Patris,
miserere nobis
Quoniam tu solus Sanctus,
tu colus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum,

Patrem omnipotentem,
factorem coeli et terrae,
visibilem omnium, et invisibilem.
Et in unum Dominum Iesum Christum
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter
nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Mary et homo factus est.
Crucifixus etiam pro nobis:
sub Pontio Pilato passus,
et sepultus est.
Et resurrexit tertia die,
secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum
gloria iudicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritu Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma in
remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

Sanctus

Sanctus, Sanctus,
Sanctus Dominus Deus Sabaoth:
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine
Domini:
Hosanna in excelsis.

Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

**DIE SCHULDIGKEIT DES ERSTEN GEBOTS
(CD114-CD115)**

CD 114

1. Sinfonia

Der Ort der Vorstellung ist eine anmutige
Gegend an einem Garten und kleinen
Wald. Der laue Christ in einem
Blumengesträuche
schlafend.

2. Recitativo

GERECHTIGKEIT
Die löblich' und gerechte Bitte,
die du dem Heil der Sterblichen zu gut

mitleidend mir hast vorgebracht,
ist mir zwar angenehm, doch bin ich nicht
bedacht,
den faulen Knechten zu verschonen :
du weißt, mein ist, die Frommen zu belohnen
und jene abzustrafen,
wenn sie durch Büßen und Bereuen
sich nicht der Schuld befreien;
und dies geschieht durch unverdiente Gnade,
die nur des Höchsten Güte
allein gewähren kann, so wie es ihr gefällt.
CHRISTGEIST
Wohlan! So sei mein wiederholtes Fleh'n
Auf gleiche Weis' an dich gestellt,
o göttliches Erbarmen!
Barmherzigkeit
Was je erwartest du?
CHRISTGEIST
Ach! Alles von deiner Huld
Und deinen Helferarmen.
Barmherzigkeit
Und was bekümmert dich so sehr?
CHRISTGEIST
Ach, der bedauernswerte Stand,
die Blindheit, die Gefahr der lauen
Menschensöhne,
die kleine Zahl, die sich bemüht zu gehn
den schmalen Weg zum wahren Vaterland;
die Menge, die zum offenen Höllenschlund
mit dem betörten Haufen
auf breiter Blumenstraße laufen.
Der schlaue Geist der Welt, der unter
Blendewerk
Verhüllt die Sünden und Gefahren.
Entführt ganze Scharen.

3. Aria

CHRISTGEIST
Mit Jammer muß ich schauen
Unzählig teure Seelen
In meines Feindes Klauen
Den Untergang erwählen,
Wenn deine Wunderkraft
Nicht Heil, nicht Rettung schafft.
Ihr zügelloser Sinn,
Gleich ausgebrochnen Flüssen,
Die schäumend sich ergießen,
Reißt nach den tausend hin.
Mit Jammer muß ich schauen... usw

4. Recitativo

BARMHERZIGKEIT
So vieler Seelen Fall ist zwar
mit allem Fug beweiniungswürdig anzusehen,
doch ist es selbst ihr Will',
daß sie zu Grunde gehn.
Da erste, größte, ja das wichtigste Gebot:
aus ganzer Seel', aus Herz und Kräften
zu lieben ihren Herrn und Gott,
scheint ihrem trägen Sinn
gleich einer Last zu sein.
GERECHTIGKEIT
Flößt ihnen der Verstand,
ja endlich der Natur
nicht diese Pflicht als Kindern ein,
weil er als Vater sie aus Nichts gebildet hat,
weil er sie schützt, liebet, nährt
und ewiglich belohnet?
BARMHERZIGKEIT
Ist er denn nicht das einzige wahre Gut,
mithin auch höchster Liebe wert?

GERECHTIGKEIT

Pracht, Wollust, Eigennutz
und eitler Ehre Schein
sind die gemeinen Götzen,
die sie dem Schöpfer gleich,
ja höher schätzen.

BARMHERZIGKEIT

Derselben Ausspruch gilt
viel mehr als Gottes Wort.

GERECHTIGKEIT

Sie wenden nur nach deren falschen
Schimmer
die blöden Augenlichter,
und schauen doch sich selber nicht,
noch Himmel, Hölle, Tod und Richter.

BARMHERZIGKEIT

Sie lieben die Unwissenheit
der Lehre ihres Heils
und ihrer Schuldigkeit.

GERECHTIGKEIT

Wenn sie auf solche Weise
noch Beispiel der Belohnten,
noch der Bestraften wollen sehen,

BARMHERZIGKEIT

wenn sie mein Rufen, mein ermahnen
nicht wollen hören, noch verstehen,

GERECHTIGKEIT

so kann Gerechtigkeit
sie nicht der Schuld entbinden,

BARMHERZIGKEIT

so kann Barmherzigkeit
für sie kein Mittel finden.

5. Aria

BARMHERZIGKEIT

Ein ergrimter Löwe brüllet
Der den Wald mit Forcht erfüllet,
Rings herum nach Raube sieht.
Doch der Jäger will noch schlafen,
Leget hin die Wehr, die Waffen,
Achtet Schutz und Helfer nicht.

6. Recitativo

BARMHERZIGKEIT

Was glaubst du,
wird man wohl mit vielem Trauern
desselben schnöden Tod betrauern?

GERECHTIGKEIT

Anstatt ihn zu beklagen,
wird man von ihm ja billig sagen,
sein Eigensinn sei Schuld daran?

CHRISTGEIST

Daß sie zu sorgenlos
und wie betäubet sind,
ist leider allzu wahr.

Doch ist denn keine Art
von Mitteln zu ergründen?

Es würde des Verstandes Licht vielleicht
sich bald in seiner Helle finden,
und der verkehrte Will' sich bald ergeben,
wenn ihnen sichtbar sollte

vor ihren Augen schweben
das Pein- und Schreckensbild
des offenen Höllengrund,
wenn aus so vieler Tausend Mund
das gräßliche Geheul erschallte,

wenn ein Verdammter sich
aus seinem Grab erhebe,
sie durch sein' unbeglückten Fall
des großen Hauptgebot gemeißne Schuldigkeit,
den Eifer, die Beflissenheit,

die Wissenschaft des Heils zu lehren.

BARMHERZIGKEIT

Sie könne dich, dein Beispiel
und deine Wort' durch ihrer Lehrer Stimme
genug beschauen, kennen, hören.

CHRISTGEIST

Ach, wenigst, laß ein fürchterliches
Ermahnen in ihre lauen Herzen gehen.

BARMHERZIGKEIT

Wohlan, es soll nach deinem Wunsch
geschehen.

GERECHTIGKEIT

Gerechtigkeit will dich hierin gewähren,
doch muß der Menschen Will'
mit mir beflissen sein,
der Auserwählten Zahl zu mehren.
Denn daß ich ihren Willen zwingen,
das kannst du nicht von mir begehren:

es bleibt ihnen freigestellt,
zu folgen meinem Ruf,
zu fliehen jenen Weg,

der führt zum weiten Höllenrachen.
sieh', hier will ich die Probe machen

an diesem Sterblichen, den falsche Sicherheit
in tiefen Schlaf versenket hat.

CHRISTGEIST

O, daß doch jenen trägen Geist
dein heilsames erschrecken
aus seinem Schlummer möcht' erwecken!

7. Aria

GERECHTIGKEIT

Erwache, erwache,
Erwache, fauler Knecht,
Der du den edlen Preis
So vieler Zeit verloren,
Und doch zu Müh' und Fleiß,
Zur Arbeit bist geboren.
Erwache, erwache,
Erwache, du fauler Knecht,
Erwache, erwarte,
Erwarte strenges Recht.

Es rufet Höll' und Tod:
Du wirst von deinem Leben
Genau Rechnung geben
dem Richter, deinem Gott!
Erwache, erwache ... usw

8. Recitativo

CHRISTGEIST

Er reget sich.

BARMHERZIGKEIT

Er scheint zu erwachen.

GERECHTIGKEIT

Nun kannst du hier verborgen sehn,
ob meine Wort' erwünschte Wirkung machen.

CHRISTGEIST

Ich will das Beste hoffen.

(Er verbirgt sich.)

9. Recitativo

CHRIST

Wie, wer erwecket mich?

Ich sehe niemand hier.

War dieses Blendwerk?

Die Wahrheit oder Scherz?

Tod, Hölle, Rechenschaft,

ihr Sinne, saget mir...

WELTGEIST

Was Rechenschaft? was Tod? was Hölle?
was sollen diese Grillen sein?

CHRIST

Freund! wie erwünschtlich triffst du ein!

CHRISTGEIST

Nun hört er meinem Feind, o Ungelücke!

CHRIST

Ach Trost, ach Rat in meiner Seelennot!

Weltgeist

Was ist geschehn?

CHRIST

ein ungewohnter Ruf,
der meinen Schlaf gestört
und Höllenstrafe droht,
hat mich so gar erschreckt,
daß ich vor banger Forcht...

WELTGEIST

Ich hab' genug verstanden:
Ist dies nicht ein Betrug
von unser beiden Feind,
so war es nur ein eitler Traum,
ein Irrwisch, der erlöscht,
kaum da er uns erscheint:
ein buntes Nichts, ein Schattenwerk.
Darum beruhige dich,
leg' alle Sorge hin.

CHRIST

Es klingen aber noch
in meinem Sinn die Wort':
Erwache, fauler Knecht!
du wirst von deinem Leben
genaue Rechnung geben.

WELTGEIST

Ich weiß nicht, was ich nun
von dir gedenken soll,
verläßt dich deine Witz?
Bist du den außer dir?
Gewiß, du bist Verwirrung voll.
Ein Traum, ein' elende Geburt
des wallenden Geblüte
erschrocket dich,
betöret dein Gemüte.
ein Glückes Sohn wie du,
der sonst so wohl belebt,
bisher von klugen Geist,
von Umgang edel war,
von Jedermann geehrt,
verlieret sich so gar,
daß er, ich weiß nicht was,
auf Träumebilder hält.
Hätt' ich so manchen Träumen
geringsten Glauben zugesellt,
so hätt' ich mir vor Angst und Sorgen
schon längst das Leben müssen rauben;
du wirst nun besser mir
als Träumen glauben.

10. Aria

WELTGEIST

Hat der Schöpfer dieses Leben
Samt der Erde uns gegeben,
O so jauchze, so lache, so scherze,
laß Träume Träume sein,
Dein Ergötzen, deine Freude,
gehe durch Büsche, Feld und Heide,
Und dein so beklemmtes Herz
Räume sich der Wollust ein.
Hat der Schöpfer dieses Leben usw

CD115

1. Recitativo

CHRIST

Daß Träume Träume sind,
gesteh' ich willig ein,
doch war es eine Stimme,
die mich hat mit Gewalt
aus meiner Ruh' gebracht,
und die ein bloßer Traum
unmöglich könnte sein.
Ich weiß noch deutlich alle Worte,
denn, sie noch hörend, wacht' ich auf!
Ich fühle noch des matten Herzen Schläge,
das kalte Blut hemmt annoch seinen Lauf,
und macht die zagen Glieder beben,
ich spüre fast nur halbes Leben.

2. Aria

CHRIST

Jener Donnerworte Kraft,
die mir in diese Seele dringen,
fordern meine Rechenschaft.
Ja, mit ihrem Wiederhall
Hört mein banges Ohr erklingen
Annoch den Posaunenschall.
Jener Donnerworte Kraft ...usw

3. Recitativo

WELTGEIST

Ist dieses, o so zweifle nimmermehr,
daß diesen Streich hat jener Feind getan,
der dich und mich zu quälen,
zu keiner Zeit vergessen kann.

CHRIST

Wer ist wohl, der mich haßt,
und zwar ohn' meiner Schuld,
da ich noch ihn, noch seinen Namen kenne?

WELTGEIST

Er haßt dich meinetwegen:
Jedoch verlange nicht, daß ich ihn nenne;
Dir sei genug, daß ich dir seine Lebensgröße
Mit wenig Worten zeige.

CHRISTGEIST

(beiseite)

Ist's möglich, daß ich länger schweige?

WELTGEIST

Er ist ein Mückenfänger,
der andern, wie ihm selbst,
fast keine Freude gönnt,
der allen Unterhalt
und das Gespräche flieht
der weltbelebten Leute,
der jede Grille des Gewissens
mißt nach der Länge, Tiefe, Breite,
der seine Sittenlehre
sucht allen aufzudringen,
die voll der dummen Einfalt sind,
dabei sehr unbequem und hart;
sein Reden, Denken, Tun
ist eitles Pfaffenwerk:
mit einem Wort, er ist
von ganz besondrer Art.
CHRISTGEIST
O unverschämtes Lügen!
(beiseite)

Wie wahr hingegen spricht der göttlich'Mund,
der niemals kann betrügen:
Ihr seid nicht von der Welt,
deswegen haßt sie euch!
Was soll ich tun!
Will ich mein Ziel erhalten,

so muß ich mich verstillen.

(geht ab.)

4. Aria

WELTGEIST

Schildre einen Philosophen
Mit betübten Augenlichtern,
Von Gebärden herb und schüchtern,
In dem Angesicht erlebicht.
Dann hast du ein Bild getroffen,
Das nur ihm alleine gleicht.

5. Recitativo

WELTGEIST

Wenn hör'ich nun hier in der Nähe?
Es ist gewiß nur eben der,
so dir den Possen spielte,
und, da er dich durch seine Stimm'
erschreckte,
hier im Gebüsch sich verhüllte.
(Der Christgeist läßt sich im nächsten Wald als
Arzt sehen.)

Doch nein: es is jemand, der wie es scheint
hier
bewährte Kräuter sucht.

CHRIST

Ist er ein Arzt,
so sprech' ich ihn um Mittel an,
wodurch ich mein so liebes Leben
noch viele Jahr gesund erhalten kann.

WELTGEIST

Sieh' da, er geht bedachtsam hier vorbei.

CHRIST

Erlaube, unbekannter Freund,
ein' nicht unnütze Frage:
Ist deine Wissenschaft
Vielleicht die Arznei?

CHRISTGEIST

Ja! Diese ist mein Tun,
die Kranken heile ich,
Gesunde weiß ich zu erhalten.

CHRIST

Mein Wünschen ist,
erst nach sehr späten Jahren
vergnügt, gesund, gemächlich zu eraltern.
Ach, daß der Tod nicht gar vermeidlich ist!

Doch ist ein Mittel dir bekannt,
entfernte Fälle zu verhüten?

CHRISTGEIST

Ich bin dem allergrößten Arzt,
den je die Welt geseh'n,
sehr nahe verwandt.

Dies mein besonders Glücke
Gab mir Gelegenheit,
in seinem besten Buch
das erste und das größte
aus den Genesungsmitteln
zu finden, zu entdecken.

Das Mittel, außer dem
Der andern geist und Kraft
Zur Heilung nicht erklecken.

CHRIST

Ach, könntest du mir doch
Für Kummer, Angst und Forcht,
die mich viel mehr als jede Krankheit quälen,
erwünschte Hilfe schaffen.

Wie gerne wollt' ich dich belohnen!

CHRISTGEIST

Es soll an mir nicht fehlen,
jedoch sehr vieles liegt bei dir.

WELTGEIST

Mein Freund! Dein Arzneigespräch
Will mir nunmehr zu lange sein,
denn mir fällt nichts von Tod und Krankheit
ein,

wohl aber die gewohnte Stunde,
die allgemach zum Frühstück ruft.
Du wirst darauf ja nicht vergessen?

CHRIST

Geh hin, dasselbe zu bereiten.

WELTGEIST

Dies soll mit aller Eil'
Und besten fleiß geschehn.

Ich hab' alsdann die Ehre,
dazu dich zu begleiten.

(Abseits im Hinweggehen.)

Ich weiß für ihn viel besse Arzneien,
ein holder Blick von seiner Schönen,
gut Essen, Trinken, Spielen, Jagen,
wird alles Kummers ihn befreien.

CHRISTGEIST

Den Himmel sei gedankt,
mein Feind entfernt sich,
nun kann ich freier mich erklären.
Ich gebe dir mein teures Wort,
dich meiner Hilfe zu gewähren:
Du sollst Gesundheit und Vergnügen
(der Seele Heil und Ruh') forthin genießen.

Allein wirst du dich wohl entschließen,
zu folgen meinem treuen Rat?

Zu fliehn die kalte Luft
(den lauen Geist der Welt),

so dir das Aug' verdirbt,
die Brust erkältet hat?

CHRIST

Wie, meine Brust, mein Aug'
Erkältet und verderbt?

Du irrest dich, an beiden fehlt mir nicht.
Du siehest mir vielleicht

In meinem Angesicht
Den ungemein erlittnen Schrecken an,
der kürzlich mir das Herze machte beben.

CHRISTGEIST

Glaub' mir, je mehr sich die Gefahr
Dem Kranken hält verborgen,
je mehr hat er zu sorgen.

6. Aria

CHRISTGEIST

Manches Übel will zuweilen,
Es es kann der Balsam heilen,
Erstlich Messer, Scher' und Glut.
Jener Ruf, der dich erweckte,
Jene Stimme, die dich schreckte,
War dit nötig, war dir gut.
Manches Übel will zuweilen...usw

7. Recitativo

CHRIST

Er hält mich einem Kranken gleich,
er weiß, was mir begegnet ist,
was soll ich wohl von ihm gedenken?

Wer du nun immer bist,
erhalte mich gesund,
wenn ich es bin gewesen,
und bin ich krank,
so mache mich genesen.

CHRISTGEIST

Nimm dies verschlossene Blatt
Als eine Schenkung hin,
ich weiß gewiß, du wirst darin

für dich ein solches Mittel finden,
dem keines aus all'andern gleicht.
CHRIST
Ist es vielleicht sehr hart zu nehmen?
CHRISTGEIST

Wer sich dazu mit Ernst entschließt,
dem ist es lieblich, süß und leicht.
CHRIST

Und was ist dessen Eigenschaft?

CHRISTGEIST
Es wärmet, muntert auf
(den lau und trägen Geist),
erheitert den Verstand
durch seine Wunderkraft
(die Christenpflicht zu fassen),
es schärft das Aug'

(den schlaun Feind zu sehn),
verschafft ein gut Gehör
(zu hören Gottes Wort),
es bringet Mut und Stärke
(der Höllenmacht zu widerstehn),
für Schwindel in dem Haupt.

WELTGEIST

Freund! Alles ist bereit,
und eine ganze Reihe
der fröhlichen Gemüter
von beiderlei Geschlechte
erwarten dich.

CHRIST (ZUM CHRISTGEIST)

Verzeihe,
der Wohlstand heißt mich eilend gehn.
Hält dieses Mittel seine Probe,
so lohn' ich dich bei unserm Wiedersehn.
(geht ab.)

WELTGEIST

(im Hinweggehen)
(So end' ich ihr Gespräche,
denn dieser Arzt will mir
so wie verdächtig sein).

CHRISTGEIST (ALLEIN)

Ach! Also stellt die eitle Lust der Welt
Des Geistes besten Fortgang ein.

Man eilt, man läuft, wohin?

Ach! An die Orte

Wo nur der Sinnen Freiheit ruft:

Man höret meine Worte

Von wahrer Tugendlehre nicht
Und folget lieber meinem Feind,
der alles Gute unterbricht.

8. Recitativo

BARMHERZIGKEIT

Hast du nunmehr erfahren,
was unser beiden Hilf'
an diesem Menschen nützt?
Wenn er verloren geht,
wer ist wohl endlich schuld?

CHRISTGEIST

Ach! Er allein,

doch hab mit ihm Geduld.

Wie könnt' ein laues Herze,

das von dem Geist der Welt

mit Schnee bedeckt ist,

sgleich von Gottes Liebe brennen?

Der Anfang gibt mir doch bei ihm

Den Schein der Hoffnung zu erkennen.

GERECHTIGKEIT

Der Mensch bereite sich

Zu Strafe oder Lohn,

bleibt doch dem Höchsten Lob und Preis.

Denn hört err dich, O Güte, nicht,

so dient er wenigstens mir zu Ehre.

CHRISTGEIST

Ich will mich dann dahin bestreben,
damit er sich bekehre,

und diene so zu beider Ruhm,
daß ihn Gerechtigkeit belohne,
Barmherzigkeit verschone.

9. Terzetto

CHRISTGEIST

Laßt mir eurer Gnade Schein

Niemal fehlen,

So erhol' ich neuen Mut.

Barmherzigkeit, Gerechtigkeit

ZULEICH

Es soll an der Gnade Schein

Niemal fehlen,

Wenn der Mensch das Seine tut.

CHRISTGEIST

Allzeit will ich trachten, sinnen,
Teure Seelen meinem Schöpfer zu gewinnen ,
Dies soll mein Geschäft sein.

Laßt mir eurer Gnade Schein ...usw

Barmherzigkeit, Gerechtigkeit

ZUGLEICH

Es soll an der Gnade Schein....usw

MASONIC MUSIC (CD116)

“LAUT VERKÜNDE UNSRE FREUDE“

1. Chor

Laut verkünde unsre Freude

Froher Instrumentenschall,

jedes Bruders Herz empfinde

dieser Mauern Widerhall.

Denn wir weihen diese Stätte

Durch die goldne Bruderkette

Und den echten Herzverein

Heut' zu unserm Tempel ein.

Rezitativ

Zum ersten Male, edle Brüder, schließt uns
dieser neue Sitz der Weisheit und der Tugend
ein. Wir weihen diesen Ort zum Heiligtum
unserer Arbeit, die uns das große Geheimnis
entziffern soll. Süß ist die Empfindung des
Maurers an so einem festlichen Tage, der die
Bruderkette neu und enger schließt; süß der
Gedanke, daß nun die Menschheit wieder
einen Platz unter Menschen gewann, süß die
Erinnerung an die Stätte, wo jedes Bruderherz
ihm, was er war und was er ist und was er
werden kann, so ganz bestimmt, wo Beispiel
ihn belehrt, wo echte Bruderliebe seiner pflegt
und wo aller Tugenden heiligste, erste, aller
Tugenden Königin, Wohltätigkeit in stillem
Glanze thront.

2. Arie

Dieser Gottheit Allmacht ruhet
Nicht auf Lärmen, Pracht und Saus,
nein, im Stillen wiegt und spendet
sie der Menschheit Segen aus.
Stille Gottheit, deinem Bilde
Huldigt ganz des Maurers Brust,
denn du wärmst mit Sonnenmilde
stets sein Herz in süßer Lust.

Rezitativ

Wohlan, ihr Brüder, überlaßt euch ganz der
Seligkeit eurer Empfindungen, da ihr nie, daß

ihr Maurer seid, vergeßt. Diese heut'ge Feier
sei ein Denkmal des wieder neu und fest
geschloß'nen Bunds. Verbannet sie auf immer
Neid, Habsucht und Verleumdung aus unsrer
Maurerbrust, und Eintracht knüpfe fest das
teure Band, das reine Bruderliebe webte.

3. Duett

Lange sollen diese mauern
Zeuge unsrer Arbeit sein,
und damit sie ewig daure,
weihet sie heute Eintracht ein.
Laßt uns teilen jede Bürde
Mit der Liebe Vollgewicht,
dann empfangen wir mit Würde
hier aus Osten wahres Licht.
Diesen Vorteil zu erlangen,
fanget froh die Arbeit an.
Und auch der schon angefangen,
fange heute wieder an.
Haben wir an diesem Orte
Unser Herz und unsre Worte
An die Tugend ganz gewöhnt,
o dann ist der Neid gestillet
und der Wunsch so ganz erfüllt,
welcher unsre Hoffnung krönt.

4. Chor

Laut verkünde unsre Freude...
Karl Ludwig Gieseke (attributed to)

LIED ZUR ERÖFFNUNG DER FREIMAURER- LOGE “ZERFLIEßET HEUT', GELIEBTE BRÜDER“

5. Zerfließet heut', geliebte Brüder,
In Wonn' und Jubellieder,
Josephs Wohltätigkeit
Hat uns, in deren Brust
Ein dreifach Feuer brennt,
hat unsre Hoffnung neu gekrönt.
Vereineter Herzen und Zungen
Sei Joseph dies Loblied gesungen,
dem Vater, der enger uns band.
Wohltun ist die schönste der Pflichten;
Er sah sie uns feurig verrichten
Und krönt' uns mit liebevoller Hand.
Dank auch der Schar, die eh uns wachte,
der Tugend Flamm' anfachte
und uns zum Beispiel war,
aus deren jedem Tritt
auf ihrem Maurergang
ein Quell des Bruderwohls entsprang.
Das innigste, tätigste Streben.
Zu ihnen empor sich zu heben,
is allen der herrlichste Dank.
Drum laßt uns, verdreifacht die Kräfte,
beginnen die hohen Geschäfte
und schweigen den frohen Gesang.
Text von Augustin Veith Edlem von
Schittlersberg

LOBGESANG AUF DIE FEIERLICHE JOHANNISLOGE

6. O heiliges Band der Freundschaft treuer
Brüder,
dem höchsten Glück und Edens Wonne
gleich,
dem Glauben freund, doch nimmermehr
zuwider,
der Welt bekannt und doch geheimnisreich.
O heiliger! O dreimal großer Orden!
Der Weise reizt und Fürsten lüstern macht;

Mit dir ist uns die gold'ne Zeit geworden,
so schön, als sie dei Fabel kaum erdacht.
Auf, Maurer! Singt ; laßt heut' den Erdkreis
hören,
es sei der Tag, dem dieses Lied geweiht,
ein herrlicher, ein großer Tag der Ehren,
ein hohes Fest der Treu' und Einigkeit.
Fast reizender und allzeit gleich erhaben
Sah'n wir sie jüngst aus Staub und Moder
zieh'n,
nachdem sie lang' in Barbarei begraben
und von der Welt mehr als vergessen schien.
O sel'ge Zeit, die sie den Thron besitzen
Und mit dem Glück in holder Eintracht sieht.
O sich'res Volk! Das Könige beschützen,
und dessen Ruh' der Helden Faust bemüht.
Der tiefe Geist der gründlich weisen Briten,
das deutsche Herz voll Redlichkeit und Treu',
der Franzen Witz und schmeichelhafte Sitten
sind doppelt schön im Schmuck der
Maurerei.
Ist's Eitelkeit? Sagt, oder ist es gründlich,
das stille Glück, dem sich die Maurer weih'n?
Kann ein Gesetz, das töricht oder sündlich,
so fest besteh'n, von solcher Dauer sein?
Gefällt es ihm, so wird mit gleichem Glücke
Es fortbesteh'n und Ruhm und Preises voll,
bis ihm's beliebt, daß selbst sein
Meisterstücke,
der Bau der Welt, nicht länger dauern soll.
Ludwig Friedrich Lenz

LIED ZUR GESELLENREISE

7. Die ihr einem neuen Grade
Der Erkenntnis nun euch naht,
wandert fest auf eurem Pfad,
wißt, es ist der Weisheit Pfad.
Nur der unverdroß'ne Mann
Mag dem Quell des Lichts sich nah'n.
Nehmt, O Pilger, zum Geleite
Eurer Brüder Segen mit!
Vorsicht sei euch stets zur Seite;
Wißgier leite euren Schritt!
Prüft und werdet nie dem Wahn
Träger Blindheit untertan!
Rauh ist zwar des Lebens Reise,
aber süß ist auch der Preis,
der des Wand'ers harret, der weise
seine Fahrt zu nützen weiß.
Glücklich, wer einst sagen kann:
Es ist Licht auf meiner Bahn!
Joseph Franz von Ratschky

LIED ZUM SCHLUß DER FREIMAURERLOGE "IHR UNSRE NEUEN LEITER"

8. Ihr unsre neuen Leiter,
nun danken wir auch eurer Treue;
führt stets am Tugendpfad uns weiter,
daß jeder sich der Kette freue,
die ihn an beß're Menschen schließt
und ihm des Lebens Kelch versüßt.
Beim heiligen Eide geloben auch wir,
am großen Gebäude zu bauen wie ihr.
Hebt auf der Wahrheit Schwingen
Uns höher zu der Weisheit Throne,
daß wir ihr Heiligtum erringen
und würdig werden ihrer Krone,
wenn ihr wohlthätig für den Neid
Profaner selbst durch uns verschaut,
Beim heiligen Eide...
Augustin Veith Edlem von Schittlersberg

DIE MAURERFREUDE

9. Sehen, wie dem starren Forschaerge
Die Natur ihr Antlitz nach und nach
enthüllet;
Sehen, wie sie ihm mit hoher Weisheit
Voll den Sinn und voll das Herz mit Tugend
füllet:
Das ist Maureraugenweide,
wahre, heiße Maurerfreude.
Sehen, wie die Weisheit und die Tugend
An den Maurer, ihren Jünger, hold sich
wenden,
sprechen: Nimm, Geliebter, diese Kron'
aus unser's ält'sten Sohns, aus Josephs
Händen.
Das ist das Jubelfest der Maurer.
Das ist der Triumph der Maurer.
Drum singet und jauchzet, ihr Brüder!
Laßt bis in die innersten Hallen
Des Tempels den Jubel der Lieder,
laßt bis an die Wolken ihn schallen!
Singt!
Lorbeer hat Joseph der Weise
zusammengebunden,
mit Lorbeer die Schläfe dem Weisen der
Maurer umwunden.
Franz Petran

"DIE IHR DES UNERMESSLICH WELTALLS"

11. Die ihr des unermesslichen Weltalls
Schöpfer
ehrt.
Jehova nennt ihn, oder Gott, nennt Fu ihn,
oder Brahma,
hört! Hört Worte aus der Posaune des
Allherrschers!
Laut tönt durch Erden, Monden, Sonnen ihr
ew'ger Schall,
hört, Menschen, sie auch ihr!
Liebt mich in meinen Werken!
Liebt Ordnung, Ebenmaß und Einklang!
Liebt euch, euch selbst und eure Brüder!
Körperkraft, und Schönheit sei eure Zierd",
Verstandeshelle euer Adel!
Reicht euch der ew'gen Freundschaft
Bruderhand,
die nur ein Wahn, nie Wahrheit, euch so lang
entzog!
Zerbrechet dieses Wahnes Bande,
zerreiße dieses Vorurteiles Schleier,
enthüllt euch vom Gewand,
das Menschheit in Sektiererei verkleidet!
In Kolter schmiedet um das Eisen,
das Menschen-, das Brüderblut bisher vergoß!
Zersprenget Felsen mit dem schwarzen
Staube,
der mordend Blei in's Bruderherz oft
schnellte!
Wähnt nicht, daß wahres Unglück sei auf
meiner Erde!
Belehrung ist es nur, die wohltut,
wenn sie euch zu bessern Taten spornt,
die, Menschen, ihr in Unglück wandelt,
wenn töricht blind ihr rückwärts in den
Stachel schlägt,
der vorwärts euch antreiben sollte.
Seid weise nur, seid kraftvoll, und seid Brüder!
Dann ruht auf euch mein ganzes
Wohlgefallen,
dann netzen Freudenzähnen nur die Wangen,

dann werden eure Klagen Jubeltöne,
dan schafft ihr zu Edens Tälern Wüsten,
dann lachtet alles euch in der Natur, dann –
dann ist's erreicht, des Lebens wahres Glück.
Franz Heinrich Ziegenhagen

"DIR, SEELE DES WELTALLS, O SONNE"

12. Chor
Dir, Seele des Weltalls, O Sonne, sei heut'
Das erste der festlichen Lieder geweiht!
O Mächtige! Ohne dich lebten wir nicht,
von dir nur kommt Fruchtbarkeit, Wärme
und Licht!

13. Arie

Dir danken wir die Freude,
daß wir im Frühlingskleide,
die Erde wieder seh'n;
daß laue Zephiretten
aus süßen Blumenketten
und Duft entgegenweh'n,
daß alle Schätze spendet
und jeden Reiz verschwendet
die gütige Natur,
daß jede Lust erwachtet
und alles hüpfet und lachtet
auf segenvoller Flur.

14. Duett

Die Lichter, die zu Tausenden,
sich in dem Sternkreis dreh'n,
erhellen uns die Nacht im All,
sind herrlich anzuseh'n,
Was Sternkreis im All uns webt,
Sternmantels Majestät,
wenn sich der Lichter Glanz erhebt,
die Dunkelheit vergeht,
Der Funke, der das Herz entflammt,
gnadvoll den Geist erhellt.
Wie Sonnenlicht, wie Sternenschein
Er in uns Menschen fällt,
sind holde Genien uns verwandt,
die Lichter groß und klein,
wie dankbar wir, da uns vergönnt,
in ihrem Licht zu sein.
Wir Menschen, die auf Erden hier,
der Nacht droh'n zu verfall'n
vertrau'n dem Stern, der Sonne Licht,
den großen Lichtern all'n,
von allen tausend Lichtern,
die im Sternkreise strahlen:
Dir, Sonne, Lebensspenderin,
soll unser Dank gefall'n.

15. Rezitativ

Dir, Seele des Weltalls, O Sonne, dir danken
wir.
Danken dir, danken soll'n wir,
Sendest doch Strahlen, Sonne, sengende,
läßt uns verschmachten in dürrer Wüste,
trocknest Flüsse uns, und Seen, Monsune
erweckst du,
verdorrest den grünen Hain, welkest hin die
Blüten,
Sonnensturm, schrecklicher, mit Gluten tötest
du.
O Seele des Weltalls, Mächtige du, Gütige,
du allein bist's, die tote Strand wandelt
in fruchtbare Küste. Du schmelzest das Eis,
das starrende, von den Gipfeln der Felsen
läßt strömen die Flüsse,

dir zu Lust erst springen die Quellen.
O Mächtige, ja, Seele des Weltalls.
Du gebierst des Lebens Wonnen,
sendest auch Tod,
den sengenden, den brennenden,
den lebenszerstörenden, den
lebensgebärenden,
den allmächtigen Tod.

16. Chor

Dir, Seele des Weltalls, O Sonne,
ist heut' in Ehrfurcht die festliche Hymne
geweiht.
O Gütige, ohne dich liebten wir nicht,
von dir kommt Zuversicht, Liebe und Licht.
O Sonne, Gütige, o Seele des Weltalls,
dir ist heut' in Ehrfurcht die festliche Hymne
geweiht,
dir sei's heut' bezeugt:
von dir nur kommt Fruchtbarkeit, Wärme,
Licht.
Dir, Seele des Weltalls.....
Von dir kommt Zuversicht, von dir nur
kommt Fruchtbarkeit,
nur kommt Heiterkeit, Liebe und Licht.
*Lorenz Leopold Haschka (Textergänzung von
Alexander Giese)*

GRABMUSIK - DAVIDDE PENITENTE (CD117)

1. Recitativo

DIE SEELE
Wo bin ich? Bitttrer Schmerz! Ach! Jener Sitz
Der Liebe, mein' Ruh, mein Trost, das Ziel
All meiner Triebe, und meines Jesu göttlich's
Herz das reget sich ncht mehr und ist
Vom Blut und Leben leer. Hier trieft die
Wunde noch von Blut; verdammte Wut!
Was für ein herbes Eisen könn't dieses
Süßeste und allerliebste Herz zerreißen?

Aria

Felsen, spaltet euren Rachen,
trauert durch ein kläglich's Krachen,
Sterne, Mond und Sonne flieht,
traur' Natur, ich traure mit.
Brüllt, ihr Donner! Blitz und Flammen,
schlaget über dem zusammen,
der durch die verruchte Tat
dieses Herz verwundet hat.

2. Recitativo

DER ENGEL
Geliebte Seel', was redest du? Bedaure das
verwundte Herz, ich lobe deinen Schmerz,
und willst du zürnen? Zürne zu! Doch über
wen? Ach, ehrlich über dich, willst du den
Mörder finden, so denk' an deine Sünden,
die führten diesen Stich und leiteten den
Speer. Jetzt zürne wie du willst, jetzt traure,
aber traure mehr.

Aria

Betracht' dies Herz und frage mich,
wer hat die Kron' gebunden,
von wem sind diese Wunden?
Sie ist von mir und doch für mich.
Sieh, wie es Blut und Wasser weint,
hör! Was die Zähnen sagen,
die letzten Tropfen fragen.
Ob es mit dir nicht redlich meint,

ergib dich, hartes Herz,
zerfließ in Reu und Schmerz.

3. Recitativo

DIE SEELE
O Himmel! Wa ein traurig Licht, so jetzt
Zu meiner Qual aus diesen Worten bricht!
So bin ich denn die grausame gewesen,
so dieses Herz verwundet hat? Dies Blut ist
meine Tat? O Schmerz, zerbrich mir das
beklemmte Herz.

4. Duetto

DIE SEELE
Jesu, was hab' ich getan?
Durch mich hast du diese Wunden,
durch mich Tod und Kreuz gefunden,
auch den letzeten Tropfen Blut
such im Herzen meine Wut,
ach, was habe ich getan?
DER ENGEL
Schau dies Herz nur reuvoll an,
aber auch durch diese Wunden
hast du Heil und Gnad gefunden,
auch den letzten Tropfen Blut
gibt die Liebe dir zu gut.

DIE SEELE
Dies soll jetzt mein Vorsatz sein,
liebstes Herz, dich will ich lieben,
nimmer will ich dich betrüben,
ach, verzeih' es, göttlich's Herz.
DER ENGEL
Es verzeihet deinem Schmerz.

5. Recitativo

SOPRAN
O lobenswerter Sinn! O tausendmal beglücktes
Wählen! O weisliches Entschließen!
CORO
Jesu, Jesu, wahrer Gottessohn,
dem ein ungerechter Richter heut'
den Stab des Lebens bricht,
richte uns nach Schärfe nicht!
Wenn zu deinem Wolkenthron
Rufet der Posaunen Schall
Und das Heer der Himmelslichter
Sich bereitet zu dem Fall.

Davidde penitente K 469

6. CORO
Alzai le flebili voci al Signor.
Alzai a Dio le flebili voci
da mali oppresso !

7. CORO

Cantiam, cantiamo, cantiam le
glorie,
e le lodi, replicamole in cento
modi e cento,
le glorie cantiamo del Signore
amabilissimo.

8. Aria

SOPRANO II
Lungi le cure ingrate, ah!
respirate omai.
Se palpitate assai, è tempo da
goder.

9. CORO

Sii pur sempre benigno, oh Dio,

e le preghiere ti muovano a pietà !

10. Duetto

SOPRANO I & II
Sorgi, o Signore, e spargi i tuoi
nemici,
e dissipa i tuoi nemici.
Fuga ogn'un che t'odia, fuga da te.

11. Aria

TENOR
A te, fra tanti affanni, pietà
cercai, Signore,
che vedi il mio bel core, che mi
conosci almen.
Udisti i voti miei, e già godeva
quest'alma,
per te l'usata calma delle
tempeste in sen.

12. CORO

Se vuoi puniscimi, ma pria
Signore, lascia che almeno,
che sfoghi, che almeno pria
sim moderi il tuo sdegno, il
tuo furore, puniscimi se vuoi.
ma pria, Signore, lascia si
moderi il tuo terribile
sdegno e furore.
Vedi la mia pallida guancia
inferma, Signore, deh! sanami,
deh! porgimi soccorso,
aita, Signor, tu puoi
porgimi aita, deh! sanami,
deh! porgimi aita, soccorso,
aita!

13. Aria

SOPRANO I
Fra l'oscure ombre funeste
splende al giusto il ciel
sereno, serba ancor nelle
tempeste la sua pace un fido
cor. Alme belle! ah si
godete! nè alcun fia che
turbi audace, quella gioja
a quella pace, di cui solo
è Dio l'autor.

14. Terzetto

SOPRANO I & II, TENOR
Tutte le mie speranze, ho
tutte riposto in te.
Salvami, o Dio, dal nemico
feroce, che m'insegue e che
m'incalza, o Dio, salvami!

15. CORO

Chi in Dio sol spera,
di tai pericoli non ha timor.

CANONS (CD118)

K233

2. Leck mir den Arsch fein rein
Soll das denn Urtext sein?
Soll das denn Mozarts Urtext sein?!
Leck mir?! O nein, o nein!
Dies Bildnis ist so rein,
ist so weiss wie ein Schwan!
Leck mir? Das kann nicht sein, nein!

O nein!
Soll das denn wirklich Urtext sein?
Nein, der Mozart war ein feiner Mann!

K232

3. Lieber Freistädler, lieber Gaulimaui,
Lieber Stachelschwein, wo gehn sie hin?
Etwa zum Finto oder zum Scultetti?
Ha, wohin, wohin?
Zum Scultetti, zum Finto, zum Finto, zum
Scultetti?
Ei, zu kein'm von beiden,
nein, sondern zum Kitscha geht der Herr
von Lilienfeld
und nicht der Freistädler, nein, auch nicht
der Gailimaui,
weder der Stachelschwein, sondern der Herr
von Lilienfeld.

K560b

5. O du eselhafter Martin,
O du martinischer Esel,
du bist so faul als wie ein Gaul,
der weder Kopf noch Haxen hat.
Mit dir ist gar nichts anzufangen,
Ich seh dich noch am Galgen hangen.
Du dummer Paul, halt du das Maul,
ich scheiss dir auf 's Maul,
so hoff ich, wirst du erwachen.
O lieber Martin, ich bitte dir recht sehr,
O leck mich doch geschwind,
geschwind im Arsch.
O lieber Freund, verzeihe mir,
den Arsch, den Arsch petschier ich dir,
Martin, Martin, verzeihe mir!

K561

6. Bona nox! bista rechta Ox;
Bona notte, liebe lotte,
bonne nuit, pfui, pfui,
good night, good night, heut muss ma non
weit,
gute nacht, gute Nacht, scheiss ins Bett,
dass' kracht,
gute Nacht, schlaff fei gesund und reck' den
Arsch zum Mund.

K231

8. Leck mich im Arsch!
Goethe, Goethe!
Götz von Berlichingen! Zweiter Akt;
Die Szene kennt ihr ja!
Rufen wir nur ganz summarisch:
Hier wird Mozart literarisch!

K89

10. Kyrie eleison
Christe eleison
Kyrie eleison

K553

11. Allelujah

K554

12. Ave Maria

K507

15. Heiterkeit und leichtes Blut macht ein
frohes Herz und guten Mut.
Fliehet, ihr Sorgen, weit von mir,
trübt nicht meines Herzens Seligkeit.

K89a I

16. Hei, wenn die Gläser klingen,
so lasst uns alle fröhlich sein,
und lasst uns lustig singen,
ja singen
ja lustig singen,
am Tisch beim kühlen Wein.

K234

18. Essen, trinken, das erhält den Leib
's ist doch mein liebster Zeitverstreib, das
Essen und Trinken.
Labt mich Speis und Trank nicht mehr,
dann ade, dann Welt, gute Nacht!
So ein Brätchen, ein Pastetchen,
ach, wenn die meinem Gaumen winken,
dann, dann, dann ist mein Tag vollbracht.
Ach, und wenn im lieben Gläschen
Sorg und Gram darnieder sinken,
dann aller Welt dann gute Nacht!

K508

19. Auf das Wohl aller Freunde sey das Glas
geleert!
Jeder, der zu uns gehört, lebe froh, er lebe
hoch!

K89a II: Vier Rätsel-Kanons

21. 1. Incipe menalia mecum mea tibia versus
22. 2. Cantate Domino omnis terra
23. 3. Confitebor tibi Domine in gentibus et
nomini tuo cantabo
24. 4. Tebana bella canto, Trojana cantat alter

K556

26. G'rechtelt's enk, wir gehn im Prater.
Im Prater? Im Prater?
Izt lass nach, i lass mi net stimma.
Ey bey Leib, ey jawohl,
mi bringst nôt aussì.
Was blauscht der? Was blauscht der?
Izt halt's Maul!
I geb d'ra Tetschen.

K558

27. Gehn wir im Prater, gehn wir in d'Hetz,
gehn wir zum Kasperl.
Der Kasperl ist krank, der Bär ist verreckt,
was täth ma in der Hetz drauss?
Im Prater giebt's Gelsen und Haufen von
Dreck,
der Bär ist verreckt, der Kasperl ist krank,
und im Prater giebt's Haufen voll Dreck,
voll Dreck, voll Dreck.

K348

29. V'amo di core teneramente, si, si,
lo non vi posso altro amare, no, no,
Uh, che dolore, uh, che tormento, uh, uh,

K555

30. Lacrimoso son io;
perduto l'idol mio
Lacrimoso son io.

K562

31. Caro bell'idol, ido mio,
non ti scordar di me,
ah no, non ti scordar di me!
Tengo, tengo sempre desio,
d'esser vicino, vicino a te,

vicino a te!

K557

32. Nascoso è il mio sol,
e sol qui resto,
Piangete voi il mio duol,
ch'io moro presto, ch'io moro.
Piangete, piangete!

K559

33. Difficile lectu mihi mars et jonicu

K229

35. Sie, sie ist dahin, die Sängerin,
die Maienlieder tönte!
Sie, die durch ihr Lied den ganzen Hain,
ach, den Hain,
die durch ihr Lied den ganzen Hain
verschönte,
sie ist dahin, sie ist dahin!

K230

36. Selig, selig alle, die im Herrn entschliefen!
Auch selig, selig, Freund, bist du.
Engel brachten dir den Kranz,
und die Engel riefen,
und du gingst in Gottes Ruh,
und du gingst zur Ruh.

K347

37. Heil dem Tag, dem die Nacht erlag,
der lichte Sonnenschein erwecket
Flur und Hain.

K562a

39. Horch: ihr süßes Lied singt die Nachtigall,
ihr tü, tü, tü, tü, tü, tü,
ihr süßes Lied singt die Nachtigall

K228

40. Lebet wohl, wir sehn uns wieder, ja lebet
wohl;
Heult noch gar wie alte Weiber, wie alte
Weiber

K.Anh.109d

41. Dona nobis pacem!
Sinkt die Nacht hernieder, schweigen alle
Lieder.
Klingt morgen wieder!

CONCERT ARIAS I (CD119)

K 119

1. Der Liebe himmlisches Gefühl
Ist nicht an unsre Macht gebunden.
Ein einz'ger Blick entscheidet viel,
Noch hat mein Herz ihn nicht gefunden;
Ich wart', ich wart' mit Zuversicht.
Wenn die Natur mich lieben heisst,
Wird dieses Herz schon selbst
empfinden.
Umsonst beschäftigt sich mein Geist,
Nur sie kann Herzen wohl verbinden,
Nur sie, die Klugheit kann es nicht

K 418

2. Vorrei spiegarvi, oh Dio!
Qual è l'affanno mio;
Ma mi condanna il fato
A piangere e tacer.

Arder non può il mio core
Per chi vorrebbe amore
E fa che cruda io sembri,
Un barbaro dover.
Ah conte, partite,
Correte, fuggite
Lontano da me;
La vostra diletta
Emilia v'aspetta,
Languir non la fate,
È degna d'amor.
Ah stelle spietate!
Nemiche mi siete.
Mi perdo s'ei resta.
Partite, correte,
D'amor non parlate,
È vostro il suo cor.

K deest

3. Cara, se le mie pene
Tutte scordar mi fai,
Non separarti mai
Da questo amante cor.
Stelle, se giuste siete,
Pietose proteggete
Il suo fedele amante,
Il mio costante amor.

K 83

4. Se tutti i mali miei
Io ti potessi dir,
Divider ti farei
Per tenerezza il cor.
In questo amaro passo
Sì giusto è il mio martir
Che, se tu fossi un sasso,
Ne piangeresti ancor.

K 294

5. Alcandro, lo confesso,
Stupisco di me stesso. Il volto, il ciglio,
La voce di costui nel cor mi desta
Un palpito improvviso,
Che le risente in ogni fibra il sangue.
Fra tutti i miei pensieri
La cagion ne ricerco, e non la trovo.
Che sarà, giusti Dei, questo ch'io provo?
Non so d'onde viene
Quel tenero affetto,
Quel moto che ignoto
Mi nasce nel petto,
Quel gel, che le vene
Scorrendo mi va.
Nel seno destarmi
Sì fieri contrasti
Non parmi che basti
La sola pietà.

K 82

6. Se ardire e speranza
Dal ciel non mi viene,
Mi manca constanza
Per tanto dolor.
La dolce compagna
Verdersi rapire,
Udir che si lagna,
Condotta a morire,
Son smanie, son pene
Che opprimono un cor.

K 178

7. Ah! spiegarti, oh Dio, vorrei
Quel desio, che il cor m'affanna;
Ma la sorte mi condanna
A tacer e sospirar.
Noi consente il crudo amore,
Ch'io mi strugga ad altra face;
Del suo barbaro rigore,
Conte mio, non ti lagnar.

CONCERT ARIAS II (CD120)

K 505

1. Ch'io mi scordi di te? Che a lei mi doni
Puoi consigliarmi? E puoi voler ch'io
viva?
Ah no, sarebbe il viver mio di morte
Assai peggior! Fosti il mio primo amore,
E l'ultimo sarai. Venga la morte!
Intrepido l'attendo, ma ch'io possa
Struggermi ad altra face, ad altr'oggetto
Donar gl'affetti miei,
Come tentarlo? Ah! di dolor morrei!
Non temer, amato bene,
Per te sempre il cor sarà.
Più non reggo a tante pene,
L'alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen, che istante è questo!
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate,
Perché mai tanto rigor?
Alme belle, che vedete
Le mie pene in tal momento,
Dite voi, s'egual tormeto
Può soffrir un fido cor!

K 578

2. Alma grande e nobil core
Le tue pari ognor disprezza.
Sono dama al fasto avvezza
E so farmi rispettar.
Va', favella, a quell'ingrato,
Gli dirai che fida io sono.
Ma non merita perdono,
Sì mi voglio vendicar,
Ingrato non merita perdono,
Sì mi voglio vendicar.

K 374

3. A questo seno, deh!
Vieni, idolo mio. Quanti timori,
Quante lacrime, oh Dio,
Costi alla sposa tua.
Dunque tu vivi. Oh contento! Oh
certezza!
Oh premio! Oh speme! Oh amor! Numi
clementi,
Nell'offrirmi, pietosi, un sì bel dono,
Tutto il vostro rigore io vi perdono.
Or che il ciel a me ti rende,
Cara parte del mio cor,
La mia gioia, ah, non comprende
Chi non sa che cosa è amor!
Sono all'alma un grato oggetto
Le sue barbare vicende,
Ed in sen dolce discende
La memoria del dolor.

K 295A

4. Basta,
Vincesti, eccoti il foglio.
Vedi quanto t'adoro ancora ingrato.
Con un tuo sguardo solo
Mi toglì ogni difesa e mi disarmi;
Ed hai cor di tradirmi? E poi lasciarmi?
Ah non lasciarmi, no, bell'idol mio;
Di chi mi fiderò, se tu m'inganni?
Di vita mancherei nel dirti: addio,
Che viver non potrei fra tanti affanni!

K 577

5. Al desio di chi t'adora
Giunse alfin il momento
Che godrò senza affanno
In braccio all'idol mio. Timide cure,
Uscite dal mio petto,
A turbar non venite il mio diletto!
Oh, come par che all'amoroso foco
L'amenità del loco,
La terra e il ciel risponda,
Come la notte i furti miei seconda!
Al desio di chi t'adora,
Vieni, vola, o mia speranza!
Morirò, se indarno ancora
Tu mi lasci sospirar.
Le promesse, i giuramenti,
Deh! rammenta, o mio tesoro!
E i momenti di ristoro
Che mi fece Amor sperar!
Ah! ch'io mai più non resisto
All'ardor che in sen m'accende!
Chi d'amor gli affetti intende,
Compatisca il mio penar.

K 23

6. Conservati fedele;
Pensa ch'io resto, e peno,
E qualche volta almeno
Ricordati di me.
Ch'io per virtù d'amore,
Parlando col mio core,
Ragionerò con te.

K 217

7. Voi avete un cor fedele,
Come amante appassionato:
Ma mio sposo dichiarato,
Che farete? cangerete?
Dite, allora che sarà?
Manterrete fedeltà?
Ah! non credo.
Già prevedo,
Mi potreste corbellar.
Non ancora,
Non per ora,
on mi vuò di voi fidar.

K 77

8. Misero me! Qual gelido torrente
Mi ruina sul cor! Qual nero aspetto
Prende la sorte mia! Tante sventure
Comprendo alfin. Perseguitava il cielo
Un vietato imeneo. Le chiome in fronte
Mi sento sollevare. Suocero e padre
M'è dunque il re? Figlio e nipote Olinto?
Dircea moglie e germana? Ah, qual
funesta

Confusion d'opposti nomi è questa!
Fuggi, fuggi, Timante! Agli occhi altrui
Non esporti mai più. Ciascuno a dito
Ti mostrerà. Del genitor cadente
Tu sarai la vergogna: e quanto, oh Dio,
Si parlerà di te! Tracia infelice,
Ecco l'Edipo tuo. D'Argo e di Tebe
Le Furie in me tu rinnovar vedrai.
Ah, non t'avessi mai
Conosciuta, Dircea! Moti del sangue
Eran quei ch'io credevo
Violenze d'amor. Che infausto giorno
Fu quel che pria ti vidi! I nostri affetti
Che orribile memorie
Saran per noi! Che mostruoso oggetto
A me stesso io divengo! Odio la luce;
Ogni aura mi spaventa; al piè tremante
Parmi che manchi il suol; strider mi
sento
Cento folgori intorno; e leggo, oh Dio!
Scolpito in ogni sasso il fallo mio.
Misero pargoletto,
Il tuo destin non sai.
Ah! non gli dite mai
Qual era il genitor.
Come in un punto, oh Dio,
Tutto cambiò d'aspetto!
Voi foste il mio diletto,
Voi siete il mio terror.

K 383

9. Nehmt meinen Dank, ihr holden
Gönner!
So freurig, als mein Herz ihn spricht,
Euch laut zu sagen, können Männer,
Ich, nur ein Weib, vermag es nicht.
Doch glaubt, ich werd' in meinem Leben
Neimals vergessen eure Huld;
Bleib' ich, so wäre mein Bestreben,
Sie zu verdienen, doch Geduld!
Von Anbeginn war stetes Wandern
Der Musen un der Künstler Los;
Mir geht es so wie allen Andern,
Fort aus des Vaterlandes Schoss
Seh' ich mich von dem Schicksal leiten.
Doch glaubt es mir, in jedem Reich,
Wohin ich geh', zu allen Zeiten
Bleibt immerdar mein Herz bei euch.

CONCERT ARIAS III (CD121)

K 21

1. Va, dal furor portata,
Palesa il tradimento;
Ma ti sovenga, ingrata,
Il traditor qual è.
Scopri la frode ordita,
Ma pensa in quel momento,
Ch'io ti donai la vita,
Che tu la togli a me.

K 36

2. Or che il dover m'astringe,
In scelte e corte rime
Grato mostrarmi a qual onor sublime,
Di cui ci ricolmaste, o prence eccelso,
Ne' miei pensieri immerso
Ricerco un buon concetto.
Rumino colla mente,
Penso, ripenso, e poi non trovo niente.
Febo e le Muse in mio soccorso imploro;

Compariscono tutte a me dinanzi,
Confuse in volto e colle cetre infrante.
D'un simile scompiglio
Le chiedo la ragion, tacer le miro,
E dopo mille al più sospir cocenti
Una così ripose:
Riverendo pastor, t'accheta, e in simil
Giorno non obbligarci a dire il nostro
Scorno; sulle rive della Salza ogni
Nostro potere, ogni saper fu crine
Da quella luce onde il suo prence è cinto.
Tali e contanti sono
Di Sigismondo i merti,
Che i nostri ingegni incerti,
Non sanno qual riverendo cor.
Se la pietà si canta,
La giustizia non cede,
Ch'ogni virtù, riverendo,
Siede in trono suo cor.

K 209

3. Si mostra la sorte
Propizia all'amante,
Che prova costante
Ardire in amor.
Ma sempre nemica
E pronta all'offese
distrugge l'imprese
D'un timido cor.

K 210

4. Con ossequio, con rispetto
Io m'inchino e mi profondo
A un sapiente sì perfetto,
Che l'ugual non v'è nel mondo.
E l'eguale non verrà.
(Per l'orgoglio, e l'ignoranza,
Per la gran bestialità).

K 256

5. Clarice cara Mia sposa dev'essere Per la
magnetica Virtù simpatica, Voglio
convincermi Colla gramatica, Colla
retorica, Logica e fisica, La matematica
Non può fallar.
Don Timoteo: Piano per carità...
Capitano: Se in questa musica Non siam
unisoni Tritoni e dissoni, Vuo' fulminar.
Dell'arte medica Con tutti i recipi, Con
mille cabale Dell'aritmetica,
Degli avvocati Con tutti gli et caetera,
Voi lo vedrete,
Voi lo sapete. Saprò trionfar.
Don Timoteo: Caro Signor Dottore,
Lasciate almen ch'anch'io Vi dica una
ragion...
Capitano: Con carte e sarte Con nautica
bussola D'un cor amabile La cinosura
Certa e sicura Saprò ritrovar. Se mi
diceste Che cosa impossibile, Quel vostro
petto Di tigre inflessibile Con un
fendente Vorrei spalancar.
Don Timoteo: Molto tenuto io sono Alle
finezze sue; Ma cospettaccio!
Capitano: Ma se poi facile Siete e
pieghevole, Cento bucefali Vuo' che
s'attacchino, E Salamanca, Firenze e poi
Tunisi, Londra, Berlin, Roma, Torino e
Padova, Amsterdam, Montpellier,
Livorno e Genova, Vuo' testimoni
Dell'inclito merito Della mia bella,

Dell'impareggiabile Sposa adorabile Del
celeberrimo Dottor giuridico, Medico,
fisico, Che tutto il mondo Vedrem stupefar.

K 295

6. Se al labbro mio non credi,
Cara nemica mia,
Aprimi il petto e vedi,
Qual sia l'amante cor.

K 420

7. Per pietà, non ricercate
La cagion del mio tormento,
Sì crudele in me lo sento,
Che neppur lo so spiegar!
Vo pensando; ma poi come?
Per uscir; ma che mi giova
Di far questa, o quella prova,
Se non trovo in che sperar?
Ah, tra l'ire e tra gli sdegni
Della mia funesta sorte,
Chiamo solo, oh Dio, la morte,
Che mi venga a consolar!

K 431

8. Misero! o sogno, o son desto?
Chiuso è il varco all'uscita! Io dunque, o
stelle!
Solo in questo rinchiuso
Abitato dall'ombre!
Luogo tacito e mesto, ove non s'ode
Nell'orror della notte
Che de' notturni augelli
La lamentabil voce! I giorni miei
Dovrò qui terminar? Aprite, indegne,
Questa porta infernale!
Spietate, aprite! Alcun non m'ode! E
solo,
Ne' cavi sassi ascoso,
Risponde a' mesti accenti Eco pietoso
E dovrò qui morir?
Ah! negli estremi amari sospiri
Almen potessi, oh Dio!
Dar al caro mio ben l'ultimo addio!
Aura che intorno spiri,
Sull'ali a lei che adoro
Deh! porta i miei sospiri,
Dì che per essa moro,
Che più non mi vedrà!
Ho mille larve intorno
Di varie voci il suono;
Che orribile soggiorno!
Che nuova crudeltà!
Che barbara sorte!
Che stato dolente!
Mi lagno, sospiro,
Nessuno mi sente,
Nel grave periglio
Nessun non miro,
Non spero consiglio,
Non trovo pietà!

CONCERT ARIAS IV (CD122)

K Anhang 245

1. Io te lascio, o cara, addio,
vivi piu felice
E scordati di me.
Strappa pur dal tuo bel core
Quell'affetto, quell'amore

Pensa che a te non lice
Il ricordarsi di me.

K 432

2. Così dunque tradisci,
Disleal principessa... Ah, folle! ed io
Son d'accursarla arditò!
Sì lagna un traditor d'esser tradito!
Il meritai. Fuggi, Sebaste... Ah! dove
Fuggirò da me stesso? Ah! porto in seno
Il carnefice mio. Dovunque io vada,
Il terror, lo spavento
Seguiran la mia traccia;
La colpa mia mi starà sempre in faccia.
Aspri rimorsi atroci,
Figli del fallo mio,
Preché si tardi, oh Dio!
Mi lacerate il cor?
Perché, funeste voci
Ch'or mi sgridate appresso,
Perché v'ascolto adesso,
Né v'ascoltai fin or?

K 479

3. Dite almeno in che mancai

K 480

4. Mandina amabile, questo denaro
Prendilo, tientilo tutto per te.
Oh come siete grazioso e caro!
Quanto denaro, tutto per me?

K 512

5. Alcandro, lo confesso,
Stupisco di me stesso. Il volto, il ciglio,
La voce di costui nel cor mi desta
Un palpito improvviso,
Che le risente in ogni fibra il sangue.
Fra tutti i miei pensieri
La cagion ne ricerco, e non la trovo.
Che sarà, giusti Dei, questo ch'io provo?
Non so d'onde viene
Quel tenero affetto,
Quel moto che ignoto
Mi nasce nel petto,
Quel gel, che le vene
Scorrendo mi va.
Nel seno destarmi
Sì fieri contrasti
Non parmi che basti
La sola pietà.

K 513

6. Mentre ti lascio, oh figlia!
In sen mi trema il core!
Ahi! che partenza amara!
Provo nel mio dolore
Le smanie ed il terror!
Parto, tu piangi! oh Dio!
Ti chiedo un sol momento!
Figlia, ti lascio! oh Dio!
Che fier tormento!
Ah! mi spezza il cor!
Parto! addio! tu piangi?

K 539

7. Ein deutsches Kriegslied
Ich möchte wohl der Kaiser sein!
Den Orient wollt ich erschüttern,
Die Muselmänner müssten zittern,
Constantinopel wäre mein!

Ich möchte wohl der Kaiser sein!
Ich möchte wohl der Kaiser sein!
Athen und Sparta sollten werden
Wie Rom die Königin der Erden,
das Alte sollte sich erneu'n!
Ich möchte wohl der Kaiser sein!
Ich möchte wohl der Kaiser sein!
Die besten Dichter wollt ich dingen,
Der Helden Taten zu besingen,
Die goldnen Zeiten führt ich ein!
Ich möchte wohl der Kaiser sein!
Ich möchte wohl der Kaiser sein!
Weil aber Joseph meinen Willen
Bei seinen Leben will erfüllen
Und sich darauf die Weisen freun,
So mag er immer Kaiser sein!

K 541

8. Un bacio di mano
Vi fa maraviglia,
E poi bella figlia,
Volete sposar.
Voi siete un po' tondo,
Mio caro Pompeo,
L'usanze del mondo
Andate a studiar.
Un uom, che si sposa
Che giovin vezzosa,
A certi capricci,
De pria rinunciar.

K 612

9. Per questa bella mano,
Per questi vaghi rai
Giuro, mio ben, che mai
Non amerò che te.
L'aure, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fé.
Volgi lieti o fieri sguardi,
Dimmi pur che m'odi o m'ami,
Sempre acceso ai dolci dardi,
Sempre tuo vo' che mi chiami,
Né cangiar può terra o cielo
Quel desio che vive in me.
10 +11 - KV 316
Popoli di Tessaglia!
Ah, mai più giusto fu
Il vostro pianto a voi
Non men che a questi innocenti fanciulli
Admeto è padre. Io perdo
L'amato sposo, e voi
L'amato re; la nostra
Sola speranza, il nostro amor c'invola
Questo fato crudel.
Non so che prima in sì grave sciagura
A compiangere m'appigli
Del regno, di me stessa, o de' miei figli.
La pietà degli Dei
Sola ci resta a implorare, a ottenere.
Vedrò compagna alle vostre preghiere,
Ai vostri sacrifici;
Avanti all'ara una misera madre,
Due bambini infelici,
Tutto un popolo in pianto
Presenterò così. Forse con questo
Spettacolo funesto, in cui dolente
Gli affetti, i voti suoi dichiara un regno,
Placato alfin sarà del ciel lo sdegno.
Io non chiedo, eterni Dei,

Tutto il ciel per me sereno,
Ma il mio duol consoli almeno
Qualche raggio di pietà.
Non comprende i mali miei,
Né il terror, che m'empie il petto,
Chi di moglie il vivo affetto,
Chi di madre il cor non ha.

APOLLO ET HYACINTHUS (CD127-128)

Act 1 (CD127)

PROLOGUS

Oebalus Rex, fulmine
aram Apollini sacrificantis
destruente territus, a suis
erigitur et Apollinem
exsulem excipit.
Hyacinthus, Zephyrus,
deinde Oebalus et Melia.

1. INTRADA

2. HYACINTHUS:

Amice! lam parata sunt
omnia.
Aderit, ut spero, cum sorore
dilecta meus
Ad sacra, quae constituit,
actutum Pater.
Zephyrus: Ni fallor, est
Apollo, quem colitis.

HYACINTHUS:

Hic est.
ZEPHYRUS:
Apollini ergo tanta sacrificia
parat Oebalus?
An alios nescit in coelis
Deos?
An Semelis ergo natus, an
Juno, Venus,
Diana, Mars, Vulcanus, an
Supernum potens Caput
atque Princeps ture nil
vestro indigent?

HYACINTHUS:

Quibusque consecramus,
o Zephyre! Diis
Nullusque nostris vacuus a
templis abiit:
At solus istud Apollo sibi
templum suo
Vindicat honori. Genitor
hunc magnum Deum
Veneratur, et ego veneror
exemplo Patris.

ZEPHYRUS:

O care! Quam libenter
offerrem ilia
Pectusque, si tu Apollo
mihi meus fores!

HYACINTHUS:

Dilecte quid me Zephyre!
Permisces Diis?
Honore non me dignor, at
novi bene:
Extorsit ista nimius in
Hyacinthum amor.
(Venit Oebalus et Melia.)
Sed en! Sorore comite
nunc Genitor venit.

OEBALUS:
Dic nate! Num parata sacrificio
hostia
Et ignes?
HYACINTHUS:
Ecce genitor! Ad nutum
omnia
Parata præstolantur
adventum tuum.
OEBALUS:
Bene: ergo succedantur a
flamine focus,
Et thure plurimo ara prægravis
gemat,
Fumusque sacrificantis in
nubes eat.
MELIA:
Heu genitor! Atra nube
tempestas minax
Ingruit, et omnis glomerat
huc noctem Polus.
OEBALUS:
Adeste! Longioris impatiens
moræ
Apollo thus et hostiam a
nobis petit.
Fugiet ad istas sæva tempestas
preces,
Et blanda facies solis his
iterum plagis
Redibit. Agite! Fundite et
mecum preces.

3. CHORUS:
Numen o Latonium!
Audi vota supplicum,
Qui ter digno Te honore
Certant sancte colere:
Hos benigno Tu favore
Subditos prosequere.
Oebalus: O Apollo creditam
Tibi semper protege
Et dignare lumine
Oebali Laconiam.
(Fulmen ignem et aram
destruit.)
Melia, Oebalus, Hyacinthus,
Zephyrus.

4. MELIA:
Heu me! Periimus! Numen
heu nostras preces respuit!
Oebalus: An aliquis forsan
ex vobis Deum violavit?
MALIA:
Haud me Genitor ullius
ream
Invenio culpæ.
HYACINTHUS:
Semper hunc colui Deum.
(O Zephyre! Quantum
timeo ne verbis tuis
Hæc ira sit succensa quædixi
prius.)
ZEPHYRUS:
(Hyacinthe! Si me diligis,
cela Patrem,
Et verba prolata prius a
nobis tace!)
OEBALUS:
Extinctus ignis, ara subversa,

hostia
Contempta nobis grande
præsagit malum!
Heu totus hoc concussus a
fulmine tremo!
HYACINTHUS:
Erigere mentem Genitor!
Insonentem geris
Animum, quid ergo
Numine a bono mali
Metuas? Ab isto fulmine es
læsus nihil,
Nostrumque nemo, quotquot
adsumus, ruit.
Vivimus, et omnes pristinus
vigor beat:
Hinc terruisse voluit hoc
fulmine Deus
Terras, potestas pateat ut
mundo magis,
Maneatque cum fiducia in
nobis timor.

**5. Sæpe terrent Numina,
Surgunt, et minantur,
Fingunt bella, quæ nos
angunt,
Mittunt tela, quæ non tangunt,
At post ficta nubila
Rident et iocantur.
Et amore
Et tremore
Gentes stringunt subditas:
Nunc amando,
Nunc minando,
Salva stat auctoritas.
Oebalus, deinde Apollo,
Hyacinthus, Melia, Zephyrus.**

6. OEBALUS:
Ah, Nate! Vera loqueris: at
metuo tamen,
Apollo ne fors perdat hoc
igne Oebalum.
(Accedit Apollo.)
APOLLO:
Apollo vestras audit, o credite!
preces
Suamque pollicetur his
terrīs opem,
Recipere si velitis hunc
modo exsulē
Iramque fulminantis exosum
lovīs.
OEBALUS:
Quid? Numen hac sub
veste pastoris latens
In nostra præsens regna
suscipi cupit?
HYACINTHUS:
En Genitor! ut luisse nos
superi solent!
Iam tibi medelam sæva
post vulnera Deus
Adfert, tuamque regiam
præsens beat.
MELIA:
O quam beato sidere hæc
nubila dies
Nos recreat, ipse Apollo
dum nostros lares

Optatus hospes visitat! O
quantus decor!
Quæ forma! quanta dignitas!
Quanta omnibus
Gloriaque membris atque
maiestas sedet!
APOLLO:
Melia! quid in pastore tam
dignum vides
Suspensa quod mirere?
MELIA:
Video.
Apollo: Et quid vides?
Eloquere pulchra!
MELIA:
Video pulchrum Apollinem,
Cui cum Parente corda
iamdudum obtuli.
APOLLO:
Quod obtulisti pectus,
haud revoca amplius;
Hoc inter orbis dona
præprimis placet.
ZEPHYRUS:
(Hyacinthe! quantum
timeo præsentem Deum!)
HYACINTHUS:
(Me quoque tremenda
dignitas timidum facit.)
APOLLO:
Hyacinthe! amicum semper
addictum tibi
Habebis in me, amare si
Deum potes.
HYACINTHUS:
O quanta res, diligere si
Hyacinthum potes!
Zephyrus: (Heu! nunc
amatam Apollo mihi
puerum rapit!)
OEBALUS:
Dies beata! Numen o sanctum!
meos,
Manere si dignaris, ingredere
Lares,
Diuque me rogante nobiscum
mane.
APOLLO:
Habebis in me, crede, tibi
facilem Deum.

**7. Iam pastor Apollo
Custodio greges,
Nixus et baculo
Vigilans sto;
Iam pascere nolo
Et visito reges,
Iam medicinas
Mortalibus do.
Moestus levare
Aegros iuvare
Est sola tangens
Apollinem res:
Hic me manente,
Vobis favente,
Rex omni rege
Beatior es.
CHORUS I
Apollo propter necem
Hyacintho illatam Oebali**

regia discedere iubetur.
Oebalus, Melia.

Act 2

8. OE BALUS:

Amare numquid Filia,
haud dubito, Deum,
Favore qui ter dignus est
nostro, potes?

MELIA:

Quid loquere, Pater? Apollo
mortalem
Sibi me iugali cupiat adiungi
toro?

OE BALUS:

Dubitare noli, Apollo te
sponsam petit,
Meumque, libertate sed
Nata utere
Tua, roganti placidus
adsensum dedi.

MELIA:

Negare cum me, Genitor!
adsensum putes?
Quæ virgo contempsisse
divinum virum
Tantosque honores, stulta
nisi et animi impotens
Fuerit, et obstitisse fortunæ
velit?

OE BALUS:

Prudenter istud Nata!
coniugium eligis;
Sic namque per te Frater et
Genitor tuus,
Sic et Nepotes sorte divina
eminent
Sic nostra diva efficitur his
facibus domus.

MELIA:

Dic, ubi moratur Apollo?
colloquio illius
O ut liceret optimo actutum
frui!

OE BALUS:

Cum Fratre disco ludit et
Zephyro simul
In nemore. At huc redibit,
ut spero, citus
Tuumque me præsentem
consensum petet.
Melia: O petat! habebit
omne, quod pectus cupit.

9. Lætari, iocari

Fruique divinis
Honoribus stat
Dum Hymen optimus
Tædis et floribus
Grata, beata
Connubia iungit
Et gaudia dat.
Iam diva vocabor
Si Numen amabo;
Per astra vagabor
Et nubes calcabo;
Et urbes, et regna
Devoveant se,
Et Fauni adorent,
Et Satyri me.

(Accedit Zephyrus.)
Zephyrus, Oebalus, Melia.

10. ZEPHYRUS:

Rex! de salute Filii est
actum; iacet
Hyacinthus!
OE BALUS:
Heu me! nuntium o tristem
nimis!

Qua morte cecidit?

ZEPHYRUS:

Ictus a disco ruit.
Oebalus: Quis Filium occidisse
non timuit meum?

ZEPHYRUS:

Apollo.

OE BALUS:

Contremisco!

MELIA:

Superi quid? Deus,
Qui me beare voluit, hic
Fratris necem
Sic machinatus? Ista quis
credat tibi?

ZEPHYRUS:

Vera loquor, et testis ego
pereuntis fui.
Vix lapsus est Hyacinthus,
aufugi, malum
Ne simile feriat forsitan et
nostrum caput.

OE BALUS:

Sic ergo plectis Numen
innocuos? Favor,
Quo te recepi, morte num
Nati unici
Dignus erat? Ergo Meliam
et Natam quoque
Surripere Patri, Numen, o
falsum paras?

MELIA:

O absit a me Genitor! ut
sponsum eligam,
Deoque, qui cruore Germani
madet,
Nuptura porrexisset præsumam
manus.

ZEPHYRUS:

(Quid audio? an coniucia
meditatur Deus?

An Meliam et rapuisse

mihi amatam cupit?

Qui rapuit Hyacinthi,

anne et istius mihi

Rapiet amorem?)

OE BALUS:

Zephyre! quæ causa

improbum

Adegit hoc ad facinus?

Zephyrus: Haud ulla scio.

Natus ad amoenum litus

Eurotæ stetit,

Duscumque matæ proximum

adspiciens, meus,

Clamabat, ecce discus est

vestro prior,

Metamque tetigit. Apollo

tum discum iacit,

Loquentis et propelli in

pueri caput,

Quo læsusiste pronus in
terram ruit.
Non dubito, quin extinctus
hoc disci impetu
Fuerit.

OE BALUS:

An sic furere non dubitat
Deus,
Ut sibi brnignum privet et
prole Oebalum?
Exisse regno Numen invisum
mihi

Meisque iubeo. Zephyre!

fac pellas reum,

Maiora ne, vel plura mihi

damna inferat.

ZEPHYRUS:

Rex! regna tua sunt: ipse

tu pelle impium.

Tu morte Nati læsus es.

Timeo Deum,

Qui fulmen hoc torqueret

in nostrum caput.

(Expellat utinam! noster

ut possit dolus

Latere; nam cædis ego sum

factæ reus!)

OE BALUS:

Abibo! Vos manete! Si

veniat Deus

Ad vos, abire, Nata! crudelem

iube.

Ad litus Eurotæ ibo, num

vivat, meum

Videre Natum. Forsan

occurrat mihi mihi

Apollo, regnis Numen exosum

meis.

(Abit.)

ZEPHYRUS:

(Succedit ad mea vota,

succedit dolus,

Meliaque mea dilecta nunc

coniunx manet.)

Melia: Non capio, cur

Apollo ne læsus quidem

Necarit unice ante dilectum sibi

Hyacinthum. Amare qui

Sororem me queat,

Si Fratris ante polluat fato

manus?

ZEPHYRUS:

Dilecta! ne mirare, quod

tantum scelus

Apollo perpetrarit; haud

nosti impium:

Astutus est, crudelis,

inconstans, levis:

Hinc exulare iussus est

coelis, suo

Furore ne turbaret unamnimes Deos.

Melia: Meliora credidisse

de tanto Deo

Mens dictat (ast incertus

est animus tamen,

Timorque spesque pectore

alternant vices).

ZEPHYRUS:

Melia! quid animo volvis?

ah! Sponsum abice,

Cuius cruore dextra fraterno calet,

Zephyrumque, cuius ipsa
sat nosti fidem,
Amore, quo beatus efficiar, bea.
MELIA:
Nunc fata Fratris cogito,
haud Zephyri faces.
ZEPHYRUS:
O dura! num sprevisse sic
Zephyrum potes?

11. En! Duos conspicis:
Amantem et nocentem,
luvantem et furentem;
Cui manum porrigis?
Apollo te necabit,
At Zephyrus amabit,
Fraterno qui dexteram
Tinxit cruore,
Tentabit in tenera
Plura Sorore:
Quem prudens eligis?

Act 3 (CD128)

Zephyrus, Melia, deinde Apollo.

1. ZEPHYRUS:
Heu! Numen! ecce!
Numen huc gressum
movet;
Melia quid agimus? indica
effugii locum!
Timeo ferocem.
MELIA:
An ergo me solam obiicis?
Subsiste! nam iactata sic
perstat fides?
ZEPHYRUS:
Ne patere, quæso, ut noceat
insonti Deus!
(Accedit Apollo.)
APOLLO:
Adesne latro! fraudis
infandæ artifex!
Hyacinthum amicum
rapere non fuerat satis?
Rapuisse sponsam numquid
et nostram simul,
Sceleste, tentas? crimen et
mendax novis
Criminibus auge? Impie!
iratum tibi
Quid possit, experire, iam
Numen modo!
Amantis et nocentis, et
iuste quidem
Nocentis experire vindictam
Dei!
Irruite, venti! claude sceleratum
specu
Aeole!
ZEPHYRUS:
Quid! heu me!
(Zephyrus in ventum
mutatus abripitur.)
MELIA:
Quid agis, o Numen grave!
Funeribus an replere vis
regnum Patris?
Iam Fratre cæso occidis et
Zephyrum simul?
Tyranne! nunc et Meliam
et regem obrimes?

APOLLO:
O cara!
MELIA:
Quid! vocasse me caram
audes?
Cruente!
APOLLO:
Me percipere si non sit
grave.
MELIA:
Est grave, tace! atque nostra,
sic Genitor iubet,
Illico relinque regna, ne
noceas magis!
APOLLO:
(Ah, pone tandem fulmen
o Supernum Pater!
Quousque persequetur hic
miserum furor?)

2. MELIA:
Discede crudelis!
Gaudebo, tyrannus
Si deserit me!
Vah! insolentem,
Qui violat iura!
Discede! discede;
Nam metuo te.
APOLLO:
Est, crede! fidelis,
Est mitis Apollo,
Qui deperit te.
Quid? innocentem
Sic abicis dura!
Sic perdis amicum,
Si reicis me.
Quem coeli premunt
inopem,
An terris agat exsulem?
Manebo!
Quousque sederit dira,
Quæ pectora sauciat ira,
Latebo.
CHORUS II
Oebalus, cognita Apollinis
innocentia, hunc benigne
recipit, eique Filiam coniugem
trahit.
Hyacinthus, Oebalus.

3. HYACINTHUS:
Non est.
Oebalus: Quis ergo Nate!
dic, si Patrem amas,
Quis te peremit?
HYACINTHUS:
Zephyrus; - heu me! - si -
Deus
Adesset! -
OEBALUS:
Heu, iam moritur! -
HYACINTHUS:
O Pater! Pater! -
Mors - est - acerba!
OEBALUS:
Nate!
HYACINTHUS:
Genitor! - Ah! - Vale!
(Moritur)
OEBALUS:
Hyacinthe! - Nate! - vixit -

exanimis iacet!
Apollo, dixit, innocens est
o Pater!
Crede mihi, non est,
Zephyrus est auctor necis.
Sic ergo mecum Zephyre
ter mendax! agis?
Sic Numen ipsum sceleris
et tanti reum
Arguere, sic me fallere
haud Regem times?
Cruente! faxim crimen
hoc proprio luas
Cruore! - Mortem Filii an
inultus feram?

4. Ut navis in æquore luxuriante
Per montes, per valles
undarum iactatur,
Et iamiam proxima nubibus stat,
Et iamiam proxima Tartaro nat:
Sic bilis a pectore bella
minante
Per corpus, per venas, per
membra grassatur;
Furore sublevor;
Dolore deprimor;
Ira, vindicta conglomerant se,
Atque quassare non desinunt me.
(Accedit Melia.)
Melia, Oebalus.

5. MELIA:
Quocumque me convertor,
crudelis Dei
Monumenta detestanda
conspicio. Prius
Perire Zephyrum videram,
et Fratrem modo
Video natate sanguine insontem suo.
OEBALUS:
Quid comite nullo Filia
huc infers pedem?
An latro iamiam fugit?
MELIA:
Hunc iussi illico
Vitare nostra regna, nam
cædem improbus
Nova gravare cæde non
timuit Deus.
OEBALUS:
Quid loquere? cædem
Nata! quam narras
novam?
MELIA:
O Rex! amicum rapuit, et
Zephyrum quidem,
Ventisque me vidente lacerandum
dedit.
OEBALUS:
O iustus est Apollo, dum
plectit scelus,
Quod imputavit perfidus
et atrox Deo
Zephyrus! hic auctor, Filia!
est factæ necis.
Non est Apollo: Zephyrus
in Fratrem tuum
Discum agere non dubitavit.
MELIA:
Unde autem Pater!

Hæc nosse poterat?
 Oebalus: Natus hic retulit mihi,
 Nam vivus est inventus a nobis. Meis
 Extinctus est in manibus.
 MELIA:
 Heu me! quid? Pater!
 Quid ergo regno exisse iussisti Deum?
 OEBALUS:
 Filia! dolore motus est Zephyri dolus
 Delusus, id iussisse me memini. Impium
 Quis tale sibi timuisset a Zephyro scelus?
 MELIA:
 O Genitor! omnes perditam iam sumus!
 Discessit, heu! discessit a nobis Deus!
 O crede, non inultus id probrum feret.
 OEBALUS:
 Quid? Nata! discessisse iam Numen putas?
 MELIA:
 Nil dubito; namque exire de regno tuo
 Apollinem ipsa, linquere et nostros lares
 lussi. O ut hanc revocare nunc possem
 Deum!
 OEBALUS:
 Heu! fata quam sinistra nos hodie obruunt!

6. Natus cadit,
 Atque Deus
 Me nolente,
 Nesciente
 Læsus abit.
 Regnum sine Numine
 iam non diu stabit:
 Numen! quæso, flectere,
 Et ad nos revertere!
 MELIA:
 Frater cadit,
 Atque meus
 Te iubente
 Me dolente
 Sponsus abit.
 Sponsa sine complice
 Quaeso, quid amabit?
 Noli sponsam plectere!
 Numen! ah regredere!
 (Accedit Apollo.)
 Apollo, Oebalus, Melia.

7. APOLLO:
 Rex! me redire cogit in Hyacinthum amor.
 Ignosce, quod Numen ego tua regna audeam
 Præsens beare! Disce, quid Numen queat!
 Hyacinthe surge! funus et flore æmulo
 Nomenque præferente

Defuncti tege.
 (Subsicens cum funere tellus hyacinthos flores germinat.)
 Oebalus: Quid video? Surrexisse de Nato meo
 Conspicio flores?
 MELIA:
 Numen o nimium potes!
 Pudore me, suffusa profiteor ream.
 Ad verba Zephyri, Patris ad iussa omnia
 Quæ me poenitet, feci.
 [...]
 OEBALUS:
 Optime
 Parce Deus! Ignarus ego, quis fuerit necis
 Auctor patratæ, pessimo Zephyro fidem
 Habui, meumque credidi Natum tua
 Periisse fraude. Zephyrus o quanta improbus
 Induxit in regna mea, ni parcas, mala!
 MELIA:
 O Numen! haud fuisse contemptum putes;
 Abire quod te iusserim, imprudens fui
 Credulaque nimium, et ira mihi verba abstulit,
 Quæ de dolore Fratris occisi meant.
 APOLLO:
 Confide Rex! Apollo non fugiet tua
 Regna. Manet, et manebit heic tecum, fide
 iam stare si promissa demonstres tua.
 OEBALUS:
 Intellego. Ecce Nata! te sponsam Deus
 Dignatus elegisse.
 MELIA:
 Num credam Deum
 Amare posse Meliam?
 Apollo: O crede! ipsemet Iuppiter amare sæpe mortales solet;
 Amare namque convenit tantum Diis,
 Vobis amari.
 MELIA:
 Numen! en famulam, suo Quæ pro Parente pectus hoc offert tibi.
 OEBALUS:
 En! Si placere sponsa mortalis potest,
 Apollo! nostra Filiam adductam manu
 Accipe, meoque semper in regno mane.
 Hyacinthus obiit: alter Hyacinthus mihi
 Eris, manere Filia hac factus gener,
 Regione si digneris in nostra.

APOLLO:
 Oebale!
 Accipio lætus Meliæ oblatæ manum,
 Rebusque semper placidus adsistam tuis.
 MELIA:
 Iustitia sic tua Deus elucet magis.
 Oebalus: Sic innocentem debita haud merces fugit.
 APOLLO:
 Sic sæcla te futura clementem sonent.

8. Tandem post turbida Fulmina, nubila Tonantis murmura,
 Pax alma virescit
 Et explicat se.
 MELIA:
 Post vinvla doloris
 Nos iungit amabile Pignus amoris.
 Post fata, beata
 Nos tæda coronet
 Et erigat te
 OEBALUS:
 Post bella furoris
 Vos iungit amabile Pignus amoris.
 Post fata, optata
 Vos tæda coronat
 Et excitat me.
 APOLLO:
 Post monstra pavoris
 Nos iungit amabile Pignus amoris.
 Post fata, sperata
 Nos tæda coronet
 Et erigat te.
 FINIS

BASTIEN UND BASTIENNE (CD129)

Scene 1

(Die Bühne stellt ein Dorf dar, mit der Aussicht aufs Feld.)

No.1 Arie

BASTIENNE

Mein liebster Freund hat mich verlassen,
 Mit ihm ist Schlaf und Ruh dahin.
 Ich weiß vor Leid mich nicht zu fassen;
 Der Kummer schwächt mir Aug und Sinn.
 Vor Gram und Schmerz erstarrt das Herz,
 Und diese Not bringt mir den Tod.

No.2 Arie

BASTIENNE

Ich geh jetzt auf die Weide,
 Betäubt und ganz gedankenleer.
 Ich seh zu meiner Freude
 Nichts als mein Lämmerheer.
 Ach! ganz allein
 Voller Pein
 Stets zu sein,
 Bringt dem Herz
 Nur Qual und Schmerz.

Scene 2

No.3 Colas'Auftritt (Orchester)

No.4 Arie

COLAS
Befraget mich ein zartes Kind
Um sein zukünft'ges Glück,
Les ich das Schicksal ihm geschwind
Aus dem verliebten Blicke.
Ich sehe, bloß des Liebsten Gunst
Kann zum Vergnügen taugen.
Wie leicht wird mir die Zauberkunst
Bei zwei verliebten Augen.

No.5 Arie

BASTIENNE
Wenn mein Bastien einst im Scherze
Mir ein Blümchen sonst entwand,
Drang mir selbst die Lust durchs Herze,
Die er bei dem Raub empfand.
Warum wird er von Geschenken
Einer andern jetzt geblendt?
Alles, was nur zu erdenken,
Ward ihm ja von mir gegönnt.
Meiereien, Feld und Herden
Bot ich ihm mit Freuden an.
Jetzt soll ich verachtet werden,
Da ich ihm so viel getan.

No.6 Arie

BASTIENNE
Würd ich auch wie manche Buhlerinnen
Fremder Schmeicheleien niemals satt,
Wollt ich mir ganz leicht das Herz gewinnen
Von den schönsten Herren aus der Stadt.
Doch nur Bastien reizt meine Triebe,
Und mit Liebe wird ein anderer nie belohnt.
Geht, geht, geht! sag ich,
Geht und lernt von meiner Jugend,
Daß die Tugend
Auch in Schäferhütten wohnt.

No.7 Duett

COLAS
Auf den Rat, den ich gegeben,
Sei, mein Kind, mit Fleiß bedacht.
BASTIENNE
Ja, ich werde mich bestreben,
Ja, mein Herr, bei Tag und Nacht.
COLAS
Wirst du mir auch dankbar leben?
BASTIENNE
Ja, mein Herr, bei Tag und Nacht.
COLAS
O die Unschuld! dir zum Glück
Meide jetzt die finstern Blicke,
Nimm ein muntres Wesen an.
BASTIENNE
Ja, mein Herr, so gut ich kann!

Scene 3 (Bastienne ab)

Scene 4 (Bastien tritt auf)

No.8 Arie

BASTIEN
Großen Dank dir abzustatten,
Herr Colas, ist meine Pflicht;
Du zertleist des Zweifels Schatten
Durch den weisen Unterricht.
Ja, ich wähle die zum Gatten,
Die des Lebens Glück verspricht.
In den angebot'nen Schätzen,
Bastiennes Lieblichkeit
Macht mich mehr als Gold erfreut.

No.9 Arie

BASTIEN
Geh! Du sagst mir eine Fabel.
Bastienne trüget nicht.
Nein, sie ist kein falscher Schnabel,
Welcher anders denkt als spricht.
Wenn mein Mund sie herzlich nennet,
Hält sie mich gewiß für schön,
Und wenn sie vor Liebe brennet,
Muß die Glut von mir entstehn.

No.10 Arie

COLAS
Diggi, daggi,
schurry, murry,
horum, harum,
lirum, larum,
raudi, maudi,
giri, gari,
posito,
besti, basti,
saron froh,
fatto, matto,
quid pro quo.
(ab)

Scene 5

No.11 Arie
BASTIEN
Meiner Liebsten schöne Wangen
Will ich froh aufs neue sehn;
Bloß ihr Reiz stillt mein Verlangen,
Gold kann ich um sie verschmäh'n.
Weg mit Hoheit, weg mit Schätzen!
Eure Pracht wirkt nicht bei mir.
Nur ein Mädchen kann ergötzen
Hundertmal noch mehr als ihr.
Wuch'rer, die bei stolzen Trieben
Bloß das Selt'ne sonst entzückt,
Würden ihre Unschul lieben,
Schätzen sich durch sie beglückt.
Doch umsonst, hier sind die Grenzen,
Sie ist nur für mich gemacht,
Und mit kalten Reverenzen
Wird der Reichtum hier verlacht.

Scene 6

No.12 Arie
BASTIENNE
Er war mir sonst treu und ergeben,
Mich liebte Bastien allein,
Mein Herze nur war sein Bestreben,
Nur ich, sonst niemand nahm ihn ein.
Das schönste Bild gefiel ihm nicht,
Auf mich nur war sein Blick gericht,
Ich konnt vor andern allen
Ihm reizen, ihm gefallen.
Auch Damen wurden nicht geschätzt,
Die oft sein Blick in Glut gesetzt.
Wenn sie Geschenke gaben,
Mußt ich dieselben haben;
Mich liebte er, nur mich allein.
Doch nun will er sich andern weihn,
Vergebens die sonst süßen Triebe
Und wird ein Flattergeist.

No.13 Arie

BASTIEN
Geh hin!
Dein Trotz soll mich nicht schrecken.
Ich lauf aufs Schloß,

Das schwör ich dir,
Und will der Edelfrau entdecken,
Mein Herz gehöre gänzlich ihr.
Läßt sie wie sonst sich zärtlich finden,
Will ich mich gleich mit ihr verbinden.
BASTIENNE
Ich will!
Ich will mich in die Stadt begeben,
Anbeter treff ich da leicht an:
Wie eine Dram' will ich dort leben,
Die hundert Herren fesseln kann.
BASTIEN
Ich werd in Gold und Silber prahlen,
Und eine Liebste voller Pracht
Wird die Gewogenheit bezahlen,
Wodurch mein Blick sie glücklich macht.
Mir ihre Schätze zu verbinden,
Soll sie mich gar nicht spröde finden.
BASTIENNE
Den Schönen sind die Kostbarkeiten
In Städten zu erwerben leicht.
Es braucht, um selbe zu erbeuten,
Nichts, als daß man sich freundlich neigt.

No.14 Rezitativ

BASTIEN
Dein Trotz vermehrt sich durch mein Leiden?
Wohlan! den Augenblick
Hol ich zu deinen Freuden
Mir Messer, Dolch und Strick.
BASTIENNE
Viel Glück!
BASTIEN
Ich geh mich zu erhängen.
Ich lauf, ohn' alle Gnad,
Im Bach mich zu ertränken.
BASTIENNE
Viel Glück zum kalten Bad!

No.15 Duett

BASTIENNE
Geh! Herz von Flandern!
Such nur bei andern
Zärtlich verliebt Gehör,
Denn dich, denn ich
Lieb ich nicht mehr.
BASTIEN
Wohl, ich will sterben;
Denn zum Verderben
Zeigt mir dein Haß die Spur;
Drum laß ich Dorf und Flur.
BASTIENNE
Falscher! Du fliehst?
BASTIEN
Ja, wie du siehest.
Weil dich ein anderer nimmt,
Ist schon mein Tod bestimmt.
Ich bin mir selbst zur Qual,
Kein Knecht con dem Rival.
BASTIENNE
Bastien! Bastien!
BASTIEN
Wie? du rufst mich?
BASTIENNE
Du irrest dich.
In deinem Blick
Wird nun mein Glück
Nicht mehr gefunden.
BASTIEN
Wo ist die süße Zeit,
Da dich mein Scherz erfreut?

BASTIEN, BASTIENNE
 Sie ist anjetzt verschwunden,
 Geh! falscher Seele!
 Fort! ich erwähle
 Für meine zarte Hand
 Ein andres Eheband.
 Wechsel im Lieben
 Tilgt das Betrüben
 Und reizet, wie man sieht,
 Zur Lust den Appetit.
 BASTIEN
 Doch wenn du wolltest...
 BASTIENNE
 Doch wenn du solltest...
 BASTIEN
 Schatz mich noch nennen...
 BASTIENNE
 Dies Herz erkennen...
 BASTIEN, BASTIENNE
 Wär meine Zärtlichkeit
 Aufs neue dir geweiht.
 BASTIEN
 Ich bliebe dein allein.
 BASTIENNE
 Ich würde dein auf ewig sein.
 BASTIEN
 Gib mir zu meinem Glück
 Dein Herz zurück,
 Umarme mich,
 Nur dich lieb ich.
 BASTIENNE
 O Lust, o Lust
 Für die entflamte Brust!
 BASTIEN, BASTIENNE
 Komm, nimm aufs neue
 Neigung und Treue!
 Ich schwör dem Wechsel ab
 Und lieb dich bis ins Grab.
 Wir sind versöhnet,
 Die Liebe krönet
 Uns nach dem bangen Streit
 Durch treue Zärtlichkeit.

Scene 7 (Collas tritt auf)

N.16 Terzett

COLAS
 Kinder! Kinder!
 Seht, nach Sturm und Regen
 Wird ein schöner Tag gebracht,
 Euer Glück soll nichts bewegen;
 Dankt dies meiner Zaubermacht.
 Auf! Auf! gebt euch die Hand!
 Knüpft die Seelen und die Herzen!
 Nichts von Schmerzen
 Werd euch je bekannt.
 BASTIEN, BASTIENNE
 Lustig! lustig!
 Preist die Zaubereien
 Von Colas, dem weisen Mann!
 Uns vom Kummer zu befreien,
 Hat er Wunder heut' getan.
 Auf! auf! stimmt sein Lob an!
 Er stift' unsre Hochzeitsfeier.
 O, zum Geier, welch trefflicher Mann!
 COLAS, BASTIEN, BASTIENNE
 Auf! auf! stimmt sein Lob an!
 Er stift' unsre Hochzeitsfeier.
 O, zum Geier, welch trefflicher Mann!

LA FINTA SEMPLICE (CD130-132)

Act 1 (CD130)

Giardino con un viale d'alberi che si stende alla
 pianura sopra d'una eminenza, ove termina
 nella facciata d'un palazzino da campagna.

1. Sinfonia

Scene 1 Giacinta, Ninetta, Fracasso, Simone.

2. GIACINTA, FRACASSO, NINETTA, SIMONE

Bella cosa è far l'amore!
 Bello è assai degli anni il fiore!
 Bella è più la libertà!
 GIACINTA
 Ma un momento così bello
 Forse più non tornerà.
 FRACASSO
 Son soldato, e a far duello
 Guai se alcun mi sforzerà.
 NINETTA
 Bravo questo, e
 bravo quello,
 Ma nissun me sposerà.
 SIMONE
 La tua testa è un molinello
 Questo sol temer mi fa.

3. GIACINTA

Ritiriamoci, amici
 Che temo esser sorpresa
 Da' miei fratelli sì bizzarri e
 strani!
 NINETTA
 Addio, Simone, e ci vedrem
 domani.
 FRACASSO
 Ma cospetto di bacco!
 Son pur due mesi adesso,
 Che in casa vostra abbiam
 stanza e quartiere;
 E tuttavia si teme
 Se siam trovati due
 momenti insieme.
 GIACINTA
 Sapete pur chi sono
 I due fratelli miei?
 NINETTA
 Sono due pazzi,
 Due storni, due merlotti,
 Due gran caricature.
 FRACASSO
 Che importa a me? Sian pure;
 Io li farò tremare. Alfin si tratta
 Di farvi sposa mia.
 SIMONE
 Si tratta alfine.
 Che possa anch'io sposar
 questa ragazza.
 GIACINTA
 Guai, se lo sa il maggiore,
 egli ne ammazza.
 FRACASSO
 L'ammazzeremo lui.
 SIMONE
 Li sforzeremo
 A queste nozze
 entrambi.
 NINETTA
 Oh, non fate gli strambi,
 Che per far queste
 nozze
 Non val bravura, e

furberia ci vuole.
 FRACASSO
 Come sarebbe a dir?
 NINETTA
 Sarebbe a dir?
 Che l'un de' miei padroni
 Perché fu maltrattato
 Da sua cognata un tempo,
 e l'altro poi
 Per timore del primo,
 or son del pari
 Nemici delle donne.
 SIMONE
 Oh che somari!
 FRACASSO
 Dunque, che vuoi tu fare?
 NINETTA
 Vò farli innamorare.
 FRACASSO
 Di chi?
 SIMONE
 Di qualche vecchia
 Che sappia far la bella?
 NINETTA
 Non aspettate voi vostra sorella?
 FRACASSO
 Arriverà a momenti.
 NINETTA
 Fate, che parli meco
 Più presto che potete;
 Fate, che voglia anch'ella
 Regolarsi a mio modo,
 e non temete,
 Che noi ci sposerem
 quando volete.
 FRACASSO
 Quando non vuoi che questo,
 lo farò tutto, e presto.
 Olà, Simone, all'osteria vicina
 Smontar dee mia sorella.
 Ivi l'aspetta,
 Va ad avvisar Ninetta
 Subito che sia giunta,
 e sia tua cura,
 Che le possa parlar senza paura.
 SIMONE
 Benissimo, signore,
 Ma quando avran parlato
 Queste due volpi insieme
 Io dubito di pioggia, e di
 tempesta;
 E tutti ne diran; guarda la testa.

4. Aria SIMONE

Troppa briga a prender moglie,
 Troppa briga in verità.
 Non è cosa da soldato,
 Che la vuole a buon mercato
 O di meno ancor ne fa.
 Son le donne belle e buone,
 Ma se tanto han da costar,
 Per un sol mazzo di carte,
 Per un fiasco di buon vino,
 Per due pipe di tabacco,
 Ve le do tutte in un sacco,
 Né mi vo' più maritar.
 (Parte.)

Scene 2 Ninetta, Fracasso e Giacinta.

5. NINETTA

L'un de' patroni è alzato
Ché aperte già le sue
finestre io veggio.
FRACASSO
Ben, che sarà per questo?
NINETTA
Oh niente, che a vostro grado
Restate voi, che a trappolarli
io vado.

(Parte.)

FRACASSO

Ninetta è scaltra assai.

GIACINTA

Ma assai conosco i miei
fratelli anch'io.

FRACASSO

Ad un uomo par mio,
Che ad essi far potrebbe
un brutto giuoco,

Per dir di no ci penseranno
un poco.

GIACINTA

Vel diran certamente.

FRACASSO

Se mel diran, farne
saprò vendette;
Saprò sposarvi a forza
Saprò condurvi altrove, e mi
trattengo
Sol perché spero...

GIACINTA

Oibò, signor, non vengo.

FRACASSO

Così non farem nulla.
Troppo fredda voi siete,
Né sapete alla fin
cosa volete.

GIACINTA

So che vi voglio ben.

FRACASSO

Del vostro bene
Che n'ho da far,
se presto
Non arrivo a sposarvi,
e vi perdetevi

In occhiate, e in sospiri,
Ché noi soldati non
contiamo un fico?

GIACINTA

Pian, che ci pensi un
poco, e ve lo dico.

6. Aria GIACINTA

Marito io vorrei
Ma senza fatica.
Averlo, se comoda
Lasciarlo, se intrica;
Che aspetti degli anni,
Che sole le mani
Gli basti baciar!
In somma io desidero
Un uomo d'ingegno,
Ma fatto di legno,
Che dove lo metto,
Là sappia star.
(Parte.)

Scene 3 Fracasso, poi Cassandra.

7. FRACASSO

Oh, starem male insieme
Ch'ella è tutta di ghiaccio,
io tutto fuoco,
Ma pure l'amo un poco
E se arrivo a sposarla a mio
talento.
Non mi fo' più ammazzar
per complimento.

8. Aria CASSANDRO

Non c'è al mondo
altro che donne:
Ma sian belle, ma sia buone,
Non mi voglio infemminire,
Non mi vo' matrimoniar.
Servitore... sì signore,
Sua sorella... l'ho con ella,
Vada altrove ad abitar.

9. FRACASSO

Con chi l'ha Don
Cassandra?
CASSANDRO
L'ho con i capitani,
Colle capitanesse sue sorelle,
Cogli alfier, coi sergenti,
Coi tamburi, e le trombe,
Coi cannoni, e le bombe,
Che or or vorran con
vostra signoria

Il quartier generale in
casa mia.

FRACASSO

E forse già arrivata
La Baronessa mia sorella?

CASSANDRO

Appunto.
Non fosse mai venuta!

FRACASSO

L'avete voi veduta?

CASSANDRO

Non la voglio veder:
donne non voglio

In casa acquarterate.

FRACASSO

A me lo dite? Andate
A dirlo a chi si aspetta.

CASSANDRO

Spedirò in Transilvania
una staffetta.

FRACASSO

Dove son io, ci deve
Star mia sorella ancora
Che del pari v'onora.

CASSANDRO

Oh, lo sappiamo;
Ma ci vuol convenienza,
Si domanda licenza
E purché non ci venga
a civettare,
Vedremo... e penserem
che s'ha da fare.

FRACASSO

Ella sa le creanze
So il mio dovere
anch'io;
pria la vedete,
E poi deciderete.

CASSANDRO

Eh, la vedremo;
Perché si dee cerimoniar
la donna
Per la sua fratellivol
fratellanza;
Del resto ho per usanza,
Vo' dir, che star costume
Alla larga dal fumo.
Imperciocché quantunque
La militare sua baroneria
La vorrei persuasa,
Che mi può imbaronar
tutta la casa.
FRACASSO
Olà, mi meraviglio:
D'una sorella mia
Non si parla così.
CASSANDRO
Di lei non parlo,
Cioè parlo di tutte, anzi
pretendo
Non parlar di nessuna.
FRACASSO
Che stil spropositato!
Io non v'intendo.
CASSANDRO
M'intenderà Madama,
Conciossiaché di lei,
in casa m'han detto,
Che parla e scrive ancor
senza alfabeto.
FRACASSO
Certo la troverete
Una buona ragazza.
CASSANDRO
Oimè... sarà una pazzia!
Tanto meglio: si bene...
Vo' dir che mia cognata
Uno spirito avea da spiritata.
FRACASSO
Della sorella mia
Non dovette già aver tale
impressione.
CASSANDRO
Ma - fo come Catone
Cioè fuggo i rumori.
FRACASSO
Cosa temete voi? Che
v'innamori?
CASSANDRO
Io innamorarmi! Oh sfido
Lucrezia, Marco Antonio, e
Catilina,
N'ho avute una dozzina,
Che volean migliorar
questo colosso.
Ma non voglio: non posso!
Conciossiaché ho fissato
Verginello morir come son nato.
FRACASSO
Ne ho veduti degli altri
Che facean colle donne i
paladini,
E poi ci son caduti.
CASSANDRO
I babbuini.
FRACASSO
Ci cadrete, io scommetto
Presto, o tardi voi pure.

CASSANDRO
Uh poveretto!
FRACASSO
Non fate tanto il bravo.
CASSANDRO
Sono in questo un Orlando...
Anzi... cioè... Con lui non
mi baratto.
FRACASSO
Orlando per le donne
era un bel matto.

10. Aria FRACASSO
Guarda la donna in viso,
E non l'amar, se puoi;
Con un gentil sorriso,
Con quegli occhietti suoi
"Vieni", vi dice, "vieni,
Se per me piangi, e peni
Ch'io t'ho da consolar".
E siano pure infide,
Siano le donne ingrante:
Quando una guarda, e ride,
Vogliate o non vogliate,
Bisogna perdonar.
(Parte.)

11. CASSANDRO:
Eh! ben ben, ci vedremo,
e sua sorella
Metterla voglio in tanta
soggezione,
Che creda di parlar con
Cicerone.
(Parte.)

*Scene 4 Rosina, Ninetta, poi Polidoro.
Gabinetto nella casa di Cassandro.*

12. Aria ROSINA
Colla bocca, e non col core,
Tutti sanno innamorar.
Ma chi vuol fede, ed amore
Da me venga ad imparar
Che si può senza rossore
Gradir tutti, e un solo amar.

13. NINETTA
Sicché m'avete inteso?
ROSINA
So cosa deggio fare.
NINETTA
Fateli innamorare
Questi due sciocchi,
e giacché l'un ne viene.
Cominciate da lui.
ROSINA
Qual vien di loro?
NINETTA
Viene Don Polidoro,
E con lui ci vuol poco
Che di sposarla ei tratta
Se vede con la scuffia
anche una gatta.
ROSINA
Zitto, ch'egli entra
adesso.
POLIDORO
(dalla porta fa cenno
a Ninetta che corre a lui)
Ehi?

NINETTA
Signore.
POLIDORO
E permesso?
NINETTA
COSA?
POLIDORO
Veder Madama.
ROSINA
(correndogli incontro)
Favorisca, se il brama,
Complimenti non vo';
sempre padrone,
Ecco a baciare la mano
Ecco là da seder; voglio l'onore
Dell'amicizia vostra,
e qui si viene
Si va, si resta a desinare, a cena,
Perché io non ho pretese,
E tratto cogli amici alla
francese.
POLIDORO
(facendo cenno a Ninetta)
Ehi!
NINETTA
Da me che volete?
POLIDORO
Cosa rispondere?
NINETTA
Non intendete,
Che non vuol cerimonie,
e tutto è buono
Quel che vi viene in bocca?
POLIDORO
Ho capito...Madama
Gran bell'abito avete!
ROSINA
Eh, bagatelle
All'uso del paese.
POLIDORO
Oh come belle
Quelle scarpine ancora!
ROSINA
(Che sciocco!)
POLIDORO
Ma signora,
Più delle scarpe vostre,
io mi dichiaro,
Siete bella voi stessa.
NINETTA
(Oh che somaro!)
ROSINA
Tutta vostra bontà.
POLIDORO
Voi mi piacete.
ROSINA
Oh, troppo onor!
POLIDORO
Volete
Prendermi per marito?
ROSINA
Io non son degna
D'una tanta fortuna.
POLIDORO
Eh non importa.
Anch'io non voglio
cerimonie, e basta
Che non lo sappia mio
fratel: del resto
Vi sposo adesso qui.

ROSINA
Ma... così presto?
Così arrivata in casa
vostra appena,
E nel vostro paese?
POLIDORO
Sì ben, come diceste,
alla francese.
ROSINA
Alla francese ancora,
Domanda un matrimonio
i passi suoi.
S'ama da prima, e poi
Qualche visita almeno!
Qualche gentil biglietto!
Qualche bel regaletto!
In somma un uom di
spirito qual siete,
In somiglianti impegni
Bisogno non avrà,
che altri gli insegnino.
POLIDORO
Insegnatemi pure,
Mala visita è fatta;
E il regalo farò senza fatica.
Quello che più m'intrica
È il biglietto, oh Madama,
Ché a scriver mai non
m'insegnò la mamma.
NINETTA
Eh non serve, signore;
Sarò io, se volete,
La vostra segretaria!
POLIDORO
Ma nol dite a nessun.
NINETTA
Nemmeno all'aria.
POLIDORO
Così ci sposerem.
ROSINA
Tempo e cervello!
POLIDORO
Non basta un'ora?
NINETTA
È qua vostro fratello.
POLIDORO
(vedendo arrivare Don
Cassandro)
Oh poveretto me!
ROSINA
Non dubitate:
Perché nulla sospetti,
Io me ne andrò finché
con voi ragiona.
POLIDORO
Se con voi mi ritrova,
ei mi bastona.
ROSINA
Siatemi voi costante;
Ché, per esservi amante,
Fin col fratello vostro
A me non mancheran
mille ripieghi
E se m'ha da parlar, vo'
che mi preghi.
(Parte.)
NINETTA
Gran fortuna è la vostra;
Chi moglie tal non prende, è
grosso e tondo,

Perché di queste ne
son poche al mondo.
(Parte.)

Scene 5 *Cassandro e detto.*

14. POLIDORO
Oh, la prendo da vero.
CASSANDRO
Dov'è la Baronessa?
POLIDORO
In qualche sito
Sarà sicuramente.
CASSANDRO
Oh scimunito!
Voi mi fate vergogna;
E non aveste mai
Il coraggio, cioè la
petulanza,
Di parlar seco lei?
POLIDORO
Le ho già parlato.
CASSANDRO
Ella v'avrà trovato
Un stolido rampollo -
sì signore,
Della progenie nostra
ingenerata
Di mascholini eroi.
POLIDORO
S'è innamorata.
CASSANDRO
Di voi?
POLIDORO
Di me.
CASSANDRO
Sarà una sciocca anch'ella.
POLIDORO
Ve la mantengo, è bella.
CASSANDRO
Bella, ma senza spirito;
Bella senza intelletto.
POLIDORO
Ha uno spirito...
Da spirito folletto.
CASSANDRO
Non è dunque per voi,
Amar non può un storno
E statele lontan.
POLIDORO
La notte, o il giorno?
CASSANDRO
E giorno, e notte, e sempre
Seco lei non trescate.
POLIDORO
Farò quel che voi fate.
CASSANDRO
Io posso far che voglio.
Infra noi due
C'è una gran differenza.
POLIDORO
Siamo però fratelli, in
conclusione.
CASSANDRO
Ma son io uom di
garbo, e voi minchione.
POLIDORO
Sarò per altro un uomo.
CASSANDRO
E per questo?
POLIDORO
La donna mi piace.

E d'una moglie ho
anch'io bisogno.
CASSANDRO
Da farne che, baggiano?
POLIDORO
Quel che gli altri ne fanno.
CASSANDRO
Voi donne?
Voi mogliera?
Oh che asinaccio!
POLIDORO
Zitto, zitto, che taccio.
CASSANDRO
Non lo dite più mai.
POLIDORO
Farò senza parlar.
CASSANDRO
Cosa farai?
POLIDORO
Tutto quel che volete.
CASSANDRO
Mai più parlar di donne.
POLIDORO
Sì signor.
CASSANDRO
Non guardar per amore
Mai più la Baronessa...
POLIDORO
Signor sì.
CASSANDRO
E quando ella vi guarda
Cioè quando vi piace
Chiuder gli occhi,
fuggir, farle dispetto.
POLIDORO
Andrò a cacciarmi
per paura in letto.

15. Aria

POLIDORO
Cosa ha mai la donna indosso
Che mi piace tanto tanto?
Se la guardo, in lei m'incanto:
Se la tocco mi fo rosso;
E che caldo ella mi fa!
Il malanno che li porti,
Quei che sprezzan le consorti,
Carezzarla coccolarla,
Una moglie, poveretta.
Una moglie, benedetta,
Anche a me, per carità.
(Parte.)

Scene 6 *Cassandro e Rosina.*

16. CASSANDRO
Grand'uomo che son io,
Per non temere le donne!
Ecco che viene
La Baronessa, e sfoderar
bisogna
Tutta la mia eloquenza,
onde ella veda
Dal mio cerimonial
cerimoniante
Che lo spirito suo
meo è spirante.
ROSINA
(ritirandosi spaventata)
Chi è qua? fratello... aiuto.
CASSANDRO
Cosa avete veduto?

Cioè, di che temete?
Un galantuom son io.
ROSINA
Un galantuomo?
CASSANDRO
Al portamento, al viso,
All'abito leggiadro.
Chi, come e quale mi
credeste?
ROSINA
Un ladro.
CASSANDRO
Per una qual voi siete
Spiritosa pulcella,
Questa è una debolezza.
ROSINA
Io spiritosa...
O sì, signore, e come!
CASSANDRO
(Non mi pare;
Mala vo' esaminare.)
(Fa portar delle sedie.)
Sediam qui, Baronessa
E discorriamla un poco.
ROSINA
Saria meglio in cucina,
appresso il fuoco.
CASSANDRO
(Che stolida!) Volete
Che parliamo in
francese?
In tedesco, in turchesco
o in italiano?
ROSINA
Come, che più vi piace.
CASSANDRO
In verso o in prosa?
ROSINA
Oibò, né l'un né l'altro.
CASSANDRO
Come se ognun, che parla,
Cioè sempre favella
il mondo intiero
O in prosa, o in versi?
ROSINA
Io nol sapea da vero.
CASSANDRO
Ma dunque che sa lei?
ROSINA
So che tre e tre fan sei.
CASSANDRO
Poter del mondo! Siete
Una gran dottoressa in
aritmetica.
E non è già sì poco
Nell'età vostra; di
quanti anni?
ROSINA
Gli anni?
CASSANDRO
Sì, signora Madama.
ROSINA
Lasciate, che ci pensi.
CASSANDRO
E così?
ROSINA
Gli anni adesso
Son mille settecento
Sessantotto in punto.
CASSANDRO
Oh che portento!

ROSINA
Chi è questo signore?
CASSANDRO
Non sapete che sia il
portento, il prodigio
Da tutti conosciuto?
ROSINA
Non ho l'onor d'averlo
mai veduto.
CASSANDRO
(Che innocente fanciulla!
Questa non fa paura.)
Ma nulla voi sapete?
ROSINA
Oh, so un poco di tutto.
CASSANDRO
Verbigrazia;
Voglio dir, per
esempio?
ROSINA
Sì signore.
CASSANDRO
Cosa sapete voi?
ROSINA
Far all'amore.
CASSANDRO
L'avete fatto mai?
ROSINA
Signor sì.
CASSANDRO
E al giorno d'oggi
Lo fate?
ROSINA
Sì signore.
CASSANDRO
E lo vorrete far
anche dappoi?
ROSINA
Signor sì.
CASSANDRO
Ma con chi?
ROSINA
Bella! con voi.
CASSANDRO
Con me?
(M'accosto un poco,
Che questa è al caso mio.)
ROSINA
(Povero allocco!)
CASSANDRO
(Un muso da museo,
Una buona pulcella innocentina.
Eh, lascia far a noi.)
Ehi! - Madama.
ROSINA
Che volete?
CASSANDRO
Accostatevi.
ROSINA
(s'accosta un poco)
Cosi?
CASSANDRO
(la tira vicino affatto)
Cosi in buon'ora.
ROSINA
Se volete, io vi vengo
in braccio ancora.
CASSANDRO
(Senz'altro è innamorata).
Ma dite in confidenza,
Voi faceste all'amore

Anche con mio fratello?
ROSINA
Sì signore.
CASSANDRO
E sposarvi vorrebbe?
ROSINA:
Signor sì.
CASSANDRO
Onde, se io vi sposassi,
Rivale avrei la fratellanza in casa,
E dividendo il core
Mi fareste voi forse?
ROSINA
Oh sì, signore.
CASSANDRO
Poter del mondo! lo sfido
Tutta la quinta essenza
feminesca
Ad esser più sincera:
Cioè più di costei
sciocca e ciarliera.
ROSINA
Ah!
CASSANDRO
Cosa è quel sospiro?
ROSINA
Quanto più vi rimiro,
Voi nemmen mi guardate.
CASSANDRO
Anzi a forza d'occhiate
Vi assorbo e vi divorò.
ROSINA
Una manina almeno.
CASSANDRO
Ecco la mano.
(Quanto è mai
compiacente!
E come mi vien caldo!)
ROSINA
Quanto siete mai bello!
CASSANDRO
Me l'han detto degli altri.
ROSINA
Oh, questo anello!
CASSANDRO
Mi costa mille scudi.
ROSINA
Se mi voleste bene?
CASSANDRO
Oh, son di fuoco.
ROSINA
Mel dovrete donar!
CASSANDRO
(alzandosi in fretta)
Torno tra poco.
ROSINA
Partite da chi v'ama?
CASSANDRO
Sento là fuori che qualcun mi
chiama.
ROSINA
Lasciatemi l'anello
Che in vece vostra
compagnia mi tenga.
CASSANDRO
Sì bene, un'altra volta,
Cioè mai più,
conciossiaché so io...
L'anello ha d'esser mio.
ROSINA
Perché voi non mi amate.

CASSANDRO
Oh mai... non dubitate;
Ma...
ROSINA
Siete troppo avaro.
CASSANDRO
Oh mai, me ne dichiaro;
Ma...
ROSINA
Se non ho da voi
Questa memoria almen,
presto mi scordo.
CASSANDRO
A questa cantilena
oggi son sordo.

17. Aria CASSANDRO
Ella vuole ed io vorrei
Convenire non si può.
Quando son vicino a lei
Vale a dir: solus cum sola,
A un'occhiata, a una parola
Mi riscaldo, mi fo rosso:
Mi par ch'abbia il fuoco
addosso
Sento il sangue in ogni vena,
Che ribolle e fa blo, blo.
Ma l'amor finisce poi
Colla borsa e coll'anello.
Ed il sangue già bel bello
Si rapprese, si gelò!
E son come un can barbone,
Fra la carne ed il bastone:
Vorrei stender lo zampino
E al baston più m'avvicino,
E abbaiano, mugolando
Piglio il porco e me ne vo'.
(Parte.)

Scene 7 *Fracasso, Ninetta e detta.*

18. FRACASSO
Eh ben, sorella mia?
ROSINA
Siamo a buon segno
E in questo di m'impegno
D'innamorarli tutti due del pari
Sino a farmi sposar.
FRACASSO
Basta, ch'io sposi
Giacinta lor sorella.
NINETTA
E ch'io sua damigella,
Abbia Simone per
marito mio.
ROSINA
Tutto va ben; ma vo'
marito anch'io.
FRACASSO
Sono sì pazzi entrambi
Ch'io non saprei qual sia
per voi migliore.
NINETTA
Il più sciocco è il minore:
Attaccatevi a lui
Che farete più presto;
Ed una moglie spiritosa e bella
Come l'han molte e molte,
Un marito ha d'aver
buono tre volte.
FRACASSO
No! che quell'altro almeno

Un uom non è di legno,
e mia sorella
Di ridurlo a dovere è
ben capace.
ROSINA
lo sposerò quello che
più mi piace.
Ma perché piaccia un uomo,
E perché amor non sia
di noi tiranno
Cosa si debba far,
tutte non sanno.

19. ARIA ROSINA
Senti l'eco, ove t'aggiri,
Sussurrar tra fiori e fronde
Ma se gridi o se sospiri,
Quello sol l'eco risponde
Che ti sente a ragionar.
Così far dovrebbe ancora
Cogli amanti, e questa e quella:
Voler bene a chi l'adora,
Corbellar chi ne corbella
Non dar niente a chi non dona,
Ché l'usanza è bella e buona
Di far quel che gli altri fanno
E in amor non può fallar.
(Parte.)

Scene 8 Polidoro, e detti.

20. POLIDORO
Ninetta.
NINETTA
Che volete?
POLIDORO
Digli a colui, che vada,
Perché t'ho da parlar
da solo a sola.
FRACASSO
Dov'è la convenienza?
Qui vi alla mia presenza
Non si parla in secreto?
POLIDORO
Andate via
Che ho un non so che da dirle.
FRACASSO
A mia sorella
Porto rispetto adesso,
e alla sua stanza:
Ma noi v'insegneremo
la creanza.
(Parte.)
NINETTA
Voi l'avete irritato.
POLIDORO
Eh - non importa.
NINETTA
E se vi bastonasse?
POLIDORO
Eh, prenderemo
Le bastonate ancora
Per quella, che m'adora;
e preme adesso
Quel biglietto, che sai.
NINETTA
L'ho preparato;
Eccolo sigillato!
Di tenerezze è pieno,
E basta ritrovar chi a lei lo dia
Perché io non sarei buona.

POLIDORO
Glielo darò in persona.
NINETTA
Oh bravo da vero!
La moda è nuova affatto;
Mala migliore è poi
Far tutti da sua posta i fatti suoi.

21. Aria NINETTA

Chi mi vuol bene
Presto mel dica,
Che per capire
Non vo' fatica,
Né intisichire
Per civiltà.
Tutti i biglietti
Io ve li dono:
Sono seccaggini
Son melensaggini,
E alla più presta,
Da testa a testa,
Tutto si fa.
(Parte.)

*Scene 9 Polidoro, poi Rosina, Ninetta, Fracasso,
poi Cassandro, Giacinta e Simone.*

22. POLIDORO
Adesso è fatto tutto,
Questo è il biglietto, che
da me pretende
L'innamorata mia,
Anche il regalo è pronto,
Onde faccio il mio conto,
Che nissun me la toglie,
E saremo così marito e moglie.
Ecco che viene appunto.
Allegramente
Che solo qui mi trova;
E se ancor qui venisse
mio fratello,
In sua presenza aver
dovrà cervello

23. Finale

ROSINA
Dove avete la creanza?
Mio fratello e la mia stanza
Sempre s'ha da rispettar.
FRACASSO
Cospettaccio, cospettone!
Vo' da voi soddisfazione,
O vi faccio bastonar.
POLIDORO
Non so niente, poveretto.
N'è cagion questo biglietto,
Ch'io le avea da presentar.
FRACASSO
Un biglietto a mia sorella?
NINETTA
La faceste ora più bella.
ROSINA e FRACASSO
Non prendiam vostri
biglietti,
Non sappiam di voi che far.
POLIDORO
Me l'avete voi richiesto.
ROSINA e FRACASSO
Per noi due che affronto
è questo!
POLIDORO
Ah Ninetta, che paura!

NINETTA
(Io fa inginocchiare)
In ginocchio a dirittura
E pregarli a perdonar.
FRACASSO
Non perdono per sì poco.
NINETTA
Lo scrissi io, così
per giuoco.
ROSINA e FRACASSO
Compatiam la debolezza,
E per fargli una finezza
S'ha il biglietto da accettar.
CASSANDRO
Bravo, fratello!
Brava, Madama!
Così in ginocchio
Cosa si fa?
POLIDORO
Ora sto fresco!
(a Fracasso)
Caro Tedesco,
Voi difendetemi
per carità.
CASSANDRO
Anche biglietti,
Mia Signorina,
Quel mamalucco
Scriver vi sa?
ROSINA
Oibò, signore,
Questo biglietto
Pieno d'amore
È per voi scritto
In verità!
CASSANDRO
Scritto l'avete
Per me, carina?
NINETTA
Brava davvero!
FRACASSO
Povero allocco!
CASSANDRO
Leggiamo un poco:
Datelo qua.
(Prende il biglietto,
e si ritira a leggerlo.)
POLIDORO
(a Rosina)
Finché il fratel
non guarda,
Prendete il regaletto,
Che voi m'avete detto,
Per farmi poi sposar.
(Le porge una borsa.)
ROSINA
(prende con dispetto)
A me si dan danari?
NINETTA
Che diavolo faceste?
ROSINA e FRACASSO
Per baccol i nostri pari
Non l'han da sopportar.
CASSANDRO
Che fassi in quel cantone?
Fratello mio buffone,
A lei non t'accostar.
ROSINA
Povero Polidoro!
Che questa borsa d'oro
Mi dà, se il voglio amar.

CASSANDRO
Che pezzo d'asinaccio!
Di queste io non
ne faccio,
Né sono con le donne
Si facile a cascar.
ROSINA
(a Cassandro)
Se mi volete bene
Quest'oro voi serbate,
E quell'anel mi date
Per farlo disperar.
CASSANDRO
L'anel?
ROSINA
Per un pochetto.
CASSANDRO
L'anel?
ROSINA
Vel rendo subito.
CASSANDRO
Da vero, che ne dubito;
Ma in grazia del biglietto
Che con tal gusto ho letto
Vi voglio contentar.
(Le dà l'anello.)
SIMONE
Presto, Madama,
Che uno vi chiama,
E vi vorrebbe
Complimentar.
(Parte.)
ROSINA
(volendo partire)
Subito... addio.
CASSANDRO
(la trattiene)
L'anello mio!
FRACASSO
Corpo del diavolo!
Non vuol mangiarvelo.
NINETTA
Non vuol scappar.
SIMONE
Presto, signora!
Che c'è di fuora
Chi vi desidera
Seco a pranzar.
ROSINA
(come sopra)
Andiam, fratello!
CASSANDRO
(come sopra)
Prima il mio anello!
FRACASSO e ROSINA
Poter del mondo!
De' pari nostri
S'ha da fidar.
CASSANDRO
Senza che andiate
Con chi vi brama,
Fate, che resti
Quel che vi chiama,
Ch'io darò a tutti
Da desinar.
GIACINTA e NINETTA
Bravo, bravissimo!
FRACASSO
Così va fatto.
POLIDORO e SIMONE
Quest'è cervello!

CASSANDRO
Così l'anello
Non sparirà!
TUTTI
Dunque a pranzo
in compagnia,
E tra il vino e l'allegria
Che si balli, e che si canti,
Tutti amici, tutti amanti.
Viva amore e la beltà!

Act 2 (CD131)

Scene 1 Ninetta e Simone. Loggia nella casa di Cassandro.

1. NINETTA
Sono i padroni miei
A pranzo ancor, né si
alzeran sì presto.
SIMONE
Un disordine è questo.
NINETTA
Perché, Simone mio?
SIMONE
Perché mi sento una
gran fame anch'io.
NINETTA
Da qui una mezza oretta
Pranzeremo noi pure;
e godi intanto,
Se del mio amor ti preme,
Che star possiam
liberamente insieme.
SIMONE
L'amore è bello e buono!
Ma per far all'amor
sempre c'è tempo.
E senza molto esame,
Più sano è di mangiar,
quando s'ha fame.
NINETTA
Sei ben poco galante.
SIMONE
Ma che vuoi d'un amante?
NINETTA
Voglio, che per star meco,
Sin di mangiar sì scordi,
Di bere e di dormir,
senza fatica.
SIMONE
Questo è amare all'antica,
E vogliam noi soldati
Sol bocconi rubati.
NINETTA
Onde?
SIMONE
Se vuoi
Amor da me, chiamami
a pranzo, e cena,
Che amando a pancia piena
Tutto va bene il resto,
E tra noi due c'intenderem
più presto.
NINETTA
Per me dunque non sei.
SIMONE
Perché?
NINETTA
Perch'io vorrei
Un marito capace
Da lasciarsi trattar
come mi piace.

2. Aria NINETTA
Un marito, donne care,
Ci bisogna ritrovare,
Che non mangi, che
non beva,
Che da noi tutto riceva,
Che a noi lasci comandar.
Se così non si ritrova,
né si può farne di meno,
Far con esso un patto almeno
Ch'egli mangi quando ha fame,
Ch'egli beva quando ha sete,
Ma ne lasci sole e chete
Far noi pur quel che ne par.
(Parte.)

Scene 2 Simone e Giacinta.

3. SIMONE
Eh, quando sia
mia sposa,
La ridurrò con
un bastone.
GIACINTA
Per carità, Simone!
SIMONE
Che c'è, signora mia?
GIACINTA
Se non hai tu giudizio,
Qui nasce un precipizio.
SIMONE
Perché?
GIACINTA
Il tuo capitano
E il maggior fratel mio,
caldi dal vino,
Son venuti a parole.
SIMONE
Oh, poco male.
GIACINTA
Ma l'un troppo è bestiale,
L'altro, mezzo ubriaco,
Non sa che dica, e di
parlar non resta.
SIMONE
Lasciate, che si rompano la testa.
GIACINTA
E poi: se non fan pace,
N'andrò di mezzo io sola.
SIMONE
Basta a pacificarli una parola.
GIACINTA
Ma intanto il tuo padrone
Vuole soddisfazione.
SIMONE
E ci vuol tanto?
GIACINTA
Si tratta alfine della vita.
SIMONE
Ebbene?
GIACINTA
Non è già mio fratello
uomo di guerra.
SIMONE
Un poltrone di men
sopra la terra.
GIACINTA
Ah, prega il capitano,
Pregalo in nome mio,
giacché non posso
In persona pregarlo.

SIMONE
L'aiuterò piuttosto
a bastonarlo.

4. Aria SIMONE
Con certe persone
Vuol essere bastone:
E sia benedetta
La bella ricetta,
Che tutte le donne
Dovrian adoprar.
Bastone, Madama,
Con chi non vi ama,
Con chi fa il geloso,
Con chi non vuol
spendere,
Ed osa pretendere
Di farvi cascar.
(Parte.)

Scene 3 Giacinta e Polidoro.

5. GIACINTA
Non mi marito più,
se al capitano
Col mio maggior fratello
Oggi nasce un duello...
Ecco il minore:
Raccomandiamci a lui.
POLIDORO
Quanto romore!
GIACINTA
Perché?
POLIDORO
Per quell'anello.
GIACINTA
Dovreste uno più bello
Darne alla Baronessa,
onde ella renda
Al fratel nostro il suo;
né più si gridi,
Né più d'un uomo onesto
La pazienza si irriti.
POLIDORO
Altro che questo!
Le vo' donar di meglio.
GIACINTA
Cosa le donerete?
POLIDORO
Non dico; ché il direte
A tutta poi la casa.
GIACINTA
Oh, vi prometto
Che in casa nol sapranno.
POLIDORO
Vo' donarle un bel
maschio in capo all'anno.
GIACINTA
Un maschio? oh, che sproposito!
POLIDORO
Eh! voi siete fanciulla
E non sapete nulla.
GIACINTA
So forse il mio bisogno...
Ma voi sposar?...
POLIDORO
La Baronessa.
GIACINTA
In sogno.
POLIDORO
Vedrete ben tra poco.
GIACINTA

Non vorrà Don Cassandro.
POLIDORO
Basta bene
Ch'io voglia, e voglia
anch'ella.
GIACINTA
E se vi caccia via?
POLIDORO
Anderemo a dormir
sull'osteria.
GIACINTA
Fareste a meraviglia;
Ma non farete nulla,
Perché la Baronessa
Non è donna per voi.
POLIDORO
N'ho la promessa.
GIACINTA
Di sposarvi?
POLIDORO
Sicuro.
GIACINTA
Quando è così, dovrete
Lasciar ch'io sposi il
capitano ancora,
Che n'ha buona intenzione.
POLIDORO
Io vi lascio sposare
anche Simone.
GIACINTA
E se il fratel non vuole,
A tutti la sua parte,
Ché siam tutti padroni.
POLIDORO
Taglieremo la casa
in due bocconi.
GIACINTA
E andremo in Ungheria.
POLIDORO
Ma un maschio tutte
due farete in pria.
GIACINTA
E perché aspettar tanto?
POLIDORO
Oh! perché veda
Nostro fratel, che
sempre mi strapazza,
Che più di lui son io
buono di razza.
GIACINTA
Ho inteso. Ma tutto
Sta che alle parole
Corrispondano i fatti.
Sebben son usi a
indovinare i matti.

6. ARIA GIACINTA
Se a maritarmi arrivo,
So ben che voglio far
Lo sposo a dirittura
Legato alla cintura
Io melo vo' portar.
Che mi stia sempre appresso,
Che mi carezzi anch'esso
Che impari anche a filar:
E che mi mostra a dito,
Chi son tutta marito,
Purché non me lo rubi,
Lo lascerò cantar.
(Parte.)

Scene 4 Polidoro e Ninetta.

7. POLIDORO
Quando avrò moglie anch'io
Esser vo' tutto moglie,
e notte, e giorno:
Non vo' nissuno intorno.
E perché non la rubi
ognun, che passa,
La terrò sotto chiave
entro una cassa.
NINETTA
Signor, la Baronessa
Vi cerca con premura.
POLIDORO
Vorrà forse sposarmi a dirittura.
NINETTA
Darvi ella vuol piuttosto
L'ultimo addio prima che parta.
POLIDORO
E dove - Vuol andar ella?
NINETTA
Ad alloggiare altrove.
POLIDORO
Perché?
NINETTA
Vostro fratello
Che a voi parli non vuole.
POLIDORO
Dei fatti noi farem,
più che parole.
NINETTA
Per esempio?
POLIDORO
Vien meco
Che l'andiamo a trovar;
ma tu m'insegna,
Perché son nuovo affatto,
E un matrimonio non
l'ho mai più fatto.
(Partono.)

*Scene 5 Rosina, poi Polidoro e Ninetta. Sala con
sedie e lumi, essendo notte.*

8. Aria ROSINA
Amoretti, che ascosi qui siete,
E volando d'intorno ferite.
Ah, vi prego, da me non venite:
Questo cor non venite a piagar.

9. POLIDORO
Madama, è fatto tutto:
La visita, il biglietto.
L'amor; e il regaletto:
Onde possiam sposarci in verità:
E insegnatemi voi come si fa.
ROSINA
Oh, ci vuol altro, amico.
Per un marito mio
ch'ho da sposare.
POLIDORO
E cosa ci vuol mai?
ROSINA
Lo vo' provare.
POLIDORO
In qual maniera?
ROSINA
In tutte
Le qualità più belle alla francese.
POLIDORO
Questa m'arriva nuova;
Ma provatemi pur.

ROSINA
Bene, alla prova.
Cantatemi un'arietta,
O francese, o toscana.

POLIDORO
Un'aria? da scirocco o
tramontana?

ROSINA
Fatemi un menuetto.

POLIDORO
Oh, non me ne diletto.

ROSINA
Non sapete far nulla?

NINETTA
E fate il cicisbeo?

ROSINA
Vediam se almen
sapete il galateo.

POLIDORO
(in atto di partire)
Questa prova
m'imbrogliata.

ROSINA
Non si parte
Senza licenza mia.

POLIDORO
(siede)
Siedo qui dunque,
E non mi muovo più.

NINETTA
Mai non si siede,
Quando la Dama è
in piede.

POLIDORO
Ora mi levo.
E dirlo anch'io volevo.

ROSINA
Andate al diavolo
Che siete un villanaccio.

NINETTA
Presto, da un'altra banda.

POLIDORO
Perché?

NINETTA
Si deve andar quando
vi manda.

ROSINA
Oh! quanta gente arriva
Per corteggiarmi adesso:
E lei, signor marito, si
compiaccia...

POLIDORO
Io gli vado a serrare
la porta in faccia.

ROSINA
Vo' veder questa ancora.

POLIDORO
Ma, che ho da far, signora?

NINETTA
(gli mette un candeliero
in mano)
Eccovi il candeliero
E cinque passi, o sei.
Si corre incontro a chi
ne vien da lei.
(Parte.)

POLIDORO
Vado subitamente;
Ohimè! primo che arriva
È appunto mio fratello.

ROSINA
(lo cangio stile, e abbiate
voi cervello.)

Scene 6 *Cassandro, e detti.*

10. Aria CASSANDRO
(camminando e masticando le
parole da mezzo ubriaco)
Ubriaco non son io:
Sono allegro
un pochettino,
Ma l'anello è sempre mio,
E lo posso dimandar.
Perché alfin, se parla il vino,
Quel ch'è mio si lascia star.

11. ROSINA
(L'ha coll'anello ancora
Ma gliela vo' far bella.)

CASSANDRO
Eh ben, signora?
Ma con quel candeliero
Che fa quel marcantonio?

POLIDORO
Fo lume al matrimonio.

CASSANDRO
Io v'ho pur detto,
Che da lei non si viene.

ROSINA
Egli è venuto
Sol per parlar con voi.

CASSANDRO
Ignorante, che vuoi?

POLIDORO
Dirvi per suo comando...
Che sono...

CASSANDRO
Un animale.

POLIDORO
No.. sono...

CASSANDRO
Un carnovale,
Dalla prosapia mia
degenerante.

POLIDORO
Oh! me ne dite tante
Che non vo' più
soffrirle.
e voi mi date
Presto la parte mia,
Che vo' andar con
Madama in Ungheria.

CASSANDRO
A me? poter di Bacco!
Vedo che sei briaco...
Cioè, va via di qua,
che ti perdono;
Ma se lo torni a dire, io ti
bastono.

POLIDORO
Baronessa mia sposa,
Difendetemi voi.

CASSANDRO
Sposa?

ROSINA
Sì bene!

CASSANDRO
Ma non son io?

ROSINA
Anche voi.

CASSANDRO
Quanti mariti
Volete voi da nuovo?

ROSINA
Ne vo', per non fallar,
quanti ne trovo.

CASSANDRO
Uh, stolidi che siete!

ROSINA
(si mette a piangere
in un cantone)
Io stolidi!... guardate...
Che pianger... voi mi fate..
E a qualcun forse poi
la pagherete,
Che me la lego al dito.

POLIDORO
Se la farà pagar vostro marito.
(A Rosina)

12. Aria POLIDORO
Sposa cara, sposa bella,
Per pietà, deh non piangete
(a Cassandro)
E se voi bevuto avete
Poveretto, andate in letto,
Né la state a molestar.
(Cassandro venendogli
addosso bruttamente.)
Piano, piano, ch'io burlavo;
State in là, che vi son schiavo.
Quanto a me, tutto
v'è lecito:
Bastonatemi, accoppatemi,
Ma mia moglie, no signore,
Non l'avete da toccar.
(Parte.)

Scene 7 *Cassandro e Rosina.*

13. CASSANDRO
(L'ho fatta grossa assai,
Se da me si divide mio fratello;
E se, oltre dell'anello,
Perdo la sposa ancora.
Eh, non importa!
Tutto accordar si può
con la mia testa:
E cominciam da capo.)
(Accostandosi a lei)
Mia signora Madama...

ROSINA
(volgendosi da un'altra parte)
Chi è di là, che
mi chiama?

CASSANDRO
Son io, da questa parte.

ROSINA
Eh! vi scostate.
Che da vino puzzate.

CASSANDRO
Ho poi bevuto
Sette, otto volte sole...
E vo' dir, che ubriaco
esser non posso.

ROSINA
Fatevi in là, che
mi cadete addosso.

CASSANDRO
(prende una sedia)
Sediam, che sarà meglio.

ROSINA
 Sì ben, ma in lontananza.
 CASSANDRO
 (mettendola in mezzo)
 Quanto? così?
 ROSINA
 Quanto è larga la stanza.
 CASSANDRO
 (sedendo sull'angolo
 della scena)
 Qui non vi sento appena;
 E anch'io gridar dovrò
 da spiritato.
 ROSINA
 Più da vicin mi farà male
 il fiato.
 CASSANDRO
 Dunque, come farem?
 ROSINA
 Fate una cosa:
 Accostatevi un poco,
 E senza aprir la bocca,
 Se volete parlar, meco parlate
 Coi cenni solamente,
 Ch'io ben v'intenderò.
 CASSANDRO
 (si accosta con la sedia)
 Subitamente.
 Ma badatemi bene,
 Che un pantomimo
 son molto stupendo.
 ROSINA
 Senza parlar fin le
 galline intendo.
 CASSANDRO
 (con gesti da pantomimo le
 domanda se lo ama...)
 ROSINA
 (Me ne vo' prender spasso).
 (...e poi risponde con
 cenni a capriccio,
 che non significano
 niente...)
 CASSANDRO
 (Che diavolo vuol dire?
 Cioè non so capire.)
 (...e poi le domanda
 co' cenni
 se vuol essere sua moglie...)
 ROSINA
 Moglie sì, ma padrona,
 (...e poi con molti cenni
 strambi, a capriccio...)
 CASSANDRO
 (Non ne capisco un'acca,
 e mi fa sonno questa
 conversazione.)
 (...facendo de' cenni
 a piacimento suo,
 si va addormentando...)
 ROSINA
 (Ei s'addormenta,
 E, senza che mi senta,
 L'anello suo rimetterògli in dito,
 E l'farò comparire un
 scimunito).
 (...Pian piano gli si accosta,
 egli mette in dito l'anello.)
 Ehi...
 (lo scuote)
 Dormite, signore?

È questo il vostro amore?
 CASSANDRO
 Oh, mi sognavo appunto
 dell'anello.
 ROSINA
 Di qual anello?
 CASSANDRO
 Di quel che v'ho prestato.
 ROSINA
 A me?
 CASSANDRO
 Per due momenti.
 ROSINA
 Quando?
 CASSANDRO
 Questa mattina.
 ROSINA
 Dove?
 CASSANDRO
 Che innocentina!
 ROSINA
 Un anello? - di che?
 CASSANDRO
 D'un soprafino
 Brillante americano.
 ROSINA
 Eh, parla il vino.
 CASSANDRO
 Ma il vino dice il vero.
 ROSINA
 Dormite un altro poco,
 Che ne avete bisogno,
 E il vostro anello
 troverete in sogno.
 CASSANDRO
 Non m'importa trovarlo
 Cioè, so che l'avete;
 E se mi sposerete, io ve
 lo dono.
 ROSINA
 Una stolidità io sono.
 CASSANDRO
 Eh! l'ho detto per dir!
 ROSINA
 Sono una ladra
 Che vi rubò l'anello.
 CASSANDRO
 Non parliamo di quello.
 ROSINA
 E di cosa parlar?
 CASSANDRO
 Ditemi almeno
 Se amate più me stesso
 Che ho spirito e ho talento,
 ed ho denari
 O mio fratello?
 ROSINA
 Tutti due del pari.

14. Aria ROSINA
 Ho sentito a dir da tutte
 Le più belle e le più brutte,
 Che un cor grande tanto fatto
 D'un amante ad ogni patto
 Non si deve contentar.
 Quando sono cinque o sei,
 Che ci fanno i cicisbei,
 Se va uno l'altro viene,
 S'un vuol mal, l'altro vuol bene;
 Se uno è crudo, l'altro è cotto,
 E fra tanti il più merlotto

Sempre alfine ha da cascar.
 (Parte.)

Scene 8 *Cassandro e Fracasso.*
15. CASSANDRO
 Sciocca è la Baronessa,
 E non è da stupir ch'ami
 uno sciocco
 Qual è il fratello mio.
 Stan bene insieme,
 Ma non li voglio insieme
 accompagnati,
 E pria di quel baggiano
 lo tutto accorderò col capitano.
 FRACASSO
 Di voi cercavo appunto.
 CASSANDRO
 A tempo siete giunto.
 FRACASSO
 Perché?
 CASSANDRO
 Sentite un poco.
 Io sono disposto
 Di regalar piuttosto
 Alla sorella vostra quell'anello...
 FRACASSO
 Un affronto novello!
 Corpo di satanasso,
 Andatene a dormire,
 Se avete voi bevuto!
 CASSANDRO
 Ma l'anello l'ha avuto.
 FRACASSO
 Che anello, ubriacone?
 Come ve l'ha rapito,
 Se voi l'avete in dito?
 CASSANDRO
 (guardasi in dito e lo vede)
 In dito? oh bella!
 Come, cioè, sì bene:
 onde è tornato
 Da chi l'avea rubato?
 FRACASSO
 Rubato mia sorella?
 E si dice a un par mio?
 Mano alla spada,
 Che qui ne vo' soddisfazione
 sul fatto.
 CASSANDRO
 Per così poco duellar?
 che matto!
 FRACASSO
 Matto a me? matto a me!
 Poter del mondo,
 Non basta più la spada,
 e perché sia,
 Più crudel la vendetta,
 e più funesta:
 Una pistola è questa,
 E mora un di noi due,
 ch'io vi disfido!
 CASSANDRO
 Spada e pistola per
 morire! lo rido.
 FRACASSO
 (facendosi avanti con fierezza)
 Io vi farò tremar.
 CASSANDRO
 Piano un tantino;
 Cioè non tanta furia.

FRACASSO
Meno ciarle, e scegliete
La spada o la pistola, in
conclusione.
CASSANDRO
(Or or mi sfida a
colpi di cannone.)
FRACASSO
La finiamo, o v'ammazzo!
CASSANDRO
Morir così per passatempo!
un pazzo.
FRACASSO
Voi siete un
bel poltrone.
CASSANDRO
Io? ho un cor da leone,
Da tigre, da elefante...
E voi venite avanti,
Che la vedrem.
FRACASSO
Vengo, e non fo da giuoco
(mette mano alla spada)
Difendetevi pure!
CASSANDRO
A piano un poco.
(Si pongono alle due
estremità della scena.)
Di là non vi movete,
Ch'io di qua non
mi muovo,
E cominciamo!
FRACASSO
All'armi.
CASSANDRO
No! prendiamo
Prima da buoni amici
Due prese di tabacco.
FRACASSO
Poltronaccio! per Bacco,
T'ammazzo in
un momento.
CASSANDRO
Aspettate, ch'io vengo
al cimento.

16. Duetto

CASSANDRO
Cospetton, cospettonaccio!
Mi credete un poltronaccio?
Fuori lama.
CASSANDRO e FRACASSO
Eccomi qua!
CASSANDRO
(Fremo, ohimè, dalla paura,
Ei m'infila addirittura.)
FRACASSO
A che pensa?
CASSANDRO
Aspetti un po';
Lei ha moglie?
FRACASSO
No, signor.
CASSANDRO
Figli?
FRACASSO
No!
CASSANDRO
Fratelli?
FRACASSO
No!

CASSANDRO
Ha parenti?
FRACASSO
In quantità.
CASSANDRO
Padron mio, quando è così,
Lei raffreni il suo furore,
Non vo' battermi.
FRACASSO
Perché?
CASSANDRO
La coscienza non consiglia,
Che una povera famiglia
Resti a piangere per me!
FRACASSO
Scuse magre!
Eh, si difenda,
Questa al cor, questa alla testa.
CASSANDRO
(Oh, che furia! oh,
che tempesta!)
Piano un po', si fermi,
attenda,
Disuguale è la battaglia,
Veda il sol, che m'abbarbaglia;
L'ho negli occhi, e il
vento in faccia.
FRACASSO
Cambiam posto. Io qua, lei là!
CASSANDRO
Ma, la spada ell'ha più lunga,
Guardi un po'.
FRACASSO
Lei se la prenda.
CASSANDRO
(Che terribile faccenda!
Non v'è modo di scappar).
FRACASSO
Cosa fa?
CASSANDRO
(guardando nella scena)
No, non tirate!
Collo schioppo? oh tradimento!
FRACASSO
Dove? - come?
CASSANDRO
Là, guardate!
(Or m'arrivi, se potrà).

Scene 9 Rosina e detti.

18. ROSINA
Dove andate, signore?
CASSANDRO
Vo' a isfogar altrove
Il guerriero mio caldo,
e vi ringrazi
Costui del vostro arrivo,
Che alle mie man l'ha tolto,
Altrimenti saria morto,
e sepolto.
(Parte.)

Scene 10 Rosina e Fracasso.

ROSINA
Siam quasi in porto adesso.
FRACASSO
Quel ciarlone ha di
me tanta paura,
Ch'io sposo addirittura
Sua sorella, Giacinta
E lascio poi, che dica.

ROSINA
Anch'ei mi sposerà,
senza fatica.
Ma ingelosirlo è d'uopo
Dell'altro fratel suo,
Don Polidoro.
FRACASSO
Sì ben! sparger fra loro
Discordie e gelosie,
che l'uno, e l'altro
Per voi tutt'un lo stimo.
ROSINA
No: più mi piace il primo,
E già d'amarlo io sento.
(Parte.)
FRACASSO
L'altro si può sposar per
complimento.

Scene 11 Ninetta, Simone e detto.

FRACASSO
Vieni a tempo, Simone.
SIMONE
Che vuole il mio padrone?
FRACASSO
Un colpo da soldato.
Hai tu coraggio
Di rapir nottetempo
E di condur altrove
L'innamorata - mia?
SIMONE
La meno, se volete,
in Tartaria.
NINETTA
Piano un poco, signori,
Ch'esservi deggio anch'io: né
sola io resto.
SIMONE
Vieni tu ancor, così
farem più presto.
NINETTA
Soddisfarlo son buona;
Ma no, la mia padrona,
Che de' fratelli suoi
troppo paventa,
Non vorrà mai fuggir.
FRACASSO
Dille in mio nome,
Che fugga teco anch'ella,
Che teco venga, ove
Simon vi guidi,
E che di me si fidi.
NINETTA
Oh, ci scommetto,
Che non faremo nulla.
FRACASSO
Ama, o non ama?
NINETTA
V'adora, ve lo giuro.
FRACASSO
Quando è così, sono
di lei sicuro.

19. Aria FRACASSO

In voi, belle, è leggiadria
Se talor pregar vi fate;
Il negare è cortesia
Se negando voi donate;
E quand'ama una fanciulla,
Non volendo mai far nulla,
Per amor tutto poi fa.

Fanciullette ritrosette,
Se per farvi a noi più care.
Voi vi fate assai pregare,
Fate bene in verità.
(Parte.)

Scene 12 Ninetta e Simone.

20. NINETTA
Come anderà, Simone,
Questa faccenda adesso?
SIMONE
Ho da pensarci io stesso;
E tu frattanto avvisa
la padrona,
Che al primo cenno tuo
pronta si tenga.
NINETTA
Valle tu a dir, che venga
A parlar tecò entro il
giardino.
E poi C'intenderem tra noi,
Che per la casa adesso
C'è troppa gente in giro.
SIMONE
Anzi qualcuno arriva,
e mi ritiro.
(Parte.)

SCENA TREDICESIMA

Cassandro, Polidoro,
Ninetta, Rosina,
Fracasso, Simone
coll'ordine che sono
nominati.

21. Finale

CASSANDRO
(correndo con un
bastone alla mano
dietro a Polidoro che fugge)
T'ho, detto, buffone,
Se parli con lei,
Che addosso
un bastone
Ti vo' scavezzar.
POLIDORO
Aiuto, soccorso!
NINETTA
Che cane! che orso!
POLIDORO e NINETTA
Fra moglie e marito
Che colpa a parlar?
CASSANDRO
Tua moglie, baggiano?
POLIDORO
Sì, bene, la voglio.
CASSANDRO
(minacciandolo)
Olà, meno orgoglio.
NINETTA
(tenendolo)
Lasciatelo star.
POLIDORO
M'accoppi, - m'ammazzi,
Ma vo' la mia parte.
CASSANDRO
La parte dei pazzi
È Farli legar.
POLIDORO
Qua subito il mio.
CASSANDRO
Il primo son io.

POLIDORO
Giustizia, giustizia.
NINETTA
Che questo è rubar.
ROSINA
Che sussurro, che bordello!
POLIDORO
Mi bastona mio fratello.
CASSANDRO
Costui vuol farsi accoppar.
ROSINA
Mio marito! mio cognato!
Gelo, tremo, perdo... il fiato.
Da seder, che mi vien male:
Compassione e carità.
(Siede svenuta dalla paura.)
CASSANDRO
Tanto amate un animale?
NINETTA
Acqua fresca, mio signore.
POLIDORO
Meglio è l'acqua di melissa.
CASSANDRO
Eh, non serve acqua
d'odore,
Ch'io son bello come
un fiore;
Presso a me rinvenirà.
POLIDORO e NINETTA
Alla larga da madama.
ROSINA
(rinvenendo)
Sposo bello, chi mi chiama?
CASSANDRO
Son io, cara.
POLIDORO
No, son io.
ROSINA
(dopo averli guardati
con stupore vuol parlare)
Buona notte a tutti, addio.
POLIDORO
Oh, fermate! Ah
trattenetemi,
Che non so quel che farò.
ROSINA
(in atto di partire)
Bastionatevi, ammazzatevi!
Che a guarirvi io tornerò.
FRACASSO
Alto, Madama.
Dove ne andate?
Da chi scappare
Fuori di qua?
ROSINA
Corro a salvarmi.
Da questi pazzi,
Pria che si ammazzino
Per amorosa rivalità.
FRACASSO
Altro che amore
Per questi avari!
La lor sorella
Coi lor denari
Via se ne andò.
POLIDORO e CASSANDRO
Nostra sorella!
Coi soldi miei!
NINETTA
Or la fo' bella,
E dietro a lei

Anch'io men vo.
(Parte.)
POLIDORO
Sciocco fratello
Fa' adesso il bello.
CASSANDRO
Fratello allocco
Sposati un poco.
POLIDORO e CASSANDRO
Senza denari,
Senza sorella,
Senza una sposa,
Casa farò?
FRACASSO
Datela in moglie
A chi la trova,
Ch'io, caschi il mondo,
La troverò.
POLIDORO e CASSANDRO
Ben volentieri.
Presto correte,
E in dote avrete
Quel che rubò.
SIMONE
(entra)
Miei signori, oh che
gran caso!
E fuggita anche Ninetta;
E rubato ha la furbetta
Quanto a voi potea rubar!
POLIDORO e CASSANDRO
Gran disgrazie in un
momento!
Noi meschini e disperati!
Voi che siete due soldati,
Voi ci avete ad aiutar.
ROSINA
Maritar la cameriera
A colui che la ritrova,
E vi do la bella nuova,
Che Simon la troverà.
CASSANDRO
Quanta voglia di marito
Hanno mai tutte costoro!
POLIDORO
Anch'io l'ho meglio di loro,
E mia moglie è questa qua.
FRACASSO e CASSANDRO
Tutti insieme è troppo presto:
Rimediai in prima al resto,
Ch'ella poi deciderà.
ROSINA
Nel mio cor ho già deciso,
Ma il mio cor nessun lo sa.
FRACASSO e CASSANDRO
Quel che arriva all'improvviso,
Più piacer nel mondo dà.
TUTTI
Venga prestissimo,
Venga quel giorno,
Che tutto intorno
Giubilerà.
Quel di lietissimo,
Che sposi e spose
Di gigli e rose
Amore e Venere
Coronerà.

Act 3 (CD132)

Scene 1 *Simone e Ninetta. Strada di campagna.*

1. Aria SIMONE

Vieni, vieni, oh mia Ninetta,
Che ho gran fretta di sposar.
L'han giurato, l'han promesso,
Son soldato, e non è adesso
Tropo il tempo di tremar.

2. NINETTA

Io non ho gran paura;
Ma per regola mia
saper vorrei
Che v'han promesso
al fin.
SIMONE
Che ambe sareste
Spose di chi vi trova,
E a casa lor vi riconduca.
NINETTA
Andiamo
Quand'è così. Io poi
di que' scimuniti
Non son mica la schiava,
e a mio talento
Posso di me disporre;
E se uno di loro
O mi sgrida, o mi tocca,
Dirò... dirò, quel che mi
viene in bocca.

3. Aria NINETTA

Sono in amore,
Voglio marito,
Se fosse il primo
Che passerà:
Guai chi mi stuzzica
O mi maltratta:
Gli salto agli occhi
Come una gatta
E l'unghie adopero
Con tanto sdegno
Che forse il segno
Gli resterà.
(Ninetta e Simone partono.)

Scene 2 *Giacinta e Fracasso.*

4. Aria GIACINTA

Che scompiglio, che flagello,
Se mi vede mio fratello
Ah mi scanna addirittura,
No, per me non v'è pietà.
Tremo tutta di paura,
Non mi reggo, non ho fiato,
Sento il sangue ch'è gelato,
Sento l'anima che sen va.

5. FRACASSO

Che smorfie, che paura!
or non è tempo
Di celarsi o fuggir.
Col vostro sposo
A casa ritornate.
GIACINTA
Mi tremano le gambe.
FRACASSO
Eh, non temete!
GIACINTA
Io non ho il suo coraggio.
FRACASSO
Avete l'amor mio, che

vi difende.

GIACINTA
Ma se moglie non prende
Il mio maggior fratello,
Non vorrà mai che
vostra sposa io sia.
FRACASSO
Perché voler nol deve?
Quando a me l'ha promesso,
Quando sposi egli stesso
La Baronessa mia sorella?
GIACINTA
Oh, questo
Sì facile nol credo,
Perché Don Polidoro
Ha di sposarla anch'ei
le sue pretese,
E tra le lor contese, io
son sicura,
Che di mezzo ne andrò.
FRACASSO
Che seccatura!
Sian pur sciocchi, e bestiali
Due fratelli rivali,
Che mia sorella il gran
secreto ha in mano
Di metterli d'accordo.
GIACINTA
E quale?
FRACASSO
Andate
A domandarlo a lei,
ch'io delle donne
Tutti non so i rigiri,
e sol m'è noto,
Che ogni femmina accorta,
Piuccché con la bellezza,
Coll'arte sua innamorata,
E sa obbligar co' suoi
rifiuti ancora.

6. Aria FRACASSO

Nelle guerre d'amore
Non val sempre il valore:
Qualche geloso affanno,
Qualche innocente
inganno
Più giova a trionfar.
Chi stanca ed affatica
La bella sua nemica,
Senza che mai l'assaglia,
Sul campo di battaglia
L'arriva a imprigionar.
(Partono.)

Scene 3 *Cassandro e Rosina.*

7. CASSANDRO

E così, Baronessa?
ROSINA
Umilissima serva.
CASSANDRO
E la promessa?
ROSINA
Che promessa, signore?
CASSANDRO
Non ve ne ricordate?
ROSINA
Oh! sto male a memoria!
CASSANDRO
Eh! già lo vedo
Ma mia sorella, e seco

lei Ninetta

Ch'hanno avuto
il coraggio
Di scappar via...
ROSINA
Scappar via? Buon viaggio!
CASSANDRO
Non prometteste voi,
Che sarian ritornate?
ROSINA
Oh! quand'è, che tornaro,
e son sposate!
CASSANDRO
Sposate?
ROSINA
Sì signore.
CASSANDRO
Da chi?
ROSINA
Da chi trovate.
CASSANDRO
Sarà il fratello vostro,
E Simone con lui,
se non m'inganno.
ROSINA
Dimandatelo a lor,
che lo sapranno.
CASSANDRO
Siete una scioccarella.
ROSINA
Ma per altro son bella.
CASSANDRO
Oh, se non foste tale,
L'amor matrimoniale
Non vi unirebbe a me,
come desio.
ROSINA
Tutto poi sta, che
così voglia anch'io.
CASSANDRO
Non decideste àncora?
ROSINA
Sì, signore,
Quand'è, che ho già deciso!
CASSANDRO
Sicché, cara, carina,
Tra di me e mio fratello
Chi volete sposar?
ROSINA
Voglio il più bello.
CASSANDRO
Lo son'io ad ogni patto.
ROSINA
E se volessi
Per esempio, il più pazzo?
CASSANDRO
Non son più quello,
e cedo un tanto onore
A1 fratel mio minore.
ROSINA
Dunque a lui mi cedete?
CASSANDRO
Dunque di lui vi preme?
ROSINA
Io tutti due vorrei
sposarvi insieme.
CASSANDRO
Diavolo, cosa dite?
ROSINA
Perché non mi capite,
Maso ben'io, che dir vorrei.

CASSANDRO
Vorreste
Due mariti ad
un tratto?
ROSINA
Oibò! vorrei,
Che credo sia tutt'uno,
Una sposa per uno;
ma vedete;
Eccolo che s'avanza
a lento passo.
Celatevi, e tacete,
Che vo' seco pigliarmi
un po' di spasso.
(Cassandro si ritira in disparte.)

Scene 4 Polidoro e Rosina.

8. POLIDORO
Eh ben, quando facciamo
Queste nozze, signora?
ROSINA
Siete in istato voi?
POLIDORO
Subito ancora.
ROSINA
Tutti son pronti adunque
I necessari requisiti al nostro
Matrimonio imminente?
POLIDORO
Per me non manca niente,
V'ho per un giorno intiero
amoreggiata,
V'ho di più regalata,
Quanto in somma voleste,
e ho fatto tutto,
E più non ho pazienza.
ROSINA
Dal fratel vostro avete
voi licenza?
POLIDORO
Di che?
ROSINA
Di prender moglie.
POLIDORO
Questa ancora ci vuol?
ROSINA
Sicuramente.
POLIDORO
Perché?
ROSINA
Perché dipende
Da' suoi maggiori in questo
Ogni onesta persona.
POLIDORO
Oh, se in questo io
dipendo, ei mi bastona.
ROSINA
Ma non diceste voi
Di voler dal fratello
esser diviso,
E aver la parte vostra?
POLIDORO
Oh! glie'l'ho detto,
Ma il fratel mio
m'ha letto
Del padre nostro il
testamento, e vuole,
Che tutto sia del primo.
ROSINA
E come adunque
Volete prender moglie?

POLIDORO
Come fan tutti gl'altri.
ROSINA
Han gli altri almeno
Da mantenerla.
Ma con voi la moglie
Che mangerà, se non
avete un zero?
POLIDORO
Farò anch'io per mangiar
qualche mestiero.
ROSINA
Bravo da ver! Or ora
Sarà una Baronessa,
Per questo bel visino
Moglie d'un legnaiuolo,
o d'un facchino.
POLIDORO
Ma... promesso
m'avete.
ROSINA
Ma... licenza chiedete.
Chiedete al fratel vostro
Da mantenervi con
decoro il modo,
Ed io son qui per voi.
POLIDORO
Da ver?
ROSINA
Sul sodo.
POLIDORO
Facciam dunque così.
ROSINA
Come?
POLIDORO
Parlate
A mio fratel voi stessa
in vece mia,
E fate, che mi dia
Il modo, e la licenza
Di dar a voi
la mano.
ROSINA
Io tutto questo
domandargli?
È vano!
Vorrà il vostro
fratello
Ch'io sia piuttosto
la sua sposa.
POLIDORO
Eh, voi
Per lui solo inclinate.
ROSINA
Per lui no.
POLIDORO
Per chi dunque?
ROSINA
Indovinate!

9. Finale

ROSINA
Se le pupille io giro
Amorosette e tenere,
Se rido, o se sospiro,
Il vostro cor che fa?
POLIDORO
Il cor mi batte in seno,
E il figliolin di Venere,
"Spera", mi dice "almeno,
Che questo amor sarà".

ROSINA
Anche la speme
inganna
E se l'amor
v'affanna,
Chi vi potria sanar?
POLIDORO
Mi sanerà, carina
Questa gentil manina,
Che voi m'avete a dar.
ROSINA
Non basterebbe il core?
POLIDORO
No! ch'è un furbetto amore,
E mi potria gabbar.
ROSINA e POLIDORO
Alme belle innamorate,
Una man che voi bacciate,
Vi può solo imprigionar.
Mentre Polidoro va per
prender la mano di
Rosina ella la dà a
Cassandro, che a poco a
poco si va accostando.
POLIDORO
La mano accordatemi
Per pegno d'affetto.
ROSINA
(a Cassandro)
Sì caro, prendetela!
CASSANDRO
La prendo, l'accetto.
ROSINA e CASSANDRO
E il nodo, che al core
Ci strinse l'amore,
Non sciolga mai più.
POLIDORO
Che inganno! che frode!
La rabbia mi rode,
No, non posso più.
Ma signor non è giustizia
Di levarmi il pan da bocca,
Oh che inganno,
oh che malizia!
(piangendo)
La mia sposa, uh, uh, uh, uh!
ROSINA
Voi lo Sposo?
CASSANDRO
Tu marito?
ROSINA
Con quel capo!
CASSANDRO
Con quel muso?
ROSINA e CASSANDRO
Questo è bello in verità.
POLIDORO
Son stordito,
son confuso!
ROSINA
E impietrito.
CASSANDRO
E inasinato.
ROSINA e CASSANDRO
(ridendo)
Oh che sposo, ah, ah, ah!
SCENA ULTIMA
Cassandro, Polidoro,
Rosina, Ninetta,
Giacinta, Fracasso, Simone.

NINETTA, GIACINTA, FRACASSO, SIMONE
(dentro la scena)
Nozze, nozze,
evviva, evviva,
Più ridente, più giuliva
Sorte al mondo
non si dà.
CASSANDRO
(voltandosi verso la scena)
Cosa è stato?
POLIDORO
Che sarà?
CASSANDRO
Ninetta e Simone!
ROSINA
Giacinta e Fracasso!
FRACASSO, GIACINTA,
SIMONE, NINETTA
(entrando con allegria)
Si faccia tempore
In festa, ed in spasso.
Evviva!
CASSANDRO
Alto là!
FRACASSO
Che cosa pretendete?
SIMONE
Faremo un macello!
CASSANDRO
Sfacciata pettegola!
SIMONE
Che dice?
FRACASSO
Che intende?
NINETTA
Padrone!
GIACINTA
Fratello!
NINETTA
Perdono!
GIACINTA
Pietà!
ROSINA
Oh zitto un po' là,
Non tanto rumore.
CASSANDRO
Ma il grado..., ma il sesso...
FRACASSO e SIMONE
Ma lei l'ha promesso.
CASSANDRO
Ma no...
ROSINA
Così sta.
GIACINTA
Fu colpo d'amore,
Pentita già sono.
Fratello, perdono!
NINETTA
Padrone, pietà!
ROSINA, FRACASSO,
SIMONE
Che serve, che giova
Gridar come un matto,
Già quello, ch'è fatto
Disfar non potrà.
CASSANDRO
Via! pace, perdono,
Scusabile è il caso.
ROSINA
Se quella non sono,
Che gli ho persuaso.

Perdono a me pure
Cassandro darà.
POLIDORO e
CASSANDRO
Oh vedi la semplice,
La finta bontà!
POLIDORO
Ci ho gusto, l'ho caro
Il ciucco, il somaro
Io sol non sarò.
CASSANDRO
Ma questo è un
inganno!
ROSINA
Ma inganno
innocente!
FRACASSO e SIMONE
Non c'è più riparo,
La man gli donò.
ROSINA
C'he pensa? che dice?
le piace? si pente?
TUTTI
È inutile adesso
Di far più lamenti,
Già queste del sesso
Son l'arti innocenti,
E spirito e bellezza
Son gran qualità.

MITRIDATE, RÈ DI PONTO (CD133-135)

Atto I (CD133)

Scena I

Piazza di Ninfea, con veduta in lontano dalla
porta della città. Sifare con seguito d'uffiziali e
soldati, ed Arbace coi Capi de' cittadini, uno
de' quali porta sopra un bacile le chiavi della
città.

2. ARBATE

Vieni, Signor. Più che le mie parole l'omaggio
delle schiere, del popolo il concorso, e la
dipinta sul volto di ciascun gioia sincera
abbastanza ti spiega in questo giorno quanto
esulti Ninfea nel tuo ritorno.

SIFARE

Questi di vostra fede contrassegni gradisco.
Altri maggiori però ne attesi, e non dovea
ricetto qui Farnace trovar.

ARBATE

Del regno adunque può già la gelosia render
nemico Sifare del german?

SIFARE

La bella Greca che del gran Mitridate gli affetti
meritò, di questo seno fu pur anche la fiamma,
ed è la prima cagion, benchè innocente delle
gare fraterne.

ARBATE

Oh quanto ti precorse colle brame e coi voti il
dolente suo cor!

SIFARE

Se il ver mi narri, molto a sperar mi resta, e
tutto io spero, se di Roma fra il servo e fra'l
nemico osa Arbate appigliarsi al partito
miglior.

ARBATE

Se l'oso! E puoi dubitarne, o Signor? Quel zelo
istesso, che al tuo gran genitore mi strinse, in
tuo favore qui tutto impegno, e tu vedrai

Farnace, mercè del mio valor, della mia fede,
girne altrove a cercar e sposa e sede.
[parte col seguito]

Scena II

SIFARE

Se a me s'unisce Arbate, che non posso
ottener?

ASPASIA

Il tuo soccorso, Signor, vengo a implorar.
Afflitta, incerta, vedova pria che sposa al
miglior figlio di Mitridate ti chiedo. Ah non sia
vero, che il sangue che t'unisce al tuo germano
d'una infelice al pianto prevalga in questo dì.
Barbaro, audace, ingiurioso al padre, egli al
mio core ch'è libero, che l'odia, impone
amore.

SIFARE

Regina, i tuoi timori deh calma per pietà.

Finch'io respiro, libero è il tuo voler, e andrà

Farnace forza altrove ad usar. Ma chi t'adora,
se chiami delinquente, sappi ch'io son di lui
meno innocente.

ASPASIA

Che ascolto, oh Ciel!

SIFARE

Non ti sdegnar: diverso dall'amor del germano
di Sifare è l'amor. No, mia conquista, se da lui
ti difendo, non diverrai. Ma quando t'avrò resa
a te stessa, abborrirai quanto il nemico di
difensore? Ed io, per premio di mia fè per
compiacerti, risolvere dovrò di non vederti?

ASPASIA

Dello stato, in cui sono prence, se sei cortese,
tanto non t'abusar.

SIFARE

Io non ne abuso, allor che ti defendo senza
sperar mercè, quando prometto, bell'Aspasia,
ubbidirti, e poi celarmi per sempre agli occhi
tuoi.

ASPASIA

Forse prometti ciò ch'eguir non sei capace.

SIFARE

E ad onta de' giuramenti miei dunque paventi,
ch'io possa teco ancora tiranno divenir?

ASPASIA

Contro Farnace chiedo aita, o Signor, dall'
empie mani salvami pria: Quest'è il mio voto.
Allora d'usarmi iniquia forza d'uopo non ti
sarà, perch'io t'accordi di vedermi il piacer, e
tu fors'anche meglio conoscerai qual sia quel
core, ch'ora ingiusto accusar puoi di rigore.

3. No. 1 Aria

Al destin, che la minaccia,
togli, oh Dio! quest'alma oppressa,
prima rendimi a me stessa
e poi sdegnati con me.

Come vuoi d'un rischio in faccia,
ch'io risponda a' detti tuoi?

Ah conoscermi tu puoi

E'l mio cor ben sai qual è.

Scena III

SIFARE

4. Qual tumulto nell'alma quel parlar mi
destò! Con più di forza rigermogliar vi sento
speranze mie quasi perdute. Un novo sprone
per voi s'aggiunge oggi alla mia
virtù. Tronchinsi ormai le inutili dimore, e la

mercede, che prometter mi sembra il caro bene, ah si meriti almen, se non s'ottiene.

5. No.2.Aria

Soffre il mio cor con pace
una beltà tiranna,
lòrgoglio d'un audace,
no tollerar non sa.
M'affanna, e non mòffende
chi può negarmi amore.
Ma di furor m'accende
chi mio rival si fa.
[parte col suo seguito]

Scena IV

Tempio di venire con ara accesa ed adorna di mirti e di rose. Farnace, Aspasia, soldati di Farnace all'intorno e sacerdoti vicini all'ara.
FARNACE
Sin a quando, o Regina, sarai contraria alle mie brame? Ah fuggi, sì fuggi, e meco vieni. Te impaziente attende di Ponto il soglio, e ognun vederti brama sua regina e mia sposa. All' ara innanzi dammi la destra. E mentre con auspizio più lieto s'assicura il diadema alle tue tempia le promesse del padre il figlio adempia.
ASPASIA

Per vendicare un padre dai Romani trafitto scettri io non ho, non ho soldati, e solo unico avanzo delle mie fortune mi resta il mio gran cor. Ah, questo almeno serbi la fè dovuta al genitore, nè si vegga la figlia porger la man sacrilega, ed audace all'amico di Roma, al vil Farnace.
FARNACE
Quasi deboli pretesti son questi, che t'ingfingi, e chi ti disse che amico di Roma io son? Sposa or ti voglio. [la piglia a forza per mano] E al mio volere omai contrasti invano.
ASPASIA
Sifare, dove sei? [guardando agitata per la scena].

Scena V

SIFARE
Ferma , o germano, ed in Aspasia apprendi Sifare a rispettar.
FARNACE
[ed Aspasia con resentimento]
Intendo, ingrata, meglio adesso il tuo cor. De' tuoi rifiuti costui fore è cagion. Ei di Farnace e' amante più felice, e men ti spiace.
SIFARE
[a Farnace]
Suo difensor qui sono. E chi quel core tiranneggiar pretende di tutto il mio furor degno si rende.
FARNACE
Con tanto fasto in Colco a favellar sen vada Sifare a' suoi vassalli.
SIFARE
In Colco e in questa Reggia così posso parlar. Farnace Potresti qui pur le mie mani versar l'alma col sangue.
SIFARE
[vuol mettere mano alla spada e così pure Farnace]
A tanto ardire così rispondo.
ASPASIA
[trattenendo i due fratelli]
Ah no, fermate.

Scena VI

All'ire freno, Principi, olà. D' armate prore già tutto ingombro il mar, e Mitridate di se stesso a recar più certo avviso al porto di Ninfea viene improvviso.
SIFARE
Il Padre!
FARNACE
Mitridate!
ARBATE
A me foriero ne fu rapido legno Ah si deponga ogni gara fra voi, cessi ogni lite, e meco il padre ad onorar venite.

6. No.3 Aria

L'odio nel cor frenate,
torni fra voi la pace,
un padre paventate,
che perdonar non sa.
S'oggi il franterno amore
cessa in entrambi e tace,
dal giusto suo rigore,
che vi difenderà?
[parte]

Scena VII

7. FARNACE
Principe, che facemmo?
SIFARE
Io nel mio core rimproveri non sento.
ASPASIA
Oh ritorno fatal! Sifare, addio.-

8. No. 4 Aria

Nel sen mi palpita dolente il core;
mi chiama al piangere il mio dolore;
non so resistere, non so restar.
Ma se di lagrime umido ho il ciglio,
è solo, credimi, il tuo periglio
la cagion barbara del mio penar.
[parte , e si ritirano pure i sacerdoti]

Scena VIII

9. FARNACE
Un tale addio, germano, si spiega assai: ma il tempo altro esige da noi. Ritorna il padre, quanto infelice più, tanto più fiero, pensaci: in tuo favore tu pronte hai le tue schiere, a me non manca un altro braccio. Il nostro perdono si assicuri, a luli l'ingresso della città si chiuda, e giuste ei dia le leggi, o si deluda.
SIFARE
Nota a me stesso io aon, noto abbastanza m'è il genitor: ma quando ritorna Mitridate più non so che ubbidir.
FARNACE
Adesso almeno cautamente si celi il segreto comun, nè sia tradito dal germano il german.
SIFARE
Saprò geloso anche con mio periglio fido german serbami, e fido figlio.

10. No.5 Parto

Nel gran cimento
sarò germano e figlio;
eguale al tuo periglio
la sorte mia sarà.
T'adopra a tuo talento;
nè in me mancar già mai
vedrai la fedeltà.
[parte coi suoi solati]

Scena IX

11. FARNACE
Eccovi in un momento sconvolti i miei disegni.
MARZIO
A un vil timore Farnace ancor non s'abbandoni.
FARNACE
E quale speranza a me più resta, se nemica fortuna sul capo mio tutto il suo sdegno aduna?
MARZIO
Maggior d'ogg'altro fato e' il gran fato di Roma, e pria che sorga nel ciel novella aurora, ne avrai più certe prove.
FARNACE
Alla tua fede mi raccomando, amico: il mio periglio tu stesso vedi. In mia difesa ah tosto movan l'aquile altere, a cui precorre la vittoria e il terro. Poi quando ancora sia di Roma maggior l'empio mio fato, ah si mora bensì, ma vendicato.

12. No. 6 Aria

Venga pur, minacci e frema
l'implacabil genitore,
al suo sdegno , al suo furore
questo cor non cederà.
Roma in me rispetti e tema
men feroce e men severo,
più barbaro, o più fiero
l'ira sua mi renderà.
[parte con Marzio seguito da suoi soldati]

Scena X

Porto di mare, con due flotte nacorate in siti opposti del canale. Da una parte vedutza della città di Ninfea. Si viene accostando al suono di lieta sinfonia un'altra squadra di vascelli, dal maggior de' quali sbarcano Mitridate ed Ismene, quegli seguito dalla guardia reale, e questa da una schiera di Parti. Arbate con seguito gli accoglie sul lido. Si prosiegue poi di mano in mano lo sbarco delle soldatesche; le quali si vanno disponendo in bella ordinanza sulla spiaggia.

13. No.7 Marcia

14. No.8 Cavata

MITRIDATE
Se di lauri il crine adorno
fide spiagge, a voi non torno.
Tinto almen non porto il volto
di vergogna e di rossor.
Anche vinto e anche oppresso
io mi serbo ognor l'istesso
e vi reco in petto accolto
sempre eguale il mio gran cor.

(CD 134)

1. Recitativo:

MITRIDATE
Tu mi rivedi, Arbate, ma quel più non rivedi felice Mitridate, a cui Roma lungamente fu dato bilanciare il destin. Tutti ha dispersi d'otto lustri i sudor sola una notte a Pompeo fortunata, a me fatale.
ISMENE
Il rammentar che vale, Signor , una sventura

per cui la gloria tua nulla s'oscura? Tregua i pensier funesti su quest'amico lido per breve spazio almeno abbian da noi. Dove son, Mitridate, i figli tuoi?

ARBATE

Dalla Reggia vicina ecco gli affretta al piè del genitore il rispetto e l'amore.

Scena XI

SIFARE

Su la temuta destra mentre l'un figlio e l'altro un bacio imprime tutti i sensi del cor, padre t'esprime.

MITRIDATE

Principi, qual consiglio in sì grand'uopo, e la Colchide e il Ponto, che al tuo valor commisi e alla tua fede, vi fece abandonar?

FARNACE

Linfausto grido della tua morte l'un dell'altro ingaro quà ne trasse, o Signor. Noi fortunati, che nel renderci rei del trasredito cenno il bel contento abbiam di riveder salvo chi tanto stato è finora e sospirato e pianto!

ISMENE

Perchè fra i suoi contenti dissimula Farnace quello, che prova in riveder la figlia del Partico Monarca?

FARNACE

Oh rimprovero acerbo!

MITRIDATE

Entrambi, o figli, men giudice, che padre voi qui mi ritrovate. Il primo intanto l'imprudente trascorso ad emendar tu sii, farnace. Ismene, che amasti, il so, viene tua sposa: in lei Mitridate al combattuto soglio ravvisa un nuovo appoggio: al nodo eccelso, ch'io stesso ricercai, l'alma prepara, e di tal sorte a farti degno impara.

FARNACE

Signor...

MITRIDATE

Ai regi tetti dove in breve io ti seguo, o Principessa, e Sifare e Farnace, scorgano i passi tuoi. Meco soltanto rimanga Arbate.

ISMENE

Io ti precedo, o Sire, ma porto nel seno un segreto timor, che mi predice quanto poco il mio cor sarà felice.

2. No. 9 Aria

In faccia all'oggetto, che m'arde d'amore, dovrei sol diletto sentirmi nel core.

Ma sento un tormento,

che intender non so.

Qual labbro che tace,

quel torbido ciglio

la cara mia pace

già mette in periglio,

già dice che solo

penare dovrò.

[parte ed entrò nella città con Sifare e

Farnace,

seguita dai Parti]

Scena XII

3. Recitativo

MITRIDATE

Teme Ismene a ragion: ma più di lei teme il mio cor. Sappilo, Arbate, io stesso dopo il fatal

conflitto la fama di mia morte confermar tra voi feci acciò che poi nel giungere improvviso non fossero gli oltraggi a me celati, che soffro, oh Dio, da due miei figli ingrati.

ARBATE

Da due tuoi figli?

MITRIDATE

Ascolta; in mezzo all'ira Sifare da Farnace giusto è ben ch'io distingua. Ma qui che si faceva? Forse hanno entrambi preteso amor della Regina. A quale di lor sembra che Aspasia dia più facile l'orecchio? Io stesso a lei in quale aspetto ho da mostrarmi? Ah parlate quanto mai vedesti e quanto sai? Fa, che sia noto a Mitridate ormai?

ARBATE

Signor, Farnace appena entrò nella città che impaziente corse a parlar d'amore alla Regina, a lei di Ponto il trono colla destra di sposo offrendo in dono.

MITRIDATE

Empio! Senza lasciarle tempo a spargere almeno le lagrime dovute al cener mio!

E Sifare?

ARBATE

Finora segno d'amore in lui non vidi. E sembra, che degno figlio di Mitridate ei volga sol di guerra pensieri e di vendetta.

MITRIDATE

Ma pure quale a Ninfea disegno l'afrettò?

ARBATE

Quel di serbasi colla forza dell'armi, e col coraggio ciò che parte ei credea del suo retaggio.

MITRIDATE

Ah questo è il minor premio che un figlio tal propor si deve. A lui vanne, Arbate, e lo accerta del paterno amor mio. Farnace intanto cautamente si osservi.

ARBATE

Il real cenno io volo ubbidiente ad eseguir.-

Che mai rivolge in mente!

[parte]

Scena XIII

Mitridate, guardie reali ed esercito schierato

Recitativo accompagnato

MITRIDATE

Respira alfin, respira, o cor di Mitridate. Il più crudele de'tuoi timori ecco svani. Quel figlio sì caro a te fido ritrovi, e in lui non vedrai costretto a punire un rival troppo diletto.

M'offenda pur Farnace: egli non offre al mio

furor geloso che un odiato figlio a me nemico

a de' Romani ammiratore antico. Ah se ma

l'ama Aspasia, se un afetto ei mi toglie a me

dovuto, non spero traditor da me perdono: per

lui mi scordo già che padre io sono.

4. No. 10 Aria

Quel ribelle e quell'ingrato

vuò che al piè mi cada esangue,

e saprò nel empio sangue

più d'un fallo vendicar.

Atto II

Scena I Appartamento.

5. Recitativo

ISMENE

Questo è l'amor, Farnace, questa è la fè che mi giurasti? E quando varco provincie e regni, e al

mar m'affido sol per unirmi teco, di conoscermi appena tu mostri, ingrato, ed io schernita amante ti trovo adorator d'altro sembante?

FARNACE

Che vuoi, ch'io dica, o Principessa? È vero che un tempo t'adorai. Da te lontano venne l'ardor scemando a poco a poco, si estinse alfin, e a un nuovo amor diè loco.

ISMENE

Anch'io da te lontana vissi finora, e pur...

FARNACE

Questi d'amore sono i soliti scherzi, e tu più saggia, senza dolerti tanto de'tradimenti miei, sprezzami infido e consolarti dei.

ISMENE

Inver deve assai poco la perdita costar d'un simil bene: ma nata al soglio Ismene deve un altro dovere aver presente. Non basta alle mie pari chi le disprezza il disprezzar. Richede o riparo o vendetta quell'oltraggio ch'io soffro, e a Mitridate saprò chiederla io stessa.

FARNACE

Ad iritarlo contro un figlio abborrito poca fatica hai da durar: ma tanto non sperar, no che possa il suo rigore da nuova vita ad un estinto amore.

6. No. 11 Aria

Va, l'eror mio palesa,

e la mia pena affretta,

ma cara la vendetta,

forse ti costerà.

Quando si lieve offesa

punita in me vedrai

tu stessa accuserai

di troppa crudeltà.

[parte]

Scena II

7. Recitativo

ISMENE

Perfido, ascolta... Ah Mitridate!

MITRIDATE

In volto abbastanza io ti leggo, o Principessa, ciò che vuoi dir, ciò che tu brami. Avrai di Farnace vendetta. Egli del pari te offende e il genitor. Solo una prova mi basta ancor de'suoi delittim e poi decisa è la sua sorte, nè esser figlio il salverà da morte.

Ismene Parli di morte? Ah Sire.

MITRIDATE

Vanne, e comincia a scordarti di lui. Più degno sposo forse in Sifare avrai.

ISMENE

Ma quello non sarà, che tanto amai.

[si ritira]

Scena III

ASPASIA

Eccomi a' cenni tuoi.

MITRIDATE

Diletta Aspasia, le sventure maggiori saran dolci per me, se pur sventura per te non fosse il mio ritorno. Assai mi son teco spiegato, e il pegno illustre che porti di mia fè, quanto mi devi ti rammenta abbastanza. Oggi nel tempio anche la tua mi si assicuri: Altrove la mia gloria ne chiama, ed io ritorno farò teco alle navi al nuovo giorno.

ASPASIA

Signor, tutto tu puoi: chi mi diè vita del tuo voler schiava mi rese, e sia sol l'ubbidirti la risposta mia.

MITRIDATE

Di vittima costretta in guisa adunque meco all'ara verrai. Barbara, intendo: Tu sdegni un infelice. Più che non credi io ti comprendo, e vedo che il ver pur troppo a me fu detto. Un figlio qui ti seduce e tu l'ascolti, ingrata. Ma di quel pianto infido poco ei godrà. Custodi. Sifare a me.

[escono due guardie, ebe ricevuto l'ordine si ritirano]

ASPASIA

che far pretendi? Ah Sire. Sifare...

MITRIDATE

Il so, m'è fido e forse meno arrossirai. se d'un malnato affetto potesse un figlio tal esser l'oggetto. Ma che tenti Farnace sin ripirmi la sposa, e che tu adori un empio ed un audace, che privo di virtù, senza rossore...[a Sifare, che giunge] Vieni, o figlio, è tradito il genitore.

Scena IV

ASPASIA

Respiro, o Dei!

SIFARE

Signor, che avvenne?

MITRIDATE

Amante è il tuo german d'Aspasia, essa di lui. Tu la cui fè non scuote d'un german d'una madre il vile esempio, dalle trame d'un empio libera Mitridate, a quest'ingrata rammenta il suo dover, dille che tema d'irritar l'ire mie, che amor sprezzato può diventar furore in un momento, e che tardo sarebbe il pentimento.

8. No. 12 Aria

[a Sifare]

Tu, che fedel mi sei, serbami, oh Dio! quel core:

[a Aspasia]

Tu, ingrata, i sdegni miei lascia di cimentar.

[parte]

Scena V

9. Recitativo

SIFARE

Che dirò? Che ascoltai? Numi! e fia vero, che sia di tanto sdegno sol Farnace cagion, perchè a te caro?

ASPASIA

A me caro Farnace? A Mitridate, che del mio cor non penetrò l'arcano, perdon un tal sospetto, non a Sifare, no.

SIFARE

Or qual è mai il rival fortunato?

ASPASIA

Ancor nol sai? Dubiti ancor? Di, chi pregai poc'anzi. Perchè mi fosse scudo contro un'ingiusta forza? E chi finora senza movermi asdegno di parlarmi d'amor, dimmi fu degno?

SIFARE

Che intendo! Io dunque sono l'avventuroso reo?

ASPASIA

Pur troppo, o Prence, mi seducesti, e mio malgrado ancora sento, che questo cor sempre t'adora. Da una legge tiranna costretta io tel

celai, ma infine.... Oh Dei! Che reca Arbate?

Scena VI

ARBATE

Alla tua fede il padre, Sifare, applaude, e trattenendo il colpo che Farnace opprime, nel campo etrambi chiama i figli ed Aspasia. Anche Ismene presente, spettatrice non vana a quel ch'io credo, si brama al gran congresso; il cenno è questo: recato io l'ho: da voi s'adempra il resto.
[parte]

Scena VII

ASPASIA

Oh giorno di dolore!

SIFARE

Oh momento fatale, che mi fa de'viventi il più felice, e' l' più misero ancor? Che non tacesti, adorata Regina? lo t'avrei forse con più costanza in braccio mirata al genitor.

ASPASIA

Deh non cerchiamo d'indebolirci inutilmente. Io tutto ciò, che m'impone il mio dover comprendo, ma di tua fede anche una prova attendo.

SIFARE

Che puoi bramar?

ASPASIA

Dagli occhi miei t'involò, non vedermi mai più.

SIFARE

Crudel comando!

ASPASIA

Necessario però. troppo m'è nota la debolezza mia; forse maggiore di lei non è la mia virtù: potrebbe nel vederti talor fuggir dal seno un indegno sospiro, e l'alma poi verso l'unico e solo suo ben, da cui la vuol divisa il cielo, prender così furtivamente il volo. Misera qual orrore sarebbe il mio! Quale rimorso! E come potrei lavar macchia si rea giammai se non col sangue mio! Deh se fu pura la fiamma tua, da un tal cemento, o caro, libera la mia gloria. Il duro passo ti costa, il so, ma questo passo, oh quanto anche a me costerà d'affanno e pianto!

Recitativo accompagnato

SIFARE

Non più, regina, oh Dio! non più. Se vuoi Sifare ubbidiente, a questo segno tenera tanto ah non mostrarti a lui. Delle sventure altrui, del tuo cordoglio l'empia cagione io fui svelandoti il mio cor, portando al soglio del caro genitore l'insana smania d'un ingiusto amore. Ah perchè sul mio labbro, o sommi Dei, con fulmine improvviso annientar non sapeste i detti miei! Innocente morrei...

ASPASIA

Sifare, e dove impeto sconsigliato ti trasporta? Che di più vuoi da me? Ritorna, oh Dio! alla ragion, se pur non mi vuoi morta.

SIFARE

Ah no; perdon, errai. Ti lascio in seno all'innocenza tua. Da te m'involò, perchè tu vuoi così, perchè lo chiede la fede, il dover mio, la pace del tuo cor... Aspasia, addio.

10. No. 13 Aria

Lungi da te mio bene se vuoi, ch'io porti il piede, non rammentar le pene che provi, o cara, in te.

Parto, mia bella, addio, che se con te più resto ogni dovere obbligo mi scordo ancor di me.
[si ritira]

Scena VIII

11. Recitativo accompagnato

ASPASIA

Grazie ai Numi parti. Ma tu qual resti, sventurato mio cor! Ah giacchè fosti di pronunziar capace la sentenza crudel, siegui l'impresa, che ti dettò virtù. Scorda un oggetto per te fatal, rifletti alla tua gloria e assicura così la tua vittoria. Ingannata ch'io son! Tentar lo posso e tenderò poichè l'prescrive, ah lassa tanto giusto il dover, quanto inumano; ma lo sperar di conseguirlo è vano.

12. No. 14 Aria

Nel grave tormento, che il seno m'opprime, mancare già sento la pace del cor. Al fiero contrasto resistere non basto; e strazia quest'alma dovere ed amor.

Scena IX

Campo di Mitridate. Alla destra del teatro e sul davanti gran padiglione reale con sedili.

Indietro

folta selva ad esercito schierato ecc. Mitridate, Ismene ed Arbate, guardie reali vicino al padiglione, e soldati parti in faccia al medesimo.

13. Recitativo

MITRIDATE

Qui, dove la vendetta si prepara dell'Asia, o Principessa, meco seder ti piaccia.

[siedono Mitridate ed Ismene]

ISMENE

A' cenni tuoi pronta ubbidisco. Ma Farnace?

MITRIDATE

Ancora, mercè di tue preghiere, pende indeciso il suo destino. Al cielo piacesse almen, ch'oltre un rivale in lui non trovassi un traditor!

ISMENE

Che dici!

MITRIDATE

Forse pur troppo il ver. De' miei nemici ei mendica il favore per quel che intendo, ed ha Romano il cuore.

ISMENE

Che possa, oh dei! Farnace d'attentato sì vil esser capace?

MITRIDATE

Tosto lo scorderò. Vengano Arbate, i figli a me.

Scena X

MITRIDATE

Sedete, o Prence, e m'ascoltate. [siedono Sifare e Farnace]

E troppo noto a voi Mitridate, per creder, ch'egli possa in ozio vile passar più giorni ed aspettar, che venga qui di nuovo a cercarlo il ferro ostile. Il terribile acciaio, riprendo, o figli.

E da quest'erme arene cinto d'armi, e di gloria l'onor m'affretto a vendicar del soglio, ma non già su Pompeo, sul Campidoglio.

SIFARE

Sul Campidoglio?

FARNACE

- Oh van consiglio!-

MITRIDATE

Ah forse cinta da inaccessibili difese Roma credete, o vi spaventa il lungo disastroso sentiero? All'Asia non manchi un Mitridate, ed essa il trovi, Farnace, in te. Sposo ad Ismene i regni difendi, e i doni suoi: passa l'Eufrate, combatti, e la sua sette colli ov'io eretto avrò felicemente il trono di tue vittorie a me poi giunga il suono.

FARNACE

Ahi qual nemico nume si forsennata impresa può dettarti, o Signor? Ma quanta de' tuoi regni parte illesa riman! Questa piuttosto sia tua cura a serbar. Se t'allontani, chi fido resterà? Chi m'assicura del volubile Parto e come...

SIFARE

È giusto che là donde le offese vengono a noi, della vendetta il peso vada a cader. Solo ti piaccia a men canuta etade affidarne la cura, e mentre in Asia la viltà di Farnace ti costringe a restar, cedi l'onore di trionfar sul tebro al mio valore.

FARNACE

Vana speranza. A Roma siamo indarno nemici. Al tempo, o padre, con prudenza si serva, e se ti piace, si accetti, il dirò pur, l'offerta pace.

MITRIDATE

- Brami, Ismene di più? L'empio già quasi da se stesso si scopre.- E chi di questa è il lieto apportator?

Scena XI

MARZIO

Signor, son io.

MITRIDATE

Cieli! Un Roman nel campo? [si alza impetuosamente dal sedere, e seco si alzano tutti]

SIFARE

Ei con Farnace venne in Ninfea.

MITRIDATE

Ed io l'ignoro!

Arbate, si disarmi Farnace, e nel profondo della torre maggior, la pena attenda, dovuta a' suoi delitti.

[Arbate si fa consegnare la spada di Farnace]

MARZIO

Almen...

MITRIDATE

Non odio chi un figlio mi sedusse. Onde venisti, temerario, ritorna. Il tuo supplicio sopendo sol, perchè narrar tu possa ciò che udisti e vedesti alla tua Roma.

MARZIO

Io partirò; ma tuo malgrado in breve colei, che sordo sprezzò e m'invia, ritroverà di farsi udir la via. [parte]

Scena XII

MITRIDATE

Inclita Ismene, oh quanto arrossisco per te!

ISMENE

Lascia il rossore a chi nel concepir si reo

disegno d'un tanto genitor si rese indegno.

14. No. 15 Aria

ISMENE

So quanto a te dispiace l'error d'un figlio ingrato: ma pensa alla tua pace, questa tu dei serbar.

Spettacolo novello

non è, se un arboscello dal trono donde è nato si vede tralignar.

[parte seguita da'suoi Parti]

(CD 135)

Scena XIII

1. Recitativo

FARNACE

Ah, giacchè son tradito, tutto si sveli omai. Per quel sembiante che fa pur troppo il mio maggior delitto ad oltraggiarti, o padre, sappi, che non fui solo. È a te rivale Sifare ancor, ma più fatal; che dove ripulse io sol trovai, sprezzò e rigore, e di me più gradito ottenne amore.

2. No.16 Aria

FARNACE [a Mitridate]

Son reo; l'error confesso; e degno del tuo sdegno non chiedo a te pietà.

Ma reo di me peggiore

il tuo rivale è questo.

[accennando Sifare]

Che meritò l'amore

dalla fatal beltà.

Nel mio dolor funesto

gemere ancor tu dei;

ridere a danni miei

Sifare non potrà.

[parte dondoto via da Arbace e dalle guardie reali]

Scena XIV

3. Recitativo

SIFARE

E crederai, Signor...

MITRIDATE

Saprò fra poco, quanto creder degg'io. Collà in disparte ad Aspasia, che viene, celati e taci.

Violato il cenno, ambi vi renderà a degni di morte. Udisti?

SIFARE

Udii. - Deh non tradirmi, o sorte.- [si nasconde dietro al padiglione].

MITRIDATE

Ecco, lingrata. Ah seco l'arte s'adopri, e dal suo labbro il vero con l'inganno si tragga. Alfin, Regina, torno in me stesso, e con rossor ravviso, che il volerti mia sposa al mio stato, ed al tuo troppo disdice. Grave d'anni, infelice, fuggitivo e rammingo io più non sono che un

oggetto funesto, e tu saresti, congiunta a Mitridate, sventurata per sempre. Ingiusto meno egli sia teco, e quando guerra e morte

parte a cercar, con miglior consiglio per isposo ad Aspasia offra un suo figlio.

SIFARE

- Che intesi!-

ASPASIA

- Oh ciel!-

MITRIDATE

Non è Farnace: Invano vorresti unirti a quell'indegno e questa destra, che tanto amai per mio tormento, solo a Sifare io cedo.

SIFARE

- Oh tradimento!-

ASPASIA

Eh lascia di più affliggermi, o Sire. A Mitridate so, che fui destinata, e so ch'entrambi siamo in questo momento all'ara attesi. Vieni.

MITRIDATE

Lo veggio. Aspasia: a mio dispetto vuoi serbar per Farnace tutti gli affetti del cuore ingrato. E già l'odio, il disprezzo passò dal padre al figlio sventurato.

ASPASIA

Io sprezzarlo, oh Signor?

MITRIDATE

Più non m'oppongo. La vergognosa fiamma siegui a nutrir; e mentre illustre morte in qualche del mondo angolo estremo vo' col figlio a cercar, col tuo Farnace tu qui servi ai Romani. Andiamo, io voglio di tanti tuoi rifiuti vendicarmi sul campo con darti io stesso in braccio a un vil ribelle.

SIFARE

- Ah, seguisse a tacer, barbare stelle!-

ASPASIA

Pria morirò.

MITRIDATE

Tu fingi invano.

ASPASIA

Io, Sire? Mal mi conosci e poichè alfin non credo, che ingannarmi tu voglia...

SIFARE

- Oh incauta!-

ASPASIA

Apprendi, che per Farnace mai non s'accese il mio cor, che prima ancora di meritare l'onore d'un regio sguardo quel tuo figlio fedel, quello che tanto perchè simile al padre, e a te diletto...

MARZIO

L'amasti? Ed ei t'amava?

ASPASIA

Ah fu l'affetto reciproco, o Signor... Ma che?

Nel volto ti cangi di color?

MITRIDATE, SIFARE, ASPASIA

- Oh Dio! Sifare è qui? -

SIFARE

[facendosi avanti]

Tutto è perduto.

ASPASIA

[a Mitridate]

Io dunque fu tradita, o crudel?

MITRIDATE

Io solo son finora il tradito. Voi nella reggia, indegni, fra breve attendo. Ivi la mia vendetta render pria di partir saprò famosa colla strage de' figli e della sposa.

4. No. 17 Aria

Già pietà mi spoglio

anime ingrante, il seno:

per voi già sciolgo il freno,

perfidi al mio furor.

Padre ed amante offeso

voglio vendetta, e voglio

che opprima entrambi il peso

del giusto mio rigor.

[parte]

Scena XV

5. Recitativo

ASPASIA

Sifare, per pietà stringi l'acciario, e in me de' mali tuoi punisci di tua man la rea sorgente.

SIFARE

Che dici, anima mia? N'è reo quel fato, che ingiusto mi presegue. Egli m'ha posto in ira al padre, ei mio rival lo rese, ed or l'indegna via di penetrar nell'altrui cor gli apprese.

ASPASIA

Ah se innocente, o caro, mi ti mostra il tuo amor, non lascia almeno d'esser meco pietoso. Eccoti il petto, ferisci omai. Di Mitridate, oh Dio, si prevenga il furor.

SIFARE

Col sangue mio, sol che Aspasia lo voglia, tutto si sazierà. Ah mia Regina, sappiti consigliare: a compiacerlo renditi pronta, o almen ti fingi: affine pensa, ch'egli m'è padre; a lui giurando eterna fede ascendi il trono, e lascia che nella sorte sua barbara tanto sifare non ti costi altro che pianto.

Recitativo accompagnato

ASPASIA

Io sposa di quel mostro, in cui spietato amore ci divide per sempre?

SIFARE

E pur poch'anzi non parlavi così.

ASPASIA

Tutta non m'era la sua barbaria ancor ben nota. Or come un tale sposo all'ara potrei seguir: Come accopiar la destra a una destra potrei tutta fumante del sangue, aimè, del trucidato amante? No, Sifare, perdona, io più nol posso e invan mel chiedi.

SIFARE

E vuoi...

ASPASIA

Sì, precederti a Dite. A me non manca per valicar quel passo e coraggio, ed ardir; ma non l'avrei per mirar del mio ben le angosce estreme.

SIFARE

No, mio bel cor, noi moriremo insieme.

6. No. 18 Duetto

SIFARE

Se viver non degg'io, se tu morir pur dei, lascia, bell'idol mio, ch'io mora almen con te.

ASPASIA

Con questi accenti, oh Dio! cresci gli affanni miei, troppo tu vuoi, ben mio, troppo tu chiedi a me.

SIFARE

Dunque....

ASPASIA

Deh taci.

SIFARE

Oh Dei!

ASPASIA, SIFARE

Ah, che tu sol tu sei.

Che mi dividi il cor.

Barbare stelle ingrato, ah, m'uccidesse adesso l'eccesso del dolor!

Atto III

Scena I

Orti pensili. Mitridate con guardie, e poi Aspasia con le bende del real diadema squarciate

in mano, seguita dal Ismene.

7. Recitativo

MITRIDATE

Pera omai chi m'olraggia, ed il mio sdegno più l'un figlio dall'altro di distinguer non curi. Vadasi, e a cader sia Sifare il primo...

Ahi, qual incontro!

ASPASIA

[gettando via dispettosamente le bende suddette]

A terra, vani impacci del capo. Alla mia morte di strumento funesto giacchè nemmen servite, io vi calpesto.

MITRIDATE

Qual furor?

ISMENE

Degno, o Sire, di chi libera nacque. I doni tuoi di rendersi fatali disperata tentò, ma i numi il laccio infransero pietosi. Ah se t'è cara la vita sua, se ancor tu serbi in seno qualche d'amor scintilla, un ira affrena, che forse troppo eccede e ciò, che invano per le vie del rigor tenti ottenere, l'ottenga la clemenza.

MITRIDATE

E che non feci, Principessa, finor?

ISMENE

Nell'ardua impresa non stancarti sì presto. Fa ce il cupido amante la ravvisa da lei, non il regnante.

MITRIDATE

Quanto mi costa, o Dio, l'avvilirmi di nuovo!

Ma il vuoi? Sì faccia.

ISMENE

Ah sì: d'esempio Ismene, Signor, ti serva. Io quell' oltraggio istesso che tu our soffri, e non pretendo con eccesso peggiore di vendicare il mio tradito amore.

8. No. 19 Aria

Tu sai per chi m'accese quanto sopporto anch'io,

e pur l'affanno mio non cangiasi in furor.

potrei punirlo, è vero,

ma tollerò le offese,

e ancora non dispero

di vincere quel cor.

[parte]

Scena II

9. Recitativo

ASPASIA

Re crudel, Re spietato, ah lascia almeno ch'io ti scorga una volta sul labbro il ver. Non ingannarmi e parla: di Sifare che fu? Vittima forse del geloso tupo sdegno ei già spirò?

MITRIDATE

No, vive ancora, e puoi assicurar, se'l brami, i giorni suoi.

MITRIDATE

Non abusando della mia sofferenza, alle mie brame mostrandoti cortese e nel tuo core quel ben, che mi si deve, a me rendendo. A tal patto io sospendo il corso all'ire mie. Del tutto, Aspasia, col don della tua destra deh vieni a disarmarle.

ASPASIA

Invan tu speri, ch'io mi cangi, o Signor. Prieghi non curo e minacce non temo. Appien comprendo qual sarà il mio destin; ma nol paventa chi d'affrettarlo ardi.

MITRIDATE

Pensaci: ancora un momento a pentirti t'offre la mia pietà.

ASPASIA

Di questa, o Sire, che inutile è per me, provi gli effetti l'innocente tuo figlio. Il tuo furore di me quanto gli aggrada omai risolva; ma perdendo chi è rea Sifare assolve.

MITRIDATE

Sifare? Ah scellerata! E vuoi ch'io creda fido a me chi ti piacque e chi tuttora occupa il tuo pensier? No, lo condanna la tua stessa pietà. Di mia vendetta teco vittima ei sia.

Scena III

Recitativo

ARBATE

Mio Re, t'affretta o a salvarti, o a pugnar. Scesa sul lido l'oste romana in un momento in fuga le tue schiere ha rivolte, e a queste mura già reca orrido assalto.

MITRIDATE

Avete, o Numi, più fulmini per me? Alla difesa corra, Arbate. Del disastro mio tu non godrai, donna infedele: addio.

10. No. 20 Aria

Vado incontro al fato estremo, crudo ciel, sorte spietata;

ma frattanto un'alma ingrata

l'ombra mia precederà.

[parte, seguito da Arbate e dalle guardie reali]

Scena IV

11. Recitativo

ASPASIA

Lagrima intempestive, a che dal ciglio malgrado mi scendete ad inondarmi il sen? Di beolezza tempo or non è. Con più coraggio attenda il termine de'mali un infelice:

Già quell'ultimo addio tutto mi dice.

[viene un moro, il quale presenta ad Aspasia sopra una sottocoppa la tazza del veleno]

Recitativo accompagnato

12. ASPASIA

Ah ben ne fui presaga! Il dono estremo di Mitridate ecco recato. O destra, temerai d'appressarti al fatal nappo tu, che ardita al collo mi porgesti le funi? Eh no, si prenda, [Aspasia prende in mano la tazza ed il moro si ritira]

e si ringrazi il donator. Per lui ritorno in libertà. Per lui poss'io dispor della mia sorte e nella tomba col fin della mia vita quella pace trovar, che m'è rapita.

No. 21 Cavatina

Pallid'ombre, che scorgete

dagli Elisi i mali miei,

deh pietose a me rendete

tutto il benm che già perdei.

Bevasi...

Aimè, qual gelo trattien la man?...

Qual barbara conturba idea la mente. In questo punto ah forse beve la morte sua Sifare

ancora. Oh, immagine funesta! Fia dunque ver? No, l'innocenza i Numi ha sempre in suo favor. D'Eroe si grande veglian tutti in difesa, e se v'è in cielo chi pur s'armi in suo danno, l' ire n'estinguerà questo, che in seno sacro a Nemesi or verso atro veleno.
[in atto di bere]

Scena V

13. Recitativo

SIFARE
Che fai, Regina?
ASPASIA
Ah, sei pur salvo?
Sifare [gli loglie di mano la tazza e la getta per terra]
ASPASIA
Non vedi, incauto, che più lungo il penar forse mi rendi, e nuovamente il genitore offendi?
SIFARE
Serbisi Aspasia in vita, e poi del resto abbian cura gli Dei. Per tua custodia, finchè dura la pugna, vengano quegli armati.
ASPASIA
E mi lasci così?
SIFARE
Dover più sacro da te lontano, o cara, il tuo Sifare or chiama. A Mitridate accanto la roterò la spada, ei benchè ingiusto, ahi pur m'è padre!
E se nol salvo ancora, tutto ho perduto, ed ho la vita a sdegno.
ASPASIA
Oh di padre miglior figlio ben degno.
[parte seguita da soldati sudetti]

Scena VI

Recitativo

SIFARE
Che mi val questa vita in cui goder non spero un momento di bene, in cui degg'io in eterno contrasto fra l'amore ondeggiar, e'l dover mio?
Se ancor me la togliete, io vi son grato, o Dei. Troppo compensa quei dì, ch'io perdo, il vanto di morire innocente e chi in sembianza può chiudergli d'Eroe visse abbastanza.

14. No. 22 Aria

SIFARE
Se il rigor d'ingrata sorte rende incerta la mi afede, ah palesi almen la morte di quest'alma il ben cando. D'una vita io son già stanco che m'espone al mondo in faccia a dover l'indegna taccia tollerar il traditor.
[si ritira]

Scena VII

Interno di torre corrispondente alle mura di Ninfea. Farnace incatenato e sedente sopra un sasso.

15. Recitativo

FARNACE
Sorte crudel, stelle inimiche, i frutti son questi, che raccolgo da sì belle speranze? Io più regni primogenito erede siedo ad un sasso, e invece di calcar soglio ho la catena al piede? Oh cielo, qual odo, strepito d'armi... [vedesi aprire nel

muro una gran breccia, per cui entra Marzio seguito da'suoi soldati].

A replicati colpi qual forza esterna i muri percorse ed or gli atterra! E'eo'no io mio o vegliando vaneggio? Che più temer, che più sperar degg'io?

Scena VIII

Recitativo

MARZIO
Teco i patti, o Farnace serba la fè Romana.
[viene sciolto Farnace e un Romano gli porge l'armi]
FARNACE
Ah, Marzio, amico, invano io dunque non sperai...
MARZIO
Dal campo in cui del tuo periglio, o prence, fui spettator, uscito appena un legno trovo al lido e v'ascendo. Arride il vento alle mie brame impazianti. Al duce prima dell'armi, indi a'soldati io narro il fiero insulto, i rischi tuoi. Ne freme quel popolo d'eroi, chiede vendetta, e vola per Ninfea furibondo. Invan contrasta allo sbarco improvviso e il primo io sono la nota torre ad assalir. Fugati son dai merli i custodi e al grave urtar delle ferate travi crolla il muro, si fende, e un varco al fine m'apron libero a te quelle rovine.
FARNACE
oh sempre in ogni impresa fortunato ed invito genio roman! Ma il padre?
MARZIO
O estinto, o vivo, sarà dall'armi nostre il più illustre trofeo. De'tuoi seguaci lo stuol disperso intanto salvo ti vegga e l'accompagni al trono, di cui Roma il suo amico oggi fa dono.

16. No. 23 Aria

MARZIO
Se di regnar sei vago, già pago è il tuo desio, e se vendettà vuoi di tutti i torti tuoi da te dipenderà. Di chi ti volle oppresso già la superbia è doma, mercè il valor di Roma mercè quel fatto istesso che ognor ti seguirà.
[parte col suo seguito]

Scena IX

17. Recitativo

FARNACE
Vadasi...Oh, Ciel, ma dove dpingo l'ardito piè?
Ah vi risento; o sacre di natura voci possenti, o fieri rimorsi del mio cor. Empio a tal segno, no, ch'io non son e a questo torno, Aspasia, Romani, io vi detesto.

18. No. 24 Aria

Già dagli occhi il velo è tolto, vili affetti io v'abbandono: son pentito, e non ascolto, che i latrati del mio cor.
Tempo è omai, che al primo impero la ragione in me ritorni; già ricalco il ben sentiero della gloria e dell'onor.
[parte]

Scena X

Atrio terreno, corrispondente a gran cortile nella reggia di Ninfea, da cui si scorgono in lontano i navigli romani, che abbruciano sul mare. Nell'aprirsi della scena preceduto intanto dalle sue guardie, e portato sopra una spezie di occhio formato dall' intreccio di vari scudi si avanza Mitridate ferito. Gli vengono al fianco Sifare ed Arbate e lo siegue il rimanente delle milizie.
MITRIDATE
Figlio, amico, non più. La sorte mia dall'amor vostro esige altro che pianto. Se morte intempestiva tronca i disegni miei, se a Mitridate spirar più non è dato, come bramò dell'arsa Roma in seno, brando straniero almeno non ha l'onor del colpo. Ei cade estinto ma di sua mano, e vincitor, non vinto.
SIFARE
Perchè, avverso destino, atto sì disperato prevenir non potei!
MITRIDATE
Per tempo ancora giungesti, o figlio. Hanno i miei sguardi estremi la tua fè rimirata e'l tuo valore. Per te prostrate al suolo giaccion l'aquile
altere- Presso a cader poc'anzi del nemico in poter ebbi in orrore, che pria morir, che d'incontrarla elessi. Potessi almen, potessi egual premio a tant'opre...

Scena XI

19. Recitativo

MITRIDATE
Ah, vieni, o dolce, dell'amor mio tenero ogetto, e scopo di mie furie infelice. Ad esse il cielo non invan ti sottrasse, e puoi tu sola scontar gli obblighi miei. Scarsa mercede sarebbe a un figlio tal segreto e corona senza la destra tua. Dal grato padre l'abbia egli in dono, e possa eterno oblio frattanto cancellar dai vostri cori la memoria crudel de'miei furori.
ASPASIA
Vivi, o Signor, ed ad ambi almen conserva, se felice ne vuoi, il maggior d'ogni ben ne' giorni tuoi.
MITRIDATE
Già vissi, Aspasia. Omai provvedi, o figlio alla tua sicurezza.
SIFARE
Ah lascia, o padre, che pria sul reo Farnace vada a punir...

Scena XII

Ismene con farnace che si getta a piedi di Mitridate e detti.
Recitativo
ISMENE
Reo non si chiami, o Sire, chi reca illustri prove al regio piede del pentimento suo, della sua fede. Opra son di Farnace quegli'incendi, che miri. egli di Roma volse in danno quell'armi e quella libertà, ch'ebbe da lei, nè per tornare innanzi col bel nome di figlio al padre amato ebbe rossor di diventarle ingrato.
MITRIDATE
Numi, qual nuova è questa gioia per me! Sorgi, o Farnace, e vieni agli amplessi paterni. [si alza Farnace e baccia al padre la mano] Già rendo a

te la tenerezza mia. Basta così: moro felice
appieno. [vieni portato dentro la scena]

20. No. 25 Quintetto

SIFARE, ASPASIA, FARNACE, ISMENE, ARBATE
Non si ceda al campidoglio,
si resista a quell'orgoglio,
che frenarsi ancor non sa.
Guerra sempre e non mai pace
da noi abbia un genio altero,
che pretende al mondo intero
d'involar la libertà.

ASCANIO IN ALBA (CD136-138)

Parte Prima (CD136)

Area spaziosa, destinata alle solenni adunanze
pastorali, limitata da una corona d'altissime e
fronzute querce, che vagamente distribuite
all'intorno conciliano un'ombra freschissima e
sacra. Veggonsi lungo la serie degli alberi verdi
rialzamenti di terreno, presentati dalla natura,
e in varia forma inclinati dall'arte per uso di
sedervi con graziosa irregolarità i pastori. Nel
mezzo sorge un altare agreste, in cui vedesi
scolpito l'animal prodigioso, da cui si dice, che
pigliasse il nome la Città d'Alba. Dagli intervalli,
che s'aprono fra un albero e l'altro, si domina
una deliziosa, e ridente campagna, sparsa di
qualche capanna, e cinta in mediocre distanza
d'amene colline, onde scendono copiosi e
limpidi rivi. L'orizzonte va a terminare in
azzurrisse montagne, le cui cime si perdono
in un cielo purissimo e sereno.

Scena Prima

Venere in atto di scender dal suo carro.
Ascanio a lato di esso. Le Grazie, e quantità di
Geni che cantano e danzano accompagnando
la Dea. Scesa questa, il carro velato da una
leggera nuvoletta si dilegua per l'aria.

1. Overture

2. Ballet

3. Geni e grazie

Di te più amabile,
Né Dea maggiore,
Celeste Venere
No non si dà.
Tu sei degli uomini,
O Dea, l'amore:
Di te sua gloria
Il Ciel si fa.
Se gode un popolo
Del tuo favore,
Più dolce imperio
Cercar non sa.
Con fren si placido
Reggi ogni core,
Che più non bramasi
La libertà.

4. VENERE

(al suo seguito che si ritira nell'indietro della
scena, disponendosi vagamente):
Geni, Grazie, ed Amori,
Fermate il piè, tacete,
Frenate, sospendete,
Fide colombe, il volo:
Questo è il sacro al mio Nume amico suolo.
Ecco, Ascanio, mia speme, ecco le piagge,
Che visitammo insieme,

Il tuo gran Padre, ed io. Quel tempo ancora
Con piacer mi rammento. Anco i presagi
Parvero disegnar, che un giorno fora
Del mio favore oggetto
Questo popolo eletto.
(Accennando l'altare.)
In quell'altare
Vedi la belva incisa,
Che d'insolite lane ornata il tergo
A noi comparve. Il grand'Enea lo pose
Per memoria del fatto: e quindi il nome
Prenderà la Città, ch'oggi da noi
Avrà illustre principio. Io fin d'allora
Qui de le grazie mie prodiga sono
Al popolo felice: e qui 'l mio core
Fa sovente ritorno
Da la beata sfera, ove soggiorno.
Ma qui presente ognora,
Con la mia Deità regnar non posso:
Tu qui regna in mia vece. Il grande, il pio,
Il tuo buon Genitor, che d'lìio venne
A le sponde latine, or vive in cielo
Altro Dio fra gli Dèi:
E soave mia cura ora tu sei.
ASCANIO
Madre, che tal ti piace
Esser da me chiamata, anzi che Dea,
Quanto ti deggio mai!
VENERE
Già quattro volte, il sai,
Condusse il Sol su questi verdi colli
Il pomifero Autunno,
Da che al popolo amico il don promisi
De la cara mia stirpe. Ognuno attende,
Ognun brama vederti: all'are intorno
Ognun supplice cade: e il bel momento
Affretta ognun con cento voti e cento.

5. L'ombra de' rami tuoi

L'amico suolo aspetta.
Vivi mia pianta eletta:
Degna sarai di me.
Già questo cor comprende
Quel che sarai di poi;
Già di sue cure intende
L'opra lodarsi in te

6. ASCANIO

Ma la Ninfa gentil, che il seme onora
D'Ercole invito...? Ah di..., la Sposa mia,
Silvia, Silvia dov'è? Tanto di lei
Tu parlasti al mio cor; tanto la fama
N'empie sua tromba, e tanto bene aspetta
Da le mie nozze il Mondo...
VENERE
Amata Prole
Pria che s'asconda il Sole
Sposo sarai de la più saggia Ninfa,
Che di sangue divin nascesse mai.
Già su i raggi dell'alba in sonno apparvi
Ad Aceste custode
De la Vergine illustre. Egli già scende
Dal sacro albergo: e al popolo felice,
E a la Ninfa tuo bene,
Del fausto annuncio apportator
qui viene.
ASCANIO
Ah cara Madre... Dimmi...
Dunque vicina è l'ora...?
Ma chi sa, s'ella m'ami?

VENERE
Ella ti adora.
ASCANIO
Se mai più non mi vide!
VENERE
A lei son note
Le tue sembianze.
ASCANIO
E come?
VENERE
Amor, per cenno mio,
Ordì nobile inganno.
ASCANIO
E che mai fece?
VENERE
Volge il quart'anno omai,
Che de la Ninfa a lato
Amor veglia in tua vece. Ei le tue forme
Veste appunto qual te. Tali le gote,
Tai le labbra e le luci, e tai le chiome,
Tale il suon de le voci. Appunto come
L'un'all'altra colomba
Del mio carro somiglia,
Tale Amor ti somiglia.
ASCANIO
E quale, o Dea
Presso all'amata Ninfa
È l'ufficio d'Amore?
VENERE
In sonno a lei
Misto tra' lievi sogni appare ognora.
Te stesso a lei dipinge: e tal ne ingombra
La giovinetta mente,
Che te, vegliando ancora,
La vaga fantasia sempre ha presente.
ASCANIO
Che leggiadro prodigio
Tu mi sveli, o gran Dea! Ma che più tardo?
Voli am dunque a la Ninfa. A' piedi suoi
Giurar vo' la mia fé...
VENERE
Solo tu devi
Ire in traccia di lei;
Me chiaman altre cure:
Non è solo un Mortal caro a gli Dèi.
ASCANIO
Sì, le dirò ch'io sono
Ascanio suo; che questo cor l'adora;
Che di celeste Diva
Stirpe son io...
VENERE
No, non scopriarti ancora.
ASCANIO
O ciel! perché?
VENERE
Tu fida.
Vedila pur; ma taci
Chi tu sei, d'onde vieni,
e chi ti guida.
ASCANIO
Che silenzio crudel!
VENERE
Dimmi, non brami
Veder con gli occhi tuoi fino a qual segno
Silvia t'adori? a qual sublime arrivi
La sua virtù? quanto sia degno oggetto
D'amor, di meraviglia, e di rispetto?
Questa dunque è la via.
ASCANIO
Dunque s'adempia,
O Madre, il tuo voler. Giuro celarmi

Fin che a te piace. Oggi mostrar ti voglio
Sin dove anch'io son d'ubbidir capace.
VENERE

Vieni al mio seno. A quella docil mente,
A quel tenero core a quel rispetto,
Che nutri per gli Dèi, ti riconosco
Prole più degna ognora
E del Padre, e di me. Qui fra momenti
Mi rivedrai. De la tua Sposa intanto
Cauto ricerca: ammira
Come di bei costumi
A te per tempo ordisce
La tua felicità, come con lei
Ne la mirabil opra
E l'arte, e la natura,
e il ciel s'adopra.
(In atto di partire.)

7. GENI e GRAZIE
Di te più amabile
Né Dea maggiore,
Celeste Venere
No non si dà,
(Parte Venere seguita dal coro, che canta,
e le danza intorno.)
Con fren si placido
Reggi ogni core, che più non bramasi
La libertà.

Scena Seconda Ascanio solo.

8. ASCANIO
Perché tacer degg'io?
Perché ignoto volermi all'idol mio?
Che dura legge, o Dea!
Mi desti in seno
Tu le fiamme innocenti: i giusti affetti
Solleciti fomenti: e a lei vicino
Nel più lucido corso il mio destino
Improvvisa sospendi?...
Ah dal mio cor qual sacrificio attendi...?
Perché tacer degg'io
Perché ignoto volermi all'idol mio?
Folle! Che mai vaneggio
So, che m'ama la Dea: mi fido a lei
Deh perdonami, o Madre, i dubbi miei.
Ma la Ninfa dov'è? Tra queste rive
Chi m'addita il mio bene? Ah sì cor mio
Lo scoprirem ben noi. Dove in un volto
Tutti apparir de la virtù vedrai
I più limpidi rai: dove congiunte
Facile maestà, grave dolcezza,
Ingenua sicurezza,
E celeste pudore: ove in due lumi
Tu vedrai sfolgorar d'un'alta mente
Le grazie delicate, e il genio ardente,
Là vedrai la mia Sposa. A te il diranno
I palpiti soavi, i moti tuoi:
Ah sì cor mio la scoprirem ben noi.

9. Cara, lontano ancora
La tua virtù m'accese:
Al tuo bel nome allora
Appresi a sospirar.
In van ti celi, o cara:
Quella virtù si rara
Nella modestia istessa
Più luminosa appar.

Scena Terza Pastori, Ascanio e Fauno.

10. PASTORI
Venga de' sommi Eroi,
Venga il crescente onor.

Più non s'invola a noi:
Qui lo incateni amor.

11. ASCANIO
(ritirandosi in disparte):
Ma qual canto risona?
Qual turba di Pastor mi veggio intorno?
FAUNO
(non badando ad Ascanio):
Qui dove il loco e l'arte
Apre comodo spazio
Ai solenni concili, al sacro rito,
Qui venite o Pastori. Il giorno è questo
Sacro a la nostra Diva. Al suo bel nome,
Non a Bacco, e a Vertunno,
Render grazie volgiamo
Presso al cader del fortunato Autunno.
Il Ministro del cielo, il saggio Aceste,
Sembra, che tardi. In gran pensieri avvolto
Pur dianzi il vidi. A lui splendea ridente
D'un'insolita gioia il sacro volto.
Forse il dono promesso è a noi vicino;
Forse la Dea pietosa
Del fido Popol suo compie il destino.

12. PASTORI:
Venga de' sommi Eroi,
Venga il crescente onor.
Più non s'invola a noi:
Qui lo incateni Amor.
(Il coro siede lungo le serie degli
alberi disponendosi vagamente.)

13. FAUNO
(volgendosi ad Ascanio):
Ma tu chi sei, che ignoto
Qui t'aggiri fra noi? Quel tuo sembante
Pur mi fa sovvenir, quando alcun Dio
Tra i mortali discende. E qual desio
Ti conduce fra noi?
ASCANIO
(accostandosi a Fauno):
Stranier son io.
Qua vaghezza mi guida
Di visitare i vostri colli ameni,
I puri stagni, e per il verde piano
Queste vostre feconde acque correnti.
Tra voi, beate genti,
Fama è nel Lazio, che Natura amica
Tutti raccolga i beni
Che coll'altre divide.
FAUNO
Ah! più deggiamo
Al favor d'una Diva: e non già quale
Irreverente il volgo
Talor sogna gli Dèi, ma qual è in cielo
Alma figlia di Giove. Il suo sorriso,
Dall'amoroso cerchio, onde ne guarda
Questo suol rasserena. Ella que' beni,
Che natura ne diè, cura, difende
Gli addolcisce, gli aumenta. In questi campi
Semina l'agio, e seco
L'alma fecondità. Ne le capanne
Guida l'industria; e in libertà modesta
La trattien, la fomenta. Il suo favore
È la nostra rugiada: e i lumi suoi
Pari all'occhio del sol sono per noi.

14. Se il labbro più non dice,
Non giudicarlo ingrato.
Chi a tanto bene è nato

Sa ben quanto è felice,
Ma poi spiegar nol sa.
Quando a gli Amici tuoi
Torni sul patri lido,
Vivi, e racconta poi:
Ho visto il dolce nido
De la primiera età.

15. ASCANIO
(Quanto soavi al core
De la tua stirpe, o Dea
Sonan mai queste lodi!)
FAUNO
(guardando da un lato nell'interno
della scena):
Ecco, Pastori,
(Il Coro si alza, e si avvanza.)
Ecco lento dal colle
Il venerando Aceste; al par di lui
Ecco scende la Ninfa...
ASCANIO
Oh ciel, qual Ninfa?
Parla, dimmi, o Pastor...
FAUNO
Silvia, d'Alcide
Chiara stirpe divina.
ASCANIO
(Ahimè cor mio
Frena gli impeti tuoi:
L'adorata mia Sposa ecco vicina.)
FAUNO
(accennando ad Ascanio, il quale
pure sta attentamente guardando
dallo stesso lato):
Mira, o Stranier, come il bel
passo move
Maestosa, e gentile: a le seguaci
Come umana sorride
Come tra lor divide
I guardi, e le parole. In que' begli atti
Non par, che scolta sia
L'altezza del pensiero, e di quell'alma
La soave armonia?
ASCANIO
(È vero, è vero.
Più resistere non so. Se qui l'attendo,
Scopro l'arcano, e al giuramento io manco.
Partasi omai.)
FAUNO
Garzone, a te non lice
Qui rimaner, che la modesta Silvia
Non vorria testimon de' suoi pensieri
Un ignoto straniero. E se desio
D'ammirarla vicino, e al patri suolo
Fama portar de' pregi suoi t'accese,
Là confuso ti cela.
(Accennando il Coro de' Pastori.)
ASCANIO
S'adempia il tuo voler, pastor cortese.
(Si ritira, e si suppone confuso fra il Coro.)
(Il Coro s'avvanza da un lato alla volta
di Aceste, e di Silvia.)

*Scena Quarta Ascanio e Fauno, Pastori e
Pastorelle o Ninfe, Silvia con seguito di
Pastorelle, Aceste.*

16. PASTORI e PASTORELLE
Hai di Diana il core,
Di Pallade la mente.
Sei dell'Erculea gente,
Saggia Donzella, il fior.

I vaghi studi e l'arti
Son tuo diletto, e vanto:
E delle Muse al canto
Presti l'orecchio ancor.
Ha nel tuo core il nido
Ogni virtù più bella:
Ma la modestia è quella
Che vi risplende ognor.

17. ACESTE

Oh generosa Diva,
Oh delizia degli uomini, oh del cielo
Ornamento e splendor! che più potea
Questo suol fortunato
Aspettarsi da te? Qual più ti resta,
Fido popol devoto,
Per la sua Deità preghiera, o voto.
Ogni cosa è compiuta.
Dell'Indigete Enea
La sospirata Prole,
Vostra sarà pria che tramonti il Sole.

18. PASTORI

Venga de' sommi Eroi,
Venga il crescente onor.
Più non s'invola a noi:
Qui lo incateni Amor.

19. ACESTE

Di propria man la Dea
A voi la donerà. Né basta ancora.
Qui novella città sorgere vedrete
De la Diva, e del Figlio opra sublime.
Questi poveri alberghi,
Queste capanne anguste
Fieno eccelsi palagi, e moli auguste.
Altre dell'ampie moli
Saran sacre a le Muse: altre custodi
De le prische memorie ai di venturi:
Altre ai miseri asilo:
Altre freno agli audaci: altre tormento
A la progenie rea del mostro orrendo,
Che già infamia, e spavento
Fu de' boschi Aventini,
E periglio funesto a noi vicini.

20. PASTORI

Venga de' sommi Eroi,
Venga il crescente onor.
Più non s'invola a noi:
Qui lo incatena Amor.

(CD137)

1. ACESTE (rivolto a Silvia):

Oh mia gloria, oh mia cura, oh amato pegno
De la stirpe d'Alcide, oh Silvia mia,
Oggi Sposa sarai. Oggi d'Ascanio
Il conforto sarai, l'amor, la speme:
Ambi di questo suolo
La delizia, e il piacer sarete insieme.

2. Per la gioia in questo seno
L'alma. oh Dio! balzar mi sento.
All'eccesso del contento
No resistere non sa.
Silvia cara, amici miei,
Se con me felici siete,
Ah venite, dividete
Il piacer, che in cor mi sta.

3. SILVIA

(Misera! che farò?) Narrami Aceste,
Onde sai tutto ciò?
ACESTE
La Dea me 'l disse.
SILVIA
Quando?
ACESTE
Non bene ancora
Si tingevan le rose
De la passata aurora.
SILVIA
E che t'impose?
ACESTE
D'avvertirne te stessa,
D'avvertirne i Pastori: e poi disparve
Versando dal bel crin divini odori.
SILVIA
(Ah che più far non so. Taccio...?
mi scopro...?)
ACESTE
(Ma la Ninfa si turba...?
Numi! Che sarà mai...?)
SILVIA
(No, che non lice
In simil uopo all'anime innocenti
Celar gli affetti loro.) Odimi Aceste...
ACESTE
Cieli! Che dir mi vuoi?
Qual duol ti opprime in sì felice istante?
SILVIA
Padre... Oh Numi..! Che pena..!
Io sono amante.
ACESTE
(Ahimè, respiro alfine.)
E ti affanni perciò? Non è d'amore
Degno il tuo Sposo? O credi
Colpa l'amarlo?
SILVIA
Anzi, qual Nume, o Padre,
Lo rispetto, e l'onoro. I pregi suoi
Tutti ho fissi nell'alma. Ognun favella
Di sue virtù. Chi caro a Marte il chiama,
Chi diletto d'Urania, e chi l'appella
De le Muse sostegno:
Chi n'esalta la mano, e chi l'ingegno.
Del suo gran Padre in lui
Il magnanimo cor chi dice impresso;
Chi de la Dea celeste
L'immensa carità trasfusa in esso.

4. Sì, ma d'un altro Amore

Sento la fiamma in petto:
E l'innocente affetto
Solo a regnar non è.

5. ACESTE

Ah no, Silvia t'inganni
Innocente che sei. Già per lung'uso
Io più di te la tua virtù conosco.
Spiega il tuo core, o Figlia,
E al tuo fido custode or ti consiglia.
SILVIA
Odi Aceste, e stupisci. Il di volgea,
Che la mia fé donai
D'esser Sposa d'Ascanio all'alma Dea.
Mille imagini liete,
Che avean color da quel felice giorno,
Venian volando a la mia mente intorno.
Ed ella in dolce sonno
S'obliava innocente preda a loro;

Quand'ecco, oh Cielo! a me,
non so se desta.
Compare un giovinetto. Il biondo crine
Sul tergo gli volava; e mista al giglio
Ne la guancia vezzosa
Gli fioriva la rosa: il vago ciglio...
Padre, non più, perdona.
L'indiscreto pensier, parlando ancora,
Va dietro a le lusinghe
Dell'imagin gentil, che lo innamora.
ACESTE
(Che amabile candor!) segui, che avvenne?
SILVIA
Ah da quel giorno il lusinghier sembante
Regnò nel petto mio; di sé m'accese;
I miei pensieri ei solo
Tutti occupar pretese i sonni miei
Di sé solo ingombrò. Da un lato Ascanio,
La cui sembianza ignota,
Ma la virtù m'è nota,
Meraviglia, e rispetto al cor m'ispira:
Dall'altro poi l'imaginato oggetto
Tenerizza, ed amor mi desta in petto.
ACESTE
No, figlia, non temer. Senti la mano
De la pietosa Dea. Questa bell'opra
Opra è di lei.
SILVIA
Che dici?
Come? parla, che fia?
ACESTE
Piacque a la Diva
Di stringere il bel nodo: in ogni guisa
Vi dispone il tuo core, e in sen ti pingo
Le sembianze d'Ascanio.
SILVIA
E come il sai?
ACESTE
Sento che in cor mi parla
Un sentimento ignoto,
La tua virtù me 'l dice e m'assicura
Il favor de la Dea.
SILVIA
Numi! chi fia
Più di me fortunata? Oh Ascanio, oh Sposo!
Dunque per te, mio Bene,
L'amoroso desio
Si raddoppia così dentro al cor mio?
Amo adunque il mio Sposo
Quando un bel volto adoro?
Amo lui stesso,
Quando mille virtù pregio, ed onoro?

6. Come è felice stato,

Quello d'un'alma fida,
Ove innocenza annida,
E non condanna amor!
Del viver suo beato
Sempre contenta è l'alma:
E sempre in dolce calma
Va palpitando il cor.

7. ACESTE

Silvia, mira, che il sole omai s'avanza
Oltre il meriggio. È tempo,
Che si prepari ognuno
Ad accogliere la Dea. Su via Pastori
A coronarci andiam di frondi, e fiori:
Tu con altri Pastor Fauno raccogli
Vaghi rami, e ghirlande; e qui le reca,
Onde sia il loco adorno

Quanto si può per noi. Tu ancor prepara
Parte de' cari frutti, onde sull'ara
Con le odorate gomme ardan votivo
Sagrificio a la Dea, che a noi li dona.
Se questo dì è festivo
Ogni anno al suo gran nome, or che si deve,
Quando si fausta a noi
Reca il maggior de' benefici suoi?

8. PASTORI

Venga de' sommi Eroi,
Venga il crescente onor.
Più non s'involi a noi:
Qui lo incateni Amor.
(Partono tutti fuorché Ascanio.)

Scena Quinta Ascanio, e poi Venere e Coro di Geni.

9. ASCANIO

Cielo! che vidi mai? quale innocenza,
Quale amor, qual virtù! Come non corsi
Al piè di Silvia, a palesarmi a lei?
Ah questa volta, o Dea, quanto penoso
L'ubbidirti mi fu. Vieni, e disciogli
Questo freno crudele...
(Venere sopraggiunge col Coro dei Geni.)
VENERE
Eccomi o figlio!
ASCANIO
Lascia, lascia, ch'io voli
Ove il ridente fato
Mi rapisce, mi vuol. Quel dolce aspetto,
Quel candor, quella fé, quanto rispetto
M'inspirano nell'alma e quanti, oh Dio
Quanti mantici sono al mio desio!

10. Ah di sì nobil alma

Quanto parlar vorrei!
Se le virtù di lei
Tutte saper pretendi,
Chiedile a questo cor.
Solo un momento in calma
Lasciami o Diva, e poi
Di tanti pregi suoi
Potrò parlarti allor.

11. VENERE

Un'altra prova a te mirar conviene
De la virtù di Silvia. Ancor per poco
Soffri mia speme. Appena
Qui fia la pastoral turba raccolta
Che di mia gloria avvolta
Comparir mi vedrà. Restano, o Figlio
Restano ancor pochi momenti, e poi...
ASCANIO
Che non pretendi, o Dea!
Da un impaziente cor. Ma sia che vuoi!
VENERE
(accennando da un lato):
Là dove sale il Colle
Finché torni quaggiù Silvia il tuo bene,
Ricovrianc per ora! In questo piano
De la nova città le prime moli
Sorgano intanto, e de' ministri miei
L'opra vi sudi. Auspici noi dall'alto
Dominerem su l'opra: e qua tornando
La pastoral famiglia,
N'avrà insieme conforto,
e meraviglia.
Olà, Geni mei fidi,
De le celesti forze

Accogliete il valor.
Qui del mio sangue
Sorga il felice nido; e d'Alba il nome
Suoni famoso poi di lido in lido.
E tu mio germe intanto
A mirar ti prepara in quel bel core
Di virtude il trionfo, e quel d'amore.

12. Al chiaror di que' bei rai,

Se l'amor fomenta l'ali
Ad amar tutti i mortali
Il tuo cor solleverà.
Così poi famoso andrai
Degli Dèi tra i chiari figli,
Così fia, che tu somigli
A la mia divinità.

13. GENI e GRAZIE:

Di te più amabile,
Né Dea maggiore,
Celeste Venere,
No non si dà.
Con fren sì placido
Reggi ogni core,
Che più non bramasi
La libertà.
(Molti Pastori, e Pastorelle, secondo
l'antecedente comando d'Aceste, vengon per
ornar solennemente il luogo di ghirlande, e
di fiori. Ma mentre questi si accingono
all'opera, ecco che compariscono le Grazie
accompagnate da una quantità di Geni, e di
Ninfe celesti in atto di meditare qualche
grande intrapresa. I Pastori rimangono a
tale veduta estremamente sorpresi: se non
che, incoraggiati dalla gentilezza di quelle
persone celesti, tornano all'incominciato
lavoro. Ma assai più grande rinasce in essi
la meraviglia, quando ad un cenno delle
Grazie, e de' Geni, veggono
improvvisamente cambiarsi i tronchi degli
alberi, che stanno adornando di ghirlande, in
altrettante colonne, le quali formano di mano
in mano un solido, vago e ricco ordine
d'architettura, con cui dassi principio
all'edificazione d'Alba, e si promette un felice
cambiamento al paese. Questi accidenti,
congiunti con gli atti d'ammirazione, di
riconoscenza, di tenerezza, di concordia fra
le celesti e le umane persone, fanno la base
del breve Ballo, che lega l'anteriore con la
seguente parte della Rappresentazione.)

Parte Seconda

Scena Prima Silvia, Coro di Pastorelle.

14. SILVIA:

Star lontana non so, compagne Ninfe,
Da questo amico loco.
Ah qui vedrò fra poco
L'adorato mio Sposo, è l'alma Dea,
Che di sua luce pura
Questi lidi beati orna, e ricrea.
Ma ciel! Che veggio mai! Mirate, amiche,
Come risplende intorno
Di scolti marmi, e di colonne eccelse
Il sacro loco adorno. Ah senza fallo
Questo è il divin lavoro.
Il tempo, e l'opra
De' mortali non basta a tanta impresa.
Sento, sento la mano
De la propizia Dea. L'origin questa

È dell'alma Città, che a noi promise:
Questa è mirabil prova
De la venuta sua. Fra pochi istanti
De le felici amanti
La più lieta sarò. Già dall'occase
Il sol mi guarda; e pare
Più lucido che mai scender nel mare.

15. Spiega il desio, le piume:

Vola il mio core, e geme;
Ma solo con la speme
Poi mi ritorna al sen.
Vieni col mio bel Nume
Alfine o mio desio
Dimmi una volta, oh Dio!
Ecco l'amato ben.
(Siede da un lato con le Pastorelle intorno.)

16. PASTORELLE

Già l'ore sen volano,
Già viene il tuo bene.
Fra dolci catene
Quell'alma vivrà.
(Il Coro siede.)

Scena Seconda Silvia, Coro di Pastorelle, Ascanio.

17. ASCANIO

(non vedendo Silvia, da sé):
Cerco di loco in loco
La mia Silvia fedele; e pur non lice
Questo amante cor mio svelare a lei;
Ché me 'l vieta la Diva.
Adorata mia Sposa, ah dove sei?
Lascia, lascia, che possa
Questo mio cor, che de' tuoi merti è pieno,
Celato ammirator vederti almeno.
(Vedendo Silvia, da sé):
Ma non è Silvia quella,
Che là si posa su quel verde seggio,
Con le sue Ninfe a lato...? Io non m'inganno.
Certo è il mio bene, è desso.
Numi! che fo'...? m'appresso...?

18. SILVIA

(vedendo Ascanio, da sé):
Oh ciel! Che miro...?
Quegli è il Garzon, di cui scolpita ho in seno
L'imagin viva...
ASCANIO
Ah! Se potessi almeno
Scoprirmi a lei...
SILVIA
Così m'appare in sogno...
Così l'ha ognor presente
Nel dolce immaginar questa mia mente.
Che fia...? Sogno...? O son desta...?
ASCANIO
Oh Madre, oh Diva!
Qual via crudel di tormentarmi è questa?
SILVIA
No, più sogno non è: quello è sembante
Che da gran tempo adoro...
Ascanio è dunque...?
O pur son d'altri amante...?
Dubito ancor
ASCANIO
La Ninfa
Agitata mi par...Mi riconosce,
Ma scoprirsi non osa.

SILVIA
Ah sì il mio bene,
Il mio Sposo tu sei.
(Alzandosi e facendo qualche passo
verso Ascanio.)
ASCANIO
Cieli! s'accosta:
Come potrò non palesarmi a lei!
SILVIA
Imprudente, che fo?
Spontanea, e sola
Appressarmi vogl'io?
(s'arresta)
Seco non veggio
La Dea, che il guida...
Egli di me non chiede...
Meco Aceste non è... Dove t'avanzi
Trasportato dal core incauto piede?
Ingannarmi potrei...

Scena Terza Silvia, Ascanio, coro di Pastorelle e Fauno.

19. FAUNO
Silvia, Silvia, ove sei?
SILVIA
(accostandosi a Fauno):
Fauno, che brami?
FAUNO
(a Silvia):
Io di te cerco, o Ninfa,
(ad Ascanio, che si accosta dall'altro lato):
E a te pur vengo,
Giovanetto straniero.
SILVIA
(Egli è stranier, qual sembra: ah certo è desso,
Certo è lo Sposo mio.)
(A Fauno):
Pastor, favella.
FAUNO
(a Silvia, scostandosi Ascanio):
A te Aceste m'invia: di te chiedea:
Qui condurti ei volea. Di già si sente
La gran Diva presente. In ogni loco
Sparge la sua virtù. Vedi quell'opra
Che mirabil s'innalza? i Geni suoi
La crearon pur di anzi. Io, e i Pastori
Ne vedemmo il lavoro
Mentre qua recavam ghirlande, e fiori.
Ciò narrammo ad Aceste:
ed egli a noi
Meraviglie novelle
Ne mostrò d'ogni parte. Oh se vedessi!
Silvia, sul sacro albergo,
Ove seco dimori, una gran luce
Piove, e sfavilla intorno, e par, che rieda
Pria di morir verso l'aurora il giorno.
Tutto il pendio del colle,
Onde quaggiù si scende,
Di fior vernali, e di novelli germi
Tutto si copre. Per la via risplende
Un ignoto elemento
Di rutili vivissime scintille,
Onde aperto si vede,
Che volò su quel suolo il divin piede.
Ma troppo tardo omai.
SILVIA
(Quanto ti deggio
Amorosa Deità!)
FAUNO
Volo ad Aceste:
(a Silvia, accennando di partire):

Dirò, che più di lui
Fu sollecito amore...
ASCANIO
(accostandosi a Fauno):
Ed a me ancora
Non volevi parlar gentil Pastore?
FAUNO
(ad Ascanio):
Ah quasi l'obliai.
Garzon, mi scusa
In di così ridente
L'eccesso del piacer
turba la mente
Ad Aceste narrai
Come qui ti conobbi, e ti lasciai.
ASCANIO
E che perciò?
FAUNO
Sorrise
Lampeggiando di gioia il sacro veglio.
Levò le mani al Cielo e palpitando:
Sento, mi disse, un non inteso affetto
Tutto agitarmi il petto...
SILVIA
(Oh caro Sposo!
Non ne dubito più.)
FAUNO
Vanne, soggiunse,
Cerca dello straniero.
SILVIA
Il saggio Aceste
Nell'indovina mente
(Tutto sa, tutto vede, e tutto sente!)
ASCANIO
Che vuol dunque da me?
FAUNO
Per me ti prega,
Che rimanghi tra noi finché si sveli
A noi la nostra Dea. Vuol che tu sia
De' favori di lei,
De' felici Imenei del nostro bene
Nuncio fedele a le remote arene.
SILVIA
(Oh me infelice! Aceste
Dunque Ascanio noi crede!)
ASCANIO
(Ahimè, che dico?
Oh dura legge!)
FAUNO
(ad Ascanio):
E che rispondi alfine?
ASCANIO
Che ubbidirò... Che del felice Sposo
Ammirerò il destin...
SILVIA
(Misera! Oh Numi!
Dunque Ascanio non è. Che fiero colpo!
Che fulmine improvviso!)
(Si ritira e si siede abbattuta fra le Ninfe
verso il fondo della Scena.)
ASCANIO
Alfin, Pastore,
Di, che l'attendo.
FAUNO
Ed io
Tosto men volo ad affrettarlo.
Addio!

(CD138)
1. Dal tuo gentil sembiante
Risplende un'alma grande:

E quel chiaror, che spande
Quasi adorar ti fa.
Se mai divieni amante
Felice la Donzella Che a fiamma così bella
Allor s'accenderà.
(Parte.)

Scena Quarta Silvia. Coro di Pastorelle e Ascanio.

2. ASCANIO
(guardando a Silvia):
Ahimè!
Che veggio mai?
Silvia colà si giace
Pallida semiviva
A le sue Ninfe in braccio.
Intendo, oh Dio!
Arde del volto mio: e non mi crede
Il suo promesso Ascanio.
La virtude, e l'amore
Fanno atroce battaglia in quel bel core.
E dal penoso inganno
Liberarla non posso... Agli occhi suoi
S'involi almen questo
affannoso oggetto
Finché venga la Dea. Colà mi celo:
E non lontan da lei
Udrò le sue parole
Pascerò nel suo volto i guardi miei.

3. Al mio ben mi veggio avanti,
Del suo cor sento la pena,
E la legge ancor mi frena.
Ah si rompa il crudo laccio,
Abbastanza il cor soffrì.
Se pietà dell'alme amanti
Bella Diva il sen ti move,
Non voler fra tante prove
Agitarle ognor così.
(Si ritira dalla Scena.)

4. SILVIA
(accorrendo ad Ascanio, e poi
trattenendosi):
Ferma, aspetta, ove vai? dove t'involi?
Perché fuggi così! Numi! che fo...?
Dove trascorro ahimè...? come s'oblia
La mia virtù...! Sì, si risolve alfine.
Rompasi alfin questo fallace incanto.
Perché, perché mi vanto
Prole de' Numi, e una sognata imago
Travia quel cor che al sol dovere è sacro,
E sacro a la virtù...? Ma non vid'io
Le sembianze adorare
Pur or con gli occhi miei...? No, non importa.
Sol d'Ascanio son io. Da lor si fugga.
Se il Ciel così mi prova,
Miri la mia vittoria... E se il mio Sposo
Fosse quel, ch'or vid'io...? Ah! mi lusingo.
Perché in sì dolce istante
Non palesarsi a me? perché mentirsi,
E straziarmi così...? No. mi seduce
L'ingannato mio core... E s'anco ci fosse
Vegga che so lui stesso Sacrificare a lui,
E l'amato sembiante ai merti suoi.
Ah si corra ad Aceste:
Involiamci di qui. Grande qual sono
Stirpe de' Numi al comun ben mi deggio.
Fuorché l'Alma d'Ascanio,
altro non veggio.

5. Infelici affetti miei,
Sol per voi sospiro, e peno,
Innocente è questo seno:
Nol venite a tormentar.
Ah quest'alma, eterni Dei,
Mi rendete alfin qual era.
Più l'imagin lusinghiera
Non mi torni ad agitar.

6. ASCANIO
(accorrendo a Silvia):
Anima grande, ah lascia
Lascia, oh Dio! che al tuo piè...

SILVIA
(partendo risoluta):
Vanne. A' miei lumi
Ti nascondi per sempre.
Io son d'Ascanio.

(Parte.)
PASTORELLE
Che strano evento
Turba la Vergine
In questo dì!
No, non lasciamola
Dove sì rapida Fugge così.

(Partono.)
SCENA QUINTA
Ascanio solo.

7. ASCANIO
Ahi la crudel come scoccatò dardo
S'invòlò dal mio sguardo! Incauto, ed io
Quasi di fé mancai.
Chi a tante prove, o Dea,
D'amore, e di virtù regger potea?
Di sì gran dono, o Madre,
Ricco mi fai, che più non può mortale
Desiar dagli Dèi: e vuoi, ch'io senta
Tutto il valor del dono. Ah sì, mia Silvia,
Troppo, troppo maggiore
Sei de la fama. Ora i tuoi pregi intendo:
Or la ricchezza mia tutta comprendo

8. Torna mio bene, ascolta.
Il tuo fedel son io.
Amami pur ben mio:
No, non t'inganna Amor.
Quella, che in seno accolta
Serbi virtù sì rara,
A gareggiar prepara
Coll'innocente cor.
(Si ritira in disparte.)

Scena Sesta Ascanio, Silvia, Aceste, Fauno,
Coro di Pastori e di Pastorelle, poi Venere, e
Coro di Geni.

9. PASTORI
Venga de' sommi Eroi,
Venga il crescente onor.
Più non s'invòli a noi:
Qui lo incateni Amor.

10. ACESTE
(a Silvia, che tiene graziosamente
per la mano):
Che strana meraviglia
Del tuo cor mi narrasti, amata figlia!
Ma pur non so temer. Serba i costumi,
Che serbasti fin ora. Il ciel di noi
Spesso fa prova: e dai
contrasti illustri

Onde agitata sei,
Quella virtù ne desta,
Che i mortali trasforma in Semidei.

11. Sento, che il cor mi dice,
Che paventar non dei:
Ma penetrar non lice
Dentro all'ascoso vel.
Sai, che innocente sei,
Sai, che dal Ciel dipendi.
Lieta la sorte attendi,
Che ti prescrive il Ciel.

12. SILVIA
Sì, Padre, alfin mi taccia
Ogn'altro affetto in seno.
Segua che vuol, purché il
dover si faccia.
ACESTE
(ai Pastori, che raccolti intorno all'ora
v'ardono l'incensi):
Sù, felici Pastori. Ai riti vostri
Date principio; e la pietosa Dea
Invocate con gl'inni.

13. PASTORI e NINFE O PASTORELLE:
Scendi celeste Venere;
E del tuo amore in segno
Lasciane il dolce pegno,
Che sospirammo ognor.

14. SILVIA
Ma s'allontani almen dagli occhi miei
Quel periglioso oggetto. Il vedi?
(Accennando Ascanio.)
ACESTE
(guardando Ascanio):
Il veggio.
Parmi simile a un Dio.
ASCANIO
(Silvia mi guarda:
Che contrasto crudel!)

ACESTE
No cara figlia,
No, non temer. Segui la
grande impresa,
Vedi che il fumo ascende,
e l'ara è accesa.
Osservate, o Pastori.
Ecco scende la Dea.
(Cominciano a scendere delle
nuvole sopra l'ara.)
Tra quelle nubi
Si nasconde la Dea. Oh Silvia mia,
Meco all'ara ti volgi: e voi Pastori,
De le preghiere ardenti
Rinnovate i clamori.

15. PASTORI e PASTORELLE
No, non possiamo vivere
In più felice regno.
Ma senza il dolce pegno
Non siam contenti ancor.
(Le nubi si spandono innanzi all'ara.)

16. ACESTE
Ecco ingombran l'altare
Le fauste nubi intorno. Ecco la luce
De la Diva presente, ecco traspare.
(Si veggono uscir raggi di luce dalle
nuvole.)

17. PASTORI e NINFE O PASTORELLE
Scendi celeste Venere;
E del tuo amore in segno
Lasciane il dolce pegno,
Che sospirammo ognor.

18. ACESTE
Invoca, o figlia, invoca
Il favor della Diva:
Chiedi lo Sposo tuo.
SILVIA
Svelati, O Dea,
Scopri alla fin quell'adorato aspetto
Al tuo popol diletto. Omai contento
Rendi questo cor mio.
(Si squarciano le nuvole. Si vede Venere assisa
sul suo carro. Nello stesso tempo escono di
dietro

alle nuvole le Grazie, e i Geni, che con vaga
di sposizione si spargono per la Scena.)
ASCANIO
(si va avvicinando a Silvia):
(Or felice son io. Questo è il momento.)

SILVIA:
Oh Diva!
ASCANIO
(si accosta di più):
Oh sorte!
ACESTE
Oh giorno!
SILVIA
(ad Ascanio, che si accosta):
Ah mi persegui,
Imagine crudele, insino all'ara?
(Risolutamente guardando Venere, e colla
mano facendosi velo agli occhi, per non
veder Ascanio):
Qual è il mio Sposo, o Diva?
VENERE
(accennando, e pigliando per una mano
Ascanio, il presenta a Silvia):
Eccolo, o cara.

SILVIA
(volgendosi ad Ascanio):
Oh Cielo! Perché mai
Nasconderti così?
ASCANIO
(a Silvia):
Tutto saprai.

19. SILVIA (accorrendo ad Ascanio)
Ah caro Sposo, oh Dio!
ASCANIO (accorrendo a Silvia)
Vieni al mio sen, ben mio.
SILVIA (ad Aceste)
Ah ch'io lo credo a pena.
Forse m'inganno ancora?
ACESTE (a Silvia)
Frena il timor, deh frena:
E la gran Diva adora.
ASCANIO
Che bel piacere io sento
In sì beato dì.
ACESTE
(a Silvia, e ad Ascanio)
De la virtù il cimento
Premian gli Dèi così.
SILVIA
Numi! che bel momento!
Come in sì bel contento

Il mio timor finì!

ASCANIO

Ah cara Sposa, oh Dio!

SILVIA

Ah caro Sposo, oh Dio!

(Abbracciandosi rispettosamente.)

SILVIA, ASCANIO e ACESTE:

Più sacro nodo in terra,

Più dolce amor non è.

Quanto pietosa Dea

Quanto dobbiamo a te.

20. VENERE

Eccovi al fin di vostre pene, o figli.

Or godete beati

L'uno nel cor dell'altro ampia mercede

De la vostra virtù.

(A Silvia)

Mi piacque o cara

Prevenire il tuo core. Indi la fama,

Quindi Amore operò. Volsi ad Ascanio

Così de la sua Sposa

La fortezza, il candor, l'amor, la fede

Mostrar sugli occhi suoi. Scossi un momento

Quel tuo bel core; e ne volar scintille

Di celeste virtude a mille a mille.

Ma voi soli felici

Esser già non dovete.

La stirpe degli Dèi, più ch'al suo bene,

Pensa all' altrui.

(Ad Ascanio)

Apprendi, o Figlio apprendi,

Quanto è beata sorte

Far beati i mortali. In questo piano

Tu l'edificio illustre

Stendi della città. La Gente d'Alba

Sia famosa per te. De le mie leggi

Tempra il soave freno:

Ministra il giusto: il popol

mio proteggi.

In avvenir due Numi

Abbia invece d'un sol; te, qui presente;

Me, che lontana ancora,

Qua col pensier ritornerò sovente.

21. ASCANIO

Che bel piacer io sento

In sì beato dì!

SILVIA

Numi! che bel momento!

Come in sì bel contento

Il mio timor finì.

ASCANIO, SILVIA e ACESTE

Più sacro nodo in terra

Più dolce amor non è.

Quanto pietosa Dea,

Quanto dobbiamo a te.

22. VENERE

Ah chi nodi più forti

Ha del mio core in questi amati lidi?

I Figli, le Consorti, il Popol mio...

SILVIA

Oh Diva!

ASCANIO

Oh Madre!

VENERE

Addio, miei figli, addio!

ACESTE

Ferma pietosa Dea, fermati.

Almeno Lascia, che rompa il freno

Al cor riconoscente un popol fido.

Io son, pietosa

Dea, Interprete di lui. Questo tuo pegno

(accennando Ascanio e abbracciandolo

rispettosamente).

Fidalo pure a noi. Vieni; tu sei

Nostro amor, nostro ben, nostro sostegno.

(A Venere, la quale sparisce, chiudendosi:

ed alzandosi le nuvole):

Adoreremo in lui

L'immagine di te: di te, che spargi

Su i felici mortali

Puro amor, pura gioia: di te, che legghi

Con amorosi nodi

I Popoli tra lor; che in sen d'amore.

Dài fomento a la pace, e di questo orbe

Stabilisci le sorti, e l'ampio mare

Tranquillizzi, e la terra. Ah, nel tuo sangue,

D'Eroi, di Semidei sempre fecondo,

Si propaghi il tuo core:

E la stirpe d'Enea occupi il Mondo.

23. GENI, GRAZIE, PASTORI e NINFE

Alma Dea tutto il Mondo governa,

Che felice la terra sarà.

La tua stirpe propagghi eterna,

Che felici saranno l'età.

IL SOGNO DI SCIPIONE (CD139-140)

(CD139)

1. Overtura

2. Recitativo

FORTUNA

Vieni e seguì

miei passi,

O gran figlio

d'Emilio.

COSTANZA

I passi miei,

Vieni e siegui,

o Scipione.

SCIPIONE

Chi è mai l'audace

Che turba il mio

riposo?

FORTUNA

Io son.

COSTANZA

Son io; E sdegnar

non ti dèi.

FORTUNA

Volgiti a me.

COSTANZA

Guardami in volto.

SCIPIONE

Oh dei,

Qualle abisso di

luce! Quale ignota

armonia! Quali

sembianze

Son queste mai sì

luminose e liete!

E in qual parte

mi trovo?

E voi chi siete?

COSTANZA

Nutrice degli

eroi.

FORTUNA

Dispensatrice

Di tutto il ben che

l'universo aduna.

COSTANZA

Scipio, io son la

Costanza.

FORTUNA

Io la Fortuna.

SCIPIONE

E da me che

si vuol?

COSTANZA

Ch'una fra noi

Nel cammin

della vita

Tu per compagna

elegga.

FORTUNA

Entrambe offriamo

Di renderti felice.

COSTANZA

E decider tu dèi

Se a me più credi,

o se più credi a lei.

SCIPIONE

Io? Ma dèe...

Che dirò?

FORTUNA

Dubiti!

COSTANZA

Incerto

Un momento

esser puoi!

FORTUNA

Ti porgo il crine,

E a me non

t'abbandoni?

COSTANZA

Odi il mio nome,

Nè vieni a me?

FORTUNA

Parla.

COSTANZA

Risolvi.

SCIPIONE

E come?

Se volete ch'io parli,

Se risolver degg'io,

lasciate all'alma

Tempo da respirar,

spazio onde possa

Riconoscer se stessa.

Ditemi dove son, chi

qua mi trasse,

se vero è quel

ch'io veggio,

Se sogno, se son

desto o se vaneggio.

3. No. 1 Aria

Risolver non osa

Confusa la mente,

Che opressa si sente

Da tanto stupor.

Delira dubbiosa

Incerta vaneggia

Ogni alma che

ondeggia

Fra'moti del cor.

4. Recitativo

COSTANZA
Giusta è la tua
richiesta. A parte,
a parte
Chiedi pure,
e saprai
Quanto brami
saper.
FORTUNA
Sì, ma sian brevi,
Scipio, le tue
richieste.
Intollerante
Di risposo son io.
Loco ed aspetto
Andar sempre
cangiando è
mio diletto.

5. No.2 Aria

FORTUNA
Lieve sono al
par del vento;
Vario ho il volto,
il piè fugace;
Or m'adiro, e in
un momento
Or mi torno
a serenar.
Sollevar le moli
opprese
Pria m'alletta,
e poi mi piace
D'atterrar
le moli istesse
Che ho sudato
a sollevar.

6. Recitativo

SCIPIONE
Dunque ove son?
La reggia
Di Massinissa, ove
poc' anzi i lumi
Al sonno
abbandonai,
Certo quest
a non'.
COSTANZA
No. Lungi assai
É l'Africa da noi.
Sei nell'immenso
Tempio del ciel.
FORTUNA
Non lo conosci
a tante
Che ti splendono
intorno
Lucidissime stelle?
A quel che ascolti
Insolito concento.
Dele mobili sfere?
A quel che vedi
Di lucido zaffiro
Orbe maggior che le
rapisce in giro?
SCIPIONE
E chi mai tra le sfere,
o dèe, produce
Un contento sì

armonico e sonoro?

COSTANZA
L'istessa ch'è fra lorto
Di moto e di misura
Proporzionata
ineguaglianza.
Insieme
Urtansi nel girar;
rende ciascuna
Suon dall'altro
distinto;
E si forma di
tutti un suon
concorde.
Viarie così le corde
Son d'una cetra; e
pur ne tempra
in guisa
E l'orecchio e la man
l'acuto e il grave,
Che dan, percosse,
un'armonia soave.
Questo mirabil nodo,
Questa ragione
arcana
Che i dissimili
accorda,
Proporzion s'appella,
ordine e norma
Universal delle
create cose.
Questa è quel che
nascose,
D'altro saper
misterioso raggio,
Entro i numeri suoi
di Samo il saggio.
SCIPIONE
Ma un armonia
si grande
Perchè non giunge
a noi? Perchè
non l'ode
Chi vive là nella
terrestre sede?
COSTANZA
Troppo il poter
de'vostrì sensi
eccede.

7. No.3 Aria

Ciglio che al
sol si gira
Non vede il
sol che mira,
Confuso in
quell'istesso
Eccesso di splendor.
Chi là del Nil cadente
Vive alle sponde
apresso,
Lo strepito non sente
del rovinoso umor.

8. Recitativo

SCIPIONE
E quali abitatori...
FORTUNA
assai chiedesti:
Eleggi alfin.
SCIPIONE

Soffri un istante.
E quali
Abitatori han
queste sedi eterne?
COSTANZA
Ne han molti e vari
in varie parti.
SCIPIONE
In questa,
ove noi siam, chi si
raccoglie mai?
FORTUNA
Guarda sol chi
s'appressa, e lo
saprai.

9. No.4 Coro

Germe di cento eroi,
Di Roma onor
primiero,
Vieni, che in ciel
straniero
Il nome tuo non è.
Mille trovar tu puoi.
Orme degli avi tuoi
nel lucido sentiero
Ove inoltrasti il piè.
10. Recitativo
SCIPIONE
Numi, è vero o
m'inganno? Il mio
grand'avo,
Il domator
dell'Africa rubello
Quegli non è?
Publio:
Non dubitar, son
quello.
SCIPIONE
Gelo d'orror!
Dunque gli
estinti...
PUBLIO
Estinto, Scipio, io
non son.
SCIPIONE
Ma in cenere
disciolto
Tra le funebri faci,
Gran tempo è già,
Roma ti pianse.
PUBLIO
Ah taci
Poco sei noto a te.
Dunque tu credi
Che quella man,
quel volto,
Quelle fragili
membra onde
vai cinto
Siano Scipione? Ah
non è vero
Son queste
Solo una veste tua.
Quel che le avviva
Puro raggio
immortal, che
non ha parti
E sciogliera non si può
che vuol, che
intende,

Che rammenta,
che pensa,
Che non perde con
gli anni il suo vigore,
Quello, quello è
Scipione: e quel
non muore.
troppo iniquo il
destino
Sraia della virtù,
s'oltre la tomba
Nulla di noi restasse,
e s'altri beni
Non vi fosser di quei
Che in terra per lo
più toccano a'rei.
No, Scipio: la
perfetta
D'ogni cagion Prima
Cagione ingiusta
esser così non può.
V'è doppio il rogo,
V'è merce da sperar.
Quelle che vedi
Lucide eterne sedi,
serbansi al merto; e
la più bella è questa
In cui vive con me
qualunque in terra
La patria amò,
qualunque offri
pietoso
Al pubblico riposo
i giorni sui,
Chi sparse il
sangue a beneficio
altrui.

11. No.5 Aria

Se vuoi che te
raccolgano
Questi soggiorni
un dì,
degli avi tuoi
rammentati,
Non ti scordar di me.
Mai non cessò
di vivere
Chi come noi morri:
Non merito
di nascere
Chi vive sol per sè.

12. Recitativo

SCIPIONE
Se qui vivono
gli eroi...
FORTUNA
Se paga ancora
La tua brama non è,
Scipio, è già stanca
La tolleranza mia.
Decidi...
COSTANZA
Eh lascia
Ch'ei chieda a voglia
sua. Ciò ch'egli
apprende
Atto lo rende a
giudicar fra noi.

SCIPIONE
Se qui vivono gli eroi
Che alla patria
giovar, tra queste sedi
Perchè non miro il
genitor guerriero?
PUBLIO
L'hai su gli occhi e
noi vedi?
SCIPIONE
É vero, è vero.
Perdona, errai, gran
genitor; ma colpa
Delle attonite ciglia
É il mio tardo veder,
non della mente,
Che l'immagine tua
sempre ha presente.
Ah sei tu! Già ritrovo
L'antica in quella
fronte
Paterna maestà.
Già nel mirarti
Risento i moti al core
Di rispetto e
d'amore.
Oh fausti numi!
Oh caro padre! Oh
lieto di. Ma come
Si tranquillo
m'accogli? Il tuo
sembiante
Serenò è ben, ma
non commosso. Ah
dunque
non provi in
rivedermi
Contento eguale
al mio!
EMILIO
Figlio, il contento
Fra noi serba nel
Cielo altro tenore.
Qui non giunge
all'affanno, ed
è maggiore.
SCIPIONE
Son fuor di me.
Tutto quassù
m'è nuovo,
Tutto stupir mi fa.
EMILIO
Depor non puoi
Le false idee che ti
formasti in terra,
E ne stai sì lontano.
Abassa il ciglio:
Veddi laggiù
d'impure nebbie
avvolto
Quel picciol globo,
anzi quel
punto?
SCIPIONE
Oh stelle!
É la terra?
EMILIO
Il dicesti.
SCIPIONE
E tanti mari
E tanti fiumi e

tante selve e tante
Vastissime province,
opposti regni,
popoli differenti? E il
Tebro? E Roma?...
EMILIO
Tutto è chiuso in
quel punto.
SCIPIONE
Ah, padre amato,
Che picciolo, che
vano,
Che misero teatro ha
il fasto umano!
EMILIO
Oh se di quel teatro
Potessi, o figlio,
esaminar gli attori;
Se le follie, gli errori,
I sogni lor veder
potessi, e quale
Di riso per lo più
degnà cagione
Gli agita, gli
scompone,
Li rallegra, gli affligge
o gl'innamora,
Quanto più vil ti
sembrebbè ancora!

13. No.6 Aria

Voi collogiù ridete
D'un fanciullin che
piange,
Che la cagion vedete
Del folle suo dolor.
Quassù di voi si ride,
Che dell'età sul fine,
tutti canuti il crine,
Siete fanciulli ancor.

(CD140)

1. Recitativo

SCIPIONE
Publio, padre, ah
lasciate
Ch'io rimanga con
voi. Lieto abbandono
Quel soggiorno
laggiù troppo
infelice.
FORTUNA
Ancor non è
permesso.
COSTANZA
Ancor non lice.
Publio
Molto a viver ti resta.
SCIPIONE
Io vissi assai;
Basta, basta per me.
EMILIO
Sì, ma non basta
A' disegni del fato,
al ben di Roma,
Al mondo, al Ciel.
PUBLIO
Molto facesti e molto
Di più si vuol da te.
Seza mistero
Non vai, Scipione,

altero
E degli aviti e
de'paterni allori.
I gloriosi tuoi
primi sudori
Per le campagne
ibere
A caso non spargesti;
e non a caso
Porti quel nome
in fronte
Che all'Africa è
fatale. A me fu dato
Il soggiogar sì gran
nemica; e tocca
Il distruggerla a te.
Va, ma prepara
Non meno alle
sventure
Che a' trionfi il tuo
petto. In ogni sorte
L'istessa è la virtù.
L'agita, è vero,
Il nemico destin,
ma non l'opprime;
E quando è men
felice, è più
sublime.

2. No.7 Aria

Quercia annosa
su l'erte pendici
Fra'l contrasto
de'venti nemici
Più sicura, più
salda si fa.
Chè se'l verno le
chiome le sfronda,
Più nel suolo
col piè si profonda;
Forza acquista, se
perde beltá.

3. Recitativo

SCIPIONE
Giacchè al
voler de'Fati
L'opporsi è vano,
ubbidirò.
COSTANZA
Scipione,
Or di scegliere
è il tempo.
FORTUNA
Istrutto or sei;
Puoi giudicar fra noi.
SCIPIONE
Publio, si vuole
Ch'una di queste
dèe...
PUBLIO
Tutto m'è noto.
Eleggi a voglia tua.
SCIPIONE
Deh mi consiglia,
Gran genitor!
EMILIO
Ti usurperebbe, o
figlio,
La gloria dela scelta il
mio consiglio.

FORTUNA
Se brami esser felice,
Scipio, non mi
stancar: prendi il
momento
In cui t'offro il crin.
SCIPIONE
Ma tu che tanto
importuna mi sei,
di': qual ragione
Tuo seguace mi vuol?
Perchè degg'io
Sceglie più che
l'altra?
FORTUNA
E che farai, s'io non
secondo amica
L'impres tue? Sai
quel ch'io posso?
Io sono
D'ogni mal,
d'ogni bene
L'arbitra collagiù.
Questa è la mano
Che sparge a suo
talento e gioie e pene
Ed oltraggi ed onori,
E miserie e tesori. Io
son collei
Che fabbrica,
che strugge,
Che rinnova
gl'imperi, lo,
se mi piace,
In soglio una
capanna, io
quando voglio,
Cangio in capanna
un soglio.
A me soggetti
Sono i turbini
in cielo,
Son le tempeste in
mar. Delle bataglie
Io regolo il destin. se
fausta io sono,
dalle perdite istesse
Fo germogliar le
palme; e s'io m'adiro,
Svelgo di man gli
allori
Sul compir la vittoria
ai vincitori
Che più? Dal
regno mio
non va esente
il valore,
Non la virtù; chè,
quando vuol la Sorte,
Sembra forte il più
vil, vile il più forte;
E a dispetto d'Astrea
La colpa è giusta e
l'innocenza è rea.

4. No.8 Aria

A chi serena io miro
Chiaro è di notte
il cielo;
Torna per lui nel gelo
La terra a germogliar.

Ma se a taluno
io giro
Torbido il guardo
e fosco,
Fronde gli niega
il bosco,
Onde non trova
in mar.

5. Recitativo

SCIPIONE
E a sì enorme
possanza
Chi s'opponga
non v'è?
COSTANZA
Sì, la Costanza.
Io, Scipio, io sol
prescrivo
Limiti e leggi al suo
temuto impero.
Dove son io non
giunge
L'instabile a regnar;
che in faccia mia non
han luce i suoi doni,
Nè orror le sue
minacce. É ver che
oltraggio
Soffron da lei
Il valor, la virtù; ma
le bell'opre
Vindice de'miei torti,
il tempo scopre.
Son io, non è costei,
Che conservo
gl'imperi: e gli
avi tuoi,
La tua Roma lo sa.
Crolla ristretta
da brenno, è ver, la
liberta latina
Nell'angusto tarpeo,
ma non ruina.
Dell'Aufido alle
sponde
Se vede, è ver,
miseramente intorno
Tutta perir la
gioventù guerriera
Il console roman, ma
non dispera
Annibale s'affretta
Di Roma ad ottenere
l'ultimo vanto
E co' vessilli suoi
quais l'adombra;
Ma trova in Roma
intanto
Prezzo il terren che
vincitore ingombra
Son mie prove sì
belle; e a queste
prove
Non resiste Fortuna.
Ella si stanca;
E alfin cangiando
aspetto,
Mia suddita diventa
suo dispetto.

6. No.9 Aria

Biancheggia in
mar lo scoglio,
Par che vacilli,
e pare
Che lo sommerga
il mare
Fatto maggior
di sè.
Ma dura a
tanto orgoglio
Quel combattuto
sasso;
E' l' mar tranquillo
e basso
poi gli lambisce
il piè.

7. Recitativo

SCIPIONE
Non più. Bella
Costanza,
Guidami dove
vuoi. D'altri non
curo;
Eccomi tuo
seguace.
FORTUNA
E i donni miei?
SCIPIONE
Non bramo e non
ricuso.
FORTUNA
E mio furore?
SCIPIONE
Non sfido e non
spavento.
FORTUNA
In van potresti,
Scipio, pentirti un dì.
Guardami in viso:
Pensaci, e poi decidi.
SCIPIONE
Hò già deciso.

8. No.10 Aria

Di' che sei l'arbitra
Del mondo intero,
ma non pretendere
Perciò l'impero
D'un'alma intrepida,
D'un nobile cor.
Te vili adorino,
Nume tiranno,
Quei che non
prezzano,
Quei che non hanno
Che il basso merito
Del tuo favor.

9. Recitativo

FORTUNA
E v'è mortal
che ardisca
Negarmi i voti suoi?
Che il favor mio
Non procuri ottenere?
SCIPIONE
Sì, vi son io.
FORTUNA
E ben, provami

avversa. Olà venite,
Orribili disastri atre
sventure,
Ministre del mio
sdegno:
Quell'audace
opprimete; io vel
consegno.
SCIPIONE
Stelle, che fia? Quel
sanguinosa luce!
Che nembil che
tempeste!
Che tenebre son
queste? Ah qual
rimbomba
Per le sconvolte sfere
Terribile fragor!
Cento saette
Mi striscian fra le
chiome; e
par che tutto
Vada sossopra il ciel.

No, non pavento,
Empia Fortuna: in
van minacci; in vano
Perfida, ingiusta
dea...Ma chi mi
scuote?
Con chi parlo? Ove
son? Di Massinissa
Questo è pure il
soggiorno. E Publio?
E il padre?
E gli astri? E l'Ciel?
Tutto spari. Fu sogno
tutto ciò ch'io mirai?
No, la Costanza
Sogno non fu: meco
rimase lo sento
Il nume suo che mi
riempie il petto.
V'intendo, amici dei:
l'augurio accetto.
Licenza

10. Recitativo

Non è Scipio, o
signore (ah chi
potrebbe
Mentir d'inanzi a te!)
non è l'oggetto
Scipio de' versi miei.
Di te ragiono,
Quando parlo di lui.
Quel nome illustre
É un vel di cui
si copre
Il rispettoso mio
giusto timore.
Ma Scipio esalta il
labbro, e di Girolamo
il core.

11. No.11 Aria

Ah perchè cercar
degg'io
Fra gli avanzi
dell'oblio
Ciò che in te ne
dona il Ciel!

Di virtù chi prove
chiede, L'ode in
quelli,
in te le vede:
E l'orecchio ognor
del guardo
É più tardo e
men fedel.

12. Coro

Cento volte con
lieto sembiante,
Prencce eccelso,
dall'onde marine
Torni l'alba d'un
di sì seren.
E rispetti la diva
incostante
Quella mitra che
porti sul crine,
L'alma grande che
chiudi nel sen.

LUCIO SILLA (CD141-143)

Atto Primo (CD141)

Scena 1

Solitario recinto
sparso di molti alberi
con rovine d'edifici
diroccati.
Riva del Tebro. In
distanza veduta del
Monte
Quirinale con piccolo
Tempio in cima.
Cecilio, indi Cinna

4. Recitativo

CECILIO
Ah ciel, l'amico Cinna
Qui attendo invan.
L'impazienza mia
Cresce nel suo ritardo.
Oh come mai
È penoso ogn'istante
Al core uman se
pende
Fra la speme, e il
timor! I dubbii miei...
Ma non m'inganno.
Ei vien. Lode agli Dei.
CINNA
Cecilio, oh con qual
gioia pur ti riveggio!
Ah lascia, che un
pegno io t'offra
Or che son lieto
appieno,
D'amistate, e
d'affretto in questo
seno.
CECILIO
Quanto la tua venuta
Accelerò coi voti
L'inquieta alma mia.
Quai non produsse
La tua tardanza in lei
Smanie, e spaventi, e
quali
Immagini funeste

S'affollano al pensie.
L'alma agitata
S'affanna, si
confonde...
CINNA
Il mio ritardo altro
motivo asconde.
Tutto da me saprai.
CECILIO
Deh non t'offenda
L'impazienza mia...
Giuna, la cara,
La fida sposa è sempre
Tutt'amor, tutta fè?
Que' dolci affetti,
Ch'un tempo mi
giurò, rammenta
adesso?
È 'l suo tenero core
anche l'istesso?
CINNA
Ella estinto ti piange...
CECILIO
Ah come?... Ah
dimmi!
Dimmi: e chi tal
mezogna osò
d'immaginar?
CINNA
L'arte di Silla
Per trionfar del di lei
fido amore.
CECILIO
A consolar si voli il
suo dolore.
CINNA
Deh, t'arresta. E non
sai,
Che 'l tuo ritorno è
così gran dellitto,
Che guida a morte un
cittadin proscritto?
CECILIO
Per serbarmi una vita,
Ch'odio senza di lei,
Dunque lasciar potrei
la sposa in preda
A un ingiusto, a un
crudel?
CINNA
M'ascolta. E dove, di
riveder tu sperì
La tua Giunia fedel?
nel proprio tetto
Silla la trasse...
CECILIO
E Cinna
Ozioso apettator
sofri?...
CINNA
Che mai
Solo tentar potea? Pur
troppo è vano
Il contrastar con chi
ha la forza in mano.
CECILIO
Dunque, nemici Dei
Di riveder la sposa più
sperar non poss'io?
CINNA
M'odi. Non lungi

Da questa ignota
parte
Il tacito recinto
Ergesi al ciel, che nelle
mute soglie
De' trapassati eroi le
tombe accoglie.
CECILIO
Che far degg'io?
CINNA
Passarvi per quel
sentiero ascoso,
Che fra l'ampie rovine
a lui ne quida.
CECILIO
E colà che sperar?
CINNA
Sai che confina
Col palagio di Silla. In
lui sovente
Da' fidi suoi seguita
fra 'l di Giunia vi
scende.
Ivi sovente alla
mestr'una accanto
Del genitor, la suo
bagnar di pianto.
Sorprenderla potrai.
Potrai nel seno
Farle destar la speme,
Che già s'estinse, e
consolarvi insieme.
CECILIO
Oh me beato!
CINNA
Altrove co' molti
amici in tua difesa
uniti
Frattanto io veglierò.
Gli Dei
Oggi render sapran
dopo una lunga
Vil servitù penosa
La libertà a Roma, a te
la sposa.

5. No.1 Aria

CINNA
Vieni ov'amor t'invita
Vieni, che già mi
sento
Del tuo vicin contento
Gli altri presagi in sen.
Non è sempre il mar
crucioso,
Non è sempre il ciel
turbato,
Ride alfin, lieto e
placato
Fra la calma, ed il
seren.

Scena 2 Cecilio solo, Recitativo accompagnato

6. CECILIO
Dunque sperar poss'io
Di pascer gli occhi miei
Nel dolce idolo mio?
Già mi figuro
La sua sorpresa, il suo
piacer. Già sento
Suonarmi intorno i nomi

Di mio sposo, mia
vita. Il cor nel seno
Col palpitar mi parla
De' teneri trasporti, e
mi predice...
Oh ciel sol fra me stesso
Qui di gioia deliro, e
non m'affretto
La sposa ad
abbracciar? Ah forse
adesso
Sul morir mio delusa
Priva d'ogni speranza,
e di consiglio
Lagrima di dolor versa
dal ciglio!

7. No.2 Aria

CECILIO
Il tenero momento
Premio di tanto
amore
Già mi dipinge il core
Fra i dolci suoi
pensier.
E qual sarà il
contento,
Ch'al fianco suo
m'aspetta,
Se tanto ora m'alleta
L'idea del mio piacer?

*Scena 3 Appartamenti destinati a Giunia, con
statue delle più celebri Donne Romane. Silla,
Celia, Aufidio, e Guardie*

8. Recitativo

SILLA
A te dell'amor mio,
del mio riposo
Celia, lascio il pensier.
Rendi più saggia
L'ostinata di Mario
altera figlia.
E a non apprezzarmi
alfin tu la consiglia.
CELIA
German sai, che
finora
Tutto feci per te. Vuò
lusingarmi
Di vederla cangiar.
AUFIDIO
Quella superba
Colle preghiere, e coi
consigli in vano
Sia che si tenti. Un
dittator sprezzato,
Che da Roma, e dal
Mondo inter
s'ammira,
S'altro non vale,
Usi la forza, e l'ira.
SILLA
E la forza userò. La
mia clemenza
Non mi fruttò che
sprezzi,
E ingiuriose repulse
D'una femmina
ingrata. In questo
giorno

Mi segua all'ara, e
paghi
Renda gli affetti miei.
O 'l nuovo sol non
sorgerà perlei.
CELIA
Ah Silla, ah mio
germano
Per tua cagione io
tremo,
Se trasportar ti lasci a
questo estremo.
Pur troppo, ah si pur
troppo
La violenza è spesso
Madre fatal d'ogni più
nero eccesso.
SILLA
Da tentar che mi
resta,
Se ostinata colei mi
fugge, e sprezza?
CELIA
Adoprar tu sol devi
arte, e dolcezza.
S'è ver, che sul tuo
core
Vantai finor qualche
possanza, ah lascia,
Che da Giunia men
corra. Ella fra poco
Da te verrà. L'ascolta
Forse sia che una volta
Cangi pensier.
SILLA
Di mia clemenza
ancora
Prova farò. Giunia
s'attenda
E seco parli lo sposo
in me.
Ma non s'abusi
Dell'amor mio, di mia
bontade, e tremi,
Se Silla alfine
inesorabil reso
Favellerà da dittatore
offeso.
CELIA
German di me ti fida.
Oggi più saggia
Giunia sarà. Finora
Una segreta speme
Forse il cor le nutri. Se
cadde estinto
Lo sposo suo, più non
resta omai
Amorosa lusinga. I
pregghi tuoi
Cauto rinnova.
Un amator vicino
Se d'un lontan
trionfa, il trionfare
D'un amator, che già
di vita è privo,
È più agevole impresa
a quel, ch'è vivo.

9. No.3 Aria
CELIA
Se lusinghiera speme

Pascer non sa gli
amanti
Anche fra i più
costanti
Languisce fedeltà.
Quel cor sì fido e
tenero,
Ah sì quel core istesso
Così ostinato adesso
Quel cor si piegherà.

Scena 4 Silla, Aufidio, e Guardie

10. Recitativo

AUFIDIO
Signor, duolmi vederti
Ai rifiuti, agl'insulti
Esposto ancor. Ale
preghiere umili
S'abbassi un cor
plebeo. Ma Silla, il
fiero
Terror dell'Asia, il
vincitor di Ponto
L'arbitro del Senato, e
che si vide
Un Mitridate al duo
gran piè somnesso,
S'avvillirà d'una
donzella appresso?
SILLA
Non avvillisce amore
Un magnanimo core,
o se 'l fa vile,
Infra gli Eroi, che le
province estreme
Han debellate, e
scosse,
Un sol non vi saria,
che vil non fosse.
In questo giorno,
amico,
Sarà Giunia mia
sposa.
AUFIDIO
Ella sen viene.
Mira in quel volto
espresso
Un ostinato amore,
Un odio interno, un
disperato duolo.
SILLA
Acoltarla vogl'io.
Lasciami solo.
(Aufidio parte)

Scena 5 Silla, Giunia, e Guardie

11. Recitativo

SILLA
Sempre dovrò vederti
Lagrimosa e dolente?
Il tuo bel ciglio
Una sol volta almeno
Non fia che si rivolga
a me serno?
Cielo! tu non
rispondi?
Sospiri? ti confondi?
ah sì, mi svela
Perchè così penosa
T'agiti, impallidisci, e
scansi ad arte

D'incontrar gli occhi
Tuoi negli occhi miei?
GIUNIA
Empio, perchè sol
l'odio mio tu sei.
SILLA
Ah no, creder non
posso,
Che a danno mio
s'asconda
Si fiera crudeltà nel
tuo bel core
Hanno i limiti suoi
l'odio, e l'amore.
GIUNIA
Il mio non già.
Quant'amerò lo
sposo,
Tanto Silla odierò. Se
fra gli estinti
L'odio giunge, e
l'amor, dentro
quest'alma
Che ad onta tua non
cangerà giammai,
Egli il mio amor, tu
l'odio mio sarai.
SILLA
Ma dimmi: in che
t'offesi
Per odiarmi così? che
non fec'io,
Giunia. per te? La
morte
Il genitor t'invola, ed
io ti porgo
Nelle mie mura istesse
Un generoso asilo.
Ogni dovere
Dell'ospitalità qui teco
adempio,
E pur segui ad
odiarmi, e Silla è un
empio?
GIUNIA
Stender dunque
dovrei le braccia
amanti
A un nemico del
padre? E ti scordasti
Quanto contro di lui
barbaro oprasti?
In doloroso esiglio
Fra i cittadin più
degni
Languisce, e more
alfin lo sposo mio,
E chi n'è la cagione
amar degg'io?
Per tua pena maggior,
di novo il giuro,
Amo Cecilio ancor.
Rispetto in lui
Benchè morto, la
scelta
Del genitor. Se
l'inuman destino
Dal fianco mio lo
tolse
Per secondare il tuo
perverso amore

Ah sì, viverrà sempre
in questo core.
SILLA
Amalo pur superba, e
in me detesta
Un nemico tiranno.
Or senti. In faccia
Di tanti insulti io
voglio
Tempo lasciarti al
pentimento. O scorda
Un forsennato
orgoglio,
Un inutile affetto, un
odio insano,
O a seguir ti prepara
Nell'Erebo fumante, e
tenebroso
L'ombra del genitor, e
dello sposo.
GIUNIA
Coll'aspetto di morte
Del gran Mario una
figlia
Presumi d'avvilir?
Non avria luogo
Nell'alma tua la
speme
Chè oltraggia l'amor
mio
Se provassi, inumano,
Di che è capace è un
vero cor Romano.
SILLA
Meglio al tuo rischio,
o Giunia,
Pensa, e risolvi.
Ancora
Un resto di pietade
Sol perchè t'amo
ascolto.
Ah sì meglio risolvi...
GIUNIA
Ho già risolto.
Del genitore estinto
ognora io voglio
Rispettare il comando;
Sempre Silla aborirre,
Sempre adorar lo
sposo,
E poi morire.

12. No.4 Aria

GIUNIA
Dalla sponda
tenebrosa
Vieni o padre, o sposo
amato
D'una figlia, e d'una
sposa
A raccor l'estremo
fiato.
Ah tu di sdegno, o
barbaro
Smani fra te, deliri,
Ma non è questa, o
perfido
La pena tua maggior.
Io sarò paga allora
Di non avverti accanto,
Tu resterai frattanto

Coi tuoi rimorsi al
cor.

Scena 6 Silla, e Guardie

13. Recitativo

SILLA
E tollerare io posso sì
temerari oltragi?
A tante offese non si
scote quest'alma?
E che la rese insensata
al tal segno?
Un dittatore così
s'insulta, e sprezza
Da folle donna
audace?...
E pure, oh mio rossor!
e pur mi piace!
Recitativo
accompagnato
Mi piace? E il cor di
Silla
Della sua debolezza
non arrossisce ancora?
Taccia l'affetto, e la
superba mora.
Che non mi cura
amante
Disdegnoso mi tema.
A suo talento
Crudel mi chiami.
Aborra
La mia destra, il mio
cor, gli affetti miei,
A divenir tiranno in
questo di comincerò
da lei.

14. No.5 Aria

SILLA
Il desio di vendetta, e
di morte
Sì m'infiamma, e sì
m'agita il petto,
Che in quest'alma
ogni debole affetto
Disprezzato si cangia
in furor.
Forse nel punto
estremo
Della fatal partita
Mi chiederai la vita,
Ma sarà il pianto
inutile,
Inutile il dolor.

**Scena 7 Luogo sepolcrale molto oscuro co'
monumenti degli eroi di Roma. Cecilio solo**

Recitativo accompagnato

15. CECILIO

Morte, morte fatal
della tua mano
Ecco le prove in
queste
Gelide tombe. Eroi,
duci, regnanti
Che devastar la Terra,
Angusto marmo or
qui ricopre, e serra.
Già in cento bocche, e
cento

Dei lor fatti echeggiò
stupito il mondo.
E or qui gl'avvolge un
muto orror profondo.
Oh Dei!... Che mai
s'apressa?
Giunia... la cara
sposa?... Ah non è
sola;
M'asconderò, ma
dove? Oh stelle! in
petto
Qual palpito!... qual
gioia!... e che far
deggio?
Restar?... partire?... oh
ciel!
Dietro a quest'urna
A respirar mi celo.

**Scena 8 S'avanza Giunia col seguito di donzelle,
e di nobili al lugubre canto del seguente.**

No.6 Coro e arioso

16. CORO

Fuor di queste urne
dolenti
Deh n'uscite alme
onorate,
E sdegnose vendicate
La romana libertà.
GIUNIA
O del padre ombra
diletta
Se d'intorno a me
t'aggiri,
I miei pianti, i miei
sospiri
Deh ti movano a
pietà.
CORO
Il superbo, che di
Roma
Stringe i lacci in
Campidoglio,
Rovesciato oggi dal
soglio
Sia d'esempio ad ogni
età.
Recitativo
accompagnato

17. GIUNIA

Se l'empio Silla, o
padre
Fu sempre l'odio tuo
finchè vivesti,
Perchè Giunia è tua
figlia,
Perchè il sangue
Romano ha nelle vene
Supplice innanzi
all'urna tua sen viene.
Tu pure ombra
adorata
Del mio perduto ben
vola, e soccorri
La tua sposa fedel. De
te lontana
Di questa vita amara
Odia l'aura funesta...

Scena 9 *Cecilio, e dette*

18. CECILIO
Eccomi, o cara.
GIUNIA
Stelle!... io tremo!...
che veggio?
Tu sei?... forse
vaneggio?
Forse una larva, o pur
tu stesso? Oh Numi!
M'ingannate, o miei
lumi?...
Ah non so ancor se a
questa
Illusion soava io
m'abbandono!...
Dunque, ... tu sei...
CECILIO
Il tuo fedele io sono.

No.7 Duetto *Giunia, e Cecilio*

19. GIUNIA
D'Elisio in sen
m'attendi
Ombra dell'idol mio,
Ch'a te ben presto, oh
Dio
Fia, che m'unisca il ciel.
CECILIO
Sposa adorata, e fida
Sol nel tuo caro viso
Ritrova il dolce Eliso
Quest'anima fedel.
GIUNIA
Sposo... oh Dei! tu
ancor respiri?
CECILIO
Tutto fede, e tutto
amor.
GIUNIA E CECILIO
Fortunati i miei
sospiri,
Fortunato il mio
dolor.
GIUNIA
Cara speme!
CECILIO
Amato bene.
GIUNIA E CECILIO
(si prendon per
mano)
Or ch'al mio seno cara
(caro) tu sei
M'insegna il pianto
degli occhi miei
Ch'ha le sue lagrime
anche il piacer.

(CD142)

Atto Secondo

Scena 1 *Portico fregiato di militari trofei Silla,*

Aufidio, e Guardie

1. Recitativo
AUFIDIO
Tel' predissi, o
Signor, che la
superba
Più ostinata saria
quanto più mostri
Di clemenza, e
d'amor?

SILLA
Poco la resta
Da insultarmi così.
Risolvi omai.
Morir dovrà. L'ho
tollerata assai.
AUFIDIO
L'amico tuo fedele
Può libero parlar?
SILLA
Parla.
AUFIDIO
Tu sai,
Ch'eroe non avvi al
mondo
Senza gli emuli suoi.
Gli Emili, e i Scipi
N'ebbero ach'essi, e di
sue gesta ad anta
Il glorioso Silla assai
ne conta.
SILLA
Pur troppo io so.
AUFIDIO
Tu porgi
Nella morte di Giunia
a rei nemici
L'armi contro di te.
D'un Mario è figlia,
E questo Mario ancor
ne' propi amici
Vive a tuo danno.
SILLA
E che far deggio?
AUFIDIO
In faccia
Al Popolo, e al Senato
Sia l'altera tua sposa.
Un finto zelo
Di sopir gli odi
antichi
La violenza asconda.
Al tuo volere
Chi s'opporrà? Di
numerose schiere
Folto stuolo ti cinga.
Ognun paventa
In te l'eroe, ch'ogni
civil discordia
Ha soggiogata, e
doma
E a un sguardo tuo
trema il Senato, e
Roma.
Signor del comun
voto
T'accerta il tuo voler.
La ragion sempre
segue il più forte,
E chi fra mille squadre
A supplicar si piega?
Vuole, e comanda
allorchè parla, e prega.
SILLA
E se l'ingrata ancora
Mi sprezza, e mi
discaccia
Al Popolo, al Senato, a
Roma in faccia?
Che far dovrò?

AUFIDIO
L'altera
Non s'opporrà.
Quel'ostinato core
Ceder vedrai nel
pubblico consenso
Del Popolo Roman.
SILLA
Seguasi, amico
Il tuo consiglio. Oh
ciel!... sappi... io ti
scopro
Le debolezza mia.
Quando le stragi,
Le violenze ad eseguir
m'affretto
È il cor di Silla in
petto
Da più atroci rimorsi
Lacerato, ed oppresso.
In quei momenti
Fieri contrasti io
provo. Inorridisco,
Voglio, tremo, amo, ed
ardisco.
AUFIDIO
Quest'incostanza tua,
lascia, che 'l dica,
I tuoi gran merti
oscura. Ogni rimorso
Della viltade è figlio.
Ardito, e lieto
Il mio consiglio
abbraccia, e suo
malgrado
La femmina fastosa
costretta venga a
divenir tua sposa.

No. 8 Aria

AUFIDIO
Guerrier, che d'un
acciaro
Impallidisce al lampo,
A dar non vada in
campo
Prove di sua viltà.
Se or cede a un vil
timore,
Se or cede alla
speranza,
E qual sarà incostanza
Se questa non sarà?
SCENA 2
Silla, indi Celia, e
Guardie

2. Recitativo

SILLA
Ah non mai non
credea,
Ch' all'uom tra 'l
fasto, e le gradezze
immerso
Tanto costasse il
divenir perverso.
CELIA
Tutto tentai finor.
Preghi, promesse,
E minacce, e spaventati
al cor di Giunia,

Sono inutile assalti.
Ah mio germano
Immaginar non puoi
Come per te...
SILLA
So quel, che dir mi
vuoi.
Silla non è men grato
a chi per lui
Anche inutil s'adopra.
In man del caso
Se pende ogni successo,
il proprio merto,
All'opere non scema
contrario evento.
In questo dì mia sposa
Giunia sarà.
CELIA
Giunia tua sposa?
SILLA
Il come non ricercar.
Ti basti, che pago io
sia.
CELIA
Perchè l'arcan mi celi,
E perchè non rischiar
un favellar sì oscuro?
SILLA
(Perchè in donna un
arcano è mal sicuro.)
Il mio silenzio or non
ti spiaccia, e m'odi.
Te pur sposa di Cinna
In questo giorno io
bramo..
CELIA
(Oh me felice!)
Lascia, ah lascia, ch' a
Cinna, il tuo
Fido amico io rechi
Così lieta novità.
Il labbro mio gli sveli
alfin,
Ch' ei solo è il mio
tesoro,
E che ognor l'adorai
come l'adoro.
(parte)
SILLA
Ad affrettar si vada in
Campidoglio
La meditata impresa, e
la più ascosa
Arte s'adopri, onde la
mia nemica
Al talamo mi segua.
Ah sì conosco,
Ch' ad ogni prezzo io
deggio
Il possesso acquistar
della sua mano.
Rimorsi miei
Vi ridestate invano.

Scena 3 *Cecilio senz' elmo, senza mento, e con
spada nuda, che vuole inseguir Silla, e Cinna,
che lo trattiene.*

3. CINNA
Qual furor ti
trasporta?

CECILIO
Il braccio mio non
ritener.
Su' passi del tiranno si
voli.
Il nudo acciaio gli
squarci il sen...
CINNA
T'arresta.
Ma donde nasce
questa improvvisa ira
tua?
CECILIO
Saper ti basti,
Che prolungar non
deggio
Un sol momento il
colpo...
CINNA
E il tuo periglio?
CECILIO
Non lo temo,
E disprezzo ogni
consiglio.
CINNA
Ah per pietà
m'ascolta...
Svelami... dimmi... oh
ciel!
Que' tronchi accenti
Que' furiosi sguardi...
Le disperate smanie
tue... gli sforzi
D'involarti da me...
L'esporti ardito
A un cimento fatal...
Mille sospetti
Mi fan nascere in sen.
Parla. Rispondi...
CECILIO
Tutto saprai...
CINNA
No, non sarà
giammai, ch' io ti lasci
partir.
CECILIO
Perchè ritardi la
vendetta comun?
CINNA
Sol perchè bramo che
dubbiosa non sia.
CECILIO
Dubbiosa non sarà.
CINNA
Dunque tu vuoi
Per un ardire
intempestivo, e vano
Troncare il fil di tutti i
meditati
Disegni miei? Giunia
revedi, e quando
Amar per lei di più
devi la vita
Incauto corri ad un
impresa ardita?
Più non tacer. Mi
svela
Chi furioso a segno tal
ti rende?
CECILIO
L'orrida rimembranza

in cor m'accende
Novi stimoli all'ira.
Odi, e stupisci.
Poichè quest'alma
oppressa della mia
sposa
Al fianco trovò dolce
conforto alla sua
pena,
Dal luogo tenebroso
allontanati appena
Aveva Giunia i suoi
passi, un legger sonno
M'avvolse i lumi. Oh
cielo!
D'orrore ancor ne
gelo! Ecco mi sembra
Spalancata mirar la
freda tomba,
In cui l'estinte
membra giaccion di
Mario.
In me le cavernose
luci raccoglie, e 'l
teschio
Per tre volte crollando
disdegnoso, e feroce
Sento, che sì mi grida
in fioca voce:
"Cecilio a che t'arresti
Presso la tomba mia?
Vanne, ed affretta
Della comun vendetta
Il bramato momento.
Ozioso al fianco
Più l'acciar non ti
penda. Ah se ritardi
L'opra a compir, che
l'ombra invendicata
Di Mario oggi
t'impone, e ti
consiglia,
Tu perderai la sposa,
ed io la figlia."
Recitativo
accompagnato
CECILIO
Al fiero suon de'
minacciosi accenti
L'alma si scosse. Il
sonno
Da sbigottiti lumi
s'alontanò.
M'accese improvviso
furor. Strinsi l'acciaro,
Né il rimorso piede io
più ritenni,
Ma 'l reo tiranno a
trucidar qua venni.
Ah più non
m'arrestar...
CINNA
Ferma. Per poco
Dell'ira tua raffena
I feroci trasporti. Ah
sei perduto,
Se in te Silla s'avvien...
CECILIO
Paventar deggio d'un
tiranno gli sguardi?
Un'altra mano

trucidarlo dovrà? Non mai.

Mi veggio intorno
ognor la bieca
Ombra di Mario a
ricercar vendetta;
E degl' accenti suoi
Ad ogn' istante or ch'
al tuo fianco io sono
Mi rimbomba all'
orecchie il fiero
suono.
Lasciami...

CINNA
Ah se disprezzi
Tanto i perigli tuoi,
deh pensa almeno,
Che dalla vita tua
pende la vita
D'una sposa fedele.
Oh stelle! E come
Per così cari giorni...
CECILIO
Oh Giunia!... oh
nome!...
Il sol pensiero, amico
Che perderla potrei,
del mio furore
Ogn'impeto disarmo.
Ah corri, vola
Per me svena il
tiranno... Oh Numi, e
intanto
Al mio nemico
accanto
Resta la sposa?...
ahimè!... chi la
difende...
Ma s'ei qui giunge?...
Oh Dio! Qual fier
contrasto,
Qual pena, eterni Dei!
Timore, affanno,
Ira, speme, e furor
sento in seno,
Né so di lor chi
vincerà! che penso?
E non risolvo ancora?
Giunia si salvi, a al
fianco suo si mora.

4. No.9 Aria

CECILIO
Quest'improvviso
tremito
Che in sen di più
s'avanza,
Non so se sia
speranza,
Non so se sia furor.
Ma fra suoi moti
interni
Fra le mie smanie
estreme,
O sia furor, o speme,
Paventi il traditor.
(parte)

Scena 4 Cinna, indi Celia

5. Recitativo

CINNA
Ah sì, s'affretti il
colpo. Il ciel d'un
empio
Se il castigo prolunga,
attenderassi,
Che de' Tarquini in lui
Gli scellerati eccessi
Sian rinnovati a nostri
tempi istessi?
CELIA
Qual ti siede sul ciglio
Cura affanosa?
CINNA
Altrove Celia, passar
degg'io
Non m'arrestar...
CELIA
E ognor mi fuggi?
CINNA
Addio.
CELIA
Per un istante solo
M'ascolta, e partirai.
CINNA
Che brami?
CELIA
(Oh Dei! Parlar non
posso, e favellar
vorrei.)
Sappi, che il mio
german...
CINNA
Parla.
CELIA
Desia...
(Ah mi confondo, e
temo,
Che non mi ami il
crudel.)
Sì, sappi...
(Oh stelle! In faccia a
lui che adoro
Perchè mi perdo?
Oggi sarò mio sposo,
E svelargli non oso?...)
CINNA
Io non intendo
Il tronchi accenti tuoi.
CELIA
(Finge l'ingrato!)
Or che dubbiosa io
taccio
Non ti favella in seno
Il cor per me? Che dir
poss'io? Pur troppo
Ne' languidi miei rai
Questo silenzio mio ti
parla assai.

No.10 Aria
CELIA
Se il labbro timito
Scoprir non osa
La fiamma ascosa
Per lui ti parlino
queste pupille
Per lui ti svelino tutto

il mio cor.
(parte)

Scena 5 Cinna, indi Giunia

6. Recitativo

CINNA
Di piegarsi capace
A un amorosa
debolezza l'alma
Non fu di Cinna
ancor. Ma se da folle
S'avvilisse così, no,
non avria
La germana d'un
empio usurpatore
Il tributo primier di
questo core.
Giunia s'appressa. Ah
ch'ella può soltanto
La grand'opra
comprir, che volgo in
mente.
Agitata, e dolente
immersa sembra
Fra torbidi pensier.
GIUNIA
Silla m'impone
Che al popolo, e al
Senato io mi presento;
L'empio che può
voler?
Sai ciò, che tenti?
CINNA
Forse più, che non
credi
È la morte di Silla
oggi vvicina
Per vendicar la libertà
latina.
GIUNIA
Tutto dal ciel pietoso
dunque speriam.
Ma intanto alla tua
cura io lascio
L'amato sposo mio.
Deh se ti deggio
Il piacer di mirarlo,
Poichè lo piansi
estinto, ah sì per lui
Veglia, t'adorpa, e resti
Al tiranno nascoso.
CINNA
A me t'affida, non
paventar su' giorni
suoi.
M'ascolta, ai padri in
facciam e al Popolo
Romano
Silla sai ciò, che vuol?
Vuol la tua mano.
Con il consenso lor la
violenza
Giustificar pretende. Il
suo disegno
Tutto, o Giunia, io
prevedo.
GIUNIA
Io son la sola
Arbitra di me stessa. A
un vil timore

Ceda il Senato pur,
non questo core.
CINNA
Da te, se vuoi,
dipende
Giunia un gran colpo.
GIUNIA
E che far posso?
CINNA
Al letto
Segui l'empio tiranno
ove t'invita,
Ma in quello per tua
man lasci la vita.
GIUNIA
Stelle! che dici mai?
Giunia potria
Con tradimento vil...?
CINNA
Folle timore.
Deh sovventi, che
ognora
Fu l'eccidio de' rei
Un spettacolo grato a'
sommi Dei.
GIUNIA
S' è d'un plebeo pur
sacra
Fra noi la vita, e come
Voui, che in sen non
mi scenda un freddo
orrore
Nel trafiggere io stessa
un dittatore?
Benchè tiranno, e
ingiusto
Sempre al Senato, e a
Roma
Silla presiede, e di sua
morte invano
Farmi rea tu presumi.
Vittima ei sia,
Ma della man dei
Numi.
CINNA
Se d'offender gli Dei
Avesse un di tremuto
La libertà non dovia
Roma a Bruto.
GIUNIA
Ma Bruto in campo
armato,
Non con una viltade
Della latina libertade
infranse
La catena servil. No,
non fia mai
Ch' a' di futuri passi
Il nome mio
macchiato
D' un tradimento vil.
Serbami, amico,
Serbami il caro ben.
Deh sol tu pensa
Alla slavezza sua.
Della vendetta
Al ciel lascia il pensier.
Recitativo
accompagnato
GIUNIA
Vanne. T'affretta.

Forse lungi da te
potria lo sposo
Per un sorvechio
ardir... L'impetuosa
Alma sua ben consci.
Ah, per pietade,
Fa, che rimanga ad
ogni sguardo ascoso.
Dilli, che se m'adora;
dilli che se m'è fido
Serbi i miei ne'suoi
giorni. A te l'affido.

7. No.11 Aria

GIUNIA
Ah se il crudel
periglio
Del caro bel
rammento
Tutto mi fa spavento
Tutto gelar mi fa.
Se per sì cara vita
Non veglia l'amistà
Da chi sperare aita
Da chi sperar pietà?
(parte)

Scena 6 Cinna solo

Recitativo accompagnato

8. CINNA
Ah sì, scuotasi omai
L'indegno giogo. Assai
Si morse il fren di
servitù tiranna.
Se di svenar ricusa
Giunia quell'empio,
un braccio
Non mancherà, che
timoroso meno
Il ferro micidial gl'
immergerà in seno.

9. No.12 Aria

CINNA
Nel fortunato istante,
Che' ei già co' voti
affretta
Per la comun vendetta
Vuò, che mi spiri al
piè.
Già va una destra
altera
Del colpo suo felice
E questa destra ultrice
Lungi da lui non è.
(parte)

Scena 7 Ort pensili Silla, Aufidio, e Guardie

10. Recitativo

AUFIDIO
Signor, ai cenni tuoi
Il Senato fia pronto.
Egli fra poco
T'ascolterà. D'elette
squadre intorno
Numerosa corona
Ad arte io disporrò.
SILLA
L'amico Cinna
Non ignori l'arcano. Il
suo soccorso

È necessario all'opra.
Ah che me stesso
Più non ritrovo in me!
Dov' io mi volga
Della crudel
l'immagine gradita
Mi dipinge il pensier.
Mi suona ognora
Il caro nome suo fra i
labbri miei,
E tutto parla a questo
cor di lei.
AUFIDIO
Io già ti vedo al colmo
Di tua felicità. Della
possanza
Usa, che 'l ciel ti diè.
Roma, il Senato,
E ogn' anima
orgogliosa or che lo
puoi
Fa, che pieghin la
fronte a' piedi tuoi.
(parte)
SILLA
Ah sì, di civil sangue
Innonderò le vie, se
Roma altera
Alle brame di Silla,
oggi s'oppono;
Ho nel braccio, ho nel
cor la mia ragione.
Giunia?... Qual vista!
In sì bel volto io scuso
La debolezza mia
...Ma tanti oltraggi?
Ah che in vederla, oh
Dei!
Il dittatore offeso io
più non sono;
De' suoi sprezzami
scordo, e le perdono.

Scena 8 Giunia, Silla, e Guardie

11. Recitativo

GIUNIA
(Silla? L'odiato aspetto
Destami orror. Si fugga!)
SILLA
Arresta il passo.
Sentimi per pietade.
Il più infelice
D'ogni mortal mi
rendi,
Se nemica mi fuggi...
GIUNIA
E che pretendi?
Scostati, traditor!
(Tremo, m'affanno
per l'idol mio!)
SILLA
Ah no, non so tiranno
Come tu credi. E
l'anima di Silla
Capace di virtù. Quel
tuo bel ciglio
Soffrir più non poss'io
così severo...
GIUNIA
Tu di virtù capace?
Ah, menzognero!

SILLA
Sentimi...
GIUNIA
Non t'ascolto.
SILLA
E vuoi...
GIUNIA
Sì voglio
Detestarti, e morir.
SILLA
Morir?
GIUNIA
La morte Romano cor
non teme.
SILLA
E puoi...?
GIUNIA
Sì posso
Pria d'amarti, morir.
Vanne, t'invola...
SILLA
Superba, morirai, ma
non già sola.

12. No.13 Aria

SILLA
D'ogni pietà mi
spoglio
Perfida donna audace;
Se di morir ti piace
Quell'ostinato
orgoglio
Presto tremar vedrò.
(Ma il cor mi palpita...
Perder chi adoro?...
Svenare barbaro,
Il mio tesoro?...)
Che dissi? Ho l'anima
Vile a tal segno?
Smanio di sdegno;
Morir tu brami,
Crudel mi chiami,
Tremare, o perfida,
Crudel sarò.
(parte con le Guardie)

Scena 9 Giunia, indi Cecilio

13. Recitativo

GIUNIA
Che intesi, eterni Dei?
Qual mai funesto
E spaventoso arcan
ne' detti suoi?
Sola non morirò? Che
dir mi vuoi
Barbaro... Ahimè! Che
vedo?...
Lo sposo mio?... Che
fu?... Che avvenne?...
Ah dove
Sconsigliato t'inoltri?
In queste mura
Sai, che non è sicura
La tua vita, e non temi
Di respirar quest'aure
Comuni a' tuoi
nemici? In
quest'istante
Il tiranno parti.
Tremo... Deh, fuggi...
Ah se dell'empio il

ciglio...
CECILIO
Giunia, il tuo rischio
È 'l mio maggior
periglio.
GIUNIA
Deh per pietà, se mi
ami, torna, mio bene,
Ah torna nel
tenebroso asilo.
Il rimirarti qual
martirio è per me!
CECILIO
Non amareggi il tuo
spavento
O cara il mio dolce
piacer.
GIUNIA
Piacer funesto,
Se a un gelido
spavento
Abbandona il mio cor.
Se de' tuoi giorni
Decider puo'.
T'ascondi. Ah da
che vivo
No, che angustia
simile...
CECILIO
Sola vuoi, ch'io ti lasci
In preda a un vile?
So, ch' al senato in
faccia il reo tiranno
Con violenza ingiusta
Al talamo vuol trati,
Ed io, che t'amo
Restar potrà senza
morir d'affanno
Lungi dal fianco tuo?
Se invano un braccio,
Un acciaio si cerca
Per svenare un crudel,
ch'odio, e detesto,
Quell' acciaio, quel
bracio eccolo è
questo..
GIUNIA
Ahimè! Che pensi?
esporti?...
Correr tu solo a un
periglio estremo?...
CECILIO
Tu paventi di tutto,
Io nulla termo. Frena
il timor, mia speme, e
ti rammenta,
Ch'una soverchia
tema in cor Romano
Esser puote viltà.
GIUNIA
Ma il troppo ardire
Temerità s'appella.
Ah sì ti cela,
Né accrescere, idol
mio, nel tuo periglio
Noce cangion di
pianto a questo ciglio.
CECILIO
Eterni Dei!
Lasciarti, fuggire,
abbandonarti

All'empie insidie,
all'ira
D'un traditor, ch' alle
tue nozze aspira?
GIUNIA
E che puoi temer, se
meco resta
La mia costanza, e
l'amor mio? Deh
corri,
Corri d'onde fuggisti.
Al suo dolore,
A' suoi spaventi invola
Il cor di chi t'adora;
Se ciò non basta, io tel
comando ancora.
CECILIO
E in questo giorno
correndo
se al tiranno io mi
cielo,
Chi veglia, o sposa, in
tua difesa?
GIUNIA
Il cielo!
CECILIO
Ah che talvolta i
Numi...
GIUNIA
A che ti guida
Cieco furor? Ad onta
De' miei timori ancor
mi resti a lato?
Partir non vuoi?
Corro a morire,
ingrato.
CECILIO
Fermati... senti... Oh
Dei!
Così mi lasci, e
brami?...
GIUNIA
I passi miei guardati
di seguir.
CECILIO
Saprò morire,
Ma non lasciarti.
GIUNIA
(Oh stelle!
Io lo perdo. Che fo?)
CECILIO
Cara, tu piangi?
Ah che il tuo pianto...
GIUNIA
Ah sì per questo
pianto
Per questi lumi miei
di speme privi.
Parti, parti da me,
celati, vivi!
CECILIO
A che mi sforzi!
GIUNIA
Alfine!
Lusingarmi poss'io di
questo segno
Del tuo tenero affetto?
Che rispondi, idol
mio?
CECILIO
Sì tel prometo.

GIUNIA
Fuggi dunque, mio
bene. Invan paventi,
Se di me temi. Ah
pensa,
Pensa, che 'l ciel
difende i giusti, e ch'io
D'altre mai non sarò.
Di mie promesse
Dell'amor mio
costante
Ch'aborre a morte un
traditore indegno,
Sposo, nella mia
mano eccoti un
pegno.
Recitativo
accompagnato

14. CECILIO
Chi sa, che non sia
questa
L'estrema volta, oh
Dio? ch'al sen ti
stringo
Destra dell'idol mio,
destra adorata,
Prova di fè sincera...
GIUNIA
No, non temere.
Amami. Fuggi e spera.

15. No.14 Aria
CECILIO
Ah se a morir mi
chiama
Il fato mio crudele
Seguace ombra fedele
Sempre sarò con te.
Vorrei mostrar
costanza
Cara, nel dirti addio
Ma nel lasciarti, oh
Dio!
Sento tremarmi il piè.
(parte)

Scena 10 Giunia, indi Celia

16. Recitativo
GIUNIA
Perchè mi balzi in
seno
Affannoso cor mio?
Perchè sul volto
Or che lo sposo io
non mi vedo accanto,
Cade da' rai più
copioso il pianto?
CELIA
Oh ciel! sì lagrimosa
Sì dolente io
t'incontro?
Al suo destino
Quell'anima ostinata
alfin deh ceda
E sposa dal dittator
Roma di veda.
GIUNIA
T'accheta per pietà.
CELIA
Se in duro esiglio cade

estinto Cecilio,
A lui che giova
un'inutil costanza?
GIUNIA
(A questo nome
S'agghiaccia il cor.)
CELIA
Tu non mi guardi, e il
labbro
Fra i singhiozzi,
E i sospir pallido tace.
Segui i consigli miei.
GIUNIA
Lasciami in pace.
CELIA
Bramo lieta vederti. Il
mio germano
Oggi me pur felice
render saprà.
La mano mi promise
di Cinna.
Ah tu ben sai, ch'io
l'adoro fedel.
Più non rammento i
miei sofferti affanni
Se si cangiano alfin gli
astri tiranni.

17. No.15 Aria
CELIA
Quando sugl' arsi
campi
Scende la pioggia
estiva,
Le foglie, i fior
ravviva,
E il bosco, il preticello
Tosto si fa più bello,
Ritorna a verdeggjar.
Così quest' alma
amante
Fra la sua dolce speme
Dopo le lunghe pene
Comincia a respirar.
(parte)

Scena 11 Giunia sola
Recitativo accompagnato

18. GIUNIA
In un istante oh come
S'accrebbe il mio
timor! Pur troppo è
questo
Un presagio funesto
delle sventure mie!
L'incauto sposo più
non è forse ascoso
Al reo tiranno. A
morte
Ei già lo condannò.
Fra i miei spaventi,
Nel mio dolore
stremo
Che fo? Che penso
mai? Misera io tremo.
Ah no, più non si
tardi.
Il Senato mi vegga. Al
di lui piede
Grazia, e pietà
s'implori

Per lo sposo fedel. S'ei
me la nega
Si chieda al ciel. Se il
ciel l'ultimo fine
Dell'adorato sposo
oggi prescrisse,
Trafigga me chi l'idol
mio trafisse.

19. No.16 Aria
GIUNIA
Parto, m'affretto.Ma
nel partire
Il cor si apezza.Mi
manca l'anima,
Morir mi sento. Né so
morire,
E smanio, e gelo. E
piango, e peno.
Ah se potessi, potessi
almeno
Fra tanti spasimi,
morir così.
Ma per maggior mio
duolo
Verso un' amante
appressa
Divien la morte istessa
Pietosa in questo di.
(parte)

*Scena 12 Campidoglio S'avanza Silla, ed
Aufidio seguito dai Senatori e dalle squadre*

20. No.17 Coro
CORO
Se gloria il crin ti
cinse
Di mille squadre a
fronte
Or la tremuta fronte
Qui ti coroni Amor.
Stringa quel braccio
invitto
Lei, che da te s'adora.
So con i mirti ancora
Cresce il guerriero
allor.
(Compar Giunia fra i
Senatori)

21. Recitativo
SILLA
Padri Coscritti,
Io che pugnai per
Roma,
Io, che vinsi per lei,
Io che la face della
civil discordia
Col mio valore estinsi.
Io che la pace per opra
mia
Regnar sul Tebro or
vedo
D'ogni trionfo mio
premio vi chiedo.
GIUNIA
(Soccorso, eterni Dei!)
SILLA
Non ignorate
L'antico odio funesto
E di Mario e di Silla.

Il giorno è questo
In cui tutto mi scordo.
Alla sua figlia
Sacro laccio m'unisca,
e il dolce nodo
Plachi l'ombra del
padre. Un dittatore,
Un cittadin fra i
gloriosi allori
Altro premio non
cerca a' suoi sudori.
GIUNIA
(Tace il Senato, e col
silenzio approva
D'un insano il voler?)
SILLA
Padri già miro
Ne' volti vostri
espresso
Il consenso comun.
Quei, che s'udiro
Festosi, grido risuonar
d'intorno
Son del publico voto
In certo segno.
Seguimi all'ara omai...
GIUNIA
Scostati indegno!
A tal viltà discende
Roma, e 'l Senato? Un
ingiurioso, un folle
Timor l'astringe a
secondar d'un empio
Le violenze infami?
Ah che fra voi
No, che non v'è chi in
petto
Racchiuda un cor
Romano...
SILLA
Taci, e più saggia a me
porgi la mano.
AUFIDIO
Così per bocca mia
Tutto il Popol
t'impon.
SILLA
Dunque mi segui...
GIUNIA
Non appressarti, o in
seno
Questo ferro
m'immergo.
(in atto di ferirsi)
SILLA
Alla superba
L'acciar si tolga, e
segua il voler mio.

Scena 13 Cecilio, con spada nuda, e detti

22. Recitativo

CECILIO
Sposa, ah no, non
temer.
SILLA
(Chi vedo?)
GIUNIA
(Oh Dio!)
AUFIDIO
(Cecilio?)
SILLA

In questa giua
son tradito da voi? Del
mio divieto
E delle leggi ad onta
Tornò Cecilio, e seco
Giunia unita
Di toglier osa al
dittator la vita?
Quell'audace s'arresti!
GIUNIA
Incauto sposo!
Signor...
SILLA
Taci, indegna, ch'omai
Solo ascolto il furore.
(a Cecilio)
Al novo sole per mia
vendetta,
o traditor, morrai.

Scena 14 Cinna, con spada nuda, e detti

Recitativo

SILLA
Come? D'un ferro
armato,
Confuso, irresoluto
Cinna tu pur?...
CINNA
(Oh ciel, tutto è
perduto;
Qualche scampo ah si
cerchi
Nel cimento fatal!)
Con mio stupore col
nudo acciaio
Io vidi Cecilio infra la
schiere
Aprirsi un varco. La
sua rabbia, i fieri
Minacciosi acchi suoi
d'un tradimento
Mi fecero temer. Onde
salvarti
Da quella destra al
parricidio intesa
Corsi, e 'l brando
impugnai per tua
difesa.
SILLA
Ah vanne, amico, e
scopri
Se altri perfidi mai...
CINNA
Sulla mia fede
Signor riposa, e
paventar non dei.
(Quasi nel fiero
incontro
Io mi perdei!)
SILLA
Olà quel traditore,
Aufidio si disarmi.
GIUNIA
Oh Dio! Fermate!
CECILIO
Finchè l'acciar mi
resta
Saprò farlo tremar.
SILLA
E giunge a tanto la tua
baldanza?

GIUNIA
(Oh Dei!)
SILLA
Cedi l'acciaro,
O ch'io...
CECILIO
Lo spero invan.
GIUNIA
Cecilio, o caro!
CECILIO
Ad esser vil m'insegna
la sposa mia?
GIUNIA
Deh, non oppoti!
CECILIO
E vuoi?...
GIUNIA
Della tua tenerezza
una prova vogl'io.
CECILIO
Dovrò?
GIUNIA
Dovrai
Nella mia fede,
E nel favor del cielo
Affidarti, e sperar. se
ancor mio bene
Dubbioso ti mostri, i
giusti Numi,
E la tua sposa offendi.
CECILIO
(Fermo.
T'appagherò.)
Barbaro, prendi!
SILLA
Nella prigion più nera
Traggasi il reo. Per
poco
Quest'aure a te vietate
respirar ti vedrò. Fra
le ritorte
Del tradimento
audace
Tu pur ti pentirai,
donna mendace.
23.No.18 Terzetto
SILLA
quell'orgoglioso
sdegno
Oggi umiliar saprò.
CECILIO
Non lo sperare,
indegno,
L'istesso ognor sarò.
GIUNIA
Eccoti, o sposo, un
pegno,
Ch'al fianco tuo
morrò.
SILLA
Empi la vostra mano
Merita sol catene.
GIUNIA E CECILIO
Se mi ama il caro bene
Lieto (Lieta) a morir
men vo.
SILLA
Questa costanza
intrepida
Questo sì fido amore
Tutto mi strazia il core

Tutto avvampar mi fa.
GIUNIA E CECILIO
La mia costanza
intrepida
Il mio fedele amore
Dolce consola il core
Ne paventar mi fa.

Atto Terzo (CD143)

Scena 1 Atrio, che introduce alle carceri Cecilio incatenato, Cinna, Guardie a vista, indi Celia

1. Recitativo

CINNA
Ah si tu solo, amico
Ritenesti il gran colpo.
Eran non lungi
Al Campidoglio ascosi
Gli amici tuoi, gli
amici miei. Seguito
Volea da questi infra
le schiere aprirmi
Sanguinoso sentier.
Ma la prudenza
Il furor moderò. Di
tanti a fronte
Che far potea cinto da
pochi? Il cielo
Novo ardir m'ispirò.
Gli amici io lascio,
Tacito il ferro io
stringo, e in
Campidoglio
M'avanzo. Allorchè
voglio
Vibrare il colpo, in te
m'affiso. Il ferro
Nella man mi tremò.
Nel tuo periglio
Gelossi il cor.
M'arresto, mi
confondo
Non so che dir. Quasi
il segreto arcano,
Il tiranno svelò. Ma il
suo comando,
Che di partir
m'impose,
La confusione e il mio
dolore ascese.
CECILIO
Giacchè morir degg'io
Morasi alfin. Sol mi
spaventa, oh Dei!
La sposa mia...
CINNA
Non paventar di lei.
Entrambi io salverò.
CELIA
D'ascoltar Giunia
Men sdegnoso, e men
fiero
Mi promise il german.
CECILIO
Giunia al suo piede?
E perchè mai?
CELIA
Desia di placarne lo
sdegno.
CECILIO
Invan lo brama.

CINNA
Odimi, Celia. È questo
Forse il momento,
ond'illustrar tu puoi
Con opra sublimi i
giorni tuoi.
CELIA
Che far degg'io?
CINNA
M'è noto
A prova già tutto il
poter, che vanti
Sul cor di Silla. A lui
t'affretta, e dilli
Che abborrito dal cielo,
in odio a Roma,
Se in se stesso non
torna, e se non scorda
Un cieco amore
insano
L'eccidio suo fatal non
è lontano.
CELIA
Dunque il german...
CINNA
... incontrerà la morte
Se non s'arrende a un
tal consiglio.
CECILIO
Ah tutto, tutto inutil
sarà.
CELIA
Tentare io voglio
La difficile impresa, e
se aver ponno
Le mie preghiere il lor
bramato effetto?
CINNA
La destra in
guiderdone io ti
prometo.
CELIA
Un così dolce premio
Più animosa mi fa. Me
fortunata,
Se fra un orror sì
periglioso, e tristo
Salvo il germano, e 'l
caro amante acquisto.

2. No.19 Aria

CELIA
Strider sento la
procella
Né risplende amica
stella
Pure avvolta in tanto
orrore
La speranza coll'
amore
Mi sta sempre in
mezzo al cor.
(parte)

Scena 2 Cecilio, e Cinna

3. Recitativo

CECILIO
Forse tu credi, amico
Che Celia giunga a
raddolcir un core
Usò alle stragi,

E che talor di sdegno
Ingiustamente
furibondo, ed ebro
Fè rosseggiar di civil
sangue il Tebro?
CINNA
So quanto Celia puote
Su quell'alma
incostante, e Giunia
ancora
Forse placar potria
Colle lagrime sue...
CECILIO
La sposa mia
A qualche insulto
amaro in invan
s'espone.
Un empio, un
inumano non si
cangia sì presto.
Onde abbandoni il
sentier del delitto
Ch'ei suol calcar per
lungo suo costume,
Ci volle ognor tutto il
poter d'un Nume.
Ah no più non mi
resta
Né speme, né pietà.
L'afflitta sposa
Ti raccomando,
amico. In pro di lei
Vegli la tua amistà.
Del mio nemico
Vittima, ah no, non
sia. Nel di lui sangue
Vendica la mia morte,
e 'l mio spirito
sdegnoso
Nel regno degl' estinti
avrà riposo.
CINNA
Ogni pensier di morte
Se allontani da te. Se il
cor di Silla
Contro al dovere, e
alla ragion s'ostina,
Sulla propria rovina,
Ne' suoi perigli esremi
Quell' empio solo
impallidisca, e tremi.

4. No.20 Aria

CINNA
De' più superbi il core
Se Giove irato
fulmina, spavento
ingombra,
Ma d'un alloro
all'ombra
Nan palpita il pastor.
Paventino i tiranni
Le stragi, e le ritorte,
Sol rida in faccia a
morte
Chi ha senza colpe il
cor.
(parte)

Scena 3 *Cecilio, indi Giunia*

5. Recitativo

CECILIO
Ah no, che il fato
estremo
Terror per me non ha.
Sol piango, e gemo
Fra l'ingiuste catene
Non per la morte mia,
per il mio bene.
GIUNIA
Ah dolce sposo...
CECILIO
Oh stelle!
Come tu qui?
GIUNIA
M'aperse
La via fra quest'orrore
La mia fede, il mio
pianto, il nostro
amore.
CECILIO
Ma Silla... Ah parla. E
Silla.
GIUNIA
L'empio mi lascia...
Oh Dio!
Mi lascia, ch' ti dia...
l'ultimo addio.
CECILIO
Dunque non v'è per
noi
Né pietà, né speranza?
GIUNIA
Al fianco tuo sol di
morir m'avanza.
Che non tentai finor?
Querele, e pianti,
Sospiri, affanni, e
prieghi sono inutili
omai
Per quel core
inumano
Che chiede o la tua
morte, o la mia mano.
CECILIO
Della mia vita il
prezzo esser può la
tua man?
Giunia frattanto che
mai risolverà?
GIUNIA
Morirti accanto.
CECILIO
E tu per me vorrai
troncar di sì be'
giorni...
GIUNIA
E deggio, e voglio
Teco morir. A questo
passo, o caro,
M'obbliga, mi
consiglia
L'amor di sposa, ed il
dover di figlia.
SCENA 4
Aufidio con Guardie,
e detti
6. Recitativo
AUFIDIO
Tosto seguir tu dei

Cecilio i passi miei.
CECILIO
Forse alla morte...
Parla... dimmi...
AUFIDIO
Non so.
CECILIO
Prende, mia speme,
Prendi l'estremo
abbraccio...
GIUNIA
(ad Aufidio)
Rispondi... Oh ciel!
AUFIDIO
Sempre obbedisco, e
taccio.
CECILIO
Ah non perdiam, mia
vita,
Un passeggero istante,
Vhe ne porge il destin.
Parto, ti lascio,
E in sì tenero
amplesso
Ricevi, anima mia,
tutto me stesso.
GIUNIA
Ah caro sposo... Oh
Dei!
Se uccider può il
martiro,
Perchè vicina a te,
perchè non moro?
CECILIO
Quel pianto, oh Dio!
Ah sì quel pianto
Non sai come nel
seno... Ahimè! ti basti,
o cara
Sì ti basti il saper, che
in questo istante
Più d'un morir
tiranno
Quelle lagrime tue mi
son d'affanno.

7.No.21 Aria

CECILIO
Pupille amate
Non lagrimate
Morir mi fate
Pria di morir.
Quest' alma fida
A voi d'intorno
Farà ritorno
Sciolta in sospir.
(parte con Aufidio, e
Guardie)

Scena 5 *Giunia sola*

Recitativo accompagnato

8. GIUNIA
Sposo... mia vita... Ah
dove,
Dove vai? Non ti
seguo? E chi ritiene
I passi miei? Chi mi sa
dir?...Ma intorno
Altro, ahi lassa non
vedo
Che silenzio, ed orror!

L'istesso cielo
Più non m'ascolta, e
m'abbandona. Ah
forse,
Forse l'amato bene
Già dalle rotte vene
Versa l'anima, e 'l
sangue... Ah pria ch'ei
morra
Su quella spoglia
esangue
Spirar vogl'io... Che
tardo?
Disperata a che resto?
Odo, o mi sembra
Udir di fioca voce
Languido suon, ch' a
sè mi chiama? Ah
sposo
Se in tronchi sensi
estremi
De' labbri suoi son
questi
Corro, volo a cader
dove cadesti.

9. No.22 Aria

GIUNIA
Fra i pensier più
funesti di morte
Veder parmi l'esangue
consorte
Che con gelida mano
m'addita
La fumante sanguigna
ferita
E mi dice: che tardi a
morir?
Già vacillo, già manco,
già moro
E l'estinto mio sposo,
ch'adoro
Ombra fida m'affretto
a seguir.

Scena 6 *Salone, Silla, Cinna, e Celia*

10. Recitativo

SILLA
Celia, Cinna, non più.
Roma, e 'l Senato
Di mia giustizia, e del
delitto altrui
Il giudice sarà.
CINNA
Più che non credi
Di Cecilio la vita
necessaria esser puote.
CELIA
I giorni tuoi...
La disperata Giunia...
il suo consorte
Creduto estinto,
E alle sue braccia or
reso.
SILLA
Sò ch' ognor più
l'odio comun m'han
reso.
Ma un dittator tradito
Vuol vendetta, e
l'avrà.

Stanco son'io
Di temer sempre, e
palpar.
La vita agitata, ed
incerta
Fra un barbaro
spavento
È un viver per morire
ogni momento.
CELIA
Ah sperì invan, se
speri
Fra un eccidio
funesto, e sanguinoso
Trovar la sicurezza, ed
il riposo.
CINNA
La furiosa Giunia
correre tu vedrai
Ad assodar le vie
Di querele, e di lai.
Destare in petto
Può de' nemici tuoi
quel lagrimoso
ciglio...
SILLA
Vedo più che non
pensi il mio periglio.
Amor, gloria,
vendetta, sdegno,
timore,
Io sento affollarmisi al
cor. Ognun pretende
D'acquistare l'impero.
Amor lusinga.
Mi rapogna la gloria.
Ira m'accende.
Freddo timor
m'agghiaccia.
M'anima la vedetta, e
mi minaccia.
De' fieri assalti in
preda, alla difesa
accinto,
Di Silla il cor fia
vincitore, e vinto?
Ma l'atto illustre
alfine
Decider dee, s'io
merto
Quel glorioso alloro,
Che mi adombra la
chioma,
E giudice ne voglio il
Mondo, e Roma.

Scena 7 *Giunia con Guardie, e detti*

Recitativo

GIUNIA
Anima vil, da Giunia
Che pretende? Che
vuoi? Roma, e 'l
Senato
Nel tollerare un
traditore ingegno
È stupido, e insensato
a questo segno?
Padri Coscritti
innanzi a voi qui
chiedo
E vendetta, e pietà.

Pietade implora
Una sposa infelice, e
vuol vendetta
D'un cittadino, e d'un
consorte esangue
L'ombra, che nuota
ancora in mezzo al
sangue.
SILLA
Calma gli sdegni tuoi,
tergi il bel ciglio.
Inutile è quel pianto.
E vano il tuo furor.
De' miei delitti
Della mia crudeltade a
Roma in faccia
Spettatrice ti voglio, e
in questo loco
Di Silla il cor
conoscerai fra poco.

Scena 8 *Cecilio, Aufidio, Guardie, e detti*

11. Recitativo

GIUNIA
(Lo sposo mio?)
CINNA
(Che miro?)
CELIA
(E quale arcan?)
CECILIO
(Che fia?)
SILLA
Roma, il Senato
E 'l popolo m'ascolti.
A voi presento
Un cittadin proscritto,
Che di sprezzar le leggi
Osò furtivo. Ei, che
d'un ferro armado
In Campidoglio alle
mie squadre appresso
Tentò svenare il
dittatore istesso.
Grazia ei non cerca.
Anzi di me non teme
E m'oltraggia, e
detesta. Ecco il
momento
Che decide di lui. Silla
qui adopri
L'autorità, che Roma
Al suo braccio affidò.
Giunia mi senta
E m'insulti, se può.
Quell' empio Silla
Quel superbo tiranno
a tutt'odioso
Vuol che viva Cecilio,
e sia tuo sposo
GIUNIA
E sarà ver?...Mia
vita...
CECILIO
Fida sposa. qual
gioia...
Qual cangiamento è
questo?
AUFIDIO
Che fu?
CELIA
Lodi agli Dei.

CINNA
Stupito resto.
SILLA
Padri coscritti, or da
voi creco, e voglio
Quanto vergò la mano
in questo foglio.
De' cittadin proscritti
Ei tutti i nomi
accoglie;
Ciascun ritorni alle
paterne soglie.
CECILIO
Oh, come degno or sei
Del supremo splendor
fra cui tu siedì!
GIUNIA
Costretta ad
ammirarti alfin
Mi vedi.
AUFIDIO
(Ah che la mia rovina
Certa prevedo!)
SILLA
In mezzo
Al publico piacer, fra
tante lodi,
Ch'ogni labbro sincer
prodiga a Silla,
E perchè Cinna è il
solo,
Che infra occulti
pensier confuso giace,
E diviso da me
sospira, e tace?
Fedele amico...
CINNA
Ah lascia
Di chiamarmi così.
Per opra mia
Tornò Cecilio a Roma.
In Campidoglio
Per trucidarti io corsi,
e armai non lungi
Di cento anime audaci
E la mano, e l'ardir. Io
sol le faci
A danni tuoi della
discordia accesi...
SILLA
Tu abbastanza dicesti
Io tutto intesi.
CELIA
(Dolci speranze
addio!...)
SILLA
La pena or senti
D'ogni trama ascosa.
Celia germana mia
sarà tua sposa.
GIUNIA
Bella virtù!
CECILIO
Che generoso core!
CINNA
E quale, oh giusto
cielo, mi s'accende sul
volto
Vergognoso rossor?
Come poss'io...

SILLA
 Quel rimorso mi
 basta,
 E tutto oblio.
 CELIA
 (Me lieta!)
 Ah premia alfine il
 mio costante amor.
 Della clemenza
 mostrarti degno,
 E di quel core umano
 la virtù, la pietade...
 CINNA
 Ecco la mano.
 SILLA
 Qual de' trionfi miei
 Eguagliar potrà
 questom eterni Dei?
 AUFIDIO
 Lascia, ch' a piedi tuoi
 Grazia implori da te.
 De' miei consigli,
 Delle mie lodi
 adulatrici or sono
 pentito...
 SILLA
 Aufidio, sorgi. Io ti
 perdono.
 Così lodevol opra
 Coronisi da me.
 Romani.
 Dal capo mio si tolga
 Il rispettato alloro, e
 trionfale;
 Più dittator non son.
 son vostro uguale.
 Ecco alla Patria resa
 La libertade. Ecco
 asciugato alfine
 Il civil pianto. Ah no,
 che 'l maggior bene
 La gradezza non è.
 Madre soltanto
 È di timor, di affanni
 Di frodi, e tradimenti.
 Anzi per lei
 Cieco mortal dalla
 calcata via
 Di giustizia, e pietà
 spesso travia.
 Ah sì conosco a prova
 Che assai più grata
 all' alma
 D' un menzogner e la
 virtù del core.

12. No.23 Finale
 CORO
 Il gran Silla a Roma in
 seno
 Che per lui respira, e
 gode
 D' ogni gloria, e d' ogni
 lode.
 Vincitore oggi si fa.
 GIUNIA E CECILIO
 Sol per lui l' acerba
 sorte
 È per me felicità!
 CINNA E SILLA
 E calpesta le ritore

La latina libertà.
 CORO
 Il gran Silla d' ogni
 lode
 Vincitore oggi si fa.
 TUTTI
 Trionfò d' un basso
 amore
 La virtude, e la pietà.
 SILLA
 Il trofeo sul proprio
 core
 Qual trionfo
 uguaglierà?
 CORO
 Se per Silla in
 Campidoglio
 Lieta Roma esulta,
 gode
 D' ogni gloria, e d' ogni
 lode
 Vincitore oggi si fa.

LA FINTA GIARDINIERA (CD144-146)

"Die Gärtnerin aus Liebe" (German version of:
 "La finta giardiniera" K.196)
 I. AKT: SZENE 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12,
 13, 14
 II. AKT: SZENE 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
 III. AKT: SZENE 1, 2, 3, 4, 5, 6

**II. AKT Lieblicher Garten mit einer breiten
 Treppe vor dem Palast des Podestà.**

**Szene 1 Der Podestà, Ramiro und Serpetta,
 Sandrina und Nardo, Gärtner und Gärnterin**

N.1 Introduction

CHOR
 Welches vergnügen, welch frohe Tage,
 welch schöne Gegend, welch frohe Tage,
 Wonne und Liebe verbreiten sich hier!
 RAMIRO
 Verbog' nes Leiden macht mich verzagen,
 mein Herz empfindet stets neue Plagen,
 Freud' und Zufriedenheit fliehen von mir.
 DER PODESTÀ
 Das schönsten Mädchen sich zu gewinnen,
 liebliche Lieder ihr zu ersinnen,
 nur für Sandrinen mein Herz ist bewahrt.
 SANDRINA
 Ach, welche Schwermut drückt meine Seele,
 daß ich mit Sorgen mein Herz nur quäle,
 Verfolgt das Schicksal wohl jemand so hart?
 NARDO
 (aus Serpetta deutend)
 Sie widerstrebt, mich nur anzusehen.
 Auf Weibertreue ist nicht zu gehen,
 das ist ja männiglich gar wohl bekannt.
 SERPETTA
 In diese Buhlerin ist er vernarret,
 steht unbeweglich da und fast erstarret.
 (auf den Podestà deutend)
 Sollt' er betrügen mich, quäl ich ihn tot.
 RAMIRO
 Mein bittres Leiden muß ich verhehlen.
 DER PODESTÀ
 Gutes Sandrinchen, nichts soll dich
 quälen.
 SANDRINA
 So viel Holdseligkeit bin ich nicht wert.

RAMIRO
 Wird sich wohl enden mein herbes
 Leiden?
 DER PODESTÀ
 Von dieser Schönheit kann ich nicht
 scheiden.
 SERPETTA
 Der Männer Falschheit ist ganz
 unerhört.
 CHOR
 Welches vergnügen, welch frohe Tage,
 welch schöne Gegend, welch frohe Tage,
 Wonne und Liebe verbreiten sich hier!

N.2 Arie

RAMIRO
 Scheu ist das freie Vöglein,
 wenn es dem Netz entschlüpfet,
 flattert und singt und hüpfet
 zum zweitenmal hinein.
 O, was das Netz dem Vogel,
 bist du dem Herzen, Liebe!
 Bald scheu' n wir deine Triebe,
 bald sind wir wieder dein!

Szene 2

N.3 Arie

DER PODESTÀ
 Zu meinem Ohr erschallet
 das liebliche Ertönen
 der Flöte und Oboe
 daß Lust mich ganz durchwaltet.
 durchbebt von süßen Weh!
 Doch wie, was muß ich hören,
 welch schwarze Harmonie,
 die mich erzittern macht!
 Es sind ja nur die Brastchen
 mit düst' rer Melodie,
 die mich in Angst gebracht.
 Nun kommt ein großes Lärmen
 von Pauken und Trompeten,
 von Bässen und Fagotten,
 das mich fast närrisch macht..

Szene 3

Szene 4

N.4 Kavatine

SANDRINA
 Wir Mädchen sind sehr übel dran
 und haben wenig Freuden.
 Die Männer tun uns heutzutag
 Gewalt und Unrecht an,
 wenn sie gleich mit Gefühlen
 von Lieb' und Ehre spielen,
 uns heute Treu versprechen
 und morgen wieder brechen.
 Und was hat es zu sagen,
 wer nennt es ein Vergeh' n?
 Wenn mit Gefühlen
 gleich Männer spielen,
 was hat es denn zu sagen?
 wer nennt das ein Vergeh' n?
 Allein wenn wir zuweilen
 nun gleiche Münz austeilen,
 so tönen laute Klagen,
 so ist' s um uns gescheh' n!
 Ach, wie übel sind wir dran!
 Wir armen guten Mädchen,
 wir haben wenig Freuden,
 denn nichts als Unrecht,

nichts als Gewalt
tun heutzutage die Männer uns nur an!

Szene 5

N.5 Arie

NARDO

Der Hammer zwingt das Eisen,
erweicht durch Feuerhitze,
der Marmor läßt sich formen
durch scharfe Meißelspitze!
Doch wer kann mir erweisen,
daß Hammer oder Eisen,
daß selbst das Liebesfeuer
hab' jemals überwunden
der Weiber Eigensinn?
Sind wir nicht alle Narren,
recht blinde, dumme Narren,
betrogen durch die Weiberlist?
Verachtet sie, verspottet sie,
verlacht sie und fliehet sie,
sie sind kein' Teufel wert.

Szene 6

N.6 Arie

DER GRAF

Welch ein Reiz in diesem Bilde,
welch ein Blick voll Glut und Milde!
So strahlt nimmer die Morgensonne.
Ach, noch immer voll von Wonne,
trau ich meinen Augen kaum.

N.7 Arie

ARMINDA

Wenn die Männer sich verlieben,
schwören sie sehr leicht die Treu,
und durch schmeichelndes Entzücken
läßt ein Mädchen sich berücken,
glaubt geschwind, daß es so sei.
Sie glaubt es,
doch bei mir geht es nicht so.
Vor muß alles richtig stehen,
eh' ich sag ja oder nein.
Sie allein nur sind mein Leben,
Ihnen will ich mich ergeben.
Wenn Sie aber mich belügen,
nach der Mode mich betrügen,
räch' ich mich mit eig'ner Hand.

Szene 7

N.8 Arie

DER GRAF

Hier vom Osten bis zum Westen,
dort vom Süden bis zum Norden
ist schon längst bekannt geworden
unser hochberühmtes Haus.
Ich hab Güter, Lehensträger,
Städte, Döfter, große Schwäger.
Fürsten, Grafen, Generalen,
Kaiser, König, Admiralen,
Diktatoren, Bürgermeister,
Helden Roms und große Geister
zählt mein Stammbaum ohne Zahl!
Doch zum Teufel! Warum lacht ihr?
Welche Zweifel? Wollt ihr sie sehen?
Hier ist Numa, dort ist Scipio,
Marc Aurel und Marc Agrippa,
Mutio Scaevola und der Cato.
Auch der große Alexander
ist mein nächster Anverwandter.
Mit der größten Ehrfurcht bücket euch,
nur geschwind bald hin, bald her.

Szene 8

N.9a Kavatine

SERPETTA

Das Vergnügen in dem Eh'stand
möcht' ich gerne bald erfahren,
doch ein Mann, der schon bei Jahren,
taugt in Wahrheit nicht für mich.

N.9b Kavatine

NARDO

Das Vergnügen in dem Eh'stand
wünschst du bald zu erfahren,
doch ein Mann noch jung von Jahren
taugt in Wahrheit nicht für dich.

N.10 Arie

SERPETTA

Sobald sie mich sehen,
so sind sie gefangen.
Sie rennen und laufen,
mein Herz zu erlangen.
Von Liebe berücktet,
der stets um sich blicket
und ruft immer da,
und ein anderer dort:
Bewundert die Augen
des englischen Kindes;
wie artig, wie lebhaft,
ihr Anstand und Farbe,
mich rühret die Schöne,
wenn ich sie betracht'.
Ich schlage die Augen ganz züchtig
darnieder,
und schweige zu allem, im Stillen
bedacht.

Szene 9

N.11 Arie

SANDRINA

Ferne von ihrem Neste,
irrend auf fremden Heiden,
sehnt sich nach Ruh' und Freuden
die sanfte Turteltaube,
girret und klagt ihr Leid.

Szene 10

N.12 Finale Der Graf und Sandrina

DER GRAF

(näher sich Sandrina)
Himmel, bin ich von Sinnen?
Violante! sie lebt noch? o Schmerz!
Ängstlich beb't mein Herz!
Ach, neue Pein und Schmerz!

SANDRINA

(In der Ohnmacht bewegt sie sich,
fällt dann wieder in die Ohnmacht
zurück)

Ach, Undankbarer, sehe mich
aus Liebe sterben.

DER GRAF

Die Stimme Violantes
und auch Violantes Züge!
Doch was soll diese Kleidung?
Ich könnte mich noch irren,
ich muß sie näher sehn.

SANDRINA

(kommt wieder zu sich)
Ach, daß über mich Arme
der Himmel sich erbarme!

DER GRAF

Ja, ja, sie ist es,
sie ist es wirklich!
Mir schwindet aller Mut.

SANDRINA

(bemerkt den Grafen)
Was seh' ich? Der Graf? O Himmel!

Szene 11 Arminda, Ramiro und Vorige

ARMINDA

(kommt mit einem Riechfläschen)
Nehmet hier Balsam sulfuris.

RAMIRO

Herr Graf, mit Ihrer Erlaubnis...

ARMINDA

Ramiro!

RAMIRO

Arminda!

ARMINDA, RAMIRO

(Was werd' ich tun?)

DER GRAF

(heimlich zu Sandrina)

Sag mir, wer bist du?

SANDRINA

(Was sag ich?)

RAMIRO

(zu Arminda)

Grausame!

ARMINDA

(Was zu tun?)

SANDRINA, ARMINDA, RAMIRO,

DER GRAF

O unerhörtes Schicksal!

Dieser verdammte Zufall

quälet mich fast zu Tod!

DER GRAF

(Voller Zweifel steh' ich schwankend,
weiß nicht, ob ich wachend träume.

All mein Denken ist verwirrt.)

SANDRINA

(Ich empfind' in meinem Herzen
unermeßlich, bitt're Schmerzen,
die mich weinen, seufzen machen.)

RAMIRO

(Meine Sinne sind betörtet,
von dem Zufall ganz zerstörtet.

Ich verliere den Verstand!)

ARMINDA

(Ich weiß nicht, was hier geschehen,

meine Sinne mir vergehen,

zitternd, bebend steh' ich da.)

SANDRINA, ARMINDA, RAMIRO,

DER GRAF

(Meine Ruhe ist ganz verschwunden,
mir stockt jedes Wort im Mund.)

Szene 12 Der Podestà und Vorige

DER PODESTÀ

Welche Stille, welche Mienen!

Macht ihr etwa hier Kalender?

(zu Sandrina)

hast du deine Sprach' verloren?

Ist der Mund dir zugefronen?

(zu allen)

Nun, so sprecht, was geht hier vor?

SANDRINA

(Kann ich's sagen?)

DER GRAF

(Kann ich's wagen?)

RAMIRO

(Welche Frage!)

ARMINDA

(Ich verzage!)

DER PODESTÀ

Alles ist mir unbegreiflich!

Hier ist etwas vorgegangen,
mit der Sprache nur heraus!
RAMIRO, DER GRAF
(jeweils zu Arminda bzw. Sandrina)
Bist du diese?
SANDRINA, ARMINDA
(jeweils zum Grafen bzw. Ramiro)
Bist du jener?
SANDRINA, ARMINDA, RAMIRO,
DER PODESTÀ, DER GRAF
Mein Verstand ist ganz verwirret,
ängstlich pochet mir das Herz!
(Alle außer dem Podestà ab)

Szene 13 *Der Podestà, dann Serpetta und Nardo*

DER PODESTÀ
Wo ist die die Ehrfurcht, die mir
gebühret?
Mich, den Hochweisen, der alles
regieret,
läßt man hier stehen wie einen Narr'n!
Gehet zum Teufel, macht mir nicht
bange.
Ich will nichts wissen von eurem Range,
von Despotismus und Adelstand!
(wird im Abgehen von Serpetta
aufgehalten)
SERPETTA
Lustig, ich bringe Euch hübsche
Nachricht:
Das Gärtnermädchen mit ihrem Grafen
küssen und kossen, unten im Garten,
mit aller Freiheit, ruhig und still.
DER PODESTÀ
Teufel und Hölle! Das sollt' ich leiden!
(will abgehen, wird jedoch von Nardo
aufgehalten)
NARDO
Glaubt nicht an die Lügen des losen
Mädchens,
sie will euch schicken in den April!
SERPETTA
Hier diese Augen, hier diese Ohren
muß es sehen, konnten es hören!
NARDO
Schreckliche Lügen, sie zu betören.
DER PODESTÀ
Gleich überzeuge mich!
SERPETTA
Kommt nur mit mir!
DER PODESTÀ
Gleich überzeuge mich!
NARDO
Kommt nur mit mir!
SERPETTA
Mit mir!
NARDO
Mit mir!
SERPETTA
Er kann nur lügen!
NARDO
Und sie betrügen!
DER PODESTÀ
Quäle mich tot, widriges Schicksal!
Sehet verspottet und hintergangen
jenen berühmten Mann, den Podestà!
SERPETTA, DER PODESTÀ, NARDO
Wir wollen gehen und nun gleich sehen.
Die Wahrheit zeigt sich dort oder da.

Szene 14 *Sandrina und der Graf, denn der Podestà. Serpetta und Nardo auf der einen Seite in beobachtender Haltung, Arminda und Ramiro auf der anderen Seite.*

SANDRINA
(zum Grafen)
Was ist denn Ihr verlangen?
Ich bin genug gequält!
Sie haben schon gewählt
Armindas schöne Hand.
DER GRAF
(zu Sandrina)
Laß dich erbitten, rede,
so sag' das eine Wort mir!
Sag', bist du Violante,
der ganz mein Herz gehöret?
SERPETTA
(zum Podestà, indem sie auf Sandrina
und den Grafen zeigt)
Sie seh'n, mit welcher Zärtlichkeit
Die Heuchlerin ihm schmeichelt.
DER PODESTÀ
Ich seh' es! daß sie erblasse!
Ich räche mich an ihr.
NARDO
(Der Graf! ach welch ein Zufall!
Wie helf' ich ihr heraus?)
SANDRINA
(zum Grafen)
Sie sind in großer Irrung!
DER GRAF
(Himmel, welch eine Verwirrung!)
ARMINDA
(zu Ramiro)
Ihr' Hinterlist und Meineid
hat Ihren Stand entehrt!
RAMIRO
(zu Arminda)
Das Herz, das Sie belebet,
nur schwarze Falschheit nährt.
SANDRINA
(entschlossen zum Grafen)
Grausamer! ohne Schonen
kann man so schlecht belohnen
mein zärtlich treues Herz?
Nenne mir mein Verbrechen,
dann magst deich an mir rächen,
Fühlloser ohne Ehre!
DER GRAF
Alles ich längst bereute!
Teure, ach verzeihe!
Himmlische Violante!
SANDRINA
Himmlische Violante!
Nun aber ist Violante,
das arme Kind dahin!
O Himmel! Sie ist tot!
(Der Graf kniet vor Sandrina nieder;
in dieser Haltung wird er von den
anderen überrascht.)
DER PODESTÀ
Gebt mir Antwort!
ARMINDA
Sprecht nur wieter!
RAMIRO
Graf, hübsch munter!
SERPETTA
Nicht gezittert!
NARDO
(Wo will alles die hinaus?)

SANDRINA
(Alles muß ich schweigend dulden!)
DER GRAF
(Ach, sie büßet mein Verschulden.)
SERPETTA, ARMINDA, RAMIRO, DER PODESTÀ,
NARDO
Alles schweigen, was geschieht?
ARMINDA
(ironisch zum Grafen)
Graf, die Lieb' wird sie verzehren!
DER PODESTÀ
(ironisch zu Sandrina)
Solche Einfalt muß man ehren!
RAMIRO
(ironisch zu Arminda)
Ich erfreue mich mit Ihnen!
SERPETTA
(ironisch zu Sandrina)
Welche unschuldsvolle Mienen!
SERPETTA, ARMINDA, DER
PODESTÀ
Lebt vergnügt, verliebte Seelen!
SERPETTA, RAMIRO, NARDO
Niemals soll ein Geist eich quälen.
ARMINDA, SERPETTA, RAMIRO, DER PODESTÀ,
NARDO
Steigt herab, ihr Liebesflammen,
und verbrennt zu Staub ihr Herz!
SANDRINA, DER GRAF, DER PODESTÀ, NARDO
Über mich schlägt hier zusammen
alles Unglück und aller Schmerz.
ARMINDA
(zornig zum Grafen)
Unmensch, Verbrecher, Verräter!
Könnt ich dein Herz in Stücke
zerreißen!
RAMIRO
Den großen Eifer und ihre Hitze
begreif' ich nicht.
DER PODESTÀ
(wütend zu Sandrina)
Kannst meine Güte so wenig schätzen?
SERPETTA
(auf Sandrina deutend)
Könnt' ich sie aus dem Haus mit
Hunden hetzen!
NARDO
Bei diesen Handel die Frag' mir
gebracht.
SANDRINA
Ach, welches Herzenleid! Ach, welches
Unglück!
Was kann ich sagen? niedergeschlagen
von solchen Herzenleid und solchen
Schmerz!
DER GRAF
Welch set'nes Abenteuer! Welche Szene!
Ich lieb' die Eine, lieb' auch die And're...
Doch ich kann einer nur schenken mein
Herz.
SANDRINA, SERPETTA, ARMINDA, RAMIRO,
DER GRAF, DER PODESTÀ, NARDO
Welche Verwirrung
ohn' alle Rettung!
Der Zorn zernaget mit das Herz im
Busen.
Nichts dämpft diese Glut,
nichts hemmt die Wut!

II. AKT Halle im Palast des Podestà

Szene 1 Arminda allein

N.13 Arie

ARMINDA

Um deine Straf ' zu fühlen,
riss' ich, die Wut zu kühlen,
dir Böswicht mit Entzücken
dein falsches Herz in Stücken,
lieb' ich dich nicht so sehr.
Lohnest du so die Liebe
und meines Herzens Triebe?
Ach, ich kann nicht entscheiden,
ob Rach' ob Liebe siegt!

Szene 2 Nardo und Serpetta

N.14 Arie

NARDO

Nach der welschen Art und Weise
spricht man so: "Ah, quel visetto
m'ha infiammato il core in petto
che languire ognor mi fa!"
(Serpetta gibt ihm zu verstehen,
daß ihr seine Gezierheit nicht gefällt.)
Bist du nicht zufrieden?
Nun so hör' ein Kompliment
auf gut französisch!
"Ah Madame, votre serviteur,
ah Madame, de tout mon coeur."
(Serpetta wie oben.)
Und auch dies gefällt dir nicht?
Nun laßt uns auf englisch seh'n.
"Ah my life, pray you, say yes!"
(Serpetta wie oben.)
Das ist ja zum Teufelholen!
Ich muß die Geduld verlieren.
Weder englisch, noch französisch,
weder deutsch, noch italienisch,
gar nichts, gar nichts steht ihr an.
O das eigensinn'de Mädchen,
gar nichts ist ihr recht getan!
(Nardo und Serpetta gehen ab)

Szene 3 Sandrina und der Graf, später der Podestà

N.15 Arie

DER GRAF

Laß mich ins Auge,
ins Auge dir schauen!
Ach wende den Blick mir zu.
Ach laß in ihm mich lesen,
daß du mir ganz vergeben.
(Sandrina will gehen)
Bleibe, sei nicht so grausam.
Wie hart ist dein Gebot!
(Sandrina fordert ihn auf, fortzugehen)
Ich gehe, vergiß dein Zürnen.
Wie hart ist dein Gebot!
Doch eh' ich mich erferne,
laß mich das Glück genießen,
die schöne Hand zu küssen,
dann geh' ich gern in den Tod!
Ach, welche Lust empfinde ich!
O schöne Hand, ich küsse dich!
Der Venus wahres Ebenbild.
(Der Podestà ist unbemerkt aufgetreten.)
Als der Graf die Hand Sandrinas
nehmen will,
ergreift er die des Podestà)
Mein Herr, mich freut, Sie hier zu sehen.
Befinden Sie sich wohl?

(So muß mir diese Streich gescheh'n!
Daß ihn der Teufel holl!)

Szene 4 Der Podestà und Sandrina

N.16 Arie

SANDRINA

Es ertönt und spricht ganz leise
hier im Herzen eine Stimme:
Dein Gebieter, wirst du finden,
ist ganz Großmut, Lieb' und Huld!
Scheint auch schon sein Blick voll
Grimme,
o so hegt er doch Beweise
sanften Mitleids und Geduld.
Ach, er flieht mich, will nicht hören,
läßt mich seinen Zorn empfinden.
Angst und Kummer mich verzehren,
und bald werd' ich nicht mehr sein!
Holde Mädchen, habt Erbarmen,
und wenn euch mein Unglück rühret
und ihr reges Mitleid spüret,
so gewähret doch mir Armen
euren Trost, mich zu erfreu'n!

Szene 5 Der Podestà, dann Ramiro

N.17 Arie

DER PODESTÀ

Wie? Was? ein Fräulein? und meine
Nichte?
Reich, schön von Angesicht! von hohem
Stande!
Wie? diese sollt' ich nun traurig sehen?
Nein, diese Heirat kommt gar nicht
zustande
und aller Ehevertrag ist null und nichtig.
Ja, ja, so muß es sein, nun dann, es sei!
Man würd' mich tadeln im ganzen
Lande.
Für einen Amtmann wär's ewig
Schande.
Deutschlands und Spaniens und
Frankreichs Dichter,
mich, einen Edelmann, mich, einen
Richter,
würden sie schelten in der Geschicht'!
Spart eure Worte! alles ist richtig.
Ja, ja, so muß es sein, es bleibt dabei!

Szene 6 Ramiro allein

N.18 Arie

RAMIRO

Ach, schmeichelhafte Hoffnung,
Gefährtin treuer Liebe,
du stärkest miene Triebe
und tröstest mich allein.
Dir bin ich ganz ergeben,
dir danke ich mein Leben,
nur du kannst die Belohnung
jetzt meiner Treue sein.

Szene 7 Der Podestà, Arminda und der Graf, später Sandrina

Szene 8 Der Graf allein

N.19 Rezitativ und Arie

DER GRAF

Verweil doch und hör' mich!
Sie geht und stößt mich von sich.
Nun, sie gehe!
Doch sachte! Was ist mir?
Die Erde wanket!
Ein schwarzer Nebel

umdunkelt schon meine Blicke!
Ist's Sturm? sind's Schatten?
Die Nacht kommt, wie schaurig!
Arminda! Violante!
Wollt ihr denn meinen Tod?
Nur zu, meine Schönen!
Ich erleide ihn gern!
Jedoch, ihr weinet?
Wozu denn diese Tränen?
Ich sterbe gern!
Hört den Donner, seht die Blitze!
Ihr schleudert sie suf mich herab!
O wie dank ich die, gütiger Himmell!
O hilf, von dir nur erwarte ich Rettung.
Freunde, Geliebte! beweint mich!
Lebt wohl für immer!
Schon erstarren meine Glieder,
und der Schmerz drückt mich
darnieder!
Kaum mehr föhl ich, daß ich lebe,
daß ich zitt're! O welches Bange!
Von der Strine auf die Wangen
rinnet der kalte Schweiß herab.
Aber nein, ich darf noch leben,
schau empor und fasse Mut.
Und die Augen! O ja, ich sehe!
Und auch hör' ich, in der Nähe,
holden Zephyrus sanftes Wehen!
Ist dort etwa Endes Garten?
Darf ich? Nein, ich muß noch warten!
Aber stille! stille! stille!
Die Winde brausen!
Die Bäche sausen!
Leise kosend durch die Blätter
will die Sonne mir verkünden:
Komm, es naht ein neuer Tag.
Welche Freude! welch Entzücken!
Ich kann mich regen und bewegen,
tanzen, singen, hüpfen, springen.
Mit frohem Herzen kann ich nun
scherzen.
Welch eine Freude! Vergnügter Tag!

Szene 9 Serpetta und der Podestà

N.20 Arie

SERPETTA

Wer will die Welt genießen,
der schweig' zu allem still!
Er laß sich nichts vedrießen,
es komme, wie es will!
Die Mädchen sollten redlich sein
und laut're Herzen haben,
so aufrichtig sein wie ehrlich, ja ehrlich
sein.
Doch nützen diese Gaben
bei Männern nun nicht mehr!
Jetzt muß man sein verschlagen,
gleichgültig alles tragen,
sich dumm und sittsam stellen,
die Narren wacker prellen,
sie foppen hin und her!
Von allen diesen Pflichten
muß man sich unterrichten
und nützen jede Lehr!

**Szene 10 Verlassener Ort in bergiger Gegend
Sandrina ängstlich und zitternd; man sieht
verschiedene Gestalten eilends fliehen.**

N.21 Arie

SANDRINA

Ach haltet, Barbaren,

ach haltet, o Gott!
 ach haltet, o Himmel!
 ach haltet, Barbaren!
 Wie könnt ihr mich verlassen?
 Ach! reichet Hilf' mir Armen!
 Wie wird es mir ergeh'n?
 Ach Himmel! Ach Erbarmen!
 Es ist um mich gescheh'n.
 Nur der Tod ist mein Hoffen!
 Himmel, soll ich erliegen
 meinem schrecklichen Schicksal?
 Grausam verlassen
 von dem innig Geliebten,
 von ihm verhöhnet!
 Ach, was soll ich beginnen?
 Dem Schmerz muß ich erliegen!
 Zu groß sind meine Leiden!
 Wohin soll ich mich wenden,
 um Hilfe zu erspähen
 an diesem Schreckensorte!
 Es ist vergebens!
 Mein Hoffen ist dahin!
 Ich bin verloren!

N.22 Kavatine

SANDRINA
 Ach! vor Tränen, Schluchzen, Seufzen
 kann ich kaum mehr Atem fassen!
 Sprach' und Stimme mich verlassen
 und es schwindet alle Kraft.
 Rezitativ
 Schenke, gütige Vorsicht, mir dein
 Erbarmen!
 Lind're die bitt're Schmerzen!
 Lasse mich nicht verzagen!
 Ha, wer naht sich?
 Soll ich entfliehen oder bleiben?
 Verzweiflungsvolle Lage!
 Wer mag kommen?
 O Gott, mir fehlen Kräfte, um zu
 fliehen!
 Wohin bergen? O Himmel!
 Ha, da erblick ich die Höhle!
 Dies sei der Schutzort dieser traurigen
 Stunde!
 Da hinein will gehen.
 Und du, güt'ge Gottheit!
 ach, schütze mein Leben.
 (Sie sucht Schutz in einer Höhle)

*Szene 11 Der Graf und Nardo; die Vorige, dann
 Arminda, darauf der Podestà und Serpetta
 schließich Ramiro*

N.23 Finale

DER GRAF
 Hier in diesen Finsternissen,
 in den Felsen, ach, ich bitte,
 Nardo, leite meine Schritte,
 denn ich weißicht aus noch ein.
 NARDO
 O wie schrecklich ist die Wildnis!
 Nun so laßt uns sachte gehen.
 Hier ist wohl der Ort zu sehen,
 wo man sie noch finden kann.
 SANDRINA
 In der Näh' dünkt mich zu hören
 ein Geräusch, das mich erschreckt,
 das mir Furcht und Angst erwecket,
 Himmel, ach, erhör mein Fleh'n!
 ARMINDA
 Hier in diesen finstern Wald

ist gewiß mein Graf gekommen,
 von Verzweiflung eingenommen,
 seiner Gattin nachzugeh'n.
 DER GRAF
 Ein Geräusch hab ich vernommen.
 SANDRINA
 Nein, ich will von hier nicht weichen!
 NARDO
 Ich will näher hin mich schleichen.
 ARMINDA
 Mich dünkt, hier etwas zu hören.
 SANDRINA, ARMINDA, DER GRAF,
 NARDO
 Laßt uns seh'n, was hier geschieht.
 DER PODESTÀ
 Hier in diesen Finsternissen
 muß ich Schritt vor Schritte gehen
 und die Straßen nicht versehen,
 sonst brech' ich mir Hals und Bein!
 SERPETTA
 Heimlich hab' ich mich beflissen,
 in der Stille her zu schleichen,
 meine Absicht zu erreichen
 und auf meiner Hut zu sein.
 DER GRAF
 Wer ist da?
 SANDRINA
 O welch ein Unglück!
 DER PODESTÀ
 Geht hier jemand?
 SERPETTA
 O selt'ner Zufall!
 NARDO
 Geht nicht weiter!
 ARMINDA
 O welcher Schrecken!
 SANDRINA, SERPETTA, ARMINDA, DER GRAF,
 DER PODESTÀ, NARDO
 Welch Getöse, welches Lärmen,
 wär' ich doch nur weit von hier!
 DER PODESTÀ
 (zu Arminda, die er für Sandrina hält)
 Bist du's, mein lieb' Sandrinchen?
 ARMINDA
 (zum Podestà, den sie für den Grafen hält)
 Ja, die bin ich!
 (Das ist der Graf.)
 DER GRAF
 (zu Serpetta, die er für Sandrina hält)
 Meine reizende Sandrina!
 SERPETTA
 (zum Grafen, den sie für den Podestà hält)
 Ja, die bin ich!
 (Das ist der Amtmann!)
 NARDO
 (zu Sandrina)
 Sind Sie nicht die gnäd'ge Gräfin?
 SANDRINA
 Dies ist Nardo, ich bin ruhig!
 SANDRINA, SERPETTA, ARMINDA, DER
 PODESTÀ, DER GRAF, NARDO
 Welche Freude, welch' Entzücken,
 was ich suchte, ist nun mein!
 RAMIRO
 (aus dem Hintergrund)
 Nun, ihr Freunde! bleibt hier stehen,
 doch laß von euch sich keiner sehen,
 bis es endlich Zeit wird sein.
 DER PODESTÀ
 Kommen Leute?

ARMINDA
 Wie? was hör' ich?
 DER GRAF
 Sag, wer bist du?
 SERPETTA
 Wer verbirgt mich?
 NARDO
 Geh zurücke!
 SANDRINA
 Ich bin verloren!
 RAMIRO
 (tritt auf, zu Arminda)
 Nun wird alles aufgeklärt!
 DER PODESTÀ
 Laßt uns gehen!
 ARMINDA
 Ich bin's zufrieden!
 DER GRAF
 (zu Serpetta)
 Geh'n wir noch weiter?
 SERPETTA
 Es ist das beste.
 NARDO
 Was tun wir?
 SANDRINA
 Weh mir, ich zitt're!
 SANDRINA, SERPETTA, ARMINDA, DER
 PODESTÀ, DER GRAF, NARDO
 Ach, ich möcht' vor Angst vergeh'n,
 länger ist's nicht auszusteh'n!
 RAMIRO
 (wieder im Hintergrund)
 Holla, Freunde, laßt euch sehen,
 kommt geschwind und hurtig her!
 Ich erfreu' mich des Vergnügens,
 so das Glück hat euch beschert.
 (Alle sind erstaunt und betrachten sich
 verwundert)
 DER GRAF
 Du, Serpetta?
 SERPETTA
 Sie, der Graf?
 DER PODESTÀ
 Meine Nichte?
 ARMINDA
 Der Podestà?
 SANDRINA, SERPETTA, ARMINDA, DER
 PODESTÀ, DER GRAF, NARDO
 O verwünschtes Überraschen,
 alle steh'n wir hier beschämt!
 ARMINDA
 (zum Podestà)
 Hier ist ein Irrtum,
 dort ist die Schöne.
 SANDRINA
 (zu Nardo)
 Ach, wie Sie scherzen,
 ich bin nicht jene.
 SERPETTA
 (zum Grafen)
 Ha, wie Sie irren,
 dort ist die Närrin.
 DER PODESTÀ, DER GRAF, NARDO
 Da sind wir alle schön angelaufen,
 was ist zu machen, 's ist einmel so.
 ARMINDA
 (zum Grafen)
 Falscher Verräter, du mich betrügen?
 Giftige Rache sollst du fühlen!
 DER PODESTÀ
 (zu Sandrina)

Warte, Nichtswürd'ge, ich will dich strafen!
 Ja, du sollst meinen Zorn empfinden!
 SANDRINA
 O weh! ich wanke! das Haupt mir chwindelt,
 unter den Füß'n die Erde weicht.
 NARDO
 (zu Serpetta)
 Dieses dein Schmeicheln ist hier vergebens.
 SERPETTA
 (zu Nardo)
 Das soll dich Nerren wenig bekümmern.
 RAMIRO
 (zu Arminda)
 Ach, deine Strenge kann ich nicht fassen!
 ARMINDA
 (zu Ramiro)
 Dich werd' ich fliehen und ewig hassen!
 SANDRINA, DER GRAF
 Wie stürmt der Himmel!
 welche schwarze Wolken!
 Mich schaudert, ich zitt're!
 erstarre! und bebe!
 Jetzt schon ergreift mich ein toller Wahn!
 SERPETTA, ARMINDA, RAMIRO,
 DER PODESTÀ, NARDO
 Ach, der Verdruß macht mich fast rasend,
 das Herz fängt schnell zu schlagen an!
 SANDRINA
 Hörst du nicht, mein Tirsis? Von ferne ertönen
 die Zaubergesänge der holden Sirennen.
 Sie Laden uns ein zu erquickender Ruh'.
 DER GRAF
 Hör', Kloris, die Leier des Orpheus sanft klingen,
 die Felsen bewegt und die Bestien bezwinget!
 der Schiffer im Weltmeer hält still und hört zu.
 SANDRINA, DER GRAF
 O sanftes Entzücken, o himmlisches Lust!
 DER PODESTÀ
 (zum Grafen)
 Herr, mit Ihnen hab' ich zu sprechen!
 Ich muß diese Unbill rächen!
 Auf Pistolen lad' ich Sie!
 RAMIRO
 (zum Grafen)
 Nur geschwind, mein Herr, wir gehen!
 Warum bleiben Sie noch stehen?
 Uns're Klängen messen wir!
 ARMINDA
 Wo wollt ihr hin? Ach bleibet doch!
 SERPETTA, NARDO
 Was soll denn dieses Lärmen noch?
 RAMIRO, DER PODESTÀ
 Kaum kann ich mich noch halten vor Wut und Raserei.
 SANDRINA
 Ich bin Medusa! Kennt ihr mich?
 DER GRAF
 Ich bin Alcid, fort, packe dich!
 SANDRINA, DER GRAF
 Herzige Nymphen, kommet doch!

Fliehet die Tyrannei!
 ARMINDA
 Ich glaube gar, sie schwärmen.
 DER PODESTÀ
 Ja, ja, mich dünkt, sie schwärmen.
 RAMIRO, NARDO
 Sagt doch, was dies bedeute!
 SANDRINA
 Nur nicht so nah, ihr Leute!
 SANDRINA, DER GRAF
 Holla! kein solches Lärmen!
 Wollt ihr uns sehen weinen?
 Seid doch so grausam nicht!
 SERPETTA, ARMINDA, DER PODESTÀ, NARDO
 Fürwahr, sie sind von Sinnen!
 Wahnsinnig, und ganz toll!
 RAMIRO
 (zu Arminda)
 Zu so großen Unglück hast du den Grund gelegt.
 SANDRINA, DER GRAF
 Ach, ist denn niemand,
 o Gott, ist denn niemand,
 den meine Pein bewegt?
 SERPETTA, ARMINDA, RAMIRO, DER PODESTÀ,
 NARDO
 Welch seltener Zufall!
 Welch trauriges Schicksal!
 Der Wahnsinn, die Tollheit ergreifen sie ganz.
 SANDRINA, DER GRAF
 O lachende Freude,
 man wird uns beneiden.
 Die lustig Musik
 uns locket zum Tanz.

III. AKT Ein Vorhof

Szene 1 Nardo, dann der Graf und Sandrina

N.24 Arie und Duett

NARDO
 Seht dort, wie Mond und Sonne sich balgen und sich zanken!
 Die Sterne alle wanken,
 seht, wie sie Feuer speien.
 Wär' ich nur ihrer los!
 Nun geht es an ein Raufen.
 Schon teilt man sich in Haufen.
 Nun schlagen sie, nun schießen sie,
 nun stechen sie, nun hauen sie,
 seht doch die Narren an!
 Schaut, welch' Getös sie machen,
 ist dieses nicht zum Lachen?
 Nun schleich ich mich davon.
 (ab)
 DER GRAF
 Nur mutig, tapfer, Freund!
 SANDRINA
 Fort, schlägt eure Feinde!
 DER GRAF
 Die Sonne brennt sie zusammen.
 SANDRINA
 Der Mond ist schon in Flammen.
 SANDRINA, DER GRAF
 Die Sterne sind alle tot!
 Ein Sturmwind sich erhebet,
 die ganze Erde bebet!
 Es blitzet, es donnert!
 Wer hilft uns aus der Not?
 (Beide gehen ab)

Szene 2 Der Podestà, dann Arminda und Ramiro

N.25 Arie

DER PODESTÀ
 Nun, mein Herr? Ich wollt' es sagen... daß die Sache... Geduld, nur sachte! Sie, mein Fräulein? Ich kann es nicht glauben!
 O so hören Sie mich an!
 Meine Nichte wollt' ich fragen,
 wenn der Graf nun Umständ' machte?
 Wollen Sie mir doch erlauben,
 was zu tun in solchem Fall!
 Ach, ich platze noch vor Wut!
 Und nun nehm' ich meinen Hut.
 Nehmen sie nur, wie sie wollen,
 Sie die Nichte, Sie den Grafen!
 Jedes nehm', was es ungequälet!
 Solche Grobheit! pfui! die Schande!
 Schickt sich die für Leut' von Stande?
 Lassen Sie nur mich in Ruh!

Szene 3 Arminda und Ramiro

(Arminda ab)

Szene 4 Ramiro allein

N.26 Arie

RAMIRO
 Wenn ich auch von dir verlassen,
 kann ich dich niemals hassen.
 Undankbare Neigung,
 die noch für dich hier spricht!
 Doch soll an meinem Leiden
 dein Auge sich nicht weiden.
 Fern von dir sterbe ich!

Szene 5 Garten. Sandrina und der Graf

N.27 Rezitativ und Duett

SANDRINA
 Wo bin ich wohl?
 DER GRAF
 Wo mag ich sein?
 SANDRINA
 Es ist mir, als hätt' ich hier geruhet.
 DER GRAF
 Mir schneien, ich hab' geschlafen.
 SANDRINA
 Wie kam ich doch in diesen schönen angenehmen Garten?
 Wie ist es möglich?
 DER GRAF
 Welch reizende Gegend!
 Wer hat mich hierher gebracht,
 in diesen schönen Hain?
 Träum' ich oder wach' ich?
 SANDRINA
 Ich bin ganz betäubt.
 Ist es ein Zauber?
 (Sie erblicken einander)
 DER GRAF
 Dooch was erblick' ich?
 SANDRINA
 Was seh' ich?
 DER GRAF
 O meine Liebste, mein Leben!
 SANDRINA
 Zurück!
 DER GRAF
 So streng?
 SANDRINA
 Was suchst du?

DER GRAF
Sag mir endlich,
bist denn du nicht Violante?
SANDRINA
Ja, ich bin Violante!
Doch suchst du deine Schöne,
deine reizende Braut,
ich bin dieselbe nicht!
DER GRAF
Ich beteure, beschwöre dich!
SANDRINA
O, es sei ferne, daß ich es wagte,
mit solcher würdigen Dame
um so ein treues Herz zu streiten.
In kurzer Zeit werd' ich
die Frau des Podestà.
Nun lebe wohl!
(will abgehen)
DER GRAF
Höre mich! Wo willst du hin?
Soll ich im süßen Augenblick,
in der seligen Stunde, da ich dich finde,
die schon wieder verlieren?
Nein, das geb' ich nicht zu!
Du sollst mich nicht verlassen!
Vergib meine Schuld, geh' nicht fort,
bleibe bei mir!
Du mich fliehen! O hartes Schicksal!
Du, der Abgott meiner Liebe!
Kennst du nicht die zarten Triebe?
Dieses Herz schlägt nur für dich!
SANDRINA
Ja, ich fliehe deine Blicke!
Du verdienst nicht meine Liebe,
denn dein Herz nährt fremde Triebe.
Ich muß ewig dich flieh'n.
DER GRAF
Also geh' ich!
SANDRINA
Und ich eben!
SANDRINA, DER GRAF
Doch was hemmet meine Schritte?
Warum wanket jeder Tritt?
DER GRAF
Die Demut zu beweisen,
laß mich das Glück genießen,
die schöne Hand zu küssen!
SANDRINA
Ach, geh'n Sie, Sie verschwenden
umsonst die Komplimente!
Geh'n Sie, nicht will ich weiter wissen!
DER GRAF
(Geduld!) Doch wer weiß,
ob wir uns wiederseh'n.
SANDRINA
Denken Sie nicht daran.
(Dieses kann noch geschehen.)
SANDRINA, DER GRAF
Nur herzlich, nur entschlossen!
Nun fort, nur fort von hier!
(Beide gehen, scheinbar entschlossen,
voneinander,
bleiben aber zögernd wieder stehen)
DER GRAF
Wie, du rufst mich?
SANDRINA
Nein, mein Herr,
Sie geh'n zurücke?
DER GRAF
Ich glaube nein!

SANDRINA
(Er wird ja schon nähergehen.)
DER GRAF
(Sie kann nicht mehr widerstehen.)
SANDRINA, DER GRAF
(Kaum ich mich noch halten kann.)
(Sie nähern sich langsam einander)
DER GRAF
(Geh' ich näher?)
SANDRINA
(Ist es schicklich?)
DER GRAF
(Soll ich's wagen?)
SANDRINA
(Doch der Anstand...)
DER GRAF
(Geh' ich?)
SANDRINA
(Bleib' ich?)
SANDRINA, DER GRAF
(Was soll ich tun?)
(Sie umarmen sich)
Nie mehr will ich von dir scheiden!
Wer der Liebe Macht empfindet,
kann ihr nicht mehr widersteh'n.
Welch' Freude, welch' Entzücken,
deine Hand wird mich beglücken!
Alle Qualen sind verschwunden,
stets soll man mich fröhlich seh'n.
O nichtwahr, ihr holden Seelen,
wer der Liebe Macht empfunden,
kann ihr nicht mehr widersteh'n.

*Szene 6 Nardo, der Graf und der Podestà, dazu
Sandrina, Arminda, Serpetta, Ramiro, Gärtner
und Gärtnerin*

N.28 Schlußchor

SANDRINA, SERPETTA, ARMINDA, RAMIRO,
DER GRAF, DER PODESTÀ, NARDO, CHOR
Liebe, Treue hat gesiegt!
Laßt uns nun in Wonne leben!
Wir sind glücklich und zufrieden.
Laßt uns alle fröhlich sein!
ENDE

IL RE PASTORE (CD147-148)

Atto Primo (CD147)

1. No. 1 Overtura

Scena Prima

Vasta ed amena
campagna. Greggi e
pastori. Tuguri
pastorali. Veduta
della città di Sidone
in lontano. Aminta
assiso sopra un sasso,
cantando al suono
delle avene pastorali ;
indi Elisa.

2. Aria

AMINTA
Intendo amico rio
Quel basso
mormorio:
Tu chiedi, in tua
favella,
Il nostro ben dov'è ?

3. Recitativo

AMINTA
(vedendo Elisa, getta
le avene e corro ad
incontrarla)
Bella Elisa? idol mio ?
Dove ?
ELISA
A te caro Aminta.
AMINTA
Oh Dei ! non sai
Che il campo
d'Allesandro
Quindi lungi non è ?
Che tutte infesta
Questa amene
contrade
Il Macedone
armato ?
ELISA
Il so.
Deh m'ascolta. Ho
colmo il core
Di felici speranza : e
non ho pace
Finchè con te non le
divido.
AMINTA
Altrove
Più sicura potrai...
ELISA
Ma d'Alessandro
Fai torto alla virtù.
Ei da un tiranno
Venne Sidone a
liberar : né vuole
Che sia vendita il
dono :
Ne franse il giogo, e
ne ricusa il trono.
AMINTA
Chi sarà dunque il
nostro re ?
ELISA
Si crede,
Che ignoto anche a
se stesso occulto viva
Il legittimo erede.
AMINTA
E dove...
ELISA
Ah lascia,
Che Alessandro ne
cerchi. Odi. La mia
Pietosa madre (oh,
cara madre !) alfine
Già l'amor moi
seconda.
AMINTA
Ah !
ELISA
Tu sospiri Aminta !
Che vuol dir quel
sospiro ?
AMINTA
Contro il destin
m'adiro,
Che sì poco mi fece
Degno, Elisa, di te.
ELISA
Non le ricchezze,

o gli avi;
Cerco Aminta in
Aminta : ed amo
in lui
Fin la sua povertà.
AMINTA
Oh mia sola, oh mia
vera
Felicità! quei cari
detti...
ELISA
Addio.
Corro alla madre, e
vengo a te fra poco.
Io non dovrò mai più
lasciarti. Insieme
Sempre il sol noi
vedrà, parta, o
ritorni.
Oh dolce vita ; oh
fortunati giorni !

4. No. 2 Aria

ELISA
Alla selva, al prato.
al fonte,
Io n'andrò col
gregge amato:
E alla selva, al fonte,
al prato
L'idol mio con
me verrà.
In quel rozzo
angusto tetto,
Che ricetto a
noi darà,
Con la gioia e
col diletto
L'innocenza
albergherà.

*Scene Seconda (Aminta, poi Alessandro ed
Agenore con picciol seguito)*

5. Recitativo

AGENOIRE
(piano ad
Alessandro)
Ecco il pastor.
ALESSANDRO
Come t'apelli ?
AMINTA
Aminta
ALESSANDRO
E il padre ?
AMINTA
Alceo.
ALESSANDRO
Vive ?
AMINTA
No : Scorse
Un lustro già ch'io lo
perdei.
ALESSANDRO
Senti. I tuoi passi
Ad Alessandro il
guiderò, se vuoi.
AMINTA
No.
ALESSANDRO
Perché ?

AMINTA
Sedurrebbe
Ei me dalle mie cure
io qualche istante
Al mondo usurperei
del suo felice
Benefico valor.
Ciascun se stesso
Deve al suo stato.
Altro il dover
d'Aminta,
Altro è quel
d'Alessandro.
ALESSANDRO
Ma può il Ciel di
tua sorte
In un punto cangiar
tuto il tenore.

AMINTA
Sì ! ma il Cielo fin'or
mi vuol pastore.
Se soletto tra voi
Della tenera greggia i
passi osservo,
Col rozzo suon del
umil mia zampogna
A quella i paschi
raddolcisco, e intanto
Scaccio dal cuor la
noia, e lieto io canto.
Canto della mia
ninfa i dolci amori,
Che se meco non è,
so che sospira;
Tutto amor ella spira,
Tutto fuoco
Anch'io qual fenice
mi struggo indi
rinasco.
Recitativo
accompagnato
AMINTA
Ditelo voi pastori,
Se un più di me
felice e fortunato
Si ritrova fra voi.
Che al fido
Aminta fida
È la bella Elisa
ogni ruscello
Garrulo il dice a
tutti, il cavo monte
Lo ripete giulivo ed
ogni fronda
Chinandosi
l'afferma, e fin
gl'augelli
Emuli al nostro amor
amano anch'essi ;
E fra baci, ed
amplessi
Separandosi, all'un, e
all'altro polo
Portan de' pastorelli
Elisa e Aminta
Al chiaro esempio il
testimon verace :
Che il riposo, la pace,
e il vero amore
Nella vita s'annidan
del pastore.

6. No. 3 Aria

AMINTA
Aer tranquillo e
di sereni,
Freschi fonti,
e verdi prat
Sono i voti fortunati,
Della greggia e del
pastor.
Che se poi piacesse
ai fati
Di cambiar
gl'uffici miei,
Avran cura
allora i Dei
Di cambiarmi e
mente e cor.

Scena Terza (Alessandro ed Agenore)

7. Recitativo

AGENOIRE
Or che dici
Alessandro ?
ALESSANDRO
Ah certo ascondo
Quel pastorel lo
sconosciuto erede
del soglio di Sidone.
Eran già grandi
Le prove tue; ma
quell parlar, quell
volto
Son la maggior. Che
nobil cor ! che dolce,
Che serena virtù !
Siegui me. Andiamo
La grand'opra a
compir. De'fasti miei
Sarà questo il più
bello. Abatter mura,
Eserciti fugar, scuoter
gl'imperi
Fra turbini di guerra,
È il piacer che gl'eroi
provano in terra.
Ma solleva gli
opressi,
Render felici i regni,
Coronar la virtù,
togliere a lei
Quel che l'adombra
ingurioso velo,
È il piacer che gli Dei
provano in Cielo.

8. No. 4 Aria

ALESSANDRO
Si spande al sole in
faccia
Nube talor così,
E folgora, e minaccia
Su l'arido terren.
Ma poi, che in quella
fogia
Assai d'umori unì,
Tutta si scioglie in
pioggia,
E gli feconda il sen.

Scena Quarta (Tamiri in abito pastorale ed Agenore)

9. Recitativo

TAMIRI

Agenore? T'arresta.

Odi...

AGENORE

Perdona

Leggiadra pastorella;

io d'Alessandro

Deggio or su

l'orme... (Oh Dei!

Tamiri è guella).

Principessa...

TAMIRI

Ah moi ben !

AGENORE

Sei tu?

TAMIRI

Son 'io

AGENORE

Tu qui, tu in questa

spoglia ?

TAMIRI

Io deggio a questa

Il sol ben, che mi

resta,

Ch'è la mia libertà :

già che Alessandro

Padre e regno m'ha

tolto.

AGENORE

O quanto mai

Ti piansi, e ti cercai !

Ma dove ascosa

Ti celasti fin'or ?

TAMIRI

La bella Elisa

Fuggitiva m'accolse.

AGENORE

E qual disegno ? ...

Ah m'attende

Alessandro.

addio, fra poco

A te verrò.

(in atto di partire)

TAMIRI

Guarda : d'Elisa i

tetti

Colà...

AGENORE

Già mi son noti.

TAMIRI

Odi.

AGENORE

Che brami ?

TAMIRI

Come sto nel tuo

core ?

AGENORE

Ah non lo vedi?

A' tuoi begl'occhi, o

principessa, il chiedi.

10. No. 5 Aria

AGENORE

Per me rispondete,

Begl'astri d'amore:

Se voi nol sapete,

Chi mai lo saprà ?

Voi tutte apprendeste

Le vie del moi core,

Talor che vinceste

La mia libertà.

Scena Quinta (Tamiri sola)

11. Recitativo

TAMIRI

No : voi non siete, o Dei,

Quanto fin'or credei

Inclementi con me.

Cangiaste, è vero,

In capanna il moi

soglio ; in rozzi velli

La porpora real ; ma

fido ancora

L'idol moi ritrovai.

Pietosi dei, voi mi

lasciaste assai.

12. No. 6 Aria

TAMIRI

Di tante sue procelle

Già si scordò

quest'alma :

Già ritrovò la calma

Sul volto del moi ben

Fra l'ire delle stelle

Se palpito d'orrore,

Or di contento

il core,

Va palpitando in sen.

Scena Sesta (Elisa, Aminta)

13. Recitativo

ELISA

(Oh lieto giorno ! oh

me felice! oh caro

Mio genitor! Ma –

dove andò? Pur

dianzi

Qui lo lasciai. Sarà là

dentro. Aminta !

Aminta !... Oh

stolta ! mi sovviene;

è l'ora

D'abbeverar la

greggia. Al fonte io

deggio

E non qui

ricercarne...)

AMINATA

Dove t'affretti,

Elisa ?

ELISA

Ah tornasti una

volta. Andiamo.

AMINTA

E dove ?

ELISA

Al genitor.

AMINTA

Dunque ei consente.

ELISA

Il core

Non m'ingannò.

Sarai moi sposo,

e prima

Che il sol tramonti.

SCENA SETTIMA

(Agenore, seguito da

guardie reali e nobili

di Sidone che
portano sopra bacilli
d'oro le regie
insegne, e detti?

Recitativo

AGENORE

Dal più fedel vassallo

Il primo omaggio,

eccelso re, ricevi.

ELISA

(ad Agenore)

Che dice?

AMINTA

(ad Agenore)

A chi favelli?

AGENORE

A te signor.

AMINTA

Lasciami in pace :

e prendi

Alcun altro a

schernir. Libero io

nacqui,

Se re non sono ; e se

non merto omaggi,

Ho un core almen,

che non sopporta

altraggi.

AGENORE

Quel generoso

sdegno,

Te scopre, e me

difende.

Tu Adolonimo sei ;

l'unico erede

Del soglio di Sidone.

AMINTA

Io!

AGENORE

Sì .

ELISA

(Oh giubilo! oh

contento!

Il mio bene è il mio

re.)

AMINTA

Dunque

Alessandro...

AGENORE

T'attende, e di sua

mano

Vuol coronarti il

crin. Le regie spoglie

Quelle son, ch'ei

t'invia. Questi che

vedi,

Son tuoi servi e

custodi. Ah vieni

ormai ;

Ah questo giorno ho

sospirato assai.

Scena Ottava (Alisa allegra, Aminta attonito)

14. Recitativo

AMINTA

Elisa!

ELISA

Aminta!

AMINTA

È sogno?

ELISA

Ah no.
AMINTA
Tu credi
Dunque...
ELISA
Sì: non è strano
Questo colpo per me,
benché improvviso.
Un cor di re sempre
io vidi in viso.
AMINTA
Sarà. Vadasi intanto
Al padre tuo.
ELISA
No ; maggior cura
i Numi
Ora esigon da te. Va,
regna, e poi...
AMINTA
Che ? m' affretti a
lasciarti ? e non
ti cale,
Che il genitor, il
genitore, oh Dei !
A cui la tua tu dei,
La mia felicità
degg'io, de' nuovi
Improvvisi contenti,
or ne sia a parte ?
Perdona Elisa,
ubbidirti non
posso ;
Me' vietan l'amor
tuo, il gran piacere,
Il rispetto, il dovere.
Ah pria, ch'altri il
prevenga,
Dal moi labbro si
lieta nuova intenda,
E ad Alessandro, e al
regno poi n'andrò ;
Quindi fra poco nel
tuo fido pastore
Un re tuo sposo a te
ritornerà.
Soffri, ch'io vada
...Ah se sapessi,
quanto
Lungi da te,
Idol moi, un solo
istante
Peni il moi cor
amante...
ELISA
Ah se vedessi,
Comme sta questo
cor ! Di gioia esulta.
Ma pur... no no,
tacete,
Importuni timori, Or
non si pensi,
Se non che Aminta è
re. Deh va : potrebbe
Alessandro sdegnarsi.
AMINTA
Amici Dei,
Son grato al vostro
dono :
Ma troppo è caro a
questo prezzo un
trono.

15. No. 7 Duetto

ELISA
Vanne a regnar ben
moi,
Ma fido a chi t'adora
Serba se puoi quel
cor.
AMINTA
Se ho da regnar ben
moi,
Sarò sul trono ancora
Il fido tuo pastor.
ELISA
Ah che il moi re tu
sei !
AMINTA
Ah che crudel
timor !
ELISA, AMINTA
Ah proteggete o Dei,
Questo innocente
amor.

Atto Secondo (CD148)

Scena Prima Il padiglione d'Alessandro da un lato; ruine inselvatichite di antichi edifici dall'altro. Campo de' Greci in lantano. (Elisa, poi Agenore)

1. Recitativo

ELISA
Questa del campo
greco
È la tenda maggior.
qui l'idol moi
Certo ritroverò.
AGENORE
Dove t'affretti,
Leggiadra ninfa ?
ELISA
Io vado al re.
AGENORE
Perdona,
Veder nol puoi.
ELISA
Per qual ragione?
AGENORE
Or siede
Coi suoi Greci a
consiglio.
ELISA
Coi Greci suoi?
AGENORE
Sì.
ELISA
Dunque andar
poss'io,
Non è quello il
moi re.
AGENORE
Ferma : né pure
Al tuo re lice andar.
Amica Elisa,
Va : credi a me. Per
ora
Deh non turbarci. Io
col tuo re fra poco
Più tosto a te verrò.
ELISA
T'appagherò.
M senti.
Se tardi, io torno.

AGENORE
È giusto.
ELISA
Addio. Frattanto
Non celare ad
Aminta
Le smanie mie.
AGENORE
No.
ELISA
Digli,
Che le sue mi
figuro.
AGENORE
Sì.
ELISA
Da me lungi oh
quanto
Penerà l'infelice !
AGENORE
Molto.
ELISA
E parla di me ?
AGENORE
Sempre.
ELISA
E che dice ?
AGENORE
Ma tu partir non
vuoi. Se tutte io
deggio
Ridir le sue querele...
ELISA
Vado : non ti
sdegnar. Sei pur
crucele !

2. No. 8 Aria

ELISA
Barbaro ! oh Dio
mi vedi
Divisa dal moi ben :
Barbaro, e non
concedi
Ch'io ne dimandi
almen.
Come di tanto affetto
Alla pietà non cedi ?
Hai pure un core in
petto,
Hai pure un'alma
in sen !

Scena Seconda (Agenore ed Aminta)

3. Recitativo

AGENORE
Nel gran cor
d'Allessandro,
o Dei clementi,
Secondate i miei
detti,
A favor di Tamiri.
Ah! n'è ben degna
La sua virtù, la sua
beltà...Ma dove,
Dove corri, mio re?
AMINTA
La bella Elisa
Pur da lungi or
mirai; perché
s'asconde?

Dov'è?
 AGENORE
 Partì.
 AMINTA
 Senza vedermi?
 Ingrata!
 Ah raggiungerla io
 vogli.
 AGENORE
 Ferma, signor.
 AMINTA
 Perché?
 AGENORE
 Non puoi.
 AMINTA
 Non posso?
 Chi dà legge ad
 un re?
 AGENORE
 La sua grandezza,
 La giustizia, il
 decoro, il bene altrui,
 La ragione, il dover.
 AMINTA
 Dunque pastore
 lo fui men servo.
 AGENORE
 Ah te destina il fato
 Veramente a regnar!
 AMINTA
 Ma dimmi, amico:
 Non deggio amar, chi
 m'ama? È poco Elisa
 Degna d'amore?
 AGENORE
 T'arresta.
 Sciolto è il consiglio:
 esce i duci: a noi
 Viene Alessandro.
 AMINTA
 Ov'è?
 AGENORE
 Non riconosci
 I suoi custodi alla
 real divisa?
 AMINTA
 Dunque?
 AGENORE
 Attender convien.
 AMINTA
 Povera Elisa!

Scene Terza (Alessandro e detti)

ALESSANDRO
 Esecutor son 'io
 Dei decreti del Ciel.
 Tu del contento,
 Che in eseguirli io
 provo,
 Sol mi sei debitor.
 Per mia mercede
 Chiedo la gloria tua.
 AMINTA
 Qual gloria, o Dei,
 lo saprò meritar, se
 fino ad ora
 Una greggia a guidar
 solo imparai?
 ALESSANDRO
 Già questo dubbio
 solo

Mi promette un
 gran re.
 AMINTA
 Ah fate, o Numi,
 Fate che Aminta in
 trono
 Se stesso onori, ol
 donatore, e il dono.

Scena Quarta (Alessandro ed Agenore)

Recitativo

ALESSANDRO
 La gloria mia
 Me fra lunghi riposi,
 O Agenore, non
 soffre, Oggi a Sidone
 Il suo re donerò.
 Sarebbe forse
 Onorata memoria il
 nome mio
 Lungamente fra voi.
 Tamiri, o Dei,
 Sol Tamiri l'oscura.
 Ov'ella giunga
 Fuggitiva, raminga,
 Di me che si dirà?
 Che un'empio io
 sono
 Un barbaro, un
 crudel.
 Per lei sola or questa
 Rimane del mio valore
 orma funesta!
 AGENORE
 (Coraggio!)
 ALESSANDRO
 Avrei potuto
 Altrui mostrar, se
 non fuggia Tamiri,
 Ch'io distinguer dal
 reo, so l'innocente.
 Vola a Tamiri, e dille
 Ch'oggi al nuovo
 sovrano
 lo darò la corona:
 ella la mano.
 AGENORE
 La man?
 Alessandro
 Sì amico. Ah con un
 sol diadema
 di due bell'alme io la
 virtù coronò!
 Ei salirà sul trono,
 Senza ch'ella ne
 scenda; a voi la pace,
 La gloria al nome
 mio
 Rendo così: tutto
 assicuro.
 AGENORE
 (Oh Dio!)
 ALESSANDRO
 Tu impallidisci! e
 taci?
 Disapprovi il
 consiglio?
 È pur Tamiri...
 AGENORE
 Degnissima del
 trono.

ALESSANDRO
 E un tal pensiero...
 AGENORE
 Degnissimo di te.
 ALESSANDRO
 Di quale affetto
 Quel tacer dunque è
 segno, e quel pallore?
 AGENORE
 Di piacer, di rispetto,
 e di stupore.

4. No. 9 Aria

ALESSANDRO
 Se vincendo vi rendo
 felici,
 Se partendo non
 lascio nemici,
 Che bel giorno fia
 questo per me!
 De' sudori, ch'io
 spargo pugnando,
 Non dimando più
 bella mercè.

Scena Quinta (Aminta, solo)

5. Recitativo

AMINTA
 Oimè! declina ul sol.
 Già il tempo è scorsò,
 Che a' miei dubbi
 penosi
 Agenore concesse.
 E questo è il regno?
 E così ben si vive.
 Fra la porpora, el'or?

Scena Sesta (Agenore e detto)

Recitativo

AGENORE
 E irresoluto ancora
 Ti ritrovo, o mio re?
 AMINTA
 No.
 AGENORE
 Decidesti?
 AMINTA
 Sì.
 AGENORE
 Come?
 AMINTA
 Il dover mio
 A compir son
 disposto.
 AGENORE
 Ad Alessandro
 Dunque d'andar più
 non ricusi?
 AMINTA
 A lui
 Anzi già
 m'incammino.
 AGENORE
 Oh fortunato
 Aminta! Oh qual
 compagna
 Ti destinan le stelle!
 Amala; è degna
 Degl'affetti d'un re.
 AMINTA
 Comprendo, amico,

Tutta la mia felicità.
Non dirmi
D'amar la sposa mia.
Già l'amo a segno,
Che senza lei mi
spiacerebbe il regno.

6. No. 10 Rondeaux
AMINTA

L'amerò, sarò
costante:
Fido sposo, e fido
amante
Sol per lei sospirerò.
In sì caro e dolce
oggetto
La mia gioia, il mio
diletto,
La mia pace io
troverò.

Scena Settima
(Agenore, solo)

7. Recitativo
AGENORE
Uscite, alfine uscite,
Trattenutu sospiri,
Oh Dio, bella Tamiri,
oh Dio.

Scena Ottava (Elisa e detto)

ELISA
Ma senti
Agenore quai fole
S'inventan qui per
tormentarmi. È
sparso
Ch'oggi Aminta a
Tamiri,
Darà la man di
sposo.
AGENORE
Esci d'error. Nessun
t'inganna.
ELISA
Santi Numi del Ciel!
Come! a Tamiri
Darà la man?
AGENORE
La mano, e il cor.
ELISA
Che far posso? Ad
Alessandro,
Agli uomini, agli Dei,
pietà, mercede
Giustizia chiederò.
Voglio che Aminta
Confessi a tutti
in faccia
Che del suo cor m'ha
fatto dono: e voglio,
Se pretende il crudel,
che ad altri il ceda,
Voglio morir
d'affanno: e ch'ei l
veda.

Scena Nona (Agenore, poi Tamiri)

Recitativo
AGENORE
Povera ninfa! lo ti

compiango: e
intendo
Nella mia la tua
pena.
Io da Tamiri convien
ch'io fugga.
Bella regina, addio.
TAMIRI
Sentimi. Dove
corri?
AGENORE
A ricordarmi
Che sei la mia
sovrana.
TAMIRI
Alle mie nozze io
presente ti voglio.
AGENORE
Ah no, perdona:
Questo è l'ultimo
addio.
TAMIRI
Ubbidienza io voglio
Da un suddito fedel.
AGENORE
(Oh Dio!)

8. No. 11 Aria

TAMIRI
Se tu di me fai dono:
Se vuoi che d'altri
io sia:
Perché la colpa
è mia?
Perché son io crudel?
La mia dolcezza
imita.
L'abbandonata io
sono:
E non t'insulto
ardita,
Chiamandoti infedel.

Scena Decima (Agenore, solo)

9. Recitativo
AGENORE
Misero cor! Credevi
Di aver tutte sofferte
Le tirannie d'amore.
Ah non è vero:
Ancor la più funesta,
Misero core, a
tollerar ti resta.

10.No. 12 Aria

AGENORE
Sol può dir come
si trova
Un amante in
questo stato
Qualche amante
sfortunato
Che lo prova al par
di me.
Un tormento è quel
ch'io sento
Più crudel d'ogni

tormento,
È un tormento
disperato,
Che soffribile non è.

Scena Undicesima

11.No. 13 Aria
ALESSANDRO
Voi che fausti ognor
donate
Nuovi germi a' lauri
miei,
Secondate, amici Dei,
Anche i moti del mio
cor.

12. Recitativo

ALESSANDRO
Olà! che più si tarda?
Il sol tramonta:
Perché il re non si
vede?
Dov'è Tamiri?
TAMIRI
È d'Alessandro al
piede.
ALESSANDRO
Sei tu la
principessa?
TAMIRI
Son'io.
AGENORE
Signor, non
dubitarme: è dessa.
TAMIRI
Odi: Agenore amante
La mia grandezza
all'amor suo
prepone.
Se alla grandezza mia
posporre io debba
Un'anima sì fida;
Esamini Alessandro,
e ne decida.
ALESSANDRO
Dei! qual virtù! qual
fede!
SCENA
DODICESIMA
ELISA
Ah giustizia, signor,
pietà, mercede!
ALESSANDRO
Chi sei? che brami?
ELISA
Io sono Elisa.
Imploro
D'Alessandro il
soccorso,
A pro d'un core
ingiustamente
oppresso.
ALESSANDRO
Contro chi mai?
ELISA
Contro Alessandro
istesso.
ALESSANDRO
Che ti fece
Alessandro?

ELISA
 Egli m'invola
 Ogni mia pace, ogni
 mio ben: d'affano
 Ei vuol vedermi
 estinta.
 D'Aminta io vivo: ei
 mi rapisce Aminta.
 ALESSANDRO
 Aminta! E qual
 ragione
 Hai tu sopra di lui?
 ELISA
 Qual! Da bambina
 Ebbi il suo core in
 dono.
 ALESSANDRO
 Colui che il cor ti diè,
 ninfa gentile,
 Era Aminta, il
 pastore: a te giammai
 Abdolonimo, il re,
 non diede il core.
 SCENA
 TREDICESIMA
 AMINTA
 Signore, io sono
 Aminta, e son
 pastore.
 ALESSANDRO
 Come!
 AMINTA
 Le regie spoglie
 Ecco al tuo piè:
 Con le mie lane
 intorno
 Alla mia greggia, alla
 mia pace io torno.
 ALESSANDRO
 E Tamiri non è...
 AMINTA
 Tamiri è degna
 Del cor d'un re: ma
 non è degna Elisa
 Ch'io le manchi difè.
 Abbiasi il regno,
 Chi ha di regnar
 talento:
 Purch' Elisa mi resti,
 io son contento.
 AGENORE
 Che ascolto!
 ALESSANDRO
 Ove son'io!
 ELISA
 Agenore io tel dissi,
 Aminta è mio.
 ALESSANDRO
 Sì generosi amanti
 Non divide
 Alessandro. Eccoti,
 Aminta,
 La bella Elisa. Ecco,
 Tamiri, il tuo
 Agenore fedel.
 (ad Aminta e Elisa)
 Voi di Sidone
 Or sarete i regnanti:
 (ad Tamiri e
 Agenore)
 E voi soggetti

Non resterete. A
 fabbricarvi il tronon,
 La mia fortuna
 impegno:
 Ed a tanta virtù non
 manca un regno.
 ELISA, AMINTA, AGENORE
 Oh grande! oh
 giusto!
 ALESSANDRO
 Ah vegga alfin Sidone
 Coronate il suo re.
 AMINTA
 Ma in queste
 spoglie...
 ALESSANDRO
 In queste spoglie a
 caso
 Qui non ti guida il
 Cielo. Il Ciel predice
 Del tuo regno felice
 Tutto per questa via
 forse il tenore:
 Bella sorte d'un
 regno, è
 Il re pastore

13. No. 14 Finale
 TUTTI
 Viva, viva l'invitto
 duce,
 Viva de Cielo il dono
 Più caro al nostro
 cor.
 ELISA, AMINTA
 Con fortunati auspici
 In questi di più belle
 Splendano in ciel le
 stelle,
 Rida più lieto amor.
 TUTTI
 Viva del Cielo il dono
 Più caro al nostro
 cor.
 ELISA
 Nell'adorarti ognora
 Qual sia un felice
 amore
 caro, il mio cor saprà.
 AMINTA
 Se quel tuo cor
 m'adora,
 Cara, più dolce
 ardore
 Non, che l'amor
 non dà.
 ALESSANDRO
 Questo è per me
 contento.
 AGENORE
 Gioia ne provo al cor.
 ELISA, TAMIRI, AMINTA, AGENORE
 No, che ad amore un cor
 Resistere non sa.
 ELISA
 Vaghe luci, mio
 tesoro.
 Nel mirarti mi
 conviene
 Dolcemente sospirar.

AMINTA
 Cari accenti del mio
 bene,
 Nel mirarti mi
 conviene,
 Dolcemente sospirar.
 TAMIRI,
 ALESSANDRO
 Alme liete, alme care,
 Sì godete nell'amar.
 ELISA, TAMIRI,
 AMINTA,
 AGENORE
 No, che ad amore
 un cor
 Resistere non sa.
 TUTTI
 Viva, viva l'invitto
 duce, ecc.

ZAIDE (CD149-150)

Erster Akt

Erster Auftritt

N.1 Lied

VORSÄNGER

Brüder, lasst uns lustig sein,
 trotzet tapfer den Beschwerden,
 denkt, es ist der Fluch auf Erden:
 Jeder Mensch hat seine Pein.
 Lasst uns singen, lasst uns lachen,
 kann man's doch nicht anders machen.
 Welt und Not ist einerlei,
 keiner bleibt von Plagen frei.
 VORSÄNGER, DREI ANDERE SKLAVEN
 Lasst uns singen lasst uns lachen, etc.

Zweiter Auftritt

N.2 Melologo (*This is an orchestral part with a monolog for Gomatz*)

Dritter Auftritt

N.3 Arie

ZAIDE

Ruhe sanft, mein holdes Leben,
 schlafe, bis dein Glück erwacht;
 da, mein Bild will ich dir geben,
 schau, wie freundlich es dir lacht:
 Ihr süßen Träume, wiegt ihn ein,
 und lasset seinem Wunsch am Ende
 die wollustreichen Gegenstände
 zu reifer Wirklichkeit gedeihn.

N.4 Arie

GOMATZ

Rase, Schicksal, wüte immer,
 dieser Schild trotz deiner Wut;
 deine Schläge fürcht' ich
 nimmer, nein,
 dieses Bild macht alles gut.
 Diese holden Augenlider,
 dieses Mundes Purpurrot
 bringt mir alles zehnfach wieder,
 würgt mich auch dein Unsinn tot.

N.5 Duett

ZAIDE

Meine Seele hüpf't vor Freuden,
 kaum mehr weiss ich, wo ich bin.

GOMATZ

Aller Unstern, alles Leiden

ist bei mir auf einmal hin.
ZAIDE
Trost und Wonne, Ruh' und Friede
tränkt wie Balsam meine Brust.

GOMATZ
O Zaide!
Welch ein Labsal, welche Lust!
BEIDE
Möchte nur das Glücksrad stehen
und sich nimmer weiter drehen.

GOMATZ
O Zaide, welche Freud!
ZAIDE
Gomatz, welche Seligkeit!
VIETER AUFTRITT
N.6 Arie
GOMATZ
Herr und Freund!
Wie dank' ich dir,
lass mich deine Knie umfassen,
doch ich muss dich schnell verlassen,
denn ich brenne vor Begier.
Lass dich küssen, lass dich drücken!
Ach! im Taumel von Entzücken
weiss ich selbst nicht, was ich tu'.
denn die Triebe miener Liebe
rauben mir der Sinnen Ruh.

Fünfter Auftritt

N.7 Arie
ALLAZIM
Nur mutig, mein Herze,
versuche dein Glück.
Verschaffe dir selber ein
bess'res Geschick!
Man muss nicht verzagen,
durch tapferes Wagen
schlägt oftmals der Schwache
den Stärkern zurück.

Sechster Auftritt

N.8 Terzett
ZAIDE
O selige Wonne!
Die glänzende Sonne
steigt lieblich empor.
GOMATZ
O Himmel, o Glück!
Das Trauergeschicke
verliert seinen Flor.
ALLAZIM
Sehet dort in sanften Wogen,
wie der bunte Regenbogen
euch als Friedensbote lacht.
ZAIDE
Aber seht dort in der Ferne
blutige Kometensterne!
Hört ihr wie der
Donner kracht?
GOMATZ
Nur der Kummer macht
dir Schrecken.
GOMATZ, ALLAZIM
Gottes Schirm wird
uns bedecken,
trau' nur fest auf seine Macht.
ZAIDE, ALLAZIM
O mein Gomatz!
GOMATZ, ALLAZIM
O Zaide!

ZAIDE, GOMATZ
Möchten doch einst Ruh'
und Friede
nach so vieler Qual und Pein
unsrer Treue Preise sein.
ALLAZIM
Wonne, Ruh' und steter Friede
werden euch nach
Qual und Pein
einst der Treue Preise sein.

Zweiter Akt

Erster Auftritt

N.9 Melologo (*This is an orchestral part with a monolog for Soliman*)

Zweiter Auftritt

Arie
SOLIMAN
Der stolze Löw' lässt sich zwar zähmen,
er nimmt vom Schmeichler Fessel an,
doch will man sklavisch
ihn beschämen,
steigt seine Wut bis zum Tyrann.
Er brüllet mit furchtbarer Stimme
und schleudert im wütenden Grimme
die Kettenin Trümmern zur Erd',
und was ihm entgegen,
wird von seinen Schlägen
zum Tode, zum Tode verheert.

Dritter Auftritt

N.10 Arie
OSMIN
Wer hungrig bei der Tafel sitzt
und schmachtend Speis'
und Trank nicht nützt,
mag selbst sein Glück nicht machen.
Er ist fürwahr ein ganzer Narr.
Wer soll nicht drüber lachen?
Ha... ha!
Wer schnatternd über Kälte lärmt
und sich bei naher Glut nicht wärmt,
mag selbst sein Glück nicht machen.
Er ist fürwahr ein ganzer Narr.
Wer soll nicht drüber lachen?
Ha... ha!
Wer winselt, jammert, schreit und flucht,
und was er hat, erst ängstlich sucht,
mag selbst sein Glück nicht machen.
Er ist fürwahr ein ganzer Narr.
Wer soll nicht drüber lachen?
Ha... ha!

Vieter Auftritt

N.11 Arie
SOLIMAN
Ich bin so bö's als gut.
Ich lohne die Verdienste
mit reichlichem Gewinnste;
doch reizt man meine Wut,
so hab' ich auch wohl Waffen,
das Laster zu bestrafen,
und diese fordern Blut.

Fünfter Auftritt

N.12 Arie
ZAIDE
Trostlos schluchzet Philomele,
in dem Käfig eingeschränkt,

und beweint mit reger Kehle,
dass man ihre Freiheit kränkt.
Tag und Nacht mag sie
nicht schlafen,
hüpfend sucht sie Raum
zur Flucht.
Ach, wer könnte sie wohl strafen,
wenn sie findet, was sie sucht.

Sechster Auftritt

N.13 Arie
ZAIDE
Tiger! wetze nur die Klauen,
freu' dich der erschlichenen Beut'.
Straf' ein törichtes Vertrauen
auf verstellte Zärtlichkeit.
Komm' nur schnell und töt'
uns beide,
saug' der Unschuld warmes But.
Tiger! reiss' das Herz vom
Eingeweide
und ersätt'ge deine Wut.
Ach mein Gomatz! mit uns Armen
hat das Schicksal kein Erbarmen.
Nur der Tod
endigt unsre herbe Not.

Siebenter Auftritt

N.14 Arie
ALLAZIM
Ihr Mächtigen seht ungerührt
auf eure Sklaven nieder,
und weil euch Glück und Anseh'n ziert,
verkennt ihr eure Brüder.
Nur der kennt Mitleid, Huld und Gnad',
der, eh' man ihn zum Rang erhoben,
des wandelbaren Schicksals Proben
im niedern Staub gesammelt hat.

Achter Auftritt

N.15 Quartett
GOMATZ
Freundin! stille deine Tränen,
lass den Tod die Liebe krönen.
ALLAZIM
Welch ein Schmerz! mein Herze bricht!
SOLIMAN
Alle Tränen nützen nicht.
ZAIDE
Lass mich, Herr, allein verderben,
ich bin schuldig, Gomatz nicht.
SOLIMAN
Alle beide müsst ihr sterben!
ALLAZIM
Welch ein Schmerz! mein Herze bricht!
ZAIDE, GOMATZ
Himmel, höre doch mein Flehen,
lass allein (mit ihr) mich untergehen.
ALLAZIM
Soliman, ach hör' mein Flehen,
lass sie nicht zugrunde gehen.
SOLIMAN
Fort, vergebens ist dein Flehen,
lass sie zugrunde gehen.
ZAIDE, GOMATZ
Ach das Leben hat für mich
kein Reize mehr in sich (ohne dich).
ALLAZIM
Mitleid, Herr, erhöre mich,
Mitleid, Herr, besänft'ge dich.

SOLIMAN

Fort, umsonst bemüht dir dich,
geh', dein Fleh'n beleidigt mich.

THAMOS, KÖNIG IN AGYPTEN (CD151)

Nr. 1

BEIDE CHÖRE (SONNENJUNGFRAUEN,
PRIESTER)

Schon Weichet dir, Sonne!
Des Lichtes Feindin, die Nacht;
Schon wird von Ägypten
Dir neues Opfer gebracht:
Erhöre die Wünsche, die Wünsche
erhöre,
Erhöre die Wünsche!
Dein ewig dauernder Lauf
Führ heitere Tage zu Thamos' Völkern
herauf!

CHOR DER PRIESTER

SOLO

Der muntern Jugend gib
Lenksamkeit, Tugend,
Den Männern Mut!
Nach tapfern Taten Weisheit zum
Raten,
Allen gib Vaterlands Blut.

BEIDE CHÖRE

Erhöre die Wünsche! usw.
CHOR DER SONNENJUNGFRAUEN
SOLO
Ägyptens Töchter sei'n ihrer
Geschlechter,
Der Gatten Zier!
Vergnügt, im Stillen Pflicht zu
erfüllen,
Blühend und jahrvoll wie wir!

BEIDE CHÖRE

Erhöre die Wünsche! usw.

CHOR DER PRIESTER

SOLO

Gekrönt vom Siege
Schreck Thamos im Kriege der Feinde
Reich!

CHOR DER SONNENJUNGFRAUEN

SOLO

Für uns durch Triebe
Sorgender Liebe König und Vater
zugleich!

BEIDE CHÖRE

Schon weichet dir, Sonne! usw.

Nr. 6

BEIDE CHÖRE

Gottheit, über alle mächtig!
Immer neu und immer prächtig!
Dich verehrt Ägyptens Reich.
Steigend, ohne je zu fallen,
sei's das erste Reich aus allen,
nur ihm selbst an Größe gleich!
CHOR DER PRIESTER

SOLO

Von des Mittags heißem Sande
Bis zum fernen Meeresstrande
Wölkt sich Opferrauch empor.
Früh schon tönen unsre Lieder,
Hymnen bringt der Abend wieder,
nie verstummet unser Chor.

CHOR DER SONNENJUNGFRAUEN

SOLO

Wie in weite Tempel hallen

Unter der Trompeten Schallen,
Sanfter Flöten Zauberklang:
So mengt sich, Osiris Söhne,
Unser Lied in eure Töne,
Sonne, dir ein Lobgesang.

EIN PRIESTER

Was der Mund des Fürsten
schwöret, ...

EINE JUNGFRAU

... Was von seinem Volk erhöret, ...

ZUSAMMEN

... Sei zu beider Wohl der Grund!

DER PRIESTER

Er uns hold, ...

DIE JUNGFRAU

... Treu wir dem Throne, ...

DER PRIESTER

... Vatersorgen, ...

DIE JUNGFRAU

Lieb' zum Lohne,

ZUSAMMEN

... ist der wechselweise Bund.

PRIESTER

Er uns hold, usw.

BEIDE CHÖRE

Gottheit, über alle mächtig! usw.

Nr. 7

DER OBERPRIESTER

Ihr Kinder des Staubes,
Erzittert und bebet,
Bevor ihr euch wider die Götter
erhebet!
Rächender Donner verteidiget sie
Wider des Frevlers vergebene Müh'!

TUTTI

Wir Kinder des Staubes erzittern und
beben

Und neigen die Häupter zur Erd'!

Den Göttern zu frohnen,

Sei unser Bestreben,

Was immer ihr Ratschluß begehrt.

Höchste Gottheit milde Sonne,

Hör Ägyptens frommes Flehn :

Schütz des Königs neue Krone,

Laß sie immer aufrecht stehn !

Höchste Gottheit, milde Sonne, usw.

IDOMENEO (CD152-153)

1. Ouverture

*Atto I Appartamento d'Ilia nel palazzo reale, in
fondo al prospetto una galleria.*

Scena I Ilia sola

Recitativo

ILIA

Quando avran fine omai
l'aspre sventure mie?
Ilia infelice! Di tempesta
crudel misero avanzo,
del genitor e de' germani
priva,
del barbaro nemico misto
col sangue,
il sangue vittime generose,
a qual sorte più rea ti
riserbano i Numi?...
Pur vendicaste voi di
Priamo
e di Troia i danni e l'onte?

Peri la flotta Argiva,
e Idomeneo pasto forse
sarà d'orca vorace...
ma che mi giova, oh ciel!
se al primo aspetto di quel
prode Idamante,
che all'onde mi rapì, l'odio
deposi,
e pria fu schiavo il cor,
che m'accorgessi d'essere
prigioniera.
Ah qual contrasto, oh Dio!
d'opposti affetti mi destate
nel sen odio, ed amore!
Vendetta deggio a chi mi
diè la vita,
gratitudine a chi vita mi
rende...
oh Ilia! oh genitor! oh
prence! oh sorte!
oh vita sventurata! oh
dolce morte!
Ma che? m'ama Idamante?

...
ah no; l'ingrato per Elettra
sospira,
e quell'Elettra meschina
principessa, esule d'Argo,
d'Oreste alle sciagure a
queste arene fuggitiva,
raminga, è mia rivale.
Quanti mi siete intorno
carnefici spietati?...
orsù sbranate vendetta,
gelosia, odio,
ed amore sbranate sì
quest'infelice core!

No. 1. Aria

ILIA

Padre, germani, addio!
Voi foste, io vi perdei.
Grecia, cagion tu sei.
E un greco adorerò?
D'ingrata al sangue mio
So che la colpa avrei;
Ma quel sembante, oh Dei!
Odiare ancor non so.

Recitativo

ILIA

Ecco Idamante, ahimè! sen
vien.
Misero core tu palpiti, e
paventi.
Deh cessate per poco, oh
miei tormenti!

Scena II Idamante, Ilia; seguito d'Idamante

Recitativo

IDAMANTE (al seguito)
Radunate i Troiani, ite,
e la corte sia pronta questo
giorno a celebrar.
(ad Ilia)
Di dolce speme a un raggio
scema il mio duol.
Minerva della Grecia
protettrice involò
al furor dell'onde il padre
mio;

in mar di qui non lunge
comparser le sue navi;
indaga Arbace il sito, che a
noi toglie l'augusto aspetto.

ILIA

(con ironia)

Non temer? difesa da
Minerva è la Grecia,
e tutta ormai scoppiò sovra
i Troian l'ira de' Numi.

IDAMANTE

Del fato de Troian più non
dolerti.

Farà il figlio per lor quanto
farebbe il genitor
e ogn'altro vincitor
generoso.

Ecco: abbian fine,

principessa, i lor guai:

rendo lor libertade, e omai
fra noi sol prigioniero fia,
sol fia, che porta, che tua
beltà legò care ritorte.

ILIA

Signor che ascolto? non

saziaron ancora

gl'implacabili Dei l'odio,

lo sdegno d'Illion le

gloriose or diroccate mura,

ah non più mura, ma vasto,

e piano suol?

a eterno pianto dannate

son le nostre egre pupille?

IDAMANTE

Venere noi puni, di noi

trionfa.

Quanto il mio genitor, ahi

rimembranza!

Soffri de' flutti in sen?

Agamemnone vittima in

Argo alfin,

a caro prezzo comprò que'

suoi trofei,

e non contenta di tante

stragi ancor la Dea nemica,

che fè? il mio cor trafisse,

Ilia, co' tuoi bei lumi più

possenti de' suoi,

e in me vendica adesso i

danni tuoi.

ILIA

Che dici?

IDAMANTE

Sì, di Citerea il figlio

incogniti tormenti

stillommi in petto;

a te pianto e scompiglio

Marte portò,

cercò vendetta Amore in

me de' mali tuoi,

quei vaghi rai, quei tuoi

vezzi adoprò...

ma all'amor mio d'ira e

rossor tu avvampi?

ILIA

In questi accenti mal soffro

un temerario ardir,

deh pensa, pensa

Idamante, oh Dio!

il padre tuo qual è, qual era

il mio.

No. 2. Aria

IDAMANTE

Non ho colpa, e mi

condanni

Idol mio, perché t'adoro.

Colpa è vostra, oh Dei

tiranni,

E di pena afflitto io moro

D'un error che mio non è.

Se tu brami, al tuo impero

Aprirommi questo seno,

Ne' tuoi lumi il leggo, è

vero,

Ma me'l dica il labbro

almeno

E non chiedo altra mercè.

Recitativo

ILIA

(vede condurre i

prigionieri)

6. Ecco il misero resto de'

Troiani,

dal nemico furor salvi.

IDAMANTE

Or quei ceppi io romperò,

vuo' consolarli adesso.

(Ahi! perché tanto far non

so a me stesso!)

*Scena III Idamante, Ilia; Troiani prigionieri,
uomini e donne Cretesi.*

Recitativo

IDAMANTE

Scingete le catene,

(si levano a' prigionieri le

catene,

li quali dimostrano

gratitudine)

ed oggi il mondo, oh fedele

Sidon,

suddita nostra, vegga due

gloriosi popoli

in dolce nodo avvinti,

e stretti di perfetta amistà.

Elena armò la Grecia e

l'Asia,

ed ora disarmata e riunisce

ed Asia e Grecia eroina

novella,

principessa più amabile, e

più bella.

No. 3. Coro *Coro de' Troiani e Cretesi*

TUTTI

Godiam la pace,

Trionfi Amore:

Ora ogni core

Giubilerà.

DUE CRETESI

Grazie a chi estinse

Face di guerra:

Or sì la terra

Riposo avrà.

TUTTI

Godiam la pace,

Trionfi Amore:

Ora ogni core

Giubilerà.

DUE TROIANI

A voi dobbiamo

Pietosi Numi,

E a quei bei lumi

La libertà.

TUTTI

Godiam la pace,

Trionfi Amore:

Ora ogni core

Giubilerà.

Scena IV Elettra e detti

Recitativo

ELETTRA

(agitata da gelosia)

Prence, signor, tutta la

Grecia oltraggi;

tu proteggi il nemico.

IDAMANTE

Veder basti alla Grecia

vinto il nemico.

Opra di me più degna a

mirar s'apparecchi,

oh principessa: vegga il

vinto felice.

(vede venire Arbace)

Arbace viene.

Scena V Arbace e detti. Arbace è mesto.

Recitativo

IDAMANTE

(timoroso)

Ma quel pianto che

annunzia?

ARBACE

Mio signore, de' mali il più

terribil...

IDAMANTE

(ansioso)

Più non vive il genitor?

ARBACE

Non vive: quel che Marte

far non poté finor,

fece Nettuno, l'inesorabil

Nume,

e degl'eroi il più degno, ora

il riseppi,

presso a straniera sponda

affogato morì!

IDAMANTE

Ilia, de' viventi eccoti il più

meschin.

Or sì dal cielo soddisfatta

sarai...

barbaro fato!... Corra al

lido...ahimè! son disperato!

(parte)

ILIA

Dell'Asia i danni ancora

troppo risento,

e pur d'un grand'eroe al

nome,

al caso, il cor parmi

commosso,

e negargli i sospir ah no,

non posso.

(parte sospirando)

Scena VI Elettra sola

Recitativo

ELETTRA

Estinto è Idomeneo?...

Tutto a miei danni, tutto

congiura il ciel!

Può a suo talento Idamante
disporre d'un impero,
e del cor, e a me non resta
ombra di speme?
A mio dispetto, ahi lassa!
vedrò,
vedrà la Grecia a suo gran
scorno,
una schiava Troiana di quel
soglio
e del talamo ha parte...
invano Elettra ami
l'ingrato...
e soffre una figlia d'un re,
ch'ha re vassalli, ch'una vil
schiava aspiri
al grand'acquisto? ...
Oh sdegnò! Oh smanie! oh
duol! ...
più non resisto.

No.4. Aria

ELETTRA

Tutte nel cor vi sento,
Furie del crudo averno,
Lunge a sì gran tormento
Amor, mercè, pietà.
Chi mi rubò quel core,
Quel che tradito ha il mio,
Provi dal mio furore,
Vendetta e crudeltà.

*Scena VII Spiagge del mare ancora agitato,
attorniate da dirupi. Rottami di navi sul lido.*

No 5. Coro

CORO VICINO

Pietà! Numi!, pietà!
Aiuto oh giusti Numi!
A noi volgete i lumi...
CORO LONTANO
Pietà! Numi, pietà!
Il ciel, il mare, il vento
Ci opprimon di spavento...
CORO VICINO
Pietà! Numi, pietà!
In braccio a cruda morte
Ci spinge l'empia sorte...

*Scena VIII Pantomima. Nettuno comparisce sul
mare. Fa cenno ai venti di ritirarsi alle loro
spelonche. Il mare poco a poco si calma.
Idomeneo,
vedendo il Dio del mare, implora la sua
potenza. Nettuno riguardandolo con occhio
torvo e minaccevole si tuffa nell'onde e
sparisce.*

Recitativo

IDOMENEO

Eccoci salvi alfin.

Scena IX Idomeneo con seguito

Recitativo

IDOMENEO

(al suo seguito)
Oh voi, di Marte e di
Nettuno all'ire, alle
vittorie,
ai stenti fidi seguaci miei,
lasciatemi per poco qui
solo respirar,
e al ciel natio confidar il

passato affanno mio.
(Il seguito si ritira ed
Idomeneo solo
s'inoltra sul lido,
contemplando.)
Tranquillo è il mar,
aura soave spira di dolce
calma,
e le cerulee sponde il
biondo Dio indora,
ovunque io miro, tutto di
pace in sen riposa, e gode.
Io sol, io sol su queste aride
spiagge
d'affanno e da disagio
estenuato quella calma,
oh Nettuno, in me non
provo,
che al tuo regno impetra.
Oh voto insano, atroce!
giuramento crudel!
ah qual de' Numi mi serba
ancor in vita,
oh qual di voi mi porge
almen aita?

No.6. Aria

IDOMENEO

Vedrommi intorno
L'ombra dolente,
Che notte e giorno:
Sono innocente
M'accennerà.
Nel sen trafitto
Nel corpo esangue
Il mio delitto,
Lo sparso sangue
M'additerà.
Qual spavento,
Qual dolore!
Di tormento
Questo core
Quante volte morirà!
(Vede un uomo che
s'avvicina)

Recitativo

IDOMENEO

Cieli! che veggo?
Ecco, la sventurata vittima,
ahimè! s'appressa...
e queste mani le ministre
saran? ...
mani esecrande! Barbari,
ingiusti Numi! are nefande!

Scena X Idomeneo, Idamante in disparte

Recitativo

IDAMANTE

Spiagge romite, e voi,
scoscese rupi
testimoni al mio duol siate,
e cortesi di questo vostro
albergo a un agitato cor ...
quanto spiegate di mia
sorte il rigor solinghi
orrori!...
Vedo fra quelli avanzi di
fracassate navi
su quel lido sconosciuto
guerrier...

voglio ascoltarlo, vuo'
confortarlo,
e voglio in letizia cangiar,
quel suo cordoglio.
(S'appressa e parla ad
Idomeneo)
Sgombra, oh guerrier, qual
tu ti sia, il timore;
eccoti pronto a tuo
soccorso quello,
che in questo clima offrir
te'l può.
IDOMENEO
(Più il guardo, più mi
strugge il dolor.)
De' giorni miei il resto a te
dovrò,
tu quale avrai premio da
me?
IDAMANTE
Premio al mio cor sarà
l'esser pago d'averti
sollevato,
difeso: ahi troppo, amico,
dalle miserie mie instrutto
io fui a intenerirmi alle
miserie altrui.
IDOMENEO
(Qual voce, qual pietà il
mio sen trafigge!)
Misero tu? che dici?
ti son conte le tue sventure
appien?
IDAMANTE
Dell'amor mio, cielo! il più
caro oggetto,
in quelli abissi spinto giace
l'eroe Idomeneo estinto.
Ma tu sospiri, e piangi? t'è
noto Idomeneo?
IDOMENEO
Uom più di questo
deplorabil non v'è,
non v'è chi plachi il fato
suo austero.
IDAMANTE
Che favelli? vive egli ancor?
(Oh Dei! torno a sperar.)
Ah dimmi amico, dimmi,
dov'è,
dove quel dolce aspetto
vita mi renderà?
IDOMENEO
Ma d'onde nasce questa,
che per lui nutri tenerezza
d'amor?
IDAMANTE
(con enfasi)
Ah, ch'egli è il padre...
IDOMENEO
(interrompendolo
impaziente)
Oh Dio! Parla: di chi è egli
il padre?
IDAMANTE
È il padre mio!
IDOMENEO
(Spietatissimi Dei!)
IDAMANTE
Meco compiangi del padre
mio il destin?

IDOMENEO
(dolente)
Ah figlio!...
IDAMANTE
(tutto giulivo)
Ah padre!... ah Numi! dove
son io? ...
oh qual trasporto! ...
Soffri, genitor adorato, che
al tuo seno...
(vuole abbracciarlo)
e che un amplesso...
(il padre si ritira turbato)
ahimè! perché ti sdegni?
disperato mi fuggi? ...
ah dove, ah dove?
IDOMENEO
Non mi seguir, te'l vieto:
meglio per te saria il non
avermi veduto or qui;
paventa, paventa il
rivedermi!
(parte in fretta)
IDAMANTE
Ah qual gelido orror
m'ingombra i sensi! ...
lo vedo appena, il
riconosco,
e a miei teneri accenti in
un balen s'invola.
Miserò! in che l'offesi, e
come mai quel sdegno
io meritai, quelle minacce?
...
vuo' seguirlo e veder, oh
sorte dura!
qual mi sovrasti ancor più
rea sventura.

No.7. Aria

IDAMANTE
Il padre adorato
Ritrovo, e lo perdo.
Mi fugge sdegnato
Fremendo d'orror.
Morire creder
Di gioia e d'amore;
Or, barbari Dei!
M'uccide il dolor.
(parte addolorato)
INTERMEZZO
Il mare è tutto tranquillo.
Sbarcano le truppe Cretesi
arrivate con Idomeneo.
I guerrieri cantano il
seguinte coro
in onore di Nettuno.
Le donne Cretesi
accorrono
ad abbracciare i loro
felicamente arrivati
e sfogano la vicendevoles
gioia
con un ballo generale, che
termina col coro.
Marcia guerriera durante
lo sbarco.

No. 8. Marcia

No. 9. Coro

Coro de' guerrieri sbarcati
TUTTI
Nettuno s'onori,
Quel nome risuoni,
Quel Nume s'adori,
Sovrano del mar;
Con danze e con suoni
Convien festeggiar.
SOLO
Da lunge ei mira
Di Giove l'ira,
E in un baleno
Va all'Eghe in seno,
Da regal sede
Tosto provvede,
Fa i generosi
Destrier squamosi,
Ratto accoppiar.
SOLO
Dall'onde fuore
Suonan sonore
Tritoni araldi
Robusti e baldi
Buccine intorno.
Già ride il giorno,
Che il gran tridente
Il mar furente
Seppe domar.
TUTTI
Nettuno s'onori,
Quel nome risuoni,
Quel Nume s'adori,
Sovrano del mar;
Con danze e con suoni
Convien festeggiar.
SOLO
Su conca d'oro,
Regio decoro
Spira Nettuno.
Scherza Portuno
Ancor bambino
Col suo delfino,
Con Anfitrite;
Or noi di Dite
Fè trionfar.
Nereide amabili,
Ninfe adorabili,
Che alla gran Dea,
Con Galatea
Corteggio fate,
Deh ringraziate
Per noi quei Numi,
Che i nostri lumi
Fero asciugar.
TUTTI
Nettuno s'onori,
Quel nome risuoni,
Quel Nume s'adori,
Sovrano del mar;
Con danze e con suoni
Convien festeggiar.
Or suonin le trombe,
Solenne ecatombe
Andiam preparar.

Atto II Appartamenti reali

SCENA I Idomeneo, Arbace

No. 10a. Recitativo ed Aria

Recitativo

ARBACE
Tutto m'è noto.
IDOMENEO
Gonfio di tante imprese al
varco alfin
m'attese il fier Nettuno...
ARBACE
E so che a' danni tuoi, ad
Eolo unito,
e a Giove il suo regno
sconvolse...
IDOMENEO
Sì, che m'estorse in voto
umana vittima.
ARBACE
Di chi?
IDOMENEO
Del primo, che sulla
spiaggia
incauto a me s'appressi.
ARBACE
Or dimmi: che primo tu
incontrasti?
IDOMENEO
Inorridisci: il mio figlio...
ARBACE
Idamante! ... io vengo
meno...
(perdendosi d'animo)
IDOMENEO
Dammi Arbace il consiglio,
salvami per pietà, salvami il
figlio.
ARBACE
(pensa, poi risolve.)
Trovisi in altro clima altro
soggiorno.
Purché al popol si celi.
Per altra via intanto Nettun
si placherà,
qualche altro Nume di lui
cura n'avrà.
IDOMENEO
Ben dici, è vero...
(Vede venire Ilia.)
Ilia s'appressa, ahimè! ...
(Resta un poco pensoso e
poi decide.)
In Argo ei vada,
e sul paterno soglio rimetta
Elettra...
or vanne a lei e al figlio, fa
che sian pronti;
il tutto sollecito disponi.
Custodisci l'arcano;
a te mi fido, a te dovranno,
oh caro, oh fido Arbace,
la vita il figlio e il genitor la
pace.
Aria
ARBACE
Se il tuo duol, se il mio
desio
Sen volassero del pari,
A ubbidirti qual son io,
Saria il duol pronto a
fuggir.
Quali al trono sian
compagni,

Chi l'ambisce or veda e
impari:
Stia lontan, o non si lagni,
Se non trova che martir.
(parte)

Scena II Idomeneo, Ilia

Recitativo

ILIA

Se mai pomposo apparse
sull'Argivo orizzonte
il Dio di Delo, eccolo in
questo giorno, oh sire,
in cui l'augusta tua
presenza,
i tuoi dilette sudditi torna
in vita,
e lor pupille, che ti
piansero estinto, or
rasserena.

IDOMENEO

Principessa gentil, il bel
sereno anche alle tue
pupille
omai ritorni, il lungo duol
dilegua.

Di me, de' miei tesori, Ilia,
disponi, e mia cura sarà,
dartene chiare prove
dell'amicizia mia.

ILIA

Son certa, e un dubbio in
me colpa saria.

No. 11. Aria

ILIA

Se il padre perdei,
La patria, il riposo,
(ad Idomeneo)
Tu padre mi sei,
Soggiorno amoroso
È Creta per me.
Or più non rammento
L'angoscie, gli affanni,
Or gioia e contento,
Compenso a miei danni
Il cielo mi diè.
(parte)

Scena III Idomeneo solo

Recitativo

IDOMENEO

Qual mi conturba i sensi
equivoca favella? ...
ne' suoi casi qual mostra a
un tratto
intempestiva gioia la Frigia
principessa? ...
Quei, ch'esprime teneri
sentimenti per il prence,
sarebber forse ... ahimè! ...
sentimenti d'amor,
gioia di speme? ...
Non m'inganno, reciproco
è l'amore.
Troppo, Idamante, a scior
quelle catene
sollecito tu fosti...
Ecco il delitto, che in te
punisce il ciel...
Sì sì, a Nettuno, il figlio, il

padre, ed Ilia,
tre vittime saran sull'ara
istessa,
da equal dolor afflitte, una
dal ferro,
e due dal duol trafitte.

No. 12a. Aria

IDOMENEO

Fuor del mar ho un mar
in seno,
Che del primo è più
funesto.

E Nettuno ancor in questo
Mai non cessa minacciar.

Fiero Nume! dimmi
almeno:

Se al naufragio è sì vicino
Il mio cor, qual rio destino
Or gli vieta il naufragar?

Recitativo

IDOMENEO

Frettolosa e giuliva
Elettra vien. Andiamo.
(parte)

Scena IV Elettra sola

Recitativo

ELETTRA

Chi mai del mio provò
piacer più dolce?
Parto, e l'unico oggetto,
ch'amo ed adoro,
oh Dei! meco sen vien?
Ah troppo, troppo angusto
è il mio cor a tanta gioia!
Lunge della rivale farò ben
io con vezzi,
e con lusinghe che quel
foco,
che pria spegnere non
potei,
a quei lumi s'estingua, e
avvampi ai miei.

No. 13. Aria

ELETTRA

Idol mio, se ritroso
Altro amante a me ti rende,
Non m'offende rigoroso,
Più m'alletta austero amor.
Scaccierà vicino ardore
Dal tuo sen l'ardor
lontano;
Più la mano può d'amore
S'è vicin l'amante cor.
(S'ode da lontano
armoniosa marcia.)

No. 14. Marcia

ELETTRA

Odo da lunge armonioso
suono,
che mi chiama all'imbarco,
orsù si vada.
(parte in fretta)

**Scena V Porto di Sidone con bastimenti lungo
le spiagge. Elettra, truppa d'Argivi, di Cretesi e
di marinari**

Recitativo

ELETTRA

Sidonie sponde! o voi per
me di pianto,
e duol, d'amor nemico
crudo ricetto,
or ch'astro più clemente a
voi mi toglie,
io vi perdono, e in pace al
lieto partir mio
alfin vi lascio, e do
l'estremo addio!

No. 15. Coro

CORO

Placido è il mar,
andiamo,
Tutto ci rassicura.
Felice avrem ventura,
Su su, partiamo or or.
ELETTRA
Soavi Zeffiri soli spirate,
Del freddo borea l'ira
calmate.
D'aura piacevole cortesi
siate,
Se da voi spargesi per tutto
amor.
CORO
Placido è il mar, andiamo,
Tutto ci rassicura.
Felice avrem ventura,
Su su, partiamo or or.

**Scena VI Idomeneo, Idamante, Elettra, seguito
del re.**

Recitativo

IDOMENEO

Vatene prence.
IDAMANTE
Oh ciel!
IDOMENEO
Troppo t'arresti.
Parti, e non dubbia fama,
di mille eroiche imprese
il tuo ritorno prevenga.
Di regnare se l'arte
apprender vuoi,
ora incomincia a renderti
de' miseri il sostegno,
del padre e di te stesso
ognor più degno.

No. 16. Terzetto

IDAMANTE

Pria di partir, oh Dio!
Soffri che un bacio
imprima
Sulla paterna man.
ELETTRA
Soffri che un grato addio
Sul labbro il cor esprima:
Addio, degno sovrano!
IDOMENEO
(ad Elettra)
Vanne, sarai felice,
(ad Idamante)
Figlio! tua sorte è questa.
Seconda i voti oh ciel!
ELETTRA
Quanto sperar mi lice!

IDAMANTE
Vado!
(E il mio cor qui resta.)
IDOMENEO
Addio!
IDAMANTE
Addio!
ELETTRA
Addio!
ELETTRA, IDAMANTE,
IDOMENEO
Addio!
IDAMANTE, IDOMENEO
(Destin crude!)

IDAMANTE
(Oh Ilia!)

IDOMENEO
(Oh figlio!)

IDAMANTE
Oh padre! oh partenza!
ELETTRA
Oh Dei! che sarà?
ELETTRA, IDAMANTE,
IDOMENEO
Deh cessi il scompiglio;
Del ciel la clemenza
Sua man porgerà.
(Vanno verso le navi.
Mentre vanno ad
imbarcarsi,
sorge improvvisa
tempesta.)

No. 17. Coro

CORO
Qual nuovo terrore!
Qual rauco muggito!
De' Numi il furore
Ha il mar infierito,
Nettuno, mercè!
(Incalza la tempesta, il
mare si gonfia,
il cielo tuona e lampeggia,
e i frequenti fulmini
incendono le navi.
Un mostro formidabile
s'appresenta fuori
dell'onde.)
Qual'odio, qual'ira
Nettuno ci mostra!
Se il cielo s'adira,
Qual colpa è la nostra?
Il reo, qual'è?
Recitativo

IDOMENEO
Eccoti in me, barbaro
Nume! il reo!
Io solo errai, me sol
punisci,
e cada, cada sopra di me il
tuo sdegno.
La mia morte ti sazi alfin;
ma se altra aver pretendi
vittima
al fallo mio, una innocente
darti io non posso,
e se pur tu la vuoi ...
ingiusto sei, pretenderla
non puoi.
(La tempesta continua.

I Cretesi spaventati
fuggono
e nel seguente coro col
canto e con pantomime
esprimono il loro terrore,
ciò che tutto forma
un'azione analoga
e chiude l'atto col solito
Divertimento.)

No. 18. Coro

CORO
Corriamo, fuggiamo
Quel mostro spietato!
Corriamo, fuggiamo,
Ah preda già siamo!
Chi, perfido fato,
Più crudo è di te?
(partendo)
Corriamo, fuggiamo!

Atto III

Scena I Giardino reale. Ilia sola

No. 19. Recitativo ed Aria

ILIA
Solitudini amiche, aure
amoroze,
piante fiorite, e fiori vaghi,
udite d'una infelice amante
i lamenti,
che a voi lassa confido.
Quanto il tacer presso al
mio vincitore,
quanto il finger ti costa
afflitto core!

Zeffiretti lusinghieri,
Deh volate al mio tesoro:
E gli dite, ch'io l'adoro
Che mi serbi il cor fedel.
E voi piante, e fior sinceri
Che ora inaffia il pianto
amaro,
Dite a lui, che amor più
raro
Mai vedeste sotto al ciel.
Ei stesso vien... oh Dei!
...
mi spiego, o taccio? ...
Resto ...
Parto... o m'ascondo? ...
Ah risolver non posso, ah
mi confondo!

Scena II Ilia, Idamante

Recitativo

IDAMANTE
Principessa, a' tuoi
sguardi
se offrir mi ardisco ancor,
più non mi guida un
temerario affetto;
altro or non cerco, che
appagarti e morir.
ILIA
Morir? tu, prence?
IDAMANTE
Più teco io resto, più di te
m'accendo,
e s'aggrava mia colpa,
a che il castigo più a lungo

differir?
ILIA
Ma qual cagione morte a
cercar t'induce?
IDAMANTE
Il genitore pien di mania e
furore torvo
mi guarda e fugge, e il
motivo mi cela.
Da tue catene avvinto,
il tuo rigore a nuovi guai
m'espone.
Un fiero mostro fa
dappertutto orrida strage.
Or questo a combatter si
vada, e vincerlo si tenti,
o finisca la morte i miei
tormenti.
ILIA
Calma, oh prence, un
trasporto sì funesto:
Rammenta, che tu sei d'un
grand'impero
l'unica speme.
IDAMANTE
Privo del tuo amore, privo,
Ilia, di te, nulla mi cale.
ILIA
Misera me! ... deh serba i
giorni tuoi.
IDAMANTE
Il mio fato crudel seguir
degg'io.
ILIA
Vivi ... Ilia te'l chiede.
IDAMANTE
Oh Dei! che ascolto?
Principessa adorata! ...
ILIA
Il cor turbato a te mal
custodi la debolezza mia:
pur troppo amore e tema
indivisi ho nel sen.
IDAMANTE
Odo? o sol quel che brama
finge l'udito,
o pure il grand'ardore
m'agita i sensi,
e il cor lusinga oppresso un
dolce sogno?
ILIA
Ah perché pria non arsi,
che scoprir la mia fiamma?
mille io sento rimorsi
all'alma! il sacro mio
dovere,
la mia gloria, la patria, il
sangue de' miei ancor
fumante,
oh quanto al core
rimproverano il mio ribelle
amore!
... ma alfin che fo? - Già
che in periglio estremo ti
vedo,
oh caro, e trarti sola io
posso, odimi, io te'l ridico:
t'amo, t'adoro, e se morir
tu vuoi, pria,
che m'uccida il duol morir
non puoi.

No. 20a. Duetto

IDAMANTE
S'io non moro a questi
accenti,
Non è ver, che amor
uccida,
Che la gioia opprima un
cor.
ILIA
Non più duol, non più
lamenti;
Io ti son costante a fida:
Tu sei il solo mio tesor.
IDAMANTE
Tu sarai...
ILIA
Qual tu mi vuoi.
IDAMANTE
La mia sposa...
ILIA
Lo sposo mio sarai tu,
IDAMANTE, ILIA
Lo dica amor.
Ah il gioir sorpassa
in noi
Il sofferto affanno rio:
Tutto vince il nostro
ardor.

Scena III Idomeneo, Elettra e detti

Recitativo

IDOMENEIO
(Cieli! Che vedo!)
ILIA
(ad Idamante)
Ah siam scoperti, oh caro.
IDAMANTE
(ad Ilia)
Non temer, idol mio.
ELETTRA
(Ecco l'ingrato.)
IDOMENEIO
(Io ben m'apposi al ver. Ah
crudo fato!)
IDAMANTE
Signor, già più non oso
padre chiamarti,
a un suddito infelice, deh,
questa almen concedi
unica grazia.
IDOMENEIO
Parla.
ELETTRA
(Che dirà?)
IDAMANTE
In che t'offesi mai? perché
mi fuggi? ...
m'odi, e aborrisci?
ILIA
(Io tremo.)
ELETTRA
(Io te'l direi.)
IDOMENEIO
Figlio: contro di me
Nettuno irato gelommi il
cor,
ogni tua tenerezza
l'affanno mio raddoppia,
il tuo dolore tutto sul cor
mi piomba,
e rimirarti senza ribrezzo,

error non posso.
ILIA
(Oh Dio!)
IDAMANTE
Forse per colpa mia Nettun
sdegnossi?
ma la colpa qual'è?
IDOMENEIO
Ah placarlo potessi senza
di te!
ELETTRA
(Ah potessi i torti miei or
vendicar!)
IDOMENEIO
(ad Idamante)
Parti, te lo comando,
fuggi il paterno lido,
e cerca altrove sicuro asilo.
ILIA
(ad Elettra)
Ahimè! Pietosa
principessa, ah mi
conforta!
ELETTRA
Ch'io ti conforti? e come?
...
(ancor m'insulta
l'indegna.)
IDAMANTE
Dunque io me n'andrò! ...
ma dove? ...
Ah Ilia, oh genitor!
ILIA
(risoluta)
O seguirti, o morir, mio
ben, vogl'io.
IDAMANTE
Deh resta, oh cara, e vivi in
pace. Addio!
No. 21. Quartetto
IDAMANTE
Andrò ramingo e solo,
Morte cercando altrove
Fin che la incontrerò.
ILIA
M'avrai compagna al
duolo,
Dove sarai, e dove
Tu moia, io morirò.
IDAMANTE
Ah, no...
IDOMENEIO
Nettun spietato!
Chi per pietà m'uccide?
ELETTRA
(Quando vendetta avrò?)
IDAMANTE, ILIA
(ad Idomeneo)
Serena il ciglio irato.
ILIA, IDAMANTE,
IDOMENEIO
Ah il cor mi si divide!
ILIA, ELETTRA,
IDAMANTE, IDOMENEIO
Soffrir più non si può.
Peggio è di morte
Sì gran dolore.
Più fiera sorte,
Pena maggiore
Nissun provò!

IDAMANTE
Andrò ramingo e solo.
(parte addolorato)

Scena IV Arbace, Idomeneo, Ilia, Elettra

Recitativo

ARBACE
Sire, alla reggia tua
immensa turba
di popolo affollato ad alta
voce parlar ti chiede.
ILIA
(A qualche nuovo affanno
preparati mio cor.)
IDOMENEIO
(Perduto è il figlio.)
ARBACE
Del Dio de' mari il sommo
sacerdote lo guida.
IDOMENEIO
(Ahi troppo disperato è il
caso!)
(ad Arbace)
intesi Arbace ...
ELETTRA
(Qual nuovo disastro?)
ILIA
(Il popol sollevato...)
IDOMENEIO
Or vado ad ascoltarla.
(parte confuso)
ELETTRA
Ti seguirò!
(parte)
ILIA
Voglio seguirti anch'io.
(parte)

Scena V Arbace solo

Recitativo e No. 22. Aria

ARBACE
Sventurata Sidon! in te
quai miro di morte,
stragi e orror lugubri
aspetti?
Ah Sidon più non sei, sei la
città del pianto,
e questa reggia quella del
duol.
Dunque è per noi dal cielo
sbandita ogni pietà? ...
chi sa? ... io spero ancora ...
che qualche Nume amico si
plachi a tanto sangue;
un Nume solo basta tutti a
piegar ...
alla clemenza il rigor
cederà...
ma ancor non scorgo qual
ci miri pietoso ...
Ah sordo è il cielo!
Ah Creta tutta io vedo finir
sua gloria sotto alte rovine!
No, sue miserie pria non
avran fine.
Se colà ne' fati è scritto,
Creta, oh Dei! s'è rea, or
cada.
Paghi il fio del suo delitto,
Ma salvate il prence, il re.
Deh d'un sol vi plachi il

sangue,
Ecco il mio, se il mio
v'aggrada,
E il bel regno che già
langue,
Giusti Dei! abbia mercè.
(parte)

Scena VI *Gran piazza abbellita di statue avanti al palazzo, di cui si vede da un lato il frontespizio. Arriva Idomeneo accompagnato d'Arbace e dal seguito reale; il re scortato d'Arbace si siede sopra il trono destinato alle pubbliche udienze; Gran Sacerdote e quantità di popolo.*

No. 23. Recitativo

GRAN SACERDOTE
Volgi intorno lo sguardo,
oh sire,
e vedi qual strage orrenda
nel tuo nobil regno
fa il crudo mostro.
Ah mira allagate di sangue
quelle pubbliche vie.
Ad ogni passo vedrai chi
geme,
e l'alma gonfia d'atro velen
dal corpo esala.
Mille e mille in
quell'ampio, e sozzo
ventre,
pria sepolti che morti
perire io stesso vidi.
Sempre di sangue lorde son
quelle fauci,
e son sempre più ingorde.
Da te solo dipende il
ripiego, da morte trar tu
puoi,
il resto del tuo popolo,
ch'esclama sbigottito
e da te l'aiuto implora, e
indugi ancor?...
Al tempio, sire, al tempio!
Qual'è, dov'è la vittima? ...
a Nettuno rendi quello ch'è
suo.
IDOMENEO
Non più... sacro ministro; e
voi popoli udite:
la vittima è Idamante, e or
vedrete, ah Numi!
con qual ciglio? Svenar il
genitor il proprio figlio.
(parte turbato)

No. 24. Coro

CORO
Oh voto tremendo!
Spettacolo orrendo!
Già regna la morte,
D'abisso le porte
Spalanca crudel.
GRAN SACERDOTE
Oh cielo clemente!
Il figlio è innocente,
Il voto è inumano;
Arresta la mano
Del padre fedel.
CORO
Oh voto tremendo!

Spettacolo orrendo!
Già regna la morte,
D'abisso le porte
Spalanca crudel.
(partono tutti dolenti)

Scena VII *Veduta esteriore del magnifico tempio di Nettuno con vastissimo atrio che la circonda, attraverso del quale si scopre in lontano la spiaggia del mare.*

L'atrio e le gallerie del tempio sono ripiene d'una moltitudine di popolo, li sacerdoti preparano le cose appartenenti al sacrificio.

No. 25. Marcia *Arriva Idomeneo accompagnato da numeroso e fastoso seguito.*

No. 26. Cavatina con coro

IDOMENEO
Accogli, oh re del mar, i
nostri voti,
placa lo sdegno tuo, il tuo
rigor!
SACERDOTI
Accogli, oh re del mar, i
nostri voti,
placa lo sdegno tuo, il tuo
rigor!
IDOMENEO
Tornino a lor spelonche
gl'Euri, i Noti,
torni Zeffiro al mar, cessi il
furor.
Il pentimento, e il cor de'
tuoi devoti accetta,
e a noi concedi il tuo favor!
SACERDOTI
Accogli, oh re del mar, i
nostri voti,
placa lo sdegno tuo, il tuo
rigor!
CORO
(dentro le scene)
Stupenda vittoria!
Eterna è tua gloria;
Trionfa oh signor!

Recitativo

IDOMENEO
Qual risuona qui intorno
applauso di vittoria?

Scena VIII *Arbace frettoloso e detti*

Recitativo

ARBACE
Sire, il prence, Idamante
l'eroe,
di morte in traccia
disperato
correndo il trionfo trovò.
Su l'empio mostro
scagliossi furibondo,
il vinse, e uccise. Eccoli
salvi al fin.
IDOMENEO
Ahimè! Nettuno di nuovo
sdegno acceso sarà contro
di noi ...
or or, Arbace, con tuo
dolor vedrai,
che Idamante trovò quel
che cercava,

e di morte egli stesso il
trionfo sarà.
ARBACE
(vede condurre
Idamante)
Che vedo? ... oh Numi!

Scena IX

Idamante in veste bianca,
ghirlanda di fiori in capo,
circondato da guardie e da
sacerdoti.
Moltitudine di mesto
popolo e suddetti.

No. 27. Recitativo

IDAMANTE
Padre, mio caro padre,
ah dolce nome!
Eccomi, a' piedi tuoi;
in questo estremo periodo
fatal,
su questa destra che il
varco al sangue tuo
nelle mie vene aprir dovrà,
gl'ultimi baci accetta.
Ora comprendo, che il tuo
turbamento sdegno
non era già, ma amor
paterno.
Oh mille volte e mille
fortunato Idamante,
se chi vita ti diè vita ti
toglie,
e togliendola a te la rende
al cielo,
e dal cielo la sua in cambio
impetra,
ed impetra costante a' suoi
la pace,
e de' Numi l'amor sacro e
verace.
IDOMENEO
Oh figlio! oh caro figlio!
Perdona;
il crudo uffizio in me scelta
non è,
pena è del fato ...
Barbaro, iniquo fato! ...
Ah no, non posso contro
un figlio innocente alzar
l'aspra bipenne ...
da ogni fibra già sen
fuggon le forze,
e gl'occhi miei torbida
notte ingombra...
oh figlio! ...
IDAMANTE
(languente, poi risoluto)
Oh padre! ... ah non
t'arresti inutile pietà,
né vana ti lusinghi
tenerezza d'amor.
Deh vibra un colpo, che
ambi tolga d'affanno.
IDOMENEO
Ah, che natura me'l
contrastava,
e ripugna.
IDAMANTE
Ceda natura al suo

autor;
di Giove questo è l'alto
voler.
Rammenta, rammenta il
tuo dover.
Se un figlio perdi,
cento avrai, Numi amici.
Figli tuoi i tuoi popoli
sono.
Ma se in mia vece brami
chi t'ubbidisca ed ami,
chi ti sia accanto,
e di tue cure il peso teco ne
porti,
Ilia ti raccomando;
deh un figlio tu esaudisci
che moribondo supplica,
e consiglia: s'ella sposa non
m'è,
deh siati figlia.
Ma che più tardi?
Eccomi pronto,
adempì il sacrificio, il voto.

IDOMENEO
Oh qual mi sento in ogni
vena
insolito vigor? ...
or risoluto son ...
l'ultimo amplesso ricevi ...
e mori.
IDAMANTE
Oh padre! ...
IDOMENEO
Oh figlio! ...
IDAMANTE, IDOMENEO
Oh Dio! ...
IDAMANTE
(Oh Ilia... ahimè! ...)
(ad Idomeneo)
vivi felice, addio.
IDOMENEO
Addio.
(Nell'atto di ferire
sopraviene Ilia
ed impedisce il colpo.)

Scena X Ilia frettolosa, Elettra e detti

Recitativo

ILIA
(corre a ritenere il braccio
d'Idomeneo)
Ferma, oh sire, che fai?
IDOMENEO
La vittima io sveno,
che promisi a Nettuno.
IDAMANTE
Ilia, t'accheta...
GRAN SACERDOTE
(ad Ilia)
Deh non turbar il
sacrificio...
ILIA
Invano quella scure altro
petto tenta ferir.
Eccoti, sire, il mio, la
vittima io son.
ELETTRA
(Oh qual contrasto!)
ILIA
(ad Idomeneo)
Innocente è Idamante, è

figlio tuo,
e del regno è la speme.
Tiranni i Dei non son,
fallaci siete interpreti voi
tutti
del divino voler.
Vuol sgombra il cielo de'
nemici la Grecia,
e non de' figli.
Benché innocente anch'io,
benché ora amica,
di Priamo son figlia,
e Frigia io nacqui per
natura nemica
al greco nome. Orsù mi
svena.
(s'inginocchia avanti al
Gran Sacerdote)
(S'ode gran strepito
sotterraneo,
la statua di Nettuno si
scuote;
il Gran Sacerdote si trova
avanti all'ara in estasi.
Tutti rimangono attoniti
ed immobili per lo
spavento.
Una voce profonda e grave
pronunzia
la seguente sentenza del
cielo.)

No. 28d.

LA VOCE
Ha vinto Amore...
Idomeneo cessi esser re...
lo sia Idamante ... ed Ilia a
lui sia sposa,
e fia pago Nettuno,
contento il ciel,
premiata l'innocenza.

No. 29. Recitativo

IDOMENEO
Oh ciel pietoso!
IDAMANTE
Ilia ...
ILIA
Idamante, udisti?
ARBACE
Oh gioia, oh amor, oh
Numi!
ELETTRA
Oh smania! oh furie! oh
disperata Elettra! ...
Vedrò Idamante alla rivale
in braccio? ..
Ah no, il germano Oreste
ne' cupi abissi io vò
seguir,
or or compagna m'avrai là
dell'inferno,
a sempiterni guai, al pianto
eterno.
ELETTRA
15. D'Oreste, d'Aiace,
Ho in seno i tormenti,
D'Aletto la face
Già morte mi da.
Squarciatevi il core,
Cerase, serpenti

O un ferro il dolore
In me finira
(parte infuriata)

*Scena XI Idomeneo, Idamante, Ilia, Arbace,
seguito d'Idomeneo, d'Idamante e d'Ilia;
popolo.*

No. 30. Recitativo

IDOMENEO
Popoli, a voi l'ultima
legge
impone Idomeneo qual re.
Pace v'annuncio.
Compiuto è il sacrificio, e
sciolto il voto.
Nettuno, e tutti i Numi a
questo regno amici son.
Resta, che al cenno loro
Idomeneo ora ubbidisca.
Oh quanto, oh sommi Dei!
quanto m'è grato il cenno.
Eccovi un altro re, un altro
me stesso:
A Idamante mio figlio,
al caro figlio cedo il soglio
di Creta,
e tutto insieme il sovrano
poter.
I suoi comandi rispettate,
eseguite ubbidienti, come i
miei eseguite
e rispettate, onde grato io
vi son:
questa è la legge. Eccovi la
real sposa.
Mirate in questa bella
coppia
un don del cielo serbato a
voi.
Quanto a sperar vi lice!
Oh Creta fortunata! Oh me
felice!

Aria

IDOMENEO
Torna la pace al core
Torna lo spento ardore
Fiorisce in me l'eta
Tal la stagion di Flora
L'albero annoso infiora
Nuovo vigor gli da.
(Segue l'incoronazione
d'Idamante,
che s'eseguisce in
pantomima,
ed il coro che si canta
durante l'incoronazione ed
il ballo.)

No. 31. Coro

Scenda Amor, scenda
Imeneo,
E Giunone ai regi sposi,
D'alma pace omai li posi
La Dea pronuba nel sen!
FINE

DIE ENTFÜHRUNG AUS DEM SERAIL (CD154-155)

Ouvertüre

Erster Aufzug Platz vor dem Palast des Bassa Selim am Ufer des Meeres

No.1 Arie

BELMONTE

Hier soll ich dich denn sehen,
Konstanze, dich mein Glück!
Lass, Himmel, es geschehen:
Gib mir die Ruh zurück!
Ich duldete der Leiden, o Liebe, allzuviel!
Schenk' mir dafür nun Freuden
Und bringe mich ans Ziel.

Dialog

No.2 Lied und Duett

OSMIN

Wer ein Liebchen hat gefunden,
Die es treu und redlich meint,
Lohn' es ihr durch tausend Küsse,
Mach' ihr all das Leben süsse,
Sei ihr Tröster, sei ihr Freund.
Tralallera, tralallera!
Doch sie treu sich zu erhalten,
Schliess er Liebchen sorglich ein;
Denn die losen Dinger haschen
Jeden Schmetterling, und naschen
Gar zu gern vom fremden Wein.
Tralallera, tralallera!
Sonderlich beim Mondenscheine,
Freunde, nehmt sie wohl in acht!
Oft lauscht da ein junges Herrchen,
Kirrt und lockt das kleine Närrchen,
Und dann, Treue, gute Nacht!
Tralallera, tralallera!

BELMONTE

Verwünsch seist du samt deinem Liede!
Ich bin dein Singen nun schon müde;
So hör' doch nur ein einzig Wort!

OSMIN

Was, Henker, laßt Ihr euch gelüsten,
Euch zu ereifern, Euch zu brüsten?
Was wollt Ihr? Hurtig, ich muß fort.

BELMONTE

Ist das des Bassa Selim Haus?

OSMIN

He?

BELMONTE

Ist das des Bassa Selim Haus?

OSMIN

Das ist des Bassa Selim Haus.

(will fort)

BELMONTE

So wartet doch!

OSMIN

Ich kann nicht weilen.

BELMONTE

Ein Wort!

OSMIN

Geschwind, denn ich muß eilen.

BELMONTE

Seid Ihr in seinen Diensten, Freund?

OSMIN

He?

BELMONTE

Seid Ihr in seinen Diensten, Freund?

OSMIN

He?

BELMONTE

Seid Ihr in seinen Diensten, Freund?

OSMIN

Ich bin in seinen Diensten, Freund.

BELMONTE

Wie kann ich den Pedrill wohl sprechen,

Der hier in seinen Diensten steht?

OSMIN

Den Schurken, der den Hals soll brechen?

Seht selber zu, wenn's anders geht.

(will fort)

BELMONTE

(für sich)

Was für ein alter grober Bengel!

OSMIN

(ihn betrachtend, für sich)

Das ist ja so ein Galgenschwengel.

BELMONTE

Ihr irrt, es ist ein braver Mann.

OSMIN

So brav, daß man ihn speißen kann.

BELMONTE

Ihr müßt ihn wahrlich nicht recht kennen.

OSMIN

Recht gut! Ich ließ ihn heut verbrennen.

Heut, heut, ließ ich ohn verbrennen!

BELMONTE

Es ist fürwahr ein guter Tropf!

OSMIN

Auf einen Pfahl gehört sein Kopf!

(will fort)

BELMONTE

So bleibet doch!

OSMIN

Was wollt Ihr noch?

BELMONTE

Ich möchte gerne...

OSMIN

(höhnisch)

So hübsch von ferne

Ums Haus' rumschleichen,

Und Mädchen stehlen? Fort, Euresgleichen!

Braucht man hier nicht.

BELMONTE

Ihr seid besessen,

Sprecht voller Galle

Mir so vermessen

Ins Angesicht!

OSMIN

Nun nicht in Eifer!

Ich kenn' Euch schon!

BELMONTE

Schont Euren Geifer!

Laßt Eurer Droh'n!

OSMIN

Schert Euch zum Teufel!

Ihr kriegt, ich schwöre,

Sonst ohne Gnade

Die Bastonade!

Noch habt Iht Zeit!

BELMONTE

Es bleibt kein Zweifel,

Ihr seid von Sinnen!

Welch ein Betragen

Auf meine Fragen!

Seid doch gescheit!

(ab)

Dialog

No.3 Arie

OSMIN

Solche hergelaufne Laffen,

Die nur nach den Weibern gaffen,

Mag ich vor den Teufel nicht;

Denn ihr ganzes Tun und Lassen

Ist, uns auf den Dienst zu passen;

Doch mich trägt kein solch Gesicht.

Eure Tücken, eure Ränke,

Eure Finten, eure Schwänke

sind mir ganz bekannt.

Mich zu hintergehen,

Müsst ihr früh aufstehen,

Ich hab' auch Verstand.

Drum, beim Barte des Propheten!

Ich studiere Tag und Nacht,

Dich so mit Manier zu töten,

Nimm dich, wie du willst in acht.

Erst geköpft,

dann gehangen,

dann gespießt

auf heiße Stangen;

dann vebrannt,

dann gebunden,

und getaucht;

zuletzt geschunden.

Dialog

No.4 Rezitativ und Arie

BELMONTE

Konstanze, dich wiederzusehen, dich!

O wie ängstlich, o wie feurig

Klopft mein liebevolles Herz!

Und des Wiedersehens Zähre

Lohnt der Trennung bangen Schmerz.

Schon zitt'r' ich und wanke,

Schon zag' ich und schwanke;

Es hebt sich die schwellende Brust!

Ist das ihr Lispeln? Es wird mir so bange!

War das ihr Seufzen? Es glüht mir die

Wange!

Täuscht mich die Liebe? War es ein Traum?

Dialog

No.5 Chor der Janitscharen

CHOR

Singt dem großen Bassa Lieder,

Töne, feuriger Gesang;

Und vom Ufer halle wider

Unsrer Lieder Jubelklang!

SOLI

Weht ihm entgegen, kühlende Winde,

Ebne dich sanfterm wallende Flut!

Singt ihm entgegen fliegende Chöre,

Singt ihm der Liebe Freuden ins Herz!

(Die Janitscharen ab)

Dialog

No.6 Arie

KONSTANZE

Ach ich liebte,

war so glücklich,

Kannte nicht der Liebe Schmerz;

Schwur ihm Treue, dem Geliebten,

Gab dahin mein ganzes Herz.

Doch wie schnell scwand meine Freude,

Trennung war mein banges Los;

Und nun schwimmt mein Aug'

in Tränen,
Kummer ruht in meinem Schoss.

Dialog

No.7 Terzett

OSMIN
Marsch! Trollt euch fort!
Sonst soll die Bastonade
Euch gleich zu Diensten stehn!
BELMONTE, PEDRILLO
Ei, ei! Das wär' ja schade,
Mit uns so umzugehn!
OSMIN
Kommt nur nicht näher,
Sonst schlag' ich drein!
BELMONTE, PEDRILLO
Weg von der Türe!
Wir gehn hinein!
(Sie drängen ihn von der Tür weg)
OSMIN
Marsch, fort! Ich schlage drein!
BELMONTE, PEDRILLO
Platz, fort! Wir gehn hinein!
(Sie stoßen ihn weg und gehen hinein)

**Zweiter Aufzug Garten am Palast des Bassa
Selim. An der Seite Osmins Wohnung.**

Dialog

No.8 Arie

BLONDE
Durch Zärtlichkeit und
Schmeicheln,
Gefälligkeit und Scherzen
Erobert man die Herzen
Der guten Mädchen leicht.
Doch mürrisches Befehlen,
Und Poltern, Zanken, Plagen
Macht, dass in wenig Tagen
So Lieb' als Treu' entweicht.

Dialog

No.9 Duett

OSMIN
Ich gehe, doch rate ich dir,
den Schurken Pedrillo zu meiden.
BLONDE
Fort, pack' dich nicht mit mir,
Du weißt ja, ich kann es nicht leiden.
OSMIN
Versprich mir...
BLONDE
Was fällt dir da ein!
OSMIN
Zum Henker!
BLONDE
Fort, laß mich allein!
OSMIN
Wahrhaftig, kein Schritt von
der Schwelle,
Bist du zu gehorchen mir schwörst.
BLONDE
Nicht soviel, du armer Geselle,
Und wenn du der Großmogul wärst.
OSMIN
O Engländer! Seid ihr nicht Toren,
Ihr laßt euern Weibern den Willen!
Wie isr man geplagt und geschoren,
Wenn soch eine zucht man erhält!

BLONDE

Ein Herz so in Freiheit geboren
Läßt niemals sich sklavisch behandeln;
Bleibt, wenn schon die Freiheit verloren,
Noch stoz auf sie, lachet der Welt!
Nun troll' dich!
OSMIN
So sprichst du mit mir?
BLONDE
Nicht anders!
OSMIN
Nun bleib' ich erst hier!
BLONDE
(stößt ihn fort)
Ein andermal! Jetzt mußst
du gehen.
OSMIN
Wer hat solche Frechheit gesehen!
BLONDE
*(stellt sich, als wollte sie ihm
die Augen auskratzen)*
Es ist um die Augen geschehen,
Wofern du noch länger verweilst!
OSMIN
(furchtsam zurückweichen)
Nur ruhig, ich will ja gern gehen,
Bevor du gar Schläge erteilst!
(Er geht ab)

No.10 Rezitativ und Arie

KONSTANZE
Welcher Wechsel herrscht in meiner Seele
Seit dem Tag, da uns das Schicksal trennte.
O Belmonte, hin sind die Freuden,
Die ich sonst an deiner Seite kannte!
Banger Sehnsucht Leiden
Wohnen nun dafür in der beklemmten
Brust.
Traurigkeit ward mir zum Lose,
Weil ich dir entrissen bin.
Gleich der wurmzernagten Rose,
Gleich dem Gras im Wintermoose,
Welkt mein banges Leben hin.
Selbst der Luft darf ich nicht sagen
Meiner Seele bitterm Schmerz,
Denn, unwillig ihn zu tragen,
Haucht sie alle meine Klagen
Wieder in mein armes Herz.

Dialog

No.11 Arie

KONSTANZE
Martern aller Arten
Mögen meiner warten,
Ich verlache Qual und Pein.
Nichts soll mich erschüttern.
Nur dann würd' ich zittern,
Wenn ich untreu könnte sein.
Lass dich bewegen, verschone mich!
Des Himmels Segen belohne dich!
Doch du bist entschlossen.
Willig, unverdrossen,
Wähl ich jede Pein und Not.
Ordne nur, gebiete,
Lärme, tobe, wüte,
Zuletzt befreit mich doch der Tod.

Dialog

No.12 Arie

BLONDE
Welche Wonne, welche Lust
Regt sich nun in meiner Brust!
Voller Freuden will ich springen,
Ihr die frohe Nachricht bringen;
Und mit lachet und mit Scherzen
Ihrem schwachen, kranken Herzen
Freud und Jubel prophezeihn.

Dialog

No.13 Arie

PEDRILLO
Frisch zum Kampfe, frisch zum Streite!
Nur ein feiger Tropf verzagt.
Sollt' ich zittern, sollt' ich zagen?
Nicht mein Leben mutig wagen?
Nein, ach nein, es sei gewagt!
Nur ein feiger Tropf verzagt.
Frisch zum Kampfe! Frisch
zum Streite!

Dialog

No.14 Duett

PEDRILLO
Vivat Bacchus! Bacchus lebe!
Bacchus war ein braver Mann!
OSMIN
Ob ich's wage? Ob's ich trinke?
Ob's wohl Allah sehen kann?
PEDRILLO
Was hilft das Zaudern? Hinunter, hinunter!
Nicht lange, nicht lange gefragt!
OSMIN
Nun wär's geschehen, nun wär's hinunter!
Das heiß' ich, das heiß' ich gewagt!
BEIDE
Es leben die Mädchen,
die Blondes, die Braunen!
Sie leben noch!
PEDRILLO
Das schmeckt trefflich!
OSMIN
Das schmeckt herrlich!
BEIDE
Ah! das heiß' ich Göttertrank!
Vivat Bacchus!
Bacchus lebe!
Bacchus, der den Wein erfand!

Dialog

No.15 Arie

BELMONTE
Wenn der Freude Tränen fließen,
Lächelt Liebe dem Geliebten hold.
Von den Wangen sie zu küssen
Ist der Liebe schönster, grösster Sold.
Ach, Konstanze! Dich zu sehen,
Dich voll Wonne, voll Entzücken
An mein treues Herz zu drücken.
Lohnt fürwahr nicht Kron' und Pracht!
Ah, dieses sel'ge Wiederfinden
Lässt innig mich erst ganz empfinden,
Welchen Schmerz die Trennung macht.

No.16 Quartett

KONSTANZE
Ach, Belmonte! Ach, mein Leben!

BELMONTE
Ach, Konstanze! Ach, mein Leben!
KONSTANZE
Ist es möglich? Welch Entzücken,
Dich an meine Brust zu drücken
Nach so vieler Tage Leid!
BELMONTE
Welche Wonne, dich zu finden!
Nun muß aller Kummer schwinden!
O wie ist mein Herz erfreut!
KONSTANZE
Sieh, die Freudentränen fließen!
BELMONTE
Holde! Laß hinweg sie küssen!
KONSTANZE
Daß es doch die letzte sei!
BELMONTE
Ja, noch heute wirst du frei!
PEDRILLO
Also Blondchen, hast's verstanden?
Alles ist zur Flucht vorhanden,
Um Schlag Zwölfe sind wir da!
BLONDE
Unbesorgt! Es wird nichts fehlen,
Die Minuten werd' ich zählen,
Wär' der Augenblick schon da!
ALLE
Endlich schneit die Hoffnungssonne
Hell durchs trübe Firmament!
Voll Entzücken, Freud und Wonne
Sehn wir unsrer Leiden End'!
BELMONTE
Doch, ach! bei aller Lust
Empfindet meine Brust
Doch manch' geheime Sorgen!
KONSTANZE
Was ist es Liebster, sprich!
Geschwind, erkläre dich!
O halt mir nichts verborgen!
BELMONTE
Man sagt... man sagt... du seist...
*(Belmonte und Konstanze sehen einander
stillschweigend und furchtsam an)*
KONSTANZE
Nun weiter?
PEDRILLO
*(zeigt, daß er es wage,
gehenkt zu werden)*
Doch Blondchen, ach, die Leiter!
Bist du wohl soviel wert?
BLONDE
Hans Narr, schnappt's bei dir über?
Ei, hättest du nur lieber
Die Frage umgekehrt.
PEDRILLO
Doch Herr Osmin...
BLONDE
Laß hören!
KONSTANZE
Willst du dich nicht erklären?
BELMONTE
Man sagt...
PEDRILLO
Doch Herr Osmin...
BELMONTE
Du seist...
PEDRILLO
Doch Herr Osmin...
KONSTANZE
Nun weiter?

BLONDE
Laß hören!
KONSTANZE
Willst du dich nicht erklären?
BELMONTE
Ich will. Doch zürne nicht,
Wenn ich nach dem Gerücht,
Das ich gehört, es wage,
Dich zitternd, bebend frage,
Ob du den Bassa liebst?
PEDRILLO
(zu Blonde)
Hat nicht Osmin etwan,
Wie man fast glauben kann,
Sein Recht als Herr probieret
Und bei dir exerzieret?
Dann wär's ein schlechter Kauf!
KONSTANZE
(zu Belmonte)
O wie du mich betrübst!
(Sie weint)
BLONDE
(zu Pedrillo)
Da, nimm die Antwort drauf!
(gibt dem Pedrillo eine Ohrfeige)
PEDRILLO
(hält sich die Wange)
Nun bin ich aufgeklärt!
BELMONTE
Konstanze, ach vergib!
BLONDE
(geht zornig von Pedrillo)
Du bist mich gar nicht wert!
KONSTANZE
(seufzend sich von Belmonte wegwendend)
Ob ich dir treu verliebt?
BLONDE
(zu Konstanze)
Der Schlingel fragt gar an,
Ob ich ihm treu geliebet.
KONSTANZE
(zu Blonde)
Belmonte sagte man,
Ich soll den Bassa lieben!
PEDRILLO
(hält sich die Wange; zu Belmonte)
Daßnde ehrlich sei,
Schwör' ich bei allen Teufeln!
BELMONTE
(zu Pedrillo)
Konstanze ist mir treu,
Daran ist nicht zu zweifeln!
KONSTANZE, BLONDE
Wenn unsre Ehre wegen
Die Männer Argwohn hegen,
Verdächtig auf uns sehn,
Das ist nicht auszustehn!
BELMONTE, PEDRILLO
Sobald sich Weiber kränhen,
Daß wir sie untreu denken,
Dann sind sie wahrhaft treu,
Von allem Vorwurf frei!
PEDRILLO
Liebstes Bondchen, ach, verzeihe!
Sieh, ich bau' auf deine Treue
Mehr jetzt ja als auf meinen Kopf!
BLONDE
Nein, das kann ich dir nicht schenken,
Mich mit so was zu verdenken,
Mit dem alten, dummen Tropf!

BELMONTE
Ach, Konstanze! Ach, mein Leben!
Könntest du mir noch vergehen,
Daß ich diese Frage tat?
KONSTANZE
Belmonte, wie? Du könntest glauben,
Daß man dir dies Herz könnt' rauben,
Das nur dir geschlagen hat?
PEDRILLO, BELMONTE
Ach, verzeihe!
BELMONTE, PEDRILLO
Ich bereue!
KONSTANZE, BLONDE
Ich verzeihe deiner Reue!
ALLE
Wohl, es sei nun Abgetan!
Es lebe die Liebe!
Nur sie sei uns teuer;
Nichts fache das Feuer
Der Eifersucht an.

*Dritter Aufzug Platz vor dem Palast des Bassa
Selim. Auf einer Seite der Oalast des Bassa;
gegenüber die Wohnung des Osmin; hinten
Aussicht auf das Meer. Es ist Mitternacht.*

No.17 Arie

BELMONTE
Ich baue ganz auf deine Stärke,
Vertrau', o Liebe, deiner Macht,
Denn ach! Was wurden nicht für Werke
Schon oft durch dich zu Stand' gebracht?
Was aller Welt unmöglich scheint,
Wird durch die Liebe doch vereint.

Dialog

No.18 Romanze

PEDRILLO
In Mohrenland gefangen war
Ein Mäd'el hübsch und fein;
Sah rot und weiss, war schwarz von Haar,
Seufzt Tag und Nacht und weinte gar,
Wollt' gern getröstet sein.
Da kam aus fremdem Land daher
Ein junger Rittersmann;
Den jammerte das Mädchen dehr,
Ha, rief er, wag' ich Kopf und Ehr',
Wenn ich sie retten kann.
Ich komm' zu dir in finst'rer Nacht,
Lass, Liebchen, husch mich ein!
Ich fürchte weder Schloss nach Wacht,
Holla, horch auf, um Mitternacht
Sollst du erlöset sein.
Gesagt, getan; Glock' zwölfe stand
Der tapf're Ritter da;
Sanft reicht sie ihm die weiche Hand,
Früh man die leere Zelle fand;
Fort war sie Hopsasa!

Dialog

No.19 Arie

OSMIN
Ha, wie will ich triumphieren,
Wenn sie euch zum Richtplatz führen
Und die Hälse schnüren zu!
Hüpfen will ich, lachen, springen
Und ein Freudenliedchen singen,
Denn nun hab' ich vor euch Ruh.
Schleicht nur säuberlich und leise,
Ihr verdammten Haremsmäuse,

Inser Ohr entdeckt euch schon,
Und eh' ihr uns könnt entspringen,
Seh ich euch in unsern Schlingen,
Und erhaschet euren Lohn.

Dialog

No.20 Rezitativ und Duett

BELMONTE

Welch ein Geschick! O Qual der Seele!
Hat sich denn alles wider mich
verschworen!

Ach, Konstanze! Durch mich bist du
verloren!

Welch eine Pein!

BELMONTE

Laß, ach Geliebter, laß dich das nicht
quälen.

Was ist der Tod? Ein Übergang zur Ruh!

Und dann, an deiner Seite,
Ist er Vorgefühl der Seligkeit.

BELMONTE

Engelseele! Welch holde Güte!

Du flößest Trost in mein erschüttertes Herz,
Du linderst mir den Todesschmerz
Und ach, ich reiße dich ins Grab.

Duet

Meinetwegen willst du sterben!

Ach, Konstanze! Darf ich's wagen,

Noch die Augen aufzuschlagen?

Ich bereute dir den Tod!

KONSTANZE

Belmonte, du stirbst meinerwegen!

Ich nur zog dich ins Verderben

Und ich soll nicht mit dir sterben?

Wonne ist mir dies Gebot!

BEIDE

Ach, Geliebe(r), dir zu leben

Ist mein Wunsch und all mein Streben;

Ohne dich ist mir's nur Pein,

Länger auf der Welt zu sein.

BELMONTE

Ich will alles gerne leiden.

KONSTANZE

Ruhig sterb' ich dann mit Freuden,

BEIDE

Weil ich dir zu Seite bin.

Um dich Geliebte(r),

Gäb' ich gern mein Leben hin!

O welche Seligkeit!

Mit dem (der) Geliebten sterben

Ist seliges Entzücken!

Mir wonnevollen Blicken

Verläßt man da die Welt.

Dialog

No.21a Vaudeville

BELMONTE

Nie werd' ich deine Huld verkennen;

Mein Dank sei ewig dir geweiht;

An jedem Ort zu jeder Zeit

Werd' ich dich groß und edel nennen.

ALLE

Wer so viel Huld vergessen kann,

Den seh' man mit Verachtung an!

KONSTANZE

Nie werd' ich im Genuß der Liebe

Vergessen, was der Dank gebeut,

Mein Herz, der Liebe nur geweiht,

Hegt auch dem Dank geweihte Triebe.

ALLE

Wer so viel Huld vergessen kann,

Den seh' man mit Verachtung an!

PEDRILLO

Wenn ich es je vergessen könnte,

Wie nah' ich am Erdrosseln war.

Und all der anderen Gefahr;

Ich lief', als ob der Kopf mir brennte.

ALLE

Wer so viel Huld vergessen kann,

Den seh' man mit Verachtung an!

BLONDE

Herr Bassa, ich sag' recht mit Freuden

Viel Dank für Kost und Lagerstroh.

Osmin, das Schicksal will es so,

Ich muß von dir auf ewig schneiden.

Wer so wie du nur zangen kann,

Den sieht man mit Verachtung an!

OSMIN

Verbrenne sollte man die Hunde,

Die uns so schändlich hintergehn,

Es ist nicht länger anzusehn.

Mir stockt die Zunge fast im Munde,

Um ihren Lohn zu ordnen an:

Erst geköpft,

dann gehangen,

dann gespießt

auf heiße Stangen;

dann verbrannt,

dann gebunden,

und getaucht;

zuletzt geschunden.

(Er läuft voll Wut ab)

KONSTANZE, BELMONTE, BLONDE, PEDRILLO

Nichts ist so häßlich als die Rache;

Hingegen menschlich götig sein,

Und ohne Eigennutz verzeihn,

Ist nur der großen Seelen Sache!

Wer dieses nicht erkennen kann,

Den seh' man mit Verachtung an!

No.21b Chor der Janitscharen

CHOR

Bassa Selim lebe lange,

Ehre sei sein Eigentum!

Seine holde Scheitel prange

Voll von Jubel, voll von Ruh.

Anhang: No. 15 Aria Belmonte: Wenn der

Freude *(Long version)*

DER SCHAUSPIELDIREKTOR (CD156)

(Musical numbers only)

Komödie mit Musik in einem Akt

Music: Wolfgang Amadeus Mozart

Date and place of composition: Vienna,

February 3rd 1786

Libretto: Johann Gottlieb Stephanie der

Jüngere

Première: February 7th 1786, Orangerie at

Schönbrunn, Vienna

No.1 Ariette

MADAME HERZ

Da schlägt die Abschiedsstunde,

um grausam uns zu trennen.

Wie werd' ich leben können,

o Damon, ohne dich?

Ich will dich begleiten,

im Geist dir zur Seiten

schweben um dich.

Und du, und du,

vielleicht auf ewig

vergisst dafür du mich!

Doch nein!

wie fällt mir sowas ein?

Du kannst gewiss nicht treulos sein,

ach nein, ach nein.

Ein Herz, das so ser Abschied kränket,

dem ist kein Wankelmut bekannt!

Wohin es auch das Schicksal lenket,

nichts trennt das festgeknüpfte Band.

No.2 Rondo

MADMOISELLE SILBERKLANG

Bester Jüngling! Mit Entzücken

nehm' ich deine Liebe an,

da in deinen holden Blicken

ich mein Glück entdecken kann.

Aber ach! wenn düstres Leiden

unsrer Liebe folgen soll.

lohn dich der Liebe Freunden?

Jüngling, das bedenke wohl!

Nichts ist mir so wert und teuer

als dein Herz und deine Hand;

voll vom reinsten Liebesfeuer

geb' ich dir mein Herz zum Pfand.

No.3 Terzett

MADMOISELLE SILBERKLANG

Ich bin die erste Sängerin.

MADAME HERZ

Das glaub ich ja,

nach Ihrem Sinn.

MADMOISELLE SILBERKLANG

Das sollen Sie mir nicht bestreiten!

MADAME HERZ

Ich will es Ihnen nicht bestreiten.

MONSIEUR VOGELSANG

Ei, lassen sie sich doch bedeuten!

MADMOISELLE SILBERKLANG

Ich bin von keiner zu erreichen,

das wird mir jeder zugestehn.

MADAME HERZ

Gewiss, ich habe Ihresgleichen

noch nie gehört, und nie gesehn.

MONSIEUR VOGELSANG

Was wollen Sie sich erst entrüsten,

mit einem leeren Vorzug brüsten?

Ein jedes hat besondern Wert.

MADAME HERZ

Ich bin die erste Sängerin.

MADMOISELLE SILBERKLANG

Ich bin die erste Sängerin.

MONSIEUR VOGELSANG

Ei, ein, was wollen Sie sich erst entrüsten,

mit einem leeren Vorzug brüsten?

MADMOISELLE SILBERKLANG, MME HERZ

Mich lobt ein jeder, der mich hört.

MONSIEUR VOGELSANG

Ei, ei, ein jedes hat besondern Wert.

MADAME HERZ

Adagio, adagio!

MADMOISELLE SILBERKLANG

Allegro, allegrissimo!

MONSIEUR VOGELSANG

Pian, piano, pianissimo! Pianississimo!

Kein Künstler muss den andern tadeln,

er setzt die Kunst zu sehr herab.

MADAME HERZ

Wohlan, nichts kann die Kunst mehr adeln.

MADemoiselle SILBERKLANG

Ganz recht, nichts kann die Kunst mehr adeln.

MADAME HERZ

Ich steh' von meiner Ford' rung ab.

MADemoiselle SILBERKLANG

Ich stehe ebenfalls nun ab,

von meiner Ford' rung ab.

MADAME HERZ

(leise zu Mlle. Silberklang)

Ich bin die erste!

No.4 Schlußgesang

MADemoiselle SILBERKLANG

Jeder Künstler strebt nach Ehre,
wünscht der einzige zu sein;
und wenn dieser Trieb nicht wäre,
bliebe jede Kunst nur klein.

ALLE DREI

Künstler müssen freilich streben,
stets des Vorzugs wert zu sein,
doch sich selbst den Vorzug geben,
über andre sich erheben,
macht den größten Künstler klein.

MONSIEUR VOGELSANG

Einigkeit rühm' ich vor allen
andern Tugenden uns an,
denn das Ganze muß gefallen,
und nicht groß ein einz' lner Mann.

ALLE DREI

Künstler müssen freilich streben,
stets des Vorzugs wert zu sein,
doch sich selbst den Vorzug geben,
über andre sich erheben,
macht den größten Künstler klein.

MADAME HERZ

Jedes leiste, was ihm eigen,
halte Kunst, Natur gleich wert,
laßt das Publikum dann zeigen,
wem das größte Lob gehört.

ALLE DREI

Künstler müssen freilich streben,
stets des Vorzugs wert zu sein,
doch sich selbst den Vorzug geben,
über andre sich erheben,
macht den größten Künstler klein.

BUFF

Ich bin hier unter diesen Sängern
der erste Buffo, das ist klar.
Ich heiße Buff, nur um ein O
brauch' ich den Namen zu verlängern,
so heiß' ich ohne Streit: Buffo.

Ergo bin ich der erste Buffo;
und daß wie ich kein's singen kann,
sieht man den Herren doch wohl an.

ALLE DREI

Künstler müssen freilich streben,
stets des Vorzugs wert zu sein,
doch sich selbst den Vorzug geben,
über andre sich erheben,
macht den größten Künstler klein.

LE NOZZE DI FIGARO (CD157-159)

(CD157)

No.1. Sinfonia

Atto 1

Il castello del Conte

Almaviva presso a

Siviglia

(Una stanza mezzo

smobiliata. Si vedono

una grande poltrona

di ammalato e una

sedia. Figaro sta

misurando l'impiantito.

Susanna allo specchio

si sta mettendo un

cappellino)

No.2. Duettino

FIGARO

Cinque . . . dieci . . .

venti . . .

Trenta . . . trentasei . . .

quarantatre . . .

SUSANNA

Ora sì, ch'io

son contenta,

Sembra fatto

inver per me.

FIGARO

Cinque . . .

SUSANNA

Guarda un po', mio

caro Figaro . . .

FIGARO

dieci . . .

SUSANNA

guarda un po', mio

caro Figaro,

FIGARO

venti . . .

SUSANNA

guarda un po',

FIGARO

trenta . . .

SUSANNA

guarda un po',

guarda adesso il mio

cappello!

FIGARO

trentasei . . .

SUSANNA

guarda adesso il mio

cappello,

FIGARO

quarantatre . . .

SUSANNA

guarda un po', mio

caro Figaro, ecc.

FIGARO

Sì, mio core, or

é piú bello,

sembra fatto

inver per te .

SUSANNA

Guarda un po', ecc.

FIGARO

Sì, mio core, ecc.

SUSANNA

Ora sì ch'io son

contenta, ecc.

FIGARO

Sì, mio core, ecc.

SUSANNA

Ah il mattino alle

nozze vicino,

SUSANNA

quant'è dolce al mio

tenero sposo,

FIGARO

quant'è dolce al tuo

tenero sposo.

SUSANNA, FIGARO

questo bel cappellino

vezzoso,

che Susanna ella stessa

si fe'. ecc.

Recitativo

SUSANNA

Cosa stai misurando,

caro il mio

Figaretto?

FIGARO

lo guardo se quel

letto, che ci destina il

conte, farà buona

figura in questo loco.

SUSANNA

In questa stanza?

FIGARO

Certo, a noi la cede

generoso il padrone

SUSANNA

Lo per me te la dono.

FIGARO

E la ragione?

SUSANNA

(Si tocca la fronte)

La ragione l'ho qui.

FIGARO

Persché non puoi far,

che passi un po' qui?

SUSANNA

Persché non voglio;

sei tu mio servo, o no?

FIGARO

Ma non capisco

persché tanto ti

spiace la

più comoda stanza

del palazzo.

SUSANNA

Perch'io son la Susanna,

e tu sei pazzo.

FIGARO

Grazie; non tanti

elogi, guarda un

poco, se

potriasi star meglio in

alro loco.

No.3. Duettino

FIGARO

Se a caso Madama

la notte ti chiama,

dindin, in due passi

da quella puoi gir.

Vien poi l'occasione

che vuolmi il

padrone.

dondon, in tre salti

lo vado a servir.

SUSANNA

Così se il mattino

il caro contino,

dindin, e ti manda

tre miglia lontan,

dindin, dondon,

a mia porta

il diavol lo porta,

ed ecco in tre salti . . .

FIGARO
Susanna, pian
pian, ecc.
SUSANNA
ed ecco, in tre salti . . .
dindin . . .
dondon . . . Ascolta!
FIGARO
Fa presto!
SUSANNA
Se udir brami il resto,
discaccia i sospetti,
che torto mi fan.
FIGARO
Udir bramo il resto,
i dubbi, i sospetti
gelare mi fan
Recitativo
SUSANNA
Or bene; ascolta e taci.
FIGARO
Parla, che c'è di
nuovo?
SUSANNA
Il signor conte, stanco
d'andar cacciando
le straniere bellezze
forestiere, vuole ancor
nel castello ritentar la
sua sorte; nè già di
sua consorte, bada
bene, l'appetito gli
viene.
FIGARO
E di chi dunque?
SUSANNA
Sella tua Susannetta,
FIGARO
Di te?
SUSANNA
Di me medesma, ed
ha speranza ch'al
nobil suo progetto
utilissima sia tal vicinanza.
FIGARO
Bravo! Tiriamo avanti.
SUSANNA
Queste le grazie son,
questa la cura
ch'egli prende di te,
della tua sposa.
FIGARO
Oh guarda un po', che
carità pelosa!
SUSANNA
Chetati, or viene il
meglio: Don Basilio,
mio maestro di canto,
e suo mezzano, nel
darmi la lezione, mi
ripete ogni di questa
canzone.
FIGARO
Chi! Basilio! Oh
birbante!
SUSANNA
E tu credevi che fosse
la mia dote merto
del tuo bel muso ?
FIGARO
Me n'era lusingato.

SUSANNA
Ei la destina per
ottenere da me certe
mezz'ore che il diritto
feudale . . .
FIGARO
Come! Ne' feudi suoi
non l'ha il Conte
abolito?
SUSANNA
Ebben, ora è pentito, e
par che tenti
riscattarlo da me.
FIGARO
Bravo! Mi piace! Che
caro signor Conte!
Ci vogliam divertir,
trovato avete
Chi suona? La
Contessa.
SUSANNA
Addio, addio, addio,
Figaro bello.
FIGARO
Coraggio, mio tesoro.
SUSANNA
E tu, cervello. (parte)
FIGARO
Bravo, signor padrone!
Ora incomincio a
capir il mistero, e a
veder schietto tutto il
vostro progetto: a
Londra, è vero? Voi
ministro, io corriero, e
la Susanna segreta
ambasciatrice, non
sarà, non sarà!
Figaro il dice!

No.4. Cavatina
FIGARO
Se vuol ballare,
signor contino.
il chitarrino le
suonerò, sì,
se vuol venire nella
mia scuola,
la capriola le
insegnerò, sì.
Saprò, saprò,
ma piano,
meglio ogni arcano
dissimulando scoprire
potrò.
L'arte schermendo,
l'arte adoprando,
di qua pungendo,
di là scherzando,
tutte le macchine
rovescierò.
Se vuol ballare, ecc.
(Parte. Entra il
dottor Bartolo con
Marcellina, un
contratto in mano)
Recitativo
BARTOLO
Ed aspettaste il giorno
fissato per le nozze
a Parlarvi di questo?

MARCELLINA
Lo non mi perdo,
dottor mio, di
coraggio
per romper de' sponsali
più avanzati di
questo bastò spesso
un retesto; ed egli ha
meco, oltre questo
contratto, certi
impegni
...so io... basta...
conviene la
Susanna atterrir,
convien con arte
impuntigliarla a
rifiutare
il Conte; egli per
vendicarsi prenderà il
mio partito, e Figaro
così fia mio marito.
BARTOLO
(prendere il contratto)
Bene, io tutto farò;
senza riserve tutto a
me palesate. (tra sé)
Avrei pur gusto di
dare in moglie la mia
serva antica a chi mi
fece un di rapir
l'amica.

No.5. Aria

BARTOLO
La vendetta, oh,
la vendetta,
è un piacer serbato
ai saggi,
l'obliar l'onte,
gli oltraggi,
è bassezza, è
ognor viltà.
Coll'astuzia . . .
coll'arguzia,
col giudizio, col
criterio ...
si potrebbe . . .
il fatto è serio,
ma credete si farà.
Se tutto il codice
dovessi volgere,
se tutto l'indice
dovessi leggere,
con un equivoco,
con un sinonimo,
qualche garbuglio
si troverà.
Se tutto il codice, ecc.
Tutta Siviglia
conosce Bartolo,
il birbo Figaro vinto
sarà, ecc. (parte)
Recitativo
MARCELLINA
Tutto ancor non ho
perso: mi resta la
speranza. Ma Susanna
si avvanza, io vo'
provarmi . . . fingiam
non vederla.
E qualla buona perla

la vorrebbe sposar!
(entra Susanna)
SUSANNA
Di me favella.
MARCELLINA
Ma da Figaro alfine
non può meglio
sperarsi: l'argent
fait tout.
SUSANNA
Che lingua! Manco
male, ch'ognun sa
quanto vale.
MARCELLINA
Brava! Questo è
giudizio! Con quegli
occhi modesti, con
quell'aria pietosa,
e poi
SUSANNA
(Meglio è partir!)
MARCELLINA
Che cara
sposa!(Vanno tutt'e
due per partire e
s'incontrano
alla porta)

No.6. Duettino

MARCELLINA
(fa una riverenza)
Via, resti servita,
Madama brillante.
SUSANNA
(fa una riverenza)
Non sono sì ardita,
madama piccante.
MARCELLINA
(fa una riverenza)
No, prima a lei tocca.
SUSANNA
(fa una riverenza)
No, no, tocca a lei.
MARCELLINA
(fa una riverenza)
No, prima a lei tocca.
SUSANNA
(fa una riverenza)
No, no, tocca a lei.
MARCELLINA,
SUSANNA
(fa una riverenza)
Io so i dover miei,
non fo inciviltà, ecc.
MARCELLINA
(fa una riverenza)
La sposa novella!
SUSANNA
(fa una riverenza)
La dama d'onore!
MARCELLINA
(fa una riverenza)
De conte la bella!
SUSANNA
Di Spagna l'amore!
MARCELLINA
I meriti . . .
SUSANNA
L'abito! . . .
MARCELLINA
Il posto . . .

SUSANNA
L'età . . .
MARCELLINA
Per Bacco, precipito
se ancor, se ancor
resto qua.
SUSANNA
Sibilla decrepita.
da rider mi fa.
MARCELLINA
(fa una riverenza)
Via, resti servita, ecc.
SUSANNA
(fa una riverenza)
Non sono sì adita, ecc.
MARCELLINA
(fa una riverenza)
La sposa novella! Ecc.
SUSANNA
(fa una riverenza)
La dama d'onore! Ecc.
(Marcellina parte
furiabonda)
Recitativo
SUSANNA
Va là, vecchia
pedante, dottoressa
arrogante, perché
hai letto due
libri, e
seccata Madama
in gioventù . . .
(Entra Cherubino)
CHERUBINO
Susannetta, sei tu?
SUSANNA
Son io, cosa volete?
CHERUBINO
Ah, cor mio, che
accidente!
SUSANNA
Cor vostro? Cosa
avvenne?
CHERUBINO
Il Conte ieri, perché
trovommi sol con
Barbarina, il congedo
mi diede, e se la
Contessina, la mia
bella comare, grazia
non m'intercede, io
vado via, io non ti
vedo più, Susanna
mia.
SUSANNA
Non vedete più me!
Bravo! Ma dunque
non più per la Contessa
segretamente il
vostro cor sospira?
CHERUBINO
Ah, che troppo rispetto
ella m'inspira!
Felice te, che puoi
vederla quando vuoi,
che la vesti il mattino,
che la sera al spoglio,
che le metti gli spillo
ni, i merletti . . .
Ah, se in tuo loco . . .
Cos'hai li? dimmi

un poco . . .
SUSANNA
Ah, il vago nastro e la
notturna cuffia di
comare sì bella.
CHERUBINO
Deh dammelo, sorella,
dammelo per pietà.
(prende il nastro)
SUSANNA
Presto quel nastro.
CHERUBINO
Oh caro, oh bello, oh
fortunato nastro!
Lo non te'l renderò
che colla vita!
SUSANNA
Cos'è quest'insolenza?
CHERUBINO
Eh via, sta cheta! In
ricompensa poi
questa mia Canzonetta
io ti vo' dare.
(Tira un foglio dalla
sua tasca)
SUSANNA
(cogliendo il foglio)
E che ne debbo fare?
CHERUBINO
Leggila alla padrona;
leggila tu medesima,
leggila a Barbarina, a
Marcellina . . . leggila
ad ogni donna del
palazzo!
SUSANNA
Povero Cherubin,
siete voi pazzo!

No.7 Aria

CHERUBINO
Non so più cosa
son, cosa faccio,
or di foco, ora sono
di ghiaccio,
ogni donna cangiar
di colore,
ogni donna mi
fa palpar.
Solo ai nomi
d'amor, di diletto,
mi si turba, mi
s'altera il petto
e a parlare mi
sforza d'amore
un desio ch'io non
posso spiegar.
Non so più cosa
son, ecc.
Parlo d'amor
vegliando,
parlo d'amor
sognando,
all'acqua, all'
ombre, ai monti,
ai fiori, all'erbe,
ai fonti,
all'eco, all'aria,
ai venti,
che il suon de'
vani accenti

portano via con sé.
 Parlo d'amor vegliando,
 ecc.
 E se non ho chi
 m'oda'
 parlo d'amor con me.
 (Si ode fuori la voce
 del Conte. Cherubino
 spaventato si nasconde
 dietro la poltrona)
 Recitativo
 SUSANNA
 Taci, vien gente, il
 conte! oh me
 meschina!
 (entra il Conte)
 CONTE
 Susanna, tu mi
 sembri agitata e
 confusa.
 SUSANNA
 Signor . . . io chiedo
 scusa . . . ma, se mai
 qui sorpresa . . .
 per carità partite!
 (Il Conte siede nella
 poltrina, prenden
 dole la mano)
 CONTE
 Un momento,
 e ti lascio, Odi.
 SUSANNA
 Non odo nulla.
 CONTE
 Due parole: tu sai che
 ambasciatore a
 Londra il re mi
 dichiarò; di condur
 meco
 Figaro destinaì.
 SUSANNA
 Signor, se osassi . . .
 CONTE
 Parla, parla, mia cara!
 E con quel dritto,
 ch'oggi prendi su me,
 finché tu vivi,
 chiedi, imponi,
 prescrivi.
 SUSANNA
 Lasciatemi, signor,
 dritti non prendo,
 non
 ne vo', non ne intendo.
 Oh me infelice!
 CONTE
 Ah, no, Susanna, io ti
 vo' far felice! Tu
 ben sai quant'io
 t'amo; a te Basilio
 tutto
 già disse, or senti,
 se per pochi
 momenti
 meco in giardin sull'imbrunir
 del giorno
 ah per questo favore
 io pagherei
 BASILIO
 (dietro le quinte)
 È uscito poco fa.

CONTE
 Chi parla?
 SUSANNA
 Oh dei!
 CONTE
 Esci, ed alcin non
 entri.
 SUSANNA
 Ch'io vi lascio qui
 solo?
 BASILIO
 (sempre dietro
 le quinte)
 Da Madama ei sarà,
 vado a cercarlo.
 CONTE
 (additando la
 poltrona)
 Qui dietro
 mi porrò.
 SUSANNA
 Non vi celate.
 CONTE
 Taci, e cerca ch'ei
 parta.
 SUSANNA
 Ohimè! Che fate!
 (Il Conte vuol nascondersi
 dietro la
 poltrona. Cherubino
 passa al davanti della
 poltrona, si mette
 dentro in piedi e
 Susanna il
 ricopre con una
 vestaglia.
 Entra Basilio)
 BASILIO
 Susanna, il ciel vi
 salvì; avreste a caso
 veduto il Conte?
 SUSANNA
 E cosa deve far meco
 il Conte?
 (Animo uscite.)
 BASILIO
 Aspettate, sentite,
 Figaro di lui cerca.
 SUSANNA
 (Oh cielo!)
 Ei cerca chi dopo voi
 più l'odia.
 CONTE
 Vediam come mi
 serve.
 BASILIO
 Lo non ho mai nella
 moral sentito ch'uno
 ch'ama la moglie odii
 il marito, per dir
 che il Conte v'ama
 SUSANNA
 Sortite, vil ministro
 dell'altrui sfrenatezza:
 io non ho d'uopo
 della vostra morale,
 del
 Conte, del suo amor
 BASILIO
 Non c'è alcun male.
 Ha ciascuno i suoi

gusti; io mi credea che
 preferir doveste
 per amante, come fan
 tutte quante, un
 signor liberal, prudente
 e saggio, a un
 giovinastro, a un
 paggio
 SUSANNA
 A Cherubino!
 BASILIO
 A Cherubino, a Cherubin
 d'amore, ch'
 oggi sul far del giorno
 passeggiava qui
 d'intorno per entrar.
 SUSANNA
 Uomo maligno,
 un'impostura è
 questa.
 BASILIO
 È un maligno con voi,
 chi ha gli occhi in
 testa. E quella canzonetta,
 ditemi in confidenza,
 io sono Amico,
 ed altrui nulla dico,
 è per voi, per
 Madama?
 SUSANNA
 (Chi diavol gliel'ha
 detto?)
 BASILIO
 A poposito, figlia,
 istruitelo meglio,
 egli la
 guarda a tavola sì
 spesso, e con tale
 immodestia che s'il
 Conte s'accorge...e sul
 tal punto, sapete. egli
 è una bestia.
 SUSANNA
 Scellerato! E perché
 andate voi tai
 menzogne
 spargendo?
 BASILIO
 Lo! Che ingiustizia!
 Quel che compro io
 vendo, a Quel
 che tutti dicono
 io non
 aggiungo un pelo.
 CONTE
 (mostrandosi
 improvvisamente)
 Come! Che dicono
 tutti?
 BASILIO
 Oh bella!
 SUSANNA
 Oh cielo!

No.8 Terzetto
 CONTE
 Cosa sento!
 Tosto andate,
 e scacciate il seduttor.
 BASILIO
 In mal punto son qui

giuto;
Perdonate, o mio
signor.
SUSANNA
Che ruina, me
meschina,
son oppressa dal
terror!
CONTE
Tosto andate, ecc.
BASILIO
In mal punto, ecc.
SUSANNA
Che ruina, ecc.
(quasi svenuta)
CONTE, BASILIO
(sostenendola)
Ah! Già svien la
poverina!
Come, oh Dio, le batte
il cor, ecc.
BASILIO
Pian pianin, su questo
seggio . . .
SUSANNA
(rinvenendo)
Dove sono?
Cosa veggio!
Che insolenza, andate
fuor, ecc.
BASILIO
Siamo qui per
aiutarvi,
è sicuro il vostro onor.
CONTE
Siamo qui per
aiutarti,
Non turbarti,
o mio tesor.
BASILIO
Ah del paggio quel
ch'ho detto,
Era solo un
mio sospetto.
SUSANNA
È un 'insidia,
una perfidia,
non credete
all'impostor, ecc.
CONTE
Parta, parta il
damerino, ecc.
SUSANNA, BASILIO
Poverino! ecc.
CONTE
Poverino! Poverino!
Ma da me sorpreso
ancor!
SUSANNA
Come?
BASILIO
Che?
SUSANNA
Che?
BASILIO
Come?
SUSANNA, BASILIO
Come? Che?
CONTE
Da tua cugina,
l'uscio ier trovai

rinchiuso;
picchio, m'apre
Barbarina
paurosa fuor dell'uso,
io, dal muso
insospettito,
guardo, cerco in
ogni sito,
ed alzando pian
pianino
il tappeto al tavolino,
vedo il paggio.
(Imita il gesto colla
vestaglia che copre
Cherubino nella
poltrona e lo scopre)
Ah! Cosa veggio!
SUSANNA
Ah, crude stelle!
BASILIO
Ah, meglio ancora!
CONTE
Onestissima signora,
or capisco come va!
SUSANNA
Accader non può
di peggio;
giusti Dei, che mai
sarà!
BASILIO
Così fan tutte le belle
non c'è alcuna novità!
Ah, del paggio quel
che ho detto
era solo un mio
sospetto.
Recitativo
CONTE
Basilio, in traccia tosto
di Figaro volate;
io vo' Ch'ei veda
SUSANNA
Ed io che senta;
andate.
CONTE (a Basilio)
Restate, che baldanza!
E quale scusa se la
colpa È evidente?
SUSANNA
Non ha d'uopo di
scusa un'innocente.
CONTE
Ma costui quando
venne?
SUSANNA
Egli era meco, quando
voi qui giungeste.
E mi chiedea d'impegnar
la padrona a
intercedergli grazia;
il vostro arrivo in
scompiglio lo pose, ed
allor in quel loco si
nascose.
CONTE
Ma s'io stesso m'assisi,
quando in camera
entrai!
CHERUBINO
Ed allora di dietro io
mi celai.

CONTE
E quando io là mi
posi?
CHERUBINO
Allor io pian mi volsi
e qui m'ascosi.
CONTE
Oh ciel! Dunque ha
sentito quello ch'io ti
dicea!
CHERUBINO
Feci per non sentir
quanto potea.
CONTE
Oh perfidia!
BASILIO
Frenatevi, vien gente.
CONTE
(a Cherubino)
E voi restate qui,
picciol serpente.

No.9 Coro

(entrano contadine e contadini e poi Figaro
con veste bianca in mano)
CORO
Giovani liete, fiori
spargete
davanti il nobile
nostro signor.
Il suo gran core vi
serba intatto
d'un più bel fiore
l'algo candor.
Recitativo
CONTE
Cos'è questa
commedia?
FIGARO
(piano, a Susanna)
eccoci in danza:
secondami, cor mio.
SUSANNA
Non ci ho speranza.
FIGARO
Signor, non
isdegnate questo del
nostro
affetto Meriato tributo:
or che aboliste un
diritto sì ingrato A chi
ben ama . . .
CONTE
Quel dritto or non v'è
più, cosa si brama?
FIGARO
Della vostra saggezza
il primo frutto oggi
noi coglierem: le
nostre nozze si son già
stabilite, or a voi tocca
costei, che un
vostro dono illibata
serbò, coprir di
questa, simbolo d'onestà,
candida vesta.
CONTE (tra sé)
Diabolica astuzia! Ma
fingere convien.
(forte)
Son grato, amici, ad

un senso sì onesto!
Ma non merto per
questo nè ributi, nè
lodi, e un dritto ingiusto
ne' miei feudi
abolendo a natura, al
dover lor dritti io
rendo.
TUTTI
Evviva, evviva, evviva!
SUSANNA
Che virtù!
FIGARO
Che giustizia!
CONTE
A voi prometto
compier la cerimonia.
Chiedo sol Breve
indugio: io voglio in
faccia de' miei più fidi,
E con più ricca
pompa rendervi
appien felici. (tra sé)
Marcellina, si trovi.
(forte)
Andate, amici.
Coro
CORO
Giovani liete, fiori
spargete, ecc.
(partono)
FIGARO
Evviva!
SUSANNA
Evviva!
BASILIO
Evviva!
FIGARO
(a Cherubino)
E voi non applaudite?
SUSANNA
È afflitto, poveretto,
persché il padron lo
scaccia dal castello.
FIGARO
Ah! In un giorno sì
bello!
SUSANNA
In un giorno di nozze!
FIGARO (al Conte)
Quando ognuno
'annira.
CHERUBINO
Perdono, mio signor.
CONTE
No! meritate.
SUSANNA
Egli è ancora
fanciullo.
CONTE
Men di quel che tu
credi.
CHERUBINO
È ver, mancai; ma dal
mio labbro alfine
CONTE
Ben, ben, io vi perdono;
anzi farò di più;
vacante è un posto
d'uffizial nel reggimento
mio, io scelgo voi:

partite tosto, addio.
SUSANNA, FIGARO
Ah! Fin domani sol . .
CONTE
No, parta tosto.
CHERUBINO
A ubbidirvi, signor,
son già disposto.
CONTE
Via per l'ultima volta
la Susanna abbracciate.
(tra sé)
Inaspettato è il colpo.
(Conte e Basilio
partono)
FIGARO
Ehi, capitano, a me
pure la mano.
Io vo' parlarvi pria
che tu parta.
Addio, picciolo
Cherubino! Come
cangia
in un punto il tuo
destino!

No.10 Aria
FIGARO
Non più andrai,
farfallone amoroso,
notte e giorno
d'intorno girando,
delle belle turbando
il riposo,
Narcisetto, Adoncino
d'amor. ecc.
Non più avrai questi
bei pennacchini,
quel cappello leggiere
e galante,
quella chioma,
quell'aria brillante,
quel vermiglio
donnaesco color.
Non più andrai, ecc.
Tra guerrieri poffar
Bacco!
Gran mustacchi,
stretto sacco,
schioppo in spalla,
sciabola al fianco,
collo dritto, muso
franco,
o un gran casco, o un
gran turbante,
molto onor,
poco contante,
ed invece del
fandango,
una marcia per
il fango,
per montagne,
per valloni,
colle nevi, e i solleoni,
al concerto di
tromboni,
di bombarde,
di cannoni,
che le palle in
tutti i tuoni
all'orecchio fan

fischiar.
Cherubino alla
vittoria,
all gloria militar!
(partono marciando
come soldati)

(CD158)

Atto 2

La camera della Contessa
(A destra, la
porta d'ingresso; a
sinistra, la porta d'un
gabinetto; al fondo,
una porta che dà nella
camera di Susanna; da
un lato, una finestra.
La contessa è sola)

No.1. Cavatina

CONTESSA
Porgi, amor,
qualche ristoro,
al mio duolo,
a' miei sospir!
O mi rendi il
mio tesoro,
o mi lascia
almen morir!
Porgi amor, ecc.
(Entra Susanna)
Recitativo
CONTESSA
Vieni, cara susanna,
finiscimi l'istoria.
SUSANNA
È già finita.
CONTESSA
Dunque volle sedurti?
SUSANNA
Oh, il signor conte
non fa tai
complimenti
colle Donne mie pari;
egli venne a
contratto di danari.
CONTESSA
Ah! Il crudel più non
m'ama!
SUSANNA
E come poi è
geloso di voi?
CONTESSA
Come lo sono i
moderni mariti! Per
sistema infedeli, per
genio carpicciosi e
per orgoglio poi tutti
gelosi.
Ma se Figaro t'ama
ei sol potria
FIGARO (entrando)
La, la, la, la, la, la . . .
SUSANNA
Eccolo; vieni, amico,
Madama impaziente
FIGARO
A voi non tocca stare
in pena per questo.
Alfin di che si tratta?
Al signor Conte

piace la sposa mia;
indi segretamente
ricuperar vorria il
diritto feudale;
possibile è la cosa e
naturale.
CONTESSA
Possibil?
SUSANNA
Natural?
FIGARO
Naturalissima, e se
Susanna vuol,
possibilissima.
SUSANNA
Finiscila una volta.
FIGARO
Ho già finito. Quindi,
prese il partito di
sceglier me corriero, e
la Susanna consiglia
segreta d'ambasciata;
e perch'ella
ostinata ognor rifiuta
il diploma d'onor
che le destina, minaccia
di protegger
marcellina; questo è
tutto l'affare.
SUSANNA
Ed hai coraggio di
trattar scherzando un
negozio Sì serio?
FIGARO
Non vi basta che
scherzando io
ci pensi?
Ecco il progetto: per
Basilio un biglietto
io gli fo' capitar, che
l'avvertisca di certo
appuntamento, che
per l'ora del ballo a
un amante voi deste
CONTESSA
Oh ciel! Che sento! Ad
un uom sì geloso
FIGARO
Ancora meglio, così
potrem più presto
imbarazzarlo, confondero,
imbrogliarlo,
rovesciargli i progetti,
empierlo di sospetti,
e porgli in testa che la
modern festa ch'ei
di fare a me tenta, altri
a lui faccia. Onde
qua perda il tempo, ivi
la traccia, così
quasi ex abrupto e
senza ch'abbia
fatto per
frastornarci alcun
disegno vien
l'ora delle
nozze, e in faccia a lei
non fia ch'osi
d'opporsi ai voti miei.
SUSANNA
È ver, ma in di lui vece

s'opporrà Marcellina.
FIGARO
Aspetta! Al conte farai
subito dir che
verso sera t'aspetti nel
in giardino. Il
picciol Cherubino,
per mio consiglio
non ancor partito, da
femmina vestito,
faremo
che in sua vece ivi sen
vada; questa è
l'unica strada, onde
Monsù, sorpreso da
Madamo, sia costretto
a far poi quel che
si brama.
CONTESSA
Che ti par?
SUSANNA
Non c'è mal.
CONTESSA
Nel nostro caso . . .
SUSANNA
Quand'egli è
persuaso . . .
CONTESSA
E dove è il tempo?
FIGARO
Ito è il Conte alla caccia,
e per qualch'ora
non sarà di ritorno. Io
vado, e tosto
Cherubino vi mando;
lascio a voi la cura
di vestirlo.
CONTESSA
E poi?
FIGARO
E poi?
Se vuol vallare, signor
contino,
Il chitarrino le
suonerò, sì, ecc.
(patre)
CONTESSA
Quanto duolmi,
Susanna, che questo
giovinotto abbia del
Conte le stravaganze
udite! Ah! Tu non sai!
Ma per qual causa
mai da me stessa ei
non venne? Dov'è la
canzonetta?
SUSANNA
Eccola, appunto facciam
che ce la canti.
Zitto, vien gente; è
desso; avanti, avanti,
signor uffiziale.
(entra Cherubino)
CHERUBINO
Ah, non chiamarmi
con nome sì fatale!
Ei m rammenta che
abbandonar degg'io
comare tanto buona.
SUSANNA
E tanto bella!

CHERUBINO
Ah, sì, certo.
SUSANNA
Ah, sì, certo; ipocritone!
Via, presto, la
canzone che stamane
a me deste, a
madama cantate.
CONTESSA
Chi n'è l'autor?
SUSANNA
Guardate, egli ha due
braccia di rossor
sulla faccia.
CONTESSA
Prendi la mia chitarra,
e l'accompagna.
CHERUBINO
Lo sono sì tremante;
ma se madama vuole
SUSANNA
Lo vuole, sì, lo vuol.
Manco parole.

No.2 Canzona

CHERUBINO
Voi, che sapete
che cosa è amor,
donne vedete,
s'io l'ho nel cor.
Quello ch'io provo,
vi ridirò,
e per me nuovo,
capir nol so.
Sento un affetto
pien di desir,
ch'ora è diletto,
ch'ora è martir.
Gelo, e poi sento
l'alma avvampar,
e in un momento
torno a gelar.
Ricerco un bene
fuori di me,
Non so chi'l tiene,
non so cos'è.
Sospiro e gemo
senza voler,
palpito e tremo
senza saper;
non trovo pace
notte, né di,
ma pur mi piace
languir così.
Voi, che sapete, ecc.
Recitativo
CONTESSA
Bravo! Che bella voce!
Io non sapea che
cantaste sì bene.
SUSANNA
Oh in verità, egli fa
tutto ben quello ch'ei
fa. Presto, a noi, bel
soldato: Figaro
v'informò
CHERUBINO
Tutto mi disse.
SUSANNA
Lasciatemi veder:
andrà benissimo:

siam d'uguale statura .
 . . giù quel manto.
 CONTESSA
 Che fai?
 SUSANNA
 Niente paura.
 CONTESSA
 E se qualcuno
 entrasse ?
 SUSANNA
 Entri, che mal
 facciamo? La porta
 chiuderò.
 Ma come poi acconciargli
 i capelli?
 (chiude la porta)
 CONTESSA
 Una mia cuffia
 prendi nel gabinetto.
 Presto!
 (Susanna va nel
 gabinetto)
 Che carta è quella?
 CHERUBINO
 La patente.
 CONTESSA
 Che sollecita gente!
 CHERUBINO
 Lébbi or or da Basilio.
 CONTESSA
 Dalla fretta obliato
 hanno il sigillo.
 SUSANNA
 (tornando)
 Il sigillo di che?
 CONTESSA
 Della patente.
 SUSANNA
 Cospetto!
 Che premura!
 Ecco la cuffia.
 CONTESSA
 Spicciati; va bene;
 miserabili noi,
 se il Conte viene.

No.3. Aria
 SUSANNA
 Venite,
 inginocchiatevi,
 restate femo li!
 Pian, piano,
 or via giratevi,
 bravo, va ben così,
 la faccia ora
 volgetemi,
 olà! Quegli
 occhi a me,
 drittissimo,
 guardatemi,
 Madama qui non è.
 Più alto quel colletto,
 quel ciglio un
 po' più basso,
 le mani sotto il petto,
 vedremo poscia
 il passo
 quando sarete in piè.
 Mirate il bricconcello,
 mirate quanto è bello!
 Che furba

guardatura,
 che vezzo, che figura!
 Se l'amano le
 femmine,
 han certo il
 lor persché.
 Recitativo
 CONTESSA
 Quante buffonerie!
 SUSANNA
 Ma se ne sono io
 medesima gelosa!
 Ehi! serpentello,
 volete tralasciar
 d'esser sì bello?
 CONTESSA
 Finiam le ragazzate;
 or quelle maniche
 oltre il gomito gli
 alza, onde più
 agiatamente
 l'abito
 gli si adatti.
 SUSANNA
 (eseguendo)
 Ecco!
 CONTESSA
 Più indietro, così; che
 nastro è quello?
 SUSANNA
 È quel ch'esso
 involommi.
 CONTESSA
 (snodando il nastro)
 E questo sangue?
 CHERUBINO
 Quel sangue ...io non
 so come, poco pria
 sdrucchiando...in un
 sasso la pelle io mi
 sgraffiai...e la piaga col
 nastro io mi fasciai.
 SUSANNA
 Mostrate: non è mal;
 cospetto! Ha il
 braccio più candido
 del mio! Qualche
 ragazza
 CONTESSA
 E segui a far la pazza?
 Va nel mio gabinetto,
 e prendi un poco
 d'inglese taffetà, ch'è
 sullo scrigno.
 (Susanna entra
 nel gabinetto)
 In quanto al
 nastro...inver...
 per il colore
 mi spiacea di
 privarmene.
 SUSANNA
 (rientrando)
 Tenete, e da legargli il
 braccio?
 CONTESSA
 Un altro nastro prendi
 insiem col mio vestito.
 (Susanna parte per la
 porta ch'è in fondo,
 portando seco il mantello

del paggio)
 CHERUBINO
 Ah! Più presto m'avria
 quello guarito!
 CONTESSA
 Persché? Questo è
 migliore.
 CHERUBINO
 Allor che un
 nastro...legò la
 chioma...
 over toccò la
 pelle...d'oggetto...
 CONTESSA
 Forstiero, è buon per
 le ferite, non è
 vero? Guardate qualità
 ch'io non sapea!
 CHERUBINO
 Madama scherza, ed
 io frattanto parto.
 CONTESSA
 Poverin!
 Che sventura!
 CHERUBINO
 Oh me infelice!
 CONTESSA
 Or piange . . .
 CHERUBINO
 Oh ciel! Persché
 morir non lice!
 forse vicino all'
 ultimo momento...
 questa bocca oseria...
 CONTESSA
 Siate saggio, cos'è
 questa follia?
 (si sente picchiare)
 Chi picchia alla mia
 porta?
 CONTE (fuori)
 Persché chiusa?
 CONTESSA
 Il mio sposo! Oh Dei!
 Son morta.
 Voi qui senza mantello!
 In questo stato...
 un ricevuto foglio, la
 sua gran gelosia...
 CONTE
 Cosa indugiate?
 CONTESSA
 Son sola...ah sì...
 son sola...
 CONTE
 E a chi parlate?
 CONTESSA
 A voi...certo,
 a voi stesso.
 CHERUBINO
 Dopo quel ch'è
 successo... il suo
 furore...
 non trovo altro
 consiglio...
 (Cherubino si nasconde
 nel gabinetto)
 CONTESSA
 Ah! Mi difenda il cielo
 in tal periglio!
 (la Contessa chiude la

porta e prende la chiave, poi corre ad aprire al Conte)

No.4

CONTE
Che novità! Non fu mai vostra usanza di rinchiudervi in stanza.
CONTESSA
È ver; ma... io stava qui mettendo...
CONTE
Via, mettendo...
CONTESSA
Certe robe; era meco la Susanna, che in sua camera è andata.
CONTE
Ad ogni modo voi non siete tranquilla. Guardate questo foglio.
CONTESSA (tra sé)
Numi! È il foglio che Figaro gli scrisse. (si ode un subito chiasso nel gabinetto)
CONTE
Cos'è codesto strepito? In gabinetto qualche cosa è caduta.
CONTESSA
Io non intesi niente.
CONTE
Convien che abbiate i gran pensieri in mente.
CONTESSA
Di che?
CONTE
La v'è qualcuno.
CONTESSA
Chi volete che sia?
CONTE
Lo chiedo a voi; io vengo in questo punto.
CONTESSA
Ah si...
Susanna.
appunto...
CONTE
Che passò, mi diceste, alla sua stanza.
CONTESSA
Alla sua stanza, o qui, non vidi bene.
CONTE
Susanna, e donde viene che siete si turbata?
CONTESSA
Per la mia cameriera?
CONTE
Io non so nulla; ma turbata senz'altro.
CONTESSA
Ah questa serva più che non turba me,

turba voi stesso.
CONTE
È vero, è vero!
E lo vedrete adesso.
(Susanna entra per la porta del fondo e si ferma vedendo il Conte che non la vede)

No.5. Terzetto

CONTE
(picciando alla porta del gabinetto)
Susanna, or via sortite, sortite, così vo'.
CONTESSA
Fermatevi, sentite, sortire ella non può.
SUSANNA
Cos'è codesta lite? il paggio dove andò?
CONTE
E chi vietarlo or osa? Chi?
CONTESSA
Lo vieta, lo vieta l'onestà.
Un abito da sposa provando ella si sta.
CONTE
Chiarissima è la cosa l'amante qui sar à, ecc.
CONTESSA
Bruttissima è la cosa, chi sa, cosa sarà, ecc.
SUSANNA
Copisco qualche cosa, veggiamo come va, ecc.
CONTE
Susanna,
CONTESSA
Fermatevi!
CONTE
or via sortite!
CONTESSA
Sentite!
CONTE
Sortite!
CONTESSA
Fermatevi!
CONTE
Io così vo'!
CONTESSA
Sortire ella non può.
CONTE
Dunque parlate almeno,
Susanna, se qui siete?
CONTESSA
Nemmen, nemmen, nemmeno, io v'ordino, tacete.
CONTE
Consorte mia giudizio, un scandalo, un disordine, schiviam per carità!

SUSANNA
Oh ciel! Un precipizio, un scandalo, un disordine, qui certo nascerà!
CONTESSA
Consorte mio, giudizio, un scandalo, un disordine, schiviam per carità!
Recitativo
CONTE
Dunque voi non aprite?
CONTESSA
E persché deggio le mie camere aprir?
CONTE
Ebben lasciate, l'aprirem senza chiavi.
Ehi, gente.
CONTESSA
Come? Porreste a repentaglio d'una dama l'onore?
CONTE
È vero, io sbaglio, posso senza rumore, senza scandalo alcun di nostra gente, andar io stesso a prender l'occorrente.
Attendete pur qui - ma persché in tutto sia il mio dubbio distrutto anco le porte io prima chiuderò (chiude a chiave la porta del fondo)
CONTESSA
Che imprudenza.
CONTE
Voi la condiscendenza di venir meco avrete.
Madama, eccovi il braccio, andiamo!
CONTESSA
Andiamo!
CONTE
Susanna starà qui finché torniamo. (partono! Susanna esce in fretta dall'alcova in cui si era nascosta e corre alla porta del gabinetto)

No.6. Duettino

SUSANNA
Aprite, presto, aprite, aprite, è la Susanna; sortite, via sortite andate via di qua.
CHERUBINO
(escendo tutto confuso)
Ohimè, che scena orribile!

Che gran fatalità!
SUSANNA
Di qua . . . di là . . .
CHERUBINO
Che gran fatalità!
SUSANNA,
CHERUBINO
Le porte son serrate,
che mai sarà?
CHERUBINO
Qui perdersi
non giova.
SUSANNA
V'uccide se vi trova.
CHERUBINO
(appressandosi
alla finestra)
Veggiamo un po'
qui fuori,
(va per saltare)
dà proprio nel
giardino.
SUSANNA
(trattenendolo)
Fermate, Cherubino,
fermate, per pietà!
CHERUBINO
Qui perdersi non
giova,
SUSANNA
Fermate, Cherubino.,
CHERUBINO
m'uccide se mi trova,
SUSANNA
Tropp'alto
per un salto.
Fermate per pietà!
CHERUBINO
Lasciami, lasciami!
Pria di nuocere,
nel foco volerei!
Abbraccio te per lei!
Addio! Così si fa!
(salta per la finestra)
SUSANNA
Ei va a perire, oh dei!
Fermate per pietà!
(va a guardare)
Recitativo
Oh guarda il demonietto
come fugge!
È già un miglio lontano;
ma non
perdiamci invano:
entriam nel gabinetto;
venga poi lo smargiasso,
io qui l'aspetto.
(entra nel gabinetto e
vi si chiude dentro.
Ritornano il Conte e
la Contessa)
CONTE
Tutto è come il lascial:
volete dunque
aprir voi stessa,
o deggio . . .
CONTESSA
Ahimè! Fermate, e
ascoltatemi un poco:
mi credete capace di
mancar al dover?

CONTE
Come vi piace, entro
quel gabinetto chi v'è
chiuso vedrò.
CONTESSA
Sì, lo vedrete, ma
uditemi tranquillo.
CONTE
Non è dunque
Susanna?
CONTESSA
No, ma invece è un
oggetto che ragion di
sospetto non vi deve
lasciar: per questa
sera...una burla
innocente...di farsi
disponeva...ed io vi
giuro che l'onor...
l'onestà...
CONTE
Chi è dunque?
dite...L'ucciderò.
CONTESSA
Sentite...ah non
ho cor!
CONTE
Parlate!
CONTESSA
È un fanciullo...
CONTE
Un fanciul?
CONTESSA
Sì ...Cherubino...
CONTE
E mi farà il destino
ritrovar questo paggio
in ogni loco!
Come? Non è
partito? Scellarati!
Ecco i
dubbi spiegati, ecco
l'imbroglio, ecco il
raggiro onde
m'avverte il figlio.

No.7. Finale
CONTE
(va furioso alla porta del gabinetto)
Esci ormai,
garzon malnato,
sciagurato,
non tardar.
CONTESSA
Ah! signore, quel
furor,
per lui fammi il
cor tremar.
CONTE
E d'opporvi ancor
osate?
CONTESSA
No, sentite.
CONTE
Via parlate!
CONTESSA
Giuro al ciel,
ch'ogni sospetto . . .
e lo stato in che
il trovate,
sciolto il collo,

nudo il petto . . .
CONTE
Sciolto il collo!
Nudo il petto!
Seguitate!
CONTESSA
Per vestir femminee
spoglie . . .
CONTE
Ah! comprendo,
indegna moglie;
mi vo' tosto vendicar.
CONTESSA
Mi fa torto quel
trasporto;
m'oltraggiate a
dubitar.
CONTE
Ah, comprendo,
indegna moglie,
mi vo'tosto vendicar.
CONTE
Qua la chiave!
CONTESSA
Egli è innocente . . .
CONTE
Qua la chiave!
CONTESSA
Egli è innocente.
Voi sapete . . .
CONTE
Non so niente!
Va lontan dagli
occhi miei,
un'infida,
18
un'empia sei,
e mi cerchi d'infamar!
CONTESSA
Vado . . . sì . . . ma . . .
CONTE
Non ascolto,
CONTESSA
ma . . .
CONTE
non ascolto.
CONTESSA
(dà la chiave al Conte)
. . . non son rea!
CONTE
Vel leggo in volto!
Mora, mora, più
non sia
ria cagion del mio
penar.
CONTESSA
Ah! La cieca gelosia,
quale eccesso
gli fa far!
(Il Conte snuda il
ferro ed apre la
porta del
gabinetto. Entra
Susanna)
CONTE
Susanna!
CONTESSA
Susanna!
SUSANNA
Signore!
Cos'è quel stupore?

Il brando prendete,
il paggio uccidete,
quel paggio malnato
vedetelo qua.
CONTE
Che scola!
La testa girando
mi va!
CONTESSA
Che storia è mai
questa,
Susanna v'è là!
SUSANNA
Confusa han la testa,
non san come va!
CONTE (a Susanna)
Sei sola?
SUSANNA
Guardate, qui
ascoso sarà.
CONTE
Guardiamo, qui
ascoso sarà, ecc.
(entra nel gabinetto)
CONTESSA
Susanna, son morta . .
il fiato mi manca.
SUSANNA
Più lieta, più franca,
in salvo è di già.
CONTE
(escendo confuso
dal gabinetto)
Che sbaglio mai presi!
Appena lo credo;
se a torto v'offesi
perdono vo chiedo,
ma far burla simile
è poi crudeltà.
CONTESSA,
SUSANNA
Le vostre follie
non mertan pietà.
CONTE
Io v'amo!
CONTESSA
No! dite!
CONTE
Vel giuro!
CONTESSA
Mentite!
Son l'empia, l'infida
ch'ognora v'inganna.
CONTE
Quell'ira, Susanna,
m'aita a calmar.
SUSANNA
Così si condanna
chi può sospettar.
CONTESSA
Adunque la fede
d'un'anima amante,
si fiera mercede
doveva sperar?
CONTE
Quell'ira,
Susanna, ecc.
SUSANNA
Così si condanna, ecc.
Signora!

CONTE
Rosina!
CONTESSA
Crudele!
Più quella non sono!
Ma il misero oggetto
del vostro abbandono
che avete diletto
di far disperar.
Crudele, crudele!
Soffrir si gran torto
quest'alma non sa.
CONTE
Confuso, pentito,
son troppo punito;
abbiate pietà.
SUSANNA
Confuso, pentito,
è troppo punito;
abbiate pietà.
CONTE
Ma il paggio
rinchiuso?
CONTESSA
Fu sol per provarvi.
CONTE
Ma il tremiti, i palpiti?
COTESSA
Fu sol per burlarvi.
CONTE
E un foglio sì barbaro?
SUSANNA,
CONTESSA
Di Figaro è il foglio,
e a voi per Basilio . . .
CONTE
Ah, perfidi . . .
io voglio . . .
SUSANNA,
CONTESSA
Perdono non merta
chi agli altri non dà.
CONTE
Ebben, se vi piace,
comune è la pace;
Rosina inflessibile
con me non sarà.
CONTESSA
Ah quanto, Susanna,
son dolce di core!
Di donne al furore
chi più crederà?
SUSANNA
Cogli uomin, signora,
girate, volgete,
vedrete che ognora
si cade poi là.
CONTE
Guardatemi!
CONTESSA
Ingrato!
CONTE
Guardatemi!
CONTESSA
Ingrato!
CONTE
Guardatemi, ho
torto, e mi pento.
SUSANNA,
CONTESSA, CONTE
Da questo momento

quest'alma a conosceria/
mi/vi
apprender potrà, ecc.
(entra Figaro)

No.8
FIGARO
Signori, di fuori
son già i suonatori,
le trombe sentite,
i pifferi udite,
tra canti, tra balli
de' vostri vassalli,
corriamo, voliamo
le nozze a compir.
CONTE
Pian piano,
men fretta . . .
FIGARO
La turba m'aspetta.
CONTE
Pian piano,
men fretta,
un dubbio toglietemi
in pria di partir.
SUSANNA,
CONTESSA, FIGARO
La cosa è scabrosa,
com' ha da finir, ecc.
CONTE
Con arte le carte
convien qui
scoprir, ecc.
Conoscete,
signor Figaro,
queso foglio
chi vergò?
(tira fuori il foglio)
FIGARO
No! conosco
SUSANNA
No! conosci?
FIGARO
No!
CONTESSA
No! conosci?
FIGARO
No!
CONTE
No! conosci?
FIGARO
No!
SUSANNA,
CONTESSA,
CONTE
No! conosci?
FIGARO
No, no, no!
SUSANNA
E nol desti a Don
Basilio?
CONTESSA
Per recarlo
CONTE
Tu c'intendi?
FIGARO
Oibò, oibò!
SUSANNA
E non sai del
damerino . . .

CONTESSA
Che stasera nel
giardino . . .
CONTE
Già capisci?
FIGARO
Io non lo so.
CONTE
Cerchi invan difesa
e scusa,
il tuo ceffo già
t'accusa,
vedo ben che
vuoi mentir.
FIGARO
Mente il ceffo,
io già non
mento.
SUSANNA,
CONTESSA
Il talento aguzzi
invano,
palesato abbiam
l'arcano,
non v'è nulla
da ridir.
CONTE
Che rispondi?
FIGARO
Niente, niente!
CONTE
Dunque accordi?
FIGARO
Non accordo!
SUSANNA,
CONTESSA
Eh via chetati,
balordo,
la burletta ha
da finir.
FIGARO
Per finirla lietamente,
e all'usanza teatrale,
un'azion
matrimoniale
le faremo ora seguir.
SUSANNA,
CONTESSA, FIGARO
Deh signor,
nol contrastate,
consolate i miei/
lor desir.
CONTE
Marcellina!
Marcellina!
Quanto tardi a
comparir! ecc.
(entra frettolosamente
Antonio, con un
vaso di garofani
schiacciato)

No.9
ANTONIO
Ah! Signor, signor!
CONTE
Cosa è stato?
ANTONIO
Che insolenza! Chi'l
fece? Chi fu?

SUSANNA, CONTESSA, CONTE, FIGARO
Cosa dici, cos'hai,
cosa è nato?
ANTONIO
Ascoltate!
SUSANNA, CONTESSA, CONTE, FIGARO
Via parla, di' su!
ANTONIO
Ascoltate!
Dal balcone che
guarda in giardino
mille cose ogni
di gittar veggio,
e poc'anzi, può
darsi di peggio,
vidi un uom,
signor mio, gittar giù
CONTE
Dal balcone?
ANTONIO
(additandogli i fiori)
Vedete i garofani,
CONTE
In giardino?
ANTONIO
Sì!
SUSANNA,
CONTESSA
(sotto voce)
Figaro, all'erta!
CONTE
Cosa sento?
SUSANNA,
CONTESSA,
FIGARO
Costui ci sconcerta,
quel briacone che
viene a far qui?
CONTE (ad Antonio)
Dunque un uom, ma
dov'è gito?
ANTONIO
Ratto, ratto,
il birbone è fuggito,
e ad un tratto
di vista m'usci.
SUSANNA (al Figaro)
Sai che il paggio . . .
FIGARO (a Susanna)
So tutto, lo vidi.
(forte, ridendo)
Ah ah ah ah!
CONTE
Taci là!
FIGARO
Ah ah ah ah!
ANTONIO
Cosa ridi?
FIGARO
Ah ah ah ah!
Tu sei cotto dal
sorger del dì.
CONTE
(ad Antonio)
Or ripetimi, ripetimi:
un uom dal balcone?
ANTONIO
Dal balcone.
CONTE
In giardino?

ANTONIO
In giardino.
SUSANNA,
CONTESSA, FIGARO
Ma signore, se in lui
parla il vino.
CONTE
Segui pure;
nè in volto vedesti?
ANTONIO
No, nol vidi.
SUSANNA,
CONTESSA
Olà, Figaro, ascolta!
CONTE
Sì?
ANTONIO
Nol vidi.
FIGARO
Via piangione, sta'
zitto una volta!
Per tre soldi far tanto
tumulto;
giacché il fatto non
può stare occulto,
sono io stesso
saltato di lì!
CONTE
Chi! Voi stesso?
SUSANNA,
CONTESSA
Che testa!
Che ingegno!
FIGARO
Che stupor!
ANTONIO
Chi! Voi stesso?
SUSANNA,
CONTESSA
Che testa! Che ingegno!
FIGARO
Che stupor!
CONTE
Già creder nol posso.
ANTONIO (a Figaro)
Come mai diventasti
sì grosso?
Dopo il salto non fosti
così.
FIGARO
A chi salta
succede così.
ANTONIO
Ch'il direbbe?
SUSANNA,
CONTESSA
(a Figaro)
Ed insiste quel pazzo?
CONTE (ad Antonio)
Tu che dici?
ANTONIO
A me parve
il ragazzo . . .
CONTE
Cherubin?
SUSANNA,
CONTESSA
Maledetto!
Maledetto!
FIGARO
Esso appunto,

da Siviglia a cavallo
qui giunto,
da Siviglia ove
forse sarà.
ANTONIO
Questo no;
che il cavallo
io non vidi
saltare di là.
CONTE
Che pazienza!
Finiam questo ballo!
SUSANNA,
CONTESSA
Come mai, giusto ciel,
finirà?
CONTE
Dunque tu?
FIGARO
Saltai giù . . .
CONTE
Ma persché?
FIGARO
Il timor . . .
CONTE
Che timor . . .?
FIGARO
Là rinchiuso,
aspettando quel caro
visetto tippe, tappe
un sussurro fuor
d'uso voi gridaste lo
scritto biglietto saltai
giù dal terrore
confuso, e stravolto
m'ho un nervo
del piè.
ANTONIO
(mostrando
una carta)
Vostre dunque saran
queste carte
che perdeste...
CONTE (cogliendole)
Olà, porgile a me!
FIGARO
Sono in trappola.
SUSANNA,
CONTESSA
Figaro all'erta.
CONTE
(apre il foglio poi lo
chiude tosto)
Dite un po', questo
foglio cos'è?
FIGARO
(cava di tasca alcune
carte e finge di
guardarle)
Tosto, tosto, ne ho
tanti, aspettate!
ANTONIO
Sarà forse il sommario
dei debiti?
FIGARO
No, la lista degli osti.
CONTE (al Figaro)
Parlate?
(ad Antonio)
E tu lascialo.

SUSANNA, CONTESSA, FIGARO
(ad Antonio)
Lascialo/mi, e parti.
ANTONIO
Parto sì, ma se torno a
trovarti . . .
SUSANNA,
CONTESSA, CONTE
Lascialo.
FIGARO
Vanne, vanne, non
temo di te.
SUSANNA,
CONTESSA, CONTE
Lascialo.
ANTONIO
Parto sì, ecc.
FIGARO
Vanne, vanne, non
temo di te.
SUSANNA,
CONTESSA, CONTE
Lascialo, e parti.
(Antonio parte)
CONTE
(il figlio in man)
Dunque?
CONTESSA
(piano a Susanna)
O ciel! La patente del
paggio!
SUSANNA
(piano a Figaro)
Giusti dei! La patente!
CONTE
Coraggio!
FIGARO
Ah che testa!
Quest'è la patente
che poc'anzi il
fanciullo mi diè.
CONTE
Persché fare?
FIGARO
Vi manca . . .
CONTE
Vi manca?
CONTESSA
(piano a Susanna)
Il suggello!
SUSANNA
(piano a Figaro)
Il suggello!
CONTE
Rispondi!
FIGARO
(fingendo
d'esitare ancora)
È l'usanza . . .
CONTE
Su via, ti
confondi?
FIGARO
È l'usanza di
porvi il suggello.
CONTE
Questo birbo mi
toglie il cervello,
tutto è un mistero
per me, sì, ecc.

SUSANNA, CONTESSA
Se mi salvo da questa
tempesta,
più non avvi naufragio
per me, no, ecc.
FIGARO
Sbuffa invano e la
terra calpesta!
Poverino ne sa men
di me, ecc.
(entrano in fretta
Marcellina, Bartolo e
Basilio)

No.10
MARCELLINA, BASILIO, BARTOLO
Voi signor,
che giusto siete,
ci dovete or ascoltar.
SUSANNA,
CONTESSA, FIGARO
Son venuti a
sconcertarmi
qual rimedio a
ritrovar?
CONTE
Son venuti a
vendicarmi,
io mi sento a consolar.
FIGARO
Son tre stolidi,
tre pazzi,
cosa mai vengono
da far?
CONTE
Pian pianin senza
schiamazzi,
dica ognun quel
che gli par.
MARCELLINA
Un impegno nuziale
ha costui con me
contratto,
e pretendo ch'il
contratto
deva meco effettuar.
SUSANNA,
CONTESSA, FIGARO
Come? Come?
CONTE
Olà! Silenzio!
Io son qui per
giudicar.
BARTOLO
Io da lei scelto
avvocato
vengo a far le
sue difese,
le legittime pretese
io vi vengo a palesar.
SUSANNA, CONTESSA, FIGARO
È un birbante!
CONTE
Olà! Silenzio! ecc.
BASILIO
Io com' uomo al
mondo cognito,
vengo qui per
testimonio
del promesso
matrimonio

con prestanza di danar.
SUSANNA, CONTESSA, FIGARO
Son tre matti, ecc.
CONTE
Olà! Silenzio! Lo vedremo,
il contratto leggeremo,
tutto in ordin deve andar.
SUSANNA,
CONTESSA, FIGARO
Son confusa(o), son stordita(o) disperata(o), balordita(o)!
Certo un diavol dell'inferno qui li/ci ha fatti capitar!
MARCELLINA, BASILIO, BARTOLO, CONTE
Che bel colpo!
Che bel caso!
È cresciuto a tutti il naso; qualche nume a noi propizio, qui ci/li ha fatti capitar!

Atto 3

Un salotto del castello (È tutto apparecchiato per celebrare le nozze. Il Conte è solo e passeggia)

No.11. Recitativo

CONTE
Che imbarazzo è mai questo! Un foglio anonimo la cameriera in gabinetto chiusa la padrona confusa un uom che salta dal balcone in giardino, un altro appresso, che dice esser quel desso
Non so cosa pensar, potrebbe forse qualcun de' miei vassalli a simil razza è comune lárdir, ma la Contessa ah che un dubbio l'offende!
Ella rispetta troppo sè stessa, e l'onore mio l'onore dove diamin l'ha posto umano errore!(La Contessa e Susanna appariscono in fondo alla scena)
CONTESSA
Via! Fatti core, digli che ti attenda in giardino.
CONTE
Saprò se Cherubino era giunto a Siviglia, a tale oggetto ho mandato Basilio.
SUSANNA

O cielo! E Figaro?
CONTESSA
A lui non dei dir nulla, in vece tua voglio andarci io medesma.
CONTE
Avanti sera dovrebbe ritornar.
SUSANNA
Oh Dio! Non oso.
CONTESSA
Pensa ch'è in tua mano il mio riposo.
(parte)
CONTE
E Susanna? Chi sa, ch'ella tradito abbia il segreto mio . . . oh, se ha parlato, gli fo' sposar la vecchia.
SUSANNA
(Merzellina)
Signor!
CONTE
Cosa bramate?
SUSANNA
Mi par che siate in collera!
CONTE
Volete qualche cosa?
SUSANNA
Signor, la vostra sposa ha i soliti vapori, e vi chiede il fiaschetto degli odori.
CONTE
Prendete.
SUSANNA
Or vel riporto.
CONTE
Ah no; potete ritenerlo per voi.
SUSANNA
Per me? Questi non son mali da donne triviali.
CONTE
Un'amante che perde il caro sposo sul punto d'ottenerlo?
SUSANNA
Pagando Marcellina colla dote che voi mi prometteste . . .
CONTE
Ch'io vi promisi!
Quando?
SUSANNA
Credea d'averlo inteso . . .
CONTE
Sì, se voluto aveste intendermi voi stessa.
SUSANNA
È mio dovere, e quel di Sua Eccellenza è il mio volere.

No.12. Duetto

CONTE
Crude! Persché finora farmi languir così?
SUSANNA
Signor, la donna ognora tempo ha di dir di sì.
CONTE
Dunque in giardin verrai?
SUSANNA
Se piace a voi, verrò.
CONTE
E non mi mancherai?
SUSANNA
No, non vi mancerò.
CONTE
Verrai?
SUSANNA
Sì.
CONTE
Non mancherai?
SUSANNA
No, non vi mancherò.
CONTE
Mi sento dal contento pieno di gioia il cor!
SUSANNA
Scusatemi se mento, voi ch'intendete amor!
CONTE
Cunque in giardin verrai?
SUSANNA
Se piace a voi, verrò.
CONTE
E non mi mancherai?
SUSANNA
No, non vi mancherò.
CONTE
Verrai?
SUSANNA
Sì.
CONTE
Non mancherai?
SUSANNA
No.
CONTE
No?
SUSANNA
Sì, se piace a voi, verrò.
CONTE
Non mancherai?
SUSANNA
No!
CONTE
Dunque verrai?
SUSANNA
Sì!
CONTE
Non mancherai?
SUSANNA
Sì!
CONTE
Sì?
SUSANNA
No, non vi mancherò.
CONTE

Mi sento dal contento,
ecc.

SUSANNA

Scusatemi se mento,
ecc.

Recitativo

CONTE

E persché fosti meco
stamattina si austera?

SUSANNA

Col paggio ch'ivi
c'era.

CONTE

Ed a Basilio, che per
me ti parlò?

SUSANNA

Ma qual bisogno
abbiam noi, che un

Basilio

CONTE

È vero, è vero, e mi
prometti poi se tu
manchi, oh cor mio
ma la Contessa
attenderà il
fiaschetto.

SUSANNA

Eh, fu un prestesto,
parlato io non avrei
senza di questo.

CONTE

Carissima!

SUSANNA

Vien gente.

CONTE (tra sé)

È mia senz'altro.

SUSANNA (tra sé)

Forbivi la bocca, o
signor scaltro.

(entra Figaro)

FIGARO

Ehi, Susanna, ove vai?

SUSANNA

Taci: senza avvocato
hai già vinta la causa.

FIGARO

Cos'è nato?

(partono)

No. 13. Recitativo ed Aria

CONTE

Hai già vinta la causa!

Cosa sento! In qual

laccio cadea? Perfidi.

Io voglio io voglio di

tal modo punirvi, a

piacer mio la sentenza

sarà. Ma se pagasse la

vecchia pretendente?

Pagarla! In qual

maniera? E poi v'è

Antonio che all'incognito

Figaro ricusa di

dare una nipote in

matrimonio.

Coltivando l'orgoglio

di questo mentecatto

tutto giova a un raggio

il colpo è fatto.

Vedrò, mentr'io

sospiro,

felice un servo mio!

E un ben che

invan desio,

ei posseder dovrà?

Vedrò per man

d'amore

unita a un vile oggetto

chi in me destò

un affetto

che per me poi

non ha?

Vedrò mentr'io

sospiro, ecc.

Ah no, lasciarti

in pace,

non vo' questo

contento,

tu non nascesti,

audace,

per dare a me

tormento,

e forse ancor

per ridere;

di mia infelicità!

Già la speranza sola

delle vendette mie

quest'anima consola,

e giubilar mi fa!

Recitativo

BARBARINA

Andiam, andiam, bel

paggio, in casa mia

tutte ritroverai

le più belle ragazze

del castello,

di tutte sarai tu certo

il più bello.

CHERUBINO

Ah, se il Conte

mi trova,

miserio me, tu sai

che partito ei mi

crede per siviglia.

BARBARINA

Andiam, andiam, bel

paggio, in casa mia

tutte ritroverai le più

belle ragazze del

castello, di tutte sarai

tu certo il più bello.

CHERUBINO

Ah! Se il Conte mi

trova! Miserio me! Tu

sai che partito ei mi

crede per Siviglia.

BARBARINA

Oh ve' che meraviglia!

E se ti trova, non

sarà cosa nuova. Odi!

Vogliamo vestirti

come noi, tutte insieme

andrem poi a

presentar de' fiori a

Madamina.

Fidati, o Cherubin, di

Barbarina.

(partono. Entra la

Contessa)

No. 14

CONTESSA

E Susanna non vien!

Sono ansiosa di saper

come il Conte accolse

la proposta.

Alquanto arido il

progetto mi par, e ad

uno sposo sì vivace e

geloso! Ma che mal

c'è? Cangiando i miei

vestiti con quelli

di Susanna, e i suoi

coi miei a favor della

notte. Oh cielo! A

qual'umil stato

fatale io

son ridotta da un

consorte crudel! Che

dopo avermi con un

misto inaudito

d'infedeltà, di gelosia,

di sdegni - prima

amata, indi offesa, e

alfin tradita - fammi

or cercar da una mia

serva aita!

Dove sono i bei

momenti

di dolcezza e di piacer,

dove andarono i

giuramenti

di quel labbro

menzogner!

Persché mai, se in

pianti e in pene

per me tutto si cangio,

la memoria di

quel bene

dal mio sen non

trapassò?

Dove sono i bei

momenti, ecc.

Ah! Se almen la

mia costanza

nel languire

amando ognor

mi portasse una

speranza

di cangiar

l'ingrato cor.

Ah! Se almen lamia

costanza, ecc

(entrano Marcellina,

Curzio, Figaro,

Bartolo, Susanna)

Recitativo

CURZIO

È decisa la lite. O

pagarla, o sposarla.

Ora ammutite.

MARCELLINA

Io respiro.

FIGARO

Ed io moro.

MARCELLINA

(tra sé)

Alfin sposa io sarò

d'un uom ch'adoro.

FIGARO

Eccellenza!

M'appello . . .
 CONTE
 È giusta la sentenza, o
 pagar, o
 sposar - bravo. Don
 Curzio.
 CURZIO
 Bontà di Sua
 Eccellenza.
 BARTOLO
 Che superba sentenza!
 FIGARO
 In che superba?
 BARTOLO
 Siam tutti vendicati.
 FIGARO
 Io non la sposerò.
 BARTOLO
 La sposerai
 CURZIO
 O pagarla, o sposarla.
 Lei t'ha prestati due
 mila pezzi duri.
 FIGARO
 Son gentiluomo, e
 senza l'assenso de'
 miei
 nobili parenti
 CONTE
 Dove sono? Chi sono?
 FIGARO
 Lasciate ancor cercarli:
 dopo dieci anni io
 spero di trovarli.
 BARTOLO
 Qualche bambin
 trovato?
 FIGARO
 No, perduto, dottor,
 anzi rubato.
 CONTE
 Come?
 MARCELLINA
 Cosa?
 BARTOLO
 La prova?
 CURZIO
 Il testimonio?
 FIGARO
 L'oro, le gemme e i
 ricamati panni, che
 ne' più teneri anni mi
 ritrovaron addosso
 i masnadieri, sono
 gl'indizi veri di mia
 nascita illustre, e
 soprattutto questo al
 mio braccio impresso
 geroglifico.
 MARCELLINA
 Una spatola impressa
 al braccio destro?
 FIGARO
 E a coi ch'il disse?
 MARCELLINA
 Oh Dio! È desso!
 FIGARO
 È ver, son io.
 CURZIO
 Chi?

CONTE
 Chi?
 BARTOLO
 Chi?
 MARCELLINA
 Raffaello!
 BARTOLO
 E i ladri ti rapir?
 FIGARO
 Presso un castello.
 BARTOLO
 Ecco tua madre!
 FIGARO
 Balia . . .
 BARTOLO
 No, tua madre.
 CURZIO, CONTE
 Sua madre?
 FIGARO
 Cosa sento!
 MARCELLINA
 Ecco tuo padre!

No. 15. Sestetto
 MARCELLINA
 (abbracciando Figaro)
 Riconosci in
 quest'amplesso
 una madre,
 amato figlio!
 FIGARO (a Bartolo)
 Padre mio, fate
 lo stesso,
 non mi fate più
 arrossir.
 BARTOLO
 (abbracciando
 Figaro)
 Resistenza,
 la coscienza
 far non lascia
 al tuo desir.
 (Figaro abbraccia
 i genitori)
 CURZIO
 Ei suo padre?
 Ella sua madre?
 L'imeneo non può
 seguir.
 CONTE
 Son smarrito,
 son stordito,
 meglio è assai
 di qua partir.
 MARCELLINA,
 BARTOLO
 Figlio amato!
 FIGARO
 Parenti amati!
 (entra Susanna)
 SUSANNA
 Alto! Alto!
 Signor Conte,
 mille doppie son
 qui pronte,
 a pagar vengo
 per Figaro,
 ed a parlo in libertà.
 MARCELLINA,
 BARTOLO
 Figlio amato!

CURZIO, CONTE
 Non sappiamo
 com'è la cosa,
 osservate un
 poco là.
 FIGARO
 Parenti amati!
 SUSANNA
 (vede Figaro che
 abbraccia Marcellina)
 Già d'accordo
 colla sposa,
 giusti Dei, che
 infedeltà.
 (vuol partire ma
 Figaro la trattiene)
 Lascia, iniquo!
 FIGARO
 No, t'arresta!
 Senti, oh cara, senti!
 SUSANNA
 (dandogli uno
 schiaffo)
 Senti questa!
 MARCELLINA,
 BARTOLO, FIGARO
 E un effetto di
 buon core
 tutto amore è
 quel che fa, ecc.
 CONTE, CURZIO
 Freme/o, e smania/
 o dal furore,
 il destino me la/
 gliela fa, ecc.
 SUSANNA (a parte)
 Fremo, smanio
 dal furore,
 una vecchia me
 la fa, ecc.
 MARCELLINA
 (a Susanna)
 Lo sdegno calmate,
 mia cara figliuola,
 sua madre abbracciate
 che or vostra
 sarà, ecc.
 SUSANNA (a Barolo)
 Sua madre?
 BARTOLO
 Sua madre!
 SUSANNA (a Conte)
 Sua madre?
 CURZIO
 Sua madre!
 SUSANNA
 (a Marcellina)
 Sua madre?
 MARCELLINA
 Sua madre!
 MARCELLINA,
 CURZIO, CONTE,
 BARTOLO
 Sua madre!
 SUSANNA (a Figaro)
 Tua madre?
 FIGARO
 E quello è mio padre
 che a te lo dirà.

SUSANNA
(a Bartolo)
Suo padre?
BARTOLO
Suo padre!
SUSANNA (a Conte)
Suo padre?
CONTE
Suo padre!
SUSANNA (a Curzio)
Suo padre?
CURZIO
Suo padre!
SUSANNA
(a Marcellina)
Suo padre?
MARCELLINA
Suo padre!
MARCELLINA,
CURZIO, CONTE,
BARTOLO
Suo padre!
SUSANNA (a Figaro)
Tuo padre?
FIGARO
E quella è mia
madre,
che a te lo dira, ecc.
CURZIO, CONTE
Al fiero tormento
di questo momento
quest'anima appena
resister or sa.
SUSANNA,
MARCELLINA,
BARTOLO, FIGARO
Al dolce contento
di questo momento
quest'anima appena
resister or sa.
(partono il Conte
e Curzio)
Recitativo
MARCELLINA
Eccovi, oh caro
amico, il dolce frutto
dell'antico amor
nostro.
BARTOLO
Or non parliamo di
fatti sì rimoti, egli è
mio figlio, mia
consorte voi siete, e le
nozzefarem quando
volete.
MARCELLINA
Oggi, e doppie
saranno;
(a Figaro)
prendi, questo e il
biglietto del denar che
a me devi, ed è
tua dote.
SUSANNA
Prendi ancor questa
borsa.
BARTOLO
E questa ancora.
FIGARO
Bravi, gittate pur,
ch'io piglio ognora.

SUSANNA
Vogliamo ad informar
d'ogni avventura
Madama e nostro zio.
Chi al par di me
contenta!
FIGARO
Io!
BARTOLO
Io!
MARCELLINA
Io!
SUSANNA,
MARCELLINA,
BARTOLO, FIGARO
E schiatti il signor
Conte al gusto mio.
(partono tutti. Entrano
Barbarina e
Cherubino)

CD159

Atto 3 continuo

No. 1

Recitativo

ANTONIO
Io vi dico signor, che
Cherubino è ancora
nel castello, e vedete
per prova il suo cappello.
CONTE
Ma come se a quest'ora
esser giuto a
Siviglia egli dovria?
ANTONIO
Scusate, oggi Siviglia è
a casa mia. Là
vestissi da donna e là
lasciati ha gl'altri
abiti suoi.
CONTE
Perfidi!
ANTONIO
Andiam, e li
vedrete voi.
(partono. Rientra la
Contessa con
Susanna)
CONTESSA
Cosa mi narri? E che
ne disse il Conte?
SUSANNA
Gli si leggeva in fronte
il dispetto e la rabbia.
CONTESSA
Piano, che meglio or
lo porremo in
gabbia! Dov'è
l'appuntamento,
che tu gli
proponesti?
SUSANNA
In giardino.
CONTESSA
Fissiamogli un loco.
Scrivi.
SUSANNA
Ch'io scriva, . . .
ma, signora . . .

CONTESSA
Eh scrivi, dico, e
tutto io prendo su me
stessa.
(dettando)
Conzonetta sull'aria . .
Duetto
SUSANNA
(Scrivendo)

No. 2. Sull'aria.

CONTESSA
Che soave zeffiretto -
SUSANNA
Zeffiretto -
CONTESSA
questa sera spirerà -
SUSANNA
questa sera spirerà -
CONTESSA
sotto i pini del
boschetto -
SUSANNA
sotto i pini?
CONTESSA
sotto i pini del
boschetto -
SUSANNA
sotto i pini del
boschetto -
CONTESSA
ei già il resto
capirà.
SUSANNA
certo, cero il
capirà.
CONTESSA
ei già il resto
capirà.
CONTESSA
Canzonetta sull'aria,
ecc.
SUSANNA
Che soave
zeffiretto, ecc.
Recitativo
SUSANNA
Piegato è il foglio; or
come si sigilla?
CONTESSA
Ecco . . . prendi una
spilla, servirà di
sigillo; attendi, scrivi
sul reverso del foglio:
rimandate il sigillo
SUSANNA
È più bizzarro di quel
della patente.
CONTESSA
Presto nascondi: io
sento venir gente.
(Susanna si mette il
biglietto in seno.
Entra Barbarina con
altre contadinelle e
Cherubino vestito da
contadinella con
mazzetti di fiori)

No. 3. Coro

CONTADINELLE
Ricevete, o padroncina
queste rose e
questi fior,
che abbiam colte
stamattina,
per mostrarvi il
nostro amor.
Siamo tante
contadine,
e siam tutte poverine,
ma quel poco che
rechiamo
ve lo diamo di
buon cor.
Recitativo
BARBARINA
Queste sono. Madama,
le ragazze del loco
che il poco ch'han vi
vengono ad offrire, e
vi chiedono perdon del
loro ardire.
CONTESSA
Oh brave!
Vi ringrazio.
SUSANNA
Come sono vezzose.
CONTESSA
E chi è, narratemi,
quell'amabil
fanciulla
ch'ha l'aria sì
modesta?
(addita Cherubino)
BARBARINA
Ei! è una mia cugina e
per le nozze è
venuta ier sera.
CONTESSA
Onoriamo la bella
forestiera; venite qui,
datemi i vostri fiori.
Come arrossi!
Susanna, e non ti
pare che somigli ad
alcuno?
SUSANNA
Al naturale . . .
(Antonio entra con il
Conte e si avvicina
al paggio; gli cava la
cuffia da donna e gli
mette in testa il cappello
da soldato)
ANTONIO
Eh cospettaccio!
È questi l'uffiziale.
CONTESSA
Oh stelle!
SUSANNA
Malandrino.
CONTE
Ebben, Madama!
CONTESSA
Io sono, signor mio,
irritata e sorpresa al
par di voi.
CONTE
Ma stamane?

CONTESSA
Stamane . . . per l'odierna
festa volevam
travestirlo al modo
stesso che l'han vestito
adesso.
CONTE
E persché non
partiste?
CHERUBINO
Signor . . .
CONTE
Saprò punire la sua
disubbidienza
BARBARINA
Eccellenza!
Eccellenza! Voi mi dite sì
spesso qualvolta
m'abbracciate, e mi
bacciate: Barbarina, se
m'ami., ti darò quel
che brami . . .
CONTE
Io dissi questo?
BARBARINA
Voi! Or datemi,
padrone, in sposo
Cherubino, e v'amerò,
com'amo il mio
gattino.
CONTESSA
Ebbene, or tocca a voi.
ANTONIO
Brava figliuola! Hai
buon maestro, che ti
fa la scuola.
CONTE (tra sé)
Non so qual uom,
qual demone, qual dio
rivolga tutto quanto a
torto mio
(entra Figaro)
FIGARO
Signor, se trattenete
tutte queste ragazze,
addio feste, addio
danza.
CONTE
E che? Vorresti ballar
col piè stravolto?
FIGARO
Eh non mi duol più
molto. Andiam belle
fanciulle.
CONTESSA
Come si caverà dall'imbarazzo?
SUSANNA
(alla Contessa)
Lasciate fare a lui.
CONTE
Per buona sorte i vasi
eran di creta.
FIGARO
Senza fallo. Andiamo
dunque, andiamo.
ANTONIO
E intanto a cavallo di
galoppo a Siviglia
andava il paggio.
FIGARO
Di galoppo, o di

passo, buon viaggio!
Venite o belle giovani.
CONTE
E a te la sua patente
era in tasca rimasta.
FIGARO
Certamente.
(Che razza di
domande!)
ANTONIO
(a Susanna che fa dei
moti a Figaro)
Via, non gli far più
mot, ei non t'intende.
(prende Cherubino
per mano e lo
presenta a Figaro)
Ed ecco chi pretende
che sia un bugiardo
il mio signor nipote.
FIGARO
Cherubino!
ANTONIO
Or ci sei.
FIGARO (al Conte)
che diamin canta?
CONTE
Non canta, no, ma
dice, ch'egli saltò
stamane in sui
garofani.
FIGARO
Ei lo dice! Sarà . . . se
ho saltato io, si può
dare ch'anch'esso
abbia fatto lo stesso.
CONTE
Anch'esso?
FIGARO
Perché no? Io non
impugno mai quel
che non so.

No. 4. Finale
(si sente una marcia
in lontano)
FIGARO
Ecco la marcia, andiamo!
Ai vostri posti,
oh belle, ai vostri
posti! Susanna
dammi il braccio!
SUSANNA
(Figaro prende
Susanna pel braccio)
Eccolo.
(partono tutti eccettuati
il Conte e la
Contessa)
CONTE
Temerari!
CONTESSA
Io son di ghiaccio!
CONTE
Contessa!
CONTESSA
Or non parliamo.
Ecco qui le due nozze,
riceverle dobbiam,
alfin si tratta d'una
vostra protetta. Seggiamo.

CONTE
Seggiamo. (E meditam vendetta!)
(Siedono. Entrano cacciatori con fusili in ispalla, gente del foro, contadini e contadine, due giovinette che portano il cappello verginale con piume bianche, due altre con un bianco velo, due altre con i guanti e il mazzetto di fiori. Poi vengone Figaro con Marcellina e Bartolo con Susanna. Due giovinette incominciano il coro che termina in ripieno. Bartolo conduce Susanna al Conte ed ella s'ingnocchia per ricevere da lui il cappello ecc. Figaro conduce Marcellina alla Contessa e fa la stessa funzione)
DUE RAGAZZE
Amanti costanti, seguaci d'onor, cantate, lodate sì saggio signor.
A un dritto cedendo che oltraggia, che offende;
ei caste vi rende ai vostri amator.
CORO
Cantiamo, lodiamo sì saggio signor!
(Susanna essendo in ginocchio durante il coro tira il Conte per l'abito, gli mostra il biglietto, dopo passa la mano dal lato degli spettatori alla testa, dove pare che il Conte le aggiusti il cappello, e gli dà il biglietto. Il Conte se lo mette furtivamente in seno. Susanna s'alza, gli fa una riverenza.
Figaro viene a riceverla. Si balla il fandango. Marcellina s'alza un po' più tardi. Bartolo viene a riceverla dalle mani della Contessa)
CONTE
(cava il biglietto e fa l'atto d'un uom che rimase punto al dito: lo scuote, lo preme, lo succhia e vedendo il biglietto sigillato colla spilla dice, gittando

la spilla a terra)
Eh, già solita usanza, le donne ficcan gli aghi in ogni loco . . .
ah, capisco il gioco!
FIGARO (a Susanna)
Un biglietto amoroso che gli diè nel passar qualche galante, ed era sigillato d'una spilla, ond'egli si punse il dito, il Narciso
or la cerca, oh che stordito!
CONTE
Andate amici!
E sia per questa sera disposto l'apparato nuziale, colla più ricca pompa, io vo' che sia magnifica la festa, e canti, e fochi, e gran cena, e gran ballo; e ognuno impari com'io tratto color che a me son cari.
CORO
Amanti costanti, ecc.

Atto 4

Il giardino del castello (C'è un padiglione a destra ed uno a sinistra. Notte. Entra Barbarina, che cerca in terra qualcosa)

No. 5. Cavatina

BARBARINA
L'ho perduta, me meschina!
Ah chi sa dove sarà?
Non la trovo.
L'ho perduta!
Meschinella! ecc.
E mia cugina?
E il padron, cosa dirà?
(entrano Figaro e Marcellina)
Recitativo
FIGARO
Barbarina, cos'hai?
BARBARINA
L'ho perduta, cugino.
FIGARO
Cosa?
MARCELLINA
Cosa?
BARBARINA
La spilla, che a me diede il padrone per recar a Susanna.
FIGARO
A Susanna, la spilla?
E così, tenerella, il mestiere già sai di far tutto si ben quel che tu fai?
BARBARINA
Cos'è? Vai meco in collera?

FIGARO
E non vedi ch'io scherzo? Osserva: (prende una spilla dalla cuffia di Marcellina)
questa è la spilla che il Conte da recare ti diede alla Susanna, e servia di sigillo a un bigliettino; vedi s'io sono istrutto.
BARBARINA
E perché il chiedi a me quando sai tutto?
FIGARO
Avea gusto d'udir come il padrone ti diè la commissione.
BARBARINA
Che miracoli! "Tieni, fanciulla, reca questa spilla alla bella Susanna, e dille: questo è il sigillo de'pini!"
FIGARO
Ah! Ah! De' pini.
BARBARINA
È ver ch'ei mi soggiunse: guarda che alcun non veda; ma tu già tacerai.
FIGARO
Sicuramente.
BARBARINA
A te già niente preme.
FIGARO
Oh niente, niente.
BARBARINA
Addio, mio bel cugino; vo'da Susanna, e poi da Cherubino.
(parte)
FIGARO
Madre!
MARCELLINA
Figlio!
FIGARO
Son morto!
MARCELLINA
Calmati, figlio mio!
FIGARO
Son morto, dico.
MARCELLINA
Flemma, flemma, e poi flemma: il fatto e serio, e pensar ci convien!
Ma guarda un pico, che ancor non sai di chi si prenda giuoco.
FIGARO
Ah quella spilla, o madre, è quella stessa che poc'anzi ei raccolse.
MARCELLINA
È ver, ma questo al più

ti porge un dritto
di stare in guardia e
vivere in sospetto: ma
non sai se in effetto.

FIGARO

All'erta dunque! Il
loco del congresso so
dov'è stabilito.

MARCELLINA

Dove vai, figlio mio?

FIGARO

A vendicar tutt'i
mariti. Addio!
(parte)
Presto avvertiam
Susanna; io la credo
innocente. Quella
faccia, quell'aria di
modestia e caso ancora
ch'ella non
fosse. Ah! quando il
cor non ciurma
personale interesse,
ogni donna è portata
alla difesa del suo
povero sesso, da quest
uomini ingrati a torto
oppresso!

No. 6. Aria

MARCELLINA

Il capro e la capretta
son sempre in amistà.
L'agnello all'agnelletta
la guerra mai non fa!
Le più feroci belve
per selve e per
campagne
lascian le lor
compagne
in pace e libertà.
Il capro e la
capretta, ecc.
Sol noi, povere
femmine,
che tanto amiam
quest'uomini
trattate siam dai
perfidi
ognor con crudeltà!
(parte. Rientra
Barbarina)
Recitativo
BARBARINA
Nel padiglione a
manca, ei così disse: è
questo, è questo! E poi
se non venisse?
Ah, che brava gente!
Ah, sento darmi un
arancio, una pera e
una ciambella!
"Perché madamigella?"
"Oh, per qualcun,
signore!" "Già lo sappiamo!"
Ebbene, il
padron l'odia ed io gli
voglio bene, però
costommi un bacio e
cosa importa; forse
qualcun mel renderà!

(vede Figaro che si avvicina)

Son morta!

(entra nel padiglione a sinistra)

FIGARO

È Barbarina!

Chi va là?

(entrano Basilio e Bartolo con
un truppo di contadini e servi)

BASILIO

Son quelli che
invitasti a venir.

BARTOLO

Che brutto ceffo!

Sembri un conspirator!

Che diamini sono

quegli infausti

apparati?

FIGARO

Lo vedrete fra poco. In
questo stesso loco
celebrerem la festa
della mia sposa onesta
e del feudal signor.

BASILIO

Ah buono, buono,
capisco come egli è.

Accordati si son senza
di me.

FIGARO

(al truppo di
contadini e servi)

Voi da questi contorni

non vi scostate,

intanto io vado a dar

certi ordini e torno

in pichi istanti, a un

fischio mio correte

tutti quanti.

(Figaro esce con i
contadini e i servi)

BASILIO

Ha i diavoli nel corpo!

BARTOLO

Ma cosa dunque?

BASILIO

Nulla: Susanna piace
al Conte; ella
d'accordo gli diè un
appuntamento che a
Figaro non piace.

BARTOLO

E che, dunque dovria

soffrirlo in pace?

BASILIO

Quel che soffrono
tanti, ei soffrir nol
potrebbe? E poi sentite,
che guadagno
può far? Nel mondo,
amico, l'accozzarla
co'grandi fu pericolo
ognora: dan novanta
per cento e han vinto
ancora!

No. 7. Aria

BASILIO

In quegli anni
in cui val poco
la malpratica ragion,
ebbi anch'io lo

stesso foco,
fui quel pazzo
ch'or non son.
E col tempo e
coi perigli
Donna Flemma capitò
e i capricci ed
i puntigli
dalla testa mi cavò
Presso un picciolo
abituro
seco lei mi trasse
un giorno
e togliendo giù
dal muro
del pacifico soggiorno
una pelle di somaro.
Prendi, disse,
oh figlio caro!
Poi disparve e
mi lasciò.

Mentre ancor tacito
guardo quel dono,
il ciel s'annuvola,
rimbomba il tuono,
mista alla grandine
scroscia la piovra,
ecco le membra
coprir mi giova
col manto d'asino
che mi donò!
Finisce il turbine,
nè fo'due passi
che fiera orribile
dianzi a me fassi;
già, già mi tocca
l'ingorda bocca,
già di difendermi
speme non ho.
Ma il fiuto ignobile
del mio vestito
tolse alla belva
sì l'appetito
che disprezzandomi
si rinselvò.
Così conoscere
mi fè la sorte
ch'onte, pericoli,
vergogna e morte
col cuoio d'asino
fuggir si può!
(partono. Rientra
Figaro solo)

No. 8. Recitativo ed Aria

FIGARO

Tutto è disposto: l'ora
dovrebbe esser
vicina; io sento
gente . . . è dessa!
Non è
alcun; buia è
la notte . . . ed
io comincio
omai a fare il scimunito
mestiere di marito
Ingrata! Nel momento
della mia cerimonia
ei godeva leggendo: e
nel vederlo io rideva
di me senza saperlo.

Oh Susanna!
Susanna! Quanta pena
mi costi! Con quell'ingenua
faccia,
con quegli occhi
innocenti, chi
creduto l'avria? Ah!
Che il fidarsi a donna,
è ognor follia
Aprite un po' quegli
occhi,
uomini incauti e
sciocchi,
guardate queste
femmine,
guardate cosa son!
Queste chiamate dee
dagli ingannati sensi,
a cui tributa incensi
la debole ragion, ecc.
son streghe che
incantano
per farci penar,
sirene che cantano
per farci affogar,
civette che allettano
per trarci le piume,
comete che brillano
per toglierci il lume.
Son rose spinose
son volpi vezzose;
son orse benigne,
colombe maligne,
maestre d'inganni,
amiche d'affanni,
che fingono,
mentono.
amore non senton,
non senton pietà,
No, no, no, no, no!
Il resto nol dico,
già ognuno lo sa.
Aprite un po' quegli
occhi, ecc.
(si nasconde fra gli
alberi. Susanna e la
Contessa appaiono,
essendosi scambiati i
vestiti. Dopo,
Marcellina)
Recitativo
SUSANNA
Signora, ella mi disse
che Figaro verravi.
MARCELLINA
Anzi è venuto. Abbassa
un po' la voce.
SUSANNA
Dunque un ci ascolta,
e l'altro dee venir a
cercarmi.
Incominciam.
MARCELLINA
Io voglio qui celarmi.
(entra nel padiglione
a sinistra)
SUSANNA
Madama, voi tremate.
Avreste freddo?
CONTESSA
Parmi umida la notte;

io mi ritiro.
FIGARO
Eccoci della crisi al
grande istante.
SUSANNA
Io sotto queste pini,
se Madama il
permette, resto a
prendere il fresco una
mezz'ora.
FIGARO
Il fresco, il fresco!
CONTESSA
Restaci in buon'ora
(si allontana)
SUSANNA
Il birbo è in sentinella.
Divertiamci anche
noi, diamogli la mercè
de' dubbi suoi.

No. 9. Recitativo ed Aria

SUSANNA
Giunse alfin il
momento, che
godrò senza
affanno in braccio
all'idol mio! Timide
cure! Uscite dal mio
petto, a turbar non
venite il mio diletto!
Oh come par che
all'amoroso foco
l'amenità del loco, la
terra e il ciel risponda,
come la notte i
furti miei seconda!
Deh vieni non tardar,
o gioia bella,
vieni ove amore per
goder t'appella,
finché non splende
in ciel notturna face;
finché l'aria è ancor
bruna, e il mondo
tace.
Qui mormora il ruscel,
qui scherza l'aura,
che col dolce sussurro
il cor restaura,
qui ridono i fioretti e
l'erba è fresca,
ai piaceri d'amor
qui tutto adescia.
Vieni, ben mio, tra
queste piante ascose.
Vieni, vieni! Ti vo' la
fronte incoronar
di rose!
(si nasconde dietro
gli alberi dal lato
opposto a quello
di Figaro)
Recitativo
FIGARO
Perfida! E in quella
forma meco mentia?
Non so s'io veglio, o
dormo.
CHERUBINO
(entrando)

La la la la la la la lera!
CONTESSA
Il picciol paggio.
CHERUBINO
Io sento gente,
entriamo ove entrò
Barbarina. Oh, vedo
qui una donna.
CONTESSA
Ahi, mè meschina!
CHERUBINO
M'inganno! A quel
cappello che
nell'ombra vegg'io
parmi Susanna.
CONTESSA
E se il Conte ora vien,
sorte tiranna!

No. 10. Finale

CHERUBINO
Pian pianin, le andrò
più presso,
tempi perso non sarà.
CONTESSA
Ah, se il Conte arriva
adesso
qualche imbroglio
accaderà!
CHERUBINO
Susanetta! Non
risponde,
colla mano il volto
asconde,
or la burlo in verità.
CONTESSA
(cercando di
andarsene)
Arditello, sfacciatello,
ite presto via di qua,
ecc.
CHERUBINO
Smorfiosa, maliziosa,
io già so perché sei
qua, ecc.
CONTE (da lontano)
Ecco qui la mia
Susanna!
SUSANNA, FIGARO
Ecco qui l'uccellatore!
CHERUBINO
Non far meco la tiranna!
SUSANNA,
CONTE, FIGARO
Ah! Nel sen mi
batte il core!
CONTESSA
Via partite, o chiamò
gente!
SUSANNA,
CONTE, FIGARO
Un'altr'uom con lei si
sta;
CHERUBINO
Dammi un bacio, o
non fai niente;
SUSANNA, CONTE, FIGARO
Alla voce, è quegli il
paggio.
CONTESSA
Anche un bacio! Che

coraggio!
 CHERUBINO
 E perché far io
 non posso
 quel che il Conte
 ognor farà?
 SUSANNA, CONTESSA, CONTE, FIGARO
 Temerario!
 CHERUBINO
 Oh ve' che smorfie!
 Sai ch'io fui dietro il
 sofà.
 SUSANNA,
 CONTESSA, CONTE, FIGARO
 Se il ribaldo ancor sta
 saldo,
 la faccenda guasterà.
 CHERUBINO
 (Le vuol dare
 un bacio)
 Prendi intanto!
 (il Conte è scivolato
 fra lui e la Contessa,
 e riceve lui il bacio)
 CONTESSA, poi
 CHERUBINO
 O cielo! Il Conte!
 (Cherubino fugge e si
 nasconde nel
 padiglione a sinistra)
 FIGARO
 Vo' veder cosa fan là.
 (il Conte dà uno
 schiaffo che riceve
 Figaro invece)
 CONTE
 Perché voi
 non ripetete
 ricevete questo qua!
 FIGARO, CONTESSA, CONTE, SUSANNA
 Ah! Ci ho/ha fatto un
 bel guadagno
 colla mia curiosità/
 sua temerità, ecc.
 (si allontanano Figaro
 e Susanna)
 CONTE
 Partito è alfin
 l'audace,
 accostati, ben mio!
 CONTESSA
 Giacché così vi piace, ,
 eccomi qui, signor.
 FIGARO
 Che compiacente
 femmina!
 Che sposa di
 buon cor!
 CONTE
 Porgimi la manina!
 CONTESSA
 Io ve la do.
 CONTE
 Carina!
 FIGARO
 Carina?
 CONTE
 Che dita tenerelle!
 Che delicata pelle!
 Mi pizzica, mi
 stuzzica,

m'empie d'un nuovo
 ardor! ecc.
 SUSANNA,
 CONTESSA, FIGARO
 La cieca prevenzione
 delude la ragione
 inganna i sensi
 ognor, ecc.
 CONTE
 Oltre la dote, oh cara!
 ricevi anco un
 brillante
 che a te porge un
 amante
 in pegno del suo
 amor.
 (le dà un anello)
 CONTESSA
 Tutto Susanna piglia
 dal suo benefattor.
 SUSANNA,
 CONTE, FIGARO
 Va tutto a meraviglia,
 ma il meglio manca
 ancor.
 CONTESSA
 Signor, d'accese
 fiaccole
 io veggio il balenar.
 CONTE
 Entriam, mia bella
 Venere,
 andiamoci a celar, ecc.
 SUSANNA, FIGARO
 Mariti scimuniti,
 venite ad imparar.
 CONTESSA
 Al buio, signor mio?
 CONTE
 È quello che vogl'io:
 tu sai che là
 per leggere,
 io non desio
 d'entrar.
 FIGARO
 La prefida lo seguita,
 è vano il dubitar.
 SUSANNA,
 CONTESSA
 I furbi sono in
 trappola,
 comincia ben l'affar.
 CONTE
 Chi passa?
 FIGARO
 Passa gente!
 CONTESSA
 È Figaro! Men vo!
 CONTE
 Andate, andate!
 Io poi verrò.
 (si nasconde dietro gli
 alberi. La contessa
 entra nel padiglione a
 destra)
 FIGARO
 Tutto è tranquilo e
 placido,
 entrò la bella Venere:
 col vago Marte
 prendere,

nuovo Vulcan
 del secolo,
 in rete la potrò.
 SUSANNA
 (imitando la voce
 della Contessa)
 Ehi, Figaro! Tacete!
 FIGARO
 Oh, questa è
 la Contessa.
 A tempo qui giungete,
 vedrete là voi stessa
 il Conte e la mia
 sposa.
 Di propria man
 la cosa
 toccar io vi farò.
 SUSANNA
 (dimenticando di
 cangiare la voce)
 Parlate un po'
 più basso:
 di qua non muovo
 il passo,
 ma vendicar mi vo'.
 FIGARO
 (Susanna!)
 Vendicarsi?
 SUSANNA
 Sì.
 FIGARO
 Come potria farsi?
 La volpe vuol
 sorprendermi,
 e secondarla vo', ecc.
 SUSANNA
 L'iniquo io vo'
 sorprendere,
 poi so quel
 che farò, ecc.
 FIGARO
 (con finta premura)
 Ah, se Madama il
 vuole!
 SUSANNA
 Su via, manco parole!
 FIGARO
 Ah, Madama!
 SUSANNA
 Su via, manco
 parole!
 FIGARO
 Eccomi a vostri piedi,
 ho pieno il cor di
 foco.
 Esaminate il loco,
 pensate al traditor!
 SUSANNA
 Come la man mi
 pizzica!
 FIGARO
 Come il polmon mi
 si altera!
 SUSANNA
 Che smania!
 Che furor! ecc.
 FIGARO
 Che smania! Che
 calor! ecc.
 SUSANNA
 E senz'alcun affetto?

FIGARO
Supplicavi il
rispetto.
Non perdiam tempo
invano:
datemi un
po'la mano . . .
SUSANNA
(dandogli uno schiaffo)
Servitevi, signor.
FIGARO
Che schiaffo!
SUSANNA
Che schiaffo!
E questo, e ancora
questo, e questo, e poi
quest'altro.
FIGARO
Non batter così
presto!
SUSANNA
E questo, signor
scaltro,
e questo, e poi
quest'altro ancor.
FIGARO
Oh schiaffi
graziosissimi
Oh, mio felice amor!
ecc.
SUSANNA
Impara, impara, o
perfido,
a fare il seduttor, ecc.
FIGARO
Pace, pace, mio
dolce tesoro:
io conobbi la voce
he adoro,
e che impressa ognor
serbo nel cor.
SUSANNA
La mia voce?
FIGARO
La voce che adoro.
SUSANNA, FIGARO
Pace, pace, mio
dolce tesoro!
pace, pace, mio
tenero amor.
(rientra il Conte)
CONTE
Non la trovo, e girai
tutto il bosco.
SUSANNA, FIGARO
Questi è il Conte,
alla voce il conosco.
CONTE
Ehi, Susanna! Sei
sorda, sei muta?
SUSANNA
Bella, bella! Non l'ha
conosciuta!
FIGARO
Chi?
SUSANNA
Madama.
FIGARO
Madama?
SUSANNA
Madama!

SUSANNA, FIGARO
La commedia, idol
mio, terminiamo,
consoliamo il bizzarro
amator, ecc.
(Figaro s'inginocchia
ai piedi di Susanna)
FIGARO
Sì, Madama, voi siete
il ben mio.
CONTE
La mia sposa?
Ah, senz'arme son io!
FIGARO
Un ristoro al mio cor
concedete?
SUSANNA
Io son qui, faccio quel
che volete.
CONTE
Ah, ribaldi, ribaldi!
SUSANNA, FIGARO
Ah, corriamo,
corriamo mio bene
e le pene compensi
il piacer.
(vanno al padiglione a
sinistra. Figaro è
arrestato dal Conte)
CONTE
Gente, gente,
all'armi, all'armi!
FIGARO
(con finto spavento)
Il padrone!

No. 11
CONTE
Gente, gente,
aiuto, aiuto!
(entrano Antonio,
Basilio, Bartolo,
Curzio con servi)
FIGARO
Son perduto!
BASILIO,
CURZIO, ANTONIO,
BARTOLO
Cos'avvenne? Cos'avvenne?
CONTE
Il scellerato
m'ha tradito, m'ha
infamato,
e con chi state a veder.
BASILIO, CURZIO,
ANTONIO,
BARTOLO
Son stordito,
sbalordito,
non mi par che
ciò sia ver!
FIGARO
Son storditi,
sbalorditi,
oh che scena,
che piacer!
(dal padiglione a
sinistra escono
in rapida
successione
Cherubino, Barbarina,

Marcellina e Susanna)
CONTE
Invan resistete,
uscite, Madama;
il premio ora avrete
di vostra onestà.
. . . Il paggio!
ANTONIO
Mia figlia!
FIGARO
Mia madre!
BASILIO,
CURZIO, ANTONIO,
BARTOLO
Madama!
CONTE
Scoperta è la trama
la perfida è qua!
SUSANNA
(inginocchiandosi)
Perdono, perdono!
CONTE
No, no! Non sperarlo!
FIGARO
(inginocchiandosi)
Perdono, perdono!
CONTE
No, no, non vo' darlo!
TUTTI SALVO
IL CONTE
(inginocchiandosi)
Perdono! ecc.
CONTE
No!
(la Contessa esce dal
padiglione a destra)
CONTESSA
Almeno io per loro
perdono otterrò.
BASILIO, CURZIO,
CONTE, ANTONIO,
BARTOLO
Oh cielo! Che veggio!
Deliro! Vaneggio!
Che creder non so.
CONTE
(inginocchiandosi)
Contessa perdono!
Perdono, perdono!
CONTESSA
Più docile io sono,
e dico di sì.
TUTTI
Ah! Tutti contenti
saremo così.
Questo giorno
di tormenti,
di capricci e di follia,
in contenti e in
allergria
solo amor pu!o
terminar.
Sposi, amici,
al ballo, al gioco,
alle mine date foco!
Ed al suon
di lieta marcia
corriam tutti a
festeggiar, ecc.
FINE

DON GIOVANNI (CD160-162)

Atto I

Scena Prima

1. Overture

Giardino - Notte.
Leporello, con ferraiole, passeggia davanti alla casa di Donn'Anna; indi Don Giovanni e Donn'Anna ed in ultimo il Commendatore. (Leporello, entrando dal lato destro con lanterna in mano, s'avanza cauto e circospetto.)

2. LEPORELLO

Notte e giorno faticar,
Per chi nulla sa gradir, a
Piova e vento sopportar,
Mangiar male e mal dormir.
Voglio far il gentiluomo
E non voglio più servir...
Oh che caro galantuomo!
Vuol star dentro colla bella,
Ed io far la sentinella!
Voglio far il gentiluomo
E non voglio più servir...
Ma mi par che venga gente;
Non mi voglio far sentir.

(Si ritira)

(Don Giovanni esce dal palazzo del Commendatore
inseguito da Donn'Anna; cerca coprirsi il viso ed è

avvolto in un lungo mantello.)

DONNA ANNA

(Trattenendo Don Giovanni)

Non sperar, se non m'uccidi,
Ch'io ti lasci fuggir mai!

DON GIOVANNI

(sempre cercando di celarsi)

Donna folle! indarno gridi,

Chi son io tu non saprai!

LEPORELLO

(avanzandosi)

Che tumulto! Oh ciel, che gridi!

Il padron in nuovi guai.

DONNA ANNA

Gente! Servi! Al traditore!

DON GIOVANNI

Taci e trema al mio furore!

DONNA ANNA

Scellerato!

DON GIOVANNI

Sconsigliata!

LEPORELLO

Sta a veder che il malandrino

Mi farà precipitar!

DONNA ANNA

Come furia disperata

Ti saprò perseguitar!

DON GIOVANNI

Questa furia disperata

Mi vuol far precipitar!

IL COMMENDATORE

(con spada e lume)

Lasciala, indegno!

(Donn'Anna, udendo la voce del padre, lascia

Don

Giovanni ed entra in casa.)

Battiti meco!

DON GIOVANNI

Va, non mi degno

Di pugar teco.

IL COMMENDATORE:

Così pretendi da me fuggir?

LEPORELLO

Potessi almeno di qua partir!

DON GIOVANNI

Misero, attendi,

se vuoi morir!

(Si battono. Il Commendatore

è mortalmente ferito)

IL COMMENDATORE

Ah, soccorso! son tradito!

L'assassino m'ha ferito,

E dal seno palpitante

Sento l'anima partir.

DON GIOVANNI

Ah, già cade il sciagurato,

Affannoso e agonizzante,

Già dal seno palpitante

Veggio l'anima partir.

LEPORELLO

Qual misfatto! qual eccesso!

Entro il sen dallo spavento

Palpitar il cor mi sento!

Io non so che far, che dir.

(Il Commendatore muore.)

Scena Seconda

DON GIOVANNI

(sottovoce)

3. Leporello, ove sei?

LEPORELLO

Son qui, per mia disgrazia, e voi?

DON GIOVANNI:

Son qui.

LEPORELLO

Chi è morto, voi o il vecchio?

DON GIOVANNI

Che domanda da bestia! Il vecchio.

LEPORELLO

Bravo, due imprese leggiadre!

Sforzar la figlia ed ammazzar il padre!

DON GIOVANNI

L'ha voluto, suo danno.

LEPORELLO

Ma Donn'Anna, cosa ha voluto?

DON GIOVANNI

Taci, non mi seccar, vien meco, se non

vuoi qualche cosa ancor tu!

LEPORELLO

Non vo'nulla, signor, non parlo più.

(alzando da terra la lanterna ed il mantello.

Partono.)

Scena Terza

Don Ottavio, Donn'Anna e Servi con lumi.

DONNA ANNA

Ah, del padre in periglio

in soccorso voliam.

DON OTTAVIO

(con ferro ignudo in mano)

Tutto il mio sangue verserò, se bisogna.

Ma dov'è il scellerato?

DONNA ANNA

In questo loco...

(vede il cadavere.)

4. ma qual mai s'offre, o Dei,

spettacolo funesto agli occhi miei!

Il padre!... padre mio!...mio caro padre!...

DON OTTAVIO

Signora!

DONNA ANNA

Ah, l'assassino mel trucidò.

Quel sangue - quella piaga - quel volto,

tinto e coperto del color di morte -

ei non respira più -

fredde ha le membra -

padre mio!... caro padre!...

padre amato!...

io manco... io moro.

(Sviene.)

DON OTTAVIO

Ah, soccorrete, amici, il mio tesoro!

Cercatemi, recatemi

qualche odor, qualche spirto. Ah! non tardate.

(Partono due servi.)

Donn'Anna! sposa! amica! Il duolo

estremo la meschinella uccide.

DONNA ANNA

Ahi!

DON OTTAVIO

Già rinviene...

(ritornano i servi)

Datele nuovi aiuti.

DONNA ANNA

Padre mio!

DON OTTAVIO

Celate, allontanate agli occhi suoi

quell'oggetto d'orrore.

(Viene portato via il cadavere.)

Anima mia, consolati, fa core.

DONNA ANNA

(disperatamente)

5. Fuggi, crudele, fuggi!

Lascia che mora anch'io

Ora che è morto, oh Dio!

Chi a me la vita die'!

DON OTTAVIO

Senti, cor mio, deh! senti;

Guardami un solo istante!

Ti parla il caro amante,

che vive sol per te.

DONNA ANNA

Tu sei!... perdon, mio bene -

L'affanno mio, le pene...

Ah! il padre mio dov'è?

DON OTTAVIO:

Il padre? Lascia, o cara,

la rimembranza amara.

Hai sposo e padre in me.

DONNA ANNA

Ah! Vindicar, se il puoi,

Giura quel sangue ognor!

DON OTTAVIO:

Lo giuro agli occhi tuoi,

Lo giuro al nostro amor!

A due

Che giuramento, o dei!

Che barbaro momento!

Tra cento affetti e cento

Vammi ondeggiando il cor.

(Partono.)

Scena Quarta

Notte. Strada.

Don Giovanni e Leporello,

poi Donn'Elvira in abito da viaggio.

DON GIOVANNI:

6. Orsù, spicciati presto. Cosa vuoi?

LEPORELLO
L'affar di cui si tratta è importante.
DON GIOVANNI
Lo credo.
Leporello
È importantissimo.
DON GIOVANNI
Meglio ancora. Finiscila.
LEPORELLO
Giurate di non andar in collera.
DON GIOVANNI
Lo giuro sul mio onore,
purché non parli del
Commendatore.
LEPORELLO
Siamo soli.
DON GIOVANNI
Lo vedo.
LEPORELLO
Nessun ci sente.
DON GIOVANNI
Via!
LEPORELLO
Vi posso dire tutto liberamente?
DON GIOVANNI
Sì.
LEPORELLO
Dunque quando è così,
caro signor padrone,
la vita che menate (all'orecchio, ma forte)
è da briccone.
DON GIOVANNI
Temerario, in tal guisa...
LEPORELLO
E il giuramento?
DON GIOVANNI
Non so di giuramenti. Taci, o chi'io...
LEPORELLO
Non parlo più, non fiato, o padron mio.
DON GIOVANNI
Così saremo amici. Ora di un poco:
Sai tu perché son qui?
LEPORELLO
Non ne so nulla. Ma essendo l'alba chiara, non
sarebbe
qualche nuova conquista?
Io lo devo saper per porla in lista.
DON GIOVANNI
Va là, che sei il grand'uom!
Sappi chi'io sono innamorato d'una
bella dama, e son certo che m'ama.
La vidi, le parlai; meco al casino
questa notte verrà...
(Viene dal fondo Donna Elvira.)
Zitto, mi pare
sentire odor di femmina...
LEPORELLO
(Cospetto, che odorato perfetto!)
DON GIOVANNI
All'aria mi par bella.
LEPORELLO
(E che occhio, dico!)
DON GIOVANNI
Ritiriamoci un poco, e scopriamo terren.
LEPORELLO
Già prese foco!
(Vanno in disparte)

Scena Quinta
Donna Elvira e detti
DONNA ELVIRA

7. Ah, chi mi dice mai
Quel barbaro dov'è,
Che per mio scorno amai,
Che mi mancò di fe?
Ah, se ritrovo l'empio
E a me non torna ancor,
Vo' farne orrendo scempio,
Gli vo' cavare il cor.
DON GIOVANNI
(piano a Leporello.)
Udisti? Qualche bella dal vago
abbandonata. Poverina! Cerchiam di
consolare il suo tormento.
LEPORELLO
(Così ne consolò mille e ottocento).
DON GIOVANNI
Signorina...

DONNA ELVIRA
8. Chi è là?
DON GIOVANNI
Stelle! che vedo!
LEPORELLO
(O bella! Donna Elvira!)
DONNA ELVIRA
Don Giovanni!...
Sei qui, mostro, fellow, nido d'inganni!
LEPORELLO
(Che titoli cruscanti! Manco male
che lo conosce bene!)
DON GIOVANNI
Via, cara Donna Elvira,
calmate quella collera... sentite...
Lasciatemi parlar...
DONNA ELVIRA
Cosa puoi dire, dopo azion sì nera? In casa mia
entri furtivamente. A forza d'arte,
di giuramenti e di lusinghe arrivi
a sedurre il cor mio;
m'innamori, o crudele!
Mi dichiarai tua sposa, e poi, mancando
della terra e dei ciel al santo dritto,
con enorme delitto
dopo tre dì da Burgos t'allontani.
M'abbandoni, mi fuggi, e lasci in preda
al rimorso ed al pianto,
per pena forse che t'amai cotanto!
LEPORELLO
(Pare un libro stampato!)
DON GIOVANNI
Oh, in quanto a questo, ebbi le mie
ragioni.
(a Leporello, ironicamente)
È vero?
LEPORELLO
È vero.
E che ragioni forti!
DONNA ELVIRA
E quali sono,
se non la tua perfidia,
la leggerezza tua? Ma il giusto cielo
volle ch'io ti trovassi,
per far le sue, le mie vendette.
DON GIOVANNI
Eh via!
siate più ragionevole!... (Mi pone
a cimento costei!). Se non credete
a labbro mio, credete
a questo galantuomo.
LEPORELLO
(Salvo il vero.)

DON GIOVANNI
(forte)
Via, dille un poco...
LEPORELLO
(sottovoce a Don Giovanni)
E cosa devo dirle?
DON GIOVANNI
Sì, sì, dille pur tutto.
(Parte non visto da Donn'Elvira.)
DONNA ELVIRA
Ebben, fa presto.
LEPORELLO
(Balbettando)
Madama... veramente... in questo mondo
Conciòssiacosaquandofosché...
il quadro non è tondo...
DONNA ELVIRA
Sciagurato! Così del mio dolor giuoco
ti prendi, Ah! Voi...
(verso Don Giovanni che
non crede partito)
Stelle! L'iniquo fuggi! Misera me!
Dov'è? In qual parte?
LEPORELLO
Eh! lasciate che vada. Egli non merta
che di lui ci pensiate.
DONNA ELVIRA
Il scellerato
m'ingannò, mi tradi...
LEPORELLO
Eh! Consolatevi;
non siete voi, non foste, e non sarete
né la prima, né l'ultima. Guardate:
questo non picciol libro è tutto pieno
dei nomi di sue belle:
(Cava di tasca una lista)
ogni villa, ogni borgo, ogni paese
è testimon di sue donnesche imprese.

9. Madamina, il catalogo è questo
Delle belle che amò il padron mio;
un catalogo egli è che ho fatt'io;
Osservate, leggete con me.
In Italia seicento e quaranta;
In Almagna duecento e trentuna;
Cento in Francia, in Turchia novantuna;
Ma in Ispagna son già mille e tre.
V'han fra queste contadine,
Cameriere, cittadine,
V'han contesse, baronesse,
Marchesine, principesse.
E v'han donne d'ogni grado,
D'ogni forma, d'ogni età.
Nella bionda egli ha l'usanza
Di lodar la gentilezza,
Nella bruna la costanza,
Nella bianca la dolcezza.
Vuol d'inverno la grassotta,
Vuol d'estate la magrotta;
È la grande maestosa,
La piccina e ognor vezzosa.
Delle vecchie fa conquista
Pel piacer di porle in lista;
Sua passion predominante
È la giovin principiante.
Non si picca - se sia ricca,
Se sia brutta, se sia bella;
Purché porti la gonnella,
Voi sapete quel che fa.
(Parte.)

Scena Sesta

Donna Elvira sola.

DONNA ELVIRA

10. In questa forma dunque
mi tradì il scellerato! È questo il premio
che quel barbaro rende all'amor mio?
Ah! Vendar vogli'io
l'ingannato mio cor. Pria ch'ei mi fugga
si ricorra... si vada... lo sento in petto
sol vendetta parlar, rabbia e dispetto.
(Parte.)

Scena Settima

Zerlina, Masetto e Coro di Contadini d'ambo i
sessi, che cantano, suonano e ballano.

ZERLINA

11. Giovinette che fate all'amore,
Non lasciate che passi l'età!
Se nel seno vi bulica il core,
Il rimedio vedetelo qua!
La ra la, la ra la, la ra la.
Che piacer, che piacer che sarà!
CORO
La ra la, ecc.
MASETTO
Giovinetti leggeri di testa,
Mon andate girando di là.
Poco dura de' matti la festa,
Ma per me cominciato non ha.
La ra la. La ra la. La ra la. Che piacer, che piacer
che sarà!

CORO

La ra la, ecc.

ZERLINA E MASETTO

Vieni, vieni, carino. godiamo,
E cantiamo e balliamo e suoniamo!
Che piacer, che piacer che sarà!

Scena Ottava

Don Giovanni, Leporello e detti.

DON GIOVANNI

12. Manco male, è partita. Oh guarda, che
bella gioventù; che belle donne!

LEPORELLO

(Fra tante, per mia fè,
vi sarà qualche cosa anche per me.)

DON GIOVANNI:

Cari amici, buon giorno, Seguitate a
stare allegramente, seguite a suonar,
buona gente. C'è qualche spozalizio?

ZERLINA

Sì, signore, e la sposa. son io.

DON GIOVANNI

Me ne consolo. Lo sposo?

MASETTO

Io, per servirla.

DON GIOVANNI

Oh bravo! Per servirmi; questo è vero
parlar da galantuomo.

LEPORELLO

(Basta che sia marito.)

ZERLINA

Oh, il mio Masetto
è un uom d'ottimo core.

DON GIOVANNI:

Oh anch'io, vedete!

Voglio che siamo amici. Il vostro nome?

ZERLINA

Zerlina.

DON GIOVANNI

(a Masetto)

E il tuo?

MASETTO

Masetto.

DON GIOVANNI

O caro il mio Masetto!

Cara la mia Zerlina! v'esibisco

la mia protezione, Leporello?

(a Leporello che fa scherzi alle altre contadine)

Cosa fai lì, birbone?

LEPORELLO

Anch'io, caro padrone,
esibisco la mia protezione.

DON GIOVANNI

Presto, va con costor; nel mio palazzo
conducili sul fatto. Ordina ch'abbiano

cioccolatta, caffè, vini, prosciutti;

cerca divertir tutti,

mostra loro il giardino,

la galleria, le camere; in effetto

fa che resti contento il mio Masetto.

Hai capito?

LEPORELLO

(ai contadini)

Ho capito. Andiam!

MASETTO

Signore!

DON GIOVANNI

Cosa c'è?

MASETTO

La Zerlina

senza me non può star.

LEPORELLO

(a Masetto)

In vostro loco

ci sarà sua eccellenza; e saprà bene

fare le vostre parti.

DON GIOVANNI

Oh, la Zerlina

è in man d'un cavalier. Va pur, fra poco

ella meco verrà.

ZERLINA

Va, non temere.

Nelle mani son io d'un cavaliere.

MASETTO

E per questo...

ZERLINA

E per questo
non c'è da dubitar...

MASETTO:

Ed io, cospetto...

DON GIOVANNI

Olà, finiam le dispute! Se subito

senza altro replicar non te ne vai,

(mostrandogli la spada)

Masetto, guarda ben, ti pentirai.

13. MASETTO

Ho capito, signor sì!

Chino il capo e me ne vo.

Giacch' piace a voi così,

Altre repliche non fo.

Cavalier voi siete già.

Dubitar non posso affé;

Me lo dice la bontà

Che volete aver per me.

(a Zerlina, a parte)

Bricconaccia, malandrina!

Fosti ognor la mia ruina!

(a Leporello, che lo vuol condur seco.)

Vengo, vengo!

(a Zerlina)

Resta, resta.

È una cosa molto onesta!

Faccia il nostro cavaliere
cavaliera ancora te. (Masetto parte con
Leporello ed
i contadini)

Scena Nona

Don Giovanni e Zerlina.

DON GIOVANNI:

14. Alfin siam liberati,
Zerlinetta gentil, da quel scioccone.
Che ne dite, mio ben, so far pulito?

ZERLINA

Signore, è mio marito...

DON GIOVANNI

Chi? Colui?

Vi par che un onest'uomo,
un nobil cavalier, com'io mi vanto,
possa soffrir che quel visetto d'oro,
quel viso inzuccherato
da un bifolcaccio vil sia strappazato?

ZERLINA

Ma, signore, io gli diedi

parola di sposarlo.

DON GIOVANNI

Tal parola

non vale un zero. Voi non siete fatta
per essere paesana; un'altra sorte
vi procuran quegli occhi bricconcelli,
quei labretti sì belli,
quelle ditucce candide e odorose,
parmi toccar giuncata e fiutar rose.

ZERLINA

Ah!... Non vorrei...

DON GIOVANNI

Che non vorreste?

ZERLINA

Alfine

ingannata restar. Io so che raro
colle donne voi altri cavalieri
siete onesti e sinceri.

DON GIOVANNI

È un impostura
della gente plebea! La nobiltà
ha dipinta negli occhi l'onestà.

Orsù, non perdiam tempo;

in questo istante

io ti voglio sposar.

ZERLINA

Voi!

DON GIOVANNI

Certo, io.

Quel casinetto è mio: soli saremo
e là, gioiello mio, ci sposeremo.

15. Là ci darem la mano,

Là mi dirai di sì.

Vedi, non è lontano;

Partiam, ben mio, da qui.

ZERLINA

(Vorrei e non vorrei,

Mi trema un poco il cor.

Felice, è ver, sarei,

Ma può burlarmi ancor.)

DON GIOVANNI

Vieni, mio bel diletto!

ZERLINA

(Mi fa pietà Masetto.)

DON GIOVANNI

Io cangierò tua sorte.

ZERLINA
Presto... non son più forte.
DON GIOVANNI
Andiam!
ZERLINA
Andiam!
A DUE
Andiam, andiam, mio bene.
a ristorar le pene
D'un innocente amor. (Si incamminano
abbracciati verso il casino.)

Scena Decima

Donna Elvira e detti
DONNA ELVIRA
(che ferma con atti disperatissimi Don
Giovanni)

16. Fermati, scellerato! Il ciel mi fece
udir le tue perfidie. Io sono a tempo
di salvar questa misera innocente
dal tuo barbaro artiglio.

ZERLINA
Meschina! Cosa sento!
DON GIOVANNI
(Amor, consiglio!)
(Piano a Donna Elvira.)
Idol mio, non vedete
ch'io voglio divertirmi?
DONNA ELVIRA
Divertirti,
è vero? Divertirti... Io so, crudele,
come tu ti diverti.
ZERLINA
Ma, signor cavaliere,
è ver quel ch'ella dice?
DON GIOVANNI
(piano a Zerlina)
La povera infelice
è di me innamorata,
e per pietà deggio fingere amore,
ch'io son, per mia disgrazia, uom di buon
cuore.

DONNA ELVIRA
17. Ah, fuggi il traditor!
Non lo lasciar più dir!
Il labbro è mentitor,
fallace il ciglio.
Da' miei tormenti impara
A creder a quel cor,
E nasca il tuo timor
Dal mio periglio.
(parte conducendo via Zerlina.)

Scena Undicesima

Don Giovanni, poi Don Ottavio e Donn'Anna
vestita a lutto.
DON GIOVANNI
18. Mi par ch'oggi il demonio si diverta
d'opporsi a miei piacevoli progressi
vanno mal tutti quanti.
DON OTTAVIO
(a Donn'Anna)
Ah! Ch'ora, idolo mio, son vani i pianti,
di vendetta si parli. Oh, Don Giovanni!
DON GIOVANNI
(Mancava questo intoppo!)
DONNA ANNA
Signore, a tempo vi ritroviam: avete
core, avete anima generosa?

DON GIOVANNI
(Sta a vedere che il diavolo gli
ha detto qualche cosa.)
Che domanda! Perché?
DONNA ANNA
Bisogno abbiamo
della vostra amicizia.
DON GIOVANNI
(Mi torna il fiato in corpo.) Comandate.
I congiunti, i parenti,
questa man, questo ferro, i beni, il sangue
spenderò per servirmi.
Ma voi, bella Donn'Anna,
perchè così piangete?
Il crudele chi fu che osò la calma
turbar del viver vostro?

Scena Dodicesima

Donna Elvira e detti
DONNA ELVIRA
(a Don Giovanni)
Ah, ti ritrovo ancor, perfido mostro!
(a Donn'Anna)

19. Non ti fidar, o misera,
Di quel ribaldo cor;
Me già tradi quel barbaro,
te vuol tradir ancor.

DONNA ANNA E DON OTTAVIO
(Cieli, che aspetto nobile,
Che dolce maestà!
Il suo pallor, le lagrime
M'empiono di pietà.)

DON GIOVANNI
(a parte; Donna Elvira ascolta)
La povera ragazza
È pazza, amici miei;
Lasciatemi con lei,
Forse si calmerà.
DONNA ELVIRA
Ah non credete al perfido!
DON GIOVANNI:
È pazza, non badate.

DONNA ELVIRA
Restate ancor, restate!
DONNA ANNA E DON OTTAVIO
A chi si crederà?

DONNA ANNA, DON OTTAVIO, DON GIOVANNI
Certo moto d'ignoto tormento
Dentro l'alma girare mi sento
Che mi dice, per quell'infelice,
Cento cose che intender non sa.

DONNA ELVIRA
Sdegno, rabbia, dispetto, spavento
Dentro l'alma girare mi sento,
Che mi dice, di quel traditore,
Cento cose che intender non sa.

DON OTTAVIO
(a Donn'Anna)
Io di qua non vado via
Se non so com'è l'affar.

DONNA ANNA
(a Ottavio)
Non ha l'aria di pazzia
Il suo tratto, il suo parlar.

DON GIOVANNI
(Se m'en vado, si potrà
Qualche cosa sospettar.)
DONNA ELVIRA
(a Donn'Anna e Ottavio)
Da quel ceffo si dovrà
La ner'alma guidicar.

DON OTTAVIO
(a Don Giovanni)
Dunque quella?...
DON GIOVANNI
È pazzarella.
DONNA ANNA
Dunque quegli?...
DONNA ELVIRA
È un traditore.
DON GIOVANNI:
Infelice!
DONNA ELVIRA
Mentitore!
DONNA ANNA E DON OTTAVIO
Incomincio a dubitar.
(Passano dei contadini.)
DON GIOVANNI
Zitto, zitto, che la gente
Si raduna a noi d'intorno;
Siate un poco più prudente,
Vi farete criticar.
DONNA ELVIRA
(forte, a Don Giovanni)
Non sperarlo, o scellerato,
Ho perduta la prudenza;
Le tue colpe ed il mio stato
Voglio a tutti palesar.
DONNA ANNA E DON OTTAVIO
(a parte, guardando Don Giovanni)
Quegli accenti sì sommessi,
Quel cangiarsi di colore,
Son indizi troppo espressi
Che mi fan determinar.
(Donn'Elvira parte.)

DON GIOVANNI
20. Povera sventurata! I passi suoi
voglio, seguir; non voglio
che faccia un precipizio
perdonate, bellissima Donn'Anna;
se servirti poss'io,
in mia casa v'aspetto.
Amici, addio!

Scena Tredicesima

Donn'Anna e Don Ottavio
DONNA ANNA
21. Don Ottavio, son morta!
DON OTTAVIO:
Cosa è stato?
DONNA ANNA
Per pietà.. soccorretemi!
DON OTTAVIO
Mio bene,
fate coraggio!
DONNA ANNA
Oh dei! Quegli è il carnefice
del padre mio!
DON OTTAVIO
Che dite?
DONNA ANNA
Non dubitate più. Gli ultimi accenti
che l'empio proferì, tutta la voce
richiamar nel cor mio di quell'indegno
che nel mio appartamento ...
DON OTTAVIO
O ciel! Possibile
che sotto il sacro manto d'amicizia...
ma come fu? Narratemi
lo strano avvenimento:

DONNA ANNA
Era già alquanto
avanzata la notte,
quando nelle mie stanze, ove soletta
mi trovai per sventura, entrar io vidi,
in un mantello avvolto,
un uom che al primo istante
avea preso per voi.
Ma riconobbi poi
che un inganno era il mio.
DON OTTAVIO
(con affanno)
Stelle! Seguite!
DONNA ANNA
Tacito a me s'appressa
e mi vuole abbracciar;
sciogliermi cerco,
ei più mi stringe; io grido;
non viene alcun: con una mano cerca
d'impedire la voce,
e coll'altra m'afferra
stretta così, che già mi credo vinta.
DON OTTAVIO
Perfido!.. alfin?
DONNA ANNA:
Alfine il duol, l'orrore
dell'infame attentato
accrebbe sì la lena mia, che a forza
di svincolarmi, torcermi e piegarmi,
da lui mi sciolsi!
DON OTTAVIO
Ohimè! Respiro!
DONNA ANNA
Allora
rinforzo i stridi miei, chiamo soccorso;
fugge il felon; arditamente il seguo
fin nella strada per fermarlo, e sono
assalitrice ed assalita: il padre
v'accorre, vuol conoscerlo e l'indegno
che del povero vecchio era più forte,
compì il misfatto suo col dargli morte!

22. Or sai chi l'onore
Rapire a me volse,
Chi fu il traditore
Che il padre mi tolse.
Vendetta ti chiedo,
La chiede il tuo cor.
Rammenta la piaga
Del misero seno,
Rimira di sangue
Coperto il terreno.
Se l'ira in te langue
D'un giusto furor. (Parte.)

Scena Quattordicesima

Ottavio solo
DON OTTAVIO
23. Come mai creder deggio,
di sì nero delitto
capace un cavaliere!
Ah! Di scoprire il vero
ogni mezzo si cerchi. Io sento in petto
e di sposo e d'amico
il dover che mi parla:
disingannarla voglio, o vendarla.
Dalla sua pace la mia dipende;
Quel che a lei piace vita mi rende,
Quel che le incresce morte mi dà.
S'ella sospira, sospiro anch'io;
È mia quell'ira, quel pianto è mio;

E non ho bene, s'ella non l'ha.
(Parte.)

Scena Quindicesima

Leporello, poi Don Giovanni
LEPORELLO
24. Io deggio ad ogni patto
per sempre abbandonar questo bel matto...
Eccolo qui: guardate
con qual indifferenza se ne viene!
DON GIOVANNI
Oh, Leporello mio! va tutto bene.
LEPORELLO
Don Giovannino mio! va tutto male.
DON GIOVANNI
Come va tutto male?
LEPORELLO
Vado a casa,
come voi m'ordinaste,
con tutta quella gente.
DON GIOVANNI
Bravo!
LEPORELLO
A forza di chiacchiere, di vezzi e di bugie,
ch'ho imparato sì bene a star con voi,
cerco d'intrattenerli...
DON GIOVANNI
Bravo!
LEPORELLO
Dico
mille cose a Masetto per placarlo,
per trargli dal pensier la gelosia.
DON GIOVANNI
Bravo, in coscienza mia!
LEPORELLO
Faccio che bevano
e gli uomini e le donne.
Son già mezzo ubbriachi.
Altri canta, altri scherza,
altri seguita a ber. In sul più bello,
chi credete che capiti?
DON GIOVANNI
Zerlina.
LEPORELLO
Bravo! E con lei chi viene?
DON GIOVANNI
Donna Elvira!
LEPORELLO
Bravo! E disse di voi?
DON GIOVANNI
Tutto quel mal che in bocca le venìa.
LEPORELLO
Bravo, in coscienza mia!
DON GIOVANNI
E tu, cosa facesti?
LEPORELLO
Tacqui.
DON GIOVANNI
Ed ella?
LEPORELLO
Segui a gridar.
DON GIOVANNI
E tu?
LEPORELLO
Quando mi parve
che già fosse sfogata, dolcemente
fuor dell'orto la trassi, e con bell'arte
chiusa la porta a chiave io di là mi cavai,
e sulla via soletta la lasciai.
DON GIOVANNI
Bravo, bravo, arcibravo!

L'affar non può andar meglio. Incominciasti,
io saprò terminar. Troppo mi premono
queste contadinotte;
le voglio divertir finchè vien notte.

25. Finch'han dal vino

Calda la testa
Una gran festa
Fa preparar.
Se trovi in piazza
Qualche ragazza,
Teco ancor quella
Cerca menar.
Senza alcun ordine
La danza sia;
Chi il minuetto,
Chi la follia,
Chi l'alemanna
Farai ballar.
Ed io frattanto
Dall'altro canto
Con questa e quella
Vo' amoreggiar.
Ah! la mia lista
Doman mattina
D'una decina
Devi aumentar!
(Partono.)

Scena Sedicesima

Giardino con due porte chiuse s chiave per di
fuori. Due nicchie. Zerlina, Masetto e
Contadini.
ZERLINA
26. Masetto... senti un po'...Masetto, dico.
MASETTO
Non mi toccar.
ZERLINA
Perchè?
MASETTO
Perchè mi chiedi?
Perfida! Il tocco sopportar dovrei
d'una mano infedele?
ZERLINA
Ah no! taci, crudele,
Io non merto da te tal trattamento.
MASETTO
Come! Ed hai l'ardimento di scusarti?
Star solo con un uom! abbandonarmi
il di delle mie nozze! Porre in fronte
a un villano d'onore
questa marca d'infamia! Ah, se non fosse,
se non fosse lo scandalo, vorrei...
ZERLINA
Ma se colpa io non ho, ma se da lui
ingannata rimasi; e poi, che temi?
Tranquillati, mia vita;
non mi toccò la punta della dita.
Non me lo credi? Ingrato!
Vien qui, sfogati, ammazzami, fa tutto
di me quel che ti piace,
ma poi, Masetto mio, ma poi fa pace.

27. Batti, batti, o bel Masetto,

La tua povera Zerlina;
Starò qui come agnellina
Le tue botte ad aspettar.
Lascero straziarmi il crine,
Lascero cavarmi gli occhi,
E le care tue manine
Lieta poi saprò baciar.

DON GIOVANNI
Sorbetti!
MASETTO
(piano a Zerlina)
Ah, Zerlina, guidizio!
LEPORELLO
Confetti!
ZERLINA E MASETTO
(a parte)
(Troppo dolce comincia la scena;
In amaro potria terminar.)
(vengono portati e distribuiti i rinfreschi)
DON GIOVANNI
(accarezzando Zerlina)
Sei pur vaga, brillante Zerlina.
ZERLINA
Sua bontà.
MASETTO
(fremendo)
La briccona fa festa!
LEPORELLO
(imitando il padrone)
Sei pur cara, Gionnotta, Sandrina.
MASETTO
(guardando Don Giovanni)
(Tocca pur, che ti cada la testa!)
ZERLINA
(Quel Masetto mi par stralunato,
Brutto, brutto si fa quest'affar.)
DON GIOVANNI E LEPORELLO
(Quel Masetto mi par stralunato,
Qui bisogna cervello adoprar.)

Scena Ventiduesima

Don Ottavio, Donn'Anna, Donna Elvira e detti
LEPORELLO:
5. Venite pur avanti,
Vezzose mascherette!
DON GIOVANNI
È aperto a tutti quanti,
Viva la libertà!
Donna Anna, Donna Elvira e Don Ottavio
Siam grati a tanti segni
Di generosità.
TUTTI
Viva la libertà!
DON GIOVANNI
Ricominciate il suono!
(a Leporello)
Tu accoppia i ballerini.
(Don Ottavio balla il minuetto
con Donn'Anna)
LEPORELLO
Da bravi, via ballate!
(Ballano.)
DONNA ELVIRA
(a Donn'Anna)
Quella è la contadina.
DONNA ANNA
(ad Ottavio)
Io moro!
DON OTTAVIO
(a Donn'Anna)
Simulate!
DON GIOVANNI LEPORELLO
(con ironia)
Va bene in verità!
MASETTO
Va bene in verità!
DON GIOVANNI
(a Leporello)

A bada tien Masetto.
(a Zerlina)
Il tuo compagno io sono,
Zerlina vien pur qua...
(si mette a ballare una Controdanza con
Zerlina.)
LEPORELLO
Non balli, poveretto!
Vien quà, Masetto caro,
Facciam quel ch'altri fa.
(fa ballare a forza Masetto)
MASETTO
No, no, ballar non voglio.
LEPORELLO
Eh, balla, amico mio!
MASETTO
No!
LEPORELLO
Sì, caro Masetto!
DONNA ANNA
(a Ottavio)
Resister non poss'io!
DONNA ELVIRA E DON OTTAVIO
(a Donn'Anna)
Fingete per pietà!
DON GIOVANNI
Vieni con me, vita mia!
(Ballando conduce via Zerlina.)
MASETTO
Lasciami! Ah no! Zerlina!
(Entra sciogliendosi da Leporello.)
ZERLINA
Oh Numi! son tradita!...
LEPORELLO
Qui nasce una ruina.
(Entra.)
DONNA ANNA, DONNA ELVIRA E DON
OTTAVIO
(fra loro)
L'iniquo da se stesso
Nel laccio se ne va!
ZERLINA
(di dentro)
Gente... aiuto!... aiuto!... gente!
DONNA ANNA, DONNA ELVIRA E DON
OTTAVIO
Soccorriamo l'innocente!
(I suonatori partono.)
MASETTO
Ah, Zerlina!
ZERLINA
(di dentro, dalla parte opposta)
Scellerato!
Donna Anna, Donna Elvira e Don Ottavio
Ora grida da quel lato!
Ah gettiamo giù la porta!
ZERLINA
Soccorretemi! o son morta!
Donna Anna, Donna Elvira, Don Ottavio e
MASETTO
Siam qui noi per tua difesa!
DON GIOVANNI
(Esce colla spada in mano, conducendo per un
braccio Leporello, e finge di non poterla
sguainare
per ferirlo)
Ecco il birbo che t'ha offesa!
Ma da me la pena avrà!
Mori, iniquo!
LEPORELLO
Ah, cosa fate?

DON GIOVANNI
Mori, dico!
DON OTTAVIO
(cavando una pistola)
No! sperate...
DONNA ANNA, DONNA ELVIRA E DON
OTTAVIO
(L'empio crede con tal frode
Di nascondere l'empietà!)
(Si cavano la maschera.)
DON GIOVANNI
Donna Elvira!
DONNA ELVIRA
Sì, malvagio!
DON GIOVANNI
Don Ottavio!
DON OTTAVIO
Sì, signore!
DON GIOVANNI
(a Donn'Anna)
Ah, credete...
Tutti fuorché Don Giovanni e Leporello
Traditore! Tutto già si sa!
Trema, trema, o scellerato!
Saprà tosto il mondo intero
Il misfatto orrendo e nero
La tua fiera crudeltà!
Odi il tuon della vendetta,
Che ti fischia intorno intorno;
Sul tuo capo in questo giorno
Il suo fulmine cadrà.
LEPORELLO
Non sa più quel ch'ei si faccia
È confusa la sua testa,
E un orribile tempesta
Minacciando, o Dio, lo va
Ma non manca in lui coraggio,
Non si perde o si confonde
Se cadesse ancora il mondo,
Nulla mai temer lo fa.
DON GIOVANNI
È confusa la mia testa,
Non so più quel ch'io mi faccia,
E un orribile tempesta
Minacciando, o Dio, mi va
Ma non manca in me coraggio,
Non mi perdo o mi confondo,
Se cadesse ancora il mondo,
Nulla mai temer mi fa.

Atto II

Scena Prima

Strada Don Giovanni con un mandolino in
mano e Leporello
DON GIOVANNI
6. Eh via, buffone, non mi seccar!
LEPORELLO
No, no, padrone, non vo'restar
DON GIOVANNI
Sentimi, amico...
LEPORELLO
Vo'andar, vi dico!
DON GIOVANNI
Ma che ti ho fatto
Che vuoi lasciarmi?
LEPORELLO
O niente affatto,
Quasi ammazzarmi
DON GIOVANNI
Va, che sei matto,
Fu per burlar

LEPORELLO
Ed io non burlo,
Ma voglio andar.

DON GIOVANNI
7. Leporello!
LEPORELLO
Signore?
DON GIOVANNI
Vien qui, facciamo pace, prendi!
LEPORELLO
Cosa?
DON GIOVANNI
(Gli dà del denaro)
Quattro doppie.
LEPORELLO
Oh, sentite:
per questa volta la cerimonia accetto;
ma non vi ci avvezzate; non credete
di sedurre i miei pari,
(prendendo la borsa)
come le donne, a forza
di danari.
DON GIOVANNI
Non parliam più di ciò! Ti basta l'animo
di far quel ch'io ti dico?
LEPORELLO
Purchè lasciam le donne.
DON GIOVANNI
Lasciar le donne? Pazzo!
Sai ch''elle per me
son necessarie più del pan che mangio,
più dell'aria che spiro!
LEPORELLO
E avete core d'ingannarle poi tutte?
DON GIOVANNI
È tutto amore!
Chi a una sola è fedele,
verso l'altre è crudele:
io che in me sento
sì esteso sentimento,
vo' bene a tutte quante.
Le donne poichè calcolar non sanno,
il mio buon natural chiamano inganno.
LEPORELLO
Non ho veduto mai
naturale più vasto, e più benigno.
Orsù, cosa vorreste?
DON GIOVANNI
Odi! Vedesti tu la cameriera di
Donna Elvira?
LEPORELLO
Io? No!
DON GIOVANNI
Non hai veduto
qualche cosa di bello,
caro il mio Leporello; ora io con lei
vo' tentar la mia sorte, ed ho pensato,
giacché siam verso sera,
per aguzzarle meglio l'appetito
di presentarmi a lei col tuo vestito.
LEPORELLO
E perchè non potreste
presentarvi col vostro?
DON GIOVANNI
Han poco credito
con genti di tal rango
gli abiti signorili.
(Si cava il mantello.)
Sbrigati, via!

LEPORELLO:
Signor, per più ragioni...
DON GIOVANNI
(con collera)
Finiscila! Non soffro opposizioni!
(Fanno cambio del mantello e del cappello)

Scena Seconda

Don Giovanni, Leporello e Donna Elvira alla
finestra della locanda. Si fa notte a poco a
poco.
DONNA ELVIRA:
8. Ah taci, ingiusto core!
Non palpitar mi in seno!
È un empio, e un traditore
È colpa di aver pietà.
LEPORELLO
(sottovoce)
Zitto! di Donna Elvira,
Signor, la voce io sento!
DON GIOVANNI
(come sopra)
Cogliere io vo' il momento,
Tu fermati un po' là!
(Si mette dietro Leporello.)
Elvira, idolo mio!...
DONNA ELVIRA
Non è costui l'ingrato?
DON GIOVANNI
Sì, vita mia, son io,
E chieggo clarità.
DONNA ELVIRA
(Numi, che strano affetto,
Mi si risveglia in petto!)
LEPORELLO
(State a veder la pazza,
Che ancor gli crederà!)
DON GIOVANNI
Discendi, o gioia bella,
Vedrai che tu sei quella
Che adora l'alma mia
Pentito io sono già.
DONNA ELVIRA
No, non ti credo, o barbaro!
DON GIOVANNI
(con trasporto e quasi piangendo)
Ah credimi, o m'uccido!
Idolo mio, vien qua!
LEPORELLO
(sottovoce)
Se seguitate, io rido!
DONNA ELVIRA
(Dei, che cimento è questo!
Non so s'io vado o resto!
Ah proteggete voi
La mia credulità.)
DON GIOVANNI
(Spero che cada presto!
Che bel colpetto è questo!
Più fertile talento
Del mio, no, non si dà.)
LEPORELLO
(Già quel mendace labbro
Torna a sedur costei,
Deh proteggete, o dei!
La sua credulità.)
Don Giovanni
(allegriissimo)
9. Amore, che ti par?
LEPORELLO
Mi par che abbiate

un'anima di bronzo.
DON GIOVANNI
Va là, che sei il gran gonzo! Ascolta bene:
quando costei qui viene,
tu corri ad abbracciarla,
falle quattro carezze,
fingi la voce mia: poi con bell'arte
cerca teco condurla in altra parte.
LEPORELLO
Ma, Signor...
DON GIOVANNI
Non più repliche!
LEPORELLO
Ma se poi mi conosce?
DON GIOVANNI
Non ti conoscerà, se tu non vuoi.
Zitto: ell'apre, ehi giudizio!
(Va in disparte.)

Scena Terza

Donna Elvira e detti
DONNA ELVIRA:
Eccomi a voi.
DON GIOVANNI
(Veggiamo che farà.)
LEPORELLO
(Che bell'imbroglione!)
DONNA ELVIRA
Dunque creder potrò che i pianti miei
abbian vinto quel cor? Dunque pentito.
l'amato Don Giovanni al suo dovere
e all'amor mio ritorna?
LEPORELLO
(alterando sempre la voce)
Sì, carina!
DONNA ELVIRA
Crudele, se sapeste
quante lagrime e quanti
sospir voi mi costaste!
LEPORELLO
Io, vita mia?
DONNA ELVIRA
Voi.
LEPORELLO
Poverina! Quanto mi dispiace!
DONNA ELVIRA
Mi fuggirete più?
LEPORELLO
No, muso bello.
DONNA ELVIRA
Sarete sempre mio?
LEPORELLO
Sempre.
DONNA ELVIRA
Carissimo!
LEPORELLO
Carissima!
(La burla mi dà gusto.)
DONNA ELVIRA
Mio tesoro!
LEPORELLO
Mia Venere!
DONNA ELVIRA
Son per voi tutta foco.
LEPORELLO
Io tutto cenere.
DON GIOVANNI
(Il birbo si riscalda.)
DONNA ELVIRA
E non m'ingannerete?

LEPORELLO
No, sicuro.
DONNA ELVIRA
Giuratelo.
LEPORELLO
Lo giuro a questa mano,
che bacio con trasporto, e a que' bei lumi...
DON GIOVANNI
(fingendo di uccidere qualcheduno)
Ah! eh! ih! ah! ih! ah, sei morto...
DONNA ELVIRA E LEPORELLO
Oh numi!
(Fuggon assieme.)
DON GIOVANNI
Ha, ha, ha! Par che la sorte
mi secondi; veggiamo!
Le finestre son queste. Ora cantiamo.
(Canta accompagnandosi col mandolino)

10. Deh, vieni alla finestra, o mio tesoro,
Deh, vieni a consolar il pianto mio.
Se neghi a me di dar qualche ristoro,
Davanti agli occhi tuoi morir vogl'io!
Tu ch'hai la bocca dolce più del miele,
Tu che il zucchero porti in mezzo al core!
Non esser, gioia mia, con me crudele!
Lasciati almen veder, mio bell'amore!

Scena Quarta
Masetto, armato d'archibuso e pistola,
Contadini e detto.
DON GIOVANNI
11. V'è gente alla finestra,
forse è desda!
(chiamando)zi, zi!
MASETTO
(ai contadini armati di fucili e bastoni)
Non ci stanchiamo; il cor mi dice che
trovarlo dobbiam.
DON GIOVANNI
(Qualcuno parla!)
MASETTO
(ai contadini)
Fermatevi; mi pare
che alcuno qui si muova.
DON GIOVANNI
(Se non fallo, è Masetto!)
MASETTO
(forte)
Chi va là? (a' suoi) Non risponde;
animo, schioppo al muso!
(più forte)Chi va là?
DON GIOVANNI:
(Non è solo,
ci vuol giudizio.)
Amici...
(Cerca di imitare la voce di Leporello.)
(Non mi voglio scoprir.) Sei tu, Masetto?
MASETTO
(in collera)
Appunto quello; e tu?
DON GIOVANNI
Non mi conosci? Il servo
son io di Don Giovanni.
MASETTO
Leporello!
Servo di quell'indegno cavaliere!
DON GIOVANNI
Certo; di quel briccone!
MASETTO
Di quell'uom senza onore: ah, dimmi un poco

dove possiam trovarlo?
Lo cerco con costor per trucidarlo!
DON GIOVANNI
(Bagattelle!) Bravissimo, Masetto!
Anch'io con voi m'unisco,
per fargliela a quel birbo di padrone.
Ma udite un po' qual è la mia intenzione.
(accennando a destra)

12. Metà di voi qua vadano,
(accennando a sinistra)
E gli altri vadan là!
E pian pianin lo cerchino,
Lontan non fia di qua!
Se un uom e una ragazza
Passeggian per la piazza,
Se sotto a una finestra
Fare all'amor sentite,
Ferite pur, ferite,
Il mio padron sarà.
In testa egli ha un cappello
Con candidi pennacchi,
Addosso un gran mantello,
E spada al fianco egli ha.
(ai Contadini)
Andate, fate presto!
(a Masetto)
Tu sol verrai con me.
Noi far dobbiamo il resto,
E già vedrai cos'è.
(Partono i Contadini da opposte vie.)

Scena Quinta
Don Giovanni, Masetto
DON GIOVANNI
13. Zitto, lascia ch'io senta!
Ottimamente.
(essendosi assicurato che i
Contadini sono già lontani)
Dunque dobbiam ucciderlo?
MASETTO
Sicuro!
DON GIOVANNI
E non ti basteria rompergli l'ossa,
fracassargli le spalle?
MASETTO
No, no, voglio ammazzarlo,
vo' farlo in cento brani.
DON GIOVANNI
Hai buone armi?
MASETTO
Cospetto!
Ho pria questo moschetto,
e poi questa pistola.
(Dà moschetto e pistola a Don Giovanni.)
DON GIOVANNI
E poi?
MASETTO
Non basta?
DON GIOVANNI
Eh, basta certo. Or prendi:
(Batte Masetto col rovescio della spada.)
questa per la pistola,
questa per il moschetto...

MASETTO
14. Ahi, ah!... la testa mia!
DON GIOVANNI:
Taci, o t'uccido!
Questi per ammazzarlo,
Questi per farlo in brani!

Villano, mascalzon! Ceffo da cani!
(Masetto cade e Don Giovanni parte.)

Scena Sesta
Masetto, indi Zerlina con lanterna.
MASETTO
Ahi! ah! la testa mia!
Ahi, ah! le spalle e il petto!
ZERLINA
Di sentire mi parve
la voce di Masetto!
MASETTO
O Dio, Zerlina mia,
soccorso!
ZERLINA
Cosa è stato?
MASETTO
L'iniquo, il scellerato
mi rompe l'ossa e i nervi.
ZERLINA
Oh poveretta me! Chi?
MASETTO
Leporello!
o qualche diavol che somiglia a lui!
ZERLINA
Crudel, non tel diss'io
che con questa tua pazza gelosia
ti ridurresti a qualche brutto passo?
Dove ti duole?
MASETTO
Qui.
ZERLINA
E poi?
MASETTO:
Qui, e ancora qui!
ZERLINA
E poi non ti duol altro?
MASETTO
Duolmi un poco
questo pie', questo braccio, e questa mano.
ZERLINA
Via, via, non è gran mal, se il resto è sano.
Vientene meco a casa;
purché tu mi prometta
d'essere men geloso,
io, io ti guarirò, caro il mio sposo.

15. Vedrai, carino,
se sei buonino,
Che bel rimedio
ti voglio dar!
È naturale,
non dà disgusto,
E lo speciale
non lo sa far.
È un certo balsamo
Ch'io porto addosso,
Dare tel posso,
Se il vuoi provar.
Saper vorresti
dove mi sta?
Sentilo battere,
toccami qua!
(Gli fa toccare il cuore, poi partono.)

Scena Settima
Atrio oscuro con tre porte in casa di Donna
Anna, Donna Elvira e Leporello.
LEPORELLO
(fingendo la voce del padrone)
16. Di molte faci il lume

s'avvicina, o mio ben: stiamo qui un poco
finché da noi si scosta.

DONNA ELVIRA
Ma che temi,
adorato mio sposo?
LEPORELLO
Nulla, nulla...
Certi riguardi, io vo' veder se il lume
è già lontano. (Ah, come
da costei liberarmi?)
Rimanti, anima bella!
DONNA ELVIRA
Ah! non lasciarmi!

17. Sola, sola in buio loco
Palpitar il cor mi sento,
E m'assale un tal spavento,
Che mi sembra di morir.
LEPORELLO
(andando a tentone)
(Più che cerco, men ritrovo
questa porta sciagurata;
Piano, piano, l'ho trovata!
Ecco il tempo di fuggir.)
(sbaglia l'uscita)

Scena Ottava

Donn'Anna, Don Ottavio, vestiti a lutto. Servi
con lumi, e detti.
(Donn'Elvira al venire dei lumi si ritira in un
angolo, Leporello in un altro)
DON OTTAVIO
Tergi il ciglio, o vita mia,
E dà calma a tuo dolore!
L'ombra omai del genitore
Pena avrà de' tuoi martir.
DONNA ANNA
Lascia almen alla mia pena
Questo piccolo ristoro;
Sol la morte, o mio tesoro,
Il mio pianto può finir.
DONNA ELVIRA
(senza esser vista)
Ah dov'è lo sposo mio?
LEPORELLO
(dalla porta senza esser visto)
(Se mi trova, son perduto!)
DONNA ELVIRA E LEPORELLO
Una porta là vegg'io,
Cheto, cheto, vo'partir!
(Leporello, nell'uscire, s'incontra con Masetto
e Zerlina.)

Scena Nona

Masetto con bastone, Zerlina e detti.
ZERLINA E MASETTO
Ferma, briccone, dove ten vai?
(Leporello s'asconde la faccia.)
DONNA ANNA E DON OTTAVIO
Ecco il fellone... com'era qua?
QUARTETTO
Ah, mora il perfido che m'ha tradito!
DONNA ELVIRA
È mio marito! Pietà!
QUARTETTO
È Donna Elvira? quella ch'io vedo?
Appena il credo! No, no, Morrà!
(Mentre Don Ottavio sta per ucciderlo,
Leporello si
scopre e si mette in ginocchio)

LEPORELLO
(quasi piangendo)
Perdon, perdono, signori miei!
Quello io non sono - sbaglia costei!
Viver lasciatemi per carità!
QUINTETTO
Dei! Leporello! Che inganno è questo!
Stupido resto! Che mai sarà?

LEPORELLO
18. (Mille torbidi pensieri
Mi s'aggiran per la testa;
Se mi salvo in tal tempesta,
È un prodigio in verità.)
QUINTETTO
(Mille torbidi pensieri
Mi s'aggiran per la testa:
Che giornata, o stelle, è questa!
Che impensata novità!)
(Donn'Anna parte.)

ZERLINA
(a Leporello, con furia)
19. Dunque quello sei tu, che il mio Masetto
poco fa crudelmente maltrattasti!
DONNA ELVIRA
Dunque tu m'ingannasti, o scellerato,
spacciandoti con me per Don Giovanni!
DON OTTAVIO
Dunque tu in questi panni
venisti qui per qualche tradimento!
DONNA ELVIRA
A me tocca punirlo.
ZERLINA
Anzi a me.
DON OTTAVIO
No, no, a me.
MASETTO
Accoppatelo meco tutti e tre.

LEPORELLO
20. Ah, pietà, signori miei!
Dò ragione a voi, a lei
Ma il delitto mio non è.
Il padron con prepotenza,
L'innocenza mi rubò.
(piano a Donna Elvira)
Donna Elvira, compatite!
Voi capite come andò.
(a Zerlina)
Di Masetto non so nulla,
(accennando a Donna Elvira)
Vel dirà questa fanciulla.
È un oretta cirumcirca,
Che con lei girando vo.
(a Don Ottavio, con confusione)
A voi, signore, non dico niente,
Certo timore, certo accidente,
Di fuori chiaro, di dentro scuro,
Non c'è riparo, la porta, il muro.
(additando la porta dov'erasi
chiuso per errore)
Io me ne vado verso quel lato,
Poi qui celato, l'affar si sa!
Ma s'io sapeva, fuggia per qua!
(fugge precipitosamente)

Scena Decima

Don Ottavio, Donna Elvira, Zerlina e Masetto.
DONNA ELVIRA
21. Ferma, perfido, ferma!

MASETTO
Il birbo ha l'ali ai piedi!
ZERLINA
Con qual arte si sottrasse l'iniquo.
DON OTTAVIO
Amici miei, dopo eccessi sì enormi,
dubitar non possiam che Don Giovanni
non sia l'empio uccisore
del padre di Donn'Anna; in questa casa
per poche ore fermatevi, un ricorso
vo'far a chi si deve, e in pochi istanti
vendicarvi prometto.
Così vuole dover, pietade, affetto!

22. Il mio tesoro intanto
Andate a consolar,
E del bel ciglio il pianto
Cercate di asciugar.
Ditele che i suoi torti
A cendicar io vado;
Che sol di stragi e morti
Nunzio vogl'io tornar.
(Partono.)

Scena Undicesima

Zerlina, con coltello alla mano, conduce fuori
Leporello per i capelli.
ZERLINA
(Lo ferma pel vestito.)
Restati qua.
LEPORELLO
Per carità, Zerlina!
ZERLINA
Eh! non c'è carità pei pari tuoi.
LEPORELLO
Dunque cavar mi vuoi...
ZERLINA
I capelli, la testa, il cor e gli occhi!
LEPORELLO
Senti, carina mia!
(Vuol farle alcune smorfie.)
ZERLINA
(Lo respinge)
Guai se mi tocchi!
Vedrai, schiuma de' birbi,
qual premio n'ha chi le ragazze ingiuria.
LEPORELLO
(Liberatemi, o Dei, da questa furia!)
ZERLINA
(chiamando verso la scena)
Masetto, olà, Masetto!
Dove diavolo è ito... servi, gente!
Nessun vien... nessun sente.
(Si trascina dietro Leporello per
tutta la scena.)
LEPORELLO
Fa piano, per pietà, non trascinarvi
a coda di cavallo.
ZERLINA
Vedrai, vedrai come finisce il ballo!
Presto qua quella sedia.
LEPORELLO
Eccola!
ZERLINA
Siedi!
LEPORELLO
Stanco non son.
ZERLINA
(Tira fuori dalla saccoccia un rasoio.)
Siedi, o con queste mani
ti strappo il cor e poi lo getto ai cani.

LEPORELLO
Siedo, ma tu, di grazia,
metti giù quel rasoio:
mi vuoi forse sbarbar?
ZERLINA
Sì, mascalzone!
Io sbarbare ti vo' senza sapone.
LEPORELLO
Eterni Dei!
ZERLINA
Dammi la man!
LEPORELLO
(Esita.)
La mano?
ZERLINA
(minacciando)
L'altra.
LEPORELLO
Ma che vuoi farmi?
ZERLINA
Voglio far... voglio far quello che parmi!
(Lega le mani a Leporello con un fazzoletto.)
LEPORELLO
Per queste tue manine
candide e tenerelle,
per questa fresca pelle,
abbi pietà di me!
ZERLINA
Non v'è pietà, briccone;
son una tigre irata,
un aspide, un leone
no, no, non v'è pietà.
LEPORELLO
Ah! di fuggir si provi...
ZERLINA
Sei morto se ti movi.
LEPORELLO
Barbari, ingiusti Dei!
In mano di costei
chi capitar mi fe'?
ZERLINA
Barbaro traditore!
(Lo lega con una corda,
e lega la corda alla
finestra.)
Del tuo padrone il core
avessi qui con te.
LEPORELLO
Deh! non mi stringer tanto,
l'anima mia sen va.
ZERLINA
Sen vada o resti, intanto
non partirai di qua!
LEPORELLO
Che strette, o Dei, che botte!
E giorno, ovver è notte?
Che scosse di tremuoto!
Che buia oscurità!
ZERLINA
Di gioia e di diletto
sento brillarmi il petto.
Così, così, cogli uomini,
così, così si fa.
(Parte.)

Scena Dodicesima
Leporello seduto e legato.
LEPORELLO
(ad un contadino che passa in fondo della
scena)
Amico, per pietà,

un poco d'acqua fresca o ch'io mi moro!
Guarda un po' come stretto
mi legò l'assassina! (Il contadino parte.) Se
potessi
liberarmi coi denti... Oh, venga il diavolo
a disfar questi gruppi! Io vo' veder di rompere
la corda.
Come è forte! Paura della morte!
E tu, Mercurio, protettor de' ladri,
proteggi un galantuomo Coraggio!
(Fa sforzi per sciogliersi, cade la finestra ove
sta legato il capo della corda.)
Bravo! Pria che costei ritorni
bisogna dar di sprone alle calcagna,
e trascinar, se occorre una montagna.
(Corre via trascinando seco sedia e finestra.)

Scena Tredicesima

Donna Elvira e Zerlina
ZERLINA
Signora, andiam. Vedrete in qual maniera
ho concio il scellerato.
ELVIRA
Ah! sopra lui si sfoghi il mio furore.
ZERLINA
Stelle! in qual modo si salvò il briccone?
ELVIRA
L'avrà sottratto l'empio suo padrone.
ZERLINA
Fu desso senza fallo: anche di questo
informiam Don Ottavio; a lui si spetta
far per noi tutti, o domandar vendetta.
(Parte.)

Scena Quattordicesima

Donna Elvira sola.
DONNA ELVIRA
In quali eccessi, o Numi, in quai misfatti
orribili, tremendi
è avvolto il sciagurato!
Ah no! non puote tardar l'ira del cielo,
la giustizia tardar. Sentir già parmi
la fatale saetta,
che gli piomba sul capo! Aperto veggio
il baratro mortal! Misera Elvira!
Che contrasto d'affetti, in sen ti nasce!
Perchè questi sospiri? e queste ambascie?
Mi tradi, quell'alma ingrata,
Infelice, o Dio, mi fa.
Ma tradita e abbandonata,
Provo ancor per lui pietà.
Quando sento il mio tormento,
Di vendetta il cor favella,
Ma se guardo il suo cimento,
Palpitando il cor mi va.
(Parte.)

Scena Quindicesima

Luogo chiuso in forma di sepolcreto, con
diverse statue equestri, tra le quali quella del
Commendatore. Don Giovanni, poi Leporello.
DON GIOVANNI
(ridendo entra pel muretto)
23. Ah, ah, ah, questa è buona,
or lasciala cercar; che bella notte!
È più chiara del giorno, sembra fatta
per gir a zonzo a caccia di ragazze.
È tardi?
(guardando l'orologio)
Oh, ancor non sono
due della notte; avrei

voglia un po' di saper come è finito
l'affar tra Leporello e Donna Elvira,
s'egli ha avuto giudizio!
LEPORELLO
(Si affaccia al muretto)
Alfin vuole ch'io faccia un precipizio.
DON GIOVANNI
(È desso.) Oh, Leporello!
LEPORELLO
(dal muretto)
Chi mi chiama?
DON GIOVANNI
Non conosci il padron?
LEPORELLO
Così non conoscessi!
DON GIOVANNI
Come, birbo?
LEPORELLO
Ah, siete voi? Scusate.
DON GIOVANNI
Cosa è stato?
LEPORELLO
Per cagion vostra io fui quasi accoppato.
DON GIOVANNI
Ebben, non era questo
un onore per te?
LEPORELLO
Signor, vel dono.
DON GIOVANNI
Via, via, vien qua,
Che belle cose ti deggio dir.
LEPORELLO
Ma cosa fate qui?
DON GIOVANNI
Vien dentro e lo saprai:
diverse storielle
che accadute mi son da che partisti,
ti dirò un'altra volta: or la più bella
ti vo' solo narrar.
LEPORELLO
Donnesca al certo.
(Rende il cappello e il mantello
al padrone e riprende
quelli che aveva cambiati con lui.)
DON GIOVANNI
C'è dubbio? Una fanciulla,
bella, giovin, galante,
per la strada incontrai; le vado appresso,
la prendo per la man, fuggir mi vuole;
dico poche parole, ella mi piglia,
sai per chi?
LEPORELLO
Non lo so.
DON GIOVANNI
Per Leporello.
LEPORELLO
Per me?
DON GIOVANNI
Per te.
LEPORELLO
Va bene.
DON GIOVANNI
Per la mano
essa allora mi prende.
LEPORELLO
Ancora meglio.
DON GIOVANNI
M'accarezza, mi abbraccia:
Caro il mio Leporello!
Leporello, mio caro! Allor
m'accorsi

ch'era qualche tua bella.
LEPORELLO
(Oh maledetto!)
DON GIOVANNI
Dell'inganno approfitto; non so come
mi riconosce, grida; sento gente,
a fuggire mi metto, e pronto pronto
per quel muretto in questo loco io monto.
LEPORELLO
E mi dite la cosa
con tanta indifferenza?
DON GIOVANNI
Perché no?
LEPORELLO
Ma se fosse costei stata mia moglie?
DON GIOVANNI
(ridendo forte)
Meglio ancora!
LA STATUA
Di rider finirai pria dell'aurora!
DON GIOVANNI
Chi ha parlato?
LEPORELLO
(estremamente impaurito)
Ah! qualche anima
sarà dell'altro mondo,
che vi conosce a fondo.
DON GIOVANNI:
Taci, sciocco!
Chi va là?
LA STATUA
Ribaldo, audace!
Lascia a' morti la pace!
LEPORELLO
(tremando)
Ve l'ho detto!
DON GIOVANNI
Sara qualcun di fuori
che si burla di noi!
(con indifferenza e sprezzo)
Ehi, del Commendatore
non è questa la statua? Leggi un poco
quella iscrizione.
LEPORELLO
Scusate...
non ho imparato a leggere
ai raggi della luna.
DON GIOVANNI
Leggi, dico!
LEPORELLO
(leggendo)
Dell'empio che mi trasse al passo
estremo qui attendo la vendetta...
Udiste? Io tremo!
DON GIOVANNI
O vecchio buffonissimo!
Digli che questa sera
l'attendo a cenar meco!
LEPORELLO
Che pazzia! Ma vi par?... Oh Dei, mirate,
che terribili occhiate - egli ci dà!
Par vivo! Par che senta...
E che voglia parlar!
DON GIOVANNI
Orsù, va là!
O qui t'ammazzo, e poi ti seppellisco!
LEPORELLO
Piano, piano, signore, ora ubbidisco.
O statua gentilissima
Del gran Commendatore...
Padron! Mi trema il core,

Non posso terminar!
DON GIOVANNI
Finiscila, o nel petto
Ti metto questo acciar!
LEPORELLO
Che impiccio, che capriccio!
DON GIOVANNI
Che gusto! Che spassetto!
LEPORELLO
Io sentomi gelar!
DON GIOVANNI
Lo voglio far tremar!

LEPORELLO
24. O statua gentilissima,
Benchè di marmo siate...
Ah padron mio! Mirate!
Che seguita a guardar!
DON GIOVANNI
Mori...
LEPORELLO
No, no... attendete!
(alla statua)
Signor, il padron mio...
Badate ben... non io...
Vorria con voi cenar...
Ah che scena è questa!
(la statua china la testa)
Oh ciel! Chinò la testa!
DON GIOVANNI
Va là, che sei un buffone!
LEPORELLO
Guardate ancor, padrone!
DON GIOVANNI
E che degg'io guardar?
LEPORELLO E DON GIOVANNI
Colla marmorea testa,
Ei fa così, così!
DON GIOVANNI
(verso la statua)
Parlate, se potete.
Verrete a cena?
LA STATUA
Sì!
DON GIOVANNI
Bizzarra è inver la scena,
Verrà il buon vecchio a cena.
A prepararla andiamo,
Partiamo - via di qua!
LEPORELLO
Mover mi posso appena...
Mi manca, o Dei, la lena...
Per carità... partiamo,
Andiamo via di qua!

Scena Sedicesima

Camera in casa di Donn'Anna. Don Ottavio e
Donn'Anna
DON OTTAVIO
25. Calmatevi, idol mio! Di quel ribaldo
vedrem puniti in breve i gravi eccessi,
vendicati saremo.
DONNA ANNA
Ma il padre, o Dio!
DON OTTAVIO
Convien chinare il ciglio
al volere del ciel. Respira, o cara!
Di tua perdita amara
fia doman, se vuoi, dolce compenso
questo cor, questa mano,
che il mio tenero amor...

DONNA ANNA
O dei, che dite
in sì tristi momenti?
DON OTTAVIO
E che? Vorresti
con indugi novelli accrescer
le mie pene?
Ah! Crudele!

DONNA ANNA
26. Crudele?
Ah no, giammai mio ben! Troppo mi spiace
allontanarti un ben che lungamente
la nostr'alma desia...Ma il mondo, o Dio!
Non sedur la costanza
del sensibil mio core;
ahbastanza per te mi parla amore

27. Non mi dir, bell'idol mio,
Che son io crudel con te.
Tu ben sai quant'io t'amai,
Tu conosci la mia fe'.
Calma, calma il tuo tormento,
Se di duol non vuoi ch'io mora.
Forse un giorno il cielo ancora
Sentirà pietà di me.
(Parte.)

DON OTTAVIO
28. Ah si segua il suo passo; io vo' con lei
dividere i martiri.
Saran meco men gravi i suoi sospiri

CD162

Scena Diciassettesima

Sala in casa di Don Giovanni, con una mensa
preparata. Don Giovanni e Leporello. Servi,
alcuni Suonatori. Una mensa imbandita.
DON GIOVANNI:
1. Già la mensa è preparata.
Voi suonate, amici cari!
Giacché spendo i miei danari,
Io mi voglio divertir.
(Siede a mensa.) Leporello, presto in tavola.
LEPORELLO
Son prontissimo a servir.
(i suonatori cominciano.)
Bravi! Bravi! Cosa rara!
(alludendo ad un pezzo di musica nell'opera La
cosa rara)
DON GIOVANNI
Che ti par del bel concerto?
LEPORELLO
È conforme al vostro merto.
DON GIOVANNI
(mangiando)
Ah che piatto saporito!
LEPORELLO
(a parte)
(Ah che barbaro appetito!
Che bocconi da gigante!
Mi par proprio di svenir.)
DON GIOVANNI
(Nel veder i miei bocconi
Gli par proprio di svenir.)
Piatto!
LEPORELLO
(muta il piatto)
Servo.
Evvivano i litiganti.
(alludendo ad altr'opera di questo titolo)

DON GIOVANNI
Versa il vino!
Eccellente marzimino!
LEPORELLO
(mangiando e bevendo di nascosto):
(Questo pezzo di fagiano,
Piano piano vo'inghiottir.)
Don Giovanni
(Sta mangiando, quel marrano!
Fingerò di non capir.)
LEPORELLO
(ai suonatori che di nuovo cangiano motivo)
Questa poi la conosco pur troppo.
DON GIOVANNI
(senza guardarlo)
Leporello!
LEPORELLO
(col boccon in gola)
Padron mio!
DON GIOVANNI
Parla schietto, mascalzone.
LEPORELLO
Non mi lascia una flussione
Le parole proferir.
DON GIOVANNI
Mentre io mangio fischia un poco.
LEPORELLO
non so far.
DON GIOVANNI
(accorgendosi che mangia)
Cos'è?
LEPORELLO
Scusate!
Si eccellente è il vostro cuoco,
Che lo velli anch'io provar.
DON GIOVANNI
(Si eccellente è il cuoco mio,
Che lo volle anch'ei provar.)

Scena Diciottesima

Donna Elvira e detti.
DONNA ELVIRA
(antrando disperata)
L'ultima prova
dell'amor mio
Ancor vogl'io
fare con te.
Più non rammento
gl'inganni tuoi,
Pietade io sento.
DON GIOVANNI E LEPORELLO
Cos'è?
DONNA ELVIRA
(s'inginocchia)
Da te non chiede
quest'alma oppressa
Della sua fede
qualche merce'.
DON GIOVANNI
Mi meraviglio!
Cosa volete?
(Per beffarla s'inginocchia)
Se non sorgete non resto in pie'.
DONNA ELVIRA
Ah non deridere
gli affani miei!
LEPORELLO
(Quasi da piangere
mi fa costei.)
DON GIOVANNI
(alzandosi e facendo alzare Donna Elvira)

Io te deridere!
Cielo, e perché?
(con affettata tenerezza)
Che vuoi, mio bene!
DONNA ELVIRA
Che vita cangi!
DON GIOVANNI
(beffandola)
Brava!
DONNA ELVIRA
Cor perfido!
DON GIOVANNI
Lascia ch'io mangi,
E se ti piace,
mangia con me.
DONNA ELVIRA
Rèstati, barbaro!
Nel lezzo immondo
Esempio orribile
d'inquinità!
(Parte.)
LEPORELLO
(Se non si muove
al suo dolore,
Di sasso ha il core,
o cor non ha.)
DON GIOVANNI
Vivan le femmine,
Viva il buon vino!
Sostegno e gloria
d'umanità!
DONNA ELVIRA
Ah!
(Di dentro: poi rientra, traversa l
a scena fuggendo, esce
da un'altra parte.)
DON GIOVANNI E LEPORELLO
Che grido è questo mai?
DON GIOVANNI
Va a veder che cosa è stato.
(Leporello esce.)
LEPORELLO
Ah!
DON GIOVANNI
Che grido indiavolato!
Leporello, che cos'è?
LEPORELLO
(entra spaventato e chiude l'uscio)
Ah, signor, per carità!
Non andate fuor di qua!
L'uom di sasso, l'uomo bianco,
Ah padrone! lo gelo, io manco.
Se vedeste che figura,
se sentiste come fa
Ta! Ta! Ta! Ta!
(imitando i passi del Commendatore.)
DON GIOVANNI
Non capisco niente affatto.
Tu sei matto in verità.
(Si batte alla porta.)
LEPORELLO
Ah sentite!
DON GIOVANNI
Qualcun batte!
Apri!
LEPORELLO
(tremando)
Io tremo!
DON GIOVANNI
Apri, dico!

LEPORELLO
Ah!
DON GIOVANNI
Per togliermi d'intrico
Ad aprir io stesso andrò.
(Prende il lume e la spada
sguainata a va ad aprire.)
LEPORELLO
(Non vo' più veder l'amico
Pian pianin m'asconderò.)
(Si cela sotto la tavola.)

Scena Diciannovesima

Il Convitato di Pietra e detti
LA STATUA
2. Don Giovanni, a cenar teco
M'invitasti e son venuto!
DON GIOVANNI
Non l'avrei giammai creduto;
Ma farò quel che potrò.
Leporello, un'altra cena
Fa che subito si porti!
LEPORELLO
(facendo capolino di sotto
alla tavola)
Ah padron! Siam tutti morti.
DON GIOVANNI
(tirandolo fuori)
Vanne dico!
LA STATUA
(a Leporello che è in atto di parlare)
Ferma un po'!
Non si pasce di cibo mortale
chi si pasce di cibo celeste;
Altra cure più gravi di queste,
Altra brama quaggiù mi guidò!
LEPORELLO
(La terzana d'aver mi sembra
E le membra fermar più non so.)
DON GIOVANNI
Parla dunque! Che chiedi! Che vuoi?
LA STATUA
Parlo; ascolta! Più tempo non ho!
DON GIOVANNI
Parla, parla, ascoltando ti sto.
LA STATUA
Tu m'invitasti a cena,
Il tuo dover or sai.
Rispondimi: verrai
tu a cenar meco?
LEPORELLO
(da lontano, sempre tremando)
Oibò;
tempo non ha, scusate.
DON GIOVANNI
A torto di viltate
Tacciato mai sarò.
LA STATUA
Risolvi!
DON GIOVANNI
Ho già risolto!
LA STATUA
Verrai?
LEPORELLO
(a Don Giovanni)
Dite di no!
DON GIOVANNI
Ho fermo il cuore in petto:
Non ho timor: verrò!
LA STATUA
Dammi la mano in pegno!

DON GIOVANNI
(porgendogli la mano)
Eccola! Ohimé!
LA STATUA
Cos'hai?
DON GIOVANNI
Che gelo è questo mai?
LA STATUA
Pentiti, cangia vita
È l'ultimo momento!
DON GIOVANNI
(vuol scoigliersi, ma invano)
No, no, ch'io non mi pento,
Vanne lontan da me!
LA STATUA
Pentiti, scellerato!
DON GIOVANNI
No, vecchio infatuato!
LA STATUA
Pentiti!
DON GIOVANNI
No!
LA STATUA
Sì!
DON GIOVANNI
No!
LA STATUA
Ah! tempo più non v'è!
(Fuoco da diverse parti, il
Commendatore sparisce, e s'apre
una voragine.)
DON GIOVANNI
Da qual tremore insolito
Sento assalir gli spiriti!
Dond'escono quei vortici
Di foco pien d'orror?
CORO DI DIAVOLI
(di sotterra, con voci cupe)
Tutto a tue colpe è poco!
Vieni, c'è un mal peggior!
DON GIOVANNI
Chi l'anima mi lacera?
Chi m'agita le viscere?
Che strazio, ohimé, che smania!
Che inferno, che terror!
LEPORELLO
(Che ceffo disperato!
Che gesti da dannato!
Che gridi, che lamenti!
Come mi fa terror!)
(Cresce il fuoco, compariscono
diverse furie, s'impossessano
di Don Giovanni e seco lui
sprofondano.)

Scena Ultima

Leporello, Donna Elvira, Donn'Anna, Zerlina,
Don Ottavio, Masetto, con ministri di giustizia.

DONNA ELVIRA, ZERLINA, DON OTTAVIO E
MASETTO

3. Ah, dov'è il perfido?

Dov'è l'indegno?

Tutto il mio sdegno

Sfogar io vo'!

Donna Anna

Solo mirandolo

Stretto in catene

Alle mie pene

Calma darò.

Leporello

Più non sperate

Di ritrovarlo,
Più non cercate.
Lontano andò.
TUTTI
Cos'è? Favella! Via presto, sbrighati!
LEPORELLO
Venne un colosso...Ma se non posso...
Tra fumo e fuoco... Badate un poco...
L'uomo di sasso... Fermate il passo... Giusto là
sotto... Diede il gran botto... Giusto là il diavolo
- Sel trangugiò.
TUTTI
Stelle, che sento!
LEPORELLO
Vero è l'evento!
DONNA ELVIRA
Ah, certo è l'ombra
Che m'incontrò.
DONNA ANNA, ZERLINA, DON OTTAVIO E
MASETTO
Ah, certo è l'ombra
Che l'incontrò.
DON OTTAVIO
Or che tutti, o mio tesoro,
Vendicati siam dal cielo,
Porgi, porgi a me un ristoro,
Non mi far languire ancor.
DONNA ANNA
Lascia, o caro, un anno ancora
Allo sfogo del mio cor.
DON OTTAVIO
Al desio di chi m'adora
Ceder deve un fido amor.
DONNA ANNA
Al desio di chi t'adora
Ceder deve un fido amor.
DONNA ELVIRA
Io men vado in un ritiro
A finir la vita mia!
ZERLINA
Noi, Masetto, a casa andiamo!
A cenar in compagnia!
MASETTO
Noi, Zerlina, a casa andiamo!
A cenar in compagnia!
LEPORELLO
Ed io vado all'osteria
A trovar padron miglior.
Zerlina, Masetto e Leporello
Resti dunque quel birbon
Con Proserpina e Pluton.
E noi tutti, o buona gente,
Ripetiam allegramente
L'antichissima canzon:
TUTTI
Questo è il fin di chi fa mal;
E de' perfidi la morte
Alla vita è sempre ugual.

COSÌ FAN TUTTE (CD163-165)

Atto Primo

1. Overture

Scena prima

Bottega di caffè. Ferrando, Guglielmo e Don
Alfonso

2.No. 1 Terzetto

FERRANDO

La mia Dorabella

Capace non è:

Fedel quanto bella

Il cielo la fé.
GUGLIELMO
La mia Fiordiligi
Tradirmi non sa:
Uguale in lei credo
Costanza e beltà.
DON ALFONSO
Ho i crini già grigi,
Ex cathedra parlo;
Ma tali litigi
Finiscano qua.
FERRANDO
GUGLIELMO
No, detto ci avete
Che infide esser
ponno;
Provar ce'l dovete,
Se avete onestà.
DON ALFONSO
Tai prove lasciamo...
FERRANDO e
GUGLIELMO
No, no, le vogliamo:
O, fuori la spada,
Rompiam l'amistà.
(Metton mano
alla spada)
FERRANDO e
GUGLIELMO
(fra sé)
Sul vivo mi tocca
chi lascia di bocca
sortire un accento
che torto le fa.
DON ALFONSO
(fra sé)
O pazzo desire!
Cercar di scoprire
Quel mal che,
trovato,
Meschini ci fa.
FERRANDO e GUGLIELMO
Fuor la spada!
Scegliete
Qual di noi più
vi piace.
DON ALFONSO
(placido)
Io son uomo
di pace,
E duelli non fo,
se non a mensa.
FERRANDO
O battervi,
o dir subito
Perché d'infedeltà
le nostre amanti
Sospettate capaci!
DON ALFONSO
Cara semplicità,
quanto mi
piaci!
FERRANDO
Cessate di scherzar,
o giuro al cielo!...
DON ALFONSO
Ed io, giuro
alla terra,
Non scherzo,
amici miei;
Solo saper

vorrei
Che razza di
animali
Son queste belle,
Se han come
tutti noi carne,
ossa e pelle,
Se mangian come
noi, se veston
gonne,
Alfin, se Dee, se
donne son...
FERRANDO e GUGLIELMO
Son donne,
Ma... son tali,
son tali...
DON ALFONSO
E in donne
pretendete
Di trovar
fedeltà?
Quanto mi piaci
mai, semplicità!

3.No.2 Terzetto

DON ALFONSO
(scherzando)
E' la fede delle
femmine
Come l'araba fenice:
Che vi sia, ciascun
lo dice;
Dove sia, nessun
lo sa.
FERRANDO
(con fuoco)
La fenice è
Dorabella!
GUGLIELMO
La fenice è
Fiordiligi!
DON ALFONSO
Non è questa,
non è quella:
Non fu mai, non
vi sarà.
E' la fede delle
femmine
Come l'araba fenice:
Che vi sia, ciascun
lo dice;
Dove sia, nessun
lo sa.
FERRANDO
Scioccherie di
poeti!
GUGLIELMO
Scempiaggini di
vecchi!
DON ALFONSO
Orbene; udite,
Ma senza andare
in collera:
Qual prova avete voi
che ognor costanti
Vi sien le vostre
amanti;
Chi vi fe' scurtà
che invariabili
Sono i lor cori?

FERRANDO
Lunga esperienza...
GUGLIELMO
Nobil educazion...
FERRANDO
Pensar sublime...
GUGLIELMO
Analogia
d'umor...
FERRANDO
Disinteresse...
GUGLIELMO
Immutabil
carattere...
FERRANDO
Promesse...
GUGLIELMO
Proteste...
FERRANDO
Giuramenti...
DON ALFONSO
Pianti, sospir,
carezze, svenimenti.
Lasciatemi un po'
ridere...
FERRANDO
Cospetto!
Finite di
deriderci?
DON ALFONSO
Pian piano:
E se toccar
con mano
Oggi vi fo che
come l'altre sono?
GUGLIELMO
Non si può dar!
FERRANDO
Non è!
DON ALFONSO
Giochiamo!
FERRANDO
Giochiamo.
DON ALFONSO
Cento zecchini.
GUGLIELMO
E mille se volete.
DON ALFONSO
Parola...
FERRANDO
Parolissima.
DON ALFONSO
E un cenno, un
motto, un gesto
Giurate di non far
di tutto questo
Alle vostre
Penelopi.
FERRANDO
Giuriamo.
DON ALFONSO
Da soldati d'onore?
GUGLIELMO
Da soldati d'onore.
DON ALFONSO
E tutto quel farete
Ch'io vi dirò
di far?
FERRANDO
Tutto.

GUGLIELMO
Tuttissimo.
DON ALFONSO
Bravissimi!
FERRANDO e
GUGLIELMO
Bravissimo,
Signor Don
Alfonsetto!
FERRANDO
A spese vostre or ci
divertiremo.
GUGLIELMO
(a FERRANDO)
E de' cento zecchini,
che faremo?

4.No. 3 Terzetto

FERRANDO
Una bella serenata
Far io voglio alla
mia Dea.
GUGLIELMO
In onor di Citerea
Un convito io
voglio far.
DON ALFONSO
Sarò anch'io de'
convitati?
FERRANDO e
GUGLIELMO
Ci sarete, sì signor.
FERRANDO,
GUGLIELMO e
DON ALFONSO
E che brindisi
replicati
Far vogliamo al
Dio d'amor!
(partono)

Scena seconda

Giardino sulla spiaggia del mare.
FIORDILIGI e DORABELLA
(guardano un
ritratto che lor pende
dal fianco)

5.No. 4 Duetto

FIORDILIGI
Ah, guarda, sorella,
Se bocca più bella,
Se petto più nobile
Si può ritrovar.
DORABELLA
Osserva tu un
poco,
Che fuoco ha
ne' sguardi!
Se fiamma, se
dardi
Non sembran
scoccar.
FIORDILIGI
Si vede un
sembiante
Guerriero ed
amante.
DORABELLA
Si vede una faccia

Che alletta e minaccia.
FIORDILIGI
Io sono felice.
DORABELLA
Felice son io.
FIORDILIGI e DORABELLA
Se questo mio core
Mai cangia desio,
Amore mi faccia
Vivendo penar.
FIORDILIGI
Mi par che stamattina
volentieri
Farei la pazzarella:
ho un certo foco,
Un certo pizzicor
entro le vene...
Quando
GUGLIELMO
viene... se sapessi
Che burla gli vo' far!
DORABELLA
Per dirti il vero,
Qualche cosa di nuovo
Anch'io nell'alma
provo: io giurerei
Che lontane non
siam dagli imenei.
FIORDILIGI
Dammi la mano: io
voglio astrologarti.
Uh, che bell'Emmel!
E questo
È un Pi! Va bene:
matrimonio presto.
DORABELLA
Affé che ci avrei
gusto!
FIORDILIGI
Ed io non ci
avrei rabbia.
DORABELLA
Ma che diavol vuol
dir che i nostri
sposi
Ritardano a venir?
Son già le sei.
FIORDILIGI
Eccoli.

Scena terza

Le suddette e Don Alfonso.
FIORDILIGI
Non son essi: è
Don Alfonso,
L'amico lor.
DORABELLA
Ben venga
Il signor Don
Alfonso!
DON ALFONSO
Riveriscoz.
FIORDILIGI
Cos'è? Perché qui
solo? Voi piangete?

Parlate, per pietà:
che cosa è nato?
L'amante...
DORABELLA
L'idol mio...
DON ALFONSO
Barbaro fato!

6.No. 5 Aria

DON ALFONSO
Vorrei dir, e cor
non ho,
Balbettando
il labbro va.
Fuor la voce
uscir non può,
Ma mi resta
mezza qua.
Che farete?
Che farò?
Oh, che gran
fatalità!
Dar di peggio
non si può,
Ho di voi, di
lor pietà.
FIORDILIGI
Stelle! Per carità,
signor Alfonso,
Non ci fate morir.
DON ALFONSO
Convien armarvi,
Figlie mie, di
costanza.
DORABELLA
Oh Dei! Qual male
È addivenuto mai,
qual caso rio?
Forse è morto
il mio bene?
FIORDILIGI
E morto il mio?
DON ALFONSO
Morti... non son,
ma poco men
che morti.
DORABELLA
Feriti?
DON ALFONSO
No.
FIORDILIGI
Ammalati?
DON ALFONSO
Neppur.
FIORDILIGI
Che cosa,
dunque?
DON ALFONSO
Al marzial campo
Ordin regio li
chiama.
FIORDILIGI e
DORABELLA
Ohimè, che sento!
FIORDILIGI
E partiran?
DON ALFONSO
Sul fatto.
DORABELLA
E non v'è modo
d'impedirlo?

DON ALFONSO
Non v'è.
FIORDILIGI
Né un solo
addio?...
DON ALFONSO
Gl'infelici
non hanno
Coraggio di
vedervi.
Ma se voi lo
bramate,
Son pronti...
DORABELLA
Dove son?
DON ALFONSO
Amici, entrate.

Scena quarta

Fiordiligi,
Dorabella,
Don Alfonso.
FERRANDO e GUGLIELMO
in abito da
viaggio.

7.No. 6 Quintetto

GUGLIELMO
Sento, oddio,
che questo piede
È restio nel
girle avante.
FERRANDO
Il mio labbro
palpitante
Non può detto
pronunziar.
DON ALFONSO
Nei momenti
più terribili
Sua virtù l'eroe
palesa.
FIORDILIGI e DORABELLA
Or che abbiam la
nuova intesa,
A voi resta a
fare il meno;
Fate core: a
entrambe in seno
Immergeteci
l'acciar.
FERRANDO e GUGLIELMO
Idol mio, la sorte
incolpa
Se ti deggio
abbandonar.
DORABELLA
(a FERRANDO)
Ah, no, no, non
partirai!
FIORDILIGI
(a GUGLIELMO)
No, crude!, non te
n'andrai!
DORABELLA
Voglio pria
cavarmi il core!
FIORDILIGI
Pria ti vo' morire
ai piedi!

FERRANDO
(sottovoce a
DON ALFONSO)
Cosa dici?
GUGLIELMO
(sottovoce a
DON ALFONSO)
Te n'avvedi?
DON ALFONSO
(sottovoce ai
due amanti)
Saldo, amico:
finem lauda.
TUTTI
Il destin cosi
defrauda
Le speranze
de'mortali.
Ah, chi mai fra
tanti mali,
Chi mai può
la vita amar?
GUGLIELMO
Non piangere,
idol mio!
FERRANDO
Non disperarti,
Adorata mia sposa!
DON ALFONSO
Lasciate lor
tal sfogo.
È troppo giusta
La cagion di
quel pianto.
(si abbracciano
teneramente)
FIORDILIGI
Chi sa s'io più
ti veggio!
DORABELLA
Chi sa se più ritorni!
FIORDILIGI
Lasciami questo
ferro: ei mi
dia morte,
Se mai barbara
sorte
In quel seno
a me caro...
DORABELLA
Morrei di duol;
d'uopo non ho
d'acciaro.
FERRANDO e
GUGLIELMO
Non farmi,
anima mia,
Quest'infausti
presagi!
Proteggeran gli Dei
La pace del tuo cor
ne' giorni miei.

8.No. 7 Duettino

FERRANDO e GUGLIELMO
Al fato dan legge
Quegli occhi
vezzosi:
Amor li protegge,
Né i loro riposi
Le barbare stelle

Ardiscon turbar.
Il ciglio sereno,
Mio bene, a me gira:
Felice al tuo seno
lo spero tornar.
DON ALFONSO
(fra sé)
La commedia è
graziosa, e tutti due
Fan ben la loro
parte.
(Si sente un tamburo
in distanza)
FERRANDO
Oh cielo! Questo
È il tamburo
funesto
Che a divider mi
vien dal mio tesoro.
DON ALFONSO
Ecco, amici,
la barca.
FIORDILIGI
Io manco.
DORABELLA
Io moro.

Scena quinta

Fiordiligi,
Dorabella,
Don Alfonso,
Ferrando,
Guglielmo,
soldati e
popolani.
(Marcia militare in qualche distanza. Arriva una
barca alla sponda; poi entra nella scena una
truppa di soldati, accompagnata da
uomini e donne)

9.No. 8 CORO, SOLDATI e POPOLANI

Bella vita militar!
Ogni di si
cangia loco;
Oggi molto,
doman poco,
Ora in terra
ed or sul mar.
Il fragor di trombe
e pifferi,
Lo sparar di
schioffi e bombe,
Forza accresce al
braccio e all'anima
Vaga sol di trionfar.
Bella vita militar!
DON ALFONSO
Non v'è più
tempo, amici:
andar conviene
Ove il destino, anzi
il dover, v'invita.
FIORDILIGI
Mio cor...
DORABELLA
Idolo mio...
FERRANDO
Mio ben...
GUGLIELMO
Mia vita...

FIORDILIGI
Ah, per un sol
momento...
DON ALFONSO
Del vostro
reggimento
Già è partita
la barca;
Raggiungerla
convien coi
pochi amici
Che su legno
più lieve
Attendendo
vi stanno.
FERRANDO e
GUGLIELMO
Abbracciami,
idol mio.
FIORDILIGI e
DORABELLA
Muoi d'affanno.

10.No. 9 Quintetto

FIORDILIGI
(piangendo)
Di scrivermi
ogni giorno
Giurami, vita mia!
DORABELLA
(piangendo)
Due volte ancora
Tu scrivimi, se puoi.
FERRANDO
Sii certa, o cara.
GUGLIELMO
Non dubitar,
mio bene.
DON ALFONSO
(fra sé)
Io crepo, se
non rido!
FIORDILIGI
Sii costante
a me sol...
DORABELLA
Serbati fido.
FERRANDO
Addio.
GUGLIELMO
Addio.
FIORDILIGI e
DORABELLA
Addio.
FIORDILIGI,
DORABELLA,
FERRANDO e
GUGLIELMO
Mi si divide il cor,
bell'idol mio!
Addio! Addio!
Addio!
SOLDATI e
POPOLANI
Bella vita militar!
Ecc.
(mentre si ripete il
coro, Ferrando e
Guglielmo entrano
nella barca che poi
s'allontana tra suon

di tamburi ecc. I
soldati partono
seguiti dagli uomini
e dalle donne. Le
amanti restano
immobili sulla
sponda del mare)

Scena sesta

Fiordiligi, Dorabella e don Alfonso.

DORABELLA
(in atto di chi
rinviene da un
letargo)
Dove son?
DON ALFONSO
Son partiti.
FIORDILIGI
Oh dipartenza
Crudelissima,
amara!
DON ALFONSO
Fate core,
Carissime figliuole.
(Facendo moto col
fazzoletto)
Guardate:
da lontano
Vi fan cenno con
mano i cari sposi.
FIORDILIGI
(salutando)
Buon viaggio,
mia vita!
DORABELLA
(salutando)
Buon viaggio!
FIORDILIGI
Oh Dei!
Come veloce
Se ne va quella
barca! Già sparisce,
Già non si vede più.
Deh, faccia il cielo
Ch'abbia prospero
corso.
DORABELLA
Faccia che al
campo giunga
Con fortunati
auspici.
DON ALFONSO
E a voi salvi gli
amanti, a me
gli amici.

11.No. 10 Terzettino

FIORDILIGI, DORABELLA e DON ALFONSO
Soave sia il vento,
Tranquilla sia
l'onda,
Ed ogni elemento
Benigno risponda
Ai nostri/
vostri desir.
(partono le
due donne)

Scena settima

Don Alfonso solo.
DON ALFONSO

Non son cattivo
comico! va bene...
Al concertato loco
i due campioni
Di Ciprigna e
di Marte
Mi staranno
attendendo: or
senza indugio
Raggiungerli
conviene.
Quante smorfie,
Quante buffonerie!
Tanto meglio
per me...
Cadran più
facilmente:
Questa razza di
gente è la più presta
A cangiarsi
d'umore. Oh,
poverini!
Per femmina
giocar cento
zecchini?
«Nel mare solca e
nell'arena semina
E il vago vento
spera in rete
accogliere
Chi fonda sue
speranze in cor
di femmina.»

Scena ottava

Camera gentile con diverse sedie, un tavolino,
ecc.; tre porte: due laterali, una di mezzo.
Despina sola.
DESPINA
(frullando il
cioccolatte)
Che vita maledetta
È il far la cameriera!
Dal mattino
alla sera
Si fa, si suda, si
lavora, e poi
Di tanto che si
fa nulla è per noi.
È mezza ora che
sbatto;
Il cioccolatte è
fatto, ed a me tocca
Restar ad odorarlo
a secca bocca?
Non è forse la mia
come la vostra,
O garbate signore,
Che a voi dèssi
l'essenza, e a
me l'odore?
Per Bacco, vo'
assaggiarlo:
cospettaccio!
Com' è buono!
(Si forbe la bocca)
Vien gente.
Oh ciel, son
le padrone!

Scena nona

Despina. Fiordiligi e Dorabella ch'entrano
disperatamente.
DESPINA
(presentando il cioccolatte sopra una
guantiera)
Madame, ecco la
vostra colazione.
(Dorabella gitta tutto a terra)
Diamine,
cosa fate?
FIORDILIGI
Ah!
DORABELLA
Ah!
(Si cavano
entrambe tutti
gli ornamenti
doneschi ecc)
DESPINA
Che cosa è nato?
FIORDILIGI
Ov'è un acciario?
DORABELLA
Un veleno dov'è?
DESPINA
Padrone, dico!...

12. DORABELLA

Ah, scostati! Paventa
il tristo effetto
D'un disperato
affetto:
Chiudi quelle
finestre...
Odio la luce,
Odio l'aria che
spiro... odio me
stessa,
Chi schernisce
il mio duol, chi
mi consola.
Deh, fuggi per pietà,
lasciami sola!
No. 11 Aria
DORABELLA
Smanie implacabili
Che m'agitano,
Entro quest'anima
Più non cessate
Fin che l'angoscia
Mi fa morir.
Esempio misero
D'amor funesto
Darò all'Eumenidi,
Se viva resto,
Col suono orribile
De' miei sospir.
DESPINA
Signora Dorabella,
Signora Fiordiligi,
Ditemi: che cos'è
stato?
DORABELLA
Oh, terribil
disgrazia!
DESPINA
Sbrigatevi in
buon'ora.
FIORDILIGI
Da Napoli partiti

Sono gli amanti nostri.
DESPINA
(ridendo)
Non c'è altro? Ritorneran.
DORABELLA
Chi sa!
DESPINA
(come sopra)
Come, chi sa? Dove son iti?
DORABELLA
Al campo di battaglia.
DESPINA
Tanto meglio per loro:
Li vedrete tornar carchi d'alloro.
FIORDILIGI
Ma ponno anche perir.
DESPINA
Allora, poi, Tanto meglio per voi.
FIORDILIGI
(sorge arrabbiata)
Sciocca, che dici?
DESPINA
La pura verità: due ne perdete, Vi restan tutti gli altri.
FIORDILIGI
Ah, perdendo
GUGLIELMO
Mi pare ch'io morrei!
DORABELLA
Ah, Ferrando perdendo
Mi par che viva a seppellirmi andrei!
DESPINA
Brave, «vi par», ma non è ver: ancora Non vi fu donna che d'amor sia morta.
Per un uomo morir!... Altri ve n' hanno Che compensano il danno.
DORABELLA
E credi che potria Altr'uom amar chi s'ebbe per amante
Un Guglielmo, un Ferrando?
DESPINA
Han gli altri ancora
Tutto quello ch'hanno essi.
Un uom adesso amate,
Un altro n'amerete:

uno val l'altro, Perché nessun val nulla.
Ma non parliam di ciò; sono ancor vivi E vivi torneran; ma son lontani, E piuttosto che in vani Pianti perdere il tempo, Pensate a divertirvi.
FIORDILIGI
(con trasporto di collera)
Divertirci?
DESPINA
Sicuro! E, quel ch'è meglio, Far all'amor come assassine, e come Faranno al campo i vostri cari amanti.
DORABELLA
Non offender così quell'alme belle, Di fedeltà, d'intatto amore esempi.
DESPINA
Via, via!
Passaro i tempi Da spacciar queste favole ai bambini.

13.No. 12 Aria

DESPINA
In uomini, in soldati Sperare fedeltà? (ridendo)
Non vi fate sentir, per carità! Di pasta simile Son tutti quanti: Le fronde mobili, L'aure incostanti Han più de gli uomini Stabilità.
Mentite lagrime, Fallaci guardi, Voci ingannevoli, Vezzi bugiardi, Son le primarie Lor qualità.
In noi non amano Che il lor diletto; Poi ci dispregiano, Neganci affetto, Né val da' barbari Chieder pietà.
Paghiam, o femmine, D'ugual moneta Questa malefica Razza indiscreta; Amiam per comodo, Per vanità!

La ra la, la ra la, la ra la, la. (partono)

Scena decima

DON ALFONSO
solo; poi
Despina.
DON ALFONSO
Che silenzio! Che aspetto di tristezza Spirano queste stanze. Poverette! Non han già tutto il torto: Bisogna consolarle; infin che vanno I due creduli sposi, Com'io loro commisi, a mascherarsi, Pensiam cosa può farsi... Temo un po' per Despina: quella furba Potrebbe riconoscerli; potrebbe Rovesciarmi le macchine. Vedremo... Se mai farà bisogno, Un regaletto a tempo: un zecchinetto Per una cameriera è un gran scongiuro. Ma, per esser sicuro, si potria Metterla in parte a parte del segreto... Eccellente è il progetto... La sua camera è questa. (batte)
Despinetta!
DESPINA
Chi batte?
DON ALFONSO
Oh!
DESPINA
Ih!
(Esce dalla sua stanza)
DON ALFONSO
Despina mia, di te Bisogno avrei.
DESPINA
Ed io niente di lei.
DON ALFONSO
Ti vo' fare del ben.
DESPINA
A una fanciulla Un vecchio come lei non può far nulla.
DON ALFONSO
(mostrandole una moneta d'oro)

Parla piano, ed osserva.
DESPINA
Me la dona?
DON ALFONSO
Sì, se meco sei buona.
DESPINA
E che vorrebbe?
È l'oro il mio giulebbe.
DON ALFONSO
Ed oro avrai;
Ma ci vuol fedeltà.
DESPINA
Non c'è altro?
Son qua.
DON ALFONSO
Prendi ed ascolta.
Sai che le tue padrone
Han perduti gli amanti.
DESPINA
Lo so.
DON ALFONSO
Tutti i lor pianti,
Tutti i deliri loro anco tu sai.
DESPINA
So tutto.
DON ALFONSO
Or ben, se mai Per consolarle un poco
E trar, come diciam, chiodo per chiodo,
Tu ritrovassi il modo
Da metter in lor grazia
Due soggetti di garbo
Che vorrieno provar... già mi capisci...
C'è una mancia per te di venti scudi,
Se li fai riuscir.
DESPINA
Non mi dispiace Questa proposizione.
Ma con quelle buffone... basta, udite:
Son giovani? Son belli? E, sopra tutto, Hanno una buona borsa
I vostri concorrenti?
DON ALFONSO
Han tutto quello Che piacer può alle donne di giudizio.
Li vuoi veder?
DESPINA
E dove son?
DON ALFONSO
Son lì.
Li posso far entrar?

DESPINA
Direi di sì.
(Don Alfonso fa entrar gli amanti, che son travestiti)

Scena undicesima
Don Alfonso, Despina, Ferrando e Guglielmo; poi Fiordiligi e Dorabella.

14.No. 13 Sestetto
DON ALFONSO
Alla bella
Despinetta
Vi presento, amici miei;
Non dipende che da lei
Consolar il vostro cor.
FERRANDO e GUGLIELMO
Per la man, che lieto io bacio,
Per quei rai di grazia pieni,
Fa' che volga a me sereni
I begli occhi il mio tesor.
DESPINA
(fra sé, ridendo)
Che sembianze!
Che vestiti!
Che figure! Che mustacchi!
Io non so se son Valacchi
O se Turchi son costor.
DON ALFONSO
(sottovoce a Despina)
Che ti par di quell'aspetto?
DESPINA
(sottovoce a Don Alfonso)
Per parlarvi schietto schietto,
Hanno un muso fuor dell'uso,
Vero antidoto d'amor.
FERRANDO, GUGLIELMO e DON ALFONSO
(fra sé)
Or la cosa è appien decisa;
Se costei non li/ci ravvisa
Non c'è più nessun timor.
DESPINA
(fra sé, ridendo)
Che figure! Che mustacchi!
Io non so se son Valacchi
O se Turchi son costor.
FIORDILIGI e DORABELLA
(di dentro)

Eh, Despina!
Olà, Despina!
DESPINA
Le padrone!
DON ALFONSO
(a Despina)
Ecco l'istante!
Fa' con arte; io qui m'ascondo.
(Si ritira)
FIORDILIGI e DORABELLA
(entrando)
Ragazzaccia tracotante,
Che fai lì con simil gente?
Falli uscire immantinente,
O ti fo pentir con lor.
DESPINA, FERRANDO e GUGLIELMO
(Tutti e tre s'inginocchiano)
Ah, madame, perdonate!
Al bel piè languir mirate
Due meschin, di vostro merto
Spasimanti adorator.
FIORDILIGI e DORABELLA
Giusti Numi! Cosa sento?
Dell'enorme tradimento
Chi fu mai l'indegno autor?
DESPINA,
FERRANDO e GUGLIELMO
Deh, calmante quello sdegno!
FIORDILIGI e DORABELLA
Ah, che più non ho ritegno!
Tutta piena ho l'alma in petto
Di dispetto e di furor!
DESPINA e DON ALFONSO
(fra sé, Don Alfonso dalla porta)
Mi dà un poco di sospetto
Quella rabbia e quel furor!
FERRANDO e GUGLIELMO
(fra sé)
Qual diletto è a questo petto
Quella rabbia e quel furor!
FIORDILIGI e DORABELLA
(fra sé)
Ah, perdon,

mio bel diletto!
Innocente è
questo cor.
DON ALFONSO
(dalla porta)
Che sussurro!
che strepito!
Che scompiglio è
mai questo!
Siete pazze,
Care le mie ragazze?
Volete sollevare
il vicinato?
Cos'avete? Ch'è
nato?
DORABELLA
(con furore)
Oh, ciel! Mirate:
Uomini in casa
nostra?
DON ALFONSO
(senza guardarli)
Che male c'è?
FIORDILIGI
(con fuoco)
Che male?
In questo giorno!...
Dopo il caso
funesto!...
DON ALFONSO
Stelle! Sogno o son
desto? Amici miei,
Miei dolcissimi
amici!
Voi qui? Come?
perché? quando?
in qual modo?
Numi! Quanto
ne godo!
(sottovoce)
Secondatemi
FERRANDO
Amico
Don Alfonso!
GUGLIELMO
Amico caro!
(Si abbracciano
con trasporto)
15
DON ALFONSO
Oh la bella
improvvisata!
DESPINA
(a Don Alfonso)
Li conoscete voi?
DON ALFONSO
Se li conosco!
Questi
Sono i più dolci
amici
Ch'io mai abbia in
questo mondo,
E i vostri ancor
saranno.
FIORDILIGI
E in casa mia che
fanno?
GUGLIELMO
Ai vostri piedi
Due rei, due
delinquenti,

ecco madame!
Amor...
DORABELLA
Numi, che
sento!
FERRANDO
Amor, il Nume...
Sì possente per voi
qui ci conduce...
(le donne si ritirano,
essi le inseguono)
GUGLIELMO
...Vista appena
la luce
Di vostre
fulgidissime
pupille...
FERRANDO
...Che alle
vive faville...
GUGLIELMO
...Farfallette
amoroze e
agonizzanti...
FERRANDO
...Vi voliamo
davanti...
GUGLIELMO
...Ed ai lati, ed a
retro...
FERRANDO e
GUGLIELMO
... per implorar
pietade in flebil
metro
FIORDILIGI
Stelle! Che ardir!
DORABELLA
Sorella, che
facciamo?

15. FIORDILIGI
Temerari, sortite
(Despina esce
impaurita)
Fuori di questo
loco, e non profani
L'alito infausto degli
infami detti
Nostro cor, nostro
orecchio e
nostri affetti!
Invan per voi, per
gli altri invan
si cerca
Le nostr'alme sedur:
l'intatta fede
Che per noi già si
diede ai cari amanti,
Saprem loro serbar
infino a morte,
A dispetto del
mondo e della sorte.
No. 14 - Aria
FIORDILIGI
Come scoglio
immoto resta
Contro i venti
e la tempesta,
Così ognor
quest'alma è forte

Nella fede e
nell'amor.
Con noi nacque
quella face
Che ci piace,
e ci consola,
E potrà la
morte sola
Far che cangi
affetto il cor.
Rispettate,
anime ingrato,
Quest' esempio
di costanza;
E una barbara
speranza
Non vi renda
audaci ancor!
(Van per partire.
Ferrando la
16
richiama, Guglielmo
richiama l'altra)
FERRANDO
(a Fiordiligi)
Ah, non partite!
GUGLIELMO
(a Dorabella)
Ah, barbare, restate!
(a Don Alfonso)
Che vi pare?
DON ALFONSO
(sottovoce a
Guglielmo)
Aspettate
(alle due amanti)
Per carità, ragazze,
Non mi fate più far
trista figura.
DORABELLA
(con fuoco)
E che pretendereste?
DON ALFONSO
Eh, nulla...
ma mi pare...
Che un pochino
di dolcezza...
Alfin son
galantuomini,
E sono amici miei.
FIORDILIGI
Come! E udire
dovrei...
GUGLIELMO
Le nostre pene,
E sentirne pietà!
La celeste beltà degli
occhi vostri
La piaga aprì nei
nostri,
Cui rimediare può
solo
Il balsamo d'amore.
Un solo istante il
core aprite, o belle,
A sue dolci facelle, o
a voi davanti
Spirar vedrete i più
fedeli amanti.

16.No. 15 Aria

GUGLIELMO
Non siate ritrosi,
Occhietti vezzosi;
Due lampi amorosi
Vibrate un po' qua.
Felici rendeteci,
Amate con noi;
E noi felicissime
Faremo anche voi.
Guardate, Toccate,
Il tutto osservate:
Siam forti e
ben fatti,
E come ognun vede,
Sia merto, sia caso,
Abbiamo bel piede,
Bell'occhio,
bel naso;
Guardate, bel
piede, osservate,
bell'occhio,
Toccate, bel naso,
il tutto osservate:
E questi mustacchi
Chiamare si
possono
Trionfi degli
uomini,
Pennacchi d'amor.
(Fiordiligi e
Dorabella partono
con collera)

Scena dodicesima

Ferrando, Guglielmo e Don Alfonso.

17. No. 16 Terzetto

DON ALFONSO
E voi ridete?
FERRANDO e
GUGLIELMO
Certo, ridiamo.
DON ALFONSO
Ma cosa avete?
FERRANDO e
GUGLIELMO
Già lo sappiamo.
DON ALFONSO
Ridete piano!
FERRANDO e
GUGLIELMO
Parlate invano.
DON ALFONSO
Se vi sentissero,
Se vi scoprissero,
Si guasterebbe
Tutto l'affar.
FERRANDO e
GUGLIELMO
(sforzandosi di
ridere sottovoce)
Ah, che dal ridere
L'alma dividere,
Ah, che le viscere
Sento scoppiar!
DON ALFONSO
(fra sé)
Mi fa da ridere
Questo lor ridere,
Ma so che in
piangere

Dee terminar.
DON ALFONSO
Si può sapere
un poco
La cagion di
quel riso?
GUGLIELMO
Oh cospettaccio!
Non vi pare che
abbiam giusta
ragione,
Il mio caro
padrone?
FERRANDO
(scherzando)
Quanto pagar
volete,
E a monte è la
scommessa?
GUGLIELMO
(scherzando)
Pagate la metà.
FERRANDO(c.s.)
Pagate solo
Ventiquattro
zecchini.
DON ALFONSO
Poveri innocentini!
Venite qua, vi voglio
Porre il ditino in
bocca!
GUGLIELMO
E avete ancora
Coraggio di fiatar?
DON ALFONSO
Avanti sera
Ci parlerem.
FERRANDO
Quando volete.
DON ALFONSO
Intanto,
Silenzio e
ubbidienza
Fino a doman
mattina.
GUGLIELMO
Siam soldati, e
amiam la disciplina.
DON ALFONSO
Orbene, andate un
poco
Ad attendermi
entrambi in
giardinetto,
Colà vi manderò
gli ordini miei.
GUGLIELMO
Ed oggi non si
mangia?
FERRANDO
Cosa serve?
A battaglia finita
Fia la cena per noi
più saporita.

18.No. 17 Aria

FERRANDO
Un'aura amorosa
Del nostro tesoro
Un dolce ristoro
Al cor porgerà;

Al cor che, nudrito
Da speme, da
amore,
Di un'esca migliore
Bisogno non ha.
(Ferrando e
Guglielmo partono)

Scena tredicesima

DON ALFONSO
solo; poi Despina
Don Alfonso
Oh, la faria da
ridere: si poche
Son le donne
costanti, in questo
mondo,
E qui ve ne son due!
Non sarà nulla...
(Entra Despina)
Vieni, vieni,
fanciulla, e dimmi
un poco
Dove sono e che
fan le tue
padrone.
DESPINA
Le povere buffone
Stanno nel
giardinetto
A lagnarsi coll'aria
e colle mosche
D'aver perso
gli amanti.
DON ALFONSO
E come credi
Che l'affar finirà?
Vogliam sperare
Che faranno
giudizio?
DESPINA
Io lo farei;
E dove piangono esse
io riderei.
Disperarsi,
strozzarsi
Perché parte un
amante?
Guardate che
pazzia!
Se ne pigliano due,
s'uno va via.
DON ALFONSO
Brava, questa è
prudenza.
(fra sé)
Bisogna
impuntigliarla.
DESPINA
E legge di natura,
E non prudenza
sola. Amor cos'è?
Piacer, comodo,
gusto,
Gioia, divertimento,
Passatempo,
allegria: non è
più amore
Se incomodo
diventa,
Se invece di piacer

nuoce e
tormenta.
DON ALFONSO
Ma intanto
quelle pazze...
DESPINA
Quelle pazze
Faranno a modo
nostro.
È buon che
sappiano
D'essere amate
da color.
DON ALFONSO
Lo sanno.
DESPINA
Dunque
riameranno.
«Diglielo», si
suol dire,
«E lascia fare al
diavolo».
DON ALFONSO
Ma come
Far vuoi perché
ritornino
Or che partiti sono,
e che li sentano
E tentare si
lascino
Queste due
bestioline?
DESPINA
A me lasciate
La briglia di condur
tutta la macchina.
Quando Despina
macchina una cosa
Non può mancar
d'effetto: ho già
menati
Mill'uomini pel
naso,
Saprò menar due
femmine.
Son ricchi i due
monsù mustacchi?
DON ALFONSO
Son ricchissimi.
DESPINA
Dove son?
DON ALFONSO
Sulla strada
Attendendo mi
stanno.
DESPINA
Ite e sul fatto
Per la picciola
porta
A me riconducelti;
v'aspetto
Nella camera mia.
Purché tutto
facciate
Quel ch'io
v'ordinerò, pria di
domani
I vostri amici
canteran vittoria;
Ed essi avranno il

gusto, ed io la
gloria.
(Partono)

CD164

Scena quattordicesima

Giardinetto gentile; due sofà d'erba ai lati.

Fiordiligi e Dorabella.

1.No. 18 Finale

FIORDILIGI e
DORABELLA
Ah, che tutta
in un momento
Si cangiò la
sorte mia,
Ah, che un
mar pien di
tormento
È la vita ormai
per me!
Finché meco
il caro bene
Mi lasciar le
ingrate stelle,
Non sapea
cos'eran pene,
Non sapea
languir cos'è
Ah, che tutta
in un momento
Si cangiò la sorte
mia...
Ah, che un mar
pien di tormento
È la vita ormai
per me!

Scena quindicesima

Fiordiligi e Dorabella; Ferrando, Guglielmo e

Don Alfonso; poi Despina.

2. FERRANDO e

GUGLIELMO
(di dentro)
Si mora, sì, si mora
Onde appagar le
ingrate.
DON ALFONSO
(di dentro)
C'è una speranza
ancora;
Non fate, o Dei,
non fate!
FIORDILIGI e
DORABELLA
Stelle, che grida
orribili!
FERRANDO e
GUGLIELMO
(c. s.)
Lasciatemi!
DON ALFONSO
(c. s.)
Aspettate!
(Ferrando e
Guglielmo,
portando ciascuno
una boccetta,
entrano seguiti da
Don Alfonso)
FERRANDO e GUGLIELMO
L'arsenico

mi liberi
Di tanta crudeltà!
(Bevono e gittan via
il nappo. Nel
voltarsi vedono
le due donne)
FIORDILIGI e
DORABELLA
Stelle, un veleno
fu quello?
DON ALFONSO
Veleno buono
e bello,
Che ad essi in
pochi istanti
La vita
toglierà.
FIORDILIGI e
DORABELLA
Il tragico spettacolo
Gelare il cor mi fa!
FERRANDO e
GUGLIELMO
Barbare,
avvicinatevi;
D'un disperato
affetto
Mirate il
triste effetto
E abbiate
almen pietà.
FIORDILIGI e
DORABELLA
Il tragico spettacolo
Gelare il cor mi fa!
FERRANDO e
GUGLIELMO
Ah, che del
sole il raggio
Fosco per me
diventa!
DON ALFONSO,
FIORDILIGI e
DORABELLA
Tremo: le fibre
e l'anima
Par che mancar
si senta,
Né può la lingua
o il labbro
Accenti articular!
(Ferrando e
Guglielmo cadono
sopra i banchi
d'erba)
DON ALFONSO
Giacché a morir
vicini
Sono quei
meschinelli,
Pietade almeno
a quelli
Cercate di
mostrar.
FIORDILIGI e
DORABELLA
Gente, accorrete,
gente!
Nessuno, oddio,
ci sente!
Despina!

DESPINA
(di dentro)
Chi mi chiama?
FIORDILIGI e
DORABELLA
Despina!
DESPINA
(entrando in scena)
Cosa vedo!
Morti i meschini
io credo,
O prossimi
a spirar!
DON ALFONSO
Ah, che purtroppo
è vero!
Furenti, disperati,
Si sono avvelenati
Oh, amore singolar!
DESPINA
Abbandonar i
miseri
Saria per voi
vergogna:
Soccorrerli
bisogna.
FIORDILIGI,
DORABELLA e
DON ALFONSO
Cosa possiam
mai far?
DESPINA
Di vita ancor
dan segno;
Colle pietose mani
Fate un po' lor
sostegno.
(a Don Alfonso)
E voi con me
correte:
Un medico, un
antidoto
Vogliamo a ricercar.
(Despina e Don
Alfonso partono)
FIORDILIGI e
DORABELLA
Dei, che
cimento è questo!
Evento più funesto
Non si potea
trovar.
FERRANDO e
GUGLIELMO
(fra sé)
Più bella
commediola
Non si potea
trovar!
(ad alta voce)
Ah!
FIORDILIGI e
DORABELLA
(stando lontano
dagli amanti)
Sospiran gli infelici.
FIORDILIGI
Che facciamo?
DORABELLA
Tu che dici?
FIORDILIGI

In momenti sì
dolenti,
Chi potriali
abbandonar?
DORABELLA
(si accosta un poco)
Che figure
interessanti!
FIORDILIGI
(si accosta un poco)
Possiam farci un
poco avanti.
DORABELLA
Ha freddissima
la testa.
FIORDILIGI
Fredda fredda è
ancora questa.
DORABELLA
Ed il polso?
FIORDILIGI
Io non gliel sento.
DORABELLA
Questo batte
lento lento.
FIORDILIGI e
DORABELLA
Ah, se tarda
ancor l'aita,
Speme più non
v'è di vita!
FERRANDO e
GUGLIELMO
(fra sé)
Più domestiche
e trattabili
Sono entrambe
diventate;
Sta' a veder che
lor pietade
Va in amore
a terminar.
FIORDILIGI e
DORABELLA
Poverini!
La lor morte
Mi farebbe
lagrimar.

Scena sedicesima
Fiordiligi, Dorabella, Ferrando, Guglielmo;
Despina travestita da medico e Don Alfonso.

3.DON ALFONSO
Eccovi il medico,
Signore belle!
FERRANDO e
GUGLIELMO
(fra sé)
Despina in
maschera:
Che trista
pelle!
DESPINA
Salvete, amabile
Buonae puellae!
FIORDILIGI e
DORABELLA
Parla un linguaggio
Che non sappiamo.
DESPINA
Come comandano

Dunque parliamo:
So il greco e l'arabo,
So il turco e il
vandalo;
Lo svevo e il tartaro
So ancor parlar.
DON ALFONSO
Tanti linguaggi
Per sé conservi.
Quei miserabili
Per ora osservi;
Preso hanno il
tossico,
Che si può far?
FIORDILIGI e
DORABELLA
Signor dottore,
Che si può far?
DESPINA
(tocca il polso e la
fronte all'uno e indi
all'altro)
Saper bisognami
Pria la cagione,
E quindi l'indole
Della pozione:
Se calda o frigida,
Se poca o molta,
Se in una volta
Bebberla o
in più.
FIORDILIGI,
DORABELLA e
DON ALFONSO
Preso han
l'arsenico,
Signor dottore;
Qui dentro il
bebbbero.
La causa è amore,
Ed in un sorso
Se 'l mandar giù.
DESPINA
Non vi affannate,
Non vi turbate:
Ecco una prova
Di mia virtù.
FIORDILIGI e
DORABELLA
Egli ha di un ferro
La man fornita.
DESPINA
(tocca con un pezzo
di calamita la testa
ai finti infermi e
striscia dolcemente i
loro corpi per lungo)
Questo è quel pezzo
Di calamita,
Pietra mesmerica,
Ch'ebbe l'origine
Nell'Alemagna,
Che poi si celebre
Là in Francia fu.
FIORDILIGI,
DORABELLA e
DON ALFONSO
Come si muovono,
Torcono, scuotono,
In terra il cranio
Presto percuotono.

DESPINA
Ah, lor la fronte
Tenete su.
FIORDILIGI e DORABELLA
Eccoci pronte!
(metton la mano
sulla fronte dei due
amanti)
DESPINA
Tenete forte!
Corraggio; or liberi
Siete da morte.
FIORDILIGI e DORABELLA e DON ALFONSO
Attorno guardano,
Forze riprendono.
Ah, questo medico
Vale un Perù!
FERRANDO e GUGLIELMO
(sorgendo in piedi)
Dove son? che loco
è questo?
Chi è colui? Color
chi sono?
Son di Giove
innanzi al trono?
(Ferrando a
Fiordaligi, e
Guglielmo a
Dorabella)
Sei tu Palla
o Citerea?
No, tu sei
l'alma mia Dea!
Ti ravviso al
dolce viso
E alla man ch'or
ben conosco
E che sola è il
mio tesor.
(abbracciano le
amanti teneramente
e bacian loro la
mano)
DESPINA e DON ALFONSO
Sono effetti
ancor del toscio:
Non abbiate
alcun timor.
FIORDILIGI e
DORABELLA
Sarà ver, ma
tante smorfie
Fanno torto al
nostro onor.
FERRANDO e GUGLIELMO
(fra sé)
Dalla voglia ch'ho
di ridere
Il polmon mi
scoppia or or.
(Ferrando a
Fiordaligi, e
Guglielmo a
Dorabella)
Per pietà. bell'idol
mio...
FIORDILIGI e DORABELLA
Più resister non
poss'io.
FERRANDO e GUGLIELMO
(c. s.)

...Volgi a me
le luci liete!
DESPINA e
DON ALFONSO
In poch'ore, lo
vedrete,
Per virtù del
magnetismo
Finirà quel
parossismo,
Torneranno al
primo umor.

4. FERRANDO e GUGLIELMO
(c. s.)
Dammi un bacio,
o mio tesoro;
Un sol bacio,
o qui mi moro.
FIORDILIGI e DORABELLA
Stelle, un bacio?
DESPINA
Secondate
Per effetto di
bontate.
FIORDILIGI e DORABELLA
Ah, che troppo
si richiede
Da una fida
onesta amante!
Oltraggiata è
la mia fede,
Oltraggiato è
questo cor!
DESPINA, FERRANDO, GUGLIELMO e DON
ALFONSO
(fra sé)
Un quadretto più
giocondo
Non si vide in
tutto il mondo;
Quel che più
mi fa da ridere
È quell'ira e
quel furor.
FIORDILIGI e
DORABELLA
Disperati,
attossicati,
Ite al diavol
quanti siete;
Tardi inver
vi pentirete
Se più cresce
il mio furor!
DESPINA, e DON ALFONSO
(fra sé)
Un quadretto
più giocondo
Non si vide in
tutto il mondo.
Quel che più
mi fa da ridere
È quell'ira e
quel furor.
Ch'io ben so
che tanto foco
Cangerassi in
quel d'amor.
FERRANDO e GUGLIELMO
(fra sé)

Un quadretto
più giocondo
Non si vide in
tutto il mondo.
Ma non so se
finta o vera
Sian quell'ira
e quel furor.
Né vorrei che
tanto foco
Terminasse in
quel d'amor.

Atto secondo

Scena prima

Camera.
Fiordiligi,
Dorabella e
Despina.
5. DESPINA
Andate là, che siete
Due bizzarre
ragazze!
FIORDILIGI
Oh, cospettaccio!
Cosa pretendesti?
DESPINA
Per me nulla.
FIORDILIGI
Per chi dunque?
DESPINA
Per voi.
DORABELLA
Per noi?
DESPINA
Per voi:
Siete voi donne,
o no?
FIORDILIGI
E per questo?
DESPINA
E per questo
Dovete far
da donne.
DORABELLA
Cioè?
DESPINA
Trattar l'amore
en bagatelle;
Le occasioni belle
Non negliger
giammai; cangiar
a tempo,
A tempo esser
costanti;
Coquettizzar
con grazia;
Prevenir la
disgrazia, si comune
A chi si fida
in uomo;
Mangiar il fico e
non gittare il pomo.
FIORDILIGI
(fra sé)
Che diavolo!
(a Despina)
Tai cose
Falle tu, se
n'hai voglia.

DESPINA
Io già le faccio.
Ma vorrei che
anche voi
Per gloria
del bel sesso,
Faceste un po' lo
stesso. Per esempio,
I vostri Ganimedi
Son andati alla
guerra? Infin che
tornano
Fate alla militare:
reclutate.
DORABELLA
Il cielo ce ne guardi!
DESPINA
Eh, che noi siamo in
terra, e non in cielo!
Fidatevi al mio zelo:
già ché questi
Forastieri
v'adorano, Lasciatev
i adorar. Son
ricchi, belli,
Nobili, generosi,
come fede
Fece a voi Don
Alfonso; avean
coraggio
Di morire per voi;
questi son merti
Che sprezzar
non si denno
Da giovani qual voi
belle e galanti,
Che pon star senza
amor, non senza
amanti.
(fra sé)
Par che ci trovin
gusto.
FIORDILIGI
Per Bacco,
ci faresti
Far delle belle
cose!
Credi tu che
vogliamo
Favola diventar
degli oziosi?
Ai nostri cari sposi
Credi tu che
vogliam dar tal
tormento?
DESPINA
E chi dice
che abbiate
A far loro
alcun torto?
(fra sé)
Amiche, siamo
in porto!
DORABELLA
Non ti pare che sia
torto bastante
Se noto si facesse
Che trattiamo
costor?
DESPINA
Anche per questo

C'è un mezzo
sicurissimo:
lo voglio
sparger fama
Che vengono
da me.
DORABELLA
Chi vuoi che
il creda?
DESPINA
Oh bella!
Non ha forse
Merto una
cameriera
D'aver due
cicisbei? Di me
fidatevi.
FIORDILIGI
No, no; son
troppo audaci,
Questi tuoi
forastieri.
Non ebber la
baldanza
Fin di chieder
dei baci?
DESPINA
(fra sé)
Che disgrazia!
(alle padrone)
Io posso assicurarvi
Che le cose che
han fatto
Furo effetti del
tossico che
han preso:
Convulsioni, deliri,
Follie,
vaneggiamenti.
Ma or vedrete
come son discreti,
Manierosi, modesti
e mansueti.
Lasciateli venir.
DORABELLA
E poi?
DESPINA
E poi...
Caspita, fate voi!
(fra sé)
L'ho detto che
cadrebbero.
FIORDILIGI
Cosa dobbiamo
far?
DESPINA
Quel che volete:
Siete d'ossa e di
carne, o cosa siete?

6.No. 19 Aria
DESPINA
Una donna a
quindici anni
Dè saper ogni
gran moda,
Dove il diavolo
ha la coda,
Cosa è bene
e mal cos'è.
Dè saper le

maliziette
Che innamorano
gli amanti,
Finger riso,
finger pianti,
Inventar
i bei perché.
Dèe in un momento
Dar retta a cento;
Colle pupille
Parlar con mille;
Dar speme a tutti,
Sien belli o brutti;
Saper nascondersi
Senza confondersi;
Senza arrossire
Saper mentire;
E, qual regina
Dall'alto soglio
Col «posso e voglio»
Farsi ubbidir.
(fra sé)
Par ch'abbian gusto
Di tal dottrina.
Viva Despina
Che sa servir!
(parte)

Scena seconda

Fiordiligi e
Dorabella
FIORDILIGI
Sorella, cosa dici?
DORABELLA
Io son stordita
Dallo spirito
infernale di tal
ragazza.
FIORDILIGI
Ma credimi,
è una pazza.
Ti par che
siamo in caso
Di seguir
suoi consigli?
DORABELLA
Oh, certo, se tu pigli
Pel rovescio il
negozio.
FIORDILIGI
Anzi, io lo piglio
Per il suo verso
dritto:
Non credi tu delitto,
Per due giovani
omai promesse
spose,
Il far di queste cose?
DORABELLA
Ella non dice
Che facciamo alcun
mal.
FIORDILIGI
È mal che basta
Il far parlar di noi.
DORABELLA
Quando si dice
Che vengono per
Despina!
FIORDILIGI
Oh, tu sei troppo

larga di coscienza!
E che diran
Gli sposi nostri?
DORABELLA
Nulla:
O non sapran
l'affare,
Ed è tutto finito;
O sapran qualche
cosa, e allor diremo
Che vennero per lei.

FIORDILIGI
Ma i nostri cori?
DORABELLA
Restano quel
che sono:
Per divertirsi un
poco, e non morire
Dalla malinconia
Non si manca di fè,
sorella mia.
FIORDILIGI
Questo è ver.
DORABELLA
Dunque?
FIORDILIGI
Dunque,
Fa un po' tu: ma
non voglio
Aver la colpa se poi
nasce un imbroglio.

DORABELLA
Che imbroglio
nascere deve
Con tanta
precauzion? Per
altro ascolta:
Per intenderci bene,
Qual vuoi scegliere
per te de' due
Narcisi?
FIORDILIGI
Decidi tu, sorella.
DORABELLA
Io già decisi.

7.No. 20 Duetto

DORABELLA
Prenderò quel
brunettino,
Che più lepidò
mi par.
FIORDILIGI
Ed intanto io col
biondino
Vo' un po' ridere
e burlar.
DORABELLA
Scherzosetta ai
dolci detti
Io di quel
risponderò.
FIORDILIGI
Sospirando i
sospiretti
Io dell'altro
imiterò.
DORABELLA
Mi dirà: «Ben mio,
mi moro».

FIORDILIGI
Mi dirà: «Mio bel tesoro».
FIORDILIGI e
DORABELLA
Ed intanto che
diletto,
Che spassetto io
proverò!
(partono e
s'incontrano in
Don Alfonso)

Scena terza

Fiordiligi, Dorabella e Don Alfonso.
DON ALFONSO
Ah, correte al
giardino,
Le mie care
ragazze! che
allegria!
Che musica! che
canto!
Che brillante
spettacolo!
che incanto!
Fate presto, correte!
DORABELLA
Che diamine
esser può?
DON ALFONSO
Tosto vedrete.
(partono)

Scena quarta

Giardino alla riva del mare con sedili d'erba e
due tavolini di pietra. Alla sponda una barca
ornata di fiori.
FERRANDO, GUGLIELMO, DESPINA, FIORDILIGI,
DORABELLA, DON ALFONSO.
marinai e servi.
(Ferrando e
Guglielmo con una
banda di suonatori
e coro di marinai -
cantatori e cantatrici
- nella barca;
Despina nel
giardino; Fiordiligi
e Dorabella,
accompagnate da
Don Alfonso,
vengono da lato;
servi riccamente
vestiti)

8.No. 21 Duetto

(con Coro)
FERRANDO e
GUGLIELMO
Secondate,
aurette amiche,
Secondate i
miei desiri,
E portate i
miei sospiri
Alla Dea di
questo cor.
Voi che udiste
mille volte
Il tenor delle
mie pene,

Ripetete al
caro bene
Tutto quel che
udiste allor.
CORO
Secondate,
aurette amiche,
Il desir di sì bei cor.
(Nel tempo del
ritornello di questo)
CORO,
FERRANDO E
GUGLIELMO
Scendono con
catene di fiori;
Don Alfonso
e Despina
li conducono
davanti le due
amanti,
che resteranno
ammutite ed
attonite.
DON ALFONSO
(ai servi che portano
bacili con fiori)
Il tutto deponete
Sopra quei tavolini,
e nella barca
Ritiratevi, amici.
FIORDILIGI ,
DORABELLA
Cos'è tal
mascherata?
DESPINA
(a Ferrando e
Guglielmo)
Animo, via,
coraggio:
avete perso
L'uso della
favella?
(La barca
s'allontana dalla
sponda)
FERRANDO
Io tremo e palpito
Dalla testa alle
piante.
GUGLIELMO
Amor lega le
membra a vero
amante.
DON ALFONSO
(alle donne)
Da brave,
incoraggiateli.
FIORDILIGI
(agli amanti)
Parlate.
DORABELLA
(agli amanti)
Liberi dite pur
quel che bramate.
FERRANDO
Madama...
GUGLIELMO
Anzi, madame...
FERRANDO
(a Guglielmo)
Parla pur tu.

GUGLIELMO
(a Ferrando)
No, no, parla pur tu.
DON ALFONSO
Oh cospetto
del diavolo,
Lasciate tali smorfie
Del secolo passato.
Despinetta,
Terminiam
questa festa,
Fa' tu con lei quel
ch'io farò con
questa.

9.No. 22 Quartetto

DON ALFONSO
(prende per mano
Dorabella, mentre
Despina prende
Fiordiligi)
La mano a me date,
Movetevi un po'.
(agli amanti)
Se voi non parlate,
Per voi parlerò.
(alle signore)
Perdono vi chiede
Un schiavo
tremante;
V'offese, lo vede,
Ma solo un istante.
Or pena,
ma tace...
FERRANDOe
GUGLIELMO
(ripetono l'ultima
parola con la stessa
cantilena)
...Tace...
DON ALFONSO
Or lasciavi in pace...
FERRANDOe
GUGLIELMO
(c. s.)
...In pace...
DON ALFONSO
Non può quel che
vuole,
Vorrà quel che può.
FERRANDOe
GUGLIELMO
(ripetono i due
versi interi con un
sospiro)
Non può quel
che vuole,
Vorrà quel che può.
DON ALFONSO
(alle ragazze)
Su via rispondete,
Guardate e ridete?
DESPINA
(mettendosi davanti
alle due ragazze)
Per voi la risposta
A loro darò.
Quello che è
stato è stato,
Scordiamci
del passato.

Rompasi omai
quel laccio,
Segno di servitù.
(Despina prende la
mano di Dorabella,
Don Alfonso quella
di Fiordiligi; e fan
rompere i lacci agli
amanti, cui mettono
al braccio dei
medesimi)
A me porgete
il braccio,
Né sospirate più.
DESPINA e
DON ALFONSO
(a parte, sottovoce)
Per carità, partiamo:
Quel che san far
veggiamo;
Le stimo più
del diavolo
S'ora non
cascan giù.
(partono)

Scena quinta

Guglielmo a braccio
di Dorabella,
Ferrando e
Fiordiligi senza
darsi braccio.
Fanno una piccola
scena muta
guardandosi,
sospirando,
ridendo etc.
FIORDILIGI
Oh che bella
giornata!
FERRANDO
Caldetta anzi
che no.
DORABELLA
Che vezzosi
arboscelli!
GUGLIELMO
Certo, certo: son
belli,
Han più foglie
che frutti.
FIORDILIGI
Quei viali
Come son leggiadri.
Volete passeggiar?
FERRANDO
Son pronto, o cara,
Ad ogni vostro
cenno.
FIORDILIGI
Troppa grazia!
FERRANDO
(a Guglielmo,
nel passare)
Eccoci alla
gran crisi.
FIORDILIGI
Cosa gli avete detto?
FERRANDO
Eh, gli raccomandai
Di divertirla bene.

DORABELLA
(a Guglielmo)
Passeggiamo
anche noi.
GUGLIELMO
Come vi piace.
(Passeggiano.
- Dopo un
momento di
silenzio)
Ahimè!
DORABELLA
Che cosa avete?
(gli altri due fanno
scena muta in
lontananza)
GUGLIELMO
Io mi sento sì male,
Sì male, anima mia,
Che mi par di
morire.
DORABELLA
(fra sé)
Non otterrà
nientissimo.
(forte)
Saranno
rimasugli
Del velen che
beveste.
GUGLIELMO
(con fuoco)
Ah, che un veleno
assai più forte
io bevo
In que' crudi
e focosi
Mongibelli
amorosi!
DORABELLA
Sarà veleno caldo:
Fatevi un poco
fresco.
(gli altri due
entrano in atto
di passeggiare)
GUGLIELMO
Ingrata, voi burlate
Ed intanto io mi
moro!
(fra sé)
Son spariti:
Dove diamin
son iti?
DORABELLA
Eh, via, non fate...
GUGLIELMO
Io mi moro,
crudele, e voi
burlate?
DORABELLA
Io burlo? io burlo?
GUGLIELMO
Dunque
Datemi qualche
segno, anima bella,
Della vostra pietà.
DORABELLA
Due, se volete;
Dite quel che far
deggio, e lo vedrete.

GUGLIELMO
(fra sé)
Scherza, o dice
davvero?
(forte, mostrandole
un ciondolo)
Questa picciola
offerta
D'accettare
degnatevi.
DORABELLA
Un core?
GUGLIELMO
Un core: è simbolo
di quello
Ch'arde,
languisce e
spasima per voi.
DORABELLA
(fra sé)
Che dono prezioso!
GUGLIELMO
L'accettate?
DORABELLA
Crudele!
Di sedur non
tentate un cor
fedele.
GUGLIELMO
(fra sé)
La montagna
vacilla.
Mi spiace; ma
impegnato
È l'onor di soldato.
(a Dorabella)
V'adoro!
DORABELLA
Per pietà...
GUGLIELMO
Son tutto vostro!
DORABELLA
Oh, Dei!
GUGLIELMO
Cedete, o cara!
DORABELLA
Mi farete morir...
GUGLIELMO
Morremo insieme,
Amorosa mia
speme.
L'accettate?
DORABELLA
(dopo breve
intervallo, con
un sospiro)
L'accetto.
GUGLIELMO
(fra sé)
Infelice Ferrando!
(a Dorabella)
O che diletto!

10.No. 23 Duetto
GUGLIELMO
Il core vi dono,
Bell'idolo mio;
Ma il vostro vo'
anch'io,
Via, datelo a me.
DORABELLA

Mel date, lo prendo,
Ma il mio non vi
rendo:
Invan mel chiedete,
Più meco ei non è.
GUGLIELMO
Se teco non l'hai,
Perché batte qui?
DORABELLA
Se a me tu lo dai,
Che mai balza lì?
DORABELLA e
GUGLIELMO
È il mio coricino
Che più non
è meco:
Ei venne a star teco,
Ei batte così.
GUGLIELMO
Vuol metterle il core
dov'ha il ritratto
dell'amante)
Qui lascia che il
metta.
DORABELLA
Ei qui non può star.
GUGLIELMO
T'intendo, furbetta.
DORABELLA
Che fai?
GUGLIELMO
Non guardar.
(Le torce dolcemente
la faccia dall'altra
parte, le cava il
ritratto e vi mette il
core)
DORABELLA
(fra sé)
Nel petto un
Vesuvio
D'avere mi par.
GUGLIELMO
(fra sé)
FERRANDO
meschino!
Possibil non par.
(a Dorabella)
L'occhietto a
me gira.
DORABELLA
Che brami?
GUGLIELMO
Rimira
Se meglio può
andar.
DORABELLA e
GUGLIELMO
Oh cambio felice
Di cori e d'affetti!
Che nuovi diletta,
Che dolce penar!
(Partono
abbracciati)

Scena sesta
Fiordiligi e Ferrando. (Entra Fiordiligi agitata,
seguita da Ferrando)
11. FERRANDO
Barbara! Perché
fuggi?

FIORDILIGI
Ho visto un aspide,
Un'idra, un
basilisco!
FERRANDO
Ah, crudel, ti
capisco!
L'aspide, l'idra, il
basilisco, e quanto
I libici deserti han
di più fiero,
In me solo tu vedi.
FIORDILIGI
È vero, è vero!
Tu vuoi tormi
la pace.
FERRANDO
Ma per farti felice.
FIORDILIGI
Cessa di
molestarmi.
FERRANDO
Non ti chiedo che
un guardo.
FIORDILIGI
Pàrtiti.
FERRANDO
Non sperarlo
Se pria gli occhi
men fieri a me non
giri.
O ciel! Ma tu mi
guardi, e poi
sospiri?

No. 24 Aria
FERRANDO
(lietissimo)
Ah, lo veggio,
quell'anima bella
Al mio pianto
resister non sa;
Non è fatta per
esser rubella
Agli affetti di
amica pietà.
In quel guardo, in
quei cari sospiri
Dolce raggio
lampeggia al mio
cor:
Già rispondi a'
miei caldi desiri,
Già tu cedi al più
tenero amor.
(mesto)
Ma tu fuggi,
spietata, tu taci
Ed invano mi senti
languir?
Ah, cessate,
speranze fallaci:
La crudel mi
condanna a morir.
(parte)

Scena settima
Fiordiligi sola.
12. FIORDILIGI
Ei parte... senti... ah
no... partir si lasci,

Si tolga ai sguardi
miei l'inafausto
oggetto
Della mia
debolezza. A qual
cimento
Il barbaro mi
pose!... Un premio
è questo
Ben dovuto a mie
colpe!... In tale
istante
Dovea di nuovo
amante
I sospiri ascoltar?
L'altrui querele
Dovea volger in
gioco? Ah,
questo core
A ragione condanni,
o giusto amore!
Io ardo, e l'ardor
mio non è più
effetto
D'un amor
virtuoso:
è smania, affanno,
Rimorso,
pentimento,
Leggerezza, perfidia
e tradimento!
Guglielmo, anima
mia! Perché
sei tanto
ora lungi da me?
Solo potresti...
ahimè! tu mi
detesti,
mi rigetti,
m'aborri...
io già ti veggio
minaccioso,
sdegnato; io sento
i rimproveri amari,
e il tuo tormento.

No. 25 Rondò

FIORDILIGI
Per pietà, ben mio,
perdona
All'error di un'
alma amante;
Fra quest'ombre e
queste piante
Sempre ascoso,
oh Dio, sarà!
Svenerà quest'
empia voglia
L'ardir mio,
la mia costanza;
Perderà la
rimembranza
Che vergogna e
orror mi fa.
A chi mai mancò
di fede
Questo vano
ingrato cor!
Si dovea miglior
mercede,
Caro bene, al

tuo candor.
(parte)

CD165

Scena ottava

Ferrando e Guglielmo.

1.FERRANDO
(lietissimo)
Amico, abbiamo
vinto!
GUGLIELMO
Un ambo o
un terno?
FERRANDO
Una cinquina,
amico: Fiordiligi
È la modestia in
carne.
GUGLIELMO
Niente meno?
FERRANDO
Nientissimo.
Sta' attento
E ascolta come fu.
GUGLIELMO
T'ascolto: di' pur su.
FERRANDO
Pel giardinetto,
Come eravam
d'accordo,
A passeggiar mi
metto;
Le dò il braccio,
si parla
Di mille cose
differenti; alfine
Viensi all'amor.
GUGLIELMO
Avanti.
FERRANDO
Fingo labbra
tremanti,
Fingo di pianger,
fingo
Di morir al
suo piè...
GUGLIELMO
Bravo assai,
per mia fè.
Ed ella?
FERRANDO
Ella da prima
Ride, scherza,
mi burla...
GUGLIELMO
E poi?
FERRANDO
E poi
Finge
d'impietosirsi...
GUGLIELMO
O cospettaccio!
FERRANDO
Alfin scoppia la
bomba:
Pura come colomba
Al suo caro
Guglielmo ella si
serba;
Mi discaccia
superba,

Mi maltratta, mi
fugge,
Testimonio
rendendomi e
messaggio
Che una femmina
ell'è senza paraggio.
GUGLIELMO
Bravo tu, bravo io,
Brava la mia
Penelope!
Lascia un po' ch'io
ti abbracci
Per si felice augurio,
O mio fido
Mercurio!
(si abbracciano)
FERRANDO
E la mia Dorabella?
Come s'è diportata?
(con trasporto)
Ah, non ci ho
neppur dubbio!
assai conosco
Quella sensibil
alma.
GUGLIELMO
Eppur un dubbio,
Parlandoti a
quattr'occhi,
Non saria mal,
se tu l'avessi.
FERRANDO
Come?
GUGLIELMO
Dico così per dir!
(fra sé)
Avrei piacere
d'indorargli la
pillola.
FERRANDO
Stelle! Cesse
ella forse
Alle lusinghe tue?
Ah, s'io potessi
Sospettarlo
soltanto!...
GUGLIELMO
È sempre bene
Il sospettare un
poco in questo
mondo.
FERRANDO
Eterni Dei! favella:
a foco lento
Non mi far qui
morir... ma no,
tu vuoi
Prenderti meco
spasso: ella
non ama,
Non adora
che me.
GUGLIELMO
Certo! Anzi
in prova
Di suo amor,
di sua fede,
Questo bel
ritrattino ella
mi diede.

(gli mostra il ritratto
che Dorabella gli
ha dato)
FERRANDO
(furente)
Il mio ritratto!
Ah, perfida!
(Vuol partire)
GUGLIELMO
Ove vai?
FERRANDO(c.s.)
A trarle il cor dal
scellerato petto
E a vendicar il mio
tradito affetto.
GUGLIELMO
Fermati!
FERRANDO
(risoluto)
No, mi lascia!
GUGLIELMO
Sei tu pazzo? Vuoi
tu precipitarti
Per una donna che
non val due soldi?
(fra sé)
Non vorrei che
facesse
Qualche
corbelleria.
FERRANDO
Numi! Tante
promesse,
E lagrime, e sospiri,
e giuramenti,
In sì pochi
momenti
Come l'empia
obliò?
GUGLIELMO
Perbacco,
io non lo so.
FERRANDO
Che fare or
deggio?
A qual partito, a
qual idea
m'appiglio?
Abbi di me pietà,
dammi consiglio.
GUGLIELMO
Amico, non saprei
Qual consiglio
a te dar.
FERRANDO
Barbara! Ingrata!
In un giorno!...
In poche ore!...
GUGLIELMO
Certo, un caso
quest'è da far
stupore.

2.No. 26 Aria
GUGLIELMO
Donne mie,
la fate a tanti,
Che, se il ver
vi deggio dir,
Se si lagnano
gli amanti

Li comincio
a compatir.
Io vo' bene
al sesso vostro,
Lo sapete,
ognun o sa:
Ogni giorno
ve lo mostro,
Vi dò segno
d'amistà;
Ma quel farla
a tanti e tanti
M'avvilisce
in verità.
Mille volte
il brando presi
Per salvar
il vostro onor,
Mille volte vi difesi
Colla bocca,
e più col cor.
Ma quel farla
a tanti e tanti
È un vizietto
seccator.
Siete vaghe,
siete amabili,
Più tesori il
ciel vi diè,
E le grazie vi
circondano
Dalla testa sin ai piè;
Ma la fate a
tanti e tanti,
Che credibile non è.
Che, se gridano gli
amanti,
Hanno certo un
gran perché.
(parte)

Scena nona
Ferrando solo; poi Guglielmo e Don Alfonso.

3.FERRANDO
In qual fietto
contrasto, in qual
disordine
Di pensieri e di
affetti io mi ritrovo?
Tanto insolito e
novo è il caso mio,
Che non altri,
non io
Basto per
consigliarmi...
Alfonso, Alfonso,
Quanto rider vorrai
Della mia
stupidezza!
Ma mi vendicherò:
saprò dal seno
Cancellar
quell'iniqua...
cancellarla?
Troppo, oddio,
questo cor per lei
mi parla.
(qui capita
Don Alfonso con
Guglielmo, e sta
a sentire)

No. 27 Cavatina
FERRANDO
Tradito, schernito
Dal perfido cor,
Io sento che ancora
Quest'alma l'adora,
Io sento per essa
Le voci d'amor.
DON ALFONSO
(avvicinandosi a
Ferrando)
Bravo, questa è
costanza!
FERRANDO
Andate, o barbaro!
Per voi misero sono.
DON ALFONSO
Via, se sarete buono
Vi tornerò l'antica
calma. Udite:
(mostrando
Guglielmo)
FIORDILIGI a
GUGLIELMO
Si conserva fedel,
e Dorabella
Infedel a voi fu.
FERRANDO
Per mia vergogna.
GUGLIELMO
Caro amico, bisogna
Far delle differenza
in ogni cosa.
Ti pare che una
sposa
Mancar possa a un
Guglielmo? Un
picciuol calcolo,
Non parlo per
lodarmi,
Se facciamo tra
noi... Tu vedi,
amico,
Che un poco più di
merto...
DON ALFONSO
Eh, anch'io lo dico.
GUGLIELMO
Intanto mi darete
Cinquanta
zecchinetti.
DON ALFONSO
Volentieri.
Pria però di pagar,
vo' che facciamo
Qualche altra
esperienza.
GUGLIELMO
Come!
DON ALFONSO
Abbiate pazienza;
infin domani
Siete entrambi miei
schiavi, a me
voi deste
Parola da soldati
Di far quel ch'io
dirò. Venite,
io spero
Mostrarvi ben che

folle è quel cervello
Che sulla frasca
ancor vende
l'uccello.
(partono)

Scena decima

Camera con diverse porte, specchio e tavolini.
Dorabella e Despina; poi Fiordiligi.

DESPINA
Ora vedo
che siete
Una donna
di garbo.
DORABELLA
Invan, Despina,
Di resistere tentai:
quel demonletto
Ha un artificio,
un'eloquenza,
un tratto
Che ti fa cader giù
se sei di sasso.
DESPINA
Corpo di
Satanasso!
Questo vuol dir
saper! Tanto
di raro
Noi povere ragazze
Abbiamo un
po' di bene,
Che bisogna
pigliarlo allor
ch'ei viene.
(entra Fiordiligi)
Ma ecco la sorella.
Che ceffo!
FIORDILIGI
Sciagurate!
Ecco per colpa
vostra
In che stato
mi trovo!
DESPINA
Cosa è nato,
Cara madamigella?
DORABELLA
Hai qualche
mal, sorella?
FIORDILIGI
Ho il diavolo
che porti
Me, te, lei, Don
Alfonso, i forestieri
E quanti pazzi ha
il mondo.
DORABELLA
Hai perduto il
giudizio?
FIORDILIGI
Peggio, peggio...
Inorridisci: io amo,
e l'amor mio
Non è sol per
Guglielmo.
DESPINA
Meglio, meglio!
DORABELLA
E che forse anche
tu se' innamorata

Del galante
biondino
FIORDILIGI
(sospirando)
Ah, purtroppo
per noi.
DESPINA
Mo' brava!
DORABELLA
Tieni
Settantamila baci:
Tu il biondino,
io il brunetto,
Eccoci entrambe
spose!
FIORDILIGI
Cosa dici?
Non pensi agli
infelici
Che stamane partir?
Ai loro pianti,
Alla lor fedeltà tu
più non pensi?
Così barbari sensi
Dove, dove
apprendesti?
Sì diversa da te
come ti festi?
DORABELLA
Odimi: sei tu certa
Che non muoiano
in guerra
I nostri vecchi
amanti? E allora
entrambe
Resterem colle man
piene di mosche.
Tra un ben certo e
un incerto
C'è sempre gran
divario!
FIORDILIGI
E se poi
torneranno?
DORABELLA
Se torneran,
lor danno!
Noi saremo allor
mogli, noi saremo
Lontane mille
miglia.
FIORDILIGI
Ma non so come
mai
Si può cangiar in un
sol giorno un core.
DORABELLA
Che domanda
ridicola! Siam
donne!
E poi, tu com'hai
fatto?
FIORDILIGI
Io saprò vincermi.
DESPINA
Voi non
saprete nulla.
FIORDILIGI
Farò che tu lo veda.
DORABELLA
Credi, sorella, è

meglio che tu ceda.

4.No. 28 Aria

DORABELLA
È amore un
ladroncello,
Un serpentello
è amor;
Ei toglie e dà
la pace,
Come gli piace,
ai cor.
Per gli occhi al
seno appena
Un varco aprir si fa,
37
Che l'anima
incatena
E toglie libertà.
Porta dolcezza
e gusto
Se tu lo lasci far,
Ma t'empie di
disgusto
Se tenti di pugnar.
Se nel tuo petto
ei siede,
S'egli ti becca qui,
Fa' tutto quel
ch'ei chiede,
Che anch'io
farò così
(Dorabella e
Despina partono)

Scena undicesima

Fiordiligi sola; poi Ferrando, Guglielmo e Don
Alfonso in altra camera; indi Despina.

FIORDILIGI
Come tutto
congiura
A sedurre il mio
cor! Ma no...
si mora
E non si ceda... errai
quando alla suora
lo mi scopersi, ed
alla serva mia.
Esse a lui diran
tutto, ed ei più
audace,
Fia di tutto capace...
agli occhi miei
Mai più non
comparisca...
a tutti i servi
Minaccerò il
congedo.
(Ferrando,
Guglielmo e
Don Alfonso entrano
in un'altra camera
che si vede per la
porta della prima)
Se lo lascian
passar... veder
nol voglio,
Quel seduttore.
GUGLIELMO
(agli amici)
Bravissima!

La mia casta
Artemisia! La
sentite?
FIORDILIGI
Ma potria
Dorabella,
Senza saputa mia...
Piano... un pensiero
Per la mente mi
passa: in casa mia
Restar molte
uniformi
Di Guglielmo e di
Ferrando... ardir!...
Despina! Despina!
DESPINA
(entrando)
Cosa c'è?
FIORDILIGI
Tieni un po' questa
chiave, e senza
replica,
Senza replica
alcuna,
Prendi nel
guardaroba e
qui mi porta
Due spade, due
cappelli e due vestiti
De' nostri sposi.
DESPINA
E che volete fare?
FIORDILIGI
Vanne, non
replicare.
DESPINA
(fra sé)
Comanda in abrégé
donna Arroganza!
(parte)
FIORDILIGI
Non c'è altro,
ho speranza
Che Dorabella
stessa
Seguirà il
bell'esempio.
Al campo,
al campo:
Altra strada
non resta
Per serbarci
innocenti.
DON ALFONSO
(fra sé)
Ho capito
abbastanza.
(a Despina, che
ritorna)
Vanne pur, non
temer.
DESPINA
(a Fiordiligi)
Eccomi.
FIORDILIGI
Vanne.
Sei cavalli di posta
Voli un servo a
ordinar... di' a
Dorabella
Che parlar le

vorrei...
DESPINA
Sarà servita.
(fra sé)
Questa donna mi
par di senno uscita.
(parte)

Scena dodicesima

Fiordiligi, poi Ferrando; Guglielmo e Don
Alfonso nell'altra camera.

FIORDILIGI
L'abito di Ferrando
Sarà buono per me;
può Dorabella
Prender quel di
Guglielmo. In questi
arnesi
Raggiungerem gli
sposi nostri, al loro
Fianco pugnar
potremo
E morir se fa
d'uopo. Ite in
malora,
(si cava quello che
tiene in testa)
Ornamenti fatali!...
Io vi detesto.
GUGLIELMO
(agli amici)
Si può dar un amor
simile a questo?
FIORDILIGI
Di tornar non
sperate alla mia
fronte
Pria ch'io qui torni
col mio ben; in
vostro
Loco porrò questo
cappello... oh, come
Ei mi trasforma le
sembianze e il viso!
Come appena io
medesima or mi
ravviso!

5.No. 29 Duetto

FIORDILIGI
Fra gli amplessi in
pochi istanti
Giungerò del fido
sposo,
Sconosciuta a lui
davanti
In quest'abito verrò.
Oh, che gioia il suo
bel core
Proverà nel
ravvisarmi!
FERRANDO
(a Fiordiligi,
entrando)
Ed intanto di dolore
Meschinello io mi
morrò.
FIORDILIGI
Cosa veggio!
Son tradita.
Deh, partite!

FERRANDO
Ah no, mia vita!
(prende la spada
dal tavolino,
la sfodera, ecc)
Con quel ferro di
tua mano
Questo cor tu
ferirai,
E se forza oddio
non hai
Io la man ti reggerò.
(s'inginocchia)
FIORDILIGI
Taci, ahimè! Son
abbastanza
Tormentata ed
infelice!
FIORDILIGI e FERRANDO
Ah, che omai la
mia/sua costanza
A quei sguardi, a
quel che dice,
Incomincia a
vacillar!
FIORDILIGI
Sorgi, sorgi...
FERRANDO
Invan lo credi.
FIORDILIGI
Per pietà, da
me che chiedi?
FERRANDO
Il tuo cor,
o la mia morte.
FIORDILIGI
Ah, non son, non
son più forte...
FERRANDO
Cedi, cara!
(le prende la mano
e gliela bacia)
FIORDILIGI
Dei, consiglio!
FERRANDO
Volgi a me pietoso
il ciglio:
In me sol trovar
tu puoi
Sposo, amante,
e più se vuoi.
(tenerissimamente)
Idol mio, più non
tardar.
FIORDILIGI
(tremando)
Giusto ciel!...
Crudel... hai vinto
Fa' di me quel
che ti par.
(Don Alfonso
trattiene Guglielmo
che vorrebbe entrare)
FERRANDO e FIORDILIGI
Abbracciamci,
o caro bene,
E un conforto
a tante pene
Sia languir di
dolce affetto,

Di diletto sospirar!
(partono)

Scena tredicesima

Guglielmo e Don Alfonso; poi Ferrando.

GUGLIELMO
Oh poveretto me!
cosa ho veduto,
Cosa ho sentito
mai!
DON ALFONSO
Per carità, silenzio!
GUGLIELMO
Mi pelerei la barba,
Mi graffierei
la pelle,
E darei colle corna
entro le stelle!
Fu quella Fiordiligi!
la Penelope,
L'Artemisia del
secolo! Briccona!
Assassina...
furfante... ladra...
cagna...
DON ALFONSO
(lieto, fra sé)
Lasciamolo sfogar.
FERRANDO
(entrando)
Ebben!
GUGLIELMO
Dov'è?
FERRANDO
Chi? La tua
Fiordiligi?
GUGLIELMO
La mia Fior...
fior di diavolo,
che strozzi
Lei prima e
dopo me!
FERRANDO
(ironicamente)
Tu vedi bene:
V'han delle
differenze in
ogni cosa...
Un poco di
più merto...
GUGLIELMO
Ah, cessa amico,
Cessa di
tormentarmi
Ed una via
piuttosto
Studiam di
castigarle
Sonoramente.
DON ALFONSO
Io so qual è:
sposarle
GUGLIELMO
Vorrei sposar
piuttosto
La barca di
Caronte!
FERRANDO
La grotta di
Vulcano.
GUGLIELMO

La porta
dell'inferno.
DON ALFONSO
Dunque, restate
celibi in eterno.
FERRANDO
Mancheran forse
donne
Ad uomin come
noi?
DON ALFONSO
Non c'è
abbondanza
d'altro.
Ma l'altre che
faran, se ciò fer
queste?
In fondo, voi le
amate
Queste vostre
cornacchie
spennacchiate.
GUGLIELMO
Ah pur troppo!
FERRANDO
Pur troppo!
DON ALFONSO
Ebben pigliatele
Com'elle son.
Natura non potea
Fare l'eccezione, il
privilegio
Di creare due donne
d'altra pasta
Per i vostri bei musi;
in ogni cosa
Ci vuol filosofia.
Venite meco;
Di combinar la cosa
Studierem la
maniera.
Vo' che ancor
questa sera
Doppie nozze si
facciano. Frattanto
Un'ottava ascoltate:
Felicissimi voi, se la
imparate.

6.No.30 Andante

DON ALFONSO
Tutti accusan le
donne, ed io
le scuso
Se mille volte al di
cangiano amore;
Altri un vizio lo
chiama ed altri
un uso,
Ed a me par
necessità del core.
L'amante che si
trova alfin deluso
Non condanni
l'altrui, ma il
proprio errore;
Già che giovani,
vecchie, e belle e
brutte,
Ripetetel con me:
«Così fan tutte!»

FERRANDO, GUGLIELMO e DON ALFONSO
Così fan tutte!

Scena quattordicesima

Ferrando, Guglielmo, Don Alfonso e Despina.

DESPINA
(entrando)
Vittoria,
padroncini!
A sposarvi disposte
Son le care
madame;
a nome vostro
Loro io promisi che
in tre giorni circa
Partiranno con voi.
L'ordin mi diedo
Di trovar un notaio
Che stipuli il
contratto; alla lor
camera
Attendendo
vi stanno.
Siete così contenti?
FERRANDO, GUGLIELMO e DON ALFONSO
Contentissimi.
DESPINA
Non è mai senza
effetto
Quand'entra la
Despina in un
progetto.
(partono)

Scena quindicesima

Sala ricchissima illuminata. Orchestra in fondo.
Tavola per quattro persone con doppiieri
d'argento ecc. Despina, servitori, servette e
suonatori; poi Don Alfonso.

7.No. 31 Finale

DESPINA
Fate presto,
o cari amici,
Alle faci il
fuoco date
E la mensa
preparate
Con ricchezza
e nobiltà.
Delle nostre
padroncine
Gli imenei son
già disposti.
(ai suonatori)
E voi gite ai vostri
posti,
Finché i sposi
vengon qua.
CORO DI SERVI e
SUONATORI
Facciam presto, o
cari amici,
Alle faci il fuoco
diamo
E la mensa
prepariamo
Con ricchezza
e nobiltà.
DON ALFONSO
(entrando)
Bravi, bravi!

Ottimamente!
Che abbondanza!
che eleganza!
Una mancia
conveniente
L'un e l'altro
a voi darà.
(mentre Don
Alfonso canta,
i suonatori
accordano)
Le due coppie
omai si
avanzano,
Fate plauso
al loro arrivo,
Lieto canto
e suon giulivo
Empia il ciel
d'ilarità.
DESPINA e
DON ALFONSO
(sottovoce, partendo
per diverse porte)
No, più bella
commediola
Non s'è vista,
o si vedrà!

Scena sedicesima

Fiordiligi, Dorabella, Ferrando, Guglielmo, servi
e suonatori.

8. CORO

Benedetti i doppi
coniugi
E le amabili sposine!
Splenda lor
il ciel benefico
Ed a guisa di galline
Sien di figli
ognor prolifiche,
Che le agguagliano
in beltà.
FIORDILIGI,
DORABELLA,
FERRANDOe
GUGLIELMO
Come par che
qui prometta
Tutto gioia e
tutto amore!
Della cara
Despinetta
Certo il merito sarà.
Raddoppiate il lieto
suono,
Replicate il
dolce canto,
E noi qui seggiamo
intanto
In maggior
gioivialità.
(Gli sposi si
mettono alla
tavola)
CORO
Benedetti i doppi
coniugi
E le amabili sposine!
Splenda lor il ciel
benefico

Ed a guisa di galline
Sien di figli ognor
prolifiche,
Che le agguagliano
in beltà.
(il coro parte:
restano quattro
servitori per servire
gli sposi)
FERRANDO e GUGLIELMO
Tutto, tutto,
o vita mia,
Al mio fuoco
or ben risponde.
FIORDILIGI e
DORABELLA
Pel mio sangue
l'allegria
Cresce, cresce
e si diffonde.
FERRANDOe
GUGLIELMO
Sei pur bella!
FIORDILIGI e
DORABELLA
Sei pur vago!
FERRANDOe
GUGLIELMO
Che bei rai!
FIORDILIGI e
DORABELLA
Che bella bocca!
FERRANDOe
GUGLIELMO
Tocca e bevi!
(toccano i bicchieri)
FIORDILIGI e
DORABELLA
Bevi e tocca!

9. FIORDILIGI, DORABELLA e FERRANDO

E nel tuo, nel
mio bicchiere
Si sommerga ogni
pensiero.
E non resti più
memoria
Del passato
ai nostri cor.
(le donne bevono)
GUGLIELMO
(fra sé)
Ah, bevessero
del tossico,
Queste volpi
senza onor!

Scena diciassettesima

Fiordiligi, Dorabella, Ferrando, Guglielmo e
Don Alfonso; poi Despina in veste di notaio.

10. DON ALFONSO

(entrando)
Miei signori,
tutto è fatto.
Col contratto
nuziale
Il notaio è
sulle scale
E ipso facto
qui verrà.
FIORDILIGI,

DORABELLA,
FERRANDOe
GUGLIELMO
Bravo, bravo!
Passi subito.
DON ALFONSO
Vo a chiamarlo:
eccolo qua.
DESPINA
(entrando, con
voce nasale)
Augurandovi
ogni bene
Il notaio Beccavivi
Coll'usata a voi sen
viene
Notarile dignità.
E il contratto
stipulato
Colle regole
ordinarie
Nelle forme
giudiziarie,
Pria tossendo,
poi sedendo,
Clara voce leggerà.
FIORDILIGI, DORABELLA, FERRANDO e
GUGLIELMO
Bravo, bravo
in verità!
DESPINA
Per contratto
da me fatto,
Si congiunge in
matrimonio
Fiordiligi con
Sempronio,
E con Tizio
Dorabella
Sua legittima
sorella,
Quelle, dame
ferraresi,
Questi, nobili
albanesi.
E, per dote e
contradote...
FIORDILIGI, DORABELLA, FERRANDO e
GUGLIELMO
Cose note,
cose note,
Vi crediamo,
ci fidiamo:
Soscriviam,
date pur qua.
DESPINA e DON ALFONSO
Bravi, bravi
in verità!
(la carta resta in
mano di Don
Alfonso. Si sente un
gran suono di
tamburo e canto
lontano)
CORO
(di dentro)
Bella vita militar!
Ogni dì si
cangia loco,
Oggi molto e
doman poco,

Ora in terra
ed or sul mar.
FIORDILIGI, DORABELLA, DESPINA, FERRANDO
e GUGLIELMO
Che rumor! che
canto è questo!
DON ALFONSO
State cheti; io vo a
guardar.
(va alla finestra)
Misericordia!
Numi del cielo!
Che caso orribile!
Io tremo, io gelo!
Gli sposi vostri...
FIORDILIGI e DORABELLA
Lo sposo mio...
DON ALFONSO
In questo istante
Tornaro, oddio!
Ed alla riva
Sbarcano già!
FIORDILIGI, DORABELLA, FERRANDO e
GUGLIELMO
Cosa mai sento!
Barbare stelle!
In tal momento
Che si farà?
(i servi portano
via la tavola, e i
suonatori partono
in fretta)
FIORDILIGI e DORABELLA
(agli amanti)
Presto partite!
FERRANDO, GUGLIELMO, DESPINA e DON
ALFONSO
Ma se ci/li
veggono?
FIORDILIGI e DORABELLA
Presto fuggite!
FERRANDO, GUGLIELMO, DESPINA e DON
ALFONSO
Ma se ci/li
incontrano?
(Don Alfonso
conduce Despina
in una camera)
FIORDILIGI e DORABELLA
Là, là, celatevi,
Per carità!
(conducono gli
amanti in un'altra
camera. Essi ne
escono non veduti
e partono)
Numi, soccorso!
DON ALFONSO
Rasserenatevi...
FIORDILIGI e
DORABELLA
Numi, consiglio!
DON ALFONSO
Ritranquillatevi...
FIORDILIGI e
DORABELLA
(quasi frenetiche)
Chi dal periglio
Ci salverà?
DON ALFONSO
In me fidatevi,

Ben tutto andrà.
FIORDILIGI e
DORABELLA
Mille barbari
pensieri
Tormentando il
cor mi vanno.
Se discoprono
l'inganno,
Ah di noi che
mai sarà?

Scena ultima

Fiordiligi e Dorabella; Ferrando e Guglielmo
con mantelli e cappelli militari; Despina in
camera; Don Alfonso.

11. FERRANDO e GUGLIELMO

Sani e salvi, agli
amplessi amorosi
Delle nostre
fidissime amanti
Ritorniamo,
di gioia esultanti,
Per dar premio
alla lor fedeltà.
DON ALFONSO
Giusti numi,
Guglielmo!
Ferrando!
Oh, che giubilo,
qui, come,
e quando?
FERRANDO e GUGLIELMO
Richiamati da regio
contrordine,
Pieno il cor di
contento e di
giolito,
Ritorniamo alle
spose adorabili,
Ritorniamo alla
vostra amistà.
GUGLIELMO
(a Fiordiligi)
Ma cos'è quel
pallor, quel silenzio?
FERRANDO
(a Dorabella)
L'idol mio perché
mesto si sta?
DON ALFONSO
Dal diletto confuse
ed attonite
Mute mute si
restano là.
FIORDILIGI e DORABELLA
(fra sé)
Ah, che al labbro le
voci mi mancano,
Se non moro un
prodigio sarà.
(i servi portano
un baule)
GUGLIELMO
Permettete
che sia posto
Quel baul in
quella stanza.
(esce dalla porta per
la quale è uscita
Despina, e rientra

immediatamente)
Dei, che veggio!
Un uom nascosto?
Un notaio?
Qui che fa?
DESPINA
(rientrando, ma
senza cappello)
No, signor,
non è un notaio;
È Despina
mascherata
Che dal ballo
or è tornata
E a spogliarsi
or venne qua.
FERRANDO e GUGLIELMO
(fra sé)
Una furba uguale
a questa
Dove mai
si troverà?
DESPINA
Una furba che
m'agguagli
Dove mai
si troverà?
(Don Alfonso lascia
cadere accortamente
il contratto
sottoscritto dalle
donne)
FIORDILIGI e DORABELLA
La Despina?
La Despina?
Non capisco
come va.
DON ALFONSO
(sottovoce agli
amanti)
Già cader lasciai
le carte,
Raccoglietele
con arte.
FERRANDO
(raccogliendo
il contratto)
Ma che carte
sono queste?
GUGLIELMO
Un contratto
nuziale?
FERRANDO e GUGLIELMO
(alle ragazze)
Giusto ciel! Voi qui
scriveste;
Contradirci
omai non vale:
Tradimento,
tradimento!
Ah si faccia il
scoprimiento
E a torrenti,
a fiumi, a mari
Indi il sangue
scorrerà!
(vanno per entrare
nell'altra camera; le
donne li arrestano)
FIORDILIGI e DORABELLA
Ah, signor,

son rea di morte
E la morte io
sol vi chiedo.
Il mio fallo
tardi vedo:
Con quel
ferro un sen ferite
Che non
merita pietà!
FERRANDOe
GUGLIELMO
Cosa fu?
FIORDILIGI e DORABELLA
(additando
Don Alfonso e
Despina)
Per noi favelli
Il crudel, la
seduttrice!
DON ALFONSO
E la prova
è chiusa lì.
(Accenna la camera
dov'erano entrati
prima gli amanti)
FIORDILIGI e
DORABELLA
(fra sé)
Dal timor io gelo,
io palpito;
Perché mai li
discopri!
FERRANDO e
GUGLIELMO
entrano un
momento in
camera, poi sortono
senza cappello,
senza mantelli e
senza mustacchi,
ma coll'abito finto
ecc. e burlano in
modo ridicolo le
amanti e Despina.
FERRANDO
(a Fiordiligi)
A voi s'inchina,
Bella damina,
Il cavaliere
Dell'Albania!
GUGLIELMO
(a Dorabella)
Il ritrattino
Pel coricino
Ecco io le rendo,
Signora mia.
FERRANDOe
GUGLIELMO
(a Despina)
Ed al magnetico
Signor dottore
Rendo l'onore
Che meritò!
FIORDILIGI, DORABELLA e DESPINA
Stelle, che veggo!
FERRANDO, GUGLIELMO e DON ALFONSO
Son stupefatte!
FIORDILIGI, DORABELLA e DESPINA
Al duol non reggo!
FERRANDO, GUGLIELMO e DON ALFONSO
Son mezze matte.

FIORDILIGI e DORABELLA
(accennando
Don Alfonso)
Ecco là il barbaro
Che c'ingannò.
DON ALFONSO
V'ingannai,
ma fu l'inganno
Disinganno
ai vostri amanti,
Che più saggi
omai saranno,
Che faran quel
ch'io vorrò.
(li unisce e li fa
abbracciare)
Qua le destre,
siete sposi.
Abbracciatevi
e tacete.
Tutti quattro
ora ridete,
Ch'io già risi
e riderò.
FIORDILIGI e DORABELLA
Idol mio,
se questo è vero,
Colla fede e
coll'amore
Compensar
saprò il tuo core,
Adorarti
ognor saprò.
FERRANDOe
GUGLIELMO
Te lo credo,
gioia bella,
Ma la prova
io far non vo'.
DESPINA
Io non so se
veglio o sogno,
Mi confondo,
mi vergogno.
Manco mal, se
a me l'han fatta,
Che a molt'altri
anch'io la fo.
TUTTI
Fortunato
l'uom che prende
Ogni cosa
pel buon verso,
E tra i casi e le
vicende
Da ragion guidar
si fa.
Quel che suole
altrui far piangere
Fia per lui cagion
di riso,
E del mondo in
mezzo ai turbini
Bella calma proverà.

DIE ZAUBERFLÖTE (CD166-168)

(CD166)

1.Overtüre

Erster Akt

Szene I

Rauhe Felsengegend,
hier und da Bäume.
(Tamino eilt mit einem
Bogen, aber ohne Pfeil, von
einer großen Schlange
verfolgt, herbei.)

Nr. 1 Introduction

2. TAMINO

Zu Hilfe! Zu Hilfe!
Sonst bin ich verloren!
Der listigen Schlange
zum Opfer erkoren!
Barmherzige Götter!
Schon Nahet sie sich;
ach, rettet mich,
ach, rettet, rettet,
schützt mich, ach,
schützt, schützt,
rettet, tettet, tettet,
schützt mich!
(Er sinkt bewußtlos auf das
Felsenlager; schnell öffnet sich
die Tür des Tempels und drei
verschleierte Damen eilen mit
silbernen Wurfspießen
herbei.)

DIE DREI DAMEN

Stirb, Ungeheu'r,
durch unsere Macht!
(Sie zerschlagen die
Schlange in zwei Teile.)
Triumph! Triumph!
Sie ist vollbracht, die Heldentat!
Er is befreit, er is befreit,
durch unsres Armes Tapferkeit!

1.DAME

(Ramino betrachtend)

Ein holder Jüngling,
sanft und schön!

2.DAME

So schön, als ich
noch nie gesehen!

3.DAME

Ja, ja gewiß zum Malen schön.
DIE DREI DAMEN
Würd' ich mein Herz
der Liebe weihn,
so müßt' es dieser Jüngling sein.
Laßt uns zu unsrer Fürstin eilen,
ihr diese Nachricht zu erteilen,
vielleicht, daß dieser
schöne Mann
die vor'ge Ruh' ihr geben kann.

1.DAME

so geht, und sagt es ihr,
ich bleib' indessen hier.

2.DAME

Nein, nein! geht ihr nur hin,
ich wache hier für ihn.

3.DAME

Nein, nein, das kann nicht sein,
ich schütze ihn allein.

1.DAME

Ich bleib' indessen hier...

2.DAME

Ich wache hier für ihn...

3.DAME

Ich schütze ihn allein...

1.DAME

...ich bleibe...

2. DAME
...ich wache...
3. DAME
...ich schütze...
DIE DREI DAMEN
...Ich! ich! ich!
(jede für sich)
Ich sollte fort?
Ei! Ei!
Wie fein.
Die wären gern bei ihm allein.
Nein, nein.
Das kann nicht sein!
Sie wären gern, ect.
(eine nach der anderen, dann alle zusammen)
Was wollte ich darum
nicht geben,
könnt' ich mit diesem
Jüngling leben!
Hätt' ich ihn doch
so ganz allein!
Doch keine geht;
es kann nicht sein!
Am besten is es nun, ich geh',
ich geh'.
Du Jüngling, schön
und liebevoll,
du trauer Jüngling, lebe wohl!
Bis ich dich wiederseh'!
Du Jüngling, usw.
(Alle drie entfernen sich
durch die Tempelpforte,
die sich wieder schließt.)
3. TAMINO
(erwacht, sieht furchtsam umher)
Wo bin ich? Ist's Phantasie,
daß ich noch lebe?
Oder hat eine höhere Macht
mich gerettet?
(Steht auf, sieht umher.) Wie?-
Die bössartige Schlange tot?-
(Man hört von fern ein
Waldflötchen, worunter das
Orchester piano abkomponiert,
Tamino spricht unter dem
Ritornell):
Was hör ich? Wo bin ich?
(Versteckt sich hinter einem
Baum.)

Szene II

(Papageno kommt den Weg entlang, auf dem Rücken ein großes Vogelbauer mit verschiedenen Vögeln tragend, in den Händen hält er ein Waldflötchen. Er ist ganz mit Federn bekleidet.)

Nr. 2 Lied

4. PAPAGENO
Der Vogelfänger bin ich ja,
stets lustig, heisa hopsasa!
Ich Vogelfänger bin bekannt
bei alt und jung im
ganzen Land.
Weiß mit dem Locken
umzugehn,
und mich aufs Pfeifen
zu verstehn!
Drum kann ich froh und
lustig sein,
denn alle Vögel sind ja mein.

Der Vogelfänger bin ich ja, usw.
Ein Netz für Mädchen
möchte ich,
ich fing' sie dutzendweis
für mich!
Dann sperrte ich sie bei mir ein,
und alle Mädchen wären mein.
Wenn alle Mädchen
wären mein,
so tauschte ich brav Zucker ein:
die, welche mir am liebsten wär',
der gäb' ich gleich den
Zucker her.
Und küßte sie mich
zärtlich dann,
wär sie mein Weib und
ich ihr Mann.
Sie schlief an meiner Seite ein,
ich wiegte wie ein Kind sie ein.
(Als Papageno seinen Käfig
abgesetzt hat, tritt Tamino
hervor.)
5. TAMINO
(nimmt ihn bei der Hand)
He da!
PAPAGENO
Was da!
TAMINO
Sag mir, du lustiger Freund,
wer du bist?
PAPAGENO
Wer ich bin? (für sich)
Dumme Frage!
(laut) Ein Mensch, wie du. -
Wenn ich jetzt dich
fragte, wer du bist?
TAMINO
So würde ich dir
antworten, daß ich
aus fürstlichen Geblüte bin.
PAPAGENO
Das ist mir zu hoch.- Du mußt
dich schon deutlicher erklären,
wenn ich dich
verstehen soll!
TAMINO
Mein Vater ist Fürst, der über
viele Länder und Menschen
herrscht; darum nennt man
mich Prinz.
PAPAGENO
Länder?- Menschen?- Prinz?-
Sag du mir: gib't's außer diesen
Bergen noch andere
Länder und Menschen?
TAMINO
Viel Tausende!
PAPAGENO
Da ließe sich eine
Spekulation mit
meinen Vögeln machen.
TAMINO
Wie nennt man eigentlich diese
Gegend? Wer beherrscht sie?
PAPAGENO
Das kann ich dir ebensowenig
beantworten, als ich weiß, wie
ich auf die Welt gekommen bin.
TAMINO
(lacht)
Wie? Du wüßtest nicht, wo du

geboren, oder wer deine
Eltern waren?
PAPAGENO
Kein Wort!- Ich weiß nicht mehr
und nicht weniger, als daß mich
ein alter, aber sehr
lustiger Mann aufgezogen und
ernährt hat.
TAMINO
Das war vermutlich dein Vater?
PAPAGENO
Das weiß ich nicht.
TAMINO
Hattest du denn deine Mutter
nicht gekannt?
PAPAGENO
Gekannt hab' ich sie nicht;
erzählen ließ ich mir einigemal,
daß sie bei der nächtlich
sternflammenden Königin
Dienst getan hätte.-
Ob sie noch lebt, oder was aus
ihr geworden ist, weiß ich nicht.
- Ich weiß nur so viel, daß nicht
weit von hier meine Strohhütte
steht, die mich vor
Regen und Kälte schützt.
TAMINO
Aber wie lebst du?
PAPAGENO
Von Essen und Trinken,
wie alle Menschen.
TAMINO
Wodurch erhältst du das?
PAPAGENO
Durch Tausch.
TAMINO
Tausch?
PAPAGENO
Ich fange für die
sternflammende Königin und
ihre Jungfrauen
verschiedenartige Vögel; dafür
erhalte ich täglich Speis und
Trank von ihr.
TAMINO
(für sich)
Sternflammende Königin!-
Wenn es etwa gar die mächtige
Herrscherin der
Nacht wäre. (laut) Sag mir, guter
Freund, warst du
schon so glücklich, diese Göttin
der Nacht zu sehen?
PAPAGENO
Deine letzte alberne Frage
überzeugt mich, daß du in
einem fremden Land geboren
bist. Sehen?- Die
sternflammende Königin sehen!
Wenn du mir noch einmal mit
einer solchen albernen Frage
kommst, so sperr' ich dich, so
wahr ich Papageno heiße, wie
einen Gimpel in mein Vogelhaus
und verhandle dich mit den
anderen Vögeln an die
nächtliche Königin und ihre
Jungfrauen; dann mögen sie
dich meinetwegen sieden oder
braten. Sehen: Die

sternflammende Königin sehen!
Welcher Sterbliche könnte sich rühmen, die sternflammende Königin gesehen zu haben? (für sich)Wie er mich so starr anblickt! Bald fang ich an, mich zu fürchten.

- Warum blickst du so verdächtig und schelmisch nach mir?

TAMINO

Weil - weil ich zweifle, ob du Mensch bist.

PAPAGENO

Wie war das?

TAMINO

Nach deinen Federn, die dich bedecken, halt ich dich - (geht auf ihn zu).

PAPAGENO

Doch für keinen Vogel? - Bleib zurück, sag' ich, und traue mir nicht, denn ich habe eine Riesenkraft, wenn ich jemand packe. - (für sich)

Wenn er sich nicht bald von mir schrecken läßt, so lauf' ich davon.

TAMINO

Riesenkraft?

(Er sieht auf die Schlange.)

Also warst du wohl gar mein Erretter,

der diese giftige Schlange bekämpfte?

PAPAGENO

Schlange

(sicht sich um, weicht zitternd einige Schritte zurück)

Ist sie tot oder lebendig?

TAMINO

Ich muß dir sagen, daß ich ewig für deine so tapfere Handlung dankbar sein werde.

PAPAGENO

Schweigen wir davon.

TAMINO

Aber um alles in der Welt, Freund, wie

hast du dieses Ungeheuer bekämpft? - Du bist ohne

Waffen!

PAPAGENO

Brauch' keine!- Bei mir ist ein starker Druck mit der Hand mehr als Waffen.

TAMINO

Du hast sie also

erdrosselt?

PAPAGENO

Erdrosselt! (für sich) Ich bin in meinem Leben nie so stark gewesen, wie heute.

Szene III

DIE DREI DAMEN

(drohen und rufen zugleich)

Papageno!

PAPAGENO

Aha, das geht mich an!

TAMINO

Wer sind diese Damen?

PAPAGENO

Wer sie sind, weiß ich auch nicht.

Ich weiß nur so viel, daß sie mir täglich meine Vögel abnehmen und mir dafür Wein, Zuckerbrot und süße Feigen bringen.

TAMINO

Sie sind vermutlich sehr schön?

PAPAGENO

Das denk'ich nicht!- Denn wenn sie schön wären, würden sie ja ihre Gesichter nicht bedecken.

DIE DREI DAMEN

(drohend) Papageno!

PAPAGENO Ach so, du fragst, ob sie schön sind, und ich kann dir darauf nichts antworten, als daß ich in meinem Leben nichts Reizenderes sah.-

Und jetzt werden sie bald wieder gut werden.-

DIE DREI DAMEN

(drohend) Papageno!

PAPAGENO

Also, was muß ich denn heute verbrochen haben, daß sie so aufgebracht wider mich sind?

Hier, meine Schönen, übergeb' ich euch meine Vögel.

1.DAME

(reicht ihm eine schöne Bouteille Wasser)

Dafür schickt dir unsere Fürstin heute zum erstenmal statt Wein reines, helles Wasser.

PAPAGENO

Wasser?

2.DAME

Und mir befahl sie, daß ich, statt Zuckerbrot, diesen Stein dir überbringen soll. Ich wünsche, daß er dir wohl bekommen möge.

PAPAGENO

Was? Steine soll ich fressen?

3.DAME

Und statt der süßen

Feigen hab' ich die

Ehre, dir dies goldene

Schloß vor den Mund zu

schlagen.

(Sie schlägt ihm ein Schloß vor.)

PAPAGENO

(hat seinen Schmerz durch Gebärden ausgedrückt)

1.DAME

Du willst vermutlich wissen, warum die Fürstin dich heute so wunderbar bestraft?

PAPAGENO

(bejaht es)

2.DAME

Damit du künftig nie mehr

Fremde belügst.

3.DAME

Und dich nie der Heldentaten rühmest, die andere

vollbracht.

1.DAME

Sag an! Hat du diese Schlange bekämpft?

PAPAGENO

(deutet "Nein")

2.DAME

Wer war es also?

PAPAGENO

(deutet, er wisse er nicht)

DIE DREI DAMEN

Wir waren's, Jüngling, die dich befreiten.

3.DAME

Zittere nicht; dich erwartet Freude und Entzücken.

Hier, dies Gemälde schickt dir die große

Fürstin; es ist das Bildnis ihrer Tochter. - Findest du, sagte sie, daß diese Züge dir nicht gleichgültig sind, dann ist Glück, Ehr' und Ruhm dein Los.- Auf Wiedersehen.

(geht ab)

2.DAME

Adieu, Monsieur Papageno!

(geht ab)

PAPAGENO

(hat immer sein stummes Spiel gehabt, geht ab)

TAMINO

(ist gleich beim Empfang des Bildes aufmerksam geworden; seine Liebe nimmt zu, ob er gleich für alle diese Reden taub schien)

Szene IV

Nr. 3 Arie

6. TAMINO

Dies Bildnis ist bezaubernd

schön, wie noch kein Auge je gesehn!

Ich fühl'es, ich fühl'es,

wie dies Götterbild

mein Herz mit neuer

Regung füllt.

Dies Etwas kann ich

zwar nicht nennen,

doch fühl' ich's hier wie

Feuer brennen;

soll die Empfindung Liebe sein?

Ja, ja, die Liebe ist's allein!

O wenn ich sie nur

finden könnte!

O wenn sie doch schon

vor mir stände!

Ich würde, warm und rein,

was würde ich?

Ich würde sie voll Entzücken

an diesen heißen Busen

drücken,

und ewig wäre sie dann mein.

(Er will gerade gehen, als die

Damen wieder erscheinen.)

Szene V

7. 1.DAME

Rüste dich mit Mut und Standhaftigkeit,

schöner Jüngling! -
die Fürstin...
2.DAME
...hat mir aufgetragen,
dir zu sagen...
3.DAME
...daß der Weg zu deinem
künftigen Glück nunmehr
gebahnt sei.
1.DAME
sie hat jedes deiner Worte
gehört, so du
sprachst - sie hat...
2.DAME
...jeden Zug in deinem
Gesichte gelesen,
- ja mehr noch, ihr
mütterliches Herz...
3.DAME
...hat beschlossen, dich ganz
glücklich zu machen. Hat dieser
Jüngling, sprach sie, auch so viel
Mut und Tapferkeit, als er
zärtlich ist, so ist meine Tochter
Pamina ganz gewiß gerettet.
TAMINO
Entrissen? Sagt, Mädchen, sagt,
wo ist des Tyrannen Aufenthalt?
2.DAME
Sehr nahe an unseren Bergen
lebt er in einem angenehmen
und reizenden Tale, aber seine
Burg ist sorgsam bewacht.
TAMINO
Kommt, Mädchen, führt mich! -
Pamina sei gerettet! - Der
Bösewicht falle von meinem
Arm, das schwöre ich bei meiner
Liebe, bei meinem Herzen.
(Donner) Ihr Götter, was ist das?
1.DAME
Es verkündet die Ankunft
unserer Königin.
DIE DREI DAMEN
(einzeln) Sie kommt!
(Donner)

Szene VI

Die Berge teilen sich und die Bühne verwandelt
sich in ein prächtiges Gemach.
Nr. 4 Rezitativ und Arie
8. KÖNIGIN DER NACHT
O zittre nicht, mein
lieber Sohn!
Du bist unschuldig,
weise, fromm.
Ein Jüngling, so wie du,
vermag am besten,
dies tief gebeugte Mutterherz
zu trösten.
Zum Leiden bin ich auserkoren,
denn meine Tochter fehlet mir;
durch sie ging all mein
Glück verloren.
Der Bösewicht entfloh mit ihr.
Noch seh' ich ihr Zittern
mit bangem Erschüttern,
ihr schüchternes Streben.
Ich mußte sie mir rauben sehen:
"Ach, helft! Ach, helft!"
war alles, was sie sprach;

allein vergebens war ihr Flehen,
denn meine Hilfe war
zu schwach.
Du, du wirst sie zu
befreien gehen,
du wirst der Tochter Retter sein.
Und werd' ich dich als
Sieger sehen,
so sei sie dann auf ewig dein.
(Sie entfernt sich zusammen mit
den drei Damen.)

Szene VII

9. TAMINO
(nach einer Pause)
Ist's denn auch
Wirklichkeit, was ich sah?
Oder betäuben mich
meine Sinne.
(Er will gehen, Papageno tritt
ihm in den Weg)

Nr. 5 Quintett

10. PAPAGENO
(deutet traurig auf das
Schloß an seinem Munde)
Hm hm hm hm hm
hm hm hm...
TAMINO
Der Arme kann von
Strafe sagen, denn
seine Sprache ist dahin.
Ich kann nichts tun als
dich beklagen, weil ich zu
schwach zu helfen bin.
(Die drei Damen
erscheinen.)

Szene VIII

1.DAME
(zu Papageno)
Die Königin begnadigt dich,
erläßt die Strafe dir durch mich.
(Sie nimmt ihm das
Schloß vom Munde.)
PAPAGENO
Nun plaudert Papageno wieder!
2.DAME
Ja, plaudre, lüge nur
nicht wieder!
PAPAGENO
Ich lüge nimmermehr,
nein, nein!
DIE DREI DAMEN
Dies Schloß soll deine
Warnung sein.
PAPAGENO
Dies Schloß soll meine
Warnung sein.
ALLE
Bekämen doch die Lügner alle
ein solches Schloß vor
ihren Mund;
statt Haß, Verleumdung,
schwarzer Galle,
bestünde Lieb' und Bruderbund.
1.DAME
(gibt Tamino eine goldene Flöte)
O Prinz, nimm dies
Geschenk von mir!
Dies sendet uns're Fürstin dir.

Die Zauberflöte wird
dich schützen,
im größten Unglück
unterstützen.
DIE DREI DAMEN
Hiermit kannst du
allmächtig handeln,
der Menschen Leidenschaft
verwandeln:
der Traurige wird freudig sein,
den Hagestolz nimmt Liebe ein.
ALLE
O so eine Flöte ist mehr
als Gold und
Kronen wert,
denn durch sie wird
Menschenglück und
Zufriedenheit vermehrt.
PAPAGENO
Nun, ihr schönen
Frauenzimmer,
darf ich, so empfehl' ich mich.
DIE DREI DAMEN
Dich empfehlen kannst
du immer,
doch bestimm die Fürstin dich,
mit dem Prinzen ohn' Verweilen
nach Sarastro's Burg zu eilen.
PAPAGENO
Nein, dafür bedank' ich mich!
Von euch selbsten hörte ich,
daß er wie ein Tigertier.
Sicher ließ ohn' alle Gnaden
mich Sarastro rupfen,
braten, rupfen, braten, rupfen,
braten,
setzte mich den Hunden für.
DIE DREI DAMEN
Dich schützt der Prinz,
trau ihm allein!
Dafür sollst du sein Diener sein.
PAPAGENO
(für sich)
Daß doch der Prinz beim
Teufel wäre!
Mein Leben ist mir lieb:
am Ende schleicht, bei
meiner Ehre,
er von mir wie ein Dieb.
1.DAME
(zu Papageno)
Hier, nimm dies Kleinod,
es ist dein.
(Sie überreicht ihm ein Kästchen
mit einem Glockenspiel.)
PAPAGENO
Ei, ei! Was mag darinnen sein?
DIE DREI DAMEN
Darinnen hörst du Glöckchen
tönen.
PAPAGENO
Werd' ich sie auch wohl spielen
können?
DIE DREI DAMEN
O ganz gewiß, ja, ja, gewiß!
ALLE
Silberglöckchen, Zauberflöten
sind zu eurem/ unserm Schutz
vonnöten
Lebet wohl! Wir wollen gehn.
Lebet wohl! auf Wiedersehn!

TAMINO
Doch, schöne Damen, saget an...
TAMINO, PAPAGENO
...Wo man die Burg
wohl finden kann?
DIE DREI DAMEN
Drei Knäbchen, jung, schön,
hold und weise,
Umschweben euch auf
eurer Reise;
Sie werden eure Führer sein,
folgt ihrem Rate ganz allein.
TAMINO, PAPAGENO
Drei Knäbchen, jung, schön,
hold und weise,
umschweben uns auf
unsrer Reise.
DIE DREI DAMEN
Sie werden eure Führer sein,
folgt ihrem Rate ganz allein.
ALLE
So lebet wohl, wir wollen gehn.
Lebt wohl, lebt wohl, auf
Wiedersehn!
(Alle gehen ab.)

Szene IX

Sklaven tragen schöne Polster nebst einem
prächtigen, türkischen Tisch heraus, breiten
Teppische aus.
3. SKLAVE
Hi hi hi hi hi!
1. SKLAVE
Pst! Pst!
2. SKLAVE
Was soll denn das Lachen?
3. SKLAVE
Unser Peiniger, der alles
belauschende Mohr wird
morgen sicherlich gehangen
oder gespießt- Pamina!
1. SKLAVE
Nun?
3. SKLAVE
Das reizende
Mädchen!
1. SKLAVE
Und sie entkam?
3. SKLAVE
Unfehlbar!
1. SKLAVE
Dank, ihr guten Götter!
MONOSTATOS
He, Sklaven!
DIE SKLAVEN
Monostatos!
MONOSTATOS
He, Sklaven! Schafft
Fesseln herbei!
DIE SKLAVEN
Fesseln?
5. SKLAVE
(läuft zur Seitentür)
Doch nicht für Pamina? O ihr
Götter! Da seht, Brüder, das
Mädchen ist gefangen. Seht, wie
der unbarmherzige
Teufel sie bei ihren zarten
Händen packt - das halt'
ich nicht aus.
(geht auf die andere Seite ab)

4. SKLAVE
Ich noch weniger.-
(auch dort ab)
3. SKLAVE
So was sehen zu müssen ist
Höllensmarter! (ab)
(Monostatos Sklaven schleppen
die gefangene Pamina herein)

Szene X

Nr. 6 Terzett
11. Monostatos Du feines
Täubchen, nur herein!
PAMINA
O welche Marter, welche Pein!
MOMOSTATOS
Verloren ist dein Leben!
PAMINA
Der Tod macht mich
nicht beben,
nur meine Mutter dauert mich;
sie stirbt vor Gram ganz
sicherlich.
MONOSTATOS
He, Sklaven, legt ihr Fesseln an!
Mein Haß soll dich verderben.
PAMINA
O laß mich lieber sterben,
weil nichts,
Barbar, dich rühren kann.
MONOSTATOS
Nun fort, nun fort!
Laßt mich bei ihr allein.
(Sie sinkt ohnmächtig auf
die Ottomane.
Die Sklaven gehen ab.)

Szene XI

PAPAGENO
(am Fenster von außen)
Wo bin ich wohl?
Wo mag ich sein?
Aha! Da find' ich Leute.
Gewagt, ich geh' hinein!
(tritt ein)
Schön Mädchen, jung und fein,
viel weißer noch als Kreide.
(Monostatos und Papageno sehen
sich plötzlich gegenübergestellt
und erschrecken furchtbar.)
MONOSTATOS, PAPAGENO
Hu! Das ist der Teufel sicherlich,
das ist der Teufel sicherlich!
Hab Mitleid! Verschone mich!
Hu! Hu! Hu!
(Beide laufen in entgegengesetzter
Richtung davon.)

Szene XII

12. PAMINA
(spricht wie im Traum)
Mutter-
Mutter- Mutter!
(Sie erholt sich, sieht um)
Wie? - Noch schlägt dieses Herz?
- Zu neuen Qualen erwacht? -
O, das ist hart, sehr hart! -
Mir bitterer als der Tod!

Szene XIII

PAPAGENO

Bin ich nicht ein Narr, daß ich
mich schrecken ließ? - Es gibt
doch schwarze Vögel in der
Welt, warum denn nicht auch
schwarze Menschen? - Ach, da
ist ja das schöne Fräuleinbild.
- Du, Tochter der nächtlichen
Königin...
PAMINA
Nächtliche Königin?- Wer bist
du?
PAPAGENO
Ein Abgesandter der
sternflammenden Königin.
PAMINA
(freudig)
Meiner Mutter? - O Wonne!
- Dein Name?
PAPAGENO
Papageno.
PAMINA
Papageno? - Papageno... ich
erinnere mich, den Namen oft
gehört zu haben, dich selbst
aber sah ich nie.
PAPAGENO
Ich dich ebensowenig.
PAMINA
Du kennst also meine gute,
zärtliche Mutter?
PAPAGENO
Wenn du die Tochter der
nächtlichen Königin bist - ja!
PAMINA
O ich bin es.
PAPAGENO
Das will ich gleich erkennen.
(Er sieht das Portrait an, welches
der Prinz zuvor empfangen, und
Papageno nun an einem Band
am Hals trägt.)
Augen braun... Augen braun,
Haare dunkel...
Haare dunkel, Lippen rot...
Lippen rot - alles trifft zu, bis
auf Händ' und Füße. - Nach
dem Gemälde zu schließen,
sollst du weder Händ' noch
Füß' haben.
PAMINA
Wie kam es in deine Hände?
PAPAGENO
Dir dies zu erzählen, wäre zu
weitläufig; es kam von Hand zu
Hand.
PAMINA
Wie aber in die deineige?
PAPAGENO
Auf eine wunderbare Art. Ich
habe es gefangen.
PAMINA
Gefangen?
PAPAGENO
Das muß ich dir umständlicher
erzählen. - Ich kam heute früh,
wie gewöhnlich, zu deiner
Mutter Palast mit meiner
Lieferung...
PAMINA
Lieferung?
PAPAGENO

Ja. Ich liefere seit vielen Jahren alle die wunderschönen bunten Vögel in den Palast. - Eben als ich im Begriff war, meine Vögel abzugeben, da sah ich einen Menschen vor mir, der sich Prinz nennen läßt. - Und dieser Prinz hat deine Mutter so für sich eingenommen, daß sie ihm dein Bildnis schenkte und ihm befahl, dich zu befreien. - Sein Entschluß war ebenso rasch, wie seine Liebe zu dir.

PAMINA
Liebe? (freudig) Er liebt mich also!

O, sage mir das noch einmal, ich höre das Wort Liebe gar zu gerne.

PAPAGENO
Das glaube ich dir, ohne zu schwören; du bist ja auch ein Fräuleinbild. - Wo war ich jetzt stehengeblieben?

PAMINA
Bei der Liebe.

PAPAGENO
Richtig, bei der Liebe! Also das nenn' ich Gedächtnis haben! Kurz, diese übergroße Liebe zu dir war der Peitschenstreich, um unsere Füße in schnellen Gang zu bringen; und jetzt sind wir hier, dir tausend schöne und angenehme Sachen zu sagen; dich in unsere Arme zu nehmen, und so schnell wie möglich wo nicht noch schneller als hierher, in deiner Mutter Palast zu bringen.

PAMINA
Aber, lieber Freund, wenn der unbekannte Jüngling oder Prinz, wie er sich nennt, Liebe für mich fühlt, warum säumt er so lange, mich von meinen Fesseln zu befreien?

PAPAGENO
Da steckt ja der Haken! - Wie wir von den Jungfrauen Abschied nehmen, sagten sie uns, drei holde Knaben werden unsere Wegweiser sein, sie würden uns lehren, wie und auf welche Weise wir handeln sollen.

PAMINA
Sie lehrten euch?

PAPAGENO
Nichts lehrten sie uns, denn wir haben keinen gesehen. - Zur Sicherheit war der Prinz so fein, mich vorauszuschicken, um dir unsere Ankunft anzukündigen. -

PAMINA
Freund, du hast viel gewagt! - Wenn Sarastro dich hier erblicken sollte...

PAPAGENO
Dann wird mir meine Rückreise erspart bleiben. Das kann ich mir denken.

PAMINA
Dein martervoller Tod würde ohne Grenzen sein.

PAPAGENO
Um diesem auszuweichen, gehen wir lieber beizeiten.

PAMINA
Wie hoch mag die Sonne sein?

PAPAGENO
Gegen Mittag.

PAMINA
So haben wir keine Minute zu versäumen. - Um diese Zeit kommt Sarastro gewöhnlich von der Jagd zurück.

PAPAGENO
Was? Der Herr Sarastro ist gar nicht zu Hause? - Da haben wir gewonnenes Spiel! Komm, mein schönes Fräuleinbild! Du wirst Augen machen, wenn du den schönen Jüngling erblickst, komm.

PAMINA
Freund, du hast ein gefühvolles Herz.

PAPAGENO
Freilich habe ich ein gefühvolles Herz! Aber was nützt mir denn das alles? - Ich könnt mir doch alle meine Federn ausrufen, wenn ich bedenke, daß Papageno noch keine Papagena hat.

PAMINA
Armer Mann! Du hast noch kein Weib?

PAPAGENO
Noch nicht einmal ein Mädchen, viel weniger ein Weib! - Ja, das ist betrübt! - Und unsereins hat auch manchmal seine lustigen Stunden, wo man gern...

PAMINA
Papageno!

PAPAGENO
...gesellschaftliche Unterhaltung haben möchte.

PAMINA
Geduld, Freund! Der Himmel wird auch für dich sorgen; er wird dir eine Freundin schicken, ehe du dir's vermutest.

PAPAGENO
Wenn er sie nur bald schickte.

Nr. 7 Duett

13. PAMINA
Bei Männern, welche Liebe fühlen, fehlt auch ein gutes Herz nicht.

PAPAGENO
Die süßen Triebe mitzufühlen, ist dann der Weiber erste Pflicht.

BEIDE
Wir wollen uns der Liebe freun, wiewer leben durch die Lieb' allein.

PAMINA
Die Lieb' versüßet jede Plage, ihr opfert jede Kreatur.

PAPAGENO
Sie würzet unsre Lebensstage, sie wirkt im Kreise der Natur.

BEIDE
Ihr hoher Zweck zeigt deutlich an, nichts edler sei, als Weib und Mann, Mann und Weib, und Weib und Mann, reichen an die Gottheit an. (beide ab.)

Szene XIV

Hain (Im Hintergrund stehen drei Tempel. Auf dem mittleren, größten stehen die Worte "Tempel der Weisheit" auf dem zur Rechten "Tempel der Vernunft", auf dem zur Linken "Tempel der Natur". Drei Knaben führen Tamino auf die Szene, der die Zauberflöte umgehängt trägt.)

Nr. 8 Finale

14. DIE DREI KNABEN

Zum Ziele führt dich diese Bahn, doch mußst, Jüngling, männlich siegen.
Drum höre unsre Lehre an: Sei standhaft, duldsam und verschwiegen!
TAMINO
Ihr holden Knabe, sagt mir an, ob ich Pamina retten kann?
DIE DREI KNABEN
Dies kundzutun, steht uns nicht an:
Sei standhaft, duldsam und verschwiegen!
Bedenke dies; kurz, sei ein Mann, dann, Jüngling, wirst du männlich siegen.
(Die Knaben gehen zusammen ab.)

15. TAMINO

Die Weisheitslehre dieser Knaben sei ewig mir ins Herz gegraben.
Wo bin ich nun? Was wird mit mir?
Ist dies der Sitz der Götter hier?
Es zeigen die Pforten, es zeigen die Säulen, daß Klugheit und Arbeit und Künste hier weilen; wo Tätigkeit thronet und Müßiggang weicht, erhält seine Herrschaft das Laster nicht leicht.
Ich wage mich mutig zur Pforte hinein, die Absicht ist edel und lauter und rein.
Erzittre, feiger Bösewicht! Pamina retten, ist mir Pflicht.
(Er geht an die Pforte zur rechten Seiten.)
EINE STIMME
(von innen)
Zurück!
TAMINO

Zurück? Zurück?
 (Er geht an die Pforte
 zur linken Seite.)
 So wag' ich hier
 mein Glück.
 EINE STIMME
 (von innen)
 Zurück!
 TAMINO
 Auch hier ruft man "zurück"?
 (Er schaut umher.)
 Da seh' ich noch eine Tür!
 Vielleicht find' ich noch einen
 Eingang hier.
 (Indem er sich der Mittelpforte
 nähert, öffnet sich diese und ein
 alter Priester [Sprecher]
 erscheint.)
 SPRECHER
 Wo willst du, Kühner
 Fremdling, hin?
 Was suchst du hier im
 Heiligtum?
 TAMINO
 Der Lieb' und Tugend Eigentum.
 SPRECHER Die Worte
 sind von hohem Sinn!
 Allein wie willst du diese finden?
 Dich leitet Lieb' und
 Tugend nicht,
 weil Tod und Rache dich
 entzünden.
 TAMINO
 Nur Rache für den Bösewicht.
 SPRECHER
 Den wirst du wohl bei
 uns nicht finden.
 TAMINO
 Sarastro herrscht in diesen
 Gründen?
 SPRECHER
 Ja, ja! Sarastro herrschet hier.
 TAMINO
 Doch in dem Weisheitstempel
 nicht?
 SPRECHER
 Er herrscht im Weisheitstempel
 hier.
 TAMINO
 so ist denn alles Heuchelei!
 (Er will gehen.)
 SPRECHER
 Willst du schon wieder gehn?
 TAMINO
 Ja, ich will gehn, froh und frei,
 nie euren Tempel sehn!
 SPRECHER
 Erklär dich näher mir,
 dich täuschet ein Betrug.
 TAMINO
 Sarastro wohnt hier,
 das ist mir schon genug.
 SPRECHER
 Wenn du dein Leben liebst,
 so rede, bleibe da!
 Sarastro hassest du?
 TAMINO
 Ich hass' ihn ewig, ja!
 SPRECHER
 So gib mir deine Gründe an.
 TAMINO

Er ist ein Unmensch, ein
 Tyrann!
 SPRECHER
 Ist das, was du gesagt, erwiesen?
 TAMINO
 Durch ein unglücklich Weib
 bewiesen,
 das Gram und Jammer
 niederdrückt.
 SPRECHER
 Ein Weib hat also dich berückt?
 Ein Weib tut wenig,
 plaudert viel.
 Du, Jüngling, glaubst dem
 Zungenspiel?
 O legte doch Sarastro dir
 die Absicht seiner
 Handlung für!
 TAMINO
 Die Absicht ist nur allzukul!
 Reiß nicht der Räuber ohn'
 Erbarmen
 Pamina aus der Mutter Armen?
 SPRECHER
 Ja, Jüngling, was du
 sagst ist wahr.
 TAMINO
 Wo ist sie, die er uns geraubt?
 Man opferte vielleicht sie schon?
 SPRECHER
 Dir dies zu sagen, teurer Sohn,
 ist jetzund mir noch nicht
 erlaubt.
 TAMINO
 Erklär dies Rätsel, täusch
 mich nicht!
 SPRECHER
 Die Zunge bindet Eid
 und Pflicht.
 TAMINO
 Wann also wird das
 Dunkel schwinden?
 SPRECHER
 Sobald dich führt der
 Freundschaft
 Hand ins Heiligtum zum
 ew'gen Band
 (geht ab.)
 TAMINO
 O ew'ge Nacht! Wann wirst
 du schwinden?
 Wann wird das Licht mein
 Auge finden?
 PRIESTERCHOR
 (von innen)
 Bald, bald,
 Jüngling, oder nie!
 TAMINO
 Bald, bald, sagt ihr oder nie?
 Ihr Unsichtbaren, saget mir,
 Lebste denn Pamina noch!
 PRIESTERCHOR
 Pamina lebet noch!
 TAMINO
 Sie lebt? Sie lebt? Ich danke
 euch dafür.
 O wenn ich doch imstande wäre,
 Allmächtige, zu eurer Ehre,
 mit jedem Tone meinen
 Dank zu schildern,
 wie er hier, hier entsprang.

(aufs Herz deutend)
 (Tamino spielt die Flöte. Sogleich
 kommen Tiere von allen Arten
 hervor, um ihm zuzuhören.)

16. Wie stark ist nicht
 dein Zauberton,
 weil, holde Flöte, holde Flöte,
 durch dein Spielen selbst wilde
 Tiere Freude fühlen.
 Doch, nur Pamina bleibt davon!
 Pamina! Pamina, höre,
 höre mich!
 Umsonst, umsonst!
 Wo? Wo? Ach, wo find' ich dich?
 (Er spielt, und Papageno
 antwortet von weitem mit seinem
 Waldflötchen.)
 Ha, das ist Papagenos Ton!
 Vielleicht sah er Pamina schon,
 vielleicht eilt sie mit ihm zu mir!
 Vielleicht führt mich der Ton
 zu ihr.
 (eilt fort.)

Szene XV
 (Papageno und Pamina kommen herbei.)

17. PAMINA, PAPAGENO
 Schnell Füße,
 rascher Mut
 schützt vor Feindes List
 und Wut.
 Fänden wir Tamino doch,
 sonst erwischen sie uns noch!
 PAMINA
 Holder Jüngling!
 PAPAGENO
 Stille, stille, ich kann's besser!
 (Er pfeift auf dem Flötchen.
 Tamino antwortet.)
 PAMINA, PAPAGENO
 Welche Freude ist wohl größer?
 Freund Tamino hört uns schon!
 Hierher kam der Flötenton!
 Welch ein Glück, wenn
 ich ihn finde!
 Nur geschwinde, nur
 geschwinde.
 Welch ein Glück, etc.
 (Als sie gehen wollen, tritt ihnen
 Monstatos entgegen.)

Szene XVI
 MONOSTATOS
 (sie verspottend)
 Nur geschwinde,
 nur geschwinde!
 Ha, hab' ich euch noch erwischt!
 Nur herbei mit Stahl und Eisen!
 Wart', ich will euch Mores
 weisen!
 Den Monstatos berücken!
 Nur herbei mit Band und
 Stricken!
 He, ihr Sklaven, kommt herbei!
 PAMINA, PAPAGENO
 Ach, nun ist's mit uns vorbei!
 MONOSTATOS
 He, ihr Sklaven, kommt herbei!
 (Sklaven kommen mit Fesseln
 herbei.)

PAPAGENO
Wer viel wagt, gewinnt oft viel!
Komm, du schönes
Glockenspiel,
laß die Glöcken klingen, klingen,
daß die Ohren ihnen singen!
(Papageno spielt auf seinem
Glockenspiel. Monostatos und
die Sklaven beginnen danach
zu tanzen.)

MONOSTATOS, SKLAVEN
Das klinget so herrlich,
das klinget so schön!
La-ra-la, la la!
Nie hab' ich so etwas
gehört und gesehn!
(Sie entfernen sich singend
und tanzend.)

PAMINA, PAPAGENO
Könnte jeder brave Mann
solche Glöckchen finden,
seine Feinde würden dann
ohne Mühe schwinden,
und er lebte ohne sie
in der besten Harmonie!
Nur der Freundschaft Harmonie
mildert die Beschwerden;
ohne diese Sympathie
ist kein Glück auf Erden.
(Ein Marsch mit Trompeten und
Pauken fällt ein.)

CHOR
Es lebe Sarastro!
Sarastro lebe!

PAPAGENO
Was soll das bedeuten?
Ich zitt're, ich bebe!

PAMINA
O Freund, nun ist's um
uns getan,
dies kündigt den
Sarastro an!

PAPAGENO
O wär'ich eine Maus,
wie wollt' ich mich verstecken!
Wär' ich so klein wie Schnecken,
wie kröch' ich in mein Haus!
Mein Kind, was werden wir
nun sprechen?

PAMINA
Die Wahrheit, die Wahrheit,
wär' sie auch Verbrechen!

Szene XVII

(Sarastro erscheint auf einem von sechs Löwen
gezogenen Triumphwagen mit Gefolge,
Priestern, Volk und Sklaven.)

18. CHOR
Es lebe Sarastro! Sarastro
soll leben!
Er ist es, dem wir uns
mit Freuden ergeben!
Stets mög' er des Lebens
als Weiser sich freun.
Er is unser Abgott, dem
alle sich weihn.

PAMINA
(kniert vor Sarastro)
Herr, ich bin zwar
Verbrecherin,
ich wollte deiner

Macht entfliehn!
Allein, die Schuld ist
nicht an mir:
der böse Mohr verlangte Liebe;
darum, o Herr, entfloh ich dir.
SARASTRO
Steh auf, erheiter dich, o Liebe!

Denn ohne erst in
dich zu dringen,
weiß ich von deinem
Herzen mehr:
du liebest einen
anderen sehr.

Zur Liebe will ich
dich nicht zwingen,
doch geb' ich dir
die Freiheit nicht.

PAMINA
Mich rufet ja die Kindespflicht,
denn meine Mutter...

SARASTRO
...steht in meiner Macht.
Du würdest um
dein Glück gebracht,
wenn ich dich ihren
Händen ließe.

PAMINA
Mir klingt der
Muttername süße!
Sie ist es, sie ist es...

SARASTRO
Und ein stolzes Weib!
Ein Mann muß eure Herzen
leiten,
denn ohne ihn pflegt jedes Weib
aus seinem Wirkungskreis
zu schreiten.

Szene XVIII

(Tamino wird von Monostatos herbeigezerrt.)

MONOSTATOS
Nun, stolzer Jüngling,
nur hierher!
Hier ist Sarastro,
unser Herr.

PAMINA

Er ist's!

TAMINO

Sie ist's!

PAMINA

Ich glaub' es kaum!

TAMINO

Es ist kein Traum!

PAMINA, TAMINO

Es schling' mein Arm

sich um ihn/sie her...

und wenn es auch mein

Ende wär'!

(Sie umarmen sich.
Monstatos trennt sie.)

CHOR

Was soll das heißen?

MONOSTATOS

Welch eine Dreistigkeit!

Gleich auseinander!

Das geht zu weit!

(Er kniet vor Sarastro nieder.)

Dein Sklave liegt zu

deinen Füßen:

laß den verwegenen

Frevler büßen!

Bedenk, wie frech der
Knabe ist!
Durch dieses seltnen Vogels List
(auf Papageno zeigend)
wollt' er Pamina dir
entführen;
allein ich wußt ihn
auszuspüren.
Du kennst mich! Meine
Wachsamkeit...

SARASTRO
Verdient, daß man ihr
Lorbeer streut!

He, gebt dem Ehrenmann
sogleich...

MONOSTATOS
Schon deine Gnade
macht mich reich!

SARASTRO
...nur sieben und siebenzig
Sohlenstreich!

MONOSTATOS
Ach Herr, ach Herr,
den Lohn verhofft' ich nicht!

SARASTRO
Nicht Dank, es ist ja
meine Pflicht!
(Monostatos wird abgeführt.)

CHOR
Es lebe Sarastro, der
göttliche Weise!
Er lohnet und strafet in
ähnlichem Kreise.

SARASTRO
Führt diese beiden
Fremdlinge

in unsern Prüfungstempel ein;
bedeckt ihre Häupter dann,
sie müssen erst gereinigt sein.
(Zwei Priester holen Schleier und
bedecken damit die Häupter
Paminas und Taminos.)

CHOR
Wenn Tugend und
Gerechtigkeit
der Großen Pfad mit
Ruhm bestreut,
dann ist die Erd' ein
Himmelreich,
und Sterbliche den
Göttern gleich.

Zweiter Akt

Szene I

Palmenwald (Priester betreten in einem
feierlichen Aufmarsch die Szene. Sarastro
erscheint zuletzt und stellt sich in die Mitte.)

19. Nr. 9 Marsch der Priester

20. SARASTRO
(nach einer Pause)
Ihr eingeweihten
Diener der großen
Götter Osiris und Isis! -
Mit reiner Seele erklär'
ich euch, daß unsere heutige
Versammlung eine der
wichtigsten unserer Zeit ist.
- Tamino, ein Königssohn,
wandelt an der nördlichen
Pforte unseres Tempels
und will seinen

nächtlichen Schleier von sich reißen und ins Heiligtum des größten Lichtes blicken. - Diesen Tugendhaften zu bewachen, ihm freundschaftlich die Hand zu bieten, ist heute unsere Pflicht.

1. PRIESTER

(steht auf)

Er besitzt Tugend?

SARASTRO

Tugend!

2. PRIESTER

Auch Verschwiegenheit?

SARASTRO

Verschwiegenheit!

1. PRIESTER

Ist wohlthätig?

SARASTRO

Wohlthätig! - Haltet ihr ihn für würdig, so folgt meinem Beispiele.

(Sie blasen dreimal in die Hörner.)

21. Gerührt über die Einigkeit eurer Herzen, dankt Sarastro euch im Namen der Menschheit. Die Götter haben Pamina, das holde, tugendhafte Mädchen dem Jüngling bestimmt, dies ist der Grund, warum ich sie der Mutter entriß. - Dieses

Weib dünkt sich groß, hofft durch Blendwerk und Aberglauben das Volk zu berücken, und unsern festen Tempelbau zu zerstören. Allein, das soll sie nicht!

(Der dreimalige Akkord mit den Hörnern wird von allen wiederholt.)

1. PRIESTER

(steht auf)

Großer Sarastro, deine weisheitsvollen Reden erkennen und bewundern

wir; allein, wird Tamino auch die harten Prüfungen so seiner harren, bestehen? - Verzeih, daß ich so frei bin, dir meinen Zweifel zu eröffnen!

Mich bangt es um den Jüngling. Wenn nun, im Schmerz dahingesunken, sein Geist ihn verließe und

er im harten Kampf unterläge? -

Er ist Prinz.

SARASTRO

Mehr noch - er ist Mensch!

1. PRIESTER

Wenn er nun aber in

seiner frühen

Jugend leblos erblaßte?

SARASTRO

Dann ist er Osiris und Isis gegeben,

und wird der Götter Freuden früher fühlen, als wir.

(Dreimaliger Akkord wird wiederholt.)

Man führe Tamino mit seinem

Gefährten in den Vorhof des Tempels ein.

Nr. 10 Arie und Chor der Priester

22. SARASTRO

O Isis und Osiris schenket der Weisheit Geist dem neuen Paar!

Die ihr der Wandrer

Schritte lenket

stärkt mit Geduld sie

in Gefahr.

CHOR DER PRIESTER

Stärkt mit Geduld sie in Gefahr.

SARASTRO

Laßt sie der Prüfung

Früchte sehen,

doch sollten sie zu

Grabe gehen,

so lohnt der Tugend kühnen

Lauf,

nehmt sie in euren

Wohnsitz auf.

CHOR DER PRIESTER

Nehmt sie in euren Wohnsitz auf.

(Sarastro entfernt sich

mit seinem Gefolge.)

(CD167)

Szene II

Tamino und Papageno werden verschleiert hereingeführt. Die Priester nehmen die Schleier ab und ertarnen sich damit. Es ist Nacht. Fernes Donnernrollen.

1. TAMINO

Eine schreckliche Nacht! -

Papageno,

bist du noch bei mir?

PAPAGENO

I freilich!

TAMINO

Wo denkst du, daß wir uns nun befinden?

PAPAGENO

Ja, wenn's nicht so dunkel wäre,

dann würd' ich dir das ja

sagen- aber so...

(Donnerschlag)

TAMINO

Was ist's?

PAPAGENO

Mir wird nicht wohl

bei der Sache!

TAMINO

Du hast Furcht, wie ich höre.

PAPAGENO

Furcht hab' ich nicht, nur eiskalt

läuft's mir über den Rücken.

(Starker Donnerschlag)

TAMINO

Was soll's?

PAPAGENO

Ich glaube, ich bekomme ein

kleines Fieber.

TAMINO

Pfui, Papageno! Sei ein Mann!

PAPAGENO

Ich wollt, ich wär' ein Mädchen!

(Ein sehr starker Donnerschlag)

O! o! Das ist

mein letzter Augenblick!

Szene III

Zwei Priester mit Fackeln

1. PRIESTER

Ihr Fremdlinge, was sucht oder fordert ihr von uns? Was treibt euch an, in unsere Mauern zu dringen?

TAMINO

Freundschaft und Liebe.

1. PRIESTER

Bist du bereit, sie mit

deinem Leben

zu erkämpfen?

TAMINO

Ja!

1. PRIESTER

Selbst wenn der Tod

dein Los wäre?

TAMINO

Ja!

1. PRIESTER

Prinz, noch ist's Zeit

zu weichen -

einen Schritt weiter,

und es ist zu spät. -

TAMINO

Weisheitslehre sei mein Sieg;

Pamina,

das holde Mädchen, mein Lohn!

1. PRIESTER

Du unterziehst dich

jeder Prüfung?

TAMINO

Jeder!

1. PRIESTER

Reiche deine Hand mir! -

(Sie reichen sich die Hände)

2. PRIESTER

Willst auch du dir Weisheitsliebe erkämpfen?

PAPAGENO

Kämpfen ist meine Sache nicht. -

Ich verlange auch im Grunde

gar nicht nach

Weisheit. Ich bin ein

Naturmensch, der sich mit

Speise, Schlaf und Trank

zufrieden gibt; - und wenn

es ja sein könnte, daß ich mir

ein schönes Weibchen

fange...

2. PRIESTER

Die wirst du niet erhalten,

wenn du

dich nicht unseren

Prüfungen unterziehst.

PAPAGENO

Worin bestehen diese

Prüfungen?

2. PRIESTER

Dich allen unseren Gesetz en zu

unterwerfen, selbst den Tod

nicht scheuen.

PAPAGENO

Ich bleibe ledig.

2. PRIESTER

Aber wenn du dir ein schönes,

tugendsames Mädchen

erwerben könntest?

PAPAGENO
Ich bleibe ledig.
2. PRIESTER
Wenn nun aber Sarastro dir ein
Mädchen aufbewahrt hätte, das
an Farbe und
Kleidung dir ganz gleich wäre?...
PAPAGENO
Ganz gleich? Ist sie jung?
2. PRIESTER
Jung und schön!
PAPAGENO
Und heißt?
2. PRIESTER
Papagena.
PAPAGENO
Wie? Pa...? - die möcht ich aus
bloßer Neugierde schon sehen.
2. PRIESTER
Sehen kannst du sie! - -
PAPAGENO
Aber wenn ich sie gesehen habe,
hernach muß ich sterben?
2. PRIESTER
(macht eine zweideutige
Pantomime)
PAPAGENO
Ich bleibe ledig!
2. PRIESTER
Sehen kannst du sie, aber bis zur
verlaufenen Zeit kein Wort mit
ihr sprechen. Wird
dein Geist so viel
Standhaftigkeit besitzen, deine
Zunge in Schranken zu halten?
PAPAGENO
Ja!
2. PRIESTER
Deine Hand! Du sollst
sie sehen.
1. PRIESTER
Auch dir, Prinz, legen die Götter
ein heilsames Stillschweigen auf;
ohne dieses seid ihr
beide verloren. - Du wirst Pamina
sehen, - aber
nie sie sprechen dürfen; dies ist
der Anfang eurer
Prüfungszeit. -

Nr. 11 Duett

2. DIE BEIDE PRIESTER
Bewahret euch vor
Weibertücken.
Dies ist des Bundes erste Pflicht!
Manch weiser Mann ließ sich
berücken,
er fehlte, und versah sich's nicht.
Verlassen sah er sich am Ende,
vergolten seine Treu' mit Hohn!
Vergebens rang er seine Hände,
Tod und Verzweiflung war sein
Lohn.
(Sie gehen mit den Fackeln fort,
wodurch es wieder dunkel wird.)

Szene IV

3. PAPAGENO
He, Lichter her! Lichter her!
Das ist doch sonderbar: so oft
einen die Herren

verlassen, so sieht man mit
offenen Augen nichts
mehr.
TAMINO
Ertrag es mit Geduld
und denke, es ist
der Götter Wille.

Szene V

4. Nr. 12 Quintett
DIE DREI DAMEN
Wie? Wie? Wie?
Ihr an diesem Schreckensort?
Nie, nie, nie,
kommt ihr glücklich
wieder fort!
Tamino dir ist Tod geschworen.
Du Papageno bist verloren.
PAPAGENO
Nein, nein, nein, das
wär' zu viel.
TAMINO
Papageno, schweige still!
Willst du dein Gelübde brechen?
Nichts mit Weibern hier zu
sprechen?
PAPAGENO
Du hörst ja, wir sind
beide hin.
TAMINO
Stille sag' ich, schweige still!
PAPAGENO
Immer still, und immer still,
und immer still, und
immer still.
DIE DREI DAMEN
Ganz nah ist euch die Königin,
sie drang im Tempel
heimlich ein.
PAPAGENO
Wie? Was? Sie soll im
Tempel sein?
TAMINO
Stille sag' ich! Schweige still!
Wirst du immer so vermessen
deiner Eidespflicht vergessen?
DIE DREI DAMEN
Tamino hör', du bist verloren,
gedenke an die Königin!
Man zischelt viel sich in
die Ohren,
von dieser Priester
falschem Sinn.
TAMINO
(für sich)
ein Weiser prüft
und achtet nicht
was der gemeine Pöbel spricht.
DIE DREI DAMEN
Man sagt, wer ihrem Bunde
schwört,
der fährt zur Höll' mit
Haut und Haar.
PAPAGENO
Das wär' beim Teufel unerhört!
Sag an, Tamino, ist das wahr?
TAMINO
Geschwätz von Weibern
nachgesagt,
von Heuchlern aber ausgedacht.
PAPAGENO

Doch sagt er auch die Königin -
TAMINO
Sie ist ein Weib, hat Weibersinn.
Sei still, mein Wort sie
dir genug,
denk deiner Pflicht
und handle klug.
DIE DREI DAMEN
(zu Tamino)
Warum bist du
mit uns so spröde?
(Tamino deutet an, daß er nicht
sprechen darf.)
Auch Papageno schweigt,
so rede!
PAPAGENO
Ich möchte gerne woll...
TAMINO
Still!
PAPAGENO
...Ihr seht, daß ich nicht soll...
TAMINO
Still!
PAPAGENO
...Daß ich nicht kann das
Plaudern lassen...
TAMINO
Daß du nicht kannst...
...das Plaudern lassen,
ist wahrlich eine Schand'
für dich!
DIE DREI DAMEN
Wir müssen sie mit Scham
verlassen,
er plaudert keiner sicherlich.
TAMINO, PAPAGENO,
DIE DREI DAMEN
Sie } m ü s s e n { u n s } mit Scham Wir sie
verlassen usw.
ALLE
Von festem Geiste ist ein Mann,
er denket, was er sprechen kann.
PRIESTER
(aus dem Hintergrund)
Entweicht ist
die heilige Schwelle,
hinab mit den Weibern
zur Hölle!
DIE DREI DAMEN
O weh! O weh!
(Sie versinken mit Donner
und Blitz.)
PAPAGENO
O weh! O weh! O weh!
(Er fällt zu Boden.)

Szene VI

(Die beiden Priester kommen.)
5. 1. PRIESTER
Heil dir, Prinz! Dein standhaft
männliches Betragen hat gesiegt.
Zwar hast du noch
manch rauhen und gefährlichen
Weg zu wandern,
den du aber mit Hilfe der Götter
glücklich endigen wirst. - Wir
wollen also mit reinem Herzen
unsere Wandeschaft weiter
fortsetzen.
(Er gibt ihm den Sack um, ab.)
2. PRIESTER

Was seh ich! Freund, stehe auf!
Wie ist dir?
PAPAGENO
Ich lieg' in einer Ohnmacht!
2. PRIESTER
Auf! Sammle dich, und
sei ein Mann!
PAPAGENO
(steht auf)
Aber sagt mir doch, ihr
lieben Herren, warum muß ich
diese ganzen
Schrecken und Qualen erleiden?
- Wenn mir die Götter eine
Papgena bestimmt haben,
warum muß ich sie mit all
diesen furchtbaren Gefahren
erringen?
2. PRIESTER
Diese neugierige Frage mag dir
deine Vernunft beantworten.
Komm!
(Er gibt ihm den Sack um.)
PAPAGENO
Bei so einer ewigen
Wanderschaft, da
könnte einem die Liebe
auch auf immer vergehen.
(ab)
2. PRIESTER
Komm!
SZENE VII
Ein Garten
(Pamina schläft im
Vollmondschein in einer von
Rosen überwachsenen Laube.)
MONOSTATOS
(kommt, setzt sich
nach einer Pause)
- Bei allen Sternen!
Das Mädchen wird mich
noch um meinen Verstand
bringen. - Das Feuer, das in
mir glimmt, wird mich
noch verzehren!
(Er sieht sich allenthalben um.)
Wenn ich wüßte - daß ich so
ganz allein und unbelauscht
wäre... ich wagte es noch einmal.
(Er macht sich Wind
mit beiden Händen.)
Es ist doch eine verdammt
nährliche Sache um die Liebe!
Ein Küßchen, dächte ich, ließe
sich entschuldigen.

Nr. 13 Arie

6. MONOSTATOS
Alles fühlt der Leibe Freuden,
schnäbelt, tändelt, herzt
und küßt;
und ich soll die Liebe meiden,
weil ein Schwarzer häßlich ist.
Ist mir denn kein Herz gegeben?
Bin ich nicht von Fleisch
und Blut?
Immer ohne Weibchen leben,
wäre wahrlich Höllenglut.
D'rum so will ich, weil ich lebe,
schnäbeln, küssen, zärtlich sein.
Lieber guter Mond vergebe,

eine Weiße nahm mich ein.
Weiß ist schön,
man muß es küssen;
Mond, verstecke dich dazu.
Sollt' es dich zu sehr verdrießen
o so mach die Augen zu..
(Er schleicht zu Pamina.)
SZENE VIII
Die Königin kommt unter
Donner aus der mittleren
Versenkung.
7. MONOSTATOS
(prallt zurück)
Die Göttin der Nacht!
(steht ganz still)
PAMINA
Mutter! Mutter! Meine Mutter!
(Sie fällt ihr in die Arme.)
KÖNIGIN
Wo ist der Jüngling, den ich an
dich sandte?
PAMINA
Ach Mutter, der ist der
Welt und den
Menschen auf ewig entzogen. -
Er hat sich den
Eingeweihten gewidmet.
KÖNIGIN
Den Eingeweihten? -
Unglückliche
Tochter, nun bist du auf
ewig mir entrissen.
PAMINA
Entrissen? - O fliehen wir, liebe
Mutter! Unter deinem Schutz
trotz' ich jeder
Gefahr.
KÖNIGIN
Schutz? Liebes Kind, deine
Mutter
kann dich nicht mehr schützen.
- Mit deines Vaters
Tod ging meine Macht zu
Grabe. Er übergab
freiwillig den siebenfachen
Sonnenkreis den
Eingeweihten; diesen
mächtigen Sonnenkreis trägt
Sarastro auf seiner Brust.
Dein Vater sprach: "Sarastro
wird ihn so männlich
verwalten, wie ich bisher.
Forsche nicht nach Wesen,
die dem weiblichen Geiste
unbegreiflich sind. -
Deine Pflicht ist, dich und deine
Tochter der Führung weiser
Männer zu überlassen."
PAMINA
Liebe Mutter, so ist der
Jüngling auf
immer für mich verloren?
KÖNIGIN
Verloren, wenn du nicht, eh' die
Sonne die Erde färbt, ihn durch
diese unterirdischen
Gemächer zu fliehen überredest.
- Der erste Schimmer des Tages
entscheidet, ob er ganz dir oder
den Eingeweihten gegeben ist.
PAMINA

Liebe Mutter, dürft' ich den
Jüngling als Eingeweihten nicht
ebenso zärtlich lieben, wie ich
ihn jetzt liebe?
KÖNIGIN
Was hör' ich? - so einen Mann
lieben, der mit meinem
Todfeinde verbunden, mit jedem
Augenblicke nur meinen Sturz
bereiten würde? - Siehst du hier
diesen Stahl? - Er ist für Sarastro
geschliffen. Du wirst ihn töten
und den mächtigen Sonnenkreis
mir überliefern.
PAMINA
Aber, liebste Mutter! -
KÖNIGIN
Kein Wort!

Nr. 14 Arie

8. KÖNIGIN
Der Hölle Rache kocht
in meinem Herzen,
Tod und Verzweiflung,
flammet um mich her!
Fühlt nicht durch dich
Sarastro Todesschmerzen,
so bist du meine Tochter
nimmermehr!
Verstoßen sei auf ewig,
verlassen sei auf ewig,
zertrümmert sei'n auf ewig,
alle Bande der Natur,
verstoßen, verlassen und
zertrümmert
alle Bande der Natur,
wenn nicht durch dich Sarastro
wird erblassen!
Hört, hört, hört, Rachegötter!
Hört der Mutter Schwur!
(Sie versinkt unter Donner.)

Szene IX

9. PAMINA
Morden soll ich? - Götter, das
kann
ich nicht. - Das kann ich nicht!
(steht in Gedanken)
Was soll ich tun?
MONOSTATOS
Dich mir anvertrauen!
(nimmt ihr den Dolch weg)
PAMINA
(erschrickt und schreit)
Ha!
MONOSTATOS
Warum zitterst du? Vor meiner
schwarzen Farbe oder vor dem
ausgedachten Mord?
PAMINA
(schüchtern)
Du weißt also? -
MONOSTATOS
Alles. - Du hast nur einen Weg,
dich und deine Mutter zu retten.
PAMINA
Der wäre?
MONOSTATOS
Mich zu lieben!
PAMINA
(zitternd, für sich)

Götter!
MONOSTATOS
(freudig)
Nun, Mädchen!
Ja oder nein?
PAMINA
(entschlossen)
Nein!

Szene X

MONOSTATOS
(voll Zorn)
So stirb!
(Er ergreift sie bei der Hand.)
SARASTRO
(tritt rasch hinzu)
(Monostatos will sich hinwegstellen. Sarastro schleudert ihn zurück.)
MONOSTATOS
Herr, mein Unternehmen ist nicht strafbar; ich bin unschuldig! Man hat deinen Tod geschworen, ich wollte dich rächen.
SARASTRO
Ich weiß - weiß, daß deine Seele ebenso schwarz als dein Gesicht ist. Geh!
MONOSTATOS
(im Abgehen)
Jetzt such' ich die Mutter auf, da mir die Tochter nicht beschieden ist. (ab)

Szene XI

PAMINA
Herr! Strafe meine Mutter nicht, der Schmerz über meine Abwesenheit -
SARASTRO
Sei ruhig, du sollst sehen, wie ich mich an deiner Mutter räche. -

Nr. 15 Arie

10. SARASTRO
In diesen heil'gen Hallen kennt man die Rache nicht, und ist ein Mensch gefallen, führt Liebe ihn zur Pflicht. Dann wandelt er an Freundes Hand vergnügt und froh ins bessere Land.
In diesen heil'gen Mauern, wo Mensch den Menschen liebt, kann kein Verräter lauern, weil man dem Feind vergiebt.
Wen solche Lehren nicht erfreuen, verdient nicht ein Mensch zu sein.
(Beide gehen ab)

Szene XII

Eine offene Halle. (Tamino und Papageno werden von den Priestern hereingeführt.)
11. 1. PRIESTER

Hier seid ihr euch nun beide alleine überlassen. - Sobald die Posaune tönt, dann nehmt ihr euren Weg dahin. - Prinz, lebt wohl! Wir sehen uns, eh' ihr ganz am Ziele seid. - Noch eins, vergeßt das Wort nicht:
Schweigen. (ab)
2. PRIESTER
Papageno, wer an diesem Ort sein Stillschweigen bricht, den strafen die Götter durch Donner und Blitz.
Leb wohl!
(ab)

Szene XIII

TAMINO
(setzt sich auf eine Rasenbank)
PAPAGENO
(nach einer Pause)
Tamino!
TAMINO
(verweisend)
St!
PAPAGENO
Das ist ein lustiges Leben! - Wär' ich doch nur in meiner Strohütte geblieben oder im Wald, so hört ich doch manchmal einen Vogel pfeifen!
TAMINO
(verweisend)
St!
PAPAGENO
Mit mir selber werd' ich wohl reden dürfen; und auch wir zwei können miteinander reden, wir sind ja Männer.
TAMINO
(verweisend)
St!
PAPAGENO
(singt)
La la la - la la la ! - Nicht einmal einen Tropfen Wasser bekommt man von diesen Leuten, viel weniger sonst irgendwas.

Szene XIV

(Ein altes, häßliches Weib kommt aus der Versenkung, hält auf einer Untertasse einen grossen Becher mit Wasser.)
WEIB
(lacht)
PAPAGAENO
(sieht sie lange an)
Ist das für mich?
WEIB
Ja, mein Engel!
PAPAGAENO
(sieht sie wieder an, trinkt)
Wasser.
Nicht mehr und nicht weniger als Wasser. - Sag mir du, du unbekannte Schöne, werden alle Fremden auf diese Weise bewirtet?
WEIB

Freilich mein Engel!
PAPAGENO
So, so! - Dann werden sie wohl nicht allzu häufig kommen. -
WEIB
Sehr wenig.
PAPAGENO
Das kann ich mir vorstellen! - Geh, Alte, komm setze dich zu mir, mir ist die Zeit verdammt lang da. - Sag mal, wie alt bist denn du?
WEIB
Wie?
PAPAGENO
Wie alt bist denn du?
WEIB
Achtzehn Jahr und zwei Minuten.
PAPAGENO
Achtzehn Jahr und zwei Minuten?
WEIB
Ja!
PAPAGENO
Hahaha! - Ei, du junger Engel, du!
Da, hast du aber auch einen Geliebten?
WEIB
I freilich, mein Engel!
PAPAGENO
Ist er auch so jung wie du?
WEIB
Nicht so gar, er ist um zehn Jahre älter. -
PAPAGENO
Um zehn Jahre ist er älter? - Das muß eine Liebe sein! - Wie nennt sich denn dein Geliebter?
WEIB
Papageno!
PAPAGENO
(erschrickt, Pause)
Papageno?
WEIB
Ja, mein Engel.
PAPAGENO
Wo ist er denn, dieser dein Papageno?
WEIB
Da steht er, mein Engel!
PAPAGENO
Ich wär' dein Geliebter?
WEIB
Ja mein Engel!
PAPAGENO
(nimmt schnell das Wasser und spritzt ihr ins Gesicht)
Wie heißt denn du?
WEIB
Ich heiße ..
(Starker Donner, die Alte hinkt schnell ab.)
PAPAGENO
O weh!
TAMINO
(steht auf und droht mit dem Finger)
PAPAGENO
Jetzt sprech' ich kein Wort mehr!

SZENE XV

(Die drei Knaben bringen einen mit Speisen und Getränken reich dekorierten Tisch herin.)

Einer von ihnen trägt die goldene Flöte, ein anderer das Glockenspiel.)

Nr. 16 Terzett

12. DIE DREI KNABEN

Seid uns zum zweitenmal willkommen,
ihr, Männer, in Sarastros Reich.
Er schickt, was man euch abgenommen,
die Flöte und die Glöckchen euch.
Wollt ihr die Speisen nicht verschmähen,
so esset, trinket froh davon;
wenn wir zum drittenmal uns sehen,
ist Freude eures Mutes Lohn.
Tamino, Mut! Nah ist das Ziel.
Du, Papageno, schweige still, still.

(Sie stellen den Tisch auf und entfernen sich dann.)

Szene XVI

13. PAPAGENO

Tamino, wollen wir nicht speisen?
TAMINO
(bläst auf seiner Flöte)
PAPAGENO
Blase du nur auf deiner Flöte!
Ich will jetzt meine Brocken blasen. - Also dieser Herr Sarastro der führt eine gute Küche. - Da will ich schon schweigen, wenn ich immer so gute Bissen vorgesetzt bekomme. - Jetzt will ich sehen, ob auch der Keller so gut bestellt ist. - (Er trinkt.) Ha! - das ist ein Götterwein!
(Die Flöte schweigt.)

Szene XVII

PAMINA
(freudig)
Du hier? - Ich hörte deine Flöte - und lief dem Tone nach. - Aber du bist traurig? - Sprichst nicht eine Silbe mit deiner Pamina?
TAMINO
(seufzt)
Ah!
(winkt ihr fortzugehen)
PAMINA
Wie? Ich soll dich meiden?
Liebst du mich nicht mehr?
TAMINO
(seufzt)
Ah!
(winkt wieder fort)
PAMINA
Ich soll fliehen, ohne

zu wissen warum?

- Tamino - Liebst du mich nicht mehr?

TAMINO

(seufzt)

PAMINA

Papageno, sag du mir, was ist meinem Freund?

PAPAGENO

(hat einen Brocken im Munde, hält mit beiden Händen die Speisen zu, winkt fortzugehen)

Hm, hm, hm!

PAMINA

Wie? Auch du? - Erkläre mir wenigstens die Ursache eures Schweigens. -

PAPAGENO

St.

(Er deutet ihr fortzugehen.)

PAMINA

O, das ist mehr als Tod!

(Pause)

Liebster, einziger Tamino!

Nr. 17 Arie

14. PAMINA

Ach ich fühl's, es ist entschwunden,
ewig hin der Liebe Glück!
Nimmer kommt ihr Wonnestunden
meinem Herzen mehr zurück.
Sieh, Tamino,
diese Tränen fließen, Trauter,
dir allein;
fühlst du nicht der Liebe Sehnen,
so wird Ruhe im Tode sein.
(Sie geht traurig davon.)

Szene XVIII

15. PAPAGENO

(ißt hastig)
Nicht wahr, Tamino,
ich kann auch schweigen.
- Ja, bei so einem Unternehmen, da bin ich ein Mann. (Er trinkt.)
Der Koch und der Kellermeister sollen leben!
(Dreimaliger Posaunenton)
TAMINO
(winkt Papageno, daß er gehen soll.)
PAPAGENO
Geh du nur voraus, ich komm' dann schon nach.
TAMINO
(will ihn mit Gewalt fortführen,
droht ihm und geht rechts ab; ist aber links gekommen.)
PAPAGENO
Jetzt will ich mir's erst recht wohl sein lassen. - Da ich in meinem besten Appetit bin, soll ich gehen. - Das lasse ich bleiben! - Ich ging jetzt nicht

weg von hier, und wenn Herr Sarastro seine Löwen vor mich spannte (Die Löwen kommen heraus, er erschrickt.) - Tamino rette mich! Die Herren Löwen machen eine Mahlzeit aus mir! - TAMINO

(Kommt schnell zurück und bläst seine Flöte. Die Löwen gehen hinein, Tamino winkt ihm.)

PAPAGENO

Ich geh ja schon! Heiß du mich einen Schelm, wenn ich dir nicht in allem folge.

(Dreimaliger Posaunenton)

Das geht uns an. - Wir kommen schon. Aber, Tamino, sag, was soll denn noch alles mit uns werden?

TAMINO

(deutet gen Himmel)

PAPAGENO

Die Götter soll ich fragen?

TAMINO

(deutet: ja)

PAPAGENO

Die können uns

freilich mehr sagen

als wir wissen!

(Dreimaliger Posaunenton)

TAMINO

(reißt ihn mit Gewalt fort)

PAPAGENO

Tamino, eile nicht so, wir

kommen

immer noch rechtzeitig

genug, um uns braten zu

lassen. (ab)

Szene XIX

Im Inneren des Tempels

Nr. 18 Chor der Priester

16. PRIESTER

O Isis und Osiris,
Welche Wonne!
Die düstre Nacht verscheucht
der Glanz der Sonne.
Bald fühlt der edle
Jüngling neues Leben;
bald ist er unsrem Dienste
ganz ergeben.
Sein Geist ist kühn,
sein Herz ist rein,
bald, bald, bald wird er
unser würdig sein.

Szene XX

(Tamino wird hereingeführt.)

17. SARASTRO

Prinz, dein Betragen war bisher männlich und gelassen; nun hast du noch zwei gefährliche Wege zu wandern. - Schlägt dein Herz noch ebenso warm für Pamina, und wünschst du einst als ein weiser Fürst zu regieren, so mögen die Götter dich ferner begleiten. - Man bringe Pamina!
Deine Hand

(Eine Stille herrscht bei allen Priestern; Pamina wird mit eben diesem Sack, welcher die Eingeweihten bedeckt, hereingeführt; Sarastro löst die Bande am Sacke auf.)
PAMINA
Wo bin ich? - Welch eine fürchterliche Stille! - Saget, wo ist mein Jüngling!
SARASTRO
Er wartet deiner, um dir das letzte Lebewohl zu sagen.
PAMINA
Das letzte Lebewohl?
- Wo ist er? -
SARASTRO
Hier!
PAMINO
Tamino!
Tamino Zurück!

Nr. 19 Terzett

18. PAMINA
Soll ich dich, Teurer, nicht mehr seh'n?
SARASTRO
Ihr werdet froh euch wiederseh'n!
PAMINA
Dein warten tödliche Gefahren!
TAMINO
Die Götter mögen mich bewahren!
PAMINA
Dein warten tödliche Gefahren!
TAMINO, SARASTRO
Die Götter mögen { m i c h } bewahren! ihn
PAMINA
Du wirst dem Tode nicht entgehen, mir flüstert dieses Ahnung ein.
TAMINO, SARASTRO
Der Götter Wille mag geschehen, ihr Wink soll mir Gesetze sein.
PAMINA
Ob liebtest du, wie ich dich liebe, du würdest nicht so ruhig sein.
TAMINO, SARASTRO
Glaub mir, { i c h f ü h l e } gleiche er fühlet Triebe, { w e r d ' } ewig dein wird Getreuer sein.
SARASTRO
Die Stunde schlägt, nun müßt ihr scheiden...
PAMINA, TAMINO
Wie bitter sind der Trennung Leiden!
SARASTRO
Tamino muß nun wieder fort, die Stunde schlägt, usw.
TAMINO
Pamina, ich muß wirklich fort!
PAMINA
Tamino muß nun wirklich fort!

TAMINO
Pamina!
PAMINA
Tamino!
PAMINA, TAMINO
Lebewohl!
SARASTRO
Nun eile fort! Dich ruft dein Wort.
PAMINA, TAMINO
Ach, goldne Ruhe, kehre wieder!
SARASTRO Die Stunde schlägt, wir seh'n uns wieder!
PAMINA, TAMINO
Lebewohl!
(Sie entfernen sich beide in verschiedene Richtungen.)

Szene XXI

Ein Saal mit vielen Türen. Papageno erwartet Tamino.
19. PAPGENO
(von außen)
Tamino! Tamino!
Hast du mich denn ganz verlassen? (er sucht herein)
Wenn ich wenigstens wüßte, wo ich wäre! - Tamino!
- Tamino! - So lang ich lebe, geh ich nicht mehr von dir! - Nur diesmal verlass mich armen Reisegefährten nicht!
(Er kommt an die Tür, wo er auf den Regisseur trifft.)
PONELLE
(ruft)
Zurück!
(Das Feuer schlägt zur Tür heraus.)
PAPAGENO
Barmherzige Götter, wenn ich nur wüßte, wo ich hereinkam!
(wendet sich zum Dirigenten)
LEVINE
Zurück!
PAPAGENO
Nun kann ich nicht mehr vorwärts und nicht mehr rückwärts!
(weint) Und muß am Ende verhungern!
- Geschieht mir schon recht! -
Warum bin ich denn auch mitgereist.
2. PRIESTER
Mensch! Du hättest verdient, auf immer in finsternen Klüften der Erde zu wandern; - die gütigen Götter aber entlassen dich der Strafe. -
Dafür aber wirst du das himmlischeste Vergnügen der Eingeweihten nie fühlen.
PAPAGENO
Je nun, es gibt ja noch mehr Menschen meinesgleichen. - Mir wäre jetzt ein gutes Glas Wein das himmlischeste Vergnügen.
2. PRIESTER
Sonst hast du keinen Wunsch

in dieser Welt?
PAPAGENO
Bis jetzt nicht.
2. PRIESTER
Man wird dich damit bedienen! -
(Ab. Sogleich kommt ein großer Becher mit rotem Wein angefüllt aus der Erde.)
PAPAGENO
Da ist er ja schon! - (trinkt)
Herrlich! - Himmlisch! - Göttlich! - Ich bin jetzt so vergnügt, daß ich bis zur Sonne fliegen möchte, wenn ich Flügel hätt'. - Mir wird so wunderbar ums Herz!
- Ich möchte - ich wünschte - ja, was denn?

Nr. 20 Arie

20. PAPAGENO
(begleitet sich mit dem Glockenspiel)
Ein Mädchen oder Weibchen wünscht Papageno sich, Ja so ein sanftes Täubchen wär' Seligkeit für mich.
Dann schmeckte mir Trinken und Essen, dann könnt' ich mit Fürsten mich messen, und wie im Elysium sein.
Ein Mädchen oder Weibchen, usw.
Ach, kann ich denn keiner von allen den reizenden Mädchen gefallen?
Hül' eine mir nur aus der Not, sonst gräm' ich mich wahrlich zu Tod.
Ein Mädchen oder Weibchen, usw.
Wird keine mir Liebe gewähren, so muß mich die Flamme verzehren!
Doch küßt mich ein weiblicher Mund, so bin ich gleich wieder gesund.

Szene XXII

(Das alte Weib kommt tanzend und sich dabei auf ihren Stock stützend herein.)
21. WEIB
(lachend)
Da bin ich schon, mein Engel!
PAPAGENO
Du hast dich meiner erbarmt?
WEIB
Ja, mein Engel!
PAPAGENO
Das ist ein Glück!
WEIB
Und wennst mir versprichst, mir ewig treu zu bleiben, dann sollst sehen, wie zärtlich dein Weiberl dich lieben wird.
PAPAGENO

Ei, du zärtliches Närrchen!
WEIB
O wie will ich dich
umarmen, dich
lieblosen, dich an
mein Herz drücken!
PAPAGENO
Auch noch ans Herz drücken!
WEIB
Komm, reich mir zum
Pfand unsres Bundes
deine Hand!
PAPAGENO
Nur nicht so hastig, mein
schöner Engel! Ja, weißt du, so
ein Bündnis, das braucht denn
doch auch wohl seine
Überlegung.
WEIB
Papageno, ich rate dir,
zaudre nicht! -
Deine Hand, oder du
bist auf immer hier
eingekerkert.
PAPAGENO
Eingekerkert?
WEIB
Ja. Wasser und Brot
wird deine tägliche
Kost sein. - Ohne Freund,
ohne Freundin mußt du
leben, und der Welt
auf immer entsagen.
PAPAGENO
Wasser trinken? ... der Welt
entsagen? - Da will ich doch
lieber eine Alte nehmen, als
gar keine. - Hier, mein
schöner Engel.
Hier hast du mein Hand
mit der Versicherung, daß
ich dir ewig treu bleiben werde,
(für sich) so lang ich
keine Schönere finde.
WEIB
Das schwörst du?
PAPAGENO
Ja, das schwör' ich!
WEIB
(verwandelt sich in ein junges
Weib, welches ebenso gekleidet
ist wie Papageno)
PAPAGENO
Pa-Pa-Papagena! -
(Er will sie umarmen.)

Szene XXIII

2. PRIESTER
(nimmt sie hastig bei der Hand)
Fort mit dir, junges Weib! Er ist
deiner noch nicht
würdig! (Er schleppt sie hinein)
PAPAGENO
(will nach)
2. PRIESTER
Zurück! sag ich! oder zittre!
PAPAGENO
Eh' ich mich da jetzt
zurückziehe,
da soll mich doch die Erde
verschlingen.

(Er sinkt hinab.)

Szene XXIV

Palmengarten
Nr. 21 Finale
22. DIE DREI KNABEN
Bald prangt, den Morgen
zu verkünden,
die Sonn' auf goldner Bahn,
bald soll der Aberglaube
schwinden,
bald siegt der weise Mann.
O holde Ruhe, steig hernieder,
kehr in der Menschen
Herzen wieder;
dann ist die Erd' ein
Himmelreich,
und Sterbliche den
Göttern gleich.
(Sie sehen Pamina mit einem
Doch in der Hand.)
1. KNABE
Doch seht, Verzweigung quält
Paminen!
2. UND 3. KNABE
Wo ist sie denn?
1. KNABE
Sie ist von Sinnen.
DREI KNABEN
(abwechselnd)
Sie quält
verschmähter Liebe Leiden.
Laßt uns der Armen Trost
bereiten,
führwahr, ihr Schicksal
geht uns nah.
O wäre nur ihr Jüngling da!
Sie kommt. Laßt uns
beiseite gehn,
damit wir, was sie
mache, sehn.

Szene XXV

(Pamina tritt auf und hält den Doch ihrer
Mutter in der Hand.)
PAMINA
Du also bist mein Bräutigam?
Durch dich vollend' ich
meinen Gram!
DIE DREI KNABEN
(beiseite)
Welch dunkle Worte
sprach sie da?
Die Arme ist dem
Wahnsinn nah.
PAMINA
Geduld, mein Trauter,
ich bin dein!
Bald werden wir vermählet sein!
DIE DREI KNABEN
Wahnsinn tobt ihr im Gehirne,
Selbstmord steht auf
ihrer Stirne.
Holdes Mädchen, sieh uns an!
PAMINA
Sterben will ich, weil der Mann,
den ich nimmermehr kann
hassen,
seine Traute kann verlassen!
(auf den Dolch zeigend)
Dies gab meine Mutter mir.

DIE DREI KNABEN
strafet Gott an dir.
PAMINA
Lieber durch dies Eisen
sterben,
als durch Liebesgram verderben!
Mutter, Mutter! durch
dich leide ich,
und dein Fluch verfolgt mich.
DIE DREI KNABEN
Mädchen willst du mit
uns gehn?
PAMINA
Ha! des Jammers Maß ist voll!
Falscher Jüngling, lebe wohl!
Sieh, Pamina stirbt durch dich,
dieses Eisen töte mich!
(Sie will sich erstechen.)
DIE DREI KNABEN
(entreißen ihr den Dolch)
Ha! Unglückliche, halt ein!
Sollte dies dein Jüngling sehen,
würde er vor Gram vergehen;
denn er liebet dich allein.
PAMINA
Was? Er fühlte Gegenliebe,
und verbarg mir seine Triebe,
wandte sein Gesicht von mir?
Warum sprach er nicht
mit mir?
DIE DREI KNABEN
Dieses müssen wir
verschweigen,
doch wir wollen dir ihn zeigen,
und du wirst mit Staunen sehn,
daß er dir sein Herz geweiht,
und den Tod für dich
nicht scheut.
Komm, wir wollen zu
ihm gehn.
PAMINA
Führt mich hin, ich
möcht' ihn sehn!
ALLE
Zwei Herzen, die
vor Liebe brennen,
kann Menschenohnmacht
niemals trennen.
Verloren ist der Feinde Müh',
die Götter selbst
schützen sie.
(Sie gehen zusammen ab.)

Szene XXVI

(Zwei geharnischte Männer stehen vor der
eiserenen Pforte. Tamino wird von den
Priestern hereingeführt.)
23. ZWEI GEHARNISCHE
Der, welcher wandert
diese Straße voll Beschwerden,
wird rein durch Feuer,
Wasser, Luft und Erden;
wenn er der Todes
Schrecken überwinden kann,
schwingt er sich aus der
Erde himmelan.
Erleuchtet wird er dann
im Stande sein,
sich den Mysterien der
Isis ganz zu weih'n.
TAMINO

Mich schreckt kein
Tod als Mann zu
handeln,
den Weg der Tugend
fortzuwandeln;
schließt mir die
Schreckenspforten auf!
Ich wage froh den kühnen Lauf.
(Er geht dem Mitteltore zu.)
PAMINA
(von innen)
Tamino, halt! Ich muß
dich sehn.
TAMINO
Was hör' ich? Paminens Stimme?
ZWEI GEHARNISCHE
Ja, ja, das ist Paminens Stimme!
TAMINO, ZWEI
GEHARNISCHE
Wohl { m i r }, nun kann sie dir
mit { m i r } gehn, dir
nun trennet { u n s } kein euch
Schicksal mehr,
wenn auch der Tod
beschieden wär!
TAMINO
Ist mir erlaubt, mit ihr zu
sprechen?
ZWEI GEHARNISCHE
Es ist erlaubt mit ihr
zu sprechen.
TAMINO, ZWEI
GEHARNISCHE
Welch Glück, wenn
wir { u n s } wiedersehn, euch
froh Hand in Hand
in Tempel gehn.
Ein Weib, das Nacht und
Tod nicht scheut,
ist würdig und wird eingeweiht.
(Die Tore werden geöffnet;
Tamino und Pamina
umarmen sich.)
PAMINA
Tamino mein! O welch
ein Glück!
TAMINO
Pamina mein! O welch
ein Glück!
Hier sind die Schreckenspforten,
die Not und Tod mir dräun.
PAMINA
Ich werde aller Orten an
deiner Seite sein;
ich selber führe dich;
die Liebe leitet mich!
(Sie nimmt ihn bei der Hand)
Sie mag den Weg
mit Rosen streun,
weil Rosen stets bei
Dornen sein.
spiel du die Zauberflöte an,
sie schütze uns auf unsrer Bahn.
Es schnitt in einer
Zauberstunde
mein Vater sie aus
tiefstem Grunde
der tausendjähr'gen Eiche aus,
bei Blitz und Donner,
Sturm und Braus.
Nun komm und spiel

die Flöte an,
sie leite uns auf grauser Bahn.
ZWEI GEHARNISCHE, PAMINA, TAMINO
Wir wandeln)durch des Tones Ihr wandelt
Macht
froh durch des Toder düstre
Nacht.
(Tamino spielt auf seiner Flöte,
Pamina legt ihre Hand auf seine
Schulter und geht mit ihm durch
die Feuerhöhle. Dann umarmen
sie sich.)

24. TAMINO, PAMINA
Wir wandelten durch
Feuergluten,
bekämpften mutig die Gefahr.
Dein Ton sei Schutz in
Wasserfluten,
so wie er es im Feuer war.
(Wieder spielt Tamino auf seiner
Flöte, während er mit Pamina
triumphierend durch die
Wasserfluten schreitet. Vor den
nun weit geöffneten Tempeltoren
erscheinen sie wieder auf der von
gleißendem Licht erfüllten
Szene.)
PAMINA, TAMINO
Ihr Götter, welch ein
Augenblick!
Gewähret ist uns Isis' Glück!
CHOR
(innen)
Triumph, Triumph, Triumph!
Du edles Paar!
Besieget hast du die Gefahr!
Der Isis Weihe ist nun dein!
Kommt, kommt, tretet in den
Tempel ein.
(Sarastro führt Tamino und
Pamina in die Haupthalle des
Tempels.)

Szene XXVII
Ein Garten (Papageno, mit einem Strick
umgürtet, tritt auf.)
25. PAPAGENO
(spielt auf seinem Flötchen)
Papagena, Papagena, Papagena!
Weibchen, Täubchen,
meine Schöne
Vergebens!
Ach, sie ist verloren,
ich bin zum Unglück
schon geboren.
Ich plauderte, plauderte,
und das war schlecht,
und drum geschieht es
mir ganz recht.
Seit ich gekostet diesen Wein,
seit ich das schöne
Weibchen sah,
so brennt's im
Herzenkammerlein,
so zwickt er hier, so zwickt es da.
Papagena! Herzensweibchen!
Papagena! Liebes Täubchen!
's ist umsonst, es ist vergebens!
Müde bin ich meines Lebens!
Sterben macht der Lieb' ein End'

wenn's im Herzen
noch so brennt.
(Er nimmt den Strick, den er an
dem Ast eines Baumes befestigt.)
Diesen Baum da will ich zieren,
mir an ihm den Hals
zuschnüren,
weil das Leben mir mißfällt.
Gute Nacht, du falsche Welt!
Weil du böse an mir handelst,
mir kein schönes Kind
zubandelst,
so ist's aus, so sterbe ich;
schöne Mädchen,
denkt an mich,
Will sich eine um mich Armen,
eh ich hänge, noch erbarmen,
wohl, so laß ich's diesmal sein!
Rufet nur: ja, oder nein!
Keine hört mich; alles stille, ...
(Er sieht sich um.)
...alles, alles, stille!
Also ist es euer Wille?
Papageno, frisch hinauf!
ende deinen Lebenslauf!
Nun, ich warte noch, es sei!
Bis man zählet: eins,
zwei, drei!
Eins!...
Zwei!...
Drei!...
Nun wohl, an, es bleibt dabei,
weil mich nichts zurücke hält;
gute Nacht, du falsche Welt!
(Er will sich aufhängen.)
Die drei Knaben eilen herbei
und halten ihn zurück.)
DIE DREI KNABEN
Halt ein, halt ein,
O Papageno! und sei klug,
man lebt nur einmal,
dies sei dir genug.
PAPAGENO
Ihr habt gut reden,
habt gut scherzen:
doch brennt es euch,
wie mich im Herzen,
ihr würdet auch nach
Mädchen gehn.
DIE DREI KNABEN
So lasse deine Glöckchen
klingen,
dies wird dein Weibchen
zu dir bringen.
PAPAGENO
Ich Narr vergaß der
Zauberdinge.
(Er nimmt sein Glockenspiel
zur Hand.)
Erklinge Glockenspiel, erlinge!
Ich muß mein liebes
Mädchen sehn.
(spielt das Glockenspiel
und singt)
Klinget, Glöckchen, klinget
bringt mein Mädchen her!
Klinget, Glöckchen, klinget!
Schafft mein Weibchen her!
usw.
(Die drei Knaben führen
Papagena herein.)

DIE DREI KNABEN

Nun, Papageno sieh dich um!
(Papageno sieht sich um nach Papagena.)
PAPAGENO, PAPAGENA
Pa Pa Pa... usw.
PAPAGENO
Papagena!
PAPAGENA
Papageno!
PAPAGENO
Bist du mir nun ganz gegeben?
PAPAGENA
Nun bin ich dir ganz gegeben.
PAPAGENO
Nun, sei mein liebes Weibchen!
PAPAGENA
Nun, sei mein Herzenstäubchen.
PAPAGENO, PAPAGENA
Mein { liebes Weibchen! Herzenstäubchen!
Welche Freude wird das sein,
wenn die Götter uns bedenken,
unsrer Liebe Kinder schenken,
so liebe kleine Kinderlein.
PAPAGENO
Erst einen kleinen Papageno,
PAPAGENO
Dann eine kleine Papagena.
PAPAGENO
Dann wieder einen Papageno,
PAPAGENA
Dann wieder eine Papagena,
PAPAGENO
Papageno.
PAPAGENA
Papagena.
PAPAGENO, PAPAGENA
Papageno, Papageno.
Papagena, Papagena.
Es ist das höchste der Gefühle,
{Wenn viele, viele wenn viele Pa-pa-pa-pa-
geno
{Pa-pa-pa-pa-pa-pa-pa-pa-gena Pa-pa-pa-pa-
pa-pa-pa-pa-geno
der Eltern Segen werden sein,
usw.
(Beide gehen Arm in Arm ab.)

Schluss-Szene

Vor dem Tempel (Die Königin der Nacht und ihre drei Damen treten zusammen mit Monostatos auf.)

26. ALLE

Nur stille, stille, stille, stille!
Bald dringen wir im
Tempel ein.

MONOSTATOS

Doch, Fürstin, halte Wort!
Erfülle...dein Kind muß meine
Gattin sein.

KÖNIGIN DER NACHT

Ich halte Wort, es ist
mein Wille,
mein Kind soll deine
Gattin sein!

DIE DREI DAMEN, KÖNIGIN DER NACHT

Ihr mein } Kind soll deine
Gattin sein!
(Man hört Donner und
Geräusche von Wasser.)
MONOSTATOS

Doch still, ich höre schrecklich
rauschen,
Wie Donnerton und Wasserfall.
KÖNIGIN DER NACHT, DIE DREI DAMEN
Ja, fürchterlich ist dieses
Rauschen, wie fernen
Donners Widerhall!
MONOSTATOS
Nun sind sie in des
Tempels Hallen.
ALLE
(abwechselnd)
Dort wollen wir sie überfallen,
Die Frömmler tilgen von der
Erd'
Mit Feuersglut und mächt'gem
Schwert.
DIE DREI DAMEN, MONOSTATOS
Dir,
große Königin der Nacht,
Sei unsrer Rache Opfer
gebracht.
(starker Donner und Blitz)
ALLE
Zerschmettert, zernichtet
ist unsere Macht,
Wir alle gestürzt in
ewige Nacht.
(Die Königin der Nacht, ihre
Damen und Monostatos
versinken. Sofort verwandelt sich
die ganze Szene in einen
Sonnentempel. Sarastro steht
erhöht, die Priester auf beiden
Seiten. Tamino und Pamina sind
in Priestergewänder gekleidet.)

27. SARASTRO

Die Strahlen der Sonne
vertreiben die Nacht,
Zernichten der Heuchler
erschlichene Macht.

CHOR

Heil sei euch Geweihten!
Ihr dranget durch die Nacht.
Dank, Dank, Dank,
sei dir, Osiris,
Dank, Dank dir, Isis, gebracht!
Es siegte die Tugend und
krönt zum Lohn,
Die Schönheit und Weisheit
mit ewiger Kron'.

28. Duett Tamino, Papageno

LA CLEMENZA DI TITO (CD169-170)

Act 1 (CD169)

1. Overtura

Appartimenti di Vitellia

(Recitativo)

VITELLIA

2. Ma che? sempre

l'istesso,
Sesto, a dirmi verrai? So,
che sedotto
fu Lentulo da te; che i
suoi seguaci
son pronti gia, che il
Campidoglio acceso

dara moto a un tumulto.
Io tutto questo
gia mille volte udii, la mia
vendetta
mai non veggo pero.
S'aspetta forse
che Tito a Berenice in
faccia mia
offre d'amor insano
l'usurato mio soglio, e la
sua mano?
Parla, di, che s'attende?
SESTO
Oh Dio!
VITELLIA
Sospiri!
SESTO
Pensaci meglio, oh cara,
pensaci meglio. Ah non
togliamo in Tito
la sua delizia al mondo, il
Padre a Roma,
l'amico a noi. Fra le
memorie antiche
trova l'egual, se puoi.
Fingiti in mente
Eroe piu generoso, e piu
clemente.
Inutil chiama, perduoto il
giorno ei dice,
in cui fatto non ha
qualcun felice.
VITELLIA
Dunque a vantarni in
faccia
venisti il mio nemico? e
piu non pensi
che questo Eroe clemente
un soglio usurpa
dal suo tolto al mio
padre?
che m'inganno, che mi
sedusse, (e questo
e il suo fallo maggior)
quasi ad amarlo.
Ma una barbara, Sesto,
un'esule antepormi, una
regina!
SESTO
Ah principessa,
tu sei gelosa.
VITELLIA
Io!
SESTO
Si.
VITELLIA
Gelosa io sono,
se non soffro un
disprezzo.
SESTO
Eppur...
VITELLIA
Eppure non hai cor
d'acquistami.
SESTO
Io son...
VITELLIA
Tu sei
sciolto d'ogni promessa.
A me non manca
piu degno esecutor

dell'odio mio.
SESTO
Sentimi!
VITELLIA
Intesi assai.
SESTO
Fermati!
VITELLIA
Addio.
SESTO
Ah, Vitellia, ah mio
Nume,
non partir! dove vai?
perdonami, ti credo, io
m'ingannai.

(Duetto)
SESTO
3. Come ti piace imponi:
Regola i moti miei.
Il mio destin tu sei,
Tutto faro per te.
VITELLIA
Prima che il sol tramonti,
Estinto io vo l'indegne.
Sai ch'egli usurpa un
regno,
Che in sorte il ciel mi die.
SESTO
Gia il tuo furor
m'accende.
VITELLIA
Ebben, che piu s'attenfe?
SESTO
Un dolce sguardo almeno
Sia premio alla mia fe!
(Recitativo)
A DUE
Fan mille affetti insieme
battaglia in me spietata.
Un'alma lacerata
piu della mia non v'e.

ANNIO
4. Amico, il passo affretta;
Cesare a se ti chiama.
VITELLIA
Ah, non perdetevi
questi brevi momenti. A
Berenice
Tito gli usurpa.
ANNIO
Ingiustamente oltraggi,
Vitellia, il nostro Eroe.
Tito ha l'impero
e del mondo, e di se. Gia
per suo cenno
Berenice parti.
SESTO
Come?
VITELLIA
Che dici?
ANNIO
Voi stupite a ragion.
Roma ne piange,
di maraviglia, e di
piacere. Io stesso
quasi nol credo: ed io
fui presente, o Vitellia, al
grande addio.
VITELLIA

(Oh speranze!)
Sesto, sospendi
d'eseguire i miei cenni; il
colpo ancora
non e maturo.
SESTO
E tu non vuoi ch'io
vegga!...
ch'io mi lagni, oh
crudele!...
VITELLIA
Or che vedesti?
di che ti puoi lagnar?
SESTO
Di nulla. (Oh Dio!)
Chi provo mai tormento
eguale al mio.

(Aria)
VITELLIA
5. Deh se piacer mi vuoi,
Lascia i sospetti tuoi;
Non mi stancar con
questo
Molesto dubitar.
Chi ciecamente crede,
Impegne a serbar fede;
Chi sempre inganni
aspetta
Aletta ad ingannar.
(parte)

(Recitativo)
ANNIO
6. Amico, ecco il
momento
di rendermi felice.
All'amor mio
Servilia promettesti. Altro
non manca
che d'Augusto l'assenso.
Ora da lui
impetrarlo potresti.
SESTO
Ogni tua brama,
Annio, m'è legge.
Imaziente anch'io
questo nuovo legame,
Annio, desto.

(Duetto)
ANNIO, SESTO
7. Deh prendi un dolce
amplesso,
Amico mio fedel;
E ognor per me lo stesso
Ti serbi amico il ciel.
(partono)
(Parte del Foro Romano
magnificamente adornato
d'archi,
obelischi, e trofei; in
faccia aspetto esteriore
del Campidoglio, e
magnifica strada, per cui
vi ci ascende.)
(Publio, senatori romani,
e i legati delle province
sogette,
destinati a presentare al
senato gli annui imposti

tributi.
Mentre Tito, preceduto
da littori, preceduto
da pretoriani, e
circondato da numeroso
popolo, scende dal
Campidoglio,
cantarsi il seguente:)

8. Marcia

CORO
9. Serbate, oh Dei custodi
Della romana sorte,
In Tito il giusto, il forte,
L'onor di nostra eta.
(Nel fine del coro
suddetto, Annio e Sesto
da diverse parti.)

(Recitativo)

TITO
10. Basta, basta, oh miei fidi.
Sesto a me s'avvicini;
Annio non parta.
Ogn'altro s'allontani.
(Si ritirano tutti fuori
dell'atrio, e vi rimangono
Tito, Sesto ed Annio.)

11. Marcia

ANNIO
12. (Adesso, oh Sesto,
parla per me.)
SESTO
Come, Signor, potesti
la tua bella regina?...
TITO
Ah, Sesto, amico,
che terribil momento! Io
non credei...
basta; ho vinto; parti.
Tolgasi adesso
a Roma ogni sospetto
di vederla mia sposa. Una
sua figlia
vuol verder sul mio
soglio,
a appargala convien.
Giacche l'amore
scelse invano a miei lacci,
io vo', che almeno
l'amicizia li scelga. Al tuo
s'unisca,
Sesto, il cesareo sangue.
Oggi mia sposa
sara la tua germana.
SESTO
Servilia!
TITO
Appunto.
ANNIO
(Oh me infelice!)
SESTO
(Oh Dei!
Annio e perduto.)
TITO
Udisti?
che dici? non rispondi?
SESTO

E chi potrebbe
risponderti, Signor?
M'opprime a segno
la tua bonta. Che non ho
cor... vorrei...
ANNIO
(Sesto e in pena per me.)
TITO
Spiegatti. Io tutto
faro per tuo vantaggio.
SESTO
(Ah si serva l'amico.)
ANNIO
(Annio, coraggio.)
SESTO
Tito...
ANNIO
Augusto, conosco
di Sesto il cor.
Ma tu consiglio
da lui prender non dei.
Come potresti
sposa elegger piu degna
dell'imperio, e di te?
Virtu, bellezza,
tutto e in Sevilla. Io le
conobbi in volto
ch'era nata a regnar.
De'miei presagi
l'adempimento e questo.
SESTO
(Annio parla cosi? Sogno,
o son desto!)
TITO
Ebben, recane a lei,
Annio, tu la novella. E tu
mi siegui,
amato Sesto; e queste
tue dubbiezze deponi.
Avrai tal parte
tu ancor nel soglio, e
tanto
t'innalzero, che restera
ben poco
dello spazio infinito,
che frapperò gli Dei fra
Sesto, e Tito.

(Aria)
TITO
13. Del piu sublime
soglio
L'unico frutto e questo;
Tutto e tormento il resto,
E tutto e servitu.
Che avrei, se ancor
perdessi
Le sole ore felici,
Ch'ho nel giovar gli
oppressi,
Nel sollevar gli amici;
Nel dispensar tesori
Al merto, e alla virtu?
(parla con Sesto)

(Recitativo)
ANNIO
14. Non ci pentiam. D'un
generoso amante
era questo il dover. Mio
cor, deponi

le tenerezze antiche; e tua
sovrana
chi fu l'idolo tuo.
Cambiar conviene
in rispetto l'amore.
Eccola. Oh Dei!
mai non parve si bella
agli occhi miei.
SERVILIA
Mio ben...
ANNIO
Taci, Servilia. Ora e
delitto
il chiamarmi cosi.
SERVILIA
Perche?
ANNIO
Ti scelse
Cesare (che martir!) per
sua consorte.
SERVILIA
Io sposa
di Cesare? E perche?
ANNIO
Perche non trova
belta, virtu, che sia
piu degna d'inpero,
anima... oh stelle!
che diro? lascia, Augusta,
deh lasciami partir.
SERVILIA
Cosi confusa
abbandonarmi vuoi?
Spiegati; dimmi,
come fu? Per qual via?...
ANNIO
Mi perdo, s'io non parto,
anima mia.

(Duetto)
ANNIO
15. Ah perdona al primo
affetto
Questo accento
sconsigliato;
Colpa fu del labbro usato
A cosi chiamarti ognor.
SERVILIA
Ah tu fosti il primo
oggetto,
Che finor finor fedel'
amai;
E tu l'ultimo sarai
Ch'abbia nido in questo
cor.
ANNIO
Cari accenti del mio
bene.
SERVILIA
Oh mia dolce, cara
speme.
SERVILIA, ANNIO
Piu che ascolto i sensi
tuoi,
in me cresce piu l'ardor.
Quando un'alma e
all'altra unita,
Qual piacer un cor
risente!
Ah si tranchi dalla vita
Tutto quel che non e

amor.
(partono)
(Ritiro delizioso nel
soggiorno imperiale sul
colle Palatino.)

(Recitativo)
TITO
16. Che mi rechi in quel
foglio?
PUBLIO
In nomi ei chiude
de'rei che osar con
temerari accenti
de'Cesare gia spenti
la memoria oltraggiar.
TITO
Barbara inchiesta,
che agli estini non giova,
e somministra
mille strade alla frode
d'insidiar gl'innoceenti.
PUBLIO
Ma v'e, Signor, chi
lacerate ardisce
anche il tuo nome.
TITO
E che percio? se l' mosse
leggerezza; nol curo;
se follia; lo compiango;
se ragion; gli son grato! e
se in lui sono
impeti di malizia; io gli
perdono.
PUBLIO
Almen...
SERVILIA
Di Tito al pie...
TITO
Servilia! Augusta!
SERVILIA
Ah Signor, si gran nome
non darmi ancora. Odimi
prima. Io deggio
palesarti un arcan.
TITO
Publio, ti scosta;
ma non partir.
(Publio si ritira.)
SERVILIA
Che del cesairo alloro
me fra tante piu degne,
generoso Monarca, inviti
a parte,
e dono tal, che destaria
tumulto
nel piu stupido cor...ma...
TITO
Parla...
SERVILIA
Il core,
Signor, non e piu mio.
Gia da gran tempo
Annio me lo rapi. Valor
che basti,
non ho per obliarlo.
TITO
Grazie, o Numi del ciel.
Pur si ti ritrova
chi s'avventuri a dispiacer
col vero.

Alla grandezza tua la
propria pace
Annio pospone! Tu ricusi
un trono
per essergli fedele! Ed io
dovrei
turbar fiamme si belle!
Sgombra ogni tema.

(Aria)
TITO
17. Ah, se fosse intorno al
trono
Ogni cor così sincero,
non tormento un vasto
impero,
Ma saria felicità.
Non dovrebbero i
regnanti
Tollerar sì grave affanno,
Per distinguer
dall'inganno
l'insidiata verità.
(parte)

(Recitativo)
SERVILIA
18. Felice me!
VITELLIA
Posso alla mia sovrana
offerir del mio rispetto i
primi omaggi?
posso adorar quel volto,
per cui d'amor ferito,
ha perduto il riposo il
cor di Tito?
SERVILIA
Non esser meca irata;
forse la regia destra e a te
serbata.
(parte)
VITELLIA
Ancora mi schernisce?
Questo soffrir degg'io
vergognoso disprezzo?
Ah, con qual fasto
qui mi lascia costei!
barbaro Tito,
il pareo dunque poco
Berenice antepormi? Io
dunque sono
l'ultima de'viventi. Ah,
trema ingrato,
trema d'avermi odessa.
Oggi il tuo sangue...
SESTO
Mia vita.
VITELLIA
Ebben, che rechi? il
Campidoglio
e acceso? e incenerito?
Lentulo dove sta? Tito e
punito?
SESTO
Nulla intrapresi ancor.
VITELLIA
Nulla! e si franco
mi torni innanzi? E con
qual merto ardisc
di chiamarmi tua vita?
SESTO

Sa una ragion potesse
almen giustificarmi?
VITELLIA
Una ragione!
mille n'avrai,
eccoti aperta
una strada all'impero.
Renderti fortunato
puo la mia mano? Corri,
mi vendica, e son tua.
SESTO
Basta, basta non piu, gia
m'inspirasti,
Vitellia, il tuo furor.
Arder vedrai
fra poco il Campidoglio,
e quest'acciaro
nel sen di Tito...
VITELLIA
Eh, non ti credo;
m'ingannerai di nuovo.
In mezzo all'opra,
ricorderai...
SESTO
No; mi punisca amore,
se penso ad ingannarti.
VITELLIA
Dunque corri; che fai?
Perche non parti?

(Aria)
SESTO
19. Parto, ma tu ben mio,
Meco ritorna in pace;
Saro qual piu ti piace;
Quel che vorrai fato.
Guardami, e tutto oblio,
E a vendicarti io volo;
A questo sguardo dolo
Da me si pensera.
Ah qual poter, oh Dei!
Donaste alla belta.
(parte)

(Recitativo)
VITELLIA
20. Vedrai, Tito, vedrai,
che alfin si vile
questo volto non e. Basta
a sedurti
gli amici almen, se ad
invaghiarti e poco.
Ti pentirai...
PUBLIO
Tu qui, Vitellia? Ah corri,
va Tito alle tue stanze.
ANNIO
Vitellia, il passo affreyta,
Cesare di te cerca.
VITELLIA
Cesare!
PUBLIO
Ancor nol sai?
sua consorte t'ellesse.
ANNIO
Tu sei la nostra Augusta; e
il primo omaggio
gia da noi ti si rende.
PUBLIO
Ah, principessa, andiam;
Cesare attende.

(Terzetto)
VITELLIA
21. Vengo...aspettate...Sesto!...
Ahime!...Sesto!...e
partito?...
Oh sdegno mio funesto!
Oh insano mio furor!
Che angustia, che
tormento!
Io gelo, oh Dio! d'arror.
PUBLIO, ANNIO
Oh come un gran
contento,
Come confonde un cor.
(partono)
(Campidoglio, come
prima.)

(Recitativo accompagnato)
SESTO
22. Oh Dei, che smania e
questa,
che tumulto ho nel cor!
Palpito, agghiaccio,
m'incammino, m'arresto;
ogn'aura, ogn'ombra
mi fa tremare. Io non
credae, che fosse
si difficile impresa esser
malvagio.
Ma compirla convien.
Almen si vada
con valor e perir. Valore!
E come
puo averne un traditor?
Sesto infelice!
tu traditor! Che orribil
nome! Eppure
t'affretti a meritarlo. E chi
tradisci?
il piu grande, il piu
giusto, il piu clemente
Principe della terra, a cui
tu devi
quanto puoi, quanto sei.
Bella mercede
gli rendi in vero. Ei
t'innalzo per fati
il carneficesuo.
M'inghiotta il suolo
prima ch'io tal divenga.
Ah non ho core,
Vitellia, a secondar gli
sdegni tuoi.
Morrei prima del colpo
in faccia a lui.
(Si desta nel Campidoglio
un incendio
che a poco a poco va
crescendo.)
SESTO
S'impedisca...ma come,
arde gia il Campidoglio.
Un gran tumulto io sento
d'armi, e d'armati: ahi!
tardo il pentimento.

(Quintetto con coro)
SESTO
23. Deh, conservate, oh

Dei,
A Roma il suo spendor,
Oh almeno i giorni miei
Coi suoi troncate ancor.
ANNIO
Amico, dove vai?
SESTO
Io vado...la saprai.
Oh Dio, per mio rossor.
(Ascende frettoloso nel
Campidoglio.)
ANNIO
Io Sesto non intendo...
Ma qui Servilia viene.
SERVILIA
Ah che tumulto orrendo!
ANNIO
Fuggi di qua mio bene.
SERVILIA
Si teme che l'incendio
Non sia dal caso nato,
Ma con peggior disegno
Ad arte suscitato.
CORO
(in distanza)
Ah!...
PUBLIO
V'e in Roma una
congiura,
Per Tito ahime pavento;
Di questo tradimento
Chi mai sara l' autor.
CORO
Ah!...
SERVILIA, ANNIO,
PUBLIO
Le grida ahime ch'io
sento
CORO
Ah!...
SERVILIA, ANNIO,
PUBLIO
Mi fan gelar d' orror.
(Vitellia entra.)
CORO
Ah!...
VITELLIA
Chi per pietade oh Dio!
M'addita dov' e Sesto?
(in odio a me son' io
Ed ho di me terror.)
SERVILIA ANNIO,
PUBLIO
Di questo tradimento
Chi mai sara l' autor.
CORO
Ah!...ah!...
VITELLIA, SERVILIA,
ANNIO, PUBLIO
Le grida ahime ch'io
sento
Mi fan gelar d' orror.
CORO
Ah!...ah!...
(Sesto scende dan
Campidoglio.)
SESTO
(Ah dove mai m'ascondo?
Apriti, oh terra,
inghiottimi,
E nel tuo sen profondo

Rinserra un traditor.)
VITELLIA
Sesto!
SESTO
Da me che vuoi?
VITELLIA
Quai sguardi vibri
intorno?
SESTO
Mi fa terror il giorno.
VITELLIA
Tito?...
SESTO
La nobil alma
verso dal sen trafitto.
SERVILIA, ANNIO,
PUBLIO
Qual destra rea
macchiarsi
Pote d'un tal delitto?
SESTO
Fu l'uom piu scellerato,
L' orror della natura,
Fu...
VITELLIA
Taci forsennato,
deh non ti palesar.
VITELLIA, SERVILIA,
SESTO, ANNIO, PUBLIO
E' dunque l' astro e
spento,
Di pace apportator.
TUTTI e CORO
Oh nero tradimento
Oh giorno di dolor!

Act 2 (CD170)

Ritiro delizioso nel soggiorno imperiale sul
colle Palatino.
(Recitativo)
ANNIO
1. Sesto, come tu credi,
Augusto non peri. Calma
il tuo duolo;
in questo punto ei torna
illeso dal tumulto.
SESTO
Eh! tu m'inganni.
Io stesso lo mirai cader
trafitto
da scellerato acciaro.
ANNIO
No, travedesti.
Tra il fumo, e tra il
tumulto
altri Tito ti parve.
SESTO
Altri! e chi mai
delle cesaree vesti
ardirebbe adornarsi? Il
sacro alloro,
l'augusto ammanto...
ANNIO
Ogni argomento e vano,
vive Tito, ed e illeso.
Dunque tu stesso a lui
corri, e l' vedrai.
SESTO
Ch'io mi presenti a Tito
dop averlo tradito?

ANNIO
Tu la trdisti?
SESTO
Io del tumulto, io sono
il primo autor.
ANNIO
Come! perche?
SESTO
Non posso
dirti di piu.
ANNIO
Sesto e infidele!
SESTO
Amico,
m'ha perduto un
istante. Addio! M'involto
alla patria per sempre.
Ricordati di me.
ANNIO
Fermati; oh Dei!
pensiamo...incolpan
molti
di questo incendio il caso;
e la congiura
non e certa finora...
SESTO
Ebben, che vuoi?
ANNIO
Che tu non parta ancora.

(Aria)

ANNIO
2. Torna di Tito a lato;
Torna, e l'error passato
Con replicate emenda
Prove di fedelta.
L'acerbo tuo dolore
E segno manifesto,
Che di virtu nel core
L'immagine ti sta.
(parte)

(Recitativo)

SESTO
3. Partir deggio, o restar?
Io non ho mente
per distinguer consigli.
VITELLIA
Sesto, fuggi, conserva
la tua vita, e 'l mio onor.
Tu sei perduto,
se alcun ti scopre, e se
scoperto sei,
pubblico e il mio segreto.
SESTO
In questo seno
sepolto restera. Nessuno
il seppe.
Tacendolo morro.

PUBLIO

4. Sesto!
SESTO
Che chieldi?
PUBLIO
La tua spada.
SESTO
E perche?
PUBLIO
Vieni.
VITELLIA

(Oh colpo fatale!)
SESTO
Sesto, partir conviene. E
già raccolto
per udirti il senato; e non
poss'io
differir di condurti.
SESTO
Ingrata, addio!

(Terzetto)
SESTO
5. Se al volto mai ti senti
Lieve aura che s'aggiri,
Gli estremi miei sospiri
Quelle'allito sarà.
VITELLIA
(Per me vien tratto a
morte:
Ah dove mai s'ascondo!
Fra poco noto al mondo
Il fallo mio sarà.)
PUBLIO
Vieni...
SESTO
(a Publio)
Ti seguo...
(a Vitellia)
addio.
VITELLIA
(a Sesto)
Senti...mi perdo...Oh
Dio!
(A Publio)
Che crudelta!

SESTO
(a Vitellia, in atto di
partire)
Rammenta chi t'adora
In questo stato ancora.
Mercede al mio dolore
Sia almen la tua pietà.
VITELLIA
(mi laceran il core
Rimorso, orror, spavento!
Quel che nell'alma io
sento
Di duol morir mi fa.)
PUBLIO
L'acerbo amaro pianto,
Che da' suoi lumi piove,
L'anima mi commove,
ma vana e la pietà!
(Publio e Sesto partono
con le guardie, e
Vitellia dalla parte
opposta.)
(Gran sala destinata alle
pubbliche udienze.)

CORO
6. Ah grazie si redano
Al sommo fattor,
Che in Tito de trono
Salvo lo splendor.
TITO
Ah no, sventurato
Non sono cotanto,

Se in Roma il mio fato
Si trova compianto,
Se voti par Tito
Si formano ancor.
CORO
Ah grazie si rendano
Al sommo fattor,
Che in Tito del trono
Salvo lo splendor.

(Recitativo)
TITO
7. Andremo,
Publio, fra poco. Io non
avrei riposo,
se di Sesto il destino
pria non sapessi. Avrà il
Senato omai
le sue discolpe udite; avrà
scoperto,
vedrai, ch'egli e
innocente; e non
dovrebbe
tardar molto l'avviso.
PUBLIO
Ah troppo chiaro
Lentulo favello.
TITO
E puoi
creder Sesto infedele? Io
dal mio core
il suo misuro ; e un
impossibil parmi
ch'egli m'abbia tradito.
PUBLIO
Ma, Signor, non han tutti
il cor di Tito.

(Aria)
PUBLIO
8. Tardi s'avede
D'un tradimento
Chi mai di fede
Mancar non sa.
Un cor verace
Pieno d'onore
Non e portento
Se ogn'altro core
Crede incapace
D'infedelta.
(parte)

(Recitativo)
TITO
9. No, così scellerato
il mio Sesto non credo.
Annio, che rechi?
L'innocenza di Sesto?
Consolami!
ANNIO
Signor! pietà per lui
ad implorar io vengo.
PUBLIO
Cesare, nol diss'io. Sesto e
l'autore
della trama crudel.
TITO
Publio, ed e vero?
PUBLIO
Purtroppo; ei di sua
bocca

tutto affermo. Co'
complici il senato
alle fiere il condanna.
Ecco il decreto
terribile, ma giusto;
ne vi manca, o Signor,
che il nome augusto.
TITO
Omnipossenti Dei!
ANNIO
Ah, pietoso, monarca...
TITO
Annio, per ora
lasciami in pace.
PUBLIO
Alla gran pompa unite
sai che le genti omai...
TITO
Lo so partite!
ANNIO
Deh, perdona, s'io parlo
in favor d'un insano
Dalla mia cara sposa egli
e germano.

(Aria)
ANNIO
10. Tu fosti tradito;
Ei degno e di morte,
Ma il core di Tito
Pur lascia sperar.
Deh prendi consiglio,
Signor, dal tuo core:
Il nostro dolore
Ti degna mirar.
(Publio ed Annio
partono.)

(Recitativo accompagnato)
TITO
11. Che orror! che
tradimento!
Che nera infedelta!
Fingersi amico!
essermi sempre al fianco:
ogni monmento
esiger dal mio core
qualche prova d'amore; e
starmi intanto
preparando la morte! Ed
io sospendo
ancor la pena? e la
sentenza ancora non
segno? -
Ah sì, lo scellerato mora!
mora...ma senza udirlo
mando Sesto a morir? Si:
già l'intense
abbastanza il senato. E
s'egli avesse
qualche arcano a
svelarmi?
Ola! S'ascolti,
a poi vada al supplicio.

(alla guardia che entra)
12. A me si guidi Sesto.
(La guardia parte.)
E pur di chi regna
infedele il destino! A
noi si nega

cio che a' piu bassi e dato.
In mezzo al bosco
quel villanel mendico, a
cui circonda
ruvida lana il rozzo
fianco, a cui
e mal fido riparo
dall'ingiurie del ciel
tugurio informe,
placido i sonni dorme,
passa tranquillo i di.
molto non brama:
sa chi l'odia, e chi l'ama:
unito o solo
torna sicuro alla foresta,
al monte;
e vede il core ciascheduno
in fronte.

(Terzetto)

SESTO

(fra il guardie e Publio, entra e si ferma)

13. (Quello di Tito e il
volto!

Ah dove oh stelle! e
andata

La sua dolcezza usata!

Or ei mi fa tremar!)

TITO

(Eterni Dei! di Sesto
Dunque il sembante e
questo!

Oh come puo un delitto
Un volto trasformar!)

PUBLIO

(Mille diversi affetti

In Tito guerra fanno.

S'ei prova un tale
affanno, Lo seguita ad
amar.)

TITO

Avvicinati!

SESTO

(Oh! voce

Che piombami sul core.)

TITO

Non odi?

SESTO

(Di sudore

Mi sento oh Dio bagnar!)

TITO, PUBLIO

(Palpita il traditore,

Ne gli occhi ardisce
alzar.)

SESTO

(Oh Dio! non puo chi

more

Non puo di piu penar.)

(Recitativo)

TITO

14. (Eppur mi fa pieta.)

Publio, custodi,
lasciatemi con lui.

(Publio e le guardie
partono.)

SESTO

(No, di quel volto
non ho costanza a
sostener l'impero.)

TITO

Ah, Sesto, dunque e vero?

Dunque vuoi la mia
morte? In che t'offense
il tuo Prence, il tuo Padre,
il tuo Benefattor? Se Tito
Augusto

hai potuto obliar, di Tito
amico
come non ti sovenne?

SESTO

Ah, Tito, ah, mio
clementissimo Prence,
non piu, non piu; se tu
veder potessi
questo misero cor;
spergiuro, ingrato,
pur ti ferei pieta. Tutte ho
sugli occhi,

i benefici tuoi; s'offrir
non posso,

ne l'idea di me stesso,
ne la presenza tua!

TITO

Odimi, oh Sesto;

siam soli; il tuo sovranò
non e presente. Apri il

tuo core a Tito;

confidati all'amico. io ti
prometto,

che Augusto nol sapra.

Del tuo delitto
di la prima cagion.

Cerchiamo insieme
una via scusarti. Io ne

sarei

forse di te piu lieto.

SESTO

Ah, la mia colpa
non ha difesa.

TITO

E taci? E non rispondi?

Ah, giacche puoi

tanto abusar di mia

pieta.

SESTO

Signore...

sappi dunque...(che fo?)

TITO

Sieggi.

SESTO

(Ma quando
finiro di penar?)

TITO

Parla una volta:
che mi volevi dir?

SESTO

Ch'io son l'oggetto
dell'ira Dei; che la mia
sorte

non ho piu forza a
tollerar; ch'io stesso

traditor mi confesso,
empio mi chiaro;

ch'io merito la morte, e
ch'io la bramo.

TITO

Sconoscente! e l'avrai.

(alle guardie)

Cutodi, il reo
toglietemi d'innanzi.

SESTO

Il bacio estremo
su quella invita man.

TITO

Parti; non e piu tempo,
or tuo giudice sono.

SESTO

Ah, sia questo, Signor,
l'ultimo dono.

(Rondo)

SESTO

15. Deh per questo
istante solo

Ti ricorda il primo amor.

Che morir mi fa di duolo

Il tuo sdegno il tuo rigor.

Di peitade indegno e
vero,

Sol spirar io deggio orror.

Pur saret men severo,

Se vedessi questo cor.

Disperato vado a morte;

Ma il morir non mi

tormenta

Che fui teco un traditor!

(Tanto affanno soffre un

core,

Ne si more di dolor!)

(parte)

(Recitativo)

TITO

16. Ove s'intese mai piu
contumace

infedelta? Deggio alla mia

negletta

disprezzata clemenza una
vendetta.

Vendetta!...il cor di Tito

tali sensi produce?...Eh

viva...invano

parlan dunque le leggi?

Io, lor custode

l'eseguisco cosi? Di Sesto

amico

non sa Tito

scordarsi?...Ogn'altro

effetto

d'amicizia, e pieta taccia

per ora.

Sesto e reo; Sesto mora.

Ma dunque faccio

si gran forza al mio cor.

Ne almen sicuro

saro ch'altri l'approvi?

Ah, non si lasci

il solito cammin...

Viva l'amico!

benche infedele.

TITO

Publio.

PUBLIO

Cesare.

TITO

Andiamo

al popolo, che attende.

PUBLIO

E Sesto?

TITO

E Sesto,

venga, all'arena ancor.

PUBLIO
Dunque il suo fato?...
TITO
Sì, Publio, e già deciso.
PUBLIO
(Oh sventurato!)

(Aria)
TITO
17. Se all'impero, amici
Dei,
Necessario e un cor
severo;
O togliete a me l'impero,
O a me date un altro cor.
Se la fe de' regni miei
Coll'amr non assicuro:
D'una fede non mi curo,
Che sia frutto del timor.
(parte)

(Recitativo)
VITELLIA
18. Non giova lusingarsi;
Sesto già mi scroperse.
SERVILIA
Ah, Vitellia!
ANNIO
Ah, principessa!
SERVILIA
Il misero germano...
ANNIO
Il caro amico...
SERVILIA
E condotto a morir.
VITELLIA
Ma che posso per lui?
SERVILIA
Tutto, a' tuoi prieghi
Tito lo donera.
ANNIO
Non puo negarlo
alla novella Augusta.
VITELLIA
Anno, non sono
Augusta ancor.
ANNIO
Pria che tramonti il sole
Tito sarà tuo sposo. or,
me presente,
per le pompe festive il
cenno ei diede.
(parte)
VITELLIA
(Dunque Sesto ha
taciuto! oh amore! oh
fedel!)

SERVILIA
Tu piangi!
VITELLIA
Ah parti!
SERVILIA
Ma tu perche restar?
Vitellia, ah parmi...
VITELLIA
Oh, Dei! Parti, verro; non
tormentarmi.

(Aria)
SERVILIA
19. S'altro che lacrime

Per lui non tenti,
Tutto il tuo piangere
Non giovera.
A questa inutile
Pieta che senti,
Oh quanto e simile
La crudelta.
(parte)

(Recitativo accompagnato)
VITELLIA
20. Ecco il punto, o
Vitellia,
d'esaminar la tua
costanza: avrai
valor che basti a riminar
esangue
il tuo Sesto fedel? Sesto,
che t'ama
piu della vita sua? Che
per tua colpa
divenne reo? Che t'ubbidì
crudele?
Che ingiusta t'adoro? Che
in faccia a morte
si gran fede ti serba, e tu
frattanto
non ignota a te stessa,
andrai tranquilla
al talamo d'Augusto? Ah
mi vedrei
sempre Sesto d'intorno; e
l'aure, e i sassi
ternerei che loquaci
mi scoprissero a Tito. A'
piedi suoi
vadasi il tutto a palesar, Si
scemi
il delitto di Sesto,
se scursa non si puo,
col fallo mio.
D'impero e d'imenei,
speranze, addio.

(Rondo)
VITELLIA
21. Non piu di fiori
Vaghe catene
Discenda Imene
Ad intrecciar.
Stretta fra barbare
Aspre ritorte
Veggio la morte
Ver me avanzar.
Infelice! qual orrore!
Ah di me che si dira?
Chi vedesse il mio dolore,
Pur avria di me pieta.
(parte)
(Luogo magnifico, che
introduce a vasto
anfiteatro,
da cui per diversi archi
scopresi la parte interna.
Si vedranno già nell'arena
i complici della congiura
condannati alle fiere.)

(Coro)
CORO
22. Che del ciel, che degli

Dei
Tu il pensier, l'amor tu
sei,
Grand'Eroe, nel giro
angusto
Si mostro di questo di.
Ma, cagnion di
maraviglia
Non e già, felice Augusto,
Che gli Dei chi lor
somiglia,
Custodiscano così.

(Recitativo)
TITO
23. Sesto, de'tuoi delitti
tu sai la serie, e sai
qual pena ti si dee. Roma
sconvolta,
l'offesa Maesta, le leggi
offese,
l'amicizia tradita, il
mondo, il cielo
vogliono la morte tua.
De' tradimenti
sai pur ch'io son l'unico
oggetto; or senti.
VITELLIA
Eccoti, eccelso Augusto,
eccoti al pie la piu
confusa...
(s'inginocchia)
TITO
Ah sorgi,
che fai? che brami?
VITELLIA
Io ti conduco innazi
l'autor dell'empia trama.
TITO
Ov'e? Che mai
preparo tante insidie al
viver mio?
VITELLIA
Nol crederai.
TITO
Perche?
VITELLIA
Perche son io.
TITO
Tu ancora?
E quanti mai,
quanti siete a tradirmi?
VITELLIA
Io la piu rea
son di ciascuno! Io
meditai la trama;
il piu fedele amico
io ti sedussi; io del suo
cieco amore
a tuo danno abusai.
TITO
Ma del tuo sdegno
chi fu cagnion?
VITELLIA
La tua bonta. Credei
che questa fosse amor. La
destra e 'l trono
da te sperava in dono, e
poi negletta
restai piu volte, e
procurai vendetta.

(Recitativo accompagnato)

TITO

24. Ma che giorno e mai questo? Al punto stesso che assolvo un reo, ne scopro un altro? E quando trovero, giusti Numi, un'anima fedel? Congiuran gli astri cred' io, per obbligarmi a mio dispetto a diventar crudel. No: non avranno questo trionfo. A sostener la gara, gia m'impegno la mia virtu. Vediamo, se piu costante sia l'altrui perfidia, o la clemenza mia; Ola: Sesto si sciolga:

abbian di nuovo Lentulo, e sui seguaci e vita, e liberta: sia noto a Roma, ch'io son lo stesso, e ch'io tutto so, tutti assolvo, e tutto oblio.

(Sestetto con Coro)

SESTO

25. Tu, e ver, m'assolvi, Augusto; Ma non m'assolve il core, Che piangera l'errore, Finche memoria avra.

TITO

Il vero pentimento, Di cui tu sei capace, Val piu d'una verace Costante fedelta. VITELLIA, SERVILIA, ANNIO Oh generoso! oh grande! A chi mai giunse a tanto?

Mi trae dagli acchi il pianto L'eccelsa sua bonta.

TUTTI

(senza Tito)

Eterni Dei, vegliate Sui sacri giorni suoi, A Roma in lui serbate La sua felicita.

TITO

Troncate, eterni Dei, Troncate i giorni miei, Quel di che il ben di Roma

Mia cura non sara.

TUTTI e CORO

(senza Tito)

Eterni Dei, vegliate Sui sacri giorni suoi, A Roma in lui serbate La sua felicita.

FINE

Full Tracklist

95010

Mozart Complete Edition

CD1

SYMPHONY NO.1 IN E FLAT K16

1 I. Molto allegro	5'58
2 II. Andante	5'03
3 III. Presto	1'34

SYMPHONY NO.4 IN D K19

4 I. Allegro	2'23
5 II. Andante	3'46
6 III. Presto	3'03

SYMPHONY IN F K19A

7 I. Allegro assai	5'03
8 II. Andante	4'42
9 III. Presto	1'25

SYMPHONY NO.5 IN B FLAT K22

10 I. Allegro	2'44
11 II. Andante	2'06
12 III. Molto allegro	1'21

SYMPHONY NO.6 IN F K43

13 I. Allegro	5'31
14 II. Andante	5'13
15 III. Menuetto & Trio	1'57
16 IV. Molto allegro	3'44

SYMPHONY NO.45 IN D K45

17 I. Molto allegro	2'38
18 II. Andante	1'58
19 III. Menuetto & Trio	3'43
20 IV. Molto allegro	2'44

Mozart Akademie Amsterdam

Jaap ter Linden

Total time 67'20

CD2

SYMPHONY NO.8 IN D K48

1 I. Allegro	4'29
2 II. Andante	3'37
3 III. Menuetto & Trio	3'52
4 IV. Molto allegro	3'23

SYMPHONY NO.9 IN C K73

5 I. Allegro	3'10
6 II. Andante	3'42
7 III. Menuetto & Trio	3'03
8 IV. Molto allegro	2'09

SYMPHONY NO.10 IN G K74

9 I. Allegro – Andante	5'24
10 II. Allegro	2'13

SYMPHONY NO.12 IN G K110

11 I. Allegro	6'20
12 II. Andante	4'02
13 III. Menuetto & Trio	4'01
14 IV. Allegro	1'51

SYMPHONY NO.13 IN F K112

15 I. Allegro	5'16
16 II. Andante	3'09
17 III. Menuetto & Trio	2'12
18 IV. Molto allegro	2'22

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 64'45

CD3

SYMPHONY NO.14 IN A K114

1 I. Allegro moderato	7'47
2 II. Andante	4'23
3 III. Menuetto & Trio	3'32
4 IV. Molto allegro	4'42

SYMPHONY NO.15 IN G K124

5 I. Allegro	5'25
6 II. Andante	4'35
7 III. Menuetto & Trio	2'13
8 IV. Presto	2'03

SYMPHONY NO. 16 IN C K128

9 I. Allegro maestoso	4'38
10 II. Andante grazioso	5'25
11 III. Allegro	3'57

SYMPHONY NO.17 IN G K129

12 I. Allegro	6'18
13 II. Andante	5'29
14 III. Allegro	2'53

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 63'44

CD4

SYMPHONY NO.20 IN D K133

1 I. Allegro	7'16
2 II. Andante	5'49
3 III. Menuetto & Trio	4'04
4 IV. Allegro	5'42

SYMPHONY NO.21 IN A K134

5 I. Allegro	7'10
6 II. Andante	5'14
7 III. Menuetto & Trio	3'16
8 IV. Allegro	5'00

SYMPHONY NO.22 IN C K162

9 I. Allegro assai	3'34
10 II. Andantino grazioso	2'56
11 III. Presto assai	1'47

SYMPHONY NO.23 IN D K181

12 I. Allegro spiritoso	5'20
13 II. Andantino grazioso	1'58
14 III. Presto assai	2'11

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 61'42

CD5

SYMPHONY NO.27 IN G K199

1 I. Allegro	6'38
2 II. Andantino grazioso	4'50
3 III. Presto	6'08

SYMPHONY NO.28 IN C K200

4 I. Allegro spiritoso	7'18
5 II. Andante	7'44
6 III. Menuetto & Trio	4'18
7 IV. Presto	5'24

SYMPHONY NO.30 IN D K202

8 I. Molto allegro	5'58
9 II. Andantino con moto	5'11
10 III. Menuetto & Trio	4'16
11 IV. Presto	4'54

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 62'54

CD6

SYMPHONY IN D K111A

1 I. Allegro assai	3'30
2 II. Andante grazioso	1'18
3 III. Presto	1'18

SYMPHONY NO.18 IN F K130

4 I. Allegro	7'36
5 II. Andantino grazioso	6'53
6 III. Menuetto	2'27
7 IV. Molto allegro	7'34

SYMPHONY NO.19 IN E FLAT K132

8 I. Allegro	4'15
9 II. Andante	6'52
10 III. Menuetto	4'05
11 IV. Allegro	3'59

SYMPHONY NO.25 IN G MINOR K183

12 I. Allegro con brio	11'03
13 II. Andante	6'08
14 III. Menuetto	3'22
15 IV. Allegro	7'18

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 78'05

CD7

SYMPHONY NO.24 IN B FLAT K182

1 I. Allegro spiritoso	4'16
2 II. Andantino grazioso	2'40
3 III. Allegro	3'04

SYMPHONY NO.26 IN E FLAT K184

4 I. Molto presto	3'17
5 II. Andante	3'06
6 III. Allegro	2'30

SYMPHONY IN D K196

7 I. Allegro molto	2'37
8 II. Andantino grazioso	2'41
9 III. Allegro	2'33

SYMPHONY NO.29 IN A K201

10 I. Allegro moderato	10'17
11 II. Andante	10'19
12 III. Menuetto	3'09
13 IV. Allegro con spirito	7'14

SYMPHONY NO.32 IN G K318

14 I. Allegro spiritoso	3'10
15 II. Andante	2'41
16 III. Primo tempo	2'00

**Mozart Akademie Amsterdam
Jaap ter Linden**

Total time 66'12

CD8

SYMPHONY NO.33 IN B FLAT K319

1 I. Allegro assai	7'21
2 II. Andante moderato	4'37
3 III. Menuetto	2'39
4 IV. Allegro assai	9'20

SYMPHONY NO.34 IN C K338

5 I. Allegro vivace	7'32
6 II Andante di molto più tosto allegretto	6'48
7 III. Allegro vivace	5'58

SYMPHONY NO.35 IN D K385 'HAFFNER'

8 I. Allegro con spirito	6'10
9 II. Andante	5'55
10 III. Menuetto. Presto	7'20

Mozart Akademie Amsterdam

Jaap ter Linden

Total time	63'59
------------	-------

CD9

SYMPHONY NO.31 IN D K297 'PARIS'

1 I. Allegro assai	8'30
2 II. Andante	5'41
3 III. Allegro	4'03

SYMPHONY NO.36 IN C K425 'LINZ'

4 I. Adagio - Allegro con spirito	10'41
5 II. Andante 9'23	
6 III. Menuetto 3'10	
7 IV. Presto 7'49	

SYMPHONY NO.40 IN G MINOR K550 (First version without clarinets)

8 I. Molto allegro	7'31
9 II. Andante	10'01
10 III. Menuetto	3'44
11 IV. Allegro assai	6'50

Mozart Akademie Amsterdam

Jaap ter Linden

Total time	77'43
------------	-------

CD10

SYMPHONY NO.38 IN D K504 'PRAGUE'

1 I. Adagio – Allegro	13'47
2 II. Andante	11'36
3 III. Presto	8'01

SYMPHONY NO.39 IN E FLAT K543

4 I. Adagio – Allegro	11'16
5 II. Andante con moto	8'01
6 III. Menuetto	3'54
7 IV. Allegro	8'28

Mozart Akademie Amsterdam

Jaap ter Linden

Total time	65'13
------------	-------

CD11

SYMPHONY NO.40 IN G MINOR K550 (Second version with clarinets)

1 I. Molto allegro	7'28
2 II. Andante	9'53
3 III. Menuetto	3'49
4 IV. Allegro assai	6'54

SYMPHONY NO.41 IN C K551 'JUPITER'

5 I. Allegro vivace	11'42
6 II. Andante cantabile	10'14
7 III. Menuetto	4'24
8 IV. Molto allegro	9'02

Mozart Akademie Amsterdam
Jaap ter Linden

Total time	63'41
------------	-------

CD12

CONCERTOS FOR HARPSICHORD, 2 VIOLINS & BASSO CONTINUO K107 NOS. 1-3 After Johann Christian Bach Op.5 Nos. 2-4

CONCERTO NO.1 IN D

1 I. Allegro	5'24
2 II. Andante	4'02
3 III. Tempo di menuetto (Cadenzas by W.A. Mozart)	3'51

CONCERTO NO.2 IN G

4 I. Allegro	4'18
5 II. Tema con 4 variazioni. Allegretto (Cadenzas by Pieter-Jan Belder)	5'22

CONCERTO NO.3 IN E FLAT

6 I. Allegro	5'35
7 II. Allegretto (Cadenzas by Pieter-Jan Belder)	2'56

JOHANN CHRISTIAN BACH

'SONATES POUR LE CLAVECIN OU PIANO FORTE' OP.5 NOS. 2-4

SONATA NO.2 IN D

8 I. Allegro di molto	4'34
9 II. Andante di molto	3'16
10 III. Minuetto	3'43

SONATA NO.3 in G

11 I. Allegro	5'10
12 II. Allegretto	5'20

SONATA NO.4 IN E

13 I. Allegro	4'53
14 II. Rondeau: Allegretto	3'21

Pieter-Jan Belder *harpsichord*
Musica Amphion:
Rémy Baudet, Marten Boeken *baroque violin* • **Margaret Urquhart** *double bass*

Total time	62'21
------------	-------

CD13

PIANO CONCERTO NO.24 IN C MINOR K491

1 I. Allegro	13'32
2 II. Larghetto	7'38
3 III. Allegretto	8'33

PIANO CONCERTO NO.3 IN D K40

4 I. Allegro maestoso	5'01
5 II. Andante	4'40
6 III. Presto	3'45

PIANO CONCERTO NO.13 IN C K415

7 I. Allegro	10'30
8 II. Andante	7'52
9 III. Allegro	7'50

Derek Han *piano*
Philharmonia Orchestra
Paul Freeman

Total time 69'27

CD14

PIANO CONCERTO NO.15 IN B FLAT K450

1 I. Allegro	11'04
2 II. Adagio	5'19
3 III. Allegro assai	7'52

PIANO CONCERTO NO.11 IN F K413

4 I. Allegro	9'12
5 II. Larghetto	7'36
6 III. Tempo di menuetto	5'22

PIANO CONCERTO NO.23 IN A K488

7 I. Allegro	10'47
8 II. Andante	6'13
9 III. Allegro	7'58

Derek Han *piano*
Philharmonia Orchestra
Paul Freeman

Total time 71'30

CD15

PIANO CONCERTO NO.21 IN C K467 'ELVIRA MADIGAN'

1 I. Allegro	14'33
2 II. Andante	6'48
3 III. Allegro vivace assai	7'26

PIANO CONCERTO NO.1 IN F K37

4 I. Allegro	5'17
5 II. Andante	5'30
6 III. Allegro	4'51

PIANO CONCERTO NO.25 IN C K503

7 I. Allegro maestoso	17'17
8 II. Andante	7'20
9 III. Allegretto	9'58

Derek Han *piano*

Philharmonia Orchestra

Paul Freeman

Total time	79'29
------------	-------

CD16

PIANO CONCERTO NO.9 IN E FLAT K271 'JEUNEHOMME'

1 I. Allegro	10'13
2 II. Andantino	10'10
3 III. Rondeau: Presto	10'25

PIANO CONCERTO NO.2 IN B FLAT K39

4 I. Allegro spiritoso	5'23
5 II. Andante staccato	3'48
6 III. Molto allegro	3'46

PIANO CONCERTO NO.12 IN A K414

7 I. Allegro	9'47
8 II. Andante	7'21
9 III. Rondeau: Allegretto	5'48

Derek Han *piano*

Philharmonia Orchestra

Paul Freeman

Total time	66'55
------------	-------

CD17

PIANO CONCERTO NO.17 IN G K453

1 I. Allegro	12'25
2 II. Andante	9'50
3 III. Allegretto - Presto	8'09

PIANO CONCERTO NO.5 IN D K175

4 I. Allegro	8'12
5 II. Andante ma un poco adagio	7'24
6 III. Allegro	5'15

PIANO CONCERTO NO.6 IN B FLAT K238

7 I. Allegro aperto	7'22
8 II. Andante un poco adagio	5'32
9 III. Rondeau: Allegro	7'26

Derek Han *piano*
Philharmonia Orchestra
Paul Freeman

Total time	71'53
------------	-------

CD18

PIANO CONCERTO NO.16 IN D K451

1 I. Allegro assai	10'54
2 II. Andante	5'47
3 III. Rondo: Allegro di molto	7'14

PIANO CONCERTO NO.8 IN C K246

4 I. Allegro aperto	7'27
5 II. Andante	7'11
6 III. Tempo di menuetto	7'11

PIANO CONCERTO NO.19 IN F K459

7 I. Allegro	11'43
8 II. Allegretto	7'21
9 III. Allegro assai	7'47

Derek Han *piano*
Philharmonia Orchestra
Paul Freeman

Total time	72'55
------------	-------

CD19

PIANO CONCERTO NO.20 IN D MINOR K466

1 I. Allegro	13'54
2 II. Romanze	8'24
3 III. Allegro assai	7'50

PIANO CONCERTO NO.22 IN E FLAT K482

4 I. Allegro	14'00
5 II. Andante	8'52
6 III. Allegro	12'16

Derek Han *piano*
Philharmonia Orchestra
Paul Freeman

Total time	65'22
------------	-------

CD20

PIANO CONCERTO NO.18 IN B FLAT K456

1 I. Allegro vivace	12'36
2 II. Andante un poco sostenuto	9'36
3 III. Allegro vivace	8'08

PIANO CONCERTO NO.26 IN D K537 'CORONATION'

4 I. Allegro	14'29
5 II. Larghetto	6'07
6 III. Allegretto	10'54

Derek Han *piano*
Philharmonia Orchestra / Paul Freeman

Total time 61'52

CD21

PIANO CONCERTO NO.14 IN E FLAT K449

1 I. Allegro vivace	8'52
2 II. Andantino	6'21
3 III. Allegro ma non troppo	6'17

PIANO CONCERTO NO.4 IN G K41

4 I. Allegro	5'04
5 II. Andante	3'50
6 III. Molto allegro	3'49

PIANO CONCERTO NO.27 IN B FLAT K595

7 I. Allegro	14'11
8 II. Larghetto	6'53
9 III. Rondo: Allegro	9'19

Derek Han *piano*
Philharmonia Orchestra / Paul Freeman

Total time 64'42

CD22

CONCERTO FOR 2 PIANOS & ORCHESTRA IN E FLAT K365

1 I. Allegro	9'43
2 II. Andante	8'11
3 III. Rondo: Allegro	6'48

CONCERTO FOR 3 PIANOS & ORCHESTRA IN F K242

4 I. Allegro	7'47
5 II. Adagio	8'45
6 III. Rondo: Tempo di minuetto	5'36

Zoltán Kocsis, Dezső Ranki, András Schiff (K242) *pianos*
Hungarian State Orchestra / János Ferencsik

7 Rondo for piano & orchestra in D K382	8'39
8 Rondo for piano & orchestra in A K386	7'54

Annerose Schmidt *piano*
Dresdner Philharmonie / Kurt Masur

Total time 63'46

CD23

CLARINET CONCERTO IN A K622

1 I. Allegro	13'03
2 II. Adagio	7'20
3 III. Rondo: Allegro	9'55

Oskar Michallik *clarinet*
Staatskapelle Dresden
Siegfried Kurz

Total time 57'40

CONCERTO FOR FLUTE & HARP IN C K299

4 I. Allegro	9'34
5 II. Andantino	8'10
6 III. Rondeau: Allegro	9'33

Marc Grauwels *flute* · **Giselle Herbert** *harp*
Les Violons du Roy
Bernard Labadie

Total time 57'40

CD24

FLUTE CONCERTO NO.1 IN G K313

1 I. Allegro maestoso	8'53
2 II. Adagio non troppo	8'56
3 III. Rondo: Tempo di menuetto	7'41

FLUTE CONCERTO NO.2 IN D K314

4 I. Allegro aperto	8'14
5 II. Andante ma non troppo	7'03
6 III. Allegro	5'22
7 Andante for flute & orchestra in C K315	6'26

Johannes Walter *flute*
Staatskapelle Dresden
Herbert Blomstedt

Total time 52'53

CD25
OBOE CONCERTO IN C K314 (K285D)

1 I. Allegro aperto	8'07
2 II. Andante non troppo	7'16
3 III. Rondo: Allegretto	6'00

Kurt Manh *oboe*
BASSOON CONCERTO IN B FLAT K191

4 I. Allegro	7'55
5 II. Andante ma adagio	7'26
6 III. Rondo: Tempo di menuetto	4'27

Gunter Klier *bassoon*
SINFONIA CONCERTANTE IN E FLAT K297B

7 I. Allegro	13'48
8 II. Adagio	7'41
9 III. Andantino con variazioni	9'45

Alfred Tolkdorf *oboe*, **Karl Schütte** *clarinet*, **Günter Schaffrath** *horn*, **Heinz Wappler** *bassoon*
Staatskapelle Dresden
Herbert Blomstedt (K314) • **Siegfried Kurz** (K191) • **Otmar Suitner** (K297b)

Total time 72'29

CD26
HORN CONCERTO NO.2 IN E FLAT K417

1 I. Allegro	6'25
2 II. Andante	3'16
3 III. Rondo: Allegro	3'25

HORN CONCERTO NO.3 IN E FLAT K447

4 I. Allegro	6'35
5 II. Romance: Larghetto	3'53
6 III. Allegro	3'40

7 CONCERTO MOVEMENT IN E K494A: Allegro (Completed by Herman Jeurissen) 8'53

HORN CONCERTO NO.1 IN D K412

8 I. Allegro	4'44
9 II. Rondo: Allegro (Instrumentation: Herman Jeurissen)	3'55

HORN CONCERTO IN E FLAT K370B/371

10 I. Allegro (Reconstruction: Herman Jeurissen)	7'17
11 II. Rondeau: Allegro (Instrumentation: Herman Jeurissen)	5'50

HORN CONCERTO NO.4 IN E FLAT K495

12 I. Allegro	7'37
13 II. Andante	4'22
14 III. Allegro	3'53

15 RONDO FROM HORN CONCERTO NO.1 IN D K412 4'02
 Allegro (with Mozart's original text, voice of Mozart: Giorgio Mereu)

Herman Jeurissen *horn*
Netherlands Chamber Orchestra
Roy Goodman

Total time 79'22

CD27

VIOLIN CONCERTO NO.1 IN B FLAT K207

1 I. Allegro moderato	8'01
2 II. Adagio	8'59
3 III. Presto	5'39

VIOLIN CONCERTO NO.2 IN D K211

4 I. Allegro moderato	8'08
5 II. Andante	7'27
6 III. Rondeau: Allegro	4'25

VIOLIN CONCERTO NO.3 IN G K216

7 I. Allegro	9'44
8 II. Adagio	7'41
9 III. Rondeau	6'21

Emmy Verhey *violin*

Concertgebouw Chamber Orchestra / Eduardo Marturet

Total time 66'30

CD28

VIOLIN CONCERTO NO.4 IN D K218

1 I. Allegro moderato	8'46
2 II. Andante cantabile	7'10
3 III. Rondeau: Andante grazioso R Allegro ma non troppo	6'59

VIOLIN CONCERTO NO.5 IN A K219

4 I. Allegro aperto	9'35
5 II. Adagio	10'06
6 III. Rondeau: Tempo di minuetto	8'39

7 Adagio in E K261	8'24
8 Rondo in B flat K269: Allegro	6'34
9 Rondo in C K373	5'49

Emmy Verhey *violin*

Concertgebouw Chamber Orchestra / Eduardo Marturet

Total time 72'06

CD29

SINFONIA CONCERTANTE IN E FLAT K364

1 I. Allegro maestoso	12'44
2 II. Andante	9'58
3 III. Presto	6'11

Gil Sharon *violin & director*

Yuri Gandelsman *viola*

Amati Chamber Orchestra

CONCERTONE FOR 2 VIOLINS IN C K190

4 I. Allegro spiritoso	8'30
5 II. Andantino grazioso	10'15
6 III. Tempo di menuetto	8'41

Thorsten Rosenbusch, Christian Trompler *violin*

Klaus Gerbeth *oboe* · **Karl-Heinz Schröter** *cello* · **Christine Schornsheim** *harpsichord*

Kammerorchester 'Carl Philipp Emanuel Bach' / Hartmut Haenchen

Total time 56'28

CD30

DIVERTIMENTO IN D K136

1 I. Allegro	5'34
2 II. Andante	5'07
3 III. Presto	3'40

DIVERTIMENTO IN B FLAT K137

4 I. Andante	3'36
5 II. Allegro di molto	3'13
6 III. Allegro assai	2'49

DIVERTIMENTO IN F K138

7 I. Allegro	3'26
8 II. Andante	4'59
9 III. Presto	1'55

DIVERTIMENTO IN D K334

10 I. Allegro	6'38
11 II. Andante	8'11
12 III. Menuetto	3'21
13 IV. Adagio	4'38
14 V. Menuetto	6'39
15 VI. Rondo: Allegro	5'57

Kurpfälzisches Kammerorchester Mannheim (Olga Nodel *violin*)
Florian Heyerick

Total time	70'05
------------	-------

CD31

NOTTURNO IN D K286 for four orchestras

1 I. Andante	5'18
2 II. Allegretto grazioso	2'20
3 III. Menuetto	5'08

EIN MUSIKALISCHER SPAß IN F K522 'DORFMUSIKANTENSSEXTETT'

4 I. Allegro	3'46
5 II. Menuetto	5'01
6 III. Adagio cantabile	6'06
7 IV. Presto	3'56

SERENADE IN G K525 'EINE KLEINE NACHTMUSIK'

8 I. Allegro	5'16
9 II. Romance: Andante	4'36
10 III. Menuetto	1'41
11 IV. Rondo: Allegro	3'56

Kurpfälzisches Kammerorchester Mannheim
Florian Heyerick

Total time	47'19
------------	-------

CD32

CASSATION IN G K63 (FINAL-MUSIK)

1 I. Marche	2'59
2 II. Allegro	3'25
3 III. Andante	3'33
4 IV. Menuett	3'02
5 V. Adagio	5'09
6 VI. Menuett	2'51
7 VII. Finale: Allegro assai	1'48

CASSATION IN B FLAT K99

8 I. Marcia	2'37
9 II. Allegro moderato	3'13
10 III. Andante	3'21
11 IV. Menuett	2'06
12 V. Andante	2'18
13 VI. Menuett	1'56
14 VII. Allegro	5'51

**Kurpfälzisches Kammerorchester Mannheim
Florian Heyerick**

DIVERTIMENTO IN D K251

15 I. Molto allegro	6'15
16 II. Menuetto	3'47
17 III. Andantino	3'04
18 IV. Menuetto. Tema con variazioni	4'19
19 V. Rondeau: Allegro assai	5'32
20 VI. Marcia alla francese	1'58

**Neues Bachisches Collegium Musicum
Burkhard Glaetzner**

Total time 69'15

CD33

DIVERTIMENTO IN D K205

1 I. Largo	4'48
2 II. Menuetto	2'40
3 III. Menuetto	2'39
4 IV. Adagio	3'43
5 V. Finale: Presto	3'28

DIVERTIMENTO IN E FLAT K113

6 I. Allegro	4'13
7 II. Andante	3'46
8 III. Menuetto	1'52
9 IV. Allegro	3'26

DIVERTIMENTO IN D K131

10 I. Allegro	5'15
11 II. Adagio	4'46
12 III. Menuetto	5'29
13 IV. Allegretto	2'53
14 V. Menuetto	3'57
15 VI. Adagio	1'02
16 VII. Allegro assai	5'19

**Kurpfälzisches Kammerorchester Mannheim
Jirí Malát**

Total time 59'22

CD34

SERENADE IN D K100

1 I. Allegro	4'12
2 II. Andante	4'36
3 III. Menuetto	2'36
4 IV. Allegro	3'01
5 V. Menuetto	2'22
6 VI. Andante	2'56
7 VII. Menuetto	2'04
8 VIII. Allegro	2'34

SERENADE IN D K204

9 I. Allegro assai	4'21
10 II. Andante moderato	6'00
11 III. Allegro	5'35
12 IV. Menuetto - Trio	2'59
13 V. Andante	3'23
14 VI. Menuetto - Trio	3'34
15 VII. Andantino grazioso - Allegro	4'42

Kurpfälzisches Kammerorchester Mannheim (Olga Nodel *violin*)

Jirí Malát

Total time 55'05

CD35

DIVERTIMENTO IN F K247 'LODRON NIGHT MUSIC NO.1'

1 I. Allegro	8'13
2 II. Andante grazioso	3'37
3 III. Menuetto	4'08
4 IV. Adagio	6'26
5 V. Menuetto	3'14
6 VI. Andante - Allegro assai	6'05

DIVERTIMENTO IN B FLAT K287 'LODRON NIGHT MUSIC NO.2'

7 I. Allegro	9'00
8 II. Andante grazioso von Variazioni	8'18
9 III. Menuetto	3'30
10 IV. Adagio	8'11
11 V. Menuetto	3'45
12 VI. Andante R Allegro molto	7'35

Camerata Salzburg

Sándor Végh

Total time 72'14

CD36

SERENATA NOTTURNA IN D K239

1 I. Marcia: Maestoso	4'15
2 II. Menuetto	3'59
3 III. Rondo: Allegro	4'28

Amati Chamber Orchestra

Gil Sharon

SERENADE IN D K320 'POSTHORN'

4 I. Adagio maestoso - Allegro con spirito	7'53
5 II. Menuetto: Allegretto - Trio	4'24
6 III. Concertante: Andante grazioso	7'25
7 IV. Rondeau: Allegro ma non troppo	5'51
8 V. Andantino	10'32
9 VI. Menuetto - Trios Nos. 1 & 2	5'04
10 VII. Finale: Presto	4'04

Christoph Brandt-Lindenbaum *posthorn*

Cappella Coloniensis / Joshua Rifkin

GALLIMATHIAS MUSICUM K32

11 No.1: Molto allegro	0'25
12 No.2: Andante	1'32
13 No.4: Allegro finale	0'35
14 No.5: Pastorella	1'16
15 No.6: Allegro - No.7: Allegretto	2'22
16 No.8: Allegro	0'37
17 No.9: Molto adagio	0'31
18 No.10: Allegro	0'49
19 No.11: Largo - No.12: Molto allegro	1'10
20 No.13: Andante - No.14: Allegro	2'19
21 No.15: Menuett	0'53
22 No.16: Adagio - No.17: Presto	1'52
23 No.18 Fuga	3'20

Franz Liszt Chamber Orchestra

János Rolla

Total time	75'53
------------	-------

CD37

SERENADE IN D K250 'HAFFNER'

1 I. Allegro maestoso R Allegro molto	7'35
2 II. Andante	9'57
3 III. Menuetto	4'12
4 IV. Rondo: Allegro	8'16
5 V. Menuetto: Galanta	6'37
6 VI. Andante	8'47
7 VII. Menuetto	5'41
8 VIII. Adagio - Allegro assai	6'27

Amati Chamber Orchestra

Gil Sharon *violin & concertmaster*

Total time	58'02
------------	-------

CD38

SERENADE IN D K185

1 I. Allegro assai	7'19
2 II. Andante	7'20
3 III. Allegro	3'21
4 IV. Menuetto	3'22
5 V. Andante grazioso	6'28
6 VI. Menuetto	5'40
7 VII. Adagio - Allegro assai	6'50

Franz Liszt Chamber Orchestra

János Rolla

SERENADE IN D K203

8 I. Andante maestoso - Allegro assai	4'35
9 II. Andante	4'55
10 III. Menuetto	2'43
11 IV. Allegro	4'29
12 V. Menuetto	3'13
13 VI. Andante	4'39
14 VII. Menuetto	4'10
15 VIII. Prestissimo	3'42

Amati Chamber Orchestra

Gil Sharon

Total time 72'59

CD39

1 March in D K62	3'57
2 March in D K189 (167b)	4'07
3 March in C K214	3'29
4 March in D K215 (213b)	3'06
5 March in D K237 (189c)	3'55
6 March in F K248	4'11
7 March in D K249	3'11
8 March in D K335 No.1	3'54
9 March in D K335 No.2	3'47
10 March in C K408 No.1 (383e)	4'46
11 March in D K408 No.2 (385a)	3'36
12 March in C K408 No.3 (383f)	4'01
13 March in D K445 T320cU	2'30
14 Menuet K409	5'52
15 Adagio & Fugue K546	6'28
16 March in D K290	4'31

Capella Istropolitana

Nicol Matt

Total time 66'39

CD40

DIVERTIMENTI K439B (K ANHANG 229) NOS. 1-3

DIVERTIMENTO NO.1

1 I. Allegro	4'15
2 II. Menuetto	3'04
3 III. Adagio	2'40
4 IV. Menuetto	2'35
5 V. Rondo	2'32

DIVERTIMENTO NO.2

6 I. Allegro	2'20
7 II. Menuetto	3'51
8 III. Larghetto	2'59
9 IV. Menuetto	3'58
10 V. Rondo	3'50

DIVERTIMENTO NO.3

11 I. Allegro	4'30
12 II. Menuetto	4'49
13 III. Adagio	3'57
14 IV. Menuetto	5'29
15 V. Rondo	4'22

CD41

DIVERTIMENTI K439B (K ANHANG 229) NOS. 4-6

DIVERTIMENTO NO.4

1 I. Allegro	3'54
2 II. Larghetto	3'21
3 III. Menuetto	3'00
4 IV. Adagio	2'10
5 V. Allegretto	2'23

DIVERTIMENTO NO.5

6 I. Adagio	2'55
7 II. Menuetto	2'45
8 III. Adagio	2'11
9 IV. Romance	2'35
10 V. Polonaise	1'08

DIVERTIMENTO NO.6

11 I. Rondo: Larghetto	3'20
12 II. Voi che sapete (Le nozze di Figaro)	2'22
13 III. Non più andrai (Le nozze di Figaro)	3'25
14 IV. Là ci darem la mano (Don Giovanni)	2'37
15 V. Vedrai, carino (Don Giovanni)	3'12

Henk de Graaf, Jan Jansen *clarinet*

Johan Steinmann *bassoon*

Total time 41'30

CD42

SERENADE IN E FLAT K375

1 I. Allegro maestoso	7'45
2 II. Menuetto	4'09
3 III. Adagio	5'51
4 IV. Menuetto - Trio	2'47
5 V. Allegro	3'46

SERENADE IN C MINOR K388

6 I. Allegro	8'42
7 II. Andante	3'44
8 III. Menuetto - Trio	3'49
9 IV. Allegro	6'20

Henk de Graaf, Jan Jansen *clarinet* · **Remco de Vries, Katty Halvarson** *oboe*
Johan Steinmann, Hans Wisse *bassoon* · **Martin van de Merwe, Jos Buurman** *horn*

Total time 47'00

CD43

DIVERTIMENTO IN E FLAT K166

1 I. Allegro	3'12
2 II. Menuetto	2'54
3 III. Andante grazioso	2'39
4 IV. Adagio	1'17
5 V. Allegro	2'00

DIVERTIMENTO IN B FLAT K186

6 I. Allegro assai	1'40
7 II. Menuetto	2'04
8 III. Andante	2'38
9 IV. Adagio	2'51
10 V. Allegro	2'11

DIVERTIMENTO IN E FLAT K ANH. 226

11 I. Allegro moderato	3'24
12 II. Menuetto	5'20
13 III. Romance	3'40
14 IV. Menuetto	3'02
15 V. Rondo	4'45

DIVERTIMENTO IN B FLAT K ANH. 227

16 I. Allegro	2'57
17 II. Menuetto	2'37
18 III. Adagio	3'04
19 IV. Menuetto	2'41
20 V. Finale	3'08

Henk de Graaf, Jan Jansen *clarinet* · **Remco de Vries, Sandra Zoe** *oboe*
Ron Tyhuis, Irma Kort *cor anglais* · **Johan Steinmann, Dymphna van Dooremaal** *bassoon*
Martin van de Merwe, Jos Buurman *horn*

Total time 58'04

CD44

DIVERTIMENTO IN F K213

1 I. Allegro spiritoso	4'16
2 II. Andante	2'26
3 III. Menuetto	2'45
4 IV. Contredanse en rondeau	1'17

DIVERTIMENTO IN B FLAT K240

5 I. Allegro	4'23
6 II. Andante grazioso	3'08
7 III. Menuetto	2'17
8 IV. Allegro	3'59

DIVERTIMENTO IN E FLAT K252

9 I. Andante	4'27
10 II. Menuetto	2'31
11 III. Polonaise	2'11
12 IV. Presto assai	1'25

DIVERTIMENTO IN F K253

13 I. Tema con variazioni: Andante	9'20
14 II. Menuetto	2'44
15 III. Allegro assai	1'50

DIVERTIMENTO IN B FLAT K270

16 I. Allegro molto	5'35
17 II. Andantino	2'12
18 III. Menuetto	2'44
19 IV. Presto	1'45

Remco de Vries, Irma Kort *oboe*

Johan Steinmann, Hans Wisse *bassoon*

Martin van de Merwe, Jos Buurman *horn*

Total time	61'34
------------	-------

CD45

1 Adagio in B flat K411	6'07
2 Adagio in F K580a	4'59

Henk de Graaf, Laura Rijsewijk *clarinet*, **Jan Jansen, Diede Brantjes, Romke Jan Wijmenga** *basset horn*

NOTTURNI

3 Notturmo in F K346 'Luci care, luci belle'	1'39
4 Notturmo in E flat K438 'Se lontan ben mio tu sei'	1'40
5 Notturmo in F K439 'Due pupille amabili'	1'02
6 Notturmo in B flat 549 'Più non si trovano'	2'58
7 Notturmo in F K436 'Ecco quel fiero istante'	2'00
8 Notturmo in G K437 'Mi lagnero tacendo'	3'42

Clara de Vries *soprano* · **José Scholte** *alto*, **Bas Ramselaar** *bass*

Henk de Graaf, Laura Rijsewijk *clarinet*, **Jan Jansen** *basset horn*

12 DUOS K487 for two horns

9 No.1: Allegro	0'54
10 No.2: Menuetto	2'40
11 No.3: Andante	2'17
12 No.4: Polonaise	1'06
13 No.5: Larghetto	1'11
14 No.6: Menuetto	3'28
15 No.7: Adagio	1'51
16 No.8: Allegro	1'24
17 No.9: Menuetto	2'21
18 No.10: Andante	1'14
19 No.11: Menuetto	2'17
20 No.12: Allegro	1'27

Martin van de Merwe, Jos Buurman *horn*

DIVERTIMENTO IN C K188

21 I. Andante	1'45
22 II. Allegro	1'05
23 III. Menuetto	0'58
24 IV. Andante	1'28
25 V. Menuetto	0'35
26 VI. Gavotte	0'40

Ad van Zon, Simon Wieringa, Frank Steeghs *trumpet in C*, **Andre Heuvelman** *piccolo trumpet*

Arto Hoornweg, Jacco Groenendijk *trumpet in D*, **Randy Max** *timpani*

Total time 53'16

CD46
SERENADE IN B FLAT K361 'GRAN PARTITA' for 13 wind instruments

1 I. Largo - Allegro molto	8'54
2 II. Menuetto	8'57
3 III. Adagio	4'56
4 IV. Menuetto: Allegretto	5'17
5 V. Romanze: Adagio - Allegretto	6'24
6 VI. Tema con variazioni	10'24
7 VII. Finale: Molto allegro	3'23

Linos Ensemble

Total time 48'15

CD47

7 MENUETS K65A

1 No.1 in G	2'23
2 No.2 in D	2'28
3 No.3 in A	2'35
4 No.4 in F	3'24
5 No.5 in C	2'10
6 No.6 in G	2'47
7 No.7 in D	2'09

8 Kontretanz in B flat K123 (73g)

1'18

9 Menuet in E flat K122 (73t)

1'13

20 MENUETS K103

10 No.1	3'13
11 No.2	2'14
12 No.3	3'04
13 No.4	2'19
14 No.5	2'17
15 No.6	2'35
16 No.7	2'57
17 No.8	2'31
18 No.9	3'10
19 No.10	2'27
20 No.11	2'51
21 No.12	2'09
22 No.13	2'23
23 No.14	2'39
24 No.15	2'07
25 No.16	0'43
26 No.17	0'44
27 No.18	0'54
28 No.19	0'45
29 No.20	2'42

Slovak Sinfonietta

Taras Krysa

Total time

65'31

CD48

6 MENUETS K104 (61E)

1 No.1 in C	2'28
2 No.2 in F	2'24
3 No.3 in C	2'12
4 No.4 in A	0'56
5 No.5 in G	2'32
6 No.6 in G	2'32

6 MENUETS K105 (61F)

7 No.1 in D	2'23
8 No.2 in D	2'15
9 No.3 in D	2'28
10 No.4 in G	2'04
11 No.5 in G	2'18
12 No.6 in G	2'10

6 MENUETS K61H

13 No.1 in C	2'39
14 No.2 in A	1'05
15 No.3 in D	2'21
16 No.4 in B flat	0'55
17 No.5 in G	2'54
18 No.6 in C	2'44

16 MENUETS K176

19 No.1 in C	2'20
20 No.2 in G	2'58
21 No.3 in E flat	0'45
22 No.4 in B flat	0'58
23 No.5 in F	2'26
24 No.6 in D	2'17
25 No.7 in A	0'52
26 No.8 in C	2'21
27 No.9 in G	2'25
28 No.10 in B flat	0'54
29 No.11 in F	2'12
30 No.12 in D	2'20
31 No.13 in G	2'28
32 No.14 in C	2'14
33 No.15 in F	2'59
34 No.16 in D	2'13

Slovak Sinfonietta

Taras Krysa

Total time	72'33
------------	-------

CD49

6 MENUETS K164 (130A)

1 No.1 in D	2'31
2 No.2 in D	2'37
3 No.3 in D	2'18
4 No.4 in G	2'36
5 No.5 in G	2'20
6 No.6 in G	2'16

4 KONTRETÄNZE/SERENADE K101 (250A)

7 No.1 in F: Gavotte	1'35
8 No.2 in G: Andantino	1'42
9 No.3 in D: Presto	1'01
10 No.4 in F: Gavotte	1'57

4 KONTRETÄNZE K267 (271C)

11 No.1 in G	1'29
12 No.2 in E flat	1'34
13 No.3 in A	1'16
14 No.4 in D	1'42

3 MENUETS K363

15 No.1 in D	1'03
16 No.2 in B flat	1'10
17 No.3 in D	0'59

5 MENUETS K461 (448A)

18 No.1 in C	2'48
19 No.2 in E flat	2'40
20 No.3 in G	2'44
21 No.4 in B flat	2'30
22 No.5 in F	2'38

6 KONTRETÄNZE K462 (448B)

23 No.1 in C	1'52
24 No.2 in E flat	1'41
25 No.3 in B flat	1'02
26 No.4 in D	1'34
27 No.5 in B flat	1'03
28 No.6 in F	1'33

2 QUADRILLEN K463 (448C)

29 No.1 in F	2'33
30 No.2 in B flat	2'27
31 6 German Dances K509	13'48

Slovak Sinfonietta

Taras Krysa

Total time	71'41
------------	-------

CD50

1 Kontretanz in D K534 'Das Donnerwetter' 1'07
 2 Kontretanz in C K535 'La bataille' 1'20

12 GERMAN DANCES K536 & K567

3 No.1 in C K536 2'35
 4 No.2 in G K536 2'24
 5 No.3 in B flat K536 2'39
 6 No.4 in D K536 2'11
 7 No.5 in F K536 2'07
 8 No.6 in B flat K567 1'34
 9 No.7 in E flat K567 1'56
 10 No.8 in G K567 1'26
 11 No.9 in D K567 1'31
 12 No.10 in A K567 1'52
 13 No.11 in F K536 2'19
 14 No.12 in C K567 2'15

12 MENUETS K568

15 No.1 in C 2'20
 16 No.2 in F 2'28
 17 No.3 in B flat 2'22
 18 No.4 in E flat 2'23
 19 No.5 in G 2'21
 20 No.6 in D 2'16
 21 No.7 in A 2'28
 22 No.8 in F 2'21
 23 No.9 in B flat 2'31
 24 No.10 in D 2'24
 25 No.11 in G 2'29
 26 No.12 in C 2'26

6 GERMAN DANCES K571

27 No.1 in D 1'46
 28 No.2 in A 1'35
 29 No.3 in C 1'53
 30 No.4 in G 1'40
 31 No.5 in B flat 1'32
 32 No.6 in D 2'46

**Slovak Sinfonietta
 Taras Krysa**

Total time 67'48

CD51

12 MENUETS K585

1 No.1 in D	2'18
2 No.2 in F	2'25
3 No.3 in B flat	2'14
4 No.4 in E flat	2'24
5 No.5 in G	2'25
6 No.6 in C	2'28
7 No.7 in A	2'23
8 No.8 in F	2'15
9 No.9 in B flat	2'28
10 No.10 in E flat	2'29
11 No.11 in G	2'32
12 No.12 in D	2'26

2 KONTRETÄNZE K603

13 No.1 in D	1'41
14 No.2 in B flat	2'00

12 GERMAN DANCES K586

15 No.1 in C	1'48
16 No.2 in G	1'46
17 No.3 in B flat	2'01
18 No.4 in F	2'29
19 No.5 in A	1'49
20 No.6 in D	1'45
21 No.7 in G	1'50
22 No.8 in E flat	1'54
23 No.9 in B flat	1'40
24 No.10 in F	1'49
25 No.11 in A	1'57
26 No.12 in C	2'02

6 GERMAN DANCES IN B FLAT K606

27 No.1	0'52
28 No.2	0'42
29 No.3	1'01
30 No.4	0'44
31 No.5	0'46
32 No.6	1'14

5 KONTRETÄNZE K609

33 No.1 in C	0'55
34 No.2 in E flat	0'46
35 No.3 in D	1'08
36 No.4 in C	2'51
37 No.5 in G	1'19

Slovak Sinfonietta

Taras Krysa

Total time	68'10
------------	-------

CD52

12 MENUETS K599, 601 & 604

1 K599 No.1 in C	2'50
2 K599 No.2 in G	2'49
3 K599 No.3 in E flat	2'54
4 K599 No.4 in B flat	3'02
5 K599 No.5 in F	2'35
6 K599 No.6 in D	2'55
7 K601 No.1 in A	2'25
8 K601 No.2 in C	2'49
9 K601 No.3 in G	2'17
10 K601 No.4 in D	2'26
11 K604 No.1 in B flat	2'32
12 K604 No.2 in E flat	2'25

13 GERMAN DANCES K600, 602 & 605

13 K600 No.1 in C	2'13
14 K600 No.2 in F	2'15
15 K600 No.3 in B flat	2'12
16 K600 No.4 in E flat	1'59
17 K600 No.5 in G	1'43
18 K600 No.6 in D	2'20
19 K602 No.1 in B flat	1'52
20 K602 No.2 in F	2'23
21 K602 No.3 in C	2'14
22 K602 No.4 in A	1'51
23 K605 No.1 in D	2'12
24 K605 No.2 in G	2'11
25 K605 No.3 in C	3'21

26 Kontretanz in C K587

1'19

27 Kontretanz in G K610

1'30

28 Gavotte in B flat K300

1'56

Slovak Sinfonietta

Taras Krysa

Total time

66'21

CD53

HORN QUINTET IN E FLAT K407

1 I. Allegro	6'25
2 II. Andante	6'25
3 III. Allegro	4'03

Gerd Seifert *horn*

OBOE QUARTET IN F K370

4 I. Allegro	7'17
5 II. Adagio	4'59
6 III. Rondeau: Allegro	4'55

Lothar Koch *oboe*

CLARINET QUINTET IN A K581

7 I. Allegro	9'02
8 II. Larghetto	6'41
9 III. Menuetto	7'19
10 IV. Allegretto con variazioni	9'30

Karl Leister *clarinet*

Brandis Quartet

Thomas Brandis *violin I*

Peter Brem *violin II*

Wilfried Strehle *viola*

Wolfgang Boettcher *cello*

Total time 67'00

CD54

PIANO QUINTET IN E FLAT K452

1 I. Largo - Allegro moderato	9'25
2 II. Larghetto	7'56
3 III. Rondo: Allegro moderato	5'19

Klára Würtz *piano*

Henk de Graaf *clarinet*

Hans Meijer *oboe*

Martin van de Merwe *horn*

Peter Gaasterland *bassoon*

CLARINET TRIO IN E FLAT K498 'KEGELSTATT'

4 I. Andante	6'21
5 II. Menuetto	6'12
6 III. Rondeau: Allegretto	8'44

Anthony Pay *clarinet*

Ian Brown *piano*

Roger Chase *viola*

Total time: 44'13

CD55

DIVERTIMENTO IN B FLAT K254

1 I. Allegro assai	5'59
2 II. Adagio	5'26
3 III. Rondo: Tempo di menuetto	6'32

PIANO TRIO IN G K496

4 I. Allegro	8'35
5 II. Andante	5'30
6 III. Allegretto	9'27

PIANO TRIO IN B FLAT K502

7 I. Allegro	8'14
8 II. Larghetto	6'58
9 III. Allegretto	6'13

Bart van Oort *fortepiano*

Elizabeth Wallfisch *violin*

Jaap ter Linden *cello*

Total time 63'25

CD56

PIANO TRIO IN E K542

1 I. Allegro	7'27
2 II. Andante grazioso	4'27
3 III. Allegro	6'50

PIANO TRIO IN C K548

4 I. Allegro	7'09
5 II. Andante cantabile	5'39
6 III. Allegro	4'30

PIANO TRIO IN G K564

7 I. Allegro	4'58
8 II. Andante con variazioni	5'49
9 III. Allegretto	4'52

Walter Olbertz *piano*

Karl Suske *violin*

Matthias Pfaender *cello*

Total time: 51'45

CD57

PIANO QUARTET IN G MINOR K478

1 I. Allegro	10'24
2 II. Andante	7'23
3 III. Rondeau	7'28

PIANO QUARTET IN E FLAT K493

4 I. Allegro	10'14
5 II. Larghetto	9'26
6 III. Allegretto	8'29

Bart van Oort *fortepiano*

Tjamke Roelofs *violin*

Bernadette Verhagen *viola*

Jaap ter Linden *cello*

Total time 53'57

CD58

FLUTE QUARTET IN D K285

1 I. Allegro	6'46
2 II. Adagio	2'26
3 III. Rondeau	4'12

FLUTE QUARTET IN G K285A

4 I. Andante	6'22
5 II. Tempo di menuetto	3'22

FLUTE QUARTET IN C K285B

6 I. Allegro	5'47
7 II. Tema con variazioni	10'24

FLUTE QUARTET IN A K298

8 I. Tema con variazioni	5'54
9 II. Menuetto	2'20
10 III. Rondeau: Allegretto grazioso, ma non troppo prestò, pero non troppo adagio, così - così - con molto garbo ed espressione	2'51

ADAGIO & RONDO IN C K617 for glass harmonica, flute, oboe, viola & cello

11 I. Adagio	4'30
12 II. Rondo	8'14

Marc Grauwels *flute*, **Joris van der Hauwe** *oboe*, **Ulka Gorniak** *violin*

Paul Declerck *viola*, **Luc Dewez** *cello*, **Dennis James** *glass harmonica*

Total time 63'37

CD59

FLUTE SONATA IN B FLAT K10

1 I. Allegro	3'59
2 II. Andante	2'55
3 III. Menuetto I & II	2'51

FLUTE SONATA IN G K11

4 I. Andante	3'50
5 II. Allegro - Menuetto - Da capo allegro	5'45

FLUTE SONATA IN A K12

6 I. Andante	5'05
7 II. Allegro	2'06

FLUTE SONATA IN F K13

8 I. Allegro	5'12
9 II. Andante	5'53
10 III. Menuetto I & II	2'10

FLUTE SONATA IN C K14

11 I. Allegro	5'06
12 II. Allegro	2'54
13 III. Menuetto I & II - Carillon	2'30

FLUTE SONATA IN B FLAT K15

14 I. Andante maestoso	7'20
15 II. Allegro grazioso	2'57

Marc Grauwels *flute*, **Guy Penson** *pianoforte/harpsichord*, **Jan Sciffer** *cello*

Total time 61'26

CD60

VIOLIN SONATA IN C K6

1 I. Allegro	4'08
2 II. Andante	4'01
3 III. Menuet I & II	2'32
4 IV. Allegro molto	3'37

VIOLIN SONATA IN D K7

5 I. Allegro molto	4'57
6 II. Adagio	6'34
7 III. Menuet I & II	2'55

VIOLIN SONATA IN B FLAT K8

8 I. Allegro	3'32
9 II. Andante grazioso	3'24
10 III. Menuet I & II	3'08

VIOLIN SONATA IN G MINOR K9

11 I. Allegro spiritoso	3'51
12 II. Andante	5'54
13 III. Menuet I & II	4'37

Rémy Baudet *baroque violin*
Pieter-Jan Belder *harpsichord*

Total time 53'27

CD61

VIOLIN SONATA IN E FLAT K26

1 I. Allegro molto	2'53
2 II. Adagio poco andante	3'08
3 III. Rondeaux: Allegro	2'12

VIOLIN SONATA IN G K27

4 I. Andante poco adagio	3'20
5 II. Allegro	3'37

VIOLIN SONATA IN C K28

6 I. Allegro maestoso	4'04
7 II. Allegro grazioso	2'34

VIOLIN SONATA IN D K29

8 I. Allegro molto	3'19
9 II. Menuetto	3'14

VIOLIN SONATA IN F K30

10 I. Adagio	4'45
11 II. Rondeaux: Tempo di menuetto	2'29

VIOLIN SONATA IN B FLAT K31

12 I. Allegro	3'49
13 II. Tempo di menuetto: Moderato	5'49
14 TWELVE VARIATIONS IN G K359 (374A) on the song La Bergère Célimène'	14'28
15 SIX VARIATIONS IN G MINOR K360 (374B) on the song 'Hélas, j'ai perdu mon amant'	9'21

Rémy Baudet *baroque violin*
Pieter-Jan Belder *harpsichord*

Total time 69'45

CD62

VIOLIN SONATA IN F K376

1 I. Allegro	6'59
2 II. Andante	5'30
3 III. Rondeau: Allegretto grazioso	6'02

VIOLIN SONATA IN F K377

4 I. Allegro	6'10
5 II. Tema: Andante	1'19
6 Variation I	1'06
7 Variation II	1'09
8 Variation III	1'04
9 Variation IV	1'01
10 Variation V	1'09
11 Variation VI: Siciliana	2'07
12 III. Tempo di menuetto	5'04

VIOLIN SONATA IN B FLAT K372

13 I. Allegro	8'00
---------------	------

SONATA MOVEMENT IN A K402 (fragment)

14 I. Andante, ma un poco adagio	6'38
15 II. Fuga: Allegro moderato	3'53

SONATA MOVEMENT IN C K404 (fragment)

16 I. Andante	1'49
17 II. Allegretto	1'28

Salvatore Accardo *violin*, **Bruno Canino** *piano*

Total time	61'00
------------	-------

CD63

VIOLIN SONATA IN G K379

1 I. Adagio - Allegro	12'10
2 II. Tema: Andantino cantabile	1'05
3 Variation I	1'05
4 Variation II	1'07
5 Variation III	1'05
6 Variation IV	1'24
7 Variation V: Adagio	1'19
8 Tema: Allegretto	2'34

VIOLIN SONATA IN E FLAT K380

9 I. Allegro	10'03
10 II. Andante con moto	9'36
11 III. Rondeau: Allegro	4'40

VIOLIN SONATA IN F K547

12 I. Andantino cantabile	6'22
13 II. Allegro	9'10
14 III. Tema: Andante	1'00
15 Variation I	0'55
16 Variation II	0'56
17 Variation III	1'00
18 Variation IV	0'57
19 Variation V	1'04
20 Variation VI	1'19

Salvatore Accardo *violin*, **Bruno Canino** *piano*

Total time	69'15
------------	-------

CD64

VIOLIN SONATA IN A K526

1 I. Molto allegro	9'12
2 II. Andante	10'30
3 III. Presto	6'51

VIOLIN SONATA IN C K296

4 I. Allegro vivace	8'52
5 II. Andante sostenuto	6'16
6 III. Rondeau: Allegro	4'23

VIOLIN SONATA IN A K305

7 I. Allegro di molto	6'49
8 II. Tema: Andante grazioso	1'48
9 Variation I	1'36
10 Variation II	1'39
11 Variation III	1'13
12 Variation IV	1'57
13 Variation V	1'30
14 Variation VI: Allegro	0'47

Salvatore Accardo *violin*

Bruno Canino *piano*

Total time	63'46
------------	-------

CD65

VIOLIN SONATA IN E FLAT K481

1 I. Molto allegro	7'35
2 II. Adagio	7'59
3 III. Tema: Allegretto	1'13
4 Variation I	1'08
5 Variation II	1'08
6 Variation III	1'08
7 Variation IV	1'11
8 Variation V	1'27
9 Variation VI: Allegro	1'25

VIOLIN SONATA IN C K303

10 I. Adagio - Molto allegro	5'44
11 II. Tempo di menuetto	6'30

VIOLIN SONATA IN G K301

12 I. Allegro con spirito	11'29
13 II. Allegro	5'38

Salvatore Accardo *violin*

Bruno Canino *piano*

Total time	53'58
------------	-------

CD66

VIOLIN SONATA IN B FLAT K378

1 I. Allegro moderato	12'30
2 II. Andantino sostenuto e cantabile	6'16
3 III. Rondeau: Allegro	4'28

VIOLIN SONATA IN E FLAT K302

4 I. Allegro	8'14
5 II. Rondeau: Andante grazioso	6'38

VIOLIN SONATA IN E MINOR K304

6 I. Allegro	10'14
7 II. Tempo di menuetto	5'28

VIOLIN SONATA IN C K403

8 I. Allegro moderato	7'33
9 II. Andante - Allegretto	3'20

Salvatore Accardo *violin*, **Bruno Canino** *piano*

Total time	65'08
------------	-------

CD67

VIOLIN SONATA IN B FLAT K454

1 I. Largo - Allegro	9'59
2 II. Andante	7'40
3 III. Allegretto	6'57

VIOLIN SONATA IN D K306

4 I. Allegro con spirito	10'24
5 II. Andantino cantabile	11'17
6 III. Allegretto	7'04

Salvatore Accardo *violin*, **Bruno Canino** *piano*

Total time	53'36
------------	-------

CD68

CHURCH SONATAS

1 Sonata in E flat K67	2'21
2 Sonata in B flat K68	3'43
3 Sonata in D K69	3'37
4 Sonata in D K144	4'34
5 Sonata in F K145	2'52
6 Sonata in B flat K212	4'18
7 Sonata in G K241	3'43
8 Sonata in F K224	6'14
9 Sonata in A K225	5'17
10 Sonata in F K244	5'12
11 Sonata in D K245	4'55
12 Sonata in G K274	4'41
13 Sonata in C K328	6'03
14 Sonata in C K336	4'26
15 Sonata in C K263	4'40
16 Sonata in C K278	3'26
17 Sonata in C K329	4'04

Bohuslav Matousek *violin*

Collegium Jaroslav Tuma

Total time	74'52
------------	-------

CD69

STRING QUINTET IN B FLAT K174

1 I. Allegro moderato	8'52
2 II. Adagio	7'31
3 III. Menuetto ma allegretto	4'01
4 IV. Allegro	5'50

STRING QUINTET IN B FLAT K174 (First abandoned version)

5 III. Menuetto, ma allegretto - Trio	3'01
6 IV. Allegro	5'23

STRING QUINTET IN C MINOR K406

7 I. Allegro	8'55
8 II. Andante	3'46
9 III. Minuetto in canone - Trio al rovescio	4'28
10 IV. Allegro	6'25

The Chilingirian Quartet

Levon Chilingirian *violin I*

Charles Sewart *violin II*

Susie Mészáros *viola*

Philip De Groote *cello*

with Yuko Inoue *viola*

Total time 59'09

CD70

STRING QUINTET IN C K515

1 I. Allegro	14'00
2 II. Andante	9'37
3 III. Menuetto: Allegretto	5'51
4 IV. Allegro	7'27

STRING QUINTET IN D K593

5 I. Larghetto - Allegro	12'21
6 II. Adagio	7'37
7 III. Menuetto: Allegretto	5'43
8 IV. Finale: Allegro	8'31

Orlando Quartet

John Harding *violin I*

Heinz Oberdorfer *violin II*

Ferdinand Erblich *viola*

Stefan Metz *cello*

with Nobuko Imai *viola*

Total time 71'17

CD71

STRING QUINTET IN G MINOR K516

1 I. Allegro	15'51
2 II. Menuetto: Allegretto	5'39
3 III. Adagio ma non troppo	9'07
4 IV. Adagio	2'52
5 V. Allegro	8'12

STRING QUINTET IN E FLAT K614

6 I. Allegro di molto	11'24
7 II. Andante	7'39
8 III. Menuetto: Allegretto	4'26
9 IV. Allegro	5'44

Total time 71'02

Orlando Quartet

John Harding *violin I*

Heinz Oberdorfer *violin II*

Ferdinand Erlich *viola*

Stefan Metz *cello*

with **Nobuko Imai** *viola*

CD72

STRING TRIO DIVERTIMENTO IN E FLAT K563

1 I. Allegro	11'58
2 II. Adagio	13'27
3 III. Menuetto: Allegretto	5'22
4 IV. Andante	8'10
5 V. Menuetto: Allegretto	5'24
6 VI. Allegro	6'26

François Fernandez *violin*

Ryo Terakado *viola*

Rainer Zipperling *cello*

Total time 50'56

CD73

DUO IN G K423

1 I. Allegro	7'00
2 II. Adagio	3'44
3 III. Rondeau: Allegro	5'38

DUO IN B FLAT K424

4 I. Adagio Z Allegro	8'28
5 II. Andante cantabile	3'14
6 III. Tema con variazioni	8'32

Rémy Baudet *violin*

Marten Boeken *viola*

TRIO IN B FLAT K266

7 Adagio Z Menuetto	10'09
---------------------	-------

Rémy Baudet *violin*

Staas Swierstra *violin*

Rainer Zipperling *cello*

Total time 46'59

CD74
PRELUDES & FUGUES K404A

1 Prelude (original?) & Fugue (J.S. Bach BWV853) in D minor	8'01
2 Prelude (original?) & Fugue (J.S. Bach BWV883) in G minor	5'45
3 Prelude (original?) & Fugue (J.S. Bach BWV882) in F	5'37
4 Prelude (J.S. Bach BWV527/ii_ & Fugue (J.S. Bach BWV1080-8) in F	8'37
5 Prelude & Fugue in E flat (J.S. Bach BWV526 II & III)	7'18
6 Prelude (original?) & Fugue (Wilhelm Friedemann Bach) in F minor	7'43

Rémy Baudet *violin*
Staas Swierstra *viola*
Rainer Zipperling *cello*

Total time 43'35

CD75
STRING QUARTET IN D K155

1 I. Allegro	3'33
2 II. Andante	3'38
3 III. Molto allegro	1'26

STRING QUARTET IN G K156

4 I. Presto	2'45
5 II. Adagio	5'04
6 III. Tempo di minuetto	3'42

STRING QUARTET IN C K157

7 I. Without tempo indication	5'11
8 II. Andante	3'40
9 III. Presto	1'49

STRING QUARTET IN F K158

10 I. Allegro	3'26
11 II. Andante un poco allegretto	4'00
12 III. Tempo di minuetto	5'15

STRING QUARTET IN B FLAT K159

13 I. Andante	4'25
14 II. Allegro	5'12
15 III. Rondo: Allegro grazioso	2'38

STRING QUARTET IN E FLAT K160

16 I. Allegro	3'11
17 II. Un poco adagio	4'33
18 III. Presto	3'01

Sonare Quartet
Jacek Klimkiewicz *violin I*
Laurentius Bonitz *violin II*
Hideko Kobayashi *viola*
Emil Klein *cello*

Total time 67'59

CD76

STRING QUARTET IN F K168

1 I. Allegro	4'20
2 II. Andante	1'50
3 III. Menuetto	2'37
4 IV. Allegro	2'04

STRING QUARTET IN A K169

5 I. Molto allegro	3'39
6 II. Andante	3'20
7 III. Menuetto	3'04
8 IV. Rondeaux: Allegro	2'10

STRING QUARTET IN C K170

9 I. Tema con variazioni	4'42
10 II. Menuetto	2'56
11 III. Un poco adagio	2'15
12 IV. Rondeaux: Allegro	3'05

STRING QUARTET IN E FLAT K171

13 I. Adagio Z Allegro assai - Adagio	5'12
14 II. Menuetto	3'03
15 III. Andante	2'14
16 IV. Allegro assai	2'11

STRING QUARTET IN B FLAT K172

17 I. Allegro spiritoso	4'15
18 II. Adagio	2'36
19 III. Menuetto	3'12
20 IV. Allegro assai	2'54

STRING QUARTET IN D MINOR K173

21 I. Allegro ma molto moderato	5'04
22 II. Andantino grazioso	3'16
23 III. Menuetto 4'1	0
24 IV. Allegro	3'08

Sonare Quartet

Jacek Klimkiewicz *violin I*, **Laurentius Bonitz** *violin II*, **Hideko Kobayashi** *viola*, **Emil Klein** *cello*

Total time 78'32

CD77

STRING QUARTET IN G K387

1 I. Allegro vivace assai	7'49
2 II. Menuetto & Trio: Allegretto	8'01
3 III. Andante cantabile	8'10
4 IV. Molto allegro	6'04

STRING QUARTET IN D MINOR K421

5 I. Allegro moderato	7'56
6 II. Andante	6'43
7 III. Menuetto & Trio: Allegretto	4'01
8 IV. Allegretto ma non troppo - Più allegro	10'48

Franz Schubert Quartet of Vienna

Florian Zwiauer *violin I*, **Helge Rosenkranz** *violin II*, **Hartmut Pascher** *viola*, **Vincent Stadlmair** *cello*

Total time 59'47

CD78

STRING QUARTET IN E FLAT K428

1 I. Allegro non troppo	7'51
2 II. Andante con moto	8'49
3 III. Menuetto & Trio: Allegro	6'38
4 IV. Allegro vivace	5'43

STRING QUARTET IN B FLAT K458 'THE HUNT'

5 I. Allegro vivace assai	8'56
6 II. Menuetto & Trio: Moderato	4'30
7 III. Adagio	7'40
8 IV. Allegro assai	7'19

Franz Schubert Quartet of Vienna

Florian Zwiauer *violin I*, **Helge Rosenkranz** *violin II*, **Hartmut Pascher** *viola*, **Vincent Stadlmair** *cello*

Total time 57'42

CD79

STRING QUARTET IN A K464

1 I. Allegro	7'26
2 II. Menuetto & Trio	6'32
3 III. Andante	14'35
4 IV. Allegro ma non troppo	7'32

STRING QUARTET IN C K465 'DISSONANCE'

5 I. Adagio Z Allegro	8'45
6 II. Andante cantabile	8'13
7 III. Menuetto & Trio: Allegro	5'37
8 IV. Allegro molto	8'03

Franz Schubert Quartet of Vienna

Florian Zwiauer *violin I*, **Helge Rosenkranz** *violin II*, **Hartmut Pascher** *viola*, **Vincent Stadlmair** *cello*

Total time 66'59

CD80

STRING QUARTET IN D K499 'HOFFMEISTER'

1 I. Allegretto	10'16
2 II. Menuetto & Trio: Allegretto	3'37
3 III. Adagio	8'17
4 IV. Molto allegro	5'27

STRING QUARTET IN D K575

5 I. Allegretto	8'00
6 II. Andante	5'02
7 III. Menuetto & Trio: Allegretto	6'30
8 IV. Allegretto	6'26

Franz Schubert Quartet of Vienna

Florian Zwiauer *violin I*, **Helge Rosenkranz** *violin II*, **Hartmut Pascher** *viola*, **Vincent Stadlmair** *cello*

Total time 53'43

CD81

STRING QUARTET IN B FLAT K589

1 I. Allegro	6'21
2 II. Larghetto	7'59
3 III. Menuetto & Trio: moderato	7'29
4 IV. Allegro assai	3'53

STRING QUARTET IN F K590

5 I. Allegro moderato	9'27
6 II. Andante	7'30
7 III. Menuetto & Trio: Allegretto	4'30
8 IV. Allegro	5'24

Franz Schubert Quartet of Vienna

Florian Zwiauer *violin I*

Helge Rosenkranz *violin II*

Hartmut Pascher *viola*

Vincent Stadlmair *cello*

STRING QUARTET IN G K80

9 I. Adagio	5'59
10 II. Allegro	3'30
11 III. Minuetto	3'00
12 IV. Rondo	2'22

Sharon Quartet

Gil Sharon *violin I*

Rodica Ciocoiu *violin II*

Ron Ephrat *viola*

Alexander Hülshoff *cello*

Total time 67'40

CD82

PIANO SONATA NO.1 IN C K279

1 I. Allegro	4'53
2 II. Andante	5'08
3 III. Allegro	3'16

PIANO SONATA NO.2 IN F K280

4 I. Allegro assai	4'27
5 II. Adagio	5'56
6 III. Presto	2'49

PIANO SONATA NO.3 IN B FLAT K281

7 I. Allegro	6'41
8 II. Andante amoroso	5'27
9 III. Rondeau: Allegro	4'32

PIANO SONATA NO.4 IN E FLAT K282

10 I. Adagio	6'56
11 II. Menuetto	4'06
12 III. Allegro	2'57

PIANO SONATA NO.5 IN G K283

13 I. Allegro	5'21
14 II. Andante	5'36
15 III. Presto	3'46

Klára Würtz *piano*

Total time 73'04

CD83

PIANO SONATA NO.6 IN D K284

1 I. Allegro	5'08
2 II. Rondeau en polonaise: Andante	4'20
3 III. Andante (Tema con variazioni)	15'31

PIANO SONATA NO.7 IN C K309

4 I. Allegro con spirito	5'53
5 II. Andante un poco adagio	5'03
6 III. Rondeau: Allegretto grazioso	5'55

PIANO SONATA NO.8 IN A MINOR K310

7 I. Allegro maestoso	5'56
8 II. Andante cantabile con espressione	7'00
9 III. Presto	2'43

Klára Würtz piano

Total time	58'12
------------	-------

CD84

PIANO SONATA NO.9 IN D K311

1 I. Allegro con spirito	4'23
2 II. Andante con espressione	4'46
3 III. Rondeau: Allegro	6'00

PIANO SONATA NO.10 IN C K330

4 I. Allegro moderato	6'36
5 II. Andante cantabile	6'29
6 III. Allegretto	5'38

PIANO SONATA NO.11 IN A K331

7 I. Andante grazioso	12'50
8 II. Menuetto	5'50
9 III. Alla Turca: Allegretto	3'24

Klára Würtz piano

Total time	56'37
------------	-------

CD85

PIANO SONATA NO.12 IN F K332

1 I. Allegro	6'29
2 II. Adagio	4'38
3 III. Allegro assai	6'43

PIANO SONATA NO.13 IN B FLAT K333

4 I. Allegro	7'18
5 II. Andante cantabile	5'29
6 III. Allegretto grazioso	6'30

PIANO SONATA NO.14 IN C MINOR K457

7 I. Allegro molto	5'24
8 II. Adagio	7'38
9 III. Allegro assai	4'20

Klára Würtz piano

Total time	55'12
------------	-------

CD86

PIANO SONATA NO.15 IN F K533

1 I. Allegro	7'32
2 II. Andante	6'31
3 III. Rondeau: Allegretto	6'21

PIANO SONATA NO.16 IN C K545

4 I. Allegro	3'16
5 II. Andante	4'06
6 III. Rondo	1'38

PIANO SONATA NO.17 IN B FLAT K570

7 I. Allegro	5'40
8 II. Adagio	7'21
9 III. Allegretto	3'25

PIANO SONATA NO.18 IN D K576

10 I. Allegro	5'07
11 II. Adagio	5'29
12 III. Allegretto	4'22

Klára Würtz piano

Total time	61'45
------------	-------

CD87

1 Nine variations on the arietta 'Lison dort' from the opera <i>Julie</i> by Nicolas Dezède K264 (1778)	14'20
2 Twelve variations on the French song 'La belle Françoise' K353 (1778)	14'11
3 Twelve variations on the romance 'Je suis Lindor' from <i>Le barbier de Seville</i> by Beaumarchais, music by Antoine Laurent Baudron K354 (1778)	15'13
4 Eight variations on the chorus 'Dieu d'amour' from the opera <i>Les mariages samnites</i> by André Ernest Modeste Grétry K352 (1781)	11'16
5 Six variations on the aria 'Salve tu, Domine' from the opera <i>I filosofi immaginari</i> by Giovanni Paisiello K398 (1783)	6'47

Bart van Oort fortepiano

Total time	62'15
------------	-------

CD88

1 Six variations on a theme from the Clarinet Quintet (K581) K Anh. 137	9'01
2 Ten variations on the aria 'Unser dumme Pöbel meint' from <i>La rencontre imprévue</i> by Christoph Willibald Gluck K455 (1783-4)	12'52
3 Twelve variations on an Allegretto K500 (1786)	8'39
4 Nine variations on a menuet by Jean[Pierre] Duport K573 (1789)	13'34
5 Eight variations on the song 'Ein Weib ist das herrlichste Ding' from the Singspiel <i>Der dumme Gärtner</i> by J. Schack or F. Gerl, K613 (1791)	13'58

Bart van Oort fortepiano

Total time	58'30
------------	-------

CD89

1 Twelve variations on the French song 'Ah, vous dirai[je, Maman' in C K256 (1781-2)	12'17
2 Eight variations on the Dutch song 'Laat ons juichen, Batavieren!' by Chr. E. Graaf in G K24 (1766)	5'38
3 Seven variations on the Dutch song 'Wilhelmus van Nassau' in D K25 (1766)	6'24
4 Twelve variations on a menuet by J.C. Fischer in C K179 (1774)	18'53
5 Eight variations on 'Come un'agnello' from <i>Fra i due litiganti</i> by G. Sarti in A K460 (1782)	3'58
6 Six variations on 'Mio caro Adone' from <i>La fiera di Venezia</i> by Antonio Salieri in G K180 (1772)	7'33
7 Five variations in F K54 (K Anh. 138a)	5'20

Pieter-Jan Belder *fortepiano*

Total time 60'03

CD90

1 Andante in B flat K15ii	3'14
2 Klavierstück in F K33	1'06
3 Molto allegro in G K72a	1'13
4 Andante in C K1a	0'24
5 Allegro in C K1b	0'15
6 Allegro in Fr K1c	0'39
7 Menuet in F K1d	1'22
8 Menuet in G K1e	0'53
9 Menuet in C K1f	0'56
10 Menuet in F K2	0'44
11 Allegro in B flat K3	1'03
12 Menuet in F K4	1'24
13 Menuet in F K5	0'57
14 Allegro in C K9a (5a)	2'30
15 Allegro in F K15a	1'19
16 Allegro in F K15m	1'15
17 Menuet in C K61g II	2'07
18 Menuet in D K94 (73h)	1'15
19 8 Menuets K315a (315g)	14'58
20 Sonatensatz in G minor K312 (189i, 590d)	5'25
21 Capriccio in C K395 (300g)	4'30
22 Fugue in G minor K401 (375e)	4'29

Bernard Foccroulle *organ* (1–3 & 22)

Guy Penson *clavichord* (4–9, 15 & 16), *harpsichord* (10–14, 17, 18 & 20)&*Tangentenflügel* (19 & 21)

Total time 53'11

CD91

1 Prelude and Fugue in C K394 (383a)	9'57
2 March in C K408/1 (383e)	3'28
3 Fantasia in C minor K396 (385f)	8'05
4 Fantasia in D minor K397 (385g)	5'37
SUITE IN C K399 (385I)	
5 I. Ouverture	4'03
6 II. Allemande	5'07
7 III. Courante	2'22
8 Sonatensatz in B flat K400 (372a)	4'44
9 Marche funèbre, del Sign. Maestro Contrapunto K453a	1'52
10 Fantasia in C minor K475	12'01
11 Rondo in D K485	6'04

Luc Devos *pianoforte* (1–4 & 8–11)

Guy Penson *harpsichord* (5–7)

Total time 64'25

CD92

1 Six German Dances K509	8'36
2 Rondo in A minor K511	9'40
3 Adagio in B minor K540	12'23
4 Allegro in F K Anh. 135	6'07
5 Allegretto in F K Anh. 135	1'51
6 Menuet in D K355 (576b)	3'14
7 Andantino in E flat K236 (588b)	1'33
8 Eine kleine Gigue in G K574	1'59
9 Andante in F K616	7'07
10 Adagio in C K356 (617a)	4'12

Luc Devos *pianoforte* (1–7)

Bernard Foccroulle *organ* (8 & 9)

Dennis James *glass harmonica* (10)

Total time 57'31

CD93

SONATA IN D K381 (1772)	
1 I. Allegro	5'40
2 II. Andante	8'23
3 III. Allegro molto	4'18
4 Fugue in G minor K401 (1782)	3'32
SONATA IN F K497 (1786)	
5 I. Adagio - Allegro di molto	12'16
6 II. Andante	13'30
7 III. Allegro	7'46

Bart van Oort *fortepiano* (primo)

Ursula Dütschler *fortepiano* (secundo)

Total time 55'39

CD94

SONATA IN C K19D (1765)	
1 I. Allegro	6'17
2 II. Menuetto	3'11
3 III. Rondeau: Allegretto	5'31
4 Fantasy in F minor K608 (1791) for mechanical organ	9'05
5 Andante & Variations in G K501 (1786)	7'43
SONATA IN C K521 (1787)	
6 I. Allegro	13'15
7 II. Andante	6'40
8 III. Allegretto	8'11

Bart van Oort *fortepiano* (primo)

Ursula Dütschler *fortepiano* (secundo)

Total time 60'12

CD95

SONATA IN B FLAT K358 (1773-4)

1 I. Allegro	5'37
2 II. Adagio	6'52
3 III. Molto presto	4'10

4 Adagio & Allegro in F minor K594 (1790) for mechanical organ 8'53

5 Fugue in C minor K426 (1783) for two pianos 4'09

SONATA IN D K448 (1781) for two pianos

6 I. Allegro con spirito	11'24
7 II. Andante	9'29
8 III. Molto allegro	6'37

Bart van Oort *fortepiano* (primo: K594 & 448)

Ursula Dütschler *fortepiano* (primo: K358 & 426)

Total time 57'34

CD96

1 Overture in C K339	5'00
2 Andante in F K616	7'41
3 Adagio Z Allegro Z Adagio K594	12'28
4 Adagio in C K356	4'12
6 Klavierstück in F K33b	1'29
7 Rondo in F K15h	1'25
8 Allegro in F K15a	1'15
9 Rondo in D K15d	1'37
10 Adagio and Rondo in C minor K617	12'53
11 Große Fantasie in F minor K608	11'09

Ivan Ronda *organ*

Total time 59'15

CD97

REQUIEM IN D MINOR K626

1 Introitus: Requiem aeternam	4'46
2 Kyrie eleison	2'45
3 Dies irae	1'58
4 Tuba mirum	3'06
5 Rex tremendae	2'09
6 Recordare	4'24
7 Confutatis	2'29
8 Lacrimosa	3'04
9 Domine Jesu	3'46
10 Hostias	4'00
11 Sanctus	1'40
12 Benedictus	4'27
13 Agnus Dei	4'03
14 Lux aeterna	5'39

Pamela Heuvelmans *soprano*

Barbara Werner *alto*

Robert Morvaj *tenor*

Thomas Pfeiffer *bass*

Chamber Choir of Europe

Süddeutsches Kammerorchester Pforzheim

Nicol Matt

Total time 48'16

CD98

LITANIAE DE VENERABILI ALTARIS SACRAMENTO IN E FLAT K243

1 Kyrie eleison	3'24
2 Panis vivus	5'04
3 Verbum caro factum	0'58
4 Hostia sancta	3'33
5 Tremendum	2'34
6 Dulcissimum convivium	4'02
7 Viaticum	1'30
8 Pignus futurae gloriae	5'21
9 Agnus Dei	5'58

LITANIAE LAURETANAE IN B FLAT K109

10 Kyrie eleison	1'38
11 Sancta Maria	3'36
12 Salus infirmorum	1'00
13 Regina Angelorum	1'44
14 Agnus Dei	2'26

Annemarie Kremer *soprano* (K243)

Chamber Choir of Europe

Teatro Armonico Stuttgart (K109)

Kurpfälzisches Kammerorchester Mannheim (K243)

Nicol Matt

Total time 43'01

CD99

LITANIAE DE VENERABILI ALTARIS SACRAMENTO IN B FLAT K125

1 Kyrie eleison	4'04
2 Panis vivus	4'30
3 Verbum caro factum	0'49
4 Hostia sancta	3'33
5 Tremendum	1'19
6 Panis omnipotentia	6'56
7 Viaticum	1'24
8 Pignus futurae gloriae	4'52
9 Agnus Dei	6'19

LITANIAE LAURETANAE IN D K195

10 Kyrie eleison	5'30
11 Sancta Maria	10'29
12 Salus infirmorum	2'35
13 Regina Angelorum	4'46
14 Agnus Dei	6'23

Pamela Heuvelmans (K125), **Annemarie Kremer** (K195) *soprano*

Chamber Choir of Europe

Süddeutsches Kammerorchester Pforzheim (K125)

Kurpfälzisches Kammerorchester Mannheim (K195)

Nicol Matt

Total time 63'30

CD100

VESPERAE SOLENNES DE DOMINICA IN C K321

1 Dixit Dominus	3'19
2 Confitebor	5'35
3 Beatus Vir	4'35
4 Laudate pueri	4'15
5 Laudate Dominum	4'55
6 Magnificat	4'50

VESPERAE SOLENNES DE CONFESSORE IN C K339

7 Dixit Dominus	4'17
8 Confitebor	4'08
9 Beatus Vir	5'07
10 Laudate pueri	3'48
11 Laudate Dominum	5'05
12 Magnificat	4'55

Annemarie Kremer (K321), Pamela Heuvelmans (K339) soprano
Chamber Choir of Europe
Kurpfälzisches Kammerorchester Mannheim
Nicol Matt

Total time 54'50

CD101

REGINA COELI IN C K108

1 I. Allegro	3'20
2 II. Tempo moderato	3'48
3 III. Adagio un poco andante	4'21
4 IV. Allegro	3'20

REGINA COELI IN B FLAT K127

5 I. Allegro maestoso	3'41
6 II. Andante	8'19
7 III. Allegro	2'47
8 Sancta Maria, mater Dei in F K273	3'23
9 Regina coeli in C K276	6'46

Pamela Heuvelmans (K108), Annemarie Kremer (K127) soprano
Chamber Choir of Europe
Süddeutsches Kammerorchester Pforzheim (K108 & 276)
Kurpfälzisches Kammerorchester Mannheim (K127)
Teatro Armonico Stuttgart (K273)
Nicol Matt

Total time 39'45

CD102
SCANDE COELI LIMINA K34

1 Scande coeli limina	3'06
2 Cara o pignora	1'42
3 Inter natos mulierum K72	5'47

BENEDICTUS SIT DEUS K117

4 Benedictus sit Deus	1'42
5 Aria	3'57
6 Jubilate	1'59
7 Sub tuum praesidium K198	4'19
8 Misericordias Domini K222	7'36
9 Venite populi K260	4'59
10 Alma Dei Creatoris K277	5'19
11 God is our refuge K20	0'57

MISERERE K85

12 Miserere	0'35
13 Et secundum	1'01
14 Quoniam	0'59
15 Ecce	0'47
16 Asperges	0'55
17 Averte	0'42
18 Ne projicias	0'51
19 Docebo	1'29
20 Quaerite primum regnum Dei K86	1'28

ZWEI DEUTSCHE KIRCHENLIEDER K343

21 O Gottes Lamm K343a	1'46
22 Als aus Aegypten K343b	9'06

Solo quartet K72: Marietta Fischesser soprano · Barbara Werner alto · Benoit Haller tenor

Christof Fischesser bass · Solo quartet K222: Anja Tilch soprano · Barbara Werner alto

Daniel Schreiber tenor · Manfred Bittner bass · Miserere K85: Anja Tilch soprano solo

Terzet: Barbara Werner alto · Daniel Schreiber tenor · Manfred Bittner bass

K86: Solos: Daniel Schreiber tenor · Manfred Bittner bass · Nicol Matt organ (K85)

Teatro Armonico Stuttgart (K198, 222, 277 & 86)

Kurpfälzisches Kammerorchester Mannheim (K34, 72, 117, 260 & 343)

Nicol Matt

Total time	61'00
------------	-------

CD103

1 Veni sancte Spiritus in C K47 4'34

TE DEUM LAUDAMUS K141

2 Te Deum laudamus 2'19

3 Te ergo quaesumus 0'38

4 Aeterna fac 1'58

5 In te Domino speravi 2'02

6 Ergo interest in G K143 5'58

7 Kommet her, ihr frechen Sünder in B flat K146 4'02

EXSULTATE, JUBILATE K165

8 Exsultate, jubilate 4'57

9 Recitativo: Tandem ad venit hora 0'55

10 Tu Virginum corona 7'40

11 Alleluja 2'55

DIXIT DOMINUS a MAGNIFICAT IN C K193

12 Dixit Dominus 4'33

13 Magnificat 5'57

14 Tantum ergo in D K197 3'27

15 Ave verum corpus in D K618 3'05

Annemarie Kremer (K143 & 165), **Anja Tilch** (K146) *soprano*

Chamber Choir of Europe

Süddeutsches Kammerorchester Pforzheim (K47, 165)

Kurpfälzisches Kammerorchester Mannheim (K141, 193 & 197)

Teatro Armonico Stuttgart (K143, 146 & 618)

Nicol Matt

Total time 55'00

CD104
'GREAT' MASS IN C MINOR K427

1 KYRIE 7'26

GLORIA

2 Gloria in excelsis 2'27

3 Laudamus te 5'02

4 Gratias agimus tibi 1'09

5 Domine Deus 2'44

6 Qui tollis 5'12

7 Quoniam tu solus 3'51

8 Jesu Christe 0'44

9 Cum Sancto Spiritu 4'01

CREDO

10 Credo in unum Deum 3'37

11 Et incarnatus est 9'06

GLORIA

12 Sanctus 1'36

13 Hosanna 2'07

14 Benedictus 5'20

Valentina Farcas *soprano I* · **Annemarie Kremer** *soprano II*

Daniel Sans *tenor* · **Christof Fischesser** *bass*

Jens Wollenschläger *organ*

Camerata Würzburg · **Chamber Choir of Europe**

Nicol Matt

Total time 54'22

CD105

1 Kyrie in D minor K341 7'18

MISSA SOLEMNIS IN C K337

2 Kyrie 1'53

3 Gloria 3'26

4 Credo 5'49

5 Sanctus 1'41

6 Benedictus 2'18

7 Agnus Dei 6'33

MASS IN C K317 'KRÖNUNGSbMESSE'

8 Kyrie 3'18

9 Gloria 4'42

10 Credo 6'55

11 Sanctus 2'03

12 Benedictus 3'24

13 Agnus Dei 6'21

Marietta Fischesser (K337), Pamela Heuvelmans (K317) soprano

Barbara Werner alto · Benoit Haller tenor · Manfred Bittner bass

Jens Wollenschläger organ

Kurpfälzisches Kammerorchester Mannheim (K341 & 337)

Südwestdeutsches Kammerorchester Pforzheim (K317)

Chamber Choir of Europe

Nicol Matt

Total time 55'55

CD106
MISSA BREVIS IN B FLAT K275

1 Kyrie 1'51

2 Gloria 2'54

3 Credo 4'53

4 Sanctus 1'07

5 Benedictus 2'55

6 Agnus Dei 5'22

MISSA LONGA IN C K262

7 Kyrie 3'15

8 Gloria 5'29

9 Credo 11'58

10 Sanctus 1'11

11 Benedictus 2'03

12 Agnus Dei 4'04

Anja Bittner (K275), Marietta Fischesser (K262) soprano

Gabriele Wunderer (K275), Barbara Werner (K262) alto

Robert Morvaj (K275), Benoit Haller (K262) tenor

Manfred Bittner (K275), Christof Fischesser (K262) bass

Jens Wollenschläger organ

Kammerorchester Mannheim

Chamber Choir of Europe

Nicol Matt

Total time 47'10

CD107

MISSA BREVIS IN C K259 'ORGELSOLO-MESSE'

1 Kyrie	2'00
2 Gloria	1'58
3 Credo	3'39
4 Sanctus	0'57
5 Benedictus	2'08
6 Agnus Dei	2'37

MISSA BREVIS IN C K258 'SPAUR-MESSE'

7 Kyrie	1'48
8 Gloria	2'31
9 Credo	4'47
10 Sanctus	1'05
11 Benedictus	2'53
12 Agnus Dei	4'35

MISSA IN C K257 'CREDO-MESSE'

13 Kyrie	2'17
14 Gloria	3'38
15 Credo in unum Deum	1'58
16 Et incarnatus est	7'02
17 Sanctus	1'08
18 Benedictus	5'39
19 Agnus Dei	6'01

Petra Labitzke (K259 & 258), **Marietta Fischesser** (K257) *soprano*
Barbara Werner *alto* · **Daniel Sans** (K259 & 258), **Benoit Haller** (K257) *tenor*
Christof Fischesser *bass* · **Jens Wollensläger** *organ*
Kurpfälzisches Kammerorchester Mannheim
Chamber Choir of Europe
Nicol Matt

Total time: 58'42

CD108

MISSA BREVIS IN C K220 'SPATZEN-MESSE'

1 Kyrie	1'54
2 Gloria	2'55
3 Credo	4'26
4 Sanctus	0'49
5 Benedictus	3'06
6 Agnus Dei	3'13

MISSA BREVIS IN D K194

7 Kyrie	1'43
8 Gloria	2'45
9 Credo	5'34
10 Sanctus	1'16
11 Benedictus	1'46
12 Agnus Dei	4'07

MISSA BREVIS IN F K192

13 Kyrie	3'24
14 Gloria	4'56
15 Credo	5'42
16 Sanctus	1'14
17 Benedictus	1'56
18 Agnus Dei	3'41

Petra Labitzke (K220), **Anja Bittner** (K194 & 192) *soprano*
Barbara Werner (K220), **Gabriele Wunderer** (K194 & 192) *alto*
Daniel Sans (K220) · **Robert Morvaj** (K194 & 192) *tenor*
Christof Fischesser (K220) · **Manfred Bittner** (K194 & 192) *bass*
Jens Wollenschläger *organ*
Kurpfälzisches Kammerorchester Mannheim
Chamber Choir of Europe
Nicol Matt

Total time 54'28

CD109

MISSA IN C K167 'IN HONOREM SSMAE TRINITATIS'

1 Kyrie	2'55
2 Gloria	4'12
3 Credo in unum Deum	2'28
4 Et incarnatus est	3'32
5 Et in Spiritum Sanctum	2'46
6 Et unam sanctam catholicam	1'10
7 Et vitam venturi saeculi	2'36
8 Sanctus	1'22
9 Benedictus	3'12
10 Agnus Dei	4'57

MISSA BREVIS IN G K140

11 Kyrie	1'17
12 Gloria	3'52
13 Credo	4'43
14 Sanctu	s 0'53
15 Benedi	ctus 1'25
16 Agnus Dei	3'58

Petra Labitzke *soprano* · **Barbara Werner** *alto*

Daniel Sans *tenor* · **Christof Fischesse** *bass*

Jens Wollenschläger *organ*

Camerata Würzburg (K167)

Kurpfälzisches Kammerorchester Mannheim (K140)

Chamber Choir of Europe

Nicol Matt

Total time 45'20

CD110
MISSA SOLEMNIS IN C MINOR K139 'WAISENHAUS-MESSE'
KYRIE

1 Kyrie eleison	4'04
2 Christe eleison	1'05
3 Kyrie eleison	2'17

GLORIA

4 Gloria in excelsis Deo	0'43
5 Laudamus te	1'50
6 Gratias agimus tibi	1'16
7 Domine Deus	1'52
8 Qui tollis	1'50
9 Quoniam tu solus sanctus	2'10
10 Cum Sancto Spiritu	2'34

CREDO

11 Credo in unum Deum	2'06
12 Et incarnatus est	2'59
13 Crucifixus	2'01
14 Et resurrexit	1'24
15 Et in Spiritum Sanctum	1'51
16 Et unam sanctam catholicam	0'54
17 Et vitam venturi saeculi	2'20

18 SANCTUS	1'54
19 BENEDICTUS	2'48

AGNUS DEI

20 Agnus Dei	3'55
21 Dona nobis pacem	2'00

MISSA BREVIS IN D MINOR K65

22 Kyrie	1'35
23 Gloria	2'11
24 Credo	4'55
25 Sanctus	0'55
26 Benedictus	1'17
27 Agnus Dei	2'06

Anja Bittner *soprano* · **Barbara Werner** (K139), **Gabriele Wunderer** (K65) *alto*
Gerhard Nennemann (K139), **Robert Morvaj** (K65) *tenor* · **Manfred Bittner** *bass*
Jens Wollenschläger *organ* · **Südwestdeutsches Kammerorchester Pforzheim** (K139)
Kurpfälzisches Kammerorchester Mannheim cK65d
Chamber Choir of Europe · **Nicol Matt**

Total time	56'58
------------	-------

CD111

MISSA IN C K66 'DOMINICUS-MESSE'

1 KYRIE 3'37

GLORIA

2 Gloria in excelsis Deo 0'29

3 Laudamus te 2'48

4 Gratias agimus tibi 1'03

5 Domine Deus 2'40

6 Qui tollis 3'16

7 Quoniam tu solus sanctus 4'06

8 Cum Sancto Spiritu 2'50

CREDO

9 Credo in unum Deum 2'07

10 Et incarnatus est 3'40

11 Crucifixus 2'15

12 Et resurrexit 1'11

13 Et in Spiritum Sanctum 3'02

14 Et in unam sanctam catholicam 1'43

15 Et vitam venturi saeculi 2'14

16 SANCTUS 2'26

17 BENEDICTUS 2'23

18 AGNUS DEI 4'30

MISSA BREVIS IN G K49

19 Kyrie 1'28

20 Gloria 3'24

21 Credo 7'21

22 Sanctus 1'30

23 Benedictus 1'42

24 Agnus Dei 2'27

25 Kyrie in F K33 2'16

Anja Bittner, Annemarie Kremer (Solo arias K66) *soprano*

Barbara Werner (K66), **Gabriele Wunderer** (K49) *alto*

Benoit Haller (K66), **Robert Morvaj** (K49) *tenor*

Manfred Bittner *bass* · **Jens Wollenschläger** *organ*

Südwestdeutsches Kammerorchester Pforzheim (K66)

Kurpfälzisches Kammerorchester Mannheim (K49 & 33)

Chamber Choir of Europe · **Nicol Matt**

Total time 66'30

CD112

LA BETULIA LIBERATA K118

1 Sinfonia 3'49

PART 1

2 Recitativo: Popli de Betulia (Ozia) 0'56

3 Aria: D'ogni colpa (Ozia) 6'53

4 Recitativo: E in che sperar? (Cabri/Amital) 1'44

5 Aria: Ma quel virtù (Cabri) 3'47

6 Recitativo: Gia le memorie antiche (Ozia/Cabri/Amital) 3'57

7 Aria: Non hai cor (Amital) 4'01

8 Recitativo: E quel pace sperate (Ozia/Amital/Coro) 2'44

9 Aria: E quel pace Sperate (Ozia/Coro) 4'08

10 Recitativo: Chi è costei (Cabri/Amital/Ozia/Giuditta) 4'10

11 Aria: Dal pari infeconda (Giuditta) 6'05

12 Recitativo: Oh saggia, oh santa (Ozia/Cabri/Giuditta) 2'40

13 Aria: Pietà, se irato sei (Ozia/Coro) 4'08

14 Recitativo: Signor, Carmi a te viene (Cabri/Amital/Ozia/Achior) 3'17

15 Aria: Terribile d'aspetto (Achior) 3'57

16 Recitativo: Ti consola, Achior (Ozia/Cabri/Achior/Giuditta) 2'53

17 Aria: Parto inerme, e non pavento (Giuditta) 6'45

18 Coro: Oh prodigo! oh stupor! 2'24

Baltazar Zuniga (Ozia) · Elena Biscuola (Giuditta) · Angela Bucci (Amital)
Abramo Rosalen (Achior) · Caterina Patrizia Vaccari (Cabri)
Pamela Luciarini (Carmi)
Coro e Orchestra dell'Officina Musicum
directed from the harpsichord by Riccardo Favero

Total time 68'25

CD113

LA BETULIA LIBERATA K118

PART 2

1 Recitativo: Troppo mal corrisponde (Achior/Ozia) 6'02

2 Aria: Se Dio vender tu vuoi (Ozia) 8'45

3 Recitativo: Confuso io son (Achior/Ozia/Amital) 1'35

4 Aria: Quel nocchier (Amital) 5'56

5 Recitativo: Lungamente non dura (Ozia/Amital/Coro/Cabri/Giuditta/Achior) 10'33

6 Aria: Prigionier che fa ritorno (Giuditta) 10'18

7 Recitativo (Achior) 0'59

8 Aria: Te solo adoro (Achior) 3'04

9 Recitativo: Di tua vittoria (Ozia/Amital) 0'34

10 Aria: Con troppa rea viltà (Amital) 4'12

11 Recitativo: Quanta cura (Cabri/Carmi/Ozia/Amital) 3'04

12 Aria: Quei moti che senti (Carmi) 2'20

13 Recitativo: Seguansi, o Carmi (Ozia/Amital/Cabri/Achior/Giuditta) 0'54

14 Coro: Lodi al gran Dio 7'49

Baltazar Zuniga (Ozia) · Elena Biscuola (Giuditta) · Angela Bucci (Amital)
Abramo Rosalen (Achior) · Caterina Patrizia Vaccari (Cabri)
Pamela Luciarini (Carmi)
Coro e Orchestra dell'Officina Musicum
directed from the harpsichord by Riccardo Favero

Total time 66'10

CD114

DIE SCHULDIGKEIT DES ERSTEN GEBOTS K35

PART 1

1 Sinfonia	3'35
2 Recitativo: Die löblich' und gerechte Bitte (<i>Gerechtigkeit/Christgeist/Barmherzigkeit</i>)	1'59
3 Aria: Mit Jammer muß ich schauen (<i>Christgeist</i>)	5'29
4 Recitativo: So vieler Seelen Fall (<i>Barmherzigkeit/Gerechtigkeit</i>)	2'16
5 Aria: Ein ergrimter Löwe brüllet (<i>Barmherzigkeit</i>)	6'13
6 Recitativo: Was glaubst du (<i>Barmherzigkeit/Gerechtigkeit/Christgeist</i>)	3'52
7 Aria: Erwache, fauler Knecht (<i>Gerechtigkeit</i>)	9'08
8 Recitativo: Er reget sich (<i>Christgeist/Barmherzigkeit/Gerechtigkeit</i>)	0'18
9 Recitativo: Wie, wer erwecket mich (<i>Christ/Weltgeist</i>)	4'33
10 Aria: Hat der Schöpfer dieses Leben (<i>Weltgeist</i>)	7'19

Arleen Augér *soprano* (**Weltgeist**) · **Krisztina Laki** *soprano* (**Gerechtigkeit**)
Sylvia Geszty *soprano* (**Barmherzigkeit**) · **Werner Hollweg** *tenor* (**Christgeist**)
Claes H. Ahnsjö *tenor* (**Christ**)
Berliner Domkapelle
Roland Bader

Total time 45'01

CD115

DIE SCHULDIGKEIT DES ERSTEN GEBOTS K35

PART 2

1 Recitativo: Daß Träume Träume sind (<i>Christ</i>)	1'39
2 Aria: Jener Donnerworte Kraft (<i>Christ</i>)	8'50
3 Recitativo: Ist dieses, o so zweifle nimmermehr (<i>Weltgeist/Christ/Christgeist</i>)	2'05
4 Aria: Schildre einen Philosophen (<i>Weltgeist</i>)	5'20
5 Recitativo: Wen hör'ich nun hier in der Nähe (<i>Weltgeist/Christ/Christgeist</i>)	4'46
6 Aria: Manches Übel will zuweilen (<i>Christgeist</i>)	8'18
7 Recitativo: Er hält mich einem Kranken gleich (<i>Christ/Christgeist/Weltgeist</i>)	2'23
8 Recitativo: Hast du nunmehr erfahren (<i>Barmherzigkeit/Christgeist/Gerechtigkeit</i>)	1'31
9 Terzetto: Laßt mir euer Gnade Schein (<i>Christgeist/Barmherzigkeit/Gerechtigkeit</i>)	10'38

Arleen Augér *soprano* (**Weltgeist**) · **Krisztina Laki** *soprano* (**Gerechtigkeit**)
Sylvia Geszty *soprano* (**Barmherzigkeit**) · **Werner Hollweg** *tenor* (**Christgeist**)
Claes H. Ahnsjö *tenor* (**Christ**)
Berliner Domkapelle
Roland Bader

Total time 45'48

CD116

1 DIR, SEELE DES WELTALLS K429 Cantata for boy soprano, male choir & orchestra 12'58

Franz Ellmer *boy soprano*

2 LIED ZUR GESELLENREISE 'DIE IHR EINEM NEUEN GRADE' K468 for tenor & organ 2'02

3 DIE MAURERFREUDE K471 Cantata for tenor, male choir & orchestra 7'04

4 MAURERISCHE TRAUERMUSIK K477 for orchestra 7'22

5 ZERFLIESSET HEUT', GELIEBTE BRUDER K483 Lied for tenor, male choir & organ 2'23

6 IHR UNSRE NEUEN LEITER K484 Lied for tenor, male choir & organ 3'31

7 ADAGIO AND FUGUE IN C MINOR K546 for string quartet 8'14

Paul Roczek, Peter Katt *violin*, **Jürgen Geise** *viola*, **Wilfred Tachezi** *cello*

8 DIE IHR DES UNERMEßLICHEN WELTALLS SCHÖPFER EHRT K619 Cantata for tenor & piano 8'13

9 LAUT VERKÜNDE UNSRE FREUDE K623
'Eine kleine FreimaurerbKantate' for 2 tenors, baritone, male choir & orchestra 14'02

Kurt Equiluz, Rudolf Resch *tenor*, **Leo Heppe** *baritone*

10 LAßT UNS MIT GESCHLUNGNE HÄNDEN K623A Anhang
zum Schluss der Freimauerloge, for male choir & organ 3'22

Kurt Equiluz *tenor* · **Kurt Rapf** *piano & organ*

Choir and Orchestra of the Vienna Volksoper / Peter Maag

Total time 69'25

CD117

GRABMUSIK K42

1 Recitativo: Wo bin ich, bitt're Schmerz? (Soul) - Aria: Felsen, spaltet euren Rachen (Soul) 7'24

2 Recitativo: Geliebte Seel', was redest du? (Angel) - Aria: Betracht dies Herz (Angel) 4'56

3 Recitativo: O Himmel! Was ein traurig Licht (Soul) 1'24

4 Duetto: Jesu, was hab ich getan? (Soul, Angel) 3'51

5 Recitativo: O lobenswerter Sinn (Angel) - Coro: Jesu, wahrer Gottessohn 4'52

Angel: Edith Wiens *soprano*

Soul: Thomas Hampson *bass*

Concentus Vocalis

Wiener Akademie

Martin Haselböck

DAVIDDE PENITENTE K469

6 Coro: Alzai le flebili voci 6'53

7 Coro: Cantiam le glorie 2'34

8 Aria: Lungi le cure ingrante (Soprano II) 4'54

9 Coro: Sei pur sempre 1'18

10 Duetto: Sorgi, o Signore (Soprano I & II) 2'46

11 Aria: A te, fra tanti affanni (Tenor) 6'49

12 Coro: Se vuoi, puniscimi 4'47

13 Aria: Fra l'oscure ombre funeste (Soprano I) 6'25

14 Terzetto: Tutte le mie speranze (Soprano I & II, Tenor) 4'49

15 Coro: Chi in Dio sol spera 5'46

Gertraud Landwehr-Herrmann *soprano I*

Susanne Johns *soprano II*

Hermann Fischer *tenor*

Collegium Musicum of the

University of Tübingen

Wilfried Fischer

Total time 69'33

CD118

CANONS

1 Adagio K410	1'07
2 Leck mir den Arsch K233	1'46
3 Lieber Freistädler K232	2'18
4 Canon K508a No.1	1'03
5 O du eselhafter Martin K560b	2'47
6 Bona nox K561	1'16
7 Canon K508a No.2	0'53
8 Leck mich im Arsch K231	1'59
9 Canon K508a No.3	1'08
10 Kyrie K89	5'41
11 Alleluja K553	1'24
12 Ave Maria K554	1'52
13 Dona nobis pacem K109	1'11
14 Canon K508a No.4	1'19
15 Heiterkeit K507	1'14
16 Hei wenn die Gläser K89a	0'51
17 Canon K508a No.5	1'17
18 Essen, trinken K234	1'26
19 Auf das Wohl K508	0'58
20 Canon K508a No.6	1'01
21 Incipe K89a II	1'56
22 Cantate Domino K89a II	1'51
23 Confitebor tibi K89a II	1'48
24 Tebana bella K89a II	1'07
25 Canon K508a No.7	1'26
26 G'rechtelt's enk K556	1'16
27 Gehn wir im Prater K558	2'00
28 Canon K508a No.8	1'23
29 V'amo di core K348	1'49
30 Lacrimosa K555	1'54
31 Caro bell'idol mio K562	1'55
32 Nascoso e il mio sol K557	2'37
33 Difficile lectu K559	1'22
34 Canon K508b	2'16
35 Seht, Sie ist dahin K229	2'18
36 Selig, selig alle K230	2'10
37 Heil dem Tag K347	1'44
38 Canon for 2 violins, viola and bass K191	1'10
39 Horch, ihr süßes Lied K562a	1'05
40 Lebet wohl K228	1'04
41 Sinkt die Nacht K109d	1'26

Chamber Choir of Europe

Nicol Matt

Total time 68'06

CD119

CONCERT ARIAS FOR SOPRANO & ORCHESTRA

1 Der Liebe himmlisches Gefühl K119	6'07
2 Vorrei spiegarvi, oh Dio K418	6'13
3 Cara, se le mie pene K deest	9'41
4 Se tutti i mali miei K83	7'51
5 Alcandro, lo confesso...Non sò d'onde viene K294	9'24
6 Se ardire, e speranza K82	6'42
7 Ah, spiegarti, oh Dio K178	3'14

Francine van der Heyden *soprano*

European Sinfonietta

Ed Spanjaard

Total time 49'15

CD120

CONCERT ARIAS FOR SOPRANO & ORCHESTRA

1 Ch'io mi scordi di te...Non temer, amato bene K505	10'05
2 Alma grande e nobil core K578	4'43
3 A questo seno...Or che il cielo K374	8'23
4 Basta vincesti...Ah, non lasciarmi K486a (295a)	5'24
5 Al desio, di chi t'adora K577	5'55
6 Conservati fedele K23	6'59
7 Voi avete un cor fedele K217	7'04
8 Misero mi...Misero pargoletto K77	13'01
9 Nehmt meinen Dank K383	3'12

Miranda van Kralingen *soprano*

European Sinfonietta

Ed Spanjaard

Total time 64'48

CD121

CONCERT ARIAS FOR TENOR & ORCHESTRA

1 Va, dal furor portata K21 (19c)	5'58
2 Or che il dover...Tali e cotanti sono K36 (33i)	8'43
3 Si mostra la sorte K209	2'42
4 Con ossequio, con rispetto K210	2'57
5 Clarice cara mia sposa K256	1'46
6 Se al labbro mio non credi K295	10'01
7 Per pietà, non ricercate K420	5'43
8 Misero! o sogno...Aura, che intorno spiri K431	9'23

Marcel Reijans *tenor*

European Chamber Orchestra

Wilhelm Keitel

Total time 47'11

CD122

CONCERT ARIAS FOR BASS & ORCHESTRA

1 Io ti lascio K Anh. 245	2'58
2 Così dunque tradisci...Aspri rimorsi atroci K432 (421a)	3'50
3 Dite almeno in che mancai K479	6'20
4 Mandina amabile K480	4'52
5 Alcandro, lo confesso...Non sò, d'onde viene K512	7'01
6 Mentre ti lascio K513	6'51
7 Ich möchte wohl den Kaiser sein K539	2'40
8 Un bacio di mano K541	2'09
9 Per questa bella mano K612	7'03

POPOLI DI TESSAGLIA K316

10 Popoli di Tessaglia	3'25
11 Io non chiedo	6'39

Ezio Maria Tisi *bass* · **Annemarie Kremer** *soprano* (K316)

K479 & 480:

Caroline Vitale *mezzo-soprano* · **Marcel Reijmans** *tenor*

Ezio Maria Tisi *bass* · **Christian Tchelebiev** *bass* (K479)

European Chamber Orchestra

Wilhelm Keitel

Total time 53'55

CD123

CONCERT ARIAS FOR SOPRANO & ORCHESTRA

1 Ah se in ciel, benigne stelle K538	7'40
2 Chi sà, chi sà, qual sia K582	3'59
3 Vado, ma dove? oh Dei! K583	4'11
4 Ch'io mi scordi te? Non temer, amato bene K490	7'17
5 Per pietà, bell'idol mio K78 (73b)	3'45
6 Oh, temerario Arbace K79 (73d)	5'17
7 Bella mia fiamma, addio!...Resta, oh cara K528	10'05
8 Ah, lo previdi!...Ah, t'invola...Deh, non varcar K272	14'10
9 Misera, dove son!...Ah! non son'io che parlo K369	7'04

Antonia Bourvé, Maraile Lichdi, Yuka Matsuoka Limacher *soprano*

Anna Haase *mezzo-soprano*

European Chamber Soloists

Nicol Matt

Total time 63'32

CD124

CONCERT ARIAS FOR SOPRANO & ORCHESTRA

1 Mia speranza adorata! a Ah, non sai, qual pena sai il doverti K416	9'25
2 Non curo l'affetto K74b	5'17
3 Fra cento affanni K88	10'12
4 A Berenice a Sol nascente K70	11'48
5 Ma, che vi fece, o stelle a Sperai vicino il lido K368	8'51
6 No, no, che non sei capace K419	4'40

Maraile Lichdi, Yuka Matsuoka Limacher *soprano*

European Chamber Soloists

Nicol Matt

Total time 50'16

CD125

1 An die Freude K53 (<i>Johann Peter Uz</i>)	4'22
2 Auf die feierliche Johannisloge K148 (<i>Ludwig Friedrich Lenz</i>)	3'14
3 Dans un bois solitaire K308 (<i>Antoine Houdart de la Motte</i>)	2'57
4 Die Zufriedenheit K349 (<i>Johann Martin Miller</i>)	2'47
5 Sei du mein Trost K391 (<i>Johann Timotheus Hermes</i>)	3'02
6 Lied zur Gesellenreise K468 (<i>Joseph Franz von Ratschky</i>)	3'17
7 Die Zufriedenheit K473 (<i>Christian Felix Weiße</i>)	2'15
8 Die betrogene Welt K474 (<i>Christian Felix Weiße</i>)	2'55
9 Lied der Freiheit K506 (<i>Johannes Aloys Blumauer</i>)	2'12

ZWEI DEUTSCHE KIRCHENLIEDER K343 (Anon.)

10 O Gotteslamm	1'41
11 Als aus Ägypten (<i>Psalms 114</i>)	2'22

12 Die Verschweigung K518 (<i>Christian Felix Weiße</i>)	3'22
13 Das Lied der Trennung K519 (<i>Klamer Eberhard Karl Schmidt</i>)	6'16
14 Abendempfindung an Laura K523 (Anon.)	4'27
15 An Chloe K524 (<i>Johann Georg Jacobi</i>)	2'32
16 Das Traumbild K530 (<i>Ludwig Heinrich Christoph Hölty</i>)	4'10
17 Lied beim Auszug in das Feld K552 (Anon.)	2'47

Bas Ramselaar *bass/baritone*

Bart van Oort *fortepiano*

Total time 54'49

CD126
SONGS

1 Oiseaux, si tous les ans K307 (<i>Antoine Ferrand</i>)	1'33
2 Dans un bois solitaire K308 (<i>Antoine Houdart de la Motte</i>)	3'03
3 Wie unglücklich bin ich nit K147 (Anon.)	0'59
4 Ich wurd' auf meinem Pfad K390 (<i>Johann Timotheus Hermes</i>)	3'04
5 Verdankt sei es dem Glanz der Großen K392 (<i>Johann Timotheus Hermes</i>)	3'01
6 Der Zauberer K472 (<i>Christian Friedrich Weiße</i>)	2'11
7 Das Veilchen K476 (<i>Johann Wolfgang von Goethe</i>)	2'40
8 Die Alte K517 (<i>Friedrich von Hagedorn</i>)	4'00
9 Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte K520 (<i>Gabriele von Baumberg</i>)	1'45
10 Abendempfindung an Laura K523 (Anon.)	4'54
11 Des kleinen Friedrichs Geburtstag K529 (<i>Johann Eberhard, Friedrich Schall, Final verse: Joachim Heinrich Campe</i>)	2'59
12 Die kleine Spinnerin K531 (Anon.)	3'24
13 Sehnsucht nach dem Frühlinge K596 (<i>Christian Adolf Overbeck</i>)	2'18
14 Der Frühling K597 (<i>Christian Christoph Sturm</i>)	5'33
15 Das Kinderspiel K598 (<i>Christian Adolf Overbeck</i>)	2'41
16 Ridente la calma K152 (Anon.)	3'35

Claron McFadden *soprano*

Bart van Oort *fortepiano*

Total time 47'50

CD127
APOLLO ET HYACINTHUS K38

 Ein lateinisches Intermedium in drei Akten zu dem Schuldrama *Clementia Croesi* | Libretto: P. Rufinus Widl

ACT 1

1 Intrada	4'01
2 Recitativo: Amice! iam parata sunt omnia	3'50
3 No.1 Chorus: Numen o Latonium...O Apollo	5'02
4 Recitativo: Heu me! perimus	1'54
5 No.2 Aria: Saepe terrent Numina	7'57
6 Recitativo: Ah nate! vera poqueris	4'08
7 No.3 Aria: Iam pastor Apollo	3'14

ACT 2

8 Recitativo: Amare numquid filia	2'29
9 No.4 Aria: Laetari, iocari	6'22
10 Recitativo: Rex! de salute filii	8'03
11 No.5 Aria: En! duos conspicias	3'02
12 Recitativo: Heu! Numen! Ecce!	3'09
13 No.6 Duetto: Discede crudelis!	8'00

Robert Morvai tenor (Oebalus, King of Lacedemonia)
Antonia Bourvé soprano (Melia, his daughter)
Anna Haase soprano (Hyacinthus, his son)
Daniel Lager alto (Apollo, friend staying with Oebalus)
Alon Harari alto (Zephyrus, confidant of Hyacinthus)
Florian Prey baritone (Priest Apollos)
European Chamber Soloists
Nicol Matt

Total time 61'28

CD128
ACT 3

1 Recitativo: Non est...Quis ergo	2'38
2 No.7 Aria: Ut navis in aequore luxuriante	6'48
3 Recitativo: Quocumque me converto	4'01
4 No.8 Duetto: Natus cadit, atque Deus	4'06
5 Recitativo: Rex! me redire cogit	6'17
6 No.9 Terzetto: Tandem post purbida fulmina	3'07

Robert Morvai tenor (Oebalus, King of Lacedemonia)
Antonia Bourvé soprano (Melia, his daughter)
Anna Haase soprano (Hyacinthus, his son)
Daniel Lager alto (Apollo, friend staying with Oebalus)
Alon Harari alto (Zephyrus, confidant of Hyacinthus)
Florian Prey baritone (Priest Apollos)
European Chamber Soloists
Nicol Matt

Total time 27'04

CD129
BASTIEN UND BASTIENNE K50

Singspiel in one act

1 Intrada	1'47
2 Aria: Mein liebster Freund hat mich verlassen	1'57
3 Dialog: Oh, dieser Treulose	0'15
4 Aria: Ich geh' jetzt auf die Weide	1'19
5 Colas' Auftritt (<i>Orchestra</i>)	0'25
6 Aria: Befraget mich ein zartes Kind	1'11
7 Dialog: Guten Morgen, Herr Colas	0'43
8 Aria: Wenn mein Bastien einst im Scherze	2'16
9 Dialog: Das schöne Fräulein kennt sich aus	0'14
10 Aria: Würd'ich auch, wie manche Buhlerinnen	2'24
11 Dialog: Sei unbesorgt	0'29
12 Duetto: Auf den Rat, den ich gegeben	1'37
13 Dialog: Da läuft sie hin	0'20
14 Aria: Grossen Dank dir abzustatten	1'50
15 Dialog: Also hast du dich besonnen	0'31
16 Aria: Geh! du sagst mir eine Fabel	1'16
17 Dialog: Es ist nun mal die Wahrheit	0'36
18 Aria: Diggi, daggi	1'17
19 Dialog: Ich bitte dich	0'17
20 Aria: Meiner Liebsten schöne Wangen	2'51
21 Dialog: Da ist sie! Was tun?	0'39
22 Aria: Er war mir sonst treu und ergeben	1'59
23 Dialog: Verzeih, Bastienne! Ich war verhext!	0'36
24 Aria: Geh hin! Ich will	4'52
25 Dialog: Sieh an! Du bist noch hier?	0'31
26 Aria: Dein Trotz vermehrt sich	0'44
27 Dialog: Was ist? Was hält dich auf ?	0'23
28 Duetto: Geh! geh! geh! Herz von Flandern	5'04
29 Terzetto: Kinder! Kinder! seht, nach Sturm und Regen	3'03

Dagmar Schellenberger *soprano* (Bastienne) · **Ralph Eschrig** *tenor* (Bastien) · **René Pape** *bass* (Colas)
Rundfunk-Sinfonie-Orchester Leipzig / Max Pommer

Total time 41'24

CD130

LA FINTA SEMPLICE K51

Opera buffa in three acts · Libretto: Carlo Goldoni & Marco Coltellini

1 Sinfonia 5'57

ACT 1

Scena 1

2 Coro

2'00

3 Recitativo (*Giacinta/Ninetta/Fracasso/Simone*)

2'24

4 Aria (*Simone*)

2'54

Scena 2

5 Recitativo (*Giacinta/Ninetta/Fracasso*)

1'25

6 Aria (*Giacinta*)

4'10

Scena 3

7 Recitativo (*Fracasso*)

0'19

8 Aria (*Cassandro*)

2'01

9 Recitativo (*Fracasso/Cassandro*)

4'18

10 Aria (*Fracasso*)

4'47

11 Recitativo (*Cassandro*)

0'18

Scena 4

12 Aria (*Rosina*)

2'49

13 Recitativo (*Ninetta/Rosina/Polidoro*)

3'44

Scena 5

14 Recitativo (*Polidoro/Cassandro*)

2'28

15 Aria (*Polidoro*)

3'34

Scena 6

16 Recitativo (*Cassandro/Rosina*)

6'07

17 Aria (*Cassandro*)

4'08

Scena 7

18 Recitativo (*Fracasso/Rosina/Ninetta*)

1'13

19 Aria (*Rosina*)

7'11

Scena 8

20 Recitativo (*Polidoro/Ninetta/Fracasso*)

1'10

21 Aria (*Ninetta*)

1'55

Scena 9

22 Recitativo (*Polidoro*)

0'37

23 Finale (*Rosina/Fracasso/Polidoro/Ninetta/Cassandro/Simone/Giacinta*)

7'28

Helen Donath (Rosina) · Robert Holl (Don Cassandro)

Anthony Rolfe-Johnson (Don Polidoro) · Teresa Berganza (Giacinta)

Jutta-Renate Ihloff (Ninetta) · Thomas Moser (Fracasso) · Robert Lloyd (Simone)

Mozarteum-Orchester Salzburg / Leopold Hager

Total time

73'01

CD131

LA FINTA SEMPLICE K51

Opera buffa in three acts · Libretto: Carlo Goldoni & Marco Coltellini

ACT 2

Scena 1

 1 Recitativo (*Ninetta/Simone*) 1'40

 2 Aria (*Ninetta*) 2'43

Scena 2

 3 Recitativo (*Simone/Giacinta*) 1'15

 4 Aria (*Simone*) 2'15

Scena 3

 5 Recitativo (*Giacinta/Polidoro*) 2'33

 6 Aria (*Giacinta*) 3'24

Scena 4

 7 Recitativo (*Polidoro/Ninetta*) 0'58

Scena 5

 8 Aria (*Rosina*) 4'00

 9 Recitativo (*Polidoro/Ninetta/Rosina*) 2'11

Scena 6

 10 Aria (*Cassandro*) 1'45

 11 Recitativo (*Rosina/Cassandro/Polidoro*) 2'08

 12 Aria (*Polidoro*) 4'57

Scena 7

 13 Recitativo (*Cassandro/Rosina*) 5'52

 14 Aria (*Rosina*) 4'57

Scena 8

 15 Recitativo (*Cassandro/Fracasso*) 2'53

 16 Duetto (*Cassandro/Fracasso*) 2'48

Scena 9

 17 Recitativo (*Rosina/Cassandro*) 0'21

Scena 10

 18 Recitativo (*Rosina/Fracasso*) 1'49

Scena 11

 19 Aria (*Fracasso*) 3'17

Scena 12

 20 Recitativo (*Ninetta/Simone*) 0'32

Scena 13

 21 Finale (*Cassandro/Polidoro/Ninetta/Rosina/Fracasso/Simone*) 7'07

Helen Donath (Rosina) · Robert Holl (Don Cassandro)
Anthony Rolfe-Johnson (Don Polidoro) · Teresa Berganza (Giacinta)
Jutta-Renate Ihloff (Ninetta) · Thomas Moser (Fracasso) · Robert Lloyd (Simone)
Mozarteum-Orchester Salzburg / Leopold Hager

Total time 59'26

CD132

LA FINTA SEMPLICE K51

Opera buffa in three acts · Libretto: Carlo Goldoni & Marco Coltellini

ACT 3

Scena 1

 1 Aria (*Simone*) 2'26

 2 Recitativo (*Ninetta/Simone*) 0'38

 3 Aria (*Ninetta*) 3'14

Scena 2

 4 Aria (*Giacinta*) 2'43

 5 Recitativo (*Fracasso/Giacinta*) 1'32

 6 Aria (*Fracasso*) 7'34

Scena 3

 7 Recitativo (*Cassandro/Rosina*) 2'09

Scena 4

 8 Recitativo (*Polidoro/Rosina*) 2'31

 9 Finale (*Polidoro/Rosina/Cassandro*) -

 Scena Ultima (*Ninetta/Giacinta/Fracasso/Simone/Cassandro/Polidoro/Rosina*) 10'35

Helen Donath (Rosina) · Robert Holl (Don Cassandro)
Anthony Rolfe-Johnson (Don Polidoro) · Teresa Berganza (Giacinta)
Jutta-Renate Ihloff (Ninetta) · Thomas Moser (Fracasso) · Robert Lloyd (Simone)
Mozarteum-Orchester Salzburg
Leopold Hager

Total time 33'23

CD133

MITRIDATE, RÈ DI PONTO K87

Opera seria in three acts

 Libretto by Vittorio Amedeo Cigna-Santi after Giuseppe Parini's translation of Jean Racine's *Mithridate*

ACT 1

1 Sinfonia 4'58

 2 Recitativi (*Arbate/Sifare/Aspasia*) 5'03

 3 Aria: Al destin che la minaccia (*Aspasia*) 6'23

 4 Recitativo accompagnato (*Sifare*) 1'12

 5 Aria: Soffre il mio cor (*Sifare*) 8'02

 6 Aria: L'odio nel cor frenate (*Arbate*) 4'53

 7 Recitativo (*Farnace/Sifare/Aspasia*) 0'15

 8 Aria: Nel sen mi palpita (*Aspasia*) 2'22

 9 Recitativo (*Farnace/Sifare*) 1'20

 10 Aria: Nel gran cimento (*Sifare*) 4'12

 11 Recitativo (*Farnace/Marzio*) 1'08

 12 Aria: Venga pur (*Farnace*) 7'12

13 Marcia 3'08

 14 Cavata: Se di lauri il crine adorno (*Mitridate*) 4'13

Marcel Reijans tenor (Mitridate) · Francine van der Heyden soprano (Aspasia)
Marijje van Stralen soprano (Sifare) · Johannette Zomer soprano (Ismene)
Cécile van de Sant mezzo-soprano (Farnace) · Young-Hee Kim soprano (Arbate)
Alexei Grigorev tenor (Marzio) · Erwin Wieringa solo horn
Michael Borgstede harpsichord · Franc Polman concert master
Musica ad Rhenum / Jed Wentz

Total time 54'21

CD134

MITRIDATE, RÈ DI PONTO K87

Opera seria in three acts

Libretto by Vittorio Amedeo Cigna-Santi after Giuseppe Parini's translation of Jean Racine's *Mithridate*

ACT 1 *continued*

1 Recitativi (<i>Mitridate/Ismene/Arbate/Sifare/Farnace</i>)	3'29
2 Aria: In faccia all'oggetto (<i>Ismene</i>)	6'06
3 Recitativi (<i>Mitridate/Arbate</i>)	4'22
4 Aria: Quel ribelle e quell'ingrato (<i>Mitridate</i>)	3'07

ACT 2

5 Recitativo (<i>Ismene/Farnace</i>)	2'02
6 Aria: Va, l'error mio palesa (<i>Farnace</i>)	2'55
7 Recitativi (<i>Ismene/Mitridate/Aspasia</i>)	3'37
8 Aria: Tu, che fidel mi sei (<i>Mitridate</i>)	4'13
9 Recitativi (<i>Sifare/Aspasia/Arbate</i>)	7'00
10 Aria: Lungi da te, mio bene (<i>Sifare</i>)	7'42
11 Recitativo accompagnato (<i>Aspasia</i>)	1'46
12 Aria: Nel grave tormento (<i>Aspasia</i>)	4'49
13 Recitativi (<i>Mitridate/Ismene/Arbate/Sifare/Farnace/Marzio</i>)	4'46
14 Aria: So quanto a te dispiace (<i>Ismene</i>)	5'15

Marcel Reijans *tenor* (*Mitridate*) · **Francine van der Heyden** *soprano* (*Aspasia*)

Marijke van Stralen *soprano* (*Sifare*) · **Johannette Zomer** *soprano* (*Ismene*)

Cécile van de Sant *mezzo-soprano* (*Farnace*) · **Young-Hee Kim** *soprano* (*Arbate*)

Alexei Grigorev *tenor* (*Marzio*) · **Erwin Wieringa** *solo horn*

Michael Borgstede *harpsichord* · **Franc Polman** *concert master*

Musica ad Rhenum

Jed Wentz

Total time 61'09

CD135

MITRIDATE, RÈ DI PONTO K87

Opera seria in three acts

 Libretto by Vittorio Amedeo Cigna-Santi after Giuseppe Parini's translation of Jean Racine's *Mithridate*

 ACT 2 *continued*

1 Recitativo (<i>Farnace</i>)	0'39
2 Aria: Son reo: l'error confesso (<i>Farnace</i>)	3'32
3 Recitativo (<i>Sifare/Mitridate/Aspasia</i>)	4'04
4 Aria: Già di pietà mi spoglio (<i>Mitridate</i>)	2'19
5 Recitativi (<i>Aspasia/Sifare</i>)	3'30
6 Duetto: Se viver non degg'io (<i>Aspasia/Sifare</i>)	6'38

ACT 3

7 Recitativo (<i>Mitridate/Aspasia/Ismene</i>)	2'07
8 Aria: Tu sai per chi m'accese (<i>Ismene</i>)	4'19
9 Recitativi (<i>Aspasia/Mitridate/Arbate</i>)	2'42
10 Aria: Vado incontro al fato estremo (<i>Mitridate</i>)	2'39
11 Recitativo (<i>Aspasia</i>)	0'37
12 Recitativo accompagnato e Cavatina: Ah ben ne fui presaga! (<i>Aspasia</i>)	6'32
13 Recitativi (<i>Sifare/Aspasia</i>)	2'16
14 Aria: Se il rigor d'ingrata sorte (<i>Sifare</i>)	2'40
15 Recitativi (<i>Farnace/Marzio</i>)	2'37
16 Aria: Si di regnar sei vago (<i>Marzio</i>)	4'26
17 Recitativo accompagnato (<i>Farnace</i>)	1'13
18 Aria: Già dagli occhi il velo è tolto (<i>Farnace</i>)	7'06
19 Recitativi (<i>Mitridate/Sifare/Aspasia/Ismene</i>)	3'59
20 Coro: Non si creda al Campidoglio (<i>Aspasia/Sifare/Ismene/Arbate/Farnace</i>)	0'42

Marcel Reijans *tenor* (*Mitridate*) · **Francine van der Heyden** *soprano* (*Aspasia*)

Marijje van Stralen *soprano* (*Sifare*) · **Johannette Zomer** *soprano* (*Ismene*)

Cécile van de Sant *mezzo-soprano* (*Farnace*) · **Young-Hee Kim** *soprano* (*Arbate*)

Alexei Grigorev *tenor* (*Marzio*) · **Erwin Wieringa** *solo horn*
Michael Borgstede *harpsichord* · **Franc Polman** *concert master*
Musica ad Rhenum / Jed Wentz

 Total time 64'37

CD136

ASCANIO IN ALBA K111

Festa teatrale in two acts · Libretto by Abbate Giuseppe Parini

ACT 1

1 Sinfonia	3'05
2 Ballet: Andante grazioso	0'59

Scena 1

3 Coro di Geni e Grazie	2'00
4 Recitativo: Genie, grazie, ed amori (<i>Venere</i>)	3'08
5 Aria: L'ombra de'rami tuoi (<i>Venere</i>)	5'08
6 Recitativo: Ma la Ninfa gentil (<i>Ascanio/Venere</i>)	5'34
7 Coro di Geni e Grazie	1'10

Scena 2

8 Recitativo: Perché tacer degg'io? (<i>Ascanio</i>)	4'23
9 Aria: Cara lontano ancora c <i>Ascanio</i> d 4'44	

Scena 3

10 Coro di Pastore	1'10
11 Recitativo: Ma qual canto risona? (<i>Ascanio/Fauno</i>)	1'17
12 Coro di Pastori	1'09
13 Recitativo: Ma tu chi sei (<i>Fauno/Ascanio</i>)	2'10
14 Aria: Se il labbro (<i>Fauno</i>)	4'34
15 Recitativo: Quanto soavi (<i>Ascanio/Fauno</i>)	2'02

Scena 4

16 Coro di Pastori e Pastorelle	3'28
17 Recitativo: Oh generosa Diva (<i>Aceste</i>)	0'49
18 Coro di Pastori	1'10
19 Recitativo: Di propria man la Dea (<i>Aceste</i>)	1'08
20 Coro di Pastori	1'11

Maike Beekman (Ascanio) · Claudia Patacca (Venere)
Nicola Wemyss (Silvia) · Tom Allen (Aceste) · Claron McFadden (Fauno)
Vocaal Ensemble Cocu · Musica ad Rhenum
Jed Wentz

Total time	50'30
------------	-------

CD137

ASCANIO IN ALBA K111

Festa teatrale in two acts · Libretto by Abbate Giuseppe Parini

 ACT 1 *continued*

1 Recitativo: Oh mia gloria (<i>Aceste</i>)	0'38
2 Aria: Per la gioia (<i>Aceste</i>)	5'28
3 Recitativo: Misera! che farò? (<i>Silvia/Aceste</i>)	3'17
4 Aria: Sì, sì, ma d'un altro Amore (<i>Silvia</i>)	0'56
5 Recitativo: Ah no, Silvia t'inganni (<i>Aceste/Silvia</i>)	3'48
6 Aria: Come è felice stato (<i>Silvia</i>)	4'17
7 Recitativo: Silvia mira (<i>Aceste</i>)	1'02
8 Coro di Pastori	1'09

Scena 5

9 Recitativo: Cielo! (<i>Ascanio/Venere</i>)	1'02
10 Aria: Ah di sì nobile alma (<i>Ascanio</i>)	3'57
11 Recitativo: Un'altra prova (<i>Venere/Ascanio</i>)	1'47
12 Aria: Al chiaror (<i>Venere</i>)	3'54
13 Coro di Geni e Grazie	1'09

ACT 2

Scena 1

14 Recitativo: Star lontana (<i>Silvia</i>)	1'31
15 Aria: Spiega il desio (<i>Silvia</i>)	6'58
16 Coro di pastorelle	1'27

Scena 2

17 Recitativo: Cerco di loco (<i>Ascanio</i>)	1'02
18 Recitativo accompagnato: Oh ciel! che miro? (<i>Silvia/Ascanio</i>)	3'13

Scena 3

19 Recitativo: Silvia, ove sei? (<i>Silvia/Ascanio/Fauno</i>)	4'16
---	------

Maaïke Beekman (Ascanio) · Claudia Patacca (Venere)
Nicola Wemyss (Silvia) · Tom Allen (Aceste) · Claron McFadden (Fauno)
Vocaal Ensemble Cocu · Musica ad Rhenum
Jed Wentz

Total time	51'02
------------	-------

CD138

ASCANIO IN ALBA K111

Festa teatrale in two acts · Libretto by Abbate Giuseppe Parini

 ACT 2 *continued*

 1 Aria: Gentil sembiante (*Fauno*) 10'52

Scena 4

 2 Recitativo: Ahimè! Che veggio mai? (*Ascanio/Silvia*) 1'02

 3 Aria: Al mio ben (*Ascanio*) 3'49

 4 Recitativo: Ferma, aspetta, ove vai? (*Silvia*) 3'12

 5 Aria: Infelici affetti miei (*Silvia*) 4'48

 6 Recitativo & coro (*Ascanio/Silvia/Coro di pastorelle*) 0'40

Scena 5

 7 Recitativo: Ahi la crudel (*Ascanio*) 0'54

 8 Aria: Torna mio bene (*Ascanio*) 3'15

Scena 6

9 Coro di Pastori 1'11

10 Recitativo: Che strana cAcested 0'39

 11 Aria: Sento, che il cor mi dice (*Aceste*) 4'40

 12 Recitativo: Sì, padre (*Silvia*) 0'27

13 Coro di Pastori e Ninfe o Pastorelle 1'08

 14 Recitativo: Ma s'allontani (*Silvia/Aceste/Ascanio*) 0'56

15 Coro di Pastori e Pastorelle 1'07

 16 Recitativo: Ecco, ingombran l'altare (*Aceste*) 0'20

17 Coro 1'09

 18 Recitativo: Invoca, o figlia (*Aceste/Silvia/Ascanio/Venere*) 1'08

 19 Terzetto: Ah caro Sposo (*Silvia/Ascanio/Aceste*) 4'54

 20 Recitativo: Eccovi al fin (*Venere*) 2'08

 21 Terzetto: Che bel piacer io sento (*Silvia/Ascanio/Aceste*) 1'30

 22 Recitativo: Ah chi nodi (*Silvia/Ascanio/Aceste/Venere*) 1'44

23 Coro ultimo di Geni, Grazie, Pastori e Ninfe: Alma Dea 0'54

Maaïke Beekman (Ascanio) · Claudia Patacca (Venere)
Nicola Wemyss (Silvia) · Tom Allen (Aceste) · Claron McFadden (Fauno)
Vocaal Ensemble Cocu · Musica ad Rhenum
Jed Wentz

Total time 52'37

CD139

IL SOGNO DI SCIPIONE K126

Azione teatrale · Libretto: Pietro Metastasio

1 Sinfonia	4'42
2 Recitativo: Vieni e siegui miei passi (<i>Fortuna/Costanza/Scipione</i>)	2'41
3 Aria: Risolver non osa (<i>Scipione</i>)	7'10
4 Recitativo: Giusta è la tua richiesta (<i>Costanza/Fortuna</i>)	0'31
5 Aria: Lieve sono al par del vento (<i>Fortuna</i>)	7'01
6 Recitativo: Dunque ove son? (<i>Scipione/Costanza/Fortuna</i>)	2'52
7 Aria: Ciglio che al sol si gira (<i>Costanza</i>)	7'28
8 Recitativo: E quale abitatori? (<i>Scipione/Fortuna/Costanza</i>)	0'36
9 Coro: Germe di cento eroi	2'42
10 Recitativo: Numi! (<i>Scipione/Publio</i>)	2'35
11 Aria: Se vuoi che te raccolgano (<i>Publio</i>)	7'26
12 Recitativo : Se qui vivon gli eroi (<i>Scipione/Fortuna/Costanza/Publio/Emilio</i>)	3'52
13 Aria: Vol colaggiu ridete (<i>Emilio</i>)	8'02

Claron McFadden *soprano* (**Fortuna**) · **Claudia Patacca** *soprano* (**Costanza**)
François Soons *tenor* (**Scipione**) · **Terence Mierau** *tenor* (**Publio**)
Marcel Reijans *tenor* (**Emilio**) · **Francine van der Heyden** *soprano* (**La Licenza**)
Cappella Amsterdam *chorus master* **Daniel Reuss**
Franc Polman *concert master* · **Michael Borgstede** *harpsichord*
Musica ad Rhenum
Jed Wentz

Total time 57'38

CD140

IL SOGNO DI SCIPIONE K126

Azione teatrale · Libretto: Pietro Metastasio

1 Recitativo: Padre, ah lasciate (<i>Scipione/Fortuna/Costanza/Publio/Emilio</i>)	1'53
2 Aria: Quercia annosa su l'erte pendici (<i>Publio</i>)	3'06
3 Recitativo: Giacchè al voler de'fati (<i>Scipione/Costanza/Fortuna/Publio/Emilio</i>)	3'11
4 Aria: A chi serena io miro (<i>Fortuna</i>)	6'37
5 Recitativo: E a sì enorme possanza (<i>Scipione/Costanza</i>)	2'35
6 Aria: Biancheggia in mar lo scolio (<i>Costanza</i>)	7'15
7 Recitativo: Non più (<i>Scipione/Fortuna</i>)	0'46
8 Aria: Di che sei l'arbitra del mondo intero (<i>Scipione</i>)	6'52
9 Recitativo accompagnato: E v'è mortal (<i>Fortuna/Scipione</i>)	3'17
10 Recitativo: Non è Scipio (<i>La Licenza</i>)	0'51
11 Aria: Ah, perchè cercar degg'io (<i>La Licenza</i>)	3'34
12 Coro: Cento volte con pieto sembante	1'14

Claron McFadden *soprano* (**Fortuna**) · **Claudia Patacca** *soprano* (**Costanza**)
François Soons *tenor* (**Scipione**) · **Terence Mierau** *tenor* (**Publio**)
Marcel Reijans *tenor* (**Emilio**) · **Francine van der Heyden** *soprano* (**La Licenza**)
Cappella Amsterdam *chorus master* **Daniel Reuss**
Franc Polman *concert master* · **Michael Borgstede** *harpsichord*
Musica ad Rhenum
Jed Wentz

Total time 41'13

CD141

LUCIO SILLA K135

Drama per musica in three acts · Libretto: Giovanni de Gamerra

Sinfonia

1 Molto allegro	3'45
2 Andante	2'51
3 Molto allegro	1'30

ACT 1

Scena 1

4 Recitativo (<i>Cecilio/Cinna</i>)	3'22
5 Aria (<i>Cinna</i>)	9'15

Scena 2

6 Accompagnato (<i>Cecilio</i>)	1'55
7 Aria (<i>Cecilio</i>)	8'11

Scena 3

8 Recitativo (<i>Silla/Celia/Aufidio</i>)	1'53
9 Aria (<i>Celia</i>)	3'30

Scena 4

10 Recitativo (<i>Silla/Aufidio</i>)	0'53
--	------

Scena 5

11 Recitativo (<i>Silla/Giunia</i>)	3'08
12 Aria (<i>Giunia</i>)	6'15

Scena 6

13 Recitativo ed accompagnato (<i>Silla</i>)	1'44
14 Aria (<i>Silla</i>)	4'53

Scena 7

15 Accompagnato (<i>Cecilio</i>)	4'22
------------------------------------	------

Scena 8

16 Coro a (<i>Giunia</i>) a Coro	4'54
17 Accompagnato (<i>Giunia</i>)	1'01

Scena 9

18 Accompagnato (<i>Giunia/Cecilio</i>)	0'55
19 Duetto (<i>Giunia/Cecilio</i>)	q7'07

Anthony Rolfe-Johnson (Lucio Silla) · Lella Cuberli (Giunia) · Ann Murray (Cecilio)
Britt-Marie Aruhn (Cinna) · Christine Barbaux (Celia) · Ad van Baasbank (Aufidio)
Orchestre et Choeurs du Théâtre Royal de la Monnaie
Sylvain Cambreling

Total time	71'32
------------	-------

CD142

LUCIO SILLA K135

Drama per musica in three acts · Libretto: Giovanni de Gamerra

ACT 2

Scena 1

 1 Recitativo (*Silla/Aufidio*) 2'08

Scena 2

 2 Recitativo (*Celia/Silla*) 1'02

Scena 3

 3 Recitativo ed accompagnato (*Cecilio/Cinna*) 5'45

 4 Aria (*Cecilio*) 2'36

Scena 4

 5 Recitativo (*Cinna/Celia*) 1'23

Scena 5

 6 Recitativo ed accompagnato (*Cinna/Giunia*) 3'04

 7 Aria (*Giunia*) 8'31

Scena 6

 8 Accompagnato (*Cinna*) 0'36

 9 Aria (*Cinna*) 4'47

Scena 7

 10 Recitativo (*Aufidio/Silla*) 1'45

Scena 8

 11 Recitativo (*Giunia/Silla*) 0'52

 12 Aria (*Silla*) 2'12

Scena 9

 13 Recitativo (*Giunia/Cecilio*) 3'35

 14 Accompagnato (*Cecilio/Giunia*) 0'46

 15 Aria (*Cecilio*) 6'47

Scena 10

 16 Recitativo (*Giunia/Celia*) 1'26

 17 Aria (*Celia*) 4'54

Scena 11

 18 Accompagnato (*Giunia*) 3'09

 19 Aria (*Giunia*) 4'14

Scena 12

20 Coro 1'53

 21 Recitativo (*Silla/Giunia/Aufidio*) 1'49

Scena 13 & 14

 22 Recitativo (*Cecilio/Cinna*) 2'08

 23 Terzetto (*Cecilio/Giunia/Cinna*) 3'42

Anthony Rolfe-Johnson (Lucio Silla) · Lella Cuberli (Giunia) · Ann Murray (Cecilio)
Britt-Marie Aruhn (Cinna) · Christine Barbaux (Celia) · Ad van Baasbank (Aufidio)
Orchestre et Choeurs du Théâtre Royal de la Monnaie
Sylvain Cambreling

Total time 69'15

CD143

LUCIO SILLA K135

Dramma per musica in three acts · Libretto: Giovanni de Gamerra

ACT 3

Scena 1

1 Recitativo (*Cecilia/Celia/Cinna*)

1'47

2 Aria (*Celia*)

3'45

Scena 2

3 Recitativo (*Cecilio/Cinna*)

0'51

4 Aria (*Cinna*)

4'41

Scena 3

5 Recitativo (*Giunia/Cecilio*)

1'11

Scena 4

6 Recitativo (*Aufidio/Giunia/Cecilio*)

1'23

7 Aria (*Cecilio*)

4'05

Scena 5

8 Accompagnato (*Giunia*)

3'20

9 Aria (*Giunia*)

3'01

Scena 6 & 7

10 Recitativo (*Cinna/Silla/Celia/Giunia*)

2'12

Scena ultima

11 Recitativo (*Giunia/Cinna/Cecilio/Silla*)

3'57

12 Finale

3'03

Anthony Rolfe-Johnson (Lucio Silla) · Lella Cuberli (Giunia) · Ann Murray (Cecilio)

Britt-Marie Aruhn (Cinna) · Christine Barbaux (Celia) · Ad van Baasbank (Aufidio)

Orchestre et Choeurs du Théâtre Royal de la Monnaie

Sylvain Cambreling

Total time

33'21

CD144

LA FINTA GIARDINIERA K196

Dramma giocoso in three acts

Sinfonia

1 Allegro molto

2'13

2 Andante grazioso

2'18

ACT I

 3 Introduzione: Che lieto giorno (*Sandrina/Serpetta/Ramiro/Il Podestà/Nardo*)

5'24

 4 Recitativo: Viva, viva il buon gusto (*Il Podestà/Ramiro/Serpetta/Nardo/Sandrina*)

2'30

 5 Aria: Se l'augellin sen fugge (*Ramiro*)

4'48

 6 Recitativo: Presto Nardo (*Il Podestà/Serpetta/Nardo/Sandrina*)

3'26

 7 Aria: Dentro il mio petto io sento (*Il Podestà*)

5'54

 8 Recitativo: Vo' subito partire (*Sandrina/Nardo/Ramiro*)

2'24

 9 Aria: Noi donne poverine (*Sandrina*)

3'55

 10 Recitativo: Sarei felice appieno (*Ramiro*)

0'14

 11 Recitativo: Questa tardanza (*Armindà/Il Podestà/Serpetta*)

2'34

 12 Aria: Che beltà (*Il Contino*)

3'52

 13 Recitativo: Sposa, Arminda, mio sole (*Il Contino/Armindà/Il Podestà/Serpetta*)

4'21

 14 Aria: Si promette facilmente (*Armindà*)

4'46

 15 Recitativo: Che dite, Signor Conte (*Il Podestà/Il Contino/Serpetta*)

2'28

 16 Aria: Da Scirocco a Tramontana (*Il Contino*)

4'08

 17 Recitativo: Evviva, evviva i consoli Romani (*Il Podestà*)

0'16

 18 Recitativo: In questa casa (*Serpetta*)

0'39

 19 Cavatina: Un marito, oh Dio (*Serpetta/Nardo*)

2'44

 20 Recitativo: Bravo, signor buffone (*Serpetta/Nardo*)

0'47

 21 Aria: Appena mi vedon (*Serpetta*)

3'14

 22 Cavatina: Geme la tortorella (*Sandrina*)

4'27

Ugo Benelli (Il Podestà) · Joanna Kozłowska (Sandrina)
Marek Torzewski (Il Contino Belfiore) · Malvina Major (Armindà)
Lani Poulson (Ramiro) · Elzbieta Szmytka (Serpetta) · Russel Smythe (Nardo)
Orchestre du Théâtre Royal de la Monnaie / Sylvain Cambreling

Total time

67'24

CD145

LA FINTA GIARDINIERA K196

Dramma giocoso in three acts

 ACT 1 *continued*

- | | |
|--|-------|
| 1 Recitativo: Questa sarà la bella giardiniera (<i>Armind/Sandrina/Il Contino</i>) | 2'09 |
| 2 Finale: Numi! (<i>Sandrina/Armind/Ramiro/Il Contino/Il Podestà/Nardo</i>) | 13'12 |

ACT 2

- | | |
|---|------|
| 3 Recitativo: Non fuggirmi spietata (<i>Ramiro/Armind</i>) | 4'03 |
| 4 Aria: Vorrei punirti indegno (<i>Armind</i>) | 3'49 |
| 5 Recitativo: Ah costei non e donna (<i>Il Contino/Serpette/Nardo</i>) | 1'53 |
| 6 Aria: Con un vezzo all'Italiana (<i>Nardo</i>) | 3'30 |
| 7 Recitativo: Trovar l'amante (<i>Sandrina/Il Contino</i>) | 2'14 |
| 8 Aria: Care pupille (<i>Il Contino</i>) | 6'21 |
| 9 Recitativo: Va Conte disgraziato (<i>Il Podestà/Sandrina</i>) | 1'42 |
| 10 Aria: Una voce sento al core (<i>Sandrina</i>) | 4'37 |
| 11 Recitativo: Ah che son stato un sciocco! (<i>Il Podestà/Armind/Ramiro</i>) | 2'28 |
| 12 Aria: Una damina, una nipote (<i>Il Podestà</i>) | 1'32 |
| 13 Recitativo: Sappi Armind, ben mio (<i>Ramiro/Armind</i>) | 0'44 |
| 14 Aria: Dolce d'amor compagna (<i>Ramiro</i>) | 7'05 |
| 15 Recitativo: Credimi nipotina (<i>Il Podestà/Armind/Serpette/Il Contino/Sandrina</i>) | 5'10 |
| 16 Recitativo ed aria: Ah non partir (<i>Il Contino</i>) | 7'19 |
| 17 Recitativo: Oh poveretto me! (<i>Nardo/Ramiro/Il Podestà/Serpette</i>) | 2'10 |

Ugo Benelli (Il Podestà) · Joanna Kozłowska (Sandrina)
Marek Torzewski (Il Contino Belfiore) · Malvina Major (Armind)
Lani Poulson (Ramiro) · Elzbieta Szymtka (Serpette) · Russel Smythe (Nardo)
Orchestre du Théâtre Royal de la Monnaie / Sylvain Cambreling

Total time	69'59
------------	-------

CD146

LA FINTA GIARDINIERA K196

Dramma giocoso in three acts

 ACT 2 *continued*

- | | |
|--|-------|
| 1 Aria: Chi vuol godere il mondo (<i>Serpette</i>) | 4'03 |
| 2 Aria: Crudeli, fermate (<i>Sandrina</i>) | 4'04 |
| 3 Cavatina: Ah dal pianto (<i>Sandrina</i>) | 3'02 |
| 4 Finale: Fra quest'ombre (<i>Sandrina/Serpette/Armind/Ramiro/Il Contino/Il Podestà/Nardo</i>) | 14'55 |

ACT 3

- | | |
|---|-------|
| 5 Recitativo: Sentimi, Nardo mio (<i>Serpette/Nardo</i>) | 1'23 |
| 6 Aria: A forza di martelli (<i>Nardo</i>) | 3'11 |
| 7 Recitativo: Olà, olà (<i>Il Contino/Nardo/Sandrina</i>) | 1'30 |
| 8 Aria e duetto: Mirate che contrasto (<i>Nardo/Sandrina/Il Contino</i>) | 3'03 |
| 9 Recitativo: Ma si puo dare (<i>Il Podestà/Serpette</i>) | 1'38 |
| 10 Aria: Mio padrone, io dir volevo (<i>Il Podestà</i>) | 3'08 |
| 11 Recitativo: Ramiro, orsu (<i>Armind/Ramiro</i>) | 1'28 |
| 12 Aria: Va pure ad altri in braccio (<i>Ramiro</i>) | 3'03 |
| 13 Recitativo e duetto: Dove mai son! (<i>Sandrina/Il Contino</i>) | 12'36 |
| 14 Recitativo: Ma nipote, mia cara (<i>Il Podestà/Nardo/Armind/Ramiro/Serpette/Sandrina/Il Contino</i>) | 1'41 |
| 15 Finale: Viva pur la Giardiniera (<i>Sandrina/Serpette/Armind/Ramiro/Il Contino/Il Podestà/Nardo</i>) | 3'10 |

Ugo Benelli (Il Podestà) · Joanna Kozłowska (Sandrina)
Marek Torzewski (Il Contino Belfiore) · Malvina Major (Armind)
Lani Poulson (Ramiro) · Elzbieta Szymtka (Serpette) · Russel Smythe (Nardo)
Orchestre du Théâtre Royal de la Monnaie / Sylvain Cambreling

Total time	62'01
------------	-------

CD147

IL RÈ PASTORE K208

Serenata in two acts · Libretto by Pietro Metastasio · Composed in Salzburg, 1775

1 Sinfonia 2'48

ACT 1

Scena 1

 2 Intendo amico rio (*Aminta*) 1'49

 3 Recitativo: Bella Elisa? idol mio? (*Aminta/Elisa*) 4'16

 4 Aria: Alla selva, al prato (*Elisa*) 5'59

Scena 2

 5 Recitativo: Perdono amici (*Aminta/Agenore/Alessandro*) 3'55

 6 Aria: Aer tranquillo e di sereni (*Aminta*) 5'55

Scena 3

 7 Recitativo: Or che dici Alessandro? (*Agenore/Alessandro*) 1'10

 8 Aria: Si spande al sole in faccia (*Alessandro*) 5'11

Scena 4

 9 Recitativo: Agenore? T'arresta (*Tamiri/Agenore*) 2'36

 10 Aria: Per me rispondete (*Agenore*) 3'27

Scena 5

 11 Recitativo: No: voi non siete, o Dei (*Tamiri*) 0'42

 12 Aria: Di tante sue procelle (*Tamiri*) 4'25

Scena 6

 13 Recitativo: Oh lieto giorno! (*Elisa/Aminta*) 3'48

Scena 7

 Recitativo: Dal più fedel vassallo (*Agenore/Elisa/Aminta*) 1'10

Scena 8

 14 Recitativo: Elisa!...Aminta!... È sogno? (*Aminta/Elisa*) 3'58

 15 Duetto: Vanne a regnar ben mio (*Elisa/Aminta*) 5'35

Johannette Zomer soprano (Aminta) · Francine van der Heyden soprano (Elisa)
Marcel Reijans tenor (Agenore) · Alexei Grigorev tenor (Alessandro)
Claudia Patacca soprano (Tamiri) · Michael Borgstede harpsichord
Musica ad Rhenum / Jed Wentz

Total time 55'40

CD148

IL RÈ PASTORE K208

Serenata in two acts · Libretto by Pietro Metastasio · Composed in Salzburg, 1775

ACT 2

Scena 1

 1 Recitativo: Questa del campo greco è la tenda maggior (*Elisa/Agenore*) 2'36

 2 Aria: Barbaro! oh Dio mi vedi (*Elisa*) 5'34

Scena 2

 3 Recitativo: Nel gran cor d'Alessandro (*Agenore/Aminta*) 8'57

Scena 3

 Recitativo: Per qual ragione resta il re di Sidone (*Alessandro/Aminta*)

Scena 4

 Recitativo: Or per la mia Tamiri è tempo di parlar (*Agenore/Alessandro*)

 4 Aria: Se vincendo vi rendo felici (*Alessandro*) 6'46

 5 Scena 5: Recitativo: Oimè! declina il sol (*Aminta*) 2'17

Scena 6

 Recitativo: E irresoluto ancora (*Agenore/Aminta*)

 6 Rondeaux: L'amerò, sarò costante (*Aminta*) 6'20

Scena 7 & 8

 7 Recitativo: Uscite, alfine uscite (*Agenore/Elisa*) 3'29

Scena 9

 Recitativo: Povera ninfa! (*Agenore/Tamiri*)

 8 Aria: Se tu di me fai dono (*Tamiri*) 5'28

Scena 10

 9 Recitativo: Misero cor! (*Agenore*) 0'21

 10 Aria: Sol puo dir come si trova (*Agenore*) 3'06

Scena 11a13

 11 Aria: Voi che fausti ognor donate (*Alessandro*) 4'30

 12 Recitativo: Olà! che più si tarda? x(*Alessandro/Tamiri/Agenore/Elisa/Aminta*) 4'30

 13 Coro: Viva l'invito duce (*Elisa/Tamiri/Aminta/Agenore/Alessandro*) 5'41

Johannette Zomer soprano (Aminta) · Francine van der Heyden soprano (Elisa)
Marcel Reijans tenor (Agenore) · Alexei Grigorev tenor (Alessandro)
Claudia Patacca soprano (Tamiri) · Michael Borgstede harpsichord
Musica ad Rhenum / Jed Wentz

Total time 59'19

CD149

ZAIDE K344

Deutsches Singspiel in two acts · Libretto: Johann Andreas Schachtner

ZAIDE

ACT 1

1 No.1 Coro: Brüder, laßt uns lustig sein	0'58
2 Text 1	0'55
3 No.2 Melologo: Unerforschliche Fügung (<i>Gomatz</i>)	6'00
4 Text 2	1'45
5 No.3 Aria: Ruhe sanft, mein holdes Leben (<i>Zaide</i>)	6'28
6 Text 3	0'30
7 No.4 Aria: Rase, Schicksal, wüte immer (<i>Gomatz</i>)	3'42
8 Text 4	1'34
9 No.5 Duetto: Meine Seele hüpfet vor Freuden (<i>Zaide/Gomatz</i>)	2'24
10 Text 5	1'00

ACT 2

11 No.6 Aria: Herr und Freund! (<i>Gomatz</i>)	3'47
12 Text 6	0'27
13 No.7 Aria: Nur mutig, mein Herze (<i>Allazim</i>)	3'46
14 Text 7	0'20
15 No.8 Terzetto: O selige Wonne! (<i>Zaide/Gomatz/Allazim</i>)	6'27

Sandrine Piau soprano (Zaide) · Max Ciolek tenor (Gomatz) · Klaus Mertens bass (Allazim)
Paul Agnew tenor (Sultan Soliman) · Klaus Mertens bass (Osmin)
Gregor Frenkel Frank (Narrator)
Radio Kamerorkest / Ton Koopman

Total time 40'09

CD150

ZAIDE K344

Deutsches Singspiel in two acts · Libretto: Johann Andreas Schachtner

 ACT 2 *continued*

1 Text 8	0'27
2 No.9 Melologo & Aria (<i>Soliman</i>)	8'09
3 Text 9	0'23
4 No.10 Aria: Wer hungrig bei der Tafel sitzt (<i>Osmin</i>)	3'47
5 Text 10	0'49
6 No.11 Aria: Ich bin so bö's als gut (<i>Soliman</i>)	5'41
7 Text 11	0'33
8 No.12 Aria: Trostlos schluchzet Philomele (<i>Zaide</i>)	7'31
9 Text 12	0'40
10 No.13 Aria: Tiger! wetze nur die Klauen (<i>Zaide</i>)	4'21
11 Text 13	0'28
12 No.14 Aria: Ihr Mächtigen seht ungerührt (<i>Allazim</i>)	4'52
13 Text 14	1'56
14 No.15 Quartetto: Freundin! stille deine Tränen (<i>Gomatz/Allazim/Zaide/Soliman</i>)	6'37
15 Marsch	3'41

Sandrine Piau soprano (Zaide) · Max Ciolek tenor (Gomatz) · Klaus Mertens bass (Allazim)
Paul Agnew tenor (Sultan Soliman) · Klaus Mertens bass (Osmin)
Gregor Frenkel Frank (Narrator)
Radio Kamerorkest
Ton Koopman

Total time: 50'11

CD151

THAMOS, KÖNIG IN ÄGYPTEN K345 c336Ad

Chöre und Zwischenaktmusiken zu dem heroischen Drama von Tobias Philipp Freiherr von Gebler

ACT 1

1 Chorus, Soli: Schon weichet dir, Sonne 6'51

2 Entr'acte music: Maestoso a Allegro 5'11

ACT 2

3 Entr'acte music: Andante 4'47

ACT 3

4 Entr'acte music: Allegro 3'41

ACT 4

5 Entr'acte music: Allegro vivace assai 3'34

ACT 5

6 Chorus, Soli: Gottheit, über alle mächtig! 9'37

7 Chorus: Ihr Kinder des Staubes, erzittert und bebet 7'15

Charlotte Lehmann *soprano*

Rose Scheible *alto*

Oly Pfaff *tenor* · **Bruce Abel** *bass*

Württembergisches Kammerchor

und Orchester

Jörg Faerber

BALLET MUSIC LES PETITS RIENS K299B

8 Overture 3'12

9 Andantino 0'49

10 Allegro 0'10

11 Larghetto 1'26

12 Gavotte 1'17

13 Gavotte gracieuse 0'46

14 Pantomime 2'08

15 Gavotte 3'47

IDOMENEO K366

16 Chaconne 8'53

17 Pas seul 3'54

18 Passepied 2'56

19 Gavotte 2'24

20 Passacaille 5'40

Slovak Sinfonietta

Taras Krysa

Total time 78'23

CD152

IDOMENEO K366

Opera seria in three acts · Libretto: Abbate Giambattista Varesco

1 Sinfonia	4'21
ACT 1	
2 Recitativo: Quando avran fine omai (<i>Ilia</i>)	3'45
3 Aria: Padre, germani, addio! (<i>Ilia</i>)	3'57
4 Recitativo: Radunate i Troiani (<i>Idamante/Ilia</i>)	2'02
5 Aria: Non ho colpa (<i>Idamante</i>)	4'13
6 Recitativo: Ecco il misero (<i>Ilia/Idamante</i>)	0'53
7 Coro: Godiam la pace	2'22
8 Recitativo: Prence, signor (<i>Idamante/Arbace/Ilia</i>)	2'05
9 Recitativo: Estinto è Idomeneo? (<i>Elettra</i>)	1'43
10 Aria: Tutte nel cor vi sento (<i>Elettra</i>)	3'43
11 Coro: Pietà! Numi, pietà!	1'16
12 Recitativo: Ecco ci salvi alfin (<i>Idomeneo</i>)	2'26
13 Aria: Vedrommi intorno (<i>Idomeneo</i>) - Recitativo: Cielì! che veggo! (<i>Idomeneo/Idamante</i>)	4'43
14 Recitativo: Spiagge romite (<i>Idamante</i>)	3'22
15 Recitativo: Ah qual gelido orror	0'51
16 Aria: Il padre adorato (<i>Idamante</i>)	2'56
17 Marcia	1'06
18 Coro: Nettuno s'onori!	3'29
ACT 2	
19 Recitativo: Siam soli, odimi Arbace (<i>Idomeneo/Arbace</i>)	2'00
20 Recitativo: Se mai pomposo (<i>Ilia/Idomeneo</i>)	1'35
21 Aria: Se il padre perdei (<i>Ilia</i>)	6'01
22 Recitativo: Qual mi conturba i sensi	1'53
23 Aria: Fuor del mar (<i>Idomeneo</i>)	4'15
24 Recitativo: Chi mai del mio (<i>Elettra</i>)	1'25
25 Aria: Idol mio, se ritroso (<i>Elettra</i>)	4'15
26 Marcia	1'07
Richard Lewis (Idomeneo, King of Crete) · Léopold Simoneau (Idamante, his son) Sena Jurinac (Ilia, daughter of Priam) · Lucille Udovick (Elettra, daughter of Agamemnon) James Milligan (Arbace, confidant of the King) · William McAlpine (Gran Sacerdote) Hervey Alan (La Voce) Glyndebourne Festival Chorus and Orchestra / Sir John Pritchard	
Total time	71'57

CD153

IDOMENEO K366

Opera seria in three acts · Libretto: Abbate Giambattista Varesco

 CT 2 *continued*

1 Recitativo: Sidonie sponde (<i>Elettra</i>)	0'37
2 Coro: Placido è il mar (<i>Coro/Elettra</i>)	4'17
3 Recitativo: Parti, Idamante (<i>Idomeneo/Idamante</i>)	0'34
4 Terzetto: Pria di partir, o Dio! (<i>Idamante/Elettra/Idomeneo</i>)	4'10
5 Coro: Qual nuovo terrore!	1'23
6 Recitativo: Eccoti in me, barbaro Nume! (<i>Idomeneo</i>)	1'44
7 Coro: Corriamo, fuggiamo	1'50

ACT 3

8 Aria: Zeffiretti lusinghieri (<i>Ilia</i>)	5'40
9 Recitativo: Principessa, a tuoi sguardi	3'09
10 Duetto: Spiegarti non poss'io (<i>Ilia/Idamante</i>)	3'06
11 Recitativo: Cieli! che vedo? (<i>Idomeneo/Ilia/Idamante/Elettra</i>)	1'31
12 Quartetto: Andrò ramingo e solo	5'30
13 Recitativo: Volgi intorno lo sguardo...Non più! (<i>Gran Sacerdote/Idomeneo</i>)	3'41
14 Coro: O, o voto tremendo! (<i>Coro</i>)	4'52
15 Marcia	1'08
16 Recitativo: Accogli, o re del mar (<i>Idomeneo/Gran Sacerdote e Sacerdoti</i>)	3'52
17 Coro: Stupenda vittoria! - Recitativo: Sire! il prence (<i>Arbace</i>)	0'46
18 Recitativo: Padre, mio caro padre!	3'47
19 Aria: No, la morte (<i>Idamante/Idomeneo</i>)	4'21
20 Recitativo: Ferma, o Sire, che fai? (<i>Ilia/Idomeneo/Idamante/Gran Sacerdote/Elettra/La Voce/Arbace</i>)	2'36
21 Recitativo: Oh smania! (<i>Elettra</i>)	0'56
22 Aria: D'Oreste, d'Aiace (<i>Elettra</i>)	1'53
23 Recitativo: Popoli! (<i>Idomeneo</i>)	3'32
24 Aria: Torna la pace al core (<i>Idomeneo</i>)	3'19
25 Coro: Scenda Amor, scenda Imeneo (<i>Coro</i>)	2'37

Richard Lewis (Idomeneo, King of Crete) · Léopold Simoneau (Idamante, his son)
Sena Jurinac (Ilia, daughter of Priam) · Lucille Udovick (Elettra, daughter of Agamemnon)
James Milligan (Arbace, confidant of the King) · William McAlpine (Gran Sacerdote)
Hervey Alan (La Voce)
Glyndebourne Festival Chorus and Orchestra / Sir John Pritchard

Total time	71'20
------------	-------

CD154

DIE ENTFÜHRUNG AUS DEM SERAIL K384

 Singspiel in three acts · Libretto: J. Gottlieb Stephanie Jr., after *Belmonte und Konstanze* of C.F. Bretzner

1 Overture	4'22
ACT 1	
2 Aria: Hier soll ich dich denn sehen (<i>Belmonte</i>)	3'00
3 Song a Duet: Wer ein Liebchen hat gefunden (<i>Osmín/Belmonte</i>)	6'49
4 Nun, wie steht's, Osmín? (<i>Pedrillo/Osmín</i>)	5'43
5 Aria: Solche hergelauf'ne Laffen (<i>Osmín</i>)	4'33
6 Was bist du für ein grausamer Kerl (<i>Pedrillo/Osmín</i>)	0'36
7 Geh nur, verwunschener Aufpasser (<i>Pedrillo/Belmonte</i>)	1'20
8 Recitative and Aria: Konstanze! dich wiederzusehen, dich! (<i>Belmonte</i>)	5'35
9 Chorus: Singt dem Großen Bassa Lieder	1'39
10 Immer noch traurig, geliebte Konstanze? (<i>Selim/Konstanze</i>)	0'48
11 Aria: Ach ich liebte, war so glücklich (<i>Konstanze</i>)	5'22
12 Ihr Schmerz, ihre Tränen (<i>Selim/Pedrillo/Belmonte/Osmín</i>)	1'27
13 Trio: Marsch! Marsch! Marsch! trollt euch fort! (<i>Osmín/Belmonte/Pedrillo</i>)	3'46
ACT 2	
14 Gift und Dolch (<i>Osmín/Blonde</i>)	0'30
15 Aria: Durch Zärtlichkeit und Schmeicheln (<i>Blonde</i>)	3'30
16 Zärtlichkeit? Schmeicheln? (<i>Osmín/Blonde</i>)	1'04
17 Duet: Ich gehe, doch rate ich dir (<i>Osmín/Blonde</i>)	3'53
18 Recitative and Aria: Welcher Kummer herrscht in meiner Seele (<i>Konstanze</i>)	8'29
Jutta Vulpus (Konstanze) · Rolf Apreck (Belmonte) · Rosemarie Ronisch (Blonde) Arnold van Mill (Osmín) · Jürgen Forster (Pedrillo) · Hans Kiessler (Selim) Klaus Piontek, Waltraut Haschke, Katja Kuhl, Wilfried Weschke, Fritz Diez (Narrators) Dresden State Opera Chorus <i>chorus masters</i> Ernst Hintze, Gerhart Wüstner Dresden Staatskapelle / Otmar Suitner	
Total time	55'47

CD155

DIE ENTFÜHRUNG AUS DEM SERAIL K384

 Singspiel in three acts · Libretto: J. Gottlieb Stephanie Jr., after *Belmonte und Konstanze* of C.F. Bretzner

 ACT 2 *continued*

1 Nun, Konstanze (<i>Selim/Konstanze</i>)	0'33
2 Aria: Martern aller Arten (<i>Konstanze</i>)	8'35
3 Pst! Pst! Blondchen! (<i>Pedrillo/Blonde</i>)	0'43
4 Aria: Welche Wonne, welche Lust (<i>Blonde/Pedrillo</i>)	2'54
5 Aria: Frisch zum Kampfe! (<i>Pedrillo</i>)	3'11
6 Ha! Geht's hier so lustig zu? (<i>Osmín/Pedrillo</i>)	1'04
7 Duet: Da nimm! a Vivat Bacchus! (<i>Pedrillo/Osmín</i>)	2'24
8 Das ist wahr (<i>Osmín/Pedrillo</i>)	1'30
9 Gift und Dolch! (<i>Pedrillo/Belmonte/Konstanze</i>)	0'48
10 Aria: Wenn der Freude Tränen fließen (<i>Belmonte</i>)	4'38
11 Quartet: Ach Belmonte! ach, mein Leben! (<i>Konstanze/Belmonte/Blonde/Pedrillo</i>)	12'00

ACT 3

12 Pedrillo! So lass sie uns befreien (<i>Belmonte/Pedrillo</i>)	0'12
13 Romance: In Mohrenland gefangen war (<i>Pedrillo/Belmonte</i>)	2'40
14 Belmonte! Konstanze! (<i>Konstanze/Belmonte/Pedrillo/Osmín/Blonde</i>)	0'43
15 Aria: O, wie will ich triumphieren (<i>Osmín</i>)	3'27
16 Was gibt's, Osmín? (<i>Selim/Osmín/Konstanze/Belmonte</i>)	1'49
17 Recitative and Duet: Welch ein Geschick! o Qual der Seele! (<i>Belmonte/Konstanze</i>)	8'21
18 Nun, zitterst du? (<i>Selim/Belmonte/Konstanze/Pedrillo/Osmín</i>)	1'55
19 Finale, Chorus of the Janissaries: Nie werd' ich deine Huld verkennen (<i>Belmonte/Konstanze/Pedrillo/Blonde/Osmín/Chorus</i>)	5'42

Jutta Vulpius (Konstanze) · Rolf Apreck (Belmonte) · Rosemarie Ronisch (Blonde)
Arnold van Mill (Osmín) · Jürgen Forster (Pedrillo) · Hans Kiessler (Selim)
Klaus Piontek, Waltraut Haschke, Katja Kuhl, Wilfried Weschke, Fritz Diez (Narrators)
Dresden State Opera Chorus *chorus masters* Ernst Hintze, Gerhart Wüstner
Dresden Staatskapelle / Otmar Suitner

Total time	63'17
------------	-------

CD156

DER SCHAUSPIELDIREKTOR K486

Singspiel in one act · Libretto: J. Gottlieb Stephanie Jr.

1 Overture: Presto 5'05	
2 Scene 1: Lustig, Herr Direktor, wir haben Permission	5'26
3 Scene 2: Ihr Diener, lieber Frank	2'51
4 Scene 3: Wie, Herr Frank?	12'58
5 Scene 4: Madame Krone!	2'45
6 Scene 5: Mich freut es recht sehr, Sie kennenzulernen	13'12
7 Scene 6: Ah! Madame Vogelsang!	10'00
8 Scene 7	0'14
9 Arietta: Da schlägt die Abschiedsstunde	4'13
10 Scenes 7a8: Göttlich! Unvergleichlich!	0'37
11 Recitative	0'23
12 Rondo: Bester Jüngling! Mit entzücken	2'54
13 Scenes 8a9: Bravo! Bravo!	0'19
14 Recitative	0'39
15 Terzetto: Ich bin die erste Sängerin	6'03
16 Scenes 9a10: Es lebe die Einigkeit	0'56
17 Finale: Jeder Künstler strebt nach Ehre	4'46

Singing roles:
Catriona Smith *soprano* (Madame Herz) · **Antonia Bourvé** *soprano* (Mademoiselle Silberklang)

Daniel Sans *tenor* (Monsieur Vogelsang) · **Florian Prey** *baritone* (Buff)

Speaking roles:
Mathieu Carriere (Frank) · **Dieter Laser** (Eiler) · **Günther Kaufmann** (Buff)

Gerd Andresen (Herz) · **Daniela Ziegler** (Madame Pfeil)

Christine Kaufmann (Madame Krone) · **Dorette Hugo** (Madame Vogelsang)

Simone Lehde (Madame Herz) · **Ruth Köppler** (Mademoiselle Silberklang)

European Chamber Soloists

Nicol Matt

Total time 74'07

CD157

LE NOZZE DI FIGARO K492

Opera buffa in four acts · Libretto: Lorenzo da Ponte

1 Overture 4'28

ACT 1

2 Duet: Cinque...dieci...venti...trenta (<i>Figaro/Susanna</i>)	3'35
3 Duet: Se a caso madama (<i>Figaro/Susanna</i>)	5'06
4 Cavatina: Se vuol ballare (<i>Figaro</i>)	3'44
5 Aria: La vendetta, oh, la vendetta (<i>Bartolo</i>)	3'59
6 Duet: Via resti servita (<i>Marcellina/Susanna</i>)	4'17
7 Aria: Non so piu cosa non, cosa faccio (<i>Cherubino</i>)	6'22
8 Terzet: Cosa sento! tosto andante (<i>Count/Basilio/Susanna</i>)	6'19
9 Chorus: Giovani liete	5'08
10 Aria: Non più andrai, farfallone amoroso (<i>Figaro</i>)	4'20

The recitatives are tracked at the end of each musical number
Huib Claessens (Il Conte di Almaviva) · **Patrizia Biccire** (La Contessa)

Werner van Mechelen (Figaro) · **Christiane Oelze** (Susanna)

Monika Groop (Cherubino) · **Béatrice Cramoix** (Marzellina)

Harry van der Kamp (Bartolo) · **Yves Saelens** (Basilio) · **Marie Kuijken** (Barbarina)

Philip Defrancq (Don Curzio) · **Jean-Guy Devienne** (Antonio)

Choeur de Chambre de Namur · La Petite Bande

Sigiswald Kuijken

Total time 47'21

CD158

LE NOZZE DI FIGARO K492

Opera buffa in four acts · Libretto: Lorenzo da Ponte

ACT 2

1 Cavatina: Porgi amor (<i>Figaro</i>)	8'35
2 Canzona: Voi che sapete (<i>Cherubino</i>)	3'46
3 Aria: Venite, inginocchiatevi (<i>Susanna</i>)	5'54
4 Recitative: Che novita! (<i>Count/Countess</i>)	1'17
5 Terzet: Susanna, or via, sortite (<i>Count/Countess/Susanna</i>)	4'17
6 Duet: Aprite, presto, aprite (<i>Susanna/Cherubino</i>)	2'44
7 Finale: Esci, ormai, garzon malnato (<i>Count/Countess/Susanna</i>)	8'08
8 Signori, di fuori (<i>Figaro/Count/Susanna/Countess</i>)	3'11
9 Ah, signor, signor! (<i>Antonio/Count/Susanna/Countess/Figaro</i>)	5'25
10 Voi signor, che giusto siete (<i>Marcellina/Basilio/Bartolo/Susanna/Countess/Figaro/Count</i>)	4'39

ACT 3

11 Recitative: Che imbarazzo è mai questo (<i>Count/Countess/Susanna</i>)	2'35
12 Duet: Crudel! perchè finora (<i>Count/Susanna</i>)	3'17
13 Recitative & Aria: Hai già finta la causa!...Vedrò, mentr'io sospiri (<i>Count</i>)	5'45
14 Recitative & Aria: E Susanna non vien!...Dove sono (<i>Countess</i>)	8'15
15 Recit.: Riconosci in questo amplesso	5'25

The recitatives are tracked at the end of each musical number

Huub Claessens (Il Conte di Almaviva) · Patrizia Biccire (La Contessa)
Werner van Mechelen (Figaro) · Christiane Oelze (Susanna)
Monika Groop (Cherubino) · Béatrice Cramoix (Marzellina)
Harry van der Kamp (Bartolo) · Yves Saelens (Basilio) · Marie Kuijken (Barbarina)
Philip Defrancq (Don Curzio) · Jean-Guy Devienne (Antonio)
Choeur de Chambre de Namur · La Petite Bande / Sigiswald Kuijken

Total time 73'21

CD159

LE NOZZE DI FIGARO K492

Opera buffa in four acts · Libretto: Lorenzo da Ponte

 ACT 3 *continued*

1 Recitative: Io vi dico, signor (<i>Antonio/Count</i>)	0'57
2 Canzonetta sull'aria...Che soave zeffiretto (<i>Susanna/Countess</i>)	2'37
3 Chorus: Ricevete, o padroncina	4'16
4 Finale: Ecco la marcia (<i>Figaro/Susanna/Count/Countess</i>)	7'01

ACT 4

5 Cavatina: L'ho perduta, me meschina! (<i>Barbarina</i>)	4'12
6 Aria: Il capro e la capretta (<i>Marcellina</i>)	5'48
7 Cavatina: In quegli anni (<i>Basilio</i>)	3'51
8 Recitative & Aria: Tutto è disposto...Aprite un po' (<i>Figaro</i>)	4'45
9 Recitative & Aria: Giunse alfin il momento...Deh vieni (<i>Susanna</i>)	5'12
10 Finale: Pian pianin le andro più presso (<i>Cherubino/Countess/Count/Susanna/Figaro</i>)	11'46
11 Cavatina: Gente, gente, all'armi, all'armi (<i>Tutti</i>)	4'42

The recitatives are tracked at the end of each musical number except where otherwise stated

Huub Claessens (Il Conte di Almaviva) · Patrizia Biccire (La Contessa)
Werner van Mechelen (Figaro) · Christiane Oelze (Susanna)
Monika Groop (Cherubino) · Béatrice Cramoix (Marzellina)
Harry van der Kamp (Bartolo) · Yves Saelens (Basilio) · Marie Kuijken (Barbarina)
Philip Defrancq (Don Curzio) · Jean-Guy Devienne (Antonio)
Choeur de Chambre de Namur · La Petite Bande
Sigiswald Kuijken

Total time 55'12

CD160

DON GIOVANNI K527 Dramma giocoso in two acts · Libretto: Lorenzo da Ponte

1 Sinfonia	6'10
ACT 1	
2 Notte e giorno faticar (<i>Leporello</i>)	4'58
3 Recitativo: Leporello, ove sei (<i>Don Giovanni/Leporello</i>)	0'43
4 Recitativo accompagnato e duetto: Ma qual mai s'offre, oh Dei (<i>Anna/Ottavio</i>)	2'37
5 Scene: Fuggi, crudele, fuggi! (<i>Anna/Ottavio</i>)	3'46
6 Recitativo: Orsu, spicciati presto (<i>Don Giovanni/Leporello</i>)	1'38
7 Aria: Ah, chi mi dice mai (<i>Elvira</i>)	3'20
8 Recitativo: Chi è là? (<i>Elvira/Don Giovanni/Leporello</i>)	2'41
9 Aria: Madamina (<i>Leporello</i>)	5'47
10 In questa forma dunque (<i>Elvira</i>)	0'34
11 Scene, Coro: Giovinette che fate all'amore (<i>Zerlina/Coro</i>)	1'30
12 Recitativo: Manco male è partita (<i>Don Giovanni/Leporello/Zerlina</i>)	2'11
13 Aria: Ho capito, signor sì (<i>Masetto</i>)	1'29
14 Recitativo: Alfin siam liberati (<i>Don Giovanni/Zerlina</i>)	1'52
15 Duetto: Là ci darem la mano (<i>Don Giovanni/Zerlina</i>)	2'57
16 Recitativo: Fermati scellerato (<i>Elvira/Zerlina/Don Giovanni</i>)	0'41
17 Aria: Ah fuggi il traditor (<i>Elvira</i>)	1'10
18 Recitativo: Mi par ch'oggi il (<i>Don Giovanni/Ottavio/Anna</i>)	1'04
19 Quartetto: Non ti fidar (<i>Elvira/Anna/Ottavio/Don Giovanni</i>)	3'39
20 Recitativo: Povere sventurata! (<i>Don Giovanni</i>)	0'19
21 Recitativo accompagnato ed aria: Don Ottavio, son morta! (<i>Anna/Ottavio</i>)	2'50
22 Aria: Or sai chi l'onore (<i>Anna</i>)	2'26
23 Recitativo: Come mai creder deggio (<i>Don Giovanni</i>)	0'36
24 Recitativo: Io deggio ad ogni patto (<i>Leporello/Don Giovanni</i>)	1'49
25 Aria: Finch'han dal vino (<i>Don Giovanni</i>)	1'29
26 Recitativo: Masetto senti un po'! (<i>Zerlina/Masetto</i>)	1'09
27 Aria: Batti, batti (<i>Zerlina</i>)	3'25

Werner van Mechelen (Don Giovanni) · Huub Claessens (Leporello) · Elena Vink (Donna Anna)
Markus Schäfer (Don Ottavio) · Nancy Argenta (Zerlina) · Nancy de Vries (Masetto)
Christina Högman (Donna Elvira) · Harry van der Kamp (Il Commendatore)
Collegium Compostellanum · La Petite Bande / Sigiswald Kuijken

Total time 63'02

CD161

DON GIOVANNI K527

Drama giocoso in two acts · Libretto: Lorenzo da Ponte

 ACT 1 *continued*

1 Recitativo: Guarda on po' come seppe (<i>Masetto/Don Giovanni/Zerlina</i>)	0'39
2 Finale: Presto, presto (<i>Masetto/Zerlina</i>)	6'36
3 Protegga il giusto cielo (<i>Anna/Ottavio</i>)	1'23
4 Riposate, vezzio ragazze (<i>Don Giovanni/Leporello/Masetto/Zerlina</i>)	1'24
5 Venite, pur avanti (<i>Tutti</i>)	7'52

ACT 2

6 Duetto: Eh via, buffone, non mi seccar (<i>Don Giovanni/Leporello</i>)	1'10
7 Recitativo: Leporello! (<i>Don Giovanni/Leporello</i>)	1'56
8 Terzetto: Ah taci, ingiusto core (<i>Elvira/Leporello/Don Giovanni</i>)	4'43
9 Recitativo: Amico, che ti par? (<i>Don Giovanni/Leporello</i>)	2'06
10 Deh, vieni alla fenestra (<i>Don Giovanni</i>)	2'01
11 Recitativo: V'è gente alla fenestra! (<i>Don Giovanni/Masetto</i>)	1'10
12 Aria: Metà di voi (<i>Don Giovanni</i>)	2'46
13 Scene: Zitto! lascia (<i>Don Giovanni</i>)	0'40
14 Recitativo: Ahi! Ahi! (<i>Masetto/Zerlina</i>)	1'22
15 Aria: Vedrai, carino (<i>Zerlina</i>)	3'03
16 Recitativo: Di molte face (<i>Leporello/Elvira</i>)	0'27
17 Sestetto: Sola, sola in buio loco (<i>Elvira/Leporello/Ottavio/Anna</i>)	4'32
18 Quintetto: Mille torbidi pensieri (<i>Elvira/Anna/Leporello/Masetto/Ottavio</i>)	2'25
19 Recitativo: Dunque quello sei tu (<i>Zerlina/Elvira/Ottavio/Masetto</i>)	0'26
20 Aria: Ah, pietà, signore miei! (<i>Leporello</i>)	1'45
21 Recitativo: Ferma, perfido, ferma! (<i>Elvira/Masetto/Zerlina/Ottavio</i>)	0'46
22 Aria: Il mio tesoro intanto (<i>Ottavio</i>)	4'19
23 Recitativo: Ah, ah, ah, questa è buona (<i>Don Giovanni/Leporello</i>)	4'09
24 Duetto: O statua gentilissima (<i>Leporello/Don Giovanni</i>)	3'49
25 Calmatevi, idol mio (<i>Ottavio/Anna</i>)	0'45
26 Crudele! Ah no, mio bene! (<i>Anna</i>)	1'15
27 Non mi dir, bell'idol mio (<i>Anna</i>)	3'52
28 Ah, si segua il suo passo (<i>Ottavio</i>)	0'25

Werner van Mechelen (Don Giovanni) · Huub Claessens (Leporello) · Elena Vink (Donna Anna)
Markus Schäfer (Don Ottavio) · Nancy Argenta (Zerlina) · Nancy de Vries (Masetto)
Christina Högman (Donna Elvira) · Harry van der Kamp (Il Commendatore)
Collegium Compostellanum · La Petite Bande / Sigiswald Kuijken

Total time 68'00

CD162

DON GIOVANNI K527

Drama giocoso in two acts · Libretto: Lorenzo da Ponte

Finale

1 Già la mensa è preparata (<i>Don Giovanni/Leporello/Elvira</i>)	8'16
2 Scene: Don Giovanni, a cenar teco (<i>Il Commendatore/Don Giovanni/Leporello</i>)	6'50
3 Scene: Ah, dov'è il perfido? (<i>Anna/Elvira/Zerlina/Ottavio/Masetto/Leporello</i>)	6'26

Werner van Mechelen (Don Giovanni) · Huub Claessens (Leporello)
Elena Vink (Donna Anna) · Markus Schäfer (Don Ottavio)
Nancy Argenta (Zerlina) · Nancy de Vries (Masetto)
Christina Högman (Donna Elvira) · Harry van der Kamp (Il Commendatore)
Collegium Compostellanum · La Petite Bande
Sigiswald Kuijken

Total time: 21'33

CD163

COSÌ FAN TUTTE K588

Drama giocoso in two acts · Libretto: Lorenzo da Ponte

1 Sinfonia 4'44

ACT 1

2 Terzetto: La mia Dorabella - Recitativo: Fuor la spada!	2'58
3 Terzetto: E la fede delle femmine - Recitativo: Scioccherie di poeti!	2'41
4 Terzetto: Una bella serenata (<i>Ferrando/Guglielmo/Don Alfonso</i>)	2'20
5 Duetto: Ah, guarda (<i>Fiordiligi/Dorabella</i>) - Recitativo: Mi par, che stammatina (<i>Fiordiligi/Dorabella/Don Alfonso</i>)	5'46
6 Aria: Vorrei dir (<i>Don Alfonso</i>) - Recitativo: Stelle! Per carità, signor Alfonso (<i>Fiordiligi/Don Alfonso/Dorabella</i>)	1'42
7 Quintetto: Sento, o Dio, che questo piede e Recitativo: Non piangere, idol mio! (<i>Ferrando/Guglielmo/Don Alfonso/Fiordiligi/Dorabella</i>)	4'48
8 Duettino: Al fatto dan legge (<i>Ferrando/Guglielmo</i>) - Recitativo: La comedia è graziosa (<i>Don Alfonso/Ferrando/Fiordiligi/Dorabella</i>)	1'52
9 Coro: Bella vita militar - Recitativo: Non v'è piu tempo, amici	2'07
10 Quintetto: Di scrivermi ogni giorno (<i>Alfonso/Ferrando/Fiordiligi/Guglielmo/Dorabella</i>) - Coro: Bella vita militar e Recit.: Dove son	3'37
11 Terzettino: Soave sia il vento (<i>Dorabella/Don Alfonso/Fiordiligi</i>) - Recitativo: Non son cattivo comico (<i>Don Alfonso</i>) - Recitativo: Che vita maledetta (<i>Despina/Fiordiligi/Dorabella</i>)	5'04
12 Recit.: Ah! scostati! e Aria: Smanie implacabili (<i>Dorabella</i>) - Recitativo: Signora Dorabella (<i>Despina/Dorabella/Fiordiligi</i>)	4'37
13 Aria: In uomini (<i>Despina</i>) Recitativo: Che silenzio! (<i>Don Alfonso/Despina</i>)	5'43
14 Sestetto: Alla bella Despinetta (<i>Tutti</i>) - Recitativo: Che sussurro! Che strepito	6'37
15 Recitativo: Temerari! Sortite fuori - Aria: Come scoglio (<i>Fiordiligi</i>) - Recitativo: Ah, non partite! (<i>Ferrando/Guglielmo/Alfonso/Dorabella/Fiordiligi</i>)	6'24
16 Aria: Non siate ritrosi (<i>Guglielmo</i>)	1'37
17 Terzetto: E voi ridete? - Recitativo: Si può sapere un poco	1'54
18 Aria: Un'aura amorosa (<i>Ferrando</i>) - Recitativo: O la saria da ridere	6'57

Soile Isokoski (Fiordiligi) · Monica Groop (Dorabella) · Nancy Argenta (Despina)
Markus Schäfer (Ferrando) · Per Vollestad (Guglielmo) · Huub Claessens (Don Alfonso)
La Petite Bande Orchestra and Chorus / Sigiswald Kuijken

Total time 71'37

CD164

COSÌ FAN TUTTE K588

Dramma giocoso in two acts · Libretto: Lorenzo da Ponte

 ACT 1 *continued*

1 Finale: Ah, che tutta in un momento	2'15
2 Si mora, sì, si mora	4'38
3 Eccovi il medico, signore belle	6'49
4 Dammi un bacio, o mio tesoro (<i>Tutti</i>)	3'41

ACT 2

5 Recitativo: Andate là, che siete due... (<i>Despina/Fiordiligi/Dorabella</i>)	3'10
6 Aria: Una donna a quindici anni - Recitativo: Sorrella, cosa dici? (<i>Despina</i>)	5'11
7 Duetto: Prederò quel brunettino (<i>Fiordiligi/Dorabella</i>)	3'07
8 Duetto con coro: Secondate, aurette amiche - Recitativo: Il tutto deponete sopra...(<i>Ferrando/Guglielmo</i>)	4'25
9 Quartetto: La mano a me date 5'43 (<i>Don Alfonso/Ferrando/Guglielmo/Despina</i>)	
Recitativo: Oh che bella giornata (<i>Fiordiligi/Ferrando/Dorabella/Guglielmo</i>)	
10 Duetto: Il coro vi dono 4'03 (<i>Guglielmo/Dorabella</i>)	
11 Recitativo: Barbara! Perché fuggi! 5'03	
Aria: Ah! Lo veggio, quell'anima bella (<i>Ferrando</i>)	
12 Recitativo: Ei parte, senti, ah no! 8'04	
Rondo: Per pietà, ben mio, perdona (<i>Fiordiligi</i>)	

Soile Isokoski (Fiordiligi) · Monica Groop (Dorabella) · Nancy Argenta (Despina)
Markus Schäfer (Ferrando) · Per Vollestad (Guglielmo) · Huub Claessens (Don Alfonso)
La Petite Bande Orchestra and Chorus
Sigiswald Kuijken

Total time 56'19

CD165

COSÌ FAN TUTTE K588

Dramma giocoso in two acts · Libretto: Lorenzo da Ponte

 ACT 2 *continued*

1 Recitativo: Amico, abbiamo vinto! (<i>Ferrando/Guglielmo</i>)	4'06
2 Aria: Donne mie, la fate a tanti, a tanti (<i>Guglielmo</i>)	3'14
3 Recitativo: In qual fiero contrasto - Cavatina: Tradito, schernito dal perfido (<i>Ferrando</i>)	6'55
- Recitativo: Bravo! questo è constanza! (<i>Don Alfonso/Ferrando/Guglielmo</i>)	
- Recitativo: Ora vedo che siete (<i>Despina/Dorabella/Fiordiligi</i>)	
4 Aria: E amore un ladroncello (<i>Dorabella</i>)	5'55
Recitativo: Come tutto congiura a sedurre (<i>Fiordiligi/Guglielmo/Despina/Don Alfonso</i>)	
5 Duetto: Fra gli amplessi in pochi istanti (<i>Fiordiligi/Ferrando</i>)	7'55
- Recitativo: Ah, poveretto me (<i>Guglielmo/Don Alfonso/Ferrando</i>)	
6 Andante: Tutte accusan le donne (<i>Don Alfonso/Ferrando/Guglielmo</i>)	1'39
- Recitativo: Vittoria padroncini (<i>Despina/Ferrando/Guglielmo/Don Alfonso</i>)	
7 Finale: Fate presto, o cari amici (<i>Tutti</i>)	1'41
8 Benedetti i doppi coniugi	3'49
9 E nel tuo, nel mio bicchiere (<i>Fiordiligi/Dorabella/Ferrando/Guglielmo</i>)	1'32
10 Mie signori, tutto è fatto	3'19
11 Sani e salvi agli amplessi amorosi (<i>Tutti</i>)	9'28

Soile Isokoski (Fiordiligi) · Monica Groop (Dorabella) · Nancy Argenta (Despina)
Markus Schäfer (Ferrando) · Per Vollestad (Guglielmo) · Huub Claessens (Don Alfonso)
La Petite Bande Orchestra and Chorus
Sigiswald Kuijken

Total time 49'38

CD166

DIE ZAUBERFLÖTE K620

Singspiel in two acts · Libretto: Emanuel Schikaneder

1 Ouvertüre 6'16

ACT 1

2	Introduktion: Zu Hülfe! Zu Hülfe! (<i>Tamino/Three Ladies</i>)	5'55
3	Monolog: Wo bin ich? (<i>Tamino</i>)	0'15
4	Arie: Der Vogelfänger bin ich (<i>Papageno</i>) 2'37	
5	Dialog: He da! (<i>Tamino/Papageno/Three Ladies</i>)	6'18
6	Arie: Dies Bildnis (<i>Tamino</i>)	3'29
7	Dialog: Rüste dich (<i>Three Ladies/Tamino</i>)	1'50
8	Rezitativ und Arie: O zittre nicht (<i>Queen of the Night</i>)	4'38
9	Monolog: Ist's denn auch Wirklichkeit (<i>Tamino</i>)	0'22
10	Quintett: Hm! hm! hm! hm! (<i>Papageno/Tamino/Three Ladies</i>)	5'50
11	Dialog: Ha, ha, ha! (<i>Slaves/Monostatos</i>)	1'13
12	Terzett: Du feines Täubchen (<i>Monostatos/Pamina/Papageno</i>)	1'44
13	Monolog: Mutter, Mutter (<i>Pamina</i>) - Dialog: Bin ich nicht ein Narr (<i>Pamina/Papageno</i>)	5'00
14	Duett: Bei Männern (<i>Pamina/Papageno</i>)	3'02
15	Finale: Zum Ziele führt dich diese Bahn (<i>Three Boys/Tamino</i>)	1'30
16	Die Weisheitslehre dieser Knaben (<i>Tamino/First Priest</i>)	6'57
17	Wie stark ist nicht (<i>Tamino</i>)	2'44
18	Schnelle Füße, rascher Mut (<i>Pamina/Papageno/Monostatos/Slaves</i>)	3'01
19	Es lebe Sarastro, Sarastro lebe (<i>Chorus/Papageno/Pamina</i>)	1'33
20	Herr, ich bin zwar Verbrecherin (<i>Pamina/Sarastro</i>)	2'21
21	Nun stolzer Jüngling, nur hierher! (<i>Monostatos/Pamina/Tamino/All/Sarastro</i>)	1'59
22	Wenn Tugend und Gerechtigkeit (<i>Chorus</i>)	1'16

Isolde Siebert (Queen of the Night) · Suzie LeBlanc (Pamina) · Christoph Genz (Tamino)
Cornelius Hauptmann (Sarastro) · Stephan Genz (Papageno) · Marie Kuijken (Papagena)
Philip Defrancq (Monostatos) · Stephan Schreckenberger (Speaker)
Inge Van de Kerkhove, Patrizia Hardt, Petra Noskaiová (Three Ladies)
Robin Schlotz, Frederic Jost, Niklas Mallmann (Three Boys, Soloists of the Tölzer Knabenchor)
Marc Mauillon, Christophe Einhorn, Stephan Schreckenberger (Priests)
Christophe Einhorn, Stephan Schreckenberger (Armed Men)
Joachim Brackx, Bart Meynckens, Thomas Vanlede (Slaves)
Chorus and Orchestra of La Petite Bande / Sigiswald Kuijken

Total time

69'51

CD167

DIE ZAUBERFLÖTE K620

Singspiel in two acts · Libretto: Emanuel Schikaneder

ACT 2

1 Marsch der Priester	2'40
2 Dialog: Ihr, in dem Weisheitstempel (<i>Sarastro/Priests/Speaker</i>)	4'16
3 Arie mit Chor: O Isis und Osiris (<i>Sarastro/Chorus</i>)	2'30
4 Dialog: Eine schreckliche Nacht! (<i>Tamino/Papageno/Speaker/Second Priest</i>)	4'01
5 Duett: Bewahret euch vor Weibertücken (<i>Priests</i>)	0'53
6 Dialog: He, lichter her! (<i>Papageno/Tamino</i>)	0'20
7 Quintett: Wie? Wie? Wie? (<i>Three Ladies/Papageno/Tamino</i>)	2'59
8 Dialog: Heil dir, Jüngling (<i>Speaker/Second Priest/Papageno/Monostatos</i>)	1'58
9 Arie: Alles fühlt (<i>Monostatos</i>)	1'19
10 Dialog: Zurück! (<i>Queen of the Night/Pamina/Monostatos</i>)	3'36
11 Arie: Der Hölle Rache (<i>Queen of the Night</i>)	3'10
12 Monolog: Morden soll ich? (<i>Pamina</i>) - Dialog: Woll soll ich tun? (<i>Pamina/Monostatos/Sarastro</i>)	2'17
13 Arie: In diesen heil'gen Hallen (<i>Sarastro</i>)	2'59
14 Dialog: Hier seid ihr euch beide allein (<i>Speaker/First Priest/Papageno/Tamino/Papagena</i>)	2'47
15 Terzett: Seid uns zum zweitenmal willkommen (<i>Three Boys</i>)	1'48
16 Dialog: Tamino, wollen wir? (<i>Papageno/Pamina/Tamino</i>)	2'06
17 Arie: Ach, ich fühl's (<i>Pamina</i>)	3'41
18 Monolog: Nicht wahr, Tamino, ich kann auch schweigen (<i>Papageno</i>)	1'08

Isolde Siebert (Queen of the Night) · Suzie LeBlanc (Pamina) · Christoph Genz (Tamino)
Cornelius Hauptmann (Sarastro) · Stephan Genz (Papageno) · Marie Kuijken (Papagena)
Philip Defrancq (Monostatos) · Stephan Schreckenberger (Speaker)
Inge Van de Kerkhove, Patrizia Hardt, Petra Noskaiová (Three Ladies)
Robin Schlotz, Frederic Jost, Niklas Mallmann (Three Boys, Soloists of the Tölzer Knabenchor)
Marc Mauillon, Christophe Einhorn, Stephan Schreckenberger (Priests)
Christophe Einhorn, Stephan Schreckenberger (Armed Men)
Joachim Brackx, Bart Meynckens, Thomas Vanlede (Slaves)
Chorus and Orchestra of La Petite Bande / Sigiswald Kuijken

Total time	44'32
------------	-------

CD168

DIE ZAUBERFLÖTE K620

Singspiel in two acts · Libretto: Emanuel Schikaneder

 ACT 2 *continued*

1 Chor: O Isis und Osiris (<i>Chorus of Priests</i>)	2'15
2 Dialog: Prinz, dein Betragen (<i>Sarastro/Pamina/Tamino</i>)	0'58
3 Terzett: Soll ich dich, Teuer? (<i>Pamina/Stimme/Tamino</i>)	2'50
4 Dialog: Tamino! (<i>Papageno/Speaker</i>)	2'12
5 Arie: Ein Mädchen (<i>Papageno</i>)	3'49
6 Dialog: Da bin ich schon, mein Engel (<i>Papageno/Papageno/Speaker</i>)	2'00
7 Finale: Bald prangt, den Morgen (<i>Three Boys/Pamina</i>)	5'50
8 Der, welcher wandert diese Straße (<i>Armen Men/Tamino/Pamina</i>)	7'58
9 Wir wandeln durch des Tones Macht (<i>Pamina/Tamino</i>)	2'13
10 Triumph! Triumph! Du edles Paar! (<i>Chorus</i>)	0'49
11 Papagena! Papagena! Papagena! (<i>Papageno/Three Boys</i>)	5'25
12 Pa-pa-pa-pa-pa-pa-Papagena! (<i>Papageno/Papagena</i>)	2'20
13 Nur Stille! stille! stille! stille! (<i>Monostatos/Queen of the Night/Three Ladies</i>)	1'54
14 Die Strahlen der Sonne (<i>Sarastro/Chorus</i>)	2'39

Isolde Siebert (Queen of the Night) · Suzie LeBlanc (Pamina) · Christoph Genz (Tamino)
Cornelius Hauptmann (Sarastro) · Stephan Genz (Papageno) · Marie Kuijken (Papagena)
Philip Defrancq (Monostatos) · Stephan Schreckenberger (Speaker)
Inge Van de Kerkhove, Patrizia Hardt, Petra Noskaiová (Three Ladies)
Robin Schlotz, Frederic Jost, Niklas Mallmann (Three Boys, Soloists of the Tölzer Knabenchor)
Marc Mauillon, Christophe Einhorn, Stephan Schreckenberger (Priests)
Christophe Einhorn, Stephan Schreckenberger (Armed Men)
Joachim Brackx, Bart Meynckens, Thomas Vanlede (Slaves)
Chorus and Orchestra of La Petite Bande / Sigiswald Kuijken

Total time

43'14

CD169

LA CLEMENZA DI TITO K621

Opera seria in two acts · Libretto: Pietro Metastasio

1 Sinfonia	4'20
ACT I	
2 Recitativo: Ma che? sempre l'istesso (<i>Vitellia/Sesto</i>)	3'38
3 Duetto: Come ti piace (<i>Vitellia/Sesto</i>)	2'45
4 Recitativo: Amico, il passo affretta (<i>Annio/Vitellia/Sesto</i>)	2'13
5 Aria: Deh se piacer mi vuoi (<i>Vitellia</i>)	5'29
6 Recitativo: Amico, ecco il momento (<i>Annio/Sesto</i>)	0'31
7 Duetto: Deh prendi (<i>Sesto/Annio</i>)	0'52
8 Marcia	1'50
9 Coro	1'49
10 Recitativo: Te della (<i>Publio/Annio/Tito</i>)	2'31
11 Marcia	1'02
12 Recitativo: Adesso, oh Sesto (<i>Annio/Sesto/Tito</i>)	3'19
13 Aria: Del piu sublime soglio (<i>Tito</i>)	3'06
14 Recitativo: Non ci pentiam (<i>Annio/Servilia</i>)	1'47
15 Duetto: Ah perdona (<i>Servilia/Annio</i>)	3'03
16 Recitativo: Che mi rechi in quel foglio? (<i>Tito/Publio</i>)	3'28
17 Aria: Ah, se fosse intorno (<i>Tito</i>)	2'06
18 Recitativo: Felice me (<i>Servilia/Vitellia</i>)	4'34
19 Aria: Parto, ma tu ben mio (<i>Sesto</i>)	6'44
20 Recitativo: Vedrai, Tito (<i>Vitellia/Publio/Annio</i>)	0'53
21 Terzetto: Vengo aspettate (<i>Vitellia/Annio/Publio</i>)	2'22
22 Recitativo accompagnato: Oh Dei (<i>Sesto</i>)	3'27
23 Quintetto con Coro: Deh, conservata, oh Dei	6'16

André Post (Tito Vespasiano) · Claudia Patacca (Vitellia)
Francine van der Heyden (Servilia) · Cécile van de Sant (Sesto)
Nicola Wemyss (Annio) · Marc Pantus (Publio) · Vocal Ensemble Cocu
Eric Hoepfich *basset horn, basset clarinet* · **Michael Borgstede** *harpsichord*
Valentina di Taranto *Italian and vocal coach* · **Franc Polman** *concert master*
Musica ad Rhenum / Jed Wentz

Total time 68'15

CD170

LA CLEMENZA DI TITO K621

Opera seria in two acts · Libretto: Pietro Metastasio

ACT 2

1 Recitativo: Come tu credi (<i>Annio/Sesto</i>)	2'09
2 Aria: Torna di Tito a lato (<i>Annio</i>)	2'39
3 Recitativo: Partir deggio, o restar? (<i>Sesto/Vitellia</i>)	0'44
4 Recitativo: Sesto, che chiedi? (<i>Publio/Sesto/Vitellia</i>)	0'51
5 Terzetto: Se al volto mai ti senti (<i>Vitellia/Sesto/Publio</i>)	5'00
6 Coro: Ah grazie si redano (<i>Tito/Publio</i>)	2'45
7 Recitativo: Gia de'publici (<i>Publio/Tito</i>)	2'08
8 Aria: Tardi s'avede (<i>Publio</i>)	1'28
9 Recitativo: No, cosi scellerato (<i>Tito/Annio/Publio</i>)	1'33
10 Aria: Tu fosti tradito (<i>Annio</i>)	3'21
11 Recit. accompagnato: Che orror! (<i>Tito</i>)	2'51
12 Recitativo: Ma Publio (<i>Publio/Tito</i>)	0'43
13 Terzetto: Quello di Tito e il volto (<i>Sesto/Tito/Publio</i>)	3'28
14 Recitativo: Eppur mi fa pieta (<i>Tito/Sesto</i>)	5'19
15 Rondo: Deh per questo (<i>Sesto</i>)	7'10
16 Recitativo: Ove s'intese (<i>Tito/Publio</i>)	1'53
17 Aria: Se all'impero (<i>Tito</i>)	5'14
18 Recitativo: Publio, ascolta (<i>Vitellia/Publio/Annio/Servilia</i>)	3'05
19 Aria: S'altro che lacrime (<i>Servilia</i>)	1'53
20 Recit. accompagnato: Ecco il punto (<i>Vitellia</i>)	2'14
21 Rondo: Non piu di fiori (<i>Vitellia</i>)	7'05
22 Coro: Che del ciel	1'26
23 Recitativo: Sesto, de'tuoi delitti (<i>Tito/Annio/Servilia</i>)	2'35
24 Recitativo accompagnato: Ma che giorno e mai questo? (<i>Tito</i>)	1'36
25 Sestetto con coro: Eterni Dei, vegliate	3'32

André Post (Tito Vespasiano) · Claudia Patacca (Vitellia)
Francine van der Heyden (Servilia) · Cécile van de Sant (Sesto)
Nicola Wemyss (Annio) · Marc Pantus (Publio) · Vocal Ensemble Cocu
Eric Hoepfich *basset horn, basset clarinet* · **Michael Borgstede** *harpsichord*
Valentina di Taranto *Italian and vocal coach* · **Franc Polman** *concert master*
Musica ad Rhenum / Jed Wentz

Total time

72'51