

# Offertorium de tempore

„Misericordias Domini“

Mozart's Werke.

Serie 3. N<sup>o</sup> 25.

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

von

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Köch. Verz. N<sup>o</sup> 222.

Moderato.

Wahrscheinlich componirt in München i. J. 1775.

Oboi. *p*

Corni in D. *p*

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano. *p*  
Mi - se - ri - cor - di - as Do - mi - ni

Alto. *p*  
Mi - se - ri - cor - di - as Do - mi - ni

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

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

Basso ed Organo. *p*

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

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

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

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

The first system of the musical score consists of five staves. The top two staves are for the piano, with dynamics markings of *f* and *p*. The bottom three staves are for the organ, with dynamics markings of *f* and *p*. The music is in a minor key and features complex rhythmic patterns.

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

The vocal staves include lyrics for four different voices. The lyrics are: "can - ta - bo. Mi - se - ri - cor - di - as Do - mi - ni can - ta -". The music is in a minor key and features a steady rhythmic accompaniment.

The second system of the musical score consists of five staves. The top two staves are for the piano, with dynamics markings of *p*. The bottom three staves are for the organ, with dynamics markings of *f* and *p*. The music is in a minor key and features complex rhythmic patterns.

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

The vocal staves include lyrics for four different voices. The lyrics are: "- bo, can - ta - bo, can - ta - bo in ae - ternum. Mi - se - ri -". The music is in a minor key and features a steady rhythmic accompaniment.

Musical score for the first system. It includes piano accompaniment (top two staves) and organ accompaniment (middle two staves). The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The piano part provides harmonic support with chords and moving lines.

Vocal lines (bottom four staves) include the following lyrics:

cor-di-as Do - mi-ni can-ta -  
 cor-di-as Do - mi-ni can-ta - bo in ae - ter -  
 can-ta - bo in ae - ter -  
 can-ta - bo in ae - ter - num, can-ta - bo,

Musical score for the second system, continuing the piano and organ accompaniment and vocal lines. The organ part continues with its melodic and harmonic themes. The piano part maintains its accompaniment role.

Vocal lines (bottom four staves) include the following lyrics:

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

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is in a key with one sharp (F#) and a common time signature. It features a complex texture with multiple voices and instruments, including a prominent piano part with various dynamics like *p* and *f*.

The second system contains four vocal staves with lyrics. The lyrics are: "in ae - ter - num, in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni num, can - ta - bo in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni can - ta - ter - num, in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni can - ta - can - ta - bo in ae - ternum. Mi - se - ri - cor - di - as Do - mi - ni can - ta". The lyrics are distributed across the four staves, with some words appearing on multiple staves. Dynamics like *p* and *f* are indicated above the notes.

The third system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues from the first system, featuring a complex texture with multiple voices and instruments, including a prominent piano part with various dynamics like *f* and *p*.

The fourth system contains four vocal staves with lyrics. The lyrics are: "can - ta - bo, can - ta - bo, can - ta - bo in ae - ter - num. - bo, can - ta - bo, can - ta - bo in ae - ter - num.. - bo, can - ta - bo in ae - ter - num. bo, - can - ta - bo, can - ta - bo in ae - ter - num.". The lyrics are distributed across the four staves, with some words appearing on multiple staves. Dynamics like *f* and *p* are indicated above the notes.

Musical score for the first system. It features a piano accompaniment with a right hand playing chords and a left hand playing a bass line. The vocal lines are in a lower register. The lyrics are:

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

Musical score for the second system. It continues the piano accompaniment and vocal lines. The lyrics are:

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

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a right-hand melody and a left-hand accompaniment. The vocal parts are arranged in four staves, with lyrics written below them. Dynamics include *p* (piano) and *f* (forte).

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

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

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

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

Musical score for the second system, continuing the vocal and piano parts. The piano part continues with intricate accompaniment. The vocal parts continue with lyrics. Dynamics include *f* (forte).

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

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

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

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

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

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



Musical score for the first system, including piano accompaniment and vocal lines with lyrics. The piano part features a complex texture with multiple staves. The vocal lines include lyrics: *Mi - se - ri - cor - di - as Do - mi - ni*, *- se - ri - cor - di - as Do - mi - ni,* *mi - se - ri - cor - di - as Do - mi - ni*, *- se - ri - cor - di - as Do - mi - ni,* *mi - se - ri - cor - di - as Do - mi - ni can - ta - bo in ae -*, and *Mi - se - ri - cor - di - as Do - mi - ni*. Dynamics include *p* and *f*.

Musical score for the second system, including piano accompaniment and vocal lines with lyrics. The piano part continues with complex textures. The vocal lines include lyrics: *can - ta - bo in ae - ter - num,* *can - ta - bo in ae -*, *can - ta - bo in ae - ter - num,*, *ter - num, can - ta - bo,* *can - ta - bo in ae - ter -*, and *can - ta - bo in ae - ter -*. Dynamics include *f*.

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

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

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

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

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

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

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

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

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

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