

WOLFGANG AMADEUS MOZART

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SECTION 1: MASSES • VOLUME 3

PRESENTED BY WALTER SENN

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WOLFGANG AMADEUS MOZART

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





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

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

The NMA uses the numbering of the Köchel Catalogue (KV); those numberings which differ in the third and expanded edition (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. *The Editorial Board*

FOREWORD

The third volume of Masses in the New Mozart Edition (NMA) contains three compositions, KV 257, 258 and 259, which originated between probably 1775 and 1777 (= Nos. 11 to 13). In the old complete edition of Mozart's works (AMA), these Masses appeared as Nos. 9 to 11. With the help of authentic performance material originally intended for Salzburg Cathedral Choir and which was not known to the editors of the AMA, it has been possible to add two oboes and three trombones (the oboes for KV 258 from individual parts in Mozart's hand and for KV 259 from a contemporary Salzburg copy).

The autographs of the three Masses presented here are bound in one volume (State Library Berlin – Prussian Cultural Heritage, Music Department), in which there were once two further Masses, both likewise in C major. The label attached to the old green-blue protective cover is in Leopold Mozart's handwriting; the incipit of each work is noted there in the order in which they were bound (see the rendering of the text in the *Kritischer Bericht* [Critical report, available in German only]): KV 220 (196^b), 262 (246^a), 258, 259 and 257. When Johann Anton André acquired in 1800 the manuscripts left by Mozart, the first Mass, KV 220 (196^b), was already missing, along with the first leaf of the second, KV 262 (246^a); the latter Mass was later removed from the volume altogether and is at the moment untraceable.¹

In all editions of the Köchel-Verzeichnis, the information in Leopold Mozart's hand regarding the composer of the Masses KV 257, 258 and 259 is quoted, along with the dating (November and December 1776), giving an impression of authenticity. In the literature one does not find the least hint that these dates could be doubted. It has been either not noticed or else ignored that the dates on the autographs have been corrected and in some cases crossed out several times and that these dates, including the months specified, are not in Leopold's hand, let alone in Wolfgang's. The corrections in question are furthermore on the cover of the bound collection next to the incipits. If it were necessary to find more proof that the alleged date of the start of work or of its completion on the autographs was written neither by Mozart nor his father, this could

be taken from the catalogues² compiled at various times by the publisher André. When Franz Gleissner³ compiled the catalogue of the Mozart estate – supposedly after 1800 – he noted the following dates in the accompanying commentary: for the Mass KV 257 “1781. in November”, for KV 258 “1781. in December” and for KV 259 “1775. Salzburg in December”.⁴ The same dates appear in the so-called André Catalogue⁵ and also in Johann Anton André's catalogue of the Mozart manuscripts arranged in “boxes”⁶ and in the first projected version of the so-called André Catalogue⁷. The corrections to the dates are shown for the first time in André's “first projected version”: “1781” was corrected originally to “1775”, then to “1776” (KV 257, 258) and “1775” to “1776” (KV 259). 1781 cannot be taken seriously as the year of composition of KV 257 and 258; it is contradicted by stylistic features, by calligraphic analysis and by the fact that individual parts for both compositions showing revisions by father and son Mozart were copied in Salzburg (Mozart had left Salzburg by 1780). The last date given by André for the three Masses, “1776”, comes closer to the truth, even if it is nothing more than an approximate guess. The names of the months, which André did not change, are likewise not authentic: “November” (for KV 257) and “December” (for KV 258 and 259). The months stated were used by Ludwig Ritter von Köchel in deciding the order of the works, but they

² The editor owes special thanks to Dr. Wolfgang Plath of Augsburg for making available a synopsis of the Mozart catalogues of the publisher André of Offenbach am Main.

³ *Gleissner-Verzeichnis, Kommentar* (manuscript, Offenbach am Main: André Archive).

⁴ At present it is not possible to say whether these clearly erroneous dates were written in Offenbach, by André or Gleissner, or in Vienna, for example by the Abbé Maximilian Stadler, who was involved in the examination and cataloguing of Mozart's estate. André is perhaps less likely, as he usually wrote the year on undated autographs without a final digit, e.g. “176-” on the first leaves of KV 44 (73^u), KV 78 (73^b), KV 79 (73^d), 117 (66^a) and KV 139 (47^a).

⁵ Copy of the Gleissner Catalogue with commentary by Johann Anton André (manuscript, Augsburg: Deutsche Mozart-Gesellschaft).

⁶ Manuscript, Frankfurt am Main: Stadt- und Universitätsbibliothek. André compiled a “box catalogue” to provide an overview of the contents of the individual “boxes” in his manuscript cupboards.

⁷ Manuscript, Frankfurt am Main: Stadt- und Universitätsbibliothek.

¹ Cf. *Foreword to NMA I/1 Section 1, Masses • Volume 2*, pp. XIVff. (Remark by the chief editors: the autograph of KV 262 is today [1980] again accessible, in the Biblioteka Jagiellońska, Kraków.)

are in fact irrelevant and do not justify bringing forward the last work in the bound collection – KV 257 – marked with “*November*” and placing it before what had originally been the third Mass – KV 258 – with the fictitious assignation “*in December*”.

Placing the three Masses in this volume in order within Mozart’s *œuvre* on the basis of calligraphy is problematical. Wolfgang Plath wrote as follows concerning the features of Mozart’s handwriting between 1775 to 1780:⁸

“The chronological limits of this period are marked by Mozart’s two Munich operas: the ‘*Finta giardiniera*’ KV 196 at the beginning, ‘*Idomeneo*’ KV 366 at the end. This is a huge leap in the development of his handwriting, if you compare the limiting points; but, if one follows the path step by step, one will soon have to admit the impossibility of describing the state of the handwriting from year to year [...]: the changing of the writing has become noticeably slower, the chronological characteristics or prevalent forms remain valid over long periods. One has no choice but to adapt one’s description of the processes to these long periods.”

According to calligraphic evidence, the three Masses certainly originated before Mozart’s journey to Mannheim and Paris (in September 1777). Sketches for the Credo of KV 257 have been found on the *verso* side of a leaf on which Mozart had outlined, amongst other things, the tenor aria “*Clarice cara mia sposa*” KV 256,⁹ dated *September 1776*; this does not exclude the possibility, however, that sketching and working-out of the Mass only took place in the following year. In the case of KV 258 and 259, only the handwriting provides evidence of the date of origin of the autograph, which seems to be roughly in the years 1775/76.

Although Mozart uses both older and newer forms of handwriting in the autograph of KV 257, and although musical and stylistic features might suggest that this Mass originated after the Masses KV 258 and 259 – e.g. it is noticeable that

⁸ *Beiträge zur Mozart-Autographie II. – Schriftchronologie 1770 to 1780*, in: *Mozart-Jahrbuch 1976/77*, Kassel etc., 1978, p. 162.

⁹ Wolfgang Plath, *Bemerkungen zu einem mißdeuteten Skizzenblatt Mozarts*, in: *Festschrift Walter Gerstenberg zum 60. Geburtstag*, Wolfenbüttel and Zürich (1964), pp. 146 f. The autograph sketch sheet also contains, on the *recto* side, the melodic sketch for an *ouverture per un’ opera buffa* (probably connected with KV 256) as well as a further sketch which could be linked to the Gloria of KV 257. (Cf. Appendix I/1–5, pp. 267–269, and NMA II/7, *Arias • Volume 2*, p. 182: Sketches for Aria KV 256.)

directions for the use of trombones appear for the first time in the autograph of KV 257 –, the chief editors and the volume editor have decided, in the light of the mixed calligraphic evidence and the fact that at present (1978) we do not have access to other autographs which could be usefully consulted regarding a secure determination of the chronological order, to retain the traditional order of the three Masses.

*

Musical performance in Salzburg Cathedral was fixed in the Choir Regulations of the 18th century.¹⁰ According to these, the Prince-Bishop pontificated only on the *Festa Pallii*,¹¹ the principal feast days of the church year. With some exceptions, *Missae solemnes* with the traditional full orchestra were performed only on these days, employing strings (the “*Church Trio*”, i.e. two violins, *bassi* and organ), oboes, trumpets, timpani, and occasionally horns as well; trombones were also added, as already familiar in the *Missae breves*, playing *colla parte* in *ripieno* with *alto*, *tenore* and *basso*. Furthermore, two ensembles of trumpets and timpani played when the Bishop entered his church and when he left again after High Mass. Choir and orchestra performed distributed in five groups, of which four were positioned on the organ lofts located on the four corner pillars below the dome of the presbytery, later removed in the 19th century. The fifth ensemble, the *ripieno* choir reinforced by the second of the two accompanying organs and a double-bass, took their place close to the main altar. On those feast days, fixed by the Directorium, on which the Cathedral Provost and Dean celebrated, the accompanying orchestra was reduced as a rule to the “*Church Trio*”; an exception was sometimes granted for the Cathedral Provost, who might celebrate a High Mass with a *Missa solemnis*, although the strings and organ were then reinforced only with trumpets and timpani. The main services on other feast days, and on Sundays on which no feast day fell, were held, corresponding to the church hierarchy, by the Cathedral Canons; the singing of the Ordinary was accompanied only by

¹⁰ Walter Senn, *Beiträge zur Mozartforschung*, in: *Acta musicologica*, Vol. XLVIII (1976), *Chorordnung für den Dom zu Salzburg im 18. Jahrhundert*, pp. 210–219.

¹¹ Cf. *Foreword* to NMA I/1 Section 1, *Masses • Volume 2*, pp. VII f. More correctly, the *Pallium* is a band of white wool, one hand broad, with six black crosses woven into it. It is laid over the shoulders of the priestly garments and suspended from two straps on breast and back.

the “semi-orchestra”, which consisted, according to the Regulations of 1746, of five violinists, positioned on only one choir balcony along with the three trombones and the bassoon.

Around the middle of the 18th century, the gradual introduction began, no doubt as isolated examples, of a kind of *Missa brevis* in which the orchestra included, besides the “Church Trio”, trumpets and timpani and later also oboes. This special form, the *Missa brevis et solemnis*,¹² for which there is also evidence in other churches in Austria and southern Germany, was that preferred by the Salzburg Prince Bishop Hieronymus, Count Colloredo (in office 1772–1803 [1812]). Only one source mentions this, Mozart’s letter to Padre Martini of 4 September 1776, where he states¹³ “that a Mass with Kyrie, Gloria, Credo, the Epistle sonata, the Offertory and the motet, the Sanctus and Agnus Dei, no matter how solemn it is meant to be, when the Prince himself celebrates, is not allowed to last more than three quarters of an hour at most”. It must “nevertheless be a Mass with all instruments, with trumpets, timpani etc.”. Mozart does however fail to mention that the Archbishop not only permitted exceptions, but even occasionally asked for solemn Masses to be performed.¹⁴ Amongst these were e.g. Mozart’s *Missa longa* KV 262 (246^a), Michael Haydn’s *Missa in honorem S. Hieronymi* (Klafsky I/11) – the title suggests a dedication to the Archbishop –, on which Leopold Mozart sent his son (in Mannheim) a comprehensive report on 1 November 1777, even referring expressly¹⁵ to its “duration of five quarters of an hour”; other examples include Michael Haydn’s *Missa in honorem S. Ruperti* (Klafsky I/13), composed on the occasion of the 1200th anniversary of the founding of the bishopric in 1782; in the music inventory of the Cathedral Choir there are as many as 17 *Missae solennes* – as

well as four *Missae solennes et breves* – by the last Court Music Director in Salzburg, Luigi Gatti (in office 1782–1817), all of which similarly reflected the wishes of the Archbishop.

Of the Masses in this volume, KV 257 belongs to the type *solemnis*, while KV 258 and 259 are the type *Missa brevis et solemnis*. The festive nature of KV 257 is expressed, apart from in the scoring of the orchestra, in the more extensive dimensions of the composition. Individual verses or parts of verses in the long texts of the movements Gloria and Credo receive prominence through repetition; this is particularly true for the third movement with its *credo* interjections (see below). Because of its unpretentiousness, Alfred Einstein even wanted to categorise this work simply as a *Missa brevis*.¹⁶ But there had certainly been a fundamental change in compositional technique compared with Mozart’s earlier *Missae solennes*, KV 139 (47^a) and KV 66: quasi-operatic elements are absent, there are no self-contained arias or solo passages, no coloraturas, but also no fugues. If one draws a comparison with the great C minor Mass KV 427 (417^a), with its solo passages rich in coloraturas and its expansive fugues, KV 257 does not reveal to us an intermediate stage of Mozart’s personal style, but is rather a manifestation of the local Salzburg type of Mass transformed by the genius of Mozart. It is moreover striking that in his *Litaniae de venerabili altaris Sacramento* KV 243 dated March 1776 – far removed from the setting of the Ordinary KV 257 – Mozart makes use of coloratura arias and polyphonic passages, setting the *Pignus futurae gloriae* as a double fugue. In the Offertorium for double choir “*Venite populi*” KV 260 (248^a), apparently written in the same year, a homophonic middle section is framed by artfully shaped contrapuntal sections with echo effects.¹⁷ Einstein sought to capture the significance of the contrast with the style of the Mass setting:¹⁸

“*The Offertorium for double choir [KV 260/248^a] from the beginning of the same year [1776] and the first of these Masses [KV 257] are separated by such a chasm that one would have to believe, if one knew only these two works, in two different composers. Nowhere is our incapacity to chart the progress and process of creation in a great master more obvious than in this case. Nor is there any work between these two works for the*

¹² Cf. *Foreword to NMA I/1 Section 1, Masses • Volume 2*, p. VII.

¹³ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, collected (and elucidated) by Wilhelm A. Bauer and Otto Erich Deutsch, 4 volumes of text (= Bauer–Deutsch I–IV, Kassel etc., 1962/63), with commentary based on their preceding work by Joseph Heinz Eibl (2 volumes of commentary = Eibl V and VI, Kassel etc. 1972), register, compiled by Joseph Heinz Eibl (= Eibl VII, Kassel etc., 1975), vol. I, No. 323, pp. 532f., lines 30–35 (here in the original Italian).

¹⁴ Walter Senn, *Beiträge zur Mozartforschung*, in: *Acta musicologica*, Vol. XLVIII (1976), pp. 208–210, 217.

¹⁵ Bauer-Deutsch II, No. 362, p. 96, line 23.

¹⁶ Alfred Einstein, *Mozart. Sein Charakter – Sein Werk*, Zurich–Stuttgart, ³/1956, p. 385.

¹⁷ Cf. also the *Vesperae solennes de Confessore* KV 339 of 1780, in: NMA I/2/2, *Vespers and Vesper Psalms*.

¹⁸ Alfred Einstein, op. cit., p. 385.

church that could serve as a bridge over the chasm.”

In this contrast between the *Missa solemnis* KV 257 – this is equally true of KV 258 and 259 – and the *Litanei* and the *Offertorium* another factor however plays a role: the decrees of Prince-Bishop Colloredo regarding the brevity of the settings and the resulting limitations applied only to Masses, but not to other works for the church (in the case of *Litanies* or *Vespers* not intended for a high Feast day, the works were composed in a *brevis* form, such as in Leopold Mozart’s *Sakramentslitanei in C*).¹⁹

In the *Missae breves et solemnes* KV 258 and 259, the striving for brevity is noticeable in the treatment of the text in the movements with long texts. Here textual repeats are on the one hand, following tradition, concentrated on the particularly significant statements “*descendit*” and “*non erit finis*” in the Credo, while single words are repeated for musical purposes to fill out a phrase, occasionally creating at the same time a climax. The conclusions of Credo and Gloria are indeed more broadly conceived, but do not reach the expansiveness of Mozart’s earlier compositions in the *brevis* form. Polytextual underlay, a technique dating back to the motet compositions of the 16th century and involving the simultaneous enunciation of different texts, became a characteristic of the *Missa brevis* and continued into the 19th century without being considered contrary to the sense of the liturgy. Multi-layer underlay was used by Mozart in the Mass KV 259: Gloria, measures 12 to 14, 26 to 29, and Credo, measures 62 to 66. Another possible technique for a more speedy presentation of the text is the overlapping of vocal phrases in solo passages, where the second of two successive solos enters before the end of the phrase being sung by the first soloist (KV 258, Credo, measures 110, 114, 116).

In the Masses in this volume, the Gloria is through-composed without changes of time-signature and tempo, while the internal climax of the Credo, concerned with the incarnation and crucifixion of Christ, is thrown into relief as an independent section. The change of atmosphere and interpretation of the “*Et incarnatus*” in KV 257, measures 80 to 104 is surprising: siciliano-like, with lilting rhythms, a pastoral scene opens in front of us. Liturgical reasons seem to lie behind the expansive settings of the Benedictus (KV 257: measures 30 to 89, KV 258: measures 31 to 87, KV 259: measures 38 to 77), completely out of

proportion to its short text and contrasting with the brevity of the Sanctus. The first movements of the Ordinary do not approach the length of the Benedictus either. The shortest Kyrie composed by Mozart belongs to KV 259 and amounts to 29 measures. In contrast to the other Masses, the text “*dona nobis pacem*” in the Agnus Dei of KV 258 is not made a section on its own, but is integrated into the whole movement. Mozart enriched the Benedictus of the Mass KV 259 with an obbligato organ, alternating with the strings or entwining figures around the vocal parts.

Counterpoint plays only a subordinate role and receives a new task, far removed from providing the magnificence of the fugues in the *Missa longa* KV 262 (246^a), instead adapting itself to serving the plainer musical language of these three Masses. It is limited to *fugati* with four to five entries, these sometimes being treated rather freely (KV 257, Credo, “*sub Pontio Pilato*”, “*Et vitam*”; KV 258, Kyrie, measures 21 to 28, 59 to 68, Gloria, “*Cum Sancto Spiritu*”, Sanctus, “*Hosanna*”), or restricted to imitations (KV 257, Sanctus, “*Hosanna*”; KV 258, Gloria, “*Domine Deus, Agnus Dei*”, Benedictus, measures 42 to 45, 48 to 51, Agnus Dei, measures 27 to 29, 29 to 32) or to a polyphonic lightening of texture (e.g. KV 257, 258, Benedictus).

The passages for solo voices are predominantly in four parts. The Benedictus of KV 258 is set for solo voices throughout (with scattered *tutti* blocks). Solos are otherwise rare and rather short, particularly when only one voice is involved; the longest solo for one voice alone extends to seven measures (KV 258, Credo, measures 101 to 107, 108 to 111). In the Gloria of KV 257, the measures 34 to 57 are set for solo voice; here solo voices in four parts respond three times, litany-like, to the single voice. In the Gloria of KV 259, a single solo voice is joined after short intervals by a second, third and then fourth solo voice (measures 24 to 32, 59 to 66). In the Credo of KV 258, measures 101 to 119, soprano and alto alternate, while in the Agnus Dei settings *tutti* and either solo voices in four-parts (KV 257, 258) or single solo voice with *tutti* (KV 259) are heard turn about.

Despite a number of different idiosyncrasies in the three Masses – besides the fact that KV 257 is conceived as a solemn Credo Mass – common characteristics can be identified. Regardless of whether these compositions originated before or after the Mass KV 262 (246^a), whose dating likewise lacks secure autograph evidence, they mark a break in Mozart’s settings of the Ordinary, similar to that marked by KV 192 (186^f), although

¹⁹ Edited by Max Seiffert, in: *Denkmäler der Tonkunst in Bayern* IX/2, pp. 188–254.

without further consequences. The strikingly different form of expression caused Hermann Abert and Alfred Einstein to speak of a “*song-like constructional principle*” or “*song Mass*”,²⁰ presumably seeking to express the melodic simplicity. Abert²¹ spoke critically about the Mass KV 259: it “*pushes simplicity to the point of dryness*”, while in KV 258 “*the much more careful contrapuntal work alone shows that here Mozart is more focussed on the matter*”. Nevertheless, even in these works, the ease of an exceptionally productive mind and the sureness of touch of an artistic intellect are captivating.

Hermann Abert²² pointed out that Mozart’s works for the church up to 1777 were not tied to a particular type: “*Hardly two of these pieces are stylistically completely identical.*” This flexibility also applies to formal considerations and can also be seen in the present three Masses. Rounded-off forms or fixed musical patterns are seldom encountered; this is true of the Kyrie movements KV 257 and 259. The first opens with a slow introduction; the main section, with a “*Christe*” in the dominant in the manner of a second subject, closes in the tonic and is then answered literally; the unchanged main subject then re-appears and is followed by a short coda. The first part of the Kyrie of KV 259 leads to the dominant, while the recapitulation, entering without any development section, remains in the tonic. Two of the Benedictus settings are in tripartite form: in KV 257, the first part modulates to the dominant; the second part is grafted into the final measures, followed by a contrasting episode. The recapitulation closes, without modulation, in the tonic. The Benedictus of KV 258 reminds one of an early form of sonata form: the exposition ends in the dominant, in which key the recapitulation opens; somewhat in the style of a development section, but also partly as a free extension, it leads back to the tonic, in which that part of the exposition follows which was originally heard in the dominant.

Larger form models (even if not always copied very strictly), such as those that could be identified for Volume 2 of *Masses* in the NMA (see the *Foreword* to Vol. 2, p. X), are missing in the case of the present Masses. Often it is only a few

²⁰ Hermann Abert, *W. A. Mozart*, Leipzig, 6/1923, part I, p. 494: “*Instead of the opera-like influences, the spirit of German song becomes evident, imparting to the whole its tranquil, intimate character with the predominant characteristic of avoiding all excess. From here, the way leads across to Schubert’s first Masses.*” – Alfred Einstein, op. cit., p. 385.

²¹ Hermann Abert, op. cit., p. 495.

²² *Ibid.*, p. 501.

measures of a recapitulation or of an episode recalled from the first section that give rise – like a reminiscence – to the impression of a rounded-off form. The Gloria settings and the framing sections of the Credo are conceived as a complete musical picture appropriate to the solemnity and dignity of the text, a picture in which there is hardly any room for the underlining of individual verses. Ostinato-like progressions or figures in the strings emphasise in the Credo movements of KV 258 and 259, the middle sections excepted, the musical unity, without being involved in the expression of details; only in KV 258 is there a programmatic weaving of the ostinato into the “*descendit*” and “*Et resurrexit*” passages.

Amongst the movements which suggest a recapitulation is the Gloria of KV 257, conceived in four formal sections. After a free introduction by choir and orchestra with a contrasting middle section, a solo episode follows; “*Qui tollis*” is thrown into relief as a choral section, accompanied by ostinato-like figures in the unison violins and, simultaneously but slightly staggered, a reduced core version of the figures in the instrumental bass. At “*Quoniam*”, the recapitulation starts, but lasts only eight measures (= measures 81 to 88), giving way to a free continuation. Without warning, measures 9 to 13 (= measures 99 to 103) re-appear in the course of the “*Amen*” like a reminiscence.

In Mozart’s so-called *Little Credo Mass* (KV 192/ 186^f), the Credo exclamations do not simply interrupt the text like interjections in parenthesis, but provide also the four-note motif on which the setting of the verses is based, thus integrating the interjections into the whole movement. A different principle is recognisable in Mozart’s setting KV 257. The emphatic Credo repetitions, whose urgency is intensified by dynamic grading and the echo effect *forte – piano*, appear as an independent motif in the sense of a reinforcement of the articles of faith, like a “*liturgical motto*” (Abert²³). Of the eighteen interjections, three appear in the basic form, the others in variants ranging from inversion (*piano – forte*) to changes in melodic contours; e.g. Credo exclamations in one or two voices can accompany the continuing text in multi-layer underlay (measures 47 to 50, 51 to 54, 176 to 179, 180 to 183, 262 to 263, 264 to 265, 266 to 269). Besides the Credo exclamations, which impress a unifying stamp on the framing sections of the movement, a recapitulation is employed from “*Credo – Et resurrexit*” onwards (measures 1 to 42 = measures 131 to 172); after measure 160, as in a sonata

²³ *Ibid.*, p. 494.

movement, there is a modulation to the sub-dominant. It is remarkable that this quasi “*second subject*”, which has already been repeated, measures 20 to 27, enjoys an unexpected return (= measures 247 to 253) without there being any common factor in the textual content. A further unifying element in the texture of the movement is the bridge figure, one measure long, at musical joins whose prominence is underlined by a *forte* indication (measures 28, 72, 130, 158, 271). – In the framing sections of the Credo of KV 258, the choral music is through-composed and reveals almost no internal correspondences. Unity within the movement is due to a purposefully striding, ostinato-like figure in weighty eighth-notes, appearing *unisono* in the violins and the instrumental bass (measures 1 to 14, 19 to 25 etc.), interrupted by eight recurrences of a contrasting second subject (measures 15 to 18, 26 to 30 etc.). The only solo episode, distributed over two voices,²⁴ beginning “*Et in Spiritum*” (measures 101 to 119), is given the role only of a counter-subject, accompanied by Violin I, in which a two-measure theme is transformed, and by Violin II, whose eighth-notes recall the ostinato-like figure. While the opening of the third section, “*Et resurrexit*”, proves to be a recapitulation in appearance only, despite the ostinato-like gestures in the strings, the real recapitulation starts at “*Et unam sanctam*”; it extends only to twelve measures (measures 1 to 9, 13 to 15/1 = 120 to 131/1). – In the framing sections of the Credo KV 259, the predominantly chordal declamation of the choir is dominated by the violins with their unison figures in rapid notes based on a half-measure motif; the basses follow suit. This technique is obviously a development of the ostinato-like accompaniment. The later use by lesser masters of this technique, which had become a formula-like stereotype entwining of the choral setting with “*the rushing figures of the violins, the hopping and springing fundamental bass*”, was rejected by Johann Georg Albrechtsberger²⁵ as obsolete. The recapitulation begins at measure 45, but is confined to four measures of the modified choral setting and to the figures which, in the further course of the vocal solos (“*Et in Spiritum*”, as in KV 258) give way to a self-effacing accompaniment. – The Benedictus of the Mass KV 259 is in A – B – A – C form; the recapitulation starting at measure 34 amounts to only eight measures.

²⁴ In the middle section, “*Et incarnatus*”, eight further measures are set for solo voice.

²⁵ *Sämtliche Schriften*, ed. by Ignaz von Seyfried, 2/1837.

The verses of Agnus Dei suggest a tripartite form for the musical setting; the final petition, “*dona nobis pacem*”, used to be, as a rule, set as an independent section, as a joyful and energetic close, somewhat in the manner of a symphonic finale. In the Masses in the present volume, Mozart departs from the tradition inasmuch as his setting of the “*dona*” section displays a close musical relationship to the first verses of the Agnus Dei (KV 257, 258) and takes on a more earnest character. This movement in KV 257 has the following formal structure: A (*Agnus*) – B (*miserere*) – C (*Agnus*) – B (*miserere*) – A (*Agnus*). The subsequent “*dona*” has musical connections with the B section (*miserere*): in a faster tempo and adapted to the new time signature, the measures 13 to 19 are recalled (= measures 56 to 60), and this is the musical material, with the exception of a few less intensive passages, which largely determines the atmosphere of this section. During further developments, a literal correspondence appears: measures 76 to 84 and 85 to 93. Without prior warning, reminiscences appear: measures 66 to 71 (= measures 101 to 106) and measures 56 to 60 (= measures 110 to 114); i.e. the beginning of the “*dona*”, the unmistakable transformation of the “*miserere*”, now closes the movement. – In KV 258, sixteenth-note figures, often in both violins in unison, are placed above the vocal parts. The first part of the verse, the invocation, has three analogous appearances (tonic – dominant – tonic), while the two “*miserere*” sections (solo – choir) are differently conceived. The “*dona*” section follows immediately without any change of time signature or tempo and almost without any change of atmosphere. – In the Agnus Dei of KV 259, three measures of the introduction to verses 1 and 2 are taken up (in the sub-dominant); verse 3 does indeed take up the opening motif again, but its continuation is different. “*Dona*” is set as an independent movement, with introductory material involving solo and choir; the analogous closing material leads to the dominant. A free continuation is followed by material in the manner of a second subject (measures 51 to 54) before re-appearing in a shortened recapitulation; a rounding-off is achieved by re-use of the beginning of the “*dona*” (measures 24 to 27 = 62 to 65).

The other movements are freely through-composed without recapitulation; occasionally, some measures from the first section of a movement re-appear in its further course as a reminiscence. Measures 13 to 16 re-appear unexpectedly in the Kyrie of KV 258 (= measures 43 to 46) and, after an interruption, their continuation, measures 17 to 28 (= measures 55 to 66), follows. In the Gloria of KV 258, sixteenth-

note passagework rising above the vocal parts is developed in the violins, retiring into the background a little during solos, seldom showing more than the beginnings of correspondences (measures 6 to 8, 17/ 18, 37/38, 45 to 49) and pausing only during the *fugato* setting of “*Cum Sancto Spiritu*”. A formal rounding-off results from the recurrence of a unison bridge passage at joins where the vocal parts have rests (measures 10, 27/28, 33/34, 39/40). An obbligato figure in the strings, accompanying both soloists and choir, make fleeting appearances in the Gloria of KV 259 (measures 15 to 18, 22 to 28, 41 to 44, 49 to 51, 76 to 78). The reminiscences of measures 5 to 8 (= measures 71 to 74) and measures 11 to 14 (= measures 59 to 63) have no relationship to the text and are musically almost without significance. The Sanctus movements are likewise free in their formal concept. In KV 257, an obbligato figure in the violins, gaining weight through the syncopated placing of accents, is decisive in holding the movement together (measures 1/2, 5/6, 9 to 15); an analogous phrase even occurs in the “*Hosanna*”, in another time signature. While in the Benedictus of KV 258 the “*Hosanna*”-section recurs in slightly shortened form (starting at measure 21 of the Sanctus), in KV 259 Mozart uses an unusual procedure: in the “*Hosanna*” of the Benedictus, in three-quarter time, the measures 16 to 23 and 32 to 38 from the “*Hosanna*” of the Sanctus, marked *Allegro – Alla breve*, are re-used; rhythmically and melodically they are slightly re-shaped, but are nevertheless clearly recognisable (= measures 63 to 77).

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The *Missa* KV 257 (= No. 11) shows a non-authentic dating of 1776 (see above) and was probably written at the end of 1776 or in the first half of 1777. On the cover of the old bound collection of the five Masses in C²⁶ there is information on the contents in Leopold Mozart’s hand-writing; this Mass is the last on the list and is described, like KV 262 (246^a), as *Missa longa*. This term is intended to indicate that the Mass is a more extended work and, according to the usual nomenclature, which Mozart for some reason does not use, belongs to the category *Missa solemnis*. While tradition has been happy to leave KV 262 (246^a) with Leopold Mozart’s title, KV 257 received the name, corresponding to its type, of the Great Credo Mass (as opposed to the Little Credo

Mass KV 192/186^f). Of Mozart’s Masses, this composition was the most widely disseminated in manuscript during the 18th and 19th centuries (see the *Kritischer Bericht*) and also appeared in type-set print (see below). Despite this, no contemporary mentions of this, one of Mozart’s most important compositions for the church, have been discovered. Otto Erich Deutsch²⁷ refers to it only in connection with his assumption that the Masses KV 257, 258 and 259 were among the new musical wares which Johann Traeg advertised for sale in the *Wiener Zeitung* (a Vienna newspaper) on 11 August 1792. Erich Schenk²⁸ makes strong representations for seeing in KV 257 the Mass performed in Salzburg Cathedral on 17 November 1776 when Ignaz Joseph, Count von Spaur and long-time friend of the Mozart family, was consecrated as Coadjutor and Administrator of the diocese of Brixen and as titular Bishop of Chrysopol. Even if Schenk, in his efforts to declare KV 257 the “Spaur Mass”, drew attention to possible musical symbolism depicting the newly-consecrated ecclesiastical figure as a preacher of the Credo, the solemnity of the occasion would really call for a more imposing setting of the Ordinary, such as the *Missa longa*.²⁹

KV 257 was printed in Breitkopf & Härtel’s *Œuvres complètes as Messe No. II en Partition*; the first edition carries no publisher’s number, the second, which appeared in 1803, was numbered 385. The remark concerning this edition in KV³⁻⁶, “without the Credo and with a dismembered Benedictus” is not accurate. The Credo is included in the edition, but in shortened form and partly revised. 105 measures of the original are missing in the Credo; of these, 76 measures, involving Credo exclamations and individual repeated phrases, have been eliminated, while 29 measures have been re-composed. In the Benedictus, the measures 28 to 62 are missing and have been replaced by a bridge passage of four measures. The revision, which shows that a composer of no small ability was involved, was definitely not the fulfilment of a commission given by the publisher (Breitkopf & Härtel) nor otherwise the result of ideas for a re-presentation. The process can be reconstructed as follows: Maria Anna, baroness of Berchtold zu

²⁶ See the beginning of this *Foreword* (paragraph 2) with footnote 1.

²⁷ Mozart. *Die Dokumente seines Lebens*, collected and elucidated by Otto Erich Deutsch (= *Dokumente*, NMA X/34), Kassel etc., 1961, p. 407.

²⁸ *Ein unbekannter Brief Leopold Mozarts [An unknown letter of Leopold Mozart’s]*= Österreichische Akademie der Wissenschaften, Phil.-hist. Klasse, Sitzungsbericht 225, Veröffentlichungen der Kommission für Musikforschung, Heft 1 (1947), pp. 9f.

²⁹ Walter Senn, *Beiträge [...]*, op. cit., pp. 225ff.

Sonnenburg, at that time still in St. Gilgen, was in contact with Breitkopf & Härtel and approached the publishers via a friend in Salzburg with a view to letting them have copies of works by her brother in the “*prince’s court music repository*”. In her letter to Breitkopf & Härtel of 29 October 1800, she included two “*Conti*” in the copyist’s hand:³⁰ “*Abgeschriebener Musickstücke von H: v: Mozard.*” [“*Of copied pieces of music by Herr von Mozard.*”] These included three Masses “*in C: mit Oboe etc.*” or “*mit Oboè Clarini*”. As Marianne Berchtold expressly stated³¹ “*daß diese Musickalien von dem fürstlichen Hofmusikalien sind abgeschrieben worden*” [“*that these musical works have been copied from the prince’s court music repository*”], the source can only have been in the archive of the Cathedral Choir. In the *Catalogus Musicalis in Ecclesia Metropolitana*, four Masses in C are listed, of which one, KV 220 (196^b), having no oboes, can be discounted. There remain KV 257, 258 and 259 (in the additional copied parts two oboes are called for; see below). The original of the great Credo Mass, of which Mozart’s sister had copies made, is still accessible in the archive of the Cathedral Choir.³² It is striking that the parts show analogous revisions and cuts in Credo und Benedictus to those in the Breitkopf & Härtel edition. The musical notation is in the hand of copyist B³³ and written around 1785. Ernst Hintermaier³⁴ identifies copyist B with Joseph Richard Estlinger (c. 1720–1791), who was one of the Salzburg Court musicians from 1760 on and was also court copyist. Estlinger worked on many occasions for Mozart; numerous copies in his hand are still extant. It is thus evident that the “*dismembered*” movements of the great Credo Mass originated in Salzburg and reached the publisher via Mozart’s sister. The copyist was certainly not involved in the revision. Whether it might have been the work of Michael Haydn or Luigi Gatti or another Salzburg composer is a

question requiring a critical examination of the style.³⁵

There is a non-authentic dating on the autograph of *Missa* KV 258 (= No. 12), *nel mese Dicembre 1776* (see above), probably added around 1775/76. Leopold Mozart wrote the title *Missa* on the autograph, but on the old cover to the bound collection, next to the incipit, wrote *Missa brevis* – a sign of the lack of uniformity and the uncertainty in the nomenclature. The work is indeed in the *brevis* form, and, beside the “*Church Trio*”, other orchestral instruments are employed, such as one would encounter in the type *brevis et solemnis*. Einstein³⁶ speaks, without disclosing his reasons, of its being the *Spaur Mass*,³⁷ a view rightly rejected by Schenk. In more recent literature, equally erroneously, the work occasionally appears with the sub-title *Piccolomini Mass*.³⁸ The origin or invention of this title has not yet been clarified. – For this Mass there are again no known contemporary mentions of performances nor any other references. Otto Erich Deutsch (see footnote 27) assumed that the Mass was amongst the musical items offered by Johann Traeg in the *Wiener Zeitung* of 11 August 1792. Manuscript copies were also advertised by the Vienna “*Court Theater*” copyist Wenzel Sukowaty. – Mozart extended the orchestra by two oboes, for which we have additional parts in his hand, transmitted along with the primary copy. This piece was amongst those given by Marianne Mozart to the Canons of the foundation Holy Cross in Augsburg after the death of her father in 1787.³⁹ The two oboe parts seem not

³⁰ Bauer–Deutsch IV, No. 1317, pp. 378f., lines 50–52, 54, 69–71.

³¹ Bauer–Deutsch IV, No. 1317, p. 377, lines 14–16.

³² Salzburg, Consistorial Archive, old signature: W. A. Mozart V.

³³ Following the classification by Walter Senn in: *Neues Augsburger Mozartbuch = Zeitschrift des Historischen Vereins für Schwaben*, vol. 62/63, 1962, p. 336.

³⁴ *Die Salzburger Hofkapelle von 1700–1800. Organisation und Personal*, Phil. Diss., Salzburg, 1972 (type-written), pp. 91ff.

³⁵ The shortened version of the Credo KV 257 is erroneously listed in KV⁶ under “*dubious and spurious works*” as *Credo solemne Anh. C 3.23*. – In KV¹ the incipit of the shortened version of the Credo is also quoted, but with the real number of measures as in the autograph.

³⁶ Op. cit., p. 386.

³⁷ In KV⁶, pp. 269f., the following is said of KV 258: “*This Mass is the Spaur Mass mentioned by Leopold Mozart on 28 May 1778 [...] The Spaur Mass can only have been a Mass in C major, since Leopold replaces the Kyrie of the Organ solo Mass (259), which is likewise in C major, by that of the Spaur Mass. The instrumental forces are completely congruent.*”

³⁸ Thus in Otto Schneider and Anton Algotzky, *Mozart-Handbuch*, Vienna, 1962, p. 89.

³⁹ Walter Senn, *Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozartbuch = Zeitschrift des Historischen Vereins für Schwaben*, vol. 62/63, 1962, p. 353. Here facsimiles of the autograph of *Oboe I*, pp. 1 and 6 (pp. 362, 363) are also reproduced.

to have been available to any of the copyists, as so far no examples have been found. – As a composition in which the choir makes noticeable advances in its independence from the orchestra, which in its turn becomes, in a sense, the bearer of a constantly present musical idea, this Mass does not in fact reach the heights of KV 257; the greater room for invention in the latter may however have motivated Mozart to attempt a more intensive setting, staying closer to the sense of the text. In the view of Théodore de Wyzewa and Georges Saint-Foix,⁴⁰ this Mass is “*une des plus simples et des plus religieuses qu’ait écrites Mozart, est déjà d’un style tout autre que les précédentes*” [“*one of the simplest and most religious that Mozart had written, already in style completely different from all its predecessors*”] (i.e. KV 257, 259). Although the authors do not doubt the dating of the composition as December 1776, they voice the opinion that, because of its completely different style, it must have originated after KV 259.

The *Missa* KV 259 (= No. 13), known as the *Organ Solo Mass* because of the solo role of the organ in the Benedictus, could well have been written, like KV 258, around 1775/76.⁴¹ Wyzewa–Saint-Foix are of the opinion⁴² that the style of this work corresponds precisely (“*exactement*”) to that of the Credo Mass KV 257, “*mais traité rapidement, et tout rempli de procédés qu’on vient déjà de voir dans l’autre messe. Avec cela, des morceaux très courts, d’un métier et d’une expression très nets, mais simples et faciles. On dirait vraiment une imitation, simplifiée et réduite, de la messe précédente*”

[“*but treated hastily, and quite full of procedures that one had just observed in the other Mass. Along with it some very short pieces, of tidy craftsmanship and expression, but simple and shallow. One would say an imitation, simplified and reduced, of the preceding Mass*”] (= KV 257).

The authors therefore place this Mass before KV 258. – On 17 May 1778, Prince-Bishop Colloredo consecrated his cousin Anton Theodor, Count Colloredo-Mels and Wallsee, as Archbishop of Olmütz. This ecclesiastical prince had not given any commission for the composition of a Mass, and left the choice to Leopold Mozart, who was duty

Music Director for that week. Leopold wrote about this to his wife and son in Paris⁴³ on 28 May 1778: “*I put on Wolfgang’s Mass with the organ solo, but with the Kyrie from the Spaur Mass; I had them copied and received the 6 ducats as were due.*”⁴⁴ Leopold obviously replaced the Kyrie by that of the Spaur Mass because this movement in KV 259 was too short and not festive enough. It cannot be ruled out that father Mozart took this as an appropriate opportunity to reinforce the orchestra by 2 oboes (see below).

While Leopold Mozart marked the incipit of KV 259 as *Missa brevis* on the old title page of the bound collection of Masses, the work appears in the Salzburg *Catalogus Musicalis in Ecclesia Metropolitana* with the adjunct “*Solennis*”.⁴⁵ The parts material belonging to this has been preserved and is in the hand of copyist B (according to Ernst Hintermaier, this was Joseph Richard Estlinger). The copyist did not however use the autograph as his source,⁴⁶ but worked from a copy in which the cuts in the Benedictus (measures 30 to 33 and 48 to 61) had already been indicated. Whether these eliminations were in Mozart’s hand cannot indeed be proved, but it can be assumed. Scores and parts copies of this Mass with the corresponding cuts in the Benedictus have been found in a variety of places, e.g. in Prague (State and University Library), amongst the musical items in the Maltese Monastery in Prague and in the Schwarzenberg collection in Krumau; also in Salzburg (Archive of the Kollegienkirche and in the library of the International Foundation Mozarteum). Besides these, there are versions with the Benedictus in its original uncut form. This suggests that copies were made before and after the cuts. An analogous case is the transmission of the *Missa brevis* KV 140 (Appendix 235^d = KV⁶: Appendix C. 1.12), in whose Agnus Dei later cuts in Mozart’s hand are to be seen. Regarding the oboes not notated in the autograph, there are again copies of the Mass with and without these instruments, and these must similarly have been copied before and after the addition. If the transmission via the Salzburg copyist B alone guarantees a certain level of

⁴⁰ W.-A. Mozart. *Sa vie musicale et son œuvre*, vol. 2, Paris, 1936, p. 350.

⁴¹ The idea that the *Church Sonata* KV 263 was written in December 1776 and was intended for the Mass KV 259, is only a hypothesis, but is presented as a fact in KV⁶, p. 273: “*written as a 'Sonata all’epistola' for Mozart’s own 'Organ Solo Mass' (259)*”.

⁴² Op. cit., p. 349.

⁴³ Bauer–Deutsch II, No. 450, p. 362, lines 147–149.

⁴⁴ This copy has not been preserved in the archive of Salzburg Cathedral Choir.

⁴⁵ Old signature: *W. A. Mozart IV*.

⁴⁶ The authentic additional parts owned by Leopold Mozart were left by his daughter to the Canons of Holy Cross, Augsburg. Of this, however, only the title page has survived, on which there is no mention of oboes. Cf. Walter Senn, *Die Mozart-Überlieferung* [...], op. cit., p. 334, footnote 4.

security for the authenticity of the parts, there are even more factors that reinforce this conclusion. In KV¹ there is a reference to the scoring of the Mass based the autograph – no other source is mentioned here – which speaks of “2 oboes”. Ludwig Ritter von Köchel, who saw the autograph in May 1860 at Julius André’s in Frankfurt am Main, must have seen additional parts here for two oboes and recognised them as authentic. There is further evidence that these parts, now untraceable, existed and were in André’s possession: on the title page of a score of the Mass from Aloys Fuchs’ collection⁴⁷ (with two dates: 1824 and 1834) there is, next to the mention of the “2 oboes” required, the remark: “according to André’s legacy”; this remark refers of course to the Mozart manuscripts acquired by J. A. André after the composer’s death. It seems then that Aloys Fuchs knew that no oboes were notated in the autograph of KV 259, but he found their parts at André’s and noted this on the title page of his score. As far as the source situation is concerned, the chief editors and the volume editor have decided on the one hand to indicate the cuts in the Benedictus of KV 259 by “Vi – de”, and at the same time to include the oboes in the main music text of the edition. – the Mass enjoyed a wide circulation in numerous copies and in print, for example in the publications of Lotter in Augsburg and Novello in London (vocal parts and organ reduction). Its popularity is further demonstrated by the re-working of parts of the work in cantatas (see the *Kritischer Bericht*).

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Mozart handles the text of the Ordinary of the Mass correctly apart from orthographical mistakes, which are however much reduced compared to his early years, particularly in the movements with long texts. He wrote, for example, *caelum* accurately, with the “e” and “a” intertwined, while later copies and editions, including the AMA, erroneously render this as “*coelum*”. As Mozart obviously did not have a copy of the text available to work from, he neglected to set, in the Credo of KV 257, measure 51, the second part of verse 5, “*Deum verum de Deo vero*”, and in the Gloria of KV 258, verse 16, the “*Tu*” before “*solus Altissimus*”. In the Gloria and Credo of KV 257 and 258 as well as in the Gloria of KV 259, verse 1, the intonation reserved for the priest, is incorporated in the music; this practice was demonstrably already in use in the 17th century and, like polytextual

⁴⁷ State Library Berlin – Prussian Cultural Heritage, Music Department, signature: *Mus. ms. 15067/1*.

underlay (see above), was not considered contrary to the sense of the liturgy. In the Kyrie, whose text would normally suggest a setting in a tripartite musical form, Mozart places “*Christe eleison*”, usually distinguished by more gentle melody, at the end of each section in which repeated *Kyrie* calls are heard; the movement then closes with a *Kyrie* section. – In the closing section of the Agnus Dei, he sets the contemporary form “*dona pacem*”, although it was no longer in such general use.

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The source situation for this volume was extremely favorable. For the editing of the three Masses KV 257, 258 and 259, the bound collection already referred to several times above (State Library Berlin – Prussian Cultural Heritage, Music Department) was available. To this were added the separate parts for two oboes for KV 258, not notated in the autograph score, as well as authentic parts copies. The copies of KV 257 and KV 258 (Augsburg: Dominican Monastery of the Holy Cross, formerly foundation of the Augustinian Canons, now kept in the Staats- und Stadtbibliothek Augsburg) were revised and corrected by Mozart and his father. For KV 259, a parts copy by the Salzburg copyist B dating from around 1780 could also be consulted (Salzburg: Archive of the Cathedral Choir); while no revisions by Mozart are visible here, it goes back to an authentic original and, because of the reliability of this well-known scribe, comes close to gaining the status of a primary source. – Sketches for the Mass KV 257 (Paris: Bibliothèque nationale, Département de la Musique, formerly Bibliothèque du Conservatoire de Musique) as well as the first (unfinished) version of the Sanctus of KV 259, presented cut in the autograph, are printed in Appendices I and II in this volume (p. 267ff.). (Regarding Appendices I/1–5, the sketches to Mass KV 257, transmitted along with sketches to the Aria KV 256 and a *buffa* overture on an autograph leaf preserved in Paris, cf. earlier in this Foreword: p. IX.)

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In accordance with baroque musical practice, even as late as the second half of the 19th century, trombones played *colla parte* with choral alto, tenor and bass in the *tutti*.⁴⁸ While Mozart had

⁴⁸ The use of trombones however has in the meantime been questioned. One point is that the 18th century was not yet familiar with massive choirs but only with small forces. On the other hand, the three registers covered by the trombones were realised not using the

been content in previous Masses to leave the writing-out of the trombone parts to the copyists, he marked personally in the autograph of KV 257, for the first time, their rests and re-entries (but not at the beginning of *tutti* passages, where their inclusion in the *forte* would have been self-evident).

The spacial separation in Salzburg Cathedral of solo and choral ensembles, each with its own organ, is reminiscent of the polychoral tradition. It was for this reason that the separate parts for the soloists and for the first organ, in which the entire musical text was contained, were marked *concerto*, while those for the singers in the choir and for the second organ were marked *ripieno*. In the *organo concerto* part, which was identical with the *battuta* part (from “*battere*”, i.e. beating the time) intended for the conductor and likewise containing thorough-bass figures, the direction *solo* is found not only at vocal passages, but also at instrumental introductions and interludes. If the *ripieno* vocal parts have rests, the second organ is silent as well. If the *organo concerto* moves on in eighth-notes at the transition from *tutti* to *solo* passages, the *organo ripieno* can extend the final note of the *tutti* to a quarter-note. The *bassi* (see below), moving in unison with the bass of organ, do not have a *tutti* role and do not rest during instrumental introductions and interludes or during *solo* passages, but only when the choral bass rests. If choral bass, tenor or alto rest, the lowest remaining choral voice is notated in the organ staff. Original notation in tenor, alto or soprano clefs had been transcribed in this edition into bass or treble clefs. Rests in the *bassi* are indicated by the direction “*senza B.*”, their renewed entry by “*con B.*”. – The *tasto solo* occasionally called for in the organ part is cancelled automatically when the thorough-bass figures re-appear.

At the beginning of the staves in the autographs in which *Bassi* and *Organo* are notated, Mozart writes either *Organo* (KV 257, 258) or *Organo* or *Organo e Bassi* (KV 259). As the performance material for Salzburg Cathedral Choir incudes two parts for the *Bassi*, marked *Violone* and *Fagotto*,⁴⁹ an original

tenor trombones, one with a bass valve, that we know today, but with instruments of different sizes with wider bores and narrower bells, enabling a significantly more delicate sound. Cf. in this connection also Karl Gustav Fellerer and Felix Schröder, *Foreword to NMA I/2/2, Vespers and Vesper Psalms*, pp. XIf.

⁴⁹ The reinforcing of the bass by a bassoon, joining the organ and double-basses in the 8-foot register, was not unique to Salzburg, but was common practice in

intention to employ a violoncello cannot be assumed. The *Fagotto* part amongst the Salzburg material for Mass KV 259 – as is also the case with items in the church’s music collection – is also marked *Violoncello* in a later hand.

Dynamic markings at the beginning of movements or sections are absent at those points in the originals where the practice of the day would have considered a *forte* execution self-evident. At *tutti* entries and at instrumental introductions and interludes, *f* has therefore been added editorially. On the other hand, a marking for the initial dynamics in solo passages has not been made up. In the course of *forte* passages, Mozart used *ff* (KV 257, Sanctus, measures 1, 2, 5, 6, 9 to 15, 18 to 29; Benedictus, measures 77 to 88) and *fp* (KV 257, Benedictus, measures 38, 41) to indicate accentuation of individual notes. It was decided that these should not be corrected to *sf*.

Occasionally, the original sources use only *T.* and *S.* to indicate *tutti* and *solo* passages. These have been written out and printed in straight letters without any typographical differentiation.

While Mozart was very sparing in his use of phrasing marks in the vocal parts of his early Masses, for the Masses represented in this volume he was very meticulous and wrote curves even over groups of notes set on one beam, which, within the convention of the time, already indicated a melisma. Within longer melismas, phrasing marks sometimes appear over individual groups of notes. This apparent inconsistency on the part of the composer may well in fact reflect an intended *legatissimo* articulation. We have refrained from a systematic editorial making-up of missing phrasing marks, such as in the AMA. Phrasing marks have only been added to vocal and instrumental parts when they are already present in analogous passages in other parts in the same measure or in parallel measures. Phrasing marks in vocal parts have been applied to analogous passages in the instruments (but not *vice-versa*).

The dash used as an articulation mark, approximating to a dot when written hastily, should not be understood systematically as *staccato*. It is explained by Leopold Mozart⁵⁰ as “*Abstoßen*” [“*thrusting off*”, “*detaching*”] of a tone, but can signify various things: 1. accent, 2. *staccato* itself, understood today as being rather without an emphasising tendency, 3. the detaching of a tone without causing any accentuation, i.e. *non legato*, 4.

Italy and Spain and continued far into the 19th century (Walter Kolneder, in: *Die Musik in Geschichte und Gegenwart*, vol. 3, Kassel etc., 1954, column 1720).

⁵⁰ *Gründliche Violinschule*, Augsburg, 1787, p. 45.

in the organ part, the dash can be a substitute for the thorough-bass figure “1”, i.e. *tasto solo* or, in orchestral unison passages, octaves; it can also occasionally mean a simultaneous detaching of the tone.⁵¹ In the present edition, the interpretation of the dash as “1”, since it is an editorial decision, has always been set in square brackets, even if it is clear that no simultaneous accent could be intended. – According to Leopold Mozart,⁵² a group of repeated notes in the violins, above or below which dots are set and with a phrasing mark over the group, are to be played “*nicht nur in einem Bogenstriche, sondern mit einem by jeder Note angebrachten wenigen Nachdruck in etwas von einander unterscheiden*” [“*not simply in one bow-stroke, but also with a slight additional pressure on each note, so that they are to some extent distinguishable from each other*”]. In these three Masses, Mozart begins to write, over repeated notes or runs in the violins, dots which cannot be explained as hurriedly set dashes.

The thorough-bass figures in the autographs are usually placed below, but occasionally above, the *Organo* staff. Sometimes figures and prolongation dashes, which indicate that a chord should continue to sound, are missing; these have been made up. Editorial additions have been placed in square brackets. Erroneous figures were corrected (without square brackets, but with a remark in the *Kritischer Bericht*). The inconsistent marking of accidentals in the old originals has been standardised. At points where the bass moves in eighth or sixteenth-notes or in passing or auxiliary notes or has leaps, a thorough-bass figure may be missing. In such cases, the chord appropriate to the first note should be held. In the autographs, text underlay in homophonic passages is not always present in all vocal parts (usually only soprano and bass). The text has in such cases been underlaid without further comment in all vocal parts. Orthography, separation of syllables and punctuation have been adjusted following the Mass text in the *Graduale Romanum* (1957 edition). For musical reasons, it was decided not to alter the consistent setting of the word “*eleison*” as three instead of four syllables.

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⁵¹ Cf. in this matter Hellmut Federhofer, *Striche in der Bedeutung von “tasto solo” oder der Ziffer “1” bei Unisonostellen in Continuostimmen*, in: *Neues Augsburger Mozartbuch = Zeitschrift des Historischen Vereins für Schwaben*, Vol. 62/63, 1962, pp. 497f.

⁵² Op. cit., p. 43.

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Igls by Innsbruck, November, 1978 Walter Senn

Translation: William Buchanan

Facs. 1: *Missa in C* KV 257 = No. 11: leaf 1^r of the autograph (State Library Berlin – Prussian Cultural Heritage, Music Department); bound manuscript collection, in which it is preceded by the Masses KV 258 and KV 259 = No. 12 and No. 13, signature: *Mus. ms. autogr. Mozart K 258, 259, 257*). Cf. pages 3–4, measures 1–7

Handwritten musical score for the beginning of the Mass in C, KV 258, leaf 1 of the autograph. The score is written on ten staves. The top staff is for the Violin (Vcln), followed by the Viola (Vcln), Flute (Flauto), Oboe (Oboe), Bassoon (Fagotto), Trumpet (Tromba), and Organ (Organo). The lyrics "Kyrie - elei - son - us - dei - qui - sedes ad dex - te - ram pa - tris" are written below the vocal staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. There are some handwritten annotations and corrections throughout the score.

Facs. 2: *Missa in C* KV 258 = No. 12: leaf 1^r of the autograph. Cf. pages 115–116, measures 1–9.

Seldgr. faval: Amadeo Wolff: Mozart. 30. 1770.

Kyrie

Andante:

Violini

Timpani

Trombe

Fagotti

Organo

Kyrie eleison Kyrie e.

Tutti:

Figur. Gaudyff

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Facs. 3: *Missa in C* KV 259 = No. 13: leaf 1^r of the autograph. Cf. pages 195–196, measures 1–6 (1st half).

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Facs. 4: *Missa in C* KV 257 = No. 11: a page from the *Oboe 2^{da} transp.* part from the manuscript Salzburg parts material prepared before 1780 (Staats- und Stadtbibliothek, Augsburg; on loan from the Dominican Monastery of the Holy Cross, Augsburg, signature: *Hl. + 6*). With entries in Mozart's hand. Cf. *Foreword* and pages 101–114.

H+7 KV 258

Oboe *I^{mo}* # Clarinetto in B \flat i

Kyrie

Gloria

Facs. 5: *Missa in C* KV 258 = No. 12: first page of the *Oboe I^{mo}* part in Mozart's hand, from the manuscript parts material prepared in Salzburg before 1780 (Staats- und Stadtbibliothek Augsburg: on loan from the Dominican Monastery of the Holy Cross, Augsburg, signature: *Hl. + 7*). Cf. *Foreword* and pages 115–129.

Handwritten musical score for Oboe 2^{do} and Clarinet in B^b. The score is divided into two sections: *Kyrie* and *Gloria*, both marked *Allegro*. The *Kyrie* section consists of eight staves of music, with various performance markings such as *for.*, *rit.*, and *for.* and fingerings like 5 and 4. The *Gloria* section begins on the seventh staff and continues through the eighth staff, marked with a *B* above the staff. The manuscript is written in ink on aged paper.

Facs. 6: *Missa in C* KV 258 = No. 12: first page of the *Oboe 2^{do}* part in Mozart's hand, from the manuscript Salzburg parts material prepared before 1780. Cf. pages 115–129.

The image shows a page of handwritten musical notation for Violino 2:do. The score is written on ten staves. The top section is marked "Andante maestoso" and contains measures 1 through 5. The bottom section is marked "Allegro" and contains measures 6 through 10. The word "Benedictus" is written in large letters at the beginning of measure 6. The notation includes various rhythmic values, accidentals, and dynamic markings such as "p" and "pizz.". The manuscript shows signs of being a working draft, with some ink bleed-through and corrections.

Facs. 7: *Missa in C* KV 258 = No. 12: a page from the *Violino 2:do* part (copy no. I) from the manuscript Salzburg parts material prepared before 1780 with a later addition in Mozart's hand (tempo indication *allegro* in measure 6 of the *Sanctus*). Cf. *Foreword* and pages 166–172.

The image shows a page of handwritten musical notation for the first violin part of the first movement of Mozart's Mass in C, K. 259. The tempo is marked 'Andante' and the instrument is 'Violino I'. The score begins with a large 'R' and 'C' time signature. The music is written on ten staves, featuring a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout the piece. The handwriting is in a clear, elegant style characteristic of the late 18th century.

Facs. 8: *Missa in C* KV 259 = No. 13: first page of the *Violino I*.^{mo} part (copy no. I) from the manuscript Salzburg parts material prepared before or around 1780 (Archiv of Salzburg Cathedral Choir, no signature).