

## Public Works, Private Spaces: Mozart Opera in the Lobkowitz Theatres in Bohemia

KATHRYN LIBIN

The two favorite Bohemian residences of Joseph Franz Maximilian, 7th Prince Lobkowitz (1772-1816), were Raudnitz (Roudnice), an Italianate palace built on the River Elbe as the family seat in the late seventeenth century; and Eisenberg (Jezeří), a gracious Renaissance castle in the mountains of northern Bohemia, acquired by the Lobkowitz family shortly after the Battle of the White Mountain.<sup>1</sup> Joseph Franz Maximilian, a passionate devotee of opera and theatre who regularly attended public performances during the Vienna season, erected small theatres at Raudnitz and Eisenberg in order to bring such works into his private realm. During the summer months, these residences became magnets for musicians, singers, actors, and invited guests who took part in private performances sponsored and hosted by Prince Lobkowitz.

Mozart operas produced at the Lobkowitz theatres included *Die Entführung aus dem Serail*, *Don Giovanni*, *Così fan tutte*, *Le Nozze di Figaro*, and *La Clemenza di Tito*. Surviving manuscript scores and parts for these operas suggest that they were performed both in full and in part on multiple occasions over the course of several years; individual numbers from other operas, such as *Die Zauberflöte* and *Il Re pastore*, likely received performances as well. Details from account records and other documents, together with the musical manuscripts, provide a vivid picture of how Mozart's operas were transplanted from Vienna's theatres to the private spaces of Bohemia, and flourished there in the decades after his death.

In January 1797, Joseph Franz Maximilian achieved his majority upon entering his twenty-fifth year and took his finances under his own control. It was at this time that he formed a small house orchestra under the leadership of his violin teacher, Anton Wranitzky, which was formally constituted on 1 January 1797.<sup>2</sup> It was also during this period that he and his household established a regular pattern of annual migration from Vienna to Raudnitz and Eisenberg. Although these journeys usually included stops in Prague, where the family also owned two palaces, there is no evidence that any significant concert or operatic activity took place in their residences there.<sup>3</sup>

One has the impression that Prague was a place where business was transacted—singers hired, copyists and printers employed, music and books purchased, and so forth—before the family moved on to more pleasurable locales and activities. Prince Lobkowitz, who was a first-rate horseman and keen hunter, preferred the country to the city. Though months spent in Vienna allowed him to indulge his passion for music by attending

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<sup>1</sup> An earlier version of this paper was first presented at the annual meeting of the American Society for Eighteenth-Century Studies in a Mozart Society of America session, in Montreal on 31 March 2006.

<sup>2</sup> Jaroslav Macek, "Franz Joseph Maximilian Lobkowitz Musikfreund und Kunstmäzen," *Beethoven und Böhmen*, ed. Sieghard Brandenburg and Martella Gutiérrez-Denhoff (Bonn: Beethoven-Haus, 1988), 151.

<sup>3</sup> However, his relative, Antonín Isidor (1773-1819), of the Mělník branch of the family, hosted many musical activities in Prague.

concerts and opera on a grand scale, increasingly he and his growing family seem to have wished to spend more time on the Bohemian estates; so he took steps to create a miniature world of opera in the Bohemian countryside.

Operas by Mozart appear to have been the first such works performed in the Lobkowitz theatres.<sup>4</sup> This is perhaps not surprising. It is very likely that Joseph Franz Maximilian knew Mozart and had heard his later operas when they opened in Vienna;<sup>5</sup> and we know, judging by the large amount of music by Mozart that the prince collected, that he was a devotee. It may well be significant that Mozart's operas themselves are rather intimate works, with strong emphasis on character interaction, psychological development, and ensemble work, and little reliance on elaborate staging or special effects. They are, in a certain way, ideal house operas. They require only excellent players and singers, and these can be hired and transported, which is precisely what Joseph Franz Maximilian did.

### **Opera at Raudnitz**

Raudnitz is a square castle built around a central paved courtyard; its massive clock tower over the south main gate was, and remains, a dominant and recognizable feature in the surrounding landscape. There is no real separation between the castle and the town of Roudnice; only a narrow road separates the castle from the town square. Its situation on the River Elbe lends the castle a romantic quality that has frequently been depicted in engravings, watercolors, and later postcards.

The north wing of the castle contained the great salons and public rooms, all with sweeping views of the river. Raudnitz's library, already famous in Joseph Franz Maximilian's day, was situated in the east wing of the castle on the ground floor. The theatre, which Joseph had built in 1798-99, occupied the south end of the west wing, and could be approached either from within the castle, or by means of a grand staircase under the arcades of the front entrance (Fig. 1). Thus, visitors who were invited for a performance could enter the theatre directly from the outside. A matching staircase opposite led to the chapel in the east wing, which, like the theatre, was two stories high.

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<sup>4</sup> Other opera materials ordered by Prince Lobkowitz, in the early days of his collecting, include assorted ensembles from *L'Amor marinaro* (1797) by Joseph Weigl, *Lodoiska* (1796) by Simon Mayr, and *Gli Orazi ed i Curiazi* (1796) by Domenico Cimarosa. These all appear on a bill from copyist Wenzel Sukowaty submitted in March 1799. Roudnice Lobkowitz Archive, Učetní archív, Žitenice; 1799 no. 443.

<sup>5</sup> JFML was only nineteen when Mozart died in 1791. However, he had been living for several years with his cousin Joseph Maria Carl, a musical amateur who subscribed to Mozart's subscription concerts in spring 1784 and, as a member of the Associierten Kavaliers, supported the revival of Handel's works that Mozart directed in 1789-90.



**Figure 1** Grand outdoor staircase of Lobkowitz theatre, Roudnice Castle. Photo by Soňa Černocka.

In 1910 a detailed catalogue of Raudnitz, with an inventory of its contents, was published by Lobkowitz librarian and archivist Max Dvořák. He describes the magnificent proportions of the theatre, providing measurements of 22.8 meters in height and 16.6 meters in length. However, he states, “the immense, empty room is completely dilapidated, even lacking a ceiling; of its once rich decorations there now remains only a preserved sketch of its ceiling painting in the paintings gallery of the castle, and a stucco remnant on the inner wall of a window.”<sup>6</sup> The theatre probably fell out of use during the lifetime of Joseph Franz Maximilian’s son, Ferdinand Joseph, who kept a house ensemble of some ten players only until about 1860. The decay described by Dvořák, however, could only have taken place as the family gradually withdrew from Raudnitz, and lived instead at the northern estates of Eisenberg and Bílina.<sup>7</sup>

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<sup>6</sup> Max Dvořák and Boh. Matejka, *Topographie der Historischen und Kunst-Denkmale. Der politische Bezirk: RAUDNITZ, Teil II, Raudnitzer Schloss* (Prague: Verlag der archäologischen Commission bei der böhmischen Kaiser Franz Josef-Akademie für Wissenschaften, Litteratur und Kunst, 1910), 46.

<sup>7</sup> Among the hundreds of objects of furniture and other household items included in the 1910 inventory, not a single musical instrument appears. The theatre today, in a castle now occupied by a state

According to Macek, the first performances of Mozart operas took place at Raudnitz in the fall of 1798, thus before the theatre itself was actually completed. An ensemble of singers from Prague, organized by Franz Strobach, *Kapellmeister* at the Lobkowitz Loretto Church, was invited to perform *Die Entführung aus dem Serail* and *Così fan tutte*; the orchestra was enlarged with the addition of local amateur players.<sup>8</sup> Unfortunately, no trace of music for *Die Entführung* that could have been linked with this performance survives in the Lobkowitz library.<sup>9</sup>



**Figure 2** Present-day Lobkowitz theatre as basketball court, Roudnice Castle. Photo by Soňa Černocka.

The performance materials for *Così fan tutte* present a more complicated picture. At this point, it is not known when the original vocal and instrumental parts necessary for a complete performance of the opera were copied; all that survives of such materials is a single complete vocal part, for Guglielmo, and complete parts for two violins. The part for Guglielmo is inscribed with the name *Sigre Bassi*; as Luigi Bassi (1765-1825) was not one of the singers listed by Macek for the 1798 performance, this presumably refers to a different occasion. Ian Woodfield has studied this role book, and found that it is a rare early source for the 1791 Prague version of *Così* presented by Domenico Guardasoni's opera troupe. Bassi, a well-known member of Guardasoni's company, appeared as Guglielmo in that production; it therefore seems likely that this was the part Bassi

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school for military bands, has been subdivided, with a cinema on the lower floor and a basketball court on the upper floor (Fig. 2).

<sup>8</sup> Macek, op. cit., 153. Singers cited by Macek who took part in these operas included Madame Wenzel, Katharine Ettirch, Aloisia Natter, Dr. Joh. Theobald Held, Anton Ramisch, and Franz Strobach.

<sup>9</sup> Only a piano-vocal score of *Die Entführung*, published by G.M. Meyer in Braunschweig ca. 1830 and stamped "Eisenberger Archiv," appears in the library. Roudnice Lobkowitz Library, X.De.6.

actually used in 1791, and that it became part of the Lobkowitz collection after Bassi became an employee of the prince.<sup>10</sup>

Either late in 1798 or early the following year, Wenzel Sukowaty prepared a score and a set of vocal and instrumental parts for the Act I finale of *Così*; this item appears in a bill that covered music copying from late 1798 through March 1799.<sup>11</sup> All of these parts, including six *parti cantanti* and nineteen instrumental parts, survive. Finally, a prompter's score for the entire opera was ordered the following year, and listed in an unsigned copyist's account of 17 March 1800.<sup>12</sup> Originally bound in four volumes, the first volume—containing the overture and part of Act I—has disappeared; only three volumes remain, one of which (*Libro Terzo*) bears the inscription *Franc. Strobach*.<sup>13</sup> The hand of Sukowaty, copyist at the Burgtheater, in the preparation of at least some of these materials, situates them in Vienna, close to the original source; Dexter Edge has demonstrated Sukowaty's involvement with Mozart in creating performance parts from his autograph scores.<sup>14</sup>

The purchase of a separate set of materials for the Act I finale suggests that it was probably performed that way, perhaps as part of a program of opera scenes. Johann Friedrich Reichardt, who spent a considerable amount of time in the Lobkowitz household in Vienna in 1808-09, described such an evening at the Lobkowitz palace, in which numbers from several operas were first rehearsed and then performed by professional singers along with noble amateurs (including Joseph Franz Maximilian, with his “strong, full bass voice”) before an audience of nobles and assorted artists and theatre people.<sup>15</sup> A discrete copy of the duet “Il core vi dono” from Act II of *Così* also survives in the library in a manuscript score, two *parti cantanti*, and twelve instrumental parts.<sup>16</sup>

### ***Don Giovanni***

Early in 1800, a complete set of vocal and orchestral parts for *Don Giovanni*, along with full and prompter's scores, were copied for Prince Lobkowitz, clearly in preparation for performances in Bohemia.<sup>17</sup> This would be the most ambitious opera attempted so far, and perhaps the completion of the new theatre at Raudnitz engendered new aspirations in the prince and his musicians. The first documented performance of *Don Giovanni* in a

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<sup>10</sup> I am grateful to Ian Woodfield for sharing his as yet unpublished report on the *Così* materials in the Roudnice Lobkowitz Library. Communication of 12 April 2006.

<sup>11</sup> Roudnice Lobkowitz Archive, Učetní archiv, Žitenice; 1799 no. 443.

<sup>12</sup> Roudnice Lobkowitz Archive, Učetní archiv, Žitenice; 1800 no. 1-7. Facsimile in Tomislav Volek and Ivan Bittner, *The Mozartiana of Czech and Moravian Archives* (Prague: Archives Department of the Czech Ministry of Interior, 1991), 53.

<sup>13</sup> All of these manuscript materials are gathered together under the single call number X.De.10 in the Roudnice Lobkowitz Library.

<sup>14</sup> Dexter Edge, *Mozart's Viennese Copyists* (Ph.D. dissertation, University of Southern California, 2001).

<sup>15</sup> Brief 12: Vienna, 5 December 1808. Johann Friedrich Reichardt, *Vertraute Briefe geschrieben auf einer Reise nach Wien und den Oesterreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809*, 2 vols. (Amsterdam: Kunst- und Industrie-Comtoir, 1810), Vol. 1, 182-89.

<sup>16</sup> Roudnice Lobkowitz Library, X.Ib.159.

<sup>17</sup> Account record of 17 March 1800. Roudnice Lobkowitz Archive, Učetní archiv, Žitenice; 1800 no. 1-7. Facsimile in Tomislav Volek and Ivan Bittner, op. cit., 53.

Lobkowitz theatre occurred at Raudnitz in September 1804. According to archival records, Domenico Guardasoni traveled with his troupe, including not only singers but also ten dancers, from Prague for this purpose. Guardasoni was by now quite thoroughly linked with *Don Giovanni*, having been involved with its Prague première in 1787 and having then taken the work on tour to Leipzig and Warsaw in succeeding years. The singer who originally created the role of Don Giovanni, Luigi Bassi, was also hired for this Lobkowitz production, having already appeared as a soloist at Eisenberg the previous year.<sup>18</sup>

The performance materials for *Don Giovanni* are the most completely preserved of any of the Mozart operas in the Lobkowitz collection. Both the full score and prompter's score survive intact, along with all the vocal parts, twenty-one choral parts, twenty-two instrumental parts, and separate parts for the three stage ensembles in the ballroom scene of the Act I finale. All the manuscripts show signs of lavish use, with numerous cuts, revisions, and other markings throughout in both black and red pencil. The parts also preserve quite a few names and dates. For example, while the Don Giovanni part does not have the name Bassi on it, it does bear the name Winter, obviously from a later performance. Both Lodovico Verri and his son Giuseppe, resident Lobkowitz singers, participated in performances in 1804 and on 26 October 1808, with the elder Verri singing the role of Leporello and the younger playing both Don Ottavio and Masetto. Franz Strobach also seems to have sung both Leporello and Masetto as well as the Commendatore, according to inscriptions on the parts. An L.R. Riccardi appeared as Don Ottavio at Eisenberg in 1808. The latest date, which appears on the parts of Leporello and Commendatore, shows that the work was performed on 28 October 1830.<sup>19</sup>

As with the other Mozart operas, individual numbers also survive in copies within the collection (see Appendix). The Act II trio "Ah taci ingiusto core" and the duet "Per questa tua manine" both provide at least orchestral parts, as does the aria "In qual eccesso o Numi." There is a manuscript score for Leporello's catalogue aria, but apparently no parts.

## Opera at Eisenberg

Eisenberg (or Jezeří) seems to have been the final destination on the annual Bohemian journey. It lies in the northeasternmost corner of the country, right on the border with Germany, and nestles high up in the wooded hills overlooking a vast valley. In earlier times, it represented the most picturesque setting of the Lobkowitz estates, and was certainly the loveliest of all the castles. Evidence suggests that the family were usually in residence there by October. By the end of his life, Joseph Franz Maximilian spent most of his time there, as did his son Ferdinand Joseph, who commissioned a series of charming watercolors of the house by Carl Robert Croll.<sup>20</sup> The castle itself is even larger than

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<sup>18</sup> In 1806, Bassi, now middle-aged and perhaps seeking greater security, joined the Lobkowitz staff as a resident musician with a pension. Macek, op. cit., 160.

<sup>19</sup> All parts are under call no. X.De.8 in the Roudnice Lobkowicz Library.

<sup>20</sup> Jezeří today is one of the sadder sights one can view in the Czech Republic—a derelict victim of the disastrous industrial policies of the 1960s. The castle itself was laid waste and left open to the elements in the hope that it would fall down by itself; the once fruitful valley was stripped and local villages (including that in which Christoph Willibald Gluck was born) were razed in vast mining operations that



Raudnitz, with 244 rooms as compared to 180. In around 1800, Joseph Franz Maximilian began to erect a theatre in the south wing of Eisenberg, directly above a two-story chapel.

The theatre was completed in 1802, and shared its wing not only with the chapel but with the library, for which he ordered a large set of Italian opera libretti the same year; with a hunting salon; and with a series of rooms adjoining the theatre that were used by actors and singers and contained wardrobes and other theatrical paraphernalia. The theatre comprised two levels, with an upper wooden gallery directly beneath an oval domed ceiling. The stage occupied the west end of the room. In the north wing of the castle were small and large salons, used for billiards, concerts, and other entertainments, and often serving as rehearsal rooms when operas were on the schedule.<sup>21</sup> It should be noted that, in both Eisenberg and Raudnitz, a substantial number of rooms were reserved for the musicians, singers, dancers, and actors who appeared in Lobkowitz productions. It is known from Reichardt's observations, that in the Vienna palace, which he called "the true residence and academy of music," numerous rooms were set aside as rehearsal spaces and supplied with pianos, which the prince purchased in large numbers from Walter, Streicher, and other makers; I believe we can safely assume that the same practices applied at Raudnitz and Eisenberg.<sup>22</sup>

In 1803, Mozart's *La Clemenza di Tito* received its first production in the Lobkowitz theatres. The manuscript of the opera in the collection survives in a fragmentary state, with only three solo parts and a full score that lacks the overture. However, the part for Publio provides some interest, as it has been identified by Sergio Durante as one used in the Vienna performances of 1791.<sup>23</sup>

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turned the entire area into Tolkien's vision of Mordor. Only recently has the state allocated funds to begin restoring the castle, and the roof is currently being repaired.

<sup>21</sup> While the small salon has been restored, the large salon is in a decrepit state. In 1984, an American film crew used the room for the production of a Grade-B horror movie, *Howling II*, and the walls were crudely painted to resemble the famous anteroom of the theatre at Cesky Krumlov, with masqueraders, etc. The theatre, which for many years has lacked its stage and balcony, is currently in the process of being restored, and is completely filled with scaffolding (Figs. 3-4).



**Figure 3** The largest salon at Eisenberg (Jezeří), 2005. Photo by Kathryn Libin.



**Figure 4** Theatre at Eisenberg under restoration, 2005. Photo by Kathryn Libin.

<sup>22</sup> Reichardt, Vol. 1, 468.

<sup>23</sup> Sergio Durante, "The Chronology of Mozart's *Clemenza di Tito* Reconsidered," *Music & Letters* (Fall 1999): 560-94.

The part bears the name *Sigr. Angrisani*, indicating the well-known singer Carlo Angrisani who sang the role at the Burgtheater. One of the Verris, likely Lodovico, also used this part, and signed it along with the date 1803. How this part came into the possession of Prince Lobkowitz, who—as we know—usually ordered fresh copies of works for the use of his musicians, remains unclear.

The Mozart opera that seems to have been the favorite in the Lobkowitz theatres, judging by the state of the sources, was *Le Nozze di Figaro*. At this point, we do not have exact dates for its performances at Eisenberg and Raudnitz, but it seems clear that it was performed either in whole or in part over the course of several years, involving many different singers—including noble amateurs as well as professionals imported from Vienna and Prague. A complete prompter's score survives in four volumes, with the name *Sigr. Momolo* written on the title page of Act II. The vocal parts are not generally complete, but all include the Act II finale, sometimes in two copies. Likewise, the instrumental parts that likely once existed for the whole opera have disappeared, but there are two sets of parts for the Act II finale. The older set, clearly copied in Vienna, is the most complete, with four violin parts as well as trumpets and drums. A later set, copied on a grayish paper more common in Prague, includes only 14 parts in total.<sup>24</sup>

Luigi Bassi appeared as Figaro in one or more of these performances. The renowned Burgtheater singer Johann Michael Vogl played the Count, while the dual role Basilio/Curzio was taken by Giuseppe Verri and Signor Simoni at various times. Antonio was sung by the older Verri, as well as by a Forman. Bartolo seems to have been a popular role, taken in turn by Francesco Bussani of the original Vienna production, Signor Saal, Verri padre, and even by Prince Lobkowitz himself; significantly, his name appears on one of the separate parts for the Act II finale, suggesting that he appeared in a concert ensemble rather than an entire staged opera. Women's parts survive only for the Act II finale, and indicate both Mlle Adamberger and Mlle Walterskirchen in the role of Susanna; Sigr Carolina Wranitzky and an amateur whose name is not clear on the part, Comtesse Auguste Groß[...] singing Marcellina; and, most interestingly, the role of the Countess sung by S.A. *La Sigr Principessa Teresa*. It is certainly possible that this was Joseph Franz Maximilian's wife, Maria Carolina Teresa Lobkowitz, *née* Schwarzenberg.

A brief glance at the check-list of Mozart opera materials in the Lobkowitz collection (see Appendix) shows that individual numbers from *Figaro* were also ordered, and that, apart from the Act II finale, it appears likely that the opening duet of the opera, featuring Susanna and Figaro, was probably also performed. It is quite possible, of course, that all these numbers originally included at least a small number of orchestral parts that have simply disappeared.

Apart from these four main operas, there are Mozart arias that may have been performed in concert evenings *chez* Lobkowitz. Three arias famous for expressive *obbligato* instrumental solos that complement the voice survive in the collection; “L'amerò sarò costante” from *Il Re pastore*, and the two arias on texts from *Idomeneo*, K. 490 with solo violin, and K. 505 with solo piano. The sole number from *Die Zauberflöte* to be found in the library is the celebrated bass aria “In diesen heiligen Hallen,” which the prince perhaps ordered for himself, or for one of his house basses, Bassi or Verri.

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<sup>24</sup> Roudnice Lobkowitz Library call no. X.De.11.



Not included in my operatic checklist are other significant ways in which Mozart operas were enjoyed in the Lobkowitz household: in multiple arrangements for string quartet and for Harmonie. Clearly, the music of Mozart's operas was not confined to the fine, small theatres that the Prince built for grandest presentation, but also found its way into the congenial, intimate settings of parlor and supper room.

## APPENDIX

### Check-list of ca. 1800 Mozart Opera Materials in the Roudnice Lobkowitz Library

#### Operas

- K. 492 *Le Nozze di Figaro* (1786). Ms. prompter's score in 4 vols. Ms. parts: no solo part is complete, but all have Act II finale, some in 2 copies; 2 sets of instr. parts of Act II finale, A (19 instr. incl. tp/timp) and B (14 instr.). [X.De.11]
- K. 527 *Don Giovanni* (1787). Ms. score in 4 vols. Ms. prompter's score in 2 vols. Ms. parts: Don Giovanni, Leporello, Dona Elvira, Dona Anna, Don Ottavio, Zerlina, Masetto, Commendatore, 21 choral, 22 instr. Performance dates of 1804/Raudnitz, 1808/Eisenberg, and 1830 on some parts. [X.De.8]
- K. 588 *Così fan tutte* (1790). Ms. score in 3 vols. (Vol. 1 missing). Ms. score for finale primo. Ms. parts: Guilelmo (Acts I-II); Guilelmo, Don Alfonso, Ferrando, Despina, Dorabella, Fiordiligi (Act I finale only); Vl. 1-2 (complete); 19 instr. (Act I finale). [X.De.10]
- K. 621 *La Clemenza di Tito* (1791). Ms. score in 4 vols. Ms. parts (incomplete): Publio, Tito, Sesto. Performance date of 1803 on one part. Sections of Publio part from original 1791 performance (S. Durante). [X.De.9]

#### Vocal Music: Trios, Duets

- K. 492 *Le Nozze di Figaro/Terzetto*. "Susanna, or via sortite" (Act II/No. 13). Ms. score. [X.Ib.73]
- K. 492 *Le Nozze di Figaro/Terzetto*. "Cosa sento" (Act I/No. 7). Ms. score; ms. part for Basilio. [X.Ib.73.2]
- K. 492. *Le Nozze di Figaro/Duetto*. "Esci omai garzon malnato" (Act II/No. 15). Ms. score. Ms. parts: 2 vocal, 13 instr. [X.Ib.154]
- K. 492 *Le Nozze di Figaro/Duetto*. "Cinque...dieci..." (Act I/No. 1). Ms. score. Ms. parts: 2 vocal, 13 instr. [X.Ib.155]
- K. 492 *Le Nozze di Figaro/Duetto*. "Se a caso Madama" (Act I/No. 2). Ms. score. [X.Ib.156]
- K. 492 *Le Nozze di Figaro/Duetto*. "Crudel, perchè finora" (Act III/No. 16). Ms. score. [X.Ib.157]
- K. 527 *Don Giovanni/Terzetto*. "Ah taci ingiusto core" (Act II/No. 16). Ms. score. Ms. parts: 3 vocal, 14 instr. [X.Ib.74]

- K. 540*b* *Don Giovanni/Duetto*. “Per questa tua manine” (Act II/No. 21a). Ms. score. Ms. parts: 15 instr. [X.Ib.160]  
 K. 588 *Così fan tutte/Duetto*. “Il core vi dono” (Act II/No. 23). Ms. score. Ms. parts: 2 vocal, 12 instr. [X.Ib.159]

**Vocal Music: Arias**

- K. 208 *Il Re Pastore/Aria*. “L’amerò sarò costante.” Ms. score. [X.Kb.8]  
 K. 490 *Idomeneo/Aria*. “Non più tutto ascoltai...Non temer amato bene” (Act II/No. 10b). Ms. score. [X.Kb.9]  
 K. 505 *Recitativo ed Aria*. “Ch’io mi scordi di te...Non temer amato bene.” Ms. score. [X.Kb.7]  
 K. 513 *Aria per il Basso*. “Mentre ti lascio o figlia.” Ms. score. Ms. parts: 1 vocal, 11 instr. [X.Kb.6]  
 K. 527 *Don Giovanni/Aria*. “Madamina, il catalogo è questo” (Act I/No. 4). Ms. score. [X.Kb.97]  
 K. 540*c* *Don Giovanni/Aria*. “In qual eccessi o Numi” (Act II/No. 21b). Ms. score. Ms. parts: 11 instr. [X.Kb.96]  
 K. 620 *Die Zauberflöte/Aria*. “In diesen heiligen Hallen” (Act II/No. 15). Ms. parts: 10 instr. [X.Kb.5]

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