

# 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 1a: LAURETANIAN LITANY IN E<sup>b</sup>  
BY LEOPOLD MOZART

PRESENTED BY ERNST HINTERMAIER

1990

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 (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 und edited by Georg von Dadelsen, Kassel etc., 1963, pp. 99-129. Offprints of this as well as the *Bericht über die Mitarbeitertagung und Kassel, 29. – 30. 1981*, published privately in 1984, can be obtained from the Editorial Board of the NMA.

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<sup>b</sup>)

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

Mozart's arrangements of Handelian works

The Editorial Board decided that Leopold Mozart's *Lauretanische Litanei* [*Lauretanian Litany*] in E<sup>b</sup> should also be published in the Supplement to the *New Mozart Edition* (= NMA), the first edition ever, because Wolfgang Amadeus Mozart contributed a third version of the solo part for the last movement of this Litany, notating it on the same single leaf as that previously used by his father in writing out the second version of the solo part.<sup>1</sup>

Although the original, first version of the solo part was intended for alto trombone (cf. the facsimile on p. XV), Leopold Mozart replaced it (in all likelihood after the departure of the Court Trombonist Thomas Gschlatt<sup>2</sup> from royal service

in Salzburg in May 1769) by a part for solo viola, set in a suitable register<sup>3</sup> (cf. the facsimile on p. XVII). Very probably, Leopold Mozart took this opportunity to extend the instrumental forces to include two oboes and two horns in almost all movements (see belows).

The third version of the solo part – this time for oboe – was committed to paper by Wolfgang Amadeus Mozart (cf. the facsimile on p. XVII). There is much to suggest

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exploiting in their compositions his virtuosity on a no longer very fashionable instrument. To quote the most notable example, Mozart showed how to make the most of Gschlatt's abilities in the bass aria of the *Eifriger Christen* in *Die Schuldigkeit des Ersten Gebots* KV 35. (Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, Phil. Diss., Salzburg, 1972, typewritten.)

<sup>3</sup> A further example for the way in which compositions had to be adapted for the new situation after Gschlatt's departure is provided by a *Litany of the Sacrament* by Anton Kajetan Adlgasser (Consistorial Archive [Cathedral Music Archive], Salzburg, signature: A 6). Once again, it is a solo in the *Agnus Dei* that Adlgasser had initially set for solo alto trombone that was re-assigned to the flute. Adlgasser paid little regard however – the separate leaf in the parts material is preserved in autograph – to the particular characteristics of the flute, but simply transposed the part by an octave, note for note.

The reverse process is also to be observed. In a *Litany of the Sacrament* by Johann Ernst Eberlin, two movements were originally written for oboe solo and flute solo (Consistorial Archive [Cathedral Music Archive], Salzburg, signature: A 404); when Thomas Gschlatt became available, Eberlin reworked the part, with some hefty interventions in the first case, for the new Court Trombonist.

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<sup>1</sup> Departing from the normal practice of the NMA, the *Kritischer Bericht* [Critical Report, available in German only] for the work published here has been incorporated, for obvious reasons, into the music volume itself (pp. 98ff.).

<sup>2</sup> Thomas Gschlatt (c. 1723–1806) entered service as Royal Trombonist in Salzburg in April 1756. He obviously belonged to the closer circle of acquaintances and friends of the Mozart family, as Leopold Mozart officiated as a witness at Gschlatt's wedding in 1758. Marpurgh's *Nachricht* [...] of 1757 also contains the following acknowledgement by Leopold Mozart: "[...] a great master on his instrument, his ability matched by very few." Unsuccessful salary negotiations with the Court caused Gschlatt to leave service in Salzburg in 1769 and for the post of Master of the Waits in Olmütz, where he died in 1806. He was accounted one of Salzburg's "most distinguished virtuosos". His diligent composer colleagues in Salzburg did not miss the opportunity of

that it was intended for Ignaz Malzat (1757–1804), who entered service not later than June 1774 as Court Oboist in Salzburg; he was not only an excellent oboist, but was also known as a respectable composer and was only one year younger than Mozart. The numerous cadences in the *Agnus*, especially in the interaction required with the vocal soloists, demand virtuosity and great musicality on the instrument. As an examination of Mozart's autograph permits a dating of not later than 1773/74, this third version of the solo part must have been written in the Summer of 1774. The possibility that Mozart wrote it later, perhaps for the Court Oboist Giuseppe Ferlendis (1777/78) or, after returning from Paris, for Joseph Fiala, is ruled out by caligraphic analysis.

While only small changes are visible in the second version compared to the first, there are interventions on various levels in the third version, providing evidence of Mozart's ability to add more accent and life to the dialogue between both solo parts simply with the most minute changes of nuance.

In detail, the following divergences are found in the second version:

In measures 16, 18 and 98, the first eighth-note is replaced by two sixteenth-notes, breathing more life into the rather stiff first-inversion chord. In measures 20, 21 and 100, Leopold Mozart strengthens by means of octave transposition (and in measure 100 by syncopation as well) the urgent restlessness immediately before the cadences. In measures 46 to 48, a more appropriate voice-leading is achieved in the dialogue with solo voice.

The divergences in the third version compared to both first and second versions, apart from the almost ubiquitous octave transposition, can be listed as follows:

Measures 24 to 27 show the most interesting and far-reaching corrections of his father's original: not only does Wolfgang add emphasis to the alto entry by the omission of the third, but he also sees an opportunity to invigorate the dialogue by introducing contrary motion. In measures 35, 36, 58, and 88 to 90, the solo instrument is led in unison with the first ripieno oboe. The first and last of these measures have something of the

character of cue notes immediately before the solo entries. Measure 58 presents a charming opportunity for the solo instrument to bow out in unison with violins and oboes. Measure 38 anticipates the alto solo in an imitation without diminution, thus relieving somewhat the monotony of the two tied notes; the two eighth-notes provide, moreover, an appropriate contrast to the rest for the alto. In measures 40 and 41 there are divergences which once again add gracefulness and stronger internal logic to the musical dialogue between the soloists. Leading the two soloists away from the unison shared with the horns is both better compositional technique and more pleasing to the ear. In measure 46, Mozart takes over his father's second version, but then shapes the melodic arch of the subsequent measures more as in the first version and more suitably for the instrument, finally leading it more peacefully into the cadence. In measures 73 and 74, the octave transposition of the solo instrument, with the resulting proximity to the register of the *ripieno* oboes, introduces increased tension serving to underline the sense of the word "exaudi" (hear us). The variants in measure 98 of the second version are only adopted here, and not at the previous opportunity in measures 16 and 18 respectively. Finally, Mozart chooses in measures 100 and 101 the technically correct preparation as an approach to the cadence on *g*".

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The transmission of the work in its sources can be described as nothing less than ideal and, in terms of Leopold Mozart's entire production, unique in that both autograph (although lacking the fourteen introductory measures of the *Kyrie*) and authentic parts material have been preserved. Only the fact the sources convey various versions of the work makes a comprehensive source criticism necessary, even if not all questions arising in this context can be answered definitively. The following is an attempt to summarise the main features of the problem:

The three versions of the solo parts for the *Agnus Dei* discussed above seem if anything unproblematic. In contrast, a comparison of the autograph score (= source A) and the authentic parts material (= source B) reveals two versions which affect all movements of the work. The later version involves an extension of the instrumental forces in the solo sections by two oboes, two



horns and two violas, while probably no longer requiring the first and second trombones. A further version, likewise relevant to all movements, is suggested at the bracket at the beginning of the autograph score by the ossia directions *Trombone 1<sup>ma</sup> o Alto Viola* and *Trombone 2<sup>da</sup> o Tenore Viola*. An *ad hoc* realisation of this is possible with the trombone parts from source B. The *ripieno* bass trombone itself is dispensable.

The first, original version can be reconstructed from the autograph score itself and the earlier parts material: more or less extensive *solì-tutti* sections are added alongside the passages in four-part writing for voices, while the richly instrumented continuo group is now associated with two violins and two trombones, alto and tenor), the latter supported by a bass trombone in the *tutti* sections and movements. This instrumentation is especially unusual for the *Kyrie* and *Speculum* movements, since here two trombones take over the functions of alto and tenor violas not only in the *colla parte* instrumentation of the *tutti* sections, but also the in purely instrumental and solo sections, replacing the violas in the traditional five-part string writing.<sup>4</sup> In the first third of the 18th century, violas and trombones only play *colla parte* simultaneously in *tutti* sections.

The second version is suggested, as already mentioned, by the listing of trombones and violas as alternatives at the head of the autograph score for the first movement. Both trombone parts can be replaced by alto and tenor viola respectively. The resulting five-part string writing, with the two violas notated in the customary alto and tenor clefs, has deep roots in the church music of Salzburg, and was the norm not only with Heinrich Ignaz Franz Biber and Georg Muffat, but also later with Matthias Sigismund Biechteler and Carl Heinrich Biber. It cannot really be expected that the notated bass trombone part in the *tutti*

sections and movements should still be performed along with this instrumentation. The bass line is sufficiently strongly represented by the other bass instruments in the continuo group.

In the third version of the work, the instrumentation was extended by two oboes and two horns. In the course of this extension, the obbligato parts for alto and tenor trombone were replaced by violas (both in alto clef). It is at any rate clear that the two horns parts and the two viola parts were written at a later date, and in one sitting, by the copyist Estlinger, although the paper he used still had the same watermark (cf. the facsimile on p. XVI). Leopold Mozart without doubt wrote his two oboe parts for this revision of the work.

It is quite conceivable that this extension of the instrumentation was connected with the replacing of the solo alto trombone by the solo viola occasioned by Gschlatt's departure, but there is no conclusive evidence in this regard. It is at the same time not credible in our eyes that, after this extension, Viola I/II and Trombone I/II should play in unison in the solo passages in the *Kyrie* and in the *Speculum*. This practice is unproblematic in *tutti* sections and apparently confirmed by tradition, but should probably not be employed in these two movements.

A further variant provided by Leopold Mozart as an afterthought for the violas in the *Salus* is probably connected with a later change, possibly Wolfgang's oboe version, which may well have necessitated a complete reworking of the movement. The direction for *Viola II* in red pencil, *Colla Viola I<sup>a</sup>*, was certainly by Leopold Mozart; this modification, affecting only one movement, must have been subsequent to the version in which the instrumentation was extended in all movements.

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<sup>4</sup> Johann Ernst Eberlin (1702–1762), a professional colleague of Leopold Mozart, likewise occasionally employs this instrumentation, e.g. in Mass compositions. There, however, the two trombones are only heard as solo instruments in combination with the violins for short passages and certainly not to the same extent as in Leopold Mozart's work. (Heinz Josef Herbolt, *Die Messen des Johann Ernst Eberlin*, Phil. Diss., Münster, 1961, typewritten, Nos. 20, 25, 26 et passim.)

The genesis of the first version of this work can be placed securely in the period April 1756 to May 1769, as the trombonist Thomas Gschlatt was active in Salzburg during this time. The period can probably be tied down even more closely to the late 1750s, however, or at the latest the early 1760s, because Joseph Estlinger, who must have known Leopold Mozart from student days at Salzburg University, where both matriculated in

1737, very probably wrote out the parts material for the first version even before entering employment at Court as copyist and double-bass player, i.e. before 1760/63.<sup>5</sup>

The occasion or necessity leading to the second version of the solo part in the final movement has already been discussed above, but we have no means of determining at what date after 1769 it was written.

For the third version, the arguments already presented permit us to consider the summer months of 1774 possible. It is interesting in this context to note that Mozart's great Lauretanian Litany in D KV 195 (186<sup>d</sup>) was likewise composed in 1774 and may have been intended for one of the big Summer Marian devotions in Salzburg Cathedral. In contradistinction to his first, shorter *Lauretanian Litany* KV 190 (74<sup>e</sup>), which took Leopold Mozart's *Lauretanian Litany in F* as its model, his large-scale Litany in five movements displays no resemblances to Leopold Mozart's largest, six-movement *Litany in E<sup>b</sup>* (674 measures), whether in formal aspects (if one disregards the slow introduction to the *Kyrie*) or in individual reminiscences. It seems as if Mozart no longer felt any need to take his father's works as archetypes, patterns or examples in liturgical or paraliturgical compositions. On the other hand, he did later refer unmistakably, in the framing movements of his great Litany of the Sacrament in E<sup>b</sup> KV 243 of the year 1776, to the *Sancta Maria* in Leopold Mozart's Litany: a sign of how ever-present this music must have been in his mind.

We can be fairly sure that Leopold Mozart's extended version of the *Lauretanian Litany in E<sup>b</sup>* was likewise intended for the Cathedral. Unfortunately, the oboe parts, written by Leopold and Wolfgang Amadeus Mozart and transposed a tone higher, provide no final proof that the work was conceived exclusively for Salzburg Cathedral, as transposed parts are also to be found in the music archive of St. Peter's monastery. The

<sup>5</sup> A series of early copies in Estlinger's hand of works by Leopold Mozart can be dated with a high degree of security to before 1760 (on this cf. the Estlinger copies in Tittmoning and, above all, those from St. Peter's in Salzburg, for which we must assume dates of origin earlier than 1756 and 1757 respectively: David M. Carlson, *The Vocal Music of Leopold Mozart (1719–1787): Authenticity, Chronology and Thematic Catalog*, Phil. Diss., University of Michigan, 1976).

dimensions and character of the work, however, speak in favour of a performance in the Cathedral.

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More comprehensive information on the origin and formal development of the Litanies which occupied a central place in non-liturgical devotional services ("pia exercitia") and which enjoyed great popularity in Salzburg and elsewhere throughout southern Germany and Austria between the second half of the 17th century and the end of the 18th century is available in the Forewords to NMA I/2/1 (*Litanies*) and X/28/Sections 3–5, Volume 1 (*Litany of the Sacrament in D by Leopold Mozart*), so it is appropriate to refer to these here. Besides the "Marian Devotions" mentioned in the Court Calendar and the custom of performing Litanies of the Sacrament during the "Forty Hours of Prayer" in Holy Week, attention should also be drawn to the numerous meditative devotions with "sung Litanies" celebrated in fraternities. The demand for compositions of this kind was as a result extraordinarily great.

Five Litanies by Leopold Mozart are known to us, two of them *Litaniae de venerabili altaris Sacramento* and two *Litaniae Lauretanae*. In his son's hand we have two *Litanies of the Sacrament*, KV 125 and 243, and two *Lauretanian Litanies*, KV 109 (74<sup>e</sup>) and 195 (186<sup>d</sup>). A far larger contribution to the genre was made by Johann Ernst Eberlin, however, with 22 *Lauretanischen Litaneien* alone.

The now established practice of defining the character of a liturgical composition as *brevis* or *solemnis* is also applicable to the genre *Litany*. We are therefore justified in assuming that the addition to the instrumentation of Leopold Mozart's *Lauretanian Litany in E<sup>b</sup>*, one of the most generously proportioned and demonstrative representatives of the genre anyway, was part of an adaption for a new but, for us, unknown purpose, such as perhaps a performance of the work on a high feast day in the church calendar in the presence of the Archbishop.

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Our edition of the *Lauretanischen Litanei in E<sup>b</sup>* is based on the autograph and the authentic parts material in the hand of Joseph Estlinger, the Court



copyist and also “personal” copyist for the Mozart family, which contains many autograph entries in the hand of Leopold Mozart. The handwriting in the autograph is, like that in the *Litany of the Sacrament in D*, of remarkable clarity; there are no major erasures or cancellations, and only a number of smaller corrections indicate that Leopold Mozart looked through the work carefully, perhaps on several occasions. When the autograph came into the possession of Maximilian Keller, and from whom he received or purchased it, we do not know.<sup>6</sup> In any case, Keller donated the score, along with other manuscripts (cf. the *Kritischer Bericht* [Critical Report, available in German only], p. 99), to the Museum Carolino Augusteum in Salzburg in 1847.

Estlinger based the authentic parts material, with the exception of the slow introduction, on the autograph score. He took over the musical notation of the autograph, in particular not missing any phrasing or articulation, with his characteristic punctiliousness. Joachim Fuetsch may have made up, after 1800, the no longer complete material. The question must be asked, however, whether the original parts material also included all the parts completed by Wolfgang. It is certain that all the *ripieno* parts were present,

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<sup>6</sup> Maximilian Keller (1770–1855), resident in Seeon, where he had a post as organist, visited Johann Michael Haydn frequently in Salzburg in the years 1788 to 1790, and at times even weekly, receiving from him teaching in composition. In 1801 Keller moved to become organist in Altötting. In this context, it is interesting to note a postscript to the edition of Leopold Mozart’s *Sakramentslitanei in D* (cf. NMA X/28/Sections 3–5, Volume 1) presented by Walter Senn in 1973. This shows into which hands Leopold Mozart’s autographs passed. The autograph of the *Sakramentslitanei in D* did not come, as Senn supposed, to the “Dommusik-Verein und Mozarteum” [“Cathedral Music Association and Mozart Institute”] as a result of the legacy of the Mozart sons; rather, the widow of the Court Musician and later Master of the Cathedral Music, Joachim Fuetsch (1766–1852), presented the autograph score, along with other manuscripts which she found in her dead husband’s estate, to the Association. This gift was acknowledged by the Association’s archivist, Franz Xaver Jelinek, in a letter of 30 October 1852 to the board of the Association (Consistorial Archive, Salzburg, signature: 20/26 (*Gründungsakte, Gesuche* ...)). Fuetsch could of course have acquired the score from Leopold Mozart personally, but it is more probable that it came to him via Nannerl Mozart.

single if not multiple. But, as one must assume that the extended version at least was performed in the Cathedral, the bassoon, *ripieno* organ and battuta parts may well already have been present in the earlier convolute of parts. At the same time, it is strange that, in all four violin parts and in the organ part, Estlinger squashed the notation of the slow introduction into the first lines, and in the *ripieno* parts only included it on lines added at the lower edge of the leaf. Did Leopold Mozart continue working on the opening 14 measures while Estlinger started the copying under instructions to leave the first two lines free, a provision which subsequently proved too sparingly calculated (cf. the facsimile on p. XVI)?

In the Baroque tradition, the instrumental bass had been performed in Salzburg Cathedral since the 17th century by bassoon and contrabass (*violone*). The inclusion of a violoncello has not been ascertained.<sup>7</sup> The use of two organs likewise goes back to this tradition, with the *Organo concertato* supporting the vocal soloists and instrumentalists, and *Organo ripieno* accompanying only the *tutti* chorus. In the parts themselves, the relevant passages are marked *Solo* and *Tutti* respectively.

The *Solo* direction in both trombones and violas in measure 35 of the *Kyrie* is a typical left-over from 17th century practice. It indicates to the performers that they are no longer playing *colla parte*, but should be emerge in greater prominence, practically “solo”, in a dialogue with the vocal soloists. The *Solo* directions in measures 107 and 109 in the final movement could initially be taken in a similar way. One could speculate that they simply point out that the *tutti*, usually in four part writing, consists here of only two parts. It is clear, however, that the two passages in question are genuine solos, since they are notated only in the *concerto* parts and not in the *ripieno* parts.

The completely absent opening dynamics have been made up at *tutti* entries and instrumental introductions; opening dynamics are likewise absent in solo passages, but have in this case not been supplied.

Leopold Mozart often uses an abbreviated notation; this was to a large extent resolved by the

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<sup>7</sup> Cf. Senn in: NMA I/1/Section 1, *Masses • Volume 1* (Foreword, p. XVII).

parts copyists, but here has otherwise been written out tacitly in standard form; the same is true of implied but not written-out repeats of the sung text. The text set by Leopold Mozart is that of the liturgical original, which has been used, as in all editions of Litanies in the NMA, as the standard for orthography and punctuation.

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Salzburg, December 1989 Ernst Hintermaier

Translation: William Buchanan



Facs. 1: Leaf 1<sup>r</sup> of the autograph (Salzburg, Museum Carolino Augusteum). Cf. pages 6ff., measures 15–20.





Facs. 2: Leaf 24<sup>r</sup> of the autograph. Cf. pages 79ff., measures 1–23.

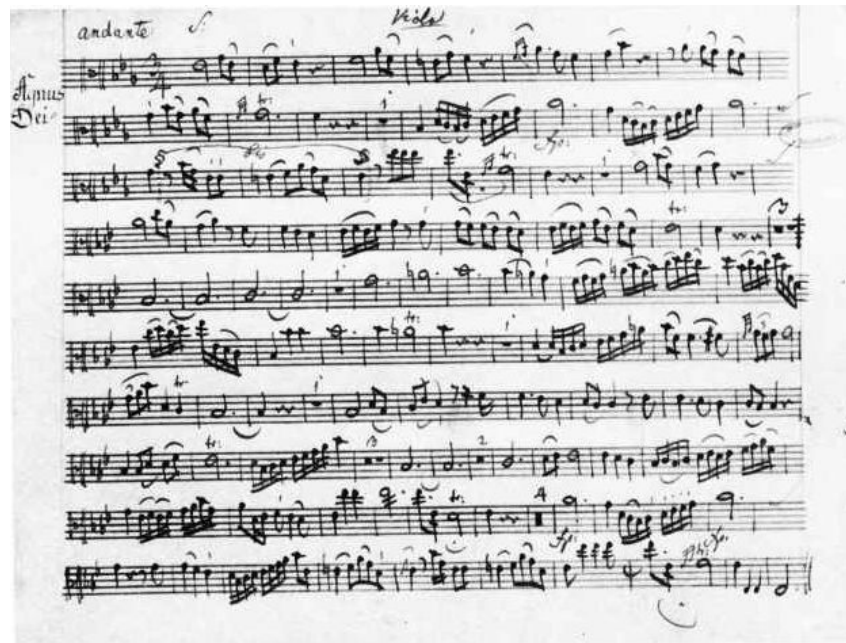


Facs. 3: First page of the *Violino I<sup>mo</sup>* part: (Copy I) from the original performing material (Salzburg; Consistorial Archive/Cathedral Music Archive). Cf. Foreword and pp. 3 – 17.



Facs. 4: Autograph single page *Viola I<sup>ma</sup>* part with the 2nd version of the solo part for the *Agnus Dei*. Cf. foreword and pages 79ff





Facs. 5: Autograph *Viola* part on a separate leaf with the 2nd version of the solo part for the *Agnus Dei*. Cf. foreword and pages



Facs. 6: *Oboe solo* part written by W. A. Mozart with the third version of the solo part for the *Agnus Dei*. Cf. foreword and pages 79ff.