

Wolfgang Amadeus  
**MOZART**

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Te Deum laudamus KV 141  
Dixit et Magnificat KV 193

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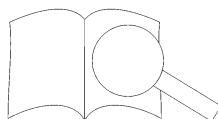
der Mozart-Ausgaben  
Urtext

Studienpartitur / Study score



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Wolfgang Amadeus  
**MOZART**

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**Te Deum laudamus**  
KV 141 (66<sup>b</sup>)

per Coro (SATB)  
2 Clarini, 2 Trombe, Timpani, 2 Violini e Basso continuo  
(Violoncello / Fagotto / Contrabbasso, Organo)

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der Mozart-Ausgaben  
Urtext

Studienpartitur / Study score





## Foreword

Mozart wrote this *Te Deum* immediately before his first journey to Italy, for which he set out with his father Leopold on the 13th December 1769. Between 1767 and 1768 the Mozart family had lived in Vienna and other towns in the Habsburg domains; on the 5th January 1769 they arrived back in Salzburg. During the following months Wolfgang Amadeus composed two masses, some smaller sacred works and instrumental music. On the 27th October 1769 the Archbishop of Salzburg, Sigmund Christoph von Schrattenbach, conferred on Mozart the honorary title of Konzertmeister. Since he is designated with this title on the set of parts preserved in the Salzburg Cathedral Choir archive, the *Te Deum* must have been composed after that date.<sup>1</sup>

The authenticity of the work was long questioned. This was partly because it contains passages which are strikingly similar to corresponding sections of a *Te Deum* by Michael Haydn,<sup>2</sup> and partly because no autograph score or other authentic source material was known to exist. Only after the discovery in Salzburg of the above-mentioned set of parts, which contain markings in the hand of Leopold Mozart, could the composition be attributed with certainty to Mozart.

Unlike the first print of this work, which is believed to have appeared in 1803, the set of parts found at Salzburg includes, in addition to the strings, wind parts for 2 clarini (high trumpets) and 2 trumpets. The original title also mentions a timpani part, but this has been lost, and for the present edition it has been replaced by a part newly written by Paul Horn. The work thus has "solemn" scoring, quite in keeping with the basic exuberant character of the words, the so-called "Ambrosian Song of Praise" which was first written down at the end of the 7th century. Settings of the *Te Deum* were generally performed on joyful occasions such as the celebration of a victory or peace treaty, baptisms, coronations, elections, enthronements, anniversaries and church consecrations, which required festive splendour and, sometimes on account of courtly ceremonial, the participation of timpani and trumpet.

Mozart followed the conventions of his time by setting the text into four sections: the first *Allegro* is followed by a recession "Te ergo quaesumus" as a short *Adagio*. This is followed by a *Tempo di Minuto* section in triple time, which leads into the final fugue "Te Domine speravi" into the final fugue.

Munich, January 2000  
Translation: John Coombs

### Concerning this edition

Since the appearance of the *Neue Mozart-Ausgabe*<sup>3</sup> in 1966, numerous discoveries concerning the musical text of the present work have been published there. No autograph score or other authentic source material has been found. The principal source is the set of parts preserved in the Salzburg Cathedral Choir archive. The concertato organ parts are missing from these are copied parts kept by the Salzburg Cathedral, and the first printed edition, the *Te Deum* by Breitkopf and Härtel.

The concertato organ part playing the instrumental bass line of the *Te Deum* should include, in accordance with the practice of the time, an organ, violone (today cello and double bass) and bassoon, although parts for these instruments are not all included in the earliest surviving copies (Salzburg: no bassoon, Laufen: only organ). Changes in the instruments which are to play in particular passages are indicated by the use of different clefs in the part. If it is notated in bass clef all the bass instruments are to play; if a C clef is used – replaced in the present edition by treble clef or treble clef sounding an octave lower – this signifies that only the organ is to play.

In the Salzburg copy a distinction is made in the voice parts and the organ between concertato and ripieno parts. In the voice parts the notes of the concertato and ripieno parts are identical. The ripieno organ part contains all the vocal parts, but it does not play during instrumental transitions, whereas it concludes with the same note values as in the bass voice part. (As the concertato organ part has been lost, it can only be surmised that this part included the instrumental passages and the marking "Solo" where required). When rhythmic differences occur between the ripieno organ part and the concertato instrumental bass parts at junctures of vocal and instrumental transitions, these are indicated by the use of noteheads with stems pointing downwards (bars 6, 18, 23, 35, 141); at these junctures the organ part is shown with downward slurs.

Editorial additions to the present edition are indicated in the following: slurs by broken lines, italics, markings by smaller type, staccato markings, and no additions have been made where there is danger of ambiguity. Figures in brackets have been added in brackets to the numbers of the instruments. Figures 118 to 125 of the instrumental parts indicate expressly that the organ part is to play; in these passages, the bass line is figured. It should be noted that this was done merely to inform about the harmonies.

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<sup>1</sup> The title was written in an unidentified hand, but the mention of Mozart's position in the title suggests that this was copied from the lost concertato organ part for all the parts. See also *Wolfgang Amadeus Mozart, sämtliche Werke. Kritische Ausgabe*, section 3: *Kleinere Kirchenmusik*, Karl Gustav Fellerer, *Mozarts Werke*, section 3: *Kleinere Kirchenmusik*, Wolfgang Amadeus Mozart, *Geistliche Gesangswerke*, see Helmut Federhofer, Kassel/Bas





# Te Deum laudamus

KV 141

Wolfgang Amadeus Mozart

1756–1791

**Allegro**

Clarin I, II  
in Do / C

Tromba I, II  
in Do / C

Timpani\* in  
Do-Sol / C-G

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Aufführungsdauer / Duration: ca. 11 min.

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...rga... of Pa... ..

Paul Horn

\*\* Siehe „Zur Edition“

4

Te ae - ter - num Pa - trem o - mnis ter - ra ve - ne - ra - tur

Te ae - ter - num Pa - trem o - mnis ter - ra ve - ne - ra

Te ae - ter - num Pa - trem o - mnis ter - ra ve - ne - r

Te ae - ter - num Pa - trem o - mnis ter - ra ve

4 2 6 6 6

7

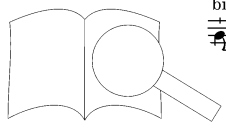
Ti - bi o - n i . bi coe - li et u - ni - ver - sae po - te - sta - tes: Ti - bi

u , ti - bi coe - li et u - ni - ver - sae po - te - sta - tes: Ti - bi

bi

*p* *f*

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11

Che-ru-bim et Se-ra-phem in - ces - sa - bi - li vo - ce pro - cla-mant: Sar

Che-ru-bim et Se-ra-phem in - ces - sa - bi - li vo - ce pro - cla-mant:

Che-ru-bim et Se-ra-phem in - ces - sa - bi - li vo - ce pro - c'

Che-ru-bim et Se-ra-phem in - ces - sa - bi - li vo - ja - ctus,

8 6 #3 7 6 6 5 7 5 6 7 6

15

an - ctus Do - mi-nus De - us Sa - ba-oth.

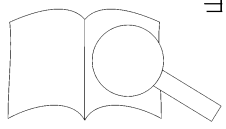
San - ctus Do - mi-nus De - us Sa - ba-oth.

San - ctus Do - mi-nus De - us Sa - ba-oth.

ctus, San - ctus Do - mi-nus De - us

6 6 5 7 6 # 2 6

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Ple - ni sunt coe - li, sunt coe - li et ter - ra ma - - je - sta  
 Ple - ni sunt coe - li, sunt coe - li et ter - ra ma - - j  
 Ple - ni sunt coe - li, sunt coe - li et ter - ra ma -  
 Ple - ni sunt coe - li, sunt coe - li et ter - ra - tis

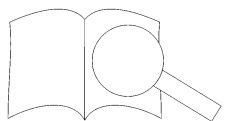
*Tutti*

6 6 5 6 9 8 6

glo - ri - ae.  
 glo - ri - ae.  
 glo - ri - ae.  
 glo - ri - ae.  
 glo - ri - ae. tu - - ae. Solo

4 5 6 2 6  
 b3 4 3

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Te glo-ri-o-sus A-po-sto-lum cho-rus, te pro-phe-ta-rum u-

Te glo-ri-o-sus A-po-sto-lum cho-rus, te pro-phe-t

Te glo-ri-o-sus A-po-sto-lum cho-rus, te pro-

Te glo-ri-o-sus A-po-sto-lum cho-rus, te ta-lau-

*Tutti*

6 2 6 7 b3 b7 b5 2 - 6 -

da-bi-l

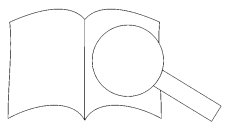
da-l

merus, te, te mar-tyrum can-di-da-tus lau-dat ex-

nu-merus, te, te mar-tyrum can-di-d

4/3 6 5 4 2 #

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er - ci-tus. Te per or - bem ter-ra - rum san - cta con-fi - te - tur Ec - cle - si -  
 er - ci-tus. Te per or - bem ter-ra - rum san - cta con-fi - te - tur, con - fi - te - tur  
 er - ci-tus. Te per or - bem ter-ra - rum san - cta con - fi - te  
 er - ci-tus. Te per or - bem ter-ra - rum san - cta tu - si -

# 4 6 4 6 6 6 7 5 4 - #3 -  
 2 6 b3 5 5

a, - trem im - men - sae ma - je - sta - tis; ve - ne -  
 a - - trem im men - sae ma - je - sta - tis; ve - ne -  
 Pa - - trem im men - sae ma - je - sta - tis; ve - ne -  
 Pa - - trem im men - sae mi -

*Tutti*

6 6 7 5 6 6 7 3 # 4 3



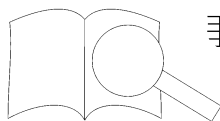
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ran - dum tu - um ve - rum et u - ni - cum Fi - li - um; San -  
 ran - dum tu - um ve - rum et u - ni - cum Fi - li - um; Sa  
 ran - dum tu - um ve - rum et u - ni - cum Fi - li - v

6/5      4/2      6/6      7/7      6/6

quo-que Spi - ritum.  
 Ji - tum Spi - ri - tum.  
 cli - tum Spi - ri - tum.  
 Pa - ra - cli - tum Spi - ri - tum. Solo

6/4      5/3      6/6      7/7      6/5      7/5



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Tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es Fi - li - us. i - be -  
 Tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es Fi - li - us. i - be -  
 Tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es Fi - li - us. i - be -  
 Tu rex glo - ri - ae, Chri - ste. Tu Pa - tris sem - pi - ter - nus es Fi - li - us. i - be -

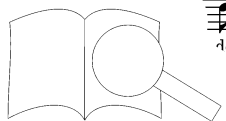
*Tutti*

6 6 5 #  
 6 5 #

ran - d - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu, de -  
 us ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu, de -  
 ce - ptu - rus ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu, de -  
 ce - ptu - rus ho - mi - nem, non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu, de -

*p* *p* *p*

6 6 9 8  
 5 5 4 3 b6 b5



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vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - ti - bus re  
 vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - ti - bu  
 vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre -  
 vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti is gna coe -

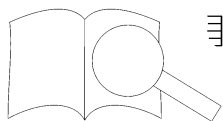
*p* *f* *f* *f*

$b7 = \frac{6}{4} = \frac{9}{4} = \frac{8}{b3} = f$   $b5 = \frac{6}{4} = \frac{6}{4}$

lo - rum.  
 ex - te - ram De - i se - des, in glo - ri - a Pa - tris.  
 ad dex - te - ram De - i se - des, in glo - ri - a Pa - tris.  
 Tu ad dex - te - ram De - i se - des, in glo  
 Tu ad dex - te - ram De - i se - des, in glo

6 5 4 6 6 6 6 5 3

4 3 2 6 6 6 6 4 3



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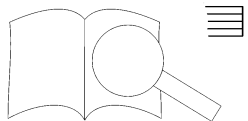
Ju - dex cre - de-ris es - se ven - tu - rus.  
 Ju - dex cre - de-ris es - se ven - tu - rus.  
 Ju - dex cre - de-ris es - se ven - tu - rus.  
 Ju - dex cre - de-ris es - se ven - tu - rus

6 - 6 - 4 - 6 - 6 - 5  
 4 - 2 - 3 - 4 - 4

64 Adagio

Te - is fa - mulis sub - ve-ni, quos pre-ti-o-so san-gui-ne  
 tu - is fa - mulis sub - ve-ni, quos pre-ti-o-so san-gui-ne  
 sumus, tu - is fa - mulis sub - ve-ni, -ne  
 -r-go quae-sumus, tu - is fa - mulis sub - ve-ni,

6 9 8 6 9 8  
 5 4 3 5 4 3 b6 5 4 3



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Allegro

red - e - mi - sti. Ae - ter - na fac cum s

red - e - mi - sti. Ae - ter - na fac

red - e - mi - sti. Ae - ter - na fac

red - e - mi - sti. Ae - ter - na

an - ctis

*p*  $\frac{7}{3}$   $\frac{5}{4}$   $\frac{3}{3}$  *f*

tu - is - me - ra - - - ri. Sal - vum fac

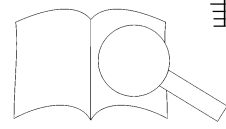
tu - a nu - me - ra - - - ri. Sal - vum fac

o - ri - a nu - me - ra - - - ri. fac

in glo - ri - a nu - me - ra - - - ri.

6 -  $\frac{6}{[4 - ]}$   $\frac{4}{2}$  - 6 - 6

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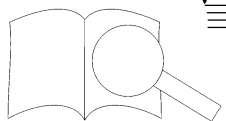


po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he re - ta -  
 po - pu - lum tu - um, Do - mi - ne, et be - ne - dic he  
 po - pu - lum tu - um, Do - mi - ne, et be - ne - dic h  
 po - pu - lum tu - um, Do - mi - ne, et be - ne - di - ta -

5 6

ti tu Et re - ge  
 Et re - ge  
 - ge

ae. Solo  
 6 5 4 #3 3 #3 3 3 3 3 3 6 5 6



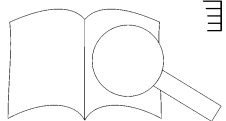
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e - os, et ex - tol - le il - los us - que in ae - ter - num.  
 e - os, et ex - tol - le il - los us - que in ae - ter  
 e - os, et ex - tol - le il - los us - que in ae - ter  
 e - os, et ex - tol - le il - los us - que in Per

6/4 5/4 6/4 5/4 4/3

sin - gu - la - ri - us, be - ne - di - ci - mus te; et lau - da - mus no - men tu - um in  
 sin - gu - la - ri - us, be - ne - di - ci - mus te; et lau - da - mus no - men tu - um in  
 us, be - ne - di - ci - mus te; et lau - da - mus in  
 us, be - ne - di - ci - mus te; et lau - da - n

#7 6/4 #3 6/4 #3 b7 b6/4 #3 4/2 6/4 #5



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sae - cu-lum, et in sae - cu-lum sae - cu - li.  
 sae - cu-lum, et in sae - cu-lum sae - cu - li.  
 sae - cu-lum, et in sae - cu-lum sae - cu - li.

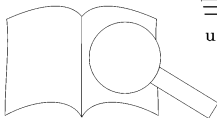
*Solo*

6 6      6 5 b7 3      5 4 3      3      3 6 6 5  
 b3      b5

- mi-ne, di - e i - sto si - ne pec - ca - to nos cu -  
 Do - mi-ne, di - e i - sto si - ne pec - ca - to nos cu -  
 na - re Do - mi-ne, di - e i - sto si - ne pec - ca - to nos cu -  
 Di - gna - re Do - mi-ne, di - e i - sto

*Tutti*

6      6      - 7 - 6 5  
 b3 - 4 #3



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sto - di - re. Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re

sto - di - re. Mi - se - re - re no - stri, Do - mi - ne, mi

sto - di - re. Mi - se - re - re no - stri, Do - r

sto - di - re. Mi - se - re - re no - stri, ne, - re - re

6 7 *p* 8 7 *p* 5 *p*  $\sharp 4$  6  $\flat 6$  3  $\flat 6$  3 5 2 4

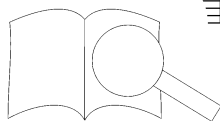
no - stri. se - ri - cor - di - a tu - a, Do - mi - ne, su - per

no mi - se - ri - cor - di - a tu - a, Do - mi - ne, su - per

Fi - at mi - se - ri - cor - di - a tu - a, Do

con Organo

*f*  $\sharp 6$  4 - 2 - 6 - 6 - 6 - 4 - 2



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nos, quem - ad - mo - dum spe - ra - vi - mus in te

nos, quem - ad - mo - dum spe - ra - vi - mus i

nos, quem - ad - mo - dum spe - ra - vi - mus

nos, quem - ad - mo - dum spe - ra - vi

3 3 3 3 3 3 3 3 6 5 5 5

quem - ad - ra - vi - mus in te.

qui - e - ra - vi - mus in te.

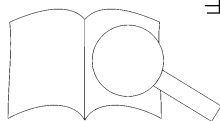
spe - ra - vi - mus in te.

uer no - dum spe - ra - vi - mus in

Sc

3 3 3 3 3 3 3 3 6 5 6 5 - 6 - 5 5 - 4 - 3

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In te Do-mi-ne spe-ra-vi: non, non con-fun-dar in ae

In te Do-mi-ne spe-ra-vi: non, nor

*Organo*

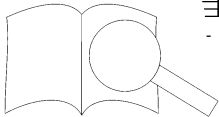
ter - - - fun-dar in ae-ter - - - num, non, non con-

In te Do-mi-ne spe-ra-vi: non, non con-

ter-num, in ae-ter - - - con-

te Do-mi-ne spe-

6 5 7 -



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fun - dar in ae - ter - num, in te  
 fun - dar in ae - ter - - - - num.  
 fun - dar in ae - ter - - - - num,  
 fun - dar in ae - ter - num, in ae - ter -

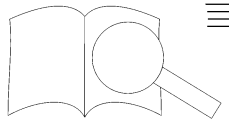
6 6 6 6 2 6

*senza Fg, B*

Do - mi - vi: non, non con - fun - dar in ae - ter - - -  
 - e - ter - num, in  
 - ne spe - ra - vi: non, non con - fun - dar in

5 7

# 4 2 6 - 8 3 3



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num, in te Do mi ne spe ra  
 te Do mi ne spe ra vi non non con fun  
 num, non con fun dar in ae ter num,  
 in te Do mi ne spe ra vi non - dae ae

*con Fg, B*

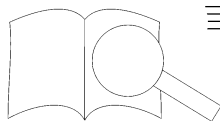
6 2 2 5 6 6 6

vi,  
 ter con fun dar in ae ter num,  
 Do mi ne spe ra con  
 ae ter num,

*senza Fg, B*

2 - 6 6

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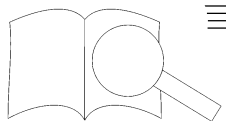
fun-dar in ae-ter - - - num, non, non con-fun-dar in ae-ter-num ae-  
 non con-fun-dar in ae-ter - - num, in  
 fun-dar in ae-ter-num, in ae-ter-num, non con-fun-dar, non  
 in te -ne  
*con Fg, B*

6 6 6 6 # 4 2 2 6

ter - on-fun-dar in ae-ter-num, non, non, non con-  
 n, non con-fun-dar in ae-ter-num, non con-  
 num, non, non, non, non con-fun-dar, non con-  
 a-vi: non, non con-fun-dar in ae-ter-r

6 6 5 #3 6 #5 #3 6 #5 #3

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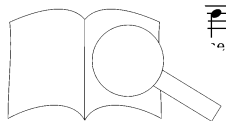


Do - mi-ne spe - ra - vi: non, non con - fun - dar in ae - ter - num. con -  
 in te Do - mi-ne spe - ra - vi: non con - fun - dar in ae - t  
 ra - vi: non con - fun - - - dar in  
 Do - mi-ne spe - ra - vi: non, non con - fun - d ter

5 6 6 45 6 6 6

fun - dar - - - - - num, non con - fun - dar in ae -  
 fu - - - - - num, non con - fun - dar in ae -  
 num, non con - fun - dar in ae - ter - num, - - - - - dar in ae -  
 - - - - - num, non con - fun - dar in ae - ter - num,  
 - - - - - num, non con - fun - dar in ae - ter - num,

3 3 3 3 3 3 3



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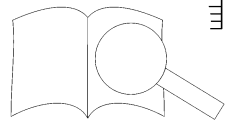
ter - - num, non,  
 ter - - num, non,  
 ter - - num, non,  
 ter - - num, non,

6 4 5 3

non,  
 non,  
 non con - fun - dar in ae - ter - - num, non con - fun - dar  
 non con - fun - dar in ae - ter - - num, non con - fun - dar  
 non con - fun - dar in ae - ter - - nun

6 5

6 5 = 7 6 5 4 3 6 4 5 p



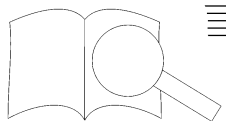
in ae-ter-num, non con-fun-dar in  
 in ae-ter-num, non con-fun-dar in  
 in ae-ter-num, non con-fun-dar  
 in ae-ter-num, non con-fun-

*f* *f* *f* *f*

4/2 *f* 6/4

ter-ae-ter-num, in ae-ter-num.  
 in ae-ter-num, in ae-ter-num.  
 num, in ae-ter-num, in  
 - - num, in ae-ter-num, in

5/4 3/4 6/4 5/4 3/4 7/4



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Wolfgang Amadeus  
**MOZART**

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**Dixit et Magnificat**

KV 193 (186<sup>s</sup>)

per Soli (SATB), Coro (SATB)  
2 Clarini, Timpani, 2 Violini e Basso continuo  
(Violoncello / Fagotto / Contrabbasso, Organo)  
3 Tromboni ad libitum

PROBENPARMISSUR  
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der Mozart-Ausgaben  
Urtext

Studienpartitur / Study score







## Zur Edition

Hauptquelle der vorliegenden Ausgabe ist die in der Österreichischen Nationalbibliothek Wien unter der Signatur *Mus. Slg. 18975 A I* aufbewahrte autographe Partitur, die laut Vermerk im Juli 1774 in Salzburg entstanden ist. Ergänzend herangezogen wurde ein vermutlich zeitnahe entstandenes handschriftliches Stimmenmaterial aus dem Dom-Musikarchiv Salzburg. Seit dem Erscheinen von *Dixit et Magnificat* KV 193 in der *Neuen Mozart-Ausgabe* im Jahre 1959 sind keine neuen Quellen und Erkenntnisse zur Überlieferung des Werkes bekannt geworden, sodass der Notentext der vorliegenden Ausgabe mit dem dort veröffentlichten übereinstimmt.\*

Gegenüber den Quellen vorgenommene Ergänzungen von Beischriften (wie „Tutti“), von Fermaten, Akzidentien und Vorschlagsnoten sind in der Ausgabe selbst durch Einklammerung in eckigen Klammern kenntlich gemacht, ergänzte Bögen sind durch Strichelung gekennzeichnet. Auf eine Ergänzung der Generalbassbezeichnung wurde weitgehend verzichtet; die wenigen Fälle sind ebenfalls durch Einklammerung erkennbar.

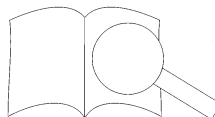
Als instrumentale Basstimmen sind Violine und Fagotto überliefert. Im Tutti-Satz wird die Besetzung der instrumentalen Basstimme durch die Eintritte der Singstimmen und die entsprechende Schlüsselung festgelegt. Bei einem Einsatz der Sopranstimme oder der Altstimme erscheint der Sopranschlüssel bzw. der Altschlüssel (in der Ausgabe als Violinschlüssel wiedergegeben), hier begleitet die Orgel allein; ein Einsatz der Tenorstimme wird durch den Tenorschlüssel angezeigt, die Begleitung erfolgt durch Orgel und 8'-Instrumente; mit dem Einsatz der Basstimme spielt die gesamte Continuo-Gruppe. Ein Aussetzungsvorschlag für die Orgel von Paul Horn ist in der separaten Orgelstimme (CV 40.052/49) enthalten.

Nach barocker und auch für die Aufführung vor dem 19. Jahrhundert am Salzburger Dom weit verbreitete Tradition der Alt-, Tenor- und Basstimmen in den Stimmen verdoppelt. Eng mensuriert, dem zarteren Klang der Instrumente ehestens gerecht. Eigene Partituren für die Orgel und die Continuo-Gruppe. Die Ausgabe enthält die Original- und die überlieferten Ergänzungen zum Notenband.

Am: *Neue Ausgabe sämtlicher Werke*, Serie I: *Messen*, Werkgruppe 2: *Litaneien, Vespere*, Band 2: *Psalmen*, hrsg. von Karl Gustav Fellerer und Felix Schroefer, Leipzig o. J., aufgeführten „Druckfehlerberichtigungen und Ergänzungen zum Notenband“.

Zum vorliegenden Werk ist das folgende Material erhältlich / The following performance material is available for this work:

Partitur, zugleich Orgelstimme (Carus 40.052), Chorpartitur (6 Harmoniestimmen / 6 Stimmen) Violino I (Carus 40.052/11), Violoncello/Fagotto/Contrabasso / Organ (Carus 40.052/49)





## Avant-propos

La liturgie de l'église catholique romaine se divise en messe et en prière. Parmi les différentes prières de l'office d'heures, les vêpres constituent un moment particulièrement important que l'on pourrait qualifier en un certain sens de pendant vespéral à la messe du matin. Il n'est donc pas étonnant que les compositeurs se soient toujours consacrés aux chants des vêpres, en dehors de l'*ordinaire de la messe* ; il suffit d'en prendre pour exemple les grands dioses « Vêpres à Marie » de Claudio Monteverdi.

Les vêpres font la distinction, comme la messe, entre un ordinaire et un propre, donc entre des parties fixes pour l'essentiel et des parties changeant selon le jour. Comme pour la messe, les chants de l'ordinaire étaient composés de préférence pour les vêpres au 18<sup>ème</sup> siècle. Il s'agit de cinq psaumes et du Canticum Beatae Mariae Virginis, le *Magnificat*<sup>1</sup>. Pour les dimanches et jours de fête ordinaires, sont prévus les Psaumes 109 (Dixit Dominus), 110 (Confitebor tibi Domine), 111 (Beatus vir), 112 (Laudate pueri) et 113 (In exitu Israel), pour les fêtes mariales les Psaumes 109 (Dixit Dominus), 112 (Laudate pueri), 121 (Laetatus sum), 126 (Nisi Dominus) et 147 (Lauda Jerusalem) et enfin pour les fêtes de profession de foi les Psaumes 109 (Dixit Dominus), 110 (Confitebor tibi Domine), 111 (Beatus vir), 112 (Laudate pueri) et 116 (Laudate Dominum). W. A. Mozart a mis ce dernier en musique intégralement dans ses deux cycles de vêpres KV 321 et KV 339.

Mais il n'était pas rare qu'en dehors d'ordinaires de vêpres complets de ce genre, on ne compose que le psaume d'entrée « Dixit Dominus » et le *Magnificat*, communs par ailleurs à toutes les vêpres, pour des dimanches ordinaires ou des conditions modestes. Les autres psaumes étaient chantés dans le choral grégorien<sup>2</sup>. Le *Dixit et Magnificat* KV 193 (186<sup>e</sup>) de Mozart est une partie de vêpres de genre. L'œuvre en ut majeur fut écrite en 1777 à Salzbourg<sup>3</sup>.

Dotée de quatre voix (SATB), chœur et orchestre, elle comprend des petites (clarin) et timbales, deux violons, deux violas, basse et orgue ainsi que des trompettes et des tambours. L'usage à Salzbourg, la composition de Mozart, est certainement importante mais d'une distribution qui ne peut revendiquer une originalité particulière qu'elle peut revendiquer. Elle est certainement l'un des chefs-d'œuvre de la musique sacrée de l'époque classique. Comme dans beaucoup d'autres œuvres de Mozart, on pourrait lui donner le titre de « chef-d'œuvre ».

Sur le plan de la composition, le *Magnificat* KV 193 (186<sup>e</sup>) est une œuvre remarquable. Comme dans les *Magnificats* KV 321 et KV 339 (1784-1786) écrites à cette époque, la composition contrapuntique est particulièrement intéressante. L'imitation plus ou moins rigoureuse des voix est un des piliers de la composition, revêtant une importance particulière en forme de ritournelle. Entre eux, les voix forment de brefs blocs choraux homophones, des passages à deux voix ou d'ensemble ou des parties chorales avec de nombreuses imitations de couples de voix qui rappellent les spécificités des compositions à double chœur vénitien

avec leurs interventions décalées. Des fugues ordinaires forment chaque fois la conclusion. Le passage en imitation constitutif ressemble à un double fugato : Mozart oppose au thème principal né de la tête du motif du troisième ton psalmique un contrepoint figuré obligé et les conduit à travers les voix en de multiples combinaisons. Un assouplissement polyphonique baigne sans cesse les parties homophones, de sorte que l'on est rarement en présence d'une déclamation chorale rigide totalement homorythmique, tandis que les ensembles solistes sont construits en imitation. Nous sommes toujours confrontés à des influences de moyens stylistiques traditionnels.

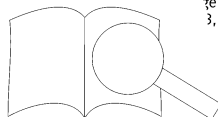
Suivant le type de composition, l'orchestre est doté d'une fonction soit d'accompagnement soit concertante. Dans l'ensemble, surtout dans le *Magnificat*, l'orchestre est en priorité en fonction des voix. A nouveau, dans le *Magnificat*, le traitement des voix est d'être mentionné. Elles servent notamment à souligner une empreinte rythmique et sont souvent le cas chez Mozart, à donner une contribution sur le plan métrique. Elles servent également à renforcer les valeurs rythmiques et à des pratiques anciennes.

Mozart s'inscrit dans la tradition des conventions baroques en ce qui concerne les procédés historiques imagés pour l'illustration du texte, notamment dans le *Magnificat*. Les lieux communs traditionnels de la musique sacrée, notamment l'ancienne, on a par exemple « Dixit Dominus » et « exultavit » (exulte). Le « Dixit Dominus » est souligné par les trompettes, qui craignent de perdre leur rythme de fanfare. Les valeurs de notes, des dissonances mineures tandis que « dispersit » (il dispersa) est une image véritablement « dispersée » avec des valeurs décalées et brefs aux différentes voix selon un schéma souvent repris. Notons enfin le chromatisme descendant sur les mots « humiles » (les humbles) et « misericordiae suae » (sa miséricorde). Ici, Mozart apporte en plus une nuance moderne et dramatique en demandant expressément un decrescendo.

Mannheim, janvier 1991  
Traduction : Sylvie Coquillat

Jochen Reutter

<sup>1</sup> August Scharnagl, Article « Vespers », dans : *Die Musik in Geschichte und Gegenwart*, Kassel etc., 1966, col. 1561-1562.  
<sup>2</sup> Ibid.  
<sup>3</sup> Karl Gustav Fellerer et Felix Schwaiblmair, dans : *Wolfgang Amadeus Mozart, Serie I : Geistliche Gesangswerte, Volume 2 : Vespers und Vespers*.





8

do - nec po - nam in - i - mi - cos, in - i - mi - cos

do - nec po - nam in - i - mi - cos, in -

do - nec po - nam in - i - mi - cos,

do - nec po - nam in - i - mi - cos

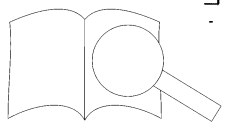
11

tu - os lum, sca - bel - lum, sca - bel - lum pe - lum, sca - bel - lum, sca - bel - lum, sca - bel - lum pe - lum, sca - bel - lum, sca - bel - lum

tu - os lum, sca - bel - lum, sca - bel - lum pe - lum, sca - bel - lum, sca - bel - lum, sca - bel - lum pe - lum, sca - bel - lum, sca - bel - lum

os bel - lum, sca - bel - lum,

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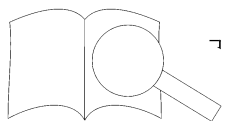
do - mi - na - re in me - di - o in - i - mi - co - rum tu - o - - rum.  
 do - mi - na - re in me - di - o in - i - mi - co - rum tu - o -  
 na - re, do - mi - na - re in me - di - o in - i - mi - co - rum tu -  
 na - re, do - mi - na - re in me - di - o in - i - mi - co - o

8 6 6  
4 3 5

..in splen - do - ri - bus san - cto - rum; ex  
 Solo  
 ..in di - e vir - tu - tis tu - ae

So.  
 Solo

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u - te - ro an - - te lu - ci - fe - rum ge - nu - i - te. Ju - ra - vit Do - - mi - nus,  
 Ju - ra - vit Do  
 Ju - ra - v  
 Ju - ra - - nus,

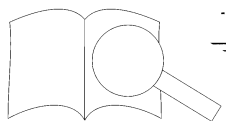
*Tutti*  
*Tutti con Tromboni*  
*Tutti*  
*Tutti*

6 7 6 5 3 6 4 5 # 6 4 b3

ju - - ra - Do - mi - nus ju - ra - vit,  
 ju - - mi - nus, Do - mi - nus ju - ra - vit,  
 Do - mi - nus, Do - mi - nus ju - ra - vit, et non pae - ni -  
 - vit Do - mi - nus, Do - mi - nus ju - ra - vit,

b7 6 6 6 b

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35

et non pae - ni - - te - - - bit e - - - um,

et non pae - ni - - te - - - bit, et non pae

te - - - bit e - - - um,

te - - - bit, et non pae - ni - - te

6/4 b7 6/4 b7

38

te -

bit, non pae - ni - te - bit e - um:

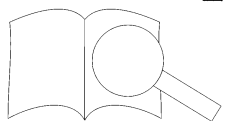
e - - - um, non pae - ni - te - bit e - um:

non pae - ni - te - bit e - um:

um, non pae - ni - te

4/2 6/4 b3 6 6 6/5 4 5/3

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Tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem Mel-chi-se-

Tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem

Tu es sa-cer-dos in ae-ter-num se-cun-dum

Tu es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem

6 8 6 b7 5 b7 6 b7 9 5 3

dech. tris, a dex-tris tu-is, con-fre-

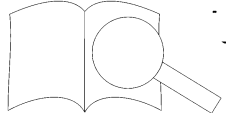
dech dex-tris, a dex-tris tu-is, con-fre-

i-nus a dex-tris, a dex-tris tu-is, con-fre-

ch. Do-mi-nus a dex-tris, a dex-tris tu

1 1 1 6 4 = 6 5 = 6 6 4 # b3

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48

git, con - fre - - git, con - fre - git in di - e i - rae su - ae re - ges.  
 - git, con - fre - - git, con - fre - git in di - e i - rae su - ae re  
 git, con - fre - - git, con - fre - git in di - e i - rae su -  
 git, con - fre - - git, con - fre - git in di - e i -

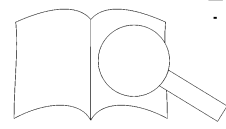
4. 6 8 # 6 4 # 1 1 1

52

Ju - di - o - o - ni - bus, ju - di - ca - bit in na - ti -  
 Ju - in na - ti - o - ni - bus, ju - di - ca - bit in na - ti -  
 ca - bit in na - ti - o - ni - bus, ju - di - ca - bit in na - ti -  
 ca - bit in na - ti - o - ni - bus, ju - di

7 # 6 6 7 8 1 1 1 7 6 6 6

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o - ni - bus, im - ple - -

o - ni - bus, im - ple - bit

o - ni - bus, im - ple - - bit, im - r

o - ni - bus, im - ple - - bit

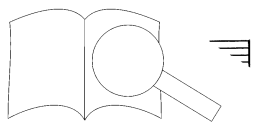
bit ru con-quas - sa - bit ca - pi - ta in ter - - ra mul - to - rum.

nas, con-quas - sa - bit ca - pi - ta in ter - - ra mul - to - rum.

con-quas - sa - bit ca - pi - ta in ter - - ra mul - to - rum.

nas: con-quas - sa - bit ca - pi - ta in

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62

De tor - ren - te in vi - a bi - bet, in vi - a

De tor - ren - te in vi - a bi - bet,

De tor - ren - te in vi - a bi - bet, de

De tor - ren - te in vi - a bi - bet,

6 8 7 7 9 5 7

65

bi - bet: re - a, prop - te - - re - a, prop - te - re - a ex - al -

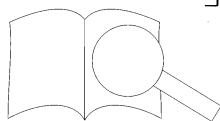
bi - bet: re - a, prop - te - - re - a, prop - te - re - a ex - al -

prop - te - re - a, prop - te - re - a, prop - te - re - a ex - al -

bet: re - a, prop - te - - re - a,

6 5 6 5 4 3 6 5 5 4 2 5

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68

ta-bit ca-put, ex-al-ta-bit, ex-al-ta-bit ca-put.

ta-bit ca-put, ex-al-ta-bit, ex-al-ta-bit

ta-bit ca-put, ex-al-ta-bit, ex-al-ta-bit

ta-bit ca-put, ex-al-ta-bit, ex-al-

72 Andante

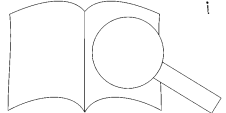
Glo-ri-a pa-tri, et fi-li-o, et spi-

pa-tri, et fi-li-o, et spi-

Glo-ri-a pa-tri, et fi-li-o, et spi-

Glo-ri-a pa-tri, et

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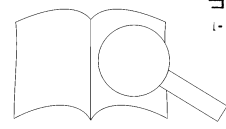
79

ri - tu-i sanc - to. Sic - ut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per,  
 ri - tu-i sanc - to. Sic - ut e - rat in prin - ci - pi - o et nunc, et nur  
 ri - tu-i sanc - to. Sic - ut e - rat in prin - ci - pi - o et nur  
 ri - tu-i sanc - to. Sic - ut e - rat in prin - ci - pi - o et nunc, et nunc, et sem - per,  
 ri - tu-i sanc - to. Sic - ut e - rat in prin - ci - pi - o et nunc, et nur

8/5 4/3 4 # f b7 6/5 6/5 6/4 5/3

88 Allegro

in sae - cu - la sae - cu - lo - rum. A - men,  
 - - lo - rum. A - men, A - - men, A - men, A -  
 et



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94

A - - men, A - - men, A - - men, A - mer nen,  
 - men, A - - men, A - mer nen,  
 et in sae - cu-la sae - cu - lo - rum. A - - men.  
 lo - rum. A - - men,

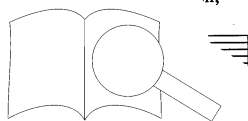
6 -Fag. 6 +Fag. 6 6 5 -Fag. 6 6 +Fag. 6

100

A - - men, et in sae - cu-la sae - cu -  
 -men, A - - men, et in sae - cu-la sae - cu - lo - rum.  
 - men, A - - men, et in sae - cu-la sae - cu - lo - rur n,

6 6 6 4 3 1 1 5 6

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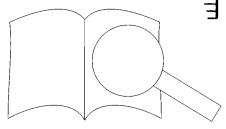


sae - cu - la sae - cu - lo - rum. A - men, A - - - men,  
 lo - rum. A - men, A - men, A - - - men, A - men,  
 A - - - - men,  
 A - - - - men,

6 8 *tasto solo et pedale*

A - men, - - - - - men, A - men, A - - - men,  
 A - - - - - men, et in - A - - - - - men, A - - - - - et  
 A - - - - - men, A - - - - - men, A

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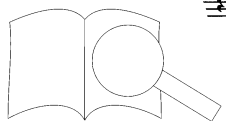
et in sae - - cu-la sae - - cu lo - - rum. A - -  
 sae - - cu-la sae - - cu lo - - rum. A-men, A - men, A - men, A  
 in sae - - cu-la sae - - cu lo - - rum. A-men, A - men,  
 et in sae - - cu

6 3q 5 6 +Fag. 6 6 6 5 4 3

men,  
 men, A - men, A - men, A - men, A - men, A - men.  
 men, A - men, A - men, A - men, A - men, A - men.  
 men, A - men, A - men, A - men, A - men, A - men.  
 men, A - men, A - men, A - men, A - men, A - men.

p p m f 6 6 6 6 5 4 3 6 5 6 4 3

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# Magnificat

Allegro

Clarin  
in C

Timpani  
in G c

Violino I

Violino II

Soprano

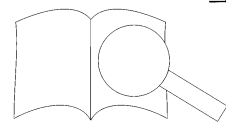
Alto  
Trombone I  
ad libitum

Tenore  
Trombone II  
ad libitum

Basso  
Trombone III  
ad libitum

Organo  
Violoncello  
Contrabbasso  
Fagotto

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7

- vit spi - ri - tus me - us in De - - - o sa - - lu - ta - ri me -  
 spi - ri - tus, spi - ri - tus me - us in De - - - o sa - - lu e -  
 ta - - vit spi - ri - tus me - us in De - - - o sa  
 vit spi - ri - tus me - us in De - o sa - - ae -

4 # 6 6 # 6 7 6 6 5 6 5 4 #

11

o. hu - mi - li - ta - tem an - cil - lae su - ae.  
 Ec - ce e - - ce

Solo

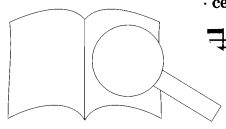
Solo

Solo

ce

1 1 1 1 1 p 6 # 1 1 1 1 1 6 6 7 1 1 1 1 1 6 # 4 # # b3 3 3

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15

nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra -  
e - -nim ex hoc be - a - - tam me di - cent om - nes ge -

1 1 1 1 1 6 7 1 1 1 1 1 2 =

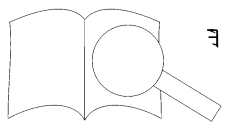
18

Tutti  
Qui - [Tutti]  
Qui -  
a fe - - cit mi - hi ma - gna,  
Qui - a fe - - cit mi - hi ma

Tutti

6 9 b8 6 b4 3 6 4

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21

First system of musical notation, measures 21-22. It includes a vocal line and a piano accompaniment line.

Second system of musical notation, measures 23-24. It includes a vocal line and a piano accompaniment line.

21

a fe - - - cit\_ mi - hi ma - gna, qui po - - - tens est:

- a fe - - cit\_ mi - hi ma - - gna, qui po - - - tens

qui - a fe - cit\_ ma - - gna, qui po -

qui - - a fe - cit\_ ma - - gna, qui po -

Third system of musical notation, measures 25-28. It includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "a fe - - - cit\_ mi - hi ma - gna, qui po - - - tens est: - a fe - - cit\_ mi - hi ma - - gna, qui po - - - tens qui - a fe - cit\_ ma - - gna, qui po - qui - - a fe - cit\_ ma - - gna, qui po -".

9 8 6 b4 3 6 4 3 b.

25

Fourth system of musical notation, measures 29-30. It includes a vocal line and a piano accompaniment line.

25

et sanc - no - - men, et sanc - - tum no -

et - - - men e - - ius, et sanc - tum

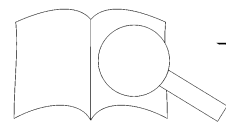
sanc - tum no - - - men e - - ius, et sanc - tum

et sanc - ti

Fifth system of musical notation, measures 31-34. It includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "et sanc - no - - men, et sanc - - tum no - et - - - men e - - ius, et sanc - tum sanc - tum no - - - men e - - ius, et sanc - tum et sanc - ti".

4 4 3 7 b6

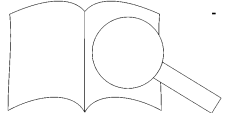
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- men e - ius. Et mi - se - ri - cor - di - a e - ius a pro -  
 no - men e - ius. Et mi - se - ri - cor - di - a e - ius  
 no - men e - ius. Et mi - se - ri - cor - di - a  
 - men e - ius. Et mi - se - ri - cor - di - a e

ge - ni - e ti - men - ti - bus e -  
 ge - ni - e ti - men - ti - bus e -  
 pro - ge - ni - es ti - men - ti - bus e -  
 in pro - ge - ni - es ti - men - ti - bus e -

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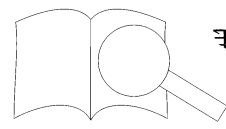




per - sit su - per - bos men - te cor - dis su - i. De - po - -  
 su - per - - - bos men - te cor - dis su - i. De -  
 su - per - - - bos men - te cor - dis su - i.

- su - it po - i de se - de, et ex - al - ta - vit hu -  
 po - ten - tes de se - de, et ex - al - ta - vit hu -  
 po - ten - tes de se - de, et ex - al - ta - vit hu -  
 en - tes, po - ten - tes de se - de, et ex - al -

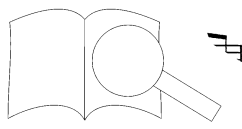
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mi-les. E-su-ri-en-tes im-ple-vit bo-nis et di-vi-tes, et  
 mi-les. E-su-ri-en-tes im-ple-vit bo-nis et di et  
 mi-les. E-su-ri-en-tes im-ple-vit bo-nis  
 mi-les. E-su-ri-en-tes im-ple-nis...s, et

di-vi-tes  
 nes. Sus-ce-pit, sus-ce-pit  
 di Sus-ce-pit, sus-

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Is - ra - el,  
 ce - - - - - pit Is - ra - el, sus - ce  
 Sus - - - - - ce - pit, sus - ce - - - - - pit Is - ra - el, sr  
 Sus - - - - - ce - pit, sus - ce -

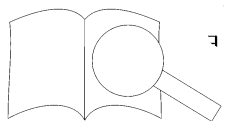
-Fag./Kb. +Fag./Kb.

4 3 7 6 4 3 7 6 6

$\frac{p}{2}$   $\frac{7}{4}$   $\frac{2}{4}$

de - cre - scen - do  
 de - cre - scen - do  
 de - cre - scen - do  
 sus - ce - pit pu - e  
 Is - ra - el  
 re - cor - da - tus, re - cor - da - tus mi - se - ri -  
 de - cre - scen - do  
 a - um, re - cor - da - tus mi - se - ri - cor - di - ae  
 de - cre - scen - do  
 a e - rüm su - um, re - cor - da - tus, re - cor - da - tus  
 de - cre - scen - do

b6 6 6 4 4 2 b7 4 6 5 4 7 # 6 5 4 7 # 4 5



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su - - ae.

cor - - di - ae.

su - - ae.

Sic - - - ut lo - cu - tus est

su - - ae.

Sic - ut lo - cu - - tus est a

6

9

f

4

3

8

7

Sic -

- tus est ad pa - tres no - stros, A -

Sic

us est ad pa - tres no - - - stros, A -

os,

pa - - tres, ad pa - - - tres no - - -

6

9

8

6

4

3

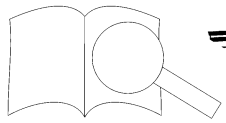
6

4

3

8

7



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73

bra-ham, A - - bra-ham, A - - bra-ham et se - mi - ni e - ius in  
 bra-ham, A - - bra-ham, A - - bra-ham et se - mi - ni  
 bra-ham, A - - bra-ham, A - - bra-ham et se -  
 A - - bra-ham, A - - bra-ham et m, a

1 1 1 1 1      1 1 1 1 1

4      7      6  
4

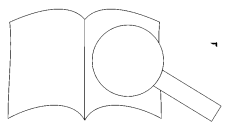
77

sae - cu - la, a - ni e - - - - ius, et  
 sae - cu et se - mi - ni e - - - - ius, et se - -  
 et se - mi - ni e - -

4 3      1 1 1 1 1

4 3 4

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81

se - mi - ni e - - ius in sae - cu - la, in sae - cu - la, in sae - cu - la.  
 mi - ni e - - ius in sae - cu - la, in sae - cu - la, in sae - cu  
 ius in sae - cu - la, in sae - cu - la, in  
 e - - ius in sae - cu - la, in sae - cu - la

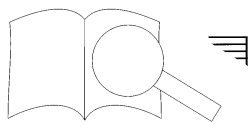
4 3 2 6 6 6  
5 5

85

Glo - - tri, glo - - ri - a pa - tri et  
 Glo - - ri - a pa - tri et  
 Glo - - ri - a pa - tri  
 Glo - - ri - a

6 8

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89

fi - li - o, et fi - - - - li - o et spi - - ri - - -

fi - li - o, et fi - - - - li - o et

et fi - - - - li - o

et fi - - - - li - o

6 b7 # 8 6 4

93

- tu - i

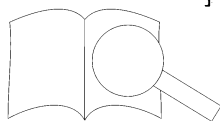
ri - - - - to, sanc - to. Sic - ut e - - rat, Sic - ut

sanc - to. Sic - - - ut e - -

i sanc - to.

7 6 5 # 6

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97

sic - ut e - - rat, sic - ut e - - rat

e - - rat, sic - ut e - - rat, sic

- rat, sic - - - ut e - - - - rat, sic - -

- ut e - - - - -rat, sic - - - - ut e -

101

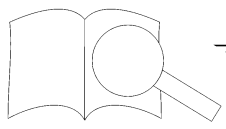
nunc, et nunc et sem - per

o et nunc, et nunc et sem - per

- ci - pi - o et nunc, et nunc et sem - per

in prin - ci - pi - o et nunc, et nunc

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Two empty musical staves (treble and bass clef) for the first system.

Two empty musical staves for the second system.

Two empty musical staves for the third system.

Two musical staves with lyrics: "et in sae - cu - la sae - cu - lo - rum" and "et in sae - cu - la sae - cu - lo - rum. A - men, A - men, A - me".

Piano accompaniment for the third system, including the instruction "Alta capella Fag./Kb." and "Vc.". Includes fingerings: 1 1, 1 1 1 1.

Two empty musical staves for the fourth system.

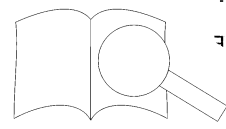
Two musical staves with lyrics: "sae - cu - la sae - cu - lo - rum. A - men, A - men, A - men, A - men, A - men".

Two musical staves with lyrics: "sae - cu - la sae - cu - lo - rum. A - men, A - men, A - men, A - men, A - men".

Two musical staves with lyrics: "A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men, A - men".

Piano accompaniment for the fifth system, including fingerings: 6, 7, 7, 4, 3, 0, 7, 6, 6, 7, #.

Watermark text: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag"



A - - - men, A - - - men, A - - men,  
 A - - - men, A - - - men, et  
 men, A-men, A - - - men,  
 men, et in

*Fag./Kb.*

6 6 6 4 3 4 6 4 6 6 4

5 2 5 2 5 2

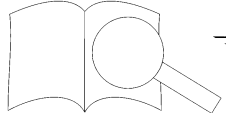
sae - cu-la sae-cu - lo - rum. A - - men,  
 sae - - - et in sae - cu-la sae-cu -  
 sae - cu-la sae-cu - lo - - - rum. A - - men,  
 A-men, A - - men, A - - - -men,

*-Fag./*

5 6 4 7 7 4 3 6 6 5 5

2 # # # # # # # #

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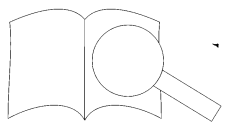


et in sae - cu - la sae - cu - lo - - - rum. A - - - men,  
lo - rum. A -

et in sae - cu - la sae - cu - lo - rum. A  
sae - cu - la sae - cu - lo - rum. A - - men,

et in lo - rum, et in sae - cu - la sae - cu -  
- cu - la sae - cu - lo - rum, et in sae - cu - la  
in sae - cu - la sae - cu - lo - rum, et in  
cu - la - lo - rum, et in sae - cu - la s

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lo-rum, et in sae-cu-la sae-cu-lo-rum. A-men,  
 sae-cu-lo-rum, et in sae-cu-la sae-cu-lo-rum.  
 sae-cu-la sae-cu-lo-rum. A-men, A-  
 et in sae-cu-la sae-cu-lo-rum. A-men, A-

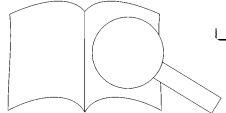
7 6 4 3 4 5 6 6  
 # 4/3 2 2 3 6

et in sae-cu-la sae-cu-lo-rum.  
 in sae-cu-la sae-cu-lo-rum. A-men, A-men,  
 cu-la sae-cu-lo-rum. A-men, A-

Vc. Bassi tutti

1 1 6 17 9 8 7 5  
 #3 6 5 3

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Musical score for measures 147-153. It includes vocal lines and piano accompaniment. The lyrics are:

A - - men, A - men, A - men, A - - men, A-men, Amen, A - men,  
 lo - rum. Amen, A - men, A - men, A - -men, A

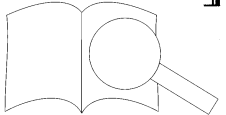
7 5 = 8 7 4 3 1 1 1 1 1 tasto solo e pedale

Musical score for measures 154-162. It includes vocal lines and piano accompaniment. The lyrics are:

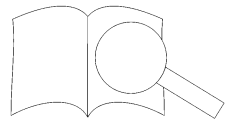
A - - men, A-men, A - men, A - men, A - men,  
 -men, A - - -men, A - men, A - men.  
 - men, A - - -men, A-men, A - men, A - men. A - men.  
 en, Amen, Amen, A - men, A - men, A - men, A - n

b7 6 6 b4 3 4 5 6 7 4 3  
 4 6 b5 2 - - 3

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PROBENPARTITUR  
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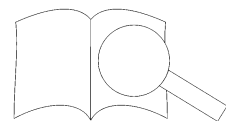
## Messen und Requiem

- Missa brevis in G** KV 49  
 Soli SATB, Coro SATB, 3 Str, Bc, [3 Trb]  
 40.621
- Missa brevis in d** KV 65  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb]  
 40.622
- Missa brevis in G** KV 140  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb]  
 40.623
- Missa brevis in F** (Kl. Credemesse) KV 192  
 Soli SATB, Coro SATB, 2 Str, Bc, [2 Ctr, 3 Trb] / ●  
 40.624
- Missa brevis in D** KV 194  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb] / ●  
 40.625
- Missa brevis in B** KV 275  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb]  
 40.629
- Missa in C** (Dominicusmesse) KV 66  
 Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 2 Tr, Timp, 2 Vl, 2 Va, Bc, [3 Trb]  
 40.613
- Missa in c** (Waisenhausmesse) KV 139  
 Soli SATB, Coro SATB, 2 Ob, 2 Ctr, 2 Tr, 3 Trb, Timp, 2 Vl, 2 Va, Bc  
 40.614
- Missa in C** (Trinitatismesse) KV 167  
 Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb]  
 40.615
- Missa in C** (Spatzenmesse) KV 220  
 Soli SATB, Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]  
 40.626
- Missa in C** (Große Credemesse) KV 257  
 Soli SATB, Coro SATB, 2 Ob, 2 Ctr, 3 Trb, Timp, 2 Str, Bc  
 40.616
- Missa in C** (Spaurmesse) KV 258 / Soli SATB  
 Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [2 Ob, 3 Trb]  
 40.627
- Missa in C** (Orgelsolomesse) KV 259  
 Soli SATB, Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [2 Ob, 3 Trb]  
 40.628
- Missa longa in C** KV 262  
 Soli SATB, Coro SATB, 2 Ob, 2 Cor, 2 Ctr  
 2 Str, Bc, [3 Trb]  
 51.262
- Missa in C** (Krönungsmesse) K<sup>r</sup>  
 Soli SATB, Coro SATB, 2 Ob, 2  
 2 Str, Bc, [3 Trb]  
 40.618
- Missa solemnis in C**  
 Soli SATB, Coro SATB  
 2 Str, Bc, [3 Trb]  
 40.619
- Missa in C**  
 Soli SS  
 2 Ctr  
 2 Ob, 2 Fg, 2 Cor,  
 2 Str, Bc, [3 Trb]
- Requiem** KV 626 (Levin)  
 Solo S, 2 Bassethörner, 2 Fg,  
 2 Ctr, 3 Trb, Timp, 3 Str, Bc  
 51.626 (in p...)

- Requiem** KV 626 (Levin)  
 Soli SATB, Coro SATB, 2 Bassethörner, 2 Fg,  
 2 Ctr, 3 Trb, Timp, 3 Str, Bc  
 51.626/50
- Requiem** KV 626 (Maudner)  
 Soli SATB, Coro SATB, 2 Bassethörner, 2 Fg,  
 2 Ctr, 3 Trb, Timp, 3 Str, Bc  
 40.630
- Kantaten, Litanieen, Vesperpsalmen
- Dauidé penitente** KV 469  
 Soli SS1, Coro SATB/SATB, Fl, 2 Ob, Ctr, 2 Fg,  
 2 Cor, 2 Ctr, 3 Trb, Timp, 5 Str  
 51.469
- Dixit et Magnificat** KV 193  
 Soli SATB, Coro SATB, 2 Ctr, Timp, 2 Str, Bc,  
 [3Trb] / ●  
 40.052
- Drei geistliche Hymnen** nach den Thamos-  
 Chören KV 345 (L) / Soli SATB, Coro SATB, 2 Fl,  
 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 4 Str, Bc  
 40.032 / ●
- Grabmusik** / Passionskantate KV 42  
 Soli SBar, Coro SATB, 2 Ob, 2 Cor, 3 Str, Bc  
 51.042
- Litaniae Lauretanae in B** KV 109 / ●  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb]  
 40.054
- Litaniae Lauretanae in D** KV 195  
 Soli SATB, Coro SATB, 2 Ob, 2 Cor, 2  
 Bc, [3 Trb] / ●  
 40.056
- Litaniae de venerabili altaris Sa.**  
 Soli SATB, Coro SATB, 2 Fl, 2 Ob, 2 Cor,  
 4 Str, Bc, [3 Trb] / ●  
 40.055
- Litaniae de venerabili**  
 Soli SATB, Coro SATB, 2 Str, Bc, [3 Trb],  
 4 Str  
 40.057
- Vespera.**  
 Soli SATB, Coro SATB, 2 Ctr, Timp, 2 Str,  
 2 Ob, 2 Fg, 2 Cor,  
 2 Str, Bc, [3 Trb]
- Requiem** KV 339  
 Solo S, 2 Bassethörner, 2 Fg,  
 2 Ctr, 3 Trb, Timp, 2 Str, Bc,  
 51.339
- Exsultate, jubilate** KV 165  
 Solo S, 2 Ob, 2 Fl, 2 Cor, 3 Str, Bc  
 40.767
- Sub tuum praesidium** KV 198  
 Soli SS, 3 Str, Bc  
 40.768
- b) mit Chor**  
**Alma Dei creatoris** KV 277  
 Soli SAT, Coro SATB, 2 Str, Bc, [3 Trb]  
 40.050
- Ave verum corpus** KV 618  
 Coro SATB, 3 Str, Bc  
 40.051

- Benedictus sit Deus Pater** KV 117  
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 4 Str, Bc  
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- Hosanna** KV 223  
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- Inter natos mulierum** KV 72  
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- Kyrie in d** (Münch) KV 91  
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- Laudate** KV 108  
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- Regina coeli in B** KV 127 / Solo S, Coro SATB,  
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- Regina coeli in C** KV 276  
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- Sancta Maria Mater Dei** KV 273  
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- Scandae coeli limina** KV 34  
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- Tantum ergo in B** nach J. Zach KV 142  
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- Tantum ergo in D** KV 197  
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- Te Deum laudamus** KV 141  
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- Veni Sancte Spiritus** KV 47  
 Soli SATB, Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp,  
 3 Str, Bc  
 40.043
- Venite pro**  
 Coro SA  
 40.041

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