

WOLFGANG AMADEUS MOZART

Series X

SUPPLEMENT

WORK GROUP 28: ARRANGEMENTS, ADDITIONS TO AND
TRANSCRIPTIONS OF WORKS BY OTHER COMPOSERS
SECTIONS 3-5: OTHER ARRANGEMENTS, AUGMENTATIONS
AND TRANSCRIPTIONS
VOLUME 1: LITANY OF THE SACRAMENT IN D
BY LEOPOLD MOZART

PRESENTED BY WALTER SENN

1973

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:

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

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





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

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

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

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

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

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

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

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

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

Section 1: Arrangements of works by George Frederick Handel

Volume 1: *Acis and Galatea* KV 566

Volume 2: *The Messiah* KV 572

Volume 3: *Alexander's Feast* KV 591

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

Section 2: Arrangements of works by various composers

Piano concertos and cadenzas (one volume):

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

composers (KV 37 and KV 39-41)

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

C. Cadenzas by Mozart for piano concertos by other composers

Section 3: Other arrangements

Section 4: Additions

Section 5: Transcriptions

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

The Editorial Board

FOREWORD

The *Sakramentslitanei* (*Litany of the Sacrament*) in D by Leopold Mozart has a place in the *Neuen Mozart-Ausgabe* (= NMA) – in the supplement, to be precise – because Wolfgang Amadeus made changes in the autograph score.¹ In the horn parts, he moved down all passages which went above a sounding *a'*, to the benefit of the passages in question: the resulting sound is more homogeneous. There are corrections in 37 (40?) measures. In this edition, the original notes are rendered in small print (see e.g. p. 19, measures 49–53; facsimiles of the autograph with corrections by W. A. Mozart: fols. 12^r, 16^r, 17^r, see pp. XV–XVII). The composition is, moreover, not only one of the most important and extensive works by Leopold, but also deserves special interest under the special aspect that it served as a model for his son's first *Sakramentslitanei*, KV 125 (in: NMA I/2/1).

The first page of the autograph² reveals a date referring either to the start or finish of the compositional work: in the month of April, 1762. As was the case in some other works, Leopold had the parts copied at his own expense, and retained them as his personal possessions. This reflects either his wish to prevent unauthorised copying or the Court Music Director's – Johann Ernst Eberlin at this time, succeeded in 1763 by Josef Franz Lolli – neglecting to order copies for

performance.³ In the time that followed, the work was performed in Salzburg Cathedral, no doubt under the direction of the composer when his duties as Deputy Music Director to the Prince Bishop required his presence at the conductor's stand, "in the *Stundengebet* [hours of prayer]". "Stundengebet", however, does not refer to the Office, but the 40-hour prayer held in Salzburg Cathedral between Palm Sunday and Wednesday in Holy Week; on the first three days, it ended with a *Sakramentslitanei*.⁴ In a letter to his wife from Munich on 14 December, Leopold Mozart writes⁵: "*Now look out the 2 Litanies de Venerabili, or Of the Most Worthy Good, as used in the Stundengebet. One by me, the score will no doubt be with it, in D, the newer one, beginning with staccato in violin and bass, and you know of course that the 2nd violin in the Agnus Dei has nothing but three-beam notes. Then Wolfgang's great Litany. The score is also there, wrapped in*

³ Salzburg Cathedral Choir had parts copies for only four Mozart works; see Walter Senn, *Der Catalogus Musicalis des Salzburger Domchors (1788)*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1972.

⁴ See the church feasts listed in the "Kirchen- und Hofkalender", reproduced from 1757 on by Max Seiffert in: DTB IX/2, 1908, Foreword, pp. XVIIIff. Cf. also the Litany performances mentioned in the diaries of Maria Anna (Nannerl) Mozart and Johann Ferdinand von Schiedenhofen as detailed by Hellmut and Renate Federhofer in: NMA I/2/1, *Litaneien*, Foreword, pp. VIIIff.

⁵ *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled by Wilhelm A. Bauer and Otto Erich Deutsch (= Bauer-Deutsch), 4 volumes of text, Kassel etc., 1962/63, Vol. I, No. 301, p. 505, lines 24–31.

¹ Departing from the normal practice of the NMA, the *Kritischer Bericht* has been included in this case, for self-evident reasons, with the music volume itself (pp. 76ff.).

² On this see Walter Senn, *Das wiederaufgefundene Autograph der Sakramentslitanei in D von Leopold Mozart*, in: *Mozart-Jahrbuch 1971/72*, Salzburg, 1972.

blue paper. *N.B.:* look and see if all the parts are there, for these 2 Litanies are to be performed on New Year's Day in the Stundengebet here." Leopold Mozart's description of his own work is unambiguous and can refer only to the *Litany in D*; everything fits: the key of D major, the staccato in the strings at the beginning of the *Kyrie* and the "three-beam notes", i.e. thirty-second notes, in the second violin in the *Agnus Dei*. Wolfgang's work is without doubt identical with his first *Sakramentslitanei*, KV 125. On 21 December 1774 Leopold Mozart acknowledged receipt of the delivery:⁶ "Received your letter along with the 2 Litanies and today's letter." Whether a performance ever actually took place is not reported in the subsequent letters. The copied parts, used for performance in Salzburg, and probably in Munich as well, must be lamented as lost. It seems that they were presented by the heiress, Nannerl,⁷ along with other musical items from Leopold's estate, to the former Monastery of the Augustinian Canons, Holy Cross, in Augsburg.⁸

The autograph score later entered his son's possession, as can be considered proved by the corrections in the horn parts. The *Litany* was probably amongst those pieces that Wolfgang requested from his father in a letter of 29 March 1783 from Vienna:⁹ "and what we would otherwise much like to have", i.e. for the performances every Sunday hosted by van Swieten, "would be some of your best pieces for the church, my dearest father; – for we love to entertain ourselves with all the masters possible; – with old and modern. – I therefore ask you to send us something by yourself very soon." The father's answer in the lost letter of 8 April can be deduced from Wolfgang's next letter on 12 April:

⁶ Bauer-Deutsch I, No. 305, p. 508, line 4.

⁷ Senn, *Zur Erbteilung nach Leopold Mozart*, in: *Neues Augsburger Mozartbuch (= Zeitschrift des Historischen Vereins für Schwaben*, Vol. 62/63), Augsburg, 1962, pp. 383ff.

⁸ *Inventar über die auf dem Musik-Chore der Wallfahrtskirche zum Hl. Kreuz sich befindenden Musicalien und Instrumente* (music archive of the Dominican Monastery Heilig Kreuz in Augsburg, signature: 78). Here two *Sakramentslitaneien* by Leopold Mozart are listed; Max Seiffert (DTB IX/2, 1908) could locate only one of these and published the *Litany* based on this source, which since then has likewise been lost.

⁹ Bauer-Deutsch III, No. 734, p. 262, lines 28–32.

his church works are lying in the attic, the "gusto [taste]" has supposedly changed, and it is apparently too cold to search for music. Wolfgang then repeats his wish:¹⁰ "once it gets warmer, I would ask you to search in the attic and send us something from your church music; – you do not need to be ashamed. – Baron van Swieten and Starzer know as well as you and I that the gusto is constantly changing."

Leopold Mozart probably fulfilled his son's wishes and sent him church compositions, including the score for the *Litanei in D*. This supposition is supported by the presence of the corrections, which the young Mozart would hardly have dared to make under the gaze of his father. He may have intended to perform the work in a church in Vienna and took this opportunity to improve the horn parts. It is likely that the autograph later formed part of Wolfgang's estate, finally returning to Salzburg via Constanze Nissen. It was seen there again in 1852 when an unidentified person sold it to the Dommusikverein [Cathedral Music Association] and Mozarteum for two Guilders. In the same year, Otto Jahn saw the manuscript during a stay in Salzburg and wrote, referring to this composition,¹¹ "More important [than the works for the mechanical horn automaton] is a great *Litania de Venerabili of April 1762*, whose original manuscript is preserved in the Mozarteum." When the Dommusikverein and Mozarteum went separate ways in 1880, all the sheet music belonging to the church passed into the keeping of the Cathedral Choir; this included Mozart's autograph, for which Max Seiffert searched – presumably in the Mozarteum – in vain while editing his *Ausgewählte Werke von Leopold Mozart*,¹² or so Otto Jahn tells us. The manuscript remained lost until the present editor discovered it in 1969 in the Salzburg Cathedral Choir archive, as music no longer suited for practical use was being sorted out and transferred to the Archiepiscopal Consistorial Archive.

*

The *Litany of the Sacrament*, *Litaniae de venerabili* (sc. *altaris Sacramento*), which can be classified as an *alternatim* form of prayer, is

¹⁰ Bauer-Deutsch III, No. 739, p. 264, lines 12–15.

¹¹ Otto Jahn, *W. A. Mozart*, Leipzig, 1856, Vol. I, p. XXIV, 12.

¹² DTB IX/2, 1908.

intended for “*pia exercitia*”, for non-liturgical devotions and is not part of the official liturgy. The text, which never received formal Church approval, takes different forms depending on region and period, particularly as far as the number of verses are concerned. In the Salzburg area, it ran to 52 verses in the 18th century, as can be seen from compositions by Eberlin, Adlgasser, Michael Haydn, Leopold and W. A. Mozart. Each verse consists of an invocation (vocative) and request (optative). In the course of the unison singing of this litany, in a manner traceable back to the Middle Ages, each vocative was presented by a precentor; the assembled congregation responded with the corresponding optative. With the beginning of polyphonic settings in the 16th century, the main problem of musical form was presented by the stereotype *alternatim* chant. To avoid monotony, vocative and optative were no longer set separately but continuously. The adoption of cantata form in the 17th century introduced, with its alternate choral and solo sections, new formal options. Musical considerations became paramount in grouping the text into more or less independent sections. A further criterion for the grouping of verses was the occasion for which the litany was intended: just as there are *Missae sollemnes* and *breves*, litanies of great solemnity and duration were written for ecclesiastical feasts, while works without this festal character were shorter and bundled larger quantities of text together.

In terms of content, the *Sakramentslitanei* offered an asymmetrical subdivision into three sections: verses 1–9, with invocations of God the Father, Son and Holy Spirit; verses 10–49, with various vocatives; and verses 50–52, with supplications to the Lamb of God. While the Salzburg composers set the first and third sections as independent musical formal parts, the middle section was not treated uniformly throughout: three points of special importance were selected for impressive tone-painting and had no relation to the other verses: *Verbum caro factum*, *Tremendum* and *Viaticum*. With the exception of the traditional *Pignus* fugue, the grouping of verses, in which process optatives could be omitted altogether, was left to the discretion of the composer.

C. A. Rosenthal identifies eleven different groupings of the text in his investigation of Salzburg *Sakramentslitaneien*, with possible subdivision into anything between four and nine

musical movements.¹³ Leopold Mozart’s *Litanei in D*, which belongs to the festal type (*sollemnis*), is subdivided into nine sections: *Kyrie* – *Panis vivus* – *Verbum caro factum* – *Hostia sancta* – *Tremendum* – *Panis omnipotentia* – *Viaticum* – *Pignus* – *Agnus Dei*. The independent movements are: *Kyrie* (choir), *Panis vivus* and *Panis omnipotentia* (arias with operatic characteristics), *Pignus* (choir) and *Agnus Dei* (soloists and choir). Slow choral movements in minor keys, while genuinely independent in their motifs, end in an imperfect cadence: *Verbum caro factum*, *Tremendum* and *Viaticum*. A complex starts with the *Verbum caro factum*, leading into the *Hostia sancta* (soloists and choir); this continues seamlessly into the *Tremendum*. In this work, the orchestra dominates.¹⁴ It is in the movements of symphonic character above all (Allegro of the *Kyrie*, *Panis vivus* and *Panis omnipotentia*) that the melodic invention generally seems instrumentally conceived. Their form resembles that of a symphony with incorporated choir or solo song. The most important material, however, is not to be found in the vocal writing, but is entrusted to the orchestra. The striving for concentration in these movements is revealed in a form pointing towards sonata form. Only in the three slow movements and in the fugue in the *Pignus*, a masterpiece of South German/Salzburg counterpoint, does the orchestra take a background role, or, as in the *Tremendum*, a tone-painting function. Conformity with tradition is also discernible in the gentle dying away in *piano* of the richly-figured *Agnus Dei*.

In this work, Leopold Mozart furnishes proof of his mastery in compositions for the church. He surprises us with his rich invention and the balance achieved amongst the movements. In this litany, it is not the sober “court composer” who addresses us, as we know him from some of those weaker works which have led to the more or less dismissive general judgement that has been uttered over his work. Here he is a master, in sovereign command of the stylistic techniques of the day, including noticeable borrowing of Italian ideas. It is in keeping with contemporary ideals of piety and liturgy that the *Litanei*, apart from the slow *tutti* movements with their emphasis on text

¹³ C. A. Rosenthal, *Mozart's Sacramental Litanies and their Forerunners*, in: *The Musical Quarterly* 27, 1941, p. 440.

¹⁴ On this see the comprehensive discussion in Senn, *Das wiederaufgefundene Autograph ...*, op. cit.

illustration, is dominated by the characteristics of secular music, full of joyful and life-affirming feelings. The arias in particular sound like songs of jubilation and not like the humble, abject pleading which would reflect the sense of the words.

Until now, Leopold Mozart's *Sakramentslitanei in C*¹⁵ has been thought to be the model for his son's work of the same name, KV 125.¹⁶ But even surface evidence precludes this comparison: Leopold's composition is of the "brevis" type, while KV 125 represents a sweeping, festal litany (*sollemnis*). If one seeks points of agreement with the *Litanei in D*, however, the results are as follows:

The text is subdivided into the same nine sections in both works. Its distribution over choir and soloists is analogous, with the exception of the *Kyrie*. Leopold begins this movement with an Adagio maestoso, a tempo included by Wolfgang in the course of the Molto allegro movement, after an orchestral introduction; interpolated sections for solo voice such as those in KV 125 are missing from the father's composition. In what follows, the agreement is comprehensive: *Panis vivus*, aria for Soprano – *Verbum caro factum*, choir – *Hostia sancta*, soloists and choir alternating in the same pattern (solo – choir – solo – solo – choir – two solo voices, sometimes in duet and presenting the words in an analogous polytextual setting) – *Tremendum*, in two sections, choir – *Panis omnipotentia*, aria for tenor – *Viaticum* and *Pignus*, choir – *Agnus Dei*, in two sections, soloists and choir. The sequence of keys is identical, apart from in the second and third movements, where Leopold has the subdominant and its parallel and Wolfgang the dominant and its parallel. Wherever the father grouped several vocatives together and passed over the optatives – which the composer was given liberty to do as he saw fit (see above) – Wolfgang followed his example. Only three words are spelled differently in the text: verse 10, "de caelis" (Leopold), "de coelo" (Wolfgang), verse 31, "super omnia miraculum" (Leopold), "supra omnia miracula" (Wolfgang; in the bass: "miraculum").

Not only did the son take over the external form of the *Litanei in D*, he also adopted from this work

¹⁵ Edited by Max Seiffert, op. cit., pp. 188–254.

¹⁶ We read e.g. in KV⁶: "Wolfgang composed the first of his two Litanies on the model (far surpassed) of a Litany by Leopold" [that in C major].

– no doubt unconsciously – rhythmic ideas for the declamation. In about one hundred measures, a more or less strong dependence can be identified.¹⁷ There are obviously reminiscences present in his memory, such as one encounters from time to time in the young Mozart.

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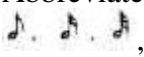
This edition of the *Sakramentslitanei in D* is based on the autograph; no copies of the parts have been identified. The autograph is not a fair copy, but a first committing to paper in which, apart from in the introduction and intermezzi for orchestra, initially only the instrumental bass and the vocal parts were notated, with the orchestra being added afterwards; if there was not enough room left for figurations in the first or second violin, Mozart wrote the remaining notes in the next measure and drew the barline with a curve (e.g. fols. 24^r, 43^v; see pp. XVIII, XIX). The handwriting is of remarkable clarity; cancellations and erasures are extremely rare. With the exception of some negligence in placing phrasing marks (see the *Kritischer Bericht* [Critical Report, available in German only] on pp. 77f. of this volume), the notation is careful. Phrasing marks are often used, contrary to the custom of the time, in the vocal parts; they also occur within melismas, apparently to emphasise the contours of the small musical units.¹⁸


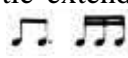
In the Baroque performance tradition in Salzburg Cathedral, it was normal to include three trombones, playing *colla parte* with *Alto*, *Tenore* and *Basso*. As there is no indication to this effect in the score, however, we have refrained from making up these parts. In the 2nd half of the 18th century, as is evident from the performance material, the instrumental bass line was entrusted to bassoon and contrabass. There is no secure information about the use of the violoncello.¹⁹ If, during *tutti* sections, the bass and possibly also tenor or alto have rests, the lowest remaining

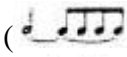

¹⁷ Comparable compositional decisions are listed in Senn, *Das wiederaufgefundene Autograph ...*, op. cit.

¹⁸ E.g. p. 8, measure 33, Soprano, Basso; p. 18, measures 42–44, Soprano; p. 21, measures 77–79, 80–82, Soprano; p. 26, measures 20, 22, Soprano; p. 29, measure 45, Tenore; p. 30, measures 51–53, Basso; pp. 41f., measures 24, 25, Tenore; p. 43, measure 47, Tenore; p. 47, measures 85, 86, 90–92, Tenore.

¹⁹ Cf. Senn in: NMA I/1/Section 1, *Masses • Volume 1*, Foreword, p. XVII.

vocal part is notated in the *Bassi ed Organo* staff. Such passages are to be performed without *Bassi*. The original notation, whether tenor, alto or soprano clef, has been transcribed in this edition into bass or treble clef. If the viola serves as the lowest voice during a passage in the orchestral introduction, and if this is notated in the alto clef in the *Bassi ed Organo* staff, the *Bassi* should likewise rest.²⁰ Rests for the *Bassi* are indicated by the remark “*senza B.*”, their renewed entry by “*con B.*”. If dynamic marks are missing at the beginning of a movement, traditional practice calls for a *forte* character. At *tutti* entries and instrumental introductions, the mark *f* has therefore been supplied. The likewise absent opening dynamic mark for the solo parts has however not been made up. The mark *fp* is used by Mozart not only in the usual sense of marking a more or less sudden transition from *forte* to *piano*, but also to indicate stronger accentuation in the course of *forte* passages. We have nevertheless refrained from correcting this to *sf* (cf. p. 40, measures 1, 2, 8, 9; p. 41, measures 15, 18). Abbreviated repeated notes in the autograph, , have been written out tacitly. Abbreviations applying to two or three notes

simultaneously, , do not imply, even if they are provided with separate note stems, double or triple stopping or even *divisi* performance, but are to be resolved as single notes continuing the pattern of the preceding figuration (cf. autograph, fol. 43^v = p. XIX). The direction *unisono*, used in the *Violino II* staff to indicate playing parallel with *Violino I*, has been resolved and noted in the *Kritischer Bericht* (see p. 77). Chords of two or three notes in *Violino I* or *II* in the original notation sometimes have single, and sometimes separate, stems. As Mozart did not intend a separation, the stems have been standardised. In this edition, the horns notated in pairs in the original have been written on separate stems where the parts lie within an octave of each other, but on single stems for larger intervals. The old abbreviated notation in which the augmentation dot prolonged a note beyond the next barline or indicated a tie extending into the next group of notes (e.g. ) has been resolved in keeping with modern notational practice. The combination of tie and slur has been

retained in its old form () , even where these functions are merged () . We chose not to make up schematically missing phrasing marks. Phrasing marks have been made up in vocal and instrumental parts in cases where such marks are present in analogous passages in other parts in the same or parallel measures. Phrasing marks in vocal parts have been made up in instrumental parts where the latter have analogous material, but not *vice-versa*. The direction *S.* in the source calls for solo performance and has been written out in straight letters without typographic distinction.

The dash used as an articulation mark, approaching dot form when written hurriedly, is not to be interpreted schematically as staccato. It is explained by Leopold Mozart²¹ as the “*Abstoßen*” [“pushing off, separation”] of a tone and primarily signifies “non legato” or a light accent. Dashes above notes in the vocal parts indicate a more emphatic articulation of the syllable with hardly any shortening of the note value. In the organ part, the dash can replace the thorough-bass figure “1”, i.e. *tasto solo*;²² it can occasionally mean at the same time, however, a non-legato performance of the tone. In the music text, the interpretation of a dash as “1” is always given in square brackets, as it an editorial interpretation, even in cases where no double significance, as “1” and as an accent, is to be assumed. Articulation marks under the same phrasing mark have been rendered uniformly as dots (p. 3, measures 1, 2, 3; p. 10, measures 46, 47, 48; p. 22, measure 88; p. 40, measures 4, 6; p. 42, measures 25, 36; p. 43, measure 42).

Cautionary accidentals which are superfluous according to modern practice have been eliminated without mention in the *Lesartenverzeichnis* [index of readings]. In the autograph, accidentals may also apply to the following measure or may be indicated in one staff of the score only. Made-up accidentals are rendered in small print.

²¹ Leopold Mozart, *Gründliche Violinschule*, Augsburg, 1787, p. 45.

²² On this cf. Federhofer, *Striche in der Bedeutung von “tasto solo” oder der Ziffer “1” bei Unisonostellen in Continuo stimmen*, in: *Neues Augsburger Mozartbuch* (= *Zeitschrift des Historischen Vereins für Schwaben*, Vol. 62/63), Augsburg, 1962, pp. 497ff.

²⁰ E.g. pp. 6f., measures 21, 22, 25, 26; p. 15, measures 3, 4, 5, 7, 8, 9.

The thorough-bass figures for the *basso continuo* are usually placed below the *Organo* staff, but occasionally above it. Where figures or prolongation lines (indicating that the chord is to be held) are missing, these have been made up in square brackets. The inconsistent indications for chromatic alterations have been standardised.

Where text is to be repeated, indicated by the sign (—⁺), but not written out, this has been written out tacitly. The orthography has been adjusted, as with other Litanies published in the NMA,²³ to conform with authorised liturgical texts.

*

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Walter Senn
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Translation: William Buchanan

The editor has the pleasant duty of expressing to the following persons his particular thanks for

²³ Hellmut and Renate Federhofer, op. cit., Foreword, p. XVIII.

Litania de Venerabilibus: Requies: Mozart. nel mese Aprile 1762.

adagio maestoso

DOM. MUSEUM SALZBURG

Facs. 1: Leaf 1^r of the autograph in the possession of the choir of Salzburg Cathedral. Cf. page 3, measures 1–4, 1st half.

16

Handwritten musical score for the Litany of the Sacrament, leaf 16r of the autograph. The page contains six systems of music. The first system includes vocal parts with lyrics "Kyrie eleison" and "Kyrie eleison". The second system includes a horn part with the instruction "Volo". The third system includes a horn part with the instruction "Volo". The fourth system includes a horn part with the instruction "Volo". The fifth system includes a horn part with the instruction "Volo". The sixth system includes a horn part with the instruction "Volo". The page concludes with the tempo marking "allabreve un poco adagio".

Facs. 2: Leaf 16^r of the autograph with corrections by W. A. Mozart in the horn parts. Cf. p. 23, measures 6, 7, and p. 24, mm. 1–4, 1st half.

The image displays a page of handwritten musical notation, identified as Facs. 3: Leaf 17^r of the autograph. The score is written on ten staves. The top four staves contain complex musical notation with numerous corrections and annotations, including dynamic markings such as *mf*, *f*, and *ff*, and articulation marks. The fifth staff is a vocal line with the lyrics: *lo = = fia* *anta* *calix* *ben = e = diti = omis* *nife = u =*. The bottom four staves show further musical notation, including dynamic markings like *mf* and *f*, and various musical symbols. The page is numbered '17' in the top right corner.

Facs. 3: Leaf 17^r of the autograph with corrections by W. A. Mozart in the horn parts. Cf. page 25, measures 10–15, 1st half.

24

re = = re nobis

...an = ...qua et aqua = Misere re = sterium, Charnacum immortali = factis misere

Facs. 4: Leaf 24^v of the autograph. Cf. page 35, measures 88–93.

Facs. 5: Leaf 43^v of the autograph. Cf. page 65, measures 13–16.