Wolfgang Amadeus

MOZART

Missa brevis in G

KV 140

Soli (SATB), Coro (SATB)
2 Violini, Basso continuo
(Violoncello/Contrabbasso, Organo)
ad libitum: 3 Tromboni

Stuttgarter Mozart-Ausgaben
Urtext

Klavierauszug / Vocal score
Paul Horn

Carus 40.623/03

Vorwort

W. A. Mozarts *Missa brevis* in G-Dur KV 140 (235[d]) war in ihrer Echtheit lange umstritten. Da man dem Werk stilistisch individuelle Züge absprach, und zugleich das Autograph verschollen ist, wurde es vielfach als unterschoben oder zweifelhaft angesehen[1].

Stilistische Gründe ließen Otto Jahn gegen die Echtheit des Werkes Stellung beziehen, Ludwig v. Köchel hingegen nahm es in die erste Auflage seines Verzeichnisses auf. Aber auch Köchel geriet in Zweifel, nachdem ihm ein Stimmenexemplar unter dem Autorennamen Süßmayer bekannt geworden war, und merkte die Messe zur Ausscheidung vor. In der zweiten Auflage des Köchel-Verzeichnisses wurde sie schließlich eliminiert und in der dritten von Einstein unter die „unterschobenen Werke" eingereiht[2].

Für die Echtheit sprach bislang eine Kopie der Komposition, die Johann Anton André aus dem Nachlaß Mozarts erworben und in seinem „Handschriftlichen Verzeichnis" unter den „Authentischen Abschriften" aufgelistet hatte. Ferner erwähnte Aloys Fuchs 1846 eine „ganz verläßliche Quelle", welche ihm als Vorlage für eine Sparte diente[3].

Erst die neuerliche Entdeckung alter Quellen vermochte die lange währenden Ungewißheiten einer Klärung näher zu bringen. Wesentliche Bedeutung erlangte hierbei eine Abschrift aus Stift Heilig Kreuz in Augsburg. Denn diese stammt nicht nur von einem Salzburger Kopisten aus Mozarts Umkreis, sondern enthält obendrein zahlreiche Eintragungen von Mozarts eigener Hand. Leider fehlt diesen um 1775 für den Salzburger Dom erstellten Stimmen der originale Umschlag, welcher den Autor mit authentischer Gewißheit bezeugen könnte. Mozarts Name erscheint lediglich auf einem Particell für drei Posaunen von der Hand des Augsburger Chorregenten P. Matthias Fischer (1763–1840)[4]. Mozarts eigenhändige Eintragungen sind jedoch mit so großer Sorgfalt vorgenommen, daß man kaum an das Werk eines fremden Komponisten denken kann. Darüberhinaus weist die Quellenlage das Augsburger Stimmenexemplar keinesfalls als Archetyp aller anderen Abschriften aus, die das Werk Mozart zuschreiben. Vielmehr muß es noch eine weitere Quelle gegeben haben, die nicht nur Mozart als Komponisten nannte, sondern auch die Streichung des Mittelteils im *Dona nobis* enthielt. Da diese Kürzung aber, wie das Augsburger Manuskript beweist, von Mozart selber stammt, dürfte es sich bei der mutmaßlichen Quelle mit großer Wahrscheinlichkeit um das verschollene Autograph gehandelt haben[5]. Drittens schließlich spricht eine sehr frühe, bereits kurz nach 1770 entstandene Abschrift aus dem oberösterreichischen Benediktiner-Stift Kremsmünster gegen eine Unterschiebung des Werkes. Denn wer hätte schon zu einer Zeit, als Mozart als Kirchenkomponist noch nicht berühmt genug war, aus einer fälschlichen Zuweisung Gewinn schlagen können? Nicht präzise zu klären bleibt indes die genaue Entstehungszeit des Werkes. Einige Zitate aus der Ballettmusik *Le gelosie del serraglio* KV Anh. 109 (135[a]) legen jedoch das Jahr 1773 nahe[6].

Musikalisch zählt die Messe KV 140 (235[d]) zum Typus der *Missa brevis*. Ihre „volkstümlich-beschwingte" Melodik[7] mit ihren vielen terz- und sextparallelen Stimmführungen nähert sie dem Genre der Pastoralmesse. Immer wieder stoßen wir auf schlichte, liedmäßige Themen mit klarer Periodenbildung. Auch in den übergeordneten Satzstrukturen tendiert Mozart zu liedartigen Formen. In diesem Sinne erscheint auch die erwähnte Streichung im *Dona nobis* plausibel und durchaus künstlerischer Absicht entsprungen: Mozart gewinnt damit aus dem rondoartigen Gebilde eine im wesentlichen dreiteilige Liedform, die sich in das Gesamtkonzept des Werkes sinnfällig einpaßt. Eine derart bewußte Überarbeitung mag wohl eher auf eine eigene als auf eine fremde Komposition hindeuten. Außerdem zeigen die Ecksätze des *Credo* für Mozart typische Gestaltungsmerkmale. Wie in vielen seiner Messen baut der Salzburger Meister (freilich nach traditionellen Mustern) den Chor in einen konzertanten Orchestersatz ein und erzielt durch Einbeziehung von Elementen einer frei gehandhabten Ritornell- und Ostinatotechnik eine musikalische Vereinheitlichung der einzelnen Sätze des Glaubensbekenntnisses. Dabei spielen die Singstimmen eine mehr untergeordnete Rolle, ihre ansonsten weitgehend gefällige Melodieführung tritt zurück. Im *Crucifixus* sowie im *Qui tolli* des *Gloria* findet Mozart über den eher schlichten Anspruch der Komposition hinaus zu gesteigerter Expressivität und zu rudimentären dramatischen Ansätzen.

Jochen Reutter

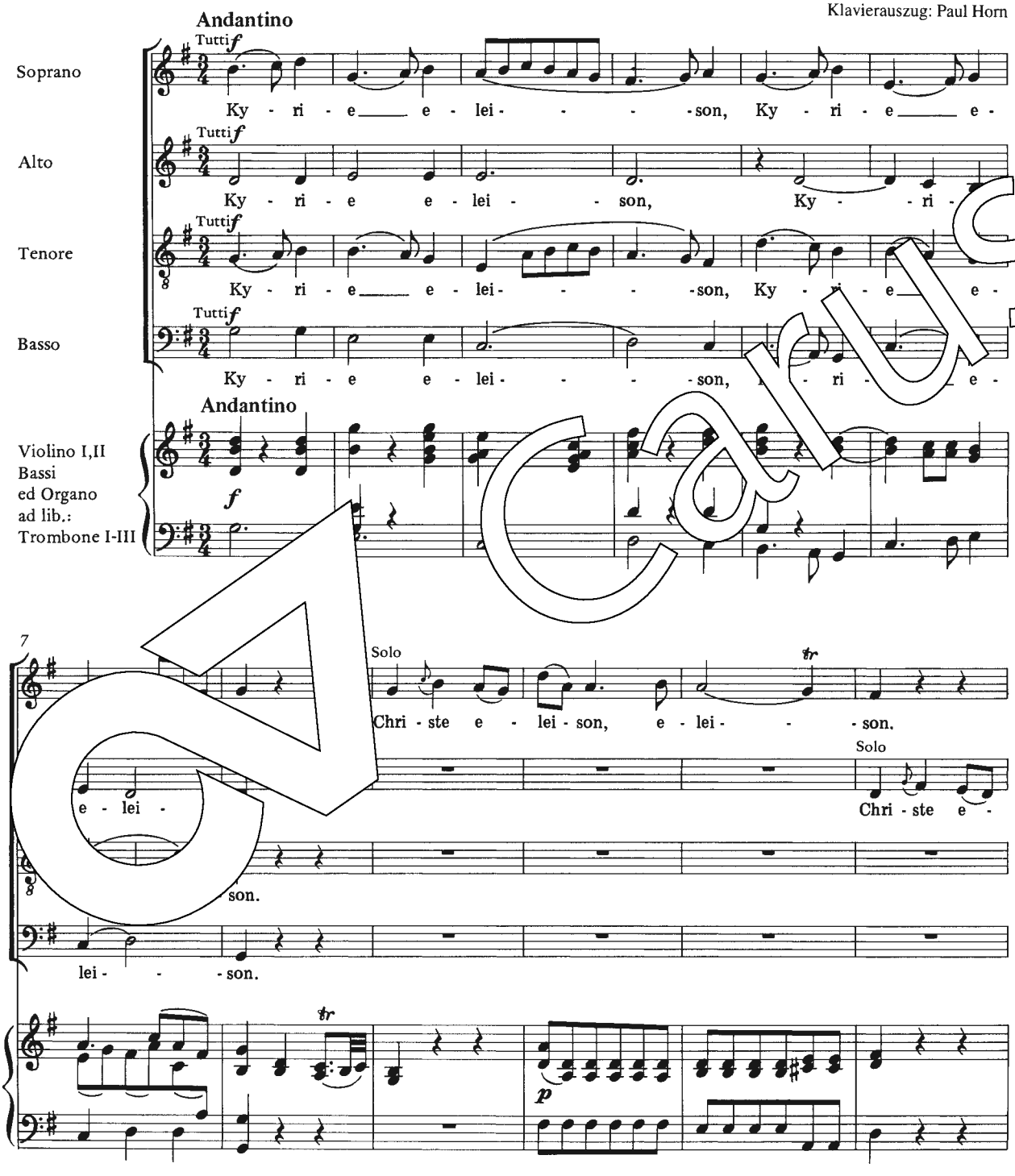
[1] Walter Senn, Vorwort in NMA Messen Bd. 1, S. XIII.
[2] *ibid.*
[3] *ibid.*
[4] *ibid.*
[5] *ibid.*, S. XIV.
[6] *ibid.*, S. XIII und XV.
[7] *ibid.*, S. VII.

Missa brevis in G

KV 140 (Anh. 235^{d} = KV 6: Anh. C 1.12)

Kyrie

Wolfgang Amadeus Mozart
1756–1791
Klavierauszug: Paul Horn



Carus

Aufführungsdauer / Duration: ca. 17 min.

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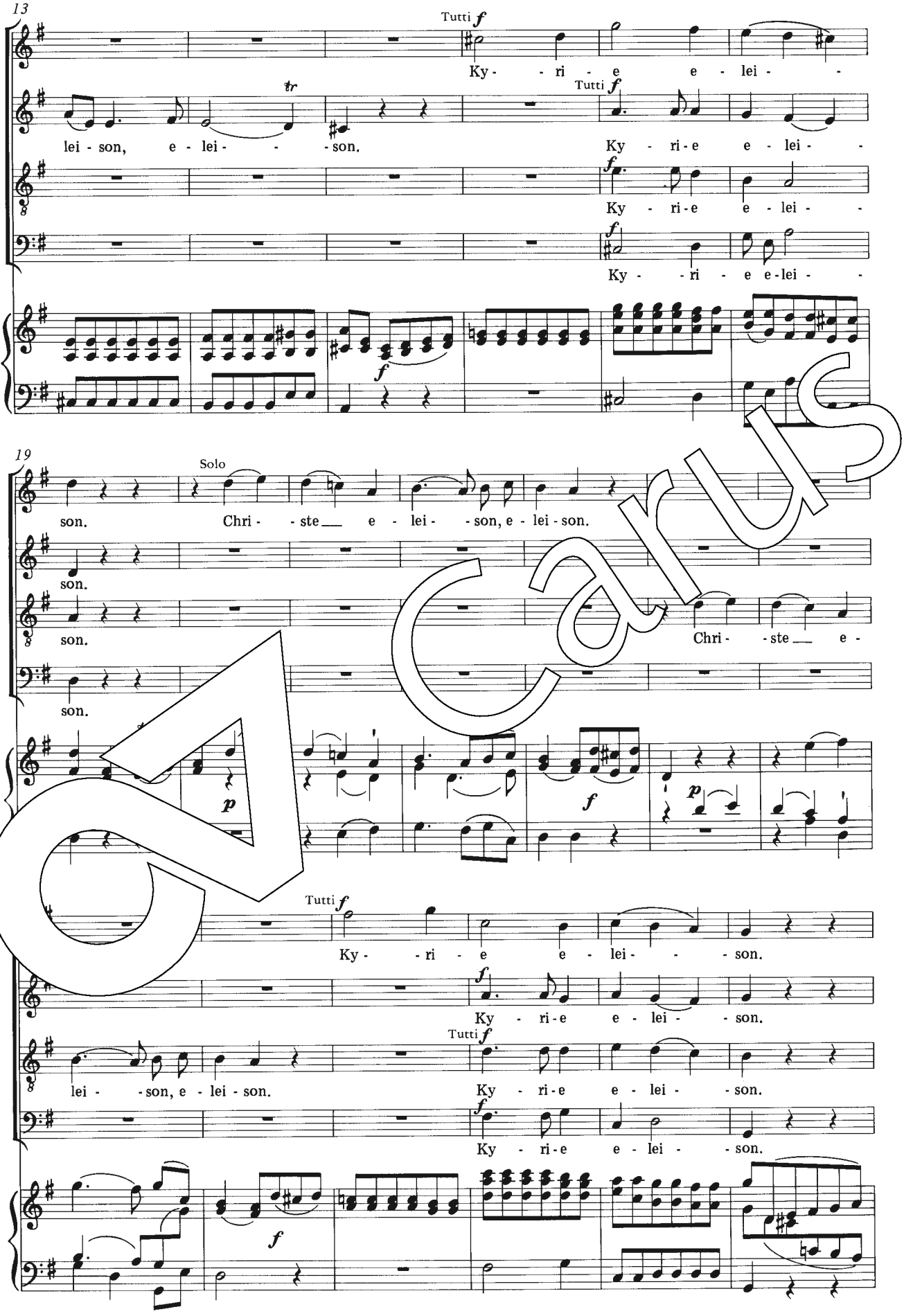
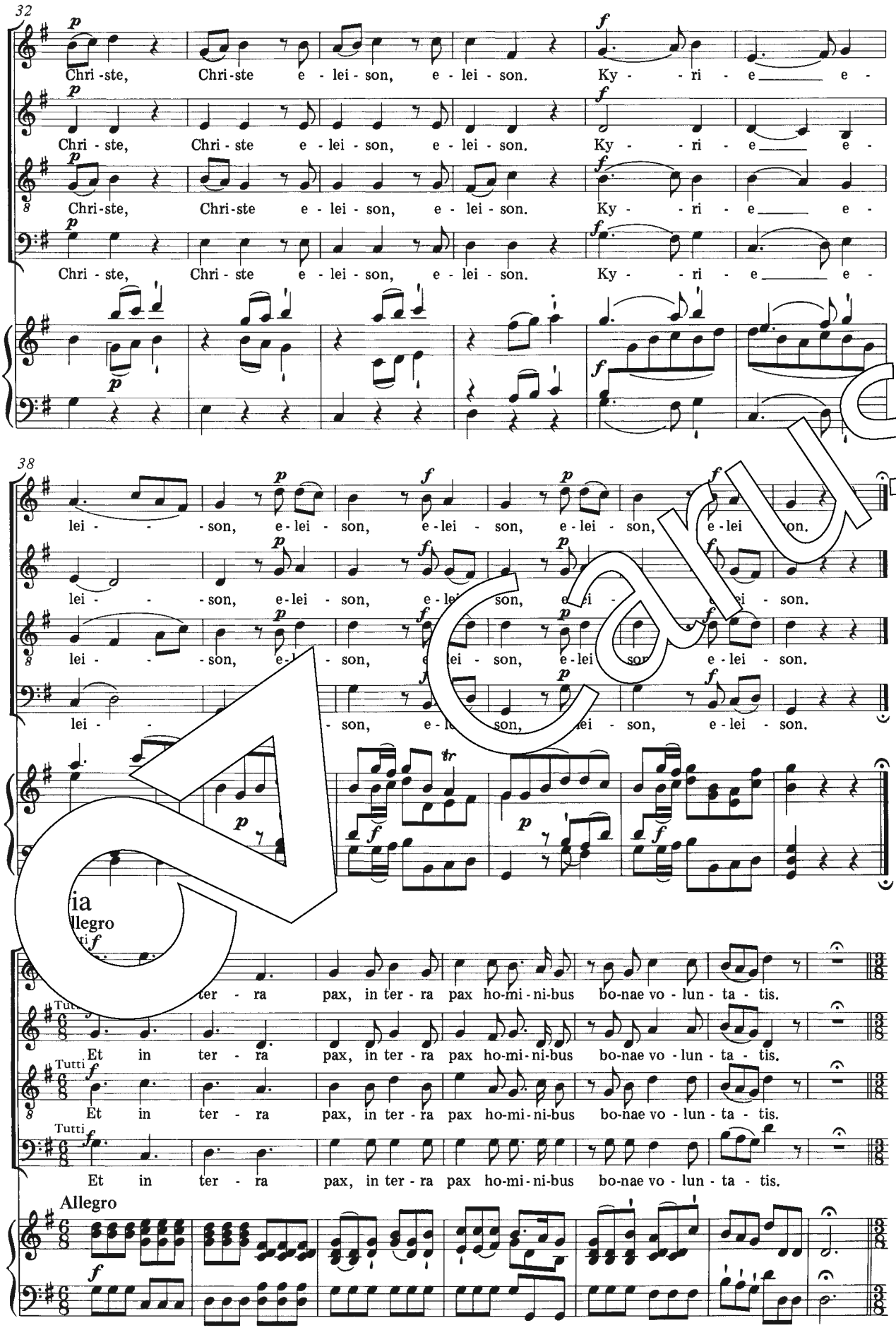
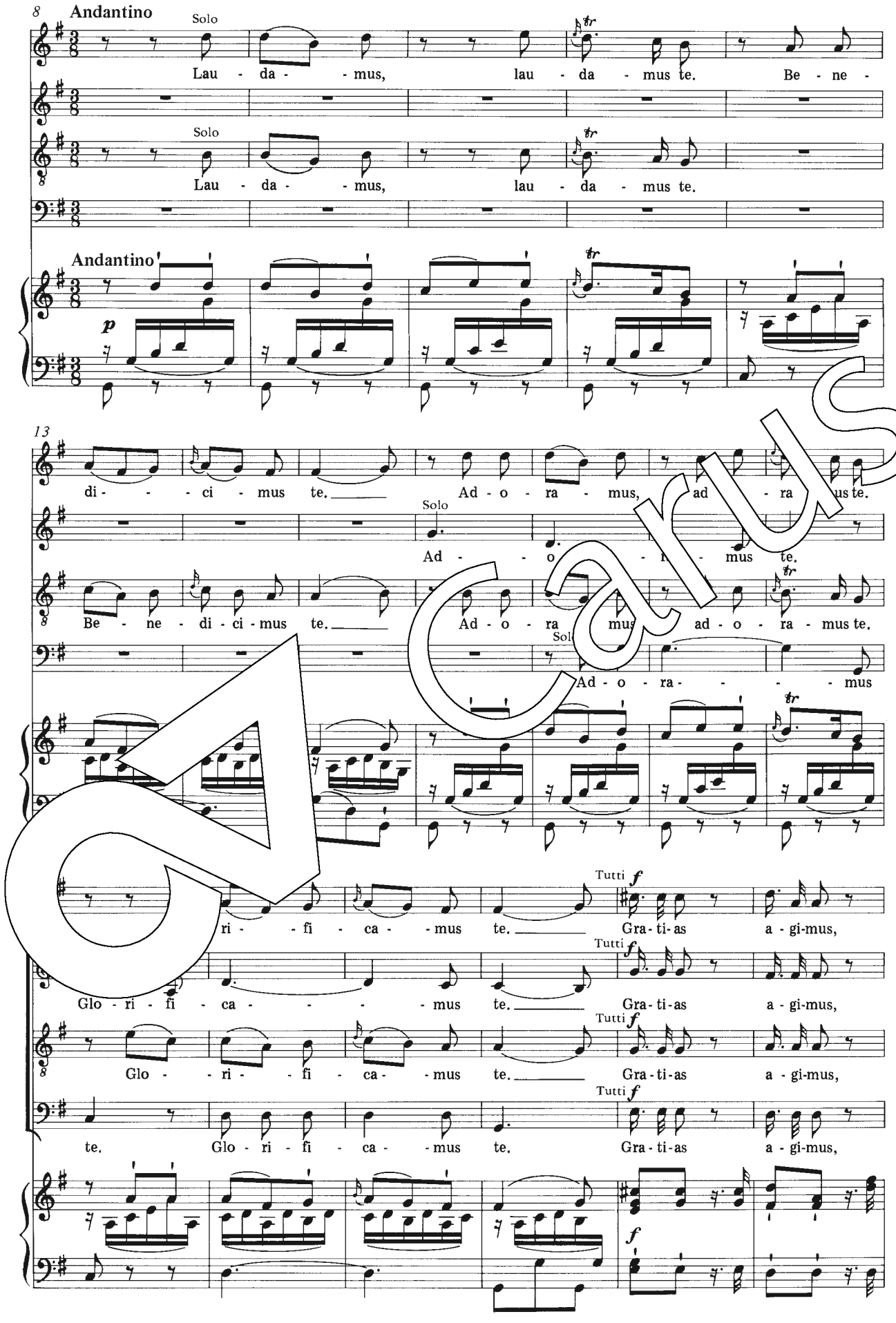
Urtext


13
Tutti f
Ky - - ri - e e - lei - -
lei - son, e - lei - - - son.
Tutti f
Ky - ri - e e - lei - -
Ky - ri - e e - lei - -
Ky - - ri - e e - lei - -
19
Solo
son.
Chri - - ste e - lei - - son, e - lei - son.
son.
son.
Chri - - ste e -
son.
p
f
p
Tutti f
Ky - - ri - e e - lei - - - son.
Ky - ri - e e - lei - - son.
Tutti f
lei - - son, e - lei - son.
Ky - ri - e e - lei - - son.
Ky - ri - e e - lei - - son.
f

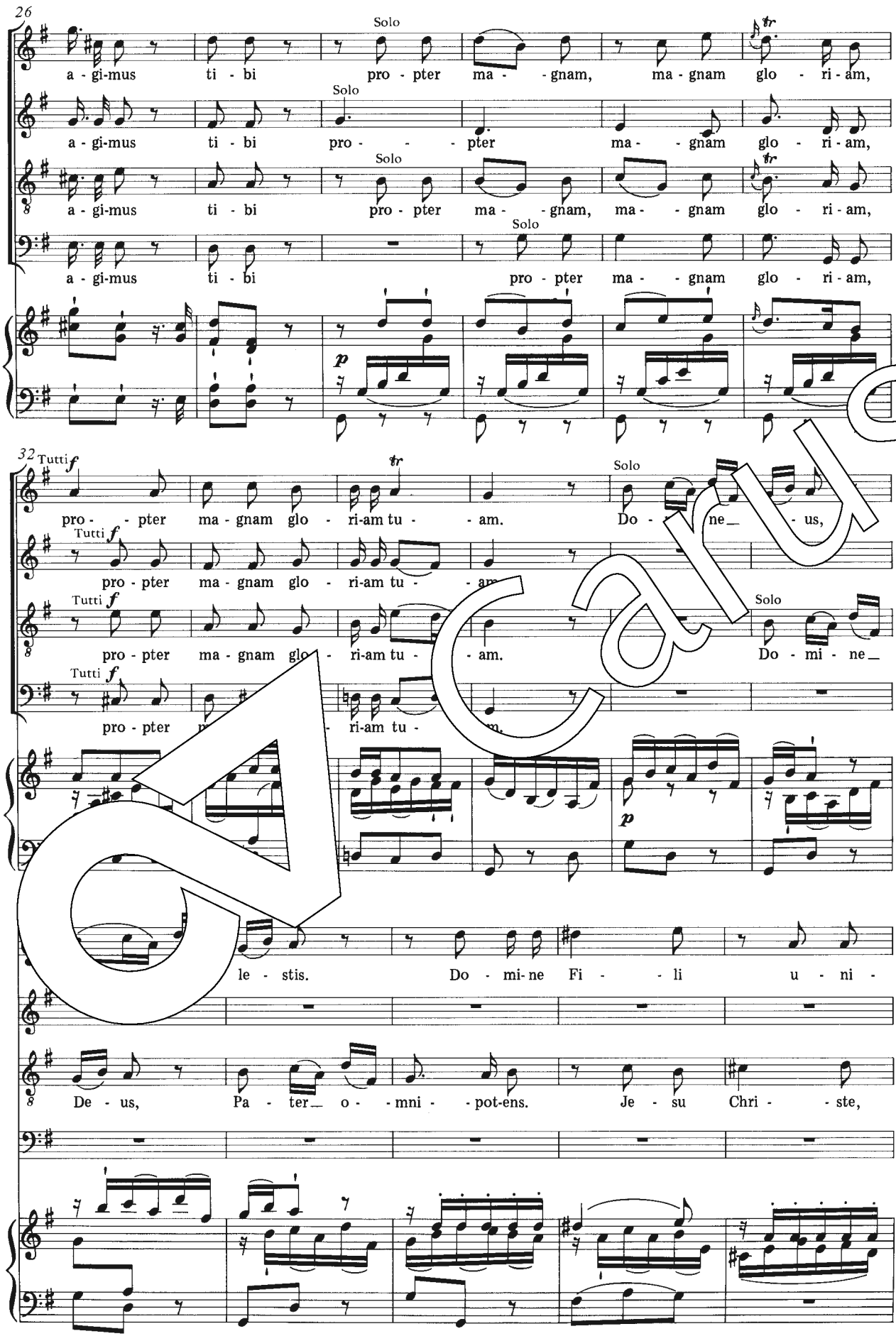
Carus


32
Chri-ste, Chri-ste e-lei-son, e-lei-son. Ky-ri-e e-
38
lei-son, e-lei-son, e-lei-son, e-lei-son, e-lei-son.
ia
llegro
ter-ra pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.
Et in ter-ra pax, in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-tis.
Tutti
Allegro

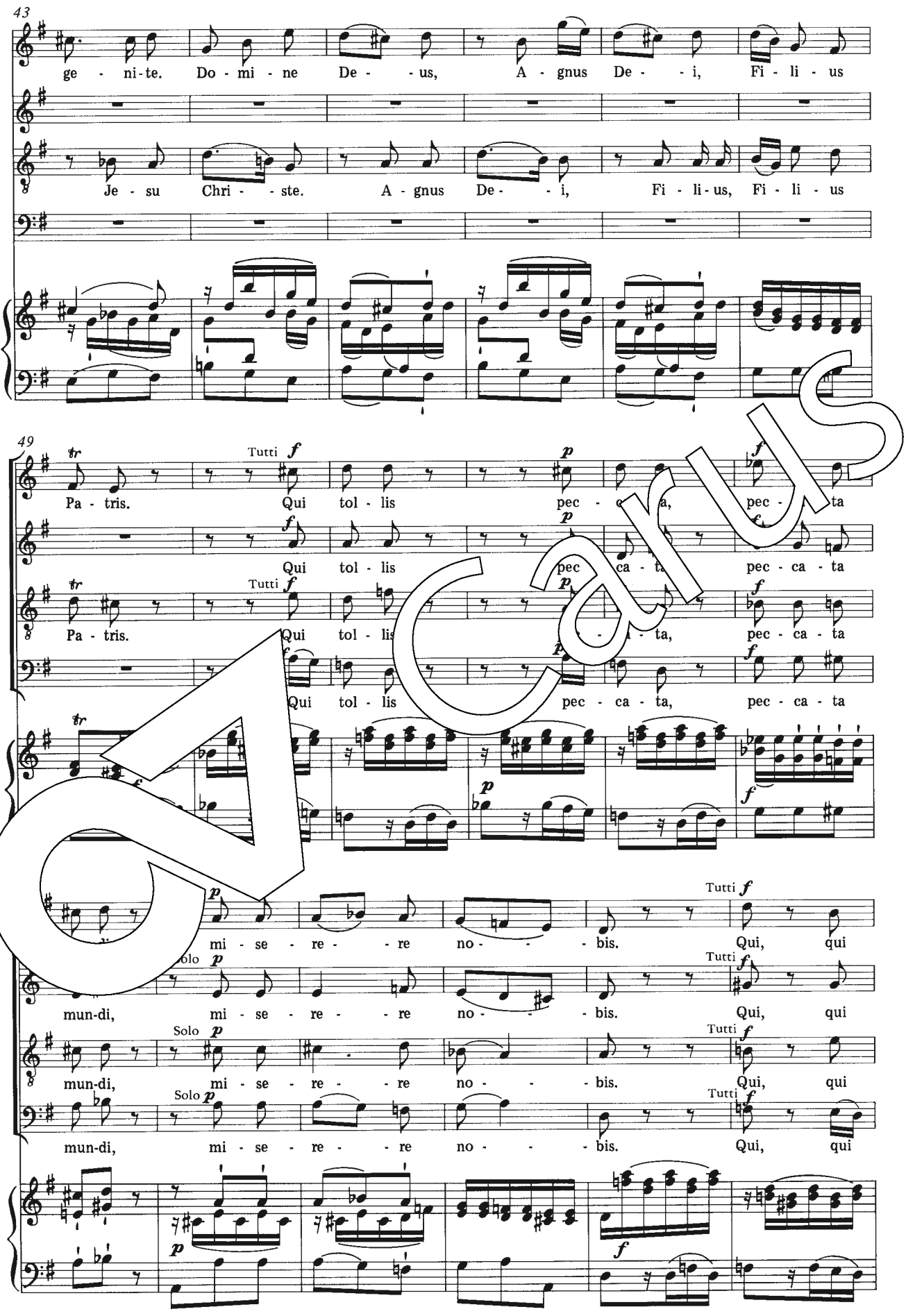
Carus


8
Andantino
Solo
Lau - da - - mus, lau - da - mus te. Be - ne -
Solo
Lau - da - - mus, lau - da - mus te.
Andantino
p
13
di - - - ci - mus te. Ad - o - ra - mus, ad - ra - mus te.
Solo
Ad - - o - ra - mus te.
Be - ne - di - ci - mus te. Ad - o - ra - mus ad - o - ra - mus te.
Sol
Ad - o - ra - - - - mus
Tutti f
ri - - fi - ca - - mus te. Gra - ti - as a - gi - mus,
Tutti f
Glo - ri - fi - ca - - - - mus te. Gra - ti - as a - gi - mus,
Tutti f
Glo - - ri - - fi - ca - mus te. Gra - ti - as a - gi - mus,
Tutti f
te. Glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus,
f

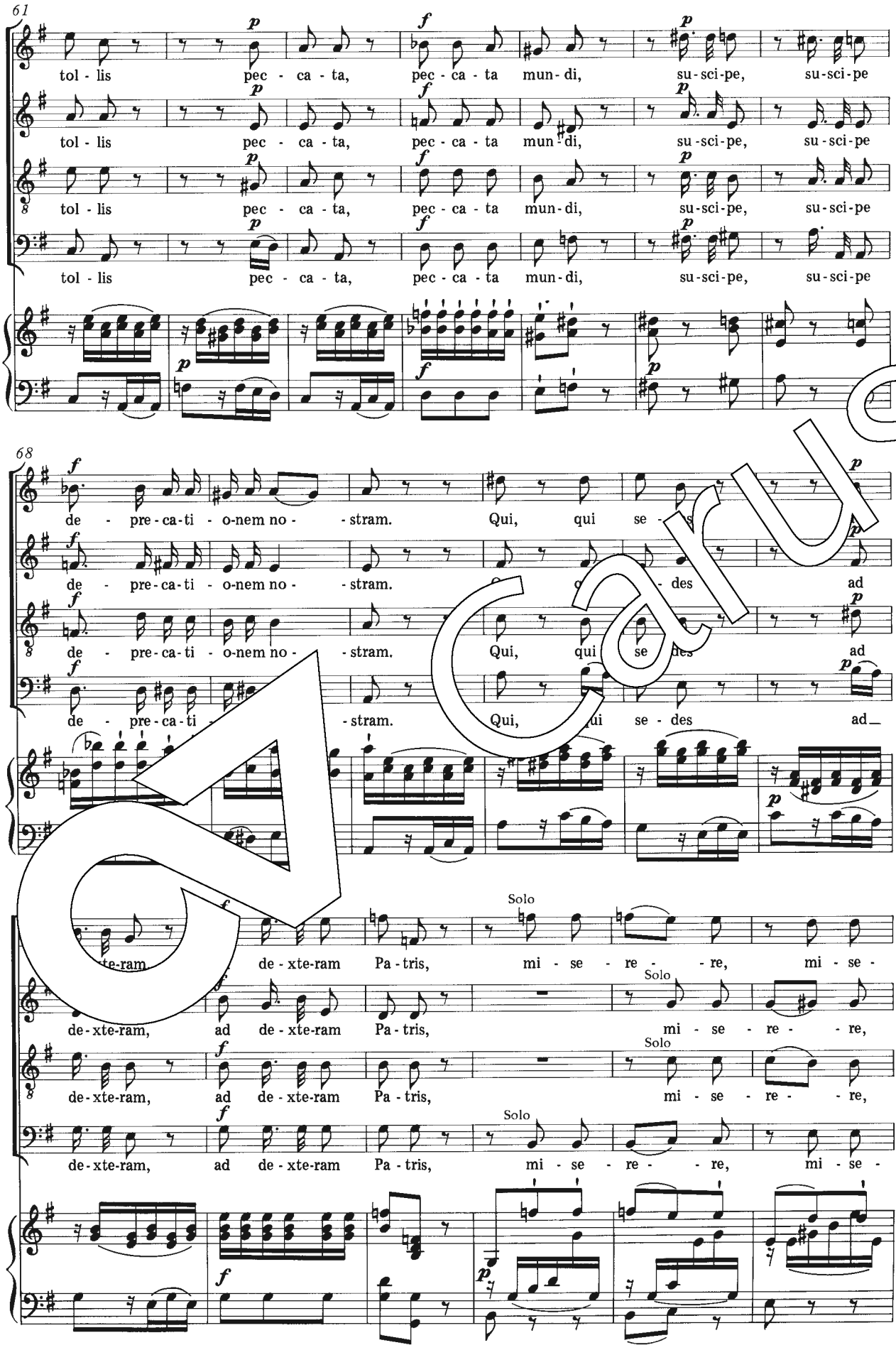
Carus


26
Solo
a - gi-mus ti - bi pro - pter ma - - gnam, ma - gnam glo - ri - am,
Solo
a - gi-mus ti - bi pro - - - pter ma - - gnam glo - ri - am,
Solo
a - gi-mus ti - bi pro - pter ma - - gnam, ma - - gnam glo - ri - am,
Solo
a - gi-mus ti - bi pro - pter ma - - gnam glo - ri - am,
p
32
Tutti f
pro - - pter ma - gnam glo - ri-am tu - - am.
Solo
Do - - ne_ - us,
Tutti f
pro - pter ma - gnam glo - ri-am tu - - am.
Tutti f
pro - pter ma - gnam glo - ri-am tu - - am.
Solo
Do - mi - ne_
Tutti f
pro - pter
ri-am tu -
p
le - stis.
Do - mi-ne Fi - - li u - ni -
De - us,
Pa - ter_ o - - mni - - pot-ens.
Je - su Chri - - ste,

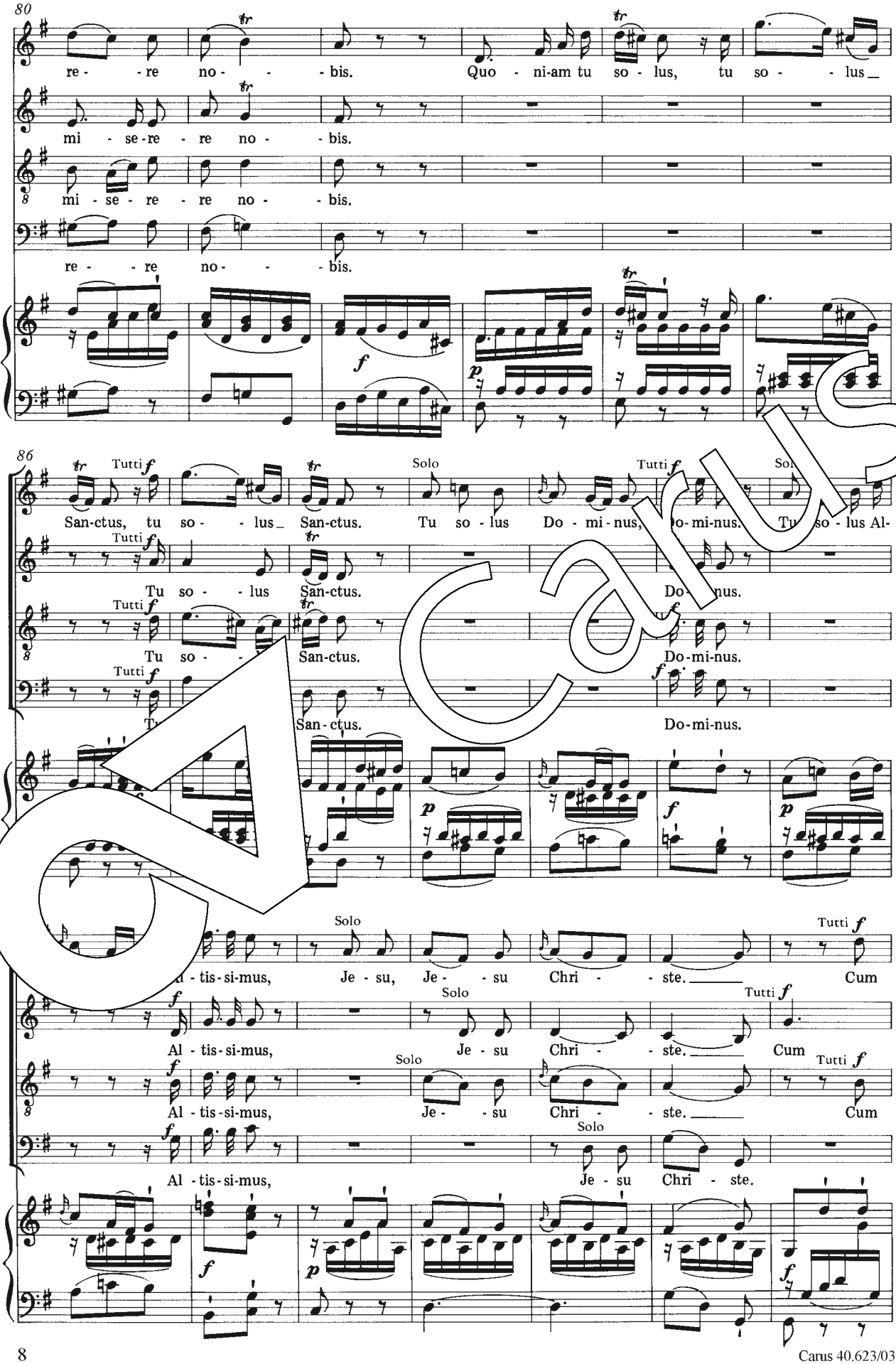
Carus


43
ge - ni-te. Do - mi - ne De - - us, A - gnus De - - i, Fi - li - us
Je - su Chri - - ste. A - gnus De - - i, Fi - li-us, Fi - li - us
49
Tutti
Pa - tris. Qui tol - lis pec - ca - ta, pec - ta
Qui tol - lis pec - ca - ta pec - ca - ta
Pa - tris. Qui tol - lis pec - ca - ta, pec - ca - ta
Qui tol - lis pec - ca - ta, pec - ca - ta
mi - se - re - re no - - bis. Qui, qui
Solo
mun-di, mi - se - re - re no - - bis. Qui, qui
Solo
mun-di, mi - se - re - re no - - bis. Qui, qui
Solo
mun-di, mi - se - re - re no - - bis. Qui, qui

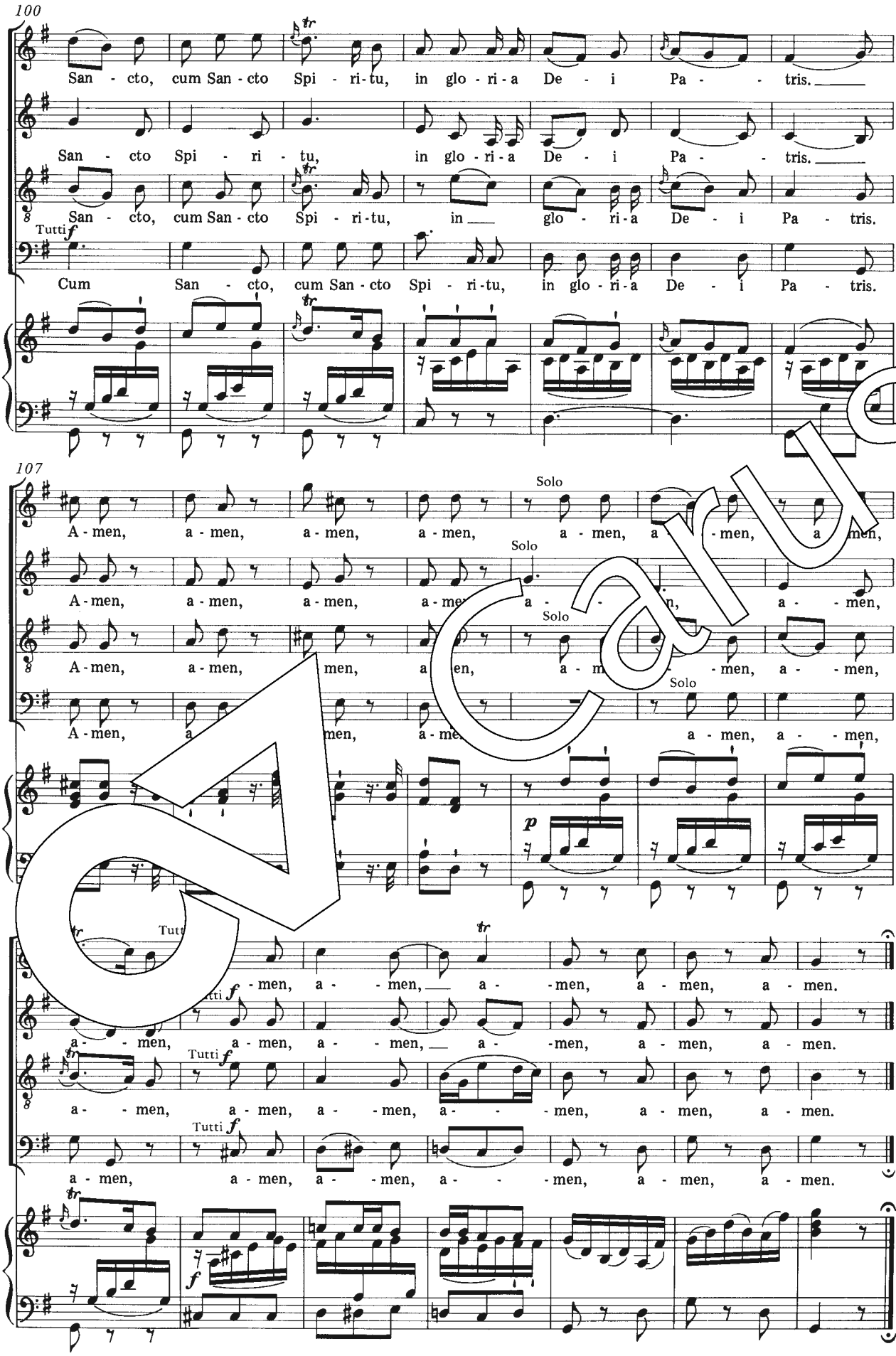
Carus

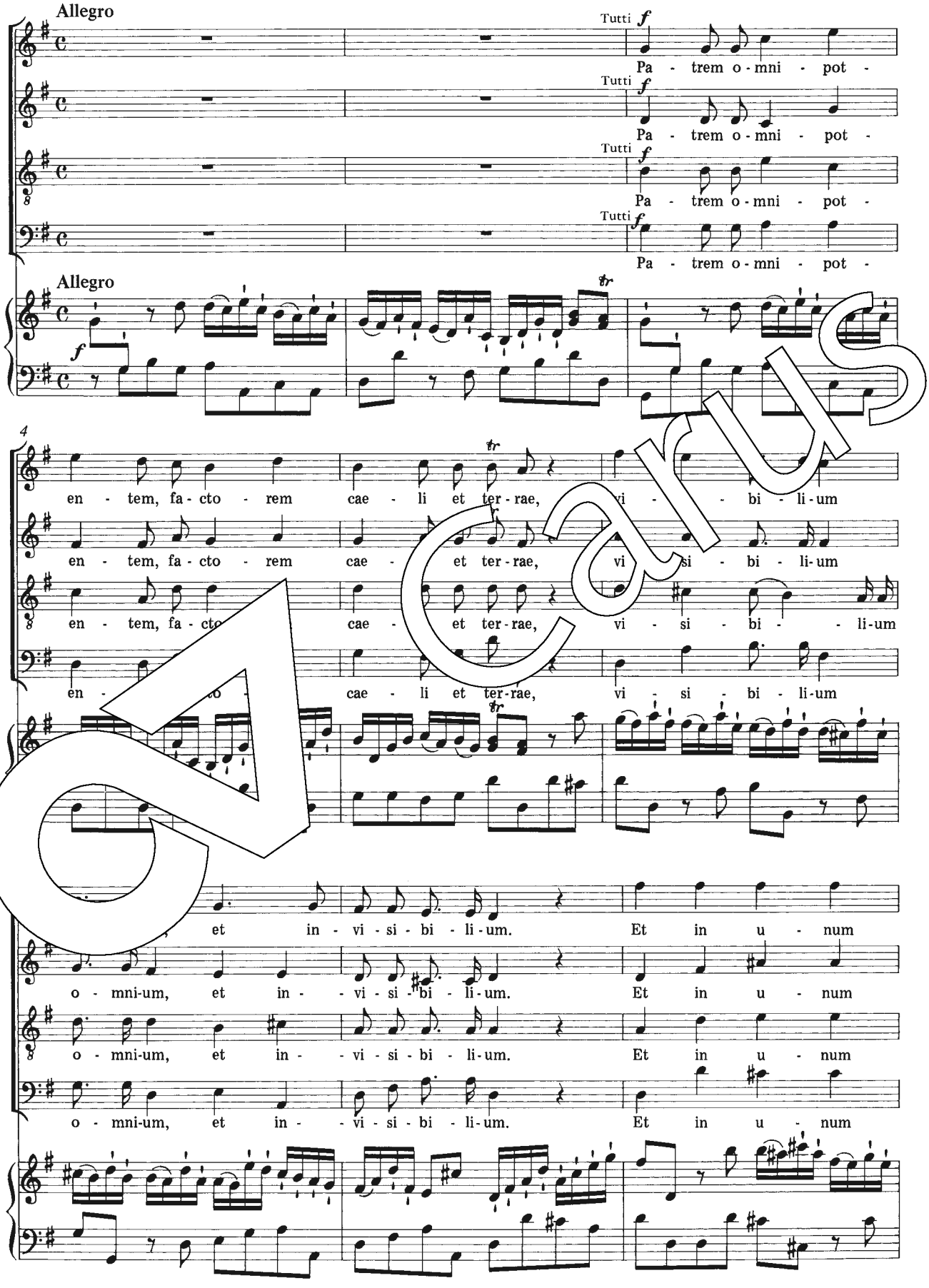

61
tol - lis pec - ca - ta, pec - ca - ta mun - di, su - sci - pe, su - sci - pe
tol - lis pec - ca - ta, pec - ca - ta mun - di, su - sci - pe, su - sci - pe
tol - lis pec - ca - ta, pec - ca - ta mun - di, su - sci - pe, su - sci - pe
tol - lis pec - ca - ta, pec - ca - ta mun - di, su - sci - pe, su - sci - pe
68
de - pre - ca - ti - o - nem no - - stram. Qui, qui se - des ad
de - pre - ca - ti - o - nem no - - stram. Qui, qui se - des ad
de - pre - ca - ti - o - nem no - - stram. Qui, qui se - des ad
de - pre - ca - ti - o - nem no - - stram. Qui, qui se - des ad
te-ram de - xte - ram Pa - tris, mi - se - re - re, mi - se -
Solo
de - xte - ram, ad de - xte - ram Pa - tris, mi - se - re - re,
Solo
de - xte - ram, ad de - xte - ram Pa - tris, mi - se - re - re,
Solo
de - xte - ram, ad de - xte - ram Pa - tris, mi - se - re - re, mi - se -

Carus

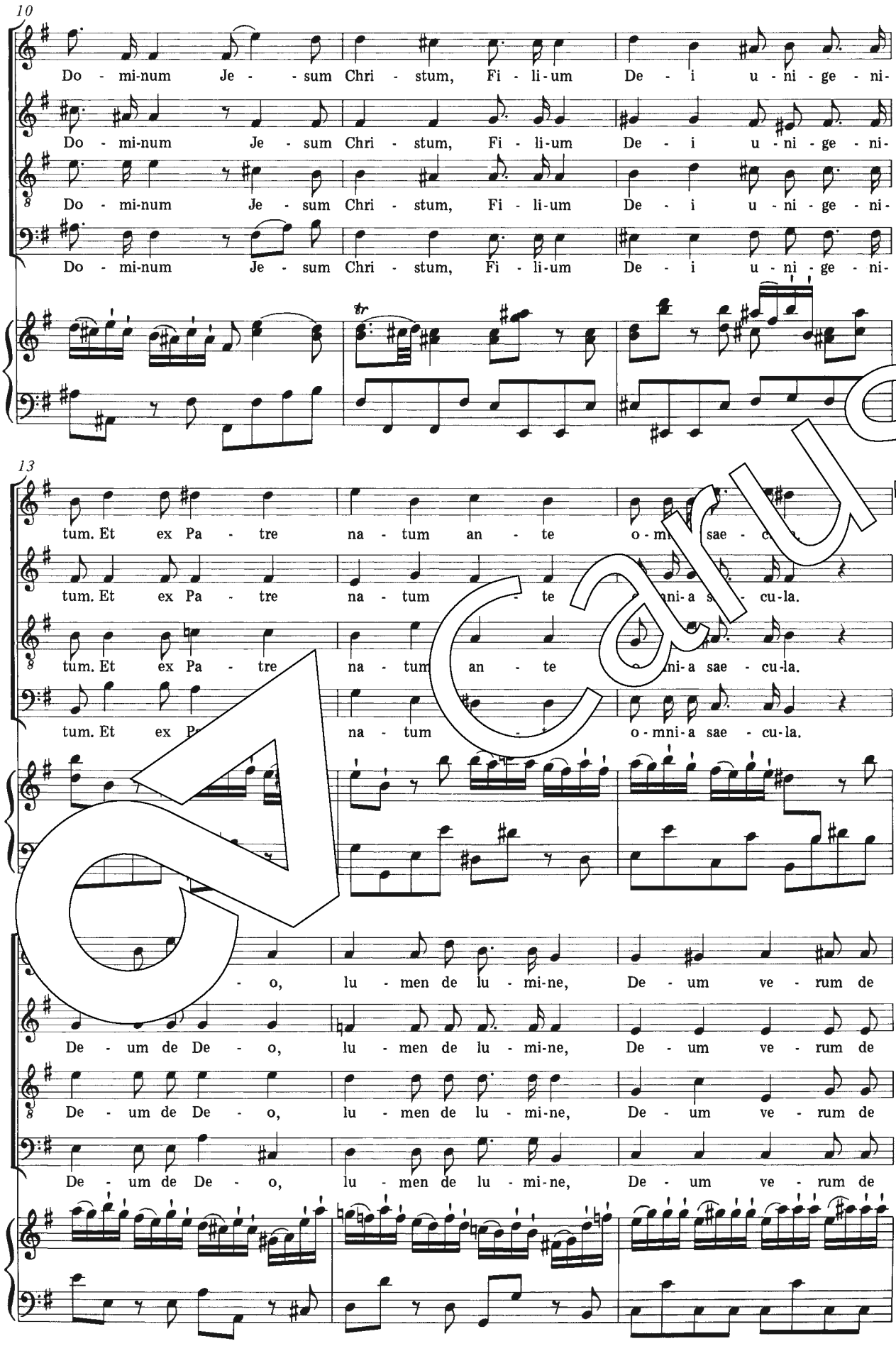

80
re - - re no - - bis. Quo - ni-am tu so - lus, tu so - - lus_
mi - se-re - re no - - bis.
mi - se - re - re no - - bis.
re - - re no - - bis.
86
Tutti
San-ctus, tu so - - lus_ San-ctus.
Solo
Tu so - lus Do - mi - nus,
Tutti
Do-mi-nus.
Tu so - lus Al-
Tu so - - lus San-ctus.
Do-mi-nus.
Tu so - - San-ctus.
Do-mi-nus.
San-ctus.
Do-mi-nus.
Solo
Je - su, Je - - su Chri - - ste.
Tutti
Cum
Al - tis-si-mus,
Je - su Chri - - ste.
Cum
Al - tis-si-mus,
Je - - su Chri - - ste.
Cum
Al - tis-si-mus,
Je - su Chri - ste.

Carus

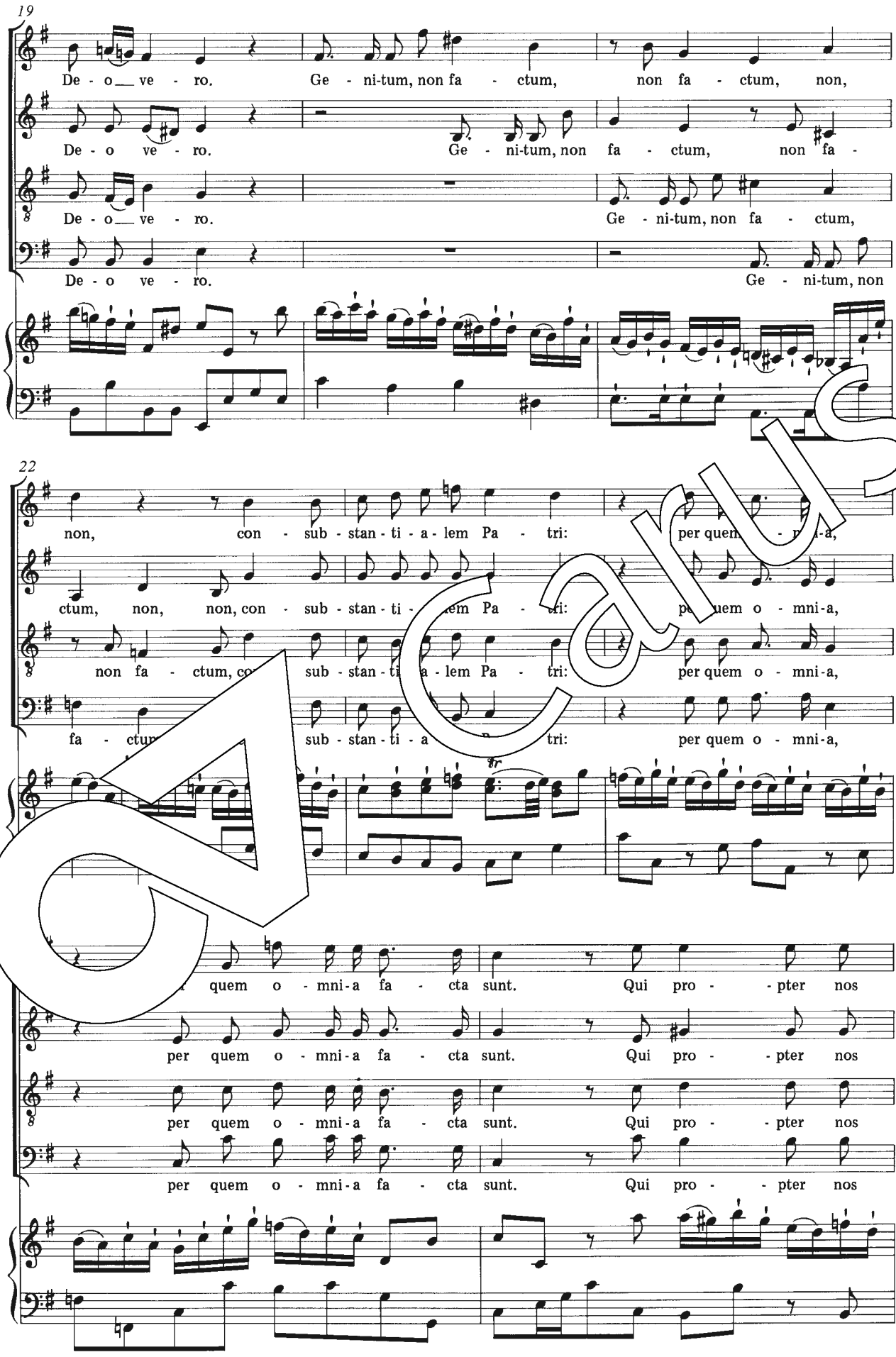

100
San - cto, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - - tris.
San - cto Spi - ri - tu, in glo - ri - a De - i Pa - - tris.
San - cto, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
Tutti
Cum San - cto, cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.
107
Solo
A - men, a - men, a - men, a - men, a - men, a - men, a - men,
Solo
A - men, a - men, a - men, a - men, a - - n, a - - men,
Solo
A - men, a - men, a - men, a - - men, a - - men,
Solo
A - men, a - men, a - men, a - men, a - - men,
Tutti
a - - men, a - men, a - - men, a - - men, a - men.
Tutti
a - - men, a - men, a - - men, a - - men, a - men.
Tutti
a - men, a - men, a - - men, a - - men, a - men, a - men.
Tutti
a - men, a - men, a - - men, a - - men, a - men, a - men.


Allegro
Tutti
Pa - trem o - mni - pot -
Allegro
en - tem, fa - cto - rem cae - li et ter - rae, vi - si - bi - li - um
et in - vi - si - bi - li - um. Et in u - num
o - mni - um, et in - vi - si - bi - li - um.

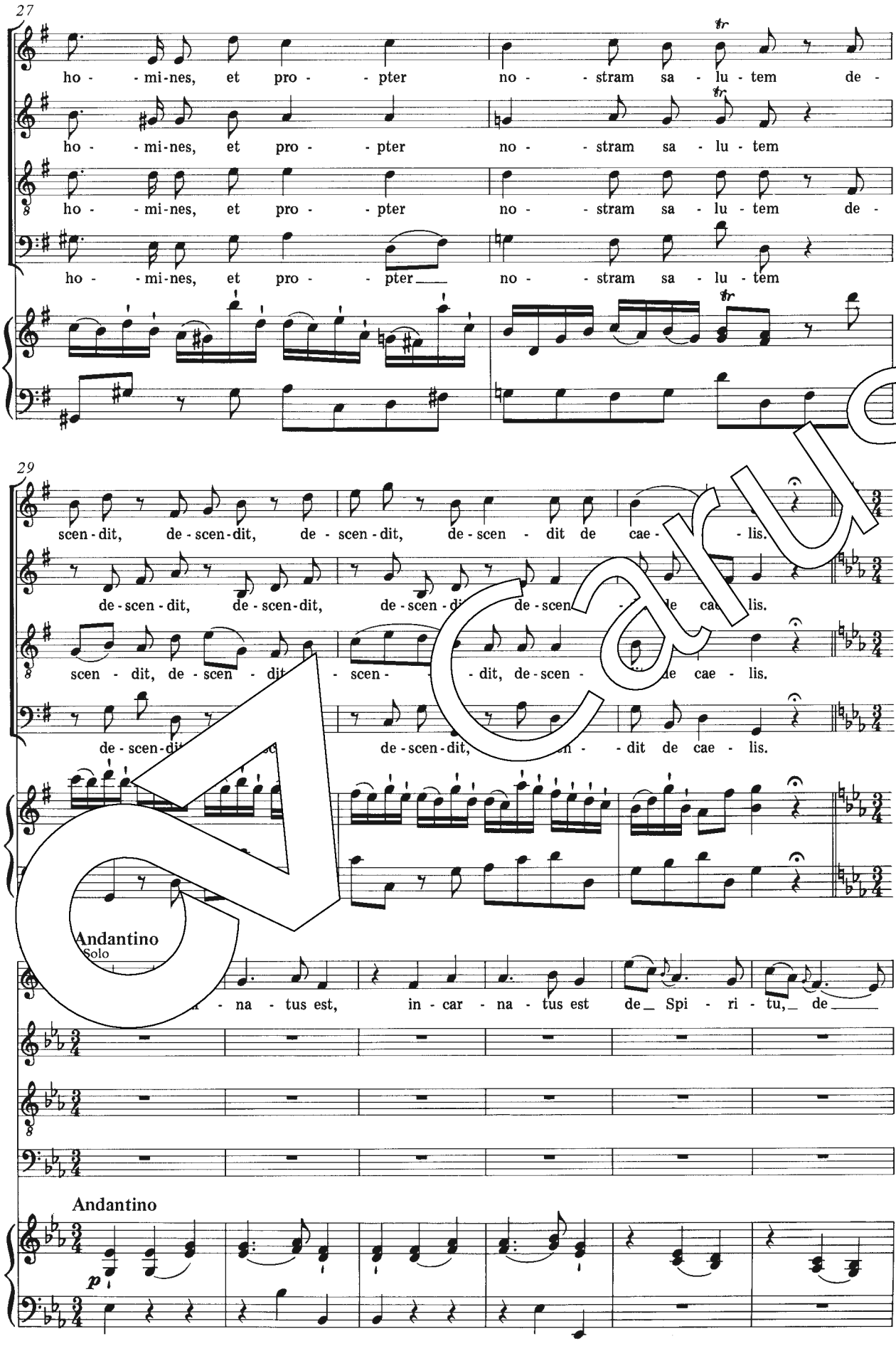
Carus


10
Do - mi-num Je - - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni-
Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni-
Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni-
Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni-
tr
13
tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.
tum. Et ex Pa - tre na - tum - te o - mni - a sae - cu - la.
tum. Et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.
tum. Et ex Pa - na - tum - o - mni - a sae - cu - la.
- o, lu - men de lu - mi-ne, De - um ve - rum de
De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de
De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de
De - um de De - o, lu - men de lu - mi-ne, De - um ve - rum de

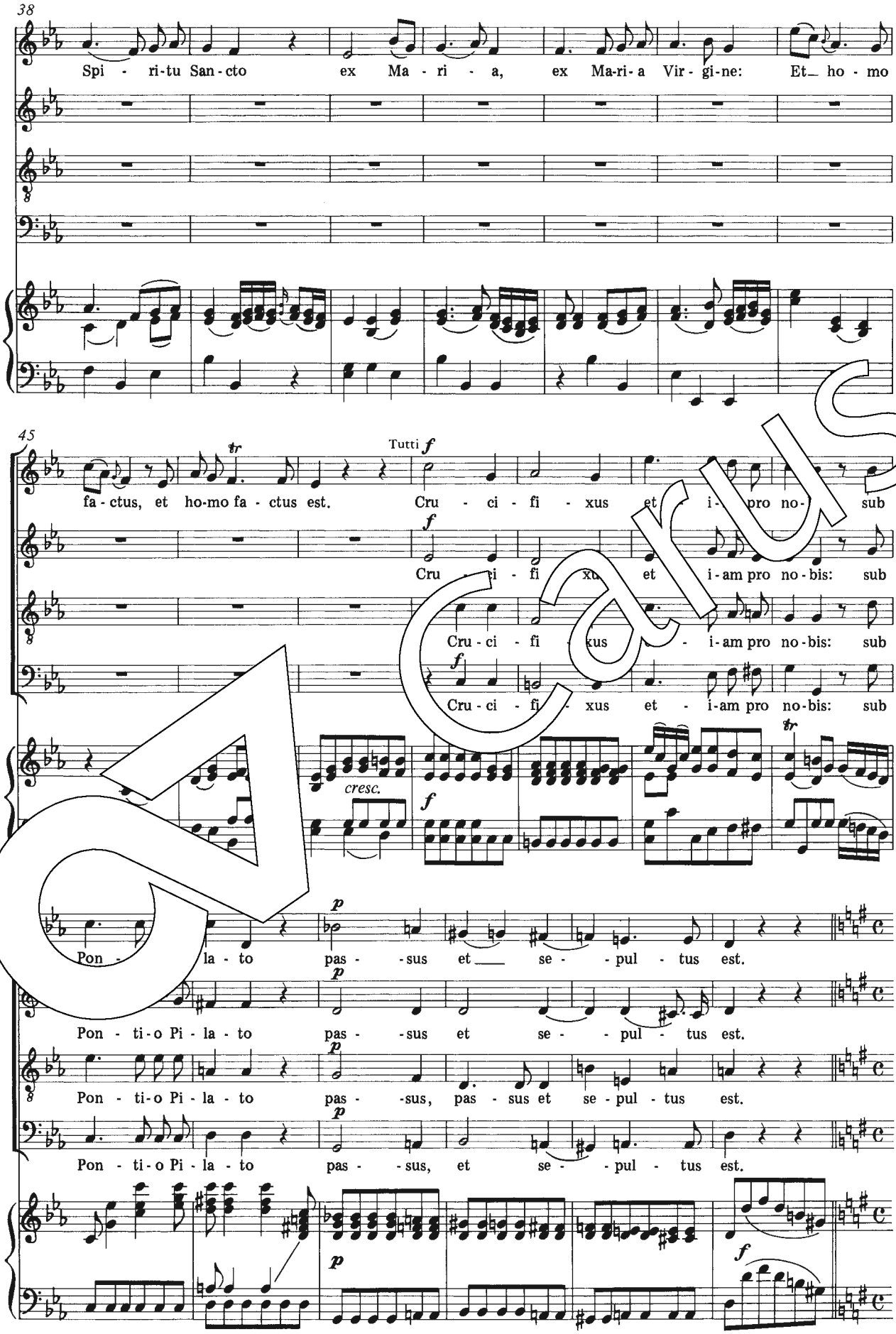
Carus


19
De - o ve - ro.
Ge - ni-tum, non fa - ctum, non fa - ctum, non,
De - o ve - ro.
Ge - ni-tum, non fa - ctum, non fa -
De - o ve - ro.
Ge - ni-tum, non fa - ctum,
De - o ve - ro.
Ge - ni-tum, non
22
non, con - sub - stan - ti - a - lem Pa - tri: per quem
ctum, non, non, con - sub - stan - ti - lem Pa - tri: per quem o - mni-a,
non fa - ctum, co sub - stan - ti a - lem Pa - tri: per quem o - mni-a,
fa - ctu sub - stan - ti - a tri: per quem o - mni-a,
quem o - mni-a fa - cta sunt. Qui pro - pter nos
per quem o - mni-a fa - cta sunt. Qui pro - pter nos
per quem o - mni-a fa - cta sunt. Qui pro - pter nos
per quem o - mni-a fa - cta sunt. Qui pro - pter nos

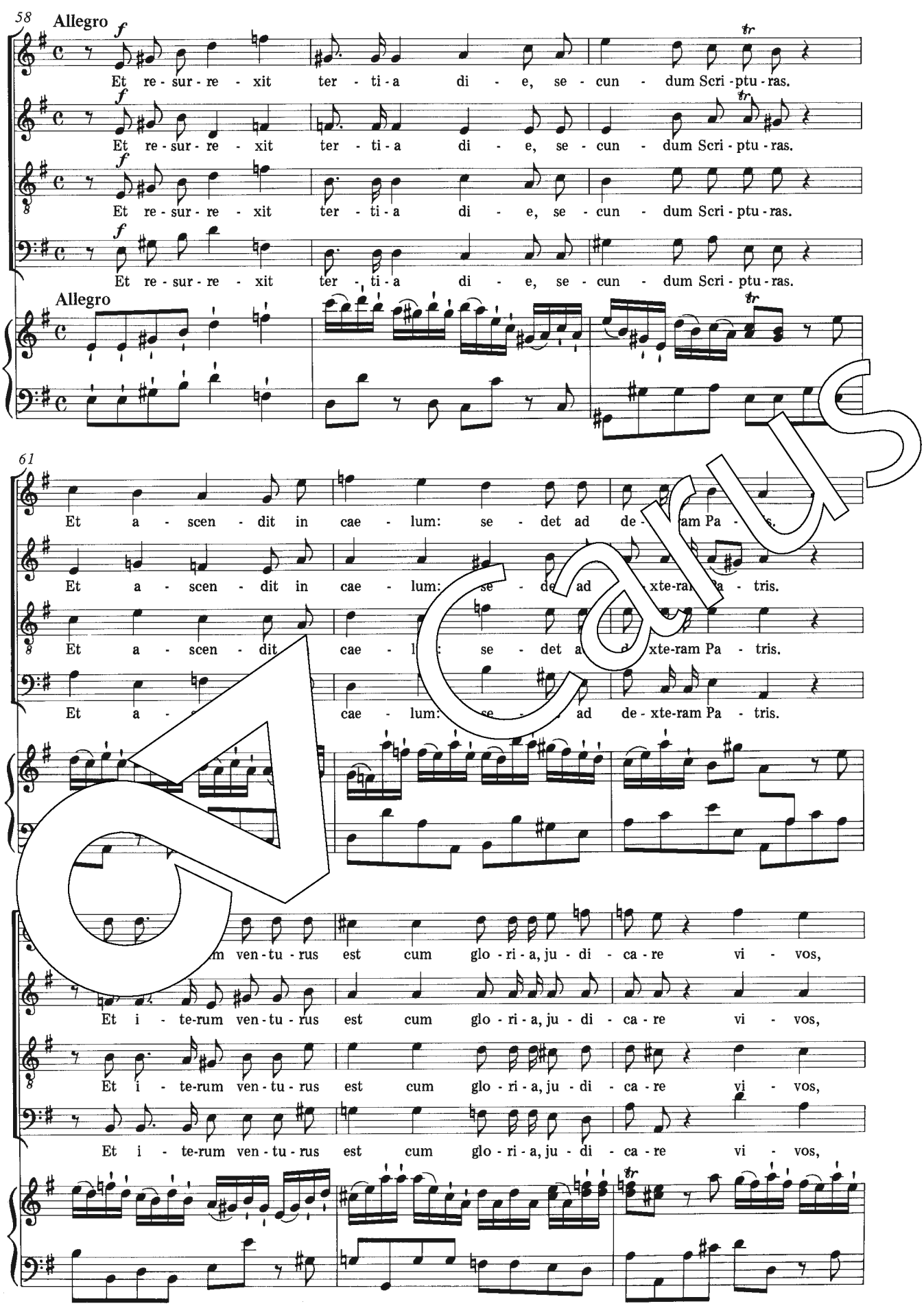
Carus


27
ho - mi-nes, et pro - pter no - stram sa - lu - tem de -
ho - mi-nes, et pro - pter no - stram sa - lu - tem
ho - mi-nes, et pro - pter no - stram sa - lu - tem de -
ho - mi-nes, et pro - pter no - stram sa - lu - tem
29
scen - dit, de - scen - dit, de - scen - dit, de - scen - dit de cae - lis.
de - scen - dit, de - scen - dit, de - scen - dit de cae - lis.
scen - dit, de - scen - dit de - scen - dit, de - scen - dit de cae - lis.
de - scen - dit, de - scen - dit, de - scen - dit de cae - lis.
Andantino
Solo
- na - tus est, in - car - na - tus est de_ Spi - ri - tu,_ de_
Andantino
p

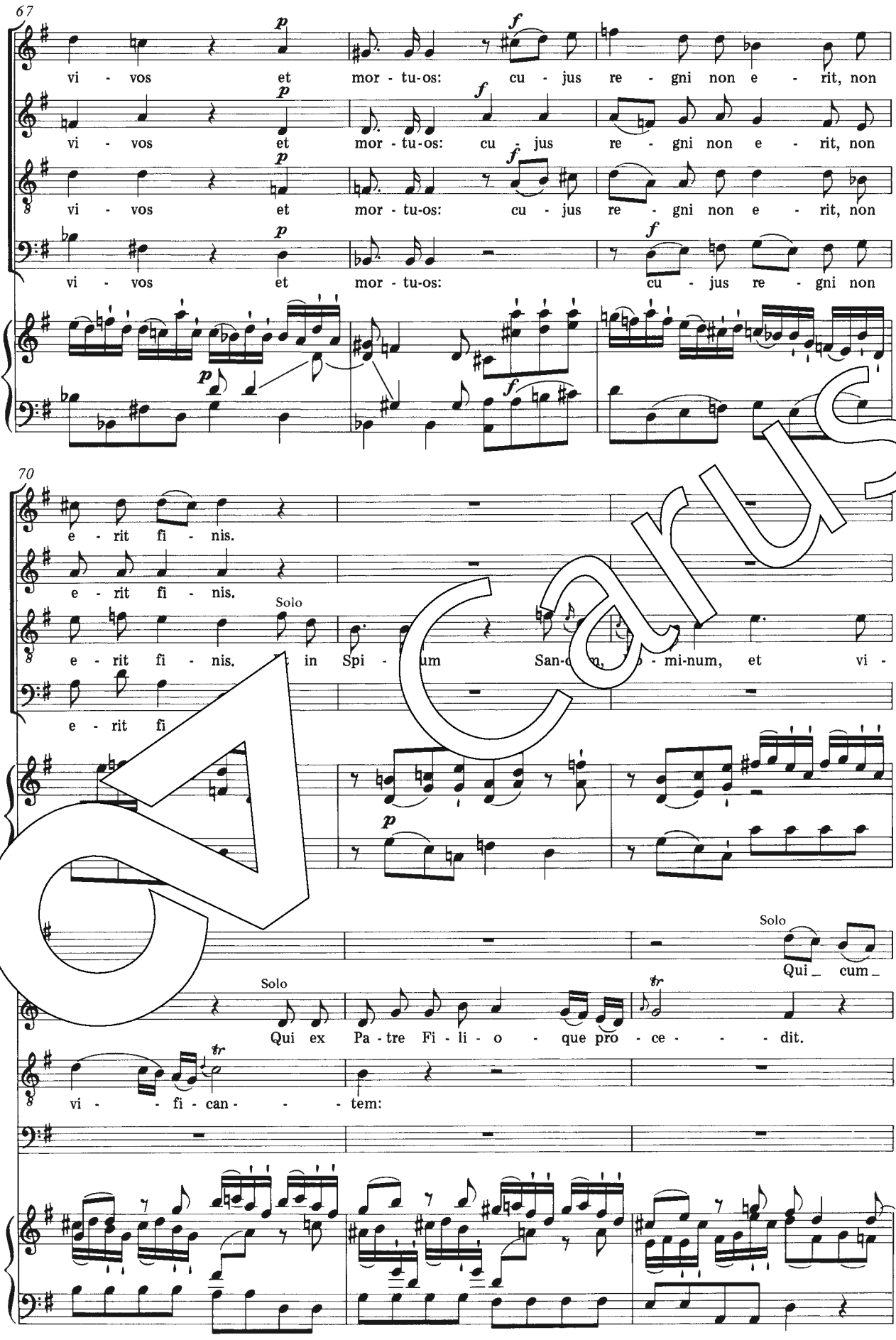
Carus


38
Spi - ri-tu San-cto ex Ma - ri - a, ex Ma-ri-a Vir - gi-ne: Et_ ho - mo
45
fa - ctus, et ho-mo fa - ctus est.
Tutti
Cru - ci - fi - xus et i - pro no - sub
Cru - ci - fi xus et i-am pro no-bis: sub
Cru - ci - fi - xus - i-am pro no-bis: sub
Cru - ci - fi - xus et - i-am pro no-bis: sub
cresc.
Pon - la - to pas - - sus et se - - pul - tus est.
Pon - ti-o Pi - la - to pas - - sus et se - - pul - tus est.
Pon - ti-o Pi - la - to pas - - sus, pas - sus et se - pul - tus est.
Pon - ti-o Pi - la - to pas - - sus, et se - - pul - tus est.

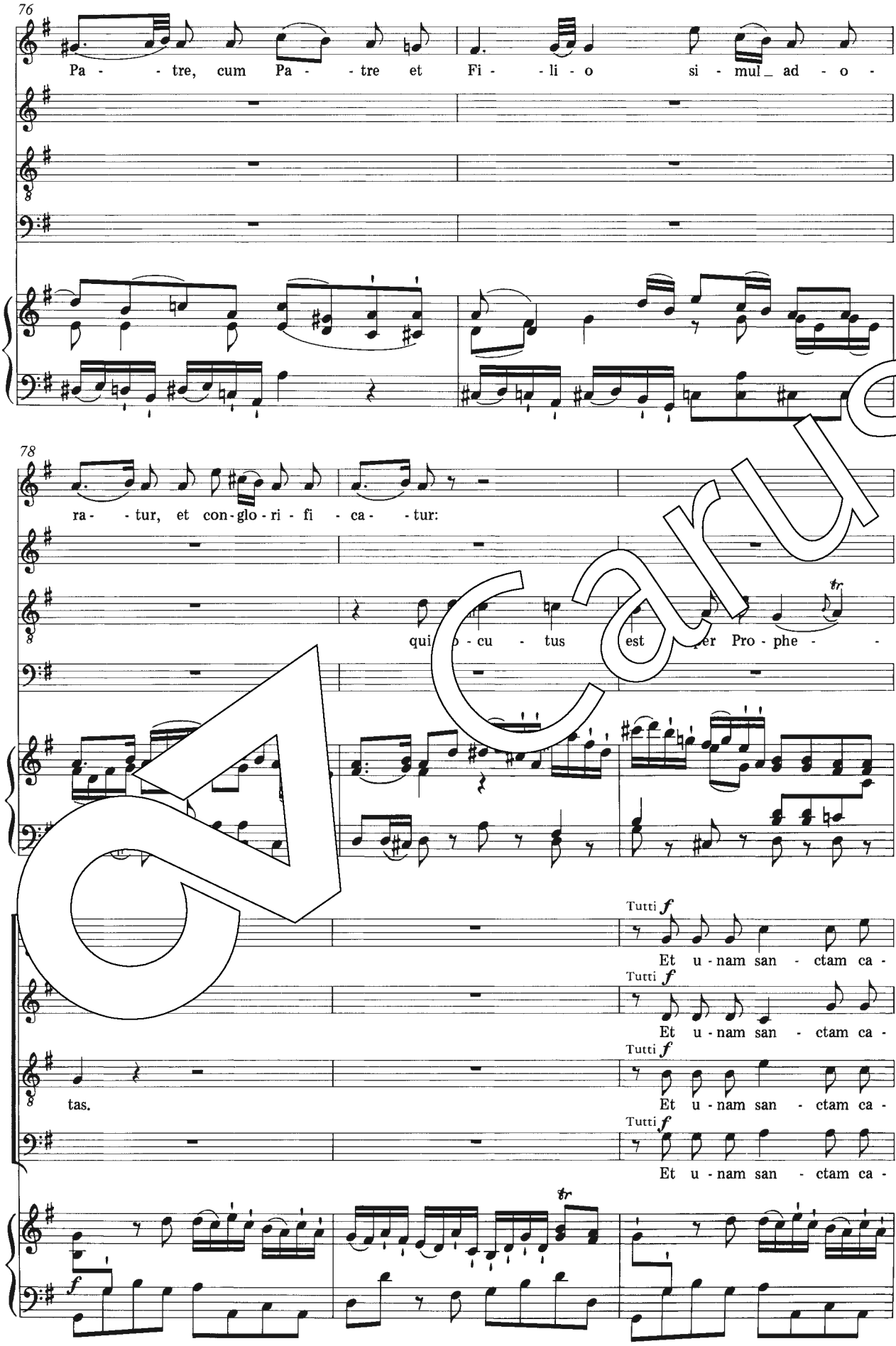
Carus


58
Allegro
f
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.
Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri - ptu - ras.
Allegro
61
Et a - scen - dit in cae - lum: se - det ad de - xte-ram Pa - tris.
Et a - scen - dit in cae - lum: se - de ad xte-ram Pa - tris.
Et a - scen - dit cae - l : se - det a xte-ram Pa - tris.
Et a - cae - lum: ad de - xte-ram Pa - tris.
m ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos,
Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos,
Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos,
Et i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos,

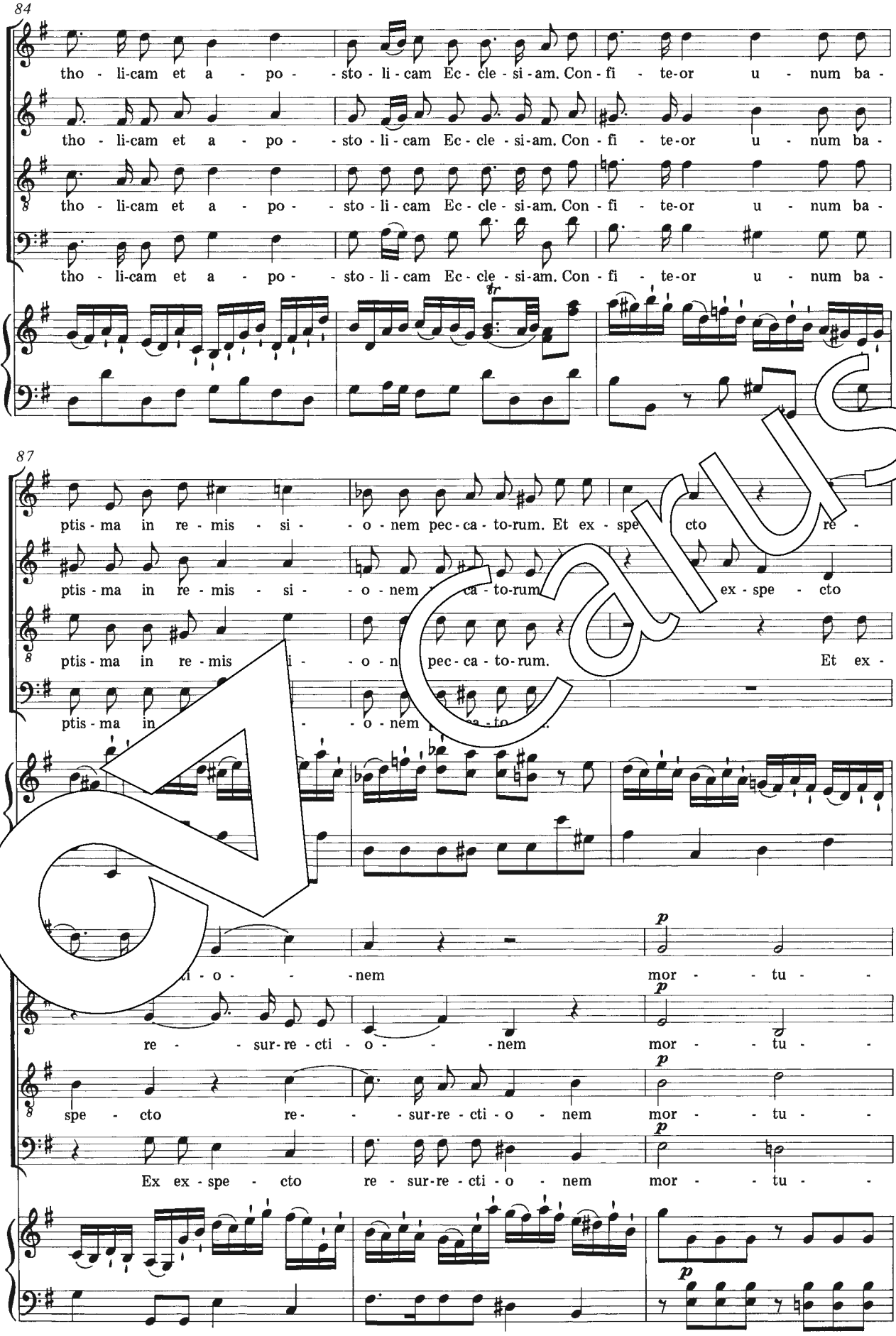
Carus


67
vi - vos et mor - tu-os: cu - jus re - gni non e - rit, non
vi - vos et mor - tu-os: cu - jus re - gni non e - rit, non
vi - vos et mor - tu-os: cu - jus re - gni non e - rit, non
vi - vos et mor - tu-os: cu - jus re - gni non
70
e - rit fi - nis.
e - rit fi - nis.
Solo
e - rit fi - nis. in Spi - um San- mi-num, et vi -
e - rit fi
Solo
Qui cum
Solo
Qui ex Pa - tre Fi - li - o - que pro - ce - - - dit.
vi - - fi - can - - - tem:

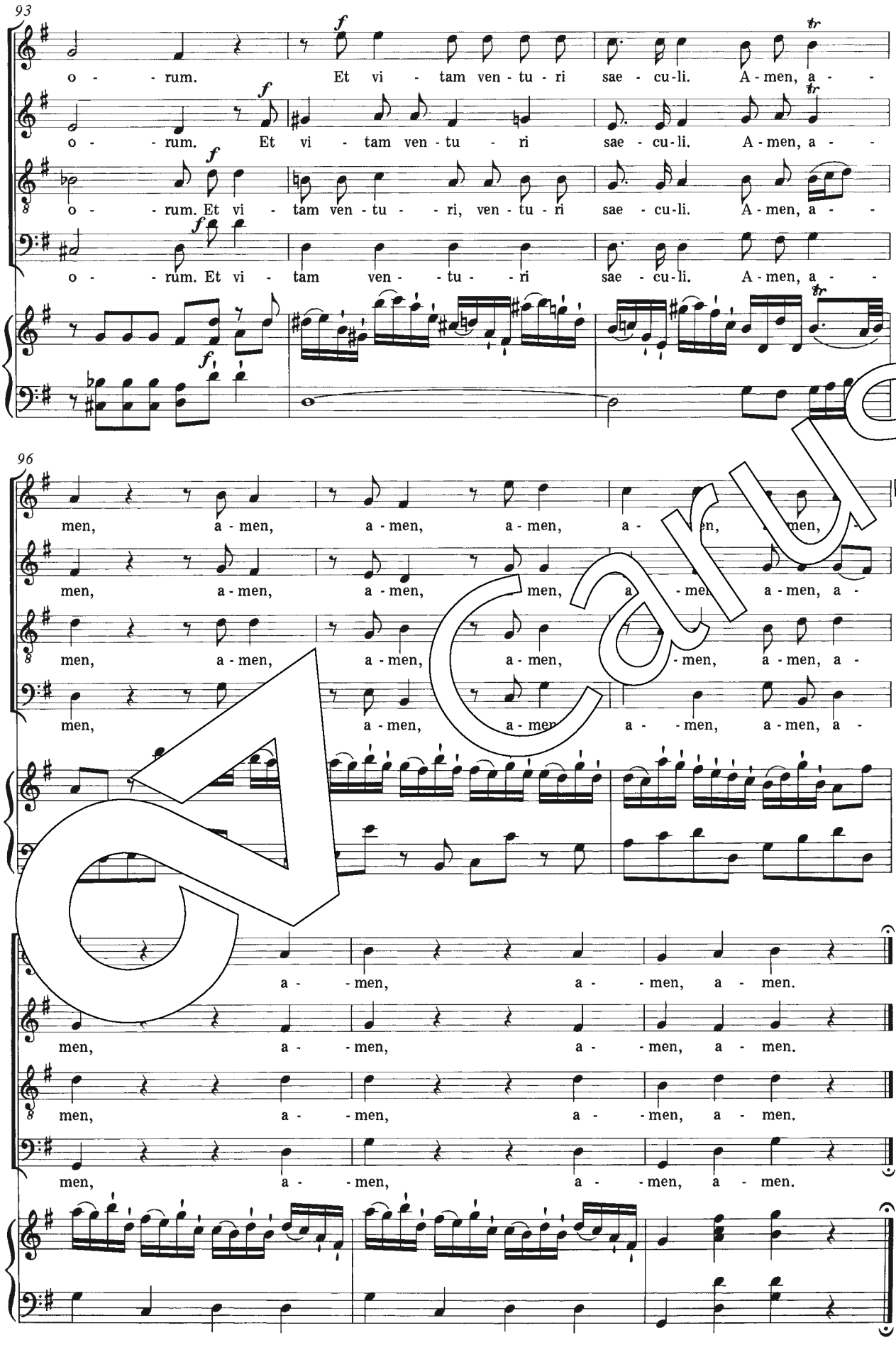
Carus


76
Pa - - tre, cum Pa - - tre et Fi - - li - o si - mul_ ad - o -
78
ra - - tur, et con-glo - ri - fi - ca - - tur:
qui - cu - tus est per Pro - phe - -
Tutti f
Et u - nam san - ctam ca -
Tutti f
Et u - nam san - ctam ca -
Tutti f
tas.
Et u - nam san - ctam ca -
Tutti f
Et u - nam san - ctam ca -
f

Carus

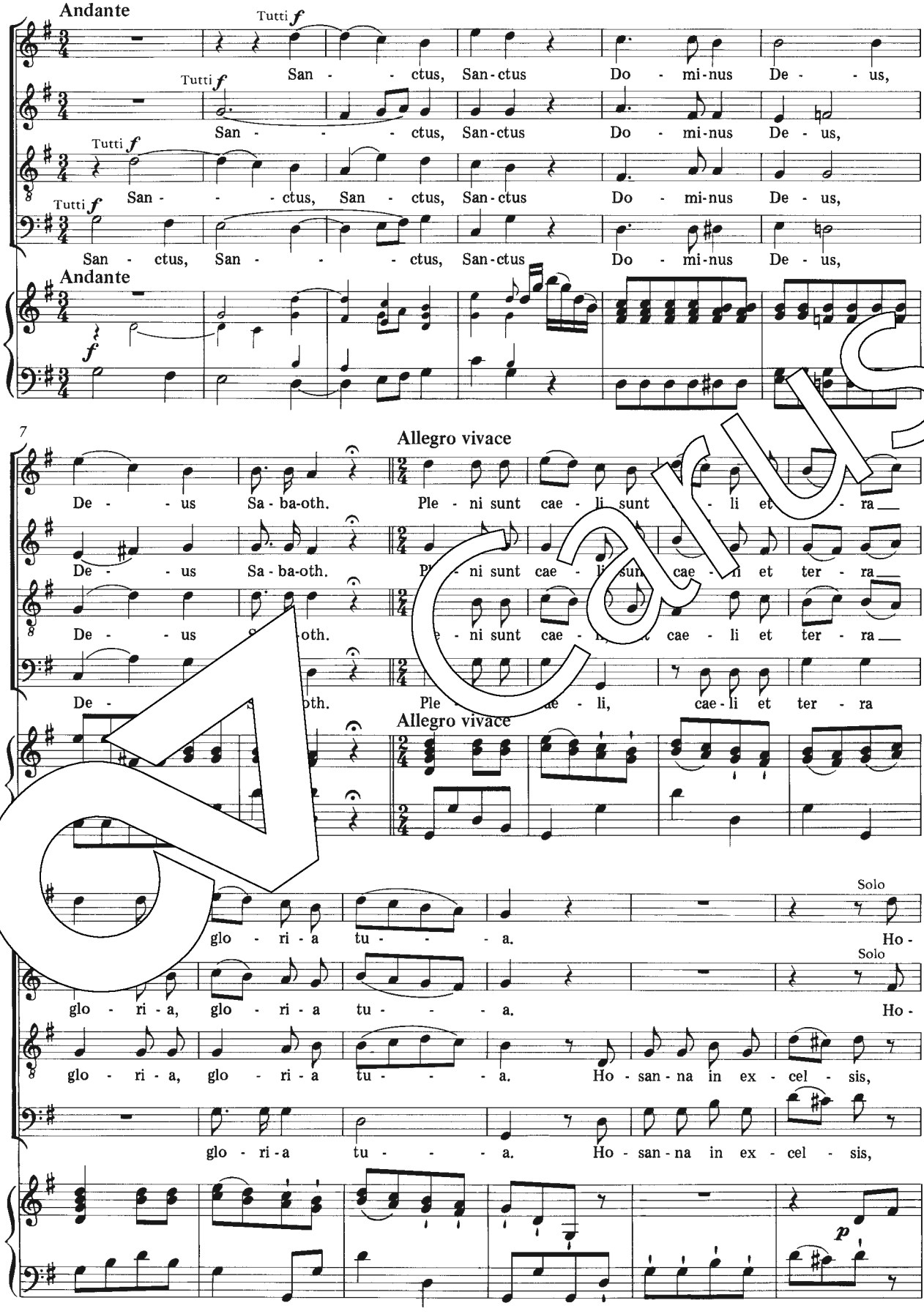

84
tho - li-cam et a - po - - sto - li - cam Ec - cle - si-am. Con - fi - te-or u - num ba -
tho - li-cam et a - po - - sto - li - cam Ec - cle - si-am. Con - fi - te-or u - num ba -
tho - li-cam et a - po - - sto - li - cam Ec - cle - si-am. Con - fi - te-or u - num ba -
tho - li-cam et a - po - - sto - li - cam Ec - cle - si-am. Con - fi - te-or u - num ba -
87
ptis - ma in re - mis - si - - o - nem pec - ca - to-rum. Et ex - spe cto re -
ptis - ma in re - mis - si - - o - nem ca - to-rum ex - spe - cto
ptis - ma in re - mis i - - o - n pec - ca - to-rum. Et ex -
ptis - ma in - o - nem
i - o - - nem
re - - sur-re - cti - o - - nem
spe - cto re - - sur-re - cti - o - nem
Ex ex - spe - cto re - sur-re - cti - o - nem
p
mor - - tu -
mor - - tu -
mor - - tu -
mor - - tu -

Carus

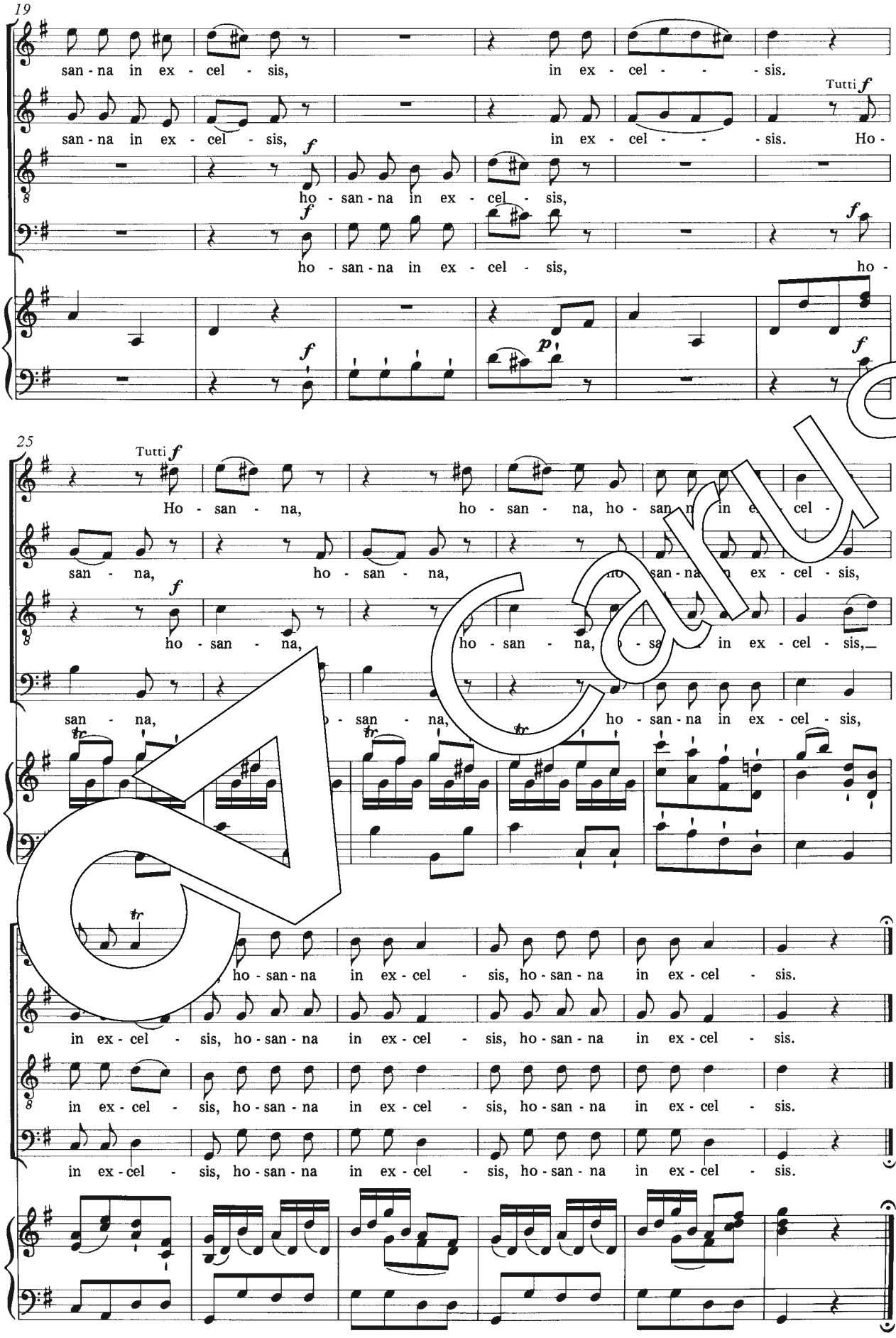

93
o - - rum. Et vi - tam ven - tu - ri sae - cu - li. A - men, a - -
o - - rum. Et vi - tam ven - tu - - ri sae - cu - li. A - men, a - -
o - - rum. Et vi - tam ven - tu - - ri, ven - tu - ri sae - cu - li. A - men, a - -
o - - rum. Et vi - tam ven - - tu - - ri sae - cu - li. A - men, a - -
96
men, a - men, a - men, a - men, a - men, a - men,
men, a - men, a - men, a - men, a - men, a -
men, a - men, a - men, a - men, a - men, a - men, a -
men, a - men, a - men, a - men, a - men, a -
a - - men, a - - men, a - men.
men, a - - men, a - - men, a - men.
men, a - - men, a - - men, a - men.
men, a - - men, a - - men, a - men.

Carus

Sanctus

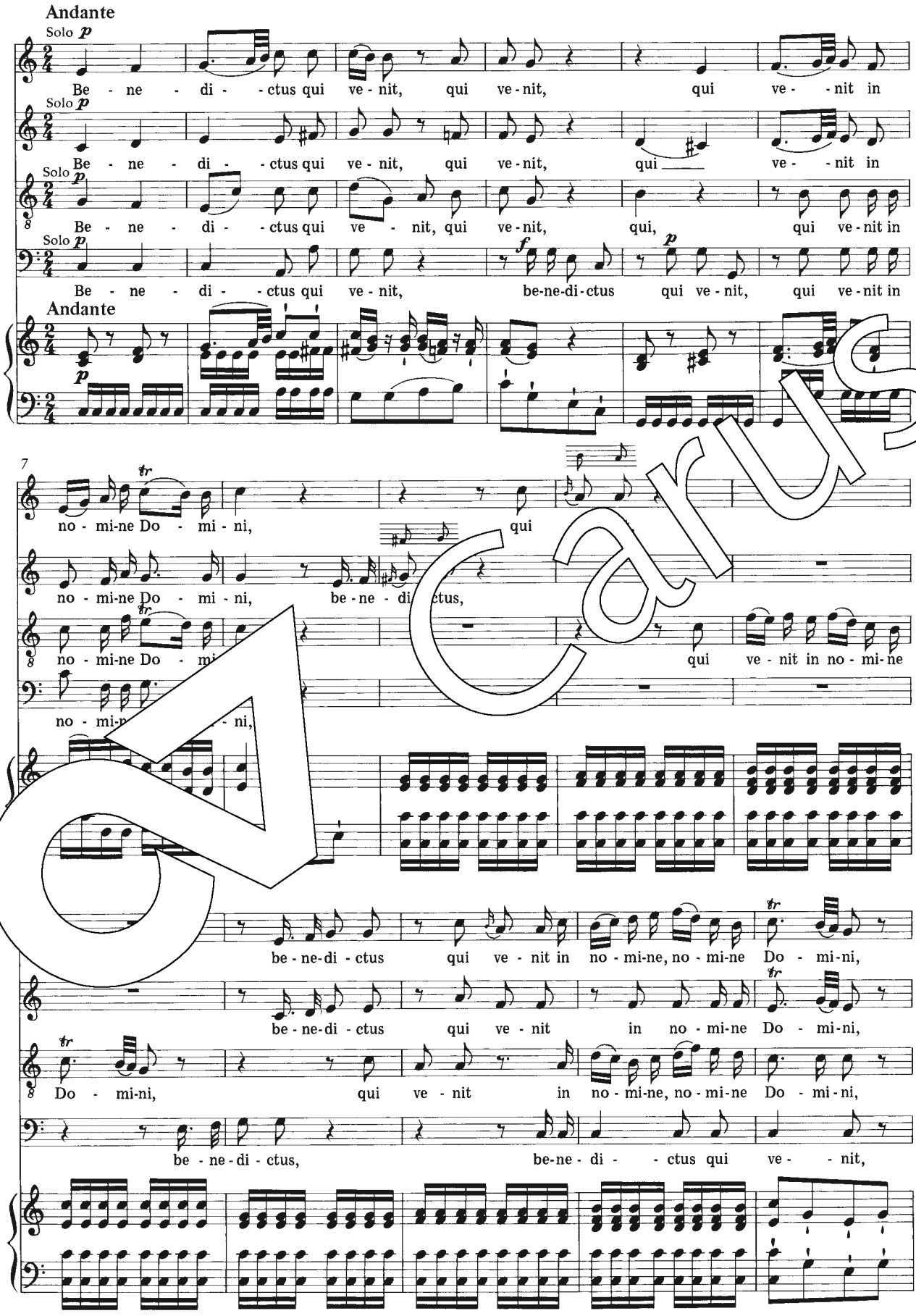


Carus

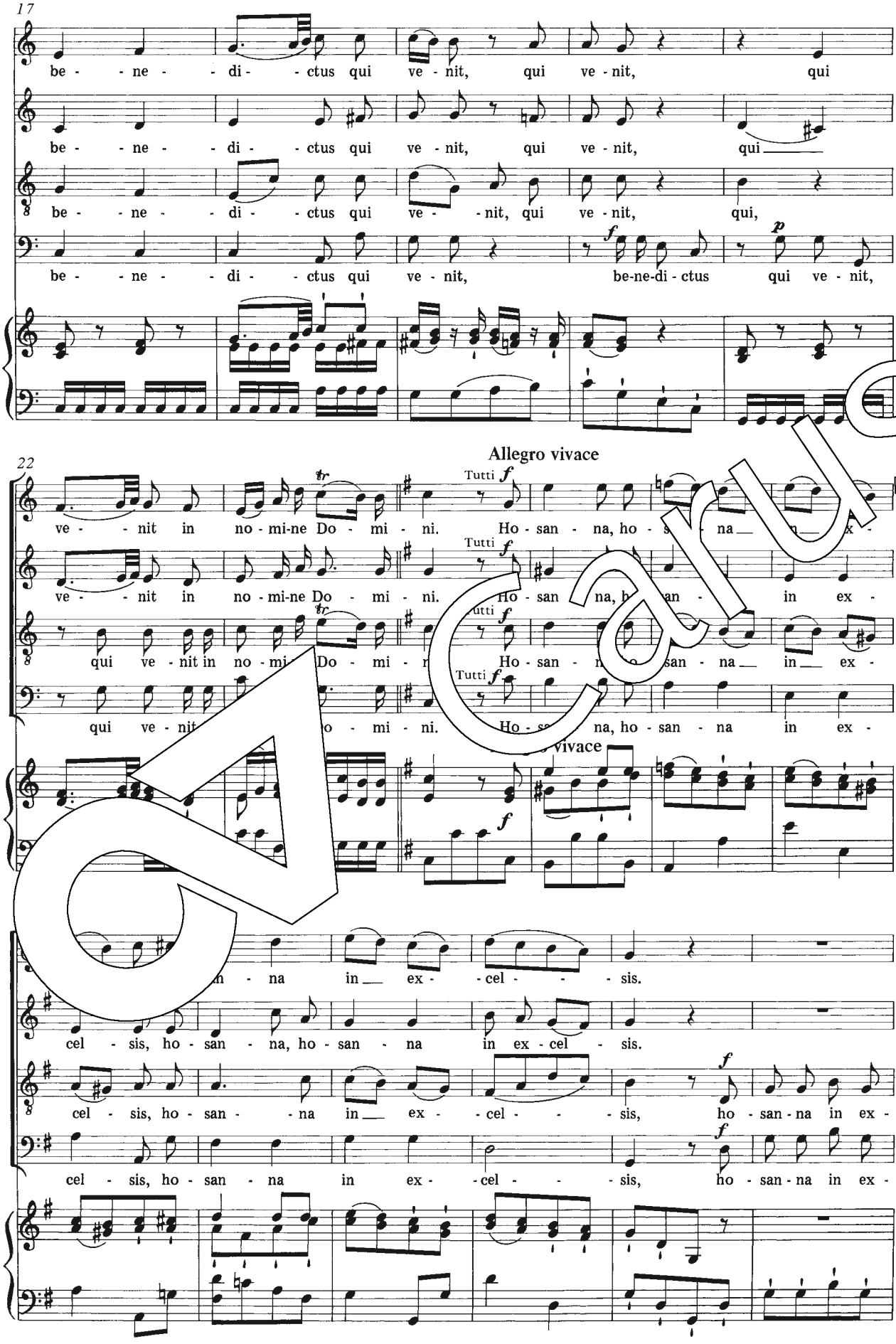

19
san - na in ex - cel - sis, in ex - cel - - - sis.
Tutti f
san - na in ex - cel - sis, in ex - cel - - - sis. Ho -
f
ho - san - na in ex - cel - sis,
f
ho - san - na in ex - cel - sis, ho -
f
p
f
25
Tutti f
Ho - san - na, ho - san - na, ho - san - na in ex - cel -
san - na, ho - san - na, ho - san - na in ex - cel - sis,
f
ho - san - na, ho - san - na, ho - san - na in ex - cel - sis,
san - na, ho - san - na, ho - san - na in ex - cel - sis,
tr
ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
in ex - cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.

Carus

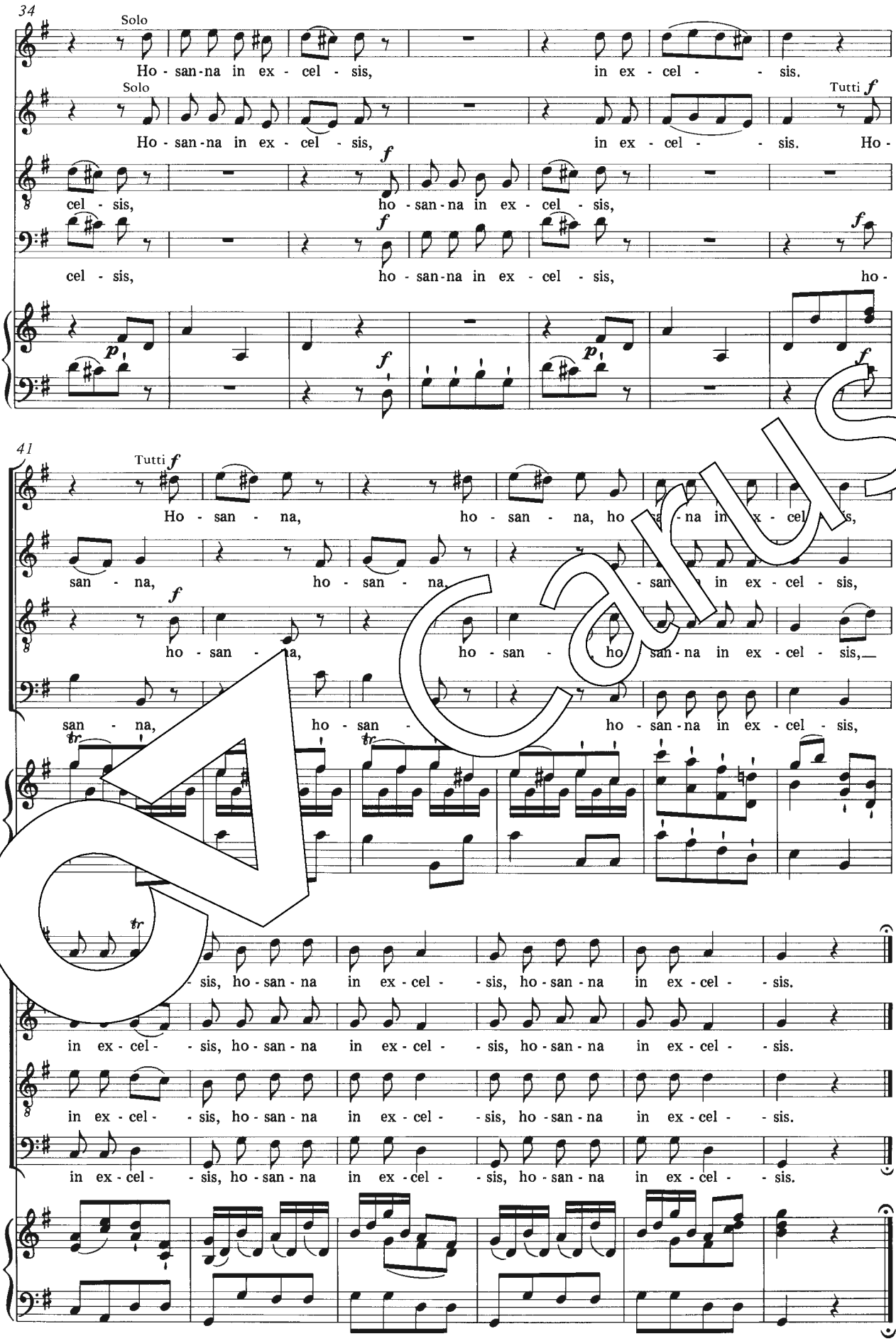
Benedictus



Carus


17
be - ne - di - ctus qui ve - nit, qui ve - nit, qui
be - ne - di - ctus qui ve - nit, qui ve - nit, qui
be - ne - di - ctus qui ve - nit, qui ve - nit, qui,
be - ne - di - ctus qui ve - nit, be-ne-di - ctus qui ve - nit,
22
Allegro vivace
ve - nit in no - mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex -
ve - nit in no - mi-ne Do - mi - ni. Ho - san - na, ho - san - na in ex -
qui ve - nit in no - mi - Do - mi - Ho - san - na, ho - san - na in ex -
qui ve - nit in no - mi - ni. Ho - san - na, ho - san - na in ex -
Allegro vivace
cel - sis, ho - san - na, ho - san - na in ex - cel - sis.
cel - sis, ho - san - na, ho - san - na in ex - cel - sis.
cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -
cel - sis, ho - san - na in ex - cel - sis, ho - san - na in ex -

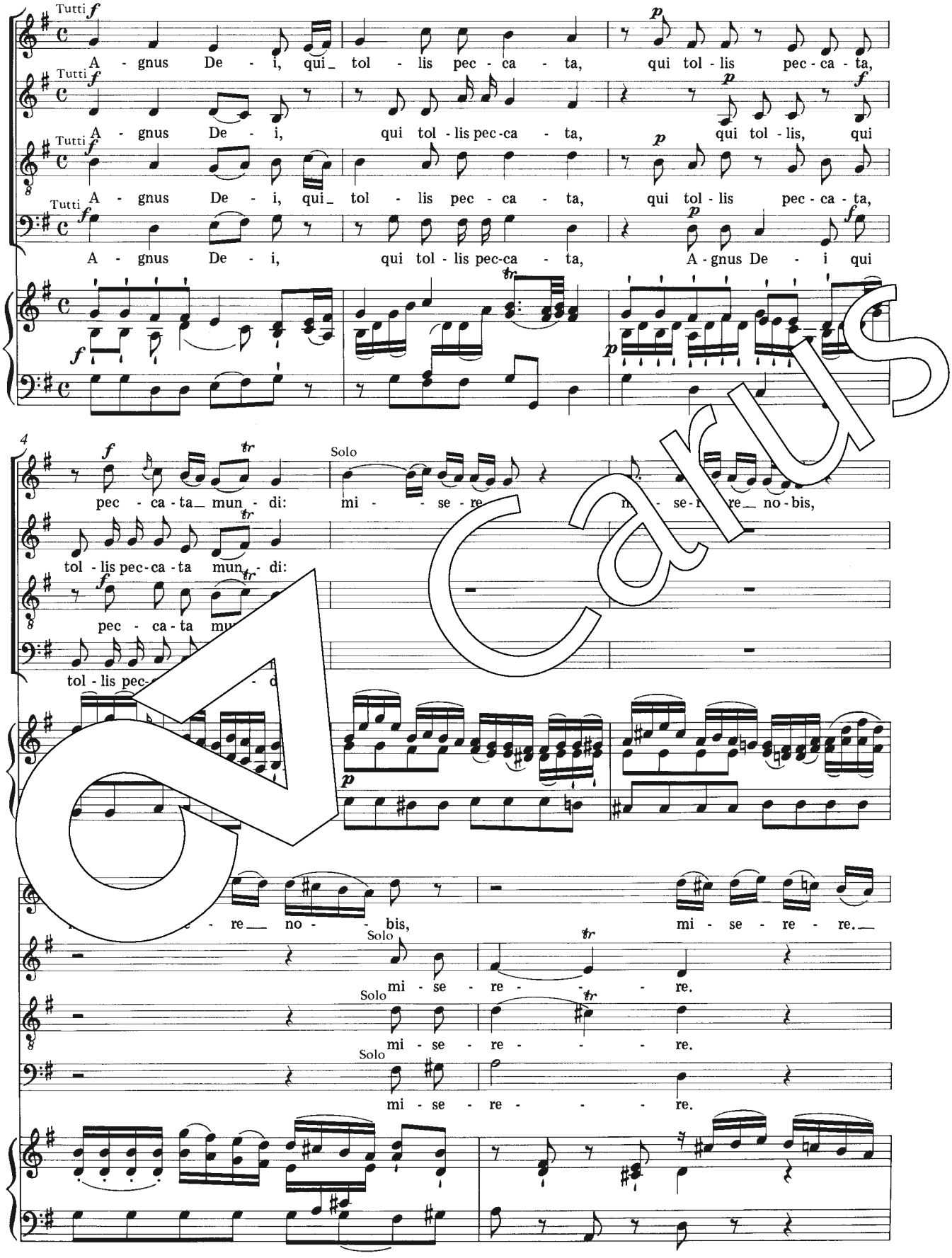
Carus


34
Solo
Ho - san-na in ex - cel - sis, in ex - cel - - sis.
Solo
Tutti f
Ho - san-na in ex - cel - sis, in ex - cel - - sis. Ho -
f
cel - sis, ho - san-na in ex - cel - sis,
f
f
cel - sis, ho - san-na in ex - cel - sis, ho -
p
f
p
f
41
Tutti f
Ho - san - na, ho - san - na, ho - san-na in ex - cel - sis,
san - na, ho - san - na, ho - san-na in ex - cel - sis,
f
ho - san - na, ho - san - ho - san-na in ex - cel - sis,
san - na, ho - san - ho - san-na in ex - cel - sis,
tr
tr
tr
- sis, ho - san - na in ex - cel - - sis, ho - san - na in ex - cel - - sis.
in ex - cel - - sis, ho - san - na in ex - cel - - sis, ho - san - na in ex - cel - - sis.
in ex - cel - - sis, ho - san - na in ex - cel - - sis, ho - san - na in ex - cel - - sis.
in ex - cel - - sis, ho - san - na in ex - cel - - sis, ho - san - na in ex - cel - - sis.

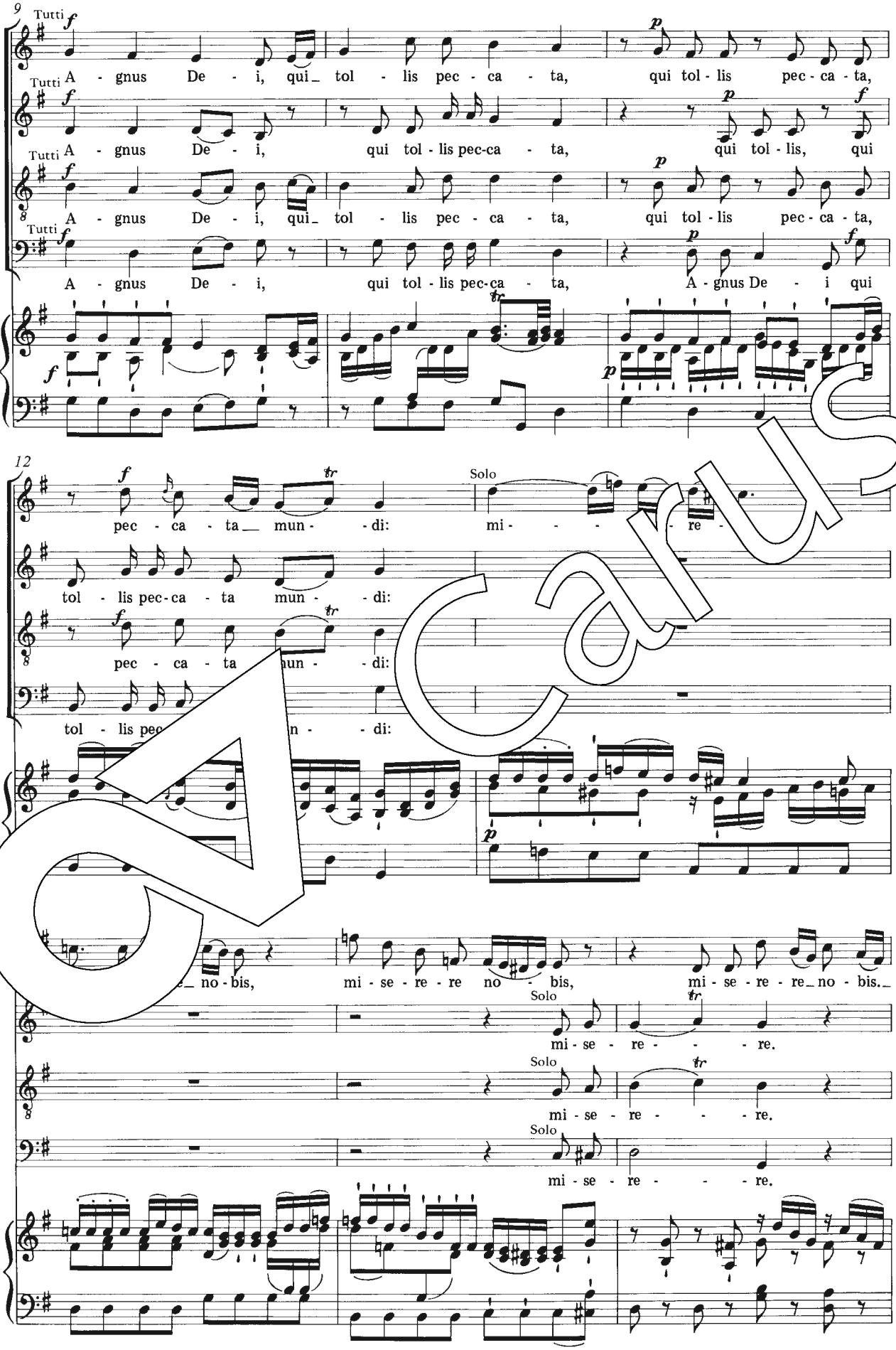
Carus

Agnus Dei

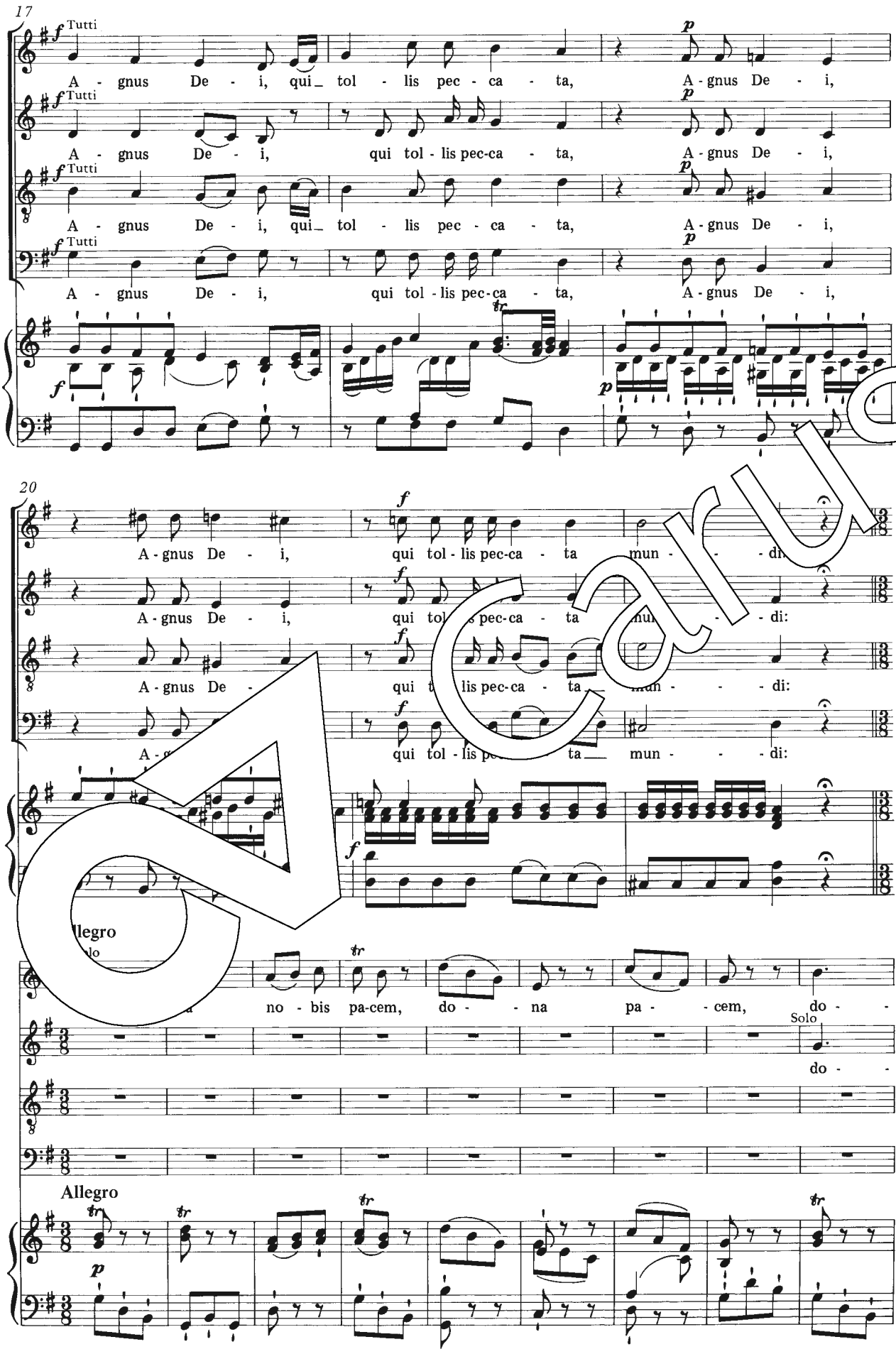
Andante



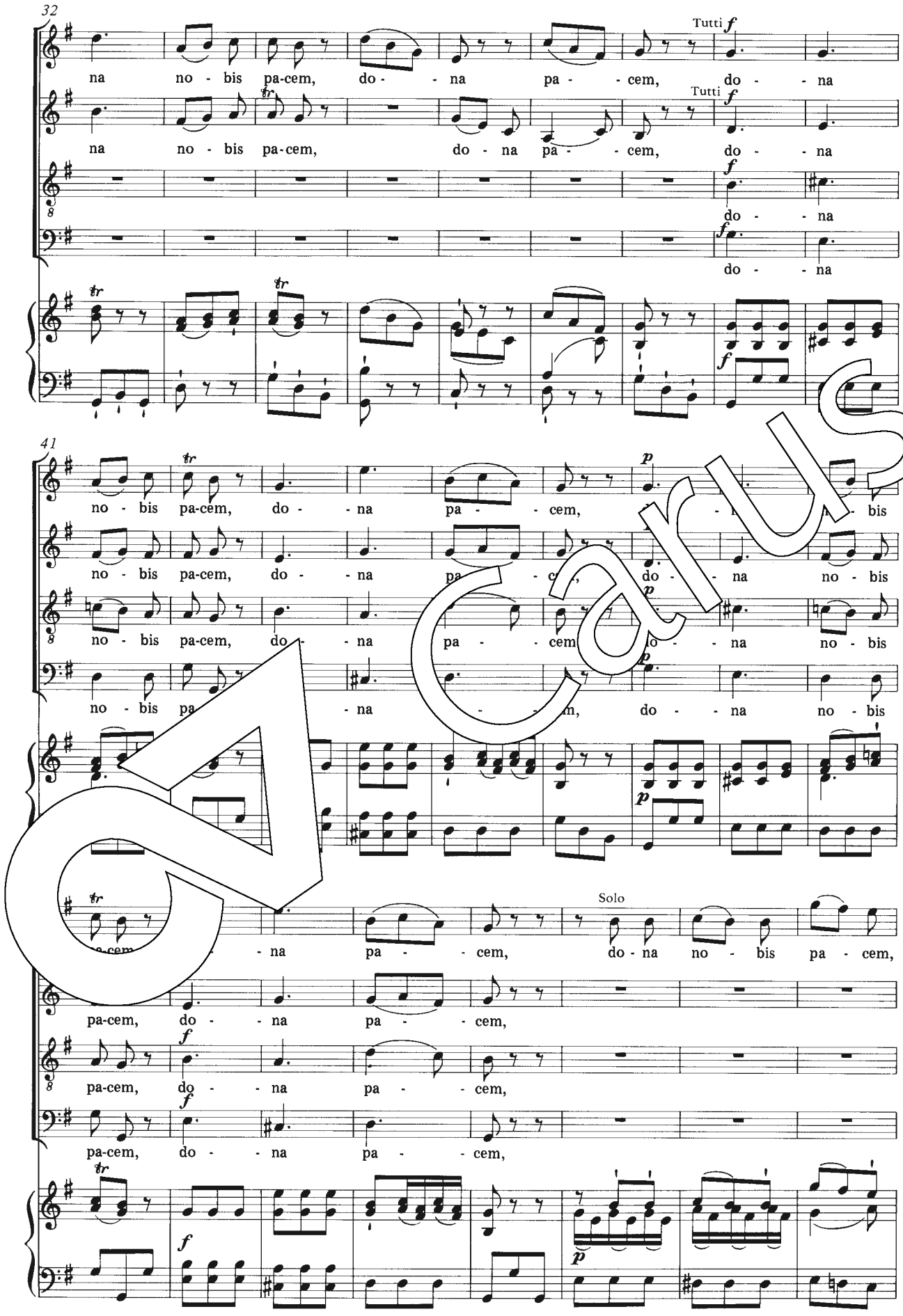
Carus


9
Tutti
A - gnus De - i, qui_ tol - lis pec - ca - ta, qui tol - lis pec - ca - ta,
A - gnus De - i, qui tol - lis pec-ca - ta, qui tol - lis, qui
A - gnus De - i, qui_ tol - lis pec - ca - ta, qui tol - lis pec - ca - ta,
A - gnus De - i, qui tol - lis pec-ca - ta, A - gnus De - i qui
12
Solo
pec - ca - ta_ mun - di: mi - - - re -
tol - lis pec - ca - ta mun - di:
pec - ca - ta mun - di:
tol - lis pec n - di:
no - bis, mi - se - re - re no - bis, mi - se - re - re_no - bis._
Solo
mi - se - re - - re.
Solo
mi - se - re - - re.
Solo
mi - se - re - - re.

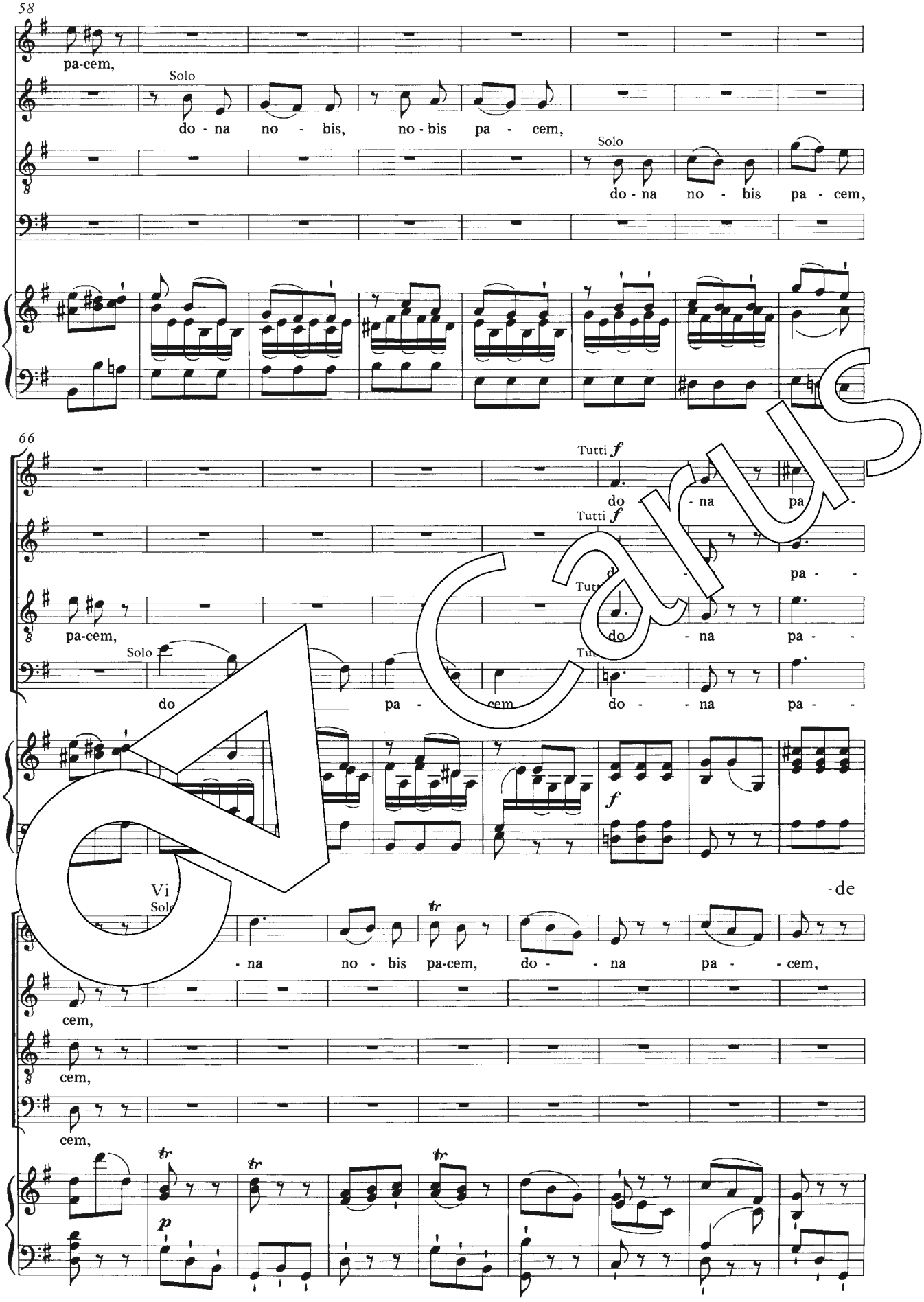
Carus


17
Tutti
A - gnus De - i, qui_ tol - lis pec - ca - ta, A - gnus De - i,
A - gnus De - i, qui tol - lis pec-ca - ta, A - gnus De - i,
20
A - gnus De - i, qui tol - lis pec-ca - ta mun - - - di:
no - bis pa-cem, do - - na pa - - cem, do - -
Solo
do - -
Allegro

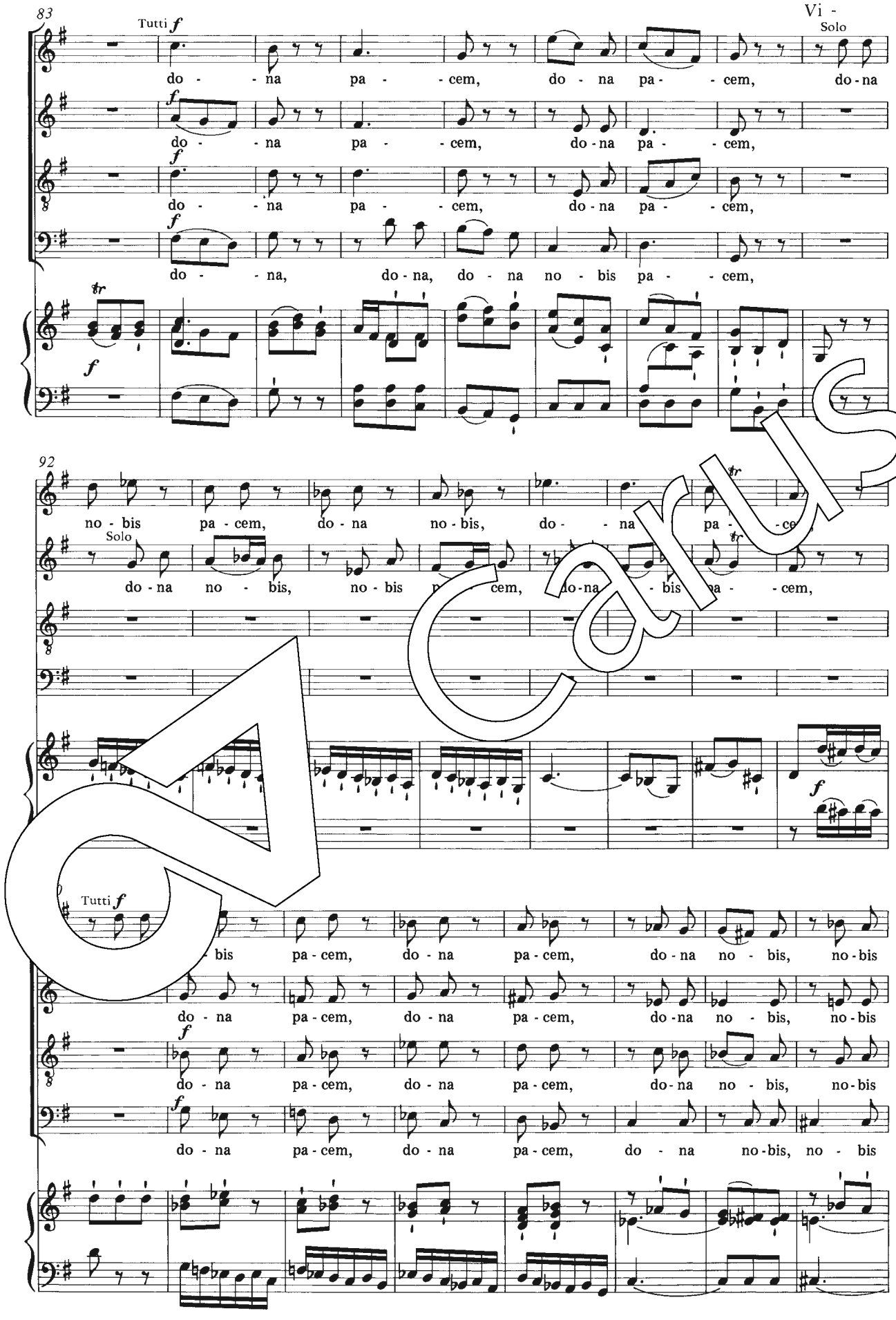
Carus


32
Tutti
na no - bis pa-cem, do - na pa - cem, do - na
Tutti
na no - bis pa-cem, do - na pa - cem, do - na
do - na
do - na
41
no - bis pa-cem, do - na pa - cem, no - bis
no - bis pa-cem, do - na pa - cem, do - na no - bis
no - bis pa-cem, do - na pa - cem do - na no - bis
no - bis pa - na - m, do - na no - bis
Solo
- na pa - cem, do - na no - bis pa - cem,
pa-cem, do - na pa - cem,
pa-cem, do - na pa - cem,
pa-cem, do - na pa - cem,

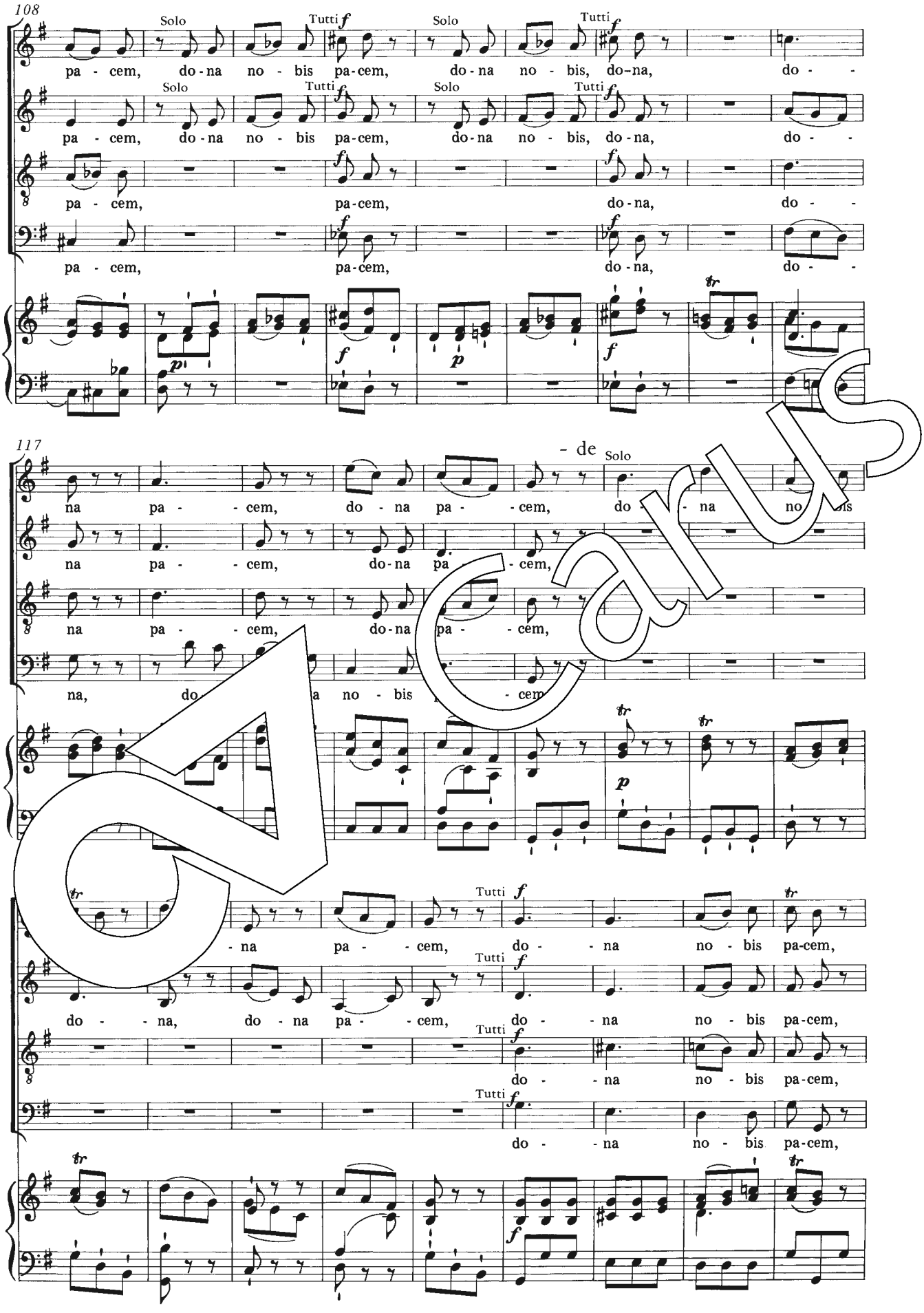
Carus


58
pa-cem,
Solo
do - na no - bis, no - bis pa - cem,
Solo
do - na no - bis pa - cem,
66
Tutti f
do - na pa -
Tutti f
pa -
pa-cem,
do - na pa -
Solo
do pa - cem do - na pa -
f
Vi
Solo
-de
- na no - bis pa-cem, do - na pa - cem,
cem,
cem,
cem,
p

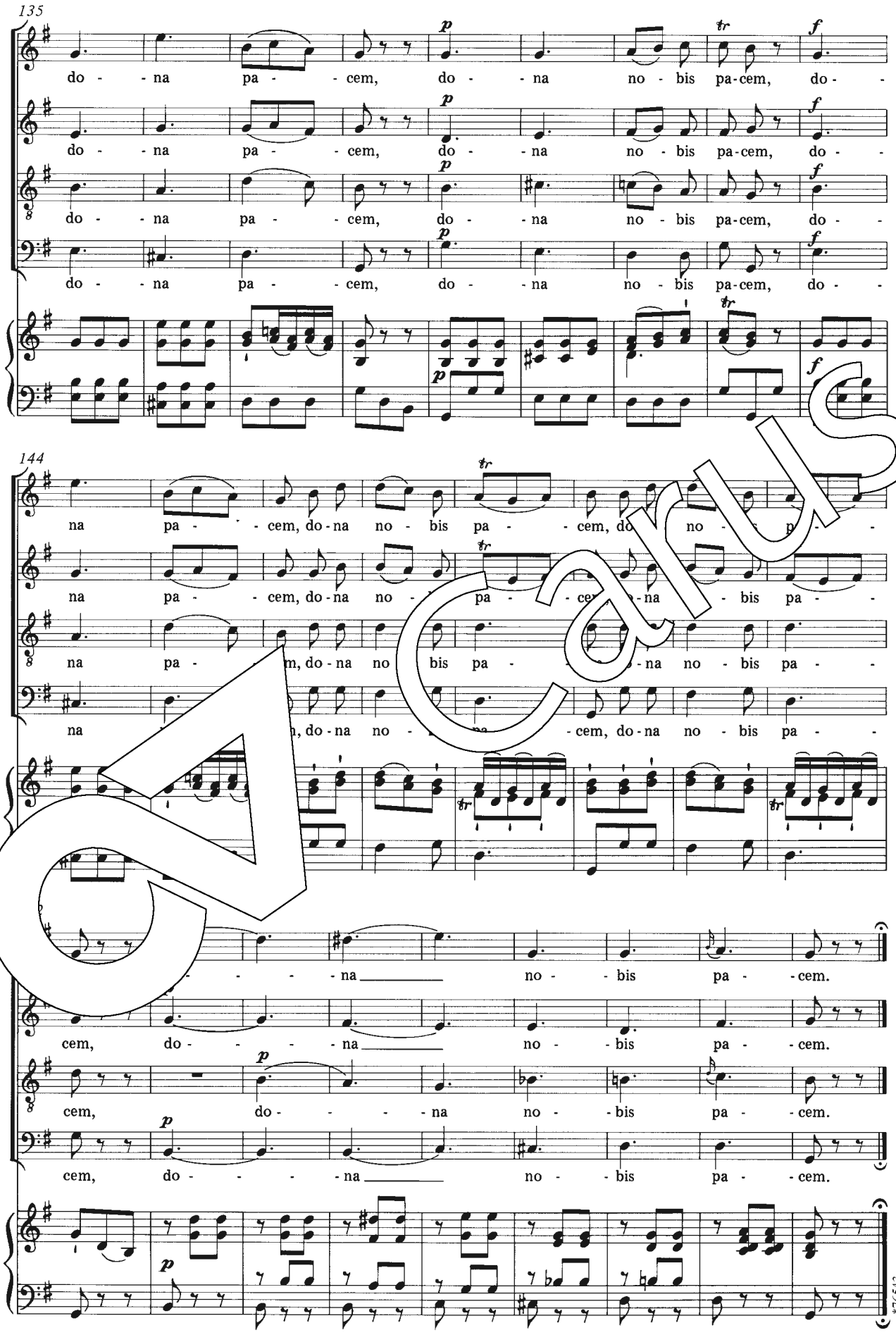
Carus


83
Tutti
Vi -
Solo
do - - na pa - - cem, do - na pa - - cem, do - na
do - - na pa - - cem, do - na pa - - cem,
do - - na pa - - cem, do - na pa - - cem,
do - - na, do - na, do - na no - bis pa - - cem,
92
no - bis pa - cem, do - na no - bis, do - - na pa - - ce
Solo
do - na no - bis, no - bis pa - cem, do - na - bis pa - - cem,
Tutti
- bis pa - cem, do - na pa - cem, do - na no - bis, no - bis
do - na pa - cem, do - na pa - cem, do - na no - bis, no - bis
do - na pa - cem, do - na pa - cem, do - na no - bis, no - bis
do - na pa - cem, do - na pa - cem, do - na no - bis, no - bis

Carus


108
Solo
Tutti
Solo
Tutti
pa - cem, do - na no - bis pa - cem, do - na no - bis, do - na, do - -
pa - cem, do - na no - bis pa - cem, do - na no - bis, do - na, do - -
pa - cem, pa - cem, do - na, do - -
pa - cem, pa - cem, do - na, do - -
117
- de
Solo
na pa - - cem, do - na pa - - cem, do - na no - bis
na pa - - cem, do - na pa - - cem,
na pa - - cem, do - na pa - - cem,
na, do - a no - bis - cem
Tutti
- na pa - - cem, do - - na no - bis pa - cem,
do - - na, do - na pa - - cem, do - - na no - bis pa - cem,
do - - na no - bis pa - cem,
do - - na no - bis pa - cem,

Carus


135
do - na pa - cem, do - na no - bis pa-cem, do -
144
na pa - cem, do-na no - bis pa - cem, do-na no - bis pa -
cem, do - na no - bis pa - cem.
*76543

Carus

The authenticity of W. A. Mozart's *Missa brevis* in G major, K. 140 (235[d]) has long been in dispute. As this work is considered to lack stylistically individual features, and as the autograph score has disappeared, it was often rejected as spurious or regarded as questionable.[1]

Otto Jahn was led to deny the work's authenticity for stylistic reasons. On the other hand Ludwig von Köchel included it in the first edition of his catalogue. Köchel did, however, become doubtful when he was told about a copy bearing the name of Süssmayer, and he marked this Mass for exclusion. Consequently it was removed from the second edition of the Köchel catalogue, and included in the third, revised by Alfred Einstein, among the "spurious works."[2]

One indication of the work's authenticity was, however, a copy of it which Johann Anton André had obtained from among the possessions left by Mozart, and had listed among the "authentic copied works" in his "manuscript catalogue." Aloys Fuchs also mentioned in 1846 an "entirely reliable source" which he had accepted as proving the work's validity.[3]

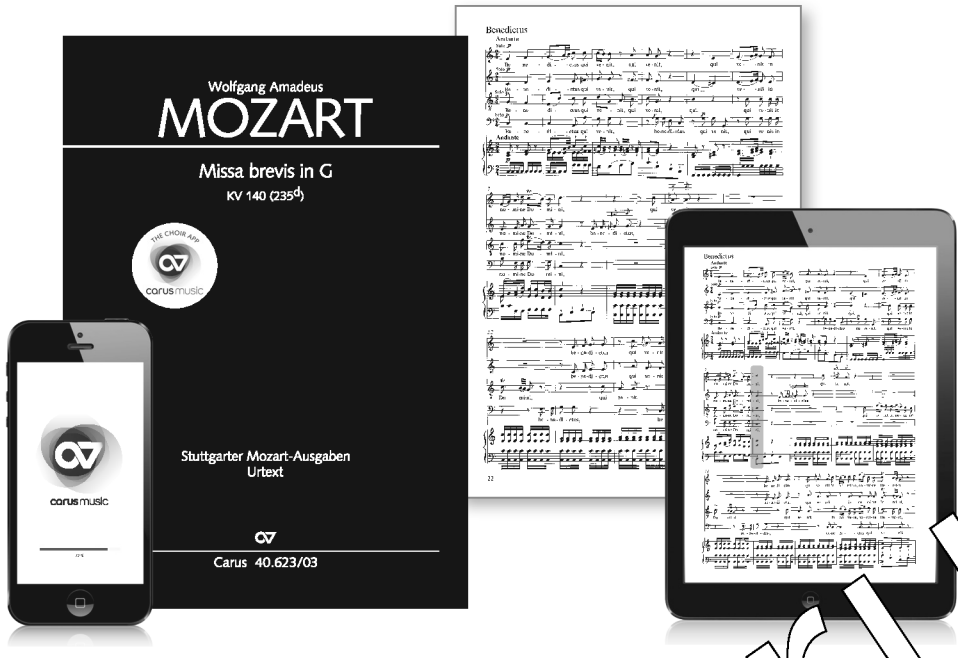
Recently the discovery early source material has brought nearer the end of the long period of doubts concerning this work. Of considerable importance in this respect is a copy from the Heilig Kreuz Monastery in Augsburg, because it was not only written by a Salzburg copyist associated with Mozart, but even contains numerous markings in Mozart's own hand. Unfortunately this set of parts, produced for Salzburg Cathedral in 1775, lacks its original cover, which could have established the composer's identity beyond doubt. Mozart's name appears only e[illegible]n addition to th[illegible] score, for three trombones, in th[illegible] of the Augsbur[illegible] choirmaster P. Matthias Fische[illegible]0).[4] The markings in Mozart's own hand ar[illegible]e with such care that one can scarcely [illegible]s[illegible] work of another composer. Further[illegible]ature[illegible] Augsburg parts indicates that the[illegible]ot the o[illegible] from which all other copi[illegible]attribute the work[illegible]zart were made. There[illegible]nother sourc[illegible]h not only bore M[illegible]ut also [illegible]ed the deletion o[illegible]dle sectio[illegible]this cut can be [illegible]m the Augsburg [illegible]been made by himself, the e[illegible]cate that in all [illegible]ility this was don[illegible]lost au[illegible]graph score.[5] A third [illegible]o the work's a[illegible]ity is provided by a very early c[illegible]tten soo[illegible]770, from the Benedictine Mo[illegible] in Upper Austria. For who, at a time w[illegible]ot widely famous as a composer of church mus[illegible] have thought it worthwhile to falsely attribute this work to him? The date of its composition cannot be ascertained with any certainty, but some musical quotations from the ballet music *Le gelosie del serraglio*, K. App. 109 (135[a]), suggest the year 1773.[6]

Musically speaking, the Mass K. 140 (235[d]) belongs to the *Missa brevis* category. Its "popular-style" melodies,[7] with many passages in which parts move together in thirds and sixths, suggest the genre of the pastoral mass. Again and again we encounter straightforward, songlike themes shaped in regular patterns. In the construction of entire movements, too, Mozart tends toward songlike forms. In this respect the cut in the *Dona nobis*, already mentioned, appears plausible, and the result of an artistic intention; in this way Mozart obtained from a mere rondo-like sequence of sections what became essentially a ternary structure, which fits well into the overall concept of the work. A deliberate alteration of this kind may well point to this Mass being authentic Mozart rather than the work of another composer. Moreover, the first and last sections of the *Credo* demonstrate constructive principles typical of Mozart. As in many of his other masses the Salzburg master (admittedly following traditional examples) builds the choruses into a concertante orchestral texture, and by drawing upon elements of freely handled ritornello and ostinato techniques gives musical unity to the many dogmatic statements in this declaration of belief. In such passages the voices play a less important role than elsewhere, and do not provide the principal melodic interest. In the *Crucifixus*, as in the *Qui tollis* of the *Gloria*, Mozart goes beyond the simplicity of the composition as a whole to at[illegible] a higher level of expressiveness, and moments of dr[illegible]atic effect.

Translation: John Coombs Jo[illegible]n Reutter

Carus

[1] *Walter Senn: Foreword in the NMA, Masses, Vol. 1, p. XIII.*
[2] *ibid.*
[3] *ibid.*
[4] *ibid.*
[5] *ibid.*, p. XIV.
[6] *ibid.*, p. XIII and XV.
[7] *ibid.*, p. VII.



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