

WOLFGANG AMADEUS MOZART

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PRESENTED BY MONIKA HOLL

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Neue Mozart-Ausgabe (New Mozart Edition)*

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.

CONTENTS

Editorial Principles.....	VII
Foreword.....	IX
Facsimile: page one of the <i>Violino I:^{mo}</i> part from the original Salzburg performance material for KV 275 (272 ^b) = No. 14.....	XIX
Facsimile: page one of the <i>Battutta</i> or <i>Organo</i> part from the original Salzburg performance material for KV 275 (272 ^b) = No. 14.....	XIX
Facsimile: page one of the <i>Violino Imo</i> part from the performance material from the Augustinian Monastery in Munich for KV 275 (272 ^b) = No. 14.....	XX
Facsimile: page three of the <i>Violino I</i> part from the contemporary performance material from Salzburg Cathedral for KV 275 (272 ^b) = No. 14.....	XX
Facsimile: leaf 1 ^r of the autograph of KV 317 = No. 15.....	XXI
Facsimile: leaf 10 ^v of the autograph of KV 337 = No. 16.....	XXII
Facsimile: leaf 23 ^r of the autograph of KV 337 = No. 16.....	XXIII
Facsimile: page 11 of the <i>Violone</i> part from the original Salzburg performance material for KV 337 = No. 16.....	XXIV
Facsimile: page 7 of the <i>2 Fagotti trasp.</i> part from the original Salzburg performance material for KV 337 = No. 16.....	XXIV
14. Missa in B-flat KV 275 (272 ^b).....	3
15. Missa in C KV 317.....	57
16. Missa in C KV 337.....	193
Appendix	
First, unfinished version of the Credo from the Missa in C KV 337 = No. 16.....	321

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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- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music volumes are indicated, for which the following scheme applies: letters (words, dynamic markings, *tr* signs and

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

The title of each work as well as the specification in italics of the instruments and voices at the beginning of each piece have been normalised, the disposition of the score follows today's practice. The wording of the original titles and score disposition are provided in the Critical Commentary in German. The original notation for transposing instruments has been retained. C-clefs used in the sources have been replaced by modern clefs. Mozart always notated singly occurring sixteenth, thirty-second notes etc. crossed-through, (i.e.  instead of ); the notation therefore does not distinguish between long or short realisations. The NMA generally renders these in the modern notation  etc.; if a grace note of this kind should be interpreted as "short" an additional indication "[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

Genesis, transmission and sources

This volume contains Mozart's three last complete Mass compositions: the *Missa brevis* in B^b KV 275 (272^b), the *Missa* in C KV 317, which came to be known as the "Coronation Mass", and the *Missa solemnis* in C KV 337.

The three Masses originated in Salzburg between 1777 and 1780. Mozart originally wrote them with view to musical performances by the Court and Cathedral musicians in festive services in Salzburg Cathedral. But, even after leaving Salzburg, Mozart continued to take the opportunity of performing one or other of these compositions whenever one of his own works could be used for the celebration of the Mass. This may have been the case as early as Winter 1780/81 in Munich, where he was preparing the première of his opera *Idomeneo* KV 366. As he wrote in the letter of 13 November 1780 to his father, shortly after his arrival, he wanted the Munich Court, where he hoped for a post, to hear his church music style. To this purpose he had the performance material for his most recent Masses (KV 317 and 337) with him and furthermore asked his father to send on the parts and scores for the "Mass in B^b" (= KV 275/ 272^b).¹ His father sent off all the material requested on 20 November 1780 with the post coach.² Whether a Mozart Mass setting was in fact subsequently performed in Munich cannot be verified; it is however rather unlikely.³ It is certainly true that the sheet music for the Masses was in Munich, and it would have been quite possible for copies to be made during this time. (cf. below).

When Mozart travelled on from Munich in March 1781 directly to Vienna, he seems to have left this large packet of church music with his father, who in turn took it with him to Salzburg. But in summer 1781 Mozart was already requesting his father to send the scores of his Mass compositions "*bit by bit*" to Vienna, and insistently reminded his father of this.⁴ It seems, however, that Leopold Mozart initially did not send any of the Masses to his son in Vienna, and Wolfgang Amadeus probably had, on account of regulatory limitations imposed on church music by Emperor Joseph II, no chance of performing them. Only after a renewed request to his father in March 1783 for scores "*so that I can let B:[aron Gottfried] van Suiten hear them*",⁵ did the original scores of the Masses again come into his hands.

During the last years of his life, Mozart made friends with the choir director Anton Stoll from Baden by Vienna and lent him all the three Masses in the present volume. Stoll had the Masses performed. From Mozart's letters, we know of two performances in Sunday church services in Baden parish church: on 13 June 1790 it was probably KV 317 that was heard,⁶ and on 10 July 1791, with Mozart himself taking part, the Mass KV 275 (272^b).⁷ If Mozart had not asked Stoll to return the original manuscript of KV 317 together with the relevant parts copies in his possession at the end of May 1791⁸ (because, by all appearances, a performance of the Mass was planned for St. Stephan's Cathedral in Vienna, although this seems subsequently to have been cancelled or postponed)⁹, the autograph of "Coronation

¹ Cf. *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the Internationale Stiftung Mozarteum 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. III, p. 19, No. 537, lines 90ff.

² Bauer–Deutsch III, p. 25, No. 540, lines 5f.

³ A detailed overview of Mozart's stay in Munich in 1780/81 is provided by Robert Münster in the article *Mozarts Münchener Aufenthalt 1780/81 und die Uraufführung des Idomeneo*, in: *Wolfgang Amadeus Mozart, Idomeneo. 1781–1981. Essays, Forschungsberichte, Katalog* [...], Munich, 1981, pp. 71–105.

⁴ Bauer–Deutsch III, p. 135, No. 608, lines 39f.; p. 136, No. 609, lines 30f.; p. 199, No. 665, lines 28f.

⁵ Bauer–Deutsch III, p. 259, No. 731, lines 24ff.

⁶ Bauer–Deutsch IV, p. 111, No. 1130, lines 11f.

⁷ Bauer–Deutsch IV, pp. 152f., No. 1188, lines 9ff. –

Incidentally, Anton Stoll's young sister-in-law Antonia Huber (later Mrs. Haradauer), who was apparently highly esteemed by Mozart, is said to have been a soloist in this performance (cf. Hellmut Federhofer, *Mozart-Autographe bei Anton Stoll und Joseph Schellhammer*, in: *Mozart-Jahrbuch 1962/63*, Salzburg, 1964, p. 31, footnote 19).

⁸ Bauer–Deutsch IV, p. 132, No. 1153, lines 5ff.

⁹ Bauer–Deutsch IV, p. 133, No. 1155, lines 6ff., and Karl Pfannhauser, *Mozarts "Krönungsmesse"*, in: *Mitteilungen der Internationalen Stiftung Mozarteum* 11 (1963), issue 3/4, p. 4.

Mass” would still have been in Stoll’s hands in Baden at Mozart’s death, as was the case with a number of other compositions for the church. Mozart’s original manuscripts of KV 337 and, almost certainly, of KV 275 (272^b)¹⁰ as well, remained in the possession of choir director Anton Stoll until the latter’s death in 1805. Stoll’s widow gave Joseph Schellhammer, her husband’s successor as choir director and teacher in Baden, the Mozart autographs kept by her husband, including the two Mass scores.¹¹ From Baden by Vienna, Schellhammer came in 1807 to Leoben in Styria, where he worked until 1854. He then lived in Graz until his death in 1864. Before moving to Graz, he parted with most of his possessions in Leoben following the death of his wife, and in the course of this auctioned parts of his musical collection. It is very likely that the original score of the Mass KV 275 (272^b) was amongst the music sold.¹² It has since been untraceable. The autograph score of the Mass KV 337 was acquired by Ludwig Ritter von Köchel in 1868 from Schellhammer’s son (together with the other Mozart manuscripts once owned by his father) and later came, via Köchel, to the Hofbibliothek in Vienna.

The original manuscript of KV 317, the so-called “Coronation Mass”, found amongst the music left by Mozart after his death, was sold in 1800 to the publisher Johann Anton André in Offenbach, along with the major part of the autographs left by Mozart. After André’s death, this collection found its way, via his heirs, to the Königliche Bibliothek in Berlin.

There were thus at least two places in which these Masses were performed by Mozart himself or were made known by him and circulated: Salzburg, Vienna and environs – and possibly Munich. After Mozart’s death, copies of the most important Mozart Masses were available from the music dealer Johann Traeg in Vienna as early as 1792.¹³ Amongst the music

preserved in a number of churches and monasteries in Vienna and in localities under Viennese influence, there are indeed hand-written sets of parts, complete and incomplete, dating from the end of the 18th century and, as far as one can see, due to the activities of the music dealer Traeg. (details in the *Kritischer Bericht* [Critical Report, in German only]).

Salzburg was in isolated cases only the starting point for the copies of Mozart’s last Masses which made their way to parish and monastery church choirs in Austria and Old Bavaria in the 18th century. An exception was the performance material belonging to Leopold Mozart: after his death, this was given by Mozart’s sister, Maria Anna, to the Augustinian Canons’ foundation Heilig Kreuz [Holy Cross] in Augsburg in 1787, and represents today the most important source, besides Mozart’s original manuscripts, for this new, critical edition.¹⁴

*

The Mass in B^b KV 275 (272^b = No. 14) is of the type *Missa brevis*, in which the individual movements are kept short with the numerous verses of the *Gloria* and *Credo* through-composed without caesura, while within the *Credo* at most the “*Et incarnatus est*” is emphasised by a slight change in tempo or character. To keep the movements short, verse sections could be set in multiple layers (simultaneous performance of different verses), a procedure in which the comprehensibility of the text necessarily suffers. Multi-layer setting of this kind is used by Mozart in, for example, the *Credo* of his Mass in B^b major for the verses “*Et in spiritum Sanctum* [...]” (tenor and bass) and “*Qui ex Patre* [...]” (soprano and alto).

The orchestral accompaniment of a *Missa brevis* was usually provided by the “church trio”, consisting of first

¹⁰ Mozart wrote to Stoll on 12 July 1791, asking expressly for the “*Mass by me in B^b*” to be returned, “– meaning, of course, not the score, but the parts –” (Bauer-Deutsch IV, p. 153, No. 1188, lines 12f.); Stoll therefore obviously had both.

¹¹ More details in Federhofer (loc. cit.), pp. 24ff.

¹² Federhofer (loc. cit.), p. 30; KV² (Leipzig, 1905), p. 268: “*Autograph: formerly in the possession of Jos. Schellhammer in Graz.*”

¹³ New Mozart Edition (= NMA) X/34: *Mozart. Die Dokumente seines Lebens*, compiled and elucidated by Otto Erich Deutsch, Kassel etc. 1961, p. 406: “*Aus der 'Wiener*

Zeitung’, 11 August 1792. *Neue Musikalien. Bey Johann Träg [...] sind folgende Mozartischen Werke zu haben: 6 Messen von W. A. Mozart [...]*”, and NMA X/31/1: *Mozart. Die Dokumente seines Lebens • Addenda und Corrigenda*, compiled by Joseph Heinz Eibl, Kassel etc., 1978, p. 78: “*Zu Seite 406–407*”.

¹⁴ Cf. in this context Walter Senn, *Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozartbuch (= Zeitschrift des Historischen Vereins für Schwaben 62/63)*, Augsburg, 1962, pp. 333–368.

and second violins, double-bass and organ. This combination also appears in Mozart's Mass KV 275. In performance, a bassoon, playing *colla parte* with the choral bass, and three trombones, reinforcing choral alto, tenor and bass in the Salzburg performance tradition were added.¹⁵ It was not necessary to give explicit directions in the score for the inclusion of trombones and bassoon; the employment of these instruments was self-evident to musicians familiar with the tradition. In the case of the Mass KV 275, for which the autograph went missing (as mentioned above) in the course of the 19th century, this practice is evinced by the existence of bassoon and trombone parts belonging to the Mozart family.

The simple and serene style of the composition, remaining close in its homophony to folk tradition except for occasional imitative entries, make the B^b Mass one of the most popular pieces in the church choir repertoire; at the same time, precisely this worldly flavour gave the church music reformers of the 19th century and their supporters a reason, despite a general appreciation of Mozart's compositions, for objecting to the work. The extended, vaudeville-like "*Dona nobis pacem*" in particular became the target of bitter criticism.¹⁶

Mozart composed the Mass KV 275 in 1777; a precise date is not known, but the work must have been finished before his departure from Salzburg for Paris (23 September 1777). There are no indications that the

Mass was performed, possibly with the participation of the composer, in Salzburg Cathedral, but this cannot be ruled out. The extant separate parts once belonging to the Mozart family certainly take account of the special conditions associated with performances of that time in Salzburg Cathedral, in which the figural music was accompanied by two organs, a *solo* and a *ripieno* instrument. In any case, we know of a performance of the Mass in the Monastery Church of St. Peter in Salzburg on Sunday, 21 December 1777, as is evinced by a remark in the monastery's church music register¹⁷ and correspondence within the Mozart family. In this performance, the newly engaged (initially for six months) member of the Court music ensemble, castrato soprano Francesco Ceccarelli (1752–1814) was heard; in Leopold Mozart's opinion, he "*sang incomparably*" on this occasion.¹⁸

The main source for the present edition of the *Missa brevis* KV 675, whose autograph is lost, was the intact original set of parts once owned by the Mozart family and now preserved in the Staats-(und Stadtbibliothek Augsburg).¹⁹ The set contains a total of 24 parts: one solo part each for soprano, alto and tenor, two parts each for the four sections of the choir, two each for the first and second violins (see the facsimile on the left side of p. XIX), one part each for the bass instruments bassoon and violone, one part each for the three trombones, one for the principal organ,²⁰ one for the *ripieno* organ²¹ (see the facsimile on the right side of p. XIX) and a conductor's part (*Battuta*), in which, besides the bass line complete with thorough-bass figures, at the beginning of every movement the initial

¹⁵ Regarding choral and instrumental practice in Salzburg Cathedral, cf. Walter Senn in the *Foreword* to NMA I/1/Section 1: *Masses • Volume 3*, pp. IXf., and id., *Beiträge zur Mozartforschung. Das angebliche Fugenverbot des Fürsterzbischofs von Salzburg Hieronimus Graf Coloredo. Chorordnung für den Dom zu Salzburg im 18. Jahrhundert* [...], in: *Acta Musicologica* 48 (1976), pp. 205–227.

¹⁶ Cf. for example Franz Witt, *Über Mozart's Missa brevis in B-dur*, in: *Kirchenmusikalisches Jahrbuch für das Jahr 1889. 14. Jg. d. Cäcilienkalenders*, Regensburg etc., 1889, pp. 19–24. – It is worth quoting here as a curiosity the entry on the cover of a set of parts from the parish church of St. Jakob in Wasserburg am Inn, dating from about 1810, where Mozart's Mass is transmitted without the composer's name: "*The Latin Mass, supposedly by Jos. Hayden* [!], *from which this is the beginning of the Kyrie: [the incipit follows], may no longer be performed in the churches in this area, for this composition is an obvious mockery of the holy text. Wasserburg, the 5th Febr. 1860. Catholic City Parish Administration, Wasserburg, Koenig, parish priest and responsible for music.*"

¹⁷ Cf. the corresponding remark in the *Köchel Catalogue* (first edition, Leipzig, 1862, and subsequent editions). The reference is to the musical inventory for St. Peter in Salzburg (*Catalogus Rerum Musicarum pro choro figurato Ecclesiae S. Petrensis*, 1822) kept by Pater Martin Bischofsreiter (1762–1845), in which KV 275 is recorded as No. 36. The catalogue entry was supplemented by the Monastery organist Joseph Tremml (c. 1800 to 1867) after 1830 with the additional data "*Comp: 22 Decemb 1777*" (details in the *Kritischer Bericht*); information generously shared by Dr. Ernst Hintermaier, Salzburg.

¹⁸ Bauer-Deutsch II, p. 200, No. 395, lines 19ff.

¹⁹ Signature: *Hl. Kreuz* 8. Regarding the transmission, cf. above and footnote 14.

²⁰ This part was originally marked *Battutta* [!], which was perhaps corrected by Leopold Mozart (as Wolfgang Plath supposes) or by the St. Peter choir director J. N. F. Rainprechter (see footnote 27) and changed to *Organo*.

²¹ Cf. above and also footnote 14.

measures of the first violin part were notated. Most of the parts were written by the Salzburg Court Copyist and viola player Maximilian Raab;²² some parts are in the hand of the Court copyist Felix Hofstätter.²³ A so far unidentified copyist²⁴ was responsible for the parts for the vocal soloists and the duplicate parts for the strings.²⁵ This scribe, recognisable by the unusual form of his treble clef (see the facsimile on the right side of p. XIX), seems to have worked frequently for the Mozarts, for in the music repositories in St. Peter's Monastery and in the Cathedral archive there are further parts copies of Mozart works in his hand.²⁶

There could be a connection between the performance in St. Peter's Church and the single organ part in the music archive there²⁷ and copied by the then first violinist of the church ensemble, Johann Nepomuk Rainprechter, who was from 1779 in charge of the choir. It is even possible that Rainprechter, who was certainly involved in the performance in December 1777, write the part out specially for this occasion, because the solo organ part from the possessions of the

²² More on Maximilian Raab (1720–1780) in Ernst Hintermaier, *Die Salzburger Hofkapelle von 1700 bis 1806. Organisation und Personal*, Phil. Diss., Salzburg, 1972 (type-written), pp. 333f.; in Senn, *Die Mozart-Überlieferung*, loc. cit., Scribe A (handwriting samples: illustration 23 on p. 355); Manfred Hermann Schmid, *Die Musikaliensammlung der Erzabtei St. Peter in Salzburg. Katalog. Erster Teil. Leopold und Wolfgang Amadeus Mozart. Joseph und Michael Haydn*. (= *Schriftenreihe der Internationalen Stiftung Mozarteum*, vol. 3/4), Salzburg, 1970, pp. 27f.: Scribe 8.

²³ More details on Felix Hofstätter (c. 1744–1814) in Hintermaier (op. cit.), p. 182; in Senn (op. cit.), Scribe C (examples of his hand: illustration 25); in Schmid (op. cit.), p. 30: Scribe 31.

²⁴ Named in Senn (op. cit.) Scribes E and F, in Schmid (op. cit.) Scribes 27 and 32. In all cases, it is probably the same person.

²⁵ An overview is provided in Senn (op. cit.), p. 367; more details in the *Kritischer Bericht*.

²⁶ Cf. Schmid (op. cit.), p. 60, signature: *Moz 235.I*, and pp. 67f., signature *Moz 340.I* (orchestral parts for the piano concertos KV 246 and 175), and NMA I/1/Section 1: *Masses • Volume 2* (Walter Senn), p. XXIII.

²⁷ Signature *Moz 120.I–2*, Schmid (loc. cit.), p. 50; regarding the scribe Johann Nepomuk Franz Rainprechter (1752–1812), see there pp. 23f. (cf. also footnote 17). – According to information made available by Dr. Ernst Hintermaier (August 1989), the music archive in St. Peter's has further contemporary parts material under the same signature; more details in the *Kritischer Bericht*.

Mozart family is marked *Battuta* [!] and may therefore have been used as the conductor's score in the performance.²⁸

Other more or less complete sets of parts for the Mass KV 275 dating from the late 18th century are to be found today amongst the items, now kept in the Austrian National Library in Vienna, from the parish church of Baden near Vienna, where Mozart himself, as already mentioned, put on a performance of the Mass in 1791. Four parts are preserved (Violin I, Violone, Organ and a tenor part),²⁹ copied by two scribes on Italian paper.

The parts manuscript *Mus. Hs. 2642* in the Austrian National Library contains three parts (Violin I, II and Violone), written before the end of the 18th century.

A complete set of parts from the music archive of St. Peter's in Vienna, dating from before or around 1800, has been preserved,³⁰ and the musical repository of the pilgrimage church Mariazell in Styria contains eight parts, likewise dating from the late 18th century.³¹

All the musical documents mentioned agree essentially with the parts in Augsburg, which are validated by their provenance amongst the music in the possession of the Mozart family. Some clear divergences are visible in a copy of parts dated 1796, originating from the Augustinian monastery in Munich and transferred on the dissolution of the monastery to the music collection of the provost of the monastic foundation of St. Kajetan, Michael Hauber, from where they then passed to the Bavarian Court Library.³² This set of parts in Munich served as the main source for Gustav Nottebohm's critical edition³³ of this Mass in the first

²⁸ Cf. footnote 19. There is, incidentally, no proof that all the parts amongst the plentiful material in Leopold Mozart's possession were copied at the same time.

²⁹ Signature *Fonds 4 Baden 283*.

³⁰ Music collection of the Austrian National Library, signature *A 218/1–3, Fonds St. Peter No. 24*.

³¹ Today in the Diocesan Archive, Graz under *Mariazell MS. 323*.

³² Today in the music department of the Bavarian State Library in Munich, signature *Mus. Mss 284/2*; cf. also *Wolfgang Amadeus Mozart. Idomeneo 1781–1781* (see footnote 3), No. 89 (p. 277).

³³ *W. A. Mozart's Werke. Kritisch durchgesehene Gesamtausgabe* [=AMA]. *Supplement. Revisionsbericht. Serie I* [...], Leipzig, 1886, pp. 21f.

Mozart complete edition.³⁴ He did however notice the divergences from the other contemporary copies known at the time, and he summarised these observations in his critical report.³⁵ He mentions here mainly changed or added tempo indications in the *Kyrie*, *Gloria*, *Credo* and *Dona nobis pacem*. Another feature missing in the Munich parts (and therefore also in Nottebohm's edition and all following editions) is the frequent use of trills in the violins in the *Gloria* and *Credo* (see the facsimile on the left on p. XX). The same divergences are seen in copied parts from the Court Church of St. Michael in Munich, written at approximately the same time.³⁶

Still preserved today in Salzburg Cathedral archive are a number of copied parts dating from around 1790,³⁷ in which the trills in the violins are likewise absent. It is however immediately apparent that they were originally there and were only emended afterwards (see the facsimile on the right on p. XX). But these and other changes in the musical text were made by music director Hermann Spies only towards the end on the 19th century during his time at Salzburg Cathedral (1891–1920). He corrected the parts (as he incidentally also did with other church works by Mozart) following the scores of the newly published volumes of the first Mozart complete edition. Proof that Spies was the first to make these changes and that they had not, for example, already been emended in the 18th century, is provided by a remark by Spies' predecessor Johannes Hupfaut, known as Peregrinus (1856–1890), entered in a score of the Mass which came to the Cathedral Music Association from properties left by Mozart's son.³⁸ Hupfaut wrote on p. 9 of the score,

which contained all the trill signs: “*corrected from the parts. Hupfaut 1880*”. It follows that the corresponding signs must at that time still have been present in the parts.

Amongst the parts in the Bavarian State Library are two horn parts. If one wished to assume that the copy was in some way derived from the musical material available to Mozart in Munich in 1780/81, this would then be a reason to assume that Mozart had later composed horn parts for a performance of the Mass in a Munich church. But in view of the fact that all extant wind parts known in other locations³⁹ offer another version, this assumption has to be considered speculation.

The Mass in C major KV 317 (= No. 15) originated in the first months of 1779 in Salzburg. The autograph score bears the date *li 23 marzo 1779* in Mozart's hand at the beginning of the *Kyrie*. This is almost certainly the date on which the composition was completed. The occasion for which the work was written was no doubt linked to Mozart's new position as Court Organist, to which he was called by decree on 17 January 1779 and in which he was required to compose works for the church. From the date of the composition, it is possible to conclude that this cycle was intended for a special performance on either Easter Sunday or Monday, 4 and 5 April 1779. With this large-scale and richly orchestrated composition, for which he obviously composed the complementary Epistle Sonata KV 329/317^a (with *concertante* organ), Mozart clearly wished to provide proof of his fitness for his new position.

The autograph of the Mass, whose vicissitudes in the years following Mozart's death are outlined above, was amongst those music manuscripts transferred from the former Prussian State Library in Berlin for safe keeping in what is now territory in the Republic of Poland. It is currently kept in the Biblioteka Jagiellońska in Kraków. The manuscript score consists of 58 leaves of small oblong-format paper (“type III”) ruled with ten staves.⁴⁰

³⁴ *AMA Serie I* (Masses), Vol. 2, No. 13 (pp. 183–206).

³⁵ *Op. cit.* (cf. footnote 33), p. 22.

³⁶ Hildegard Herrmann-Schneider, *Die Musikhandschriften der St. Michaelskirche in München. Thematischer Katalog* (= *Kataloge Bayerischer Musiksammlungen* vol. 7), Munich, 1985, p. 198, signature *Mm 794*.

³⁷ Konsistorialarchiv Salzburg (Dommusikarchiv): Violins I, II and Organ. These parts belong to the performance material entered personally on p. 143 of the musical catalogue (*Catalogus Musicalis in Ecclesia Metropolitana, 1788*) of Salzburg Cathedral after 1788 by the music director at that time, Luigi Gatti (1740–1817). The Violin I and Organ parts are in the hand of Scribe 15, active in the musical work of St. Peter c. 1780–90, the Violin II part is by Scribe 89 (Schmid, *op. cit.*, pp. 29 and 34).

³⁸ Score, written in 1840 by Aloys Fuchs, in the Konsistorialarchiv, Salzburg (Cathedral music archive), signature *MN 15*.

³⁹ Parts copied from Mariazell (cf. footnote 29) and parts copied of the early 19th century in Stift Lambach, signature *M 60*.

⁴⁰ Cf. Alan Tyson, *The Dates of Mozart's Missa brevis KV 258 and Missa longa KV 262 (246^a)*. An Investigation into his “*Klein-Querformat*” Papers, in: *Bachiana et alia musicologica. Festschrift Alfred Dürr zum 65. Geburtstag*,

Leaves 55 to 58 contain the two horn parts, which could no longer be fitted into the existing ten staves. It has not yet been established whether Mozart had originally conceived the instrumentation of the Mass with horns or whether he composed these parts later (cf. below nor more on this).

The two bifolios with thm horn parts must have been separated from the main score at some point, for there is a remark *Zu Mozart Missa André Verz. No 22 [To Mozart Mass André Cat. No. 22]* in an unknown hand io the right margin of leaves 1 and 2. This refers to the *Verzeichnis* (catalogue) of the original manuscripts printed in 1841,⁴¹ almost certainly indicating that the horn parts had been transmitted separately from the autograph and only later identified and re-united with the autograph.

During Mozart's lifetime, and immediately after his death, the horn parts were probably still kept along with the bound manuscript, for even a few months after Mozart's death the copies offered by the music dealer Traeg appear to have included the horn parts.⁴² The horn parts were however not included in the score of the Mass printed by Breitkopf & Härtel in 1803.⁴³ As Constanze Mozart sold the material left by her husband to the publisher André in Offenbach in 1799, Breitkopf must have obtained the original for their edition in late Autumn 1800 from Mozart's sister Maria Anna, who at that point lived as Baroness von Berchtold zu

Sonnenburg in St. Gilgen near Salzburg.⁴⁴ This publishing house was in contact with Mozart's sister again from Autumn 1799 onwards, and Maria Anna repeatedly sent them lists of themes from the copies of her brother's compositions to which she had access. These included works in the possession of friends of the family in Salzburg.⁴⁵ Whether due to the fact that the manuscript parts for the Mass KV 317 were still in Maria Anna's possession or that they were obtained for her by court musicians she knew in Salzburg, the manuscript material from Salzburg obviously contained no horn parts. This could mislead one into concluding that the Mass was performed in Salzburg without horns and that Mozart did not extend the instrumentation to horns until later. An examination of paper and handwriting, however, forces a dating of the separate horn parts to not later than 1779.

It was already in the 19th century that the name "Coronation Mass" was established for the Mass KV 317. This byname was already in use in the first edition of Köchel's thematic catalogue.⁴⁶ At the beginning of the 20th century, the archivist of the Salzburg Mozarteum, Johann Evangelist Engl, expressed the conviction that this Mozart Mass was composed on the occasion of a remembrance celebration for the crowning of the image of the Virgin at Maria Plain near Salzburg.⁴⁷ There was indeed a connection of a kind

hrsg. von Wolfgang Rehm, Kassel etc., 1983, pp. 328–339 (especially p. 336).

⁴¹ *Thematisches Verzeichniss derjenigen Originalhandschriften von W. A. Mozart, [...] welche Hofrath André in Offenbach a. M. besitzt*, Offenbach, 1841.

⁴² The parts copies of the 18th century from the Esterházy Archive in Eisenstadt (without signature), the music archive of the monastery in Göttweig (marked with a performance date 1794), the music archive of the monastery in Melk and a copied part, originally from the music collection in the pilgrimage church Mariazell (signature 326), in the Diocesan Archive in Graz were probably supplied by Traeg. A set of parts preserved in the monastery in Lambach (signature *M 61*), possibly written before the end of the 18th century, could equally well have been copied from Salzburg sources.

⁴³ For further details of the printed edition cf. Gertraut Haberkamp, *Die Erstdrucke der Werke von Wolfgang Amadeus Mozart (= Musikbibliographische Arbeiten* vol. 10), Tutzing, 1986, text volume, pp. 130f., illustration volume, ill. 85.

⁴⁴ On 29 October 1800, Maria Anna sent a packet of her brother's compositions to Breitkopf & Härtel; according to a copyist's bill enclosed with the accompanying letter, the works must have included two Masses in C major "*with Oboe etc.*" written on 37 and 35 sheets respectively (Bauer-Deutsch IV, p. 378, No. 1317, lines 52 and 54). These were almost certainly the Masses KV 262 (246^a) and KV 317 and not, as Eibl postulated (Eibl VI, p. 556, concerning line 54), KV 337, for which the performance material had gone to Augsburg, where it is still kept (cf. below and Bauer-Deutsch IV, p. 298, No. 1268, line 61), while the parts for KV 317, previously in the possession of Leopold Mozart, obviously did not go to Augsburg and could therefore easily have been in his sister's possession in 1800. (The reference in KV⁶ linking KV 317 to a "*Salzburg copy with corrections by Mozart: Augsburg Stadtarchiv <W. Senn, 1956>*" is the result of an error.)

⁴⁵ Bauer-Deutsch IV, p. 317, No. 1284, lines 3ff.; p. 342, No. 1293, line 31, and p. 367, No. 1308, lines 19ff.

⁴⁶ "*One of the best-known of Mozart's Masses (named the Coronation Mass, no-one knows why)*", KV¹ (Leipzig, 1862), p. 264.

⁴⁷ Johann Evangelist Engl, *Mozarts Krönungsmesse*, in: *Salzburger Volksblatt* 37, No. 73 (30th March 1907), p. 8.

between the Mozart family and this pilgrimage centre outside the gates of Salzburg,⁴⁸ but there is no factual link between the Mass Mozart composed in March 1779 and any festive occasions at this Marian basilica. This legend is nevertheless still in circulation today, although Karl Pfannhauser produced convincing evidence as early as 1963 showing the real background to the name “Coronation Mass”.⁴⁹ According to his argumentation, the Mass KV 317 (as incidentally also the Mass KV 337) belongs in all probability to those compositions performed at the coronation celebrations in Prague, either at the end of August / beginning of September for Leopold II and his spouse Maria Louise or else, as is almost certainly the case, two years later after the sudden death of Leopold II for his successor Franz II (or Franz I as Emperor of Austria), whose coronation took place in Prague on 9 and 11 August 1792. A further piece of evidence for the performance of the Mass KV 317 as a “Coronation Mass” is to be found on an envelope decorated with a double eagle and the imperial crown and containing a set of parts copies of the Mass dating from the early 19th century and titled: “*Messe in C / Zur Krönungsfeyer Sr. M. / Franz I. / zum Kaiser von Oesterreich / [...]*” [“*Mass in C / for the coronation celebration of His Majesty / Franz I / as Emperor of Austria / [...]*”].⁵⁰

It is quite possible that in the first half of 1791 Mozart had assessed the chances that a Mass composed by himself could be performed at the coronation celebrations in Prague for Leopold II, especially as he was on his payroll as a Chamber Composer. One could perhaps also see his written request to Anton Stoll in Baden in May 1791 for the return of score and parts for his Mass KV 317 in this context.⁵¹ For it was just at the beginning of June that the date and plans for the coronation in Prague were fixed and that negotiations over the musical provision started between Court Music Count Wenzel von Ugarte and the Court Music Director Antonio Salieri.⁵² It was equally possible that Mozart had the Mass KV 337 in mind for a performance in connection with the coronation and had already procured copies. It is in any case striking that KV 337

was the first Mozart Mass to be entered in the catalogue of the musical properties of the Vienna Court Music, while KV 317 appeared second.⁵³ The same order obtained in the announcements by the music dealer Johann Traeg: on 9, 12 and 16 May 1792 manuscript material for the first Mass (KV 337) was offered, with material for the second Mass (KV 317) appearing on 30 June and on 4 and 7 July 1792.⁵⁴ It is probable that the imminence of another coronation celebration (this time for Franz II) played a certain role in the timing of this piece of entrepreneurship in church music. Whether Traeg had obtained the originals of the Masses on offer via Mozart himself, via Mozart’s widow or perhaps even with some help from a Court musician cannot be ascertained. It remains at any rate a testimony to the extending of Mozart’s reputation to the area of church music that a music dealer could hope for profit from the sale of his Mass settings.⁵⁵

The Mass in C KV 337 (= No. 16) was composed about a year after KV 317; Mozart wrote *nel Marzo 1780 in Salisburgo* on the first leaf of his original score. And, as with KV 317, this work will have been intended, together with a new church sonata (KV 336/336^d), for Easter High Mass in Salzburg Cathedral. The festive instrumentation with oboes, solo bassoon, trumpets and timpani (but without horns) reinforces this probability. The dimensions of the composition also correspond approximately to those of the Mass setting of the previous year and were thus equally well trimmed to Salzburg musical practice under Archbishop Hieronymus, Count Colloredo, i.e. calling for the orchestral forces associated with a *Missa solemnis*, but in its duration strictly limited and rather more comparable with a *Missa brevis*.⁵⁶

A striking feature of the work is the strictness of the counterpoint in which the *Benedictus* is composed, representing a bold contrast to the equally unusual *Agnus Dei*, in which the organ is used in a solo role in alternation with the *concertante* wind (oboe and bassoon) to provide a frame for the soprano solo with its rich coloraturas.

Mozart’s autograph manuscript of the Mass KV 337 is kept today in the music collection of the Austrian

⁴⁸ Cf. Ernst Hintermaier, *Die Familie Mozart und Maria Plain*, in: *Österreichische Musikzeitschrift* 29 (1974), issue 7/8, pp. 350–356.

⁴⁹ Op. cit. (cf. footnote 9), pp. 3–11.

⁵⁰ Music collection of the Austrian National Library, Vienna, signature *Mus. Hs. 37 341*.

⁵¹ Cf. footnote 8.

⁵² Pfannhauser, op. cit. (cf. footnote 9), pp. 6f.

⁵³ Op. cit., p. 8.

⁵⁴ Op. cit., p. 9.

⁵⁵ Cf. footnote 13.

⁵⁶ Cf. on this Walter Senn in the *Foreword* to NMA I/1/Section 1: *Masses • Volume 2*, p. VII.

National Library in Vienna.⁵⁷ Like the original score of KV 317, it is notated on manuscript paper with ten staves in oblong format and consists of 38 leaves. This bound autograph contains not only the complete Mass setting but also an outline score, beginning on leaf 10^v and continuing through to leaf 16^v, of a further *Credo* (*Tempo di Ciaccona*). The notation of this unfinished Mass movement follows immediately on the *Gloria* setting and is no doubt a *Credo* setting originally planned by Mozart and carried out for 139 measures up to the verses “*cuius regni non erit finis*”, but then rejected for reasons unknown; on the next leaf a completely new musical setting of the *Credo* text begins and is taken to completion. This “second” *Credo* has been selected as the corresponding movement in this edition of the Mass cycle. The unfinished “first” *Credo* is rendered in the appendix of this volume (pp. 321–334; see also the facsimile on p. XXII).

It was also possible to consult, as a further source, the original parts material left by Leopold Mozart and kept today in the Staats- und Stadtbibliothek in Augsburg.⁵⁸ It includes 30 parts, all of which were written out by Joseph Richard Estlinger, the Mozart family’s preferred copyist around 1780.⁵⁹ This performance material once again contains, besides the solo parts and singers’ ripieno parts in duplicate, the parts for first and second violins in duplicate and parts for the two trumpets, three trombones and the double-bass, a conductor’s part (*Battuta*) and one part each for solo and ripieno organ. In the timpani part, the first leaf with the *Kyrie* and the *Gloria* up to measure 64 is missing. In its place is the first leaf of the timpani part for the Mass KV 259. This confusion of the parts almost certainly goes back to the Mozart family, as no further parts for the Mass KV 259 have been transmitted in Augsburg. The two oboe parts in the Augsburg material are in a transposed version in D major. This transposition was necessary to enable these instruments, tuned to a lower chamber music

pitch, to play with the organ in its higher church pitch. The same applies to the bassoons belonging to the Court music, although bassoons also existed which were intended only for use in church and tuned to the higher organ pitch. The Mozarts had made provision for both contingencies. Their performance material contains one part for Bassoons I and II together in the original key of C major and another transposed to D major.

The parts written out by Estlinger were obviously revised by Mozart: several additions in his hand, such as tempo indications, articulation marks and performance directions are visible (see the facsimile on the left on p. XXIV). Regarding the musical text in the original manuscript of KV 337, it should be pointed out that in the solo passages in measures 113 to 135 of the *Credo* in the Mass cycle, where the first bassoon doubles the solo soprano melody at the octave, Mozart notated the bassoon a third higher in the measures 129 and 130 (1st note), forming sixths with the voice (see the facsimile on p. XXIII). This reading was taken over by the copyist Estlinger in the bassoon parts in the performance material. In the part in the original key intended for the church bassoon, the notes in question were subsequently crossed out and the pitches corresponding to a doubling of the vocal line an octave lower were entered as letters. In the part for the chamber music bassoon, transposed a whole tone higher, the notation of the original version was erased and then added a third lower, so that the part likewise sounds an octave below the soprano part. To make quite sure, the note letters were also added here (see the facsimile on the right of p. XXIV). There can thus be no reasonable doubt that the score shows an error on Mozart’s part and that there was no intention to lead the bassoon in sixths with the soprano line. Alone the unusually high tessitura of these notes for the bass instrument bassoon, not to mention the inconsistency of the voice-leading in comparison with the preceding and following measures, makes such an intention improbable.

For KV 337, a score and duplicated parts are transmitted in the music archive of the Vienna Court Music;⁶⁰ these can be dated to around 1790 and contain, according to Karl Pfannhauser,⁶¹ entries and additions in the hand of the Court music director Antonio Salieri

⁵⁷ Signature: *Mus. Hs. 18 975/2*. – A brief account of the changes in ownership of the manuscript after Mozart’s death has been given above. In the first edition of his thematic catalogue (p. 277), Köchel reports the current situation as: “*In the possession of Jos. Schellhammer, retired school director in Graz. (July 1860, K.)*”.

⁵⁸ Signature *HL. Kreuz 9*; regarding the transmission cf. above and footnote 14.

⁵⁹ Court copyist and violinist (c. 1720–1791); more details in Hintermaier (op. cit.), pp. 91ff; in Senn, *Die Mozart-Überlieferung* [...], (op. cit.), p. 368; copyist B (handwriting samples: ill. 24), in Schmid (loc. cit.), Scribe 1.

⁶⁰ Archiv der Wiener Hofmusikkapelle.

⁶¹ Op. cit., pp. 6f.

(these include subsequently composed viola parts in the score in the *Andante* section of the *Credo*, “*Et incarnatus*” to “*sepultus est*”; cf. facsimile sample in the *Kritischer Bericht*).⁶² This musical material provides proof that Mozart’s C major Mass KV 337 had already been performed at Court in Vienna by the beginning of the 1790s.⁶³ The Mass was at any rate already being disseminated from Vienna before 1800 as the “*Hof-Messe*” [“*Court Mass*”]. This is reflected for example in a copied part dating from around 1790/95 (without signature) in the music repository of the city parish church of St. Martin in Eisenstadt and bearing the title *Missa Solennis / Aulica / [...]*. Of the other preserved copies of the Mass KV 337, mention should be made here of the parts copies in the music collection of the monastery of St. Peter in Salzburg,⁶⁴ written by the musician Mathias Kracher,⁶⁵ who was active in Salzburg and environs; these were taken into the music repository of St. Peter in 1825. This set of parts was already known to Gustav Nottebohm, who edited the Mass for the first Mozart Complete Edition;⁶⁶ it has been referred to in Köchel’s thematic catalogue since the second edition (1905) as a “contemporary copy”.

Remarks on the Editing

In this edition, the three trombones used by Mozart in accordance with Salzburg tradition (cf. also above) to reinforce choral alto, tenor and bass have been given their own staves, even though their participation is not indicated by Mozart explicitly as he did in the original scores of KV 317 and 337 by means of directions written beside the vocal parts. It can be seen from instrumental parts transmitted amongst the possessions of the Mozart family that they were in fact used even in those movements for which Mozart had not specifically

called for them. In editing the Mass KV 275 (272^b), this parts material was the primary source, and the corresponding trombone parts have therefore been adopted. The instrumental bass part usually marked in Mozart’s notation as *Bassi ed Organo* implies as a rule the leading of double-bass and bassoons with the bass of the organ if no separate parts have been supplied for the bassoons. For the Masses KV 317 and KV 337, Mozart obviously also envisaged the use of a violoncello, to which were entrusted the higher passages in the instrumental bass (indicated by Mozart with corresponding indications in the *Bassi* staff). In the Masses KV 275 (272^b) and KV 317, the bassoons appear only as reinforcement instruments; the present edition therefore does not provide a staff for these instruments in the scores for these Masses. In Mass KV 337, Mozart notates the bassoons, with the exception of the solo parts in the *Agnus Dei*, in the *Bassi* staff (he was forced to do so alone by lack of space), but their voice-leading often departs from that of the instrumental bass. For better legibility, the NMA musical text for KV 337 gives the bassoons their own staff (in the first, unfinished *Credo*, p. 321–324, the edition follows, as with the bassoons, the autograph).

It has already been remarked that music in the cathedral in Salzburg made use of two organs, one for a group of soloists and an additional one for accompanying the choir. Mozart’s indications *Solo* and *Tutti* in the organ staff relate to this practice.⁶⁷

The thorough-bass figures in Mozart’s autographs is usually placed below, but on rare occasions above, the staff *Bassi ed Organo*. In the NMA, they have been placed uniformly below this staff. The notation of accidentals also varies in the autographs and has also been normalised. Figures and prolongation dashes added by the editor have been set in square brackets. Staccato marks in Mozart’s autographs appear mostly as dashes. The dash can however also mean, particularly in the instrumental bass, an accent. A further use of the dash can be in place of the thorough-bass figure “1” in the organ part.⁶⁸ In the musical text, the dash was therefore retained as a sign for accent in corresponding places in the *Bassi ed Organo* staff,

⁶² On additions and changes by other Court musicians cf. op. cit., p. 7.

⁶³ Cf. also above. Pfannhauser (op. cit., p. 7) even suspects a connection with the celebrations in honour of Leopold II in St. Stephan’s Cathedral, Vienna in April 1790.

⁶⁴ Schmid (op. cit.), p. 51, signature *Moz 130.1*.

⁶⁵ Organist in Seekirchen and Kuchl (1752–1827/30); Kracher had put together an extensive music collection for his own use (cf. the entry on him in: Constant von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, vol. 13, Vienna, 1865, pp. 95f.); the copy in St. Peter was probably taken from there. The date of registration marked on the material, 1825, should therefore not be seen as the date of copying.

⁶⁶ Cf. *Revisionsbericht* (loc. cit., cf. footnote 33), p. 24.

⁶⁷ Cf. on this Walter Senn in the *Forewords* to NMA I/1/Section 1: *Masses • Volume 1* and *Volume 3*.

⁶⁸ Cf. Hellmut Federhofer, *Striche in der Bedeutung von “tasto solo” oder der Ziffer “1” bei Unisonostellen in Continuo stimmen*, in: *Neues Augsburger Mozartbuch* (loc. cit.), pp. 497ff.

while an intended *tasto solo* realisation in the organ has been indicated by the figure “1” in square brackets.

Missing phrasing marks have only been made up where they appear in analogous voice-leading in the same measure or in parallel passages. This process was used for the transfer of phrasing marks from vocal parts to corresponding figures in the instrumental parts, but not vice-versa.

The spelling, hyphenation and punctuation in the text of the Mass has been adapted to that used in the most recent edition of the *Graduale Romanum*. At repeated words or in homophonic passages, Mozart’s autographs often dispensed with a complete text underlay; this has been made up tacitly in this edition.

*

This volume, like the first three volumes of *Masses*, was originally to be entrusted to Walter Senn (1904–1981). Senn, to whom we owe important discoveries concerning Mozart’s works for the church, was no longer able to take on this task. The present volume is dedicated to his memory.

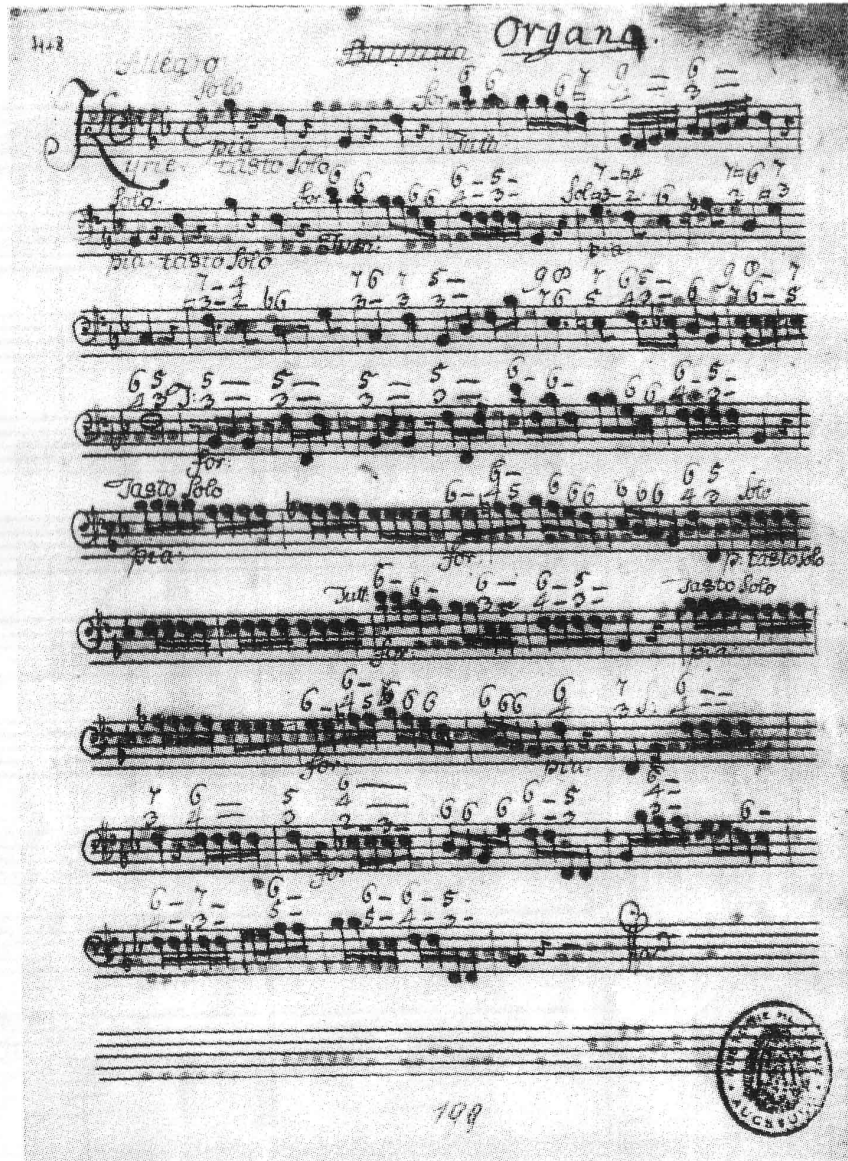
The editor owes thanks to all directors of archives and libraries which have supported the editing work by making available sources, information and advice, above all, however, to the director of the music collection of the Austrian National Library in Vienna, Counsellor Dr. Günter Brosche, the archivist of the Music of the Royal Chapel in Vienna, Counsellor Leopold Rupp, and the archivist of the Konsistorialarchiv in Salzburg, Dr. Ernst Hintermaier. Thanks are also due to Prof. Dr. Marius Flothuis (Amsterdam) and Prof. Karl Heinz Füssl (Vienna) for reading the proofs. Special thanks go to Dr. Faye Ferguson (Salzburg) and the members of the Editorial Board for their help and advice.

Munich, March, 1989 Monika Holl

Translation: William Buchanan



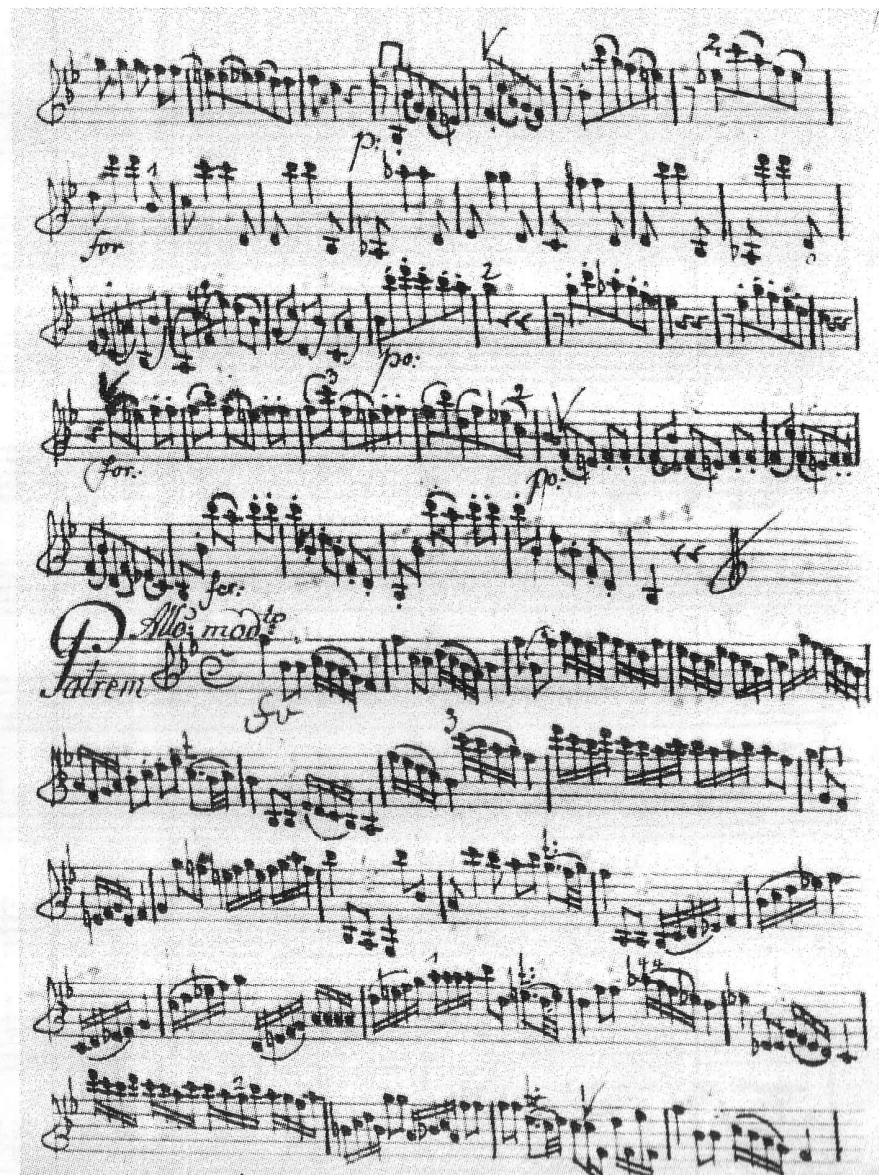
Facs. 1: *Missa in B^b* KV 275 (272^b) = No. 14: first page of the part *Violino I:mo* from the original Salzburg performance material (Staats- und Stadtbibliothek, Augsburg: on loan from the Dominican monastery Heilig Kreuz). Cf. *pages 3–8*, measures 1–38, and *Foreword*.



Facs. 2: *Missa in B^b* KV 275 (272^b) = No. 14: first page of the *Battutta* [!] or *Organo* part from the original Salzburg performance material. Cf. *pages 3–8*, measures 1–38, and *Foreword*.



Facs. 3: *Missa in B^b* KV 275 (272^b) = No. 14: first page of the part *Violino Imo.* from the performance material of the Augustinian monastery in Munich (Bayerische Staatsbibliothek, Munich). Cf. pages 3–8, measures 1–38, and pages 8–12, measures 1–44, as well as the *Foreword*.



Facs. 4: *Missa in B^b* KV 275 (272^b) = No. 14: page three of the part *Violino I* from the contemporary performance material in Salzburg Cathedral (Konsistorialarchiv, Salzburg: Dommusikarchiv). Cf. pages 15–17, measures 76–112, and pages 18–21, measures 1–22, as well as the *Foreword*.

Andante maestoso

Kyrie

Al Signor Amadeo Wolfgang Mozart
Linz 25 dicembre 1779

Figura

Kyrie

Tutti: Kyrie

Andante maestoso

K 317

22

Facs. 5: *Missa in C* KV 317 = No. 15: leaf 1^r of the autograph (Biblioteka Jagiellońska Kraków). Cf. pages 57–58, measures 1–3, and the *Foreword*.

Tempo di Ciaccona

Violini

Oboe

Clarini

Fagotti

Canto

Alto

Tenore

Bassi

Organo e Basso

Solo.

Credo

Credo in unum

Facs. 6: *Missa in C* KV 337 = No. 16: leaf 10^v of the autograph with the beginning of the first, unfinished version of the *Credo*. Cf. pages 321–322, measures 1–10, and the *Foreword*.

per prophetas qui locutus est per propheta: bar et unam sanctam sanctam catholicam et apos:

et unam sanctam sanctam catholicam et apos:

et unam sanctam sanctam catholicam et apos:

Facs. 7: *Missa in C* KV 337 = No. 16: leaf 23^r (marked as folio “17”) of the autograph (Austrian National Library, Vienna). Cf. pages 260–262, measures 129–140, and the *Foreword*.



Facs. 8: *Missa in C* KV 337 = No. 16: pages 11 of the part *Violone* from the original Salzburg performance material with autograph entries by Wolfgang Amadeus Mozart (Staats- und Stadtbibliothek, Augsburg: on loan from the Dominican monastery Heilig Kreuz). Cf. pages 301–311, measures 28 (2nd half) to 80, and the *Foreword*.



Facs. 9: *Missa in C* KV 337 = No. 16: page 7 of the part 2 *Fagotti trasp.* from the original Salzburg performance material (Staats- und Stadtbibliothek Augsburg: on loan from the Dominican monastery Heilig Kreuz). Cf. pages 258–266, measures 117–157, and the *Foreword*.