

# WOLFGANG AMADEUS MOZART

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Works for the Stage

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VOLUME 20: LA CLEMENZA DI TITO

PRESENTED BY FRANZ GIEGLING

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Neue Mozart-Ausgabe (New Mozart Edition)\*

WOLFGANG AMADEUS MOZART

## The Complete Works

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

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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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- VII: Large Solo Instrument Ensembles (17–18)
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- 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 (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

**The compositional history of *La clemenza di Tito***

The premiere of the opera *La clemenza di Tito* took place in the National Theatre in Prague on 6 September 1791 as part of the celebrations surrounding the coronation of Leopold II as King of Bohemia. Mozart entered the work in his catalogue as:

*Den 5.<sup>t</sup> September. [1791] – aufgeführt in Prag den 6.<sup>t</sup> September. / La Clemenza di Tito. opera Seria in Due Atti. Per l'incoronazione di sua Maestà l'imperatore Leopoldo II. – ridotta à / vera opera dal Sig.<sup>re</sup> Mazzolà. Poeta die sua A: S: l'Elettore di / Sassonia. – Atrici: – Sig.<sup>ra</sup> Marchetti Fantozzi. – Sig.<sup>ra</sup> Antonini. – Attori. Sig.<sup>re</sup> Bedini. Sig.<sup>ra</sup> Carolina Perini / da Uomo / Sig.<sup>re</sup> / Baglioni. Sig.<sup>re</sup> Campi. – e Cori. – 24 Pezzi. –*

*5<sup>th</sup> September. [1791] – performed in Prague on 6<sup>th</sup> September. / La Clemenza di Tito. opera seria in two acts. For the coronation of His Majesty Emperor Leopoldo II. – reworked into a true opera by Signore Mazzolà. Poet to His Serene Highness the Elector of Saxony. – Actresses: – Signora Marchetti Fantozzi. – Signora Antonini. – Actors. Signore Bedini. Signora Carolina Perini as a man Signore Baglioni. Signore Campi. – and Choruses. – 24 Numbers. –*

According to this entry, then, the cast at the premiere was as follows:

Tito Vespasiano	Emperor of Rome	Antonio Baglioni (tenor)
Vitellia	Daughter of the Emperor Vitellio	Maria Marchetti Fantozzi (soprano)
Servilia	Sesto's sister	Signorina Antonini (soprano)
Sesto	Friend to Tito, Vitellia's lover	Carolina Perini (soprano as man)
Annio	Friend to Sesto, Servilia's lover	Dominico Bedini (castrato)
Publio	Prefect	Gartano Campi (bass)

Antonio Baglioni had created the role of Don Ottavio in the first production of *Don Giovanni* in Prague in 1787. Maria Marchetti Fantozzi (born 1767), married since 1788 with the tenor Fantozzi, had risen to great fame in Naples and Milan before being engaged in Prague. She

was reported to have had an attractive and full voice, in addition to excellent skills of declamation and acting, which were “*further elevated by a pleasant appearance and noble deportment.*”<sup>1</sup> From Prague she went on to Venice in 1791 and later to Berlin.

It is reported of Gaetano Campi, the first buffo bass, that he was “*a singer of many qualities, whose voice was pure, bright and penetrating, able to master the most difficult passages with ease, and in possession of a thoroughly pleasing tone. In addition, he has the admirable quality of never forcing his voice. His stage acting is truly comic and never exaggerated, which is why he is not always popular with the audience in the stalls.*”<sup>2</sup> Nothing further is known about the other singers. No list of Guardasoni's 1791 company survives.

The stage design for the first three scenes (Vitellia's apartments, the Roman forum, and the Imperial apartments on the Palatine hill) was by Pietro Travaglia, who was in the service of Prince Anton von Esterhazy. The fourth act (the public banquet hall and probably also the final two scenes) was by Preisig from Koblenz. The costumes, created especially for the occasion, were richly decorative. Their designer was Cherubino Babbini of Mantua.

The text was originally by Pietro Metastasio (1692–1782), who had written the drama in 1734 for a celebration of the name day of Emperor Charles VI at the court in Vienna. The libretto was to be one Metastasio's most popular and vital works. Over forty composers set it for German and Italian productions.<sup>3</sup> The court poet

<sup>1</sup> Paul Nettle, *Mozart in Boehmen*, Prague, 1938, p. 197.

<sup>2</sup> Cf. Oskar Teuber, *Die Theater Wiens*, Vienna, 1903, II, p. 323.]

<sup>3</sup> Settings are known by:

A. Caldara 1734 Vienna

F. Peli 1735 Munich

L. Leo 1735 Venice

J.A. Hasse 1735 Pesaro (?), 1738 Dresden, 1759

Naples (2 versions)

P. V. Ciocchetti 1736 Genua

G. Marchi 1737 Milan

Fr. M. Veracini 1737 London

G. Arena 1738 or 1739 Turin

A. Palella 1739 Naples

G. Chr. Wagenseil 1746

Vienna Fr. Corselli 1747 Madrid

J.A. Kammerloher 1747 Munich

C.L.P. Grua 1748 Mannheim

of Saxony in Dresden, Caterino Mazzolà, shortened and revised it for the Prague production.<sup>4</sup> It is suspected that Mozart had suggested that Mazzolà be engaged for this task. In any case, his entry into his catalogue (“ridotta à vera opera” [“reworked into a true opera”]) suggests that he was pleased with the author’s work.

Mazzolà had shortened Metastasio’s libretto by about a third by cutting almost the

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A.G. Pampani	1748 Venice
D. Perez	1749 Naples
Fr. Araia	1751 Petersburg
Chr. W. Gluck	1752 Naples
A. Adolfati	1753 Genua
N. Jommelli	1753 Stuttgart
M. Valentini	1753 Bologna
V. L. Ciampi	1754 Venice
A.M. Mazzoni	1755 Lissabon
C.A. Cristiani	1757 Camerino
G. Scarlatti	1757 Venice
I. Holzbauer	1757 Mannheim
G. Cocchi	1760 London
B. Galuppi	1760 Turin
J. Platina	1767 Milan
A. Bernasconi	1768 Munich
P. Anfossi	1769 Rome
J.G. Naumann	1769 Dresden
T. Traetta	1769 Lodi
G. Sarti	1771 Padua
P. Anfossi	1772 Naples
J. Mysliveček	1774 Venice
P. Guglielmi	1785 Turin
D.A. Apell	1785 Kassel
B. Ottani	1789 Turin
G. Nicolini	1797 Livorno
A. Del Fante	1803 Florence
M. Portogallo	1809 Naples (arrangement of Mozart’s opera!)
H. Marschner	1816 (never performed)

Others (undatable) by L.G. Beltrani, G.A. Capucci (1748–1818), F.X. Süßmann; possibly not based on Metastasio by: P. Raimondi (1786–1853), G. Insanguine (1728–1795), F. Horzizky, J.P. Salomon 1774.

Cf. Hugo Riemann, *Opern-Handbuch*, Leipzig, 1887; J. Towers, *Dictionary-Catalogue of Operas and Operettas*, Morgantown, 1910; O. Sonnek, *Catalogue of Opera Librettos printed before 1800*. Washington, 1914; *Annals of Opera 1597–1940*, compiled from the original sources by Alfred Loewenberg, Geneva, 2/1955.

<sup>4</sup> Mazzolà is said to have been present at the première; cf. *Mozart. Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch, NMA X/34 (hereafter *Dokumente*), Kassel, etc., 1961, p. 354.

entire second act. He altered little in the remaining *secchi*. In those cases where he did revise arias or ensembles, we can observe various degrees of intervention, from new invention to strengthening the poetry.<sup>5</sup> The text-book for the Prague performances was printed by Schönfeld (see the facsimile on the left on page XX).

There is little information on the genesis of *La clemenza di Tito*.

It is not known with certainty who started the legend that the work was composed and staged in eighteen days. It is already to be found in Niemetschek’s biography<sup>6</sup> and is repeated, as an “authentic source,” in succeeding literature. It cannot be ruled out that the source is “Grandfather Meissner”,<sup>7</sup> or, more likely, Alexander von Kleist,<sup>8</sup> who arrived for the coronation in Prague on 28 August 1798. Both reported what they had seen and heard in Prague; of course, they could have had little knowledge about events before this.

Paul Nettel<sup>9</sup> reports that the Overture, Titus’s second aria (no. 8, *Ah se fosse intorno al trono*), the March, and all of the recitatives—we will return to these presently—are written on different paper. This would support the claim made in the Prague anecdotes associated with Karolin Pichler, according to which Mozart wrote the overture to *Titus* at the last minute. Thus, while a large number of the vocal numbers are on “Viennese” paper sorts, it appears that a small part of the opera was composed in Prague. Wolfgang Plath, who has studied and described the autograph score (see the *Kritischer Bericht*, [*Critical Report*, available in German only]), has furthermore established that, in addition to the numbers in the first act reported by Nettel, scene VIII (*Che orror! che tradimento!*, pp. 204 ff.) and Vitellia’s *accompagnato* No. 22 (*Ecco il punto*, pp. 262 ff.) in the second act are also on a different sort of paper than that used in the rest of

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<sup>5</sup> See Giegling, *Metastasio’s Oper “La clemenza di Tito” in der Bearbeitung durch Mazzolà*, in: *Mozart-Jahrbuch 1968/69*, Salzburg, 1970.

<sup>6</sup> Niemetschek, *Leben des K.K. Kapellmeisters Wolfgang Gottlieb Mozart*, Prague, 1798, pp. 32 and 56.

<sup>7</sup> August Gottlieb Meißner, *Rococo-Bilder. Nach Aufzeichnungen meines Großvaters*, Gumbinnen, 1871, p. 145 f.

<sup>8</sup> Nettel, *Mozart in Böhmen*, Prague, 1938, pp. 192 f.; on the interdependence of Meissner’s and Kleist’s reports see pp. 201 f.

<sup>9</sup> *Ibid.*, p. 198

the opera. Even if we assume that the pieces conceived in Vienna were in states varying between beginnings and complete scores, we must conclude that Mozart composed only a smaller portion of the opera (disregarding the recitatives) in Prague. That would mean that Mozart had more than the eighteen days of his sojourn in Prague to work on the opera. Nettl<sup>10</sup> suspects that Mozart received the definite commission from the impresario Domenico Guardasoni in July. He bases this on a notice in the *Prager Oberpostamtszeitung* [Prague Head Post Office Journal] of 12 July 1791, according to which Guardasoni had left the city through the New Gate [Neutor] on his way to Vienna on about the 12 July. Mozart was in Baden from 9 to 11 July and returned there in the middle of the month to pick up his wife and son.<sup>11</sup> Tomislav Volek<sup>12</sup> has described how the commission to write a new opera could have reached Mozart as early as the spring of 1789. On 8 April 1789, Mozart left Vienna for Prague, arriving on 10 April. He wrote to his wife that he had met with the impresario Guardasoni, “*who for the opera in the coming Autumn has almost committed himself to giving me 200 Ducats for the opera and 50 Ducats in travel money.*”<sup>13</sup> Mozart was thus to write an opera for Guardasoni for Autumn 1790. Volek surmises further that the Metastasio *Titus* libretto would already have been chosen by then, and that Mozart, not very pleased with it, had requested that the Saxon court poet Mazzolà at least revise it, that is, as Mozart later put it, that he rework it into a “*true opera*” (*ridotta à vera opera*). It is not known if Mozart, who travelled to Dresden, Leipzig, Potsdam, and Berlin in the Spring of 1789, made contact personally with Mazzolà to discuss possible revisions, but it is certainly possible that he did. It is a fact that all of Mozart’s drafts with text are based on Mazzolà’s revisions.

<sup>10</sup> Ibid., p. 185

<sup>11</sup> *Dokumente*, p. 349

<sup>12</sup> *Über den Ursprung von Mozarts Oper ‘La clemenza di Tito’, Mozart-Jahrbuch 1959*, Salzburg, 1960, p. 274 f.

<sup>13</sup> *Mozart. Briefe und Aufzeichnungen*. Complete edition, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch, 4 Volumes (= Bauer–Deutsch), Kassel etc., 1962/62, Vol. IV, No. 1091, p. 80, lines 12–14. According to a private communication from Karl Maria Pisarowitz, whom I thank here warmly, *auf künftigen Herbst* [in the coming autumn] is to be read as “Autumn 1790.”

To show that this thesis is true at least in part, Volek points to the sixth piece in the announcement of a concert by the Prague soprano Josephine Duschek, published on 26 April 1791. The announcement speaks of a “*musical evening*” in the Royal National Theatre, in which “*the sixth work is a Rondo by Mr. Mozart with basset horn obligato*”.<sup>14</sup> That can be no other piece than Vitellia’s Rondo “*Non più di fiori vaghe catene*” with obbligato basset horn from Mozart’s *Titus* (No. 23, pp. 265 ff.), which accordingly would have had to have been composed before this date. As is the case with the opera’s sketches and drafts, the text of this aria is based on Mazzolà’s revisions. And, according to Wolfgang Plath’s analysis of the handwriting,<sup>15</sup> the outer sheets of this piece are especially darkened and show more signs of use than the other numbers. This indeed suggests that the Rondo was the first piece in the opera *Titus* to have been composed and also the only one to have been written *before* 26 April 1791; when, it is impossible to tell. We must assume that the opera commission was at first put aside: Guardasoni left Prague and travelled to Warsaw, where he had been engaged by the Polish Parliament, and where Mozart’s *Don Giovanni* was performed on 14 October 1789.<sup>16</sup> It is certainly possible that Mozart had in the meantime composed Vitellia’s Rondo for his friend Madame Duschek, perhaps on his journey to Dresden and Leipzig, where she appeared in a concert with him,<sup>17</sup> but did not enter it in his personal work catalogue because the commission for the entire opera has not yet been finalized. The argument that no one could have predicted the coronation in Prague in advance<sup>18</sup> does not stand examination: Guardasoni could have commissioned the work from Mozart without a specific performance or occasion in mind. The impresario was surely a skilled enough salesman to have then suggested the *Titus* idea to the Bohemian Parliament when the coronation plans took concrete form.

The contract between Guardasoni and the Bohemian Parliament, however, signed at the late date of 8 July 1791, shows that these negotiations

<sup>14</sup> Volek, op. cit., p. 275, and *Dokumente*, p. 345.

<sup>15</sup> See the *Kritischer Bericht* [Critical Report, available in German only].

<sup>16</sup> *Dokumente*, p. 309.

<sup>17</sup> *Dokumente*, pp. 297 and 300.

<sup>18</sup> See the summary of the discussion in *Mozart-Jahrbuch 1967*, Salzburg, 1967, p. 126.



were far from simple.<sup>19</sup> The direct reference to the work to be performed is as follows:

“*Mi obbligo di far comporre la Poesia del Libro, a norma dei due sogetti datimi da S. E. gran Burgravio e di farlo porre in Musica da un celebre Maestro, in caso però che non fosse affatto possibile di ciò effettuare per la Strettezza del tempo, mi obbligo di procurar un Opera nuovamente composta sul Suggetto del Tito di Metastasio.*“

(I [Guardasoni] hereby undertake to have poetry written for a libretto, according to the two subjects given to me by the Burggraf [von Rottenhan], and to have it set to music by a renowned master; in the case, however, that it is not possible to carry out this plan because of lack of time, I undertake to obtain an entirely new opera based on the plot of Metastasio's Titus.)

To sum up: Mozart was informed of the possibility of an opera commission by Guardasoni in April 1789, probably for the Autumn of 1790. It is possible that the two agreed already then on *La clemenza di Tito* by Metastasio, a very successful libretto, as the numerous settings listed above [see footnote 3] prove. Mozart then made contact with Caterino Mazzolà, in order that Metastasio's text be adapted and re-written into what Mozart would later describe as a “*true opera.*” This contact took place, perhaps, on Mozart's trip to Dresden and Leipzig in April and May of 1789. The first sketches and drafts were made and then put aside, with the exception of Vitellia's Rondo, which Mozart composed for Madame Duschek; she performed this in her concert in the National Theatre in Prague on 26 April 1791. Guardasoni travelled to Vienna in the middle of July 1791, most probably in order to deliver the formal commission for the opera *Titus* to Mozart. From this point on, Mozart would have had about seven weeks to complete the opera.

## The Sources

The main source for the overture and most of the musical numbers is the autograph (Berlin-Dahlem, SPK, previously in the Prussian State Library in Berlin). The aria No. 2 of Vitellia (*Deh se piacer mi vuoi*) and the Finale of the first act disappeared at the end of World War II. Constanze Mozart removed the duettino No. 3 (*Deh prendi un dolce amplesso*) from the main

score and gave it to Christian Exner. From his possession it came via various collectors<sup>20</sup> to Stefan Zweig; today it is owned by Mrs. Eva Alberman and available for study as a permanent loan to the British Museum in London. Titus's accompagnato (*Ma che giorno é mai questo*) preceding the finale of act two (No. 25) is also missing from the autograph. All of the secco recitatives, with the exception of eight bars of transition,<sup>21</sup> are in a hand other than Mozart's. “*It is generally supposed*”<sup>22</sup> that Franz Süßmayr, who travelled with Mozart to Prague, wrote the recitatives. This assumption, however, continues to lack any documentary evidence. Despite intensive research efforts, it has not been possible to find the original manuscript of the recitatives, in Süßmayr's hand or anyone else's. Today only manuscript copies are available.

The question of the authenticity of the *secchi* has been tackled with the methods of stylistic criticism.<sup>23</sup> As regards Mozart, the question can definitely be answered in the negative; as regards Süßmayr, probably only the original manuscript of the recitatives could settle the matter.

Ignaz von Seyfried's claim<sup>24</sup> that Süßmayr also composed Servilla's, Antonio's, and Publio's arias and orchestrated other numbers belongs once and for all in the realm of fable. The autograph refutes it definitively.

The manuscript copies of the score can be divided into two categories: those that include the *secco* recitatives, and those consisting only of the musical numbers.<sup>25</sup> The latter are a not

<sup>20</sup> Cf. *Mozart-Jahrbuch 1967*, Salzburg, 1968, p.121, footnote 1.

<sup>21</sup> See the music text p. 207, mm. 44–51 after the accompagnato, and the facsimile on p. XVI.

<sup>22</sup> See *Revisions-Bericht AMA 5/21* (Rietz-Wüllner); Otto Jahn, *W.A. Mozart*, Leipzig, 1859, Vol. IV, p. 568; *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W.A. Mozart's von Ludwig Ritter von Köchel*. Leipzig, <sup>1</sup>/1862, p. 488.

<sup>23</sup> Cf. Giegling, *Zu den Rezitativen von Mozarts Oper 'Titus'*, in: *Mozart-Jahrbuch 1967*, Salzburg, 1968, pp. 121 ff.

<sup>24</sup> *Cecilia* IV, p. 295.

<sup>25</sup> The most important manuscript score copies with the *secchi* are the following:

- a) Prague, National Museum, Lobkowitz Archive, signature: *X.D.e.* 9. (4 vols.);
- b) Salzburg, International Mozart Foundation, copy once owned by Carl Mozart (2 vols.);
- c) Vienna, Austrian National Library, signature *O.A.* 205 (2 vols.);

<sup>19</sup> Published by Volek in: *Mozart-Jahrbuch 1959*, Salzburg, 1960, p. 281.

inconsiderable argument against the authenticity of the *secchi*. For more on them and an examination of the interdependence of the various manuscript copies see the *Kritischer Bericht*.

The sung text follows the autograph. In those cases where no autograph is available the text-book published in Prague in 1791 (see the facsimile of the title page on the left on page XX) is used as the main source. For the *secco* recitatives the manuscript copy in the National Museum in Prague was used.

## Special Remarks

### I. Recitatives

In the case of the recitatives (with the exception of the continuo realizations and appoggiaturas) the editor has decided to dispense with the NMA's standard procedure of distinguishing editorial interventions by smaller type. All accidentals, both those from the sources and those supplied, are in normal type. The main sources for the recitatives are the manuscript scores in National Museum in Prague (National Museum) and Salzburg (International Mozart Foundation, once in the possession of Carl Mozart). The recitatives are rife with mistakes and the individual sources differ greatly amongst each other; the most credible version in each case has been selected. (Sources and details are given in the *Kritischer Bericht*).

### II. Individual Numbers and Scenes

*Overture*, m. 131: In the autograph the reprise (mm. 1-26) is not written out; it is replaced with the instruction *D:C:26. Tackt. [D.C: 26<sup>th</sup> measure]* The first chord of the reprise has been interpreted differently by various copyists, depending on whether one takes the instruction to repeat literally or attempts to adapt to the voice leading in the previous measures. We prefer the second version and omit, in the first half of m. 131, the octave in the flutes, the third and fifth in

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d) London, British Museum, signature: *Add. 16053/54* (2 vols.);

Copies without *secco* recitatives include:

e) Rome, Biblioteca Apostolica Vaticana, signature: Vat. Lat. 14828/29;

f) Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek, signature: *Mus. ms. 1385*.

The first edition of the score (Leipzig, Breitkopf & Härtel) in 1809 likewise contains no recitative.

the oboe and the third in the first clarinet (for further details see the *Kritischer Bericht*).

*No. 4 Marcia*: There is no instruction to repeat the march (pages 66-68) after the recitative in the autograph. Nevertheless, such a repeat has been traditional, probably since the premiere; the Prague performance materials include the instruction *Marcia da capo* or *Sieque la Marcia*, an instruction that was then transmitted in further copies (see the *Kritischer Bericht* for more information).

*No. 9 Aria*: The solo-clarinet here is doubtless the "basset clarinet" played by Stadler,<sup>26</sup> which had a range of a third lower than the standard clarinets of the time. Ernst Hess, in his article "*Die ursprungliche Gestalt des Klarinettenkonzerts KV 622*",<sup>27</sup> provides extensive information on the instrument and the changes in the melodic line in the Clarinet Concerto that the extra register makes possible. The same is true by analogy of the Clarinet Quintet K. 581 and the solo part in Sesto's aria No. 9 "*Parto, ma tu ben mio*". Since the latter is transmitted in Mozart's autograph, it serves as proof of Hess's argument.

*Atto secondo, Scena VIII*: mm. 44-51 are the only *secco* recitative in the opera transmitted in Mozart's hand (see the facsimile on page XVI). Since Mozart notates the whole note in the continuo and tutti bass in m. 44 on one system, we had to supply, following the other parts in the first half of the measure, a quarter-note to the system *violoncello e basso*, but have not marked this change typographically.

*No. 19 Rondo*: The orchestral introduction and close are in a copyist's hand. The Rondo originally began in m. 6, with a two quarter-note anacrusis in the solo voice on its own. The bar lines have been corrected. Mozart's handwriting ends in m. 135. (See the *Kritischer Bericht* and the facsimile on page XVII).

*No. 23 Rondo*: As argued above (p. IX), this seems to have been the first piece that Mozart completed. In the concert version for Madame Duschek it appears probable that it ended on the first quarter-note in m. 180 (p. 281). The fermatas

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<sup>26</sup> Stadler's presence at the première of *Titus* is attested: *Dokumente*, p. 355.

<sup>27</sup> In: *Mozart-Jahrbuch 1967*, Salzburg, 1968, p. 18 ff.

and the marking *finis* confirm this. (See the description of the manuscript in the *Kritischer Bericht*.)

*Appendix I*: The diplomatically faithful transcription (although blank staves have in all cases been omitted from the second system onwards) here of the sketches and drafts for *La clemenza di Tito* represent different chronological layers in Mozart's working process. Whereas the sketches are linked directly to the appropriate passages in the autograph score—there are only minimal departures, with the exception of No. 14—the drafts appear to have been made at a time when Mozart did not yet have precise ideas about the forces and voices in his new opera. For instance, in one of the drafts the role of Sesto is set for a tenor; in general the musical disposition differs greatly from later versions. Among these early drafts is one of the first versions of Vitellia's aria No. 23 (still *without* the obbligato basset horns!); we can very cautiously date this early stage of the composition to the first months of 1791.

The contents of *Appendix I* in detail are as follows:

1. No.1:

a) Divergent draft. (Fragments: Uppsala: University Library, mm. 1-28, and Coburg: Kunstsammlung der Veste, mm. 29ff.)

b) Sketch of mm. 46-74 (Uppsala)

2. No. 3: Divergent draft (Stockholm: Library of the Royal Music Academy)

3. No. 10: Sketches (Uppsala)

a) mm. 1-9

b) mm. 33-44

4. No. 14: Sketches (German State Library Berlin)<sup>28</sup>

a) mm. 36 ff. Facsimile and transcription

b) mm. 88 ff. Facsimile and transcription

c) mm. 88 ff. |

5. No. 15: Sketches for mm. 28-34 (Uppsala)<sup>29</sup>

<sup>28</sup> A further (suspected) draft is lost: in the postscript of her letter of 25 February 1799 to Breitkopf & Härtel, Constanze Mozart mentions under no. 13 a composition (*Se mai senti spiranti[!] sul volto*), the text of which must be from *Titus*. (Cf. Bauer–Deutsch IV, no. 1236, p. 229, line 64.)

<sup>29</sup> Richard Engländer sees this sketch as being connected with the Aria No. 23, a view we cannot support. (Cf. Engländer, “*Die Mozart-Skizzen der Universitätsbibliothek Uppsala*, in: *Svensk Tidsskrift för Musikforskning* 1955, 38<sup>th</sup> year; the same author

6. No. 23: Divergent draft (Coburg)

*Appendix II* presents a facsimile of the first German translation of the original Italian text. It is taken from the first edition of the score with the text in both languages, published in 1809 by Breitkopf & Härtel, publisher's number 620.<sup>30</sup> The translator is not named; according to Loewenburg<sup>31</sup> it was Friedrich Rochlitz.

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My thanks are due first of all to the Editorial Board for obtaining source material and for assistance in solving further, detailed editorial problems. I further thank my deceased friend Ernst Hess for checking the recitatives, the continuo realisation and the appoggiaturas. In addition, my thanks go to all libraries and collections which so willingly lent and supplied the scores and microfilms which made the scientific work on this volume possible at all. These are: German State Library Berlin – Prussian Cultural Heritage; Tübingen University Library; National Library, Prague; British Museum, London; Austrian National Library, Vienna; Library of the International Mozart Foundation, Salzburg; Music Archive of Melk Monastery; Library of Kremsmünster Monastery; Janaček Museum, Brnn; Kunstsammlungen Veste Coburg; Uppsala University Library; Library of the Royal Music Academy, Stockholm; West German Library, Marburg; Music Lending Service of the Public Book Halls, Hamburg; Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen; Biblioteca Apostolica Vaticana, Rome; Libraries of the Conservatories of Parma and Genoa; Conservatory of Music, Florence.

Franz Giegling

Basel, March, 1970

Translation: William Buchanan

and same title in *Die Musikforschung* (1956), Year IX, p. 307 f.)

<sup>30</sup> Copy in Ernst Hess' private library.

<sup>31</sup> *Annals of Opera*, loc. cit.



N. 201 18. *La Clemenza di Tito.* Overture. *La Clemenza di Tito.* N. 201.

Violin I *Alc.*

Violin II

2. Violoncelli

2. Contrabbassi

2. Trombe

2. Tromboni

Tromba

*Alc.*

*molto*

*non mozart*  
*ma*  
*piu*  
*Giulio*  
*Stupf.*

Facs. 1: Overture, mm. 1–9 (leaf 1<sup>r</sup> of the autograph in the possession of the German State Library Berlin – Prussian Musical Heritage). Cf. p. 5



Handwritten musical score for No. 3 Duettino "Deh prendi un dolce amplesso". The score is written on ten staves. The top staff is labeled "Violini" and the second "Viola". The third staff is for "Violoncelli" and the fourth for "Bassi". The fifth staff is for "Trombe" and the sixth for "Fagotti". The seventh staff is for "Clarinetti" and the eighth for "Flicca". The ninth staff is for "Violone" and the tenth for "Basso continuo". The title "Duetto" is written above the first staff. The lyrics "Deh prendi un dolce amplesso amicoso fedel. esprimmi le steso ti senti amico il" are written below the vocal staves. The number "4" is written at the bottom left of the page.

Facs.2: No. 3 Duettino "Deh prendi un dolce amplesso", mm. 1–9 (first page of the autograph in the possession of Mrs. Eva Alberman, London: deposited as a permanent loan in the British Museum, London). Cf. pp. 47–48.



*m'abbia tradito? Ma signor, non han tutti il cor di*  
*Ma signor, appien tutti il cor deo? Ma signor, appien tutti il cor deo? Ma signor, appien tutti il cor deo?*  
*Dopo l'aria subito con foglio! / Anib: ad implorar io vengo: / cesare, / noi disse io: / questo e' l'autore della trama crudel.*

Facs. 3: Atto secondo, Scena V, Recitativo “Già de’ pubblici giuochi”, mm. 41–43 with autograph corrections (from the copy in the possession of the National Museum, Prague, Lobkowitz Archive, signature: X.D. e. 9., part for the role of Publio). Cf. p. 192 (and p. 196, mm. 12–15).



Handwritten musical score for Act II, Scene VIII, measures 40-62. The score is written on ten staves. The first three staves show vocal lines with lyrics in Italian. The fourth staff contains the lyrics: "Cama: unito a solo torna sicco alla foreste, al monte, e vede il core di Giordano in fronte. noi fin tanto reo". The fifth staff contains the lyrics: "= donna non m'incerti unire: da in faccia il poi la persona o il timore sulla fronte d'ognun trasforma il core". The sixth staff contains the lyrics: "di me' infido amico (Ohi) di noi questo tenet dovea". The seventh staff contains the text: "Scena IX. Foglio 4." and "Subito una donna". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "ff".

Facs.4: Atto secondo, Scena VIII, mm. 40–62 (leaf 73<sup>r</sup> of the autograph from items previously belonging to the Prussian State Library, now German State Library Berlin – Prussian Cultural Heritage). Cf. p. 207.



A page of handwritten musical notation for a Rondo. The score is written on ten staves. The top two staves contain a treble clef and a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'f'. The bottom two staves contain the vocal line with lyrics in Italian: "Deh per questo istante solo". The handwriting is in ink on aged paper, showing some ink bleed-through from the reverse side.

Facs. 5: No. 19 Rondo “*Deh per questo istante solo*“, mm. 129–137 (leaf 91<sup>r</sup> of the autograph). Cf. pp. 237 to 238 (transition from autograph to copyist’s hand: mm. 136/137).



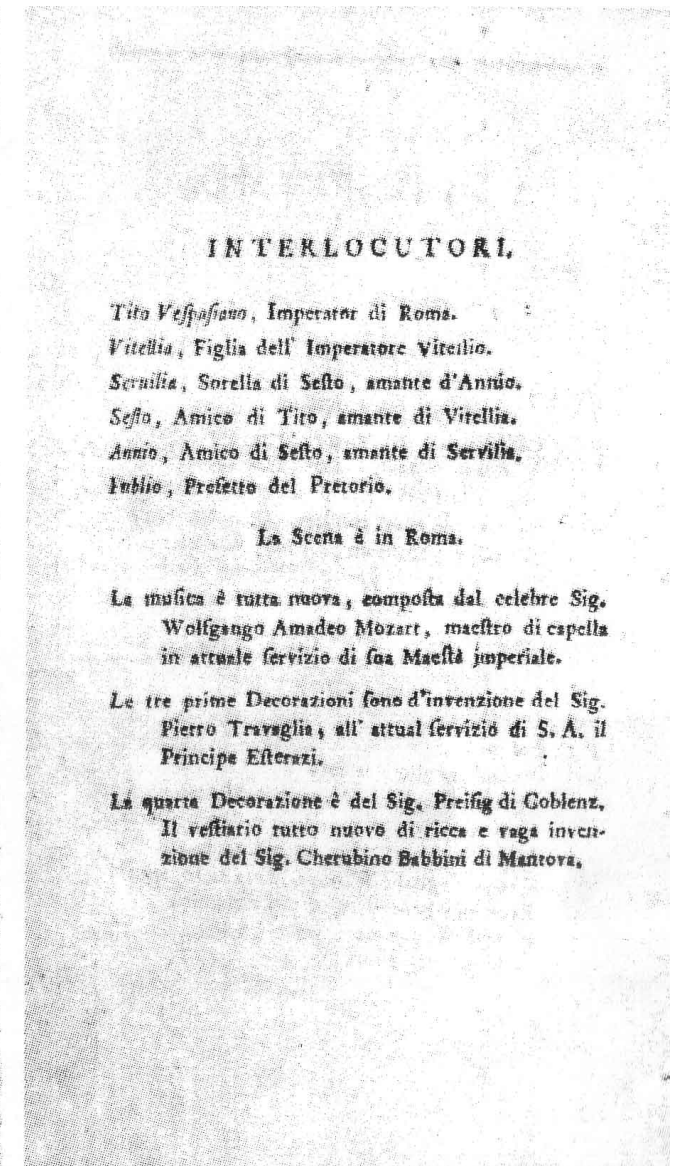
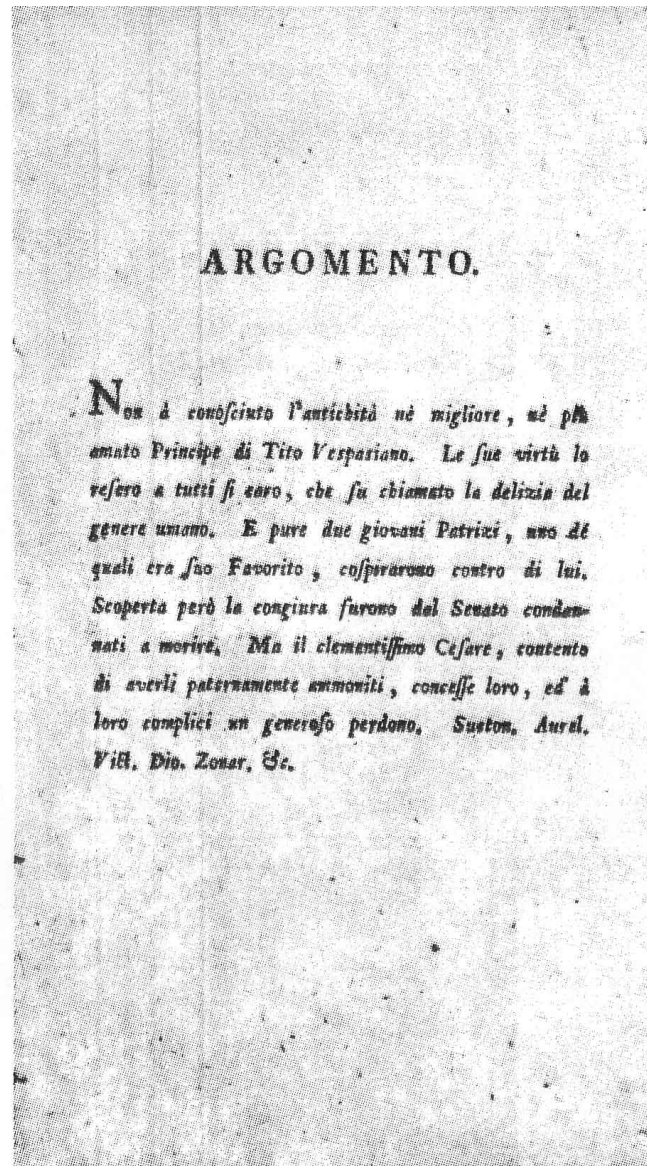
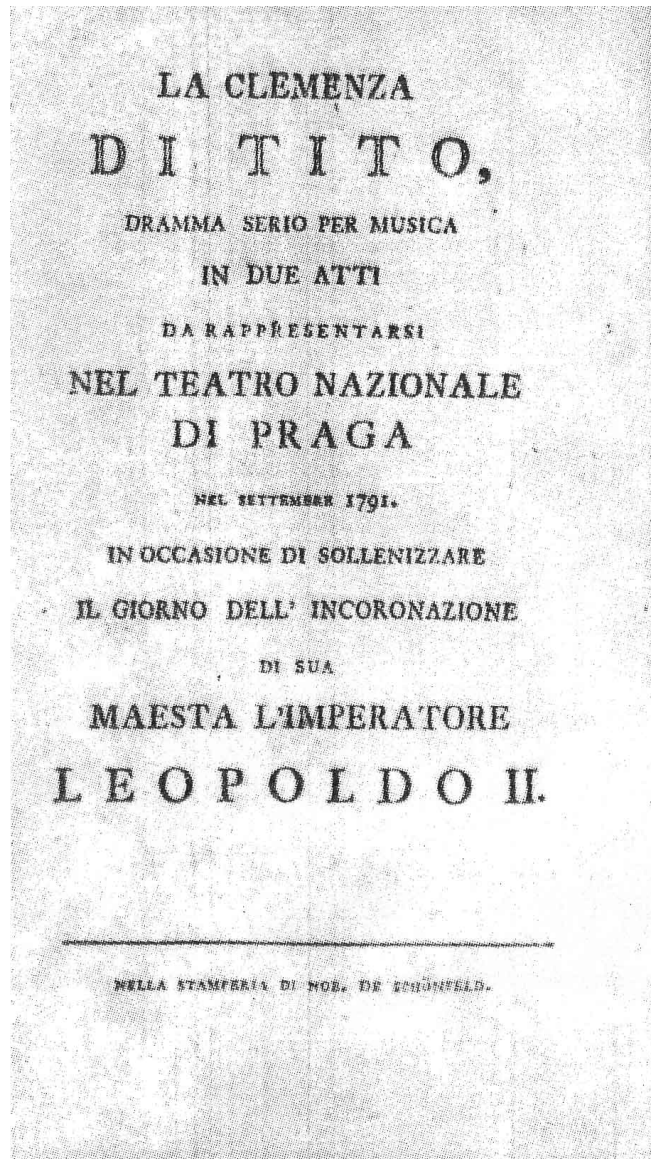
The image shows a page of handwritten musical notation for a Rondo. At the top, it is labeled "No. 23" and "Rondo". The score is written on multiple staves. The top staff is for the vocal line, with lyrics written below it: "Non più di fiori vaghe catene". The lyrics are written in a cursive hand. Below the vocal line, there are several staves for instruments: Violin I, Violin II, Viola, Cello & Double Bass, Flute, Oboe, Clarinet, Bassoon, and Trumpet. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f." (forte). The paper shows signs of age and wear, with some ink bleed-through and a large stain in the center.

Facs. 6: No. 23 Rondo "Non più di fiori vaghe catene", mm. 1-13 (leaf 105<sup>r</sup> of the autograph). Cf. p. 265.



Facs. 7: No. 26 Sestetto con coro “*Tu, è ver, m’assolvi Augusto*”, separate wind score mm. 1–47 (leaf 126<sup>f</sup> of the autograph). Cf. pp. 297–304).





Facs. 8: From left to right: title page, *argomento* and list of persons from the libretto (Prague, 1791. Schönfeld).