

The present dissertation thesis is the result of a several years lasting research of Bohemical Mozart sources, which had been started after my discovery of a hitherto unknown set of scores of Mozart's works in the musical collection of the Premonstratensian monastery at Strahov in 2001. As this set of sources is of a surprising scope and processing them all in detail is going to require some more years of work, this dissertation thesis focuses on one of the key groups of sources, namely those to Mozart's operas. The examination of these sources had to be set into the current context of the international Mozart research. To do this, it was necessary to compare the Strahov copies page-by-page both with the autographs and other relevant period copies. The comparisons were made with autographs deposited in Berlin, Krakow and Paris as well as period copies in Berlin, Dresden, Munich, Karlsruhe, Vienna, Salzburg, Zurich, Brno and Prague. The outcome of this comparative work was then confronted with the latest critical edition, *Neue Mozart Ausgabe* as well as separately published critical commentaries to the relevant volumes. The first chapter summarizes the known facts about the Strahov Monastery of the Premonstratensian Order as a cultural centre and its musical tradition. A description of the musical collection follows, with special attention paid to Mozart sources. The surviving scores (mostly fragmentary) of Mozart's operas *La finta giardiniera*, *Idomeneo*, *Le nozze di Figaro*, *Don Giovanni*, *La clemenza di Tito* are then dealt with in separate chapters.