

# 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,



*p*  
*f*  
*f*  
*f*  
 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,

- 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 staff is the right-hand piano part, followed by the left-hand piano part, and then three staves for the vocal parts. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include piano (*p*) and forte (*f*).

The vocal staves for the first system contain the following lyrics:  
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 second system of the musical score consists of five staves. The piano accompaniment continues with similar rhythmic complexity. Dynamics include piano (*p*) and forte (*f*).

The vocal staves for the second system contain the following lyrics:  
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 in ae - ter - num.

Musical score for the first system. It features a piano accompaniment with a right-hand part in treble clef and a left-hand part in bass clef. The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The vocal lines are in bass clef and include the following lyrics:

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 from the first system. The piano part includes dynamic markings such as *f* (forte). The vocal lines include the following lyrics:

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 bass line. The vocal parts are arranged in four staves, with lyrics written below the notes. 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. 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,  
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.