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## **Wolfgang Amadeus Mozart's Werke**

kritisch durchgesehene Gesamtausgabe

Kleinere geistliche Gesangwerke - Nr. 17 - 31

**Mozart, Wolfgang Amadeus**

**Leipzig, 1880**

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# Mozart's Werke.

KLEINERE GEISTLICHE  
GESANGWERKE.

PARTITUR.

Leipzig: Breitkopf & Härtel.

*Druck.*













# Wolfgang Amadeus Mozart's Werke.

Kritisch durchgesehene Gesamtausgabe.

Serie 3.

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### Zweiter Band.

Leipzig, Verlag von Breitkopf & Härtel.

Die Resultate der kritischen Revision dieser Ausgabe sind  
Eigenthum der Verleger.



Don Mus. De. 3037, 3, 2









luces quos su - pe - ri - duces i - ti - neris ob - vi - am dant, ob - vi - am dant, ob - vi - am

dant. Sed quae - so? quid na - ti? qui ta - eti a -

mo - re, af - fli - eti do - lo - re, hic or - pha - ni stant. Sed quae - so?

quid na - ti? Sean - de - coe - li - li - mi - na, a - ni - ma san - ctis - si - ma,



scan - de, scan - de, a - ni - ma san - etis - si - ma, per lampadum lu - ces quos su - pe - ri

du - ces i - ti - neris ob - vi - am dant, per lampa - dum lu - ces quos su - pe - ri du - ces i - ti - neris ob - vi - am dant,

*f* *tasto solo e Ped.*

ob - vi - am dant, ob - vi - am dant, Sed quae - so? quid na - ti?

**Coro.**  
**Allegro.**

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

**TUTTI**  
Cae - ra o pi - gnora, protegam vos, protegam vos,

**TUTTI**  
Cae - li ut

**TUTTI**  
Allegro.

W. A. M. 34.



4

**TUTTI**  
 Coe-li ut pa-tri-a so-ci-et nos, pro-tegam vos, ut pa-tri-a soci-et  
 pa-tri-a so-ci-et nos, pro-tegam vos, ut pa-tri-a so-ci-et nos,  
**TUTTI**  
 Pro-tegam vos, ut pa-tri-a so-ci-et nos, coe-li ut pa-tri-a soci-et  
 coe-li ut pa-tri-a so-ci-et nos,

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

nos, coe-li ut pa-tri-a so-ci-et nos, so-ci-et nos. Coe-li ut  
 coe-li ut pa-tri-a so-ci-et nos, so-ci-et nos.  
 nos, coe-li ut pa-tri-a so-ci-et nos, so-ci-et nos.  
 pro-tegam vos, ut pa-tri-a so-ci-et nos, so-ci-et nos. Ca-ra o pigno-ra, protegam vos,

4 6 5 3



pa - tri - a so - ci - et nos, pro - te - gam vos, so - ci - et, so - ci - et

Coe - li ut pa - tri - a so - ci - et nos, pro - te - gam vos, so - ci - et, so - ci - et

Coe - li ut pa - tri - a so - ci - et nos, pro - te - gam vos, so - ci - et, so - ci - et

coe - li ut pa - tri - a so - ci - et nos, so - ci - et, so - ci - et

6 7 6 6 6 7 6 7

nos, so - ci - et nos, so - ci - et nos.

nos, so - ci - et nos, so - ci - et nos.

nos, so - ci - et nos, so - ci - et nos.

nos, so - ci - et nos, so - ci - et nos. Ca - ra o pi - gnora, protegam vos, protegam

6 5 4 6 5 4







Coe - li ut pa - tria so - ci - et nos, so - ci - et nos,  
 Coe - li ut pa - tria so - ci - et nos, so - ci - et nos,  
 Coe - li ut pa - tria so - ci - et nos, pro - tegam  
 Ca - ra o pigno - ra, pro - tegam vos, coe - li ut pa - tria so - ci - et

pro - tegam vos, ut so - ci - et nos, pro - tegam vos, coe - li ut pa - tri - a so - ci - et, so - ci - et nos,  
 pro - tegam vos, ut so - ci - et nos, so - ci - et nos, coe - li ut pa - tri - a so - ci - et nos,  
 vos, so - ci - et nos, ut so - ci - et nos, pro - tegam vos, coe - li ut pa - tri - a so - ci - et nos,  
 nos, pro - tegam vos, ut so - ci - et nos, pro - tegam vos, coe - li ut pa - tri - a so - ci - et nos,

W. A. M. 34.



coe-li ut pa-tri-a so-ci-et nos,

coe-li ut pa-tri-a so-ci-et nos,

coe-li ut pa-tri-a so-ci-et nos, Ca-ra o pi-gno-ra,

6 7 5 4 3  
5 3

coe-li ut pa-tri-a so-ci-et nos, coe-li ut pa-tri-a so-ci-et nos.

coe-li ut pa-tri-a so-ci-et nos, coe-li ut pa-tri-a so-ci-et nos.

pro-tegam vos, pro-tegam vos, coe-li ut pa-tri-a so-ci-et nos, coe-li ut pa-tri-a so-ci-et nos.

5  
3



# Offertorium pro festo sancti Joannis Baptistae

„Inter natos mulierum“

für 4 Singstimmen, 2 Violinen, Bass und Orgel

von

**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 72.

Mozart's Werke.

Serie 3. N<sup>o</sup> 18.

Componirt angeblich im Kloster Seeon um 1770.

*Allegro moderato.*

Violino I.

Violino II.

Soprano.

Alto.

Tenore.

Basso.

Basso  
ed Organo.

Verlag und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 72.

Ausgegeben 1880.



[illegible][illegible]

Baden-Württemberg



[illegible]

W. A. M. 72.



Do - mi - no praepara - vit, praepara - vit in e - re - mo, qui vi - am Do - mi - no praepa - ra - vit, praepa - ra - vit, praepa -

qui vi - am Do - mi - no praepa - ra - vit in e - re - mo, qui vi - am Do - mi - no praepa - ra - vit, praepa -

qui vi - am Do - mi - no praepa - ra - vit in e - re - mo, qui vi - am praepa - ra - vit, praepa -

qui vi - am Do - mi - no praepa - ra - vit in e - re - mo, qui vi - am praepa - ra - vit, praepa -

ra - vit in e - re - mo.

ra - vit in e - re - mo.

ra - vit vi - am in e - re - mo.

ra - vit in e - re - mo.

SOLO

Ec - ce a - gnus De - i, qui tol - lit pec - ca - ta, pec - ca - ta

Ec - ce a - gnus De - i, qui tol - lit pec - ca - ta, pec - ca - ta mun

Ec - ce a - gnus De - i, qui tol - lit pec - ca - ta, pec - ca - ta

Ec - ce a - gnus De - i, qui tol - lit pec - ca - ta, pec - ca - ta mun

TUTTI



mundi. Ee - ce agnus De - i, qui tol - lit pec - ca - ta mun - di. In - ter  
 di. Ee - ce agnus De - i, qui tol - lit pec - ca - ta mun - di. In - ter na -  
 mundi. Ee - ce agnus De - i, qui tol - lit pec - ca - ta mun - di. In - ter na -  
 di. Ee - ce agnus De - i, qui tol - lit pec - ca - ta mun - di.

na - tos mu - li - e - rum non, non surre - xit ma - jor Jo - an - ne Ba - pti -  
 - tos mu - li - e - rum non sur - re - xit, non, non surre - xit ma - jor Jo - an - ne Ba - pti -  
 - tos mu - li - e - rum non surre - xit ma - jor Jo - an - ne Ba - pti -  
 In - ter na - tos mu - li - e - rum non surre - xit ma - jor Jo - an - ne Ba - pti -

sta, non sur - re - xit ma - jor, non sur - re - xit ma - jor Jo - an - ne Ba - pti -  
 sta, non sur - re - xit ma - jor Jo - an - ne Ba - pti -  
 sta, non sur - re - xit ma - jor Jo - an - ne Ba - pti -  
 sta, non sur - re - xit ma - jor Jo - an - ne Ba - pti -



sta, qui viam Do-mi-no prae-pa-ra-vit, qui vi-am prae-pa-ra-vit Do-mi-no in e-re-mo.

sta, qui viam Do-mi-no prae-pa-ra-vit, qui vi-am prae-pa-ra-vit Do-mi-no in e-re-mo.

sta, qui viam Do-mi-no prae-pa-ra-vit, qui vi-am prae-pa-ra-vit in e-re-mo.

In-ter-na-tos, na-tos mu-li-e-rum non surrexit ma-jor, non surrexit ma-jor,

In-ter-na-tos, na-tos mu-li-e-rum non, non sur-rexit ma-jor, non surrexit

In-ter-na-tos, na-tos mu-li-e-rum non, non sur-rexit, non, non sur-

In-ter-na-tos, na-tos mu-li-e-rum non sur-rexit, non, non sur-rexit, non,

non sur-rexit ma-jor, non sur-rexit ma-jor, non, non, Jo-an-ne, Jo-an-ne Ba-

ma-jor, non, non sur-rexit ma-jor, non sur-rexit ma-jor, non, Jo-an-ne Ba-

re-xit, non, non, non sur-rexit, non sur-rexit ma-jor, non, Jo-an-ne Ba-

non sur-rexit ma-jor, non sur-rexit ma-jor, non, non, Jo-



pti - sta, non surrexit ma - jor, non surrexit ma - jor, non, Jo an - ne, Jo  
 pti - sta, non surrexit ma - jor, non surrexit ma - jor, non, Jo  
 pti - sta, non surrexit ma - jor, non surrexit ma - jor, non, Jo  
 an - ne Bapti - sta, non sur - re - xit ma - jor, non sur - re - xit ma - jor, non,

an - ne Ba - pti - sta, qui viam Do - mi - no prae - pa - ra - vit in e - re - mo, qui vi - am Do - mi - no prae - pa -  
 an - ne Ba - pti - sta, qui viam Do - mi - no prae - pa - ra - vit in e - re - mo, qui vi - am Do - mi - no prae - pa -  
 an - ne Ba - pti - sta, qui viam Do - mi - no prae - pa - ra - vit in e - re - mo, qui vi - am prae - pa -  
 Jo - an - ne Ba - pti - sta, qui viam Do - mi - no prae - pa - ra - vit in e - re - mo, qui vi - am prae - pa -

ra - vit, prae - pa - ra - vit, prae - pa - ra - vit in e - re - mo.  
 ra - vit, prae - pa - ra - vit in e - re - mo.  
 ra - vit, prae - pa - ra - vit vi - am in e - re - mo.  
 ra - vit, prae - pa - ra - vit in e - re - mo. SOLO



W.A.M. 72.



Ec - ce agnus De - i, qui tol - lit pec - ca - ta - mun - di. Al - le - lu - ja, al - le - lu - ja, al - le -

Ec - ce agnus De - i, qui tol - lit pec - ca - ta - mun - di. Al - le - lu - ja, al - le - lu - ja,

Ec - ce agnus De - i, qui tol - lit pec - ca - ta - mun - di. Al - le - lu - ja, al - le - lu - ja,

Ec - ce agnus De - i. Al - le - lu - ja, al - le - lu - ja,

6 4 6 6 6 7 9 7 4 6 6 3 6

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

7 7 7 5 3

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

5 4 3 6 5 3 6 6



## P S A L M

„De profundis“

für 4 Singstimmen, Bass und Orgel

Mozart's Werke.

von

Serie 3. N<sup>o</sup> 19.

W. A. MOZART.

Köch. Verz. N<sup>o</sup> 93.

(Andante sostenuto.)

Soprano.

Alto.

Tenore.

Basso.

Basso  
ed Organo.

De pro-fun-dis cla-ma-vi ad te Do-mine. Do-mine, ex-au-di vo-cem me-am; fi-ant au-res tu-ae in-ten-

De pro-fun-dis cla-ma-vi ad te Do-mine. Do-mine, ex-au-di vo-cem me-am; fi-ant au-res tu-ae in-ten-

De pro-fun-dis cla-ma-vi ad te Do-mine. Do-mine, ex-au-di vo-cem me-am; fi-ant au-res tu-ae in-ten-

De pro-fun-dis cla-ma-vi ad te Do-mine. Do-mine, ex-au-di vo-cem me-am; fi-ant au-res tu-ae in-ten-

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

den-tes in vo-cem de-pre-ca-ti-o-nis me-ae. Si i-ni-qui-ta-tes ob-ser-va-ve-ris,

den-tes in vo-cem de-pre-ca-ti-o-nis me-ae. Si i-ni-qui-ta-tes ob-ser-va-ve-ris,

den-tes in vo-cem de-pre-ca-ti-o-nis me-ae. Si i-ni-qui-ta-tes ob-ser-va-ve-ris,

den-tes in vo-cem de-pre-ca-ti-o-nis me-ae. Si i-ni-qui-ta-tes ob-ser-va-ve-ris,

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

Do-mi-ne, Do-mi-ne, quis sus-ti-ne-bit? Qui a a-pud te pro-pi-ti-a-ti-o est, et pro-pter le-gem

Do-mi-ne, Do-mi-ne, quis sus-ti-ne-bit? Qui a a-pud te pro-pi-ti-a-ti-o est, et pro-pter le-gem

Do-mi-ne, Do-mi-ne, quis sus-ti-ne-bit? Qui a a-pud te pro-pi-ti-a-ti-o est, et pro-pter le-gem

Do-mi-ne, Do-mi-ne, quis sus-ti-ne-bit? Qui a a-pud te pro-pi-ti-a-ti-o est, et pro-pter le-gem

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

Stich und Druck von Breitkopf &amp; Härtel in Leipzig.

W. A. M. 93

Ausgegeben 1880.



*tr*

tu - am sus - ti - nu - lit te, Do - mi - ne. Sus - ti - nu - lit a - ni - ma me - a in ver - bo e - jus spe - ra - vit a - ni - ma me -

*tr*

tu - am sus - ti - nu - lit te, Do - mi - ne. Sus - ti - nu - lit a - ni - ma me - a in ver - bo e - jus, spe - ra - vit a - ni - ma me -

6 \_\_\_\_\_ 4 6 - 5 - 6 6<sup>b</sup> 12 6 \_\_\_\_\_ 6 6 - 5 - 6  
5 \_\_\_\_\_ 4 - 3<sup>b</sup> - 5 5 4 - 3 -

Quia a-pud Do-minum mi-se-ri-cor-di-a et co-pi-o-sa a-pud e-um redem-pti-o. Et i-pse re-di-met



Is-ra-el ex om-ni-bus i-ni-qui-ta-ti-bus e-<sup>tr</sup> jus. *f* Glo-ri-a pa-tri et fi-li-o et spi-

Is-ra-el ex om-ni-bus i-ni-qui-ta-ti-bus e-<sup>tr</sup> jus. *f* Glo-ri-a pa-tri et fi-li-o et spi-

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

ri-tu-i san-cto, si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum.

ri-tu-i san-cto, si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-lo-rum.

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

*p* A-men, a-men, a-men, a-men, a-men, a-men.

*p* A-men, a-men, a-men, a-men, a-men, a-men.

*p* A-men, a-men, a-men, a-men, a-men, a-men.

6 5 6-5 9 8 5 6-5 9 8 6-7 6 5 6 7 6-5- 6 5  
3 4-3 4 3 3 4-3 4 3 4 3 4 3 4-3 5



# OFFERTORIUM

„Benedictus sit Deus“

für 4 Singstimmen, 2 Violinen, 2 Violen, 2 Flöten, 2 Hörner,  
2 Trompeten, Pauken, Bass und Orgel

Mozart's Werke.

Serie 3. N<sup>o</sup> 20.

von  
**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 117.

Allegro.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Be - ne - di - ctus sit De - us pa - ter, sit De - us, De - us, De - us pa - ter, u - ni - ge - ni - tusque, u - ni - ge - ni -

Be - ne - di - ctus sit De - us pa - ter, sit De - us, De - us pa - ter, u - ni - ge - ni - tusque, u - ni - ge - ni -

Be - ne - di - ctus sit De - us pa - ter, sit De - us, De - us pa - ter, u - ni - ge - ni - tusque, u - ni -

Be - ne - di - ctus sit De - us pa - ter, sit De - us, De - us pa - ter, u - ni - ge - ni - tusque, u - ni -

6 6 6 6 6 6 6 7 6 8 - 9 8 - 6 5 6

tusque De - i fi - li - us, san - ctus quoque Spi - ritus, san - ctus quoque Spi - ri - tus, qui - a

tusque De - i fi - li - us, san - ctus quo - que Spi - ri - tus, qui - a fe - cit,

ge - ni - tusque De - i fi - li - us, san - ctus, sanctus quoque Spi - ri - tus,

ge - ni - tus - que De - i fi - li - us, san - ctus quo - que Spi - ri - tus,

7 6 5 6

Verlag und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 117.

Ausgegeben 1880.



fe - cit, qui - a fe - cit no - biseum misericor - diam su - am. Be - ne - di - ctus,  
 qui - a fe - cit no - biseum misericor - diam, mi - se - ricor - diam su - am. Be - ne - di - ctus,  
 qui - a fe - cit mi - se - ri - cor - diam, mi - se - ri - cor - diam su - am. Be - ne - di - ctus,  
 qui - a fe - cit, qui - a fe - cit no - biseum mi - se - ri - cor - diam su - am. Be - ne - di - ctus,

6 - 5 6 - 7 - 3<sup>2</sup> 6 5 3<sup>2</sup> - 4 5 3<sup>2</sup> 2

be - ne - di - ctus sit Deus, De - us, De - us pa - ter, be - ne - di - ctus sit De - us pa - ter,  
 be - ne - di - ctus sit Deus, De - us pa - ter, be - ne - di - ctus sit De - us pa - ter,  
 be - ne - di - ctus sit Deus, De - us, De - us pa - ter, be - ne - di - ctus sit De - us pa - ter,  
 be - ne - di - ctus sit Deus, De - us pa - ter, be - ne - di - ctus sit De - us pa - ter,

7 8 6 6 7 6 6 5



be - ne - di - etus sit De - us fi - lius, be - ne - di - etus sit sanctus Spl - ritus,

be - ne - di - etus sit De - us fi - lius, be - ne - di - etus sit sanctus Spl - ritus,

6 5 6 5b

be - ne - di - etus sit Deus pa - ter, u - ni - ge - ni - tus - que, u - ni - ge - ni - tusque De - i fi - li -

be - ne - di - etus sit Deus pa - ter, u - ni - ge - ni - tus - que, u - ni - ge - ni - tusque De - i fi - lius, De - i fi - li -

5 - 6 - 7 - 5 6 7 6 - 8 8 7

W. A. M. 117.



us, san - ctus quoque, san - ctus quo - que Spi - ri - tus, qui - a fe - cit,

us, san - ctus quoque, san - ctus quo - que, san - ctus quoque Spi - ri - tus, qui - a fe - cit, qui - a

us, san - ctus, san - ctus quoque Spi - ri - tus,

us, san - ctus quo - que Spi - ri - tus,

qui - a fe - cit no - biseum mise - ri - cor - di - am, mise - ri - cor - diam su - am,

fe - cit no - biseum mise - ri - cor - diam, mise - ri - cor - diam, mi - se - ri - cor - diam su - am,

qui - a fe - cit, qui - a fe - cit no - bis - cum mi - se - ri - cor - diam su - am,

qui - a fe - cit, qui - a fe - cit no - bis - cum mi - se - ri - cor - diam su - am, mi - se - ri -

W. A. M. 117.



mi-se-ri-cor-di-am, mi-se-ri-cor-di-am su-am.

mi-se-ri-cor-di-am, mi-se-ri-cor-di-am su-am.

mi-se-ri-cor-di-am, mi-se-ri-cor-di-am su-am.

cor-di-am, mi-se-ri-cor-di-am, mi-se-ri-cor-di-am su-am.

5 6 8 3 6 8 6 3 3 6 8 7 9 8 7 6 5 3

*Andante.*

Flauto I.

Flauto II.

Corni in F.

Violino I.

Violino II.

Viola I.

Viola II.

Soprano.

Basso ed Organo.

6 2 6 6 7 6 6 6 7 6

W. A. M. 117.



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

SOLO  
In - tro - i - bo, in - tro - i - bo do - mum fu - am,  
p 6 2 6 6 7 6 6 6 7 6 7

W. A. M. 117.



Do, mine, in ho, lo - cau - stis, red, dam ti - bi vo - ta me - a,

quae distin - xe - runt la - bi a me - a, quae distin - xe - runt la - bi a me - a, quae distin - xe - runt

W. A. M. 117.



lu - bi - a me - a.

6 3 4 3 2 1 6 7 6 5 4 3 2 1

In - tro - i - ho domum tu - am, Do - mi - ne, in ho - lo - cau -

6 3 4 3 2 1 6 7 6 5 4 3 2 1

W.A.M. 117.



stis, reddam ti. bl vo - ta - me - a, quae distin - xe

6 4 7 3 5 8 7 6 5 3 19 7 5 8 7 6 5 3 19 7 7

runt lu - bi. a me - a, quae distin

11 2 6 6 6 6 4 6 3 6 4 6

W. A. M. 117.



Musical score for the first system, featuring vocal and piano parts. The vocal part includes the lyrics: "xe - - - runt la - bi - a me - - a, que distin - xe - - - runt la - bi - a me - a, que distin -". The piano accompaniment includes dynamic markings *p* and *f*, and fingerings such as 6 5 7, 6 5 4 3, 6 5, 6 7, 6 5 4 3, and 6 6.

Musical score for the second system, continuing the vocal and piano parts. The vocal part includes the lyrics: "xe - - - runt la - - - bi - a me - - a, la - bi - a me - -". The piano accompaniment includes dynamic markings *f* and *p*, and fingerings such as 6 5 7, 6 5 4 3, 6 5, 6 7, 6 5 4 3, and 6 6.

W. A. M. 117.



Piano score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like *ff* and *tr*.

## Allegro.

Trombe in C.

Timpani in C.G.

Violino I.

Violino II.

Viola.

**TUTTI**

Soprano.  
Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te De - o o - mnis ter - ra,

Alto.  
Ju - bi - la - te, ju - bi - la - te

Tenore.  
Ju - bi - la - te, ju - bi - la - te

Basso.  
Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te

Basso ed Organo.

8 3 - 3 - 6 6 6 6 6 6 7 6 7

W.A.M. 117.



ju - bi - la - te, ju - bi - la - te. Psal - mum di - cte no - mi - ni e - - - jus, da - te

De - o o - mnis ter - - ra, ju - bi - la - te, ju - bi - la - te.

7 - 6 - 5 -

glo - riam lau - di e - - - jus. Ju - bi - la - te.

Ju - bi - la - te. Psal - mum di - cte no - mi - ni e - - - jus, da - te



Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,  
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,  
 glo-ri-am lau-di e-jus. Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,  
 Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te,

ju-bi-la-te, ju-bi-la-te De-o o-mnis ter-ra,  
 la-te, ju-bi-la-te, ju-bi-la-te De-o  
 ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De-o o-mnis ter-ra,  
 ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De-o

W. A. M. 117.



ju - bi - la - te, ju - bi - la - te,

o - mnis ter - ra, ju - bi - la - te, ju - bi - la - te,

ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te,

o - mnis ter - ra, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, Psal - mum

2 5 - 6 - 6 8 6 6 8 6 6 4 3 3# 3 6 8 6 7 - 6 - # 4 6 5 3

Ju - bi - la - te,

Ju - bi - la -

Ju - bi - la -

di - cite no - mi - ni e - jus, da - te glo - ri - am lau - di e - jus, Ju - bi - la - te, ju - bi -

6 6 6 8 2 6 # 6 6 5



ju - bi - la - te, ju - bi - la - te,  
 - - - - - te, Psal - mum di - cite no - mini e - - - - - jus, da - te  
 - - - - - te, ju - bi - la - te,  
 la - te, ju - bi - la - te, ju - bi - la - te.

5 — 6 — 5 — 6 — 6 — 6 — 6 — 6

Ju - bi - la - - - - te, ju - bi - la - te,  
 glo - - ri - am lau - - di e - - - - - jus, Ju - - bi - la - - - - te, ju - bi - la - te,  
 Ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te,

6 — 9 — 5 — 9 — 5 — 7 — 3 — 6 —

W. A. M. 117.



ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la -

ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la -

ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la -

ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la -

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

te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te.

te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te, ju - bi - la - te.

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



# RECITATIV UND ARIE

(37) 1

„Ergo interest“

für Sopran mit Begleitung von 2 Violinen, Viola,

Bass und Orgel

von

Serie 3. N<sup>o</sup> 21.

**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 143.

Mozarts Werke.

**Soprano.** Er - go in - ter - est, an quis ma - le vi - vat, an be - ne? fi - de - lis a - ni - ma,

**Organo.**

co - gi - ta vi - as tu - as, fa - ci - le - que, quis ti - bi sit vi - de - bis

ex - i - tum. Est a - li - quid, i - ram pro - me - ru - is - se, an gra - ti - am!

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**

**Basso ed Organo**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano.**

**Basso ed Organo**

Druck und Druck von Breitkopf & Härtel in Leipzig.

W.A.M. 143.

Ausgegeben 1880.



Quae - re su - per - na, fu - ge ter - re - na, fu -

- ge, fu - ge ter - re - na, non cu - ra re - li - qua, nil e - nim

W.A.M.143.



sunt. Quae - re su - per - na, fu - ge ter - re - na,

non cu - ra reli - qua, non cu - ra re

- li - qua, nil e - - nim sunt, nil e - nim, nil e - - nim sunt.

W. A. M. 143.



First system of the musical score. It includes a piano accompaniment with three staves (treble, middle, and bass) and a vocal melody on a single staff. The piano part features triplets and dynamic markings *f* and *p*. The vocal line begins with the lyrics "Hoe da - bit gau - di - a,".

Second system of the musical score. It continues the piano accompaniment and vocal melody. The piano part maintains a steady rhythm with dynamic markings *f* and *p*. The vocal line continues with the lyrics "mor - tis so - la - ti - a in coe - lis prae - mi - a, in coe - lis prae - mi - a, ae - ter - na quae".

Third system of the musical score. It concludes the piano accompaniment and vocal melody. The piano part features a trill in the vocal line. The vocal line ends with the lyrics "sunt, quae sunt ae - ter - na. Quae - re su - per - na, fu - ge ter -".

W.A.M. 143.





re - na, fu - ge, fu - ge ter - re - na, non cu - ra



re - li - qua, nil e - nim sunt. Quae - re su - per - na,



fu - ge ter - re - na, non cu - ra reli - qua, non cu - ra re -

W.A.M.143.



li - qua, nil e - nim

sunt, nil e - nim, nil e - - - nim sunt,

nil e - nim sunt.

W.A.M. 143.



# M O T E T T E

(43) 1

„Exsultate, jubilate“

Mozart's Werke.

für eine Sopranstimme mit Begleitung von 2 Violinen,  
Viola, 2 Oboen, 2 Hörnern, Bass und Orgel

Serie 3. N<sup>o</sup> 22.

von  
**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 165.

Allegro.

Componirt in Mailand im Januar 1773.

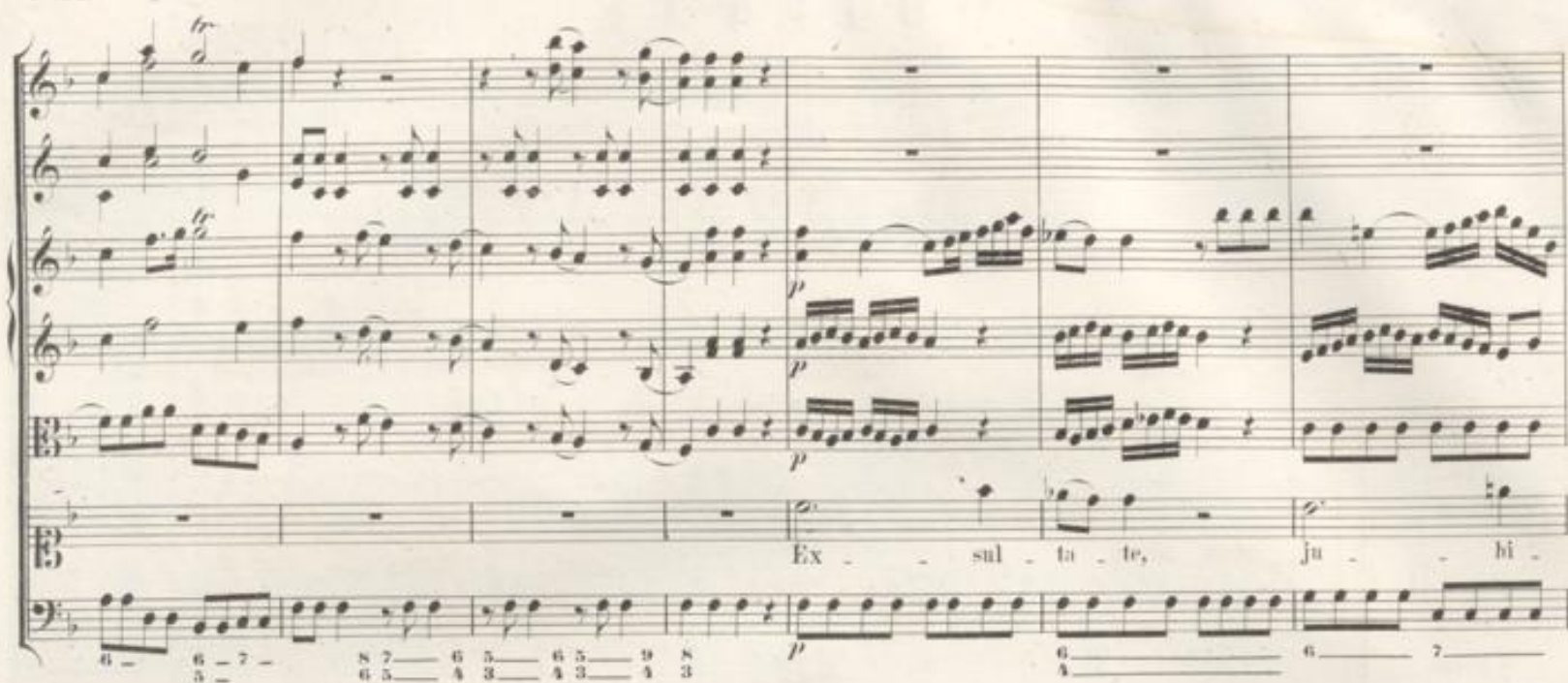
Oboi.  
Corni in F.  
Violino I.  
Violino II.  
Viola.  
Soprano.  
Basso  
ed Organo.

Stich und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 165.

Ausgegeben 1880.





Ex - sul - ta - te, ju - bi -

6 - 6 - 7 - 8 7 - 6 5 - 6 5 - 9 8 6 5 - 6 7 -



la - te, o vos a - ni - mae be - a - taе, o vos a - ni - mae, o vos a - ni - mae be - a - taе, ex - sul -

7 f 3 3 3 3 3 p 6 6 5 6 7 - 4 3



ta - te, ju - bi - la - te, dul - ci - a can - ti - ca, can - ti - ca ca -

6 5 6 7 - f 8 7 - 6 5 - 6 5 - 9 8 - 10 - 9 - 8 - 8 - 7 - 6 - 10 - 9 - 8 - 8 - 7 - 6 -

W.A.M. 165





nen - do, cantui ve - stro respon - den - do, respon - den - do psal - lant aethera, psallant ae - thera cum



me, can - tu, i vestro re - spon - den - do psal - lant



aethera, ae - the - ra cum me,

W. A. M. 165.



psal - unt cum me, psal - unt cum me.

Ex - sul - ta - te, ju - bi -

la - te, a - vos a - ni - mae be - a - tar o vos a - ni - mae, a - vos a - ni - mae be -



a - toe, ex - sul - ta - te, ju - bi - la - te, dul - ci - a - can - ti - es, can - ti - ca - ca -

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The lyrics are in Romanian. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation markings like *acc.* (accents). The tempo is marked 'Allegretto'. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score is divided into two systems. The first system contains the first two staves of the piano part and the first staff of the vocal part. The second system contains the remaining staves of the piano part and the second staff of the vocal part. The lyrics are: 'nen - do, an - tu - i ve - stro res - pon - den - do, res - pon - den - do psal - - lant ae - the - ra, psal - lant ae - the - ra - cum'. The piano part features a variety of textures, including arpeggiated chords, flowing sixteenth-note passages, and sustained chords. The vocal part is a simple, melodic line that follows the text.

A musical score for the song "The Rose Tree". The score is written for a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five measures. The vocal line begins with a rest in the first measure, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melody in the right hand, including sixteenth-note runs. The lyrics "The Rose Tree" are written below the vocal line, and the lyrics "The Rose Tree" are written below the piano accompaniment.

W. A. M. 165



psal - lant ae - the - ra cum me,

6 6 2 - 6 - 7  
3 - 4 - 5

cum - tu i vestro re - spondendo psal - lant aethera, ae - the - ra cum

6 7 6 7  
4 5 4 5

me, psal - lant cum me,

6 6 5 3 f 2 3 2 8 6 6 6



419

psallant aethera cum me.

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

8 7 - 6 5 - 6 5 - 9 8  
 6 5 - 4 3 - 4 3 - 7 3  
 4

**Recitativo.**

Soprano. 

Organo. 

Organo. 

ju - stis in - exspe - ta - ta qui - es. Un - di - que ob - scu - ra re - gna - bat nox, sur - gi - te tan - dem lae - ti,

qui ti-mu-i-stis ad-huc, et ju-cun-di au-ro-rae for-tu-na-tae fron-des dex-te-ra ple-na et li-li-a da-te.

Violino I.

Violino II.

Viola.

Soprano.

Basso ed Organo.

6 5 - 7 - 6 6 5 4 3 6 6 6 5 4 3

W. A. M. 165.



no-bis pa-cem do-na, tu con-so-la-re af-fec-tus un-de sus-pir-at cor. Tu vir-ginum co-

W. A. M. 165.



ro - na, tu no - bis pa - cem do - na, tu no - bis pa - cem do - na, tu

con - so - lare af - fe - ctus, un - de su - spi - rat cor, un - de, un - de su - spi - rat, su - spi - rat cor,

un - de su - spi - rat cor.

Tu vir - ginum co -



ro - na, tu no - bis pa - cem do - na, tu no - bis pa - cem do - na, tu con - so - la - re af

fe - ctus, un - de suspi - rat cor, un - de suspi - rat cor. Tu vir - ginum co - ro - na, tu

no - bis pa - cem do - na, tu no - bis pa - cem do - na, tu con - so - la - re af

fe - ctus, un - de suspi - rat cor, un - de, un - de suspi - rat, su - spi - rat cor,



tu con - sula re af - fe - ctus, un - de su - spi - rat cor,

un - de, un - de su - spi - rat cor,

un - de su - spi rat cor,



Oboi.

Corni in F.

Violino I.

Violino II.

Viola.

Soprano.

Basso ed Organo.

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

Al - le - lu - ja, al -

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -

6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1 6 5 4 3 2 1

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



First system of the musical score. It features a vocal line with lyrics "al - le - lu - ja, al - le - lu - ja," and a piano accompaniment. The piano part includes trills and dynamic markings *f* and *p*. The system concludes with figured bass notation:  $\frac{5}{3} \frac{6}{3\sharp} \frac{5}{3} \frac{p}{3\sharp} \frac{7}{3} \frac{8}{3} \frac{6}{3} \frac{6}{4} \frac{5}{3\sharp}$ .

Second system of the musical score. It continues the vocal and piano parts. The piano accompaniment features more trills and dynamic markings. The system concludes with figured bass notation:  $\frac{7}{3} \frac{8}{3} \frac{6}{3} \frac{6}{4} \frac{5}{3\sharp} \frac{f}{3} \frac{p}{3\sharp} \frac{7}{3} \frac{6}{3} \frac{6}{3\sharp} \frac{5}{3} \frac{p}{3\sharp}$ .

Third system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes trills and dynamic markings. The system concludes with figured bass notation:  $\frac{6}{3} \frac{6}{4} \frac{6}{3} \frac{6}{4} \frac{5}{3} \frac{6}{4} \frac{5}{3} \frac{3\sharp}{4} \frac{3\sharp}{4}$ . Below the system, the text "W. A. M. 165" is printed.



Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

ja, Al



First system of the musical score. It consists of six staves. The top two staves are vocal parts with treble clefs. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The music features various dynamics such as *p* (piano) and *sf* (sforzando).

Second system of the musical score. It continues the composition with six staves. The piano part includes complex rhythmic patterns and dynamic markings like *p* and *sf*. Below the staves, there are numerical figures:  $\frac{6}{4}$ ,  $\frac{5}{3}$ ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ , and a sequence of numbers: 8 7 - 6 7 6 - 5, 3 5 - 4 5 4 - 3.

Third system of the musical score. It features vocal entries with the lyrics "le - lu - ja," and "al - le - lu - ja, al - le - lu - ja,". The piano accompaniment provides a harmonic foundation. Dynamics include *f* (forte) and *p* (piano). At the bottom, there are numerical figures:  $\frac{9}{4}$   $\frac{8}{3}$ ,  $\frac{6}{4}$   $\frac{5}{3}$ , and a sequence: 6 7 6 5 6 5 9 8 6 5, 4 5 4 3 4 3 7 6 4 3.

W. A. M. 165.



[illegible]

W. A. M. 165







A musical score for the song "The Rose Tree". The score is written for a piano and voice. It features a treble and bass staff for the piano, and a single staff for the voice. The key signature is one sharp (F#), and the time signature is 2/4. The piano part includes a melody in the right hand and a bass line in the left hand. The voice part is a single melodic line. The score is divided into measures by vertical bar lines. The lyrics "The Rose Tree" are written below the voice staff. The score is a page from a music book, with the page number "6" visible at the bottom left.

Musical score for "Gloria in excelsis Deo" by Franz Liszt. The score is written for piano and organ. The piano part is in treble clef with a key signature of one sharp (F#). The organ part is in bass clef with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics are in Latin: "cal - les, dum si - tis a - gi - tut ad lym - pham, pro - pe - rat donec in - ve - niat".

W. A. M. 177 n. 342.



umbram te gentem, fontem stre-pentem, ut re-cre-at se,

ut re-cre-at se,

Ut pastor in

W. A. M. 177, n. 342.



cor-de, in cor-de tri-sta-tur, per ru-pes, per ru-pes va-ga-tur, vi-

ga-tur, dum quae-rit, dum quae-rit, dum quae-rit in-cla-mat, dum quae-rit

per-di-tam in-cla-mat de-vi-am cha-ram o-vi-cu-lam, cha-ram, cha-ram, dum quae-rit in-



clamat vagam ba-lantem antris er-rantem cha-ram o-vi-cu-lam,

ut tra-hat ad se,

Sic pectus ar-do-re ca-

W. A. M. 177 u. 342.



le - seit, sic pe - ctus ar - do - re ca - le - seit, ar - do - re ca -  
 sic Je - sus a - mo - re lan - gue - seit, sic Je - sus a - mo - re lan - gue - seit, a - mo - re lan -  
 le - seit et eu - cha - ri - sti - cas ten - dit ad e - pulas, ut no - va  
 gue - seit et va - gam an - xi - am in - vi - tat a - ni - mam,  
 men - te con - so - li - det spe, con - so - li - det spe, con  
 con - so - li - det spe, ut re - ver - tentem con - so - li - det spe, con



so - li - det spe, con - so - li - det spe.

so - li - det spe, con - so - li - det spe.

### Recitativo.

Basso. Bene - di - ci - te, sacer - do - tes Do - mi - ni, Do - mi - no, lau - da - te et su - per - exal - ta - te e - um in sae - cu - la.

Organo.



**Coro.**  
*Andantino.*

[illegible]

Do mi ni, Do mi no, lau da te et su per ex al ta te e um in sae cu la.

Do mi ni, Do mi no, lau da te et su per ex al ta te e um in sae cu la.

W. A. M. 177 u. 342.



Be-ne-di-ci-te, coe-li, Do-mi-no, lau-da-te et su-per.

tasto solo

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Liszt. The score is written for piano and voice. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *f* (forte). The vocal part consists of a single melodic line with lyrics in Latin: 'ex - al - ta - te e - um in sae - cu - la. Be - ne'. The lyrics are written in a stylized font, with hyphens indicating syllables across measures. The page is numbered '6' at the bottom left.

W. A. M. 177 n. 342.



di-ci-te, ser-vi Do-mi-ni, Do-mi-no, lau-da-te et super-ex-al-ta-te e-um in sae-cu-

di-ci-te, ser-vi Do-mi-ni, Do-mi-no, lau-da-te et super-ex-al-ta-te e-um in sae-cu-

6 5 = 6 6 4 3 6 5 6 4 = 3

la. Be-ne-di-ci-te, spi-ri-tus et a-ni-mae ju-sto-rum, Do-mi-no, lau-da-te et super.

la. Be-ne-di-ci-te, spi-ri-tus et a-ni-mae ju-sto-rum, Do-mi-no, lau-da-te et super.

6 5 = 6 4 3 = 6 7 6 4

W.A. M. 177 u. 342.



ex.al.ta.te e - um in sae - cu - la. Be - ne - di - ci - te, san - cti et humi - les

ex.al.ta.te e - um in sae - cu - la. Be - ne - di - ci - te, san - cti et humi - les

tasto solo

6 5 6 4 2 3 4 3 6 6 6 7 6 5 4

cor-de, Do - mi - no, lau - da - te et su - per - ex - al - ta - te e - um in

cor-de, Do - mi - no, lau - da - te et su - per - ex - al - ta - te e - um in

6 5 6 6 6 6 6 6 6 5 6

W. A. M. 177 u. 342.



sae - cu - la. Be - ne - di - ci - te, o - mnes re - li - gi - o - si,

sae - cu - la. Be - ne - di - ci - te, o - mnes re - li - gi - o - si,

Do - mi - no De - o De - o - rum, lau - da - te et con - fi - te - mi - ni e - i,

Do - mi - no De - o De - o - rum, lau - da - te et con - fi - te - mi - ni e - i,



quia in omnia sae - cula mi - se - ri - cor - di - a e - jus. Glo - ri - a

quia in omnia sae - cula mi - se - ri - cor - di - a e - jus. Glo - ri - a

pa - tri et fi - li - o et spi - ri - tu i san - cto.

pa - tri et fi - li - o et spi - ri - tu i san - cto.

W. A. M. 177 u. 342.



Si cut erat in prin - ci - pi - o et nunc et sem - per

Si cut erat in prin - ci - pi - o et nunc et sem - per

6 4 3 6 7

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

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

6 6 5 6 5 6 5 3

W. A. M. 477 u. 342.



## (73) 1

für eine Sopran- und eine Tenorstimme mit Begleitung von  
2 Violinen, Viola, Bass und Orgel

Mozart's Werke.

Serie 3, № 24.

Rösch. Verz. N<sup>o</sup> 198.

Andante.

Andante

Violino I.

Violino II.

Viola.

Soprano.

Tenore.

Basso ed Organo.

6 2 6 7 6 6 — 5 6 — 6 — 7 4 — 3 6 — 5 — 6 — 3 8 6 — 4 5 3 3 3

[illegible]

Sub tu, um praesi - di um confu - gi - mus, san - cta Dei ge - ni - trix, san - cta De - i ge - ni - trix.

Printed and Bound by Heston & Heston, Ltd., London

W. A. M. 198.

Ausgegeben 1880



Sub tu - um prae - si - di - um con - fu - gi - mus, san - cta De - i ge - ni - trix, De - i ge - ni - trix.

No - stras

de - pre - ca - ti - o - nes in - ne - ces - si - ta - ti - bus no - stris,  
ne de - spi - ci - as, ne de -

W. A. M. 498.



vir - go glo - ri - o - sa, do - mi - na no - stra, ad - vo - ca - ta no - stra.

vir - go glo - ri - o - sa et be - ne - di - cta, me - di - a - trix no - stra.

2 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Tu - o fi - li - o nos com - men - da, tu - o fi - li - o

Nos re - con - ci - li - a tu - o fi - li - o, nos re - prae - sen - ta,

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

nos re - con - ci - li - a, tu - o fi - li - o nos com - men - da tu - o

nos re - con - ci - li - a, nos com - men - da, tu - o

6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

W. A. M. 198.



fi - li - o, nos — re - prae - sen - ta, nos com - men - da, nos —  
 fi - li - o, nos — re - prae - sen - ta, nos recon - ci - li - a, nos re - prae - sen - ta, nos — re - con - ci - li - a, nos —

4 - 5 7 9 8 7 9 8 6 6 6 6 6 6 9 - 5 6 - 5 6  
 4 - 3 7 6 5 4 3 5 5 5 5 5 5 4 - 3 4 - 3 -

re - con - ci - li - a, nos com - men - da, com - men - da tu - o fi - li - o, nos — re - prae - sen -  
 re - con - ci - li - a, nos com - men - da, com - men - da tu - o fi - li - o, nos — re - prae - sen -

8 - 7 6 7 - 7 - 5 - 3 - 6 7 5 6 6 7 - 6 6 - 5  
 6 - 5 4 3 - 2 - 3 - 5 5 5 4 - 3 - 4 - 3 -

ta, nos — re - prae - sen - ta.  
 ta, nos — re - prae - sen - ta.

6 6 - 6 7 - 5 - 3 6 - 7 6 6 6 - 6 - 6 - 6 - 5 7 7 8  
 4 - 3 5 4 - 3 - 4 3



## Offertorium de tempore

Mozart's Werke.

## „Misericordias Domini“

Serie 3. N° 25.

für 4 Singstimmen, 2 Violinen, Viola, 2 Oboen, 2 Hörner, Bass und Orgel

**Von**

W. A. MOZART.

Köch. Verz. № 222.

Moderato.

Wahrscheinlich componirt in München i. J. 1775.

Wahrscheinlich componirt in München i. J. 1775.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Mi-se-ri-cor-di-as Do-mi-ni

can-ta-bo in ae-ter

[illegible]

Verlag und Druck von Breitkopf & Härtel in Leipzig

W. A. M. 222.

Ausgegeben 1880.



can - ta - bo. Mi - se - ri - cor - di - as Do - mi - ni can - ta -

ta - bo. Mi - se - ri - cor - di - as Do - mi - ni can - ta -

can - ta - bo. Mi - se - ri - cor - di - as Do - mi - ni

can - ta - bo. Mi - se - ri - cor - di - as Do - mi - ni

bo, can - ta - bo, can - ta - bo in ae - ternum. Mi - se - ri -

bo, can - ta - bo in ae - ternum. Mi - se - ri -

can - ta - bo in ae - ternum.

can - ta - bo in ae - ternum.



Musical score for the first system. It includes piano (p) and forte (f) dynamics. The vocal parts enter with the lyrics: *cor-di-as Do-mi-ni*. The instrumental parts provide harmonic support.

Musical score for the second system. The vocal parts continue with the lyrics: *can-ta-bo in ae-ter-num, can-ta-bo*. The instrumental parts continue with complex rhythmic patterns.

W. A. M. 222.



First system of musical notation, featuring piano (*p*) and forte (*f*) dynamics across multiple staves.

Second system of musical notation, including vocal parts with Latin lyrics: *in ae-ter-num, in ae-ter-num. Mi-se-ri-cor-di-as Do-mi-ni*. Dynamics include *p* and *f*.

Third system of musical notation, continuing the vocal and instrumental parts with lyrics: *can-ta-bo, can-ta-bo, can-ta-bo in ae-ter-num.* Dynamics include *p* and *f*.



Musical score for "Gloria in excelsis Deo" by Franz Schubert, Op. 137. The score is for a full orchestra and voices. It features a complex arrangement of instruments including strings, woodwinds, brass, and harp. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score is in B-flat major and 3/4 time. The lyrics are in Latin: "Mi-se-re-ri-cor-di-as Do-mi-ni can-ta-bo in ae-ter-nis".

can.ta - bo in ae - ter - num, can.ta - bo in ae - ter - num, can.ta - bo  
 ter - num, can.ta - bo in ae - ter - num, in ae - ter - num, can.ta - bo in ae -  
 num, can.ta - bo in ae - ter - num, can.ta - bo in ae - ter -  
 can.ta - bo in ae - ter - num, in ae - ter - num, can.ta - bo in ae - ter - num,

W. A. M. 222.



can.ta - bo in ae - ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

num, in ae - ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

can.ta - bo in ae - ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

ni can.ta - bo in ae - ter - num.

ni can.ta - bo in ae - ter - num.

ni can.ta - bo in ae - ter - num.

ni can.ta - bo in ae - ter - num, in ae - ter - num.

W. A. M. 222.



Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo, can - ta -  
 Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo, can - ta - bo in ae - ter  
 Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo, can  
 Mi - se - ri - cor - di - as Do - mi - ni can - ta - bo,

- bo in ae - ter num, can - ta - bo in ae - ter - num,  
 - num, can - ta - bo in ae - ter  
 ta - bo, can - ta - bo in ae - ter - num, can - ta - bo in ae -  
 can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta -

W. A. M. 222.



can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo  
 num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo  
 ter - num, can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo  
 bo, can - ta - bo, can - ta - bo in ae - ter - num, can - ta - bo

in ae - ter - num.  
 in ae - ter - num.  
 in ae - ter - num.  
 in ae - ter - num.  
 Mi - se - ri - cor - di - as Do - mi - ni, mi -  
 Mi - se - ri - cor - di - as Do - mi - ni,



Musical score for the first system. The piano part consists of four staves. The vocal parts are on five staves. The lyrics are:

Mi - se - ri - cor - di - as Do - mi - ni  
 - se - ri - cor - di - as Do - mi - ni, mi - se - ri - cor - di - as Do - mi - ni  
 - se - ri - cor - di - as Do - mi - ni, mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae -  
 Mi - se - ri - cor - di - as Do - mi - ni

Musical score for the second system. The piano part consists of four staves. The vocal parts are on five staves. The lyrics are:

can - ta - bo in ae - ter - num, can - ta - bo in ae -  
 can - ta - bo in ae - ter - num,  
 ter - num, can - ta - bo, can - ta - bo in ae - ter -  
 can - ta - bo in ae - ter -

W. A. M. 222.



ter - num, can - ta - bo in ae - ter - num, in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

num, in ae - ter - num, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta - bo in ae - ter - num. Mi - se - ri - cor - di - as Do - mi -

ni can - ta - bo in ae - ter - num, in ae - ter - num, can - ta -

ni can - ta - bo in ae - ter - num, in ae - ter - num, in ae - ter - num,

ni can - ta - bo in ae - ter - num, in ae - ter - num, can -

ni can - ta - bo in ae - ter - num,



bo, can - ta - bo in ae - ter - num, can - ta - bo, can - ta - bo in ae - ter - num,  
 can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num, can - ta -  
 ta - bo, can - ta - bo in ae - ter - num,  
 can - ta - bo in ae - ter - num, can - ta - bo

can - ta - bo in ae - ter - num, can - ta - bo in ae - ter -  
 bo in ae - ter - num, can - ta - bo in ae - ter - num, in ae - ter - num, can - ta -  
 can - ta - bo in ae - ter - num, can - ta - bo in ae - ter - num, can - ta - bo, can -  
 in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo,  
 in ae - ter - num, can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo,



num.  
bo.

ta bo, can ta bo, can ta bo in ae ter num. Mi se ri cor di as Do  
can ta bo, can ta bo, can ta bo. Mi se ri cor di as Do

can ta bo in ae ter  
can ta bo, can ta bo in ae ter  
mi ni can ta bo, can ta bo in ae ter  
mi ni can ta bo in ae ter

W. A. M. 222.



num. Mi-se-ri-cor-di-as can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num,  
 num. Mi-se-ri-cor-di-as can-ta-bo in ae-ter-num,  
 num. Mi-se-ri-cor-di-as can-ta-bo in ae-ter-num,  
 num. Mi-se-ri-cor-di-as can-ta-bo in ae-ter-num, mi-se-ri-cor-

ter-num, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num,  
 can-ta-bo in ae-ter-num, can-ta-bo in ae-ter-num,  
 di-as can-ta-bo in ae-ter-

W. A. M. 222.







# Offertorium de venerabili sacramento

„Venite populi“

für 2 vierstimmige Chöre, 2 Violinen (ad libitum),

Bass und Orgel

VON

**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 260.

Mozarts Werke.

Serie 3. N<sup>o</sup> 26.

**Allegro.**

Componirt 1774 in Salzburg.

Violino I.  
ad libitum

Violino II.  
ad libitum

Soprano.

Alto.

Tenore.

Basso.

**CORO I.**

Soprano.

Alto.

Tenore.

Basso.

**CORO II.**

Basso  
ed Organo.

**Allegro.**

Ve-ni-te, po-pu-li, ve-ni-te,  
Ve-ni-te, po-pu-li, ve-ni-te,  
ve-ni-te,  
Ve-ni-te, po-pu-li, ve-ni-te,  
Ve-ni-te, po-pu-li, ve-ni-te,  
Ve-ni-te, po-pu-li, ve-ni-te,  
Ve-ni-te, po-pu-li, ve-ni-te,

6 6 - 6 7 6 7

Verlag und Druck von Breitkopf & Härtel in Leipzig.

W.A.M. 260.

Ausgegeben 1880.











tr.

po - pu - li, ve - ni - te, an a - li - a na - ti - o tam gran -

ve - ni - te, po - pu - li, ve - ni - te, an a - li - a na - ti - o tam

po - pu - li, ve - ni - te, an a - li - a na - ti - o tam gran -

ni - te, po - pu - li, ve - ni - te, an a - li - a na - ti - o tam

ra - mi - ni, ve - ni - te, ve - ni - te, an a - li - a na - ti - o

ra - mi - ni, ve - ni - te, ve - ni - te, an a - li - a na - ti - o

gen - tes, ve - ni - te, ve - ni - te, an a - li - a na - ti - o

6 6 6 3 3 3 3

dis, quae ha - bet De - os, quae ha - bet De - os ap - pro - pin - quan - tes,

gran - dis, quae ha - bet De - os ap - pro - pin - quan - tes,

dis, quae ha - bet De - os, quae ha - bet De - os

gran - dis, quae ha - bet De - os

tam gran - dis, quae ha - bet De - os, quae

tam gran - dis, quae ha - bet De - os

tam gran - dis, quae

tam gran - dis, quae ha - bet De - os ap - pro - pin -

3 2 6 6 3 3 3 3

Tasto solo



Te igitur, qui solus sanctus, tu solus Dominus, tu solus Filius Patris, tu solus Agnus Dei, qui tollis omnia peccata mundi, qui sedes ad dexteram Patris, qui vivis et regnas cum Patre et Spiritu Sancto in unitate Domini Patris Omnipotentis in gloria Dei Patris Amen.

10

- os ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 ap-pro-pin-quan - tes, ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 ap-pro-pin-quan - tes si - bi, si - bi, si - cut De - us, De - us no - ster  
 ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 De - os ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 ha - bet De - os ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 ap-pro-pin-quan - tes, ap-pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster  
 ha - bet De - os ap - pro-pin-quan - tes si - bi, si - cut De - us, De - us no - ster

W. A. M. 260.



ad-est no-bis, ad-est no-bis, cu-jus in a-ra veram prae-sen-ti-am con-tem-pla-mur

ad-est no-bis, ad-est no-bis, cu-jus in a-ra veram prae-sen-ti-am con-tem-pla-mur

ad-est no-bis, cu-jus in a-ra ve-ram prae-sen-ti-am

ad-est no-bis, cu-jus in a-ra ve-ram prae-sen-ti-am

ju-gi-ter per fi-dem vi-vam, per fi-dem vi-vam; an a-li-a na-ti-o

ju-gi-ter per fi-dem vi-vam, per fi-dem vi-vam; an a-li-a na-ti-o

con-tem-pla-mur ju-gi-ter per fi-dem, per fi-dem vi-vam; an a-li-a na-ti-o

con-tem-pla-mur ju-gi-ter per fi-dem, per fi-dem vi-vam; an a-li-a na-ti-o



## Adagio.

tam gran - dis? na - ti - o tam grandis? O sors  
 tam gran - dis? na - ti - o tam grandis? O sors  
 li - a na - ti - o, na - ti - o tam grandis? O  
 a - li - a na - ti - o, na - ti - o tam grandis? O

Adagio.  $\frac{3}{4}$  31

cun - ctis be - a - ti - or, o sors so - la fi - de - li - um, qui - bus pa - nis  
 cun - ctis be - a - ti - or, o sors so - la fi - de - li - um, qui - bus pa - nis  
 sors cun - ctis be - a - ti - or, o sors so - la fi - de - li - um, qui - bus pa - nis  
 sors cun - ctis be - a - ti - or, o sors so - la fi - de - li - um, qui - bus pa - nis

W. A. M. 260.



Musical score for "Agnus Dei" by Franz Schubert, Op. 107, No. 3. The score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in Latin: "Agnus Dei, qui tolles in altissimum, in altissimum." The score includes dynamic markings such as *p* (piano), *f* (forte), and *tr* (trill). The piano part features a prominent bass line with a trill in the right hand. The vocal parts enter in the second measure and continue with the lyrics.

*Allegro.*

**Allegro.**

um.

um.

um.

um.

E - ja er - go e - pu - le - mur in a - zymis

E - ja er - go e - pu - le - mur in a - zymis ve - ri - ta - tis et sin - ce - ri -

um.

E - ja er - go e - pu - le - mur in a - zymis ve - ri - ta - tis

**Allegro.**

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

W.A.M. 260.











vi-no lae-ti-ti-ae, et in-e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae, an a-

mur, et in-e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae, an a-

e-bri-e-mur vi-no lae-ti-ti-ae, et in-e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae, an

e-mur, et in-e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae, an

e-bri-e-mur, in e-bri-e-mur, in e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae,

et in e-bri-e-mur, et in e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae,

et in e-bri-e-mur, in e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae,

vi-no lae-ti-ti-ae, et in-e-bri-e-mur vi-no lae-ti-ti-ae sempi-ter-nae,

10 10 10 10 10 10 10 10 8 6 6 6 6 6 8 6 3 3 3 6 6 6 6 3 3

-li-a na-ti-o tam gran-dis, na-ti-o tam grandis!

a-li-a na-ti-o tam gran-dis, na-ti-o tam grandis!

an a-li-a na-ti-o tam gran-dis, na-ti-o tam grandis! Ve-ni-te, po-pu-li, ve-

an a-li-a na-ti-o tam gran-dis, na-ti-o tam grandis!

6 4 3 6 6 6 5 4 3 6 6

W.A.M. 260.



[illegible]

The image shows a page from a musical score for the opera 'Gloria' by Giuseppe Verdi. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are written in mensural notation with lyrics in Italian. The piano accompaniment is written in mensural notation. The score is divided into measures by vertical bar lines. The lyrics are: 'ni\_te, ve - ni\_te, po - pu - li, ve - ni\_te, ve - ni\_te!'. The piano accompaniment features a prominent bass line with a 6/8 time signature and a 5/8 time signature.

W. A. M. 260.



## Graduale ad festum b. M. v.

„Sancta Maria, mater Dei“

für 4 Singstimmen, 2 Violinen, Viola, Bass und Orgel

Mozart's Werke.

von

Serie 3. N<sup>o</sup> 27.**W. A. MOZART.**Köch. Verz. N<sup>o</sup> 273.

Componirt in Salzburg am 9. September 1777.

Allegro moderato.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Basso ed Organo.

Sancta Mari - a, ma - ter De - i, e - go o - mnia ti - bi de - beo. Sancta

Sancta Mari - a, ma - ter De - i, e - go o - mnia ti - bi de - beo. San - - eta

Sancta Mari - a, ma - ter De - i, e - go o - mnia ti - bi de - beo. San - - eta

Sancta Mari - a, ma - ter De - i, e - go o - mnia ti - bi de - beo. San -

5 — 7 6 — 5 — 6 6 — 6 — 5 — 6 — 6 — 7 6 9 — 6 — 5 — 7 6 —  
3 4 — 4 3 — 5 — 3 — 3 3 5 4 — 4 — 5 — 3 4 —  
3 2

ma - ter De - i, e - go o - mnia ti - bi de - beo, sed ab hac ho - ra sin - gu - la - ri - ter,

ma - ter De - i, e - go o - mnia ti - bi de - beo, sed ab hac ho - ra sin - gu - la - ri - ter,

ma - ter De - i, e - go o - mnia ti - bi de - beo, sed ab hac ho - ra sin - gu - la - ri - ter,

- eta mater De - i, e - go o - mnia ti - bi de - beo, sed ab hac ho - ra sin - gu - la - ri - ter,

5 — 6 6 — 6 — 7 6 7 6 — 5 — 5 — 6 5 6 5 6 5 6 6 — 6 — 5 —  
4 3 — 3 4 5 4 — 3 — 5 3 3 3 3 3 3 4 — 4 — 3 —

Stich und Druck von Breitkopf &amp; Härtel in Leipzig.

W. A. M. 273

Ausgegeben 1880.



senza Organo

Organo tasto solo

4 6 6 7 5 9 8 7 6 6 5 4  
3 4 3 4 3 5 5 4 3 2 1 1

W. A. M. 273



te sospi-ta-tri-cem, te pa-tro-nam, so-spi-ta-tri-cem e-li-go, te, te pa-

tasto solo

6 7 4 3 9 8 6 5 6 5 3 4 3 2

tronam e-li-go, te, te sospi-ta-tricem e-li-go.

tronam e-li-go, te, te sospi-ta-tricem e-li-go.

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



Tu - us ho - nor, ho - nor et cul - tus ae - ter - num mi - hi cor - di fu - e - rit, ae - ternum mi - hi

Tu - us ho - nor, ho - nor et cul - tus ae - ternum mi - hi cor - di fu - e - rit, ae - ter - num

Tu - us ho - nor, ho - nor et cul - tus ae - ternum mi - hi, mihi cordi fu - e - rit, ae - ternum, ae - ternum mi -

Tu - us ho - nor, ho - nor et cul - tus ae - ter - num mi - hi cor - di fu - e - rit, ae - ter - num mi - hi

5 — 7 6 — 5 — 6 6 — 6 — 7 — 6 6 — 7 — 6 — 8 6 6 — 5 8 — 6  
3 4 — 3 4 3 3 3 3 3 3 3 3 3 3

cor - di fu - e - rit, quem e - go nun - quam, — nun - quam de - seram, quem e - go nun - quam, —

mi - hi cor - di fu - e - rit, quem e - go nun - quam, nunquam e - go de - seram, quem e - go nun - quam,

— hi cor - di fu - e - rit, quem e - go nun - quam, nunquam e - go de - seram, quem e - go nun - quam,

cor - di fu - e - rit, quem e - go nun - quam, nunquam de - seram, quem e - go nun - quam,

5 — 6 7 — 5 — 3 — 6 — 7 — 8 7 — 9 — 8 6 6 — 5 — 6 7 —  
4 3 4 3 3 3 3 3 3 3 3 3 3 3 3 3



nun - quam de - seram ne - que ab a - li - is mi - hi sub - di - tis ver - bo, ver - bo fa -  
 nun - quam e - go de - seram ne - que ab a - li - is mi - hi sub - di - tis ver - bo, ver - bo fa -  
 nun - quam e - go de - seram ne - que ab a - li - is mi - hi sub - di - tis ver - bo, ver -  
 nunquam de - seram ne - que ab a - li - is mi - hi sub - di - tis ver - bo

- 9 8 7 9 8 6 9 8 6 9 8 3 3 3 3 3 5 4 6  
 4 3 3 4 3 3 4 3 3 3 3 3 3 3 3 3 2

eto - que vi - o - la - ri pa - ti - ar. San - eta Ma - ri - a,

bo fa - cto - que vi - o - la - ri pa - ti - ar. San - eta Ma - ri - a,

fa - cto - que vi - o - la - ri pa - ti - ar. San - eta Ma - ri - a,

senza Organo Organo

4 6 2 4 6 6 5 -



tu, tu pi-a me pe-di-bus tu-is ad-vo-lu-tum re-ci-pe, in vi-ta pro-te-ge, in

tu, tu pi-a me pe-di-bus tu-is ad-vo-lu-tum re-ci-pe, in vi-ta pro-te-ge, in

tasto solo

6 7 4 3 9 8 6 4 3 5 — 6 5 4 3 — 4 4 2 3 6 7 4 3 9 8 4 3

vi-ta pro-te-ge, in mor-tis dis-cri-mi-ne de-fen-de.

vi-ta pro-te-ge, in mor-tis dis-cri-mi-ne de-fen-de.

vi-ta pro-te-ge, in mor-tis dis-cri-mi-ne de-fen-de.

tasto solo

7 6 5 4 3 5 3



Tu, tu pi - a me pe - - dibus tu - is ad - - vo - lu - tum, ad - vo - lu - tum re - ci - pe, in  
 Tu, tu pi - a me pe - - dibus tu - is ad - vo - lu - tum, ad - vo - lu - tum re - ci - pe,  
 Tu, tu pi - a me pe - di - bus tu - is ad - vo - lu - tum, ad - vo - lu - tum re - ci - pe,

5 — 7 6 — 5 — 6 6 — 6 6 5 — 6 — 6 — 7 6 9 — 6 —  
 2 4 — 4 3 — 5 4 3 — 3 3 5 4 — 3 —

vi - ta pro - te - ge, in vi - - ta pro - te - ge, in mor - - tis dis - cri - mi - ne de -  
 in vi - - ta, in vi - ta pro - te - ge, in mor - - tis dis - cri - mi - ne de -  
 in vi - ta, in vi - - ta pro - te - ge, in mor - - tis dis - cri - - mi - ne de -  
 in vi - - ta, in vi - ta pro - te - ge, in mor - - tis dis - cri - mi - ne de -

5 — 7 6 — 5 — 6 6 — 6 6 5 — 6 — 6 — 7 6 9 — 6 —  
 2 4 — 4 3 — 5 4 3 — 3 3 5 4 — 3 —

tasto solo

W.A.M. 273



fen - - - de. A - - men, a - - men, a - - men, a - - men, a - - men, a - - men, a - -

fen - - - de. A - men, a - men, a - men, a - men, a - men, a - men, a -

fen - - - de. A - men, a - men, a - men, a - men, a - men, a - men, a -

fen - - - de. A - men, a - men, a - men, a - men, a - men, a - men, a -

fen - - - de. A - men, a - men, a - men, a - men, a - men, a - men, a -

fen - - - de. 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.

men, a - - men, a - - 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.

men, a - - men, a - - 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.

men, a - - men, a - - men, a - - men, a - - men, a - - men, a - - men, a - - men.



# Offertorium de b.v. Maria

„Alma Dei creatoris“

für 4 Singstimmen, 2 Violinen, Bass und Orgel

von

**W. A. MOZART.**

Köch. Verz. N<sup>o</sup> 277.

Mozart's Werke.

Serie 3. N<sup>o</sup> 28.

**Allegro.**

Violino I. *p* *tr*

Violino II. *p* *tr*

Soprano. *p* *tr*  
Al - ma De-i cre-a - to - ris se - det re-i pec-ca - to - ris ma-ter, mater clemen-

Alto. *p*

Tenore. *p*

Basso. *p*

Basso ed Organo. *p* *tr* *tasto solo*

*tis - si-ma.* *tr* *p*

**TUTTI** *tr* *p*  
Al - ma De-i cre-a - to - ris se - det re-i pec-ca - to - ris ma-ter, mater clemen-

**TUTTI** *tr* *p*  
Al - ma De-i cre-a - to - ris se - det re-i pec-ca - to - ris ma-ter, mater clemen-

**TUTTI** *tr* *p*  
Al - ma De-i cre-a - to - ris se - det re-i pec-ca - to - ris ma-ter, mater clemen-

**TUTTI** *tr* *p*  
Al - ma De-i cre-a - to - ris se - det re-i pec-ca - to - ris ma-ter, mater clemen-

*tasto solo* *p*

*tis - si-ma.* *tr* *p*  
Tu fac ele-mens quod ro-ga-mus for-tes, for-tes ad-cer-ta-mi-na, ad certami-na.

*tis - si-ma.* *tr* *p*  
Tu fac ele-mens quod ro-ga-mus for-tes, for-tes ad-cer-ta-mi-na, ad certami-na.

*tis - si-ma.* *tr* *p*  
Tu fac ele-mens quod ro-ga-mus for-tes, for-tes ad-cer-ta-mi-na, ad certami-na.

*tis - si-ma.* *tr* *p*  
Tu fac ele-mens quod ro-ga-mus for-tes, for-tes ad-cer-ta-mi-na, ad certami-na.

Druck und Verlags von Breitkopf & Härtel in Leipzig.

W. A. M. 277.

Ausgegeben 1840.



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and a dynamic marking of 'p' (piano) in the bass staff.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two staves. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The score is written in a standard musical notation style.

*Tutti*   
6 5      6 5      6 6      6 - 7      6 7 6 6 6      6 6 6 6      6 2 6 6 6      6 - 7      6 5



na. Ma - ter ele - men - tis - si - ma,

na. Ma - ter ele - men - tis - si - ma,

*p* senza Org.

ma - ter ele - men - tis - si - ma. SOLO

Al - ma De - i cre - a - to - ris se - det re - i pec - ca -

ma - ter ele - men - tis - si - ma.

SOLO

SOLO

Ma - ter, ma - ter ele - men - tis - si - ma.

to - ris.

SOLO

Tu fac ele - mens quod ro - ga - mus for - tes,

tasto solo

1 3b 2 3 5 6 7 4 3 2 6

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tis - si - ma, tu fac ele - mens quod ro - ga - mus, tu fac ele - mens quod ro - ga - mus for - tes, for - tes

tis - si - ma, tu fac ele - mens quod ro - ga - mus, tu fac ele - mens quod ro - ga - mus for - tes, for - tes

tis - si - ma, tu, tu fac ele - mens quod ro - ga - mus, quod ro - ga - mus, quod ro - ga - mus for - tes, for - tes

tis - si - ma, tu fac ele - mens quod ro - ga - mus, quod ro - ga - mus, quod ro - ga - mus for - tes, for - tes

3 - 3 7 9 6 5 9 8 4 - 6 - 9 8 9 8 6 7 6 5 9 8 4 - 6 - 9 8 9 8 6 - 7 5 - 6  
4 3 4 3 2 - 5 - 4 3 4 3 4 3 4 3 2 - 5 - 4 3 4 3 4 3 - 5 3 - 4

ad - cer - ta - mi - na, ad cer - ta - mi - na, for - tes ad cer - ta - mi - na. SOLO

ad - cer - ta - mi - na, ad cer - ta - mi - na, for - tes ad cer - ta - mi - na. Al - ma De - i cre - a - to - ris se - det re - i pec - ca -

ad - cer - ta - mi - na, ad cer - ta - mi - na, for - tes ad cer - ta - mi - na.

ad - cer - ta - mi - na, ad cer - ta - mi - na, for - tes ad cer - ta - mi - na. p SOLO

8 6 - 6 - 5 - 5 - 6 6 5 - 6 6 6 5 9 8 6 6 6 5 9 8 6 6 4 6 6  
6 5 - 4 - 3 - 5 - 6 5 5 4 3 4 3 5 6 4 3 4 3 5 6 3

to - ris ma - ter ele - men - tis - si - ma. Tu fac ele - mens quod ro - ga - mus for - tes

TUTTI Tu fac ele - mens quod ro - ga - mus for - tes

TUTTI Tu fac ele - mens quod ro - ga - mus fac for - tes

TUTTI

7 8 6 6 7 6 6 4 6 6 6 4 6 6 6 6  
2 3 5 4 3 2 2 2 2 2 2 2 2 2 2 2



**SOLO**  
 for - tes ad cer - ta - mi - na. Tu fac clemens quod ro - ga - mus.

**TUTTI**  
 fac fortes, fortes ad cer - ta - mi - na. Tu fac clemens quod ro - ga - mus.

**TUTTI**  
 For - tes, for - tes, For - tes, for - tes, Fac fortes, fac fortes

**SOLO**  
 ad - cer - ta - mi - na, fac for - tes ad cer - ta - mi - na, fac for - tes ad cer - ta - mi - na,

**TUTTI**  
 fortes ad cer - ta - mi - na, fac for - tes ad cer - ta - mi - na, fac fortes ad cer - ta - mi - na.

**SOLO**  
 Ma - ter cle - men - tis - si - ma, ma - ter cle - men - tis - si - ma,

**TUTTI**  
 Ma - ter cle - men - tis - si - ma, ma - ter cle - men - tis - si - ma,

**senza Org.**  
 Ma - ter cle - men - tis - si - ma, ma - ter cle - men - tis - si - ma.

W. A. M. 277.



## MOTETTE

„Justum deduxit Dominus“

für 4 Singstimmen mit Begleitung von Bass und Orgel

Mozart's Werke.

Serie 3. N<sup>o</sup> 29.

W. A. MOZART.

Köch. Verz. N<sup>o</sup> 326.

Soprano. Ju - stum de - du - xit Do - mi - nus per vi - as re - etas

Alto. Ju - stum de - du - xit Do - mi - nus per vi - as re - etas, per vi - as

Tenore. Ju - stum de - du - xit Do - mi - nus per vi - as re - etas, per vi - as

Basso. Ju - stum de - du - xit Do - mi - nus per vi - as re - etas, per vi - as

Basso ed Organo.

et o - sten - dit il - li re - gnum De - i, o - sten - dit il - li

re - etas et o - sten - dit il - li re - gnum De - i, o - sten - dit

re - etas et o - sten - dit il - li re - gnum De - i, o - sten - dit il - li

re - etas et o - sten - dit il - li

re - gnum De - i, o - sten - dit il - li re - gnum De - i,

il - li re - gnum, o - sten - dit il - li re - gnum De - i,

re - gnum De - i, o - sten - dit il - li re - gnum De - i,

re - gnum De - i, o - sten - dit il - li re - gnum De - i,

Verlag und Druck von Breitkopf &amp; Härtel in Leipzig.

W. A. M. 326.

Ausgegeben 1880.





et o - sten - dit il - li re - gnum De - i, o - stendit il - li re - gnum, et o -  
 et o - sten - dit il - li regnum De - i. Ju - stum de - du - xit Do - minus per vi - as  
 et o - sten - dit il - li re - gnum De - i, et o - sten - dit il - li  
 Ju - stum de - du - xit Do - minus per vi - as re - - etas et o - sten - dit il - li re - gnum



sten - dit il - li re - gnum De - i. Ju - stum de - du - xit Do - mi - nus per vi - as  
 re - - etas et o - sten - dit il - li regnum De - i. Ju - stum de - du - xit  
 re - gnum, et o - sten - dit il - li re - gnum De - i. Ju - stum de - du - xit Do - mi - nus  
 De - i, et o - sten - dit il - li re - gnum De - i. Ju - stum de - du - xit Do - mi - nus



re - - etas, per vi - as re - - etas, per vi - as re - - etas et o - sten - dit il - li re - gnum,  
 Do - mi - nus per vi - as re - - etas, per vi - as re - - etas et o - sten - dit,  
 per vi - as re - - etas, per vi - as re - - etas, per vi - as re - etas et o -  
 per vi - as re - - etas, per vi - as re - - etas, per vi - as re - etas et o - sten - dit il - li

## Adagio.



et o - sten - dit il - li regnum De - i. O, o sancte.....  
 et o - sten - dit il - li re - gnum De - i. O sancte.....  
 sten - dit il - li re - gnum, o - sten - dit il - li regnum De - i. O, o sancte.....  
 re - gnum De - i, o - sten - dit il - li regnum De - i. O, o sancte.....

W. A. M. 326.



## Vivace.

fac, fac nos ca - pta - re tri -

fac, fac nos ca - pta - re tri - um - phum in coe - le - sti glo - ri - a, fac nos ca - pta - re tri - um - phum,

um - phum in coe - le - sti glo - ri - a, fac, fac nos ca - pta - re tri - um - phum in coe -

fac nos ca - pta - re, fac nos ca - pta - re tri - um - phum in coe - le - sti

fac, fac nos ca - pta - re tri - um - phum in coe -

le - sti glo - ri - a, fac, fac nos ca - pta - re tri - um - phum, fac nos ca - pta - re tri -

glo - ri - a fac, fac nos ca - pta - re tri - um - phum in coe - le - sti glo - ri - a, ca - pta - re tri -

fac, fac nos ca - pta - re tri - um - phum in coe - le - sti glo - ri - a, fac nos ca - pta - re tri -

le - sti glo - ri - a, fac, fac nos ca - pta - re tri - um - phum in coe - le - sti glo - ri - a,

um - phum, ca - pta - re tri - um - phum in coe - le - sti glo - ri - a. Al - le - lu - ja,

um - phum, ca - pta - re tri - um - phum in coe - le - sti glo - ri - a.

um - phum, ca - pta - re tri - um - phum in coe - le - sti glo - ri - a. Al - le - lu -

fac nos ca - pta - re tri - um - phum in coe - le - sti glo - ri - a.

W. A. M. 326.



W.A.M. 326.



# MOTETTE

„Adoramus te“

für 4 Singstimmen, Bass und Orgel

von

Serie 3. N° 30.

**W. A. MOZART.**

Köch. Verz. N° 327.

**Soprano.** Ad - o - ra - mus te, Chri - ste, et

**Alto.** Ad - o - ra - mus te, Chri - ste, te Chri - ste, et

**Tenore.** Ad - o - ra - mus, ad - o - ra - mus te, Chri - ste, et

**Basso.** Ad - o - ra - mus te, Chri - ste, et

**Basso ed Organo.**

be - ne - di - ci - mus ti - bi,

be - ne - di - ci - mus ti - bi, qui - a per sanctam cru -

be - ne - di - ci - mus ti - bi, qui - a per sanctam

be - ne - di - ci - mus ti - bi,

qui - a per sanctam cru - cem tu - am,

- cem tu - am, per san - etam cru - cem tu - am, qui - a per sanctam

cru - cem tu - am, qui - a per sanctam cru -

qui - a per sanctam cru - cem tu - am,



qui - a per sanctam cru - cem tu - am re - de - mi - sti  
 cru - cem tu - am re - de - mi - sti mun -  
 - cem tu - am, per san - ctam cru - cem tu - am re - de - mi - sti, re -  
 qui - a per sanctam cru - cem tu - am

7 6 5 3 6 5 5 6 5 4 3 6 3 7 8 7

mun - dum, re - de - mi - sti mun -  
 dum, re - de - mi - sti mun -  
 - de - mi - sti - mun - dum, re - de - mi - sti mun - dum,  
 re - de - mi - sti mun -

3 8 7 3 8 7 6 7 6 7 6 5 3 9 8

dum, re - de - mi - sti, re - de - mi - sti mun - dum.  
 dum, re - de - mi - sti mun - dum.  
 - re - de - mi - sti - mun - dum.  
 dum, re - de - mi - sti mun - dum.  
*tasto solo*

3 5 3

W. A. M. 327.



# „AVE VERUM CORPUS“

## MOTETTE

für 4 Singstimmen, 2 Violinen, Viola, Bass und Orgel

Mozarts Werke.

von

Serie 3. N° 31.

**W. A. MOZART.**

Köch. Verz. N° 618.

Componirt 17. Juni 1791 in Baden.

Adagio.

Violino I. *sotto voce*

Violino II. *sotto voce*

Viola. *sotto voce*

Soprano. *sotto voce*  
A - ve, a - ve ve - rum cor - pus, na - tum de Ma - ri - a vir - gi - ne,

Alto. *sotto voce*

Tenore. *sotto voce*  
A - ve, a - ve ve - rum cor - pus, na - tum de Ma - ri - a vir - gi - ne,

Basso. *sotto voce*

Basso  
ed Organo. *tasto solo*  
*sotto voce*  
Adagio.

3 = 6 3 4 5 = 9 8 = 6 = 9 6 5

ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi - ne.

ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi - ne.

ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi - ne.

im mo - la - tum

*tasto solo*

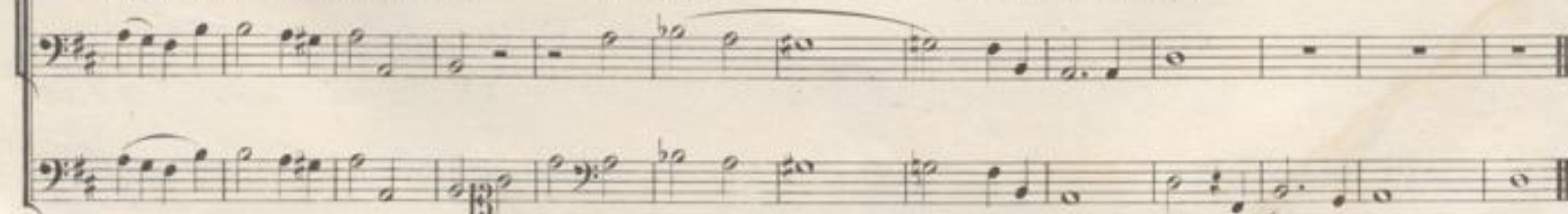
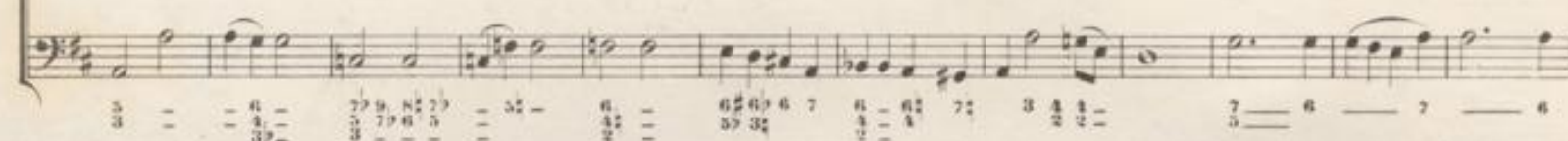
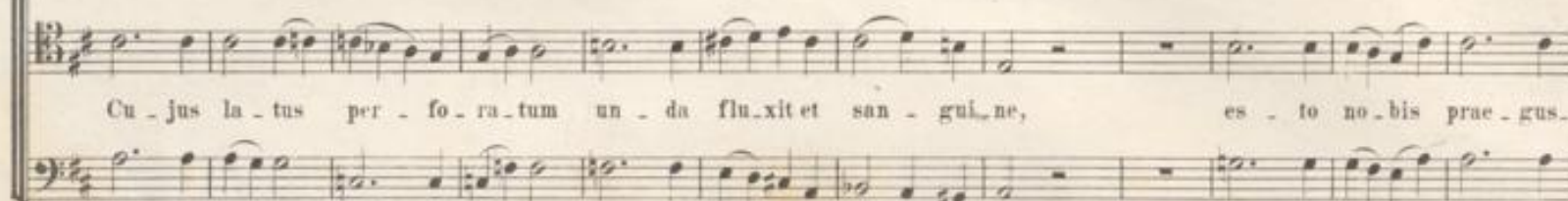
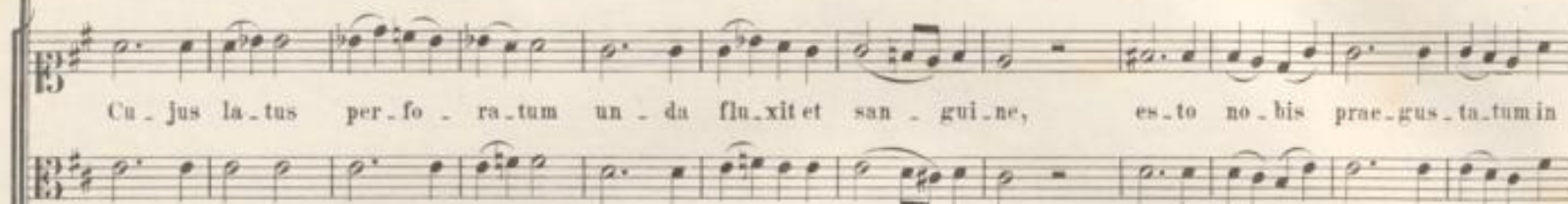
8 = 6 7 = 9 8 6 7 5 4 #

Druck und Druck von Breitkopf & Härtel in Leipzig.

W. A. M. 618.

Ausgegeben 1880.





W.A.M. 618.















