



Mozart's Werke.

SERIE XXIV.

Supplement
No. 1.

REQUIEM.

Köchel's Verzeichniss No. 626.

PARTITUR.

LEIPZIG, BREITKOPF & HÄRTEL.

Pr. Mark 8. n.



Wolfgang Amadeus Mozart's Werke.

Kritisch durchgesehene Gesamtausgabe.

Serie 24.

SUPPLEMENT.

Supplement.
Nº 1.

REQUIEM.

Köchel's Verz.
Nº 626.

PARTITUR.

Leipzig, Verlag von Breitkopf & Härtel.

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

REQUIEM

von

W. A. MOZART.

Mozart's Werke.

Serie 24. N^o 1.

Köch. Verz. N^o 626.

Requiem.

Componirt in Wien 1791.

Adagio.

Corni di Bassetto in F. (M.)

Fagotti. (M.)

Trombe in D. (M.)

Timpani in D.A. (M.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

SOLO
tasto solo
Adagio.



Tromb. I. **TUTTI.** Re -

Tromb. II. **TUTTI.** Re - qui - em ae -

Tromb. III. **TUTTI.** Re - qui - em ae - ter -

Organo **TUTTI.** Re - qui - em ae - ter - nam, ae -

(TUTTI)



qui - em ae - ter - nam do - na e - is, Do - mi - ne, re - qui - em - ae -

ter - nam do - na e - is, Do - mi - ne, do - na e -

- nam do - na e - is, Do - mi - ne, re - quem ae - ter - nam

ter - nam do - na e - is, do - na, do - na e - is, Do - mi - ne, re - qui -

ter - - nam do - na e - is, Do - mi - ne! et lux per-pe - tu - a,
 - - is, Do - mi - ne, do - na e - is, Do - mi - ne! et lux per-pe - tu - a,
 do - - na e - is, Do - mi - ne, e - is, Do - mi - ne! et lux per-pe - tu - a,
 em - ae - ter - nam do - na e - is, Do - mi - ne! et lux per-pe - tu - a,

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

et lux per-pe - tu - a lu - ce - at, lu - ce - at e - - - is!
 et lux per-pe - tu - a lu - ce - at, lu - ce - at e - - - is!

Vel. Bassi. SOLO.
 senza Org. 6 5 7b 5 4 3

Te de - - - cet hym - - - nus, De - - us in Si - -

SOLO.

Vel.

on; et ti - - bi red - de - tur vo - tum in Je - ru - - sa -

a 2. *f* *b*

TUTTI. Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

TUTTI. Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

TUTTI. Ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

Bassi. Ex - au - di, ex - au - di, ex - au - di, ex - au - di o - ra - ti - o - nem me -

6 \flat 6 6 6 3 \sharp 6 6 6 \flat 6 4 3

(TUTTI)

am; ad te o - mnis ca - ro ve - ni -

am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

am; ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

am; ad te, ad te, ad te o - mnis, o - mnis ca - ro ve - ni -

6 6 6 6 \flat 3 \sharp 3 \flat 6 5 \sharp

8

et. et. et. et. SOLO. *tasto* TUTTI. Do - - na Re - - qui - em ae -

Do - - na, do - - na e - - is, do - - na e - - is, Do - mi - ne! do - - na, do - na e - - is - re - - ter - - qui - em ae - ter - - nam do - na, do - - na

Vcl. Bassi.

Do - mi - ne! do - na, do - na e - is re - qui - em ae - ter - qui - em ae - ter - nam, do - na e - is, Do - mi - ne! do - na do - na, do - na e - is, do - na e - is, do - na e - is, do - na e - is, Do - mi - ne! do - na, do - na

Bassi.

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

nam, ae - ter - nam, ae - ter - nam, et lux per - pe - tu - a, e - is, do - na e - is, do - na et lux per - na, do - na, do - na, do - na, et lux per - is, do - na e - is, do - na.

6 3# 6 6 6 5 6 6 6 6

et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is!

pe-tu.a. et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is!

pe-tu.a. et lux per-pe-tu-a lu-ce-at e-is, et lux per-pe-tu-a lu-ce-at e-is!

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

Allegro.

Ky-ri-

Christe e-le-i-

ky-ri-e e-le-i-son, e-le-i-

tasto

Allegro.

2 3# 2 4#

The musical score is arranged in a grand staff format with multiple systems. It includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "e - le - i - son, e - le - i - son!", "son!", "Chri - ste e - le - i - son!", "son, e - le - i - son!", "Ky - ri - e - e - le - i - son!", "i - son, e - le - i - son, e - le - i - son!", "Ky - ri - e - e - le - i - son, e - le - i - son, e -", "i - son, e - le - i - son!", "son, e - le - i - son!", "Chri - ste e - le - i - son!".

Christe e - le -

le - i - son, e - le - i - son, e - le - i - son.

e - e - le - i - son, e - le -

i - son, e - le - i - son, e - le - i - son, e - le - i - son, *Vel.*

Bassi. *Vel.*

6 9 x 7 5 3 6 8 7 6 6 5# 4# 6 # 7 6 5

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

son, Ky - ri - e e - le - i - son, e - le -

le - i - son! Ky - ri - e e - lei - son, e - lei - son,

i - son, e - le - i - son!

e - le - i - son! *Vel.* (Chri - ste e - le

Bassi. *Bassi.*

3 2 6 8 7b 7 6 6 7 5 6 6 3

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal parts include lyrics: "e - le - i - son! Chri - ste e - le - i - son! ky - ri - e e - le - i - son, e - i - son!". The piano accompaniment consists of multiple staves with complex rhythmic patterns.

Musical score for the second system, continuing the vocal and piano parts. The vocal parts include lyrics: "i - son! Chri - ste e - le - i - son! Ky - ri - e e - le - i - son!". The piano accompaniment continues with intricate textures.

le - son, e - le - i - son, e - le - i - son!

Ky - ri - e - e - le - i - son!

son! Chri - ste e - le - i - son! Chri - ste e -

i - son! *Vcl.* Ky - ri - e - e - le - i - son! *Bassi.*

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

3 7 6 6 7 5 4 3 2 6 4

3 7 6 6 7 5 4 3 2 6 4

son, le - i - son! Chri - ste e - le -
 son! Ky - ri - e e - lei - son, e - le - i - son, e - le -
 son! Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e
 le - i - son! Ky - ri - e e - le - i - son,

6 6 6 6 # 2 3 6 6 6 7 6 5 6

le - i - son, e - le - i - son, e - le - i - son!
 i - son! Ky - ri - e e - le - i - son, Ky - ri - e e - le -
 e - le - i - son, e - le - i - son, e - le - i - son, e - le -
 le - i - son, e - le - i - son!
Vcl. **Chri - ste e -**
Bassi!

7 6 6 6 3 3 6 7 3 7 # 3 3 7 6 3 3 3 7

W. A. M. 626.

Chri - ste e - le - i - son! Chri - ste e -
 son, e - le - i - son Chri - ste e - le - i -
 son, e - le - i - son, e - le - i - son, e - le - i -
 le - i - son, e - le - i - son, e - le - i - son,

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

Vcl. *Bassi.*

Adagio.

le - i - son, e - le - i - son! Ky - ri - e e - le - i - son!
 son! Ky - ri - e, Ky - ri - e e - le - i - son! Ky - ri - e e - le - i - son!
 son! Ky - ri - e, Ky - ri - e e - le - i - son! Ky - ri - e e - le - i - son!
 le - i - son, e - le - i - son, e - le - i - son! Ky - ri - e e - le - i - son!

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

Dies irae.

Allegro assai.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano. (M.)

Alto. (M.)

(s.)
3 Tromboni.

Tenore. (M.)

Basso. (M.)

Violoncello,
Basso ed Organo. (M.)

TUTTI.
Di - - es i - rae, di - - es il - la. solvet sae.clum in fa -

TUTTI.
Di - - es i - rae, di - - es il - la, solvet sae.clum in fa -

TUTTI.
Di - - es i - rae, di - - es il - la, solvet sae.clum in fa -

TUTTI.
Di - - es i - rae, di - - es il - la, solvet sae.clum in fa -

Allegro assai.

vil - la, te - ste Da - vid cum Sy - bil - la. Quan - - tus tremor est fu -

vil - la, te - ste Da - vid cum Sy - bil - la. Quan - - tus. quan - - tus

vil - la, te - ste Da - vid cum Sy - bil - la. Quan - - tus tremor est fu -

tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete
 tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete
 tre - mor est fu - tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete, stricte
 tu - rus, quan - do ju - dex est ven - tu - rus, cun - eta stri - ete

dis - cus - su - rus. Di - es
 dis - cus - su - rus. Di - es

SOLO. TUTTI.

i - rae; di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -
 i - rae, di - es il - la solvet saeculum in fa - vil - la, te - ste Da - vid cum Sy -

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

bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do
 bil - la. Quan - tus tre - mor est fu - tu - rus, quan - do

4 = 3 3 3 3 8 7 6 4 3

ju - dex est ven - tu - rus, cun - eta stri - ete dis - eus - su - rus.

ju - dex est ven - tu - rus, cun - eta stri - ete dis - eus - su - rus.

Quantus

tasto

7 4 6 6b 5 6 6b 7 6 4 5

3# 2

Di - es i - rae, di - es il - la,

Di - es i - rae, di - es il - la,

tre - mor est fu - turus, quantus tre - mor est fu -

Bassi.

Vcl.

tasto

6 4 6 4 6

3 3

di - es i - rae, di - es il - la, quan - tus
 di - es i - rae, di - es il - la, quan - tus
 tu - rus, quan - tus tre - mor est fu - tu - rus, quan - tus
 Bassi.

Vcl.
 6 3 6 3 6 6 *tasto* 6

tre - mor est fu - tu - rus. quando ju - dex est ven - tu - rus, cuncta stri - cte dis - cus - su - rus,
 tre - mor est fu - tu - rus, quando ju - dex est ven - tu - rus, cuncta stri - cte dis - cus - su - rus,

a 2.
 3 3 6 3 3 6 3 3 7 5 3 3 # # # # 6 6 6 *tasto*

First system of musical notation. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a right-hand part with a complex rhythmic pattern and a left-hand part with a steady bass line. The lyrics are: cun - - eta stri - ete, stri - ete dis - cus - su - - rus, cun - eta

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: cun - - eta. stri - ete, stri - ete dis - cus - su - - rus, stri - ete, stri - ete dis - cus - su - - rus. The piano accompaniment includes a section marked "SOLO." and a section marked "(M.)".

Tuba mirum.

Andante.

Corni di Bassetto. (S.)

Fagotti. (S.)

Trombone Tenore Solo. (M.)

Violino I. (S.)

Violino II. (S.)

Viola. (S.)

Soprano Solo. (M.)

Alto Solo. (M.)

Tenore Solo. (M.)

Basso Solo. (M.)

Violoncello e Basso. (M.)

Tu - ba mirum, spargens so - - - - - num,

Andante.

tu - - ba mirum, spargens so - num, per se - pulchra re - gi - o - num coget omnes an - te thronum, coget o - mnes an - te

Mors stupebit et na - tu - ra, cum re - sur - get cre - a - tu - ra ju - di - can - ti re - spon - su - ra.

thro - - num.

Li - - ber scriptus pro - fe - re - tur in quo to - tum con - ti - ne - tur un - - de mun - dus, mun - dus

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a complex rhythmic pattern with dynamic markings such as *cresc.*, *p*, and *f*. The vocal line includes the lyrics:

Ju - dex er - go cum se - de - bit, quid - quid la - tet, ap - pa -
 ju - di - ce - tur.

The piano accompaniment includes markings for *cresc.*, *f*, and *Vel.*

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with complex rhythmic patterns and dynamic markings. The vocal line includes the lyrics:

Quid sum, mi - ser tunc di - ctu - rus? quem pa - tro - num ro - ga - tu - rus, -
 rebit nil in - ul - tum re - ma - ne - bit.

The piano accompaniment includes markings for *(M.)* and *Bassi*.

Musical score for the first system. It includes vocal lines for Soprano (S.) and Basses (Bassi), and piano accompaniment. Dynamics include *mf*, *mp*, and *f*. The lyrics are:

cum vix justus, ju-stus sit se - cu - rus? Cum vix justus, justus
 cum vix justus, justus
 cum vix justus, justus
 Bassi

Musical score for the second system. It continues the vocal and piano parts from the first system. Dynamics include *p*, *f*, *mp*, *mf*, *fz*, *f*, and *cresc.*. The lyrics are:

sit se - cu - rus, cum vix ju - stus, vix ju - stus sit se - cu - rus?
 sit se - cu - rus, cum vix ju - stus, vix ju - stus sit se - cu - rus?

Rex tremendae.

Corni di Bassetto. (s) *f*

Fagotti. (s) *f*

Trombe in D. (s)

Timpani in D.A. (s)

Trombone Alto. (s) *f*

Trombone Tenore. (s) *f*

Trombone Basso. (s) *f*

Violino I. (M.) *f*

Violino II. (S.) *f*

Viola. (S.) *f*

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.) *f*

TUTTI

Rex! Rex!

TUTTI

Rex! Rex!

TUTTI

TUTTI

6 6 5#

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'ff', and complex rhythmic patterns.

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes -

Rex! Rex tremendae majes - ta - tis, Rex tre - men - - - dae ma - jes - ta - - -

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos sal - vas

Rex! Rex tremendae majes - ta - tis, qui sal - van - dos

This section of the musical score consists of ten staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The overall texture is dense and polyphonic.

ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tremen - dae ma - jes -
- tis, Rex tre - men - dae ma - jes - ta - tis, Rex tremen - dae ma - jes -
gra - tis, qui sal - van - dos sal - vas gra - tis, Rex tremen - dae ma - jes -
sal - vas gra - tis, sal - vas gra - tis, Rex tremen - dae ma - jes -

ta - tis, qui sal - van - dos sal - vas gra - tis, Rex tre - men -
ta - tis, qui sal - van - dos sal - vas gra - tis,
ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre - men -
ta - tis, Rex tre - men - dae ma - jes - ta - tis, Rex tre -

- daae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;
 Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;
 - daae, Rex tre-men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;
 men - dae, Rex tre - men - dae ma - jes - ta - tis, qui salvan - dos salvas gra - tis;
 SOLO
p
 tasto

Salva me! Sal - va me, fons pi - e - ta - - - tis!

Salva me! Sal - va me, fons pi - e - ta - - - tis!

6² 7³ 6 4 #

Recordare.

Cornodi Bassetto I.(M.)

Cornodi Bassetto II.(M.)

Fagotto I. (S.)

Fagotto II. (S.)

Violino I. (M.)

Violino II. (M.)

Viola. (M.)

Soprano Solo. (M.)

Alto Solo. (M.)

Tenore Solo. (M.)

Basso Solo. (M.)

Violoncello e Basso. (M.)

Re - - - cor -

Re - -

Quod sum cau - sa
 da - re, Je - su pi - e,
 Quod sum cau - sa
 - cor - da - re, Je - su pi - e,

p

tr

tr

Vol.

tu - ae vi - ae, ne me per - das il - la di - e, ne me
 ne me per - das, ne me
 tu - ae vi - ae, ne me per - das il - la di - e, ne me
 ne me per - das il - la di - e, ne me per - das,

p

p

p

Bassi.

per - das il - la di - e.

per - das il - la di - e.

per - das il - la di - e. Quae - rens

per - das il - la di - e. Quae - rens me,

mf *mf* *tr* *(M.)* *(S.)* *p*

mf *Vel.* *p* *Bassi.*

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

Se - dis - ti las - sus cru - cem pas - sus, tan - tus la - bor

me. re - de - mi - sti tan - tus la - bor

re - de - mi - sti tan - tus la - bor

p *tr* *tr*

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *mf* and *p*. The vocal parts are in a lower register, with lyrics in Latin.

non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju - dex
 non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju -
 non sit cas - sus, tan - tus labor non sit cas - sus. Jus - te ju -
 non sit cas - sus, tan - tus labor non sit cas - sus.

Musical score for the second system, including vocal parts and piano accompaniment. The piano part continues with intricate textures and dynamics like *p* and *mf*. The vocal parts continue with Latin lyrics.

ul - ti - o - nis, do - num fac re - missi - o - nis! an - te di - em ra - ti - o - nis,
 an - te di - em,
 - dex ul - ti - o - nis, do - num fac re - missi - o - nis, an - te di - em ra - ti - o - nis,
 an - te di - em ra - ti - o - nis, an - te

Bassi.

an - te di - em ra - ti - o - nis! In - ge -
 an - te di - em ra - ti - o - nis!
 an - te di - em ra - ti - o - nis! In - ge -
 di - em, di - em ra - ti - o - nis! *Vcl.* *mf* Bassi. *p*

mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti
 mis - co tan - quam re - us, cul - pa ru - bet vul - tus me - us, sup - pli - can - ti

par - ce De - us! qui Ma - ri - am ab - sol - vi - sti, mi - hi quo - que spem de - di - sti, mi - hi quo - que
 par - ce De - us! mi - hi quo - que, mi - hi quo - que spem de - di - sti,
 par - ce De - us! et la - tro - nem ex - au - di - sti, mi - hi quo - que, mi - hi quo - que

spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -
 spem de - di - sti.
 spem de - di - sti. Pre - ces me - ae non sunt di -

Sed tu, bo-nus, fac be-ni-gne,
 gnae,
 Sed tu, bo-nus, fac be-ni-gne,
 gnae, Vcl. Bassi.

ne per-en-ni cre-mer i-gne! in-ter o-ves lo-cum prae-sta
 ne per-en-ni cre-mer i-gne! in-ter o-ves lo-cum prae-sta
 ne per-en-ni cre-mer i-gne! in-ter o-ves lo-cum prae-sta et ab

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. A piano dynamic marking 'p' is present at the beginning of the first vocal staff.

The second system of the musical score includes vocal lines and piano accompaniment with lyrics. The lyrics are: "et ab hoe-dis me se-que-stra sta-tuens in par-te dex-tra, sta-". The lyrics are written in a Gothic-style font and are aligned with the vocal staves. The piano accompaniment continues with the same complex rhythmic patterns as in the first system.

The third system of the musical score includes vocal lines and piano accompaniment with lyrics and performance markings. The lyrics are: "hoe-dis, ab hoe-dis me se-que-stra sta-tuens in par-te dex-tra,". The piano accompaniment features several measures with a marking "(M.)" above the notes, indicating a specific performance instruction. The vocal lines continue with the same complex rhythmic patterns.

The fourth system of the musical score includes vocal lines and piano accompaniment with lyrics. The lyrics are: "-tu-ens in par-te dex-tra.", "sta-tuens in par-te dex-tra.", "sta-tuens in par-te dex-tra.", and "sta-tuens in par-te dex-tra.". The piano accompaniment continues with the same complex rhythmic patterns as in the previous systems.

Confutatis.

Andante.

Corni di Bassetto.(s)

Fagotti. (s)

Trombe in D. (s)

Timpani in D.A. (s)

Tromboni Alto e Tenore. (s)

Trombone Basso. (s)

Violino I. (M)

Violino II. (S)

Viola. (S)

Soprano. (M)

Alto. (M)

Tenore. (M)

Basso. (M)

Violoncello, Basso ed Organo. (M)

TUTTI
Con - fu - ta - tis ma - le - di - ctis,

TUTTI
Con - fu - ta - tis , ma - le - di - ctis, flam - mis a - cribus ad-

Andante.

The musical score consists of several staves. At the top, there are two staves for vocal parts (Soprano and Alto) and two for piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The vocal line includes the instruction *sotto voce* and **TUTTI**. The lyrics are:
 Vo - - - ca,
 Vo - - - ca,
 flam - mis a - cribus ad - di - ctis, flam - mis a - cribus ad - di - ctis.
 di - ctis, ma - le - di - ctis, flam - mis a - cribus ad - di - ctis.

vo - ca me, vo - ca me cum be - ne - di - ctis.

vo - ca me, vo - ca me cum be - ne - di - ctis.

Con - fu - ta - tis

Con - fu - ta - tis ma - le -

ma - le - di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le -
 di - ctis, flam - mis a - cribus ad - di - ctis, con - fu - ta - tis ma - le - di - ctis, ma - le -

Musical score for piano and organ. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The organ part consists of chords and single notes. Dynamics include piano (p) and mezzo-forte (M.).

sotto voce

Vo - - - ca, vo - ca me cum bene - di - ctis, cum be - ne -

sotto voce

Vo - - - ca, vo - ca me, vo - ca me cum bene -

di - ctis, flam - mis a - cribus ad - di - ctis.

di - ctis, flam - mis a - cribus ad - di - ctis.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both staves feature a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The music is marked with a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 3/4. The system spans four measures.

The first system of vocal staves includes three parts: Soprano (S), Alto (A), and Bass (B). Each part has a melodic line with lyrics underneath. The lyrics are: "O - ro sup - plex et ac - cli - - - nis, cor con -". The Soprano part starts with a piano (*p*) dynamic. The Alto and Bass parts also have dynamics indicated. The system spans four measures.

The basso continuo line for the first system is written in bass clef and uses figured bass notation. The figures are: 6, 4, 2#; 7b, 5b, 3; 6b, 5b, 4b, 5b, 7b, 3; 3b; 6b, 4b, 2#.

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

tri - tum qua - si ci - - - nis. Ge - re cu - - ram,

7 5# 3# 6b 5 4# 5 7 3b 6b 4 2 7b 5b 6bb 4b

The first system of the musical score consists of piano accompaniment. It features a grand staff with two treble clefs and two bass clefs. The right hand (top two staves) plays a melodic line with various intervals and rests, while the left hand (bottom two staves) provides a harmonic accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 4/4.

ge - re - cu - ram me - i fi - - - - nis!

The first vocal line is written on a single staff with a soprano clef. It contains the lyrics "ge - re - cu - ram me - i fi - - - - nis!". The melody is simple and follows the rhythm of the piano accompaniment.

The second system of the musical score continues the piano accompaniment. It maintains the same instrumental texture as the first system, with the right hand playing the melody and the left hand providing harmonic support.

ge - re - cu - ram me - i fi - - - - nis!

The second vocal line is written on a single staff with an alto clef. It contains the lyrics "ge - re - cu - ram me - i fi - - - - nis!". The melody is similar to the first voice part.

cu - - - ram me - - i fi - - - - nis!

The third vocal line is written on a single staff with a bass clef. It contains the lyrics "cu - - - ram me - - i fi - - - - nis!". The melody is similar to the other voice parts.

The third system of the musical score concludes the piece. It features a final cadence in the piano accompaniment, with the right hand playing a descending scale and the left hand playing a final chord.

6 7^b 6^b 5 7^b
4 5 4 3 4

Fingering and ornamentation symbols for the piano accompaniment. The symbols are arranged in two rows: the top row shows numbers 6, 7^b, 6^b, 5, 7^b and the bottom row shows numbers 4, 5, 4, 3, 4. There are also horizontal lines and a small 'h' symbol below the numbers.

Lacrimosa.

Corni di Bassetto. (S) $\frac{12}{8}$

Fagotti. (S) $\frac{12}{8}$

Trombe in D. (S) $\frac{12}{8}$

Timpani in D.A. (S) $\frac{12}{8}$

Tromboni Alto e Tenore. (S) $\frac{12}{8}$

Trombone Basso. (S) $\frac{12}{8}$

Violino I. (M) $\frac{12}{8}$

Violino II. (M) $\frac{12}{8}$

Viola. (M) $\frac{12}{8}$

Soprano. (M) $\frac{12}{8}$

Alto. (M) $\frac{12}{8}$

Tenore. (M) $\frac{12}{8}$

Basso. (M) $\frac{12}{8}$

Violoncello, Basso ed Organo. (M) $\frac{12}{8}$

La - crimo - sa di - es il - la,

La - crimo - sa di - es il - la,

The musical score consists of several staves. The top two staves are for the vocal parts, with lyrics: "qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us. La - cri - mo - sa". The piano accompaniment includes a grand staff (treble and bass clefs) and a separate staff for the Trombone (Tromb. colla Parte). Dynamics include *p*, *cresc.*, *f*, and *sotto voce*. Performance instructions include *(S.) sotto voce* and *(Tromb. colla Parte)*.

di - es il - la, qua resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua resur - get ex - fa - vil - la ju - di - can - dus ho - mo re - us.

di - es il - la, qua re - sur - get ex fa - vil - la ju - di - can - dus ho - mo re - us.

6^b — 5^b 4 6 — 7 5^b 8 7^b 7^b 6 5 4 3[‡] 7^b 6 9 8

The upper portion of the page contains a musical score for piano accompaniment. It features several staves: two vocal staves (soprano and alto) at the top, followed by two piano staves (right and left hand). The music is in a minor key and includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The piano part includes a prominent eighth-note accompaniment in the right hand and a more active bass line in the left hand.

p
Hu - ic er - go par - ce, De - us, pi - e Je - su, — Je - - su, Do - - mi - ne!

This block shows the first vocal line with lyrics. The melody is in a minor key and features a mix of quarter and eighth notes. The piano accompaniment continues with the same rhythmic pattern as in the previous section.

p
Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - - su, Do - - mi - ne!

This block shows the second vocal line with lyrics. The melody is similar to the first line but includes some chromatic movement. The piano accompaniment remains consistent.

p
Hu - ic er - go par - ce, De - us, pi - e Je - su, Je - su, Do - - mi - ne!

This block shows the third vocal line with lyrics. The melody concludes with a final cadence. The piano accompaniment provides a steady accompaniment throughout.

6^b/₅ 6^b/₄ 7^b/₅ = 7^b/₅ 6^b/₄ 6^b/₅ = 6^b/₄ 6 6 6^b/₅ 6^b/₄ 5₃

The musical score is arranged in two systems. The first system consists of eight staves: two for piano (treble and bass clefs), two for strings (treble and bass clefs), and four for vocal soloists (two soprano/contralto and two tenor/bass clefs). The piano part features intricate arpeggiated figures in both hands. The strings play a steady eighth-note accompaniment. The vocal soloists enter with the text "Do - na e - is re - qui-em! — Do - na". The second system continues the vocal parts, with the tenor/bass soloist singing "Do - na e - is,". The piano accompaniment continues throughout.

The first system of the score consists of six staves. The top two staves are for the vocal parts (Soprano and Alto). The middle two staves are for the piano accompaniment (Right and Left Hand). The bottom two staves are for the organ accompaniment (Right and Left Hand). The music is in a key with one flat (B-flat) and a 4/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The organ part provides harmonic support with chords and moving lines in both hands.

e - is, do - na e - is re - - - qui - em! A - - - - men.

Do - na e - is, do - na e - is re - - - qui - em! A - - - - men.

e - is, do - na e - is re - - - - qui - em! A - - - - men.

do - na e - is re - - - - qui - em! A - - - - men.

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

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

Domine Jesu.

Andante con moto.

Corni di Bassetto. (s.)

Fagotti. (s.)

Tromboni Alto e Tenore. (s.)

Trombone Basso. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (M.)

Alto. (M.)

Tenore. (M.)

Basso. (M.)

Violoncello, Basso ed Organo. (M.)

TUTTI

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, rex glo - ri - ae! Li - bera

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, rex glo - ri - ae! Li - bera a - ni - mas

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, rex glo - ri - ae! Li - bera

Do - mi - ne Je - su Chri - ste, Rex glo - ri - ae, rex glo - ri - ae! Li - bera a - ni - mas

Andante con moto.

a - ni - mas o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de poe - nis in -

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

a - ni - mas o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni, de

o - mni - um fi - de - li - um de - functo - rum de poe - nis in - fer - ni,

6 6 7 6 7 6 7 6 3# 3# 5 6 6 5 = 6 4 = f

fer - - - ni, et de pro - fun - - do la - - - cu.

poe - nis in - fer - - ni, et de pro - fun - - do la - - - cu.

poe - nis in - fer - - ni, et de pro - fun - - do la - - - cu.

de poe - nis in - fer - - ni, et de pro - fun - - do la - - - cu.

p 6/5 6/4 3/3 = 6 5 6/4 3/2 = 6/5 7/5 6 5/4 3 *f* 6/4 3/3

a 2

a 2

p Li - be - ra, li - be - ra e - - - as de o - re le - o - nis, *p* li - be - ra, li - be - ra

p Li - be - ra e - - - as de o - re le - o - nis, *p* li - be - ra

p Li - be - ra e - - - as de o - re le - o - nis, *p* li - be - ra

p 6 6 5/4 6 *f* 1 1 1 *p* 6 6/5 =

e - as de o - re le - o - nis!
 e - as de o - re le - o - nis! ne ab - sor - beat e - as tar - tarus, ne ca - dant in ob -

4b = 6 - 4 6 f 1 1 1 3 6 3b 6b 5 - 6 5b - 6

ne ab - sor - beat e - as tar - tarus, ne ca - dant in ob -
 ne ob - sor - beat e - as tar - tarus, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant in ob - seu -
 seu - rum, ne ca - dant, ne ca - dant in ob - seu - rum, ne ca - dant, ne ca - dant, ne ca - dant in ob -

3 6 6 3b 6 5 6 6 3 7 9 6 6 6 5 6 6

scu - rum, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant in ob - scu -
 rum, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant in ob - scu -
 rum, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant, ne ca - dant in ob - scu -
 rum, ne ca - dant, ne ca - dant, ne ca - dant in ob - scu - rum, ne ca - dant in ob - scu -

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

SOLO
 rum; sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e - as in lu - cem
 rum; sed sig - ni - fer, san - ctus Mi - chael, re - praesentet e -
 rum; sed sig - ni - fer, san - ctus
 rum; SOLO

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

san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem san -
 as in lu - cem san - ctam, re - prae - sen - tet, re - prae - sen - tet e - as in lu - cem
 Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem
 SOLO sed sig - ni - fer, san - ctus Mi - cha - el, re - prae - sen - tet e - as, re - prae - sen - tet e - as in lu - cem

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

etam,
 san - ctam,
 san - ctam, TUTTI
 san - ctam, TUTTI (TUTTI)
 quam o - lim A - brahae pro - mi - si - sti et se - mi - ni e - jus,

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

The musical score is arranged in a system of staves. At the top, there are two staves for the vocal parts (Soprano and Alto/Tenors) and two for the piano accompaniment. The lyrics are in Latin and are distributed across several vocal lines. The word "TUTTI" appears above the vocal lines at two points. The piano part includes various musical notations such as slurs, accents, and dynamic markings like "Vcl.". At the bottom of the page, there are figured bass lines for the Basses, with the label "Bassi." above them. The score concludes with a page number "62" in the top left and a publisher's mark "W. A. M. 626." at the bottom center.

TUTTI
 quam o_lim A - brahae pro - mi -
TUTTI
 si - sti, quam o_lim A - brahae et se_mini e - jus, pro - mi - si - sti, pro - mi -
 quam o_lim A - brahae pro - mi - si - sti, pro - mi - si - sti, *Vcl.*
 si - sti, quam o_lim A - brahae pro - mi - si - sti,
 quam o_lim A - brahae pro - mi - si - sti, et se_mini e - jus, quam o_lim
 si - sti, quam o_lim A - brahae pro - mi - si - sti, et se_mini
Bassi.

W. A. M. 626.

pro - mi - si - sti et se - mini e - jus, quam o - lim
 A - brahae et se - mini e - jus pro - mi - si - sti, quam o - lim
 quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim
 e - jus, et se - mini e - jus, quam o - lim A - brahae

A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi - si - sti,
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 A - brahae pro - mi - si - sti, pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 pro - mi - si - sti, pro - mi - si - sti, Vcl.

quam o - lim A - brahae pro - mi - si - sti et se - mini e - jus, et se -
 si - sti, quam o - lim A - brahae pro - mi - si - sti et se - mini e - jus, et
 si - sti, quam o - lim A - brahae pro - mi - si - sti et se - mini e - jus, et

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

a 2.
 - mini e - jus, et se - mini e - jus, quam o - lim A - brahae pro - mi -
 se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi -
 et se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi -
 se - mini, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti

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

si - sti; quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

si - sti, quam o - lim A - brahae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

quam o - lim A - brahae pro - mi - si - sti, pro - mi - si - sti, et se - mi - ni, se - mi - ni e - jus.

Hostias.

Corni di Bassetto. (S) *Andante. (s)*
(Senza Tromboni.)

Fagotti. (S)

Violino I. (M.) (S.)

Violino II. (M.) (S.)

Viola. (M.) (S.)

Soprano. (M.) **TUTTI**
Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Alto. (M.) **TUTTI**

Tenore. (M.) **TUTTI**
Ho - stias et pre - ces ti - bi, Do - mi - ne, ti - bi,

Basso. (M.) **TUTTI**

Violoncello, Basso ed Organo. (M.) **SOLO** **TUTTI**
Andante. (s)

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

Do - mi - ne, lau - dis of - fe - rimus; tu su - sci - pe pro a - ni - ma - bus il - lis,

qua - rum ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

qua - rum ho - di - e, ho - di - e me - mo - ri - am fa - ci - mus.

Ho - sti - as et pre - ces ti - bi, Do - mi - ne,

Ho - sti - as et pre - ces ti - bi, Do - mi - ne,

lau - dis of - fe - ri - mus; tu su - scei - pe pro a - ni - ma - bus il - lis,

lau - dis of - fe - ri - mus; tu su - scei - pe pro a - ni - ma - bus il - lis,

qua_rum ho - di_e, ho - di_e me - mo - ri - am fa - ci - mus; fac

qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac

qua_rum ho - di_e me - mo - ri - am fa - ci - mus; fac

qua_rum ho - di_e, ho - di_e me - mo - ri - am fa - ci - mus; fac

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

e - as, Do - mi - ne, de mor - te trans - i - re ad vi - tam,

Andante con moto.

The first system of the musical score consists of six staves. The top two staves are for the piano, with a treble clef on the first and a bass clef on the second. The bottom four staves are for strings, with two staves for each section (violin and viola on the left, cello and double bass on the right). The music is in common time (C) and the key signature has one flat (B-flat). The tempo is marked 'Andante con moto'.

The second system of the musical score includes vocal parts. It features two vocal staves (soprano and alto) and two bass staves. The lyrics are: "quam o-lim A-brahae pro-mi-si-sti, quam o-lim A-brahae pro-mi-si-sti et se-mi-ni e-jus, quam o-lim A-brahae". The word "TUTTI" is written above the vocal staves. The tempo remains 'Andante con moto'.

The third system of the musical score continues the piano and string parts from the first system. It includes figured bass notation at the bottom of the page, which consists of numbers and symbols (sharps and flats) indicating fingerings and accidentals for the basso continuo. The tempo is still 'Andante con moto'.

A - brahae pro - mi - si - sti, pro - mi - si - sti,
 pro - mi - si - sti, et se - mi - ni e - jus, quam o - lim A - brahae
 quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 Bassi. et se - mi - ni e - jus,

5 7 5 5 7 6 4 3 7 6 7 9 8 5 6 5 3
 4 4 6 4 3 5 4 3 7 6 7 3 5b 4 3# 5 4 3

et se - mi - ni e - jus, quam o - lim A - brahae pro - mi -
 et se - mi - ni e - jus pro - mi - si - sti, quam o - lim A - brahae pro - mi -
 A - brahae pro - mi - si - sti, quam o - lim A - brahae, quam o - lim A - brahae pro - mi -
 et se - mi - ni e - jus, quam o - lim A - brahae pro - mi - si - sti,

7 6# 5 7 6 9 8 5 6 7 6 7 6 7 6
 3 5b 3# 5 3 3 5b 4 4 3# 4 3# 6 7 6 7 6 7 6

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim A - brahae

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

si - sti, promi - si - sti, quam o - lim A - brahae pro - mi - si - sti, quam o - lim

pro - mi - si - sti, *Vel.*

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

pro - mi - si - sti et se - mi - ni e - jus, et se - mini e -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

A - brahae pro - mi - si - sti et se - mi - ni e - jus, et se -

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

3 3 3# 3#

- jus, et - se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim
 - mi - ni, se - mini e - jus, quam o - lim A - brahae pro - mi - si - sti, quam o - lim Abrahae promi -

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

A - bra - hae pro - mi - si - sti, et se - - - mi - ni e - - - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.
 A - bra - hae pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.
 si - sti pro - mi - si - sti, et se - mi - ni, se - mi - ni e - - - jus.

Sanctus.

Adagio.

Corni di Bassetto. (s.)

Fagotti. (s.)

Trombe in D. (s.)

Timpani in D.A. (s.)

Violino I. (s.)

Violino II. (s.)

Viola. (s.)

Soprano. (s.)

Alto. (s.)

Tenore. (s.)

Basso. (s.)

Violoncello, Basso ed Organo. (s.)

San - - - etus, san - - - etus, san - - - etus

San - - - etus, san - - - etus, san - - - etus

San - - - etus, san - - - etus, san - - - etus

5/3 6/5 4/2

Adagio.

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Do - mi - nus, De - us Sa - ba - oth! Ple - ni sunt coe - li et ter -

Ple - ni sunt coe - li et ter -

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

ten.
 - ra glo - ri - a, glo - ri - a, glo - ri - a tu -
 - ra glo - ri - a, glo - ri - a, glo - ri - a tu -

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

Allegro. tacet.

a. a. a. a.
 O - san - na in ex -
 O - sanna in ex - cel - sis! O - san - na in ex - cel - sis, in
 Bassi. *Vel.* Bassi.

Allegro.

0 - san - na in - ex - cel - sis! 0 -

cel - sis! 0 - san - na in - ex - cel -

san - na in - ex - cel - sis!

ex - cel - sis! 0 - san - na in - ex -

6 4 6 7 5 6 4 5 7 3# 7 6 3 9# 8 6 6 7# 6 5 6

san - na in ex - cel - sis! 0 - san - na in ex - cel - sis!

sis! 0 - san - na in ex - cel - sis!

0 - san - na in ex - cel - sis, in ex - cel - sis!

cel - sis! 0 - san - na in ex - cel - sis!

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

Benedictus.

Andante.

Corni di Bassetto. (s.)

Musical staff for Corni di Bassetto. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic, featuring eighth and sixteenth notes, and ending with a trill (*tr*) on the final note.

Fagotti. (s.)

Musical staff for Fagotti. (s.) in G major, 3/4 time. The staff contains a rhythmic accompaniment of eighth notes, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic.

Trombe in B. (s.)

Musical staff for Trombe in B. (s.) in G major, 3/4 time. The staff is mostly empty, indicating a rest for the instrument.

Tromboni Alto e Tenore. (s.)

Musical staff for Tromboni Alto e Tenore. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic.

Trombone Basso. (s.)

Musical staff for Trombone Basso. (s.) in G major, 3/4 time. The staff is mostly empty, indicating a rest for the instrument.

Violino I. (s.)

Musical staff for Violino I. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic, featuring sixteenth-note patterns, and ending with a piano (*p*) dynamic.

Violino II. (s.)

Musical staff for Violino II. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic.

Viola. (s.)

Musical staff for Viola. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic.

Soprano. (s.)

Musical staff for Soprano. (s.) in G major, 3/4 time. The staff is mostly empty, indicating a rest for the instrument.

Alto. (s.)

Musical staff for Alto. (s.) in G major, 3/4 time. The staff is mostly empty until the final measure, where it contains a melodic line starting with a piano (*p*) dynamic, marked "SOLO." and the lyrics "Be - nedictus, qui".

Tenore. (s.)

Musical staff for Tenore. (s.) in G major, 3/4 time. The staff is mostly empty, indicating a rest for the instrument.

Basso. (s.)

Musical staff for Basso. (s.) in G major, 3/4 time. The staff is mostly empty, indicating a rest for the instrument.

Violoncello, Basso ed Organo. (s.)

Musical staff for Violoncello, Basso ed Organo. (s.) in G major, 3/4 time. The staff contains a melodic line starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic, marked "Vel.".

Andante.

The musical score is arranged in a system of staves. At the top, there are two staves for a piano accompaniment, with a *p* (piano) dynamic marking. Below these are two empty staves. The next section contains two vocal staves with lyrics: "Be - ne - di - ctus, qui ve - nit in no - mine Domini, in no - mi - ne Do - mi - ve - nit in no - mi - ne Do - - mini,". The first vocal staff is marked "SOLO." and includes a trill (*tr.*) on the final note. The second vocal staff also includes a trill (*tr.*) on the final note. Below the vocal staves are two empty staves. At the bottom, there is a staff for the Basses, marked "Bassi." and starting with a *p* dynamic marking.

p

a 2.

ni, bene-dictus, qui ve-nit, be-ne-di-ctus, qui ve-nit in
 benedi-ctus, qui ve-nit in no-mine Do-mi-ni, bene-di-ctus, qui ve- - - nit in

SOLO.
 Bene-dictus, qui venit, bene-di-ctus, qui

SOLO.
 Bene-di-ctus, qui ve-nit in no-mine Do-mi-ni, be-ne-di-ctus, qui

The musical score consists of several systems. The top system includes a vocal line and a piano accompaniment. The middle system features a grand piano accompaniment with both treble and bass staves. The bottom system contains three vocal parts, each with its own staff and the Latin lyrics: "no - mi - ne Do - mi - ni. Benedictus, qui ve - nit, qui ve - nit in no - mine". The lyrics are distributed across the three vocal parts, with the first part starting on "no - mi - ne" and the second part starting on "ve - nit in no - mi - ne". The music is written in a key with two flats and a 3/4 time signature.

SOLO.

The musical score consists of several staves. The top two staves are for piano, with dynamics *ff* and *p*. The next two staves are for organ, with dynamics *ff* and *mf*. The bottom section contains vocal lines with lyrics: "Do - mi - ni. Be - ne -" and "Be - ne - di - ctus,". The organ part at the bottom includes markings for "Vel." and "Bassi." with dynamics *ff*, *p*, and *mf*.

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

di-ctus, qui ve-nit in no-mi-ne Do-mi-ni.

qui ve-nit in no-mi-ne Do-mi-ni.

The musical score is arranged in a system of staves. The top section features a piano introduction with a treble and bass clef, a grand staff (treble and bass clef), and a double bass clef staff. The piano part includes a dynamic marking of *p*. The vocal parts enter with the lyrics: "Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni." The lyrics are written below the vocal staves. The score concludes with a final bass clef staff.

p

I.

I.

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

ni. Benedi-ctus, qui ve-nit in no-mi-ne Do-mi-ni, qui ve-nit in

Bene-di-ctus, qui ve-nit, qui ve-nit in no-

cresc. *p assai*

cresc. *p assai*

cresc. *fp*

cresc. *fp*

cresc. *fp*

tr.

no - mine Do - mi - ni, bene - di - ctus, qui ve - nit, bene - di - ctus, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, qui ve - nit in

no - mine Do - mi - ni, benedi - ctus, qui ve - nit in nomine Do - mi - ni, bene - di - ctus, qui

- mine Do - mi - ni, benedi - ctus, qui ve - nit in no - mine Domini, bene - di - ctus, qui

cresc. *fp*

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, qui ve - nit in no - mi - ne

Vcl. Bassi.

The musical score consists of several staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with chords. Dynamics include *f* (forte) and *p* (piano). The middle section contains three vocal staves, each with a different clef (soprano, alto, and tenor/bass). The lyrics are: "Do - mi - ni, bene - di - ctus, qui ve - nit, qui ve - nit, qui ve - nit in no - mine Do - mi - ni". The vocal parts are marked with *f* and *dolce*. The bottom two staves are for piano accompaniment, continuing the rhythmic pattern. Dynamics include *f* and *p*.

Allegro.

ff

ff

ff

ff

ff

ff

ff

ff

ni.

ni.

ni.

TUTTI.

O - san - na in - ex -

ff

Vel.

Allegro.

(Tromb. e.v.)

TUTTI.
O - san - na in ex - cel -

TUTTI.
O - sanna in ex - cel - - - sis! O - san - na in ex - cel -

cel - - - sis! O - san - na in ex - cel - - - sis, in ex - cel -

TUTTI.
O -

Bassi

The first system of the piano accompaniment consists of eight staves. The top two staves are for the right and left hands of the grand piano. The middle two staves are for the right and left hands of the upright piano. The bottom four staves are for the right and left hands of the organ, with the right hand on the top two staves and the left hand on the bottom two staves. The music is in a 4/4 time signature and a key signature of one flat (B-flat major or D minor).

The second system of the hymn includes vocal parts and piano accompaniment. It consists of six staves. The top two staves are for the vocal parts, with the right hand on the top staff and the left hand on the bottom staff. The bottom four staves are for the piano accompaniment, with the right hand on the top two staves and the left hand on the bottom two staves. The lyrics are:
sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
- sis! O - san - na in ex - cel - sis! O - san - na in ex - cel - sis!
- sis! O - san - na in ex - cel - sis, in ex - cel - sis!
san - na in ex - cel - sis! O - san - na in ex - cel - sis!

Agnus Dei.

Corni di Bassetto. (S) *f*

Fagotti. (S) *f*

Trombe in D. (S) *f*

Timpani in D.A. (S) *f*

Tromboni Alto e Tenore. (S) *f*
(Tromb. c. P.)

Trombone Basso. (S) *f*

Violino I. (S) *mf* *p*

Violino II. (S) *mf* *p*

Viola. (S) *mf* *p*

Soprano. (S) *f*
A - gnus De - - - i, qui tol - - -

Alto. (S) *f*

Tenore. (S) *f*
A - gnus De - - - i, qui tol - - -

Basso. (S) *f*

Violoncello, (S) *mf* *p*
Basso ed Organo. *mf* *p*

The musical score consists of several systems. The upper systems feature a grand staff with treble and bass clefs, and a separate staff with a C-clef. Dynamic markings include *mf*, *p*, and *ff*. The lower systems include vocal lines with lyrics and an organ part. The lyrics are: "lis pec - ca - - ta mun - - - di, do - na e - is -" and "lis pec - ca - - ta mun - - - di, do - na, do - na e - - is". The organ part includes the instruction "senz' Organo" and dynamic markings *mf*, *p*, *ff*, and *p assai*. The organ part also includes the numbers 6, 5, 7, and 3#.

SOLO *p* *f*

SOLO *p* *f*

(Tromb. c. P.) *p* *f*

mf *p* *mf* *p* *mf* *p* *mf* *p*

re - qui - em! A - gnus De - i, qui tol -

re - qui - em! A - gnus De - i, qui tol -

fp *mf* *p* *mf* *p* *mf* *p*

coll' Organo $\frac{6}{5}$ $\frac{6}{5}$

f
f
mf *p* *mf* *p* *ff* *p assai*
mf *p* *mf* *p* *ff* *p assai*
mf *p* *mf* *p* *ff* *p assai*
p assai
 lis pec ca ta mun di, do na, do na e is re
p assai
 do na e is, do na
p assai
 lis pec ca ta mun di. do na e is, do na
p assai
 do na, do na
mf *p* *mf* *p* *ff* *p* *p assai*
 7/5 7/5 3/4 *p*
 senz' Organo

qui - em! Agnus De - i, qui
e - is re - qui - em!
e - is re - qui - em! Agnus De - i, qui
e - is re - qui - em!

TUTTI
coll' Organo 6/5

tol - - - lis pec - ca - ta mun - - - di, do - na
 tol - - - lis pec - ca - ta mun - - - di, do - na
 do - na, do - na

p assai
p assai
p assai
p
p
p assai

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. The lyrics are:

e - is - re - qui - em sem - pi - ter - nam!
 sem - pi - ter - nam!
 e - is - re - qui - em sem - pi - ter - nam!
 e - is - re - qui - em

The score features dynamic markings such as *p cresc.*, *f*, and *cresc.*. The piano part includes a section labeled (Tromb. e P.) and various rhythmic patterns. The bottom of the page contains figured bass notation:

$\begin{matrix} 6\sharp \\ 5\flat \end{matrix}$ $\begin{matrix} 6\sharp \\ 5\flat \\ 3\flat \end{matrix}$ $\begin{matrix} 7\flat - 6\sharp \\ 5\flat - 4 \end{matrix}$ $\begin{matrix} 6\sharp \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 7\sharp \\ 4 \\ 2 \end{matrix}$

Adagio.

SOLO
Lux ae - ter - na lu - ce - at e - is, Do - mi - ne!

SOLO
Adagio.

SOLO

Vel.

a2. b.

a2.

TUTTI
cum sanctis tu - is in ae - ternum: qui - a pi - us es. Lux ae - ter - na lu -
Lux ae - ter - na, ae - ter - na, ae - ter - na
Lux ae - ter - na, ae - ter - na, ae - ter - na

Bassi.

- - ce - at e - is, Do - mi - ne, cum san - ctis tu - is in ae -
 lu - ce - at e - is, Do - mi - ne, eum san - ctis, eum san - ctis tu - is in ae -
 lu - ce - at e - is, Do - mi - ne, eum san - ctis, eum san - ctis tu - is in ae -
 tu - is in ae -

ter - num, qui - a pi - us es. Do - na,
 ter - num, qui - a pi - us es. Re - qui - em ae -
 ter - num, qui - a pi - us es.

SOLO (p) *tasto* Re TUTTI

3# = 3# 4 5# 6 4 #

Do - na, do - na e - is re - quiem. do - na,
 do - na e - is, Do - mine, do - na, do - na e - is re - qui - em ae - ter -
 Re - qui - em ae - ter - nam. do - na, do - na
 ter - nam do - na, do - na e - is, e - is,
 do - na e - is re - qui - em ae - ter - nam, ae - ter - nam, ae - ter -
 nam do - na e - is, Do - mine, do - na e - is, do - na e - is, do -
 e - is, do - na e - is, do - na, do - na, do -
 Do - mi - ne, do - na, do - na e - is, do - na e - is, do -

Musical score with piano accompaniment. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal parts are arranged in SATB format. The score includes dynamic markings such as *f* and *Vel.*, and performance instructions like *Bassi.* and *6 Bassi.*

nam, et lux perpe - tu.a, et lux per-pe - tu.a lu - ce-at e - is, et lux per -
na, et lux per - pe - tu.a, et lux per - pe - tu.a lu - ce-at e - is, et lux per -
na, et lux per - pe - tu.a, et lux per - pe - tu.a lu - ce-at e - is, et lux per -

Allegro.

pe - tu.a lu - ce-at e - is.
Cum sanctis tu - is in ae - ter -
pe - tu.a lu - ce-at e - is.
Cum sanctis tu - is in ae - ter -

Allegro.

Cum san - ctis tu - is in ae - ter -
 - num,
 Cum sanctis tu - is in ae - ter -
 - num, cum san -
 - num, cum san - ctis tu - is in ae - ter - num.
 cum san - ctis tu - is in ae - ter - num, in ae -
 - num, in ae - ter - num, cum
 - ctis tu - is. cum sanctis tu - is in ae - ter -

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

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

Cum sanctis tu - is in ae - ter -
 ter - num, cum san - ctis, cum san - ctis, cum sanctis
 san - ctis tu - is in ae - ter -
 num, in ae - ter - num. cum san - ctis,
 num, cum san - ctis tu - is in ae - ter -
 tu - is, cum san - ctis, cum san - ctis, cum san -
 num, in ae - ter - num,
 cum san - ctis, cum sanctis tu - is in ae - ter -

Vcl.
Bassi.
Vcl.
Bassi.

6 9 8 7 5 3# 3 6 4 3 8 7 6 6 5# 4 6 3 7 6 5

num, cum sanctis tu - is in ae - ter -
 - ctis, cum sanctis tu - is in ae - ter - num,
 cum san - ctis tu - is in ae - ter -
 - num, cum Bassi.

3# 4 5 7 4 3 3b 3# 9b 8 7 6b 6 5 3b # 4 6 7 9b 8 7 6 5

num, cum
 cum san - ctis tu - is in ae - ter -
 - num, in ae - ter -
 san - ctis tu - is in ae - ter -

6 6 5 6 5 3b 6b 5b 6 b 4# 6 6# 7b 6 5 4 6 6 5 4 3 2 4

san - ctis tu - is in ae - ter - - - num, cum san - - - ctis
 num, cum san - ctis, cum san - - - ctis,
 num, cum sanctis tu - is in ae - ter - - - num, cum sanctis tu - is in ae - ter - - -
 num, cum sanctis tu - is in ae - ter - - - num, cum sanctis tu - is in ae - ter - - -
 num, cum sanctis tu - is in ae - ter - - - num, cum sanctis tu - is in ae - ter - - -
 num, cum sanctis tu - is in ae - ter - - - num, cum sanctis tu - is in ae - ter - - -

Vel. *Bassi.*

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

tu - is in ae - ter - - - num, cum san - - - ctis tu - is,
 cum san - ctis tu - - - is, cum san ctis
 - num, in ae - ter - num, cum san ctis tu - is in ae - ter -
 - num, cum sanctis tu - is in ae - ter - - - num, in ae - ter - - -
 - num, cum sanctis tu - is in ae - ter - - - num, in ae - ter - - -

Vel. *Bassi.*

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

cum sanctis tu - is in ae - ter - - num, in ae - ter - - num,
 tu - is in ae - ter - - num, in ae - ter - - num, cum san - ctis tu - is in ae - ter -
 - num, in ae - ter - - num, cum san - ctis tu - is in ae - ter - - num, in ae - ter -
 num, cum san - ctis tu - is in ae - ter - - num, cum san - ctis

Vcl.
Bassi.

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

cum sanctis tu - is in ae - ter - - num, in ae - ter -
 - num, in ae - ter - - num, cum san - ctis tu - is, cum
 num, in ae - ter - - num, in ae - ter - - num, in ae - ter - - num, cum sanctis
 tu - is in ae - ter - - num, in ae - ter - - num, *Vcl.*

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

num, cum san-ctis tu-is in ae-ter-num, cum san-ctis
 san-ctis tu-is in ae-ter-num, cum san-ctis tu-is in ae-ter-
 tu-is in ae-ter-num, in ae-ter-num, cum san-ctis, cum san-
 cum san-ctis tu-is in ae-ter-num, cum san-ctis tu-is, cum
 Bassi. *Vcl.* Bassi.

3# 9b 8 7 5 6 6 5 6 6 3# 6 3# 6 3# 6 6 3# 7

Adagio.

tu-is in ae-ter-num, in ae-ter-num, qui-a pi-us es.
 num, cum san-ctis tu-is in ae-ter-num, qui-a pi-us es.
 ctis, cum san-ctis tu-is in ae-ter-num, qui-a pi-us es.
 san-ctis tu-is in ae-ter-num, qui-a, qui-a pi-us es.

6 :# 6 3# 6 7 7 5 4 5# 7 7 5 3# 6 6 5#

VERLAG VON BREITKOPF & HÄRTEL IN LEIPZIG.

MOZART'S WERKE.

Einladung zur Subscription

auf die

Erste vollständige kritisch durchgesehene Ausgabe der Werke

von

Wolfgang Amadeus Mozart.

Mit freudiger Genugthuung erstatten die Unterzeichneten die Mittheilung, dass sie sich die ehrenvolle Aufgabe setzen durften, eine erste vollständige kritisch durchgesehene Ausgabe von *Wolfgang Amadeus Mozart's* Werken zu unternehmen.

Ungeachtet *Mozart's* Name und eine grosse Anzahl seiner Werke überall genannt werden, ist der volle Umfang seiner Productivität, die sämtliche Zweige der Vokal- und Instrumental-Musik umfasste, kaum bekannt; von den 626 Nummern, welche das Verzeichniss seiner Werke aufweist, wurde der **dritte Theil**, weit über 200 Nummern, niemals veröffentlicht, die wirklich veröffentlichten aber vielfach mangelhaft, mit unterschobenen vermisch, von den verschiedensten Verlegern in den verschiedensten Formen herausgegeben.

Es war uns im vorigen Jahrzehnte vergönnt eine vollständige kritisch durchgesehene Ausgabe der Werke *Ludwig van Beethoven's* unter allgemeiner Anerkennung durchzuführen; dieser Ausgabe soll sich die *Mozart*-Ausgabe in musikwissenschaftlichem Werthe, wie in äusserer Ausstattung, in Preis und Erscheinungsweise zur Seite stellen. Diese erste Gesamtausgabe soll **alle bekannten ächten und vollständigen Werke Mozart's** in **kritisch-correcter** Gestalt und würdiger Ausstattung enthalten, sich also auszeichnen durch

Vollständigkeit, Aechtheit und Preiswürdigkeit.

Vollständig soll die Ausgabe werden, denn sie wird mit Ausnahme der Fragmente **alle** bekannten Werke, gedruckte und ungedruckte, enthalten. Als auf eine wichtige Vorarbeit wird sie sich auf »Dr. *Ludwig Ritter von Köchel's* chronologisch-thematisches Verzeichniss sämtlicher Tonwerke *Wolfgang Amade Mozart's* stützen, so dass jedes einzelne Werk *Mozart's* nach *Köchel's* chronologischer Nummer bezeichnet wird, während zur Zusammenfassung des Gleichartigen die sämtlichen Werke in 23 Serien eingetheilt werden, zu denen eine Supplement-Serie tritt, welche dazu bestimmt ist, einen Bericht über die geübte Kritik zu geben, und werthvolle Fragmente, die der Vergessenheit entrissen werden sollen, sowie auch jetzt verschollene Werke, die später zu Tage gefördert werden sollten, aufzunehmen. An alle Die, welchen diese Aufforderung zu Gesicht kommt, richten wir die Bitte:

uns Mittheilung zu machen, in welchen Händen sich noch von *Köchel* nicht erwähnte Handschriften, revidirte Abschriften und erste Drucke *Mozart'scher* Werke befinden. —

Aecht soll die Mozartausgabe werden durch treue Vergleichung mit den Handschriften und ersten Drucken, an deren Besitzer wir die Bitte um zeitweilige Ueberlassung zum Zwecke der Ausgabe richten. Obgleich *Mozart's* Handschriften wahre Musterbilder sind, wurden doch viele Ausgaben seiner Werke unglaublich vernachlässigt und verstümmelt in der Welt verbreitet und werden nun von grösseren und kleineren Fehlern wimmelnd so fort und fort, Jahr für Jahr und aller Orten gespielt, gesungen und aufgeführt. Gegen die Fluth derartiger kritikloser Ausgaben von unbefugter Hand soll die kritisch durchgesehene *Mozart*-Ausgabe einen abwehrenden Damm bilden.

Die tüchtigsten und zuverlässigsten Musiker und Musikgelehrten haben bereits zugesagt, dem Unternehmen ihre Kräfte zu widmen und grösste Sorgfalt auf die kritisch-correcte Herstellung zu verwenden. Von den Mitarbeitern der Redaction waren die Herren General-Musikdirector Dr. *Julius Riets* in Dresden, *Fr. Espagne*, Custos der musikalischen Abtheilung der königl. Bibliothek in Berlin, *G. Nottebohm* in Wien, Capellmeister *Carl Reinecke* in Leipzig bereits für die Beethovenausgabe thätig; ferner haben

die Herren Dr. *Johannes Brahms*, Dr. *Ludwig Ritter von Köchel* in Wien, Professor Dr. *Joseph Joachim*, Professor *Ernst Rudorff*, Professor Dr. *Philipp Spitta* in Berlin ihre thätige Mitwirkung zugesagt.

Preiswürdig wird die Gesamtausgabe sein, doch, da sie nach innerem Werthe und äusserer Ausstattung die beste und gediegenste sein will und zu gleichmässigem Preise **sämtliche** Werke, nicht eine **Auswahl** des Populärsten bieten wird, kann sie nicht mit den spottwohlfeilen Ausgaben wetteifern, die von den **gangbarsten** Werken immer und wieder gedruckt zu werden pflegen. Der Stich soll einer monumentalen Ausgabe würdig sein, aber keine anständige Raumersparniss ungenutzt lassen, so dass der Preis des Bogens gross Musikformat zu vier Platten nur 30 Pfennige betragen wird, also im Verhältniss zu dem Inhalte ungefähr nur die Hälfte der üblichen Musikalien-Preise. Jeden Falls soll auch bei grösserer Bogenzahl der Subscriptionspreis 1000 Mk. = 500 Fl. ö. W. = 50 Pfd. Sterl. = 1250 Fr. = 1250 Lire nicht übersteigen. Der Druck der Subscriptionsexemplare erfolgt von den Metallplatten selbst im Gegensatze zur jetzt üblichen Art des Ueberdrucks auf Stein.

Mozart's Werke werden zunächst nur in Partiturgestalt ausgegeben, doch behalten wir uns vor von den Werken, deren praktischer Gebrauch es wünschenswerth macht, auch die Stimmen zu veröffentlichen.

Um jedem musikalischen Bedürfnisse und Interesse zu entsprechen und die Anschaffung zu erleichtern, ist wieder die Erscheinungsweise in Lieferungen, welche abwechselnd Werke der verschiedenen Serien enthalten, in Aussicht genommen worden. Die ersten Lieferungen sind bereits erschienen und in allen geachteten Musikalienhandlungen einzusehen. Wir geben hiermit die Zusicherung, dass wir mit aller Energie das Unternehmen durchführen werden, so dass die Fertigstellung des Ganzen in wenigen Jahren zu hoffen steht.

Die Namenliste der Gönner des Unternehmens sowie der Subscribenten auf ein vollständiges Exemplar soll der Ausgabe vorgedruckt werden. Diejenigen Musikfreunde, welche durch Zahlung einer Subvention von 2000 Mk. = 1000 Fl. ö. W. sich als Förderer und Mitbegründer dieses Mozartmonumentes bethätigen, erhalten ein vollständiges Exemplar in stattlichem Einbände mit einer namentlichen gedruckten Widmung.

Nur durch die hochsinnige Unterstützung eines Ungenannten ist es uns möglich geworden diesem Unternehmen, das seiner ganzen Anlage nach gewöhnlicher Verlagsspeculation fern steht, überhaupt näher zu treten; auch jetzt noch bedürfen wir der opferfreudigen Unterstützung der Verehrer *Mozart's*, d. h. aller Kunstfreunde.

Sicherlich ist es keine vergebliche Erwartung, dass die tausend und abertausend Verehrer des Meisters, welche seinem Genius so viele Stunden heiteren, erhebenden, wehevollen Genusses verdanken, sich vereinigen werden, durch freudige Spenden für das literarisch-musikalische Monument des grossen Meisters ihren Dank abzustatten, sich selbst aber gleichzeitig einen bleibenden köstlichen Schatz zu erwerben.

Wir hoffen, dass nicht wenige Musiker und Kunstfreunde sich den Besitz der gesammten Ausgabe sichern werden, doch eröffnen wir gleichzeitig die Subscription auf die einzelnen Serien, um auch dem weniger bemittelten Musiker Gelegenheit zu geben den ihm erwünschten Antheil der Werke zu erwerben und seinen Antheil zum Ehrendenkmal *Wolfgang Amadeus Mozart's* nach Kräften beizusteuern.

Breitkopf & Härtel.