

"Cara, se le mie pene" for Soprano and Orchestra K. 646 Mozart's first aria, composed with the help of his father Leopold?

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I

A manuscript part copy, labeled *Del Sig.^{re} Wolfgango Mozart*, was discovered in Salzburg (Museum Carolino Augusteum) in 1960s by Wolfgang Plath, who published his edition¹ in advance of NMA. According to the foreword to the published score, the copyist was Joseph Richard Estlinger², and among the scores by this copyist, the handwriting is particularly similar to that of the symphony parts of Wolfgang and Leopold that were donated to the Lambach Abbey, the so-called Old Lambach Symphony K. 45a (1767 version) and the New Lambach Symphony LMV VII: G16. Plath further states, "The editor believes that the aria, although not beyond all doubt, can nevertheless be described as authentic with sufficient probability."

The lyrics of this aria have been set by several composers as an alternative aria for the duet in Metastasio's *Alessandro nell'Indie* (Act 2, scene 6).

Plot of the scene reads, "Poro is plagued by jealousy suspecting the relationship between his lover Cleofide and Alessandro, in addition to being about to be invaded by Alessandro in India which Poro rules over. Cleofide, in despair over Poro's jealous suspicions, is about to throw herself into the river, but is stopped. Seeing that Poro's jealousy has subsided, she proposes marriage. With this as a turning point, the two find a brief moment of peace, and ask the god of fate to have mercy on their love."

The original lyrics of the duet in Metastasio/Vinci's *Alessandro nell'Indie* (Rome, 1730)³ are as follows:

CLEOFIDE e PORO
Sommi dèi, se giusti siete,
protegete il bel desio
d'un amor così pudico.
Protegete...

CLEOFIDE and PORO
Highest gods, if you are fair,
protect the beautiful desire
of such a modest love.
Protect...

Since Metastasio wrote the lyrics quite lightly, some theater personnel might have thought this called for an aria. However, it seems that Metastasio himself did not feel the need to revise it. From the first edition of 1730 to the edition of 1754 (different from Galuppi's edition of 1755 described below), "he removed about one third of the verse from the recitatives, reduced the number of texts of the arias and other musically formed numbers (cavatina, duet, chorus) by one third, and further created two complete arias and the latter parts of two arias,"⁴ but he did not change the duet to an aria.

¹ W. A. Mozart; *Cara, se le mie pene, Arie für Sopran, zwei Hörner, Violine, Viola und Baß (Continuo-Cembalo ad libitum)* Ohne Köchelnummer, Herausgegeben von Wolfgang Plath, Bärenreiter 4758 (1966)

² Eisen, Cliff (1991). *The Mozarts' Salzburg Copyists*, in *Mozart Studies*, edited by Cliff Eisen, Oxford

³ Metastasio, Pietro (1730). *Alessandro nell'Indie. Drama per musica di Pietro Metastasio, fra gli Arcadi Artino Corasio, da rappresentarsi nel Teatro detto delle Dame, nel carnevale dell'anno 1730*. Sartori 00714
< <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/libretti/05/Lo05515/> >

⁴ Wiesend, Reinhard (1983). *Metastasios Revisionen eigener Dramen und die Situation der Opernmusik in den 1750er Jahren*, in *Archiv für Musikwissenschaft*, 40. Jahrg., H. 4, Franz Steiner Verlag
< <https://www.jstor.org/stable/930704> >

Galuppi's "Cara, se le mie pene"

The first time when the duet was changed to the aria is in Galuppi's *Alessandro nell'Indie* (Parma, 1755)⁵, with the following lyrics, sung by Giovanni Manzoli:

PORO	PORO
Cara, se le mie pene	My dear, if you make me forget
Tutte scordar mi fai,	all my sorrows,
Non separarti mai	never separate yourself
Da questo amante – cor.	from this loving – heart.
Stelle, se giuste siete,	Stars, if you are fair,
Pietose proteggete	mercifully protect
Il suo fedele affetto, (verso Cleofide)	her faithful affection, (towards Cleofide)
Il mio costante – amor.	my constant – love.

The libretto includes a note about the revision: "The abbreviation of this drama serves the circumstances of this Real Theater, without prejudice to the glory of the Incomparable Author, who lives immortal in his first editions. The new arias are marked with an asterisk in the *capiverso*." Indeed, the text is preceded by an asterisk, and was probably revised by the librettist of the Teatro Regio di Parma for the convenience of the production. This note is conclusive evidence that the alternative text is not Metastasio's.

Here, *amore* is given to Poro and *affetto* to Cleofide. The main difference between the Italian *amore* and *affetto* is that love is deeper and stronger than affection. If we love someone, we will have affection for that person, but we do not love everyone we have affection for. In other words, what Poro wants from Cleofide is a stable marital *affetto*, not the *amore* that he misunderstood to be directed towards Alessandro. Even the *affetto*, he cannot feel at ease unless he makes a gesture of asking for consent "towards Cleofide." On the other hand, he himself says his *amore* to her. It can be said that the unbalanced composition of his giving her love and receiving affection from her expresses Poro's weak heart well. As this imbalance could not be expressed in a duet, it is safe to say that the intention of making it Poro's aria is successful.

In a revival of Galuppi's *Alessandro nell'Indie* (Venice, 1757)⁶, Giuseppe Aprile sang the aria, with the same lyrics as Galuppi's (1755) (though the Venetian libretto has a note about the revision and stage directions, but no asterisks and no dashes⁷).

Galuppi's aria was reused in Metastasio's *Sofonisba* (Turin, 1764) that is explained⁸: "Manzuoli, who performed the role of Massinissa in *Sofonisba* sang five arias, more than any other singer in the opera [...] His third aria in the opera is the second of his two arias added to the Turin production. It does not appear in the printed libretto, but was probably added to Act 2, scene 5. Its text matches that of an aria for Poro, from Metastasio's *Alessandro nell'Indie* (Act II, scene vi). Manzuoli had sung this role in Galuppi's setting of this libretto in Parma in 1755." The aria of 1755 was in F major, but here it is in E flat major, with two additional horns.

⁵ Metastasio, Pietro (1755). *Alessandro nell'Indie. Drama per musica da rappresentarsi nel Regio-Ducal Teatro di Parma nel carnevale dell'anno 1755*. Sartori 00769

< <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/libretti/01/Lo01829/> >

⁶ Metastasio, Pietro (1757). *Alessandro nell'Indie. Drama per musica da rappresentarsi nel Teatro delle Grazie in Vicenza*. Sartori 00775a < <http://www.ilcorago.org/WPcorago/PDF/IVlc/fcan11bales1.pdf> >

⁷ The dashes in the lyrics of "From this loving – heart" and "My constant – love" is presumed to make a fluctuation of words as follows: Because *amante* is the present participle of the verb *amare* and also a noun (regardless of gender) meaning "beloved one, or lover," it is expected that at the first time it will be interpreted as "From this beloved" and then as "From this loving heart." Similarly, because *costante* is the same form as the present participle of the verb *costare*, and also a noun (regardless of gender) meaning "one who makes sacrifices," it will be interpreted as "one who makes my sacrifices" and then as "my constant love".

⁸ Butler, Margaret Ruth, M. A. (2000). *Operatic Reform in Turin: Aspects of Production and Stylistic Change in the 1760s*, Dissertation, Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University, 2000, p.247
<https://etd.ohiolink.edu/acprod/odb_etd/ws/send_file/send?accession=osu1488195154358071&disposition=inline>

Traetta's "Cara, se le mie pene"

The lyrics in Traetta's production of *Alessandro nell'Indie* (Reggio Emilia, 1762)⁹ are exactly the same as those of Galuppi's (1755). The role of Poro, as printed in the libretto, was for Manzoli, but he was unable to sing due to an accident and a substitute was chosen. Since this was Traetta's only production of *Alessandro nell'Indie* and the substitute was decided after the libretto was printed, it could be believed that the composition began and completed for the original singer Manzoli.

The story of the substitution is given in the Milan's musical journal of 1890¹⁰, which included a reproduction of a flyer for the performance, with the following comment: "Communication from the dear Mr. Doctor Enrico Curti of Reggio Emilia, who possesses in his collection a copy of the very unique print, perhaps the only one left of many that will be distributed in 1762. Manzoli had had to surrender his part to Guarducci due to a carriage fall that caused him the rupture of a femur." In fact, the above flyer and also the surviving score copy of the duet "Se mai turbo il tuo riposo"¹¹ list Caterina Gabrielli for Cleofide and Tommaso Guarducci for Poro. As the libretto states "The performances will begin on April 29 and continue through May 1, 2, 3, 5, 8, 9, 11, 12, 15, 16, 18, 20, 22, 23, 25, 26, 30, 31, and June 3, 6, 7, 10," it seems likely that Guarducci took on such a long run.

Johann Christian Bach's "Cara, se le mie pene"

J. C. Bach's production of *Alessandro nell'Indie* (Lodi, 1763)¹² contains this aria in Act 2, scene 5, with the same text as Galuppi's, but without note about the revision, stage directions, or dashes. J. C. Bach set "Non so d'onde viene" from the *Olimpiade* so on in his Naples' 1762 production¹³, but set "Cara, se le mie pene" instead in the Lodi's 1763 production. The singer was Francesco Rolfi. The same text was sung by Mosca in a revival in Lodi's 1778 production¹⁴, but no scores of either production remain.

⁹ Metastasio, Pietro (1762). *Alessandro nell'Indie. Dramma per musica da rappresentarsi nel Teatro dell'illustrissimo Pubblico di Reggio per la fiera dell'anno 1762*. Sartori 00790

< <https://corago.unibo.it/esemplare/0000160209/DRT0001359> >

¹⁰ Gazzetta musicale di Milano, Anno XLV, N. 31 – 3 Agosto 1890, p.490

<https://books.google.co.jp/books?id=vVFJAQAAMAAJ&newbks=1&newbks_redir=0&printsec=frontcover&pg=PA490&dq=alessandro+nell%27Indie++Reggio+Emilia++Guarducci&hl=ja&redir_esc=y#v=onepage&q=alessandro%20nell%27Indie%20%20Reggio%20Emilia%20%20Guarducci&f=false>

¹¹ Del Sig.r Tomaso Traetta Napo:° Duetto, Manuscript copy I-GI, M.(1) 1SS

< <https://opac.rism.info/id/rismid/rism850810046?sid=30802872> >

¹² Metastasio, Pietro (1763). *L'Alessandro nell'Indie. Dramma per musica da rappresentarsi nel Teatro dell'ill.ma città di Lodi il carnevale dell'anno 1763*. Sartori 00791. (Ref.: The collected works of Johann Christian Bach, 1735-1782, Vol. 47: Librettos 5.: the texts of the later productions of the operas composed for the Teatro San Carlo, Napoli, Ernest Warburton general editor – New York; London: Garland, 1987.)

¹³ Metastasio, Pietro (1762). *Alessandro nell'Indie. Dramma per musica da rappresentarsi nel Real Teatro di S. Carlo nel dì 20 gennajo 1762*. Sartori 00788

¹⁴ Metastasio, Pietro (1778). *Alessandro nell'Indie. Dramma per musica da rappresentarsi nel Teatro dell'illustrissima Città di Lodi il carnevale dell'anno 1778*. Sartori 00819. (Ref.: The collected works of Johann Christian Bach, 1735-1782, Vol. 47: Librettos 5.: the texts of the later productions of the operas composed for the Teatro San Carlo, Napoli, Ernest Warburton general editor – New York; London: Garland, 1987.)

Piccinni's "Cara, se le mie pene"

The libretto of Piccinni's *Alessandro nell'Indie* (Rome, 1758)¹⁵ contains the following lyrics, planned for the singer Ferdinando Mazzanti:

PORO	PORO
Cara, se le mie pene	My dear, if you make me forget
Tutte scordar mi fai,	all my sorrows,
Non separarti mai	never separate yourself
Da questo amante cor.	from this loving heart.
Stelle, se giuste siete,	Stars, if you are fair,
Pietose proteggete	mercifully protect
I più soavi nodi	the sweetest knots
D' un innocente amor.	of an innocent love.

The libretto includes a note about the revision similar to that of Galuppi's (1755), but the shortening realized in the libretto deemed insufficient. This is evidenced by the fact that a lot of numbers were composed based on the libretto but were not included in the opera score. "Considering the disparity in length between the librettos and the absence of Act 3 in the score, it is evidence that Piccinni elaborated an Act 2 including elements taken from the original Acts 2 & 3. However, as already appears in Act 1, Piccinni has eliminated some scenes present in the libretto of 1758 or has chosen to insert new arias, in one case, an ensemble scene that is completely unpublished."¹⁶ For this reason, "Cara, se le mie pene" was composed and the score remains, but it was not included in the opera score due to further shortening.

The versions by Galuppi (1755 and 1757) and Traetta (1762) include a gesture of gazing at Cleofide's face, in which he seems to be fearfully praying to the gods of fate for her affection. He then lists his own unchanging love in the prayer. Whereas in the Piccinni's 1758 version, the second stanza becomes "protect the sweetest knots of an innocent love" returning to an expression closer to the original duet. The unbalanced love is no longer sung and the expression is softer. However, as an opera aria, the expression is weak and seems to be someone else's concern.

Sacchini's "Cara, se le mie pene"

The text in Sacchini's *Alessandro nell'Indie* (Turin, 1766)¹⁷ is the same as that of Piccinni's (1758). There is no note about the revision of the libretto. The singer is again Manzoli.

¹⁵ Metastasio, Pietro (1758). *Alessandro nell'Indie. Dramma per musica da rappresentarsi nel nobil Teatro di Torre Argentina il carnevale dell'anno 1758*. Sartori 00776
< http://www.ilcorago.org/WPcorago/PDF/IRsc/G_R16_007.pdf >

¹⁶ Donna, Anthony R. Del (2004). *Niccolò Piccinni e le due intonazioni dell'Alessandro nell'Indie*, in Niccolò Piccinni, musicista europeo: atti del convegno internazionale di studi Bari, 28-30 settembre 2000, Mario Adda Editore, 2004
< https://books.google.co.jp/books?id=5CU1AQAAAMAJ&q=Niccol%C3%B2+Piccinni,+musicista+europeo&dq=Niccol%C3%B2+Piccinni,+musicista+europeo&hl=ja&newbks=1&newbks_redir=0&sa=X&ved=2ahUKewjDvOGBsa6LAXXHulYBHQ02IEAQ6AF6BAGIEAM >

¹⁷ Metastasio, Pietro (1766). *Alessandro nell'Indie. Dramma per musica da rappresentarsi nel Regio Teatro di Torino nel carnevale del 1766*. Sartori 00801 < <https://books.google.it/books?id=0Zbv4I9ayJIC> >

Mysliveček's "Cara, se le mie pene"

In Act 2, scene 7 of Josef Mysliveček's *Adriano in Siria* (Florence, 1776)¹⁸, the aria was sung by Guarducci as Farnaspe as follows:

FARNASPE	FARNASPE
Cara, se le mie pene	My dear, if you make me forget
Tutte scordar mi fai,	all my sorrows,
Non separarti mai	never separate yourself
Da questo amante cor.	from this loving heart.
Stelle, se giuste siete,	Stars, if you are fair,
Pietose proteggete	mercifully protect
Il mio costante affetto	my constant affection
Il suo pietoso amor.	his merciful love.

Farnaspe gives *affetto* and receives *amore*, the opposite of *Alessandro nell'Indie*. The reason is not clear why 12 arias out of 18 are with non-Metastasian text even though it was the first production of *Adriano in Siria* by Mysliveček.

Mozart's "Cara, se le mie pene" K. 646

Mozart's lyrics are different from any of the above and are as follows:

Cara, se le mie pene	My dear, if you make me forget
Tutte scordar mi fai,	all my sorrows,
Non separarti mai	never separate yourself
Da questo amante cor.	from this loving heart.
Stelle, se giuste siete,	Stars, if you are fair,
Pietose proteggete	mercifully protect
Il suo fedele amante,	her faithful lover,
Il mio costante amor.	my constant love.

His lyrics change the word *affetto* of Galuppi's and Traetta's to *amante*, where both of *amante* and *amor* equal in love. However, instead of simply saying "her faithful love / my constant love", he writes "her faithful lover / my constant love". In the Galuppi's and Traetta's lyrics, the faithful one is her, but in Mozart's, the faithful one is Poro himself. While he becomes more assertive by going from *affetto* to *amante*, he still cannot completely get rid of his weak side. In Mozart's lyrics, as it is a bit unclear who the lover is, it would be paraphrased as "may I be her faithful lover / may my love remain constant".

By applying *amante* in the seventh line of the lyrics, the word becomes double to *amante cor* in the fourth line, where it resulted a tricky poem with the difference between a noun and a present participle. Normally, such mixed use of homophones would be avoided, but it seems to have been done on purpose.

Lines 7 and 8 can be considered as juxtaposed lines, even lacking a conjunction between them, but remains a bit ambiguous. Mozart makes it easier to understand by inserting again line 6 between lines 7 and 8, while Galuppi and Traetta did not try it.

¹⁸ Metastasio, Pietro (1776). *L'Adriano in Siria. Dramma per musica da rappresentarsi in Firenze nel Teatro di via del Cocomero nell'autunno dell'anno 1776*. Sartori 00436
< <http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/libretti/03/Lo03188/> >

Below comparison of the structure of Galuppi's and Traetta's pieces with that of Mozart's are shown.

	Galuppi's (1764) ¹⁹	Traetta's (1762) ²⁰	Mozart K. 646
Form	Dal segno	Da capo	Da capo
Key	E flat major	E flat major	C major
1 st Stanza	Adagio allabreve Major (4 times recurring)	Largo allabreve Major (1 st , 2 nd , 3 rd repetition) Minor (4 th repetition)	[Andante] C Major (2 times recurring)
2 nd stanza	Andantino 3/8 From <i>proteggete</i> : c minor From <i>affetto</i> to end: g minor	[Largo] 3/8 From <i>affetto</i> to end: c minor	[Andante] 3/8 From <i>amante</i> to end: a minor with <i>forte</i>
Singer	Composed for Manzoli Singer: Manzoli	Composed for Manzoli Singer: Guarducci	TBD
Range	c ¹ – as ²	b – as ²	d ¹ – a ²
Formation	S, 2Cor, 2Vn, Va, Vs	S, 2Vn, Va, Vs	S, 2Cor, Vn, Va, Vs

All three pieces of music express that "in the midst of peace lurks the premonition that suffering will return." Mozart's first stanza in C major expresses Poro's timidity in replying to Cleofide's marriage proposal with "if," but in G major he finally begins to show confidence, knowing that although this sentence is a conditional, it will actually come true. He continues the sense of security and enters the second stanza, in F major with a bright and optimistic tone, where he recites the common phrase "Stars, if you are fair, mercifully protect..." At that moment, doubts begin to cross Poro's mind and the key suddenly changes to a minor at bar 89. This is the moment when he says *amante* in "may I remain her faithful lover." Immediately after this, the accompaniment plays *forte* in order to emphasize the a minor key. From then on, including the repetition of "mercifully protect," the a minor key continues until the final line, "my constant love." The effect is not observed in the standard application of minor keys by Galuppi's and Traetta's. The change of *affetto* to *amante* emphasizes the contrast from serenity to anguish as the result, that is successful without diluting Poro's weak character. As this change in the text of the second stanza can also be deemed as one of a series of changes that the aforementioned composers came up with for the aria of Poro, it seems that K. 646 was intended for the Poro role, and not as a general purpose of a concert aria.

II

Based on the above, let us speculate on how Mozart learned of the lyrics, whether he had listened to the song by his predecessors, what is the purpose of composing, when is the time of composition, and who is the singer.

Possible librettos that Mozart may have used as references include Galuppi's (Parma, 1755, Venice, 1757), Traetta's (Reggio Emilia, 1762), and J.C. Bach's (Lodi, 1763). Having said that, the Mozart family began their Grand Tour in 1763, but did not visit Italy. Therefore, it is unlikely that they were able to purchase these librettos. The following can be excluded from the list of candidates: Galuppi's (Turin, 1764), whose libretto does not include the lyrics of the aria, Piccinni's (Rome, 1758), Sacchini's (Turin, 1766), and Mysliveček's (Florence, 1776), whose librettos have different lyrics.

Mozart should never have a chance to hear "Cara, se le mie pene" at any opera performances, but it is quite possible that he heard it in private. The candidate for the role is Manzoli. He met the Mozart family in London in 1764. His stay in London was until December 1765, while the

¹⁹ Galuppi, Baldassare (1764). *Cara, se le mie pene*. Manuscript copy I-Tci, Mus.Ms.53

²⁰ Traetta, Tommaso (1762). *Car Caro se le mie pene*. Manuscript copy CH-Bu, kr IV 357
< <https://www.e-manuscripta.ch/bau/doi/10.7891/e-manuscripta-105017> >

Mozart family's stays were during April 23, 1764 – August 6, 1764 and September 25, 1764 – July 24, 1765 (Guarducci arrived in London shortly after Manzoli's departure, so he did not meet Mozart.)

Manzoli was able to provide Mozart with Galuppi's libretto, and also to sing the Traetta's (1762) and Galuppi's (1764 in E flat major). In composing the aria, Mozart might have taken the *Da capo* form and the key structure of the second stanza from Traetta, and the usage of horns and the key structure of the first stanza from Galuppi.

John Rice states, "That Manzoli gave Mozart any formal lessons is doubtful: if he had done so, Leopold would surely have mentioned it. But his singing constituted a valuable lesson in itself – in the shaping and spinning out of beautiful melody, in the ornamentation of vocal lines, in the dramatic potential of opera seria. Manzoli's lesson was probably heard and absorbed by Leopold as well as Wolfgang."²¹

The author speculates that the purpose of this composition was to compose a new piece in return for Manzoli's lessons. Mozart had not yet composed an aria at this time, but the results of Manzoli's vocal lessons to Mozart are recorded in a letter from Sir Danes Barrington, a member of the British Academy (read on February 15, 1770):²²

Happening to know that little Mozart was much taken notice of by Manzoli, the famous singer, who came over to England in 1764, I said to the boy, that I should be glad to hear an extemporary *Love Song*, such as his friend Manzoli might choose in an opera.

The boy on this (who continued to sit at his harpsichord) looked back with much archness, and immediately began five or six lines of a jargon recitative proper to introduce a love song.

He then played a symphony which might correspond with an air composed to the single word, *Affetto*.

It had a first and second part, which, together with the symphonies, was of the length that opera songs generally last: if this extemporary composition was not amazingly capital, yet it was really above mediocrity, and shewed most extraordinary readiness of invention.

Finding that he was in humour, and as it were inspired, I then desired him to compose a *Song of Rage*, such as might be proper for the opera stage.

The boy again looked back with much archness, and began five or six lines of a jargon recitative proper to precede a *Song of Anger*.

This lasted also about the same time with the Song of Love; and in the middle of it, he had worked himself up to such a pitch, that he beat his harpsichord like a person possessed, rising sometimes in his chair.

The word he pitched upon for this second extemporary composition was, *Perfido*.

This report by Lord Barrington shows that Mozart was, in some way, learning the characteristics of the recitatives and arias of opera seria in London.

Mozart at the age of eight must need Leopold's help to compose an aria, and if it was his first aria, Leopold's intervention would be the majority of the work. Therefore, Leopold's characteristics are reflected in it, such as, K. 646 feels somewhat old-fashioned, but this is probably because the tone is more similar to a religious aria than to an opera seria aria. There is a sense of certainty and relief that the gods are protecting the singer. Leopold is said to have composed many theatrical music pieces²³, none of which have survived. While there remain many religious songs such as masses, litanies, and oratorios by him. When Leopold helped his son, he probably used not only aria of opera seria (e.g. Pescetti's soprano aria "Caro mio bene

²¹ Rice, John A. (2009). *Mozart on the Stage*, Cambridge University Press, 2009

< <https://www.jstor.org/stable/25478485> >

²² VIII. Account of a very remarkable young Musician. In a Letter from the Honourable Daines Barrington, F.R.S. to Mathew Maty, M.D. Sec. R.S.

<https://www.google.co.jp/url?sa=t&source=web&rct=j&opi=89978449&url=https://upload.wikimedia.org/wikipedia/commons/f/f0/Barrington_-_Account_of_a_very_remarkable_young_Musician.pdf&ved=2ahUKewjFleOAt66LAXw7sIYBHV3bKXUQFnoECCQQAQ&usg=AOvVaw2MShfY-Oq-NxonXyifQKSs>

²³ Marpurg, Friedrich Wilhelm (1757). *Historisch-kritische Beyträge* describes "12 oratorios and a number of theatrical items, even pantomimes..." Ref.: Chap: Leopold Mozart, in *The New Grove Dictionary of Music & Musicians*, Macmillan, 1980

addio")²⁴ but also religious arias as a reference (e.g. Leopold's tenor aria "Panis omnipotentia" in Litany of the Sacraments in D)²⁵.

However, Leopold's characteristics start to fade from K. 21 (1765) and the first draft of K. 23 (1765), in which he was involved. In particular, the second draft of K. 23 (1766) seems to be an accumulation of revisions made almost exclusively by Leopold, but even there he tried to learn the writing style of the time and succeeded in modernizing it, so that the incongruity with later Mozart works is no longer noticeable.

The author believes that the change from *affetto* to *amante* could not be the idea of Manzoli, because he later made no intervention in Sacchini's text. It was probably Leopold's decision.

If the libretto and the music of predecessors were referred to in London, the possibility of J. C. Bach's music must also be considered. In this case, the question arises as to whom the singer Mozart composed for. At that time, the other castrato singer active in London besides Manzoli was Tenducci, a friend of J. C. Bach. However, he never played the role of Poro, and Mozart was not close enough to him to dedicate any study-piece to him. J. C. Bach's work could probably be excluded from the scope of this study.

Let's take a look at the vocal range. After returning to Italy, Manzoli wrote in a letter that "for my part I should not go too high, but should keep between a mezzo soprano or a contralto sfogato."²⁶ Looking at the range of the pieces written for Manzoli, early Ferradini's "Contro il destin" (1758)²⁷ was high, $h - h^2$, but the range of the pieces written in 1764-65²⁸ was $b - a^2$. Galuppi's in E flat major (1764) is in the range, $c^1 - as^2$, and Traetta's (1762) is in the range of $b - as^2$, and Mozart's K. 646 is in the range of $d^1 - a^2$, which is not inconsistent with the fact that it was written for him at that time. Incidentally, the range of the arias for Manzoli in *Ascanio in Alba* K. 111, written in 1771²⁹, is lower, $a - f^2$, which is no longer suitable for his singing K. 646.

As the result of our study, the repertoire of Manzoli's "Cara, se le mie pene" includes four pieces by three composers, i.e., Galuppi's (F major and E-flat major), Traetta's (E-flat major), and Sacchini's (E-flat major), and possible one by Mozart (in C major), which seems a study piece, bringing the total to five.

Why only one violin is applied? Let's consider the similarity with K. 209a, which also has only one violin³⁰. Since both pieces were intended for private performances, they were composed for a minimum number of fellow performers. The orchestra would have been composed of soloists for each instrument. It is likely that the soprano was by Manzoli, the violin by Leopold, and the

²⁴ Copy of this aria survives in Leopold's hand in the Salzburg Museum. Ref. Cliff Eisen ed., *Mozart Studies 2* (Oxford, 1997), p.109.

²⁵ NMA X/28/Abt. 3-5/1: Sakramentslitanei in D von Leopold Mozart, Notenedition (Senn, 1973)

²⁶ Rice, John A. (2004). *A dispute involving the musico G. M. and Mozart's "Ascanio in Alba,"* in *Fonti musicali italiane*, IX (2004), p.8

<https://www.academia.edu/7023420/A_dispute_involving_the_musico_Giovanni_Manzoli_and_Mozarts_Ascanio_in_Alba>

²⁷ Ferradini, Antonio (1758). *Teatro di Reggio. Sig: r Manzoli. Del Sig: r Ant: nio Feradini*. Manuscript copy D-DI, Mus.3054-F-1,3 <<https://digital.slub-dresden.de/werkansicht/df/158333/1>>

²⁸ Refer to Pescetti's "Recagli quell'acciaro," "Mi dona mi rende," "Caro mio bene addio" (1764), Majo's "Serba gli affeti," Perez's "SE non ti moro," Ferradini's "Piango," Haffe's "Cara ti lascio" (1765) printed in *The favourite Songs in the opera*, etc.

<<https://www.internetculturale.it/jmms/iccuviewer/iccu.jsp?id=oai%3Awww.internetculturale.sbn.it%2FTeca%3A20%3ANT0000%3AN%3AIT%5C%5CICCU%5C%5CRMRE%5C%5C004019&mode=all&teca=MagTeca+-+ICCU&fulltext=1>> <https://archive.org/details/eziopasticciofav00unse_0/page/18/mode/2up> <https://books.google.co.jp/books?id=ui4kqVv2LTsC&pg=PP1&focus=viewport&hl=ja&output=html_text> <https://books.google.co.jp/books?id=ui4kqVv2LTsC&newbks=1&newbks_redir=0&printsec=frontcover&hl=ja&output=html_text>

²⁹ K. 111, Nos.5, 16, 22, 25

³⁰ K. 209a is a parody work that uses Rubiccone's recitative from Fischietti's *Il mercato di Malmantile* (Salzburg, 1773) as a text reference, and is a private aria that Mozart wrote about his own troubles with toothache since he was 14 years old, and is evidently based on the aria of bluff by Harapha from Handel's *Samson* HWV 57. The formation is assumed to be Basso by Mozart's friend (because Mozart's vocal range is tenor), violin by Mozart, and violoncello and basso by his friends as well. <<http://mozart.music.coocan.jp/281.pdf>>

clavier continuo by Mozart, and the horns, viola and basso by their friends. The Mozart family stayed in Salzburg from November 29, 1766 to September 11, 1767 after returning from their grand tour, when Estlinger copied the piece Mozart had brought back from London and created the extant parts. It would be likely that the handwritten score is to be a direct copy from the original, and is not to have been changed to accommodate the needs of the performance in Salzburg.

Leopold edited "List of everything composed by this 12-year-old boy from the age of 7 onwards, for which the originals can be shown". The period from 7 to 12 years old means that the works were composed between January 27, 1763 and January 27, 1769, and the list was completed during his second trip to Vienna (September 11, 1767 - January 5, 1769). Probably he carried all the works (manuscripts) in the list to Vienna as a dedication. The list describes "15 Italian arias, some composed in London and some in The Hague", and it has been thought that only K. 21 and K. 23 are included, while the rest were lost. If K. 646 is included here, it would be the case that Leopold wanted to make it public even though the father-son collaboration was for private purposes, but the truth of the matter is unknown.

III

After the Mozart family left London, the three-act pasticcio *Trackebarne Gran Mogol*, with a libretto by Giovan Gualberto Bottarelli, were given at the King's Theatre.³¹ In Act 2, scene 2, Zamarne, the lover of the Persian princess, sings only the first stanza of the song "Cara, se le mie pene." The composer is not specified, and no score remains, but the lover is played by Guarducci so that the song is very likely to be by Traetta. This performance seems to have influenced subsequent programs of the songs in London such that Signora Storace on May 11, 1791³² and Madame Camporese on May 21, 1817³³ sang the first stanza of Traetta's work at the Concert of Antient Music.

³¹ Bottarelli, Giovan Gualberto (1768). *Trackebarne Gran Mogol, drama Da Rappresentarsi sopra il Teatro di S. M. B. ridotto in nuovo ordine da Giovan Gualberto Bottarelli*. W. Griffin, 1768. Sartori deest
<https://books.google.co.jp/books?id=FqVhAAAAcAAJ&pg=PA23&lpg=PA23&dq=Cara+se+le+mie+pene&source=bl&ots=TgNPAKZJAB&sig=ACfU3U3cl3WzCn_bfsFxQSjmmBZc_VZHjw&hl=ja&sa=X&ved=2ahUKewi1m8H72v_3AhW0qVYBHdYyCtw4ZBD0AXoECBIQAw#v=onepage&q=Cara%20se%20le%20mie%20pene&f=false>

³² Concerts of Antient Music, under the Patronage of Their Majesties: As performed at the New Rooms, Tottenham-Street, 1791. London: Printed for W. Lee, p.95
<<https://books.google.co.jp/books?id=W6oNAAAAyAAJ&pg=PA98&dq=Concerts+of+Antient+Music+1791+Cara,+se+le+mie+pene&hl=ja&sa=X&ved=2ahUKewjahbXU9qbuAhWZdXAKHfGVB00Q6AEwAHoECAAQAg#v=onepage&q=Concerts%20of%20Antient%20Music%201791%20Cara%20se%20le%20mie%20pene&f=false>>

³³ Concerts of Antient Music, under the Patronage of Their Majesties, and His Royal Highness, The Prince Regent, as performed at the New Rooms, Hanover Square. 1817, London: Printed for G. Wilding.
<https://books.google.co.jp/books?redir_esc=v&hl=ja&id=o6UqAAAAyAAJ&q=Traetta#v=onepage&q=cara%20se%20le%20mie%20pene&f=false>