

ADROALDO CAUDURO
EDUARDO AUGUSTO OSTERGREN



MOZART'S CORONATION MASS (KV 317)

INTERPRETATIVE FRAMEWORKS FOR
THE CONSTRUCTION OF ITS PERFORMANCE

 *editora*
UEA



MOZART'S CORONATION MASS (KV 317)

INTERPRETATIVE FRAMEWORKS FOR
THE CONSTRUCTION OF ITS PERFORMANCE

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**ADROALDO CAUDURO
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GOD for the gift of life.

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All the people who, directly or indirectly, collaborated in the realization of this book.

GLOSSARY

B	Bass
C	Contralto
dom. cad.	Dominant cadence
CONT.	Continuation
c.	Measure
c. 4 ²	Measure 4, on the second beat
c. ↘ ₄	First beat of measure 4
c. ↗ ₄	Anacrusis of measure 4
c. 4-7	Measure 4 to 7
dif.	Different
e.g.	Example
expand.	Expanded
KV	Köchel Verzeichnis –Köchel Catalog
mot.	Motif
orch.	Orchestra
p.	Page
perf.	Performance
Imitat. proc.	Imitative procedure

S	Soprano
g	Lowercase g indicates g minor
G	Uppercase g indicates G major
T	Tenor
ton.	Tone
var.	Varying
vol.	Volume
4 + 4	Group of 4 sequentially repeated measures
17'52"	17 minutes and 52 seconds
=	Is equivalent to
→	Moving to

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♩ P REFACE ♪

I am here, writing the preface of the book by professors Adroaldo Cauduro and Eduardo Augusto Ostergren. I received the invitation with much joy, because as an appreciator of classical/erudite music I was indeed very enthusiastic to read the book, the fruit of their doctoral research. Thus, I accepted the request of my friend Adroaldo fully and generously. After reading the book, I “woke up to reality,” as the younger ones would say. I thought: “How to write about everything that I liked most in this work?” There is so much learning and so many discoveries that I had doubts about where to begin.

Therefore, I begin writing about the affection, the sensitivity, and several other emotions and reflections that the work evokes in us. Obviously, we are looking at an academic work at the *stricto sensu* level, the fruit of a doctoral thesis, and we must, therefore, consider all the methodology and findings presented in the work. However, the care and the primacy with which it was written lead us, in a very genuine way, to travel in time and feel the work of Mozart at the time in which it was created, to feel how the beautiful coronations of the eighteenth century and later were carried out with the Mass being celebrated and conducted also by music. The details of the musical harmony, of the arrangements, and of the instruments provoke a true enchantment on account of the richness of detail in which they are described by the author.

By reason of the historical perspective in which the Coronation Mass is positioned in the context of the artistic production of Mozart, it is possible to understand how the work of the composer evolved to a level of impressive precision, mainly in its finer adjustments, considering even the role that the long tradition of music in the church in the court of Salzburg played in the development

of Mozart as a composer of sacred music. For example, some pauses reflect what is happening in the Mass at that exact moment, as during *the incarnatus*, one kneels in respect for the incarnation of Christ, thus justifying the pause that exists at this moment.

Right after this true walk through history, the book presents an overview of the complete Masses of Mozart. The interesting thing in this part is to notice that, even with the heated discussions that still exist today regarding the sacred production of Wolfgang Amadeus Mozart, regardless of perspective (for some, it would be only the fruit of the fulfillment of tasks imposed on him by the court of Salzburg; for others, it would realize the unique expression of a deep mysticism, made through the brilliant style of the time, classicism; and there are still those who accuse him of introducing opera into the church), there is an extraordinary beauty in this part of Amadeus' production that relativizes any discussion.

The study of Latin as an interpretative element of Mozart's work, as well as of other variables, in my view, is the crowning glory of this scientific research, the so-called "cherry on the cake". Thus, my wish is that the reader may delight in this work in such a way as not only to appreciate it, but also to be able likewise to learn a little with it, just as I had this true opportunity of learning, which managed to ratify even more the historical, musical, social and ecclesiastical importance of Mozart.

After centuries in which the Church directly impacted social and civilizational dynamics, the product of Mozart's work, in the Coronation Mass, caused a significant impact in the conducting of the Masses, and caused a reversal in which the Church had to adapt, as on other occasions, to a production of society that became the preferred music for imperial and royal coronations, as well as for thanksgivings. Meanwhile, let us delight ourselves with the reading of this beautiful and thought-provoking work, the fruit of much research in the area of music.

André Luiz Nunes Zogahib
Rector of the Amazonas State University

INTRODUCTION

The sixteen complete Masses by Mozart, whether brief or solemn, are masterpieces of sacred music tied to the context of Salzburg Cathedral. The Coronation Mass (KV 317), composed in 1779, the penultimate complete solemn Mass written by Mozart, stands as an exceptional sacred work that synthesizes the composer's ability to masterfully combine compositional techniques from the *antico* and *moderno* styles (counterpoint, fugue *versus* arias, homophonic chorales). Furthermore, the Coronation Mass was composed within a context of ecclesiastical reforms imposed by Emperor Joseph II and implemented in Salzburg by Prince-Archbishop Colloredo. According to Otto Biba (1990, p. 61), "the ecclesiastical reforms of those years derived from the sober and rational thinking of the Enlightenment".

Such reforms brought about important changes in the Masses, such as the reduction of the performance time of solemn Masses. This was due to the use of compositional techniques that were initially employed only in short Masses, for example, polytextuality, which allowed the reduction in the performance time in movements with long texts such as the *Gloria* and the *Credo*, through the superimposition of parts of the prayer text simultaneously across all four choir voices or the soloists. Another important change was the convergence of sonorities between the last solemn and short Masses, since they began to use similar instrumentation, including trumpets and the timpani.

The study of the Coronation Mass presented in this book derives from a Ph.D. dissertation in Music at the State University of Campinas – UNICAMP, defended on March 13, 2021, and aims to provide, especially for conductors, elements for a deeper understanding of the work and musical support for its performance.

The book first presents a historical perspective, situating the Coronation Mass within the context of Mozart's artistic production, exposing the ecclesiastical environment of the time, addressing aspects of performance practice at Salzburg Cathedral in the 18th century – highlighting the instrumental and vocal forces available at that time – as well as pointing to the architectural aspects of Salzburg Cathedral and the figure of the concertmaster (conductor) in the context of performances with multiple groups that took place during the Masses.

Next, an overview of the sixteen complete Masses of Mozart in the period from 1768 to 1780 is established, highlighting the orchestral resources available at the time, the indications of tempo, and the performance times of the Masses and their respective movements and sections, based on the interpretations of the Masses by the *Chamber Choir of Europe*, made available in the digital version of the *Neue Mozart Ausgabe* (NMA).

The book provides a detailed analysis of Mass KV 317 through figures containing analytical schemes that show formal and harmonic aspects, as well as commentary on the various movements that comprise it.

The phonetics of Latin focus on the articulation and correct diction of words, exemplifying common mistakes that occur in performances during Masses, in light of the International Phonetic Alphabet (IPA), which is the subject of Chapter 4. In addition, the text of the Mass is presented in Latin, with its versions in Portuguese and in the International Phonetic Alphabet (IPA) notation. Other interpretive aspects, such as the different dynamics and tempos adopted throughout the sections of the movements, as well as concert program suggestions, contemplating the Coronation Mass both in the context of a liturgical celebration and in a concert hall performance, are also addressed in this chapter.

The final considerations synthesize the interpretive framework of the Coronation Mass, highlighting its distinctive characteristics, the unique features of each movement, as well as the structural musical elements common to the parts of the Mass that unify the work. In addition, some themes that may become objects of future research are highlighted.

A concise bibliography and appendices containing two comparative charts focusing on the instrumentation and performance time of the Masses and their respective parts complement this study.

HISTORICAL PERSPECTIVE

MOZART'S ECCLESIASTICAL MUSIC

Salzburg

According to Otto Biba (1990, p. 58), in 1756, at the time of the birth of Wolfgang Amadeus Mozart, Salzburg was an important city of the Holy Roman Empire of the German Nations, which was composed of German-speaking countries from the North and Baltic Seas to the Alps (except Switzerland), now Belgium and Luxembourg, as well as mixed-language areas of Bohemia and Moravia.

Wiens (1979, p. 1) explains that, with the death of J.S. Bach in 1750, the sacred music of the fragmented Protestant church in Northern Germany went into decline, while the unified Catholic Church in Southern Germany and Austria constituted a favorable space for musical activity. Important figures at this time were the prince-archbishops of the Catholic Church, exercising great influence throughout the history of church music in the 18th century. They appointed the musicians, established requirements regarding the duration, style and instrumentation of the music, and celebrated the services (Masses) on important occasions.

Salzburg, in turn, was an ecclesiastical principality, which meant that its archbishop, in addition to exercising ecclesiastical authority, had full governmental and political powers. From the point of view of ecclesiastical law, he held a special position, possessing the title *Primas Germaniae*, which means that he was recognized by the Pope and the emperor as the highest-ranking archbishop in the entire empire. Part of his court was a *Kapelle*, which produced music for the services of both the court and the cathedral (BIBA, 1990, p. 58).

Mozart lived in Salzburg under the aegis of two prince-archbishops: Siegmund, Count of Schrattenbach (who reigned from 1753 to 1771) and Hieronymus, Count of Colloredo (who reigned from 1772 to 1801). Siegmund was hated by the people because he dictated moral standards, but he was a patron of music and theater, whose mentality and sympathy were rooted in the Baroque and was favorable to the young Mozart. Hieronymus, Count of Colloredo, who succeeded Siegmund, was also a lover of music and played the violin. He was the last archbishop of Salzburg and, like Siegmund, was unpopular with the people. Adherent to the ideas of the Enlightenment, Hieronymus adopted important ecclesiastical changes, anticipating the restrictive measures that would arise with the accession of Emperor Joseph II in the 1780s–90s; in 1773, the number of holidays was reduced in Salzburg, as well as the quantity of ornaments in the churches (including the number of candles lit on the altar) and the number of lavish ceremonies (HÖSLINGER, 1990, p. 88).

Musically, among other restrictions, the Masses became shorter. Mozart reports the reduction in the duration of the Masses in a letter to Father Martini dated September 4th, 1776:

My father is in the service of the Cathedral and this gives me an opportunity of writing as much church music as I like...Our church music is very different from that of Italy, since a mass with the whole *Kyrie*, the *Gloria*, the *Credo*, the Epistle sonata, 2 the Offertory or Motet, the *Sanctus* and the *Agnus Dei* must not last longer than three quarters of an hour. This applies even to the most solemn mass said by the Archbishop himself. So you see that a special study is required for this kind of composition. At the same time, the mass must have all the instruments — trumpets, drums and so forth (ANDERSON, 1938, p. 386).

Furthermore, the ecclesiastical reforms resulted in a reduction in jobs for musicians. They sought, above all, to change the way in which worship was conducted. Thus, the amount of “music in Latin” in the church was limited;

the singing of hymns by the congregation in the German language began to be required not for all, but for many church services (although this reform was not fully implemented).

Otto Biba (1990, p. 60) explains that this period was characterized as a time of transition both for the State and for the Church. The values of the French Revolution – Liberty, Fraternity and Equality – encouraged society to question the old monarchical social order. The division between ruler and ruled was called into question; the boundaries between the nobility and the middle class, as well as between the inhabitants of the city and the countryside due to the emancipation of the peasantry, began to crumble. Commenting on the relationship between the Church and the State, Robbins Landon in his text in the book *The Mozart Compendium* makes it explicit that it was not only in the ecclesiastical reforms that we find a corresponding echo in music, but also in the governmental and political situation that provided the possibilities for the musical scene to develop:

Mozart's desire to be an independent and unfettered artist - he was in fact without a permanent position between 1781 and 1787 - was reflected in the intellectual spirit of the times. The emancipation and the newly won self-confidence of the bourgeoisie ended the former exclusive importance of aristocratic and court music within the general musical scene. Nobility and bourgeoisie attended public concerts together [...] Operatic productions were the responsibility of the court theaters, freely open to the general public and paid for by the court as a public service: the public included regent, prince, count, and housewife. There were also theatrical impresarios whose houses were privately financed. Mozart worked for both (BIBA, 1990, p. 61-62).

Thus, this wide range of changes in the governmental and ecclesiastical spheres during this period was reflected in Mozart's biography and in his artistic life (BIBA, 1990, p. 62).

Mozart's Development as a Composer of Sacred Music

The long tradition of church music at the archiepiscopal court of Salzburg played an important role in Mozart's development as a composer of sacred music. Among the musicians who directly influenced Mozart's musical formation is Johann Ernst Eberlin (1702–1762). He was the first *Kapellmeister* of Salzburg whom Mozart met. Mozart is said to have studied Eberlin's keyboard fugues. Another church musician whom Mozart met was Anton Cajetan Adlgasser (1729–1777), who was the first organist in Salzburg. Mozart referred to Adlgasser in a letter to Father Martini as “a very good contrapuntist (*bravissimo contrappuntista*)” (HUMPHREYS, 1990, p. 86).

Another important composer in Mozart's early development was Johann Michael Haydn (1737–1806), younger brother of Joseph, who served at the court from 1763 until his death. Michael Haydn had a close working relationship with Mozart, and his sacred works impressed the latter. In March 1767, Haydn, Adlgasser and Mozart composed one act of the oratorio *Die Schuldigkeit des ersten Gebots*. David Humphreys comments in his text in the book *The Mozart Compendium*:

Haydn's strong influence can also be found in a number of Mozart's early church works. They include Mozart's *Te Deum*, KV 141 (66b) and the doubtful *Offertory Sub tuum praesidium*, which are closely related to Haydn's *Offertory in honor of the Blessed Virgin* (also known with the text *Schöpfer der Erde*). The *Gloria* of his *Missa sancti Hieronymi* has been related to the main theme of the overture of *La clemenza di Tito*. This Mass seems to have made a great impression of both Mozart and his father, who recommends it for study in his letters (HUMPHREYS, 1990, p. 86).

The fourth musician from Salzburg who influenced Mozart as a composer of church music was his father, Leopold Mozart. According to David Humphreys (1990, p. 87), “although far less talented in composition than Michael Haydn, Leopold Mozart played a key role in his son's development, both in training him

and in building his early”. Wolfgang’s juvenile scores, KV 66 and KV 139 (47a), are related to Leopold’s Masses. Furthermore, it is now known that the two fragments of the Masses KV 115 (166d) and KV 116 (90a), which were previously attributed to Mozart, are, in reality, authored by his father Leopold.

In contrapuntal terms, Mozart studied the work of Johann Joseph Fux (1660–1741), an Austrian composer, one of the most successful of his time, whose theoretical work on counterpoint, *Gradus ad Parnassum* (1725), was for a long time the standard book on counterpoint and was studied by Mozart, Joseph Haydn and other 18th-century composers. Between 1770 and 1773, Mozart made extensive trips to Italy to study with Father Martini (1706–1784).

Besides Fux and Martini, Mozart studied the counterpoint of Johann Sebastian Bach. Firstly, through his first music teacher, his father Leopold Mozart, who provided him access to keyboard pieces by the old master. In 1764, Mozart traveled to London with his father and sister, where he came into contact with Bach’s youngest son, Johann Christian Bach (1735–1782). During his visit to London, Mozart composed and published six sonatas (STENDHAL, 1991, p. 24–25).

In 1782, while in Vienna, on Sundays, Mozart began to regularly attend the residence of Baron Gottfried Bernhard van Swieten (1733–1803) – who was the director of the court library, today the *Österreichische Nationalbibliothek* – to study and play in a small circle of early musicians, preferably fugues by Johann Sebastian Bach and works from the oratorio of Georg Friedrich Händel. According to Harmut Schick:

The Bach–Handel experience with van Swieten led him, not least, to turn once again to the Salzburg church works, which he intended to present to van Swieten — organ works by Johann Ernst Eberlin, vocal music by Johann Michael Haydn, his own Masses and Vespers, as well as church compositions by Leopold Mozart himself (SCHICK, 2005, p. 166, our translation).

Mozart and Sacred Music

Mozart's first biographer, Niemetschek (1798, p. 77) – who knew Mozart and had access to Mozart's widow, Constanze – recorded the following:

Church music was Mozart's favorite subject. But it was the one to which he could devote himself the least... Mozart would have fully demonstrated his mastery in this field of art had he actually assumed the position at St. Stephen's; he was also very much looking forward to it (SCHICK, 2005, p. 164, our translation).

Harmut Schick (2005, p. 164) explains that, over time, an image of Mozart was created as a composer who was passionate about opera and who would have devoted himself to composing many sacred works while in the service of the Prince of Colloredo in Salzburg. Later, in Vienna, acting as an independent composer, he would have almost completely forgotten church music. He would have devoted himself to the piano and opera until close to his death when “an ominous anonymous messenger, in the final weeks of his life, brought him back once more to church music and led him to write a Requiem” (our translation).

Schick (2005, p. 164) points out that such an image arose based on several false assumptions and that Mozart, apparently, considered the perspective of his future profession to be linked to the Church in 1791. He further comments that Mozart only composed church music out of obligation during the period he was employed in Salzburg (1779 to 1781) and that most of his music dedicated to the Church was written on his own initiative for specific events before 1779. Furthermore, Mozart also composed sacred music in Vienna. For example, in 1782–1783 he composed the Mass in C minor, KV 427 (incomplete Mass), and in 1791 the unfinished and impressive *Requiem*, KV 626.

Research by Alan Tyson (1987, p. 26) demonstrated that many fragments of church music supposedly composed in Salzburg had actually been composed later in Vienna, thus reinforcing Niemetschek's testimony regarding Mozart's

intention to be the maestro of St. Stephen's Cathedral. After some attempts to obtain a position with the Viennese Church, in May 1791, the city council of Vienna appointed Mozart as assistant to Maestro Leopold Hofmann of St. Stephen's cathedral.

Although the position was unpaid, the role was interesting to Mozart, because in the event of Hofmann's death – who was ill and frequently absent from his cathedral duties – Wolfgang would inherit the position of maestro and receive an annual salary of 2,000 florins. In March 1793, Hofmann passed away (SCHICK, 2005, p. 164). Regarding Mozart's professional panorama in Vienna in the 1790s, Schick comments:

If he had not died so early, Mozart would have assumed the position of cathedral maestro in March 1793 and, subsequently, as a composer, he would unquestionably have devoted himself to the field of sacred music in the following years. Imagine Mozart as Viennese *Stefanskapellmeister*, at 37 years old (almost exactly the age at which Johann Sebastian Bach was *Thomaskantor* in Leipzig) beginning to compose anew the genres of church music cultivated in Salzburg: the history of sacred music would have been different and, like Bach, no one would doubt today that church music, in Niemetschek's words, was in fact Mozart's "favorite subject" (SCHICK, 2005, p. 167, our translation).

It is important to emphasize that, on particular occasions, this spiritual music was also present in Mozart's life. This is evident in the accounts of Constanze recorded by Niemetschek (1798, p. 64):

His favorite entertainment was music; and when his wife wished to give him a particularly pleasant surprise at a family celebration, she secretly arranged the performance of a new church composition by Michael or Joseph Haydn (apud SCHICK, 2005, p. 164, our translation).

Burk (1959), regarding Mozart's musical activities in Salzburg, comments:

Mozart's duties in Salzburg could have been dry routine to him. The music speaks to us differently. It confirms the evidence in his letters that his faith was fundamental and unshaken, that he always regarded the church services as worthy of his best powers, and studied counterpoint eagerly through his life in pursuit of this phase of his art (BURK, 1959, p. 255).

Mozart, in a quarter of a century in Salzburg and Vienna, composed prolifically both in quantity and in the variety of sacred music genres, especially of the Catholic Church. "At the center of his interest was the most important and representative genre of Catholic church music, the ordinary Masses" (SCHICK, 2005, p. 165, our translation).

Mozart's Style in Writing for the Church

According to Weins (1979, p. 5), regarding style, Mozart faced a series of aesthetic and practical/performance-related questions when writing for the Church. Should the expressiveness of his music reflect the traditional sacred style of the 16th century, or should it be more festive, embracing modern trends?

The glamour and splendor were striking characteristics of the performances of his Masses at the Salzburg cathedral. Regarding this, Blom (1962) comments:

With Mozart the instrumental body was sometimes confined to strings and organs, but it could be as full as the Salzburg band would allow on important occasions. Drums went with trumpets as a matter of course and trombones were used now and then. Mass sung at high festivals, at an installation or some such ceremony, was as dressy and flashy at Salzburg as the production of a new opera in Vienna. At the cathedral the archbishop's bodyguards attended with helmets and halberds, the vestments of clergy and choir were as splendid as the dresses of the fashionable ladies in the congregation, and the music was as ostentatious as was compatible with devotion [...] The chancel was packed with singers, including the court soloists, and on four

galleries that circled halfway round the pillars supporting the dome were perched the orchestral musicians [...] (BLOM, 1962, p. 170).

Einstein (1945), in his book *Mozart, his character, his work*, refutes Anton Friedrich Thibaut's statement that the ecclesiastical compositions of the time had degenerated to the point of becoming overly affectionate, emotional and closely related to vulgar opera, accusing Haydn and Mozart of impiety for writing Masses for money and preferring opera to liturgical music. He clarifies that Mozart would have written only two commissioned Masses, one in C minor (KV 139) for the consecration of the *Waisenhaus-Kirche* in Vienna and the Requiem in D minor (KV 626), and that his ecclesiastical music in Salzburg was written not on commission, but "in service" or "out of friendship."

According to Wiens (1979, p. 6), Mozart made use of the *antico* style, the Baroque counterpoint of Fux and Father Martini, when composing his Masses. Examples of this are the *Cum sancto spiritu* sections of the *Gloria* and *Et vitam venturi saeculi* of the *Credo* in Mozart's Mass KV 317. However, Mozart also revealed himself as a contemporary, modern composer when in the *Kyrie* of this same Mass – also known as the Coronation Mass – he used compositional techniques used in Neapolitan operas, such as the use of soloists (soprano and tenor) in the style of solo arias; an orchestral formation that, in addition to strings and oboes, included brass (trumpets, horns and trombones doubling the voices of the choir: alto, tenor and bass), timpani, and several low instruments, such as the cello and bassoon, doubling the bass line with the organ; and homophonic choral passages.

Although the combination of these two styles could, apparently, generate a certain lack of cohesion between the movements and some discontinuity with the joining of homophony with counterpoint, Mozart found original solutions for each Mass, managing to balance his works (WIENS, 1979, p. 6-7).

He structurally used forms more closely related to instrumental music, such as the sonata and the concerto, as well as drawing on sonic forces from different instruments and vocal compositions that provided a multiplicity of timbres and

textures, always highlighting the understanding and semantic drama of the text. According to Blom (1962), Mozart wrote sacred music in the same way he wrote opera. He did not limit his creativity because it was liturgical music.

Regarding the combination of archaic and modern style that Mozart masterfully achieved in his Masses, Burk (1959) comments:

Mozart, nurtured on the gallant style but also thoroughly equipped in contrapuntal writing, followed the lead of his colleagues in the Cathedral at Salzburg, Ernst Eberlin or Michael Haydn, who quite naturally too made use of both sources. Since the well of Mozart's invention was deeper than his colleagues', the process of blending went further. The alternation of part manipulation and block chords became an opportunity for variety and contrast—a double enrichment. The orchestra, even in the Sunday Masses when he was confined almost entirely to violins, became even more prominent in the functions both of agitating and thematic leading. The Masses show a continual progress in integration until the melodic line controls, lying both in the voices and the instruments. In the last two Masses, written in Vienna, full orchestra is handled with the maturity of the great symphonist (BURK, 1959, p. 253).

Missae Breves and Solemnes

Most of the church music written by Mozart was intended for the Sunday Mass, which, when celebrated by the bishop himself, became a pontifical ministry, with the five *Missae* musical movements: *Kyrie*, *Gloria*, *Credo*, *Sanctus* (with *Benedictus*) and *Agnus Dei* (*Ite, missa est* generally not set to music). The pontifical Mass included clarini¹ and timpani to “express the bishop's presence acoustically, sonically, thus becoming a *missa solemnis*, regardless of whether it was a long or short Mass. “Otherwise, in doubtful cases, an ensemble consisting of four vocal

1 Clarino: high trumpet

parts and the so-called church trio (two violins and a bass group including organ) was considered sufficient” (SCHICK, 2005, p. 168, our translation).

According to Schick (2005, p. 168), the Masses were not closed works. In liturgical practice, only the *Kyrie* and the *Gloria* followed directly, while the other movements were separated by sung prophecies, prayers and readings.

The ordinary Mass (in Latin: *Ordinarium Missae*), or *Ordinarium* parts of the Mass, is the set of texts of the Roman Rite Mass that are generally invariable. The proper (proprium), on the other hand, varies according to the feast or liturgical year.

The *Kyrie*, the *Sanctus*, and the *Agnus Dei* are part of every Mass. The *Gloria* is reserved for Sunday Masses, solemnities and feasts, except on Sundays during the penitential season of Lent. The *Credo* is used in all Sunday and solemn Masses.

Below, Table 1 illustrates the course of the Latin Mass, in which the parts for which Mozart wrote music appear in italics.

MOZART'S CORONATION MASS

Table 1 – Parts of the Latin Mass – in italics, the sections set to music by Mozart

Ordinarium Missae	Proprium Missae	Orationes	Readings
	Introitus		
<i>Kyrie</i>			
<i>Gloria</i>		Oratio	Epistola
	<i>Graduale</i>		
	Alleluia (during Lent: Tractus; in the funeral Mass: <i>Sequentia</i>)		
	Instead of Graduale: <i>Sonata / Sinfonia / Concerto</i>		
			Evangelium
<i>Credo</i>			
	<i>Offertorium</i>		
		Oratio	
		Praefatio	
<i>Sanctus</i>			
<i>Benedictus</i>			
		Canon Orationens	
<i>Agnus Dei</i>			
	Communio		
		Oratio	
Ite missa est			
* <i>Gloria</i> and the <i>Credo</i> are omitted from the funeral Mass, the <i>Credo</i> on weekdays and on many holidays			

Fonte: SCHICK, 2005, p. 169

Later, while in Vienna, Mozart had no official connections with the Church and devoted himself to composing sonatas, piano concertos, and opera. In the summer of 1782, he began writing the Mass in C minor KV 427, intending to present it to Constanze, his wife, upon bringing her to Salzburg. This Mass, unfortunately, remained unfinished.

Mozart's activity as a church musician ceased for a few years, and instead of ecclesiastical compositions, we find, at the end of his life, compositions for the Masonic lodge, such as *Die Maurerfreude* (KV 471) and the *Maurerische Trauermusik* (KV 477). He favored wind instruments, and these works are so full of symbolism that one could say that clarinets and basset horns are characteristic Masonic instruments, due to their extensive use in compositions from this period.

His final works were the *Ave Verum* (KV 618), a motet of great beauty and simplicity, and the *Requiem* (KV 626).

Aspects of Performance at Salzburg Cathedral in the 18th Century

There were two centers of musical performance in Salzburg: the cathedral, where the archbishop and court musicians resided, and the church of the monastery of St. Peter, which only employed students. According to Wiens (1979, p. 86), "Performances at St. Peter's involved only ten choir members, one stand each of first and second violins, single winds, no colla parte trombones, and a continuo of one contrabass and organ."

The setting at Salzburg Cathedral had a much broader scope. According to Senn (1975), there were around 28 active singers in the choir, with a small organ and double bass in the choir area located between the congregation and the celebrants in the space where the long and short sections of the Baroque basilica intersect, while soloists and instrumentalists were distributed among the galleries located on the pillars. Also influenced by the polychoral tradition, the court organist stayed with the soloists, and the cathedral organist played the small organ in the choir area (SCHMID, 1976, pp. 251–252) (see Figure 1).

MOZART'S CORONATION MASS

Figure 1 – Copper engraving by Melchior Küssel of the Interior of Salzburg Cathedral (probably 1682) during a religious celebration with musical participation (performance with antiphonal chants) – a small organ and double bass in the choral space, while the soloists and instrumentalists were distributed among the four galleries located on the pillars (Salzburg, Carolino Augusteum Museum).



Fonte: Image in the public domain (NAYLOR, 1979, p. 40)

Fellerer and Schroeder (1959, p. VII) also cite the detailed account Leopold Mozart gave in 1757, which provides a clear picture of the resources available for church music at Salzburg Cathedral in the mid-18th century. By name, he lists the presence of eight violinists, two violists, two cellists, two double bass players, four bassoonists (two of whom were also oboists), three oboists and flutists, two horn players, as well as 3 organists and harpsichordists as members of the Royal Chapel. In addition, trumpet players (trumpets and clarini) and percussionists (timpanists) were added to the orchestral instrumental group. As solo singers, five sopranos (castrati) and four basses are listed, along with two to three sopranos and many altos from the College of the High Prince who were regularly required. The choir was made up of twenty-one *Chorherren* (canons – male voices), eight *Choralisten* (choristers – female voices), and fifteen *Kapellknaben* (boy singers). He also notes that three trombonists were additionally employed with the choir to play alto, tenor and bass trombones (doubling the alto, tenor and bass parts of the choir). These musicians were supplied by the City Master of the Watch, assisted by two of his subordinates, in return for a fixed annual remuneration.

The trombones used at the Salzburg court had quite different dimensions from those of today: they had cylindrical tubing with wider bores and narrower bells and therefore produced a significantly more delicate sound than modern instruments (SENN, 1975, p. XVIII). Thus, in contemporary performances of Mozart's Masses, the trombones should play only loud enough to give more "body" to the choral sound.

Still among the brass, trumpets appear only in the instrumentation of the first three *Missa solemnis*: KV 139, 66 and 167, simultaneously with the clarini. The parts serve harmonic and rhythmic functions and interconnect, with the chord notes distributed from the lowest to the highest in the following scheme: trumpet II (doubling the timpani part one octave above), trumpet I, clarino II, clarino I.

The horns, in turn, are included only in the *Missa solemnis* KV 66, 262 and 317. They perform roles in the instrumentation similar to those of the trumpets and clarini, providing harmonic and rhythmic punctuation as well as playing long notes and pedal tones, sustaining the harmony and helping to blend the

sound of the strings with the other wind instruments (a role previously fulfilled by the harpsichord).

The practice at Salzburg Cathedral was to use two organs in separate positions. Regarding this, Senn (1975) explains:

The separate positions of soloists and choir in Salzburg Cathedral with one organ per ensemble is reminiscent of the polychoral tradition. Correspondingly, the parts copies for the soloists and for the first organ, which contained the entire musical text, were marked *concerto* and those of the choir singers *ripieno* (SENN, 1975, p. XVIII).

The bassoon, although present in all 18th-century orchestras, primarily doubled the bass line. Occasionally, composers wrote separate parts for the bassoons. This is observed in only one of Mozart's Masses, KV 337, written in 1780 (CARSE, 1969, p. 33-34).

According to Senn (1968), the matter of the cello's presence in the church orchestra in Mozart's Salzburg days remains unresolved. He mentions Johann Samuel Petri (1782, p. 168), who states: "*the basses are the cellos, the double bass, the bassoons, and the harpsichord or organ for accompaniment*". On the other hand, a note in the description of what would be a small orchestra for a Mass expressed in the book *Eine Wallfahrt zu Mozart* (1829) [*A Pilgrimage with Mozart*] by Vincent and Mary Novello, edited by Nerina Medici di Marignano and Rosemarie Hughes, German version by Ernst Roth, Bonn (1959, p. 97), challenges the thesis of the cello being part of the bass group: "*no cello*" (but "*undoubtedly three trombones!*"). Furthermore, Rosenthal (1829, p. 89) shows that, in the first half of the 18th century, at Salzburg Cathedral, copies of choral works contained separate parts intended for the cellist and the conductor (*Violoncello Per la Battuta*) (*apud* SENN, 1968, p. XVIII).

Evidence of the possible presence of cellos in Mozart's Masses is found, for example, in the *Et in Spiritum* section of the *Credo*, and at the beginning of the *Gloria* in Mass KV 317, where there is an indication of the cello playing a part different from the double bass, which is doubled by the *fagotti* (see Figures 2 and 3).

HISTORICAL PERSPECTIVE

Robin Stowell (1990, p. 381) explains that “orchestral conducting methods in Mozart’s time varied according to local custom, musical genre, and performance venue” (our translation). He highlights that C.P.E. Bach (1753-62) recommended that the composer conduct operas and instrumental music from the keyboard, and that only for choral performances was it necessary to mark time. Mozart is said to have conducted some of his operas from the keyboard, but when he was not involved in conducting, the task was shared: the keyboard player led the singers, and the concertmaster (usually a violinist) led the orchestra.

In a setup with five musical sections on the scale required by Salzburg Cathedral, the court conductor himself marked the tempo to the left of the soloists, thus enabling all the musicians and singers to follow the same pulse (SCHIMID, 1976, p. 252). In fact, there seems to be evidence that Mozart himself conducted the Mass in C Major KV 66 with a baton from the church gallery (KENYON, 1953, p. 64).

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Figure 2 – Participation of the cello in the section *Et in Spiritum* of the *Credo* – c. 97 of Mass KV 317²

97

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone alto

Trombone tenor

Trombone bass

Violin I

Violin II

Soprano
Spi - ri - tum, et in Spi - ri - tum San - tum, Do - mi - num,

Contralto
Solo
Et vi

Tenor
Solo
Et vi -

Bass

Basses and Organ
Cello
p
pizzicato (Vc. e B.)
Bassoons with double basses
Org.: tasto solo

2 All the scores listed in the book were digitized by the authors to improve visibility and enhance the reader's understanding.

HISTORICAL PERSPECTIVE

Figure 3 – Participation of the cello at the beginning of the *Gloria* of Mass KV 317

GLORIA

Allegro con spirito

The musical score is for the beginning of the Gloria of Mass KV 317, marked **Allegro con spirito**. It features the following parts:

- Oboes I, II**: Treble clef, 2/4 time. Starts with a fortissimo (*f*) chord.
- Horns I, II in C**: Treble clef, 2/4 time. Starts with a fortissimo (*f*) chord, then a piano (*p*) section.
- Clarin I, II in C**: Treble clef, 2/4 time. Starts with a fortissimo (*f*) chord.
- Timpani in C-G**: Bass clef, 2/4 time. Remains silent.
- Trombone alto**: Bass clef, 2/4 time. Starts with a fortissimo (*f*) chord.
- Trombone tenor**: Bass clef, 2/4 time. Starts with a fortissimo (*f*) chord.
- Trombone bass**: Bass clef, 2/4 time. Starts with a fortissimo (*f*) chord.
- Violin I**: Treble clef, 2/4 time. Starts with a fortissimo (*f*) chord, then a piano (*p*) section.
- Violin II**: Treble clef, 2/4 time. Starts with a fortissimo (*f*) chord, then a piano (*p*) section.
- Soprano**: Treble clef, 2/4 time. Singing "Glo - ri - a, glo - ri - a," with a fortissimo (*f*) dynamic.
- Contralto**: Treble clef, 2/4 time. Singing "Glo - ri - a, glo - ri - a," with a fortissimo (*f*) dynamic.
- Tenor**: Treble clef, 2/4 time. Singing "Glo - ri - a, glo - ri - a," with a fortissimo (*f*) dynamic.
- Bass**: Bass clef, 2/4 time. Singing "Glo - ri - a, glo - ri - a," with a fortissimo (*f*) dynamic.
- Basses and Organ**: Bass clef, 2/4 time. Playing a rhythmic pattern with a fortissimo (*f*) dynamic. A blue box highlights this part, with a "5" written below the staff and the text "Organ and double basses" below the box.

Performances in the 18th century in relation to tempo was one of moderation. Robin Stowell (1990, p. 373) explains that Mozart favored tempi that allowed for clarity of articulation and criticized performers who adopted excessively fast speeds. For example, a specific phrase featuring elaborate figurations with small-note rhythmic motives (such as semiquavers or demisemiquavers) would usually determine the choice of a not-too-fast tempo, which would then be maintained for the entire section or even the whole movement. It is important to remember that beyond the speed of the pulse, the musical discourse is always infused with the character of the Italian term indicated to represent the tempo. Stowell (1990, p. 373) also notes that “individual movements (variations apart) were generally performed at a consistent tempo, although some flexibility – whether indicated or not – was required to capture the character and mood of certain phrases, sentences or paragraphs within the structure.”

Regarding temperament, a variety of tunings coexisted in the 18th century. However, Quantz (1752) was one of the first to recommend the adoption of a uniform tuning standard. The average tuning of the A note in Europe during the 18th century, at the time of Mozart, was approximately a semitone lower than A = 440Hz. This is evidenced by accounts in theoretical sources and by tuning issues of numerous contemporary woodwind instruments of the time, as well as English and German organs (STOWELL, 1990, p. 383). This increases the challenge of performing today, as singers and musicians, in practice, sing and play a semitone higher than the original standard used in Mozart's time.

A variety of tuning systems also coexisted during Mozart's time. In this regard, Robin Stowell (1990, p. 383) points out that most string players adopted a modified type of meantone temperament, in which a sharp note was considered a *comma* (i.e., about 22 hundredths) lower in tuning than the flatted form of the note a whole tone above. Leopold Mozart (1756) provides two scales, one with flats and one with sharps, respectively, as an intonation exercise to distinguish between large diatonic semitones and small chromatic semitones.

Orchestral tuning was always based on the tuning of the keyboard. Quantz (1752) states that the concertmaster should tune his violin to the keyboard and

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then tune the other orchestral instruments. Others recommended that a trumpet (or horn) or a group of wind instruments should first be tuned to the keyboard and then play so their colleagues could tune accordingly. In any case, the tuning was referenced to the keyboard (STOWELL, 1990, p. 383).

Mozart's Masses

Mozart's complete Masses were composed between 1768 and 1780. Of the sixteen complete Masses published in chronological order in the *Neue Mozart Ausgabe* (NMA), edited by Walter Senn and Monika Holl, nine are of the *missa brevis* type and the other seven are solemn. Wolfgang did not label his Masses as *solemne* or *longae*, but rather as *missae breves* or simply *missae* (SENN, 1975, p. XIV). Although only five Masses bear the *brevis* designation in the original manuscript – KV 49 (47^d), KV 65 (61^a), KV 140 (Anh. 235^d = KV^G: Anh. C 1.12), KV 192 (186^f), KV 194 (186^h) – Masses KV 220 (196^b), KV 258, KV 259 and KV 275 (272^b) are also considered *missae breves*. The order adopted in the NMA follows the Köchel Catalogue (KV)³ (see Appendix A – Table 7).

According to Senn (1968), the *missae breves* were intended for ordinary Sundays or holy days that were not recognized as feast days. The works composed between 1768 and 1769 – (KV 49 (47^d) and KV 65 (61^a) –, during Mozart's youth, feature instrumentation based on the "Church Trio": two violins, basses and the organ, with the addition of a viola in the KV 49 Mass. The trombones double the vocal parts of the alto, tenor, and bass sections of the choir, and in the KV 65 Mass the trombone parts already appear as independent sections in the original score.

Regarding the instrumental bass part – *Bassi ed Organo*:

3 Ludwig Ritter von Köchel, chronological thematic catalog of all works by W. A. Mozart. The different editions are distinguished by the superscript numbers 1, 2, 3, 3a (= Ann Arbor edition, 1947 with supplement), and 6.

The instrumental bass part usually marked in Mozart's notation as *Bassi ed Organo* implies as a rule the leading of double-bass and bassoons with the bass of the organ if no separate parts have been supplied for the bassoons. For the Masses KV 317 and KV 337, Mozart obviously also envisaged the use of a violoncello, to which were entrusted the higher passages in the instrumental bass (indicated by Mozart with corresponding indications in the Bassi staff) (HOLL, 1989, p. XVII).

Clarini do not appear in the instrumentation of these early short Masses, while horns are absent in all nine short Masses. These Masses are predominantly written in a lighter texture characterized by contrapuntal passages similar to the older tradition of Salzburg Cathedral, particularly in the work of the musician Karl Heinrich Biber⁴ (1681–1749), with orchestration reminiscent of Mathias Siegmund Biechteler⁵ (SENN, 1968, p. VII).

4 Heinrich Biber (baptized Aug. 12, 1644, Wartenberg, Bohemia, Austrian Habsburg domain [now Stráž pod Ralskem, Cz.Rep.]—died May 3, 1704, Salzburg [Austria]) was a Bohemian composer, one of the outstanding violin virtuosos of the Baroque era. Biber spent most of his life at the Salzburg court, rising from valet (1670) to deputy kapellmeister (1679) to kapellmeister and dean of the choir school (1684). He was ennobled by Emperor Leopold in 1690. Biber's works were known throughout Europe, and he earned a high reputation as a violin virtuoso, although he is not known to have toured as a performer. In 1682, for the 1,100th anniversary of the founding of the archbishopric, he composed a mass (*Missa Salisburgensis*) that used seven divided ensembles positioned throughout the cathedral. Available at: *Encyclopedia Britannica Online* – <https://www.britannica.com/biography/Heinrich-Biber>

5 (b Leibnitz, nr Graz, c1668; d Salzburg, Aug 27, 1743) Austrian composer and lutenist. He studied at the Jesuit university at Graz from not later than 1684 to 1687, and then moved to the Benedictine university at Salzburg. In 1688 he entered the court Kapelle, perhaps as a solo singer. He became viceKapellmeister in 1703, Kapellmeister in 1706, and also taught the choristers singing for some time. In 1723 he was ennobled by Emperor Charles VI. Biechteler made an important contribution to the construction of a self-contained repertory for Salzburg Cathedral. Available at: *Grove Music Online* -<https://www.oxfordmusiconline.com/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003048>

MOZART'S CORONATION MASS

In terms of orchestration, the instruments generally double the vocal parts – Violin II doubles the soprano, Violin I doubles the alto an octave higher (see Figure 4) – occasionally, in small transitional passages and when accompanying soloists, it performs independent melodic designs with passing notes and rhythmic figurations inserted in the context of its musical passage (SENN, 1968, p. VII).

Figure 4 – Violin II doubles the soprano and Violin I doubles the alto one octave higher
– *Kyrie* from Mass KV 49 – c. 1-5

KYRIE

The musical score for the beginning of the Kyrie from Mozart's Mass KV 49 is shown. It features the following parts and markings:

- Violin I:** Treble clef, marked *f*. A green box highlights measures 1-5.
- Violin II:** Treble clef, marked *f*. A blue box highlights measures 1-5.
- Viola:** Alto clef, marked *f*.
- Soprano:** Treble clef, marked *f Tutti*. A blue box highlights measures 1-5. Lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son.
- Contralto Trombone Alto:** Treble clef, marked *f Tutti*. A green box highlights measures 1-5. Lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.
- Tenor Trombone Tenor:** Treble clef, marked *f Tutti*. Lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.
- Bass Trombone Bass:** Bass clef, marked *f Tutti*. Lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son.
- Basses and Organ:** Bass clef, marked *f Tutti*. Includes figured bass notation: 7 6 5 6 6 5 5 6 5 7 5 9 8 7 5 3 3 4 3 4 3 4 3 2.

In contrast, in Mass KV 140, written five years later, the instrumental part, in addition to doubling and accompanying the voices, reaches its own thematic significance, as is the case in sections of the *Credo*, which display elaborate sixteenth-note figurations in measures 1 to 31, 50 to 70, and 81 to 101 (see Figure 5).

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Figure 5 – Elaborate sixteenth-note figurations in the violin parts
 – *Credo* of Mass KV 140 – c. 1-4

CREDO

The image shows a musical score for the Credo of Mass KV 140, measures 1-4. The score is in 3/4 time and G major. The top two staves are for Violin I and Violin II, both marked *f* and *Allegro*. The next four staves are for the vocal parts: Soprano, Contralto (Trombone Alto), Tenor (Trombone Tenor), and Bass (Trombone Bass). The lyrics for the vocal parts are: "Pa - trem o-mni - po - ten - tem, fa - cto - rem". The bottom staff is for Basses and Organ, marked *Solo* and *f*. The organ part includes figured bass notation: 6, 6, 4, 6, 6, 5, 4, 3, 6, 6, 5, 7, 9, 8, 6, 5, 6, 6.

In the period of 1773–74, Masses KV 140, 192, and 194 maintained the basic instrumentation of Mozart’s time, but in Mass KV 192, in addition to the “Church Trio”, two clarini in C appear.

Since the ecclesiastical Prince of Colloredo wanted the *missae breves* to present a sonority similar to that of the *missa solemnis*, the instrumentation of the Masses, in addition to strings and organ, included clarini and timpani. According to Senn (1975, p. IX), “The first work in which Mozart adopted the form desired by the prince-archbishop was Mass KV 220 (196b). In its form, it corresponds exactly to the *missae breves*, but differs by including two clarini and timpani in the instrumentation”. Mass KV 220 is known as the “Sparrow Mass” (see Figure 6), due to the characteristic violin figure in the *Sanctus* (c. 8, 10, 12, 13, 14, 16, 17, 19) and *Benedictus* (c. 32, 33, 35, 36, 37, 39, 40, 42).

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Figure 6 – Rhythmic figuration in the violins – Sparrow Mass –
– *Sanctus* of Mass KV 220, c. 8-11

8
Allegro

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Bass

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

Ple - ni sunt cae - li et - ter - ra, ple - ni sunt glo - ri - a tu - a.

Ple - ni sunt cae - li et - ter - ra, ple - ni sunt glo - ri - a tu - a.

Ple - ni sunt cae - li et - ter - ra, ple - ni sunt glo - ri - a tu - a.

Ple - ni sunt cae - li et - ter - ra, ple - ni sunt glo - ri - a tu - a. Ho

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

In the subsequent *missa brevis* settings, KV 258 and KV 259, the instrumentation includes not only clarini and timpani but also introduces oboes. In the *Benedictus* of Mass KV 259 (also known as the “Organ Mass”), an *organo solo* appears. It is important to note that Masses KV 258 and KV 259 were written in the key of C major, which favored the use of both clarini and timpani. In contrast, Mass KV 275 was written in B-flat major, returning to the “Church Trio” instrumentation (SENN, 1975, p. IX).

The *missa solemnis* was intended for special, solemn occasions and involved the participation of clergy (SENN, 1968, p. VIII). It is characterized by a more elaborate

accompaniment of the text, including at least a pair of clarini and timpani, and a more varied and contrasting compositional form, resulting in a significant increase in the duration of the performance.

All the orchestrations of the *missae solemnes* include, in addition to the “Church Trio” (violins, basses, and organ), oboes, clarini, timpani, and trombones (see Appendix A – Table 7). Horns are present in Masses KV 66, KV 262 (246^a), KV 317, while trumpets appear in Masses KV 139 (114^a = KV^{3a}: 47^a), KV 66, KV 167. Violas only have a place in the Masses from Mozart’s youth, KV 139 and KV 66, written in 1768 and 1769, respectively. Flutes replace oboes in the *Gloria* and *Credo* movements of Mass KV 66. Although bassoons were only included in the score as a section in Mass KV 337, the presence of a bassoon playing *colla parte* with the choral bass was common in Mass performances, according to Salzburg performance tradition. It was not necessary to give explicit instructions in the score for the inclusion of trombones and bassoon. The use of these instruments was evident to musicians familiar with the tradition (HOLL, 1989, p. X). The participation of clarini during a section intended for the SATB solo quartet stands out, in this case during the soprano solo at the beginning of the *Dona nobis pacem* (c. 58) in the *Agnus Dei* movement of Mass KV 317. A similar occurrence, though not simultaneous with the voices, appears at the end of the alto and tenor solos in the *Agnus Dei* of Mass KV 192, in measures 15 and 24, respectively.

Vocally, the text is presented alternately in the Masses: at times by the four-part choir and at times by the soloist quartet, except in Mass KV 167, where the entire text is sung by the four-part choir. The brief solo passages generally emerge from the choral texture. Senn (1975) explains that in *missa brevis* settings, the text was commonly not repeated, except in certain sections whose content needed to be emphasized, such as in the *miserere* section of the *Gloria* and the *descendit* and *non erit finis* sections of the *Credo*. Additionally, some simple and less significant words would appear repeated at certain points in the text for musical reasons. In other words, Mozart would sometimes repeat a word to fill or conclude a given musical phrase that would otherwise be cut off prematurely (SENN, 1975, p. VII).

MOZART'S CORONATION MASS

The polytextual foundation – the simultaneous singing of different texts, a compositional technique used in 16th-century motets – characteristic of the *missa brevis*, allowed for a reduction in the performance time of the *Gloria* and *Credo* movements, which have extensive texts (SENN, 1975, p. VII). This polytextual foundation is found, for example, in the *Allegro moderato* 3/4 of the *Credo* in Mass KV 65 (61a), c. 16–21, c. 24–27, and c. 83–89; in the *Allegro* C of the *Credo* in Mass KV 259, c. 60–65; in the *Allegro* C of the *Credo* in Mass KV 275, c. 61–69 (see Figure 7).

Figure 7 – Polytextual foundation in the *Allegro* C (*Et resurrexit*) of the *Credo* of Mass KV 275 – c. 64-67

64

Trombone Alto

Trombone Tenor

Trombone Bass

Violin I

Violin II

Soprano
Pa - tre et Fi - li - o si - mul ad - o - ra - tur, et con - glo - ri - fi - ca - tur: qui

Contralto
o - que pro - ce - dit. Si - mul ad - o - ra - tur.

Tenor
vi - vi - fi - can - tem, et con - glo - ri - fi - ca - tur: qui lo -

Bass
Solo
Et con - glo - ri - fi - ca - tur: qui lo - cu - tus.

Basses and Organ

Another technique that enabled a faster performance of the text was the overlapping of solo vocal phrase endings, in which the second solo enters before the first finishes its phrase (KV 258, *Credo*, c. 110, 114, 116) (see Figure 8).

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Figure 8 – Overlap of vocal phrase endings – *Credo* Credo of Mass KV 258
– c. 110, 114 and 116

109

Oboe I
Oboe II
Clarini I, II in C
Timpani in C-G
Trombone Alto
Trombone Tenor
Trombone Bass
Violin I
Violin II
Soprano
Alto
Tenor
Bass
Basses and Organ

Qui cum Pa-tre et Fi-li-o si-mul ad-o-ra-tur.
Pa-tre Fi-li-o-que pro-ceedit Et con-glo-ri-fi-ca-tur

According to Senn (1968), the long texts of the *Gloria* and *Credo* movements of the *missa solemnis* were often presented as in cantatas: subdivided into solo and choral sections. “Those texts which in the *Missa brevis* often appeared as episodes for solo voices are here usually set as extended arias or duets or similar forms” (SENN, 1968, p. VIII).

“With the exception of the contrapuntal sections, the orchestra generally asserts its independence from the choir, occasionally even becoming the main actor in the musical scheme” as, for example, in the *Allegro* 3/4 of the *Kyrie* from the Mass in C Major KV 66 (SENN, 1968, p. VIII).

In the *missae breves* KV 49, 65, 140, 194, 220 and 275, Mozart opens the *Gloria* and *Credo* movements with a male solo voice (tenor or baritone) declaiming in antiphonal chant style the first phrase of the sections: *Gloria in excelsis Deo* and *Credo in unum Deum*, respectively. In Mass KV 192, only the first phrase of the *Gloria* is declaimed.

Regarding the *missae solemnes*, the declamation of the first phrase occurs for both the *Gloria* and the *Credo* only in Mass KV 167, while in Mass KV 66 the declamation occurs only in the *Credo*. The declamations referred to the antiphonal style of the traditional Mass performance, where the celebrant invites the community to participate in the prayer through the chanting of the initial Gregorian chant. Furthermore, except in the *Credo* of Masses KV 140 and KV 220, which feature two measures of instrumental introduction, and in the *Gloria* of Mass KV 167, which presents an instrumental introduction of five measures, the music of the *Gloria* and *Credo* movements in the aforementioned Masses generally begins simultaneously with the text, usually in a homophonic manner. This type of beginning, with the immediate homophonic intonation of the text, gave the community and clergy the impression that the music was aligned with the Enlightenment ideals that were so prevalent, especially during the time of prince-archbishop Colloredo. In other words, the music needed to be more objective, simple, functional for church ceremonies, and emphasize the text over instrumental accompaniment, although the compositional framework of each of Mozart's Masses was far from submissive to the musical ecclesiastical recommendations imposed by the Church hierarchy. An example of this is the contrapuntal exuberance that is characteristic of the endings of the *Gloria* and *Credo* sections, as occurs, for example, in Masses KV 139 (fugato and double fugue) and KV 66 (fugues) (SENN, 1968, p. VIII).

The movements of the *Sanctus* and *Benedictus* constitute a single prayer, although they are presented at different moments of the Mass. Both have their own texts and both share the text *Hosanna in excelsis*, which is generally presented in the second part of the movements. The distinct texts of each part show important

differences in their treatment in terms of vocal “forces”: *Sanctus* – SCTB choir – versus *Benedictus* – SCTB soloist choir.

The first part of the *Sanctus* text – *Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua* – in all sixteen Masses is intoned by an SCTB choir, predominantly using a homophonic texture.

On the other hand, the *Benedictus* is, par excellence, a section intended for the SCTB soloist choir within a contrapuntal texture spectrum in the development of the text *Benedictus qui venit in nomine Domini*. This is observed, for example, in Masses KV 167 and KV 192. Regarding the second part of the *Benedictus* – *Hosanna in excelsis* – the common procedure in the Masses is, though not identically, the return of the *Hosanna in excelsis* section from the *Sanctus*.

In further regard to the first part of the *Benedictus* text – *Benedictus qui venit in nomine Domini* – except in Mass KV 167, which develops the text with the voices of the SCTB choir, the other Masses present the text relying on solos. In Masses KV 49, 65, 66, 140, 192, 194, 220, 257, 259 and 317, the text is sung exclusively by an SCTB solo quartet, while in Masses KV 139, 262, 258, 275 and 337, the text is sung alternately by soloists and the SCTB choir. In all Masses, the proper text of the *Benedictus* is musically developed in a predominantly contrapuntal imitative texture.

Regarding the text common to both movements – *Hosanna in excelsis* – the following vocal force relationship occurs: in the *Sanctus*, again, the *Hosanna* text is developed through the SCTB choir, except in three Masses: in the *Moderato C* of the *Sanctus* of Mass KV 66, where the female solo voices intone the text *Hosanna in excelsis* in short passages of 1 and 3 measures – the solo alto in measure 38, then singing together with the solo soprano in measures 40-42, with the choir in *tutti* responsorially reiterating the music proposed during the solos (see Figure 9); in the *Allegro vivace 2/4* of the *Sanctus* of Mass KV 140, where again the female solo voices intone the text *Hosanna in excelsis* in measures 18-24, this time as responses to the choral *tutti* (see Figure 10); in the *Allegro non troppo C* of the *Sanctus* of Mass KV 337, where in measures 9-12 the solo soprano defines the melodic material of the text *Hosanna in excelsis*, which presents differentiated rhythmic

figuration and melodic material that, although it lasts only four measures, evokes the operatic style (see Figure 11). From measure 13 onward, the entire soprano section assumes the melodic protagonism with the rest of the choir emphasizing the text homophonically.

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Figure 9 – Short solos – Contralto and Soprano – *Moderato* C of the *Sanctus* of Mass KV 66 – c. 38-41

38
Moderato

Oboes I, II

Horns I, II in C

Clarin I, II in C

Trumpets I, II in C

Timpani in C-G

Violin I

Violin II

Viola

Soprano

Contralto

Tenor

Bass

Basses and Organ

Ho-san-na in-ex-cel-sis. Ho-san-na, ho-san-na ho-san-na

Ho-san-na in-ex-cel-sis. Ho-san-na in-ex-cel-sis Ho-san-na, ho-san-na ho-san-na

Ho-san-na in-ex-cel-sis.

Ho-san-na in-ex-cel-sis.

6 6 6 [3]7 6 [6]6 6 8 [3]7 5 [] 6 7 6 6-5 9 8-7

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Figure 10 – The female solo voices sing the text *Hosana in excelsis* responding to the choral *Allegro vivace 2/4* of the *Sanctus* of Mass KV 140 – c. 18-24

16

Violin I

Violin II

Soprano

Contralto

Trombone Tenor

Trombone Bass

Basses and Organ

a.

Solo

Tutti

p

f

Ho - san-na in ex - cel - sis.

in ex - cel - sis.

Ho - san-na in ex - cel - sis.

Ho - san-na in ex - cel - sis.

Ho - san-na in ex - cel - sis.

Ho -

1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1

4

♩

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Figure 11 – Operatic style of the melodic line of the soprano solo – *Allegro non troppo* C of the *Sanctus* of Mass KV 337 – c. 9-13

Allegro non troppo

Oboe I, II

Bassoon I, II

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Bass

Violin I

Violin II

Soprano

Alto

Tenor

Bass

Basses and Organ

cae - li et ter - ra glo - ri - a tu - a. Ho - san - na in - ex -

6 6 7 9 8 7 9 8 # 4 3 p 6

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Figure 11 (cont.) – Operatic style of the melodic line of the soprano solo
 – *Allegro non troppo* C of the *Sanctus* of Mass KV 337 – c. 9-13

10

Oboes I, II

Bassoon I, II

Clarinets I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Bass

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

- cel sis. Ho - san - na in ex - cel - sis. Ho - san - na in ex -

Tutti

Ho - san - na in ex -

Ho san - na in ex -

Ho-san-na, ho-san-na

Tutti

6 8 6 6 6 5 6
 6 4 - 44 3 f 6

Org.: *tasto solo*

The music of the *Hosanna* established in the *Sanctus* sometimes returns *ipsis litteris* with the indication *Hosanna da capo* at the end of the first part of the *Benedictus*. This occurs, for example, in Masses KV 49, 65, 140, 192 and 257. In the other Masses, even though they do not present an identical version of the *Sanctus* movement, the *Hosanna* text returns with a similar musical discourse, sometimes diminished as in Mass KV 258, where the *Hosanna* section of 20 measures (c. 12-31) is reduced to 11 measures (c. 77-87) in the *Benedictus*, sometimes with the interpolation of the *Hosanna* text as in Mass KV 317, which returns almost identically twice in the second part of the *Benedictus*, and in Mass KV 262, where the melodic material returns five times (c. 5, 16, 32, 41, and 52) with eighth-note rhythmic figuration instead of quarter notes as in the *Sanctus* (a process of rhythmic diminution).

If an extensive solo or instrumental parts appeared, they would most likely be placed in slow movements: *Benedictus* or *Agnus Dei*. Mozart generally divided the *Agnus Dei* into two separate sections, placing the final *Dona Nobis* as an independent movement that usually ends the Mass with an expressive and brilliant attitude, like the grand finale of a symphony (SENN, 1975, p. VII).

Harmonically, except for Mass KV 139, which appears in the key of C minor but moves much of its music in the orbit of C Major, six *missae solemnes* present their music in the key of C Major. Regarding the *missae breves*, six present keys different from C Major, while three were written in C Major: KV 220 (1775-76), KV 258 (1775-77) and KV 259 (1775-77). As with the *missae solemnes*, the *missae breves* written in C Major include clarini and timpani in their instrumentation. In other words, the sonority of these *missae breves* approaches that of the *missae solemnes*, thus meeting the requirements of the prince-archbishop of Colloredo. Generally, the parts of Mozart's Masses exhibit a diatonic harmonic movement, although more chromatic motion may occur in some passages of the *Gloria* and *Credo* due to the need to emphasize the more dramatic semantics of the text. This is observed, for example, in the *Credo* of Masses KV 140, 317 and 337. Mozart cadences in a special way to emphasize the imminent return of the main tonality of the Mass, as well as to highlight passages of the text with strong dramatic

character, such as sections of the *Credo* text that speak of the death of Christ: *missa solemnis* in C Major KV 139 in the *Adagio* C of the *Credo*, text *et mortuo*, c. 153-155, cadence to the dominant; in the *Adagio* C of the *Credo*, text *mortuorum*, c. 257-259, cadence to the dominant of the dominant; *missa solemnis* in C Major KV 167 in the *Adagio* C of the *Credo*, text *mortuorum*, c. 253-255, cadence to the dominant; *missa brevis* in F Major KV 192 in the *Adagio* C of the *Credo*, text *mortuorum*, c. 116-117, cadence to the dominant; solemn (long) Mass in C Major KV 262 in the *Adagio* C of the *Credo*, text *mortuorum*, c. 280-281, cadence to the dominant (see Figure 12).

Mozart continuously maintains the musical discourse throughout all the movements of the Mass. According to Senn (1968):

General caesuras marked by double bar lines, sometimes involving changes of tempo, time-signature and key, provide only very occasional interruptions of the motion, e.g. after slow introductions to the *Kyrie*, in the *Credo* (“*Et incarnatus*”, “*Et resurrexit*”, “*Et vitam*”), *Sanctus* (“*Pleni*”, “*Hosanna*”, repeated again in the *Benedictus*) and *Agnus Dei* (“*Dona*”) (SENN, 1968, p. VII).

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Figure 12 – *Missa brevis* in F Major in Mass KV 192 in the *Adagio* C do *Credo*, text *mortuorum*, cadence to the dominant in c. 116-117

The image shows a page of a musical score for Mozart's *Missa brevis* in F Major, Mass KV 192, specifically the *Adagio* section of the *Credo* (text *mortuorum*). The score is for measures 115 to 117. The tempo is marked *Adagio*, and the key signature is F Major. The score includes parts for Clarino I, II in C; Trombone Alto, Tenor, Bass; Violin I, II; Soprano, Contralto, Tenor, Bass; and Basses and Organ. The lyrics are: spe-cto re-sur-re-ction-o-nem mor-tu-o-rum. Et vi-tam ven-tu-ri. A blue box highlights the cadence to the dominant in measures 116-117. The organ part includes figured bass notation: 6, 6, 5, b7.

Regarding the comparative analysis of the duration of the performances of the Masses and their respective movements, the complete performances of Mozart's sixteen Masses conducted by the *Chamber Choir of Europe* and available on the *Digital Mozart Edition do Neue Mozart-Ausgabe*⁶ – I/1, volumes 1, 2, 3, and 4 were considered. Furthermore, to contextualize the analyses, sociocultural and musical historical aspects of the time when the Masses were composed were taken

⁶ Link to the digital version of the *Neue Mozart-Ausgabe* (NMA): https://dme.mozarteum.at/DME/nma/nmapub_srch.php?l=2

into account. The parameter adopted for measuring the size of the Masses and their movements was the performance time – minutes (') and seconds (") – and not the number of measures they comprised, since depending on the rhythmic meter (2/4, 3/4, 4/4, etc.) and tempo indication (*adagio*, *allegro molto*, *andante maestoso*, etc.), the duration of performances can vary more or less, and in terms of number of measures, this is not taken into consideration, which could generate discrepancies in comparative studies carried out. This can be verified in Appendix B – Table 8, which shows the comparative relation in percentages of the size of the Masses and their movements both in terms of performance times and number of measures. For example, in Mass KV 259, the *Kyrie* movement has a performance time of 2' (two minutes), which accounts for 15% of the total Mass performance time of 13'18" (thirteen minutes and eighteen seconds). In terms of number of measures, this same movement has 29 measures out of a total of 375, representing 7.7% of the total number of measures of the *Kyrie*. Furthermore, in Mass KV 259, a similar situation occurs in the *Gloria* movement in which the measurement by performance time indicates 1' 57" (14.7%) while the measurement by number of measures indicates 78 measures (20.8%). Regarding the total performance time compared to the total number of measures composing the Masses, differences are also noted, such as Mass KV 192 having 569 measures and a performance time of 20'51" while Mass KV 337, with a smaller number of measures, 530, has a longer performance time, 21'45" (see Appendix B – Table 8).

When comparing the duration of the performances of the *missae solemnes* whose scores date from Mozart's youth – Masses KV 139 (1768) and KV 66 (1769) – with the Masses from the years 1773-77 – Mass KV 167, 262 and 257 – and with the two complete *missae solemnes* from Mozart's musical maturity, KV 317 (1779) and KV 337 (1780), it is observed that the total performance time of the *missae solemnes* throughout the decades of the 1760s and 1770s decreased so much that Masses KV 139 (43'48") and KV 66 (46'14") have almost double the performance time of the last two *missae solemnes*, KV 317 (26'40") and KV 337 (21'45").

This was due to ecclesiastical changes imposed during the tenure of Count Colloredo (1772-81), which caused a series of musical changes already discussed earlier, including the reduction of their performance times.

Regarding the *missae breves*, Masses KV 65 (1769) and KV 259 (1775-77) present the shortest performance times, 12'59" and 13'18", respectively; while Masses KV 192 (1774) and 275 (1777) present the longest performance times, 20'51" and 19'07", respectively.

The closeness of the performance time between Mozart's last *missae breves* and *solemnes* is noteworthy: *missa brevis* KV 275 (1777) with 19'07" and *missa solemnis* KV 337 (1780) with 21'45". As such, the performance time of the *missa solemnis* is significantly decreased, approaching the performance time of the *missa brevis*, complying with the ecclesiastical determinations imposed by Emperor Joseph II and reiterated by Archbishop Colloredo. Furthermore, there is also an approximation in the proportion of the distribution of the performance times of the movements of the two Masses, as shown in Table 2 below:

Table 2 – Tempo das durações das performances e número de compassos das Missas KV 275 e 337 e de seus respectivos movimentos

Mass	Total		Kyrie	Gloria	Credo	Sanctus	Benedictus	Agnus Dei
	T.P.T.	T.N.M						
KV 275 (b)	19'07"	523	1'50" (9,6%)	2'54" (15,2%)	4'52" (25,4%)	1'07" (5,8%)	2'54" (15,2%)	5'30" (28,8%)
KV 337 (s)	21'45"	530	1'53" (8,7%)	3'25" (15,7%)	5'49" (26,7%)	1'41" (7,7%)	2'17" (10,5%)	6'40" (30,7%)
T.T.P = Total Performance Time; T.N.M. = Total Number of Measures; (b) = brevis; (s) = solemnis								

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Another interesting relation between Masses KV 275 and 337 is that although presenting distinct orchestrations – *missa brevis* KV 275 with the “Church Trio” and the trombones doubling the voices (CTB), while *missa solemnis* KV 337, besides the “Church Trio”, includes Oboes I and II, Bassoons I and II, Clarinos I and II, and Timpani C-G. In terms of the formal elaboration of the text, they are similar: both present a single section in the *Kyrie* and *Gloria* movements, three sections in the *Credo* – fast, slow, fast – and two sections in the *Sanctus*, *Benedictus* and *Agnus Dei* movements.

The *Gloria* and *Credo* movements of Mozart’s last *missae breves* (KV 259 and KV 275) and *missae solemnes* (KV 317 and KV 337) show participation percentages in the total performance time that are significantly lower than the times of the earlier *missae breves* (KV 49 and KV 65) and *missae solemnes* (KV 139 and KV 66). It is also noteworthy that the percentages of the performance times of the *Gloria* and *Credo* movements of the last *missae breves* (KV 259 and KV 275) approximate those of the last *missae solemnes* (KV 317 and KV 337), as shown in Table 3 below:

Table 3 – Performance time percentages of the *Gloria* and *Credo* movements from the following Masses: *breves* KV 49, KV 65, KV 259 and KV 275; *solemnes* KV 139, KV 66, KV 317 and KV 337

Movement	<i>Missae breves</i>				<i>Missae solemnes</i>			
	KV 49	KV 65	KV 259	KV 275	KV 139	KV 66	KV 317	KV 337
<i>Gloria</i>	19%	16,8%	14,7%	15,2%	27,9%	37,2%	17,6%	15,7%
<i>Credo</i>	41%	37,9%	27,5%	25,4%	31,0%	34,8%	25,9%	26,7%

In the *Benedictus* and *Agnus Dei* movements, however, the performance time relationship occurs in reverse. In other words, in Mozart’s last *missae breves* and *solemnes*, these movements show a significant gain in terms of their percentage

share of the total performance time compared to his earlier Masses, as shown in Table 4 below:

Table 4 – Performance time percentages of the *Benedictus* and *Agnus Dei* movements from the following Masses: *breves* KV 49, KV 65, KV 259 and KV 275; *solemnes* KV 139, KV 66, KV 317 and KV 337

Movement	<i>Missae breves</i>				<i>Missae solemnes</i>			
	KV 49	KV 65	KV 259	KV 275	KV 139	KV 66	KV 317	KV 337
<i>Benedictus</i>	9,7%	9,9%	16,0%	15,2%	6,4%	5,2%	12,7%	10,5%
<i>Agnus Dei</i>	13,7%	16,2%	19,7%	28,8%	13,5%	9,7%	23,8%	30,7%

It is important to reiterate that the total performance times of the last *missae solemnes* decrease significantly in relation to the earlier Masses, as shown in Table 5 below:

Table 5 – Total performance times of the *missae solemnes* KV 139, 66, 317 and 337

Inicial <i>missae solemnes</i> (1768-69)		Final <i>missae solemnes</i> (1779-80)	
KV 139	KV 66	KV 317	KV 337
43'48"	46'14"	26'40"	21'45"
Total Performance Time: (') = minutes + (") = seconds			

The participation rates in the total performance times of the movements from the Masses highlighted in Tables 3 and 4 indicate a significant valorization of the *Benedictus* and *Agnus Dei* movements and, in contrast, a reduction in the musical hegemony of the *Gloria* and *Credo* movements in Mozart's last *missae breves* and *solemnes*.

As previously mentioned, during this period, important sociocultural changes took place across Europe, arising from the Enlightenment ideals of the French Revolution – *liberté, égalité, fraternité* – which enabled the rise of the bourgeoisie to the detriment of the declining palace courts of the second half of the 18th century. The Church, intrinsically linked to the monarchical regime, was compelled to implement ecclesiastical changes aimed at modernizing its ceremonies and liturgies, in such a way as to make the Masses more appealing, less prolix, and more accessible to the people.

The ecclesiastical reforms brought immediate changes to musical conception – such as restrictions on contrapuntal textures and the inclusion of homophonic choral sections – as well as changes in the role of musical groups during Masses, even leading to the shortening of musical performances.

In this context, one can understand Mozart's desire, even if unconscious, to reduce the extraordinary musical prominence given in his early Masses to the *Gloria* and *Credo* movements – whose texts glorify and declare faith in the Catholic Church – in contrast to the texts of the *Benedictus* and *Agnus Dei*, which “bless the man who comes in the name of the Lord” and plead with the “Lamb of God, who takes away the sin of the world,” for the much desired “Peace”. The traditional sparse orchestral texture accompanying the vocal solo – which predominantly occurs in the first part of the *Agnus Dei* – allowed Mozart to make use of the then-new operatic aria style in these sections. Furthermore, the demands arising from the ecclesiastical changes, strictly followed by Archbishop Colloredo, reinforced the need to reduce the length of his *missae solemnes* and adapt their musical eloquence to the *missa brevis* model.

The fact is that the musical prominence of the *Gloria* and *Credo* movements in Mass performances was fundamentally due to the length of their texts compared to the other movements. The *Credo* text, for example, is proportionally twice as long as the *Gloria*, which in turn is longer than the combined texts of all other Mass sections. However, musically, Mozart finds solutions to better balance the duration of the performances of different Mass movements. As already mentioned, the words in the movements with long texts are generally not repeated, except

at phrase conclusions or in cadences at the end of sections. Two other ways of reducing the duration of these sections are the use of polytextuality (in passages especially involving the SCTB soloist choir) and overlapping (elision) between the end of one phrase and the beginning of the next.

Regarding the expansion of performance time in the movements with shorter texts, such as the *Benedictus* and *Agnus Dei*, Mozart proceeds in the opposite manner: repeating words, phrases, and even entire sections, *ipsi litteris* or with contrasting variations.

It is worth noting that the polytextual principle, which had only been adopted in the *missa brevis* until 1777, appears in the *Gloria* movement (c. 57–77) of the penultimate *missa solemnis*, KV 317 from 1779, thus reinforcing the thesis of an approximation between the two Mass styles: *brevis* and *solemnis*.

Nevertheless, Mozart maintains the grandeur of the *Gloria* and *Credo* movements, despite the expressive reduction in their performance time. Aiming to emphasize the drama and semantics of the text, he brings to the scene the striking presence of the modern secular operatic style with its arias, presenting melodies ornamented by sparse orchestral accompaniment, contrasting the chorales with more homophonic textures and independent instrumental passages, without abandoning the still-prevalent archaic style of *fugati* at the ends of the *Gloria* and *Credo* sections.

Examples of the grandeur of the *Gloria* and *Credo* movements in the *missae solemnes* of the 1768–69 period are found in Mass KV 66, in which the *Gloria* extends over 420 measures and the *Credo* over 356 measures, corresponding to 37.2% and 34.8%, respectively, of the total performance time of the Masses (see Appendix B – Table 8). In both movements, the texts are developed in seven subsections, featuring distinct instrumental accompaniments, including long instrumental introductions, as in the beginning of the *Un poco Andante* subsection in G major in 3/4 of the *Gloria*, with twelve measures. Furthermore, in the *Gloria* of Mass KV 66, attention is drawn to the *Andante ma un poco Allegro* subsection in F major 3/4, which also presents a significant nine-measure introduction, and to the way the text *Quoniam tu solus sanctus* is repeatedly sung by the tenor

solo (c. 209–309). The text *Cum Sancto Spiritu, in Gloria Dei Patris, Amen* in the following *Allegro e* subsection is introduced by another five instrumental measures and is repeated numerous times – this time, however, in the voices of the SCTB choir (c. 310–420).

In Masses KV 257, 258 and 259, the *Gloria* does not exhibit changes in tempo or rhythm, whereas “the internal climax of the Credo, concerned with the incarnation and crucifixion of Christ, is thrown into relief as an independent section” (SENN, 1980, p. XI).

When analyzing the evolution of total performance duration of the Masses and their movements from 1768 to 1780, one observes the convergence of the total performance times of the last *missae breves* and *solemnes*, as well as a better balance in the distribution of performance durations among their parts (see Appendix B – Table 8). In these last *missae breves* and *solemnes*, two movements predominate in terms of their percentage share of the total performance duration: the *Credo* and the *Agnus Dei*. Although the text of the *Credo* is vastly longer than that of the *Agnus Dei*, the durations of their performances are similar (see Appendix B – Table 8). This is due to various factors. For instance, in Mass KV 317, as already mentioned, Mozart uses the technique of layering different texts (polytextuality) in both the *Gloria* and the *Credo*. In contrast, at the beginning of the *Agnus Dei*, Mozart establishes a modern operatic-style solo for soprano (*Agnus Dei qui tollis peccata mundi...*) lasting fifty-six measures, including an eight-measure instrumental introduction. Following this is an *Andante con moto* subsection for the SCTB soloist choir that introduces the text *Dona nobis pacem* for the first time (c. 57–70). The movement then concludes magnificently and solemnly with the repetition of *Dona nobis pacem*, this time in the context of an *Allegro con spirito* written for the SCTB choir and featuring a sudden appearance by the SCTB soloist choir in measures 99–100, ending the Coronation Mass with gravity and brilliance. Thus, Mozart manages to reduce the performance time of elaborately texted sections, such as the *Gloria* and *Credo*, while simultaneously elevating the role of movements like the *Benedictus* and *Agnus Dei*, increasing their proportional presence within the total performance time of Mass KV 317 as a whole: *Kyrie*

(3'17" – 12.3%), *Gloria* (4'41" – 16.6%), *Credo* (6'55" – 25.9%), *Sanctus* (2'03" – 7.7%), *Benedictus* (3'23" – 12.7%), and *Agnus Dei* (6'21" – 23.8%).

The *Gloria* of the last three *missae breves* presents performance duration percentages that are slightly below those of the *Benedictus* (see Appendix B – Table 8). In contrast, in the last two *missae solemnes*, the percentage of the *Gloria* in the total performance duration is approximately five percentage points higher than that of the *Benedictus*. The percentage of total performance time allocated to the *Gloria* decreases in the last *missae breves* and *solemnes* compared to the earlier ones, while, conversely, the *Benedictus* increases (see Appendix B – Table 8). Of particular note is the prominence given to the *Benedictus* section in the *missae breves* KV 258, 259 and 275, which have a longer performance time than the *Gloria* – a unique occurrence in Mozart's Mass settings, possibly due to some specific liturgical reason related to the ceremonies for which they were intended. Mozart enriched the *Benedictus* of Mass KV 259 with an *obligato* organ, alternating with the strings or interwoven figures around the vocal parts (SENN, 1980, p. XI).

These *missae breves*, which were favored by the prince-archbishop of Salzburg, Count Hieronymus von Colloredo, included in their instrumentation not only the "Church Trio" but also trumpets and timpani, and later also oboes. The *Kyrie* of Mass KV 259 contains the fewest measures among all of Mozart's Masses – 29 measures – but in terms of percentage of total Mass performance time, it is the second longest, comprising 15% of the entire Mass's duration, second only to the *Kyrie* of the *missa brevis* KV 192, with 16.3% (see Appendix B – Table 8). In contrast to the other Masses, the text *Dona nobis pacem* in the *Agnus Dei* of Mass KV 258 is not a separate section but is integrated into the entire movement.

Another interesting compositional aspect in Mozart's work is his tendency to compose in pairs. According to Schick (2005, p. 172), this would be a "characteristic phenomenon of Mozart's creativity", in which two compositions of the same genre are created in close temporal proximity – no more than a year apart – giving the impression of being musically, formally or stylistically related, whether through specific similarity or through defined antithesis. This can be

observed between the *missae breves* KV 49 (1768) and KV 65 (1769); between the *missae solemnes* KV 139 and KV 66, also composed within a one-year span (1768–69). The first, the *Orphanage Mass*, serving as a model for the second, *Dominicus Mass*; between the *missae breves* KV 192 and KV 194, composed in the summer of 1774; between the *missae breves* KV 258 (1776–77) and 259 (1776–77); and the *missae solemnes* KV 317 (1779) and KV 337 (1780), both in C major, which form in many aspects a pair, even though they are separated by a one-year gap in completion date.

Highlighting the similarities between the *missae solemnes* KV 317 and 337, this occurs, for example, in the *Agnus Dei* section, which presents analogies in instrumentation, form and text setting, but nevertheless establishes a contrast between the deeply introverted and almost intimate character of Mass KV 337 and the “extroverted gesture” of the trumpet (c. 58) in the Coronation Mass (SCHICK, 2005, p. 173).

MISSA BREVIS IN C MAJOR KV (1779)

Mozart's Mass in C Major, KV 317 was completed on March 23, 1779, in Salzburg, as indicated by the date written on Mozart's original score – “li 23 marzo 1779” – when he was 23 years old. Mozart had just returned to Salzburg in mid-January 1779, when he was appointed court cathedral organist (by decree dated January 17, 1779). He entered into service in February 1779 and, to fulfill the obligations of court duties, he apparently began shortly afterward the composition of a new *missa solemnis*: the Mass in C Major, KV 317 (SCHICK, 2005, p. 196–197). Based on the composition date, it is likely that the Mass was intended for a special performance on Easter Sunday or Easter Monday, April 4 and 5, 1779, probably alongside the Epistle Church Sonata in C Major, KV 329/317^a (with an *obbligato organ*), to be performed at Salzburg Cathedral (HOLL, 1989, p. XIII).

According to David Humphreys (1990, p. 311), Mass KV 317 is known as the Coronation Mass not because it was performed during the crowning ceremony of a statue of the Virgin Mary at the Maria Plain chapel near Salzburg, but rather because Salieri is believed to have conducted a performance of the Mass at the coronation of Leopold II in 1791 in Prague, where it became known in court circles as the *krönungsmesse*.

Schick (2005, p. 197) notes that the name “Coronation Mass” first appeared in the 19th century – documented in 1862 in the first edition of the Köchel Catalogue. He comments that, historically, the fact that only Mass KV 317 is known today as the Coronation Mass, and not its “sister” Mass KV 337 (both in C major), is “entirely arbitrary”. However, musically it is understandable, since KV 317 is more intense than Mass KV 337, being shaped by the language of the clarini – trumpets that

traditionally signal the presence of a prince at the Mass and musically emphasize the festive character of a coronation.

This is a solemn-type mass (*missa solemnis*), written for soloists (SATB), four-part choir, and an orchestra with the following instrumentation: oboes I and II, horns I and II in C, clarini I and II in C, three trombones (alto, tenor and bass), timpani in C and G, violins I and II, basses (bassoon, cello, double bass), and an organ.

Structural elements commonly found in instrumental music are also present in this Mass. For example, the melodic line given to the soprano soloist in the slow tempo in the *Kyrie* returns in a faster tempo, contrapuntally, in the solo quartet voices and then in the choir during the *Agnus Dei*, thus helping to consolidate a certain thematic unity in the Mass. Furthermore, the *Credo*, with its quasi-rondo form, and the *Gloria*, with its sonata form and a brief development, resemble instrumental structures.

Regarding the vocal part, solos typically emerge from the choir and are generally short (with the exception of the soprano solo in the *Agnus Dei*). The choir usually presents a homophonic texture, with the text unfolding throughout the musical discourse without much repetition. However, contrapuntal texture is also present in the choral writing. Examples of this include the sections that set the texts *Qui sedes ad dexteram patris* and the *Amen* of the *Gloria*. In movements that include lengthy texts, such as the *Gloria* and *Credo*, Mozart employs an imitative, contrapuntal texture and uses certain techniques to reduce the total performance time. These include polytextuality and elision – i.e., the overlapping of the end of one phrase with the beginning of another, often with different texts. One example of this technique occurs in the *Gloria*, between measures 57–77, where the SATB solo quartet overlaps the following text: *Domini Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris*. The musical question will be analyzed in more detail in the discussion of each movement of the Mass.

There are several editions of KV 317: the edition found in the second volume of the *Alte Mozart Ausgabe* (AMA); the Breitkopf & Härtel edition (*Partitur-Bibliothek* No. 4453), which is a photographic document and a reprint of the

AMA, except for the error-free transcription of the vocal parts in modern clefs, which is very helpful for the conductor; the Edwin F. Kalmus edition, which is a reprint of the AMA edition; the Dover Publications edition, which is a reprint of the Breitkopf & Härtel edition; the Eulenburg No. 971 edition, edited by Felix Schroeder; and the edition found in Volume 4 of Series I, Work Group I, of the *Neue Mozart Ausgabe* (NMA), edited by Monika Holl in 1989 (Bärenreiter Kassel, Basel, London, New York, 1989).

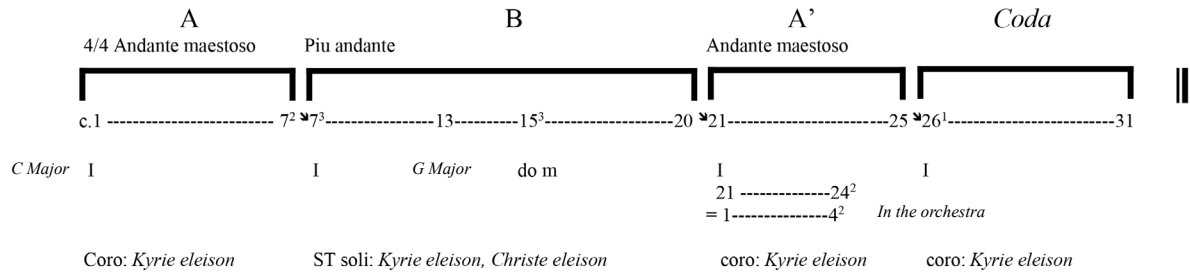
In the NMA edition, the three trombones used by Mozart (in accordance with Salzburg tradition, to reinforce the alto, tenor and bass voices of the choir) received their own staves, reiterating Mozart's explicit notation next to the vocal parts in the original scores of Mass KV 317.

MOZART'S CORONATION MASS

KYRIE

Figure 13 – *KYRIE* – Analytical Scheme

Kyrie (Ternary form)



Source: Elaborated by the authors

This movement follows a ternary form, defined primarily by shifts in tempo and texture. According to Schick (2005), the musical form does not reflect the symmetry of the three parts of the *Kyrie* text, but rather alludes to the French overture: a slow and majestic opening with incisive, dotted rhythms (section A), followed by a faster section employing imitation (section B), and concluding with a return to the initial slow section (section A'). The movement features instrumentation that, in addition to the “Church Trio”, includes oboes, horns, clarini and timpani, resulting in a grand, majestic sound.

The movement begins in a fanfare-like style with the immediate introduction of the text *Kyrie eleison* in a chordal texture by the choir, supported and amplified by a full orchestral *tutti* in a slow tempo – *Andante maestoso* – confirming the prevailing key of C major, typical of solemn masses. This pompous style, with its expansive sonority at the beginning of the musical discourse of the Mass, might, at first, seem out of character for the supplicatory nature of the prayer “Lord, have mercy”. However, the *fp* (forte-piano) effect used by Mozart at the end of the first beat of the Mass’s opening measure causes the powerful *tutti* to quickly fade, giving way to a rising arpeggiated melodic motion in the triad of C Major in the dynamic *p* (*piano*) in *staccato* using eighth-note figuration in the violins. This arpeggiated melodic movement returns halfway through the third beat of measure 1, this time in a fanfare-like style, *forte*, elaborated with dotted sixteenth-note figures, announcing the return of the majestic *tutti* – now with a G Major chord in measure 2.

The process repeats until, in measures 4 and 5, the text *Kyrie eleison* is finally sung by the choir in an eloquent manner, in the *f* (*forte*) dynamic, with the violins reinforced by the clarini and timpani, seeming to implore the heavens for divine mercy. The “cathartic” atmosphere of section A is interrupted on the fourth beat of measure 5, as the oboes and violins develop a movement, initially chromatic (from the fourth beat of c. 5 to the third beat of c. 6), using sixteenth-note figuration in the *p* (*piano*) dynamic, giving rise to a short transition movement that extends to the third beat of measure 7, where the initial *Andante maestoso* is replaced by a slightly faster *Più andante*, marking the beginning of section B in the ternary

structure. Notably, in the first half of section B (up to the downbeat of measure 15), Mozart reiterates the text *Kyrie eleison*, now forming a duet reminiscent of the modern operatic style of composition at the time. This unexpected return of the *Kyrie* text gives the listener the impression that the entire section A functions as an introduction to the movement.

On the second beat of measure 15, the tenor finally introduces the text of the second person of the Holy Trinity – *Christe Eleison* – which is echoed, juxtaposed by the soprano only once, and quickly, in the middle of measure 17, the text *Kyrie Eleison* returns to the dialogue between the soloists until the end of section B, which, through elision, marks the return of the *Andante maestoso* in section A'. It is noteworthy that the text *Christe Eleison* is confined to only two measures, yet stands out due to the interweaving of the text among the solo voices, whereas the remaining 29 measures of the movement are dominated by the *Kyrie Eleison* text. Just as section A functions as an introduction to the *Kyrie* movement, the *Kyrie* itself serves as a grand introduction to the Mass as a whole.

What stands out is the dynamic contrast scheme – *mf* (*mezzo forte*) and *p* (*piano*) – that Mozart establishes three times in the three beats leading up to the *Più andante* in measure 7, concisely repeating the initial scheme – *f* (*forte*) and (*p*) *piano* – that occurs in the first three measures of sections A and A' of the Mass. After the predominantly vocal *Più andante* middle section, in contrast to the predominantly instrumental beginning, the initial slow section returns in measure 21, with the choir repeating the word *Kyrie* in *f* (*forte*), incorporating the same rhythmic fanfare of the violins, now reinforced by the lower strings, and introducing the word *eleison* (Lord, Lord, have mercy) in a pleading manner. “If the beginning was primarily an overture, here the phrase truly becomes *Kyrie*” (SCHICK, 2005, p. 197, our translation).

This relatively short movement, with only 31 measures, concludes with a six-measure coda in which choir and orchestra alternately repeat the harmonic and rhythmic motifs heard at the beginning. The coda begins in measure 26 with the violins resuming the rhythmic fanfare motifs from the first measures of the *Kyrie*, this time in a *p* (*piano*) dynamic, at the same time initiating a dialogue between

the choir voices and the orchestra (c. 26–29). The final two measures of the coda interconnect and juxtapose the musical ideas of the predominantly instrumental sections (A and A') with those of the predominantly vocal section (B), thus musically synthesizing the movement in a serene atmosphere that contrasts with the eloquent anguish of the opening (section A): using a *p* (*piano*) dynamic, the oboes resume the vocal theme of the first phrase of section B, while the other instruments reiterate the arpeggios in C Major with the dotted rhythmic motifs from the fanfare-like movements of section A, providing unity to the movement.

In terms of orchestration, Mozart distributes the instrumental colors of this movement with great care. The strings share thematic and harmonic ideas when the choir is present, becoming suddenly secondary as they take on an accompanying role when the soloists enter. The brass both highlight harmonies and reinforce harmonic progressions with pedal tones. The oboes, in addition to reinforcing the harmonics in chordal passages, also assume a distinct role by adding carefully crafted melodic arabesques, as exemplified in measure 11 (see Figure 14). The imitation of the solo soprano's melody in the *Più andante* by the oboes and trumpets emphasizes the recent emergence of independent pairwise woodwind and brass sections in the classical orchestra (see Figure 15).

Figure 14 – Imitation of the melody sung by the Soprano in the part of Oboe I - *Kyrie* – c. 11



In the melodic elaboration of his phrases and sections, Mozart makes use of the technique of elision, juxtaposing musical ideas, interconnecting vocal and instrumental parts, thus generating greater internal movement and consequently increasing the expressiveness of the musical discourse throughout the entire movement. This occurs on a micro level in the construction of the phrases that make up the sections, and on a macro level by serving as a link between the different

sections. This system helps to lead the listener to perceive the voices and various instruments as a single sound body with multiple colors and timbral nuances. These may share or even alternate in musical protagonism, always starting from a common point that simultaneously concludes and initiates a new musical idea. On a macro level, this occurs, for example, as previously highlighted, on the third beat of measure 7 where, simultaneously, section A (*Andante maestoso*) ends and section B (*Più andante*) begins. The same occurs on the first beat of measure 21 where section B ends and, simultaneously, section A' (*Andante maestoso*) begins, as well as at the beginning of measure 26 where the re-exposition of section A (A') ends and the coda begins. On a micro level, we find this in the first three measures of the movement, where the end of the word *Kyrie* (the vowel “e”) coincides with the beginning of the arpeggios with rhythmic motifs in the fanfare style in the violin parts (see Figure 16).

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 15 – Imitation of the melody sung by the solo soprano in the *Più andante* in the parts of the oboes and trumpets – *Kyrie* – c. 7–9; ; macro elision in the third beat of c. 7 in the *Kyrie*, where the end of section A (*Andante maestoso*) and the beginning of section B (*Più andante*) occur simultaneously

The image displays a musical score for the *Kyrie* section of the *Missa Brevis in C Major, KV 317*. The score is arranged in a standard orchestral format with multiple staves. The top staff is for Oboes I, II, followed by Horns I, II in C, Clarinets I, II in C, and Timpani in C-G. Below these are the Trombone parts (Alto, Tenor, Baixo). The string section includes Violin I, Violin II, Soprano, Contralto, Tenor, Bass, and Basses and Organ. The score is in common time (C) and features a dynamic range from *mf* to *p*. A blue box highlights the *Più andante* section, which begins at measure 7. The Soprano part is also highlighted with a blue box, showing the lyrics "Ky - ri - e - e - le - i -". The Organ part is marked "Solo" and "Org.: tasto solo".

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Figure 15(cont.) – Imitation of the melody sung by the solo soprano in the *Più andante* in the parts of the oboes and trumpets – *Kyrie* – c. 7–9; macro elision in the third beat of c. 7 in the *Kyrie*, where the end of section A (*Andante maestoso*) and the beginning of section B (*Più andante*) occur simultaneously

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
son. Ky - ri - e - lei - son.

Contralto

Tenor
Solo
Ky - ri -

Bass

Basses and Organ

Figure 16 – Arpeggios with rhythmic fanfare-like motifs in the violin parts; micro-level melodic elision and dynamic juxtaposition – *Kyrie*, c. 1-3

The musical score is for the beginning of the *Kyrie*, measures 1-3. The tempo is marked "Andante maestoso". The score includes parts for Oboes I, II; Horns I, II in C; Clarinets I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; Trombone Baixo; Violin I; Violin II; Soprano; Contralto; Tenor; Bass; and Basses and Organ. The violin parts feature arpeggiated motifs highlighted with blue boxes. The chorus sings "Ky - ri - e" with dynamic markings of "Tutti f" and "p".

This also happens in terms of dynamics. The juxtaposition of different dynamics, both in the instrumental and vocal parts in the first three measures of the *Kyrie*, for example, helps build a *tutti* with a distinctive sound plasticity that is capable of highlighting the tonic syllable of the word *Kyrie*. Furthermore, this contrast, this juxtaposition of dynamics, generates greater internal movement in the phrases and, consequently, enables an even more expressive musical discourse.

It is advisable for the conductor to define, both for the orchestra and the choir, how to execute the complex multiple dynamic markings designated by Mozart for the first two beats of measures 1–3: the oboes and horns play a whole note figure, thus producing a harmonic pedal effect with the marking *fp* (*forte piano*) with a crescendo reaching again a dynamic *f* (*forte*) in the second half of the third beat when the violins execute a rhythmic motif developed in dotted sixteenth notes and thirty-second notes in fanfare style in *f* (*forte*); the clarinos and timpani harmonically punctuate, playing a quarter note in *f* (*forte*) throughout the first beat of the measure; the violins initially follow the *f* (*forte*) marking for the quarter note figure, *p* (*piano*) for the next three eighth notes in response to the eloquent *Kyrie* and in the middle of the third beat they suddenly attack in *f* (*forte*) the aforementioned dotted rhythmic motif in fanfare style over the C Major arpeggio; in the choir voices, there is a marking of *f* (*forte*) for the first three quarters of the first beat followed by *p* (*piano*) on the last quarter of the first beat extending until the end of the word *Kyrie* in the first half of the second beat (see Figure 16).

The conductor also needs to pay attention to the sudden changes in tempo, as, for example, at the end of the *Andante maestoso* of section A and the beginning of the *Più andante* of section B (see Figure 15) in the middle of measure 7. A figuration in sixteenth notes occurs in the violins and oboes on the last beat of measure 6 and the first two beats of measure 7 with a *mf* (*mezzo forte*) and *p* (*piano*) scheme that functions as a transition between sections A and B, drawing the attention of the musical group and the audience to the imminent beginning of section B. The slow subdivided quaternary metric model of section A transforms into a more-lively quaternary model in section B. The dense instrumentation of the *tutti* in section A becomes rarefied, serving as accompaniment to the soloists in section B. Thus, the conductor must anticipate in the gesture of the subdivision of the second beat of measure 7 the new rarefied instrumental texture that accompanies the soprano and tenor (ST) duet *solì* and the new dynamic and tempo levels of section B, executing a smaller, lighter and more-lively gesture. Equal care is necessary for the preparation of the re-exposition of the opening

music (A', c. 21), whereby the conductor should subdivide the gesture of the last beat of the *Più andante* in such a way that it can anticipate to the group the return of the *tempo primo* with its grandiose, pompous fanfare-style sonority.

The conductor's gesture during the performance of the coda must reflect the musical specificities that appear within it. The coda maintains in its first four measures the musical ideas stemming from the opening section (A), establishing, as previously mentioned, a supplicating dialogue between the choir and the instrumental formation, emphasizing the character of the text *Kyrie eleison*, with a texture much less dense than the beginning of the re-exposition. Its last two measures establish in the oboes a *déjà vu* of the first phrase sung by the soprano solo at the beginning of section B, while the basses, horns, and clarini execute the arpeggio of the C Major chord three times, reiterating the key of the Mass. The tempo and musical style of these last two measures of the coda are more lively and *cantabile*, approaching the style of section B. It is very important that the conductor can establish broad communication with the instrumental group and choir, always prioritizing musical protagonism, highlighting the different articulations and dynamics, observing the correct diction of the text engaged in musical prosody, involving the musicians, singers and audience in a spiritual, religious and devoted atmosphere, oriented to the message of the text, in this case, "Lord, have mercy".

In terms of form, the movement is ternary, similar to the *Kyrie*, but this time it adopts the sonata form, which was a novelty for Mozart, who until then had never used the sonata form in the movement of the *Gloria* (LEOPOLD, 2005, p. 197), ending with a jubilant *coda*.

The *Gloria* begins by repeating the compositional model of the *Kyrie*, with an eloquent *tutti*, predominantly vocal, and the choir homophonically singing the word *Gloria* over a dotted rhythm and in the dynamic *f* (*forte*). The predominantly instrumental response comes immediately in measure 2, with the violins playing an elegant and lively motif in parallel thirds in *p* (*piano*), supported by the horns sustaining a pedal on the note C in octaves. The basses also contribute by reiterating the pedal on C through a rhythmic figure of eighth notes, generating intense internal motion in the opening measures, which serve as an introduction to this movement (c. 1–8) (see Figure 18). The entire movement of the *Gloria* is structured similarly to the movement of the *Kyrie*, contrasting instrumental motifs, partially fanfare-like, with vocal passages involving the SATB choirs and soloists.

The exposition occurs in measures 1–77¹ (downbeat of measure 77), with the first thematic group developing in measures 1–56, and already in the dominant key – G Major – the second thematic group appears in measures 57–77¹. In measure 9, the clarini, supported by the timpani, perform a rhythmic arpeggiated motif in C Major in fanfare style, announcing the true beginning of the movement.

An interesting harmonic motion takes place in the basses starting at measure 9, in which a descending sequence begins and extends to measure 15, where the word *Pax* is reiterated under a G Major dominant chord (D⁷/A), configuring a brief modulation to G major that continues until measure 19. Mozart seems to place the climax in the ascending line *Gloria in excelsis Deo, et in terra pax hominibus* on the word *hominibus* (c. 18), in which the soprano reaches a high G, which is also rhythmically extended. In measures 20–28¹, a transition section in *p* (*piano*) occurs, leading the musical discourse back to the key of C major (c. 28).

MOZART'S CORONATION MASS

Figure 18 – Example of similarities between the movements of the *Kyrie* and *Gloria*
– opening page of both movements

KYRIE

The image displays a page of a musical score for the Kyrie, featuring various instruments and vocal parts. The tempo is marked "Andante maestoso". The score includes parts for Oboes I, II; Horns I, II in C; Clarini I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; Trombone Baixo; Violin I; Violin II; Soprano; Contralto; Tenor; Bass; and Basses and Organ. The vocal parts (Soprano, Contralto, Tenor, Bass) are marked "Tutti" and sing "Ky - ri - e,". The instrumental parts include dynamic markings such as *f* (forte) and *p* (piano). The score is divided into three measures by vertical blue lines. At the bottom, there are fingerings for the organ part: 5, 5, 6, 6, 5, 4, 6, 4, 2.

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 18 (cont.) – Example of similarities between the movements of the *Kyrie* and *Gloria*
– opening page of both movements

GLORIA

Allegro con spirito

The image displays a musical score for the beginning of the Gloria movement. The score is written for a full orchestra and a vocal choir. The tempo is marked 'Allegro con spirito'. The key signature is C major and the time signature is 3/4. The score is divided into two measures, with two vertical blue lines highlighting the first and fifth measures of each part. The instruments listed on the left are Oboes I, II; Horns I, II in C; Clarini I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; Trombone Baixo; Violin I; Violin II; Soprano; Contralto; Tenor; Bass; and Basses and Organ. The vocal parts (Soprano, Contralto, Tenor, Bass) are marked 'f Tutti' and sing 'Glo - ri - a, glo - ri - a,'. The instrumental parts include various dynamics such as *f* (forte) and *p* (piano). The Organ part is marked 'Tutti Violoncellos' and 'Org. e Contrabaixos'. The score shows a clear structural similarity between the two highlighted measures across all parts.

Starting at measure 28, the second part of the thematic group of the exposition begins, bringing forth five textual acclamations introduced by bold, impetuous motivic figures in the violins, once again emphasized in a fanfare-like style, with dotted rhythms in the clarini and horns.

The first acclamation, *Laudamos te*, is introduced by the choir in *f* (*forte*) within a context of instrumental *tutti*. Employing again the process of elision, Mozart, with mastery and elegance, manages to transition from a tempestuous, thrilling musical style in the context of an orchestral and choral *tutti* in *f* (*forte*), to a sound with a sparse instrumental texture where the basses, violins, and oboes play a staccato, *p* (*piano*) scalar movement in thirds (c. 32–34), creating a Baroque-like juxtaposition of “terraced” dynamics (see Figure 19).

In measures 32–41, Mozart introduces the next two acclamations, which bring the texts *benedicimus te* and *adoramus te*, again using the effect of the Baroque juxtaposition of “terraced” dynamics: the texts are sung in *f* (*forte*) dynamics by the SATB soloist choir voices accompanied by a sparse, delicate *p* (*piano*) instrumentation where the horns and oboes play notes from the triads of the C Major chord (c. 34–37) and G Major chord (c. 38–41) with dotted half-note rhythmic figures, the violins and oboes respond to the solo choir with descending eighth-note figures in staccato in the violins (c. 36–37 and c. 40–41) and in the oboes (c. 37 and c. 41), and a *tasto solo* in the bass punctuates harmonically throughout the two acclamations (see Figure 19).

The SATB choir returns with the fourth acclamation – *glorificamus te* – throughout measures 41–43¹, repeating the music from measures 30–32¹, still in the tonic key. Mozart then brings back in measures 44–45 the music of the two measures that served as an introduction to the text *Laudamus te* in measures 28–29 (with impetuous rhythms in the strings and with the clarini and horns playing in fanfare style), which now introduce the final acclamation – *gratias agimus tibi* – in G Major in measure 46.

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 19 – Elision of predominantly vocal measures with instrumental ones, Baroque dynamics “terraced” effect – *Gloria* – c. 30-41

The musical score for Figure 19 illustrates the elision of predominantly vocal measures with instrumental ones in the Gloria section of the Mass in C Major, KV 317. The score is arranged in a standard orchestral format, with staves for Oboes I, II; Horns I, II in C; Clarinets I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; Trombone Baixo; Violin I; Violin II; Soprano; Contralto; Tenor; Bass; and Basses and Organ. The key signature is C major, and the time signature is 3/4. The score is divided into two parts by a vertical blue line at measure 30. The first part (measures 27-29) features a vocal line with lyrics "tis." and instrumental accompaniment. The second part (measures 30-41) features a vocal line with lyrics "Lau - da - mus - te." and instrumental accompaniment. The organ part at the bottom is marked "Solo" and "Tutti".

Org.: tasto solso

5	6	7	8
3	4	3	3

MOZART'S CORONATION MASS

Figure 19 (cont.) – Elision of predominantly vocal measures with instrumental ones, Baroque dynamics “terraced” effect – *Gloria* – c. 30-41

33

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

Solo

Be-ne-di-ci-mus te. Ad-o-ra-mus te.

Org. tasto solo

The second thematic group develops in measures 57–77 in the key of G Major and presents the text in the soloist choir voices in a compacted manner through the compositional technique of polytextuality: first, the soprano and tenor contrapuntally sing the phrases *Domine Deus Rex caelestis*, *Deus Pater omnipotens* (c. 57–65); then, the soprano and alto sing in parallel thirds – which Einstein (1945, p. 342) calls “a passage of a popular nature [...] a forbidden polytexture” – the phrases *Domine Fili unigenite* in the soprano and *Domine Deus, Agnus Dei* in the alto.

The sparse texture of the instrumentation of the first thematic group – with staccato eighth-note figures in *p* (*piano*) for the violins, oboes playing scalar melodic movements, and horns and basses emphasizing cadential motions – remains present in the second thematic group.

From measure 70, now including the participation of the bass soloist and continuing the polytextuality, the texture of the section becomes denser, with increased internal movement. All the soloists begin singing simultaneously. The violins and oboes perform a figure in articulated eighth notes with slurs and ornaments, while the horns and basses underscore the harmony, emphasizing the final cadence that marks the beginning of the development section in measure 77 (see Figure 20).

In the contrasting key of G minor, the development brings back the *tutti* in fanfare style led by the clarini and timpani, with the strings presenting frenetic motion, alternating figures with every measure – thirty-second notes followed by staccato eighth notes – (c. 77–82). The oboes and basses highlight the harmonic movement by performing scalar motions in opposite directions (oboes descending, basses ascending – c. 78–82) (see Figure 21).

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Figure 20 – Polytextuality (c. 71–77¹); figuration in slurred eighth notes with expression marks and ornaments in the violins and oboes, harmonic punctuation in the horns, trumpets and bass – *Gloria* – c. 71-76

71

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
Chri-ste, Je-su Chri - ste. A - gnus De - i, Fi - li - us Pa - tris.

Contralto
us Pa - tris. Do - mi-ne Fi - li, Je - su Chri - ste.

Tenor
Chri-ste, Je-su Chri - ste. A - gnus De - i, Fi - li - us Pa - tris.

Bass
Fi - li-us Pa - tris. Do - mi-ne Fi - li, Je - su Chri - ste.

Basses and Organ

6 6 5 >
4 4 #

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Figure 21 – Increase in the density of the instrumental texture – frantic motion in the violins alternating figuration each measure – sixteenth notes then staccato eighth notes – and scalar movement in the bass and oboes – *Gloria* – c. 77-82

77

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

Tutti

tris. Qui tol - lis, qui tol - lis pec-

Tutti

tris. Qui tol - lis, qui tol - lis pec-

Tutti

tris. Qui tol - lis, qui tol - lis pec-

Tutti

tris. Qui tol - lis, qui tol - lis pec-

Tutti

f

♭	12	10	♭8	6	♭12	10	8	♭6	6	5	♭6
	♭10	8	6	5	10	♭8	6	4	5	♭	4
	5		♭		7		♭				3

Throughout the development, the contrast between the *tutti* in *f* (*forte*) dynamics of the SATB choir and orchestra versus the SATB soloist choir, with an instrumentation presenting a less dense texture in *p* (*piano*), repeats itself in different keys. For example, in measure 87, the soloist quartet reappears singing the text *miserere nobis* in G minor, accompanied by the strings without brass. The orchestral *tutti* returns at measure 95, announcing the resumption of the text *Qui tollis peccata mundi* sung by the SATB choir until the downbeat of measure 104, repeating the same music from its first appearance in measures 77–86. In measures 102–103, Mozart performs a harmonic adjustment. He retains the subdominant iv^6 , the fully diminished seventh degree vii^o of F minor, and also the dominant V^6 , so that the contrasting text *suscipe deprecationem nostram* can be presented in F minor.

On the last beat of measure 113, the *tutti* of the orchestra and the SATB choir reappears, exposing the text *Qui sedes ad dexteram patris*. Initially, the text is sung in a contrapuntal texture (c. 114–117), but in measure 118 the choir returns to a homophonic texture that extends until the downbeat of measure 122. This section develops the text in counterpoint, whose harmonic movement, albeit briefly, encompasses distant keys for natural horns: Eb, Ab (c. 115–119).

The contrasting *miserere nobis*, now in C minor, returns in measure 123 and is sung by the SATB soloist choir. First, the text is introduced by the alto in measure 123. From measure 124 onwards, the other choir solo voices integrate themselves into the musical discourse, which develops contrapuntally until measure 127. The text is reiterated from measure 128 onwards, but in a homophonic texture, thus favoring comprehension of the text.

In measures 131–134¹, there is a transition passage similar to the one previously made in measures 28–32¹, leading the sonata movement to its recapitulation at measure 135. The recapitulation of the first thematic group has a musical discourse linked to the text *Quoniam tu solus sanctus*, extending until measure 173, where the recapitulation of the second thematic group begins, highlighting the word *Amen*.

Both the first and second thematic groups are shortened in the recapitulation (see Figure 17). The first thematic group, which in the exposition spans fifty-

six measures (c. 1–56), is reduced to thirty-eight measures (c. 135–172) in the recapitulation. The second thematic group, which in the exposition covers twenty measures (c. 57–76), is shortened to eight measures (c. 173–180) in the recapitulation.

The 18-measure coda, beginning at measure 181, reiterates the festive *tutti* fanfare style – orchestra and choir – that runs throughout the movement, ending the *Gloria* with four effusive, conclusive chords in C Major.

Performances of the *Gloria* tend to vary in terms of metronome markings: ♩ = between 132 and 152 (see Table 8), which could justify a single-beat conducting gesture throughout the entire movement. However, in some passages, it is necessary to use a ternary gesture, light and precise, emphasizing the *levare*; or even a single-beat gesture that highlights the last third of the gesture (thus emphasizing the *levare*), in order to allow the musicians and singers to articulate the music and text precisely. For example, this is already evident in the first measure of the *Gloria*, where the choir must sing the syllables of the word *Gloria* [ˈglɔ ri a] in the following proportion relative to the internal beats of the measure: *Glo* (1 ½) - *ri* (½) - *a* (1).

Regarding the initial *levare*, many conductors imperceptibly subdivide the entire measure preceding the start of the music with the left hand, while the right hand executes the *levare* on the third beat of the measure.

To achieve perfect text articulation, the conductor should always prioritize the choir, even in sections in which the *tutti* with orchestra occurs. In other words, whenever possible, the conductor should lead by articulating the text as if singing with the choir, looking directly at them.

It is suggested that the metric model for the conducting gesture at the beginning of the movement be a ternary in *staccato* style, which should be performed on a medium/low conducting plane, with moderate/wide amplitude, intense, thus favoring the performance of the magnificent initial *tutti* of the *Gloria* in *f* (*forte*) dynamics. Immediately, in the next measure, predominantly instrumental, the conductor can maintain the ternary gesture, but this time in a light *staccato* style (mainly using the wrist to reproduce the beats of the measure), or

use a small, light single-beat gesture, employing a high conducting plane, appropriate for the *p* (*piano*) dynamic and the pedal executed in the rhythmic figure of eighth notes by the bass also in *p* (*piano*) (c. 1–8).

The metric model of the gesture varies between ternary and single beat throughout the movement. For example, during the performance of the three parts of the first theme (1st theme: part 1 – c. 1–9; 2nd part – c. 10–19; 3rd part – c. 20–28¹), the *staccato* should predominate, except in the first four measures of the third part of the first theme (c. 20–23) in which the horns and oboes perform minims, followed by the choir singing the word *bonae* also with the rhythmic figure of the dotted minim. Immediately at measure 24, a transition section begins, a bridge extending to measure 27, which allows the music to return to the key of C Major. In this transition, the basses provide harmonic punctuation, while the violins and oboes perform a melodic sequence over an elaborate rhythmic figure in eighth notes, always starting the measure on an offbeat, thus requiring rhythmic precision from the musicians. To facilitate the performance of this transition section, it is recommended that the conductor resume the small, light, precise ternary metric model, with a high conducting plane in *staccato* style (near the conductor's face) used in measures 2–4 at the beginning of the movement. The left hand, in turn, may perform a light single-beat gesture, further emphasizing the “ictus” of the first beat (very necessary for the offbeat attack) and inducing the *legato* designated for the violin and oboe parts.

Thus, to aid the articulation of the instrumentalists, generally, in intense, vigorous predominantly instrumental passages, presenting motifs with figures in thirty-second notes or sixty-fourth notes, many with dotted rhythms, on offbeats, generally functioning as transitions between different sections (such as c. 28–29 or c. 131–134), the metric model of the conducting gesture generally adopted is ternary. The same applies to the *tutti* of the orchestra with the choir throughout the movement.

In the instrumental passages in *p* (*piano*) or in sections where the SATB choir of soloists sings the text, in which the instrumental texture is usually much less dense than in the *tutti* passages, the single-beat gesture predominates to give

lightness and encourage the internal movement of the melodies sung by the voices and the accompanying music played by the orchestra. The single-beat gesture may be introduced at any moment if the musical discourse becomes ‘heavy’ or lacks movement. The important thing is to maintain the ‘more in the air than on the ground’ character of the triple meter throughout the entire movement.

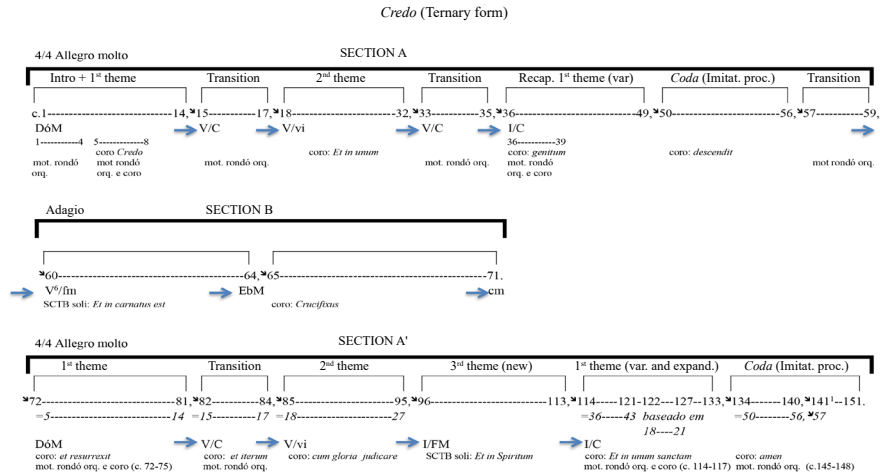
It is noteworthy that in fast tempos, as in the *Allegro con spirito* of the *Gloria*, the gesture adopted is small for the piano dynamic, and medium, or even small but intense, for the *f* (*forte*) dynamic. Large gestures are less precise and “heavy” for movements like the *Gloria*.

It is important to highlight that the left hand, in addition to reiterating the pulse marking in passages that require rhythmic precision, must assist in establishing better musical phrasing, emphasizing changes in dynamics and articulation styles, valuing cadences and timbral nuances, as well as highlighting the tonic accent of key words throughout the musical discourse.

MOZART'S CORONATION MASS

CREDO

Figure 22 – CREDO – Analytical Scheme



Source: Elaborated by the authors

The form of the Credo of the Mass is ternary (**ABA'**). In the introduction to his edition of this work, Paumgartner⁷ states that this movement is in 'rondo form combined with a large ternary-song form.

The movement opens with a four-measure orchestral introduction that musically constitutes the rondo motif, which returns numerous times throughout the movement. This motif brings back the majestic, palatial, imposing music of the *Kyrie*, now at an *Allegro molto* tempo, where the brass – horns and impetuous clarini – execute the dotted fanfare rhythmic motifs, while the oboes and basses provide harmonic punctuation at the beginning of each measure. Furthermore, the oboes and basses perform scalar passages in a staccato eighth-note figuration on the third and fourth beats of the first three measures, functioning as important anacruses, emphasizing the beginning of each new measure in the introduction, thus imparting greater motion to the music. This initial motif, played by the continuo and oboes, simultaneously occurs in a more ornamented version in the violins and is fundamental for constructing the musical discourse of the first section and its returns (see Figure 23).

In the next four measures – measures 5–8 – the choir joins the orchestral *tutti* and declaims the text *Credo in unum Deum, in unum Deum* on the note C in unison, thus textually defining the music of the introduction – the rondo motif – which overlays the fanfare-style rhythmic motifs of the brass. The declamation in unison continues until the third beat of measure 7 when the choir begins to sing in four-part harmony. The textual definition of the orchestral prelude by the choir allows each new appearance of the instrumental theme to be heard as a vocal theme, referring to the imaginary text *Credo in unum Deum*, regardless of the text being sung at that moment (REUTER, 1993, p. 169). An example of this occurs in measures 72–75 when the rondo motif music is overlaid by the text *Et resurrexit tertia die, secundum Scripturas*, and also in measures 114–117 with the text *Et unam sanctam catholicam et apostolicam Ecclesiam*. The use of the rondo principle appears throughout the movement: measures 1–4, 5–8, 15–17, 33–35, 36–39, 57–60, 72–75, 82–84, 114–117, 145–148 (see Figure 24).

7 Wien, Philharmonia Studienpartitur #53. Ed. B. Paumgartner, 1957.

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Figure 23 – The initial rondo motif played by the continuo, winds and timpani appears simultaneously in a more ornamented version in the violins – *Credo* – c. 1-4

The image shows a page of a musical score for Mozart's Coronation Mass, specifically the *Credo* section, measures 1-4. The score is for a full orchestra and includes the following parts: Oboes I, II; Horns I, II in C; Clarinets I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; Trombone Baixo; Violin I; Violin II; Soprano; Contralto; Tenor; Bass; and Basses and Organ. The tempo is marked "Allegro molto" and the key signature is two flats (B-flat major or D minor). The time signature is common time (C). The score is marked with a forte dynamic (*f*). The Violin I and II parts are highlighted with a blue box. The Basses and Organ part includes figured bass notation: *f* 8 8 8 8 8 8 8 8 8 8 [b]8 4 6 6 6 6 6 7 7 2 4 5b 3. The initial rondo motif is played by the continuo, winds, and timpani, and appears simultaneously in a more ornamented version in the violins.

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Figure 24 – Instrumental and vocal rondo motif – *Credo* – c. 36-39¹

35

Oboes I, II

Horns I, II in C

Clarin I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Tutti

8 8 8 8 5 8 8 8 8 8 4 6 6 2 4

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Figure 24 (cont.) – Instrumental and vocal rondo motif – *Credo* – c. 36-39¹

The musical score consists of the following parts:

- Oboes I, II
- Horns I, II in C
- Clarinets I, II in C
- Timpani in C-G
- Trombone Alto
- Trombone Tenor
- Trombone Baixo
- Violin I
- Violin II
- Soprano
- Contralto
- Tenor
- Bass
- Basses and Organ

The lyrics for the vocal parts are:

Soprano: fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni-a

Contralto: fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni-a

Tenor: fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem

Bass: fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni-a

The organ part includes figured bass notation: 8, 4 6 6, 2 4, 6 6 6, 6 6 7 7, 6 6, 5 5.

Additionally, the rondo theme reappears functioning as modulatory instrumental passages, such as in the transitions in measures 15–17 (see Figure 25) and measures 82–84, in which the choir overlays the rondo theme by singing the text *Et iterum venturus est cum gloria* with a distinct musical discourse, almost independent, parallel to the rondo motif, creating a unique sonic effect throughout the *Credo*.

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Figure 25 – Transitional passage – instrumental rondo motif – *Credo* – c. 15-17

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
o - mni - um, et in - vi - si - bi - li - um.

Contralto
o - mni - um, et in - vi - si - bi - li - um.

Tenor
o - mni - um, et in - vi - si - bi - li - um.

Bass
o - mni - um, et in - vi - si - bi - li - um.

Basses and Organ
Solo
7 # 6 6 5 # 8 8 8 8

Schick (2005) explains that the semantic-formal effect arising from the use of these transitional passages, or even these rondo motifs, repeatedly throughout the movement, is the creation of a “*Credo Mass*” – constantly recurring *Credos* that reinforce the sentence *Credo in unum Deum, in unum Deum* – but without interrupting the presentation of the text in favor of the opening words. This is observed, as already mentioned, in measures 82–84, which reprise the transitional section from measures 15–17, now over the text *et iterum venturus est cum gloria* (see Figure 26). In fact, these transient declamations, these *Credos*, cleverly compensate for the fact that the entire text of the *Credo* speaks of faith but declares faith in God only once at the beginning of the prayer (*Credo in unum Deum*). At the end of the movement, the choir once again intones the opening phrase of the *Credo* text while the orchestra reiterates the rondo motif, closing both the musical and textual, lyrical cycle (see Figure 27).

The constant and driving rhythm characteristic of the classical style – with violins presenting elaborate sixteenth-note figurations, basses and oboes providing harmonic punctuation, and the brass either presenting fanfare-style rhythmic motifs or also harmonically punctuating – used by Mozart to pursue the *Allegro molto* tempo in the treatment of the beginning of the *Credo* throughout section **A** is suddenly interrupted by a deceptive cadence (V⁶/fm, c. 60) at the start of the contrasting section **B** in measure 60.

The minor key and the *Adagio* assigned to the development of the text *Et incarnatus est de Spiritu Sancto* in section **B** contrast with the *Allero molto* at the start of the *Credo*. The confident, festive, joyful declaration of faith transforms into an introspective prayer.

First, a solo SCTB choir depicts the miracle of the immaculate conception and the birth of the Savior in a serene atmosphere, intoning the text amid a musical commentary performed by the first violins *con sordino* presenting ornamental thirty-second-note figurations that could represent the miraculous presence of the Holy Spirit.

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Figure 26 – Transitional passage – choir overlaps instrumental rondo motif
– Credo – c. 82-84

80

Oboes I, II

Horns I, II in C

Clarinets I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

7 #

6 6 5

4 #

8 8 8 8

Pa - - tris, ad dex - te - ram Pa - - tris, Et

dex - te - ram, ad dex - te - ram Pa - - tris, Et

Pa - - tris, as dex - te - ram Pa - - tris, Et

Pa - - tris, ad dex - te - ram Pa - - tris, Et

MOZART'S CORONATION MASS

Figure 26 (cont.) – Transitional passage – choir overlaps instrumental rondo motif
– Credo – c. 82-84

83

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
i - te - rum ven - tu - rus est cum glo - ri - a, cum

Contralto
i - te - rum ven - tu - rus est cum glo - ri - a, cum

Tenor
i - te - rum ven - tu - rus est cum glo - ri - a, cum

Bass
i - te - rum ven - tu - rus est cum glo - ri - a, cum

Basses and Organ

Tutti

8 5 #

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 27 – Choir sings the opening phrase of the *Credo* text again – final rondo motif – c. 145-148¹

144

Oboes I, II

Horns in C

Clarini in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

a - men, a - men. Cre - - do in

a - men, a - men. Cre - - do in

a - men, a - men. Cre - - do in

a - men, a - men. Cre - - do in

6 6 8 8 8 8 8 8 8 8 8 8 4 6 6
5 5 8 8 8 8 8 8 8 8 8 8 [b]8 2 4 4
[b]

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Figure 27 (cont.) – Choir sings the opening phrase of the *Credo* text again – final rondo motif – c.145-148¹

148

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
u - num De - um. A - men, a - men.

Contralto
u - num De - um. A - men, a - men.

Tenor
u - num De - um. A - men, a - men.

Bass
u - num De - um. A - men, a - men.

Basses and Organ
6 6 5 6 6 4 6 6 6 6 6
95 4 4 5 5 4 5 5

The contemplative atmosphere of full rejoicing at the consummation of the miracle of the Savior's coming is interrupted halfway through measure 64. The violins and basses, reiterated by the oboes, introduce prophetically, grimly, and mournfully, in the solemn style of fanfare music in the *f* (*forte*) dynamic, the choir's participation intoning the text that speaks of Christ's crucifixion. The drama and unimaginable suffering reach their apex in the long notes in the half-note figure presented in the second half of measures 65, 66 and 67.

All the tension and despair dissolve into total resignation before the imminent crucifixion and burial of Jesus in the textual passage *passus et sepultus est*, ending with the pianissimo reiteration of the words *sepultus est* with syllables interspersed by pauses, producing a "sobbing" effect in the face of Christ's death.

Once again, Mozart uses the technique of elision to impact the moment when the text announces the resurrection of the Savior. In other words, at the moment when the text finishes announcing the death and burial of the Savior with the word *est*, an orchestral *tutti* immediately resumes the joyful initial rondo theme. The choir joins the orchestra at the half of the third beat of the same measure (measure 72), proclaiming the resurrection and ascension of Jesus to heaven, initiating the recapitulation section (see Figure 28).

The recapitulation begins at measure 72 with the return of the key of C Major, the *Allegro molto* tempo, and the rondo motif from the opening, now with the text *Et resurrexit tertia die, secundum Scripturas*. Although developing different texts, Mozart uses the same music from the exposition up to measure 95 whereby a short fanfare introduces new thematic material in F Major. This new section presents previously unheard melodic material. The SCTB solo choir returns, blending contrapuntal and homophonic textures. The instrumentation is similar to the beginning of the *Adagio* in section **B**, rarefied, with first and second violins performing alternately, each measure, ornamental sixteenth-note melodies (see Figures 29 and 30). The cello (one of the few indications by Mozart for its use in the scores of his Masses) provides an ostinato accompaniment built on an eighth-note rhythmic figure, with the first and third beats reinforced by *pizzicatos* in the double bass.

MOZART'S CORONATION MASS

Figure 28 – Elision at the beginning of the recapitulation – *Credo* – c. 71-72

71 *pp* *f* *a2* **Primo tempo**

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto *pp* *f*

Trombone Tenor *pp* *f*

Trombone Baixo *pp* *f*

Violin I *f* si levano li sordini

Violin II *f* si levano li sordini

Soprano *pp* *f* est, se - pul - tus est, Et re - ser - re - xit ter - ti - a

Contralto *pp* *f* est, se - pul - tus est, Et re - ser - re - xit ter - ti - a

Tenor *pp* *f* est, se - pul - tus est, Et re - ser - re - xit ter - ti - a

Bass *pp* *f* est, se - pul - tus est, Et re - ser - re - xit ter - ti - a

Basses and Organ *pp* *f* senza Organo coll Org. 5 8 [8 8 8 8] [8 8 8 8]

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Figure 29 – Ornamental melody in violin I – beginning of the *Adagio* of the *Credo* – c. 60-62

Oboes I, II

Horns I, II in C

Clarinets I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

59

Adagio

con sordino

con sordino

Solo

Solo

Solo

Solo

Et in - car - na - - tus est

Et in - car - na - - tus est

Et in - car - na - - tus est

Et in - car - na - - tus est

8 4 6 6 5
2 6 5

Org.: tasto solo

MOZART'S CORONATION MASS

Figure 29 (cont.) – Ornamental melody in violin I – beginning of the *Adagio* of the *Credo* – c. 60-62

61

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
de Spi - ri - tu San - - cto ex Ma - ri - a Vir - gi - ne: Et

Contralto
de Spi - ri - tu San - - cto ex Ma - ri - a Vir - gi - ne: Et

Tenor
de Spi - ri - tu San - - cto ex Ma - ri - a Vir - gi - ne: Et

Bass
de Spi - ri - tu San - - cto ex Ma - ri - a Vir - gi - ne: Et

Basses and Organ

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 30 – Ornamental melody in the violins – third theme of section A' of the Credo – c. 97-99

97

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Basses and Organ

Spi - ri - tum, et in Spi - ri - tum San - ctum, Do - mi - num

Solo

Et vi -

Et vi -

Violoncelli

pizzicato (Vc. e B.)

Fagotti coi Contrabassi

Org.: tasto solo

The *tutti* returns in measure 114, even more exuberantly, with the rondo motif in a fanfare style further emphasizing the text *Et unam sanctam catholicam et apostolicam Ecclesiam*, which is eloquently sung by the choir in a predominantly contrapuntal texture. In measures 114–133, Mozart once again uses musical material similar to that presented earlier in section A. In other words, measures 114–121 almost mirror the music of measures 36–43. Meanwhile, measures 122–127 present an expanded version of measures 18–21.

Another way Mozart seeks to create unity within the movement, besides reiterating musical material, is by repeating some of the contrasts established throughout the movement in terms of texture (homophonic, contrapuntal), instrumentation (dense, sparse), timbre, tempo and dynamics. For instance, in measures 123–127, Mozart again employs the *fp* (*forte-piano*) dynamic effect that occurs earlier in measures 19–21, though now extended. The choir sings the word *mortuorum* in a decrescendo leading to an unexpected *pp* (*pianissimo*) on the last beat of measure 127, harmonically supported by a double pedal on the note G played by the horns, and by a rhythmic eighth-note ostinato in the basses.

In measure 128, a significant dynamic contrast signals the approaching conclusion of the *Credo* prayer and, consequently, the end of the movement. The *tutti* at *f* (*forte*) immediately reveals, in the first half of the first beat of the measure, the contralto's voice expressing hope in eternal life with the text *Et vitam venturi saeculi*. Furthermore, in measure 128, the other voices join the contralto, amplifying this feeling of hope and nearly completing the text of the *Credo* by the middle of measure 130. A brief 4-measure codetta with the word *Amen* leads the movement into its final coda in measure 134.

The coda begins by almost entirely replicating the music of measures 50 a 57¹ (*descendit*) from section A, emphasizing the word *Amen* ("so be it"). The movement ends with a final affirmation of faith, as the choir intones the first phrase of the *Credo* prayer – *Credo in unum Deum* – supported by the rondo motif.

As in the *Kyrie*, the *Credo* movement presents significant changes in emotional atmosphere, mood, tempo and dynamics, challenging the conductor's ability to lead the musical discourse coherently and artistically.

Thus, to establish the correct *Allegro molto* tempo, the conductor must observe that it should be faster than the *Più andante* of the *Kyrie*, yet slower than the *Andante con spirito* of the *Gloria*. In other words, it should not be so fast as to hinder comprehension of the text due to “rushed” words, nor should it make violin articulation in the fast, extended sections **A** and **A'** unplayable.

It is also important to note that, to determine the appropriate tempo for the *Allegro molto* in this movement, the conductor should consider not only stylistic and historical factors but also the technical and emotional level of the singers and musicians involved. A university orchestra, with musicians and singers still in technical and theoretical training, for example, will naturally lead the conductor to choose a less brisk tempo that allows the group to perform the music with fluency, enabling a well-balanced performance that satisfies both ensemble and audience.

Referring again to performances of the *Credo* movement by renowned orchestras and conductors, we observe that the metronome marking for the quarter note figure varies between 112 and 130 (see Table 8).

Once again, the preparation and execution of stylistic, tempo and dynamic transitions are among the main challenges throughout this movement. For example, in measure 59, just before the change of tempo from *Allegro molto* to *Adagio*, it is necessary for the conductor to subdivide the fourth beat of the measure and anticipate on the upbeat of the last eighth note of that beat the new slow tempo, introduced in a serene, light atmosphere consistent with the new text, which deals with the incarnation of Christ. Here, the SCTB soloist choir takes the lead, declaiming the text with expressiveness and exhibiting a *cantabile* characteristic of the sacred style of the 18th century. The text is set to a minimal, reduced orchestration. The solo bass – likely played by a cello – marks the harmony, while the second violins and oboes harmonically support the melody, and the first violins present ornate thirty-second-note figurations that embellish the text declaimed by the solo voices. All of this contrasts with the festive, pompous rondo motif just previously played.

In other words, the medium-sized staccato conducting gesture transforms into a smaller, predominantly *legato* gesture, requiring great precision from the

conductor in leading the soloists' phrasing. As this is a homophonic declamation, special care must be given to entrances and cutoffs, always in accordance with the demands of prosody and punctuation in the text. An example is the offbeat entry of the solo singers in the subdivision of the first beat of the first two measures of the *Adagio*, contrasting with the entrance on the downbeat of measure 62 with the text *ex Maria*. It is important to remember that the cutoff of a certain phrase or word within a musical context suggesting continuity can be executed in two ways: 1) The cutoff will occur at the beginning of the beat following the one containing the last syllable of the word, if there is a rest on that subsequent beat; 2) The cutoff will happen at the end of the beat containing the syllable, if the subsequent beat is already committed to new text.

Example of type 1: the cutoff of the letter "t" in the word *est*, articulated as a quarter note on beat 4 of the first *Adagio* measure (measure 60), should occur at the beginning of beat 1 of measure 61, since there is an eighth rest at the start of that beat (see Figure 29).

Example of type 2: the cutoff at the end of the word *homo* in beat 2 of measure 63 must occur in the subdivision of beat 2, before the repetition of the same word on beat 3 of measure 63. Interestingly, when repeating the word *homo*, Mozart highlights the human condition in which Jesus came to us. Additionally, he delays the completion of the phrase *Et incarnatus (factus est)*, creating a two-beat delay that allows, in the next measure (64), a short two-beat transition (played in fanfare style by the violins and solo bass), preparing the most dramatic musical passage in the entire Coronation Mass: *Crucifixus*.

Another challenge in the *Crucifixus* section is how to maintain intonation, tension and the anacrusic direction of the choir's singing of the stressed syllables of the words *Crucifixus* and *nobis*, which are articulated over a pattern of minims starting on the third beat in measures 65 and 66, and extending to the first half of the first beat of measures 66 and 67, respectively, with the new text beginning immediately on the second half of the first beat of those same measures. In other words, there is a risk of an abrupt termination of the last syllable of the word *Crucifixus*, displacing the tonic accent – which should fall on the syllable "fi" –

onto the syllable “xus”, thereby hampering the clarity of the text. Thus, in the case of the word *Crucifixus*, the conductor should cut off the syllable “xus” in the first half of the first beat of measure 66, paying attention to the cutoff of the “s”, which should be brief. Furthermore, the conductor must shape the singing of the syllable “fi” in the word *Crucifixus* within the context of a fermata. The preparation, development and conclusion of the fermata – which coincides with the end of the word *Crucifixus* – should be executed with the left hand, while the right hand maintains a legato pulse in subdivided quadruple meter. The cutoff at the end of *Crucifixus* must be performed without accentuating the syllable “xus”, since the tonic stress lies on “fi”, and the “s” should be short, allowing the singers to breathe and comfortably articulate the first word of the new text.

The end of the *Adagio* requires special attention from the conductor when executing a crescendo in the penultimate measure of the section and a sudden *pp* (*pianissimo*) – the lowest dynamic marking in the entire work – on the second beat of measure 71. The choir sings the text *et sepultus est* in *f* (*forte*), with varying points of entry and cutoff for the words, while the violins play a figuration in demisemiquavers consistently on the offbeat, and the horns join the orchestra in *f* (*forte*) on the second beat of the penultimate measure. In the final measure of the *Adagio*, the oboes, in *pp* (*pianissimo*), perform an elaborated passage of minims in parallel thirds in a descending *legato* line, while simultaneously, the strings and choir, also in *pp*, reiterate the word *sepultus*, with the syllables separated by quaver rests. In other words, this passage presents complexity in terms of dynamics and articulation styles for both instruments and voices. Regarding the choir’s participation in this passage, it is necessary for the conductor to guide the choir in singing the text *passus et sepultus est* from the third beat of measure 69 to the first half of the first beat of measure 71 in a continuous breath. Moreover, the conductor must precisely prepare and execute the articulation of the syllable “tus” in the word *sepultus* in measure 70, noting that the tenors sing on the second half of the fourth beat, while the other sections enter on the last quarter of the fourth beat. It is very important to “land” the word *est* precisely on the first beat of measure 71. This cutoff must occur on the subdivision of the first beat

of measure 71, still in *f* (*forte*). The reiteration of the word *sepultus* in measure 71, in which the syllables are interspersed with quaver rests and now sung in *pp* (*pianissimo*), emphasizes the burial.

It is necessary for the conductor to prepare the return to *tempo primo*. To do this, it is recommended that they anticipate the return of the *Allegro molto* in the second half of the fourth beat of measure 71. Regarding the orchestral conducting in this passage (measures 69–71), the conductor must clearly maintain the pulse “click” so that the oboes, bass and violins can accurately perform their offbeat demisemiquaver and semiquaver figurations. The entry of the horns on the second beat of measure 70 should be highlighted, as well as the entry of the oboes on the third beat of the same measure. The contrast in measure 71 between the oboes’ *legato* minim figuration and the choir’s interspersed quavers with rests should be emphasized. To achieve this, the conductor should ask the choir to sing in *pp* (*pianissimo*), or even *morendo* if possible, articulating the text syllables shortly, stressing the tonic syllables (*est se-pul-tus*) and with a short “s” at the end of “tus”. The oboes should also play in *pp* (*pianissimo*), preferably *morendo*. Again, it is important to stress the need for the conductor to prepare the return to *tempo primo*. This preparation generally results in a slight tendency to slow down the subdivision of the fourth beat of measure 71.

Returning to *tempo primo* at the beginning of section **A'**, in measure 72, requires the conductor to immediately re-enter the emotional and musical context of section **A**. The reappearance of the rondo theme demands restraint from the conductor to avoid allowing the group to reprise the music hastily, anxiously, thereby disturbing the phrasing and musical discourse, and thus the comprehension of the text. The *Credo* movement is the longest among all the movements in the Mass. At nearly seven minutes in length, it represents approximately 25% of the total performance time of the piece (see Appendix B – Table 8). Its score demands that musicians and singers remain consistently focused and concentrated. Moreover, it requires strong technical control coupled with physical and emotional endurance from the group. Thus, approaching the end of the movement – after the group has traversed the intense and dramatic *Adagio*

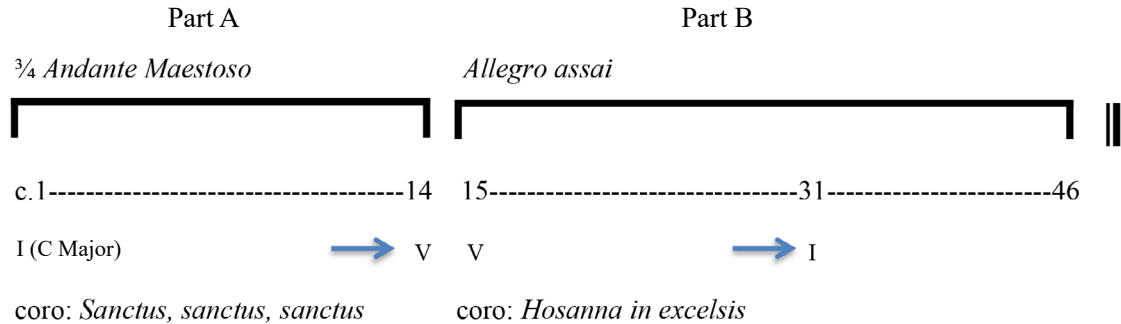
section that narrates the death and burial of Christ, as well as the reprise of the first and second themes of section **A** (with their subsequent outbursts of euphoria and intensity expressed in the return of the vigorous music from the beginning of the movement, with text emphasizing the resurrection and ascension of Jesus into heaven) – the conductor must maintain tight control over the musical discourse to prevent the group from weakening or losing focus, which could compromise the performance quality. It is essential to maintain the group’s spiritual vigor and determination.

For instance, in measures 96–113 of section **A'**, a new musical idea is introduced – a third theme with a completely different character, very light in texture, unpretentious, with the violins embellishing the singing with semiquaver figurations in *p* (*piano*), and the soloists’ choir proclaiming faith in the Holy Spirit. In these circumstances, it is not uncommon for technical problems to arise due to the group’s relaxation after the intensity of the previous sections, or even due to a lack of physical and mental preparation. This can be minimized – or even avoided – through hard work in technical, physical and mental preparation during rehearsals, clarifying any technical misunderstandings and repeating the most complex passages and the movement as a whole as many times as necessary, so that the group can feel comfortable navigating the musical flourishes of this unique and spectacular movement.

SANCTUS

Figure 31 – *SANCTUS* – Analytical Scheme

Sanctus (binary form)



Source: Elaborated by the authors

The *Sanctus* of the *missa solemnis* KV 317 is short: 46 measures. Its performance time is approximately 2 minutes, corresponding to 7.7% of the total performance time of the Mass (26'40") (see Appendix B and Table 8). The movement consists of two contrasting sections: **A** and **B**. The first section (**A**), with a more grandiose nature, returns to the *Andante maestoso* tempo and the dotted rhythmic figuration from the opening of the *Kyrie*, and sets the texts *Sanctus* and *Pleni*. The second section (**B**) presents a lighter and more joyful character, marked *Allegro assai*, and sets the text *Hosanna*.

In section **A**, the choir reverently proclaims the holiness and glory of God in *f* (*forte*), using a homophonic texture. Throughout section **A**, a pompous rhythmic movement is established in the instrumental musical discourse, based on an ostinato of dotted rhythms in the strings and partly in the oboes, functioning as an “inner motor” that generates movement and expressiveness in the music. It is a fanfare style expanded throughout the entire section.

The syncopated rhythm that appears in the oboes and horns in measures 1, 5, 7, 9, 11 and 13 – i.e., at the beginning of the phrases – stands out, counterpointing the “motor” of dotted rhythms led by the strings, further heightening the musical tension.

Starting in measure 5, the musical phrases become 2 measures long, and this rhythmic duel begins to alternate regularly until measure 14. Indeed, a dialogue between instrumental and vocal forces is established. At times, the instrumentation acts as a supporting role, increasing the tension during the vocal declamation of the text; at others, it responds to the vocal discourse, functioning as a strong anacrusis to the next textual entry. This exuberant orchestration compels the choir to sing the text even more affirmatively. In other words, the choir must strive even harder for the text to take precedence over the powerful, driving instrumental musical discourse.

The harmony is mostly in C major, briefly modulating to F major and C minor, and ending with a cadence on the dominant.

The tension built throughout section **A**, heightened by the cadence to the dominant, is resolved at the beginning of the *Allegro assai*.

The music assumes a different character – one of praise – with the text *Hosanna in excelsis*. This lively nature is presented in the two introductory measures by the strings, where a rhythmically elaborate motif – featuring a dotted quaver ornamented with a trill, followed by two demisemi-quavers and a crotchet – announces the arrival of the *Hosanna* text (see Figure 32).

Figure 32 – Rhythmic motif in Violin I – *Allegro assai* of the *Sanctus* – c. 15-16



This rhythmic motif plays an important structural role in both the *Sanctus* and the *Benedictus*, as it appears repeatedly in both movements, always marking the beginning of the *Hosanna* section.

The first phrase of the *Hosanna*, only 5 measures long (c. 15–19), sets the text in a homophonic texture and ends with a cadence to the dominant. The second phrase, 12 measures long (c. 20–31), has a more contrapuntal texture. It features an internal cadence and ends with a cadence leading back to the key of C major.

Beginning in measure 32, the dialogic pattern between the vocal and instrumental forces, which occurred earlier in the *Pleni sunt coeli* section of part **A**, returns and continues to the end of the movement. The brass punctuate the harmony. The oboes, meanwhile, play a dual role: they reinforce the vocal parts and double the violin parts in measures 36 and 37 (return of the rhythmic motif elaborated in a dotted eighth-note figure followed by two thirty-second notes and a quarter note from measures 15–16) and in the sixteenth-note flourishes on the last beat of measures 41 and 43, which drive anacrusically the repetition of the words *in excelsis*, concluding the movement.

Harmonically, this movement is quite simple: there is harmonic motion from the tonic (beginning of section **A**) to the dominant (beginning of section **B**), and a return motion from the dominant (beginning of *Allegro assai*) back

to the tonic (starting at measure 31 until the end). The most active harmonic section occurs within the dominant region (c. 23–31¹), with the presence of some secondary dominants.

From an interpretative standpoint, the greatest challenge in this movement is to maintain the intensity of the musical discourse, especially in the first section (*Sanctus* and *Pleni* texts), because although this is a short movement, the musical discourse – always in orchestral and choral *tutti* with a broad sound – is especially intense for the choir, particularly for the sopranos, who remain in the high register for most of the time (between E5 and G5). Additionally, the group must perform the *Sanctus* after a long, technically and psychologically demanding movement – the *Credo*.

Thus, once again, it is important to emphasize the significance of the tempo established for the *Andante maestoso* in the *Kyrie*, as this will serve as a reference for determining the tempos throughout the work. If the choice is for a slower tempo in the opening of the *Kyrie*, the technical demands for the group in the *Sanctus* – especially for the sopranos – will inevitably increase.

Balancing the dynamics between the orchestra and the choir is another key point, since the instruments – especially the brass and timpani – tend to produce a strong sound that may overshadow the voices. Therefore, the conductor must be attentive in establishing the orchestra's volume in relation to the voices so that the sung melody and the text always remain the focal point of the musical discourse.

A brief transitional passage in measures 15–16 brings back the festive spirit, the fanfare style of the fast sections from previous movements, preparing and announcing the choir's fervent singing of the *Hosanna* text. This transition features the same vigorous rhythmic style found in other transitional passages in the *Gloria*, such as in measures 28–29 of the *Gloria* (see Figure 33).

The *Allegro assai* of the *Hosanna* section is the fastest among the *Allegros* presented in the Mass. Analyzing performances by major ensembles, we find metronome markings for the crotchet ranging between 140 and 150 bpm (see Table 6).

In terms of conducting gestures, the same observations apply as those highlighted in the analysis of the *Gloria* sections, which featuring similarly rigorous rhythmic motifs.

The *Hosanna* section returns twice in the *Benedictus*.

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Figure 33 – Transitional passages – c. 28-29 of the *Gloria* (a) and c. 15-16 of the *Sanctus* (b)

(a)

27

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

Solo

Org.: tasto solo

5 6 7 8
3 4 3

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Figure 33 (cont.) – Transitional passages – c. 28-29 of the *Gloria* (a) and c. 15-16 of the *Sanctus* (b)

(b)

13 *Allegro assai*

Oboes I, II

Horns I, II in C

Clarini I, II in C *a 2*

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano
glo - ri - a tu - a. Ho - sa - na

Contralto
glo - ri - a tu - a. Ho - sa - na

Tenor
glo - ri - a tu - a. Ho - sa - na

Bass
glo - ri - a tu - a. Ho - sa - na

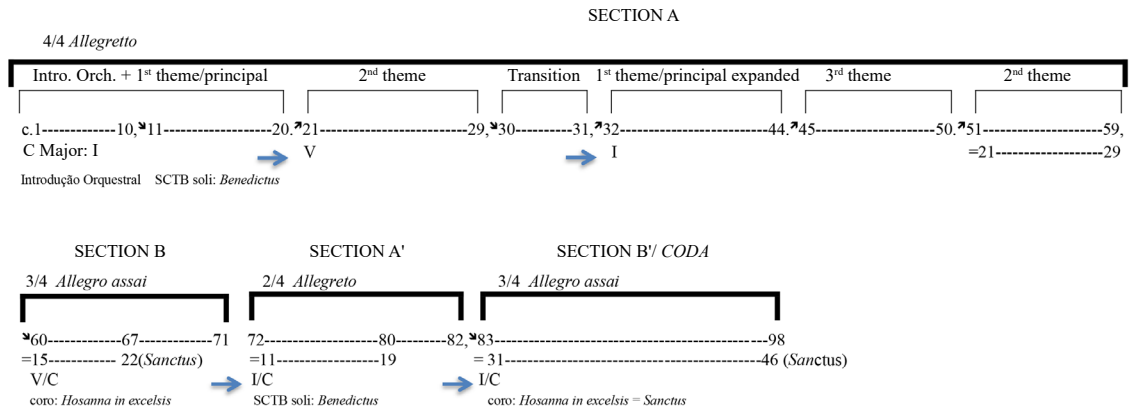
Basses and Organ

b7 4 3 b6 5 4 3 8 7 3 2

BENEDICTUS

Figure 34 – BENEDICTUS – Analytical Scheme

Benedictus (ternary form: A – B – A' – B' = CODA)



Source: Elaborated by the authors

The *Benedictus* of KV 317 was written in the key of C Major, featuring the SATB soloist choir. The formal structure is again ternary with a coda: **A** – **B** – **A'** – *Coda* (**B'**). An instrumental introduction of 10 measures (5 + 5) opens the movement, which contains four main sections (including the *Hosanna*). The *Hosanna* from the *Sanctus* returns in the *Benedictus*, but is divided into two parts: the first part appears in section **B**, and the second part in the coda (**B'**) (see Figure 34). There is no elaborate harmonic language in this movement, nor any unusual rhythmic activity or particularly intricate contrapuntal writing. Here, the composer conveys beauty through simplicity.

The *Benedictus* features the longest instrumental introduction (10 measures) among the movements of the Coronation Mass. The first violins present the melodic material that will be developed throughout the movement, except in the two instances in which the *Hosanna* section reappears. It is a monothematic melodic line accompanied by an Alberti bass in the second violins, with the lower strings reinforcing the fundamental harmonic tones. The introduction ends with a cadence to the dominant in measure 10, preparing for the choir's entrance with the *Benedictus* text in measure 11.

In measure 11, marked *sotto voce*, the alto, tenor and bass soloists begin the *Benedictus* text, followed by the soprano soloist at measure 12 using the same melodic idea introduced instrumentally. The horns initially hold a pedal on C (measures 11–15) and then join the oboes up to the beginning of the second theme at measure 21. The oboes double the alto and tenor voices an octave higher. The first violins double the solo alto, while the second violins alternate between playing an Alberti bass and doubling the tenors and first violins a third below. The double bass simply outlines the harmony. The first theme concludes with a V–I cadence in measure 20.

To introduce the second theme, Mozart brings back the arpeggiated anacrusis from measure 9 of section **B** in the *Kyrie*, now in the horns and oboes (measure 20). Two phrases follow on the text *Benedictus qui venit*: the first from measures 21–24, and the second from measures 25–30¹. Here, Mozart again uses the dynamic effect *fp* (*forte-piano*) to highlight the text *benedictus qui venit* (“blessed is he who comes”).

In the final two measures of the second theme's last phrase, (measures 28–29), Mozart once again employs dynamic nuance to emphasize the words *nomine* and *Domine* with a decrescendo: first *p* (*piano*), then *pp* (*pianissimo*). Furthermore, in *pp* (*pianissimo*), a brief transition in measures 30–31 brings back the melodic material of the first theme with the solo quartet in an expanded form and a different harmonic progression, modulating to D minor for three measures (measures 35–37) and concluding with a V–I cadence on the first beat of measure 44.

Starting on the second beat of measure 44, the third theme begins on the text *benedictus, qui venit in nomine Domini*. Mozart reintroduces the *fp* (*forte-piano*) dynamic effect, but this time only in the instrumental parts, and even more strikingly so, with simultaneous trills marked: in just three measures (measures 45–47), there are four *fp* (*forte-piano*) indications. Notably, this time the *fp* (*forte-piano*) is not marked for the solo choir. Perhaps Mozart intended to contrast this with the imminent return of the second theme, which already includes this dynamic marking for the soloists. Or perhaps he wished to create a different color in the texture of this section, concentrating the effects (*fp* and trills) in the instrumental parts while keeping the melodic line of the third theme's text setting unadorned. The first violins and first oboes initially double the tenor part (measures 45–47), and later the soprano (measures 48–50), ornamented with trills on the same notes indicated with *fp* (*forte-piano*) (see Figure 35). There are no trumpets in this third theme, and the horns provide harmonic support. The arpeggiated anacrusis motif played by the oboes announces the return of the second theme in measure 51 (see Figure 35).

Section **B** brings back the music from the first part of the *Hosanna* section of the *Sanctus*. The first eight measures of section **B** (measures 60–67) reprise the music from measures 15–22 of the *Allegro assai* in the *Sanctus*. A reiteration of the words *in excelsis* through an extended dominant cadence (measures 68–71) concludes section **B**.

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Figure 35 – *fp* (*forte piano*) effect in c. 45–47 and the anacrusic arpeggiated rhythmic motif in c. 50 in the oboe part at the end of the third theme of section **A** of the *Benedictus*

The musical score is arranged in a standard orchestral format. The top staves are for Oboes I, II; Horns I, II in C; Clarini I, II in C; Timpani in C-G; Trombone Alto; Trombone Tenor; and Trombone Baixo. The bottom staves are for Violin I and II; Soprano; Contralto; Tenor; Bass; and Bases and Organ. The score is in 2/4 time. The key signature has one flat (B-flat). The tempo is marked *Andante*. The score includes dynamic markings such as *f*, *p*, *fp*, and *tr*. The *fp* effect is highlighted in blue boxes in measures 45-47 for the Oboe I, II and Violin I, II parts. The anacrusic arpeggiated rhythmic motif in measure 50 is also highlighted in blue for the Oboe I, II and Basses and Organ parts. The organ part includes fingerings: 4 6 / 2, 4 6 / 2, 4 6 4 6 / 2 2, [5] 6, 7 5 9 7 / 5 3 4 3, and 7.

Oboes I, II

Horns I, II in C

Clarini I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Bases and Organ

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

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

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

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

4 6 / 2 4 6 / 2 4 6 4 6 / 2 2 [5] 6 7 5 9 7 / 5 3 4 3 7

After a significant pause – two beats with a fermata on the last beat (c. 71) followed by a double measure – the **A'** section, *Allegretto*, begins by reprising the music of the first theme from section A up to measure 81, where a V-I cadence occurs, which is, in a certain way, repeated in measure 83, giving way to section **B'**. The final *Allegro assai* of the movement reprises *ipsis litteris* the second part of the *Hosanna* section of the *Sanctus* (c. 31–46), thus closing the cycle and unifying the two parts of a single prayer (*Sanctus – Benedictus*), although, as previously mentioned, they are presented in different moments of the Mass.

Mozart once again employed the technique of elision as a means of linking the sections of the movement. This is evident, for example, in measure 11 (end of the introduction and beginning of the first theme), measure 30 (end of the second theme and beginning of the transition), measure 60 (end of the reappearance of the second theme at the end of section **A** and beginning of section **B**) (see Figure 36), and measure 83 (end of section **A'** and beginning of the coda).

Thus, once again, the conductor needs to explain to the ensemble this interweaving of musical ideas and should determine how the performance of the passage will take place. For example, as previously mentioned, in measure 30, the connection occurs between the end of the second theme, with all the soloists concluding the final syllable of the word *Domini*, albeit using different rhythmic figures: the soprano solo extends the syllable “ni” over two measures (c. 30–31 – transition) using two tied half notes; the bass, tenor and alto sing the syllable “ni” with a single eighth note in the first half of the first beat of measure 30. For the basses and tenors, Mozart wrote a pause for the remainder of the measure. However, the alto immediately performs a scalar motion in eighth notes singing the word *Benedictus*, preparing and anticipating the return of the material from the first theme of section **A** in measure 32. Meanwhile, in measures 30–31, oboe I and violin I double the alto’s line; the horns perform an ostinato on the note G with an eighth-note rhythm; the trumpets sustain a pedal tone, reiterating the note G, the basis of the dominant chord of the key of C Major. The remaining strings join in measure 31 with the voices, violin I, and the winds, leading into the return of the music from the first theme of section **A**.

A new tempo indication appears at the very beginning of the section in the *Benedictus: Allegretto*. It is important to highlight that some tempo markings associated with *Allegro* had already been indicated by Mozart in previous movements: *Allegro con spirito* (♩ = between 132 and 150) in the opening tempo of the *Gloria*; *Allegro molto* (♩ = between 112 and 132) in the opening of the *Credo* and *Allegro assai* (♩ = between 140 and 150) in the *Sanctus* (see Table 6).

But what would be the ideal metronome marking for *Allegretto*? Once again, based on the comparative table of performances of the Mass (see Table 6), it is observed that the metronomic indication for *Allegretto* varies: ♩ = between 46 and 56.

Thus, in order to provide greater lightness and motion to the musical discourse of the *Benedictus*, the metronome marking of ♩ = 56 was adopted, slightly below the *Più andante* of the *Kyrie* (♩ = 66)), for the performances by the Amazonas Symphony Orchestra and UEA Madrigal.

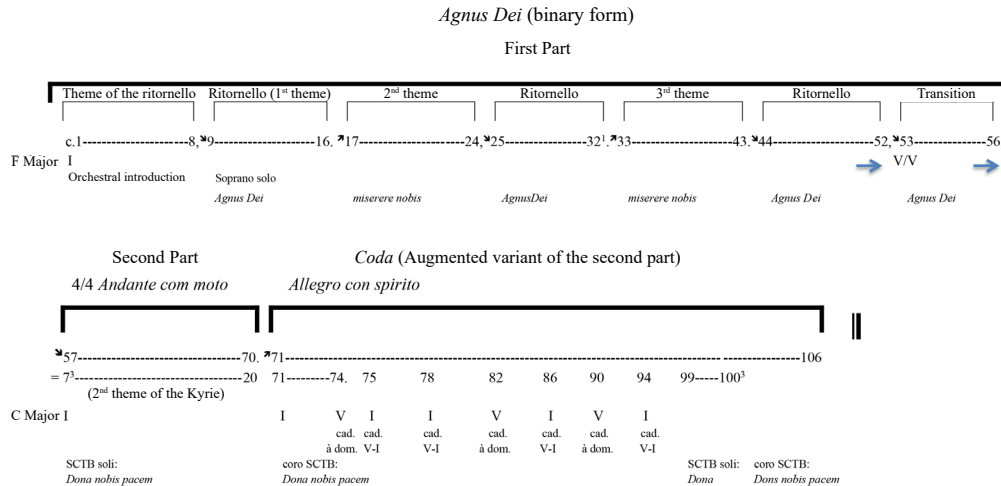
The soloistic character of the movement adds refinement and lightness to the musical discourse of the text of the *Benedictus*. Thus, it is essential that the conductor carefully observes the articulations and dynamic markings, which are crucial for the phrasing of the instrumental part, and also ensure the correct diction of the text, paying close attention to the poetic prosody and how Mozart organizes the interaction between it and the musical prosody.

Although the *Sanctus* and *Benedictus* movements appear as independent parts in Mass KV 317, the conductor must bear in mind that the text of both movements is part of the same prayer. Thus, the performance of both movements is interconnected, mainly through the *Hosanna* section of the *Sanctus*, which reappears in the *Benedictus* but divided into two parts. Such a procedure was unusual at the time and proved to be an important formal element, marking this *Benedictus* as one of the most complex in the history of music.

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AGNUS DEI

Figure 37 – *AGNUS DEI* – Analytical Scheme



Source: Elaborated by the authors

The movement essentially consists of two parts with a coda. The first part (the soprano aria), however, is set in a ritornello form (1st theme/*ritornello* – 2nd theme – *ritornello* – 3rd theme – *ritornello*), which is rather uncommon for Mozart (Mozart's arias usually follow a ternary ABA' structure, with section B often being little more than a short transition to A'). Each repetition of the *ritornello* reintroduces the *Agnus Dei* text with increasingly elaborate and ornamented musical writing in the piece's original key. The second and third themes are less harmonically stable, but both conclude in C Major with a V/I cadence.

With string writing reminiscent of the *Benedictus*, in F Major and in 3/4 time, the *Agnus Dei* begins with an 8-measure instrumental introduction (4+4) in a serene atmosphere marked by *p* (*piano*) dynamics. The first violins carry the melody while the second violins play an Alberti bass, both muted, and supported by *pizzicato* accompaniment from a *tasto solo* bass section. The oboes enter halfway through the second measure, reinforcing the melodic line, and the horns sustain a three-measure pedal on the note C starting at measure 5. In measure 7, the horns are replaced by the oboes, which play a descending semiquaver figure, signaling the beginning of the *ritornello* section proper.

In the next 8 measures (c. 9–16), the text *Agnus Dei qui tollis peccata mundi* is set musically for the solo soprano voice, who sings the prayer perfectly fused with the introduction's musical theme. At this point, the orchestration is reduced to a calm string accompaniment, with brief participation from the horns (c. 13–14), which sustain a pedal on the note C.

A second theme, also eight measures long (c. 17–24), brings forth the text *miserere nobis*. The soprano's melodic line is more lyrical, emphasizing the semantic content of the text. This is evident in the repeated reiteration of the word *miserere* throughout the passage, as well as the contrasting melisma on the stressed syllable of *miserere* in measures 18–19 and measure 22. At the end of the second theme (measure 24), there is an expressive *rallentando* in the execution of a short melisma on the final syllable of *nobis*, replicated an octave higher by the first oboe, emphasizing and extending the cadence to the dominant, evoking the then-modern style of Italian opera arias (see Figure 38).

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Figure 38 – Melismas on the words *miserere nobis* – *Agnus Dei* – c. 17-24

17

Oboes I, II

Horns I, II in C

Violin I

Violin II

Soprano solo

Basses and Organ

re-re, mi-se - re - - re no-bis, mi-se - re-re mi-se - re - - re__no - bis.

coll'arco

cresc. f p

The entrance of the oboes in measure 23 signals the return of *ritornello* material in measure 25, now more ornamented and featuring a denser orchestral texture. Here, the anacrusic motif, composed of three arpeggiated eighth notes, first appears in measure 9 of the *Kyrie* in the clarino part (a rare moment where brass instruments perform melodic material) (see Figure 15), now gains prominence in the oboe and violin parts (c. 26, 28, 45, 47). In fact, this motif reappears from the very beginning of the *Agnus Dei* (measure 2 in the oboes) and is used repeatedly throughout the entire movement, revealing its importance as a structural unifying element of the Mass (see Figure 39).

Figure 39 – Arpeggiated motif with melodic material in the oboes – c. 2 of the *Agnus Dei*

AGNUS DEI

The musical score for the Agnus Dei, measures 33-43, is presented in a multi-staff format. The tempo is marked "Andante sostenuto". The Oboes I, II part features a blue box highlighting an arpeggiated motif, with the instruction "sempre p" below it. The Horns I, II in C part has a "sempre p" marking. The Violin I and II parts are marked "con sordino". The Basses and Organ part is marked "Solo pizzicato" and "Org.: tasto solo". The Soprano solo part is marked "Solo". The score includes various musical notations such as trills (tr), fermatas, and dynamic markings.

Following the second appearance of the *ritornello* comes a third contrasting theme (c. 33-43), on the words *miserere nobis*. Once again, the melodic line of this new theme reveals a strong lyricism, with numerous repetitions of the word *miserere* in a harmonically less stable context than the second contrasting theme, and ending with an extended cadence to the dominant (V/F). In the accompaniment, elaborated staccato eighth-note figurations appear first in the violins, later reinforced by the oboes, generating internal tension and movement within the passage. The soloist and the syncopated orchestral accompaniment are interrupted by a fermata in measure 43.

The final return of the *ritornello* occurs in measure 44 in an even more ornamented form, reaffirming for the third time the text *Agnus Dei, qui tollis peccata mundi*. In the instrumentation, the strings accompany in *pizzicato* with occasional short arpeggios from the oboes and pedal notes in the horns. In measures 50–51, the violins operatically echo the soprano line. In measure 53, a deceptive cadence (V/V⁴₃) introduces the modulatory transition to the *Dona nobis pacem*.

After four transitional measures (c. 53–56) in recitative style and a quarter-note pause with a fermata, the *Dona nobis pacem* begins, divided into two large sections: the first section constitutes the second part of the movement (c. 57–70) and unifies the entire Mass by recalling the music of the *Kyrie* (c. 7³-20); the second section of the *Dona nobis pacem* serves as the coda of both the movement and the Mass as a whole (c. 71–106).

In C Major, the second part of the movement begins at measure 57 with a reprise of the second theme of the *Kyrie*, flowing peacefully in the soprano solo voice. In measure 65, the texture broadens with the entrance of all soloists. The tempo accelerates at measure 71 with the return of the *Allegro con spirito* from the *Gloria*, marking the beginning of the coda.

The grand coda comprises 36 measures (c. 71–106) and is an augmented variant of the earlier thematic material from the *Kyrie*. Mozart presents a sequence of three 8-measure sections (4 + 4), with the third section repeating the music of the second, alternating dominant cadences and V–I cadences on the word *pacem* (c. 71–94). Here, the choir enters singing a harmonized version of the *Kyrie* with the text *Dona nobis pacem*, in the tempo of *Allegro con spirito*. In the first 4 + 4 section (c. 71–78), the choir presents a contrapuntal texture, but from measure 79 onward, a predominantly homophonic texture prevails until the end of the movement. This homophonic texture is softened by rhythmically active orchestral lines, with rapid sixteenth-note figurations in the violins and basses (c. 83-86, c. 91-94 and c. 104-105), which, along with the punctuated rhythms of the brass in occasional fanfares, outline the basic harmonic progression of the choral lines.

Mozart interrupts the frenetic musical discourse eight measures before the end (c. 99–110), momentarily reviving the serene atmosphere of the soloist choir (again aiming to unify the piece), which repeatedly intones the initial motif of the second *Kyrie* theme (see Figure 40). Suddenly, the full orchestral and choral *tutti* resumes on the third beat of measure 100, reprising the four measures previously sung by the soloists (measures 94³ – 98¹ = 100³ – 104¹). Thus, Mozart reaffirms once more the text *Dona nobis pacem* – “grant us peace” – with brass fanfares evoking one last time the opening text of the *Credo* (rondo motif) – *Credo in unum*

Deum – in measures 101–103, concluding the work with a fervent, eloquent plea for peace to the Lord, echoing the atmosphere of the *Kyrie*'s opening – *Kyrie eleison* – now enriched by the rhythmic and dynamic vigor of the *Allegro con spirito*, rendering glory, blessing the Lord.

In other words, in a sort of final *codetta*, within the last eight measures (c. 98–106), Mozart musically and textually synthesizes the work: in measures 99–100, he uses sparse instrumental texture with the vocal prominence of the SATB soloist choir, which is then replaced by the dense texture of a full orchestral and choral *tutti* (SATB choir) from measure 101 to the end; the *Kyrie* and *Agnus Dei* are present through the music of the second theme of the *Kyrie* and the second part of the *Agnus Dei* text (*Dona nobis pacem*); in measures 101–103, brass fanfares highlight the initial phrase of the *Credo*: *Credo in unum Deum*; and the exuberance of the *Allegro con spirito* conveys praise to the Lord, as found throughout the *Gloria*, and also in the *Hosanna in excelsis Deo*, part of the *Sanctus* and *Benedictus*. As such, Mozart synthesizes the entire prayer of the Mass: I plead, I believe, I bless and I give thanks to one God, imploring His mercy and the sending of His heavenly peace.

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Figure 40 – Return of the initial motif from the second theme of the *Kyrie* sung by the solo soprano in the SATB soloist choir voices – *Agnus Dei* – c. 99-100

96

Oboes I, II

Horns I, II in C

Clarin I, II in C

Timpani in C-G

Trombone Alto

Trombone Tenor

Trombone Baixo

Violin I

Violin II

Soprano

Contralto

Tenor

Bass

Basses and Organ

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

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

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

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

4 6 6 [8] 6 6 5
2 4 3 4 3

Org.: tasto solo

Mozart later uses the initial theme of the soprano aria from the *Kyrie* of Mass KV 317, which is repeated in the second part of the *Agnus Dei* in a different context, within the operatic musical universe: in the Countess's aria *Dove sono i bei momenti* from the second act of the opera *Le Nozze di Figaro* (1786) (transposed to a 2/4 meter), and in Fiordiligi's aria *Come scoglio* from the opera *Così fan tutte* (1790), now with the text *cosìgnor quest'alma è forte* (SCHICK, 2005, p. 199) (see Figures 41 and 42 – excerpts from the arias *Dove sono i bei momenti* and *Come scoglio* from the operas *Le Nozze di Figaro* and *Così fan tutte*, respectively).

MISSA BREVIS IN C MAJOR KV 317 (1779)

Figure 41 – Beginning of the Countess's aria *Dove sono i bei momenti*
 – Act III of the opera *Le Nozze di Figa*

Andantino

Oboes I, II

Bassoons I, II

Horns I, II in C

Violin I

Violin II

Viola

Soprano solo
Condessa de Almaviva

Do - ve so - no i bei mo - men - ti, di dol - cez - za e di - pia - cer,___

Cello and Bass



Oboes I, II

Bassoons I, II

Horns I, II in C

Violin I

Violin II

Viola

Soprano solo
Condessa de Almaviva

do - ve an do - ro i giu - ra - men - ti di quel lab - bro men - zo - gner, di quel lab - bro

Basses and Organ

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Figure 42 – Beginning of Fiordiligi's aria *Come scoglio* from Act I of the opera *Così fan tutte* similar to the beginning of the second theme of the *Kyrie* aria in Mass KV 317

Allegro

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Oboes, Clarinet in B, and Bassoons. Below them is the Trumpet in B. The string section consists of Violin I, Violin II, Viola, and Cello and Bass. The vocal part is for Soprano solo, Fiordiligi. The score is in common time (C) and has a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The vocal line for Fiordiligi is highlighted with a blue box and includes the lyrics: 'co - si o - gnor quest' al - ma - è - for - te'.

Regarding the tempo of the coda, it is necessary to highlight that performance tradition shows a considerably slower metronome marking for the *Andante con spirito* of the *Agnus Dei* – ♩ = between 86 and 98 – compared to the same marking in the *Gloria* movement – ♩ = between 132 and 152 (see Table 6). This is primarily due to the textual discourse, as the text would be rushed if the metronome speed adopted were similar to that of the *Gloria*. Nonetheless, the exultant, celebratory spirit of the *Gloria* immediately emerges, albeit at a slower tempo, when the coda appears.

In terms of conducting, it is essential that in the first part of the *Agnus Dei* the conductor maintains the same spiritual and gestural posture as during the soprano aria of the second theme of the *Kyrie*, observing and valuing the return in the musical discourse of structural elements of the score. For example, the oboes' response in the second half of the second beat of the introduction of the *Agnus Dei* reprises the similar participation of the horns occurring in measure 9 of the

Kyrie, during the soprano aria (see Figure 15); or, still in the introduction of the *Agnus Dei*, in the oboes' part at measure 8, where they perform a descending scalar motion in sixteenth-note figurations that cues the soprano to begin the aria proper at measure 9—similar to what occurs earlier, at measure 82 of the *Benedictus*, where the same oboes, together with the violins, execute a similar scalar movement preparing the exuberant *Allegro assai* at measure 83.

Since it is an aria, phrase endings always present particularities that must be observed by the conductor.

For instance, at the end of the introduction in measure 8, mentioned earlier, the conductor must lead the scalar movement in the oboe solo calmly, with a slight *rallentando*, subdividing the last beat of the measure so as to clearly indicate the *levare* for the soprano's entrance in measure 9. A similar procedure occurs at the end of the phrase of the second theme of the soprano aria – text of the *miserere nobis* – measure 24; however, the conductor must perform a fermata on the second sixteenth note of the subdivision of the last beat before defining the cut/*levare* for the return of the first theme (*ritornello*) (see Figure 43).

Figure 43 – End of the phrase of the second theme of section A - *Agnus Dei* – c. 24

The musical score for Figure 43 shows the end of the phrase of the second theme of section A in the *Agnus Dei*, around measure 24. The score is written for a full orchestra and a soprano soloist. The key signature is one flat (B-flat), and the time signature is 3/4. The Soprano solo part is highlighted with a blue box, showing the text "bis... A - gnus De - i, A - gnus De - i, qui tol - lis pec -". The Oboe I part has a trill (tr) above the final note of the phrase. The Basses and Organ part is marked "pizzicato".

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A new challenge arises for the conductor at the closing of the third theme of the first part with the text *miserere nobis* in measure 43, where the orchestra ends its participation on the first beat of the measure while the soprano extends vocally, in an operatic style, throughout the measure which presents two indicated fermatas and another one performed by stylistic tradition. The first fermata should be sustained until shortly before the soprano performs the sixteenth note on the first beat heading toward the second fermata. The following two fermatas must be executed calmly, without exhausting the solo singer. The release of the fermata once again serves as the *levare* to the return of the final *ritornello* of the first part of the movement. (see Figure 44).

In measure 56, a section-ending situation occurs similar to that in measure 43. However, the release/*levare* of the fermata this time must anticipate the character of the beginning of the second part of the movement, which reprises the music of the soprano aria from the *Kyrie*, now with the text *Dona nobis pacem* and at an *Andante con moto* tempo. An intense movement in the violins and basses with an elaborated syncopated eighth-note figuration marked *fp* (*forte piano*) on the first syncopated eighth note of measures 54–56 drives the conclusion of the transition section (see Figure 45).

Figure 44 – End of the third theme – soprano aria – c.43

The musical score for Figure 44 shows the end of the third theme in measure 43. The score is in 3/4 time and includes parts for Oboes I, II; Horns I, II in C; Violin I and II; Soprano solo; and Basses and Organ. The Soprano solo part features the text "no - bis - A - gnus De - i, A - gnus" with a blue box highlighting the "bis" and the first fermata. The Violin I and II parts are marked "pizzicato".

Figure 45 – Closing of the first part of the *Agnus Dei* – c. 52-56

The musical score for measures 52-56 of the *Agnus Dei* features several instruments and a solo voice. The Oboes and Horns in C play a sustained, melodic line in the upper register, marked *fp*. The Violin I and II parts play a rhythmic, arpeggiated motif in the lower register, also marked *fp*. The Soprano solo part has lyrics: "ca - ta mun - di, A - gnus De - i, qui tol - lis pec - ca - ta:". The Basses and Organ part provides a harmonic foundation with a figured bass line: 6, 4, 3, 7, 7, 7. The score is in C major and 3/4 time.

Another passage that deserves special attention from the conductor is found in measures 98–100. As previously noted, the intense musical discourse in the *f* (*forte*) dynamic in the orchestral and the choral *tutti*, in a fanfare style, is suddenly interrupted by a *p* (*piano*) at measure 98. This instrumental measure functions as a preparation, a bridge, for the next two measures. The strings retrieve the arpeggiated motif in eighth notes (the structuring motif from measure 9 in the horns, of the *Kyrie*) during the first two beats of measure 98, while the oboes reiterate in the remaining two beats the punctuated initial motif of the soprano solo from the *Kyrie* (beats 3 and 4 of measure 7). Throughout measure 99 and half of measure 100, the *p* (*piano*) dynamic, as well as the sparse instrumentation of the instrumental measure (c. 98), persist. In the middle of the third beat of measure 100, the SCTB soloist choir resumes the protagonism of the musical discourse, reiterating the words *Dona nobis*. Thus, it is necessary for the conductor to suddenly reduce the size of the gesture, shifting to a higher conducting plane closer to the face, retracting the overall gestural movement, coherent with the *p* (*piano*) dynamic (c. 100), maintaining a clear pulse and emphasizing the participation of the solo voices (see Figure 40).

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From the second half of measure 100, the full orchestral and choral *tutti* is re-established until the end of the coda. In this context, the conductor needs to emphasize the pulsation in *staccato* in the *f* (*forte*) dynamic, returning to the conducting style used at the beginning of the coda, with a medium-sized and medium-level gestural plane, maintaining the intensity of the music until the end of the movement.

The gradual increase in tempo is one of the most important and challenging tasks for the conductor throughout the *Agnus Dei*.

The first part begins at an *Andante sostenuto* ($\downarrow = 50$); the second part develops at an *Andante com moto* ($\downarrow =$ between 50 and 72) and the coda at *Allegro com spirito* ($\downarrow =$ between 86 and 98), which is slower than in the *Gloria*. To maintain the established tempo without rushing or slowing down, the conductor must keep a light, precise gesture, of small to medium size – depending on the indicated dynamics – with a clear pulsation that highlights the anacrusis and prioritizes the musical discourse and phrasing, transcending the limits of measure lines.

Regarding articulations, it is necessary for the conductor to seek perfect homogeneity of the articulation among the instruments of the different sections. For example, in the second measure, first violins and first oboe play the same *arpeggio* in *legato* eighth notes; in measures 41 and 42, the oboes and violins simultaneously perform ascending scalar passages in thirds, in *staccato*. (see Figure 46).

Figure 46 – *Staccato* in the violin and oboe parts – *Agnus Dei* – c. 41-42

The image displays a musical score for measures 41 and 42 of the *Agnus Dei*. The score is written for Oboes I, II; Horns I, II in C; Violin I and II; Soprano solo; and Basses and Organ. The key signature is one flat (B-flat) and the time signature is 3/4. Measures 41 and 42 are highlighted with a blue box. In measure 41, the Oboes I, II and Violin I, II parts play ascending scalar passages in thirds, marked with *staccato* articulation. The Soprano solo part has the lyrics "no - - - - - bis. A - gnus De - i, A - gnus". The Basses and Organ part also has *pizzicato* markings. The score continues with measures 43 and 44, where the Oboes I, II and Violin I, II parts play *pizzicato* passages.

OTHER INTERPRETATIVE ASPECTS

Liturgical Latin

To achieve a coherent performance of a Mass by Mozart – whether short or solemn – it is essential that the conductor masters the phonetic system of Liturgical Latin, Roman or Ecclesiastical Latin, which is the language used in the vocal literature of the Church, especially in the choruses of masses, cantatas, and oratorios.

To this end, the International Phonetic Alphabet is an excellent tool that should be used during rehearsals with the choir. Karna and Goodenow comment in Chapter 1 of the book *The Use of the IPA in the Choral Rehearsal* that emphasizing the importance of vowel formation and consonant articulation in rehearsals, supported by the use of the International Phonetic Alphabet, could enable the choir to improve:

vowel uniformity, pitch accuracy, ensemble blend and intonation, improved articulation, better enunciation and clarity of text, rhythmic precision increase cohesion and better intonation; improve articulation; enhance enunciation and text clarity; gain more rhythmic precision, control of dynamic level, efficient use of breath management and a better, regulated support of tone, optimal resonance potential for each singer and the ensemble as a whole (GOODENOW; KARNA, 2010, p. 6).

According to Johan Wall *et al.* (2012, pp. 133-134), in Latin, there are only five pure vowel sounds [ɑ, ε, i, ɔ, u], even though there are six letters: a, e, i, o, u, and y, because the letters *i* and *y* share the same pronunciation. The letters *i* and

u are pronounced as [j] and [w] when they occur alongside certain letters: when *i* falls between two vowels, as in *alleluia* [al: le'lu ja], it is pronounced as [j] (a rising diphthong “ia”); when the letter *u* follows *q* or *ng* and precedes another vowel, as in *quem* [kwem] or *sanguis* ['saŋ gwis], it is pronounced as [w] (rising diphthong “ui”). Most consecutive vowels in Latin form two syllables, as in *be-a-ta*. However, they may also be pronounced as a single vowel, as in *caeli* ['tʃɛ li] (digraph *æ*), or as a diphthong, as in *laudamus* [lau'da mus] (diphthong *au*). Andrew Crow (2010, p. 43) explains that the letter *b* is silent, even at the beginning of a word, as in *homines* = ['ɔ mi nes].

Regarding syllabification, some highlighted rules from Wall *et al.* (2012, pp. 129–131) are listed below:

a) When a single consonant stands between vowels, it is placed with the second vowel. Example: *amen* ['a men]. It is important to note that the small mark placed above and before the vowel “a” in the word *amen* in the IPA transcription indicates that it receives the primary stress – i.e., “a” is the stressed syllable of *amen*.

b) The consonant “x” is generally placed with the preceding vowel: *dix-it* ['dik sit].

c) In the case of two consecutive consonants, the syllables are generally divided between the two consonants: *mun-di* ['mun di]; *mit-to* ['mit: tɔ]. However, there are many cases where the consonant cluster falls into the second syllable. For example: before a digraph: *ma-chi-na* ['ma ki na]; *a-gnus* ['a ŋus]; when “l”, “r” or “t” follow “b”, “c”, “d”, “g” or “p”, both consonants are placed with the following syllable: *pro-pter* ['prɔ ptɛr]; clusters such as “qu”, “mn”, “sc”, “sp”, “st” e “tr” are also grouped with the following syllable: *o-mnes* ['ɔ mnes].

d) In the case of three consecutive consonants, the division is usually made with one followed by two: *san-cto* ['saŋ ktɔ]. In the case of the combination “str”, it belongs to the second syllable: *no-stri* ['nɔ stri].

e) Regarding consecutive vowels, they generally form two syllables, although some function as diphthongs: *De-o* ['dɛ ɔ]; *glo-ri-a* ['glɔ ri a].

Stress in Latin is a complex subject. For two-syllable words, stress falls on the first syllable: *un-de* ['un dɛ]. For words with more than two syllables, the stressed syllable may be either the first or second: *be-a-ta* [bɛ'a ta]; *Do-mi-nus* ['dɔ mi nus]. Words like *cæ-li* ['tʃɛ li] and *cæ-lum* ['tʃɛ lum] contain digraphs, combinations of two or more letters that result in a single sound (WALL *et al.*, 2012, p. 132).

Some phonetic observations regarding the text of the ordinary Mass that should be taken into account during rehearsals and performances of the solemn Mass KV 317:

Kyrie:

- Throughout the first movement, the consonant “K” should be emphasized, and the vowels at the end of the word *Ky-ri-e* ['Ki ri ɛ] should be separated into two syllables.
- The consecutive vowels in *Eleison* sometimes appear in separate syllables (hiatus) [ɛ'le i zɔn] (e.g., c. 5 of section A – *tutti* choir SATB) and sometimes appear as a diphthong [ɛ'lei zɔn] (e.g., c. 10 of section B – soprano solo). The “s” between vowels is pronounced as a soft “s”, a sound between [s] and [z].

Gloria:

- Emphasize the syllabic separation in the word *Glo-ri-a* ['glɔ ri a], so that the rhythmic motif sung by the choir at the beginning of the *Gloria* movement of Mass KV 317 is rendered as a dotted quarter, eighth and quarter note – not as a double-dotted quarter, sixteenth, and quarter.
- The correct pronunciation of *ex-cel-sis* is [ɛk'ʃɛl sis] not [ɛk 'tʃɛl sis].
- Note that all “s” sounds at the end of words should be short, for example: *pax* [paks] and *vo-lun-ta-tis* [vɔ lun 'ta tis].
- Care must be taken with the phoneme $\overline{d}z$, as in *a-gi-mus* ['a $\overline{d}z$ i mus]; *u-ni-ge-ni-te* [u ni ' $\overline{d}z$ ɛ ni tɛ]; *vir-gi-ne* ['vir $\overline{d}z$ i nɛ].

- The correct pronunciation of *ti-bi* is ['ti bi] not ['tʃi bi]. To pronounce “ti” correctly, the tongue should touch the upper front teeth at the beginning of articulation.
- Note the double consonants “cc” and “ll” in the words *pec-ca-ta* [pɛk:'ka ta] and *tol-lis* ['tɔl: lis], respectively, showing similarity to Italian phonetics.
- Watch for the phonetics of *San-cto*: ['sɑŋ ktɔ] not ['sɑŋ tɔ].

Credo:

- At the beginning of the *Credo* text, there are two words ending in “m” – *u-num* ['u num] and *De-um* ['dɛ um] – which should be clearly emphasized to differentiate them, for example, from the word *De-o* ['dɛ ɔ], already sung in the *Gloria* section.
- The word *o-mni-po-ten-tem* contains syllables ending in *n* and *m*, so the conductor should ensure that the choir articulates [ɔ mni pɔ'tɛn tɛm] not [ɔ mni pɔ'tɛn tɛn].
- Note the syllable separation in *o-mni-a* ['ɔ mni a].
- The correct pronunciation of *de-scen-dit* is [dɛ'ʃɛn dit], not [dɛ'tʃɛn dit].
- Beware of the silent “h” in *ho-mo* ['ɔ mɔ].
- Be sure of the correct phonetics of *e-ti-am* and *Pon-ti-o*: ['ɛ tsi am] and ['pɔn tsi ɔ], not ['ɛ ti am] and ['pɔn ti ɔ], respectively.
- Observe the strong “r” in *re-sur-rex-it*: [rɛ zur:'rɛk sit], not [rɛ zu:'rɛk sit].
- Ensure the choir does not confuse or swap the phonetics of *a-scen-dit* and *caelum* in the phrase *Et ascendit in caelum* [ɛt a'ʃɛn dit in 'tʃɛ lum].
- Use the correct pronunciation of *qui*: [kwi], not [ki].
- Again, pay attention to the double “c” in *Ec-cle-si-am* [ɛk:'klɛ zi am].

Sanctus:

- Observe the correct phonetics of *San-ctus* ['sɑŋ ktus] and *Sa-ba-oth* [sa bɑ'ɔt].

Agnus Dei:

- Observe the correct phonetics of *A-gnus* ['ɑ nus] and *pa-cem* ['pɑ tʃɛm].

Text of the Coronation Mass

Below is the original Latin text of Mass KV 317, its phonetic representation according to the International Phonetic Alphabet – IPA (WALL *et al.*, 2012, p. 154–159), and its English translation.

Kyrie

Kyrie Eleison.

['ki ri ε ε'le i zɔn]

Lord, have mercy.

Christe Eleison.

['kri ste ε'le i zɔn]

Christ, have mercy.

Kyrie Eleison.

['ki ri ε ε'le i zɔn]

Lord, have mercy.

Gloria

Gloria in excelsis Deo.

['glɔ ri a in ɛk'sɛl sis 'dɛ ɔ]

Glory to God in the highest.

MOZART'S CORONATION MASS

Et in terra pax hominibus bonæ voluntatis.

[ɛt in 'tɛr: rɑ paks ɔ'mi ni bus 'bɔ nɛ vɔ lun'tɑ tis]

And on earth peace to men of good will.

Laudamus te. Benedicimus te

[la:u'da mus te bɛ nɛ'di tʃi mus tɛ]

We praise You. We bless You.

Adoramus te. Glorificamus te

[ɑ dɔ'ra mus tɛ glɔ ri fi'ka mus tɛ]

We worship You. We glorify You.

Gratias agimus tibi propter magnan gloriam tuam.

['gra tsi as 'ɑdʒi mus 'ti bi 'prɔ ptɛr 'ma ɲam 'glɔ ri am 'tu am]

We give You thanks for Your great glory.

Domine Deus, Rex cælestis, Deus Pater omnipotens,

['dɔ mi nɛ 'dɛ us rɛks tʃɛ'le stis 'dɛ us 'pɑ tɛr ɔ'mni pɔ tɛnz]

Lord God, heavenly King, God the Father almighty.

Domine Fili unigenite, Jesu Christe.

['dɔ mi nɛ 'fi li u ni'dʒɛ ni tɛ 'jɛ zu 'kri stɛ]

Lord Jesus Christ, the only-begotten Son.

Domine Deus, Agnus Dei, Filius Patris.

['dɔ mi nɛ 'dɛ us 'ɑ ɲus 'dɛ i 'fi li us 'pɑ tris]

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi, miserere nobis.

[kwi 'tɔl: lis pɛk:'ka ta 'mun di mi zɛ're rɛ 'nɔ bis]

You, Who take away the sins of the world, have mercy on us.

OTHER INTERPRETATIVE ASPECTS

Qui tollis peccata mundi,

[kwi 'tɔl: lis pɛk: 'ka ta 'mun di]

You, Who take away the sins of the world,

suscipe deprecationem nostram.

['suʃi pɛ dɛ prɛ ka tsi'ɔ nem 'nɔ stram]

receive our prayer.

Qui sedes ad dexteram Patris, miserere nobis.

['kwi 'sɛ dɛs ad 'dɛk stɛ ram 'pa tris mi zɛ'rɛ rɛ 'nɔ bis]

You, Who sit at the right hand of the Father, have mercy on us.

Quoniam tu solus Sanctus. Tu solus Dominus.

['kwɔ ni am tu 'sɔ lus 'Sɑŋ ktus tu 'sɔ lus 'dɔ mi nus]

For You alone are holy. You alone are Lord.

Tu solus Altissimus, Jesu Christe.

[tu 'sɔ lus al'tis: si mus 'jɛ su 'kri stɛ]

You alone are the most high, Jesus Christ.

Cum Sancto Spiritu, in gloria Dei Patris.

[kum 'sɑŋ ctɔ 'spi ri tu in 'glɔ ri a 'dɛ i 'pa tris]

With the Holy Spirit, in the glory of God the Father.

Amen.

[a men]

Amen.

Credo

Credo in unum Deum.

[ˈkrɛ dɔ in ˈu num ˈdɛ um]

I believe in one God.

Patrem omnipotentem, factorem cœli et terræ,

[ˈpɑ trɛm ɔ mni pɔˈtɛn tɛm fɑˈktɔ rɛm ˈtʃɛ li ɛt ˈtɛr: rɛ]

The Father almighty, maker of heaven and earth,

visibilem omnium et invisibilem.

[vi ziˈbi li um ˈɔ mni um ɛt in vi ziˈbi li um]

of all things visible and invisible.

Et in unum Dominum Jesum Christum,

[ɛt in ˈu num ˈdɔ mi num ˈjɛ zum ˈkri stum]

And I believe in one Lord, Jesus Christ,

Filium Dei unigenitum.

[ˈfi li um ˈdɛ i u niˈdʒɛ ni tum]

the only-begotten Son of God.

Et ex Patre natum ante omnia sæcula.

[ɛt ɛks ˈpɑ trɛ ˈna tum ˈan tɛ ˈɔ mni ɑ ˈsɛ ku lɑ]

Born of the Father before all ages.

Deum de Deo, lumen de lumine,

[ˈdɛ um dɛ ˈdɛ ɔ ˈlu mɛn dɛ ˈlu mi nɛ]

God of God, Light of Light,

OTHER INTERPRETATIVE ASPECTS

Deum verum de Deo vero.

['dɛ um 'vɛ rum dɛ 'dɛ ɔ 'vɛ rɔ]

true God of true God.

Genitum, non factum,

['dʒɛ ni tum nɔn 'fɑ ktum]

Begotten, not made,

consubstantialem Patri:

[kɔn sub stan tsi'a lem 'pa tri]

of one substance with the Father:

per quem omnia facta sunt.

[pɛr kwɛm 'ɔ mni a fɑ'ktɑ sunt]

By Whom all things were made.

Qui propter nos homines,

[kwi 'prɔ ptɛr nɔs 'ɔ mni nɛs]

Who for us men,

et propter nostram salutem

[ɛt 'prɔ ptɛr 'nɔs tram sa'lu tɛm]

and for our salvation

descendit de cælis.

[dɛ'ʃɛn dit dɛ 'tʃɛ lis]

came down from heaven.

Et incarnatus est de Spiritu Sancto

[ɛt in kɑr'nɑ tus ɛst dɛ 'spi ri tu 'sɑŋ ktɔ]

And He became flesh by the Holy Spirit

MOZART'S CORONATION MASS

ex Maria Virgine: et homo factus est.

[eks ma'ri a 'vir dʒi ne et 'o mo 'fa ktus est]
of the Virgin Mary: And was made man.

Crucifixus etiam pro nobis:

[cru tʃi'fik sus 'e tsi am prɔ 'no bis]
He was also crucified for us:

sub Pontio Pilato passus, et sepultus est.

[sub 'pɔn tsi o pi'la to 'pas: sus et se'pul tus est]
suffered under Pontius Pilate, and was buried.

Et resurrexit tertia die,

[et re zur:'rek sit 'ter tsi a 'di e]
And on the third day He rose again,

secundum Scripturas.

[se'kun dum skri'ptu ras]
according to the Scriptures.

Et ascendit in caelum:

[et a'sen dit in 'tʃe lum]
He ascended into heaven:

sedet ad dexteram patris.

[se det ad 'dek ste ram 'pa tris]
and sits at the right hand of the Father.

Et iterum venturus est cum gloria,

[et 'i te rum ven'tu rus est kum 'glo ri a]
He will come again in glory,

OTHER INTERPRETATIVE ASPECTS

judicare vivos et mortuos:

[ju di'ka rɛ 'vi vɔs ɛt 'mɔr tu ɔs]

to judge the living and the dead:

cujus regni non erit finis.

['ku jus 'rɛ pi nɔn 'ɛ rit 'fi nis]

And of His kingdom there will be no end.

Et in Spiritum Sanctum, Dominum et vivificantem:

[ɛt in 'spi ri tum 'saŋ ktum 'dɔ mi num ɛt vi vi fi'kan tɛm]

And I believe in the Holy Spirit, the Lord and the Giver of life,

qui ex Pater Filioque procedit.

[kwi ɛks 'pa tɛr fi li'ɔ kwɛ prɔ'ʃɛ dit]

Who proceeds from the Father and the Son.

Qui cum Patre et Filio simul adoratur et conglorificatur:

[kwi kum 'pa trɛ ɛt 'fi li ɔ 'si mul a dɔ'ra tur ɛt kɔn glɔ ri fi'ka tur]

Who together with the Father and the Son is adored and glorified:

qui locutus est per Prophetas.

[kwi lɔ'ku tus ɛst pɛr prɔ'fɛ tas]

and Who spoke through the prophets.

Et unam sanctam catholicam et apostolicam Ecclesiam.

[ɛt 'u nam 'saŋ ktam ka'tɔ li kam ɛt a pɔ'stɔ li kam ɛk:'klɛ zi am]

And one holy, Catholic, and Apostolic Church.

Confiteor unum baptisma in remissionem peccatorum.

[kɔn'fi tɛ ɔr 'u num ba'ptis ma in rɛ mis: si'ɔ nɛm pɛk: ka'tɔ rum]

I confess one baptism for the remission of sins.

MOZART'S CORONATION MASS

Et expecto resurrectionem mortuorum.

[ɛt ɛk'spe ktɔ rɛ zur: rɛk tsi'ɔ nem mɔr tu'ɔ rum]

And I await the resurrection of the dead.

Et vitam venturi sæculi. Amen.

[ɛt 'vi tam ven'tu ri 'sɛ ku li 'a mɛn]

And the life of the world to come. Amen.

Sanctus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.

['sɑŋ ktus 'sɑŋ ktus 'sɑŋ ktus 'dɔ mi nus 'dɛ us 'sa bɑ ɔt]

Holy, holy, holy, Lord God of hosts.

Pleni sunt caeli et terra gloria tua.

['plɛ ni sunt 'tʃɛ li ɛt 'tɛr: rɑ 'glɔ ri ɑ 'tu ɑ]

Heavens and Earth are filled with Your glory.

Hosanna in excelsis.

['ɔ zɑn: nɑ in ɛk'ʃɛl sis]

Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.

[bɛ nɛ'di ktus kwi 've nit in 'nɔ mi ni 'dɔ mi ni]

Blessed is He Who comes in the name of the Lord.

Hosanna in excelsis.

['ɔ zɑn: nɑ in ɛk'ʃɛl sis]

Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere nobis.

[ˈaɪnʊs ˈdeɪ kwi ˈtɔːlɪs pɛkˈkɑtɑ ˈmʊndi mi zɛˈrɛ rɛ ˈnɔbɪs]

Lamb of God, who takes away the sins of the world: have mercy on us.

Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

[ˈaɪnʊs ˈdeɪ kwi ˈtɔːlɪs pɛkˈkɑtɑ ˈmʊndi ˈdɔnɑ ˈnɔbɪs ˈpɑtʃɛm]

Lamb of God, who takes away the sins of the world: grant us peace.

Tempos of the different sections of the movements of the Coronation Mass

To better elucidate aspects regarding the choice of tempo for the different sections of the movements in Mass KV 317, a comparative table was created showing the metronome markings used in performances of the various sections of the Coronation Mass by well-known conductors (see Table 6).

The metronome markings for the various tempo designations of the six movements of Mass KV 317 adopted in the performances of the Amazonas Symphony Orchestra and UEA's Madrigal Choir, as previously explained, were determined based on stylistic and historical considerations, as well as the technical levels of the musicians and singers involved. Both the Madrigal and the Amazonas Symphony Orchestra are extension projects composed of students from various programs within the UEA's Music Department and members of the broader community. Thus, the chosen metronome markings respected both the tradition of the performance of the Mass, as outlined in Table 6, and the technical limitations of the ensemble. For instance, in movements with relatively long sections featuring sixteenth-note figurations in the violin parts – such as the *Allegro molto* of the *Credo* – a metronome marking of ♩ = 120 was adopted. This choice prioritized the correct articulation of notes and musical phrasing by the strings, while also ensuring the clarity of the text sung by the Madrigal.

Another example of tempo adjustment based on technical considerations can be found in the vocal solo passages, which are relatively long, as in the *Benedictus* and *Agnus Dei* sections. In these cases, a slightly quicker tempo was adopted to support the technical demands of young vocal soloists, particularly in terms of breath control. Accordingly, for the *Allegretto* of the *Benedictus* a metronome marking of ♩ = 56 was used (see Table 6).

OTHER INTERPRETATIVE ASPECTS

Table 6 – Metronome markings for the tempos of performed sections of the movements in Mozart’s Mass KV 317

Movements	Tempo	Herbert von Karajan (1)	Nikolaus Hanoncourt (2)	James Levine (3)	Laurence Equilbey (4)	Sir Neville Marriner (5)	Nicol Matt (6)	Adroaldo Cauduro (7)
Kyrie	<i>Andante Maestoso</i>	♩ = 66	♩ = 70	♩ = 72	♩ = 78	♩ = 72	♩ = 64	♩ = 76
	<i>Più Andante</i>	♩ = 50	♩ = 70	♩ = 76	♩ = 66	♩ = 60	♩ = 64	♩ = 66
	<i>Andante Maestoso</i>	♩ = 70	♩ = 70	♩ = 72	♩ = 78	♩ = 72	♩ = 64	♩ = 76
Gloria	<i>Allegro com spirito</i>	♩ = 152	♩ = 132	♩ = 152	♩ = 144	♩ = 144	♩ = 132	♩ = 144
Credo	<i>Allegro molto</i>	♩ = 112	♩ = 132	♩ = 130	♩ = 130	♩ = 120	♩ = 120	♩ = 120
	<i>Adagio</i>	♩ = 56	♩ = 56	♩ = 60	♩ = 56	♩ = 56	♩ = 50	♩ = 60
	<i>Allegro molto</i>	♩ = 112	♩ = 132	♩ = 130	♩ = 130	♩ = 120	♩ = 120	♩ = 120
Sanctus	<i>Andante Maestoso</i>	♩ = 70	♩ = 82	♩ = 74	♩ = 76	♩ = 72	♩ = 70	♩ = 82
	<i>Allegro assai</i>	♩ = 152	♩ = 144	♩ = 156	♩ = 144	♩ = 152	♩ = 140	♩ = 152

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Benedictus	<i>Allegretto</i>	♩ = 56	♩ = 52	♩ = 48	♩ = 54	♩ = 46	♩ = 54	♩ = 56
	<i>Allegro assai</i>	♩ = 152	♩ = 144	♩ = 156	♩ = 144	♩ = 152	♩ = 140	♩ = 152
	<i>Allegretto</i>	♩ = 56	♩ = 52	♩ = 48	♩ = 54	♩ = 46	♩ = 54	♩ = 56
	<i>Allegro assai</i>	♩ = 152	♩ = 144	♩ = 156	♩ = 144	♩ = 152	♩ = 140	♩ = 152
Agnus Dei	<i>Andante sostenuto</i>	♩ = 50	♩ = 50	♩ = 50	♩ = 50	♩ = 50	♩ = 50	♩ = 50
	<i>Andante con moto</i>	♩ = 50	♩ = 72	♩ = 70	♩ = 58	♩ = 64	♩ = 70	♩ = 72
	<i>Allegro con spirito</i>	♩ = 98	♩ = 86	♩ = 98	♩ = 96	♩ = 86	♩ = 98	♩ = 98
Artistic Groups								
(1)	Wiener Sigverein, Wiener Philharmoniker & Herbert von Karajan - Deutsche Grammophon 1985							
(2)	Nikolaus Hanoncourt & Concentus Musicus Wien - Apex, 1982							
(3)	RIAS Kammerchor, Berliner Philharmoniker & James Levine, Deutsche Grammophon 1992							
(4)	Laurence Equilbey & Insula Orchestra and accentus - Eratos 2017							
(5)	Schola Cantorum Of Oxford & George Malcolm & Academy of St. Martin in the Fields & Sir Neville Marriner - DECCA 2004							
(6)	Chamber Choir of Europe, Nicol Matt & Südwestdeutsches Kammerorchester Pforzheim - Brilliant Clasics 2006							
(7)	Orquestra Sinfônica e Madrigal Amazonas da UEA - 2019, Adroaldo Cauduro							

Dynamics of the different sections of the movements of the Coronation Mass

It was common during Mozart's time for dynamics not to be indicated at the beginning of movements or in sections where an *f* (*forte*) would have been assumed based on the performance tradition of the period. In *tutti* entries or instrumental introductions and interludes, an *f* (*forte*) was typically added. Following this reasoning, an *f* (*forte*) should be adopted at the beginning of the *Credo* movement (SENN, 1980, p. XVIII).

The simultaneous use of different dynamic markings, already noted in the analysis of the movements of Mass KV 317, is particularly noteworthy. For example, at the beginning of the *Kyrie*: *fp* (*forte piano*) with a crescendo is indicated for the oboes and horns; *f* (*forte*) for the violins on the downbeat in a quarter-note figuration, followed by *p* (*piano*) on the second beat with a two-eighth-note figuration; *f* (*forte*) for the choir on a dotted eighth note, followed by *p* (*piano*) from the sixteenth note that completes the beat – emphasizing the textual semantics.

Sudden changes in dynamics and the Baroque “terrace dynamic” effect (extreme dynamic contrasts) were also employed by Mozart in this Mass. An example of this can be found, as previously mentioned, at the beginning of the *Kyrie*, and also at the beginning of the *Gloria*, where the choir enters in *f* (*forte*) with the word *Gloria* in the first measure of the movement. The strings then respond melodically in *p* (*piano*) over the next three measures, using an ornamented sixteenth-note figuration with various articulations indicated. The descending triadic *staccato* melodic material leads into a reiteration of the word *Gloria* in *f* (*forte*). At the same time, the horns play a pedal tone on C in different octaves, emphasizing the Baroque “terrace dynamic” effect: the first measure in *f* (*forte*), followed by *p* (*piano*) in the next three measures (see Figure 18).

Regarding the sections with vocal solos – except in the *Benedictus*, where Mozart specifically instructs the soloists to sing *sotto voce* (in a soft voice) – they should be sung with a broad, full sound (even though Mozart did not use specific

dynamic markings) to ensure the vocal line maintains prominence over the instrumental accompaniment.

According to Robin Stowell (1990):

As dynamic inflection was inherent in vocal performance, such fundamental dynamic indications were regarded as a framework around which to build an expressive interpretation. Nuances were thus generally applied (whether notated or not) to establish the “peaks” and general contours of phrases, as well as their expressive content, and were also freely employed to highlight dissonances, cadences (especially interrupted cadences), ornaments, chromatic notes, and such like [...] Perhaps Mozart’s most important requirement of his interpreters was a restrained, expressive and vocal style (LANDON, 1990, p. 374, 383).

In terms of ornamentation, Mass KV 317 features *appoggiaturas* and trills. The *appoggiatura* occurred on the beat and had the same duration as the note that immediately followed (see Figure 47). The trill typically began on the beat using the note above the one indicated, except in cases where, for example, rhythmic chains or the need to preserve a melodic line required otherwise (STOWELL, 1990, p. 377).

Figure 47 – *Appoggiatura* in the soprano solo’s melodic line – *Kyrie* – c. 20

Written



Execution



Example concert programs featuring the Coronation Mass

Concert in the context of a liturgical service

In the case of performing the Coronation Mass during a liturgical service, beyond the execution of the movements of the mass throughout the celebration, it is possible to program a *Graduale* between the *Gloria* and the *Credo*, such as *Sancta Maria, mater Dei* KV 273. Alternatively, a Church Sonata may be programmed instead of a *Graduale*. For the Coronation Mass, the Church Sonata KV 329/317a would be an excellent option, as it was composed specifically to be performed alongside the Coronation Mass. Another possibility is to present the Mass at the end of the service, as the Coronation Mass has a relatively short duration of approximately 27 minutes, which would not make the performance tiresome for the attending congregation.

Concert in a concert hall

There are many possibilities when it comes to designing a concert program featuring the Coronation Mass in a concert hall. In doing so, one should consider the artistic potential of the groups involved in the event, the type of audience the concert is intended for, and the ideal duration of the performance.

For example, one may propose a program featuring Mozart's works in different styles: the first half of the concert could include one of his symphonies, such as Symphony No. 40, and the second half could present the Coronation Mass.

Another programming option would be to feature two sacred works by Mozart. For example, a concert including two of Mozart's solemn masses: in the first half, the Coronation Mass KV 317, and in the second half, Mass KV 337. Alternatively, the Coronation Mass could be paired with the Requiem in D minor KV 626 in the second half.

It is also possible to design a program that includes, in addition to the Coronation Mass KV 317, a sacred work by another classical composer – for example, a Mass by Haydn – or even propose a Bach–Mozart encounter, featuring Cantata 147 and the Coronation Mass.

FINAL CONSIDERATIONS

One of the key points for achieving a successful, coherent performance of Mass KV 317 is the conductor's awareness of the particular characteristics and unique features of each movement, as well as the common points among them that unify the work.

The *Kyrie*, for example, through its two contrasting main themes – the orchestral and choral *tutti* and the vocal duet – introduces the elements and musical ideas that are developed and reinterpreted throughout the other movements of the Mass. For instance, its first theme, in a homophonic texture with orchestral and choral *tutti*, immediately establishes the alternation of partnership and frank dialogue between the vocal and instrumental forces at an *Andante maestoso* tempo. The *Kyrie* functions as an introduction to the entire Mass.

The musical gestures, partnerships, dialogues and protagonism of the *Kyrie* are mirrored in the movement of the *Gloria*, with the difference that now the vocal forces include a SCTB solo quartet, in addition to, obviously, the choir.

The *Credo*, in turn, besides incorporating the musical style, instrumentation and orchestration particularities of the previous movements, introduces a rondo motif similar to the fanfare style of the *Kyrie*, with punctuated rhythmic motifs now in the brass, especially the clarini, which at the very beginning of the movement sets the text *Credo in unum Deum* to music. The rondo motif returns repeatedly throughout the movement, sometimes fully engaged with the text, as in the orchestral and choral *tutti* at the opening of the movement, sometimes as eminently instrumental transitional passages bridging contrasting themes. All these returns of the rondo motif allow the reiteration of the declaration of faith, which appears only once in the original text, throughout the whole declamation of the prayer during the Mass.

The *Sanctus* and *Benedictus* movements are intrinsically linked by the *Hosanna* section, which adopts the festive, pompous style of the *Credo*'s rondo motif. Although the *Sanctus* is the shortest movement in terms of performance time – approximately 1'07" (see Appendix B – Table 8) – the relentless way the SCTB choir intones the text, almost uninterrupted, maintaining the exultant atmosphere of praise to the Lord, makes it unique throughout the work.

The distinctive feature of the *Benedictus* is that it presents a predominantly vocal texture, with the instruments accompanying the SCTB solo chorus in a joyful, yet serene atmosphere throughout the declamation of its text *Benedictus qui venit in nomine Domine*. The serenity breaks with the return of the festive section *Hosanna in excelsis*.

The soprano aria, the reiteration and amalgamation of compositional structuring elements, and the musical synthesis of the Mass in the last eight measures of the *Agnus Dei* movement are its highlights.

The Coronation Mass is an example of the genius of a composer committed to his art. Mozart composed sonatas, symphonies, operas and Masses with the same intention: to move people emotionally. His melodies are simple and at the same time refined. The musical prosody respects and enhances the poetic prosody, reinterpreting textual semantics into music, revealing intentions and emotions at every new section. We reiterate Robin Stowell's citation (LANDON, 1990, p. 383) "perhaps the most important requirement for his performers is to adopt a restrained, vocally expressive style".

Even Mozart's instrumental music is imbued with his devotion to *bel canto*. After all, the orchestra consists of multiple instrumental choirs (strings, brass, woodwinds, percussion) that in a certain way replicate the SCTB choir (high and low voices, male and female), with their different timbres and coloraturas. Leopold Mozart (1756) states that instrumental musicians should play with the ease that a good singer "glides" over the notes of a given melody, making cuts only when the demands of the text require it. Thus, the performance of the Coronation Mass allows the conductor, musicians, singers and audience to experience a unique musical and spiritual experience. It is a masterpiece that demands profound technical and emotional mastery from the artistic group.

Regarding university orchestras and choirs, Mass KV 317 poses a great challenge as well as an important pedagogical experience. Each rehearsal becomes a true laboratory of eighteenth-century church music in Salzburg.

Structurally, the Coronation Mass was innovative for its time. Mozart employed musical forms typically found in his instrumental works in the movements of Mass KV 317. Examples include the sonata form with a short development in the *Gloria* and the near-rondo form of the *Credo*. Moreover, influenced by Enlightenment ideals (liberty, equality and fraternity), Wolfgang reorganized the percentage of performance times of the different movements of the Mass. In other words, employing compositional techniques such as polytextuality, he significantly reduced the performance time of movements with long texts like the *Gloria* and *Credo*. Conversely, he expanded the performance time of movements with much shorter texts like the *Benedictus* and *Agnus Dei* through the repetition of words or even entire phrases of the text throughout the musical discourse of these movements.

Furthermore, in structural terms, the study presented an important analytical tool: Table 6, which expresses the percentages of total performance times of Masses and their movements and sections based on performances by the *Chamber Choir of Europe* made available in the digital version of the Neue Mozart Ausgabe (NMA). In this way, it was possible to avoid possible discrepancies when using the number of measures as a parameter for proportionality. As previously mentioned, performance time is intrinsically related to the time signature and the tempo to which the musical discourse is tied.

Compositional procedures attributed to both the old style (counterpoint, fugue) and the modern style (arias, opera) interact in perfect harmony throughout the entire musical discourse of the Coronation Mass. In other words, contrasting instrumental and vocal textures (dense instrumental *tutti* and homophonic choruses versus sparse instrumental accompaniment and vocal solos) alternate throughout the sections and movements of the Mass, enhancing and further highlighting semantic aspects of the text, and consequently giving greater expressivity to the work.

Interpretative details related to sudden changes in dynamics (Baroque terraced dynamics effect) and tempos (slow-fast or fast-slow), as well as the complex phrase endings of the soprano solo aria in the *Agnus Dei*, constitute major challenges for conducting. It is necessary that the conductor develops gestures that are capable of accurately anticipating changes in tempo, sonic dimension, or even articulation style of the musical phrasing, to the artistic group.

Another important point to be observed by the conductor is the determination of metronome markings for the various sections constituting the movements of the mass. In this regard, it is fundamental that the conductor is familiar with the metronome indications of the movements and their respective sections from historical performances of Mass KV 317 conducted by renowned maestros. Additionally, the technical level of the musicians and singers must be considered. For example, the choice of the metronome marking ♩ = 120 for the *Allegro molto* tempo at the beginning of the *Credo* in the performance by the Amazonas Symphony Orchestra and UEA's Madrigal enabled the text to be perfectly articulated by the singers and the violin melody in semiquaver figuration to be executed confidently without rushing.

Some themes that arose throughout this research may become the subject of future studies. For example, the question of the value of sacred music in relation to other genres by Mozart. Or perhaps, what might have motivated Mozart to increase the percentage of the performance time of the *Benedictus* and *Agnus Dei* movements, and conversely, to reduce those of the *Gloria* and *Credo* in his last short masses (KV 259 and KV 275) and solemn masses (KV 317 and KV 337). The issue concerning the size, acoustics and appropriate vocal and instrumental forces for the performance of the Coronation Mass is another topic that requires further investigation in future research.

In short, this work aimed to establish interpretative guidelines and references that may assist conductors, musicians and singers in constructing their performances of the Coronation Mass. Studying Mozart's music always involves encountering the unexpected, the genius, creativity and pragmatism.

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Appendix A

Table 7 – Instrumentation – Mozart’s short and solemn Masses
(Neue Mozart Ausgabe online, digital version, Series I, Vol. 1, 2, 3 and 4)

Short Mass	Year Composed	Instrumentation	Solemn Mass	Year Composed	Instrumentation
KV 49	1768	Trombones (CTB), Violins I and II, Viola, Basses and Organ	KV 139	1768	Oboes I and II, Clarini I and II in C, Trumpets I and II in C, Tímpani in C-B, Trombones (CTB), Violins I and II, Violas I and II, Basses and Organ
KV 65	1769	Trombones (CTB), Violins I and II, Basses and Organ	KV 66	1769	Oboes I and II, Horns I and II in C, Clarini I and II in C, Trumpets I and II in C, Trombones (CTB-colle parti), Tímpani C-B, Violins I and II, Viola, Basses and Organ The flutes substitute the Oboess in <i>Gloria</i> and <i>Credo</i>
KV 140	1773	Trombones (CTB), Violins I and II, Basses and Organ	KV 167	1773	Oboes I and II, Clarini I and II in C, Trumpets I and II in <i>C basso/C tief</i> , Tímpani C-B, Trombones (CBT-colle parti), Violins I and II, Basses and Organ
KV 192	1774	Clarini I and II in C, Trombones (CTB), Violins I and II, Basses and Organ			

KV 194	1774	Trombones (CTB), Violins I and II, Basses and Organ			
KV 220	1775-76	Clarini I and II in C, Tímpani C-B, Trombones (CTB), Violins I and II, Basses and Organ	KV 262	1776	Oboes I and II, Horns I and II in C, Clarini I and II in C, Tímpani C-B, Trombones (CTB), Violins I and II, Basses and Organ
KV 258	1775-77	Oboes I and II, Clarini I and II in C, Tímpani C-B, Trombones (CTB), Violins I e II, Basses and Organ	KV 257	1775-77	Oboes I and II, Clarino I and II in C, Tímpani C-B, Trombones (CTB), Violins I and II, Basses and Organ
KV 259	1775-77	Oboes I and II, Clarini I and II in C, Tímpani C-B, Trombones (CTB), Violins I e II, Basses and Organ			
KV 275	1777	Trombones (CTB), Violins I and II, Basses and Organ			
			KV 317	1779	Oboes I and II, Horns I and II in C, Clarini I and II in C, Tímpani C-B, Trombones (CTB), Violins I and II, Basses and Organ
			KV 337	1780	Oboes I and II, Bassoons I and II, Clarini I and II, Tímpani C-B, Trombones (CTB), Violins I and II, Basses and Organ (Organ solo)

Appendix B

Table 8 – Performance durations and number of measures of the sixteen Masses and their respective movements

Performance: Chamber Choir of Europe, N. Matt, A. Kremer, G. Wunderer, R. Morvaj, M. Bittner
(NMA, Vol. 1, 2, 3 e 4)

MASSES T. and C.D.	TOTALS		KYRIE		GLORIA		CREDO		SANCTUS		BENEDICTUS		AGNUS DEI	
	T.T.P.	T.N.M.	P.T.	N.M	P.T.	N.M	P.T.	N.M	P.T.	N.M	P.T.	N.M	P.T.	N.M
1. KV 49 (Sh) G - 1768	17'52"	480	1'28" (8,2%)	37 (7,7%)	3'24" (19%)	78 (16,3%)	7'21" (41,1%)	225 (46,9%)	1'29" (8,3%)	38 (7,9%)	1'43" (9,7%)	40 (8,3%)	2'27" (13,7%)	62 (12,9%)
2. KV 139 (So) c - 1768-69	43'48"	1102	7'25" (16,9%)	232 (21,1%)	12'14" (27,9%)	340 (30,8%)	13'34" (31%)	336 (30,5%)	1'53" (4,3%)	45 (4,1%)	2'47" (6,4%)	24 (2,2%)	5,55" (13,5%)	125 (11,3%)
3. KV 65 (Sh) d - 1769	12'59"	356	1'34" (12%)	40 (11,2%)	2'11" (16,8%)	49 (13,8%)	4'55" (37,9%)	146 (41%)	0'56" (7,2%)	22 (6,2%)	1'17" (9,9%)	21 (5,9%)	2'06" (16,2%)	78 (21,9%)
4. KV 66 (So) C - 1769	46'14"	1110	3'37" (7,8%)	108 (9,7%)	17'11" (37,2%)	420 (37,8%)	16'07" (34,8%)	356 (32,1%)	2'26" (5,3%)	50 (4,5%)	2'23" (5,2%)	41 (3,7%)	4'30" (9,7%)	135 (12,2%)

5. KV 140 (Sh) G - 1773	16'08"	512	1'17" (7,9%)	43 (8,4%)	3'52" (24%)	120 (23,4%)	4'42" (29,1%)	101 (19,7%)	0'53" (5,5%)	36 (7%)	1'26" (8,9%)	52 (10,2%)	3'58" (24,6%)	160 (31,3%)
6. KV 167 (So) C - 1773	29'06"	863	2'54" (10%)	56 (6,5%)	4'11" (14,4%)	160 (18,6%)	12'31" (43%)	392 (45,4%)	1'21" (4,6%)	32 (3,7%)	3'12 (11%)	96 (11,1%)	4'57" (17%)	127 (14,7%)
7. KV 192 (Sh) F - 1774	20'51"	569	3'24" (16,3%)	73 (12,8%)	4'56" (23,7%)	179 (31,5%)	5'42" (27,3%)	139 (24,4%)	1'14" (5,9%)	30 (5,3%)	1'55" (9,2%)	48 (8,4%)	3'40" (17,6%)	100 (17,6%)
8. KV 194 (Sh) D - 1774	17'09"	457	1'43" (10%)	41 (9%)	2'45" (16%)	59 (12,9%)	5'33" (32,4%)	183 (40%)	1'16" (7,4%)	35 (7,7%)	1'45" (10,2%)	37 (8,1%)	4'07" (24%)	102 (22,3%)
9. KV 220 (Sh) C - 1775-76	16'21"	360	1'54" (11,6%)	38 (10,6%)	2'55" (17,8%)	113 (31,4%)	4'25" (27%)	76 (21,1%)	0'48" (4,9%)	20 (5,6%)	3'06" (19%)	43 (11,9%)	3'13" (19,7%)	70 (19,4%)
10. KV 262 (So) C - 1776	27'58"	824	3'14" (11,6%)	83 (10,1%)	5'29" (19,6%)	129 (15,7%)	11'58" (42,8%)	406 (49,3%)	1'10" (4,2%)	40 (4,8%)	2'03" (7,3%)	60 (7,3%)	4'04" (14,5%)	106 (12,9%)
11. KV 257 (So) C - 1775-77	27'39"	658	2'16" (8,2%)	40 (6,1%)	3'38" (13,1%)	111 (16,9%)	8'58" (32,4%)	282 (42,8%)	1'08" (4,1%)	30 (4,6%)	5'38" (20,4%)	89 (13,5%)	6'01" (21,8%)	106 (16,1%)

12. KV 258 (Sh) C - 1775-77	17'37"	436	1'48" (10,2%)	68 (15,5%)	2'31" (14,3%)	64 (14,7%)	4'46" (27,1%)	152 (34,9%)	1'05" (6,1%)	31 (7,1%)	2'52" (16,3%)	87 (20%)	4'35" (26%)	34 (7,8%)
13. KV 259 (Sh) C - 1775-77	13'18"	375	2'0" (15%)	29 (7,7%)	1'57" (14,7%)	78 (20,8%)	3'39" (27,5%)	84 (22,4%)	0'57" (7,1%)	38 (10,2%)	2'08" (16%)	77 (20,5%)	2'37" (19,7%)	69 (18,4%)
14. KV 275 (Sh) B - 1777	19'07"	523	1'50" (9,6%)	38 (7,3%)	2'54" (15,1%)	112 (21,4%)	4'52" (25,4%)	90 (17,2%)	1'07" (5,8%)	39 (7,4%)	2'54" (15,3%)	69 (13,2%)	5'30" (28,8%)	175 (33,5%)
15. KV 317 (So) C - 1779	26'40"	630	3'17" (12,3%)	31 (4,9%)	4'41" (17,6%)	198 (31,4%)	6'55" (25,9%)	151 (24%)	2'03" (7,7%)	46 (7,3%)	3'23" (12,7%)	98 (15,6%)	6'21" (23,8%)	106 (16,8%)
16. KV 337 (So) C - 1780	21'45"	530	1'53" (8,7%)	56 (10,6%)	3'25" (15,7%)	99 (18,7%)	5'49" (26,7%)	176 (33,2%)	1'41" (7,7%)	27 (5,1%)	2'17" (10,5%)	53 (10%)	6'40" (30,7%)	119 (22,4%)

T.P.T. = Total Performance Time; TNM = Total Number of Measures; C.D.= Composition Date - 1768-69 / 1773 -80; T= tone; P.T. = Performance Time;
N.C = Number of Measures; (Sh) = short; (So) = solemn

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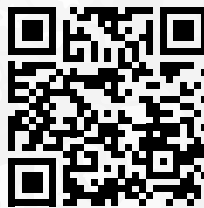
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