

WOLFGANG AMADEUS MOZART

Series I

Sacred Vocal Works

WORK GROUP 2: LITANIES, VESPERS
VOLUME 1: LITANIES

PRESENTED BY HELLMUT FEDERHOFFER AND
RENATE FEDERHOFFER-KÖNIGS

1969

Neue Mozart-Ausgabe (New Mozart Edition)*

WOLFGANG AMADEUS MOZART

The Complete Works

BÄRENREITER KASSEL ● BASEL ● LONDON

En coopération avec le Conseil international de la Musique

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BRITISH COMMONWEALTH OF NATIONS: Bärenreiter Ltd. London

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As a supplement to each volume a Critical Report (Kritischer Bericht) in German is available

The editing of the NMA is supported by

City of Augsburg

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Konferenz der Akademien der Wissenschaften in der Bundesrepublik Deutschland,
represented by

Akademie der Wissenschaften und der Literatur Mainz,
with funds from

Bundesministerium für Forschung und Technologie, Bonn and

Bayerisches Staatsministerium für Unterricht und Kultus

Ministerium für Kultur der Deutschen Demokratischen Republik

Bundesministerium für Unterricht und Kunst, Vienna

* Hereafter referred to as the NMA. The predecessor, the "Alte Mozart-Edition" (Old Mozart Edition) is referred to as the AMA.

CONTENTS

Editorial Principles	VI
Foreword.....	VII
Facsimile: Leaf 1 ^r of the autograph of KV 109 (74 ^e) = No. 1	XIX
Facsimile: Leaf 10 ^v of the autograph of KV 109 (74 ^e) = No. 1	XX
Facsimile: Leaf 1 ^r of the autograph of KV 125 = No. 2	XXI
Facsimile: A page of the <i>Violino II</i> part from the manuscript parts material for KV 125 = No. 2	XXII
Facsimile: Leaf 1 ^r of the autograph of KV 195 (186 ^d) = No. 3	XXIII
Facsimile: Leaf 1 ^r of the autograph of KV 243 = No. 4	XXIV
Facsimile: Leaf 22 ^r of the autograph of KV 243 = No. 4	XXV
Facsimile: Leaf 48 ^r of the autograph of KV 243 = No. 4	XXVI

1. <i>Litaniae Lauretanae B. M. V.</i> for soloists, mixed choir, orchestra and organ KV 109 (74 ^e)	3
2. <i>Litaniae de venerabili altaris Sacramento</i> for soloists, mixed choir, orchestra and organ KV 125	23
3. <i>Litaniae Lauretanae B. M. V.</i> for soloists, mixed choir, orchestra and organ KV 195 (186 ^d)	135
4. <i>Litaniae de venerabili altaris Sacramento</i> for soloists, mixed choir, orchestra and organ KV 243	251

Appendix

1. First, cancelled version of the <i>Viaticum</i> from the <i>Litaniae de venerabili altaris Sacramento</i> KV 125	375
2. Crossing-out after m. 94 of the <i>Pignus</i> from the <i>Litaniae de venerabili altaris Sacramento</i> KV 125	376
3. Crossing-out after m. 118 of the <i>Pignus</i> from the <i>Litaniae de venerabili altaris Sacramento</i> KV 125	378
4. Crossing-out after m. 132 of the <i>Pignus</i> from the <i>Litaniae de venerabili altaris Sacramento</i> KV 125	380

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:

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- X: Supplement (28–35)

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the

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

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

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

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

FOREWORD

Beside Masses, Requiem and Vespers, the four Litanies published in the present volume, all of which originated in Salzburg, are amongst Mozart's major sacred works. After the first Italian tour (13 December 1769 to 28 March 1771), Mozart resumed his work as Archbishop's Concert Master and wrote – no doubt still under the impression of recent experiences – his first work of this genre, dated May 1771, KV 109 (74^e = No. 1), a *Lauretanian Litany*.¹ Between his second stay in Italian (13 August to 15 December 1771) and the third (24 October 1772 to 13 March 1773), there followed his *Litany of the Sacrament*² KV 125, finished in March 1772 (= No. 2). During a long stay in Salzburg in 1774 between journeys to Vienna and Munich, the second *Lauretana* KV 195 (186^d = No. 3) was composed, while the second *Litany de venerabili altaris Sacramento* [of the venerable altar Sacrament] KV 243 (= No. 4) was completed in March 1776. With this work, Mozart made his last and at the same time most extensive contribution to the composition of Litanies.

Litanies of this type, for which the first evidence goes back as far as the early Christian period, include on the one hand – as the name suggests³ – petitionary prayer in which utterances of praise are constantly repeated, and on the other hand a performance form corresponding to alternating prayer. Towards the end of the 16th century, there was a first flourishing of polyphonal settings of these prayer formulas in Latin, with German settings coming later.⁴ The quantity and variety of prayers found in the form of litanies can be explained by their purpose. Some of them have their root in the liturgy, while others find expression simultaneously or exclusively in popular piety. While veneration for the Mother of God is voiced eloquently in the *Lauretana*, the *Litany of the Sacrament*

proclaims the praise, honor and redemptive effect of the Eucharist.⁵ The *Lauretana* text, approved in 1587 by Pope Sixtus V (1585–1590), is characterised by its logical and independent structure. After the usual introductory sections, the special place of Mary in the story of salvation, in the heavenly hierarchy and the resulting distinguishing honors accorded to her are the subject of detailed contemplation. Since this, of all Litanies, probably best accommodates both the need for personal expression and general popular sentiment, it has been set most often. The *Litany of the Sacrament*, in contrast, has a more private character and its invocations can – depending on the diocese – take various forms. In its overall form, it displays a strong dependence on the Litany of All Saints. It was most frequently encountered during the 40 Hours Devotion, Corpus Christi, meditations on the Sacrament, and also in monastic communities and in fraternities in connection with pilgrimages and processions. Mozart set only a part of the available text. All invocations after *Pignus futurae gloriae*, with the exception of the three-fold *Agnus Dei* are missing. In the field of theology, two comprehensive studies have been dedicated to the *Lauretana* in recent years,⁶ while corresponding studies on the *Litany of the Sacrament* are for the moment absent, no doubt due to the rather secondary significance of this Litany, its more limited liturgical value and, not least, its numerous textual variants in individual dioceses.

*

Musicology has so far invested little scholarship in the study of the Litany,⁷ which was the subject of a still unevaluated abundance of settings between the second half of the 16th and the beginning of the 19th century. It was highly valued and constantly practised in regions of southern Germany and Austria, with Vienna and

¹ It also bears the name *Lauretana*; etymologically, it is derived from Loreto, Latin *lauretum* = laurel grove, an small Italian town in the province of Ancona, not far from the Adriatic, considered one of the oldest Marian pilgrimage centres.

² Other common titles for the Litany of the Sacrament are: *Litaniae Corporis Christi*; *Litaniae Sacrosanctae Eucharistiae*; *Litaniae de sanctissimo Sacramento*.

³ It is derived from the Greek λῑτανεία with the classical root λῑτή, Latin *litania* or popular *letania*. On this see Bruno Stäblein, Artikel *Litanei*, in: *Die Musik in Geschichte und Gegenwart* 8, Kassel etc., 1960, cols. 989ff.

⁴ Joachim Roth, *Die mehrstimmigen lateinischen Litaneikompositionen des 16. Jahrhunderts*, Regensburg, 1959 (= *Kölner Beiträge zur Musikforschung* 14).

⁵ Roth, op. cit., pp. 31, 50.

⁶ Johannes Antonius Eduardus van Dodewaard, *Die Lauretanische Litanei*, Mainz, (1959); Carl Kammer, *Die Lauretanische Litanei*, Innsbruck, (1960).

⁷ Stäblein, op. cit., col. 1003: "A detailed portrayal of Litany composition is still a desideratum of research". Cf. Hans Peter Schanzlin, *Zur Geschichte der Litanei im 17. Jahrhundert*, in: *Bericht über den siebenten internationalen musikwissenschaftlichen Kongreß Cologne 1958*, Kassel etc., 1959, pp. 259 to 261; Karl Gustav Fellerer, *Mozarts Litaneien*, in: *Bericht über die musikwissenschaftliche Tagung der Internationalen Stiftung Mozarteum in Salzburg 1931*, Leipzig, 1932, pp. 136–141.

Salzburg as musical centres as well as in the magnificent monastic and pilgrimage churches of the same area. Renowned composers active in Vienna or its environs, such as Johann Joseph Fux, Antonio Caldara, Franz Tuma, Georg Zechner, Georg Reutter the Younger and Giuseppe Bonno have left us numerous Litanies. In the Salzburg area, Matthias Sigismund Biechteler, Heinrich Ignaz Franz and Karl Heinrich Biber, Johann Ernst Eberlin, Anton Cajetan Adlgasser, Leopold and Wolfgang Amadeus Mozart as well as Michael Haydn, the monastic composers Marianus Königspurger,⁸ Johann Adam Scheibl, Ägidius Schenk, Florian Wrastill, Franz Aumann and others distinguished themselves with works of this genre.

An important source for information concerning polyphonal Litanies are the Salzburg church and court calendars⁹ with their summaries of the court festivals. The calendar for 1772, for example, shows that on the occasion of a 40 Hours Devotion in the Cathedral beginning on Palm Sunday, 12 April, and lasting for four days, “around half-past-six a Litany was held in the great choir loft with a plenitude of music and musicians”. In addition, for the Feast of Saint Nepomuk on 16 May and during its octave a Litany was performed in the Court Chapel at Mirabell around 5 o’clock “in which the Court Music served”. “This feast is being celebrated solemnly by the Franciscan priests as well with a Litany during the whole octave”. Likewise, in the so-called Lazaret and Workhouse, the Feast of Saint Rochus was kept on 16 August “and throughout the whole octave in the afternoons about 5 o’clock with a musical Litany during which the highest of all goods was exposed” and on 29 September the Feast of Saint Michael was celebrated in St. Michael’s Church by the Fraternity of the Archangel Michael “complete with a well-ordered musical Litany throughout the whole octave”.

Besides this, a variety of performances are mentioned in two contemporary dairy records, available in print but independent of each other, one by Joachim Ferdinand von Schiedenhofen,¹⁰ a friend of the Mozart

family, covering the years 1774–1778, and one by Mozart’s sister Maria Anna (Nannerl)¹¹ from the years 1776 to 1783. The two sources complement each other. In Schiedenhofen, five entries relate to Litanies by Adlgasser,¹² Michael Haydn¹³ and two to Mozart, whose great *Litany of the Sacrament* KV 243 had its first performance after a sermon for the Prince-Bishop’s administrative staff in the Cathedral on Palm Sunday 1776 (31 March).¹⁴ It is probable that the same work was heard on a similar occasion in Holy Week 1778 (14 April), again in the Cathedral Church.¹⁵ In a letter of 12 April 1778 addressed to his wife and son, in which he mentions the same performance, Leopold Mozart¹⁶ writes that the castrato Francesco Ceccarelli, member of the Salzburger Court Music, sang “all the solos” involved, which can only refer to the soprano

¹¹ “That the entries concerning processions and other ecclesiastical events are so numerous in the following dairy pages is a result of Nannerl’s religious attitude and of members of the Mozart family belonging to various Catholic fraternities.” Cf. Walter Hummel, *Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus*, Salzburg/Stuttgart, (1958), p. 12.

¹² [1776:] “1 April: in the afternoon about 6 o’clock I went to the Last Hour [Vespers], where there was a sermon by Pater Primus, and a good Litany by Adlgasser.” Cf. Deutsch, op. cit., p. 20. [1777:] “24 March: in the evening about 6 o’clock in the Cathedral to the sermon by Pater Primus, then stayed for the Litany by Adlgasser.” Op. cit., p. 22. [1778:] “12 April [Palm Sunday]: At 5 o’clock to the Dicasterial Hour [prayer time for the Prince-Bishop’s administrative staff] in the Cathedral, where I then stayed until half past 7. The Litany was by Adlgasser r.i.p.” Op. cit., p. 24.

¹³ [1776:] “2 April: to Vespers at half past 6, where an excellent Litany by Haydn was put on.” Op. cit., p. 20. [1778:] “13 April: At 6 o’clock to the Cathedral to Vespers. The Litany was by our local Haydn.” Op. cit., p. 24.

¹⁴ “In the afternoon at 5 o’clock with the Dicasterials [Prince-Bishop’s central administrative staff] to the Cathedral to the sermon by Pater Simpertius Schwarzhueber, and with the new Litany by Mozart.” Op. cit., p. 20.

¹⁵ “At 4 o’clock to the Dicasterial Hour [see above]. Until the Litany, which was by the young Mozart.” Op. cit., p. 24.

¹⁶ Mozart. *Briefe und Aufzeichnungen. Gesamtausgabe*, published by the International Mozart Foundation, Salzburg, compiled and elucidated by Wilhelm A. Bauer and Otto Erich Deutsch (hereafter cited as “Bauer–Deutsch”), 4 volumes of text, Kassel etc., 1962/63. II, No. 446, p. 337, lines 5ff.: “In the hope perhaps of hearing with tomorrow’s post something of how both of you are prospering, I write to you in advance that we are performing today the Litany by Adlgasser, r.i.p., tomorrow Haydn’s and on Tuesday Wolfgang’s. Signor Ceccarelli will sing all the solos in the last Litany, and in the golden Salve the Regina Caeli”.

⁸ Friedhelm Zwickler, *Frater Marianus Königspurger OSB (1708 to 1769). – Ein Beitrag zur süddeutschen Kirchenmusik des 18. Jahrhunderts*, phil. Diss., Mainz, 1964.

⁹ Cf. also the catalogue of court festivals in the calendar for 1757 rendered in: *Leopold Mozart, Ausgewählte Werke*, introduced and edited by Max Seiffert, Leipzig, 1908, pp. XVIIIff. (= *Denkmäler der Tonkunst in Bayern* [DTB] IX/2).

¹⁰ Otto Erich Deutsch, *Aus Schiedenhofens Tagebuch*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, pp. 15–24.

solos. Eleven entries by Maria Anna (Nannerl) refer to renditions of litanies by the composers already mentioned¹⁷ as well as by Eberlin¹⁸ and Domenico Fischietti¹⁹, including three by her brother. She thus remarked on 23 May 1776: “*In Mirabell the Litany by my brother was performed*”.²⁰ In the little Court Chapel of Mirabell palace, the summer residence of the Prince-Bishop, we know that May Devotions were held on the 15th May.²¹ In view of the modest scoring and the small scale of the first *Laurentian Litany* KV 109 (74^e), completed in May 1771, Karl Pfannhauser is no doubt correct in assuming that the work in question was this one, probably composed expressly for the May Devotions in this small chapel with its limited choir space.²² The large forces required for the second *Laurentana* KV 195 (186^d), on the other hand, suggest without doubt a performance in the Cathedral. One of the two *Litanies of the Sacrament*, KV 125 or KV 243, was the subject of Maria Anna’s entry on 30 March 1779: “*Then to the Litany, which was my brother’s matter*”,²³ for Schiedenhofen mentions three years earlier (1776), on 31 March, a performance of KV 243.²⁴ On the occasion of the great Office in Salzburg Cathedral on Palm Sunday, 13 April 1783, however, only KV 125 can be meant when Maria Anna explicitly notes: “*On the 13th [April 1783] the older Litany by Wolfgang was performed*”.²⁵

¹⁷ [1776, April:] “*On the 1st was the great Litany by Adlgasser*”, Bauer–Deutsch I, No. 321, p. 528, line 2; [1776, May:] “*On the 17th was the Litany in Mirabell by Adlgasser*”, Bauer–Deutsch I, No. 321, p. 530, line 50; [1783, April:] “*On the 15th the Litany by Adlgasser*”, Bauer–Deutsch III, No. 740, p. 265, line 5; [1776, April:] “*On the 2nd was the great Litany by Haydn*”, Bauer–Deutsch I, No. 321, p. 528, line 4; [1783, April:] “*On the 14th the Litany by Haydn*”, Bauer–Deutsch III, No. 740, p. 265, line 4.

¹⁸ [1776, May:] “*On the 15th the Litany by Eberlin was the first Litany in Mirabell*”, Bauer–Deutsch I, No. 321, p. 529, line 42; [1776, May:] “*On the 18th the Litany in Mirabell was by Mr. Eberlin*”, Bauer–Deutsch I, No. 321, p. 530, line 51.

¹⁹ [1776, May:] “*On the 16th a Litany by Fischietti performed in Mirabell*”, Bauer–Deutsch I, No. 321, p. 529, line 44.

²⁰ Bauer–Deutsch I, No. 321, p. 530, line 63.

²¹ Cf. Hummel, op. cit., p. 107a.

²² Op. cit., 107bf.

²³ Bauer–Deutsch II, No. 523, p. 541, line 17f.

²⁴ Cf. footnote 14.

²⁵ Bauer–Deutsch III, No. 740, p. 265, line 3. Cf. Karl Pfannhauser, *Nannerl Mozarts Tagebuchblätter mit Eintragungen ihres Bruders Wolfgang Amadeus – Eine Forschungs-Studie zur gleichnamigen Publikation*, in:

In the correspondence of the Mozart family, only the two *Litanies of the Sacrament* are mentioned. Father Leopold sent a request to his wife from Munich on 14 December 1774 to send on one by himself, in D major, and the one by Wolfgang in B^b major (KV 125), to be performed at the daily Office in the Church of Our Dear Lady in Munich on New Year’s Day, 1775.²⁶ He sent confirmation from Munich on 21 December 1774 that both works had arrived safely,²⁷ but he tells us nothing about their performance. From Mannheim, the young Mozart informed his father on 20 November 1777,²⁸ somewhat awkwardly, of an intended performance of a *Litany of the Sacrament* in the Augustinian Canons’ Foundation of the Holy Cross in Augsburg: “*Now all of them, and even my Lord Prelate, have been pestering me about giving them a Litany de venerabili. I said I do not have it with me. And I was not really sure. I searched, and did not find it [...] I said [...] write to my Papa [...] Now they are doing whatever they want. If you do send them one, then the last in E^b: for they can get the forces together, there will be a lot of people there together at the same time, as you have also described it, for this is of course their greatest celebration.*” In his reply, written 1 December 1777,²⁹ father Leopold suggests: “*I would however rather send it to them in parts, asking only the price of the copying, than send them the score [...] as far as that is concerned you know that many a point in your scores is not clearly legible if one is not already used to it. I like it to be properly written and no dirty patching-up and errors.*” Fully half a year passes before father reports to his son³⁰ that “*at your previous request I sent both your Litanies de Venerabili to Holy Cross in Augsburg, and they were performed there on the 10th and 11th days of May |: when the great procession takes place, with full applause.*” All these records and letters show that during Mozart’s lifetime these Litanies were already being highly appreciated outside Salzburg.

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In the style of the cantata litany form created by the Neapolitans and late Venetians of the 17th and 18th

Mitteilungen der Internationalen Stiftung Mozarteum, 8th Year, Salzburg, 1959, p. 15.

²⁶ Bauer–Deutsch I, No. 301, p. 505, lines 24ff.

²⁷ “*Have received your letter complete with the 2 Litanies and today’s letter*”, Bauer–Deutsch I, No. 305, p. 508, line 4.

²⁸ Bauer–Deutsch II, No. 376, p. 136, lines 36ff.

²⁹ Bauer–Deutsch II, No. 382, pp. 157f., lines 78ff.

³⁰ Bauer–Deutsch II, No. 457, p. 381, lines 74ff.

century and in accordance with Salzburg tradition, Mozart distributed the text over a number of individual musical movements. As far as form, tempo, key and scoring are concerned, they conform to the law of contrasts, with which a complete rounded-off structure is imposed on a text consisting of a prayer formula. In pursuit of this, the *stile antico*, as it was understood and taught at that time, was used alongside the *stile moderno*. This combination resulted in a mixed style typical of the church music of the time. It has always been the case that elements of secular music have found their way into church music. In Mozart's time, this is most readily visible in melodic ideas borrowed from opera, with coloraturas and cadential trills, determining the prevalently subjective tone of the text-setting in arias and solo sections. Parts of the text are usually also set in choral passages, homophonic or with polyphonic tendencies, in which a range of expression from jubilation and confident faith to contrition is possible, even in the constantly recurring petition "*miserere nobis*", as a comparison of KV 195 (186^d), *Kyrie*, measures 78ff., with KV 109 (74^e), *Agnus Dei*, measures 38ff., shows. An objective, supra-personal tone is retained, however, in all sections in which choral polyphony, vocal fugues and *cantus firmus* technique appear. These relate not to the praying person, but to the person and object of worship.

In the same way as Masses are distinguished as *missae breves* and *missae solemnes*, Litanies can also be divided, according to form, scale and scoring, into those of simpler or of more solemn character. To the first belongs KV 109 (74^e), to the latter the other three of Mozart's Litanies. The model for KV 109 (74^e) was clearly Leopold Mozart's *Marian Litany* in F major.³¹ In form, both pieces show the same division into five movements (*Kyrie* – *Sancta Maria* – *Salus infirmorum* – *Regina Angelorum* – *Agnus Dei*) as well as almost the same tempo and time signature indications and scoring. The instrumentation is confined to two violins, bass and organ, the "church trio", if one disregards the trombones playing *colla parte* to reinforce at the unison the lower vocal parts. The *Kyrie*, comprising the so-called introductory formula and the invocations of the

three divine persons, consists, in *missa brevis* style, of a single choral movement in three-section form.

Here it is already apparent to what extent Mozart subjects the textual sub-divisions, which would suggest a two-part form, to purely musical considerations. The next section, *Sancta Maria*, consists of all the Marian invocations, i.e. Mary is invoked as saint, mother and virgin along with all her titles and distinguishing honors. The third section, *Salus infirmorum*, which combines all four invocations of the patron saint, fulfils a retarding function. The form is two-part. Mozart follows Eberlin, Adlgasser, Leopold Mozart and Michael Haydn in selecting for the beginning of this austere text a minor key, a slow tempo and an open form resulting from the semi-cadence with which the third invocation, "*Consolatrix afflictorum*", ends, while the fourth, "*Auxilium Christianorum*", first added to the Litany with the approval of Pope Pius V (1566–1572) after the naval victory at Lepanto in 1571,³² is given a short *allegro moderato* section of its own and modulates from G to B^b major. This permits this choral section to serve as a preparation for the fourth section, *Regina Angelorum*, in E^b major with the eight invocations of the so-called Circle of Saints and the four invocations emphasising the commendations of Mary. This is the only movement reserved exclusively for the four solo voices, whose melodic ideas are strongly reminiscent of *opera buffa*. The concluding *Agnus Dei*, combining soloists and *tutti*, is remarkable for its treatment of the "*miserere nobis*", which alone occupies 25 of the total of 55 measures. Mozart's personal expression in this work is most apparent in the plaintive touches of minor harmonic color and deceptive cadences which serve to underline points in the text and to delay the final close.

A much higher artistic level is achieved in a second Marian Litany, which, despite agreement in number of movements, sub-division of the text and, in most cases, in tempo, extends to approximately three times the dimensions of the first. The faint suggestion of the symphonic principle in the first comes to full fruition in the second. Even the *Kyrie* is based on a full-scale sonata form with second group, development and reprise; the idea of a slow introduction is already familiar from Eberlin³³ and father Leopold³⁴. The other

³¹ *Lauretanische Litanei* in F major, for 4 voices, Violins I and II, Organ; (in addition parts for Trombone I, II, III, and Bassoon; the parts Corno I, II originated later); Salzburg, Cathedral Music Archive; parts. Cf. *Denkmäler der Tonkunst in Bayern* [DTB], op. cit., IX/2, p. XLVIII, No. 9. – Renate Federhofer-Königs, *Mozarts "Lauretanische Litaneien" KV 109 (74^e) und 195 (186^d)*, in: *Mozart-Jahrbuch* 1967, Salzburg, 1968, pp. 113f.

³² Cf. Kammer, op. cit., p. 166.

³³ *Lauretanische Litanei* in B^b major for 4 voices, Violins I and II, Corno I, II, Organ; Bavarian State Library, Munich, signature: *Mus. Mss. 3232n, Nr. 2*; score. *1st Kyrie* = andante; *2nd Kyrie* – *Sancta Trinitas* = allegro.

movements also bear more or less the stamp of sonata form. In comparison with the first *Lauretana*, the orchestra is augmented by oboes, horns and violas and has an independent role in ritornellos. The second and fourth movements display correlations once again, their solo texture with tutti interjections conjuring up the spirit of opera. The particularly valuable parts are the *Salus infirmorum*, left open looking towards the fourth movement, and the *Agnus Dei*, whose inimitable melodic lines, expressive harmonies and delicate instrumentation make it one of the pearls amongst Mozart's music for the church.

Of the two *Litanies of the Sacrament*, which are dedicated to the veneration of the Eucharistic mystery, the first, in B^b major, KV 125, surpasses its model, a *Litany of the Sacrament* in C major by Leopold Mozart,³⁵ in expression and formative energy totally. But it seems, according to the evidence of the autograph, that in no other Litany was Leopold's corrective hand more actively involved than in this. Without denying Mozart's originality, KV 125 and 243 are living testimony for the fixation of Salzburg church music at that time on models and tradition.³⁶ Contrary to Alfred Einstein's observation,³⁷ the text is identical in both works. There is a slight difference only in the sub-division of the text in the two nine-movement compositions (*Kyrie – Panis vivus – Verbum caro factum – Hostia sancta – Tremendum – Panis omnipotentia* or *Dulcissimum convivium – Viaticum – Pignus – Agnus Dei*), as KV 243 includes the invocations “*Panis omnipotentia*”, “*incruentum sacrificium*” and “*cibus et conviva*” in the section *Tremendum*, so that the next section begins with *Dulcissimum convivium* and not with *Panis omnipotentia* as in KV 125. Mozart's intention in this

was to lend greater expressive power to the *Tremendum*, which from earliest times had been a *tutti* movement representing musically the textual content,³⁸ and which in KV 125 had run to only 19 measures, in KV 243 however to 32. Departing from earlier custom, Mozart repeats the *Tremendum* at the end, thus placing a frame around the three invocations mentioned above; besides introducing oboes and horns, he gives the bassoons a role independent of the instrumental bass and releases the trombones from their *colla parte* function. Clarino trumpets appear in KV 125, while flute, oboe and violoncello have *concertante* parts in the *Agnus Dei* of KV 243. The contribution of the orchestra is absolutely central. Tone color and dynamics, particularly in KV 243, are very finely graded; here one should note, for example, the direction *pizzicato* in the *Viaticum* (measure 1) for violins and basses in combination with the *con sordino* for the violas, or again, in the *Agnus Dei*, the measures 32–35 and 60–63, in which the solo instruments are marked *f* while the accompanying instruments are always have *mf*. The influence of the symphony makes itself felt not only in the *Kyrie* of KV 125, which in Hermann Abert's words “*formally resembles a logically developed contemporary symphonic movement with added choir*”,³⁹ but also in further choral and solo movements in both works, in the thematic contrasts, modulation and instrumentation. In the same way, it is unmistakable that an example was taken from the concerto and the operatic aria. In contrast, the old tradition inspires the vocal fugue for the section *Pignus futurae gloriae* in both *Litanies of the Sacrament*. The application with which Mozart worked on this section is clear from the two study copies he made of two similarly conceived *Pignus* sections by Michael Haydn (KV⁶: Appendix A 11 and Appendix A 12). In a number of cases, Mozart links two movements together by giving a slow movement a preparatory function before the following fast movement. This is always true in the movements *Verbum caro factum*, *Tremendum* and *Viaticum*, the latter entrusting in KV 243 the Corpus Christi hymn *Pange lingua* to the *tutti* sopranos. The character of these *tutti* passages is in all cases marked by strong modulations and serious or sombre expression, giving way to joyful confidence in the following fast movements. Self-contained movements, such as *Hostia sancta* placed at the central point in the cycle of movements in both *Litanies of the Sacrament* and similarly the *Dulcissimum convivium* in KV 243, are sometimes provided with a short appendage functioning as a connection to the following

³⁴ *Lauretanische Litanei* in E^b major for 4 voices, Violins I and II, Viola I and II, Oboe I and II, Trombones I, II, III, Corno I, II, Bassoon, Organ, Violone (the Bassoon part is missing); Salzburg, Cathedral Music Archive, parts; cf. *Denkmäler der Tonkunst in Bayern* [DTB] IX/2, loc. cit., p. XLVII, No. 7; further the score copy in the possession of Hellmut Federhofer, Mainz. Measures 1–14 = *adagio*; from measure 15ff. = *allegro*. – The Litanies by Leopold Mozart listed by Seiffert as Nos. 7 and 8 are identical.

³⁵ Cf. DTB IX/2, loc. cit., pp. 188ff.

³⁶ Karl August Rosenthal, *Mozart's Sacramental Litanies and Their Forerunners*, in: *The Musical Quarterly*, Vol. 27, New York, 1941, pp. 433–455. Rosenthal erroneously describes movement 6 of KV 243 as *Panis omnipotentia* instead of *Dulcissimum convivium*, repeating this in his table on p. 440; cf. also pp. 441 and 445.

³⁷ *Mozart. Sein Charakter–Sein Werk*, Zurich/Stuttgart, (3/1953), p. 382.

³⁸ Rosenthal, op. cit., p. 444.

³⁹ W. A. Mozart, Part I, Leipzig, 6/1923, p. 314.

movement. This helps to hold the overall form together, although it is only in KV 243 that opening and closing movements display thematic correlations. Leopold Mozart remarked in the autograph of KV 125 regarding the soprano solo in the *Agnus Dei*: *The solo in the Agnus Dei is being written into the bass part for Mr. Meisner*. It cannot now be ascertained whether this happened. In the authentic parts material for this work, the original part for the *Basso conc.* has not been preserved. Apparently this solo was to be rendered for a particular performance as a tenor solo by Joseph Nicolaus Meisner, a bass in the Salzburg Court Music who received several laudatory mentions in Mozart's correspondence, where his voice is described as being able to reach "*the high register of a good tenor and the low range of a chamber music bass without any forcing and with beautiful evenness*".⁴⁰ Leopold Mozart's remark can hardly be explained in any other way. At an early date, Otto Jahn⁴¹ was struck by Mozart's otherwise uncustomary closing remark in KV 125: *Finis I: O: G: D: [= In Omnibus Glorificetur Deus]*, an indication that the composer "*attached importance to the completion of this work*".⁴²

Both *Litanies of the Sacrament* are as demonstrative of Mozart's mastery of composition for the church as his second *Marian Litany*. One piece of evidence that the master was quite aware of this skill and remained so until the end of his life is shown by the draft of his petition to Archduke Franz of Austria in May 1790, in which he requests the post of second Music Director at Court because "*Salieri has never dedicated himself to the church style, whereas I have made this style my own from my youth on*".⁴³

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The source situation can be described as particularly felicitous. For all four works, the autograph scores, of which those for KV 109 (74^e) and KV 195 (186^d) are in the Deutsche Staatsbibliothek, Berlin and for KV 125 and KV 243 are now in Berlin-Dahlem (SPK), were

available as photocopies.⁴⁴ In all four autographs, of which that of KV 243, as the Köchel Catalogue had already noted, has the appearance of a fair copy, the hand of Leopold Mozart, sometimes with certainty, sometimes with very strong probability, can also be recognised. These traces are most widespread in the autograph of KV 125. Here not only the heading, authorship and tempo indications, but also dynamics, articulation, thorough-bass figures and other additions are in many cases by the father, who further intervened in the musical text with erasures and corrections. This is examined more closely in the *Kritischer Bericht* [*Critical Report*, available in German only], where the original notation, as far as it is still decipherable, is clarified in detail. In KV 125 (*Pignus*, measure 167), Leopold crossed out Wolfgang's *tasto solo* and replaced it by *senza Organo*, the concomitant *col Organo* at the *forte* entry in measure 173 following similarly in his hand.⁴⁵ While Leopold's corrections and additions have always been taken into consideration in the present edition, they have not been distinguished in the type setting.

The next rank after the autograph scores is held by the parts copies made in Salzburg and revised by father and son and – even though not always complete – available for all four works. Of these, KV⁶ had already listed the parts for KV 195 (186^d). They are to be found in different locations: KV 109 (74^e) in the Benedictine Abbey of St. Peter in Salzburg, KV 125 in the

⁴⁴ The autograph scores of KV 125 and KV 243 had been lost since the end of World War II and first re-appeared after the International Mozart Foundation, Salzburg and the Editorial Board of the NMA had published a list of all Mozartiana missing from Berlin since 1945. Cf. *Verzeichnis der verschollenen Mozart-Autographe der ehemaligen Preußischen Staatsbibliothek Berlin (BB)*, compiled by the Editorial Board of the NMA, in: *Mozart-Jahrbuch 1962/63*, Salzburg, 1964, pp. 306ff. The same text in other specialist periodicals. – *Zur Wiederauffindung verschollener Mozart-Autographen*, in: *Mozart-Jahrbuch 1964*, Salzburg, 1965, p. 198. Along with the other autographs re-discovered at the same time, i.e. the compositions KV 63, 99, 100, 127, 375, 388, 522 and a Trio sketch (footnote to KV 266/271^f), the autographs of KV 125 and KV 243 were initially taken into the Tübingen depot of the former Prussian State Library, from where they passed to Berlin-Dahlem (SPK) in 1967.

⁴⁵ Leopold allowed the thorough-bass figure 7 in measure 172 of the same passage, also notated in the *Battuta* and *Organo* of the authentic parts copies, to stand. It was accepted because there are other cases of figures written despite the direction *senza Organo* and it gave the music director, who worked only from the *Battuta* part with its figures, a means of following the harmonic development. Cf. H. Federhofer, Foreword to NMA I/3, *Kleinere Kirchenwerke*, p. XVI.

⁴⁰ DTB IX/2, op. cit., p. XXVIII. Cf. also Herbert Klein, *Unbekannte Mozartiana von 1766/67*, in: *Mozart-Jahrbuch 1957*, Salzburg, 1958, p. 179.

⁴¹ W. A. Mozart, Part I, Leipzig, 2/1867, p. 277.

⁴² Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 6th edition, revised by Franz Giegling, Alexander Weinmann, Gerd Sievers, Wiesbaden, 1964 (= KV⁶), p. 144.

⁴³ Bauer–Deutsch IV, No. 1124, p. 107, lines 6ff.

Cathedral Music Archive in Salzburg, KV 195 (186^d) in the custody of the Dominican Monastery of the Holy Cross in Augsburg and KV 243 in the library of St. Stephan's church in Augsburg. The parts material for KV 195 (186^d) came – as Walter Senn was able to prove – from Leopold Mozart's legacy and passed after his death, along with other compositions for the church as a present from his daughter Maria Anna to the former Augustine Canons' Foundation of the Holy Cross.⁴⁶ The same will certainly apply to the recently found parts material for KV 243, which was originally likewise kept in the Foundation Holy Cross before being transferred in the course of the 19th century to St. Stephan's.⁴⁷ Although father Leopold sent parts copies of both *Litanies of the Sacrament* to Holy Cross, as one gathers from his letter of 29 June 1778 mentioned above,⁴⁸ the large forces needed for KV 243 – three copied parts each of *Basso ripieno* and *Violino I and II*, for example, are extant – as well as autograph corrections suggest that the material originally served for performances in Salzburg Cathedral⁴⁹ and again only came to Augsburg from Leopold's legacy via Maria Anna.

Apart from some parts written at a later date, the extant parts material for all four sources was produced by the Salzburg Mozart copyists designated by Walter Senn as A, B, C, G: KV 109 (74^e) and KV 125 by A, B; KV

195 (186^d) by A, B, G; KV 243 by A, B, C.⁵⁰ The revisions by both Mozarts, whose hands cannot always be securely distinguished from each other, extend over all four copied sets of parts and consist of additions, above all of dynamics, but also of staccato marks, thorough-bass figures, tempo indications, *solo/tutti* directions, numbers summing together several measures of whole bar rests as well as emphases such as underlining of dynamic marks or making-up of *f* and *p* to *for* and *pia*. The corrections are most numerous in the parts *Violino I* and *II* of the *Litany of the Sacrament* KV 125 (cf. facsimile, p. XXII). Dynamic marks added here and elsewhere by Mozart but missing in the autograph score were adopted and noted in the *Lesartverzeichnis* [list of variant readings] in the *Kritischer Bericht*.

The source situation just described permits us to dispense with the consultation of secondary sources. The popularity of the works is indicated by later copies and printed versions which began to appear as cantatas from about 1800 on with German versions of the texts of KV 109 and parts of KV 125.⁵¹ Complete edited scores of KV 243 with the original text were first published by André (with a foreword by Otto Jahn, Offenbach, 1856) and Novello & Comp. (London), with all four Litanies appearing in the old Mozart Complete Edition (AMA).

The hand-written catalogue of Mozart's manuscripts completed by A. André on 6 August 1833 includes a thematic quotation from a *Kyrie* KV 340 (Appendix 186^f; KV⁶: Appendix C 3.06), probably the beginning of a *Lauretanian Litany* for four voices without instrumental accompaniment and also the hymns *Salus infirmorum* KV 324 (Appendix 186^a; KV⁶: Appendix C 3.02) and *Sancta Maria* KV 325 (Appendix 186^b; KV⁶: Appendix C 3.03) for four voices and organ, both being movements of a *Lauretanian Litany*. As the three pieces do not re-appear in the printed André Catalogue (1841), their authenticity is extremely dubious. It is

⁴⁶ Walter Senn, *Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozartbuch* (= *Zeitschrift des historischen Vereins für Schwaben*, vol. 62/63), Augsburg, 1962, pp. 333ff.

⁴⁷ Ernst Fritz Schmid, to whom we owe the preservation of the sheet music in the Foundation Holy Cross, pointed out that part of the musical material in the Foundation, which was secularised in 1803, was brought to the Benedictine Abbey of St. Stephan in Augsburg in the second half of the 19th century, but, with the exception of a score copy of KV 243 made around 1800 by the choir director at Holy Cross, Pater Matthäus Fischer, was lost. Cf. Schmid, *Mozart und das geistliche Schwaben, insonderheit das Chorherrnstift Heilig Kreuz*, in: *Zeitschrift des historischen Vereins für Schwaben*, vol. 55/56, Augsburg, 1942/43, pp. 168f., and Senn, op. cit., p. 334, footnote 2.

⁴⁸ Cf. footnote 30.

⁴⁹ These copies, made by copyist B (cf. above), of Oboe I and II are not however transposed up a whole-tone, as those in the copied parts of KV 125 in the Cathedral Music Archive and in the copies which made their way from L. Mozart's estate to Augsburg are. Cf. Senn, op. cit., p. 345. – Unfortunately, for KV 243 the original parts for *Canto conc.*, *Canto rip.*, *Battuta*, *Organo*, *Organo ripieno* are missing.

⁵⁰ Facsimiles of copies by the Mozart copyists A, B, C in Senn's nomenclature, op. cit., pp. 355ff. – The copyist B is, by the way, also to be encountered in the musical properties of the pilgrimage church Mariazell in Styria, cf. H. Federhofer, *Kritischer Bericht* [Critical Report] to NMA I/3, *Minor Sacred Works*, p. 16, 23.

⁵¹ KV Appendix 125 (KV⁶: p. 771, Appendix B) and Appendix 124 (KV⁶: p. 772, Appendix B). The *Viaticum* and *Pignus* from KV 125 also appeared as an Offertory with the text "*Adoratio tibi*", Vienna, A. Diabelli (1835), cf. KV Appendix 116. – Somewhat later, disfigured editions of the *Tremendum* and *Pignus* from KV 243 were issued by the same publisher; cf. KV Appendix 117.

possible that they were Mozart's study copies of works in the Baroque *stile antico*.

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Apart from minor corrections and a discarded original version in KV 243 (*Agnus Dei*, from measure 13), noted in the *Kritischer Bericht*, major changes and cuts were made only in KV 125. The crossed-out sections are printed in Appendices 1–4 of the present volume (p. 375–381). Mozart replaces the section *Viaticum* by a new version which, because of its half-close, takes on the character of an introduction to the *Pignus*. This change is based on the original version and is written immediately following the crossed-out brown ink notation of the same on folio 27^r of the autograph. In the new version on folios 27^v and 28^r, Mozart extends the melodic curves and intensifies the expression significantly by harmonic and dynamic means. This resulted simultaneously in a lengthening, from 9 to 14 measures, of the original version, which ended with a full close. – One further change relates to three cuts between the measures 94–95, 118–119 and 132–133 of the following section, *Pignus*. The three passages in question were perhaps only crossed out, partly with pencil, partly with light brown ink, in response to the advice of father Leopold, or perhaps even by him personally. A portion of the following corrections, at least, are in his hand. The cuts amount to a total of 46 measures and serve to make the form, which even in the final version still extends to 180 *alla breve* measures, more taut. The authentic Salzburg parts copies likewise contain these three passages, but they have been crossed out in brown ink in all parts, and the following measures changed in line with the autograph. It is thus clear that the copies were made before this correction. The original version of the *Viaticum* is, understandably, not contained in the copied parts. It would not be wrong to assume that Mozart made the cuts on the occasion of a later performance for which he revised the autograph and set performance directions, as the Köchel Catalogue has already ascertained in the case of KV 125. It was on the subject of a “*cut in the fugue Pignus Futurae gloriae from Wolfgang's Litany*”, which Leopold Mozart suspected he had left at home on a “*little leaf of small manuscript paper*” on which “*only a few notes in alla breve time, and here and there pag: etc. are written*”, that he wrote from Munich to his wife in Salzburg on 21 December 1774.⁵² This missing leaf obviously related to the cuts mentioned above.

⁵² Bauer–Deutsch I, No. 305, p. 509, lines 39f. and 37ff. respectively.

Trombones were only notated by Mozart where they had partially independent voice-leading, namely in the bass trombone with its minor rhythmic modifications compared to the *tutti* bass in KV 109 (74^e), *Salus infirmorum* (cf. facsimile, p. XX) and in all three trombones in KV 243, *Tremendum* (cf. facsimile, p. XXV), where they perform gently articulated eighth-notes in *piano* setting the atmosphere (measures 1–3), in the middle (measures 8–9, 14–15, 20–21) and at the end (measures 29–32) and display correspondences with the first violin and the instrumental bass; in the other sections of this movement they run parallel with the three lower vocal parts, which Mozart indicates with *colle parti* at the beginning of the *Alto*, *Tenore* and *Basso* parts. The copied parts which he revised for all four Litanies reveal that the trombones playing *colla parte* with the vocal parts mentioned doubled the choral parts in not only in the *forte* but also all *piano* passages.⁵³ This can be regarded as authentic on the basis of the relevant trombone parts, which have been preserved in their entirety for all four Litanies and, as occasional additions of dynamic markings show, were checked through by Mozart. The trombone parts therefore appear in large print throughout. They reflect faithfully the lines of the three lower choral parts. Minor divergences – mostly of a rhythmic nature – such as the amalgamating of successive notes at one pitch to form one longer note occur only seldom and were adopted for the edition, e.g. KV 195 (186^d), *Agnus Dei*, measure 40 (p. 249). In KV 125, *Pignus*, measure 118 (p. 113), the *Trombone basso*, exceptionally, doubles the continuo bass, which is a consequence of the change made at this point. Dynamics and articulation have been made up – wherever they are missing in the trombone parts – from the vocal parts in italics or dotted lines. The use of three trombones in *colla parte* function, taken from Baroque tradition, seems to have been customary in Salzburg Cathedral until into the second half of the 19th century. It is significant that the Trombone I part for KV 125 shows a pencilled remark at the bottom of folio 1^r *Werden nicht geblasen. / Auf Befehl des Dr.*

⁵³ In contrast, the likewise authentic parts for the *Vespers* KV 339 (source from Leopold's estate in Augsburg) has the trombones resting in, if not all, than at least many of the *piano* passages for *tutti*, which is obviously traceable back to corresponding directions in the autograph, lost since 1945. Cf. Karl Gustav Fellerer and Felix Schroeder, in: NMA I/2/2, *Vespers and Vesper Psalms*, p. XII. – In the autographs of the four Litanies, no such directions are to be found. The question raised by Ernst Hess (†) concerning the performance of *colla parte* trombone parts in *piano* passages (cf. *Mozart-Jahrbuch* 1967, loc. cit., p. 236) therefore does not permit a general answer.

Otto Bach 1873 [Are not to be played. / By order of Dr. *Otto Bach*]. Bach, a pupil of Simon Sechter, Adolph Bernhard Marx and Moritz Hauptmann, became Director of the Mozarteum in Salzburg in 1868, as the successor to Hans Schläger, and went to Vienna in 1880 to become music director at the Votivkirche.⁵⁴ It seems he was the first to do away with the use of the three trombones, which had been explicitly referred to as late as 1829 by Vincent und Mary Novello.⁵⁵

Mozart marked the continuo part – if at all – as *Organo*, *Basso*, *Bassi*, *Bassi/Organo* or *Organo/Bassi*. The authentic material for this part has been preserved in its entirety only for KV 109 (74^e) and consists of the parts for *Organo*, *Violone*, *Fagotto* and *Organo ripieno*; there is in addition the *Battuta* (conductor's part in the form of a thorough-bass part with figures), which is identical to the *Organo* part. Both contain the complete musical text of the instrumental bass along with the thorough-bass figures and the entries for soprano, alto and tenor, which are absent from the otherwise identical parts for *Violone* and *Fagotto*. On the other hand, the *Organo ripieno* contains only the choral parts. Since KV 109 (74^e) is the Litany calling for the smallest forces, the same number of parts in the continuo in performances of the other three Litanies can be regarded as a minimum. For KV 125 the *Organo ripieno* part is missing, the extant instrumental bass parts are headed *Battuta*, *Organo*, *Violone* and

Basso (with duplicate); all five parts contain the same complete musical text of this part and show additions to the dynamic markings and elsewhere in Mozart's hand. For KV 195 (186^d), *Battuta*, *Organo*, *Violone* and *Fagotto* – all four of identical content – are extant. Here again the *Organo ripieno* part is missing. The same applies to KV 243, of whose entire instrumental bass only *Violone* and *Fagotto* I & II (bound in one parts book) have been preserved. In the parts described here, we observe a phenomenon repeated in similar authentic material for masses, vespers and minor compositions for the church:⁵⁶ there is no part specially for violoncello, from which it should not be concluded, however, that this instrument was not used, as we know the names of cellists who were members of the Salzburg Court Music. The autograph score of KV 243, in whose *Agnus Dei* the solo soprano is accompanied by a *Concertino* consisting of flute, oboe and violoncello, provides an insight here. Now, because the violoncello was already specified in a concertante role in *Litanies of the Sacrament* by M. S. Biechteler and K. H. Biber,⁵⁷ one could say that with this practice Mozart was simply keeping up a Salzburg tradition. But that the master also envisaged the instrument as part of the continuo is shown unambiguously by his direction *Violoncello col Basso* at the beginning of the “*Miserere*” of KV 243 (cf. facsimile, p. XXVI), where the *Concertino* ends. The violoncello could also – as in the church compositions of J. J. Fux – at least have doubled tenor entries, which – exactly as for the entries of soprano and alto – are replaced in the *Violone* and *Fagotto* parts by rests. These parts therefore seem not to have been used by the violoncello.⁵⁸ It seems that they did not use any part of their own at all, but played from the *Battuta*, a practice suggested by the heading *Violoncello Per la Battuta* in a Litany by J. E. Eberlin.⁵⁹

⁵⁴ On him cf. *Riemann Musik-Lexikon*, Mainz 12/1959, article *Otto Bach*. Letters by O. Bach are in H. Federhofer, *Zwei Mainzer Sammlungen von Musikerbriefen des 19. Jahrhunderts*, in: *Mainzer Zeitschrift*, year 60/61, Mainz, 1966, pp. 5f.

⁵⁵ *A Mozart Pilgrimage. Being the Travel Diaries of Vincent and Mary Novello in the year 1829*. In the German edition (*Eine Wallfahrt zu Mozart. Die Reisetagebücher von V. und M. Novello aus dem Jahre 1829*, ed. Nerina Medici di Marignano and Rosemary Hughes, translated by Ernst Roth, Bonn, 1959) on p. 97. Cf. also Senn in NMA I/1, Masses and Requiem, Section 1, Masses, pp. XVII f. – The entire parts material for KV 125 shows signs of intensive use. It is clear from the two pencilled dates in a *Basso* part, 15. 1. [1]882 *Laschek*; / 30. 9. [1]882, that they were still being played from after 1873. In another hand of the same period, the performance duration is marked, again in pencil, on the second *Basso*, as 35 minutes, while a similar remark on a *Basso rip.* part has been corrected to 44 to 45 minutes long. There are even performance notes in a *Basso conc.* part for KV 109 (74^e) dating from the 20th century: *Citizens' hospital on 30 December 1900; / 7 May [19]08 Pentecost Sunday, Cathedral*, showing at the same time that this material, which was obviously originally Mozart's private property and came only later to St. Peter's in Salzburg, was also loaned out to other churches.

⁵⁶ Cf. Senn, as above, p. XVII; also Fellerer and Schroeder, *Kritischer Bericht* to NMA I/2/2, loc. cit., pp. b/4ff. – In the authentic Salzburg copies of the four Litanies, the parts for the solo organ are headed simply *Organo*, not *Organo Concerto*.

⁵⁷ Rosenthal, op. cit., p. 437. There are also several occasions on which two violoncellos are called for in Litanies of the Sacrament by Biechteler and K. H. Biber.

⁵⁸ In one of the two parts marked *Basso* for KV 125, the tenor entry in measure 93 of the *Pignus* is indicated in the c clef, while the *Basso* part has rests. This seems however to be purely coincidental, since all other entries of the tenor are absent in both *Basso* parts; in their place there are often rests.

⁵⁹ Senn in NMA I/1, loc. cit., p. XVII, footnote 56.

Battuta and *Organo* indicate entries of soprano, alto and tenor in the appropriate c clefs, which have been replaced, as in the case of the same clefs in the vocal parts, by the treble clef or the treble clef *ottava bassa*. Whether the music director occasionally played from the *Battuta* – which, as one can see from the name, was primarily used as a guide for beating time – on one of the four side organs which Leopold Mozart says were in Salzburg Cathedral,⁶⁰ at rehearsals, for example, is not known but is quite conceivable.

In the musical text, the uniform designation *Bassi ed Organo* has been applied to the instrumental bass staff without further reference to the suggested rests for violoncello, bassoon and violone at the relevant places already discussed at length above. As in the autograph, the two independent bassoon lines in the *Viaticum* of KV 243 have been allocated to a staff of their own. Wherever Mozart writes a two-voice instrumental bass in this section, the upper voice refers to violoncello and violone, while the lower is for the organ.

Solo and *tutti* indications have been written out uncommented in full, even where they are abbreviated to *S:* and *T:* in the sources. They also occur in the instrumental bass parts of KV 195 (186^d) and KV 243, where the indication *Solo* can refer not only to vocal solos but also to instrumental introductions, interludes and postludes. This manner of indication is a result of the use of two organs, of which one accompanied the vocal soloists and instrumentalists, the other only the choir. Since the vocal soloists, according to the evidence of the parts, usually sang all *tutti* passages as well, the solo organ, along with violoncello, bassoon and violone (16' bass), also accompanied all *tutti* passages, while the choir organ had *tacet* not only during the vocal solos but also during all instrumental passages, which explains Mozart's direction *Solo* in both cases. Only in the *Agnus Dei* of KV 195 (186^d) does the solo soprano have rests at the *tutti* passages, a necessary consequence of the overlapping of *solo* and *tutti* of this part in measures 13 and 34. In the relevant part for *Canto conc.*, from which this can be deduced, the copyist – copyist A according to Walter Senn – placed the additional heading *Canto Solo* at the beginning of the *Agnus Dei*. In the same section of this work, at measures 14, 41 and 43, the headings *Tutti* or *Solo* correspond to those in the autograph and the copies (*Battuta*, *Organo*), although *Tutti* as early as

measure 13 and *Solo* or *Tutti* in the measures 41 and 43 could not be expected in any way. The dynamics of the passages in question no doubt prompted Mozart to set this divergent indication here, although it applies only to the *Organo ripieno*, whose part has unfortunately not come down to us. – In the transitions between *Tutti* and *Solo* sections, the final note length in the *Organo ripieno* part can in each case be lengthened to a quarter-note, while the *Organo*, *Violone* and *Fagott* parts move on at such places in eighth-notes. As these relationships are visible only in the parts and not in the autographs, and as both organ parts have been preserved only in the case of KV 109 (74^e), such minor divergences, which presuppose the use of two organs, have not been noted in the edited score, but only in the *Kritischer Bericht*.⁶¹ In the autographs of KV 109 (74^e) and KV 125, however, missing *Solo* and *Tutti* indications have been made up as appropriate in italics.

In *Violino I* and *II*, *divisi* play is not intended where Mozart notates two or three part chords, sometimes with double stems, sometimes with single stems. We have therefore printed all chords, including those with double stems, with single stems. Einstein's speculation that, in those parts of Mozart's church music where no viola is notated, it was understood that this instrument should double the instrumental bass⁶² has not been confirmed by any authentic parts material so far discovered. A making-up of the viola in KV 109 (74^e) is therefore not appropriate. In the other three Litanies,

⁶¹ *Solo* in the autograph of KV 195 (186^d), from *Salus infirmorum* (measure 33) on, for example, means that the solo organ plays an eighth-note at the beginning of the measure, while the *Organo ripieno*, whose part has unfortunately not been preserved, holds the same note, as last note of the preceding section and in agreement with the vocal parts, as a quarter-note followed by rests. The procedure is similar in all analogous passages, e.g. in the following section *Regina Angelorum* (measure 27), where *Organo ripieno* has to conclude the *Tutti*, concurring with the vocal bass, with two quarter-notes on d, while the other bass instruments continue in eighth-notes.

⁶² KV^{3a} (= Supplement Ann Arbor, 1947), pp. 992f., footnote to KV 237 (189^c) and KV⁶, footnote to KV 167. Cf. in addition Einstein, op. cit., p. 378. Another of Einstein's statements, op. cit., pp. 366f.: "*in Salzburg four trumpets and three trombones were available if necessary to support the boys, but no divisi violas*", is likewise false. The latter was in fact in typical of the Salzburg tradition. On this cf. Rosenthal, *Zur Stilistik der Salzburger Kirchenmusik von 1600–1730*, in: *Studien zur Musikwissenschaft*, vol. 17, 1930, p. 89; and again the same author, *Mozart's Sacramental Litanies*, op. cit., p. 437, where Litanies of the Sacrament by Biechteler and K. H. Biber with two violas are mentioned.

⁶⁰ Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik III*, Berlin, 1757, p. 187. The passage in question is also in NMA I/2/2, loc. cit., p. XII.

Mozart makes use of the viola. The relevant part designation in the autographs of KV 125 and 243 is *Viola*, which can be understood as a direction for *divisi* play. This is also confirmed by the authentic parts material. The material for KV 125 contains copied parts marked *Viola 1^{ma}* and *Viola 2^{da}*. These parts fit together, but progressions in two-note chords, which Mozart usually filled out himself in *Viola 2^{da}*,⁶³ were in many cases subsequently simplified by crossings-out, in ink (Mozart?) or pencil, so that the top part in such passages was left to the first viola, the lower to the second viola. While the parts material for KV 243 only has one part, this is nevertheless marked *Viola* and in the section *Viaticum* the two-note chords are divided following the directions *1^{ma}* and *2^{da}*. But *divisi* realisation is absolutely necessary in other places in this work, because performance as a double-stop can be ruled out on technical grounds, e.g. *Kyrie*, measures 60, 61 (p. 260); *Agnus Dei*, measure 44 (p. 359). Double stems encountered in the originals have been retained in the viola part in all cases where *divisi* performance can be considered certain or very probable. In the autograph and in the copied part in KV 195 (186^d), the corresponding instrumental designation is *Viola*. As usually one note, occasionally even both notes, of the two-note chords in this part falls on an open string, there is no need of a *divisi* realisation. Any double stems occurring in the sources have therefore been rendered here as single stems.

The autographs often suggest parallel motion in unison for first and second violins with the direction *unisono*, while parallel play of *Viola* and *Basso* is marked by the abbreviation *col Basso*. The notation implied by both instructions has been written out. As the authentic copies confirm, the doubling of the instrumental bass by the viola at the places marked is pitched as a rule an octave higher and only twice, in KV 125, because of the high tessitura, at the unison.⁶⁴

Staccato marks have been rendered uniformly as dashes. The existence of passages in one case with dots, in a parallel case with dashes, shows that Mozart did not differentiate between these two signs in the

works published here. The only articulation marks that can be definitively interpreted as dots are those attached to series of notes under one phrasing mark (e.g. p. 301, measure 4; p. 311, measure 25). Dashes in vocal parts should probably be seen as calling for clear articulation of the syllables rather than a shortening of the relevant note values. The dash can additionally signify an accent, particularly in the instrumental bass. Yet it is precisely in this staff that it is used – only for the organ – in the same sense as the thorough-bass figure *1*, namely for *tasto solo*.⁶⁵ In not a few cases, the unison character permits an interpretation, particularly in arpeggio figures, simultaneously as an accent (less often as staccato mark) and as a thorough-bass figure *1*. It is therefore not surprising that dashes are also to be seen in the copied parts for *Violone* and *Fagott*, where the autograph alone might without hesitation be interpreted as the figure *1*. For this reason, the dash has only been replaced by the figure *1* at places where another interpretation can be ruled out, e.g. where the continuo part or parts running in unison with the bass are slurred, as in KV 109 (74^c), *Salus infirmorum*, measure 8 (p. 15); KV 243, *Panis vivus*, measure 87 (p. 270) and *Pignus*, measure 10 (p. 328). Everywhere else, the dash has been retained and the figure *1* added below the bass staff in square brackets. These figures themselves do not occur in the manuscript, and are seen in the copies only at the beginning of the *Pignus* (*Battuta, Organo*) of KV 125 in the archaic form *i*, probably as an addition from the hand of Leopold Mozart. On the other hand, the figure 8 occurs in KV 243, *Tremendum*, measures 4 and 25 as a suggestion of an octave. It can also be seen in individual cases that Mozart set dashes simultaneously above and below the notes, as in KV 109 (74^c), *Sancta Maria*, measure 63

⁶³ Cf. H. Federhofer, *Striche in der Bedeutung von "tasto solo" oder der Ziffer "1" bei Unisonostellen in Continuostimmen*, in: *Neues Augsburger Mozartbuch*, loc. cit., pp. 497ff.; the same author, *Eine Salzburger Generalbaßlehre (1803)*, in: *Festschrift Bruno Stäblein zum 70. Geburtstag*, ed. Martin Ruhnke, Kassel etc., 1967, pp. 33ff. Its author, organist in the city parish church in Hall, Tirol, Joseph Alois Holzmann (1762–1815), comments: "Occasionally one will find [...] in score material or in the bass parts dashes of this kind | | | which signify the same as if the figures indicated octaves [...] But here a remark is necessary. If the bass notes in a fugue are dashes, they show that only the bass notes alone should be played", p. 36. Holzmann's manuscript in two volumes is to be found in the Priesterhaus-Bibliothek in Salzburg under the signature *M 2619/1–2*. On Holzmann cf. Senn, *Aus dem Kulturleben einer süddeutschen Kleinstadt. Musik, Schule und Theater der Stadt Hall in Tirol in der Zeit vom 15. bis zum 19. Jahrhundert*, Innsbruck–Vienna–Munich, 1938, pp. 302ff.

⁶³ This also explains the minor divergence between *Viola 2^{da}* in the *Agnus Dei*, measure 51, and both autograph and *Viola 1^{ma}*; here the top voice of the last two chords consists of the step c"–d", which would result in unison parallels with *Violine II*. In this case the top voice of the two chords in measures 48–53 has again been crossed out.

⁶⁴ *Kyrie*, measure 66, 2nd eighth-note – measure 68, 1st eighth-note; *Agnus Dei*, measure 39, 3rd eighth-note – measure 40, 1st eighth-note.

(p. 11) and in KV 243, *Panis vivus*, measure 87, 2nd note (p. 270) and *Pignus*, measure 29 (p. 332), which also provides a graphical expression of the double significance of the dashes.

Mozart usually writes the figures below, but also occasionally above, the *Organo* staff, mostly depending on the space available. In the copies, however, where this problem does not exist, the figures are always written above the staff. Thorough-bass figures and prolongation dashes made up by the volume editors have been placed in square brackets. Making-up of this kind has been applied sparingly. The figures does not always correspond literally to the voice-leading in the upper parts, but refer sometimes only to the intended harmonies without taking account of suspensions and anticipations, e.g. in KV 109 (74^e), *Salus infirmorum*, measure 8 (p. 15). Wrong figures occur only seldom. They have been corrected and noted in the *Kritischer Bericht*.

Cautionary accidentals which are superfluous according to modern practice have mostly been dropped without mention in the *Lesartenverzeichnis* [list of variant readings], whereas accidentals deemed to apply earlier within a measure have been rendered in large print and noted in the *Lesartenverzeichnis* in the *Kritischer Bericht*. Ties are used much less often in vocal than in instrumental parts. Contrary to current practice, they also occur extending over one syllable within melismas or series of notes, apparently to throw into relief smaller musical semantic units and thus to enliven the performance.⁶⁶ These have therefore been retained. Ties have in general only been made up in the light of parallel passages or analogous voice-leading in the same measures.

With very few exceptions, which are noted in the *Lesartenverzeichnis*, Mozart reproduces the standard texts of both Litanies correctly. In homophonic passages, the text is not usually underlaid in all vocal parts. In such cases – exactly as with text repetitions which are not written out – it has been made up uncommented. Missing punctuation marks have been added as the sense requires and incomplete sentences

closed with a full stop. The orthography is based on the relevant standard forms of the liturgy.⁶⁷

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Sincere thanks are due to all persons and institutions who have supported the work on the present volume with information, advice and access to sources, above all Dr. Josef Heinz Eibl, Eichenau, Upper Bavaria, Erich Gackowski, Göggingen by Augsburg, Regional Archive Director and Counsellor Dr. Herbert Klein, Salzburg, Dr. Robert Münster, Munich, Dr. Karl Pfannhauser, Vienna, Prof. Dr. Géza Rech, Salzburg, Univ.-Prof. Dr. Walter Senn, Sistrans by Innsbruck, to the Benedictiner Foundation of St. Peter, Salzburg, the library of St. Stephan's, Augsburg, the Cathedral Music Archive, Salzburg, the Deutsche Staatsbibliothek, Berlin (Director Dr. Karl Heinz Köhler), the Custodians of the Dominican Monastery Heilig Kreuz, Augsburg, the State Library of the Foundation Preußischer Kulturbesitz, Berlin (SPK). A special word of gratitude is moreover owed to Karl Heinz Füssl, Vienna, for the careful reading of the corrections and to the Editorial Board.

Hellmut Federhofer Renate Federhofer-Königs
Mainz-Finthen, in Advent, 1968

Translation: William Buchanan

⁶⁷ The *Lauretanische Litanei* has been printed in many liturgical compilations. Our standard was the *Cantuale*, ed. Carolus Cohen, editio nona, Regensburg, 1937, which also contains invocations added after Mozart's death. Cf. Federhofer-Königs, op. cit., p. 113. – The Latin text of the *Litany of the Sacrament* is seen less often. Here we consulted the *Preces et meditationes e sanctis patribus*, Freiburg, 1870. The text printed there concurs with that used by Mozart, as far as can be judged from the polyphonal setting, which – as mentioned above – does not contain any of the invocations following "*Pignus futurae gloriae*" with the exception of the three-fold *Agnus Dei*. Comparison with the version in the *Manuale sacerdotum*, ed. Josephus Schneider, editio quinta, Cologne, 1868 shows that variants existed for this text. Beside minor divergences, there is the more significant absence of the invocations "*Panis omnipotentia verbi caro factus*" and "*Sacramentum pietatis*", while the word "*Sacrificium*" before "*Vere propitiatorium*" seems to be an addition.

⁶⁶ E.g. p. 214, measure 26, soprano, tenor; p. 227, measure 112, soprano, tenor; p. 235, measure 156, soprano, alto, tenor; p. 240, measure 9ff., soprano; p. 241/242, measure 14ff., soprano, tenor, bass; p. 250, measure 45, alto, tenor. On this cf. Senn, in NMA I/1, loc. cit., p. XVIII.

Litania del Signor Cavaliere Amadeo Wolfgang Mozart in Salzburg nel Anno 1777

figura
Gustaf

Violini

Organo

alto

tenore

Basso

Wie ich dich leison eleison Kyrie eleison e leison eleison christe e

Wie ich dich leison eleison eleison Kyrie eleison e leison eleison christe e

allegro

10/ 109

Facs: 1: *Litaniae Lauretanae B. M. V. KV 109 (74^c)* = No. 1: folio 1^r of the autograph in the possession of the Deutsche Staatsbibliothek Berlin. Cf. pages 3–4, measures 1–5.

Alleg. Adagio.

salus infirmorum, refugium peccatorum, consolatrix afflictorum, ora pro nobis, ora pro nobis, ora pro nobis

salus infirmorum, refugium peccatorum, consolatrix afflictorum, ora pro nobis, ora pro nobis, ora pro nobis

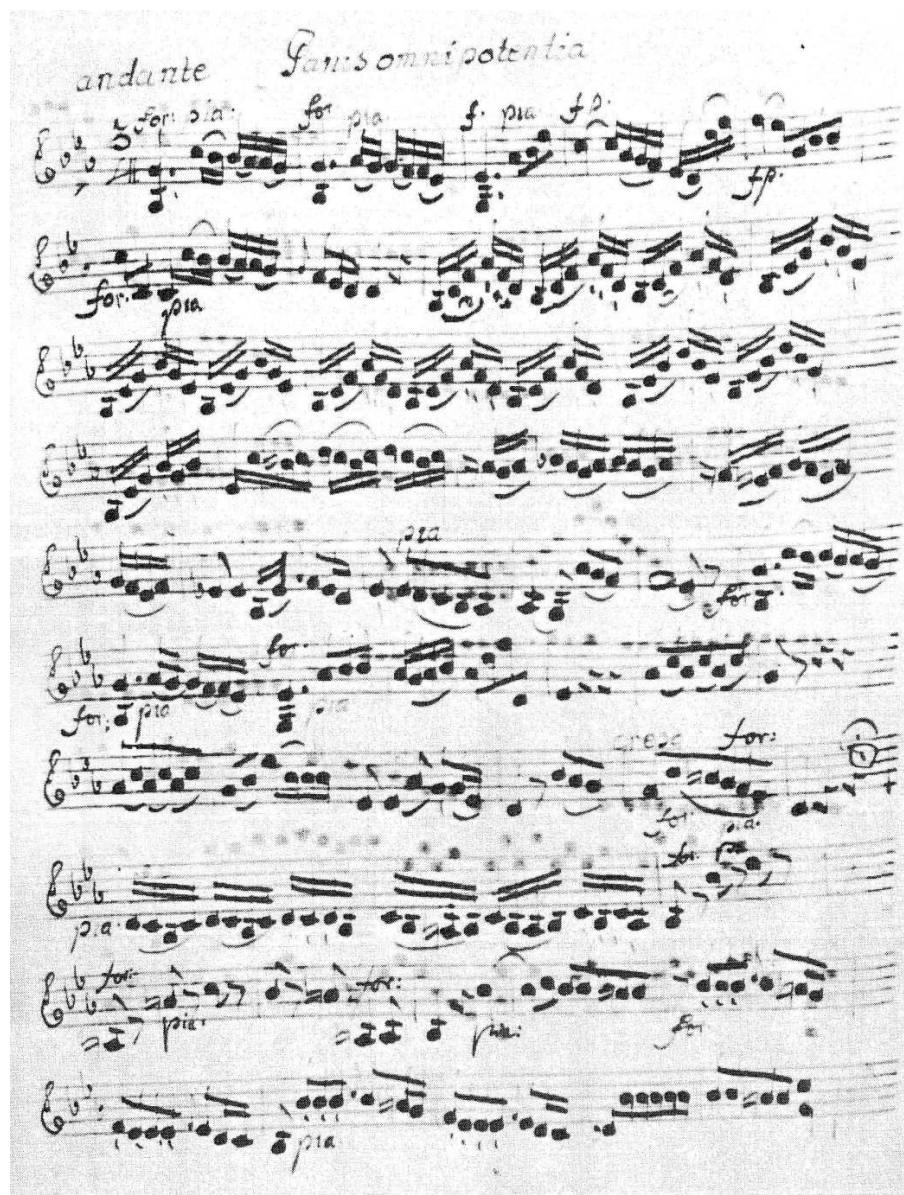
Organo

Basso Trombone

Facs: 2: *Litaniae Lauretanae B. M. V. KV 109* (74^o) = No. 1: folio 10^v of the autograph (beginning of the *Salus infirmorum*). Cf. page 14, measures 1–5, and Foreword, p. XIV.



Facs: 3: *Litaniae de venerabili altaris Sacramento* KV 125 = No. 2: folio 1^r of the autograph from the collection in the former Prussian State Library, Berlin, now State Library Berlin - Prussian Cultural Heritage. Cf. pages 23–24, measures 1–8.



Facs: 4: *Litaniae de venerabili altaris Sacramento* KV 125 = No. 2: a page from the *Violino II* part from the manuscript parts material in the possession of the Cathedral Music Archive in Salzburg = mm. 1–44 of the *Panis omnipotentia* (cf. pages 86–88) with dynamic markings in Mozart's own hand in staves 7 (*for:* in the penultimate measure = m. 30), 8 (*for:* and *p:* in the last measure = measure 34) and 9 (*for:* in each of the first two measures and *pia:* in the third measure = mm. 35–37) as well as, similarly in Mozart's own hand, staccato dashes added later in staves 9 and 10. Cf. also Foreword, p. XIII.

11. Adagio *Litania Laurence:* di Wolfgang Mozart *à Salzbourg* 1774

figura
Handwritten notes and signatures on the right margin.

Handwritten musical score for a litany, featuring multiple staves with notes and lyrics. The score includes markings such as 'solo:', 'tutti', and 'piano:'. The lyrics are 'Ky - rie - e - lei - son Chri - ste - e'.

No. 25.

Facs: 5: *Litaniae Lauretanae* B. M. V. KV 195 (186^d) = No. 3: folio 1^r of the autograph in the possession of the Deutsche Staatsbibliothek, Berlin. Cf. pages 135–136, measures 1–5.

Andante moderato *Litania de Venerabili* Del Igo. Carol. Amadeo H. C. Franco. Robert
nel marzo 1776
A. C. Schlegel.

Facs: 6: *Litaniae de venerabili altaris Sacramento* KV 243 = No. 4: folio 1^r of the autograph from the collection in the former Prussian State Library, Berlin, now State Library Berlin - Prussian Cultural Heritage. Cf. pages 251–252, measures 1–12.

Handwritten musical score for "Litanies" by Mozart, folio 22r of the autograph. The score is written on ten staves. The top staff is marked "Adagio" and "pizz." (pizzicato). The second staff has "pizz." and "unifone". The third staff has "pizz." and "Cello". The fourth staff has "2 Corni in f" and "f" (forte). The fifth staff has "f" and "Cl. alto: mezzo". The sixth staff has "f" and "Cl. alto: mezzo". The seventh staff has "f" and "Cl. alto: mezzo". The eighth staff has "f" and "Cl. alto: mezzo". The ninth staff has "f" and "Cl. alto: mezzo". The tenth staff has "f" and "Cl. alto: mezzo". The score includes various musical notations such as notes, rests, and dynamic markings.

Facs: 7: *Litaniae de venerabili altaris Sacramento* KV 243 = No. 4: folio 22^r of the autograph (close of the *Hostia sancta* and beginning of the *Tremendum*). Cf. page 299, measures 125–127, and pages 300–301, measures 1–4, as well as the Foreword, p. XIV.

Handwritten musical score for "Litanies" (K. 243) on folio 48r. The score is for a choir and orchestra. The vocal parts are Soprano, Alto, Tenor, and Bass. The instrumental parts are Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The score is written in G major and 3/4 time. The lyrics are in Latin: "mi-se-re-re no-bis mi-se-re-re no-bis". The page number 48 is written in the top right corner.

Facs: 8: *Litaniae de venerabili altaris Sacramento* KV 243 = No. 4: folio 48^r of the autograph (measures 87–96 of the *Agnus Dei* with the beginning of the “Miserere”). Cf. pages 364–366 and Foreword, p. XV.