

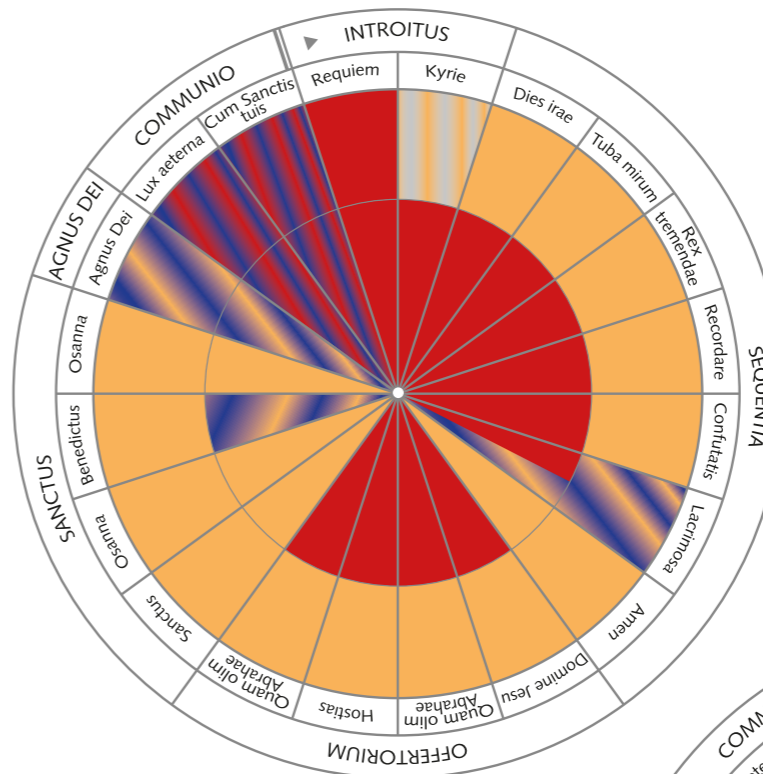
Mozart's Requiem

A comparison of versions

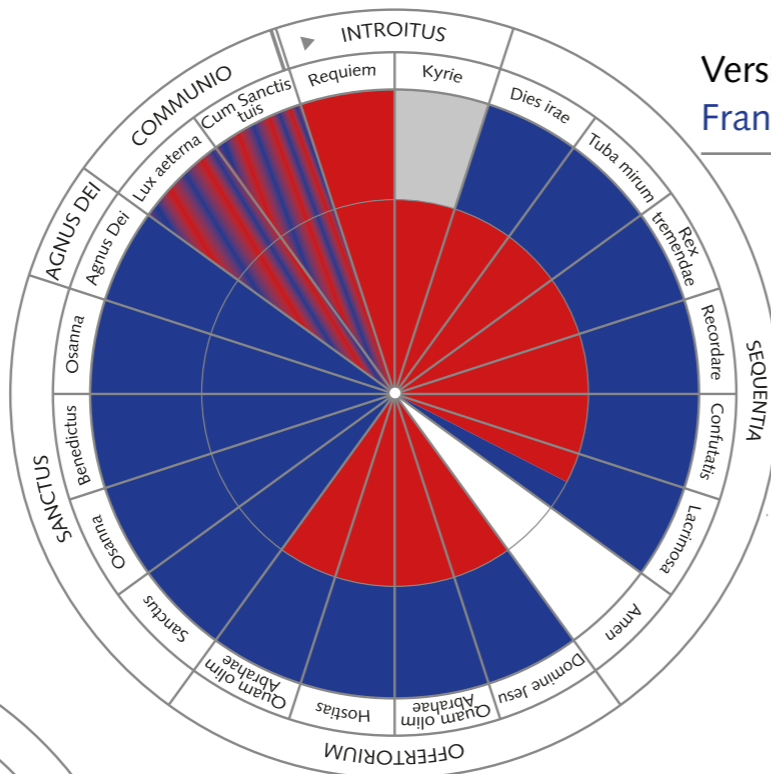
The additions – Who wrote what?



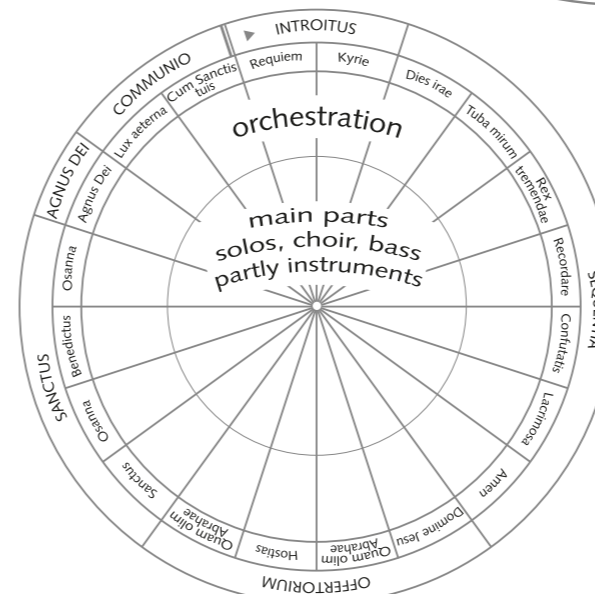
Version
Robert D. Levin



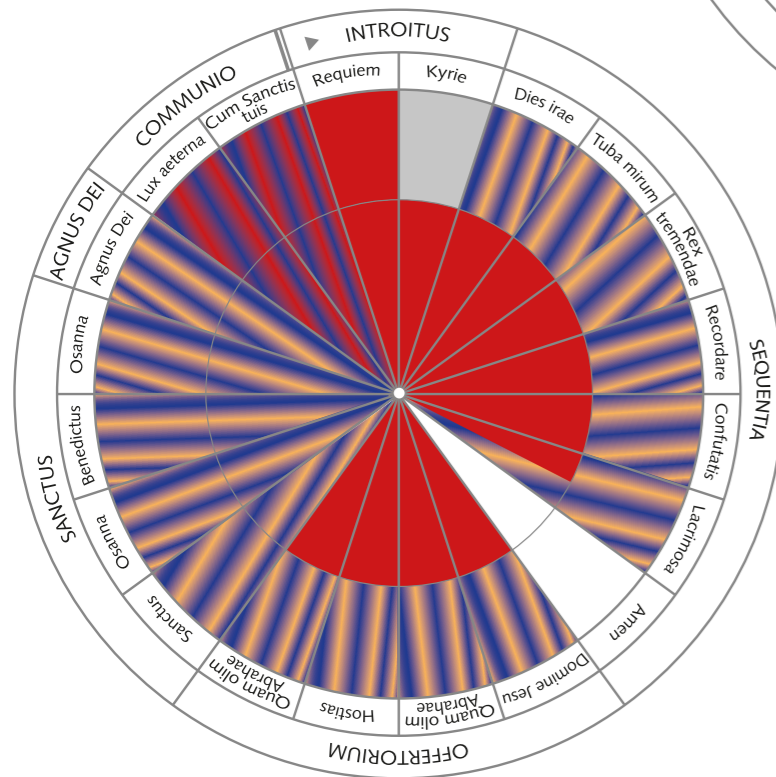
Version
Franz Xaver Süßmayr



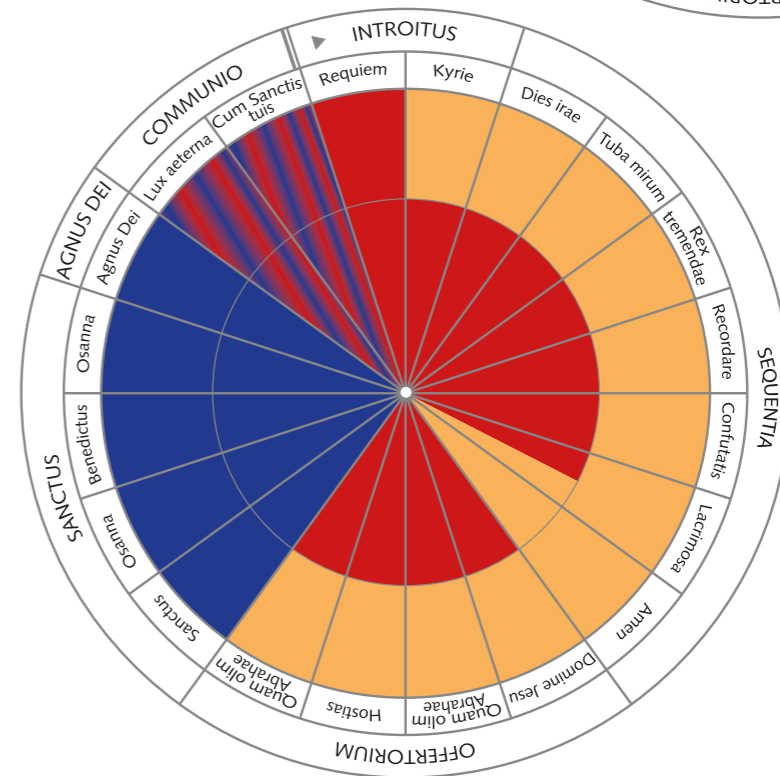
Version
Michael Ostrzyga



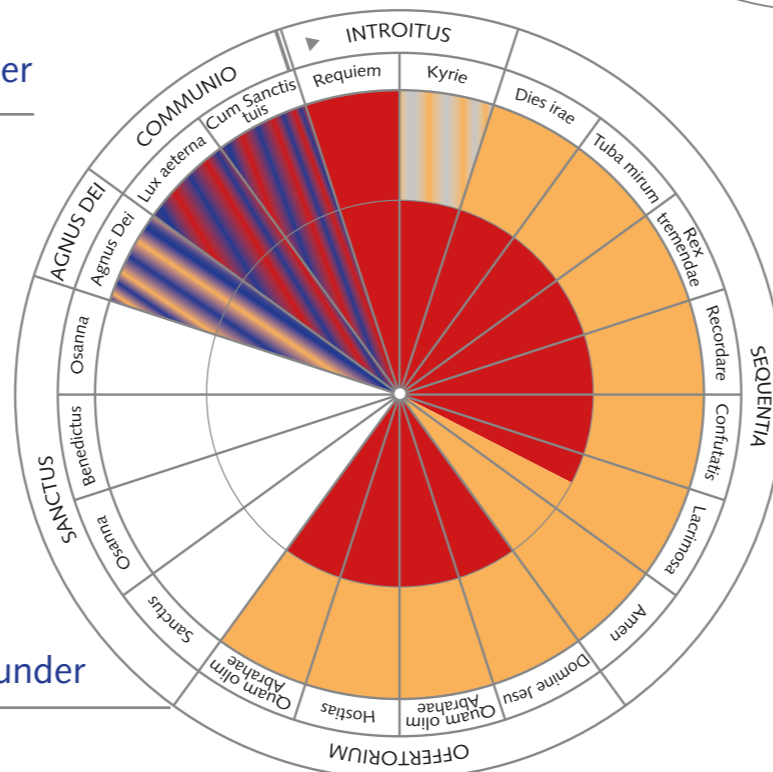
Version
Franz Beyer



Version
Howard Arman



Version
Richard Maunder



- Legend
- Wolfgang Amadeus Mozart
 - Franz Xaver Süßmayr
 - respective editor
 - unknown
 - left out

Mozart's Requiem.

A comparison of versions

Dr. Ulrich Leisinger on the particularities of the different versions

	W. A. Mozart Autograph score Vienna 1791	Franz Xaver Süßmayr Breitkopf & Härtel 1800	Franz Beyer Eulenburg 1971, rev. Kunzelmann 1979	Richard Maunder Oxford University Press 1988 (Carus 40.630)	Robert Levin Carus 1996, rev. 2004 (Carus 51.626/50)	Michael Ostrzyga Bärenreiter 2022	Howard Arman Carus 2024 (Carus 51.652)
Basis		copy of Mozart's autograph without Eybler's additions for sections 1-10	Süßmayr	Mozart's fragment	Mozart's fragment; vocal parts and bass from Süßmayr's additions	Mozart's fragment; vocal parts and bass from Süßmayr's additions	Mozart's fragment
Introitus 1. Requiem	complete	no changes	no changes	no changes	no changes	no changes	no changes
2. Kyrie	main parts only, instrumental parts by person unknown	no changes, probably tr/timp in bars 43-44	no changes	detailed corrections	detailed corrections (esp. tr/timp)	detailed corrections	corrections in woodwinds (arrangement of parts) and tr/timp
Sequentia 3. Dies irae	main parts	orchestration					
4. Tuba mirum	main parts	orchestration	corni di bassetto from bar 40 (instead of bar 51) no trb from bar 18	corni di bassetto from bar 3 (instead of bar 51) no trb from bar 18	corni di bassetto from bar 40 (instead of bar 51) no trb from bar 18	corni di bassetto from bar 40 (instead of bar 51) no trb from bar 18	corni di bassetto from bar 13 (instead of bar 51) no trb from bar 18
5. Rex tremendae	main parts	orchestration			no ossia trb part in bars 2-3		
6. Recordare	main parts	orchestration					
7. Confutatis	main parts	orchestration					
8. Lacrymosa	main parts (bars 1-8 only)	orchestration, new music in bars 9-30		new music (16 bars) with imp. cadence on A replacing bars 9-30	imp. cadence on A (4 bars) replacing bars 24-30	imp. cadence on A (4 bars) replacing bars 25-30. Alternatively, perf. cadence on D (without Amen)	new music (13 bars) with imp. cadence on A replacing bars 9-30
Amen	sketch	sketch disregarded	–	double fugue (79 bars)	double fugue (88 bars)	double fugue (90 bars)	double fugue (79 bars)
Offertorium 9. Domine Jesu	main parts	orchestration					
Quam olim Abrahae	main parts	orchestration					
10. Hostias	main parts	orchestration					
Quam olim Abrahae	Da capo	orchestration	Da capo				
Sanctus 11. Sanctus	vocal parts?	supposedly new music		discarded; Süßmayr version in appendix	clt in A instead of corni di bassetto	D major, alt. version in D min	Süßmayr
Osanna	theme?	supposedly new music	features an expanded alternative (4 bars longer)	discarded; Süßmayr version in appendix	new music (58 bars) clt in A instead of corni di bassetto	2 versions (adaptations to the Sanctus versions)	Süßmayr
12. Benedictus	vocal parts?	supposedly new music		discarded; Süßmayr version in appendix	no Trb, Tr, Timp; imp. cadence on A 7 bars replacing bars 50-53	new music (36 bars) with recourse to bars 4-15	Süßmayr
Osanna	Instructions from Mozart?	adapted from Hosanna in section 11	includes an expanded alternative (4 bars longer) no tr, timp	discarded; Süßmayr version in appendix	Hosanna (cut to 40 bars)	no changes	Süßmayr
Agnus Dei 13. Agnus Dei	vocal parts?	new music?		47 bars (cut from 51 bars)	8 bars replacing bars 46-51	45 bars (cut from 51 bars)	Süßmayr
Communio 14. Lux aeterna	Instructions from Mozart?	reused from section 1	no changes				unverändert
Cum Sanctis tuis	Instructions from Mozart?	reused from section 2	cf. second Kyrie		cf. second Kyrie		Süßmayr

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