

WOLFGANG AMADEUS MOZART

Series II

Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS

VOLUME 4: MITRIDATE, RE DI PONTO

[Mithridates, King of Pontus]

PRESENTED BY LUIGI FERDINANDO TAGLIAVINI

1966

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

Editorial Board: Dietrich Berke ● Wolfgang Plath ● Wolfgang Rehm

Agents for

BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

BUNDESREPUBLIK DEUTSCHLAND: Bärenreiter-Verlag Kassel

SWITZERLAND and all other countries not named here: Bärenreiter-Verlag Basel

As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

City of Salzburg

Administration Land Salzburg

City of Vienna

Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

* 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
Facsimile: First page of Aria "Son reo; l'error confesso" (No. 16) from the Lisbon score copy.....	XX
Facsimile: First page of Aria "Son reo; l'error confesso" (No. 16, earlier version = Appendix No. 8) from the Paris autograph.....	XXI
Facsimiles: Two pages from the Paris autograph with two fragmentary drafts of the recitative "Respira alfin" (= Appendix No. 4).....	XXII/XXIII
Facsimile: First page of Marcia (No. 7) from the Lisbon score copy.....	XXIV
Facsimiles: Title page and <i>Personaggi</i> from the libretto.....	XXV
 Dramatis Personae.....	 2
Index of Scenes.....	2
Atto primo.....	5
Atto secondo.....	115
Atto terzo.....	205
 Appendix	
Earlier versions, drafts, fragments and variants of single pieces	
1. Aria No. 1: earlier version after the Paris autograph.....	263
2. Cavata No. 8: four drafts after the Paris autograph	
a. Unfinished draft in F major.....	274
b. Draft in B ^b major.....	276
c. Draft of the complete vocal part in a divergent version (F major).....	277
d. Draft of the complete vocal part in a divergent version (G major).....	278
3. Aria No. 9: earlier version after the Paris autograph.....	278
4. Recitativo accompagnato "Respira alfin" (Atto primo/Scena XIII): two fragmentary drafts after the Paris autograph.....	290
5. Aria No. 13: earlier version (complete) after the Paris autograph.....	291
6. Aria No. 13: variant transmitted as a copy (without solo horn).....	298
7. Aria No. 14: earlier version (fragment) after the Paris autograph.....	305
8. Aria No. 16: earlier version after the Paris autograph.....	309
9. Duetto No. 18: earlier version after the Paris autograph.....	320
10. Aria No. 20: earlier version after the Paris autograph.....	337
11. Beginning (orchestral introduction) of an aria for Sifare after the Paris autograph.....	343

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:

- I: Sacred Vocal Works (1–4)
- II: Theatrical Works (5–7)
- III: Songs, Part-Songs, Canons (8–10)
- IV: Orchestral Works (11–13)
- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

For every volume of music a Critical Commentary (Kritischer Bericht) in German is available, in which the source situation, variant readings or Mozart's corrections are presented and all other special problems discussed.





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 und 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.

The Editorial Board

Foreword

The most important result of the soirée that Count Karl Joseph von Firmian held in his Milan residence on 12 March 1770, at which "3 arias and 1 recit. with violins" by Mozart were performed¹, was that the young composer received a commission, the "*scrittura*" for the first opera of the next season at the Regio Ducal Teatro in Milan. According to the contract, which was laid down at Firmian's, the fee was to be 100 gold guilders ("Gigliati") as well as free lodging during the stay in Milan. The opera was to be performed during the Christmas holidays; Mozart had to send the recitatives to Milan in October and be there himself on 1 November in order to compose the arias in the presence of the singers. As prima and seconda donna, the sisters Caterina and Francesca Gabrielli were planned, as tenor Guglielmo D'Ettore - "*the leading man and the others are not yet fixed*", Leopold Mozart wrote from Bologna on 24 March, "*It could be that Manzoli sings*"². The composer waited a long time for the libretto; on 30 June Leopold wrote: "*No-one yet knows either the company or the book. The primo huomo [leading man] and the tenor we now know, namely*

the primo uomo is Mr Sartorini, who recited in the last Carnival in Torino, and the tenor Sigr: Ettore." The primo uomo was indeed Pietro Benedetti, known as Sartorino; the Mozarts met him on 29 June 1770 in Rome and heard from him that probably "*Nitteti*" would be "*the first opera*" of the Milan season (Leopold's letter of 30 June). On 21 July Wolfgang could still write: "*il titolo dell'opera che hò da comporre à Milano non si sà ancora [the title of the opera that I have to write in Milan still is not known]*", but soon afterwards, on 2 July, he finally received the text book. It was *Mitridate re di Ponto*, a libretto by the Turin poet Vittorio Amadeo Cigna-Santi, already set in 1767 by Quirino Gasparini and staged in the Teatro Regio, Turin. Prima donna (Aspasia) was not Caterina Gabrielli, who had taken a position in Palermo and was forced to give up the *scrittura* in Milan³, but Antonia Bernasconi; primo uomo (Sifare) Pietro Benedetti, known as Sartorino, seconda donna (Ismene) Anna Francesca Varese, alto (Farnace) Giuseppe Cicognani, tenor (Mitridate) Guglielmo D'Ettore; the roles of Arbate and Marzio were given to the soprano Pietro Muschietti and the tenor Gaspare Bassano⁴. The second opera of the season was the *Nitteti* by the Milanese composer Carlo Monza.

Vittorio Amadeo Cigna or Cigna-Santi (Turin 1725 to 1785) was a member of the Turin Accademia dei Trasformati; the best-known of his librettos for operas and feste teatrali is *Montezuma*, set by G. Di Majò (1765), Mysliveček (1771), Galuppi (1772), Insanguine

¹ Cf. Leopold Mozart's letter from Milan of March 13th, 1770 (*Mozart, Briefe und Aufzeichnungen. Gesamtausgabe*, published by the International Mozart Foundation, Salzburg, compiled and commented by W. A. Bauer and O. E. Deutsch, 4 volumes, Kassel etc., 1962/63, vol. I, No. 165, p. 320, lines 5f. For the quotations from letters by Leopold and Wolfgang Amadeus Mozart, volumes I and II of this edition of the letters will be referred to; there they can easily be found following the information which is always given). The pieces composed by Mozart for the soirée at the Firmian residence were, following the accepted identification by Alfred Einstein, the arias KV 78 (73^b), 79 (73^d) and 88 (73 c), as well as the recitative and aria KV 77; on this question however we refer to the Foreword of the first volume of arias of NMA Series II, Work Group 7 currently in preparation, edited by Stefan Kunze.

² Letter of Leopold Mozart from Bologna, 24 March 1770. Concerning the famous Gabrielli, Leopold writes in the same letter: "*Sg^{ra} Gabrielli is known in all Italy as an astonishingly haughty clown who, besides the fact that she squanders all her money, carries out the most clownish pranks. We will meet her on the way to Rome or Naples, she is coming from Palermo; and then we will honour her like a queen and exalt her to the heights, in this way one can ingratiate oneself mightily with her.*"

³ Giving this up does not seem to have been one of her usual "*clownish pranks*"; cf. G. Barblan, *Intermezzo romano-napoletano e la questione della Gabrielli*, in: *Mozart in Italia*, edited by G. Barblan and A. Della Corte, Milan, 1956, pp. 96 to 107.

⁴ Cf. Leopold's letter from Bologna, July 28th, 1770, the list of characters in the libretto (MITRIDATE / RE DI PONTO. / DRAMMA PER MUSICA / DA RAPPRESENTARSI / NEL REGIO-DUCAL TEATRO / DI MILANO / Nel Carnovale dell'Anno 1771, Mailand 1770, printed by G. Montani) and a manuscript catalogue of the Ducal Theatre in Milan (facsimile in the work already quoted, *Mozart in Italia*, plate XXVI); cf. also O. E. Deutsch, *Mozart – Die Dokumente seines Lebens* (NMA X/34), Kassel etc., 1961, pp. 116–117, and *Mozart und seine Welt in zeitgenössischen Bildern* (NMA X/32), Kassel etc., 1961, p. 118, sections 238/239.

(1780) and Zingarelli (1781)⁵. His *Mitridate re di Ponto* follows its model, the *Mithridate* of Racine. For the Milan performance, this text was cut at various points and changed; it is striking that in the printed libretto the name of the text poet is not mentioned alongside that of the composer (*Il Sig. Cavaliere Amadeo Wolfgang Mozart, Accademico Filarmonico di Bologna, e Maestro della Musica di Camera di S. A. Rma il Principe, ed Arcivescovo di Salisburgo*).

Quirino Gasparini (* Gandino bei Bergamo 1721, † Turin 1778) was Court Master of the Music in Turin. Mozart is connected to this musician by more than their having set *Mitridate*; Gasparini's motet, "*Adoramus te*", was copied by Leopold Mozart and long thought to be a composition by Wolfgang (KV 327 / appendix 109 III = KV⁶ appendix A 10).⁶ After the performance of *Mitridate*, in the second half of January, 1771, the two Mozarts visited Turin and would certainly have met Gasparini, whose name appears in Leopold's journey diary (under 31 January 1771, the day of departure for Turin)⁷. Mozart began with the composition of the recitatives in Bologna on 29 September 1770⁸. After his arrival in Milan on 18 October, the work became urgent; on 20 October, Wolfgang apologised to his mother for not being able to write much, "*for the fingers are*

very sore with writing so much recitative". The encounter with the singers (with the "*Virtuosa Canalia*" ("*virtuoso scoundrels*"), as Leopold wrote on 3 November 1770), brought the young composer pain and torment. Thus he appeared in Milan no longer as the child prodigy, but as a professional musician, competing for the favour of the audience, as rival to the local composers. In theatrical circles, doubts were soon being expressed about Mozart's ability as an opera composer, and it was maintained "*that it is impossible that such a young boy, and a German on top of that, could write an Italian opera, and that Mozart, even if they recognised him as a great virtuoso, nevertheless could not possibly understand sufficiently and empathise with the Chiaro ed oscuro necessary for the theatre*" (Leopold's letter of 15 December). In this vein, they wanted to persuade Bernasconi⁹ to sing other arias than those by Mozart; "*we have seen them all*", wrote Leopold on 10 November, "*they are all new arias, but neither they nor we know who composed them*". In his letter of 2 January 1771 to Padre Martini, Leopold declared however that the arias were those of the Abbé Gasparini, "*cio è le Arie fatte à torino*" ("*that is, the arias made at Torino*"). The intention of the "*intriguers*" was to incorporate, beside the arias of the prima donna, also the duet "*Se viver non degg' io*" (No. 18) in Quirino Gasparini's versions. But the hindrances were overcome, and Bernasconi was finally "*quite carried away with joy over the arias written for her by Wolfgang according to her will and wish*" (Leopold's letter of 10 November). Writing the arias according to the wishes and demands of the singers seems not to have been an easy task at all. The first aria ("*Al destin che la minaccia*") had to be set twice, and we also have a first, rejected version of the first part of the aria "*Nel grave tormento*" (No. 14). In addition, there is no prima donna aria "*Secondi il ciel pietoso*" (Atto terzo, Scena V) in the Mozart setting, although this exists in the libretto and was no doubt sung by Bernasconi in a setting by another composer (probably Gasparini). The difficulties with Bernasconi had hardly been overcome, when "*another storm*" threatened "*in the theatrical heavens*" (Leopold's letter of 10 November).

⁵ Cf. T. Vallauri, *Storia della poesia in Piemonte II*, Turin, 1841, p. 348, and U. Rolandi, Artikel *Cigna-Santi*, in: *Enciclopedia dello Spettacolo III*, Rome, 1956, column 748.

⁶ Cf. H. Spiess, *Ist die Motette Adoramus te ... von W. A. Mozart? Eine kritische Untersuchung*, in: *Gregorius-Blatt* 47, 1922, pp. 25–29, and music supplement to no. 6 (June, 1922); F. Raugel, *Quirino Gasparini († 1778) maître de chapelle de la cour du Piémont et de la cathédrale de Turin, auteur de l'Adoramus te à 4 voix attribué à W. A. Mozart*, in: *Revue de Musicologie* XII, 1931, pp. 9–12; A. Geddo, *Bergamo e la musica*, Bergamo, 1958, pp. 162–163. The copy of Gasparini's motet, once considered to be an autograph score by W. A. Mozart, was recently shown by W. Plath to be in Leopold Mozart's hand; cf. W. Plath, *Studien zur Mozart-Autographie I: Die Handschrift Leopold Mozarts*, in: *Mozart-Jahrbuch* 1960/61, Salzburg, 1962, p. 109.

⁷ That the Mozarts came into closer contact with Gasparini is proved by Leopold's letter of 28 March 1778; here he tells his son that he asked the oboist Carlo Besozzi, just departing for Turin, to pass on "*also compliments to Abbé Gasparini*". Shortly before, he had sent to Wolfgang in Mannheim, at his request, "*5 grand arias*", amongst them one by Gasparini, (Leopold's letter of 25 and 26 February 1778).

⁸ Leopold's letter of 29 September 1770.

⁹ The famous Antonia Bernasconi, really Antonia Wagele (1741–1803), was daughter of a chamber servant of the Duke of Württemberg and step-daughter of the composer Andrea Bernasconi. Cf. the article *Bernasconi* in MGG (W. Bollert) and in the *Enciclopedia della musica* as well as the literature quoted there.

Regarding these new difficulties which, as Leopold wrote on 17 November, were "*staved off between yesterday and today*", neither Leopold nor Wolfgang tells anything more. But there was certainly a series of vexations with other singers, in particular with the tenor Guglielmo D'Ettore¹⁰, whose requirements and demands are evident from the long work before reaching the final form of the cavata "*Se di lauri il crine adorno*" (No. 8), for which four different sketches are extant, from the two sketches of the recitative "*Respira alfin*" (Atto primo, Scena XIII) and from the twice composed aria "*Vado incontro al fato estremo*" (No. 20). The negative experiences with D'Ettore seem to have left an particularly enduring impression on both Mozarts, for even seven years later, on May 11th, 1778, Leopold, to encourage his son in Paris, asks him to think "*only of Italy, of your first opera, of the third opera, of D'Ettore*". A further hindrance for the progress of the composition was the long wait for the arrival of the primo uomo Benedetti. On 24 November he had still not reached Milan, and Wolfgang had only composed one of his arias, for he preferred "*rather to wait for his presence, so that the clothes can be cut properly for the figure*" (Leopold's letter of 24 November). On 1 December, as Leopold told his wife of the difficult and exhausting progress of the composition, they were still waiting for him. "*You believe the opera is almost finished. You are very wrong. If it depended only on our son, 2 operas would be finished. But in Italy everything is like a circus, and you will hear all about it in due time*". The aria "*Lungi da te, mio bene*" (No. 13), for the leading man, was almost ready, when Wolfgang, no doubt at Benedetti's wish, had to compose it again, only then, probably after the first orchestral rehearsals, to re-arrange it with the addition of a part for horn solo; the demands of the players were obviously added to those of the singers. For the *seconda donna*, Anna Francesca Varese, and for the alto Giuseppe Cicognani, one aria each ("*In faccia all' oggetto*" [No 9] and "*Son reo*;

l'error confesso" [No. 16]) had to be set a second time. Cicognani was already an old acquaintance of the two Mozarts (called "*our good friend*" by Leopold on 28 July 1770); they had heard him on 22 January 1770 in Cremona in Hasse's *Clemenza di Tito* and admired his "*charming voice and beautiful cantabile*" (Wolfgang's letter of 26 January 1770); furthermore, Cicognani had taken part along with Wolfgang in the soirée organised by Count Pallavicini in Bologna, 26 March 1770¹¹. A further piece that Mozart had to compose twice was the duet "*Se viver non degg'io*" (No. 18). At last all difficulties could be surmounted; during the burdensome work, the young composer received advice, help and encouragement not only from his father, but also from the Milanese musician Giovanbattista Lampugnani.¹² Lampugnani's task consisted of rehearsing the arias with the singers; during the first three performances he sat at the second harpsichord; for the subsequent performances, he took over the place of the composer and conducted the opera from the first harpsichord, while Melchiorre Chiesa took over the second harpsichord. "*Our true friends*" is how Leopold described "*the greatest and most respected Capellmeisters of this city*": the Master of the Cathedral Music, G. A. Fioroni and the famous G. B. Sammartini; in addition, Leopold also mentions the names "*Piazza*" and "*Colombo*"¹³. Amongst

¹¹ Cf. Leopold's letter from Bologna, 27 March 1770.

¹² Giovanbattista Lampugnani (1706 – c. 1785), who succeeded Galuppi as composer at the King's Theatre in the Haymarket in London from 1743 to 1745, was at that time "*Maestro al Cembalo*" at the Regio Ducal Teatro in Milan, an office he continued to hold, after this theatre was burned down (1776), at the Teatro alla Scala when it opened in 1778. Besides him, a musician named Melchiorre Chiesa, who according to C. Gervasoni (*Nuova teoria di musica*, Parma, 1812, p. 117) "*si distinse in ciascun genere di musica, e soprattutto nell'istruire nel cembalo, nell'organo, e nel contrappunto*" ("*has distinguished himself in all kinds of music, and above all in teaching the harpsichord, organ and counterpoint*"), also worked at both theatres. Cf. amongst others A. Paglicci-Brozzi, *Il Regio Ducal Teatro di Milano nel secolo XVIII*, Milan, 1894, and P. Cambiasi, *La Scala 1778–1906*, loc. cit., 1906.

¹³ The first of the two musicians mentioned here (Leopold's letter of 22 December 1770) is probably identical with the Gaetano Piazza who was between 1761 and 1770 in charge of the music at the two Milanese churches S. Maria di Caravaggio and S. Fedele, and in 1775 held the same office in the churches S. Maria Aracoeli, S. Francesco fuori Porta and S. Damiano; cf. *Milano sacro. Almanacco per*

¹⁰ Guglielmo D'Ettore was, according to the libretto, *Virtuoso di Camera di S. A. S. Elettorale di Baviera* (Chamber Virtuoso to the Elector of Bavaria) and shortly afterwards entered the service of the Duke of Württemberg. In June 1770 he had exceptional success in Padua in Sacchini's *Scipione in Cartagena*; this was recorded by Burney, who mentioned him as "*the famous tenor Cavalier Guglielmo Etori in the service of the duke of Württemberg who was more applauded than all the rest*" (Ch. Burney, *The Present State of Music in France and Italy*, London, 1773, pp. 139f.).

Mozart's helpers was the copyist, whose judgement was not without weight for Leopold. In the first week in December, the first rehearsal of the recitatives took place, on December 8th the second;¹⁴ on the 12th, the opera was rehearsed with part of the orchestra (only 16 instruments), and after this rehearsal those "*who with satirical tongue [had] cried down the music in advance as something young and miserable [...] fell silent, and spoke not a syllable more; the copyist is delighted, which is a very good omen in Italy: for, if the music turns out well, the copyist sometimes earns more money through sale and mailing the arias than the Capellmeister gets for the composition. The singers, men and women, are very satisfied and completely pleased; the prima donna and the leading man are especially full of joy because of the duet*". (Leopold's letter of December 15th). On the 17th, the rehearsal with full orchestra took place in the Ballroom, on the 21st a recitative rehearsal and on the 19th, 22nd and 24th December the rehearsals in the theatre¹⁵. The first performance on December 26th enjoyed uncommon success: there were repeated calls of "*Viva il Maestro, viva il Maestrino [long live the master, long live the little master]*" and one of

l'anno 1761, Milan, 1761, and the same almanac in succeeding years (apud G. Cesari, *Giorgio Giulini musicista. Contributo alla storia della sinfonia in Milano*, Milan, 1916, pp. 27f., footnote 4; Cesari's monograph was reprinted in *Rivista Musicale Italiana* XXIV, 1917, pp. 1–34 and 210–271; cf. here pp. 23f., footnote 4); cf. in addition *La Galleria delle Stelle. Almanacco per l'Anno 1775*, Milan, 1775, (apud C. Sartori, *Sammartini post-mortem*, in: *Hans Albrecht in memoriam*, ed. W. Brennecke and Hans Haase, Kassel etc., 1962, pp. 153–155). Gaetano Piazza, who according to Gervasoni (loc. cit., p. 231) "*soprattutto si è distinto, ed attualmente nella sua patria si distingue, nel genere ecclesiastico*" ("*has distinguished himself, currently particularly in his own country, in church music*"), started a musical feud in 1773 with Pietro Valle (master of the music in the churches Chiésa della Pace, S. Giovanni sul muro, S. Stefano maggiore, S. Maria fuori Porta in Milan) over the answering of a fugue theme; cf. G. Tebaldini, *L'Archivio musicale della Cappella Antoniana in Padova*, Padua, 1895, pp. 63–68. The second musician mentioned by Leopold Mozart is probably Giovanni Colombo, who, according to the Milano sacro and La Galleria delle Stelle quoted above, was in charge of music in the Milanese churches S. Antonio, S. Barnaba, S. Carlo, S. Maria dei Servi, S. Gaetano and the Chiesa dei Crociferi, and had a positon at the Collegio Elvetico.

¹⁴ Leopold's letter of 8 December 1770.

¹⁵ Leopold's letters of 15 and 22 December 1770.

Bernasconi's arias had to be repeated, which was very unusual, "*since one usually never calls fora at the first performance*" (Leopold's letter of December 29th). At the second performance on the following evening, two of the prima donna's arias were repeated and "*since it was Thursday, consequently, since it went on into the Friday, one had to try to get away somehow, otherwise the the duet would also have to be repeated, for the noise was already starting*" (loc. cit.). After each act of the opera, a ballo¹⁶ composed by Francesco Caselli was performed, so that the whole soirée lasted six full hours; but already after the second performance, as Leopold records on December 29th, there were plans to shorten the balli. Scenery painters (*inventori e pittori delle scene*) were, according to the libretto, *i Signori Galliari fratelli piemontesi*¹⁷ On 5 January 1771, Leopold could

¹⁶ Cf. the manuscript Catalogue of the theatre in Milan already quoted above (footnote 4) and the libretto; in the latter, (fol. 4v), Francesco Caselli is described as *Compositore de' Balli*; the balli were performed by 13 male and 13 female dancers, in addition two further dancers "*fuori dei Concerti*" (Gaetano Cesari and Elisabetta Morelli). The balli are described in the libretto (fol. 5r) as follows: *BALLO PRIMO. / Campagna che termina in Colline. / Il Giudizio di Paride. / BALLO SECONDO. / Gran Sala nell'Imperiale Palazzo Chinese. / Il Trionfo della Virtù à fronte d'Amore. / BALLO TERZO. / Atrio Terreno. / Dame, e Cavalieri, che applaudono alle Nozze d'Aspasia, e d'Ismene ec. Inventori degli Abiti waren Li Signori Francesco Motta e Giovanni Mazza, Allievi del fu Sig. Francesco Mainino (libretto, fol. 4v).*

¹⁷ The persons concerned are the famous brothers Bernardino (1707–1794), Fabrizio (1709–1790) and Giovanni Antonio (1714–1783) Galliari, all born in Andorno by Biella. From 1742/43, Fabrizio and Bernardino were employed at the Milan Regio Ducal Teatro as perspective and figure painters respectively; a little later, Giovanni Antonio joined them working there. In 1748, the Galliari brothers were also employed as theatre painters at the Teatro Regio in Turin; from 1756 they were in addition active at the Teatro Carignano in the same town. They produced the scenery for the performance of Quirino Gasparini's *Mitridate* in Turin in 1765. The Pinacoteca Nazionale in Bologna possesses a volume (141 folios) with sketches by Fabrizio and Bernardino Galliari (signum Tom. XII, inventory No. 4392); eight of these (fol. 54–61) are stage sketches for the opera *Mitridate re di Ponto* (the first two by Bernardino, the others probably by Fabrizio). The sketches for the Scena Prima carry the title *Mitridate Seconda Op.* This is then Gasparini's *Mitridate*, performed in Turin as second opera in 1767, and not Mozart's work, which was the Prima opera of the 1770/71 season in Milan at the Ducal theatre. One can however assume that the

write to his wife that the opera was "*alle Stelle [amongst the stars]!*" and claim, "*If anyone had told me about 15 or 18 years ago, as Lampugnani in England and Melchior Chiesa in Italien were writing so much and I saw their operas, arias and symphonies, that these men would serve the music of my son and, when he leaves the harpsichord, sit down and accompany his music, I would have arranged for such a person to admitted as crazy to the mental hospital.*" The opera had approximately twenty performances before a full house. Guiseppe Parini, the famous poet and scholar, who shortly afterwards composed the libretto of *Ascanio in Alba* for Mozart, reported on the opera in the *Gazzetta di Milano* (of which he was editor) of January 2nd, 1771: "*Mercoledì scorso si è riaperto questo Regio Ducal Teatro colla rappresentazione del Dramma initolato il Mitridate, Re di Ponto, che ha incontrata la pubblica soddisfazione sì per il buon gusto delle Decorazioni, quanto per l'eccellenza della Musica, ed abilità degli Attori. Alcune Arie cantate dalla Signora Antonia Bernasconi esprimono vivamente le passioni, e toccano il cuore. Il giovine Maestro di Cappella, che non ha oltrepassato l'età di quindici anni, studia il bello della natura, e ce lo rappresenta adorno delle più rare grazie Musicali*" ("*Last Wednesday the Regio Ducal Teatro re-opened with a production of the drama titled Mitridate, Re di ponto, which met with general satisfaction equally for the good taste of the decorations as for the excellence of the music and the ability of the actors. Some arias sung by Signora Antonia Bernasconi showed a lively expression of the passions, and touched the heart. The young music director, who has not passed the age of fifteen years, studies the beauty*

of nature and presents it to us adorned with the rarest musical graces").¹⁸

*

The complicated story of how Mitridate developed can be followed not only with help of detailed records in letters by Wolfgang and Leopold but also by referring directly to the musical sources. Particularly interesting evidence is provided by the numerous sketches and rejected first versions¹⁹. It is not uninteresting to compare Mozart's opera with Quirino Gasparini's setting of the same libretto²⁰. The arias for Aspasia and also the duet, with which the Milanese "intriguers" wanted to replace the Mozart version, were certainly familiar to the young composer, who no doubt thoroughly examined and studied them in order to be equipped to withstand this dangerous "competition". Influences from Gasparini are in our opinion noticeable in the composition of the *Recitativo accompagnato e Cavatina* (No. 21) and the first version of the duet. Here in particular, Mozart seems to have followed Gasparini's model faithfully, only in the final version – over which, as Leopolds records, the prima donna and the leading man were "*full of joy*" – to depart again from this scheme. In the *Recitativo accompagnato* for Aspasia, "*Grazie ai numi partì*" (p. 149), the young composer seems to have drawn on Gasparini once more. It should be noted here that for the beautiful aria for Aspasia, "*Nel grave tormento*" (No. 14), Gasparini's Mitridate has no parallel setting of the same text but instead the aria "*Fra' dubbi affetti miei*"; furthermore, the opera by the Italian composer contains the aria for Aspasia, "*Secondi il Ciel pietoso*" (Atto terzo, Scena V), present in the libretto but not set by Mozart. Whether Mozart knew, besides the prima donna arias and the duet,

scenery for the Milan production was based on the same sketches. The sketches and their titles do in fact correspond to the scene headings in the libretto for Mozart's Mitridate; further drawings in the same volume are possibly related to the same opera. Another sketch by Fabrizio Galliani (signum NS 12 N 79) preserved in the same Pinacoteca with the title *Gran Cortile con Loggie e Scale praticabili e vista del Mare in Prospetto con Navi che si incendiano* [large courtyard with arcades and usable staircases and a view of the sea with ships that catch fire] corresponds to Scene XI of Act III of Mitridate. Cf. M. Viale Ferrero, *La scenografia del '700 e i fratelli Galliani*, Turin, 1963 (especially pp. 20–22, 83–92, 226–229, 235, 236, 238 and illustrations 68, 69, 90, 91) and the article Galliani, in: *Enciclopedia dello Spettacolo V*, Rome, 1958, columns 851–857 and plate 94.

¹⁸ It is striking that the name of the composer is not mentioned, while in the next number of the *Gazzetta di Milano* of 23 January 1771, an extensive article about the second opera, *Nitteti*, by the "*celebre Sig. Maestro Carlo Monza all'attuale Servizio in questa Regia Ducal Cappella*" appeared. Cf. G. Barblan in the work quoted above (footnote 3), *Mozart in Italia*, p. 133.

¹⁹ Cf. W. Boetticher, *Neue Mozartiana – Skizzen und Entwürfe*, in: *Neues Mozart-Jahrbuch III*, Regensburg, 1943, pp. 148 to 184 (especially pp. 148–154).

²⁰ A copy of the score of Gasparini's Mitridate (signum D 4342/4344) is in the Bibliothèque nationale Paris (from the contents of the Bibliothèque du Conservatoire de Musique). It consists of three volumes and bears on the first page the superscription: *Opera Seconda 1767. / Overture / Del Sig. D. Quirino Gasparini / Mitridate*.

the complete score of Gasparini's *Mitridate* cannot be said definitely, but can be assumed with a certain likelihood. Although the shortened da capo section of the arias of both composers usually received a different treatment, (Mozart left out the first, Gasparini the middle part of the section in the reprise), various pieces in both operas (e.g. the tenor arias No. 12 and 17) show formal similarities which have to be attributed to the use of the same text. Furthermore, one finds in both operas at the beginning of Scene X of the first act, where the libretto specifies a "*suono di lieta sinfonia* [sound of a joyful symphony]", a march in D major²¹. So if it seems that Mozart, when composing his first opera for an Italian theatre, had before his eyes the form and details of the eponymous work written four years earlier by his older Italian colleague, it is also true that he could not gain from Gasparini's opera – with the possible exception of the *allegro* section in the duet and of some *recitativi accompagnati* – much deep musical or dramatic inspiration. A comparison of both operas under this aspect definitely turns in favour of the younger composer. The "*lively expression of the passions*", already identified by Giuseppe Parini in some arias for *Aspasia* (here the passionate aria "*Nel sen mi palpita*" [No. 4] should be particularly singled out), can be sought in vain in Gasparini's work. Inelegance is shown by Mozart only here and there in the declamation of the recitatives, which reveal an incomplete mastery of the language; influenced by German pronunciation, hiatuses occur at those places where metrical considerations as well as normal Italian pronunciation would demand diphthong or elision, cf. amongst others p. 50, m. 5 (*impaziente attende*), p. 91, m. 35 (*ricercai*) and 36 (*degno imparo*), p. 99, m. 17 (*Forse hanno*), p. 100, mm. 22 (*aspetto ho*), 24 (*vedesti e*) and 32 (*Empio*) p. 101, m. 40 (*pensieri e*), p. 123, mm. 20 (*meco all'ara*) and 33 (*meno arrossirei*).

*

If the sketches and first versions of individual numbers are still extant in Mozart's original handwriting (kept today in the Bibliothèque nationale, Paris), it must unfortunately be accepted that the complete autograph score of *Mitridate* has been considered

lost for a long time. As early as 1881, when this opera was published as part of the AMA, the autograph score was not known²². The present edition is based mainly on three early copies of the score, today in Lisbon (Biblioteca de Ajuda), London (British Museum) and Paris (Bibliothèque nationale), and additionally on a later copy, currently in Berlin-Dahlem (*ex libris* of the former Preußische Staatsbibliothek, Berlin), on various copies of the overture (Hofbibliothek, Donaueschingen; Musikwissenschaftliches Institut of Graz University; Library of Milan Conservatory; National Museum, Prague; Gesellschaft der Musikfreunde, Vienna; Zentralbibliothek, Zurich) and on two copies of the aria for Farnace, "*Già dagli occhi il velo è tolto*", No. 24 (Berlin-Dahlem, University Library, Prague). The London copy, written by the famous double bass player Domenico Dragonetti (1763-1846), contains only the set-piece numbers and the *recitativi accompagnati*. The copies of the opera²³ can be clearly divided into two groups: on the one side the Paris and Berlin (α), on the other the Lisbon and London copies (β); each group differs from the other in a number of interesting ways. Our conclusion is that group β, particularly the Lisbon copy, represents the final version, while the copies in group α in all appearance are traceable back to copying work done at a point when Mozart's manuscript was not yet available in its complete form. In fact, it is known that only

²² Cf. W. A. Mozarts Werke. Kritisch durchgesehene Gesamtausgabe (AMA), editor's comments for Series V, Leipzig, 1883, pp. 29 to 33.

²³ After the performances in the Regio Ducal Teatro, the original score of *Mitridate* remained in the hands of the copyist, who had to make at least five complete copies. "As far as the opera is concerned", Leopold wrote from Venice on 1 March 1771, "we will not bring it, because it is still in the hands of the copyist, and the latter, like all copyists in Italy, will not let the original out of their hands as long as they can profit from it, so that they are the only ones who have it. When we left Milan, the copyist was to make five complete copies, namely 1 for the *impresa*, 2 for Vienna, 1 for the Duchess of Parma, and 1 for the Court in Lisbon, not to mention the single arias: and who knows whether he has received more orders in the meantime?". Wolfgang spoke on 12 January of the copy intended for Lisbon: "Yesterday the copyist came to us and said that he must at the moment write my opera for the Court at Lisbon." This Lisbon copy is probably identical with the one in the Biblioteca de Ajuda.

²¹ It is remarkable that the only source that contains Mozart's march (a copy of the score of *Mitridate* in the possession of the Biblioteca de Ajuda, Lisbon) and also the Paris copy of Gasparini's opera both use the unusual spelling *Marchia*.

a few days before the rehearsals began the opera was not ready at all; the work of the copyists must therefore have had to progress simultaneously with that of the composer. In the copies of group α , the *Recitativo accompagnato e Cavatina* for Aspasia (No. 21), of which we have only the vocal part and the bass, and the final chorus, of which only the bass appears in the Paris copy (in the Berlin source it is completely missing). In addition, in the copies in group β the orchestral writing is richer in the following pieces: Overture (added woodwinds); No. 4, aria for Aspasia (added bassoon); No. 10, aria for Mitridate (added trumpets); No. 13, aria for Sifare (added solo horn) and No. 17, aria for Mitridate (added oboes). Furthermore, the Lisbon copy has a *Marcia* at the beginning of Scene X of Act I which does not appear in any other source. This is a piece of which only the *incipit* was previously known (KV 62), quoted by Mozart in his letter from Bologna on 4 August 1770 as the *incipit* of a Cassation,²⁴ together with the *incipits* of the Cassations KV 63 and 99 (63 a) and also listed in A. Fuchs' Mozart Catalogue.²⁵ The drama does indeed call, at the beginning of this scene, for the "sound of a joyful symphony" ("*suono di lieta sinfonia*") and for this purpose Mozart uses a piece he probably wrote in Salzburg in Summer, 1769, now re-discovered – it was Wolfgang Plath who succeeded in identifying KV 62 with the *Marcia* – and published for the first time in the present edition. For its part, the London copy deviates in the following numbers from the Lisbon: overture (without the two flutes of the Lisbon copy) and final chorus (the oboes and trumpets of the Lisbon copy are missing here); in addition, this source has an aria "*D'un padre l'affetto*" for Arbate at the end of Scene V of Act II which is not in the libretto – although it was in the original text book by Cigna-Santi set by Quirino Gasparini – and which appears not to be genuine (i.e. not by Mozart). In all sources, the recitative in Act I, "*Sino a quando, o Regina*" (pp. 50f.), is broken off at m. 20; similarly, the close of Scene IV, the whole of Scene V and the beginning

of Scene VI are missing. One can only speculate about this strikingly long gap; it hardly seems imaginable, however, that the recitative was left unfinished by Mozart and was never performed, for then an essential part of the dramatic development would be missing; perhaps the entire section was written on separate pages which were then never inserted into the complete score.

*

For *Mitridate*, the AMA²⁶ followed the version offered by the copies of group α . The most important and most complete source, i.e. the Lisbon copy, was at that time unknown,²⁷ and the London Dragonetti copy "*was unfortunately not available to the editors*" and was only "*consulted in doubtful cases*";²⁸ in fact, it was only consulted for the overture – which in this source shows the addition of flutes and oboes – and for the final chorus, missing in the other sources. Otherwise, it was looked at so superficially that no-one noticed that No. 21 (here and in the Lisbon copy marked *Recitativo, e Cavatina*) contains not only vocal part and bass – as printed in the AMA following the sources of group α –, but a complete orchestral setting.

In the present volume, these numbers are printed for the first time: the *Marcia* No. 7, the *Recitativo accompagnato e Cavatina* No. 21 in its complete form, the arias Nos. 4, 10, 13 and 17 in the richer orchestral instrumentation of the group β sources, the final chorus with the addition of the oboes and trumpets of the Lisbon copy and as an appendix, the extant autograph sketches and first versions. The probably spurious aria for Arbate from the London copy, "*D'un padre l'affetto*", is rendered in the Critical Report.

A particular problem arises from the comparison of the text set by Mozart and the libretto printed for the Milan performance; numerous passages in the libretto (mostly recitative sections, but in two cases the second stanza of an aria) are marked by inverted commas in the left margin; these are passages which Mozart omitted in his setting. One can assume that he missed out such passages either because he had received an incomplete libretto or, more likely, as intentional cuts. But since the sense of the speech is often distorted by such cuts, the complete text was included in the libretto; the audience should at least be able to read the passages missing in the sung versions, i.e. those marked only by the inverted commas, and thus follow the dramatic action better. Such unset

²⁴ This march was most likely composed as the first movement of the Cassation in D major, KV 100 (62^a); cf. L. Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 6th impression revised by F. Giegling, A. Weinmann and G. Sievers, Wiesbaden, 1964 (= KV⁶), p. 63, footnote.

²⁵ A. Fuchs, *Catalog sämtlicher Tonwerke von W. A. Mozart*, hand copied by J. Hauer (Vienna, Österreichische Nationalbibliothek).

²⁶ Serie 5, No. 5: *Mitridate, Re di Ponto*, Leipzig, 1881.

²⁷ For knowledge of this significant copy we are indebted to Dr. Macario Santiago Kastner, Lisbon.

²⁸ Cf. Editorial Report (see footnote 22 above), p. 30.

passages are included in the present volume as footnotes.

A letter from Leopold Mozart on 15 December 1770 describes the orchestral forces available at the Ducal Theatre in Milan for *Mitridate*; these were "14 *firsts and 14 seconds*, consequently 28 violins, 2 harpsichords, 6 double basses, 2 violoncelli, 2 bassoons, 6 violas, 2 oboes and 2 traverse flutes, who, if there are no flutes being used, play always with 4 oboes, 4 corni di caccia and 2 clarini etc., making 60 persons". We see then that the flutes, when they had no parts of their own, played "cogli oboi"; Leopold's stated "with 4 oboes" is probably an error; it referred to the two oboes already mentioned, and the number "4" was no doubt a slip of Leopold's pen as he was thinking about resulting number of instruments (two flutes and 2 oboes). The total number of players was then 56 and not 60, as Leopold states²⁹. It is therefore to be recommended that the practice depicted in the letter of having the flutes play "cogli oboi" be adopted for a performance of this opera.

It is well-known that the practice of the time was for the bassoons, even if not expressly indicated, to play "col basso"; this would also explain the strikingly small number of violoncelli in the theatre in Milan.³⁰ The bassoons can stay silent in the passages for string orchestra, although the practice of the day does not exclude their playing in these cases as well.

In passages in which the viola is not written out but is provided with the indication *col basso*, the usual practice of the time demanded a rendering "all'ottava", as is in fact expressly given in the resolution of this abbreviation in the copies (e.g. in




²⁹ Cf. also G. Barblan in the compilation quoted above, *Mozart in Italia*, pp. 100–132, in which however the word "clarini" (i.e. trumpets) was inadvertently read as "clarinetti".

³⁰ The orchestral strength of the theatre in Milan in 1748 is also known from the document *Bilancio reso dall'Amministrazione del Regio Ducal Teatro e Giuochi annessi* in the State Archive, Milan (Spettacoli Pubblici, fols. 30–31) (cf. G. Cesari, loc. cit., pp. 24 f., footnote 4; the same in *Rivista Musicale Italiana* XXIV, 1917, p. 21, footnote 2) and the manuscript *Nota de SS. ri Virtuosi, che hanno sonato nell'Orchestra di questo Regio Ducal Teatro nel Carnevale dell' anno 1748* discovered in the archive of the Collegio Guastalla (signum Cart. 11) in Monza by G. Barlan; this was published by Barblan in facsimile with commentary (in the compilation already quoted several times, *Mozart in Italia*, pp. 130–132 and plate XXV). At that point, the orchestra consisted of 46 players but again with the relatively small number of only two violoncelli. Cf. also G. Barblan, *La musica a Milano nei secoli XVII e XVIII*, in: *Storia di Milano*, vol. XII, Milan, 1959, pp. 626 to 628.

the Berlin copy and in the various copied parts of the overture and the aria No. 24). In some places, however, the interlacing with the previous or following passages suggests that Mozart was thinking of an interpretation "unisono" instead of "all'ottava". At such places, as well as where an interpretation "all'ottava" would result in an illogical voice-leading of the viola above the higher strings (e.g. in unison passages for all strings), the present edition notates the viola in unison with the bass. Such cases are mentioned in the Critical Report.

In the *secco* recitatives, the volume editor has added a simple realisation of the basso continuo in small print. In keeping with the improvisatory practice of the day, the performance of the figured bass – especially in terms of fullness of sound, adaption to the context, repetition of the chords, use of "arpeggiando" – should be free and elastic. The bass part should also be reinforced by a violoncello.

For the realisation of the appoggiaturas, the volume editor has added suggestions in small print above the principal accolade. It is well-known that appoggiaturas in the recitatives, although not written in by the composers of the time, were not *ad libitum* ornaments but an essential part of the musical treatment of the words. In the arias, they should usually be added at places where the melodic phrase ends with two notes written at the same pitch and where the first note carries the accent in the word; this should be realised as an appoggiatura. It should be pointed out that the appoggiaturas in the arias emphasise the *affetto* and must never be performed mechanically; for this reason, the directions given by the volume editor should only be considered as an approximate guide.³¹

Where problems of performing practice arise, particularly with appoggiaturas and acciaccaturas, sometimes also with obviously inaccurately notated rhythmical quantities, the interpretation of the volume editor is inserted in small print and in square brackets above the relevant notes. Here it is important to observe that the notation , according to contemporary practice performed thus , is better performed as follows:³² 

³¹ On the problem of the appoggiatura, cf. amongst others the forewords to Mozart's *Die Schuldigkeit des Ersten Gebots*, NMA I/4/1, pp. VIII f. (Giegling), *Betulia liberata*, NMA I/4/2, p. IX (Tagliavini), and *Ascanio in Alba*, NMA II/5/5, pp. Xff. (Tagliavini).

³² Cf. especially J. Haydn's *Anweisungen zur Aufführung seines Applausus* on the election of a prelate in Göttweig, 1768 (autograph copy in Vienna, Gesellschaft der Musikfreunde), rendered by C. F. Pohl, *J. Haydn II*, Leipzig, 1882, pp. 39–43.

At the fermatas in the arias, the volume editor suggests the following cadenzas:

Page 30, m. 102 (1st time)



Page 33, m. 128



Page 30, m. 102 (Reprise)



Page 44, m. 146



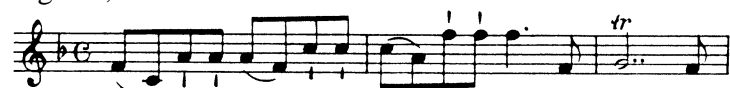
Page 49, m. 219



Page 56, m. 113



Page 75, m. 123



Page 77, m. 166



Page 80, m. 226



Page 87, m. 42



Page 96, m. 108



Page 98, m. 161



Page 120, m. 95



Page 144, m. 61; page 302, m. 58



Page 148, m. 102; page 304, m. 96



Page 170, m. 86



Page 173, m. 152



Page 204, m. 134



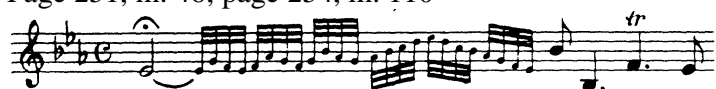
Page 209, m. 78



Page 210, m. 123



Page 251, m. 46; page 254, m. 110



Page 252, m. 83



Page 271, m. 139



Page 273, m. 177



Page 289, m. 175



Page 336, m. 179



In the music in the Appendix, the autograph was followed rigorously; the additions by the volume editor, largely relating to articulation and dynamics in parallel passages, were reduced to the absolute minimum necessary. In the main edition, where no primary source was available, all notes and indications which occur in at least one source are rendered in normal print (regarding editorial procedures, please refer to the Editorial Principles, p. VI). Where differences exist between the two groups of sources, the version of group β, with one exception (No. 8, *Cavata*, see further below under *Remarks on Individual Numbers*), was adopted. The staccato marks in the rejected autograph first versions were mostly dashes; but intermediate forms between dash and dot occur. The staccato marks in

the follows places were interpreted and rendered as dots:



Page 281, mm. 54-56 (Violin I)

Page 286-287, mm. 141-143 (Violin I)

Page 293, m. 35 (Violin I)

Page 295, m. 66 (Violin I, II)

In the main body of the edition, for which the sources show no uniform use of markings, the present volume generally uses dashes, as was Mozart's most frequent practice in works at this date. Dots are only used in connection with phrasing

marks  (Cf. aria No. 3, mm. 9-12, 82-84, 87-89). Dashes in the sense of accents appear almost exclusively in groups of repeated eighth- and sixteenth-notes, mostly together with the dynamic marking *fp*. At such places, the original notation , except in the first measure in which it appears, is

retained; the dash as accent refers of course here only to the first note of the abbreviation. With eighth-notes, abbreviated notation for repeated notes is tacitly written out. The frequent abbreviations *col basso*, *col violino primo*, *unisono* etc. are also written out in full. The *dal segno* reprise in the arias is usually written out, since the middle section is closely interwoven with the start of the repeat.

The basis for editing the text set in *Mitridate* is the libretto printed in Milan; the only changes were in the adapting of the orthography following the rules accepted today; this meant above all the removal of commas before the conjunction *e*. In the few places where the text set by Mozart differs from the libretto, Mozart's variant was preferred where this was better suited to the declamation. The scene directions given in the libretto were placed at the relevant point in the musical score and printed in italics.

Remarks on Individual Numbers

No. 4: In the sources in group α , the bassoon is missing. That there were bassoon parts in the London copy was known to the editors of the AMA; they decided, however, not to adopt them, because they were allegedly "written in an un-Mozartian way"³³. This view seems to us to be completely unjustified; here, as in other similar cases, we have taken the richer orchestration of the group β copies as the result of finishing work. The beginning of this aria is interesting and original in its organic connection with the preceding recitative.

No. 5: In Quirino Gasparini's *Mitridate*, an aria for Sifare on another text is placed here: "*Tuoni adirato il vento.*"

No. 8: The composition of this *Cavata* for the tenor was, no doubt because the demanding D'Ettore was not easily satisfied, the most delicate and burdensome work. After four sketches had been tried, changes had to be made even in the subsequent final version, as some differences between the two source groups show: in α the Viola has an independent arpeggio figure in the first four measures, while in β it plays *col basso*; furthermore, in α the measures 47, 48 and 50 are missing. Although for the other numbers the source group β represents the most complete version, it seems in contrast that for this number, whose compositional process was particularly complicated, the definitive version is that of the source group α . In fact, it is much more likely that the measures 47, 48 and 50 represent a later shortening rather than an addition.

No. 10: In the copies in group α the trumpets are missing.

No. 11: In no copy is the Viola included in this number; but its playing "*col basso*" can, with great probability, be assumed.

No. 12: In the copies in group α the measures 79-94 are missing; the cut was no doubt made to remove the illogical context provided by the *allegro* movement for the words addressed to Sifare "*Tu, che fedel mi sei*"; this *allegro* had otherwise only characterised the words addressed to Aspasia, "*Tu ingrata i sdegni miei*".

No. 13: The two source groups have only one variant of this aria each; that in group β is probably an arrangement attributable to a special wish of the first horn player of the theatre in Milan. It should be noted that the vocal part remained unchanged, perhaps because the leading man had already learned it, while all instrumental bridge passages were extended. In both variants, Mozart used various elements (in particular instrumental motifs) of the first, rejected version. The first version and the variant of the final version without solo horn are rendered in the present volume in the Appendix (Nos. 5, 6).

No. 14: In Gasparini's *Mitridate*, an aria for Aspasia is placed here with a different text, "*Fra' dubbi affetti miei*".

No. 17: In the sources belonging to group α , the oboes are missing from this aria; the addition of these instruments in β led to changes in the violin parts in measures 2, 4, 53 and 55; cf. the Critical Report. In Gasparini's *Mitridate*, a *Marcia* follows after the aria "*Già di pietà mi spoglio*".

No. 19: Striking in this aria, which seems to be a very much an *andante* piece, is the tempo indication *allegro*, which appears in all sources. It should be noted that in the copies of group β the measures 37-42 are missing.

No. 21: As already mentioned, the copies of group α have only the vocal and bass parts; the indication *Cavatina*³⁴ is also missing. The form of this number (interlacing of recitative, *Cavatina* and recitative) seems to take as its model the *Recitativo accompagnato e Cavatina* in Gasparini's *Mitridate*.

Atto terzo, Scena V (p. 229): In the libretto, an aria for Aspasia, "*Secondi il Ciel pietoso*", is placed at the end of the scene, but appears in none of the copies of Mozart's *Mitridate*; the text is however printed in the libretto without the inverted commas which otherwise mark the sections not set for the singers (cf. p. XIII above). This aria was most probably sung in a setting by another composer (it is well-known that insertions of this kind were quite

³⁴ On the expression *Cavatina* and the relation between *Cavatina* and *recitative*, cf. amongst others N. Pirrotta, *Falsirena e la più antica delle cavatine*, in: *Collectanea Historiae Musicae* II, Florence, 1957, pp. 355-366.

³³ Editorial Report (cf. above, footnote 22), p. 30.

normal in the opera practice of the period). The most likely hypothesis would be that here the aria by Gasparini on the same text was performed, although this is in E-flat major in contrast to the closing F major of the previous recitative.

No. 24: In sources belonging to group β , this aria ends with m. 49, leaving out the middle section and the *da capo*.

No. 25: In Gasparini's *Mitridate*, a *coro concertato* with a different text, "*Gran Monarca al tuo perdono*", is placed here.

Appendix No. 4: The compositional process for this recitative, from the sketches up to the final version – in which various elements of the second, longer sketch are retained – is especially interesting. One should note the indication added in Leopold Mozart's hand to the second sketch, *Violini cambiar armonia*. The sketch did indeed remain at this point and up to measure 22 continuously in A major, while the final version appeared with changed *armonia* at this point with modulations from A minor to G major and C major; after further modulations (D minor, A minor, A minor, F major), A major is finally reached; in measures 18-25 the sketch is followed almost *verbatim* (with only a shift of the bar-lines).

Appendix No. 7: Remarkable here in measures 29-33 is the dynamic differentiation, otherwise seldom seen in Mozart's early works (rapid succession of *f*, *mf* and *p*). Since this aria fragment breaks off at the end of a page, one cannot exclude the possibility that here there was originally a complete piece and that perhaps other sketches or rejected versions exist and are now lost. But it seems to us more probable that this piece really does end with measure 41 – where the first section (first stanza) of the aria ends (cf. the analogous passage [m. 22] in the final version). Perhaps it was Mozart's intention, even in this first version, to use the same form as appears in the final version (A-B-A'-B' = *adagio-allegro-adagio-allegro*), but noticed after setting the first stanza (A) that this stanza had taken on disproportionate dimensions.

Appendix No. 8: Compared to this first version, the final version does not represent a new composition, but rather an arrangement consisting mainly of radical cuts. In the first version, Mozart had achieved a kind of synthesis between the usual aria form with shortened *da capo* and the form based on the contrast *adagio-allegro* (A-B-A'-B'); more precisely, he used A (= a-b-a'-b')-B-A (as shortened reprise, i.e. second part of b'). In the final version, the composer removed the second section of b and b' (measures 24-44 and 78-98 of the first version), which is to an extent marked by the same rhythmic patterns, re-shaped in the adaption from *adagio* to *allegro*, as in a (and a'). In addition, the middle section B (on the second stanza of the aria text) was

re-shaped, re-worked, transposed from minor to major and shortened (mm. 112-127 in the first, mm. 37-46 in the second version). This resulted in the following form: A(a-b)-B-A'(a'-b'). Apart from the cuts, the changes in the setting of the second stanza, (section B) and the changes in instrumentation (which in the final version was without the trumpets used in the first version), both versions use the same material. Here the corresponding sections of both versions are presented adjacently³⁵:

First version:

Measures 1-24 45-56 (112-125) 57-78 99-111

Second Version:

Measures 1-24 25-36 (37-47) 48-69 70-82

A comparison of the two versions is additionally interesting regarding the problem of appoggiaturas. Appoggiaturas which are missing in one version are written out at parallel places in the other version, cf. in the first version the measures 61, 63, 99, 113 and correspondingly in the second version the measures 52, 54, 70, 38.

Appendix No. 9: The form of this first version of the duet (A-B-A'-B') corresponds to that used by Gasparini. It seems that even in setting the words "*Barbare stelle ingrante [barbarous, ungrateful stars]*", which are underlined by tremolo in the violins and *fp* effects, Mozart followed Gasparini as model. It is striking that in this version, as in Gasparini, the words "*Ah che tu sol tu sei che mi dividi il cor*" ("*Ah, that you alone are the one who divides my heart*)", set in Mozart's final version, are missing; in this final version, the form was simplified to the straightforward scheme A-B (*adagio-allegro*).

*

Sincere thanks are owed by the editor of this volume to all persons and institutions who generously made available sources, information and suggestions for the present volume, above all those in charge of the music department of the Bibliothèque nationale, Paris (particularly Ms Nanie Bridgman), Dr. Macario Santiago Kastner, Lisbon, and of course especially the principal editors, Dr. Wolfgang Plath and Dr. Wolfgang Rehm, who have constantly supported and fostered the work of producing the present volume.

Luigi Ferdinando Tagliavini
Bologna, February 1966

Translation: William Buchanan

³⁵ This congruence seems not to have been noticed by Boetticher; in his analysis (cf. footnote 19 above), he erroneously compares as parallel passages mm. 26-34 of the first version with mm. 48-56 of the final version, at the same time emphasising that Mozart "*soon broke with the declamatory principle and introduced gaping melodic leaps in order to increase the tension*"; in truth, the measures 48-56 (*adagio maestoso* section) of the second version correspond completely to mm. 57 to 65 of the first version, while mm. 26-34 (*allegro* section) of the first version have no corresponding passage in the second.

Handwritten musical score for the first page of the aria "Son reo; l'error confesso" from Mozart's *Mitridate, Re di Ponte*. The score is written on ten staves. The first staff is empty. The second staff is labeled "Corno" and contains a melodic line. The third staff is labeled "Oboe" and contains a melodic line. The fourth staff is labeled "Violini" and contains a melodic line. The fifth staff is labeled "Viola" and contains a melodic line. The sixth staff is labeled "Fagotto" and contains a melodic line. The seventh staff contains the vocal line with the lyrics "son reo l'error confesso l'error confesso e degno del reo". The eighth staff is labeled "Basso continuo" and contains a bass line. The ninth staff is labeled "Organo" and contains a bass line. The tenth staff is empty. The score is written in G major (one sharp) and 4/4 time. The tempo is marked "Allegro moderato".

Facs. 1: No. 16, aria "Son reo; l'error confesso": first page as in the copy of the score in the Biblioteca de Ajuda, Lisbon. Cf. page 174, mm. 1-4.

Aut. II. Jupa XIII. Tamare. N. 29. N. 31. Mitridate. 1770. or si me più gladio punte d'ora.
non Mozart und sein Handfist.

2 Hornen
2 Corni
2 Oboen
2 Violinen
Viola
Trompeten
Fagott
Bass

Son reo. l'error confesso, l'error confesso, e degno del tuo
Porgie. naustro

No 69

Facs. 2: No. 16, aria "Son reo; l'error confesso", earlier version = Appendix No. 8: first page as in the autograph score in the Bibliothèque nationale, Paris. Cf. page 309, measures 1-4.



Facs. 3: Recitativo accompagnato "*Respira alfin*" (Atto primo, Scena XIII), two fragmentary sketches = Appendix No. 4: first page as in the autograph score in the Bibliothèque nationale, Paris. Cf. page 290, a. and b., measures 1-11.



Facs. 4: Recitativo accompagnato "*Respira alfin*" (Atto primo, Scena XIII), two fragmentary sketches = Appendix No. 4: second page as in the autograph score in the Bibliothèque nationale, Paris. Cf. pages 290-991, b., measures 12-24.

marchia 99

The image shows a handwritten musical score for a piece titled "marchia". The score is written on ten staves. The first staff is labeled "Trombe" and the second "Timpani". The third staff is labeled "Corni". The fourth staff is labeled "Booe". The fifth staff is labeled "V:V:". The sixth staff is labeled "Viola". The seventh staff is labeled "Mandolino". The score is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The number "99" is written in the top right corner.

Facs. 5: No. 7, *Marcia*: first page as in the copy of the score in the Biblioteca de Ajuda, Lisbon. Cf. page 81, measures 1-5

554 3341.

MITRIDATE RE DI PONTO.

DRAMMA PER MUSICA
DA RAPPRESENTARSI
NEL REGIO-DUCAL TEATRO
DI MILANO

Nel Carnovale dell' Anno 1771.
DEDICATO
A SUA ALTEZZA SERENISSIMA
IL
DUCA DI MODENA,
REGGIO, MIRANDOLA ec. ec.
AMMINISTRATORE,
E CAPITANO GENERALE
DELLA LOMBARDIA AUSTRIACA
ec. ec.



IN MILANO.) (MDCCLXX.
Nella Stamperia di Giovanni Montani.
CON LICENZA DE' SUPERIORI.
Mozart Wolfgang Amadeo

PERSONAGGI.

MITRIDATE, Re di Ponto, e d' altri
Regni, amante d' Aspasia.
*Sig. Cavaliere Guglielmo D' Ettore Virtuoso
di Camera di S. A. S. Elettorale di Baviera.*
ASPASIA, promessa sposa di Mitridate.
e già dichiarata Regina,
Signora Antonia Bernasconi.
SIFARE, figliuolo di Mitridate, e di
Stratonica, amante d' Aspasia,
Sig. Pietro Benedetti, detto Sartorino.
FARNACE, primo figliuolo di Mitri-
date, amante della medesima,
Sig. Giuseppe Cicognani.
ISMENE, figlia del Re de' Parti, amante
di Farnace,
Signora Anna Francesca Varese.
MARZIO, Tribuno Romano, amico di
Farnace,
Sig. Gaspare Bassano.
ARBATE, Governatore di Ninfea,
Sig. Pietro Mustbietti.

Compositore della Musica.

Il Sig. Cavaliere Amadeo Wolfgang Mo-
zart, Accademico Filarmonico di Bolo-
gna, e Maestro della Musica di Camera
di S. A. R. ma il Principe, ed Arcivescovo
di Salisburgo.

ATTO

Facs. 6-8: Title page and list of characters from the libretto printed for the Milan performance (copy in the Civica Biblioteca Musicale Bologna).