

# WOLFGANG AMADEUS MOZART

Series II

## Works for the Stage

WORK GROUP 5: OPERAS AND SINGSPIELS  
VOLUME 9: IL RE PASTORE  
[The Shepherd King]

PRESENTED BY PIERLUIGI PETROBELLI  
AND WOLFGANG REHM

1985

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

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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

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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.

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## 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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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 (KV<sup>3</sup> or KV<sup>3a</sup>) are given in brackets; occasional differing numberings in the sixth edition (KV<sup>6</sup>) 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 (3<sup>rd</sup> 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. *The Editorial Board*

## Foreword

*Commission, Genesis and first Performance in Salzburg*

After his return from Munich, where *La finta giardiniera* KV 196 was staged for the first time on 13 January 1775, Mozart began, probably already during March, with work on a new vocal composition: *Il re pastore*. Prince–Bishop had entrusted not only Mozart with a commission of this kind, but also the Salzburg Court Composer, Domenico Fischietti, a native Neapolitan. Both chose texts by Pietro Metastasio: Fischietti *Gli orti esperidi* and Mozart, as we know, *Il re pastore*. The occasion for both commissions was Archduke Maximilian Franz’ visit to the Prince–Bishop’s court at Salzburg: the youngest son of Empress Maria Theresia, the same age as Mozart, wished to make a stop at Salzburg on his intended journey to Italy, for which he was to leave Vienna 20 April 1775, reaching Salzburg on the 21<sup>st</sup>. The richest source of documentary information on the young Archduke’s visit to the court in Salzburg in 1775 has been shown to be the diary of Johann Baptist Joseph Joachim Ferdinand von Schiedenhofen, Court Counsellor and Regional Chancellor in Salzburg. We thus learn from his notes,<sup>1</sup> amongst other things, that two important performers from the Munich Court were contracted for the musical events on the occasion of Archduke Maximilian’s visit: the soprano castrato Tommaso Consoli and the flautist Johann Baptist Becke. The score of Fischietti’s *Gli orti esperidi*<sup>2</sup>

<sup>1</sup> Cf. Otto Erich Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1959, pp. 15–24. – All passages from Schiedenhofen’s diary referring to the arrival of Archduke Maximilian in Salzburg, the rehearsals of the two Serenades by Mozart and Fischietti and their performances in April 1775 have been collected by Pierluigi Petrobelli, “*Il re pastore*”: *una serenata*, in: *Mozart-Jahrbuch 1984/85*; there the few passages from the correspondence of the Mozart family in which *Il re pastore* is later mentioned are also quoted (cf. also footnote 36). – Further documentary evidence is based on: *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (NMA X/34 = Dokumente), Kassel etc., 1961, pp. 135ff., with Addenda and Corrigenda, collated by Joseph Heinz Eibl (NMA X/31/1), Kassel etc., 1978, p. 25.

<sup>2</sup> Cf. Rudolph Angermüller, *Il re pastore*, in: *Internationale Stiftung Mozarteum Salzburg. Mozartwoche 1974. Programm*, pp. 21–24, and Ernst Hintermaier, *Domenico Fischietti und W. A. Mozart*, in: *Österreichische Musikzeitschrift* 29 (1974), Heft 1, pp. 25–28.

rediscovered by Rudolph Angermüller in Salzburg in 1974 revealed striking cross-connections with Mozart’s *Re pastore* score in terms of cast and structure: the same number of persons and the same distribution of the parts, namely one soprano castrato, two sopranos and two tenors. It is particularly significant that both works contain a male role for a castrato, (Aminta in Mozart, Adone in Fischietti), which can only be explained by the engagement of Consoli<sup>3</sup>. This singer – in *La finta giardiniera* he may have been entrusted with the role of the knight Ramiro – had already carried the main role in another version of the *Re pastore*, namely in the setting of the Metastasio text by Pietro Alessandro Guglielmi, performed in Munich in 1774 (“*nel teatro nuovo di corte*” [“*in the new Court Theater*”])<sup>4</sup> This circumstance and the fact that a comparison between Mozart’s score and the libretto of the Munich performances of 1774 suggests Guglielmi’s opera as the influential model for Mozart’s *Re pastore* allow the following hypothesis: the perspective of having Consoli’s abilities available, a singer who had already knew the main role in *Re pastore* well, was intended as an incentive to encourage Mozart to select Metastasio’s text for the Salzburg commission. This

<sup>3</sup> We can only speculate about the reasons for engaging Johann Baptist Becke: Schiedenhofen mentions him on 19 April (on which day the diarist met him and Consoli at the Mozarts’), then again 22 April in connection with the performance of Fischietti’s “*Serenade*”. In this work his may have played flute I in No. 7 (Adone’s aria), parts of which are solo, but also the oboe solo in No. 11 (Venere’s aria with introductory *accompagnato*), while in *Il re pastore* he could have been employed in “*Intendo amico rio*” and in the numbers 9 and 10; all these numbers in Fischietti and Mozart would however hardly justify the engagement of such a well-known soloist from Munich – we may therefore suppose that Becke performed other solo tasks during his stay in Salzburg in 1775.

<sup>4</sup> The title of the libretto printed for this performance (copy in the Bavarian State Library, Munich) was: IL RE PASTORE DRAMMA DA RAPPRESENTARSI IN MUSICA NEL TEATRO NUOVO DI CORTE PER COMANDO DI S.A.S.E. MASSIMILIANO GIUSEPPE Duca dell’Alta, e Bassa Baviera, e del Palatinato Superiore, Conte Palatino del Reno, Arcidapifero, ed Elettore del S.R.I. Landgravio di Leuchtenberg &c. &c. Nel 1774. La Poesia è del Signor Abbate Pietro Metastasio, Poeta di S.C.M. La Musica è del Signor Guglielmi Maestro di Capella Napoletano. In Monaco, Apresso Francesco Gioseppe Thuille.

hypothesis can be extended to include the speculation that the choice of the libretto had already been made in Munich (father Leopold and sister Nannerl made the journey there; the family left 6 March), but the composition itself was not worked on before reaching home 7 March. Thus an choice protagonist and a plot whose glorification of all the virtues of Habsburg politics was therefore particularly appropriate for the grand occasion provided the ideal preconditions for the success of Mozart's score.

In connection with *Il re pastore* and the sister work by Fischietti, Schiedenhofen always speaks in his entries of the “*Serenade*” performed at the Salzburg Court, that is, of the kind of performance still enjoying a lively and fruitful tradition at Court in Vienna<sup>5</sup>, where the scenic element is reduced to a minimum or even completely omitted. This could be one reason why for both Fischietti's work and Mozart's no printed libretto is known in connection with the performances in Salzburg 22 April (*Gli orti esperidi*) and 23 April 1775 (*Il re pastore*). But another reason why neither a printed libretto nor any reference to scenic apparatus have been found could be the haste with which the preparations had to be made and the relevant scores complete. The assumption that members of the Salzburg Court Music took over the other four roles is completely convincing: “The following singers can be considered to have been likely members of the cast of Mozart's *Il Re pastore* alongside Consoli: for the soprano roles (Elisa, Tamiri): Maria Anna Fesemayr, married name Adlgasser (1743–1782?), Maria Anna Braunhofer (1748–1819), Maria Magdalena Lipp, married name M. Haydn (1745?–1827), for the tenor roles (Alessandro, Agenore) Franz Anton Spitzeder (1735–1796), Felix Hofstätter (c. 1744–1814).”<sup>6</sup>

<sup>5</sup> Cf. Jacques Joly, *Les fêtes théâtrales de Métastase à la cour de Vienne (1731–1767)*, Clermont-Ferrand: Faculté des Lettres et Sciences humaines de l'Université de Clermont-Ferrand II, 1978, p. 55. – On the question of the “*Serenata*” cf. the extensive discussion in Petrobelli, loc. cit., (see footnote 1), and the chapter on Mozart's *Re pastore* in: Reinhard Strohm, *Die italienische Oper im 18. Jahrhundert*, Wilhelmshaven, 1979, pp. 353ff. (the same chapter also provides a detailed analysis of Mozart's score.

<sup>6</sup> Cf. Angermüller, loc. cit., p. 23.

### *The Libretto by Pietro Metastasio*

Metastasio's text was written in Vienna between the end of 1750 and Spring 1751 for the Court composer Giuseppe Bonno, with whose music *Il re pastore* was performed for the first time 27 October 1751 before a salon of “*di dame e cavalieri*” an Court in Vienna (in Schönbrunn)<sup>7</sup>. The libretto had already been printed before this first performance and received, like the poet's other texts, a wide and immediate dissemination in Italy and other countries. In keeping with the customs of 18th century opera, this text was adapted in different places to local performing capabilities. Recitative sections were shortened, scenes deleted, and for arias there were three common forms of alteration. They were either deleted without replacement but could also be replaced by others which had no link to the original libretto; but alongside these there was also “paraphrasing”: Metastasio's text would then be changed in verse and rhyme structure so that it could be fitted to already existing music. All these modifications were dependent on the purpose of the opera and allow conclusions to be drawn about the type of theater involved, the audience, to whom the theater management was answerable, and what singers were available. A Court Opera, for example, was managed directly by the court itself, the audience entered free of charge, the times of its performances were not necessarily tied to fixed season, and its singers belonged as a rule to the Court Music. In contrast, in towns and also in the province, performances and the choice of performers were a matter for the impresario. He engaged the singers as he thought best and as his finances allowed; the latter consideration would often exclude engaging famous performers, performers who were also prepared to learn new works. Rather, performers with a fixed repertoire often had to be taken under contract, which did of course allow the subsequent tailoring of an existing libretto – the “paraphrased arias” grew up on this fertile ground. All these then were the factors that determined what kind of score would be based on the libretto. Correspondingly, Metastasio's *Re pastore* was set for Court stages not only by Bonno, but also by Francesco Antonio Uttini

<sup>7</sup> Cf. Metastasio's letter to Carlo Broschi, known as Farinello, on 27 Oktober 1751: “*Questa sera va in scena l'opera*” [“*This evening the opera (= Il re pastore) will go on stage*”], in: *Tutte le opere di Pietro Metastasio*, edited by von Bruno Brunelli, Band 3, Mailand, 1951, p. 679.

and Johann Adolf Hasse (both operas 1755)<sup>8</sup> as well as Christoph Willibald Gluck (1756)<sup>9</sup>, while Giuseppe Sarti<sup>10</sup>, Antonio Maria Mazzoni, Giovanni Battista Lampugnani, Baldassare Galuppi und Niccolò Piccinni<sup>11</sup> composed on the same Metastasio text normal “*opere serie*” commissioned by Italian theaters. In such cases, nothing else was expected than music tailored to the individual singers: the score was adapted to their abilities, and behind the euphemistic indication in the libretto, “*La musica è di diversi celebri autori*”, are the faintly concealed “travelling-bag” arias of the singers from whom the troupe was put together<sup>12</sup>.

Amongst all the scores just named, the *Re pastore* of the Neapolitan Pietro Alessandro Guglielmi takes a special place, for Mozart’s *Serenata* of 1775 owes much to the Munich version (1774) of the work Guglielmi wrote for the Teatro di San Benedetto in Venice for the Pentecost season (“*Fiera dell’Ascensione*”) 1767<sup>13</sup>. But there is another Venetian performance of interest in our context: *Il re pastore* by Baldassare Galuppi was also staged at the Teatro di San Benedetto in Venice in summer 1769. For the latter, Metastasio’s verse was shortened to save time, responding to the circumstances of the theater, and the original “highly scholarly” invention and structure was changed. The result was that Galuppi’s opera in its Venetian form had two

instead of three acts, and the performance of this version took place, which is even more interesting, in July 1769 on the occasion of a private visit by Emperor Joseph II, son and co-regent of Empress Maria Theresa<sup>14</sup>. It was no coincidence that Guglielmi’s score and Metastasio’s libretto for *Il re pastore* were reduced for the staging at the Prince Elector’s Court in Munich (1774) from three to two acts; with these dimensions, the work corresponded not only to the needs of a grand performance in the presence of a representative of the highest level of the Imperial Court, but also to the scale of the festival performance in Venice in 1769. But at the same time, the Metastasio’s text reduced from three to two acts was the right size for a *Serenata*, in which form Mozart’s *Re pastore* of 1775 was performed in Salzburg in honor of Archduke Maximilian, the younger brother of Emperor Joseph II.

We have deliberately put so much emphasis and detail into this more or less “chance” aspect, which played such a large part in determining the form of most settings of Metastasio’s *Re pastore* libretto, because only after a comparison of this kind does it become evident how superior Mozart’s composition is. In its clear formal structure, in the both complex and multifaceted interaction between poetic text and musical organisation, it is the result of a precise concept for the complete work. There is not a single aria in Mozart’s entire score that copies completely the formal structure of the preceding or following pieces. Mozart had obviously considered each number as a new challenge, and the results in terms of the synthesis of the two formal principles from distinct stylistic traditions – *da capo* aria as the formal type in vocal numbers and sonata form in instrumental – are fundamentally different.

#### *The Libretto of Mozart’s Serenata*

Mozart used for his *Re pastore*, as already explained, the printed libretto of the Munich production of Guglielmi’s opera (1774). Besides all the textual correspondences, this conclusion is reinforced by the occurrence of the same spellings of individual words and by frequent agreement in the punctuation.

In comparison with Metastasio’s original text as reproduced in the modern standard edition<sup>15</sup>, the

<sup>8</sup> Cf. on this subject generally and on Hasse’s score in particular Pierluigi Petrobelli, “*Il re pastore*” von Johann Adolf Hasse (Dresden, 1755), in: *Kongreßbericht Die Dresdener Oper von Heinrich Schütz bis Johann Adolf Hasse*, Dresden 28. – 30. Mai 1985.

<sup>9</sup> *Il Re pastore – Der König als Hirte, Drame per musica in drei Akten von Pietro Metastasio*, edited by László Somfai, Kassel etc., 1968 (Gluck, *Sämtliche Werke* III/8); in the foreword, the editor shows the dependence of some numbers in Gluck’s score on Bonno’s score.

<sup>10</sup> Sarti’s opera (the next setting of Metastasio’s libretto after Bonno’s) had its first performance in Pesaro in the Carnival season of 1752; cf. Petrobelli, “*Il re pastore*” von Johann Adolf Hasse, op. cit.

<sup>11</sup> Mazzoni’s opera was first performed in summer 1757 in the Teatro Marsigli Rossi in Bologna, Lampugnani’s in spring 1758 in the Regio Ducal Teatro zu Mailand; Galuppi’s *Il re pastore* had its première in spring 1762 in Parma (Teatro Ducale) and finally came Piccinni’s setting on 30 May 1765 in the Teatro di San Carlo, Naples.

<sup>12</sup> Examples of this kind of performance are offered by stagings of *Il re pastore* in Prague (Carnival 1752), in Lucca und in the Teatro Carignano in Turin (Autumn 1765) as well as in Verona (Carnival 1775, Teatro Filarmonico).

<sup>13</sup> Cf. Taddeo Wiel, *I Teatri Musicali Veneziani del Settecento*, Venice, 1897 (reprint: Leipzig, 1979), p. 267.

<sup>14</sup> Cf. on the staging of Galuppi’s *Il re pastore* in Venice in 1769 Wiel, op. cit., p. 276.

<sup>15</sup> *Tutte le opere di Pietro Metastasio*, edited by Bruno Brunelli, vol. 1, Milan, 1943, pp. 1115–1152. – The

following variants appear in the Munich libretto of 1774: the Aminta aria “*So che pastor son io*” in Act I is replaced by “*Aer tranquillo e di sereni*” (No. 3) and the central part of the Elisa monolog in Scene VI of the same act is omitted. In the second act Scene 1 is omitted completely, and as a result the subsequent scenes in the Munich printed libretto are moved forward by one number: Furthermore, these cuts were made in Act II: an Agenore aria at the end of Scene 3, most of Scene 4 – including an Aminta aria – as well as Scenes 6-8. In Act III (whose opening scene appears as Scene 5 in Act II of the Munich version of 1774), all recitatives are reduced drastically, an aria for Elisa at the end of Scene 4 is deleted, and in Alessandro aria opening Scene 7, “*Voi che fausti ognor donate*” (No. 13) the second strophe is missing. Finally, Metastasio’s original short closing chorus (“*Dalla selva e dall’ovile*”) is replaced by a longer text from another source (“*Viva l’invitto duce*”, No. 14) which also closes Mozart’s score<sup>16</sup>.

Mozart did not, however, always adopt word-for-word the Munich libretto of 1774 from which he was working. As he had had a copy of the Turin Metastasio edition since 1770<sup>17</sup>, he returned to the original text on more than one occasion. In Aminta’s extensive recitative at the beginning of the work (Scene 1), for example, he restored after Aminta’s words to Elisa, “*Tu vantì il chiaro sangue di Cadmo*”, the verse line “*io pastorello oscuro ignoro il mio*” missing in the Munich libretto<sup>18</sup>. And there are further passages in Mozart’s score in which we can see that Metastasio’s original text was taken into consideration. In the case of Tamiri’s aria “*Se tu di me fai dono*” (No. 11), the clear reason for extending the verse line “*se vuoi che d’altri sia*” to “*se vuoi che d’altri io sia*” as in his Metastasio edition was that it was more singable. A similar more *cantabile* line results from a change he made himself in Agenore’s aria “*Per me rispondete*” (No. 5): Mozart here changed the third line of the second strophe from “*quel di che vinceste*” to “*talor che vinceste*”. Finally, it

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numbering of the scenes in the following section is based on this edition.

<sup>16</sup> On these variants cf. the *Kritischer Bericht* [Critical Report] and Reinhard Strohm, op. cit., pp. 371f.

<sup>17</sup> Cf. Leopold Mozart’s letter of 10 February 1770 from Milan to his wife in Salzburg.

<sup>18</sup> Klaus Hortschansky has already pointed this out in a comprehensive study of Metastasio’s *Re Pastore* libretto and its settings: “*Il Re Pastore*”. *Zur Rezeption eines Librettos in der Mozart-Zeit*, in: *Mozart-Jahrbuch 1978/79*, Kassel etc., 1979, pp. 61–70 (here particularly p. 67).

is worth drawing attention to two text passages in Mozart’s score which appear in neither Metastasio’s original text nor in the Munich libretto of 1774, and which in both cases result from purely musical considerations:

1. At the end of the first act (Scene 8), Mozart wanted to introduce the grand duet for Elisa and Aminta, “*Vanne a regnar ben mio*” (No. 7), with an *accompagnato* dialog for both characters, but in this case Metastasio did not provide enough text for a recitative in duet dimensions. The additional verses in Mozart’s score, sung by Aminta with string accompaniment<sup>19</sup>, represent nothing more than an expansion of the text foreseen by Metastasio as Aminta’s reply to Elisa’s affirmative words, “*Va, regna, e poi ...*”: “*Che? m’affretti a lasciarti?*”

2. Version B of the recitative before the aria “*Aer tranquillo e di sereni*” (No. 3): In the old Mozart Edition (AMA) the recitative preceding the first Aminta aria consists of Metastasio’s original text, ending with the verse “*Sì: ma il Cielo fin’or mi vuol pastore*”, with additionally 23 measures of *secco* and 33 of *accompagnato*, whose text cannot be traced to either Metastasio or the Munich libretto. The AMA itself shows that this solution cannot be right: without any recognisable reason, it repeats the indication “*Recitativo*” at the beginning of the section with the unknown text (“*Compagne amene*”), a most unusual occurrence in the middle of the course of a recitative. The autograph itself gives a satisfactory solution for this problem, which was possibly the result of an oversight in the AMA. Metastasio’s recitative<sup>20</sup> ends on folio 24<sup>v</sup>; under the final cadence we read Mozart’s direction *segue l’aria d’Aminta*, which his father extended with the text incipit *Aer Tranquillo etc.*<sup>21</sup> On the following page (folio 25<sup>r</sup>) the recitative begins with the new text (“*Compagne amene*”), whose *secco* section moves into the *accompagnato* on folio 25<sup>v</sup>. Georg Nikolaus Nissen had added the remark *Recitativ. Vollständig [Recitative. Complete]* at the top of 25<sup>r</sup> and written the numbers 69., 45. and 44. in the top left corner of the same page of which the first have been crossed out. Finally, Franz Gleissner, working with Johann Anton Andrés in Offenbach (in charge there of the Mozart estate), remarked in the right margin of this page: *Alles unvollständig, und nicht zum Gebrauch [All incomplete and not usable]*(later crossed out) and

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<sup>19</sup> PP. 124–127 of our edition (beginning on p. 24 with the words “*e non ti cale*”).

<sup>20</sup> = version A in our edition: pp. 44–48.

<sup>21</sup> Cf. the facsimile on p. XX.



gehört zum *Il Re Pastore*<sup>22</sup> [*belongs to Il Re Pastore*]. The *accompagnato* section of the recitative ends on folio 27<sup>r</sup> with Mozart's repeated direction *segue l'aria Aer tranquillo*.<sup>23</sup> In the autograph there then follow the empty reverse side of the page, a further empty folio and on the folios 29<sup>r</sup> to 30<sup>v</sup> a repeat of the vocal and bass parts for the 23 measures of *secco* recitative of "*Compagne amene*" in the hand of a Salzburg copyist<sup>24</sup>; the aria itself begins on folio 31<sup>r</sup>. A final observation regarding the manuscript in its present condition enables us to solve the minor problem thrown up by the AMA<sup>25</sup>: the original page numbering<sup>26</sup>, not by Mozart, initially runs from folio 24, ends here, and continues with the number 25 on what is today folio 42<sup>r</sup> where Scene 3 begins. In other words: the page numbering of the 18th century is interrupted after version A of the recitative, i.e. after folio 24, by version B of the recitative and Aminta's aria. The most obvious conclusion is that when the pages were numbered the folios the new recitative and the aria (5 layers) did not belong to the body of the autograph; this explains the remarks on folio 25<sup>r</sup>, made by Nissen during his attempts to put the musical estate of Constanze's first husband<sup>27</sup> into order. When Franz Gleissner later identified the leaves ("*belongs to Il Re Pastore*"), the single aria with recitative found elsewhere amongst the Mozart estate papers was then re-inserted in the body of the autograph. In addition, it might be a permissible hypothesis that the aria was removed from the autograph for a single concert performance; Mozart

might then have composed the new recitative for which he needed the new text<sup>28</sup>. Our hypothesis immediately raises the question, of course, of the occasion and location of a single performance and at the same time of the genesis of the new recitative: since both sections (*secco* and *accompagnato*) were written on paper that also found use as "subsidiary paper" in both acts (and was also used for the second notation of the *secco* section in the in the hand of the Salzburg copyist!), and since the original calligraphic investigation showed that the notation of the recitative could not have been substantially later than that of the entire autograph, Mozart must have taken the aria out of Volume I (Atto primo) at the latest after the performance of 23 April 1775 and then composed the new recitative. It is therefore reasonable to assume a single concert performance in Salzburg which remained without documentary evidence, unless one wished to claim the concert in the Town Hall mentioned in Schiedenhofen's diary on 25 July 1775, which is probably identical with that recorded in Nannerl's diary in the same period, as the single performance of "*Aer tranquillo e di sereni*": Nannerl records at any rate that "*a female singer and a violinist*" were to be heard<sup>29</sup>. There is documentary evidence for a single performance of the aria by Aloysia Weber in Mozart's Mannheim soirée 12 March 1778. Apart from establishing the fact that the layers with version B of the recitative and the aria were not put back in the autograph after the supposed single performance, a further question occurs: Is the beginning of the recitative feasible only with continuo accompaniment, especially as the foundation is also missing in the first measure (if we assume there was no mistake on Mozart's part here<sup>30</sup>), or did the recitative for the single performance only begin with the *accompagnato* section, which would then prompt the question of why Mozart wrote the 23 *secco* measures at all? In any case, something remains to be solved in connection with version B of the recitative preceding "*Aer tranquillo e di sereni*"; this serves only to underline the hypothetical nature of our remarks on a single concert performance of No. 3.

<sup>22</sup> Regarding all entries on leaf 25<sup>r</sup> cf. the facsimile on p. XXI.

<sup>23</sup> Cf. the facsimile on p. XXII.

<sup>24</sup> Cf. Walter Senn, *Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozartbuch* (= *Zeitschrift des historischen Vereins für Schwaben*, 62./63. Band), Augsburg, 1962, p. 333–368, especially illustration 25: examples of the handwriting of the copyist C in question.

<sup>25</sup> Incidentally, Otto Jahn had already observed while preparing the first printed score of the *Re pastore* (see on this the section *The Sources* below that the Autograph transmits two versions (A and B in our edition) of the recitative preceding No. 3: remaining faithful to the autograph, he reproduces after each version Mozart's *segue* indication pointing to the aria and then correctly repeats in curved brackets the indication "*Recitativo*" missing in the autograph; as Jahn's edition had been consulted for the AMA, according to the editorial report, it is all the more puzzling that they did not recognise the interrelationships.

<sup>26</sup> The two original volumes of the autograph (cf. the section *The Sources* below) have separate folio numberings.

<sup>27</sup> Cf. above and also the facsimile on p. XXI.

<sup>28</sup> For further details in connection with the two versions of the recitative preceding No. 3, cf. the Kritischer Bericht [Critical Report].

<sup>29</sup> Cf. *Dokumente: Addenda und Corrigenda* (cf. footnote 1), p. 25. – It is possible that the symphony version of the *Re pastore* Overture written in summer 1775 had already been performed in this concert. (cf. the section below, *Remarks on Individual Numbers*).

<sup>30</sup> Cf. the section below, *Remarks on Individual Numbers*).

It does not take us off course if we extend our investigation of questions arising from the additions to Metastasio's libretto to the question of the author. As both additions certainly originated in Salzburg and as they required an author experienced not only in Italian but also in the technique of composing verse, the carousel of possible candidates does not have to be turned very far: Abbé Giambattista Varesco, who was later to write the *Idomeneo* libretto for Mozart, could have written these additions. Varesco was taken into service by Prince-Bishop Siegmund Christoph Graf Schrattenbach in 1766<sup>31</sup>; after Schrattenbach's death in 1771, Varesco's salary was drastically reduced, so that he was forced to remain on constant watch for additional sources of income. Besides a solid education in the Humanities, the abbé obviously possessed good musical knowledge: the record of his entry into employment mentions specifically that he "*auch bei der Hofmusik gebrauchen lassen soll*" ["*should also be employed in the Court Music*"]. The additional recitatives for *Il re pastore* may thus well have offered a first opportunity for collaboration with Mozart.

## The Sources

### 1. Music

a) *Complete autograph score*: each act of Mozart's manuscript of *Il re pastore* was originally bound separately in cardboard; in the 19th century the two sheaves were united to one volume in a half leather binding which belonged to the items belonging to the former Preußische Staatsbibliothek Berlin transferred elsewhere for safety during WW II. The autograph is today in the Biblioteka Jagiellońska Kraków. For the editing, enlargements from a microfilm generously made for the Editorial Board of the NMA by the library in Cracow were available; both editors further had the opportunity during an extended stay in Cracow in May 1984 to finish their editorial work using the original itself.

b) *Single autograph folio*: On the *recto* Mozart notated around 1784 in Vienna the cadenza as well as two "*Eingänge*" ["*connecting ornamental passages*"] for

<sup>31</sup> Cf. Kurt Kramer, *Das Libretto zu Mozarts "Idomeneo"*. *Quellen und Umgestaltung der Fabel*, in: *Wolfgang Amadeus Mozart. Idomeneo 1781–1981. Essays, Forschungsberichte, Katalog*, Munich-Zurich, 1981, pp. 7–43, especially pp. 23f. (Varesco's curriculum vitae).

"*L'amerò, sarò costante*" (No. 10)<sup>32</sup>; the single folio, whose *verso* is blank, is kept in the State Library Berlin – Prussian Cultural Heritage (Music Department)<sup>33</sup>. – After he had already performed both the *Overtura* (13 February)<sup>34</sup> and the aria "*Aer tranquillo e di sereni*" with Aloysia Weber as soloist (12 March)<sup>35</sup> in two different soirées in Mannheim in Spring 1778 (which no doubt indicates how he personally valued the *Serenata* of 1775)<sup>36</sup>, Mozart remembered this Salzburg work again during his first Vienna years: perhaps Constanze was intended to sing Aminta's pledge of constant love with the ornaments specially written out for the aria.

c) Besides the primary sources named under a) and b) above, there exist a number of old manuscript *score copies* for individual pieces such as the *Overtura* and No. 10, and an incomplete copy of the vocal score of the aria "*Aer tranquillo e di sereni*" (No. 3) has come down to us. – This secondary source material, which cannot be relevant for this edition of the *Serenata Il re pastore* is described in the *Kritischer Bericht* (Critical Report), which equally goes into detail regarding the primary source material.

d) *First complete printed score*: Autographed printed score with German translation in the set-pieces; prepared on the basis of Mozart's original (and probably also hand-written) by Otto Jahn, published not earlier than 1856 by Breitkopf & Härtel in Leipzig<sup>37</sup>.

<sup>32</sup> An observation by Dr. Wolfgang Plath, Augsburg: – The remarks in KV 3 (p. 290) or in KV 6 (p. 233), according to which these ornaments "*were perhaps [composed] for Aloisia Weber, 1777*" must be regarded as no longer tenable.

<sup>33</sup> Cf. the facsimile on p. XXVI.

<sup>34</sup> Cf. *Dokumente*, p. 155 (the symphony version was without doubt performed; cf. footnote 29).

<sup>35</sup> Cf. *Dokumente*, p. 156, and the section above, *The Libretto of Mozart's Serenata*.

<sup>36</sup> Cf. also Mozart's letter 11 October 1777 from Munich to his father in Salzburg: "*Yesterday I sent him [Joseph Mysliveček] my serenada from Salzburg for the Archduke Maximilian [...]*"

<sup>37</sup> In none of the known copies of this signed first printing (details are in the *Kritischer Bericht*) was a publisher's number "5363" or a year of publication "1856" indicated, as has been maintained since KV<sup>3</sup> (p. 290), but of which there was no mention in KV<sup>1</sup> or KV<sup>2</sup>. KV<sup>6</sup> adopted this publication number from KV<sup>3</sup> and names erroneously "1832/33" as the year of publication (Otto Jahn was born in 1819!). Alfred Einstein had obviously based his remark in KV<sup>3</sup> about the publication in year 1856 on Otto Jahn's comment in the first edition of his Mozart biography published in 1856 by Breitkopf & Härtel, where footnote 15

According to Leopold Sonnleithner<sup>38</sup>, Otto Jahn had recognised correctly the significance of *Il Re pastore* when he closed his foreword with the following words: “Und nicht allein den frühen Opern Mozarts, sondern auch den meisten Opern gleichzeitiger Meister ist sie durch die Schönheit und den Adel der Erfindung, durch freiere Behandlung der Form und besonders durch die selbständige und feine Anwendung des Orchesters weit überlegen, so dass sie keineswegs allein das historische Interesse einer genaueren Kenntniss von Mozart's Entwicklungsgänge zu befriedigen geeignet ist, sondern wenigstens dem größten Theile nach, an und für sich dem Künstler und dem Kunstfreund wahren Genuss bereiten wird.” [“And it is far superior not only to Mozart's early operas, but also to most of the operas by contemporary masters, through the beauty and nobility of the invention, through freer treatment of the form and particularly through the independent and fine handling of the orchestra, so that it is in no way only suitable for satisfying only the historical interest in a more precise knowledge of Mozart's phases of development, but in the greater proportion of its parts at least to provide the artist and the lover of art with genuine pleasure.”]

e) First printed piano reduction of a single number:

Rondeaux “L'amerò, sarò costante” (No. 10), published Frankfurt, 1795 by Gayl & Hedler<sup>39</sup>.

f) First printed piano reduction of the complete *Serenata*: published around 1856 by Breitkopf & Härtel in Leipzig, publisher's number 9169.

The sources named under d) to f) had no significance for the editorial decisions in connection with the present volume, but it is however important to include them,

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to a discussion of KV 208 on p. 405 states: “Partitur und Klavierauszug erscheinen bei Breitkopf und Härtel in Leipzig” [“Score and piano reduction are published by Breitkopf und Härtel in Leipzig”]. The earliest possible publication of Jahn's score was therefore in fact 1856, the latest 1859, for in 1860 the edition is named on p. 327 in Adolph Hofmeister's *Handbuch der musikalischen Literatur* as one of the “*musikalischen Werken*” to have appeared in 1859. – For pointing out relevant information special thanks are due to Dr. Gertraut Haberkamp (München) and Herrn Prof. Dr. Alexander Weinmann (Wien).

<sup>38</sup> Cf. *Ueber Mozart's Opern aus seiner früheren Jugend. Von Dr. Leopold Edlem von Sonnleithner. (Schluss)*, in: *Caecilia, eine Zeitschrift für die musikalische Welt* 25, Mainz–Brüssel–Antwerpen, 1846, pp. 65–94, here pp. 84f.: “*Il Rè Pastore*”.

<sup>39</sup> Cf. Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart*, Tutzing, 1985 (under KV 208); further information in the Kritischer Bericht.

along with the secondary sources summarised under b) and c), in the source register of this foreword in order to document the on the whole relatively early widespread familiarity with this work. (For further details see the *Kritischer Bericht*.)

## 2. Text

As there is no known printed libretto for the Salzburg performance of the *Serenata Il re pastore* on 23 April 1775, we have used the libretto of the 1774 Munich performance of Pietro Alessandro Guglielmi's *Re pastore* opera, which Mozart can be shown to have used as the basis of his setting of the Metastasio text; the modern Metastasio edition was of course also consulted<sup>40</sup>.

## Remarks on the Editing

### Editorial principles:

The rules set out on p. VII (Concerning this Edition) for the editorial technique of the NMA were used extensively in this volume, but with the following exception: we did not reproduce the old clefs in the vocal parts at the beginning of each number and recitative section; instead, these were shown once and for all in the cast list on page 2.

The music text: The principal source was Mozart's autograph. The editors took the missing tempo indications in numbers 7 to 9, 12 and 13 from the first printed score. Supplementary tempo markings by Otto Jahn have been rendered in the NMA in italics, although it seemed advisable to change the second tempo indication in No. 7 from Allegro to Allegretto (p. 134). Since Mozart's manuscript of KV 208 is as a rule unambiguous, there were no major problems in determining the musical text. No attempt was made to impose general uniformity on varying notations and markings of parallel passages. In some cases of divergent articulation, the editors decided to point out Mozart's varied phrasing marks as follows:


Violin I

Violin II

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<sup>40</sup> On the Munich libretto cf. the first sections of this Foreword, especially footnote 4; a cross-reference to the *Re pastore* text is given in footnote 15.

In this example from No. 10, (m. 1) the intention of the two additional dotted phrasing marks in Violin I is to show that Mozart's divergent phrasing marks in Violin II can be adopted in the first Violin; the original state of affairs is presented unchanged (cf. the facsimile on p. XXIII).

Corrections in the autograph (in KV 208 very numerous), editorial decisions on debatable placings of dynamic indications or in connection with ambiguously drawn phrasing marks, occasional unavoidable harmonisations of parallel passages and other relevant questions are presented in detail in the *Kritischer Bericht* (Bemerkungen zum Autograph) [*Critical Report* (Remarks on the Autograph)]. Regarding the differentiation of the two staccato marks, dot and dash, the editors have preferred, as in other works of the early period, the staccato dash, which corresponds to what appears in the autograph. Dots are only used in conjunction with phrasing marks () but only where autograph allows a clear decision for this form.

Leopold Mozart's hand appears so seldom in the autograph of the *Serenata Il re pastore* that as a rule this can be shown by a remark at the relevant point; further individual marks and generally all text incipits at the *segue* indication at the end of recitatives in his hand are mentioned in the *Kritischer Bericht*.

The Italian text: For the rendering of the Italian vocal texts it was likewise possible to follow Mozart's autograph. Additionally, as already mentioned, both the Guglielmi libretto of 1774 and the modern Metastasio edition were consulted. Mozart's autograph gives only the division into acts and scenes; as the *Serenata Il re pastore* tends to receive only concert performances, the scene directions from the Munich libretto of 1774 were not reproduced, but the section headed *Argomento* [plot] preceding the list of characters has been printed on page 2, although without the closing reference to the scene setting (cf. also the *Kritischer Bericht*).

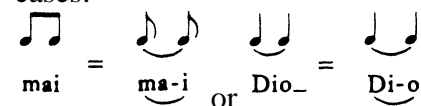
In preparing the Italian vocal texts, the editors have allowed a cautious adjustment towards modern Italian, as is customary with modern editions of texts from the 18th century (thus the Brunelli edition). Here are some examples: instead of "ai" the NMA has "hai", "ha" for "à", "ho" for "hò" or "re" for "rè" etc. Upper and lower case letters in the NMA generally follow the modern rules, but typical eccentricities of Mozart's orthography are retained, for example always "Dei" and as a rule "Ciel" when these appear in the context of "Dei" or "Numi" but on the other hand changing always to "re", "regno", "ninfa", "eroe" or "pastore", although

here Mozart himself is certainly quite variable in his practice.

Mozart's eccentric but very precisely set punctuation in the recitatives has been generally retained, including in cases where this contradicts modern usage but nevertheless underlines the musical sense or declamation; punctuation marks which blatantly go against the sense, i.e. marks placed wrongly by Mozart, have of course been eliminated and are to be detailed in the *Kritischer Bericht* (Critical Report). In the set pieces, Mozart was very sparing with his punctuation; by modern standards, supplementary marks are needed; the *Kritischer Bericht* gives a general account of the procedure.

In a very few cases, it seemed advisable to correct errors in the declamation; here the original declamation is reproduced in normal print (music and text), while the corrections in the vocal text appear in small type under the principal text, in the music they are indicated by short stems in the opposite direction and – whenever necessary – by additional notes and rests in small print.

In various numbers, such as for example in "*Aer tranquillo e di sereni*" (No. 3), suggestions have been made for underlay of the syllables (and thus for pronunciation) in small print above the staff; likewise in No. 2 ("*Alla selva, al prato, al fondo*"), mm. 29ff. (p. 29). In this context, it is also important to point out that words with two successive vowels, e.g. "Dio", "mio", "hai" or "mai", if they have underlaid under several notes, must never be rendered as if mono-syllabic, but also not in two separate syllables: they should be rendered legato, i.e. "smoothed". Mozart's original notation with text underlay was retained in all these cases:



#### General remarks on performance practice

*Cadenzas*, "*Eingänge*" [*"Entrances"* = (often improvised) transitional passages], *Appoggiaturas*:

Apart from the very brief "*Eingang*" to Don Ottavio's aria "*Dalla sua pace*" KV 540 composed as a later change for Vienna 1788 and notated in the autograph score itself at measure 36, the *cadenza* and the two "*Eingänge*" to "*L'amerò, sarò costante*" of around 1784 are unique in Mozart's works<sup>41</sup>, comparable to the ornaments for the singer in the first part of the concert

<sup>41</sup> See also the section *The Sources* above.

aria “*Non sò d'onde viene*” KV 294, which remains without parallel as an example of an autograph realisation of an embellishment<sup>42</sup>. The “*Eingänge*” (m. 47 and m. 85) and cadenza (m. 106) are printed at the relevant points in No. 10, i.e. at the foot of pages 208, 212 and 215; their performance should be considered as obligatory as their use as models for fermata ornaments and cadenzas in other numbers of the *Serenata* (pointed out in our edition by corresponding indications). In the cadenza he later composed for No. 10 (m. 106), Mozart did not retain a part for solo violin such as was played either by himself or Johann Michael Haydn in the performance of 1775<sup>43</sup>, but it is nevertheless feasible to have the solo violinist improvise a counterpoint to the original cadenza for the voice.

Following NMA practice, suggestions for the realisation of appoggiaturas both in recitatives and, very sparingly, in the set pieces have been provided in small print above the vocal staff. These suggestions are not binding, but should rather stimulate the singer's own creative ideas for improvisation<sup>44</sup>.

*Continuo realisation:* In keeping with the NMA guidelines (cf. p. VII: *Concerning this Edition*), a realisation of the *basso continuo* is only provided for the recitatives accompanied by continuo (*secchi* or

<sup>42</sup> Cf. NMA II/7: *Arias · Volume 2* (Stefan Kunze). – In this context, the authentic vocal ornaments notated by Nannerl (with cadenzas) for Cecilio's aria “*Ah se a morir mi chiama*” from Lucio Silla KV 135, No. 14 (cf. NMA II/5/7: *Lucio Silla*, presented by Kathleen Kuzmick Hansell) and the partial ornamentation transmitted in secondary source material relating to some later concert arias (cf. NMA II/7: *Arias · Volume 4*, Stefan Kunze) should be pointed out.

<sup>43</sup> This means that the violin is silent from the end of its solo preceding the cadenza (m. 105) until its entry after the cadenza (m. 114).

<sup>44</sup> On the performance of appoggiaturas in Mozart cf. the fundamental remarks by Luigi Ferdinando Tagliavini in NMA II/5/5, *Ascanio in Alba*, pp. Xf. (Foreword), by Franz Giegling in NMA I/4/1, *Die Schuldigkeit des Ersten Gebots*, pp. VIII f. (Foreword), by Daniel Hertz in NMA II/5/11, *Idomeneo*, pp. XXVIII f. (Foreword), and by Stefan Kunze in NMA II/7, *Arias · Volume 1*, pp. XIX f. (Foreword). – Cf. a more recent study by Frederick Neumann, *The Appoggiatura in Mozart's Recitative*, in: *Journal of the American Musicological Society* XXXV (Spring 1982), No. 1, pp. 115–137, in which criticism is voiced regarding the practice to date in the NMA and at the same time stimulus for criticism is given; German version: *Vorschlag und Appoggiatur in Mozarts Rezitativ*, in: *Mozart-Jahrbuch 1980–1983*, Kassel etc., 1983, pp. 363–384.

*recitativi semplici*) in slightly smaller print, and in as simple a way as possible, leaving of course room for improvisation and changes in performance. It is equally essential to employ a keyboard instrument in the two recitatives accompanied by strings (pp. 50–53 and pp. 124–129), for which reason this is also specified in the score heading (it would also be an option in some set pieces); a low string instrument (violoncello and/or double bass) is essential in the continuo recitatives.

*Use of bassoons:* Mozart notated the bassoon as an obbligato instrument only in Nos. 10 and 12 of *Il Re pastore*. But it would be quite in keeping with contemporary practice to have one or two bassoons play when at least two oboes (or else flutes) are employed in the woodwind,<sup>45</sup> as is the case in the numbers 1 to 4, 6 to 9 as well as 13 and 14 of the *Serenata*.

*Horns in B<sup>b</sup>:* In the two numbers in *Il re pastore* with horns in B<sup>b</sup> there is no problem in the question of register (“*alto*” = high or “*basso*” = low). In No. 8, Elisa's aria “*Barbaro! oh Dio mi vedi*”, Mozart specifies 2 *Corni in B fà bassi*, and in No. 3, Aminta's aria “*Aer tranquillo e di sereni*”, “*basso*” is necessary, although this direction is absent in the score heading, where we read only 2 *Corni in B fà*.

*The interpretation of fp (Fortepiano):* Once again, Mozart uses *fp* in the autograph of *Il Re pastore* in various senses<sup>46</sup>.

a) The indication *fp* is applied to final notes, harmonic accents, syncopations, and repeats of one and the same melodic phrase. Besides the accentuation of individual notes, Mozart uses *fp* to lift entire groups of notes or figures into relief, regardless of whether this takes place within or outside a *forte* or *piano* passage; *f* or *p* as section or structural dynamic is therefore only temporarily interrupted by *fp* but not cancelled.

b) Repeated notes: Emphasis of an accented part of the measure by *fp*, in which the first note is often additionally marked with a staccato dash. In these cases Mozart can write *fp* either as one sign or two separate letters,

<sup>45</sup> Cf. NMA IV/12: *Cassations, Serenades and Divertimentos for Orchestra · Band 4* (Walter Senn), p. XII (Foreword), NMA V/14/3: *Concertos for Flute, for Oboe and for Bassoon* (Franz Giegling), p. XIXVI; (Foreword).

<sup>46</sup> Cf. also NMA II/5/2: *La finta semplice* (Rudolph Angermüller und Wolfgang Rehm), p. XXII (Foreword).



Our edition as rule retains these different notations for *fp* in the conviction that their significance is the same. Departures from this rule are determined by the context in question; the reasoning is detailed in the *Kritischer Bericht*, as for example in No. 9 (Alessandro: “*Se vincendo vi rendo felici*”), measures 11–14 etc.: here

the original abbreviated notation of the viola part (*fp*) is written out in full and the *fp* sign therefore separated to harmonise with the separated *f p* in the violins.



#### Remarks on individual numbers

*No. 1 Overtura*, “*Intendo amico rio*” (Aminta) and recitative “*Bella Elisa? idol mio?*” (Aminta, Elisa): Since the *Overtura* and Aminta’s “*Intendo amico rio*” belong together musically, it was natural for Mozart to have recourse to “*Intendo amico rio*” as the slow movement of the 1775 symphony version of the *Re pastore* overture. The first page of the autograph of the subsequently composed final movement (KV 102/213<sup>c</sup>) transmits the original closing measures of the otherwise lost instrumental version of Aminta’s introductory number.<sup>47</sup> And when the editors of this volume also include the following recitative “*Bella Elisa? idol mio?*” in the first number of the *Serenata*, this is on the one hand because all three parts form a unit in Mozart’s Autograph (three layers of four folios each, the last of the three ending with an empty *verso* page before Elisa’s first aria, No. 2, starts on the next layer), and on the other hand because the whole complex is also closely interconnected in terms of textual, and therefore also musical, form and artistry. It is then hardly surprising that Hasse, Guglielmi and Gluck, for example, in their *Re pastore* settings also let the overture, “*Intendo amico rio*” and the following recitative continue “*attacca*” on each other’s heels. – It should be noted that there is a similarity between “*Intendo amico rio*” from No. 1 and the C major Symphony KV 96 (111<sup>b</sup>): the beginning of “*Intendo*

*amico rio*” suggests a major version of the *Andante* incipit from the symphony (as Dr. Wolfgang Plath observed)<sup>48</sup>.

At the transition from “*Intendo amico rio*” to the recitative, Mozart notates in measure 43 (p. 20) an eighth-rest in the vocal part before the first two notes of the recitative (two sixteenth-notes g’). As a result, the up-beat to the recitative is already correctly notated in {4/4} time, while the transitional 6/8 measure has an eight-note too many; the NMA retains the original notation.

Regarding the two versions of the recitative before No. 3, please refer generally to the section *The Libretto of Mozart’s Serenata* above in this foreword. Here however is a particular comment on measure 1 of version B: the original notation in the continuo is indeed clear, but puzzling. For this reason the editors recommend adding a whole note e, so that the recitative can begin, as is customary, with a first inversion chord. *No. 3 Aria*: For the sake of completeness, we point out here the thematic relationship with the Violin Concerto in G KV 216, composed shortly after *Il re pastore*.

*No. 9 Aria*: In the final ritornello, Mozart notated in the first half of measure 177 for Violoncello/Bass (and thus also for the “*col Basso*” Viola) a quarter-rest with following quarter-note a, while at the corresponding point in the introductory orchestral ritornello (m. 22) there is a half-rest. The AMA assimilates measure 177 to measure 22 and remarks in the *Revisionsbericht* (Editorial Report) “at the second quarter-note in the basses the quarter-note A, a writing error; was omitted following the same measure [22].” We consider the quarter-note a in measure 177 possible and are also of the opinion that Mozart included it quite deliberately: in contrast to the parallel passage, the basses are included in the *crescendo*, and examination of the autograph shows unambiguously that Mozart included the quarter-note for this reason.

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The editors thank first of all the directors and music section of the Biblioteka Jagiellońska Kraków; their thanks are due equally to the music section of the State Library Berlin – Prussian Cultural Heritage (Music Department) and all libraries and collections named in the *Kritischer Bericht* (Critical Report, available in

<sup>47</sup> Cf. NMA IV/11: *Symphonies · Volume 5* (Hermann Beck), Music Volume and Kritischer Bericht.

<sup>48</sup> Cf. NMA IV/11: *Symphonies · Volume 2* (Gerhard Allroggen), p. XIV (Foreword), and the Kritischer Bericht to NMA IV/11/5, p. e/78.

German only) which made the material from secondary sources available. They are further indebted to Professors Dr. Marius Flothuis (Amsterdam) and Karl Heinz Füssl (Wien) for critical reading of the corrections; Dr. Faye Ferguson (Fort Worth/USA) provided essential help with the final corection phase for the musical text during her study period in Salzburg in summer 1985. Ms. Leonore Haupt-Stummer (Salzburg) obliged the editors with the final notation for the small print in the recitatives (continuo realisation: Heinz Moehn, Wiesbaden), Maestro Claudio Cornoldi (Rome) offered the counsel of the practicing musician in solving questions of articulation in No. 4 and Mr Markus Engelhardt (Monticelli Terme/Würzburg) translated the Italian passages in the Foreword. Finally, very special thanks to Dr. Dietrich Berke (Kassel) and Dr. Wolfgang Plath (Augsburg) for help and advice with the editorial work on the present volume.

Pierluigi Petrobelli and Wolfgang Rehm  
Rome and Salzburg, Summer, 1985

Translation: William Buchanan

*Di Agostini Paris p. 38. 39. 40. 41. Tema rispondibile*  
*No. von dem rick, für die Cap. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*

*Il Re Pastore Atti in due volumi, Atto Primo* **Ag** *N. 7.*

*Molto allegro.* // *Overtura* //

*Violini*  
*Violoncelli*  
*Viola*  
*Oboe*  
*Fagotti*  
*Clarinetti*  
*Bassi*

*Molto allegro.* *pia.* *37*

*Figura*  
*gust. p. 174*

*200.*

Facs. 1: First page of the autograph (Biblioteka Jagiellońska Kraków): beginning of the Overtura. Cf. page 5, mm. 1–8. – On the entries in several hands on this page see the *Kritischer Bericht*.



= minto, alto è quel d' Alessandro. e troppo angusta per lui tutta la Terra. una leonessa, a fai  
 vasta è per me, d'agnella in seno, sei duce e di guerrieri: pincol campo in chiaro, ec fonda imperi mi più il  
 ciel di tua sorte in un punto cangiar tutto il decoro. si: ma il cielo fin'or mi vuol Pastore.

Segue l'aria  
 d'Aminta  
 Aer Tranquillo etc.

Facs. 2: Autograph Atto primo, folio 24<sup>v</sup>: close of the recitative “Perdono amici Dei”. Cf. page 48, mm. 61 (2nd half of the measure) to 73, and Foreword. – The direction *segue l'aria d'Aminta* is written by Wolfgang Amadeus Mozart, the direction *Aer Tranquillo etc.* by Leopold Mozart.

Fig. 44. 44.      *Recitativo. Vollständig.*

*Compagne amene, Camille seloe, a voi quanto degg'io! La mia pace, il riposo, ed serenità d'ogni  
 gioia ripriemi, d'ogni vero spiacere, per cui contento il <sup>frutto, ogni 3<sup>or</sup></sup> ricuserei d'un Arzo; tutto, lo ricor-  
 nono, è vostro dono. Se soletto ho i voi della tenera fuggia in paesi d'oservo, col nome suon dell'unil mia ram-  
 , prego a quelle i paschi reddolcino, e intanto scaccio dal cuor la noja, e lieto io canto. Canto della mia  
 Vieta i dolci amori, che se meco non è, s'è che sospira; tutto amor ella spira, tutto fuoco è verme, e al suo*

*cetero  
 in d. Vollst.  
 Sich, aus d.  
 nicht ganz  
 S. 44. 44.  
 in d. Vollst.  
 gan  
 de Re  
 Pastore*

Facs. 3: Autograph Atto primo, folio 25<sup>r</sup>: beginning of the recitative “Compagne amene”. Cf. page 49–50, mm. 1–21, and Foreword. – The entries at the top of the page are in the hand of Georg Nikolaus Nissen, the entries in the right margin by Franz Gleissner.



Facs. 4: Autograph Atto primo, folio 27<sup>r</sup>: close of the recitative "Compagne amene". Cf. page 53, mm. 27–33, and Foreword. – The entry at the end is by Mozart.

The image shows a page of handwritten musical notation for the beginning of No. 10, 'Rondeaux'. The page is numbered '16' in the top right corner. The title 'Rondeaux' is written at the top. The first staff is for the 'Flauto principale' (Flute). The second staff is for 'Clarinetti con sordini' (Clarinets with mutes). The third staff is for 'Fagotti' (Bassoons). The fourth staff is for 'Trombe' (Trumpets). The fifth staff is for 'Tromboni' (Trombones). The sixth staff is for 'Corni' (Horns). The seventh staff is for 'Violini I' (Violin I). The eighth staff is for 'Violini II' (Violin II). The ninth staff is for 'Viola'. The tenth staff is for 'Violoncelli' (Cello). The eleventh staff is for 'Bassi' (Double Bass). The music is in 3/4 time and features dynamic markings like 'fp' and 'ff'. The tempo is marked 'Andantino' at the bottom.

Facs. 5: Autograph Atto secondo, folio 28 (16)<sup>r</sup>: beginning of No. 10, Rondeaux “L’amerò, sarò costante”. Cf. page 204, mm. 1–8.



The image shows a page of handwritten musical notation for a chorus. It consists of ten staves. The top two staves are for vocal parts, with lyrics written below them. The lyrics are: "viva viva l'invitto duce, viva del Cielo il dono piu'". The bottom eight staves are for instruments, including strings and woodwinds. The tempo is marked "Molto Allegro" at the bottom left. The notation is in a historical style, with various clefs and time signatures.

Facs. 7: Autograph Atto secondo, folio 56r: beginning of No. 14, Coro "Viva l'invitto duce". Cf. page 262–263, mm. 1–7.



Facs. 8: Autograph of cadenza and “Eingängen” to No. 10, Rondeaux “L’amerò, sarò costante” (State Library Berlin – Prussian Cultural Heritage, Music Department). Cf. pp. 215, 208 and 212 and also the Foreword.