

## Editor's Note

Wolfgang Amadeus Mozart (1756-1791) was one of the most notable composers of the Viennese Classical style. When he was just fourteen years old, Mozart toured Italy and was commissioned to write *Mitridate, re di Ponto* (Mithridates, King of Pontus) for presentation in Milan's most prestigious theater at that time, the Teatro Regio Ducal. First performed on December 26, 1770, it was acclaimed as a huge success for the very young composer.

The plot of this opera originated in the French play *Mithridate* by Jean Racine. Racine's version was later translated into Italian by Giuseppe Parini. That translation was then adapted into a libretto by Vittorio Santi, which Mozart very creatively set as an opera seria (serious opera). This style of opera calls for each character to take a turn singing a single aria alone. Although ensembles are rarely heard in an opera seria, they may occur at the end of acts. "Non si ceda" is performed at the end of the third and final act of *Mitridate* by a chorus of five leading characters, who pledge freedom ("libertà") for their country.

The source for this edition is *W. A. Mozart's Sämtliche Werke, V*, published by Breitkopf and Härtel (1876-1905). Scored originally for three-part treble voices with an accompaniment of two trumpets, strings, and continuo, this arrangement for S.S.A. voices includes a piano reduction of the instrumental parts as the accompaniment. Modern clefs, dynamics, a metronomic marking, and an English text have also been added by the editor, and this publication has been transposed down a major third from the original score. Additionally, the original introduction of two measures has been replaced with an introduction of four measures, and optional flute parts have been provided to enhance and support the vocal parts.

This exuberant chorus should be performed very energetically with special emphasis given to the first beat of each measure in order to create a dance-like sound. The performers should also emphasize the normally stressed syllables of the Italian words, which are indicated with accent marks in the following pronunciation guide.

### Italian Pronunciation Guide

Non si ce-da al Cam-pi-do-glio,  
Nawn see chày-dahl Kahm-pee-dáv-lyaw

si re-sis-ta a quell' or-go-glio,  
see ray-zéés-tah ah kooayl ohr-góh-lyaw,

che fre-nar-si an-cor non sa.  
keh fray-náhr-sjahn-kóh nawn sah.

Guer-ra sem-pre e non mai pa-ce da noi ab-bia un Ge-nio al-te-ro,  
Gooéhr-rah séhm pyeh ay nawn mahee páh-cheh dah nohee áhb:bjah oon Dgéh-njaw ahl-téh-raw,

che pre-ten-de al mon-do in-te-ro d'in-vo-lar la li-ber-tà!  
keh pray-téhn-dahl móhn-doheen-táy-raw deen-vóh-lahr lah lee-bayr-táh!

### Pronunciation Suggestions:

An "r" which is underlined should be rolled. An "r" which is not underlined should be flipped. The "j" in the transliteration should be pronounced like the "i" in "onion." The "dg" in the transliteration should be pronounced like the "j" in "joy." The double consonants in the word "abbia" interrupt the legato line when pronounced correctly. When singing the word, the singer should briefly stop on the first "b," creating a slight silence before the sounding of the second "b." However, when sounding the double "r" in the word "guerra," there should be no break and the double "r" should be rolled.

# NON SI CEDA

## (Sing for Freedom)

for S.S.A. voices and piano  
with optional flutes and PianoTrax CD\*

Music by  
**WOLFGANG AMADEUS MOZART** (1756-1791)  
Edited and Arranged, with English Words, by  
**PATRICK M. LIEBERGEN** (ASCAP)

Energetically (♩ = ca. 144-152)

FLUTES

PIANO

5 S. I *mf*

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

S. II *mf*

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

A. *mf*

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

\* PianoTrax 6 Accompaniment CD available (40036).  
Please visit [alfred.com/choralparts](http://alfred.com/choralparts) to download free individual flute parts.

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si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

go - gliò, che fre - nar si an -  
 vit ed. Raise your voice in

go - gliò, che fre - nar si an -  
 vit ed. Raise your voice in

go - gliò, che fre - nar si an -  
 vit ed. Raise your voice in

15

cor — non sa.  
har — mo — ny.

cor — non sa.  
har — mo — ny.

cor — non sa.  
har — mo — ny.

19

*mp*  
Guer — ra sem — pre e non mai pa — ce  
Joy — ful al — ways, nev — er di — vid — ed.

*mp*  
Guer — ra sem — pre e non mai pa — ce  
Joy — ful al — ways, nev — er di — vid — ed.

*mp*  
Guer — ra sem — pre e non mai pa — ce  
Joy — ful al — ways, nev — er di — vid — ed.

*mp*

*mp*

da noi ab - bia un Ge - nio al - te - ro,  
 Hap - py voic - es, we sing out our sto - ry.

da noi ab - bia un Ge - nio al - te - ro,  
 Hap - py voic - es, we sing out our sto - ry.

da noi ab - bia un Ge - nio al - te - ro,  
 Hap - py voic - es, we sing out our sto - ry.

27

*cresc. poco a poco*

che pre - ten - de al mon - do in - te - ro,  
 Liv - ing free to reign in glo - ry,

*cresc. poco a poco*

che pre - ten - de al mon - do in - te - ro,  
 Liv - ing free to reign in glo - ry,

*cresc. poco a poco*

che pre - ten - de al mon - do in - te - ro,  
 Liv - ing free to reign in glo - ry,

*cresc. poco a poco*

*cresc. poco a poco*

31

d'in - vo - lar one la li - ber - tà,  
 all as one in lib - er - ty,

d'in - vo - lar one la li - ber - tà,  
 all as one in lib - er - ty,

d'in - vo - lar one la li - ber - tà,  
 all as one in lib - er - ty,

*f*

*f*

*f*

*f*

35

d'in vo - lar one la li - ber - tà, la  
 all as one in lib - er - ty, in

d'in vo - lar one la li - ber - tà, la  
 all as one in lib - er - ty, in

d'in vo - lar one la li - ber - tà, la  
 all as one in lib - er - ty, in

*mf*

*mf*

*mf*

*mf*

*mf*

li - ber - tà!  
lib - er - ty!

li - ber - tà!  
lib - er - ty!

li - ber - tà!  
lib - er - ty!

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

Non si ce - da al Cam - pi - do - glio,  
Sing for free - dom, all u - nit - ed.

47

si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

si re - si - sta a quell' or -  
 Join to - geth - er, you are in -

50

go - glio, che fre - nar si an -  
 vit - ed. Raise your voice in

go - glio, che fre - nar si an -  
 vit - ed. Raise your voice in

go - glio, che fre - nar si an -  
 vit - ed. Raise your voice in



cor — non sa. D'in — vo — lar — la  
 har — mo — ny. All as one in

cor — non sa. D'in — vo — lar one la  
 har — mo — ny. All as one in

cor — non sa. D'in — vo — lar one la  
 har — mo — ny. All as one in

li — ber — tà, d'in — vo — lar — la  
 lib — er — ty, all as one in

li — ber — tà, d'in — vo — lar — la  
 lib — er — ty, all as one in

li — ber — tà, d'in — vo — lar — la  
 lib — er — ty, all as one in

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

61

63

li - ber - tà, la li -  
 lib - er - ty, in lib -

li - ber - tà, la li -  
 lib - er - ty, in lib -

li - ber - tà, la li -  
 lib - er - ty, in lib -

64

ber - tà!  
 er - ty!  
 rit. f

ber - tà!  
 er - ty!  
 rit. f

ber - tà!  
 er - ty!  
 rit. f