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WOLFGANG AMADEUS MOZART

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# MISSA BREVIS

D major/D-Dur/Ré majeur

K 194

Edited by/Herausgegeben

Felix Schroefer

PREVIEW  
Low Resolution



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Kyrie	1
Gloria	8
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## QUELLEN

- A. Autograph im Besitz der Nationalbibliothek Wien, es trägt von Mozarts Hand die Überschrift „Missa brevis“, daneben rechts „di Wolfgango Amadeo Mozart, Salisburgo il 8 d'agosto 1774.“
- B. Kopie, Stimmen ebenfalls in der Nationalbibliothek Wien, Missa in D a 8-partes, Alto Tenore, Basso, 2 Violini, 2 Clarini, Timpano, Organo con Violon, Auch Mozart's aus dem Jahre 1845.
- C. Kopie, Partitur im Archiv des Domchores in Salzburg aus dem Nachlass von A. Mozart's Sohn.

Die vorliegende Ausgabe beruht auf einem erneuten Vergleich der Partitur mit der alten Mozartschen Gesamtausgabe, der Quellenwert ist demnach sich als gering. Sämtliche Abweichungen vom Autograph sind in der Vorrede. Aus der Quelle B wurden die Tempobezzeichnungen für die Orgel und die bezeichneten Sätze entnommen, eingeklammert, die Partitur in der Analogie ergänzt. Die verschiedene Schreibweise der Orgelnoten für die Orgel, für for usw. wurde durch die heute übliche Schreibweise ersetzt.

## LITERATUR: (die wichtigsten)

- Jahn-Äbert, Mozart I S. 361, 368, 377.  
 Einstein, Mozart S. 82 ff. 94f.  
 Paugartenes, Mozart S. 22.  
 Pelleyer, Mozarts Kirchenmusik.  
 Schmidt, Mozart und die Kirchenmusik.  
 Revidiert von: ...  
 Kitheta-Verschnitt ...

Felix Schroeder

## W. A. MOZART

## Missa brevis in D - K.V. 104 (186h)

On 15th February, 1775 Leopold Mozart writes from Munich: „On Sunday last a little Mass of Wolfgang's has been given in the Court Chapel, and I have given the beat, no Sunday another one will be performed. . . With these „little Masses“ he can only mean the *Missa Brevis* K.V. 192 (186f) and this present one, K.V. 104 (186h), both with the miniature orchestration of 2 violins and bass. Mozart himself gives the date for its completion in Salzburg as 8th August 1773. It is a Sunday mass, which like K.V. 192, was intended for performance in the cathedral, as is evident from the missing viola. It is probably rather the *Andante* than the *Allegretto* mass, as it is headed *High Mass* for a Sunday. In the *Allegretto* the first part is in D major, the second in G major. The *Allegretto* is in D major throughout, and the *Andante* and *Credo* lack the usual legal finale contrapuntal treatment. The *Allegretto* is in D major, and points out a marked tendency towards the minor key in this D-major mass. The larger sections especially, the *Gloria* and the *Credo*, show a significant striving for thematic unif-

cation: in the *Gloria* the *Sanctus* is reached on the words „*Sanctus Spiritus*“ by a melodic motif, and the unity of the two parts is secured principally by the use of the same rhythmic pattern. The *Gloria* and *Credo* are both in D major, and the *Gloria* is a *Andante* due to the use of the *Andante* introduction. The *Credo* is in D major and concludes merely with a *Andante* introduction to a new section, in which there is a „rapid choral section“ and virtuosic sections are distributed amongst the soloists, who work each other with breathtaking „brilliance“ (Einstein), and by the same means any undesirable polyphonic texture is avoided. The „*Dona nobis pacem*“ is developed in the form of a vaudeville in a separate movement. As a matter of interest it might be noted that Franz Witt declared this mass as being „liturgically admissible“! This present edition is based on a renewed comparison of the autograph with the old Complete Edition of Mozart's Works as two contemporary copies proved to be of little value. However,

one of these copies furnished the tempo indications for all the movements where they were missing in the autograph. All deviations from the autograph appear in brackets, and phrasing marks

in brackets have been added for reasons of analogy. Various ways of expressing dynamic instructions (*plac.*, *placando*, for etc.) were replaced by the customary symbols of present-day practice.

#### BIBLIOGRAPHY

- Jahn-Abers, Mozart I S. 363, 368, 377.  
 Einstein, Mozart S. 423 ff., 442.  
 Paugartner, Mozart S. 222 f.  
 Fellerer, Mozarts Kirchenmusik S. 47 f.  
 Schnerich, Messe und Requiem mit Haydn und Mozart S. 6.  
 Revisionsbericht zur ANA (Köchel).  
 Köchel-Verzeichnis 3. Auflage, ed. Einstein S. 239 f.

— Schrieber

PREVIEW  
 Low Resolution

# Missa brevis

## Kyrie

W. A. Mozart

(1756-1791)

Köchel No. 184 (Frank)

[Allegro]

Violino I

Violino II

Clarin. (Tutti)

Ky - ri - e

Alto

Tenore

Basso

Organo e Basso

Tutti

I Viol. II

Ky - ri - e

Alto

Tenore

Basso

Organo

No. 986

FR 6095

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I  
 Viol. II  
 C.  
 A.  
 T.  
 B.  
 O.B.

e - lei - son  
 son, e - lei - son  
 son, e - lei - son  
 son, e - lei - son

2 3 4 5

10

I  
 Viol. II  
 C.  
 A.  
 T.  
 B.  
 O.B.

son, e - lei - son  
 son, e - lei - son  
 son, e - lei - son  
 son, e - lei - son

6 7 8 9