

WOLFGANG AMADEUS MOZART

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SUPPLEMENT

WORK GROUP 28: ARRANGEMENTS, ADDITIONS TO AND
TRANSCRIPTIONS OF WORKS BY OTHER COMPOSERS
SECTION 1: ARRANGEMENTS OF WORKS BY
GEORGE FREDERICK HANDEL
VOLUME 2: THE MESSIAH

PRESENTED BY ANDREAS HOLSCHNEIDER

1961

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

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* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

CONTENTS

Editorial Principles	VI
Foreword.....	VII
Facsimiles from Mozart's autograph score of Part III:	
Beginning of the aria "Ich weiß, daß mein Erlöser lebet" [I know that my Redeemer liveth].....	XIII
Two pages of the aria "Sie schallt, die Posaun" [The Trumpet shall sound].....	XIV/XV
Beginning of the duet "O Tod, wo ist dein Pfeil" [O Death, where is thy sting].....	XVI
Measures 1 – 8 of the autograph recitative "Wenn Gott ist für uns" [If God be for us]....	XVII
A page of the chorus "Würdig ist das Lamm" [Worthy is the Lamb].....	XVIII
Index of the musical numbers.....	2
Parte prima.....	5
Parte seconda.....	115
Parte terza.....	245
Appendix	
Mozart's first and second versions of the aria "Sie schallt, die Posaun" [The Trumpet shall sound].....	305

EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

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



Within the volumes and Work Groups the completed works appear in their order of composition. Sketches, draughts and fragments are placed in an Appendix at the end of the relevant volume. Sketches etc. which cannot be assigned to a particular work, but only to a genre or group of works, generally appear in chronological order at the end of the final volume of the relevant Work Group. Where an identification regarding genre is not possible, the sketches etc. are published in Series X, Supplement (Work Group 30: Studies, Sketches, Draughts, Fragments, Various). Lost compositions are mentioned in the relevant Critical Commentary in German. Works of doubtful authenticity appear in Series X (Work Group 29). Works which are almost certainly spurious have not been included.

Of the various versions of a work or part of a work, that version has generally been chosen as the basis for editing which is regarded as final and definitive. Previous or alternative forms are reproduced in the Appendix.

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (KV³ or KV^{3a}) are given in brackets; occasional differing numberings in the sixth edition (KV⁶) are indicated.

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music volumes are indicated, for which the following scheme

applies: letters (words, dynamic markings, *tr* signs and numbers in italics; principal notes, accidentals before principal notes, dashes, dots, fermatas, ornaments and smaller rests (half notes, quarters, etc.) in small print; slurs and crescendo marks in broken lines; grace and ornamental notes in square brackets. An exception to the rule for numbers is the case of those grouping triplets, sextuplets, etc. together, which are always in italics, those added editorially in smaller print. Whole measure rests missing in the source have been completed tacitly.

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[" is given over the relevant grace note. Missing slurs at grace notes or grace note groups as well as articulation signs on ornamental notes have generally been added without comment. Dynamic markings are rendered in the modern form, e.g. *f* and *p* instead of *for:* and *pia:*

The texts of vocal works have been adjusted following modern orthography. The realisation of the bass continuo, in small print, is as a rule only provided for *secco* recitatives. For any editorial departures from these guidelines refer to the relevant Foreword and to the Critical Commentary in German.

A comprehensive representation of the editorial guidelines for the NMA (3rd version, 1962) has been published in *Editionsrichtlinien musikalischer Denkmäler und Gesamtausgaben* [Editorial Guidelines for Musical Heritage and Complete Editions]. Commissioned by the Gesellschaft für Forschung and edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA.

Workgroup 28 (Arrangements, Additions to and Transcriptions of Works by other Composers) is structured as follows:

Section 1: Arrangements of works by George Frederick Handel

Volume 1: *Acis and Galatea* KV 566

Volume 2: *The Messiah* KV 572

Volume 3: *Alexander's Feast* KV 591

Volume 4: *Ode for St. Cecilia's Day* KV 592

Section 2: Arrangements of works by various composers

Piano concertos and cadenzas (one volume):

A. Piano concertos (Pasticci) after single movements from piano sonatas by various

composers (KV 37 and KV 39-41)

B. Piano concertos after piano sonatas by Johann Christian Bach (KV 107/21^b)

C. Cadenzas by Mozart for piano concertos by other composers

Section 3: Other arrangements

Section 4: Additions

Section 5: Transcriptions

At this stage, nothing definite can be said about the contents and extent of Sections 3-5, as research into this previously somewhat neglected area is still in progress.

The Editorial Board

FOREWORD

Mozart's arrangements of Handelian works demonstrate in a special way the creative energy and historical influence of two elevated musical spirits. If arrangements generally deserve our attention as scholars, we must in Mozart's case be especially interested in his response to the Baroque style, all the more so because the works concerned belong to the most mature of Handel's oeuvre and were arranged during Mozart's last creative phase. It is therefore really surprising that no critical edition has been published previously. The first Mozart complete edition (AMA) believed the arrangements of Handel's oratorios could be ignored. The attitude of the late 19th century, after Friedrich Chrysander's Handel edition,¹ was one of obligation towards the original scores. Arrangements of any kind were seen as distortions of the original form, but it was not taken into account that Mozart's arrangements were the expression of a historical situation and, for this reason alone, deserve to appear in a modern edition. It is furthermore true that Mozart's arrangement of the *Messiah* was of fundamental importance for the reception of Handel in Germany. In 1803, the publishers Breitkopf & Härtel brought out the Mozart arrangement. This print was the first-ever German edition of the *Messiah* in any form, and remained the only one for many decades. The score, however, proved to contain a number of distortions; these were in part due to the fact that the publishers attempted to do justice to both the Handelian and the Mozartian scores at the same time, which inevitably led to inconsistencies. Despite this, the edition was reprinted repeatedly. As a result, Mozart's arrangement attained an importance which in no way corresponded to the

intentions of its creator; nevertheless, it helped to make Handel's *Messiah* for a long time the most popular work of the Baroque with German audiences.

*

When we examine the historical setting in which the arrangements of Handel's oratorios belong, we must emphasise first of all that Mozart's arrangements were commissions, in all cases for Baron Gottfried van Swieten.² This aristocrat, son of Empress Maria Theresia's personal physician, Gerard van Swieten, and, like his father, Prefect of the Court Library in Vienna, was an enthusiastic amateur musician. He revered the contrapuntal artistry of Bach and Handel, but also composed himself, as is evidenced by seven symphonies in a sensitive and galant style which can hardly be distinguished from that of a lesser master of that epoch.³ Mozart had already made Swieten's acquaintance in Vienna as a child.⁴ After moving to Vienna himself, Mozart – as were Haydn and Beethoven at a later date – was often a guest in Swieten's residence. He took part in the Sunday matinées⁵ and received profound inspiration for

² On Swieten's biography cf. R. Bernhardt, *Aus der Umwelt der Wiener Klassiker, Freiherr Gottfried van Swieten (1734–1803)* in: *Der Bär, Jahrbuch von Breitkopf & Härtel 1929/30*, Leipzig, 1930, pp. 74–166.

³ Cf. E. F. Schmid, *Gottfried van Swieten als Komponist*, in: *Mozart-Jahrbuch 1953*, Salzburg, 1954, pp. 15–31.

⁴ Cf. Leopold Mozart's "*Species facti*" of 24 September 1768 in: N. v. Nissen, *Biographie W. A. Mozarts*, Leipzig, 1828, p. 149.

⁵ Cf. Mozart's letters of 10 April 1782, 20 April 1782, 12 March 1783, 12 April 1783 to his father and sister; in: L. Schiedermaier, *Die Briefe Mozarts und seiner*

¹ Leipzig and Bergedorf, 1859ff.

his own creative work from the rich treasures of Swieten's private library, particularly however from the Bach and Handel works kept there.⁶ – At the beginning of the 1780s, a number of Viennese aristocrats came together at Swieten's instigation to form a private musical circle.⁷ In the musical evenings held by this association and put on the residences of the noble members,⁸ oratorios by Hasse, C. Ph. E. Bach and, above all, Handel were performed every year – from 1787, whenever possible, under Mozart's direction – during Lent and the Christmas period. The culmination of this long series of concerts was reached before the end of the century with the first performances of Haydn's oratorios *The Creation* and *The Seasons*, works composed at Swieten's suggestion and for which he personally prepared the German text.

Mozart's arrangements were also intended for these concerts. He arranged Handel's *Acis and Galatea* in November 1788, the work on the *Messiah* was completed in February and at the beginning of March 1789, while the arrangements of the *Ode for St. Cecilia's Day* and *Alexander's Feast* followed in July 1790.⁹ For the first performance of the *Messiah*, we have relatively plentiful information. A handwritten entry in a printed and dated text-book gives the date, the number of singers and also the names of the conductor and the soloists.¹⁰ According to this piece of evidence, the work was performed for the first time in its new form on 6 March 1789, in the

residence of Count Johann Esterházy.¹¹ Mozart conducted the orchestra, Ignaz Umlauf the voices.

The number of instrumentalists is not mentioned, but the choir is said to have consisted of only 12 singers. On top of that, there were 4 soloists. They engaged the famous Maria Aloysia Lange, Mozart's sister-in-law, as soprano. The alto part (= Soprano II) was sung by Katharina Altomonte, a talented amateur, the tenor was Valentin Adamberger, bass Ignaz Saal. Credible – because so precise – as this entry may appear, we cannot quite suppress a certain doubt about the number of singers. There is a clear contradiction between this and the information supplied to us by Nikolaus Forkel in the account in his *Musikalischer Almanach für Deutschland* for the year 1788¹² of a performance at the residence of Count of Johann Esterházy of C. Ph. E. Bach's cantata *Auferstehung und Himmelfahrt Christi*, where it is reported that no less than 30 choir singers and 86 instrumentalists were involved. And indeed, the extensive performance material for the *Messiah* arrangement, shown by diplomatic examination to belong together,¹³ suggests that we should assume a stronger choir and orchestra than indicated by this entry. We are therefore tempted to connect this evidence with an "advance performance" in which possibly not all musicians were required. Forkel's figures may contradict our expectations for a "classical" orchestra, but they are confirmed indirectly by the number of performers in the two concerts per year organised by the Vienna *Tonkünstlersozietät* [*Musicians' Society*] with choir and orchestra.¹⁴ The performers in these concerts were the musicians from the Court and from the National Theater, thus effectively bringing all members of the Society together. As we have trustworthy evidence that precisely this body of musicians also played for Swieten's musical evenings,¹⁵ the number of musicians does

Familie, Munich and Leipzig, 1914, Vol. II, pp. 162, 164, 216, 220.

⁶ Ibid; the editor is preparing a study on Swieten's musical library.

⁷ G. A. Griesinger, *Biographische Notizen über Joseph Haydn (1809)*, ed. F. Grasberger as Vol. I in the series *Der Musikfreund*, Vienna, 1954, p. 37.

⁸ The *Prunksaal* [Ceremonial Room] of the Court Library was hardly a venue for events; the *Kritischer Bericht* [Critical Report, available in German only], Appendix.

⁹ According to Mozart's entries in the autograph *Verzeichnis* [catalogue] of his works; facsimile edition by O. E. Deutsch, Vienna/Leipzig/Zürich/London, 1938. As far as the *Messiah* is concerned, Mozart remarked (below the entry for 29 April 1789): "N.B.: in the month of March arranged Handel's *Messiah* for Baron Swieten." The secure dating of the first performance makes it likely that Mozart did not begin the arranging before February and finished it in the first week of March.

¹⁰ *Source D* in the *Kritischer Bericht*.

¹¹ Johann Esterházy lived in the former Pálffy residence in the Schenkenstraße (see *Hof- und Staatsschematismus*, Vienna, 1795).

¹² Leipzig, 1789, p. 121.

¹³ Cf. *Source B* in the *Kritischer Bericht*.

¹⁴ Cf. the attendance lists of the musicians at rehearsals, largely complete from 1780 on: *Akten des Haydn-Vereins* (formerly the Tonkünstler-Sozietät), City Archive, Vienna; cf. also Mozart's letter of 25 April 1781 to his father, Schiedermaier, op. cit., Vol. II, p. 51.

¹⁵ O. Jahn, *W. A. Mozart*, 2nd Impression, Leipzig, 1867, Vol. II, p. 398. Jahn's report is based on information passed on by the advocate L. von

in fact seem exceptionally large for the time. – Further performances of the *Messiah* arrangement in the Swieten circle – on 7 April 1789 once again in the residence of Count Johann Esterházy, on 5 April 1795 for guests of Prince Johann Wenzel Paar, on 23 and 24 December 1799 in the Winter Palace of Prince Schwarzenberg – are noted in the diaries of Count Karl Zinzendorf.¹⁶

*

It is consistent with Baroque practice that each oratorio – in this respect resembling opera – was adapted for the circumstances of the performance. This tradition governs Mozart's arrangements. The abilities of the individual artists made changes necessary in the solo passages, whole numbers were transposed or abridged, new numbers interpolated; the instrumentation depended on the quality of the orchestra in question, and the conductor was free, following certain musical principles, to reinforce the prescribed parts with other instruments. Swieten's commission for the performance of Handelian oratorios also implied the necessary re-working. We can see from this that we encounter Mozart less as a "composer" in these arrangements than as an "interpreter". This is a decisive point. We are accustomed to seeing Mozart as a composer; the arrangements show us Mozart from a new, less well-known side, but are equally a part of the whole picture of his artistry. It was not the case at that time that production and reproduction were means of expression exercised by different artists, as we, inheriting the legacy of the late 19th century, like to believe. No, at that time the artist, in keeping with old traditions, had to prove himself equally as composer and interpreter.

If we try to describe the artistry of Mozartian interpretation as we encounter it in the arrangement of the *Messiah*, we notice first of all its adherence to tradition. We observe certain idiosyncrasies of Baroque instrumentation in the re-working of Handel's choruses. Mozart set them "auf Harmonie" ["for wind ensemble"], as it was called at the time:¹⁷ alongside the horns and

Sonleithner; this in its turn was vouched for by the tenor and university janitor Johann Schönauer. The latter had participated in Swieten's musical evenings as a boy chorister.

¹⁶ Haus-Hof- und Staatsarchiv, Vienna; Z., the nephew of Nikolaus Ludwig Zinzendorf of Herrnhut, took part in Swieten's musical evenings from 1788 on.

¹⁷ Cf. Mozart's letter of 20 July 1782 to his father, Schieder, op. cit., pp. 172f.

trumpets with their filling-out function, we have the woodwinds, usually in *unisono* with the top voice in the choir. This is reminiscent of the instrumentation style of the Baroque "*Chori pro cappella*", i.e. those choruses in which the *ripieno* players joined in the singing, thus involving the entire *capella*. In order to reach in such *tutti* sections a volume matching that of the full organ, it was customary to reinforce the choral parts at the unison.¹⁸ This tradition provides the explanation for the trombone parts in Mozart's *Messiah* arrangement, in which they follow without exception the alto, tenor and bass parts in the *tutti* choruses. Although these are only found in the original performance material, and although Mozart's original preparatory score – only extant from Part III onwards, however – has no indication in this regard, there is nevertheless hardly any doubt that the trombone parts were copied from the choral parts and therefore simply doubled them.

Practical considerations may have led Mozart to shorten Handel's *Messiah* score. The omissions were the chorus "*Lobsingt dem ew'gen Sohn*" ["Let all the angels of God worship him"], the aria "*Du fuhrest in die Höh*" ["Thou art gone up on high"] and the middle section of the aria "*Sie schallt, die Posaun*" ["The trumpet shall sound"]. Mozart replaced the aria "*Wenn Gott ist für uns*" ["If God be for us"] with a recitative. In comparison with other contemporary arrangements, these cuts are minimal. The first Viennese arrangement of a Handel oratorio we know of, for a concert of the *Tonkünstler-Sozietät* in February 1779, was of *Judas Maccabeus* and reduced the work by about a third.¹⁹ Johann Adam Hiller performed his *Messiah* arrangement in Berlin (1786), Leipzig (1787/88) and Breslaw (1788) with great success and aimed at a

¹⁸ Cf. M. Praetorius, *Syntagma musicum*, Wolfenbüttel, 1619; facsimile reprint, ed. W. Gurlitt in: *Documenta musicologica*, Kassel/Basel/London/New York, 1958, Vol. III, pp. 133ff.

¹⁹ The original score, once owned by the Haydn-Verein (formerly Tonkünstler-Sozietät, thus not from Swieten's library!), in the Austrian National Library, signature: *S. m. 3239*. The original text book: *Judas Maccabeus / a / sacred singspiel / after the music by Handel / performed / in the Imperial and Royal Theater next to the Kärtnerthor / by the established Society of Musicians / in Vienna. / Printed with von Kurzbok's type / 1779* in: *Deutsche Schaubühne*, Part 165, Issue 2 (copy in the Austrian National Library).

performance duration of two hours.²⁰ A similar picture emerges from the Viennese *Messiah* performances at the beginning of the 19th century.²¹

Although the few cuts Mozart made led to a more taut and compact overall musical concept, they provoked hefty criticism following the publication of the first printed edition.²² But, apart from the fact that this edition with its numerous distortions inevitably gave a misleading impression of Mozart's arrangement, the reviewers overlooked two aspects. First of all, Mozart's arrangement was meant to fulfil adequately the requirements of one particular performance and was never intended for publication. Secondly, the English original on which Mozart based his work consisted of a certain selection from the various Handel versions in circulation: one result of this was, for example, that an arrangement of the choral version of "Wie lieblich ist der Boten Schritt" ["How beautiful are the feet"], an omission reproved by one reviewer of the Breitkopf & Härtel print, was not possible for the simple reason that this number was not in the score Mozart was working from.

*

But Mozart did not only cut or select in the "ad libitum" manner long considered acceptable in practice. In the same way as the frequent modifications of the Hofburg (Royal Castle) and contiguous buildings in Vienna attempted to overcome Baroque heaviness with the simple elegance and lightness of new lines and forms, but had trouble in getting free of the shackles of Baroque building techniques, Mozart's arrangements are on the one hand indebted to Baroque practice, but can in their turn only be understood in the spirit predominating under Emperor Joseph, one in which an "enlightened" evaluation of history and art had taken hold of the imagination and in which a new aesthetic feeling, a new taste, had emerged.²³ Despite all the

reverence shown towards Handel's contrapuntal skills, parts of his work were seen as cumbersome and monotonous. His instrumentation was considered "very backward" (Nissen) und "clumsy" (Hiller), for which the rigid sound of the Baroque orchestra was made responsible. It was also believed that Handel had failed to take the necessary care and had "often treated with indifference what he considered of minor importance" (Nissen). To make up for this shortcoming, Mozart's arrangements include flutes, oboes and clarinets as special, poetic exegetes of the prevalent musical atmosphere. In many cases, the bassoons are relieved of their original continuo function, while the violas receive new, *obbligato* parts. – With the striving for distinctiveness in sonority, the wish for an unambiguous determining of the performance grew. Starting from the scarce dynamic and articulation marks in Handel's score, Mozart leaves us, in almost every measure of the arias, hardly any doubt as to how the tones should be produced and related to one another. Above all else, however, he attempts to maintain the musical flow in the arias: in the customary Baroque manner, in Handel's day the instruments had to remain silent at the cadences in the arias so that the singers could show their virtuosity in solo improvisations. Here Mozart intervened, filling out the rests in the accompanying parts and thus embedding the cadences in the motion of the previous measures.

A well-known fundamental stipulation of contemporary aesthetics concerned the imitation of nature. Although the selection of Bible passages and Handel's concept of the individual numbers ruled out a subsequent illustrational treatment of the numbers, we do however find traces of this, sometimes even in the choruses; as an example, one need only hear how Mozart depicts the wandering of the sheep in the repeated eighth-notes in the wind parts of N° 20. In the other arrangements, but above all in *Acis and Galatea*, "depictive" musical figures occur much more frequently. It is possible that Swieten gave Mozart suggestions similar to those he was to give Haydn more than ten years later during the composition of the *Creation* and *The Seasons*.²⁴

²⁰ Cf. K. Peiser, *Johann Hiller*, Leipzig, 1894, pp. 63ff.

²¹ According to the text-books of 1806 and 1815; cf. the *Kritischer Bericht*.

²² *Jenaische allgemeine Literaturzeitung* of 29 and 30 March 1804. Reprint by F. Chrysander in: *Allgemeine musikalische Zeitung*, year XII, Leipzig, 1877, pp. 657–661, 673–677.

²³ On the question of the re-evaluation of the principles of Baroque style in the 18th century cf. W. Gerstenberg, *Die Krise der Barockmusik* in: *Archiv für*

Musikwissenschaft, 10th year, Trossingen, 1953, pp. 81–94.

²⁴ Cf. M. Friedländer, *Van Swieten und das Textbuch zu Haydns "Jahreszeiten"* in: *Jahrbuch der*

The manifold directions and the care with which Haydn carried them out reveal how Swieten imagined the continuation of the Handelian oratorio tradition: the setting becomes a musical language, a poetic and plastic expression of the idea expressed in the concrete form of the text. A varied sequence of images depicts charmingly the sentiments of the human soul and the forces of nature. This micro-cosmos remains embedded, however, in the splendid form of the oratorio. If this form had already proved capable of influencing the human psyche throughout the two hundred years of its existence, it was now intended that all the musical means at its disposal should lead contemporary audiences to sympathy, reflection and an encounter with the sublime.

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Traditional practice and new tastes, convention and fashion alike determine Mozart's arrangements. Yet this picture would be incomplete if we did not take into account certain external circumstances which clearly caused Mozart to change Handel's original scheme of instrumental colour. This is true, above all, of the re-worked trumpet parts. The dissolution of the old social hierarchies had put an end to the privileged guilds of city waits. This was probably the reason why the art of *clarino* playing had generally fallen into oblivion, so that Handel's *tromba* parts appeared unplayable in Mozart's day.

The trumpet which now found a place in the balanced ensemble of the classical orchestra was no longer that brilliant instrument which had served to represent both worldly pomp and divine omnipotence; it was now restricted to the role of supporting the orchestral sound both harmonically and rhythmically, making use mostly of the triadic intervals in the natural overtone series. To retain the archaic colour of the Baroque *clarini*, Mozart had to modify Handel's trumpet parts in the choral numbers, entrusting them occasionally even to the agile woodwinds. The solo part in the aria "*The trumpet shall sound*" underwent two reworkings, finally ending up as a part for the horn, an instrument which at that time, in contrast to the trumpet, was associated with a certain virtuosity.²⁵

Musikbibliothek Peters, 16th year, Leipzig, 1910, pp. 47–56.

²⁵ Cf. Mozart's first and second versions of this aria in the Appendix of the present volume, pp. 305–314.





Another external circumstance ruled out the use of the organ specified by Handel. Mozart's arrangements were intended for private performances, but in the palaces of the Viennese aristocracy there were generally no organs available. Mozart therefore had to eliminate the organ part wherever it departed from the normal continuo part, e.g. where it played the canto or alto of the chorus and where a realisation on violoncelli and bassoons was impossible because of the high register. Although the continuo harmonies are in sense represented in the "*Harmoniemusik*" of the wind section, this alone would not have been reason enough for Mozart to dispense with the organ. This is demonstrated by the *Kyrie* movement in the *Requiem*, which Mozart left to us in its completed form. In this composition, Mozart follows the Handelian model more thoroughly than anywhere else: the subject of the fugue belongs to the same Baroque theme type as "*And with his stripes*" in the *Messiah*. The instrumentation – apart from the special timbre of the Bassett horns – is in the style of Handel's choruses, but one point is of particular importance: organ entries are marked and thorough-bass figures have been added. – In Swieten's musical evenings, the absence of the organ seems to have been perceived as a shortcoming. By the end of the year, as parts in the Lobkowitz Archive of the Czech National Museum show, the glass harmonica was used as a continuo instrument. In Mozart's day, the continuo was left to the harpsichord alone, but it was obviously only used for the accompanying of recitatives and in selected individual movements, where Handel's thorough-bass figures were carried over into the arrangement. If Mozart had reckoned with the use of the harpsichord throughout the choruses, for example, he would hardly have crossed out the original organ part so consistently.

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We have considered Mozart's arrangements as interpretations and have attempted to explain those changes in the audible realisation which resulted from circumstances and from the spirit of the age. What are the consequences of this for the editing work on the present volume? The first point is that care must be taken to preserve the improvisatory character which has left its stamp on the whole of Mozart's arrangement. For this reason, making-up by analogy has been undertaken only sparingly. Protracted consideration of practical and musical questions

finally persuaded the editor not to make Mozart's additions and changes immediately distinguishable in the music volume itself. Mozart's decisions in making the arrangement touched on so many areas: on one level, he dispenses with entire individual numbers, on another he fills out Handel's parts or assigns them to other instruments. Only a double printing, with Handel's version on one page and Mozart's facing, would have made it easy to compare. An edition of this kind, however, would have exceeded the remit of this edition, particularly as the Handel "urtext" ["original text"] is due to appear shortly in the Halle Handel Edition.²⁶ Technical difficulties in printing would have resulted from showing at least the added instrumental parts and dynamic and articulation marks in small print. Apart from the fact that small print is reserved in the New Mozart Edition essentially for editorial additions, a Mozart edition should really present the additions in normal print and the Handel text in small print. Finally, the source situation does not always allow us to distinguish Mozart's intention unambiguously. The *Kritischer Bericht* [*Critical Report*, available in German only] gives details. It is strongly recommended that this be consulted. It defines the basis of our edition²⁷ and, above all, provides complete information on Mozart's work.

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These preliminary remarks conclude with observations concerning performance practice. Handel's dotting in Chorus N° 18 "*Wahrlich*" ["*Surely*"], instead of , is always . As is customary in numbers of this "French Overture" type, the first note in the up-beat figure is shortened to a thirty-second-note. In the original parts of the *Messiah* arrangement, the thirty-second-note was entered throughout in measure 1 and usually written out in the remaining course of the piece in the horn parts added by Mozart. Likewise, we consider that the realisation of the rhythm in the aria N° 35 "*Sie schallt, die Posaun*" ["*The Trumpet shall sound*"] should be , and not the notated , although this is not specifically indicated in the sources. – It is in this aria again that the directions "*Tutti*" and "*Solo*" occur in the wind parts. The latter can hardly mean that the relevant instruments should step into the foreground in

concertante manner, for they often simply follow the rest of the orchestra in these passages. It seems more likely that these directions call for the use of one instrument only, with the aim of achieving a *piano*. They are thus to be seen as an indirect confirmation that the orchestral forces were large. – In keeping with the custom of the day, we have added *appoggiaturas* in the recitatives and occasionally in the arias as well. It should be noted in passing, however, that Mozart crossed out and replaced Handel's written-out *appoggiatura* in the final measure of the recitative N° 35, "*Merkt auf!*" ["*Behold, I tell you!*"] as follows:

 instead of 
erschallt instead of erschallt

This suggests that he did not call for *appoggiaturas* regularly and schematically, but selected the realisation purely according to the musical effect.

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The music volume and *Kritischer Bericht* were originally presented as a dissertation to a distinguished philosophical faculty at the Eberhard Karls University in Tübingen. To my esteemed teacher, Professor Dr. W. Gerstenberg, I owe heart-felt thanks for much advice and decisive pointers. Generous help for my work was given by Dr. E. F. Schmid, the now deceased first Chief Editor of the New Mozart Edition. Professor Dr.h.c. O. E. Deutsch (Vienna), Mr. C. W. Smith (Chislehurst, England), Mr. O. Pulkert (Prague) and Professor Dr. G. von Dadelsen (Hamburg) brought important details to my attention. I am further indebted to the following music libraries and their directors for their friendly and personal obligingness: the Lobkowitz Archive of the Czech National Museum, the music sections of the Hungarian National Library and the Austrian National Library, the music archives of the monasteries of Melk and Klosterneuburg, the archive of the Gesellschaft der Musikfreunde in Vienna and the former Prussian State Library with its temporary depots in Tübingen and Marburg. Finally, I thank particularly the Editorial Board and Mr. K. H. Füssl (Vienna) for their help in proof-reading.

Andreas Holschneider
Freiburg, October, 1960

Translation: William Buchanan

²⁶ Kassel/Basel/London/New York/Leipzig, 1955ff.

²⁷ On the editorial principles see the remarks on p. VI.

Facs. 1: Beginning of the aria “*Ich weiß, daß mein Erlöser lebet*” [“*I know that my Redeemer liveth*”] (cf. page 245) from the autograph of Part III in the National Museum, Prague, Lobkowitz Archive, signature X. B. b. 4; the further facsimile samples on pages XIV–XVIII are from the same source. The top and bottom staves, the headings, the time-signatures and the score brackets constitute the “raw score” prepared by the copyist. The middle parts were written out by Mozart.

This image shows a page of handwritten musical notation for Handel's 'The Messiah'. The score is written on ten staves. The first four staves contain musical notation, including a section of dense, dark scribbles. A large, bold 'X' is drawn across the entire page, crossing out the majority of the music. In the upper left, the word 'Piano' is written. In the middle right, the word 'Corno' is written. At the bottom left, the number '42' is written. The paper shows signs of age and wear.

Facs. 2, 3: Aria “*Sie schallt, die Posaun*“ [“*The Trumpet shall sound*“], measures 7 and 8, measures 8a to 8m, measure 9. The reproduction shows Mozart’s 1st and 2nd versions of the wind parts as well as the later cut in the aria in an unknown hand. For a more detailed analysis cf. the Appendix pp. 305/306 and the *Kritischer Bericht*.

Facs. 4: Beginning of the Duet “O Tod, wo ist dein Pfeil” [“O death, where is thy sting”] (Cf. page 262). The “raw score” consists of the three lowest staves; the viola parts are in Mozart’s hand; the German text and the thorough-bass figures were entered by Swieten.

Handwritten musical score for the recitative "Wenn Gott ist für uns" (If God be for us). The score is on a single page with a page number "97" in the bottom right corner. It features five staves: two for Violin (Violin I and Violin II), one for Bassoon (Fagot), and two for Bass (Bass I and Bass II). The music is in common time (C) and includes dynamic markings such as "p" (piano) and "mf" (mezzo-forte). The lyrics are written in German and English. The title "Recitativo" is written at the top of the first staff. The lyrics are: "Wenn Gott ist für uns, was kann wider uns sein? und was thut, wenn wir ihn Gott alleh, der Gott ist unser Herr? er ist Gott der uns beschützt, was ist's das will uns".

Facs. 5: Measures 1 to 8 of the autograph recitative "Wenn Gott ist für uns" ["If God be for us"] (cf. pages 271/272).

Flauto
Ob.
Clarinete

colle voce

8

Soprano
Alto
Tenore
Basso

Timpani

124

Facs. 6: Measures 60 and 61 of the Chorus “Worthy is the Lamb” (cf. p. 287). The top three and the bottom five staves are the work of the copyist of the “basic score”. Changes to the words are in Swieten’s hand; wind parts and timpani are in Mozart’s hand.

Index of the Musical Numbers

Parte Prima

No. 1 Overtura [Sinfonia] (strings, two horns, three trombones, two bassoons).....5

No. 2 Recitativo accompagnato ed Aria

Recitativo accompagnato Tröstet Zion! [Comfort ye] (tenor, strings).....8

Aria Alle Tale macht hoch und erhaben [Ev'ry valley] (tenor, strings, two each of flutes, bassoons).....10

No. 3 Coro Denn die Herrlichkeit Gottes des Herrn [And the glory of the Lord] (chorus, strings, two each of oboes, clarinets, bassoons, horns).....15

No. 4 Recitativo accompagnato ed Aria

Recitativo accompagnato So spricht der Herr [Thus saith the Lord] (bass, strings).....22

Aria Doch wer mag ertragen den Tag seiner Ankunft [But who may abide] (bass, strings, two each of flutes, oboes, bassoons).....46

No. 5 Coro Und er wird reinigen die Kinder Levi [And he shall purify] (chorus, strings, two each of oboes, bassoons, horns).....37

Recitativo Denn sieh! Eine Jungfrau wird schwanger [Behold, a virgin shall conceive] (soprano II, continuo 'harpichord, violoncello').....44

No. 6 Aria e Coro

Aria O du, die Wonne verkündet in Zion [O thou that tellest] (soprano II, strings, flute, two each of clarinets, bassoons, horns).....44

Coro O du, die Wonne verkündet in Zion [O thou that tellest] (chorus, strings, two each of flutes, clarinets, bassoons, horns).....46

No. 7 Recitativo accompagnato ed Aria

Recitativo accompagnato Blick auf! Nacht bedeckt das Erdreich [For behold, darkness] (bass, strings).....62

Aria Das Volk, das im Dunkeln wandelt [The people that walked] (bass, strings, flute, two each of clarinets, bassoons).....64

No. 8 Coro Uns ist zum Heil ein Kind geboren [For unto us a child is born] (chorus, strings, two each of oboes, horns, trumpets, timpani).....37

No. 9 Pifa (strings, piccolo flute, flute, two each of oboes, clarinets, bassoons, horns).....62

Recitativo Er waren Hirten beisammen auf dem Felde [There were shepherds] (soprano II, continuo 'harpichord, violoncello').....44

No. 10 Recitativo accompagnato Und sieh! Der Engel des Herrn trat zu ihnen [And lo, the angel of the Lord] (soprano II, strings).....69

Recitativo Und der Engel sprach zu ihnen [And the angel said unto them] (soprano II, continuo 'harpichord, violoncello').....85

No. 11 Recitativo accompagnato Und alsobald war da bei dem Engel [And suddenly there was with the angel] (soprano II, strings).....86

No. 12 Coro Ehre sei Gott in der Höhe! [Glory to God] (chorus, strings, two each of flutes, oboes, bassoons, horns, trumpets, timpani).....87

No. 13 Aria Erwach' zu Liedern der Wonne [Rejoice, rejoice] (tenor, strings).....97

Recitativo Dann tut das Auge des Blinden sich auf [Then shall the eyes of the blind be opened] (soprano I, continuo 'harpichord, violoncello').....85

No. 14 Aria Er weidet seine Herde [And he shall feed his flock] (soprano I, strings).....97

No. 15 Coro Sein Joch ist sanft [His yoke is easy] (chorus, strings, two each of oboes, clarinets, bassoons, horns)....108

Parte seconda

No. 16 Coro Kommt her und seht das Lamm [Behold the Lamb of God] (chorus, strings, two each of oboes, clarinets, bassoons, horns).....115

No. 17 Aria Er ward verschmähet [He was despised] (soprano II, strings, two each of clarinets, bassoons).....119

No. 18 Coro Wahrlich, wahrlich! [Surely he hath borne] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns).....125

No. 19 Coro Durch seine Wunden sind wir geheilet [And with his stripes] (chorus, strings).....132

No. 20 Coro Wie Schafe geh'n [All we like sheep] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns).....137

No. 21 Recitativo accompagnato Und alle, die ihn seh'n [All they that see him] (soprano I, strings).....157

No. 22 Coro Er trauete Gott [He trusted in God] (chorus, strings).....158

No. 23 Recitativo accompagnato ed Aria

Recitativo accompagnato Die Schmach bricht ihm sein Herz [Thy rebuke hath broken his heart] (soprano II, strings).....166
Aria Schaut hin und sieh' [Behold and see] (soprano II, strings).....167

No. 24 Recitativo accompagnato ed Aria

Recitativo accompagnato Er ist dahin aus dem Lande der Lebenden [He was cut off] (soprano I, strings).....168
Aria Doch du ließest ihn im Grabe nicht [But thou didst not leave] (soprano I, strings, flute, bassoon).....168

No. 25 Coro Machtet die Tore weit [Lift up your heads] (chorus, strings, two each of flutes, oboes, bassoons, horns).....171

Recitativo Zu welchen von den Engeln hat er je gesagt [Unto which of the angels] (soprano II, continuo 'harpsichord, violoncello').....190

No. 26 Coro Der Herr gab das Wort [The Lord gave the word] (chorus, strings, two each of oboes, bassoons, horns).....190

No. 27 Aria Wie lieblich ist der Boten Schritt [How beautiful are the feet] (soprano I, strings, flute, bassoon) 194

No. 28 Coro Ihr Schall ging aus [Their sound is gone out] (chorus, strings, two clarinets).....197

No. 29 Aria Warum entbrennen die Heiden [Why do the nations] (bass, strings, two each of flutes, oboes, bassoons, trumpets, timpani).....201

No. 30 Coro Brecht entzwei die Ketten alle [Let us break their bonds asunder] (chorus, strings).....213

Recitativo Der da wohnt im Himmel [He that dwelleth in heaven] (tenor, continuo 'harpsichord, violoncello').....219

No. 31 Aria Du zerschlägst sie mit dem Eisenszepter [Thou shalt break them] (tenor, strings, flute, two each of clarinets, bassoons).....219

No. 32 Coro Hallelujah (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....226

Parte terza

No. 33 Aria Ich weiß, daß mein Erlöser lebet [I know that my redeemer liveth] (soprano I, strings, flute, clarinet, bassoon).....245

No. 34 Coro

Coro primo Wie durch Einen der Tod [Since by man came death] (chorus, violoncello, double bass, two each of oboes, clarinets, bassoons, three trombones).....254

Coro secondo ...so kam durch Einen die Auferstehung [...by man came also] (chorus, strings, two each of oboes, clarinets, bassoons, horns).....254

Coro terzo Denn wie durch Adam alle sterben [For as in Adam] (chorus, violoncello, double bass, two each of oboes, clarinets, bassoons, three trombones).....256

Coro quarto ...also wird, wer starb [...even so in Christ] (chorus, strings, two each of oboes, bassoons, horns).....256

No. 35 Recitativo accompagnato ed Aria

Recitativo accompagnato Merkt auf! [Behold! I tell you a mystery] (bass, strings, two horns, trumpet).....258

Aria Sie schallt, die Posaun' [The trumpet shall sound] (bass, strings, two horns, trumpet).....258

Recitativo Dann wird erfüllt [Then shall be brought to pass] (soprano II, continuo 'harpsichord, violoncello').....262

No. 36 Duetto O Tod, wo ist dein Pfeil [O death, where is thy sting?] (soprano II, tenor, two violas, continuo 'harpsichord, violoncello').....262

No. 37 Coro Doch Dank sei Dir Gott [But thanks be to God] (chorus, strings, two each of clarinets, bassoons, horns)..265

Recitativo accompagnato Wenn Gott ist für uns [If God be for us] (soprano I, strings).....271

No. 38 Coro Würdig ist das Lamm [Worthy is the Lamb] (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....273

Coro ultimo Amen (chorus, strings, two each of flutes, oboes, clarinets, bassoons, horns, trumpets, timpani).....290