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

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EDITORIAL PRINCIPLES

The New Mozart Edition (NMA) provides for research purposes a music text based on impeccable scholarship applied to all available sources – principally Mozart's autographs – while at the same time serving the needs of practising musicians. The NMA appears in 10 Series subdivided into 35 Work Groups:

- I: Sacred Vocal Works (1–4)
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- V: Concertos (14–15)
- VI: Church Sonatas (16)
- VII: Large Solo Instrument Ensembles (17–18)
- VIII: Chamber Music (19–23)
- IX: Keyboard Music (24–27)
- X: Supplement (28–35)

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





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

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

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

With the exception of work titles, entries in the score margin, dates of composition and the footnotes, all additions and completions in the music

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

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

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

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

The Editorial Board

FOREWORD

The minor works for the church collected in this volume comprise offertories and motets with only partially liturgical or non-liturgical texts, antiphons, a psalm and a “*Te Deum laudamus*”.¹ Their number has been much reduced, as the pieces “*De profundis clamavi*” KV 93, “*Memento Domine David*” KV Appendix 22 (93^a) and “*Justum deduxit Dominus*” KV 326 (93^d), until recently considered genuine on the basis of the autographs, are in fact only study copies based on works by Carl Georg Reutter and Johann Ernst Eberlin,² while the Introit “*Cibavit eos*” KV 44 (73^u) and the Psalm “*In te Domine speravi*” KV Appendix 23 (166^h) must be counted as works of dubious authenticity.³ With the exception of the famous “*Ave verum corpus*” KV 618, written by Mozart in Baden near Vienna half a year before his death for his acquaintance Anton Stoll, the Baden choir director, and probably intended for the Feast of Corpus Christi, all other works in this group date from the time before Mozart’s move to Vienna, where sacred music was relegated to a place in the background as a result of his new fields of activity. Only half of them originated in Salzburg. The others are distributed over Vienna, Bologna, Milan, Munich and, probably, Seon. This is not surprising if one considers that Mozart was not directly obliged to write church music as part of his duties in Salzburg. As occasional works, they display, reflecting their different purposes, great variety in expression, form, compositional technique and scoring, which, along with their relatively small quantity, justifies their publication in the order of their Köchel numbers.

*

A “*short Stabat Mater à 4 Voci without instruments*” KV 33^c mentioned by Leopold Mozart⁴ may have originated on the journey from Paris to Salzburg in 1766. It owes without doubt much to the *stile antico*, which, along with the *stile moderno*, set the tone in the church music tradition of the time. Although it is clear from a letter of 18 June 1801 from Mozart’s sister Marianne to Breitkopf & Härtel⁵ that she could still remember this “*Stabat Mater*”, it seems to have been lost at an early point along with other works of his boyhood, so that an Offertory in Festo S^{ti} Benedicti consisting of Aria and Chorus, “*Scande coeli limina*” KV 34 (= No. 1), has to be designated the earliest piece in this Work Group. The three-section aria, betraying French influence and with motifs related to those in the Piano Sonata for four hands KV 358 (186^c) and the Piano Sonata KV 330 (300^h), seems astonishingly mature for the work of a boy. But a date after the second visit to Paris at the end of 1779 can be ruled out in view of the modest invention, compositional technique and instrumentation of the chorus “*Cara o pignora*”, connected to the aria by a half-cadence.⁶ Instead, the most credible explanation as yet is the statement, going back to Max Keller,⁷ that Mozart wrote the piece on the return journey from Paris in the monastery in Seon, Bavaria in 1766 for the Feast of St. Benedict. Alfred Einstein⁸ points out the strange fact that the solo soprano actually sings that part of the text that should be given to the choir, while the latter in return is given the words of the saint, which again

⁴ *Verzeichniß alles desjenigen, was dieser 12jährige Knab seit seinem 7^{ten} Jahre componiert, und in originali kann aufgezeigt werden* [Catalogue of all that which this 12 year-old boy has composed since the 7th year of his life, and can be shown in originali]; rendered in L. Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozarts*, 3rd edition, revised by A. Einstein, Leipzig, 1937 (KV³); pp. XXIVf.

⁵ KV³, p. 51, footnote to KV 33^c.

⁶ W. Kurthen, *Studien zu W. A. Mozarts kirchenmusikalischen Jugendwerken*, in: *Zeitschrift für Musikwissenschaft* III, 1920, p. 206.

⁷ More on this in the article Max Keller in: *Die Musik in Geschichte und Gegenwart*, vol. 7, Kassel – Basel – London – New York, 1958, col. 812. The information is noted by C. Schafhäütl on second-generation copies of the autographs and in the preface to his edition of the Offertory “*Inter natos mulierum*” KV 72/74^f (Munich, Aibl, 1851).

⁸ *Mozart. Sein Charakter – Sein Werk*, Zurich – Stuttgart, (3/1953), p. 371.

¹ Masses, Vespers, Litanies and Hymns in the vernacular have been published in Series I (Work Groups 1, 2 and 4) as well as in Series III (Work Group 8) of the New Mozart Edition (NMA).

² K. Pfannhauser, *Mozart hat kopiert!*, in: *Acta Mozartiana* I, 1954, pp. 21ff.; id., *Mozarts kirchenmusikalische Studien im Spiegel seiner Zeit und Nachwelt*, in: *Kirchenmusikalisches Jahrbuch* 43, 1959 (Cologne, 1960), pp. 163ff.

³ H. Federhofer, *Probleme der Echtheitsbestimmung der kleineren kirchenmusikalischen Werke W. A. Mozarts*, in: *Mozart-Jahrbuch* 1958, Salzburg, 1959, pp. 101ff.

speaks in favor of an early dating. The particular circumstances which led to the writing of the work (cf. the *Kritischer Bericht* [Critical Report, available in German only]) could also explain why the work does not appear in Leopold Mozart's catalogue. The text is probably by a monastic poet of the Baroque period.

The two-section "*Veni Sancte Spiritus*" KV 47 (= No. 2), which follows the text of the Antiphon "*Ad invocandum Spiritum Sanctum*" and not that of the Pentecost sequence⁹ and culminates in an "*Alleluia*" in the second section, appears on a list by Leopold Mozart, where it bears, added in a trembling hand by Marianne, the date 1778.¹⁰ It was therefore without doubt written in Vienna. In his handling of choir and orchestra, motifs and modulation, it is already far beyond the chorus "*Cara o pignora*" of KV 34 (= No. 1). He employs *solo-tutti* contrasts, and imitative treatment of the entries testifies to the careful training the boy was receiving and the model provided by the Salzburg church music of Leopold Mozart, Eberlin and Michael Haydn.

The maturity of this work confirms the supposition voiced by Hermann Deiters and supported by Karl Pfannhauser¹¹ that the chronologically nearest work, the Offertory "*Benedictus sit Deus*" KV 117 / 66^a (= No. 3), whose autograph Mozart left undated, did not originate as late as 1769 in Salzburg, but is identical with the Offertory KV 47^b, previously believed lost, intended for the consecration of the Waisenhauskirche [Orphanage Church] on the Rennweg in Vienna and performed on 7 December 1768. It must therefore be dated to the months October/November 1768. In Leopold Mozart's catalogue, it is listed as *A great Offertory à 4 Vocibus & 2 Violinis & Clarinis & 1768*. This three-section work, comprising *Allegro* (choir) – *Andante* (solo) – *Allegro* (choir), shows the influence of the symphony in the overall concept as well as in the form of the first movement. In view of the two-section soprano aria "*Introibo*" with its rich provision of coloraturas and its total dependence on the *stile moderno*, Mozart chooses to do without the contrast of *Solo* and *Tutti* in the outer movements. Notwithstanding, a lightening of the partly homophonic, partly polphonic choral texture is provided in the first movement by imitating pairs of voices and in the third movement by use on four occasions of the 8th Psalm Tone, appearing

successively in soprano, tenor, bass and alto, set against interweaving sixteenth-note runs in the orchestra. In this, Mozart is indebted to the Salzburg tradition. An immediate model could have been Leopold Mozart's Offertory "*Convertentur sedentes*", in whose final movement, "*Benedicite angeli*", the 5th Psalm Tone appears in choral recitation.¹² The second movement seems to have been removed from the autograph score even during Mozart's lifetime, since the André catalogue lists the outer movements as No. 7 and the middle section as No. 64. This is perhaps connected with a performance in St. Peter's in Salzburg, the parts for which show entries in Leopold Mozart's hand only in the middle section (cf. the *Kritischer Bericht*). For the first movement, the text is taken from the Offertorium in Festo Ss. Trinitatis (Tob. 12, 6), for the final movement from the Antiphon to the Introit of the *Missa Dominica III post Pascha* (without "*Alleluia*"; Ps. 65, 1–2) and for the middle section from Ps. 65, 13–14, 1st half.

The dependence, established by W. Kurthen,¹³ of the "*Te Deum laudamus*" KV 141/66^b (= No. 4) on a "*Te Deum*" by Michael Haydn written on 1 April 1760 in Großwardein led Einstein to conclude "*that one's wish would be to deny Mozart's authorship altogether and ascribe it to Michael Haydn himself. If it is Mozartian at all, it must have originated before the end of 1769*".¹⁴ Einstein did however correct himself later: "*And yet it [KV 141 (66^b)] is as Mozartian as the Violin Concerto [KV 218, which has proved to be dependent on a concerto by Boccherini], assured in its construction, thrilling in its chordal declamation, and possessing a certain southern German, rustic grandeur even in the closing double fugue: a good conclusion to Mozart's activities as a church composer before setting out on his Italian journeys.*"¹⁵ But it was not until the discovery of authentic parts material¹⁶ with additions in Leopold Mozart's hand in Salzburg Cathedral Music Archive that a source-based proof of authenticity was available. The original instrumentation departs from that in the posthumous first printed edition in

¹² As this work was attributed to W. A. Mozart at the time, KV 177 (Appendix 240^a) and KV 342 (Appendix 240^b), it was published in the old Mozart Complete Edition (AMA). Although the authorship of Leopold Mozart can be concluded from the source situation, J. Messner (Augsburg, Böhm & Sohn, 1960) published it without any further explanation under Wolfgang's name.

¹³ Op. cit., pp. 354ff.

¹⁴ KV³, p. 114, footnote to KV 141 (66^b).

¹⁵ Op. cit., pp. 371f.

¹⁶ By Univ.-Prof. Dr. Walter Senn (Innsbruck), who kindly drew my attention to this source.

⁹ H. Abert, *W. A. Mozart*, Part 2, Leipzig, 6/1924, p. 951.

¹⁰ *Verzeichniß alles desjenigen [...]*; cf. footnote 4.

¹¹ *Zu Mozarts Kirchenwerken von 1768*, in: *Mozart-Jahrbuch* 1954, Salzburg, 1955, pp. 158ff.

introducing four trumpets and timpani. In the absence of the lost timpani part, this was made up by the volume editor and has been set in small print. The timpani parts contained in later sources could not be drawn upon, on stylistic grounds, for the making-up of the part; they have been shown to be later additions with no connection to Mozart, as have the trumpet parts, whose rich effects differ fundamentally from the original plain version.

The original nomenclature *Clarino* and *Tromba* has been retained, although both terms have been used synonymously. Similarly, J. J. Fux specified *Trombe* as high trumpets in the autograph of his *Missa Corporis Christi* of 1713, while these were described in a contemporary copy of the same work as *Clarini*.¹⁷ At the end of the 18th century, J. A. Hiller even claimed that a shift in meaning was detectable: “*Tromba, really a trumpet, for which one also says Clarino, and Tromba used for the trombone, which are otherwise called Tromboni*”.¹⁸ At the same time, the typical trumpet lines written for the instruments specified in source A in the *Kritischer Bericht* for Mozart’s “*Te deum laudamus*” as *Tromba* do not permit this interpretation. Light is cast on this matter by the scoring of a *Missa in D* by Georg Spangler (Foundation of the Augustinian Canons, Herzogenburg, Lower Austria, No 858, copy dating from 1805) for 4 voci, 2 Violini, 2 Violen, 2 Oboe, 2 Fagotti, 2 Tromboni, 2 Clarini, 2 Trombe, Tympani con Organo e Violone. Besides trombones, four trumpets are used here, of which the two lower instruments are designated *Trombe*. This was certainly intended to express the different registers of the variously named trumpet parts, reserving the term *Clarini* for the higher parts. The original terms have therefore been retained.

The following works for the church were written on the way to Italy. Recitative and Aria “*Ergo interest, an quis*” – “*Quaere superna*” KV 143 / 73^a (= No. 5) reflect faithfully the opera-like Italian church style of the period. The gentle melodic contours contain hardly any individual traits of Mozart’s. Indeed, the authenticity of the piece cannot be definitively proved from stylistic features alone. It is however supported by external evidence. Leopold Mozart, in a letter from

Milan of 3 February 1770, mentions “2 *Latin Motets*” of Wolfgang’s for two castratos with whom he was friends, and Wolfgang himself states in a note added to a letter of his father’s of 4 August 1770 from Bologna that he, besides arias, has “*also made a Motet*”.¹⁹ Much suggests that the present work is meant. The clean and error-free autograph, although displaying no claim of authorship, is the only known source and does not give the impression of being a first draft, but rather a later fair copy (ca. 1772/1774), a conclusion also supported by study of the hand-writing.²⁰ One could therefore speculate about its being a copy of a work by another composer. But as Mozart usually pursued pedagogical aims with copies of sacred works by other composers in his striving to gain stylistic security in choral writing, as no copy of a solo motet by another composer is known, and as it is not apparent what could have attracted Mozart to this neither expressively nor compositionally particularly fascinating piece, this supposition must be ruled out. It therefore seems justified to include this work, on whose authenticity, incidentally, no doubt has ever been cast, in the present volume.

A very contrasting style to this last is encountered in two pieces, likewise dating from 1770, but written in Bologna in *stile antico* under the influence of Padre Martini: these are the “*Miserere*” KV 85 / 73^s (= No. 6) with the odd-numbered verses 1, 3, 5, 7, 9, 11, 13 and 15 for alto, tenor, bass and organ continuo and the Antiphon for four voices “*Quaerite primum regnum Dei*” KV 86 / 73^v (= No. 7) – with the plainchant *cantus firmus* in the bass. On 9 October 1770 Mozart was accepted into the highly respected “*Accademia filarmonica*” in Bologna, having written the piece for the examination, for which complete familiarity with the rules of the strict style was required. Besides Mozart’s setting of the Antiphon, a second by Padre Martini is extant, one copy in the latter’s hand (but with the misleading heading *Del Sig. Cav. Gio. Amadeo Wolfgango Mozart fatta per l’ingresso nella Accademia de Filarmonici*) and two copies in Mozart’s hand, to whom they have therefore been frequently, but wrongly, ascribed.²¹ But as Padre Martini uses no more

¹⁷ J. J. Fux, *Sämtliche Werke*, Series I/1, Kassel – Basel – London – New York – Graz, 1959, p. 115.

¹⁸ J. A. Hiller, *Anweisung zum Violinspielen für Schulen, und zum Selbstunterrichte. Nebst einem kurzgefaßten Lexicon der fremden Wörter und Benennungen in der Musik, Grätz 1795 bey Christ. Friedrich Trötscher. Gedruckt bey Andreas Leykam*, p. 85.

¹⁹ *Mozart. Briefe und Aufzeichnungen*. Complete edition, published by the International Mozart Foundation, Salzburg, compiled and elucidated by W. A. Bauer and O. E. Deutsch, vol. I, Kassel–Basel–London–New York, 1962, No. 159, line 12, and No. 202, line 57.

²⁰ The handwriting shows strong affinity with that of the autograph of the *Litany* KV 125, which Mozart dated in his own hand as March 1772.

²¹ H. Federhofer, op. cit., pp. 99f.

than the imitatively exploited beginning of the theme from Mozart's setting and follows another course in the rest of the work, one can only speak of a "*correction of the examination piece*" (Einstein) in the widest sense of the word. Whether the piece the examiners saw was Mozart's original work, which only partially corresponded to the rules of the strict style, or whether Padre Martini, out of concern for his protégé, passed off his own work as that of Mozart's will probably never be clarified. In any case, Martini's setting contains almost no infringements of the strict style, while Mozart's has numerous examples (cf. the *Kritischer Bericht*, available in German only). Appendix I of the present volume (pp. 264–267) has facsimiles of Mozart's and Padre Martini's autographs as well as a transcription of Padre Martini's study. The "*Miserere*" KV 85/73^s (= No. 6) and its contemporary, the five-part canon KV 89 (73^k), demonstrate a freer treatment of dissonances in a more sonorous texture. It must therefore be questioned whether the Introit "*Cibavit eos*" KV 44 (73^u), which runs completely without error in the sense of the strict style, can be considered to be a preliminary study for the Bologna examination work and whether it is by Mozart at all. It has therefore been classified as a dubious work and has not been printed in the present volume.

The studies with Padre Martini were to bear their fruit later. In the expression and compositional technique of the four-movement "*Regina coeli*" KV 108 / 74^d (= No. 8), written in May 1771 in Salzburg, Neapolitan church music can be clearly recognised as the model. The predominantly homophonic choral writing in the two outer movements, decked in rich orchestral robes, provides the frame around two coloratura arias for soprano, the two sections of the first aria closing on a choral epilog. There is analogous use again in the final movement of *solo-tutti* contrasts, underlining at the same time the dominant role of the solo soprano, which marks the whole piece. The cyclical form and the construction of the individual movements point to the influence of the symphony as a model, apart from the adoption, necessitated by the text, of a second slow movement.

From the same period we have the Offertory "*Internatos mulierum*" KV 72 / 74^f (= No. 9). The expression is entrusted to the richly contrasting choral passages, to which the instruments play a mainly subordinate role. A refrain-like connecting link is provided by a falling fifth motif already used in the

ample orchestral prelude.²² Parts of the text are taken from the Gospels of Matthew, 11, 11 and John, 1, 29. The beginning also recurs in the 4th *Antiphon in II. Vesperis de Nativitate S. Joannis Baptistae*, the final sentence as an absolution formula in the liturgy of the Mass.

Another work written in Salzburg in May 1772 is the "*Regina coeli*" KV 127 (= No. 10), its expressive content and formal concept corresponding in large measure to those of the first work of the same name, KV 108 / 74^d (= No. 8), based on the same Marian Antiphon. We see once again a choral epilogue to the first aria, which is connected here to the second via a bridge passage, and again the *solo-tutti* contrast in the final movement. The choral writing displays, despite the rich orchestral forces from which however trumpets and timpani are absent, a more thorough application of counterpoint as a constructional principle. How diligently Mozart pursued precisely this goal can be gauged from his study copies from early in 1773 of choral works by Michael Haydn and Ernst Eberlin.

The closest that Mozart came to the Italian operatic style was in the often-performed solo motet he wrote in Milan in January 1773, "*Exsultate, jubilate*" KV 165 / 158^a (= No. 11), a work far superior to its older sister, KV 143 / 73^a (= No. 5). It dispenses with the choir, as it was intended as an occasional composition for the castrato Venanzio Rauzzini, who had taken over a principal role in Mozart's *Lucio Silla*. For the overall formal conception, which corresponds to the definition given by J. J. Quantz for the motet, and for the individual sectional forms, the model is the symphony. As in KV 143 (73^a), the author of the text is unknown.

The Offertory "*Sub tuum praesidium*" KV 198 / 158^b (= No. 12) likewise dispenses with the choir. Einstein suspects²³ that it was written at the same time for two Milanese singers, "*perhaps for Rauzzini and Morgnoni*". This is contradicted, however, by the song-like character and the simple treatment of the two solo parts; coloraturas are completely absent, and the soprano does not go higher than g", while in KV 165 / 158^a (= No. 11) a" is required several times. There is no autograph, and the earliest known copies are from around 1820. The proof of authenticity must therefore be based principally on hermeneutical evidence. Only in 1962 did the discovery by Robert Münster (Munich) of a copy from the end of the 18th century confirm the

²² Regarding the provenance of this motif, cf. KV³, p. 150, footnote to KV 72 (74^f).

²³ KV³, p. 212, footnote to KV 198 (158^b).

authenticity of the work on the basis of transmission and give the preference to a scoring for two sopranos rather than for soprano and tenor as encountered in later sources.²⁴ Correlations with motifs in the *Missa brevis* KV 192 (186^f) permit the conjecture that the work originated in Salzburg in chronological proximity to the latter, a year later than Einstein supposed. In terms of expression and of the content of the text, which concurs up to measure 55 with an *Antiphon ad honorem B. Mariae Virginis*, it also has something in common with the two Marian Offertories KV 277 / 272^a (= No. 15) and KV 273 (= No. 16) of 1777, which are similarly in F major. The source situation does not allow a secure judgement on this question.

A special place is occupied by the Offertory “*Misericordias Domini*” KV 222 / 205^a (= No. 13). From a letter of Wolfgang’s of 4 September 1776 to Padre Martini, who received the accompanying piece with lavish praise, we gather that it was written, in response to a wish of the Bavarian Elector “*di sentire qualche mia Musica in contrapunto*” [“to hear some of my contrapuntal music”],²⁵ in Munich in January or February 1775 and performed there on 5 March 1775. Taking the carefully elaborated works of his Salzburg colleagues as his model and using a motive from Eberlin’s “*Benedixisti Domine*”, Mozart here combines polyphony with the expressive power of tension-laden harmony. The articulation of the form results from the thematic dichotomy between the homophonic “*Misericordias Domini*”, recurring eleven times in a multiplicity of variants, and the equally frequent recurrences of “*Cantabo in aeternum*”, introduced via imitation. The piece does not contain any other text, a limitation imposed for the benefit of the intended musical structures. The restrained expression of the first of these phrases and the confident mood of the second are underlined by contrasting dynamics. This contrapuntal masterpiece leaves the Bologna studies far behind it. The copy sent to Padre Martini is unfortunately untraceable in Bologna, so that the authenticity of the viola part has not been securely ascertained. It has been added in small print.

Esteemed highly by J. Brahms and performed by him on 8 December 1872 in Vienna, the *Offertorium de venerabili sacramento* “*Venite populi*” à 2 Chori KV 260 / 248^a (= No. 14), whose autograph score was marked by Wolfgang with *Salzburg 1776*, provides clear evidence of the striving for greater depth in his contrapuntal work: “*the true church music*”, which was

still on his heart during his Vienna period,²⁶ was still the model he envisioned. Two predominantly polyphonic outer movements of the same thematic material frame a shorter central movement. The use of a double choir offers an opportunity for overlappings as well as contrast and echo effects of all kinds. The violins, in contrast to “*Misericordias Domini*” KV 222 / 205^a (= No. 13), are not indispensable, as they essentially follow the vocal lines with some rhythmical simplifications. In some places, e.g. in measures 52ff., they do however free themselves so far from these lines that the supposedly *ad libitum* status they were given by Mozart has to be doubted. The autograph score does indeed contain only the vocal parts and continuo, while the violins follow in a likewise autograph short score on two leaves with four written pages. But this disposition may simply be due to the fact that the ten-staff manuscript paper, on which the topmost staff remains blank, did not offer any space for notating the two violin parts above the choral staves. It is in any case clear that the direction *Die Violini ad libitum zu diesem Offert[orium] Venite Populi* [The Violini ad libitum for this Offert[orium] Venite Populi] on the short score mentioned, on which the assumption has been based up till now, is in a hand belonging to neither Wolfgang nor Leopold Mozart. The parts in Salzburg Cathedral Music Archive, corrected by Wolfgang, (Source B in the *Kritischer Bericht*) carry no *ad libitum* direction. Their use may therefore have been just as much a matter of course as that of the *colla parte* trombones which are expressly referred to in Source B. Since no *ad libitum* indication is given in the Salzburg parts, this was not made up in the violins. The author of the non-liturgical text is unknown. In Appendix II of the present volume (p. 268), the original version of measures 36ff., crossed out by Mozart, is presented. It extends to seven measures and corresponds to measures 36–39 of the final music text. It already contains the idea of dynamic contrast, but, although more sweeping, is however harmonically less sophisticated and less expressive, consisting of a simple modulation to the dominant key, A major, and cadencing with a full close. This last fact may be one of the main reasons why Mozart replaced it with the more imaginative final version, more suitable both for the transition from measure 35 and for the continuation. In the autograph original parts for *Violino I* and *II*, the rejected version does not appear.

The Marian motets “*Alma Dei creatoris*” KV 277/272^a (= No. 15) and “*Sancta Maria, mater Dei*” KV 273 (=

²⁴ Cf. the *Kritischer Bericht*.

²⁵ Bauer – Deutsch I, No. 323, line 8.

²⁶ Bauer – Deutsch III, Kassel – Basel – Paris – London – New York, 1963, No. 739, line 17.

No. 16) share a close stylistic relationship. Both are in the same key, borrow their three-section form from the sonata movement and show a preference for homophonic treatment of the voices, to which the orchestra is subordinate. In terms of expression, they have in common their song-like melodic lines, rich in suspensions, and also the related texts. *Solo-tutti* contrasts are employed only in KV 277 (272^a); in KV 273 the choir sings almost constantly in four parts.

The autograph of KV 273 was dated by Mozart as *Salzburg, 9 September 1777*. Whether the work was therefore intended for the Feast in *Nativitate Mariae*, which falls on 8 September, remains questionable. The title customary today, *Graduale ad festum B. M. V.*, is not supported by the transmission. The autograph bears as a heading only the incipit “*Sancta Maria*”. Secondary sources designate the work, if at all, only as *Offertorium*. The same title appears on a more recent cover for the autograph. T. de Wyzewa and G. de St.-Foix conclude from the consistently personal tone of the non-liturgical text that the work must have been “*un acte formel de consécration du jeune Mozart à la Vierge, avant son départ*” [“*a formal act of consecration of the young Mozart to the Virgin before his departure*”],²⁷ which is quite conceivable. Mozart set off for Paris on 23 September 1777.

The autograph of KV 277 (272^a) is missing, and not even the copy in Salzburg Cathedral Music Archive, bearing entries in Mozart’s own hand and used in place of the lost autograph as the primary source, displays a date. The inner relationship not only with KV 273 but also with the Mass KV 275 (272^b) permits the conclusion that the work was written about the same time. Leopold Mozart mentions moreover, in a letter of 1 December 1777, an “*Alma Redemptoris Mater ex F*” of Wolfgang’s,²⁸ with which this work is probably meant.

The closest piece to this chronologically was composed in March and the beginning of April 1778 in Paris as a commission for the director of the *Concerts spirituels*, Jean Le Gros, to whom Mozart had been introduced by his Mannheim friends. It consisted of eight vocal interpolations KV Appendix 1 (297^a) in a “*Miserere*” by Ignaz Holzbauer. Mozart had little good fortune with them, however, since the length of the “*Miserere*” meant that only two choruses were actually sung at the

performance. That could be the reason why all the pieces have been lost, a circumstance all the more regrettable in that Mozart himself had expressed his complete satisfaction with them.²⁹ Incipits of the text and its distribution over choir, soloists or both were communicated to his father Leopold in a letter from Paris of 5 April 1778, a letter from which we glean the only knowledge we have at all of this work. Instrumental accompaniment is mentioned only for the sixth piece, a recitative “*Quoniam si voluisses*” for *Tenor with Oboe and Bassoon concert[ante]*, but there can be little doubt that the choruses were also accompanied by the orchestra. Their secular counterpart appeared a year later in Salzburg with the choruses for T. P. Gebler’s drama *Thamos, König in Ägypten* KV 345 (336^a),³⁰ which enjoyed wide circulation as sacred contrafacts in which Mozart himself may have been partially involved.

The third “*Regina coeli*” KV 276/321^b (= No. 17) was written in after his return from Paris to Salzburg. Occasion, date and autograph are unknown. The correlation with the first movement of the Vesper KV 321 points however to 1779 as the year of composition. If Mozart’s procedure in the two previous settings of the same Marian antiphon, KV 108/74^d (= No. 8) and KV 127 (= No. 10), had been to make one independent composition each out of the verses 1, 2 + 3 and 4 and the final “*Alleluia*” and thus to achieve a four-movement form, he now chose to re-work the text to a single movement of a fundamentally solemn character based on the alternation of *Tutti* and *Soli*. In order to provide each verse with a musical garment corresponding to the textual content and yet at the same time to conjure the resulting contrasts together into a firm form, he repeats the entire text in the third section (measures 80–156), which therefore almost matches the combined length of sections 1 (measures 1–37) and 2 (measures 38–79) and is to be understood as an extended reprise.

“*Ave verum corpus*” KV 618 (= No. 18) is the only one of the present works to have originated in Mozart’s Vienna period; its autograph is dated *Baden by Vienna, 17 June 1791*, while Mozart’s autograph work catalogue³¹ gives the date as 18 June. This motet is

²⁹ Bauer – Deutsch II, No. 447, lines 66ff.

³⁰ NMA, Series II, Work Group 6, Volume 1, presented by H. Heckmann.

³¹ *Verzeichniß aller meiner Werke vom Monath Febrario 1784 bis Monath ... 1 ...*, facsimile edition with commentary by O. E. Deutsch, Vienna–Leipzig–Zurich–London, 1938.

²⁷ W. A. Mozart, *Sa vie musicale et son oeuvre*, Vol. II, Paris, (1936), p. 396.

²⁸ Bauer – Deutsch II, Kassel–Basel–London–New York, 1962, No. 382, line 19.

amongst the best-known works of all time and, measured in terms of depth of expression, in which it surpasses its relative in character and compositional technique, the “*Sancta Maria*” KV 273 (= No. 16), it forms a worthy counterpart to the *Requiem* KV 626. The text is taken from the Sequence “*in honorem SS. Sacramenti*”.

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Of the total of 18 compositions, only the following seven works were available as microfilms or photocopies: “*Benedictus sit Deus*” KV 117 (66^a) and “*Regina coeli*” KV 108/ 74^d (Deutsche Staatsbibliothek zu Berlin – Stiftung Preußischer Kulturbesitz), the Recitative and Aria “*Ergo interest, an quis*” – “*Quaere superna*” KV 143/73^a (Library of Congress, Washington), the Antiphon “*Quaerite primum regnum Dei*” KV 86/73^v (Biblioteca musicale G. B. Martini, Bologna), “*Sancta Maria*” KV 273 [from items belonging to the former Prussian State Library, Berlin and now in the Staatsbibliothek zu Berlin – Stiftung Preußischer Kulturbesitz (Musikabteilung)] as well as “*Venite populi*” KV 260 (248^a) and “*Ave verum corpus*” KV 618 (Austrian National Library, Vienna). A status near to that of an autograph must be accorded to a copy of the “*Miserere*” KV 85 (73^s) in Leopold Mozart’s hand (Curtis Institute of Music, Philadelphia), up till now thought to be an autograph of Wolfgang’s, as well as to several copies by Salzburg scribes with entries in the hands of Leopold or W. A. Mozart, namely “*Benedictus sit Deus*” KV 117 / 66^a (Benedictine Monastery of St. Peter, Salzburg), “*Misericordias Domini*” KV 222 (205^a) (Municipal Archive Augsburg, on loan from Heilig Kreuz [Holy Cross] Monastery and once owned by Leopold Mozart)³² and “*Te Deum*” KV 141 (66^b), “*Inter natos mulierum*” KV 72 (74^f), “*Venite populi*” KV 260 (248^a) and “*Alma Dei creatoris*” KV 277/272^a (Salzburg Cathedral Choir Archive). Here we should also add the sources for “*Regina coeli*” KV 127 (Benedictine Monastery, Lambach) and “*Sancta Maria*” KV 273 (Benedictine Monastery of St. Peter, Salzburg), the work of Salzburg scribes, on which the indication of authorship originates from Leopold or W. A. Mozart, although their hands cannot be discerned in the corrections or other entries in these two copies. Particular value is attached to the first-named of these sources in view of the loss since 1945 of the autograph

of KV 127 [but see *Addenda 1986* below]. The autograph of “*Exsultate, jubilate*” KV 165 (158^a) is also untraceable [but see likewise *Addenda 1986*]. Both were kept in the former Prussian State Library in Berlin; neither microfilm nor photocopies of the two sources are known. For the last-named work, there are not even any copies of an early date. It was therefore necessary to rely for the editing on a more recent copy of the autograph from the Otto Jahn estate [now in the Staatsbibliothek zu Berlin – Stiftung Preußischer Kulturbesitz (Musikabteilung)] as well as on the printed editions in the old Mozart Complete Edition (AMA) and Edition Eulenburg No. 1022 (Alfred Einstein), both of which go back to the autograph and contain a brief editorial report. For “*Scande coeli limina*” KV 34 and “*Veni Sancte Spiritus*” KV 47, copies from St. Peter’s, Salzburg, were available; further available sources were second-generation copies of the autograph of KV 34 in the Bavarian State Library and in the Westdeutsche Bibliothek Marburg/Lahn [but now in the State Library Berlin – Prussian Cultural Heritage, Music Department and for KV 47 a Salzburg copy in the Benedictine Priory in Mariazell. For the editing of “*Sub tuum praesidium*” KV 198 (158^b), a copy from the end of the 18th century (St. Peter’s in Munich, previously in Altötting) served as primary source. Only the bass, which in the primary source was entered at a subsequent date and is certainly not by Mozart, was taken from a later source of around 1820 (Benedictine Monastery of St. Lambrecht, Upper Styria).

Several works are preserved in a number of early copies which are named in the *Kritischer Bericht*. The most reliable were consulted as secondary sources. An appropriate evaluation of the sources named enabled the establishment of the definitive music text. The consultation of copies not known at the time of the old Mozart Complete Edition, with corrections in the hands of Leopold and Wolfgang, proved to be important for knowledge of the forces involved and of performance practice. It was thus possible to publish KV 141 (66^b) for the first time with the original scoring, while in KV 222 (205^a) the oboes and horns were unmasked as later additions. By the same token, it was possible to show on the basis of the sources named for KV 72 (74^f), KV 260 (248^a) and KV 277 (272^a) that the employment of three trombones, in keeping with a widespread tradition,³³ reinforcing *Alto*, *Tenore* and *Basso* at the unison was authentic, even though they are not specified in the autograph of KV 260 (248^a). They have

³² W. Senn, *Die Mozart-Überlieferung im Stift Heilig Kreuz zu Augsburg*, in: *Neues Augsburger Mozart-Buch*, *Zeitschrift des Historischen Vereins für Schwaben*, volume 62/63, 1962, pp. 333ff.

³³ K. G. Fellerer and F. Schroeder, Foreword to NMA I/2/2, *Vespers and Vesper Psalms*, pp. Xlf.

been included in large print. On the other hand, Einstein's conjecture that the viola in Salzburg church music automatically doubled the low strings in passages where it had no part of its own³⁴ has been confirmed neither by the Salzburg parts material mentioned nor by other sources. For a player of this instrument, accustomed to reading the alto clef, a part would have had to be specially copied, but there is no evidence of this. The idea that he played his part from one of the continuo parts written in the bass clef can be dismissed. The reasons for Mozart's not including the viola in certain works have yet to be investigated in detail.

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Divisi rendition is not intended where chords with two or more notes appear in *Violino I* and *II*. In the autograph of KV 108 (74^d) we encounter e.g. the same or similar chords in one case with single, in another with double, stems. Chords, including the latter, have therefore always been rendered with single stems. In contrast, the double stems encountered in the viola parts in the sources have been retained wherever *divisi* performance is intended, e.g. in KV 108 (74^d), as the designation *Viole*, which recurs in the lost autograph for KV 127, for the relevant staff already suggests. The copy of this work in the Benedictine Monastery in Lambach explicitly designates this part, notated on one staff, as *Viola I^{ma} et 2^{da}*.

Unison leading of first and second violins or of violins and wind, indicated by the direction *unisono*, has been written out and correspondingly noted in the *Kritischer Bericht*, as has also been done for unison leading of *Viola* and *Basso*, indicated by *colla parte*. The passages in the latter category must generally be realised as doubling at the octave. A unison is to be recommended only where the viola would otherwise enter an exceptionally high register or cross the soprano part. Mozart usually alludes to this (e.g. KV 117 "*Jubilate*", measure 13, *Viola*, 2nd – 8th sixteenth-notes), but not always (ibid., measure 22, where the notated *g* in measure 25 indicates the unison instead of the the octave). Conversely, in the same movement, measure 15, 13th sixteenth-note and again measure 23, 2nd eighth-note, doubling at the octave is advisable, taking into consideration the range of the viola. Passages of this kind are noted in the *Kritischer Bericht*.

³⁴ KV 3^a (= Supplement Ann Arbor, 1947), pp. 992f., footnote to KV 237 (186^c).

The bassoon in unison with the organ bass is specified as an additional continuo part only where its use is confirmed in authentic sources or in keeping with performance practice of the day for works employing large forces, particularly in choral movements. It is noticeable that, in the parts from Salzburg Cathedral Choir Archive and the monastery Holy Cross with corrections in Leopold's and Wolfgang's hands, continuo parts are available only for *Fagotto*, *Violone*, *Organo* and *Organo ripieno*, to whose number the *Battuta*, identical to the *Organo* part with its thorough-bass figures, has to be added as the conductor's part. In contrast, the violoncello has no part of its own. This instrument can hardly have played from the *Fagotto* or *Violone* parts, as they always have rests wherever *Organo* and *Battuta* show entries of *Soprano*, *Alto* or *Tenore* in the appropriate c-clefs. The violoncello would therefore not have been able to participate – as was usual with J. J. Fux and no doubt still so in Salzburg in Mozart's day – in the performance of parts written in the tenor clef. On the other hand, several indications *Violoncello* in the *Battuta* of the *Vesperae solennes de Confessore* KV 339 seem to indicate that this instrument, despite the inconvenience which must have resulted from the inclusion of notation for the soprano and alto entries, must have played from this part.³⁵ The *Battuta* parts of the works published here contain no indications of this kind, and in the autograph scores the staff for the instrumental bass is generally designated *Organo*, *Bassi* or *Organo e Bassi*. Since violoncellists are mentioned by name as members of the Salzburg royal chapel,³⁶ and since the participation of the violoncello is vouched for by an autograph remark³⁷, the instrument has been specified in the scoring, although the primary sources provide no evidence of a part specifically for this instrument.

³⁵ K. G. Fellerer and F. Schroeder, *Kritischer Bericht* to NMA I/2/2, *Vespers and Vesper Psalms*, pp. b/31ff. – Tenor entries, when this is the lowest voice, are occasionally shown in soprano or alto clef in the *Battuta* and *Organo* parts, e.g. "*Te Deum laudamus*" KV 141 (66^b), mm. 143ff., 192. It seems questionable whether the violoncello joined in the performance of these passages. Conversely, the setting of a tenor clef does not automatically mean that the violoncello is called for, e.g. where, during the fugal treatment of a theme, a change from soprano to tenor clef takes place in the *Organo* part, e.g. Offertory "*Venite populi*" KV 260 (248^a), m. 16.

³⁶ Leopold Mozart, *Ausgewählte Werke*, introduced and edited by M. Seiffert = *Denkmäler der Tonkunst in Bayern*, 9th year, volume 2, Leipzig, (1909), p. XXVI.

³⁷ As footnote 35, p. XVI. Cf. further K. A. Rosenthal, *Zur Stilistik der Salzburger Kirchenmusik*, in: *Studien zur Musikwissenschaft* XVII, p. 89.

Information on the original nomenclature and the parts material is given in the *Kritischer Bericht*.

Solo and *Tutti* indications, usually encountered in the original sources in the abbreviations *S* and *T*, have been written out tacitly. In *Organo* parts, where they are also encountered, not only vocal solos, but also instrumental introductions, are indicated by *S*. In KV 72 (74^f), in whose vocal parts no alternation of *solo* and *tutti* occurs, these indications have therefore been reproduced only in the *organo* part. *Fagotto* and *Violone* exercise no *tutti* functions, but play in all passages of the *Organo* part marked with *S*, except where these have been notated in c-clefs. In contrast, the organ designated *Organo ripieno* plays only in the *tutti*.

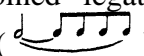
At transitions between *tutti* and *solo*, the last note value in the *Organo ripieno* (which then has rests and would therefore more naturally wish to extend this value to a quarter-note) can diverge from that of *Organo*, *Fagotto* and *Violone* parts (which continue playing and therefore often have eighth-notes at such places). Wherever such divergences can be observed in authentic parts, they have been reflected in the musical text, where the stem of the longer note value in the *Organo ripieno* points downwards, the stem for the other continuo parts points upwards. Divergences of this kind occur in KV 72 (74^f), measures 42, 88, and in KV 277 (272^a), measures 27, 88. In KV 141 (66^b), where the *Organo* part, identical to the *Fagotto* and *Violone* parts, is missing, but, where divergences can be observed at such places between the latter parts and the *Organo ripieno*, they have likewise been rendered as in the originals and the *solo* and *tutti* marks made up correspondingly.

In KV 222 (205^a), while there is no differentiation between solo and choir organs and there are no *solo* / *tutti* indications – although the authentic parts material has the additional marking *rip[ieno]* –, there is nevertheless a similar rhythmic divergence in the organ part at changes from bass to c-clef where *Fagotto* and *Violone* have rests. In measures 17, 43, 53, 100, 112, 126 and 134 the relevant notes have therefore been distinguished, at the beginning or middle of the measure, by simultaneous upwards and downwards stems. The downwards stems apply to *Fagotto* and *Basso* (in measures 17, 43, 126 analogously to *Violoncello*), the upwards to *Organo* (in measures 53, 100, 112, 134 correspondingly to the *Violoncello*, which joins the tenor line at the 1st eighth-note in 134–136). In the parts for KV 260 (248^a), likewise read through by Mozart and in which *Organo* and *Organo*

ripieno are congruent, such rhythmic divergences are not encountered.


Staccato marks have been uniformly rendered as dashes. Parallel passages displaying in one case dots, in another dashes, show that Mozart did not differentiate between the two signs in the works published here, although a *caveat* is appropriate inasmuch as these works, with the exception of KV 618, were all composed before 1780. In the autograph of KV 108 (74^d), “*Alleluja*”, measures 21–24, Mozart marks e.g. *Violino I* with dots, while the parallel passage, measures 29–32, in contrast shows long dashes. In additions to the parts made in Mozart’s own hand, the characteristic form of a long dash drawn from left to right is seen.



Where dashes in the *Organo* part signify *tasto solo*, which is usually unambiguous when other continuo parts show no dashes, the synonymous figure *I* has been used in order to prevent confusion with staccato and accent signs.³⁸ In KV 222 (205^a), dashes are also encountered occasionally in unison passages for *Violone* and *Fagotto*, often added by Mozart himself; the *Kritischer Bericht* contains more details. At such places, the dash seems to exercise a double function, namely representing the thorough-bass figure *I* at the same time as an accent or (less frequently) staccato. In such cases (e.g. 2nd half of measure 3), a double marking (figure *I* and dash) has been applied. Mozart uses *fp* in the sense of *sf* in the course of *forte* passages in KV 47, measure 27 and elsewhere, in KV 117 (66^a), 2nd movement, measures 88–91, *Viola I* and *II* (made up following this in measures 43–46).³⁹ There is similarly an *f* in KV 117 (66^a), 2nd movement, measures 44, 46 and 89 for *sf*. In KV 127, 2nd movement, measures 40–43, the variant forms *f p* and *fp* result in some cases from the dissolving of the abbreviations; here both signs mean the same.

The number of cautionary accidentals has generally been reduced without comment wherever they differ from today’s notational practice. Combined legato marks and ties have not been modernised (),

³⁸ H. Federhofer, *Striche in der Bedeutung von “tasto solo” oder der Ziffer “I” bei Unisonostellen in Continuostimmen*, in: *Neues Augsburger Mozart-Buch, Zeitschrift des Historischen Vereins für Schwaben*, vol. 62/63, Augsburg, 1962, pp. 497ff.

³⁹ Cf. also the *Revisions-Bericht* [Editorial Report] on Series V and Series XXIV of the old Mozart Complete Edition (AMA), *Opern und Ballettmusiken* [Operas and Ballet Music], Leipzig, 1883, p. 4.

but set as in the originals (). Augmentation dots extending notes over barlines have been rendered using modern notation. Wind instruments notated on one staff have been given separate stems. Exceptions have been made at separations of an octave or more, where both parts have, as a rule, been set on one stem, as long as this does not compromise the optical transparency of the voice-leading. The frequently-encountered abbreviations of half-notes with eighth-note beams to represent pulsating eighth-notes have been written out, as opposed to sixteenth-note abbreviations, which have been retained.

Mozart usually writes thorough-bass figures below, but occasionally above, the *Organo* staff, a decision usually determined by the space available. Where a figure “8” or higher occurs, Mozart sometimes places it below the lower number (e.g. KV 117/66^a, “*Jubilate*”, measure 22: “”, measure 39: “”). These and similar passages have been rendered according to modern practice, without comment in the readings list in the *Kritischer Bericht*. Only in cases in which it clarifies the voice-leading and is justified on grounds of analogy have they been left as in the originals (e.g. KV 117/66^a, “*Benedictus sit Deus*”, measure 3). Prolongation lines in the figured bass, indicating a sustaining of the harmony, are occasionally absent in the sources. They have been made up tacitly wherever appropriate. Divergent figures in secondary sources have not been considered when the primary sources are unambiguous. The organ part for the “*Te Deum laudamus*” KV 141 (66^b), contains at measures 118–124, despite the direction *senza Organo*, the bass line and thorough-bass figures. This form of notation, also evidenced elsewhere,⁴⁰ enables the organist to follow the harmonic course of the piece and has been retained.

The Volume Editor offers here suggestions for ornamentation at fermatas, viz.:

No. 3 “*Benedictus sit Deus*” KV 117 (66^a = 47^b), “*Introibo*”, measure 87



No. 5 “*Ergo interest, an quis*” – “*Quaere superna*” KV 143 (73^a)

a. measure 65



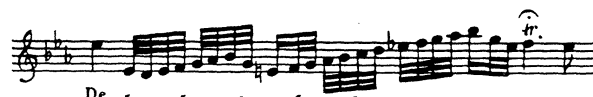
b. measure 103



No. 8 “*Regina coeli*” KV 108 (74^d), “*Ora pro nobis*”, measure 44



No. 10 “*Regina coeli*” KV 127, “*Ora pro nobis*”, measure 130

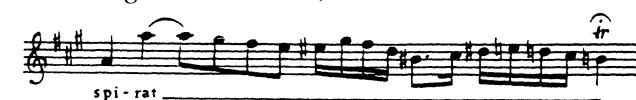


No. 11 “*Exsultate, jubilate*” KV 165 (158^a)

a. “*Exsultate jubilate*”, measure 123



b. “*Tu virginum corona*”, measure 105



In homophonic passages, the text was usually not underlaid in all vocal parts. It has been made up tacitly in such cases and likewise where textual repeats were not written out. Missing punctuation in liturgical texts has been completed according to the *Graduale* and *Antiphonale Romanum*, and in other texts according to the sense.⁴¹

*

Addendum: It was only after the present volume had been printed that Dr. Robert Münster (Munich) discovered, in the former Benedictine Monastery of St. Veit near Neumarkt, Bavaria, once part of the Archdiocese of Salzburg, parts copies from the end of the 18th century for the two “*Tantum ergo*” settings KV 142 (Appendix 186^d) and KV 197 (Appendix 186^e) bearing the authorship remark “*Del Sig. Cavaliere / Amadeo Wolfgango Mozart / academico Filarmonico / di / Bologna e Verona*”.⁴² Aloys Fuchs, Ludwig von

⁴¹ For a rendering of the texts see H. Abert, op. cit., pp. 951ff.

⁴² More is available on this in the article by R. Münster, *Mozartiana aus bayerischen Klöstern*, in: *Acta Mozartiana* 1963, issue 3. Furthermore, Univ.-Prof. Dr. Walter Senn

⁴⁰ Cf. e.g. J. J. Fux, *Sämtliche Werke*, Series I/1, Kassel–Basel–London–New York–Graz, 1959, p. 32.

Köchel, Paul Graf von Waldersee and Gustav Nottebohm considered both works genuine and they were therefore included in the old Mozart Complete Edition (AMA). Theodor de Wyzewa and Hermann Abert, on the other hand, doubted the authenticity of the undeniably almost insignificant “*Tantum ergo*” KV 142 while accepting the substantially more inspired KV 197, despite O. Jahn’s reservations, as a successful work of Mozart’s youth; according to Abert, it displays “*all the stylistic traits of the motets of this period. There is no reason to join Jahn in refusing an attribution to Mozart, especially in the light of their containing some of his favorite stock phrases such as the sequence cis", d", g", fis" at veneremur cernui*”.⁴³

A. Einstein adopted the view of both scholars regarding KV 142, but, because of the absence of an autograph, the unfavorable source situation and the fact that both *Tantum ergo* settings came from the same transmission, included both KV 142 and KV 197 amongst the dubious works: “*If Appendix 186^d (142) is dubious, the same must be true of Appendix 186^e (197), which goes back to exactly the same source. I could not bring myself to find a place for these two works in the main body of the catalogue*”.⁴⁴ As no stylistic criteria speak against the authenticity of KV 197, however, the new source situation, discussed fully in the *Kritischer Bericht*, now permits the opposite conclusion, namely that KV 142 can also be considered genuine because it shares the same transmission as KV 197. W. Senn was successful in proving, on the basis of the discovery of valuable sources, the authenticity of Mozart’s *Missa* KV 140,⁴⁵ relegated by Einstein to the fraudulent compositions. This is another of these cases where the use of stylistic criteria alone proved disadvantageous, as it is particularly easy to draw over-hasty conclusions where Mozart’s early music, with its plethora of musical styles, is concerned. The new source situation secures the authenticity of KV 142 and KV 197 with such a high degree of probability that their inclusion in the present volume seems justified. Mozart could well have written the two “*Tantum ergo*” settings in Salzburg in 1772. For these reasons, however, it has

not been possible to accord them their place in the chronological order of the other minor church compositions in this volume; they therefore appear at the end of this volume as subsequent additions.

*

It is my pleasant obligation to offer thanks to all persons and institutions who have supported the work on the present volume by providing sources, information and advice, above all to Archive Director Dr. Hedwig Kraus, Vienna; Dr. Werner Bittinger, Kassel; Karl Heinz Füssl, Vienna; His Eminence Dr. P. Altman Kellner, OSB, Kremsmünster; Kaplan Alois Kirchberger, Munich; Dr. Robert Münster, Munich; Univ.-Prof. Counsellor Dr. Leopold Nowak, Vienna; Prof. Dr. Karl Pfannhauser, Vienna; Univ.-Prof. Dr. Walter Senn, Innsbruck; Prof. Dr. Luigi Ferdinando Tagliavini, Bologna; the Benedictine Monasteries of Göttweig, Kremsmünster, Lambach, St. Lambrecht, Melk, Michaelbeuren, St. Paul, St. Peter in Salzburg, and the Benedictine Priory, Mariazell; the Monastery of the Augustinian Canons in Herzogenburg; Salzburg Cathedral Choir Archive; the City Archive, Augsburg; the Deutsche Staatsbibliothek, Berlin (Dr. Karl-Heinz Köhler); the Biblioteca del Conservatorio di Musica “G. B. Martini”, Bologna; the Moravské Museum Brünn (Dr. Theodora Straková); the Westdeutsche Bibliothek Marburg/Lahn (Heinz Ramge); the Curtis Institute of Music, Philadelphia (I. L. Gotlobe); the Library of Congress, Washington (W. Lichtenwanger); the Austrian National Library, Vienna; the Zentralbibliothek, Zurich and finally, and especially, to the first Chief Editor of the NMA, Dr. Ernst Fritz Schmid, whose memory we will always cherish, as well as to the present Editorial Board.

Hellmut Federhofer

Mainz, November, 1962

Translation: William Buchanan

(Innsbruck) found parts copies from the end of the 18th century with the signature *Del Sig. Cavaliere Wolfgango Amadeo Mozart* in the archive of Salzburg Cathedral Choir.

⁴³ T. de Wyzewa et G. de Saint-Foix, op. cit., I, p. 464; II, p. 426. H. Abert, op. cit., I, p. 317. O. Jahn, W. A. Mozart, ²/I, Leipzig, 1867, p. 282.

⁴⁴ KV³, p. 855.

⁴⁵ Cf. W. Senn, *Die Missa brevis in G, KV 140*, in: *Neues Augsburger Mozart-Buch*, Augsburg, 1962, pp. 369ff. (= *Zeitschrift des historischen Vereins für Schwaben*, Vol. 62/63).



Facs. 1: Folio 5^v of the “*Benedictus sit Deus*” KV 117 (66^a = 47^b) from the autograph kept in the State Library Berlin – Prussian Cultural Heritage, Music Department: “*Introibo*”, measures 11–18; cf. pp. 30ff.

[illegible]

Facs. 2: Folio 1^r of the “*Miserere*” KV 85 (73^s) from the copy by Leopold Mozart kept in the Curtis Institute of Music, Philadelphia; cf. p. 69.

Regina coeli

del Sgr. Cavaliere Amadeo Wolff:
Mozart - nel tempo di Maggio 1771

figura
Ganghoff
KV 374d

Allegro

Facs. 3: Folio 1^r of the “*Regina coeli*” KV 108 (74^d) from the autograph kept in the State Library Berlin – Prussian Cultural Heritage, Music Department; cf. pp 74ff.



Facs. 4: Folio 3^v of the Offertory “*Venite populi*” KV 260 (248^a) from the autograph kept in the Austrian National Library, Vienna; cf. pp. 205ff., mm. 23–29.

Ms. *Allegro Moderato* *Sancta Maria*

Vi. Wolfgang Amadeus Mozart
abgesagt 9. Sept. 1787

figur
handschrift.

Canto
Sancta Maria Mater Dei, ego omnia tibi debeo, Sancta Mater Dei

Alto
ego omnia tibi debeo Sancta Maria Dei

Tenore
ego omnia tibi debeo Sancta Maria Dei

Basso
Sancta Maria Mater Dei ego omnia tibi debeo Sancta Mater Dei

Basso
Basso

Fig.

Allegro moderato

Facs. 5: Folio 1^r of the “*Sancta Maria*” KV 273 from the autograph formerly kept in the Westdeutsche Bibliothek, Marburg (now in the State Library Berlin – Prussian Cultural Heritage, Music Department); cf. p. 234.

Wolfgang Amadeus Mozart
Basel. 4. 17 & 1791.

Ave verum Corpus

Violin
Viola
Canto
Alto
Tenor
Basso
Organo
Clarin.

Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:

Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:
Si. v.:

Se. re. bu.?
Joseph Schellhammer.

Facs. 6: Folio 1^r of the “Ave verum corpus” KV 618 from the autograph kept in the Austrian National Library, Vienna; cf. p. 261.

No. 6 “*Miserere*” KV 85 (73^s): this score in Leopold Mozart’s hand, owned by an Austrian private collector, is today on permanent loan to the Austrian National Library, Vienna.

No. 10 “*Regina coeli*” KV 127 and No. 11 “*Exsultate, jubilate*” KV 165 (158^a): the autographs of both works belong to items lost from the former Preußische Staatsbibliothek in Berlin; the manuscript of KV 127 is today in the State Library Berlin – Prussian Cultural Heritage, Music Department and has been accessible again since 1965, while the autograph of KV 165 is kept in the Biblioteka Jagiellońska Kraków and has been accessible since 1979/80. Both works had to be edited from secondary sources in 1963 (cf. *Kritischer Bericht*). Changes in the musical text in the light of the once again available autograph are reserved for the NMA Work Group 31 (*Addenda*), in which descriptions of both original manuscripts will be provided. Three substantial changes in the musical text can already be pointed out here:

KV 127, “*Alleluja*”, measures 164f.: text underlay in the alto as in the soprano; in the bass as follows:



KV 165, “*Exsultate*”, measure 47: in all instrumental parts (with the exception of *Viola I, II*) read a plain forte instead of a plain or italicised fortissimo, in *Viola I, II* read an italicised forte instead of a plain fortissimo.

KV 165, “*Alleluja*”, measures 110–112: in the horns (in F), instead of whole-note rests in measures 111/112 read:



KV 165: a previously unknown source (copied parts) has in the meantime been discovered by Robert Münster; it is of Salzburg provenance and was discovered in the City Parish Church of St. Jacob

in Wasserburg. Its text has been changed in parts to suit the Feast of the Holy Trinity. This source will be described in the NMA Work Group 31 (*Addenda*) (cf. Robert Münster in the *Neue Zürcher Zeitung* No. 131, 9th/10th June, 1979, pp. 67f., and Helmut Federhofer in: *Neue Mozart-Ausgabe. Bericht über die Mitarbeitertagung in Kassel, Mai 1981*, pp. 37f.).

No. 16: “*Sancta Maria mater Dei*” KV 273: the autograph is today in the State Library Berlin – Prussian Cultural Heritage, Music Department.

Supplement I: “*Tantum ergo*” KV 142 (Appendix 186^d): Robert Münster has recently discovered in the Bayerische Staatsbibliothek, Munich copied parts with 13 “*Tantum ergo*” compositions by Johann Zach (1699–1773), court music director in Mainz, of which No. 13 is largely identical with KV 142; in these copied parts, however, in contrast to the source preserved under Mozart’s name in St. Veit, the extended “Amen” coda (pp. 273–275, mm. 43b–63) is missing, so that Münster comes to the following conclusion (*Das Tantum ergo KV 142* [...], in: *Acta Mozartiana* 1965, Heft 1, p. 13): “*For reasons not known to us, Mozart re-worked slightly the 'Tantum ergo' by Johann Zach contained in original form in Mus. Mss. 285/5 No. 13 [= the Munich source just mentioned] and provided it with an extended 'Amen' coda.*” According to this, the “*Tantum ergo*” should be placed in NMA X/28 (*Arrangements, Orchestrations and Transcriptions of works by other composers, Sections 3–5, Other Arrangements*). The changes detailed here regarding the primary source situation for the present volume should be borne in mind in the relevant passages in the Foreword, in facsimile captions and in the *Kritischer Bericht*.

For secondary sources mentioned in the Foreword and in the *Kritischer Bericht*, information such as “*Westdeutsche Bibliothek Marburg/Lahn*” or “[...] *from items originally in the possession of the former Preußischen Staatsbibliothek Berlin, currently Marburg/Lahn*” should be changed to “*State Library Berlin – Prussian Cultural Heritage, Music Department*” or “[...] *formerly Preußische Staatsbibliothek Berlin, today: State Library Berlin – Prussian Cultural Heritage, Music Department*”.