

Wolfgang Amadeus  
**MOZART**

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**Misericordias Domini**

Offertorium

KV 222

Coro (SATB)

2 Violini, Viola e Basso continuo

(Violoncello / Fagotto / Contrabbasso, Organo)

Auf der Grundlage neu entdeckter Abschriften aus der Münchner Hofmusik,  
die auf das Material der Uraufführung 1775 zurückgehen.

Based on newly discovered copies preserved from the music at the Court of Munich,  
which can be traced to the material used for the first performance in 1775.

herausgegeben von / edited by  
Robert Münster

Stuttgarter Mozart-Ausgaben  
Urtext

Klavierauszug / Vocal score  
Eberhard Kraus



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Carus 40.040/03

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:

Partitur (Carus 40.040),  
Studienpartitur (in Carus 40.767/07),  
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Eine CD-Einspielung mit dem *KammerChor Saarbrücken* und der *Kammerphilharmonie Mannheim*,  
unter Leitung von Georg Grün ist erhältlich (Carus 83.353).

The following performance material is available for this work:

full score (Carus 40.040),  
study score (in Carus 40.767/07),  
vocal score (Carus 40.040/03),  
choral score (Carus 40.040/05),  
complete orchestral material (Carus 40.040/19).

Available on CD with *KammerChor Saarbrücken* and *Kammerphilharmonie Mannheim*,  
conducted by Georg Grün (Carus 83.353).

## Vorwort

Am 4. September 1776 teilte Mozart in einem Brief an Padre Giambattista Martini in Bologna mit, dass er auf besonderen Wunsch des Kurfürsten Max III. Joseph gegen Ende seines Aufenthalts in München anlässlich der Uraufführung seiner Oper *La finta giardiniera* ein Offertorium im kontrapunktischen Stil komponiert habe.<sup>1</sup> Die gleichzeitig an Padre Martini gesandte Partitur dieses Offertoriums *Misericordias Domini* KV 222 (205<sup>a</sup>) ist verschollen. In einem Brief vom 18. Dezember 1776 lobte Padre Martini das Stück sehr, fand darin eine gute Harmonie, reife Modulation, angemessene Bewegung der Violinen, natürlichen Fluss der Stimmen und gute Durchführung.<sup>2</sup> Die Bestellung der Komposition war im Februar 1775 erfolgt, kurz vor der Abreise Mozarts nach Salzburg. Aus diesem Grund war Mozart gezwungen, das Stück in grosser Eile zu schreiben, damit die Aufführung rechtzeitig während der Messe in der Hofkapelle am 5. März 1775, dem ersten Fastensonntag, erfolgen konnte. Den Text entnahm Mozart dem 88. Psalm, Vers 1.

Im Zuge der unter Leitung des Herausgebers erfolgten Erfassung der Musikhandschriften in bayerischem Kirchenbesitz, die seit 1967 von der Bayerischen Staatsbibliothek mit Unterstützung durch die Deutsche Forschungsgemeinschaft durchgeführt wurde, konnten mehrere Abschriften des *Misericordias Domini* festgestellt werden. Zwei davon besitzen besonderen Quellenwert und wurden für die vorliegende Ausgabe herangezogen. Die Vermutung wurde geäußert, dass die in mehreren Abschriften und im Erstdruck<sup>3</sup> enthaltenen Stimmen der Viola, der beiden Oboen und der beiden Hörner nicht von Mozart stammen und spätere Zusätze sind.<sup>4</sup> Das trifft zumindest für die Blasinstrumente zu. Nachdem die für die Edition des Offertoriums in der *Neuen Mozart-Ausgabe* herangezogene Stimmenkopie aus dem Besitz Leopold Mozarts im Klosters Heilig Kreuz Augsburg<sup>5</sup> wie auch die Stimmenkopie aus St. Martin in Landshut keine Violastimme aufweisen, ist deren authentische Fassung, wenn es eine gab, nicht überliefert. In den Kirchenwerken der Münchner Hofmusik wurde jedoch stets eine Viola verwendet. Es ist aber möglich, dass die Viola keinen eigenen Part besaß, sondern „sempre col Basso“ geführt war. Das würde erklären, warum es keine einheitliche Überlieferung einer Violastimme gibt. Von den verschiedenen Fassungen in Abschriften aus späterer Zeit und im Erstdruck erscheint die schon in der *Neuen Mozart-Ausgabe* verwendete Version in der Partiturskopie im Besitz des Conservatorio Parma (um 1810)<sup>6</sup> noch am geeignetsten. Sie wurde auch in dieser Edition verwendet.

München, Frühling 2001

Robert Münster

## Foreword

In a letter dated September 4, 1776, Mozart informed Padre Giambattista Martini in Bologna that he had composed an offertory in contrapuntal style by special request of the Elector Max III. Joseph towards the end of his stay in Munich on the occasion of the premiere of his opera *La finta giardiniera*.<sup>1</sup> The score of this offertory, *Misericordias Domini*, KV 222 (205<sup>a</sup>), sent with the letter to Padre Martini, has been lost. In a letter of December 18, 1776, Padre Martini praised the work highly, finding a good use of harmony, mature modulations, appropriate movement in the violins, a natural flow of the voices and good development.<sup>2</sup> The composition was commissioned in February 1775, shortly before Mozart's departure for Salzburg. For this reason Mozart was forced to write the work in great haste so that the performance could take place, as planned during the mass in the Court Chapel on March 5, 1775, the first Sunday of Lent. Mozart took the text from Psalm 88, verse 1.

As a result of the registration of music manuscripts owned by Bavarian churches, which was completed under the supervision of the editor and carried out since 1967 by the Bavarian State Library with the support of the Deutsche Forschungsgemeinschaft, several copies of the *Misericordias Domini* could be ascertained. Two of these have special value as sources and were used for the present edition. It has been conjectured that the parts for the viola, both oboes and both horns contained in several copies and in the first printed edition<sup>3</sup> are not by Mozart but are later additions.<sup>4</sup> At least this applies to the wind instruments. Since neither Leopold Mozart's copy of the parts in the Heilig Kreuz monastery in Augsburg,<sup>5</sup> used for the edition of the Offertory in the *Neue Mozart-Ausgabe*, nor the copy of the parts from St. Martin's in Landshut contain a viola part, its authentic version, if there ever was one, has not been handed down. A viola was always used in the ecclesiastical works of Munich court music. It is possible, however, that the viola had no part of its own but simply played "sempre col basso." That would explain why no standardized viola part has been handed down. Among the different versions in copies dating from later times and in the first printed edition, the version used in the *Neue Mozart-Ausgabe* in the score copy (ca. 1810)<sup>6</sup> owned by the Parma Conservatory still seems to be the most suitable. This is also the version used for the present edition.

Munich, Spring 2001

Robert Münster

Translation: David Babcock

<sup>1</sup> Mozart. *Briefe und Aufzeichnungen*. Hrsg. v. W. A. Bauer und O. E. Deutsch, Band I, Kassel u. a. 1962, S. 532f.

<sup>2</sup> Ebda., S. 534.

<sup>3</sup> Leipzig: Kühnel, V-Nr. 861 (1811).

<sup>4</sup> Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadeus Mozarts*, 6. Aufl., bearb. von Franz Giegling, Alexander Weinmann und Gerd Sievers, Wiesbaden 1964, S. 228.

<sup>5</sup> Signatur Mozart 20. Vgl. Hellmut Federhofer, *Wolfgang Amadeus Mozart. Neue Ausgabe sämtlicher Werke. Kritische Berichte Serie I, Werkgruppe 3, Kleinere Kirchenwerke*, Kassel u. a. 1964, S. 71f.

<sup>6</sup> Federhofer, a. a. O., S. 72f.

<sup>1</sup> Mozart. *Briefe und Aufzeichnungen*, ed. W. A. Bauer and O. E. Deutsch, vol. I, Kassel et al. 1962, p. 532f.

<sup>2</sup> Ibid., p. 534.

<sup>3</sup> Leipzig: Kühnel, publ. no. 861 (1811).

<sup>4</sup> Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadeus Mozarts*, 6th Edition, ed. Franz Giegling, Alexander Weinmann and Gerd Sievers, Wiesbaden, 1964, p. 228.

<sup>5</sup> Cat. no. Mozart 20. see Hellmut Federhofer, *Wolfgang Amadeus Mozart. Neue Ausgabe sämtliche Werke. Kritische Berichte Serie I, Werkgruppe 3, Kleinere Kirchenwerke*, Kassel et al. 1964, p. 71f.

<sup>6</sup> Federhofer, *ibid.*, p. 72f.

# Misericordias Domini

Offertorium · KV 222 (205<sup>a</sup>)

Klavierauszug  
zugleich Orgelauszug

Wolfgang Amadeus Mozart  
1756–1791

Auszug: Eberhard Kraus

**Allegro**  
*p*

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

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

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

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

Violini  
Viola  
Bassi  
ed Organo

**Allegro**  
*p*

4

can - ta -

ae - ter -

bo ir

Aufführungsdauer/Duration: ca. 7 min.

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Urtext  
edited by Robert Münster

can - ta - - bo in ae - ter -

bo in ae - ter - - - - - num,

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

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

- - - num, can - ta -

can - ta -

ter - - num, can -

ter - - num, ta -

- - - bo ri - cor - di - as Do - mi - ni can - ta -

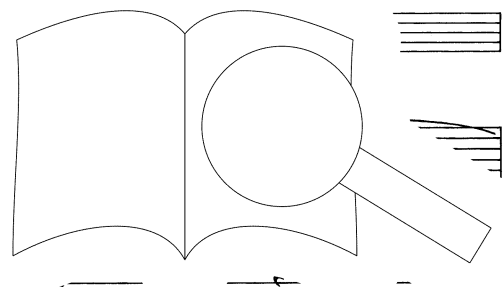
- se - ri - cor - di - as Do - mi - ni can - ta -

ta - - - se - ri - cor - di - as

Mi - - se - ri - cor - di

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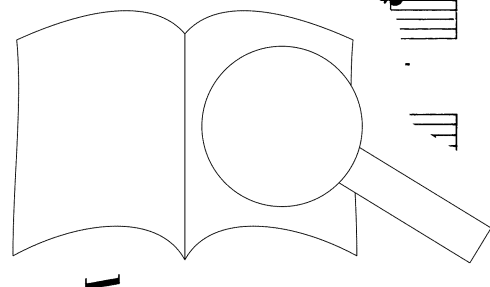


bo, can - ta - bo, can - ta - bo in ae -  
 bo, can - ta - bo in ae -  
 can - ta - bo in ae -  
 can - ta - bo in ae -

ter - num. *p* Mi - se - ri - cr  
 ter - num. *p* Mi - se -  
 ter - num.  
 ter - num.

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

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30

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

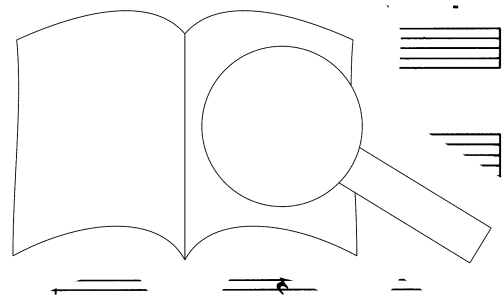
33

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

36

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

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40

can - ta - bo, can - ta - bo, can - ta - bo,

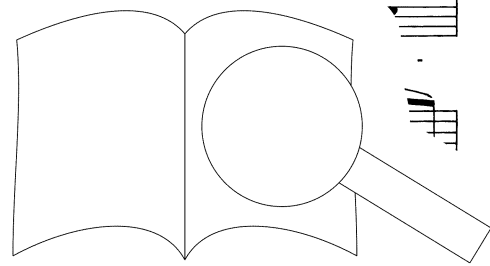
44

bo, can - ta - bo, can - ta - bo, can - ta -

47

bo in an - ter - num. Mi - se - ri -

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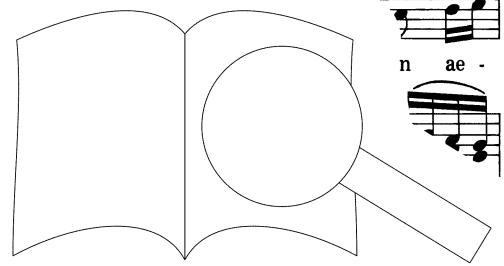
cor - di - as Do - - mi - ni can - ta - bo in ae - ter - . - . - . Can - ta - bo in ae -

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

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

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

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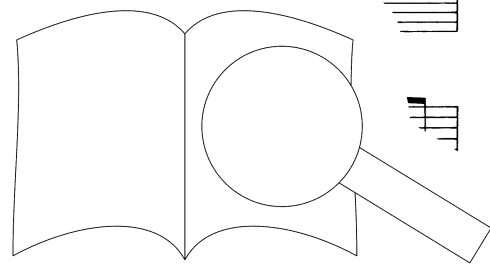


num, in ae - ter - - - - num. *p* Mi - - se - ri -  
 in ae - ter - - - - num. *p* Mi - - se - ri -  
 in ae - ter - - - - num. *p* Mi - - se - ri -  
 ter - num, in ae - ter - - - - num. *p* Mi - - se - ri -

cor - di - as Do - - mi - ni  
 cor - di - as Do - - mi - ni  
 cor - di - as Do - - mi - ni in ae -  
 cor - di - as Do - - mi - ni car ter - - -

*f* can - - - - -  
*f* can - ta - - - - -  
 ter - - - - -  
 ae - ter - - - - - num.  
 ae - ter - - - - - num.

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

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

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

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

- - bo, can - ta -

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

ta - - bo, ca -

- - bo, - - bo in ae - ter -

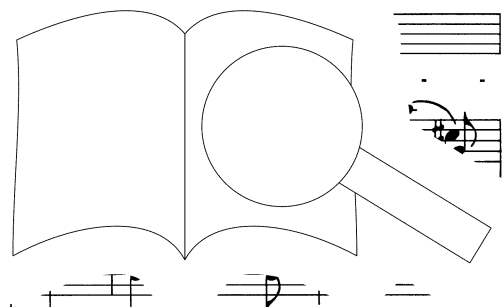
in ae ca - bo in ae - ter -

num, ta - - bo

- - bo, - - bo

bo in ae - ter - num,

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

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

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

- - - bo, can - ta - - - bo,

num, can - ta - - bo, car

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

ter - num, can - ta - - bo i ca - bo

can - ta - - bo in ae - ter - n. can - ta - bo

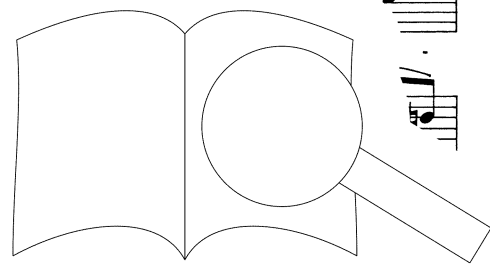
in ae - ter - num.

in ae - ter -

in

Mi - se - ri -

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*p*

Mi - se - ri -

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

cor - di - as Do - mi - ni,

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

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

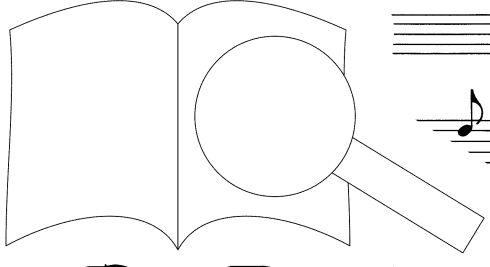
cor -

cor - di - as Do can - ta - bo in ae - ter -

cor - di - an - ta - bo in ae - ter - num

ai - ni

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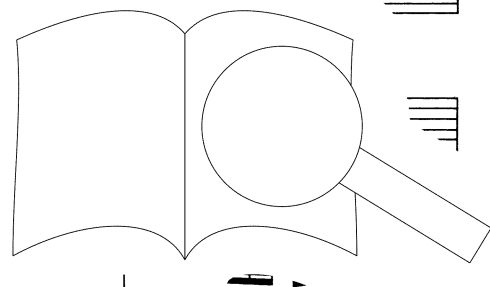


num, can - ta - - bo in ae -  
bo in ae - ter - num,  
- bo, can - ta - - bo in ae - ter -

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

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

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

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

in ae-ter-num, in ae-ter-num, can-

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

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

can-ta-bo, can-ta-

ta-bo,

can-ta-bo in

ta-bo

can-ta-

-bo, c in ae-ter

ae-ter-num, can-ta-

can-ta-bo in ae-ter-

-num,

can

n-

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

can - - ta -  
 can - ta - bo, can - ta - bo, can - ta - bo, can - ta - bo in  
 bo, can - ta - bo, can - ta - bo, can - ta - bo,

ri - cor - di - as Do - mi - can - ta -  
 - se - ri - cor - di - as Do -



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

se - ri - cor - di - as can-ta - -bo in ae-ter - - num,  
 se - ri - cor - di - as can-ta - -bo in ae-ter - - num  
 se - ri - cor - di - as can-ta - -bo in ae-ter -  
 se - ri - cor - di - as can-ta - -bo in ae-ter - - num,  
 i - cor -

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

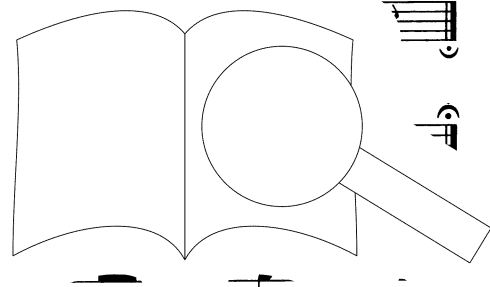
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can - ta - - bo in ae - ter - num, in ae - ter - num, can - ta - bo,  
 ter - - - - - num, can - ta - bo, can - ta - bo, can - ta - -  
 - num, can - ta - bo, can - ta - bo, can -  
 bo in ae - ter -

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

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

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**Missa in C** (Große Credomesse) KV 257  
Soli/Coro SATB, 2 Ob, 2 Ctr, 3 Trb, Timp, 2 Str, Bc 40.616

**Missa in C** (Spaurmesse) KV 258  
Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [2 Ob, 3 Trb] 40.627

**Missa in C** (Orgelsolomesse) KV 259  
Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Org solo, Bc, [2 Ob, 3 Trb] 40.628

**Missa longa in C** KV 262  
Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] 51.262

**Missa in C** (Krönungsmesse) KV 317  
Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] 40.618

**Missa solemnis in C** KV 337  
Soli/Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] 40.619

**Missa in c** KV 427 (Bernius, Wolf)  
Soli SSTB, Coro SATB/SATB, Fl, 2 Ctr, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc / ● 40.044

**Missa in c** KV 427 (Levin)  
Soli SSTB, Coro SATB/SATB, Fl, 2 Ctr, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc 40.034

**Missa in c** KV 427 (Maund)  
Soli SSTB, Coro SATB/SATB, Fl, 2 Ctr, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc 40.033

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Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb] 40.036/10

**Requiem** KV 626 (Kl.)  
Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb] 40.036/20

**Requiem** KV 626 (M.)  
Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb] 40.036/10

**Requiem** KV 626 (N.)  
Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb] 40.036/20

**Dixit et Magnificat** KV 193  
Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ● 40.052

**Drei geistliche Hymnen** nach den Chören Nr. 1, 6 u. 7 aus der Schauspielmusik zu *Thamos, König in Ägypten* KV 345 (L) / Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 4 Str, Bc / ● 40.032

**Grabmusik / Passionskantate** KV 42  
Soli SB, Coro SATB, 2 Ob, 2 Cor, 4 Str, Bc 51.042

**Litaniae Laureanae BMV in B** KV 109  
Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ● 40.054

**Litaniae Laureanae BMV in D** KV 195  
Soli/Coro SATB, 2 Ob, 2 Cor, 3 Str, Bc, [3 Trb] / ● 40.056

**Litaniae de ven. altaris Sacramento in B** KV 125  
Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 4 Str, Bc, [3 Trb] / ● 40.055

**Litaniae de ven. altaris Sacramento in Es** KV 243  
Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 3 Trb, 4 Str, Bc / ● 40.057

**Vesperae solennes de Dominica** KV 321  
Soli/Coro SATB, 2 Ctr, 3 Trb, Timp, 2 Str, Bc / ● 40.058

**Vesperae solennes de Confessore** KV 339  
Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ● 40.059

## Kleinere Kirchenwerke

a) *Sologesang*

**Ergo interest, an quis - Quere**  
KV 143 / Solo S, 3 Str, Bc 40.046

**Exultate, jubilate** KV 165  
Solo S, 2 Ob (Fl), 2 Cor, 2 Ctr, 2 Tr, Timp, 4 Str, Bc 40.046

**Sub tuum praesidium**  
Soli SS, 3 Str, Bc 40.046

b) *mit Chor*

**Alma Mater**  
Soli SA, 3 Str, Bc 40.050

**Ave Maria**  
Coro SA, 3 Str, Bc 40.051

**Benedictus**  
Soli S, 3 Str, Bc 40.044

**Credo** KV 72  
Soli S, 3 Str, Bc 40.033

**Sanctus**  
Soli S, 3 Str, Bc 40.035

**Te igitur** in G KV 89 / Kanon a 5 voci 40.036/10  
Te igitur in d KV 90 / Coro SATB, Bc 40.036/20

**Kyrie in d** (Münchner Kyrie) KV 341  
Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, Timp, 3 Str, Bc, [3 Trb] 51.042

**Kyrie in Es** KV 322 (Stadler)  
Coro SATB, 2 Ob, 2 Fg, 2 Cor, 2 Tr, Timp, 3 Str, Bc 51.050

**Kyrie in C** KV 323 (Stadler)  
Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 3 Str, Bc 51.050

**Laudate Dominum** KV 339/5  
Solo S, Coro SATB, 2 Str, Bc 51.469

**Miserere in a** KV 85  
Solo S, Coro ATB (TTB), Org 40.041

**Misericordias Domini** KV 222  
Coro SATB, 3 Str, Bc 40.040

**Quis te comprehendet** KV Anh. 10  
Motette nach KV 361/1  
Coro SATB, 2 Cor, VI solo, 3 Str, Org solo, Bc 51.361

**Regina coeli in C** KV 108  
Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, Timp, 4 Str, Bc 40.047

**Regina coeli in B** KV 127  
Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc 40.048

**Regina coeli in C** KV 276  
Soli/Coro SATB, 2 Ob, 2 Ctr, Timp, 2 Str, Bc 40.049

**Sancta Maria Mater Dei** KV 27  
Coro SATB, 3 Str, Bc / ● 40.053

**Scande coeli limina** KV ?  
Solo S, Coro SATB, 2 Ctr, 2 Tr, Timp, 4 Str, Bc 40.043

**Tantum ergo in C**  
Solo S, Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb, 2 Vl] 40.043

**Tantum ergo in B**  
Solo S, Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb, 2 Vl] 40.046

**Te igitur** in G KV 89  
Soli S, 3 Str, Bc 40.044

**Te igitur** in C KV 276  
Soli/Coro SATB, 2 Ob, 2 Ctr, Timp, 2 Str, Bc 40.049

**Te igitur** in B KV 127  
Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc 40.048

**Te igitur** in G KV 89  
Soli S, 3 Str, Bc 40.044

**Te igitur** in C KV 276  
Soli/Coro SATB, 2 Ob, 2 Ctr, Timp, 2 Str, Bc 40.049

**Kirchensonaten**

**17 Kirchensonaten** (Sammelband)  
KV 67–69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329, 336 / 2 Vl, Bc (Ausnahmen s. u. Einzelausgaben) 51.067

**Sonata in C** KV 263 (Einzelausgabe)  
2 Ctr, 2 Vl, Org, Vc/Cb 51.263

**Sonata in C** KV 278 (Einzelausgabe)  
2 Ctr, Timp, Ob, 2 Str, Bc 51.278

**Sonate in C** KV 329 (Einzelausgabe)  
2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Org obbl., Vc/Cb 51.329

**17 Kirchensonaten**  
KV 67–69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329, 336 / 2 Vl, Bc (Ausnahmen s. u. Einzelausgaben) 18.067

