

Wolfgang Amadeus  
**MOZART**

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**Requiem**  
KV 626

Soli (SATB), Coro (SATB)  
2 Corni di bassetto (2 Clarinetti), 2 Fagotti  
2 Clarini, 3 Tromboni, Timpani  
2 Violini, Viola e Basso continuo  
(Violoncello / Contrabbasso, Organo)

ergänzt und herausgegeben von  
completed and edited by  
Robert D. Levin

Stuttgarter Mozart-Ausgaben  
Urtext

Partitur / Full score



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Carus 51.626/50

Dem Andenken meiner Eltern / In memory of my parents

Beatrice Spieler Levin  
(1912–1990)

Gerald Harold Levin  
(1913–1973)

und / and

Helen Rivkin Benjamin  
(1900–1982)

Dr. Bernard Benjamin  
(1903–2000)



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# Vorwort

## I. Zur Entstehung und Überlieferung des Werkes

Mozarts Requiem, sein letztes und unvollendet gebliebenes Werk, war ein Auftragsstück von Franz Graf Wallsegg, der es zum Gedächtnis seiner verstorbenen Gattin als eigene Komposition aufführen lassen wollte.<sup>1</sup> Um die Vereinbarung mit dem Grafen einhalten und das in Aussicht gestellte Honorar in Empfang nehmen zu können, veranlasste Mozarts Witwe Constanze insgeheim eine Ergänzung des Fragments. Das Werk ist der breiten Öffentlichkeit in der unmittelbar nach Mozarts Tode fertig gestellten Fassung seines Adlatus Franz Xaver Süßmayr bekannt. In seiner traditionellen, von Süßmayr vervollständigten Gestalt besteht es aus 14 Abschnitten (s. Seite III).

Dem Requiem liegen folgende Quellen zugrunde:

1. Mozarts Niederschrift der Sätze:

[1] (*Requiem aeternam*) – quasi vollständig;

[2] (*Kyrie-Fuge*) – ein durchlaufender Entwurf der Chorstimmen samt Orchesterbass;

[3]–[10] – die Chor- bzw. Vokalstimmen samt Orchesterbass wie bei [2], mit gelegentlichen Motiven der Orchesterbegleitung, wobei [8] (*Lacrimosa*) nach 8 Takten abbricht.

2. Eine Vervollständigung der Orchesterstimmen zur *Kyrie-Fuge*, die wohl schon für die Trauerfeier am 10. Dezember 1791 – also fünf Tage nach Mozarts Tod – durch seine Schüler Franz Jakob Freystädtler (Bläser – Streicher) und Süßmayr (Trompeten – Pauken) in Mozarts Partitur ausgeführt und eingetragen wurde.

3. Eine partielle Ergänzung der SEQUENZ durch Joseph Eybler, ebenfalls in Mozarts Entwurfs-Partitur eingetragen:

[3] (*Dies irae*) und [7] (*Confutatis*) – vollständig;

[4]–[6] – nur Streicherstimmen;

[8] – zwei Takte Sopranstimme als Weiterführung des *Lacrimosa*.

4. Die Ergänzung Süßmayrs:

[2] in seiner und Freystädtlers Instrumentierung;

[3]–[10] unter Miteinbeziehung von Eyblers Arbeit voll instrumentiert;

[11]–[14] in Vertonungen, die nur in seiner Handschrift erhalten sind, wobei der letzte Satz *Lux aeterna – Cum sanctis tuis* lediglich eine Umtextierung eines Teiles aus dem *Requiem aeternam* und der *Kyrie-Fuge* bildet.<sup>2</sup>

5. Eine Fassung des OFFERTORIUMS von Abbé Maximilian Stadler, die wohl nach Süßmayrs Fassung entstanden ist.<sup>3</sup>

6. Ein Skizzenblatt, das u. a. eine kontrapunktische Skizze zum *Rex tremendae* sowie einen von Süßmayr nicht berücksichtigten Beginn einer *Amen-Fuge* als Abschluss des *Lacrimosa* (d. h. der SEQUENZ) enthält. Dass diese Fuge jene Stelle des Requiems betrifft, geht aus Folgendem hervor: Das Blatt enthält außer Skizzen zum *Rex tremendae*, zur *Amen-Fuge* und zu einem bislang nicht identifizierten Stück eine Skizze zur Oper *Die Zauberflöte*. Damit ist eine Datie-

rung des Blattes auf Herbst 1791 gesichert. Da Mozart nachweislich zu dieser Zeit an keinem anderen Kirchenmusikwerk gearbeitet hat, wäre ein Zusammenhang mit dem Requiem ohnehin wahrscheinlich. Diese Vermutung wird durch die im Fugenanlauf verwendete Haupttonart des Requiems (d-Moll) und insbesondere durch die Wiederkehr seiner Thematik (vgl. S. Vf.) bestätigt. Die genaue Einordnung der Fuge innerhalb des Requiems ist eindeutig: das Wort „Amen“ kommt nur ein einziges Mal vor – am Schluss des *Lacrimosa*. Eine solche *Amen-Fuge* entspricht der Praxis zeitgenössischer Requiem-Vertonungen (Bonno, Michael Haydn, Jomelli, Gassmann) und hätte eine Gesamtstruktur verwirklicht, in der jeder Teil durch eine Fuge abgeschlossen wäre (INTROITUS – *Kyrie-Fuge*; SEQUENZ – *Amen-Fuge*; OFFERTORIUM – *Quam olim Abrahae-Fuge*; SANCTUS-Benedictus – *Hosanna*<sup>4</sup>-Fuge; AGNUS DEI-COMMUNIO – *Cum sanctis tuis-Fuge*).<sup>5</sup>

Da Eyblers Ergänzung der SEQUENZ ([3]–[8]) in Mozarts Manuskript eingetragen wurde, musste Süßmayr Mozarts Fragment von Beginn der SEQUENZ an als Bestandteil seiner Ergänzung abschreiben. Das vollständige Requiem, bestehend aus der Eigenschrift Mozarts von *Requiem aeternam* und *Kyrie* (samt Instrumentierung der *Kyrie-Fuge* durch Freystädtler und Süßmayr) und der Süßmayrs für den Rest, konnte dann mit einer gefälschten Unterschrift „di me W. A. Mozart mpr 1792“ von der Hand Süßmayrs auf der ersten Partiturseite dem Grafen abgegeben werden – allerdings erst nachdem Constanze (unter Missachtung der Auftragsbedingungen) das Werk hatte abschreiben lassen.<sup>6</sup>

<sup>1</sup> Für ausführliche Beschreibungen der Entstehungs- und Überlieferungsgeschichte des Requiems vgl. Leopold Nowaks Einführungen zu den zwei von ihm vorgelegten Requiem-Teilbänden der Neuen Mozart-Ausgabe (= NMA: Serie I/1, Abteilung 2, Teilband 1, S. VII–XVI bzw. Serie I/1, Abt. 2, Teilband 2, S. VII–XXI); Christoph Wolff, *Mozarts Requiem: Geschichte, Musik, Dokumente, Partitur des Fragments*. München/Kassel etc. 1991; Paul Moseley, „Mozart's Requiem: A Revaluation of the Evidence“, in: *Journal of the Royal Musical Association* 114 (1989), S. 203–237.

Zur Buchstabierung „Wallsegg“ vgl. Walther Brauneis, „Dies irae, Dies illa – Tag des Zornes, Tag der Klage.“ Auftrag, Entstehung und Vollen-

derung von Mozarts „Requiem.“, in: *Jahrbuch des Vereins für Geschichte der Stadt Wien*, Band 47/48 (1991/1992), S. 33.

<sup>2</sup> Die Satzfolge des von Süßmayr ergänzten Requiems (Vertonungen von SANCTUS ff. aber nicht vom GRADUALE *Requiem aeternam*, vom TRACTUS *Absolve, Domine* oder vom RESPONSORIUM *Libera me* samt ANTIPHON *In paradisum*) entspricht der in Salzburg und Wien herrschenden Praxis; vgl. Nowak, a. a. O., Teilband 1, S. VIII; Wolff, a. a. O., S. 68–74. Es ist plausibel, dass Süßmayr die Anweisung dazu direkt von Mozart erhielt.

<sup>3</sup> Die chronologische Beziehung zwischen Stadlers und Süßmayrs Fassungen ist noch umstritten. Stadler übersiedelte erst 1796 nach Wien, hatte jedoch mit Mozart in seinen Wiener Jahren Verbindung und oft Gelegenheit, trotz seiner Ernennung im Januar 1791 zum ehrenamtlichen Konsistorialrat in Linz, nach Wien zu reisen. Er hätte also durchaus dem Kreis der Requiem-Ergänzer angehören können. Vgl. Nowak, a. a. O., Teilband 2, S. IX und Wolff, a. a. O., S. 29, 30–31. Da Stadlers Fassung aber nachweislich nicht auf Mozarts Fragment zurückgeht, wäre eine spätere Entstehungszeit (1800 oder sogar danach) wohl wahrscheinlicher. Vgl. Moseley, a. a. O., S. 213, 222–223, 236–237.

<sup>4</sup> Mozart verwendet ausnahmslos die Schreibweise *Hosanna*, die im Vorwort und in der Ergänzung übernommen wird.

<sup>5</sup> Vgl. auch S. IXff.; Nowak, a. a. O., Teilband 1, S. XI; Wolff, a. a. O., S. 35–37, 113–114.

<sup>6</sup> Ebenfalls unter Missachtung jener Bedingungen ließ sie das Werk 1799 durch Breitkopf & Härtel veröffentlichen.

## II. Fragen der Autorschaft

Die Beschreibung der Quellen beantwortet nicht die Frage, wie viele von den nicht aus Mozarts Hand überlieferten Teilen auf seinen Ideen beruhen. Constanze und Süßmayr haben beide behauptet, dass diese Sätze vollständig vom „Ergänzer“ stammten. Diese Behauptung ist jedoch häufig bestritten worden: Jahrelang haben Fachleute beteuert, dass Teile dieser Musik eine Qualität aufweisen würden, die Süßmayr unmöglich ohne Hilfe hätte erreichen können.<sup>7</sup>

Die Angriffe gegen Süßmayrs Ergänzung begannen 1825, als der sogenannte „Requiem-Streit“ entbrannte.<sup>8</sup> In der Tat weist seine Arbeit grundsätzliche Fehler auf, die Mozarts Sprache fremd sind. Diese Fehler, die übrigens auch in Süßmayrs Ergänzung zum zweiten Satz von Mozarts Hornkonzert D-Dur KV 412 (ebenfalls im Todesjahr 1791 entstanden) auftreten, umfassen grammatikalische und satztechnische Gebiete: eklatante parallele Quinten in der Orchesterbegleitung des *Sanctus* (Takt 4, Violine I/Sopran), ungeschickte Stimmführung der kaum ausgearbeiteten *Hosanna-Fuge*,<sup>9</sup> oder deren Wiederkehr nach dem *Benedictus* nicht in der Originaltonart D-Dur, sondern in B-Dur und damit im Widerspruch zur kirchenmusikalischen Praxis des 18. Jahrhunderts.<sup>10</sup> Solche offensichtlichen Mängel, die Süßmayrs ganze Arbeit kennzeichnen, könnten leicht zu der Annahme führen, die Sätze *Sanctus/Hosanna*, *Benedictus* und *Agnus Dei* seien ausschließlich auf Süßmayr zurückzuführen. Dieser Hypothese stehen allerdings enthüllende Einzelheiten der überlieferten Ergänzung entgegen.

Süßmayrs eigenständige Werke bieten uns die Möglichkeit, die Art seines kompositorischen Aufbaus mit derjenigen der Requiem-Ergänzung zu vergleichen.<sup>11</sup> Bei diesem Vergleich stellt sich heraus, dass Süßmayr jeden Satz für sich zu komponieren pflegte, ohne sich um die thematische Einheitlichkeit eines mehrsätzigen Werkes zu kümmern. In diesem Punkt ähnelt er der Mehrzahl seiner Zeitgenossen, die auch innerhalb eines Satzes thematische Abwechslung häufig der straffen Einheitlichkeit vorgezogen haben.<sup>12</sup> Dagegen ist Mozarts Requiem-Fragment jedoch von engen motivischen und strukturellen Beziehungen geprägt.<sup>13</sup>

<sup>7</sup> Vgl. etwa Friedrich Blume, „Requiem und kein Ende“, in: *Syntagma Musicologicum. Gesammelte Reden und Schriften*. Kassel etc. 1963, S. 714–734, und Blumes Vorwort zu seiner Ausgabe des Requiems in der Edition Eulenburg, 1932.

<sup>8</sup> Vgl. Wolff, a. a. O., S. 14–21.

<sup>9</sup> Vgl. S. VII.

<sup>10</sup> Zu diesen Details vgl. auch Robert D. Levin, „Zur Musiksprache der Süßmayr zugeschriebenen Sätze des Requiems KV 626“, in: *Mozart-Jahrbuch* 1991, S. 475–493.

<sup>11</sup> Vgl. zum Beispiel seine Messe in D.

<sup>12</sup> Vgl. Robert D. Levin, *Who Wrote the Mozart Four-Wind Concertante?* Stuyvesant 1988, S. 100–113.

<sup>13</sup> Die folgende Liste ist nur repräsentativ, nicht lückenlos.

A) Das Thema des INTROITUS (Fagott I, T. 1; Chorbass, T. 8) taucht in folgenden Sätzen wieder auf:

INTROITUS: Alt, in melodischer Umkehrung, als Kontrastsubjekt per diminutionem.

Re-qui-ema-e - ter - nam,  
Do - na, do -

*Kyrie-Fuge*: indirektes (ausgeziertes) Zitat im Subjekt, T. 49ff.; Umkehrung innerhalb des Kontrastsubjekts per diminutionem.

Ky - ri - e e - le - i - son, e - le - -  
Chri - ste e - le - -

*Dies irae*: Orchesterbass, T. 1–5; Sopran, T. 4–6.

slo-vet sae-clum in fa-vil-la:

*Tuba mirum*: Posaune, T. 8, in der melodischen Umkehrung.

Skizze zur *Amen-Fuge* für den Schluss der SEQUENZ (das heißt, des *Lacrimosa*): Thema in der melodischen Umkehrung per augmentationem; Sopran, T. 6–7, zweimal per diminutionem.

A - - - - - men  
a - men, a - - - - - men,

*Domine Jesu*: Chor- bzw. Orchesterbass, T. 8/9 und T. 10/11.

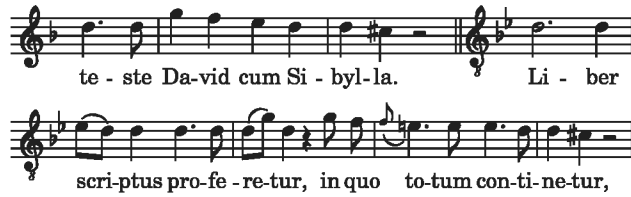
de poe-nis in-fer - ni, de poe-nis in-fer - ni

B) Der Orchesterbass des INTROITUS (T. 1–2) taucht im *Lacrimosa* (T. 1–2) wieder auf:

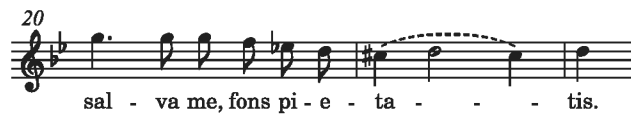


C) Der Schluss der ersten Phrase des *Dies irae* findet sich in folgenden Sätzen wieder:

*Tuba mirum* (T. 24ff.):

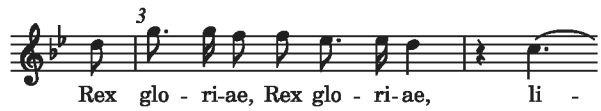


am Schluss des *Rex tremendae*:



Dieses Zitat könnte auch als Krebs des INTROITUS-Themas angesehen werden.

*Domine Jesu*:



zu Beginn des *Hostias* (erweitert):



D) Das Posaenthema des *Tuba mirum* wird nicht nur vom Solo-Bass vorgetragen, sondern auch vom Solo-Tenor in f-Moll:



Dieses Thema kehrt dann in den folgenden Sätzen wieder:

*Confutatis*:



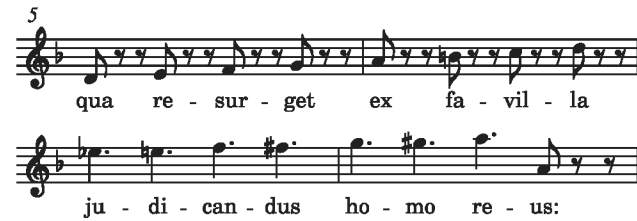
*Lacrimosa*, leicht verändert:



E) Die große absteigende Tonleiter zu Beginn des *Rex tremendae* kehrt im *Confutatis* (T. 3f.) wieder:



Die aufsteigende Tonleiter im *Lacrimosa* könnte als melodische Umkehrung dieser Passage verstanden werden:



F) Das Thema des *Recordare* wird für die *Quam olim Abrahae*-Fuge wieder verwendet:



G) Der Abschnitt „Ingemisco, tamquam reus“ aus dem *Recordare* taucht im *Hostias* wieder auf:



H) Außer der Entlehnung des *Confutatis*-Themas aus dem *Tuba mirum* stammt die Begleitfigur der Violinen für die Phrase „Voca me“ aus dem *Recordare* (vgl. Text!); der vokale Zug (vgl. T. 17ff.) ist ohnehin mit dem INTROITUS-Thema verwandt:



Da Süßmayrs eigene Kompositionen keine derartigen Beziehungen enthalten, würde man diese kaum in seiner Requiem-Ergänzung erwarten. Doch belehrt der Notentext uns eines Besseren:

– Das *Sanctus*-Thema entsteht aus dem *Dies irae*:

Di - es i - rae, di - es il - la, sol - vet  
sae - clum in fa - vil - la: te - ste Da - vid cum Si - byl - la.

San - ctus, San - ctus, San - ctus,  
Do - mi - nus De - us Sa - ba - oth.

– Das zweiteilige *Hosanna*-Fugenthema entsteht aus dem *Recordare/Quam olim Abrahae*-Thema und der Umkehrung des *INTROITUS*-Themas (= *diminutio* des *Amen*-Fugenthemas):

O - san - na in - ex - cel - sis,

– Der Orchesterbass des *Agnus Dei* zitiert das *INTROITUS*-Thema, wobei die Violinen mit einer *canerizans-diminutio* jenes Themas begleiten:

A - gnus De - i, qui tol - lis

– Die Sopranstimme im *Agnus Dei* ist eindeutig mit dem schon zitierten Abschnitt „*Ingemisco, tamquam reus*“ aus dem *Recordare* verwandt.

In - ge - mi - sco A - gnus De - i,

Wie ist es möglich, dass nur in dieser Arbeit Süßmayrs ein solches Verfahren motivisch-thematischer Verknüpfung eindeutig nachzuweisen ist? Darüber hinaus bestehen innerhalb der süßmayrschen Sätze klare Widersprüche zwischen idiomatisch mozartischen und seltsam inkorrekten Stimmführungen:

A) Im *Sanctus* verlaufen die fünf ersten Takte des Chor-satzes harmonisch einwandfrei; bei der Sextakkordreihe in T. 4 fällt die Verteilung der dreistimmigen Parallelführung auf alle vier Stimmen (statt der normalen Führung mit drei Parallelstimmen und einer freien Linie), insbesondere im Hinblick auf die schon erwähnten Quintparallelen in der Orchesterbegleitung, auf:

\* verdoppelter Leitton

Auf diese Stelle folgt ein auffälliger Querstand im Bass (C gegenüber Cis im vorherigen Takt); dann verläuft die Harmonik wenig zielstrebig zunächst nach e-Moll, dann über A-Dur (Halbschluss in D-Dur) und h-Moll vor der endgültigen Rückkehr nach D-Dur wegen der sich anschließenden Fuge. Kein einziges *Sanctus* von Mozart enthält solche harmonischen Unklarheiten; bei ihm verläuft die Harmonik konsequent und geradlinig.

B) Die *Hosanna*-Fuge zeigt eindeutig, dass Süßmayr nicht in der Lage war, eine ordentliche Fuge zu komponieren: Gleich nach dem Erklängen des thematisch organischen Subjektes begegnet man bereits in der Exposition unzulässigen Quartsextakkorden (T. 20, 22) und einem verdoppelten Tritonus (T. 19). Unmittelbar im Anschluss an die Exposition stürzt Süßmayr eilig in den Schluss, und das nach nur 28 Takten Gesamtlänge. Einen solchen Aufbau findet man weder bei Mozart noch sonst bei einem kompetenten Komponisten.

C) Das *Benedictus* weist eine Reihe bemerkenswerter Eigenschaften auf:

– Das Thema, wie schon lange bekannt,<sup>14</sup> taucht auch im Unterrichtsheft für die Schülerin Barbara Ployer auf.<sup>15</sup> Wie allerdings unten erläutert wird, geht diese Verwandtschaft über ein bloßes melodisches Zitat hinaus.

– Die Harmonisierung des ersten Taktes verdient viel mehr Aufmerksamkeit, als ihr bislang zuteil wurde. Wollte man diese Melodie harmonisieren, würde man wohl den ersten Ton als Quinte des Tonika-Akkordes verstehen. Es wäre selbstverständlich, zu Beginn des Taktes mit der Tonika im Bass einzusetzen, da eine Umkehrung am Anfang eines Satzes nicht einleuchtet. Genau das tat Barbara Ployer in ihrer ersten Fassung. Das *Benedictus* beginnt hingegen in zwei wesentlichen Punkten anders:

a) Die Melodie setzt allein an, die Begleitung hat eine Pause. Dieses Merkmal stellt eine weitere, wichtige Verbindung des *Benedictus* mit Mozarts eigener (nicht Ployers) Lösung seiner Kompositionsaufgabe dar. Eine solche Pause, vor allen Dingen am Anfang eines Satzes, ist alles andere als selbstverständlich.

b) Verblüffender als die rhythmische Ähnlichkeit mit Mozarts Harmonisierung im Ployer-Heft ist der harmonische Gehalt der ersten Takthälfte. Nach der Achtempause hören wir in der Begleitung keinen B-Dur-Dreiklang, sondern

<sup>14</sup> Vgl. Robert Lach, *Mozart als Theoretiker* (Kaiserliche Akademie der Wissenschaften in Wien, Denkschriften Band 61, 1. Abhandlung), Wien 1918; S. 7.

<sup>15</sup> Vgl. NMA X/30/2, S. 2/3 und 8/9.

die kleine Terz  $d^1-f^1$ . Dieser Klang lässt sich als Bestandteil eines B-Dur-Akkordes verstehen – jedoch nicht zwangsläufig. Könnte man ihn nicht genauso gut als Tonika von d-Moll verstehen? Und darin erkennt man einen großen kompositorischen Wurf: der vorherige Satz hat in D-Dur geendet. Das *Benedictus* nach der D-Dur Tonika gleich mit  $f^1$  in der Melodie und mit  $B$  im Bass zu beginnen, hieße das Publikum mit einem abrupten Tonartenwechsel zu konfrontieren. Diese unvermittelte Wendung wurde in der süßmayrschen Fassung geschickt vermieden: zunächst fühlt sich der Zuhörer in d-Moll. Erst wenn die zwei Begleitstimmen nach  $a$  und  $es^1$  führen, erkennt der Hörer, dass es nach B-Dur geht. Dadurch gleicht der Satzanfang einer tonalen Verwandlung, der man in ähnlicher Art auch in den späten Streichquartetten von Beethoven begegnet.<sup>16</sup>

– Der Vokalsatz der Exposition ist in jeder Hinsicht so gut wie fehlerfrei; dagegen treten später Quintparallelen zwischen Alt und Tenor (T. 26–27) auf, und die Reprise zeigt eine eindeutige Stagnation in der melodischen Führung (T. 34–38).

– Die Unzulänglichkeiten in der Orchestereinleitung sind überall zu beobachten:<sup>17</sup>

T. 1: die 16tel-Wiederholung des  $b^1$  in der Violine I;

T. 2: die Oktavparallelen zwischen Violine I/Bassetthorn I und Viola in den ersten zwei Achteln (die 16tel-Verzierung mit Akkordton in der Oberstimme kann diesen Fehler nicht entkräften);

T. 2/3: die Quartparallelen zwischen den Außenstimmen, mit der daraus entstehenden unvorbereiteten Dissonanz am Anfang des dritten Taktes;

T. 3: der Versuch, die Quintparallelen zwischen Violine I/Bassetthorn I und Viola/Fagott I durch die Antizipation des es vorzutäuschen (später bleibt diese Antizipation aus; vgl. etwa T. 6).<sup>18</sup>

T. 3: die konsekutiven Quinten zwischen Violine II und Bass; die nichtsolistische Verwendung der Posaunen in einem Satz ohne Chor.

In der Mitte weisen die Ritornelle auf der Dominanten (T. 18–22) und am Schluss in der Tonika (T. 50–54) indirekt auf den Abschnitt „et lux perpetua“ aus dem INTROITUS, wobei die Vereinfachung als Vergrößerung wirkt. Der Halbschluss in T. 22 unterbricht die Bewegung, und der eintaktige Übergang in T. 27 wirkt zu lang und stilistisch fremd.

Diese Punkte bekräftigen die Vermutung, dass „einige wenige Zettelchen mit Musik“ (Constanze Mozart), die Süßmayr außer Mozarts Handschrift von der Witwe erhielt, wohl über Mozarts Entwurf hinausgingen. Dass solche „Zettelchen“ existiert haben, gilt seit 1962, als Wolfgang Plath das oben erwähnte Skizzenblatt entdeckte, als erwiesen. Wir wissen auch, dass Constanze und Nissen 1799 viele Mozart-Skizzen vernichtet haben.<sup>19</sup> Ob sich darunter Requiem-Skizzen befunden haben, lässt sich nicht mehr feststellen. Es ist auch durchaus möglich, dass Mozart Süßmayr einiges am Klavier vorgespielt hatte. Dass solche Hypothesen dem Bereich der Spekulation angehören, dürfte klar sein; gleichwohl ist zu betonen, dass die oben beschriebenen Details sich nicht mit Süßmayrs alleiniger Autorschaft in Einklang bringen lassen.

### III. Die neueren Ergänzungen

In letzter Zeit haben sich mehrere Musiker bemüht, die Unzulänglichkeiten Süßmayrs im Requiem zu bereinigen. Diese Neufassungen sind mittlerweile in Konzerten aufgeführt, eingespielt und veröffentlicht worden. Dadurch kann ein unmittelbarer Einblick in die Problematik gewonnen werden.

Der Umfang dieser Bearbeitungen ist sehr verschieden. Bei Franz Beyer handelt es sich um eine Uminstrumentierung: er retuschiert mit wenigen Ausnahmen nur die Orchesterstimmen. Das Werk klingt in seiner Fassung eindeutig durchsichtiger und überzeugender als bei Süßmayr. Dabei bleiben allerdings die Fehler und Stilbrüche in den Gesangsstimmen bzw. im Aufbau unberührt, außerdem hat Beyer die Skizze zur *Amen*-Fuge in seiner Fassung nicht berücksichtigt. Die Ausgabe von H. C. Robbins Landon bildet eine Zusammenstellung aus Eybler und Süßmayr, in der Süßmayrs Fassung nach Möglichkeit durch die von Eyblers ersetzt wird; neues Material ist nur an den Nahtstellen zu finden. In Richard Maunders Edition begegnet man neuen Ergänzungen zum *Lacrimosa* und zum *Agnus Dei* sowie einer vervollständigten *Amen*-Fuge. Diese aber enthält Modulationen, wohingegen derartige Fugen aus dem 18. Jahrhundert in der Haupttonart bleiben, um dadurch nicht nur den Satz (*Lacrimosa*) sondern den ganzen Teil (die SEQUENZ) stabil abzuschließen; darüber hinaus fehlen die Sätze *Sanctus/Hosanna* und *Benedictus*, weil Maunders der festen Überzeugung ist, dass diese Sätze mit Mozart überhaupt nichts zu tun haben.<sup>20</sup> Eine radikalere Umgestaltung versucht Duncan Druce: außer einer ausführlichen Ergänzung der *Amen*-Fuge liegen *Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *Agnus Dei* und sogar *Lux aeterna* in wagemutigen Neufassungen vor.<sup>21</sup>

### IV. Zur vorliegenden Fassung

#### Allgemeines

Die vorliegende Ergänzung versucht, beide Haupttendenzen der neueren Fassungen zu berücksichtigen: Einerseits wurden die kompositorischen Probleme des *Lacrimosa*, der *Amen*-Fuge und der nur durch Süßmayr überlieferten Sätze nicht aus blindem Respekt vor deren 200-jähriger Herkunft für eine neue Bearbeitung außer Acht gelassen. Andererseits aber waren Tradition und Rezeption des Requiems unbedingt zu respektieren. Hier wurde absichtlich keine Trennlinie gezogen, nach der alles außer Mozarts autographem Entwurf hätte ausscheiden müssen. Ganz

<sup>16</sup> Vgl. Streichquartett B-Dur, op. 130, 3. Satz; Streichquartett F-Dur, op. 135, 3. Satz.

<sup>17</sup> Diese sind ausführlich erörtert in Richard Maunders, *Mozart's Requiem: On Preparing a New Edition*, Oxford 1988, S. 49–51.

<sup>18</sup> Diese Situation ist merkwürdig, da solche Quinten gewöhnlich gestattet werden, wenn die zweite Quinte wie hier vermindert ist.

<sup>19</sup> Freundliche Mitteilung von Dr. Ulrich Konrad, Freiburg i. Br.

<sup>20</sup> Jene Sätze sind zwar in einem Anhang in Süßmayrs Fassung wiedergegeben; jedoch scheint es wenig sinnvoll, Maunders Edition als Bereinigung der süßmayrschen heranzuziehen, dabei aber die von ihm verurteilten Sätze unverändert als Bestandteil seiner Version aufzuführen.

<sup>21</sup> Darüber hinaus existieren unveröffentlichte Uminstrumentierungen und Ergänzungen von Marius Flothuis, Karl Marguerre u. v. a.

im Gegenteil: das Ziel war, nicht möglichst viel, sondern möglichst wenig zu retuschieren. Dabei wurde angestrebt, Charakter, Gefüge, Stimmführung, Verlauf und Struktur der Musik Mozarts nachzuahmen. Wo die überlieferte Fassung Mozarts Verfahren entspricht, wurde sie beibehalten. Im Interesse der Selbständigkeit der neuen Fassung wurden zur Ergänzung nur folgende Vorlagen herangezogen:

– Mozarts Fragment (INTROITUS – SEQUENZ – OFFERTORIUM) sowie die autographe Skizze zur *Amen*-Fuge;  
 – Gesangsstimmen und Orchesterbass von Süßmayrs Fassung zu den Sätzen *Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, AGNUS DEI und die vollständige Partitur zur COMMUNIO. Angesichts der satztechnischen und stilistischen Problematik hatten sie jedoch lediglich bloß als Vorbild zu dienen.

So konnte die Arbeit in Angriff genommen werden, ohne durch die historischen Instrumentierungen von Eybler und Süßmayr (geschweige denn durch neuere Ergänzungsversuche) beeinflusst zu sein. Dass sich dabei einige Übereinstimmungen mit den neueren Fassungen ergeben haben, zeigt, wie objektive stilistische Untersuchungen gelegentlich zu einstimmigen Ergebnissen führen können.

Zur Neugliederung

In Leopold Nowaks Ausgabe des Requiems innerhalb der Neuen Mozart-Ausgabe<sup>22</sup> hat das Werk folgende Einteilung:

- I. INTROITUS  
*Requiem*
- II. KYRIE
- III. SEQUENZ  
*Nr. 1 Dies irae*  
*Nr. 2 Tuba mirum*  
*Nr. 3 Rex tremendae*  
*Nr. 4 Recordare*  
*Nr. 5 Confutatis*  
*Nr. 6 Lacrimosa*
- IV. OFFERTORIUM  
*Nr. 1 Domine Jesu*  
*Nr. 2 Hostias*
- V. SANCTUS
- VI. *Benedictus*
- VII. AGNUS DEI
- VIII. COMMUNIO  
*Lux aeterna*

Diese Einteilung, wie Nowaks Ausgabe überhaupt, wird von Beyer übernommen.<sup>23</sup> Leider entspricht sie nicht ganz Mozarts eigener Gliederung, worin INTROITUS (*Requiem*) und *Kyrie*-Fuge als zusammengehörige Satzteile notiert sind (genauso wie Süßmayr in der COMMUNIO die *Cum sanctis tuis*-Fuge als Teil des *Lux aeterna* verstand – von Nowak auch berücksichtigt).<sup>24</sup> Dazu bilden *Sanctus* und *Benedictus* durch die Wiederholung der *Hosanna*-Fuge eine Einheit, genau wie *Domine Jesu* und *Hostias*. Die sich ergebende Einteilung, die zurecht von Christoph Wolff vorgeschlagen wurde,<sup>25</sup> lautet:

- [1. INTROITUS]  
*Requiem*  
KYRIE
- [2. SEQUENZ]  
*Dies irae*  
*Tuba mirum*  
*Rex tremendae*  
*Recordare*  
*Confutatis*  
*Lacrimosa*  
*Amen*
- [3. OFFERTORIUM]  
*Domine Jesu*  
*Hostias*
- [4.] SANCTUS  
*Benedictus*
- [5.] AGNUS DEI  
[COMMUNIO:]  
*Lux aeterna*  
*Cum sanctis tuis*

Obige Einteilung entspricht Mozarts Überschriften, wobei alles, was in eckigen Klammern steht, nur zum Zweck des liturgischen Überblickes hinzugefügt wurde. Daraus wird ein grundsätzliches Organisationsprinzip deutlich: jeder Abschnitt schließt mit einer Fuge (*Kyrie*, *Amen*, *Quam olim Abrahae*, *Hosanna*, *Cum sanctis tuis*). Die Anbindung des AGNUS DEI an die COMMUNIO hängt mit der musikalischen Anbindung, wie sie Süßmayr vornimmt, zusammen, die ebenfalls in der neuen Fassung berücksichtigt wird. Als einzige praktische Folge der Neugliederung werden die Taktzahlen für INTROITUS/*Kyrie* und AGNUS DEI/COMMUNIO durchnummeriert.

Zur Instrumentierung

Von den 14 Sätzen bzw. Abschnitten des Requiems besitzen wir einen quasi vollständigen Teilsatz, das *Requiem aeternam*,<sup>26</sup> dazu vollständige Entwürfe von acht und einen Teilentwurf bzw. eine Skizze von noch zwei weiteren Sätzen. Die stilgerechte Übernahme eines Teiles des ersten Satzes für das *Lux aeterna* und des *Kyrie* für das *Cum sanctis tuis* durch Süßmayr ergibt die folgende Satzübersicht:

Von Mozart vollendet:

1 ½ (*Requiem/Lux aeterna*)

Von Mozart entworfen (Orchesterbegleitung zu ergänzen):

8 ½ (einschließlich *Cum sanctis tuis*)

Begonnen bzw. skizziert:

2 (*Lacrimosa, Amen*)

Nur durch Süßmayr überliefert: 3

<sup>22</sup> Vgl. Fußnote 1.

<sup>23</sup> Bei Maunder gibt es keine besondere Einteilung.

<sup>24</sup> Bei Süßmayr sind AGNUS DEI und COMMUNIO ebenfalls fortlaufend notiert; vgl. unten.

<sup>25</sup> a. a. O., S. 67–75.

<sup>26</sup> Wolff hat zurecht bemerkt, dass Süßmayrs Brief vom 8. Februar 1800 an Breitkopf & Härtel nicht nur die SEQUENZ und das OFFERTORIUM sondern den *Kyrie*- und sogar den *Requiem*-Teilsatz von Mozarts Partitur-Entwurf als unvollständig bezeichnet; a. a. O., S. 27. Damit wird zum ersten Mal die Frage einer etwaigen Ergänzungsarbeit im INTROITUS erhoben; vgl. weiter unten.

So schwierig die Herausforderung der zu ergänzenden Sätze auch sein mag, so bildet trotzdem die Revision der 8½ Sätze die größte Aufgabe einer Neufassung. Süßmayrs Verstöße gegen Mozarts Stil bestehen nicht nur aus den schon erörterten grammatikalischen Fehlern, sondern aus einem zu dicken Orchestersatz, der Chor bzw. Vokalsolisten als tragende Ausdruckskraft des Werkes verdeckt. Es wird behauptet, dass der Schlüssel zu Mozarts vermutlicher Instrumentierung des Requiems in den zeitgenössischen Opern *Die Zauberflöte* und *La Clemenza di Tito* zu suchen wäre (Tatsächlich ist *Die Zauberflöte* das einzige sonstige Werk Mozarts, in dem Bassetthörner, Fagotte und Posaunen vorgeschrieben sind). Die stilistischen Gemeinsamkeiten in Mozarts Instrumentalkonzerten und Opern sind unbestritten, jedoch sind Rhetorik und Ausdruck seiner geistlichen Musik wesensmäßig ganz andersartig. Der Charakter eines mozartischen Werkes beruht gleichermaßen auf Melodik, Harmonik, Phrasierung, der Beziehung zwischen etwaigen Solisten (instrumental/vokal oder einem Chor) und dem Orchester, klanglichen Merkmalen (größeres bzw. kleineres Orchester, Schlichtheit bzw. Farbigkeit), Gefüge (massiv, durchsichtig) und Stilrichtung (die etwa in seiner Kirchenmusik oft archaisierend wirkt). Für diese Neufassung wurde zwar Mozarts später Orchesterstil untersucht, jedoch durfte die grundsätzliche Klangwelt eines Kirchenmusikwerkes – und besonders einer Totenmesse – weder vom Klangbild einer, trotz ernsthafter Züge, lustigen deutschen Oper noch von dem einer opera seria bestimmt werden.<sup>27</sup>

Mozarts vorgeschriebene Orchesterbesetzung für das Requiem zielt von vornherein auf ein relativ schlichtes Klangbild. Flöten, Oboen und Hörner sind nicht besetzt. Die gelegentlich geäußerte Ansicht, Mozart hätte vielleicht die Instrumentierung im Laufe des Werkes abgeändert, ist nicht zwingend. In seinen Kirchenmusikwerken wird die Besetzung des Eingangssatzes nicht überschritten, wobei freilich die Möglichkeit des Austauschs etwa von Oboe durch Flöte oder von Bassetthorn durch Klarinette in der damaligen Zeit zu berücksichtigen wäre.<sup>28</sup> Jedenfalls ist eine eher transparente Begleitung auch deshalb wünschenswert, um Mozarts Anteil am Ganzen möglichst deutlich hörbar zu machen.

Oberste Priorität galt einer durchsichtigeren Instrumentation, die in erster Linie von Mozarts sonstiger Kirchenmusik abzuleiten war: Mit der Tendenz, die Streicher lediglich zweistimmig (Violinen unisono und Viola/Basso unisono) oder dreistimmig (Violine I, Violine II und Viola/Basso unisono) verlaufen zu lassen, lehnt sich die vorliegende Ergänzung an Mozarts Salzburger Kirchenmusikwerke an, in denen keine Bratschen beteiligt sind. Der Chor rückt somit wieder in den Vordergrund. Dadurch hört man zum Beispiel den sechsstimmigen Tripelkanon im *Rex tremendae* (Violine I/II – Viola, Basso; Alt – Sopran; Tenor – Bass), unbeeinträchtigt von der gewichtigen Führung in Terzparallelen (Violine I – Violine II, Viola – Basso), die Süßmayr von Eyblers Fassung übernahm. Dazu wurde oft vor wichtigen Kadenzstellen auf eine Orchesterbegleitung verzichtet, um die führende Rolle des Chores bzw. der Gesangssolisten zu betonen.

Die von Freystädler vorgenommenen Verdopplungen in der *Kyrie-Fuge* entsprechen Mozarts Praxis in den Chor-fugen der c-Moll-Messe KV 427 (*Cum Sancto Spiritu, Hosanna*) und wurden beibehalten (vgl. auch weiter unten):

Sopran = Bassetthorn I, Violine I

Alt = Bassetthorn II, Altposaune, Violine II

Tenor = Fagott I, Tenorposaune, Viola

Bass = Fagott II, Bassposaune, Violoncello/Basso/Orgel

Diese Praxis wurde auch für die *Amen-* und *Hosanna-Fugen* verwendet. Die angedeutete obligate Führung der Violine I für die *Quam olim Abrahae-Fuge* erfordert dort eine andere Lösung; vgl. unten.

#### Zu den Posaunen

Die Mitwirkung der Posaunen zur Verstärkung des Chores war in Mozarts Salzburger Kirchenmusik eine Selbstverständlichkeit. Dass die Posaunen aber nicht ohne Weiteres bloß *colla parte* zu blasen hatten, kann man z. B. aus den erhaltenen Stimmen von Teilen der c-Moll-Messe entnehmen. Leider pflegte Mozart mit wenigen Ausnahmen keine selbständigen Posaunenstimmen in die Partituren seiner Kirchenmusikwerke einzutragen, sondern notierte sparsame Hinweise bezüglich der Posaunenmitwirkung in die Chorsysteme. Aufgrund von Tintenfarbe und Einrichtung dieser Hinweise ist zu vermuten, dass diese Arbeit der Schlussphase einer Niederschrift angehörte.<sup>29</sup> Da Mozart im Requiem dazu nicht mehr kam, findet sich an nur einer einzigen Stelle – T. 7–8 des INTROITUS – ein eindeutiger Hinweis zum Mitspielen der Posaunen. Anhand seiner sonstigen Kirchenmusikwerke können aber einige Richtlinien formuliert werden, die zwar nicht verbindlich, jedoch behilflich sein sollen. Das Schweigen der Posaunen am Schluss des INTROITUS etwa, oder im letzten Abschnitt des *Confutatis*, beruht auf einer auch sonst bei Mozart zu findenden Praxis.<sup>30</sup> Die rhythmische Vereinfachung einzelner Tonwiederholungen, die mit der Textierung im Chor zusammenhängt, kann auch belegt werden.<sup>31</sup> Auf folgende Entscheidungen wird besonders hingewiesen:

<sup>27</sup> Würde seine Besetzung Streicher miteinschließen, wäre der Chor „O Isis und Osiris“ ein überzeugenderer Präzedenzfall für das Requiem. Im Vergleich mit Mozarts großem Korpus kirchenmusikalischer Werke wäre es höchst unwahrscheinlich, dass er einen Satz des Requiems für Bläser ohne Streicher besetzt hätte; und es hat bislang keinen Ergänzungsversuch gegeben, der eine solche Lösung vorgestellt hat, auch nicht für mehr als einige Takte. Eine wichtigere Vorlage wäre das *Kyrie d-Moll* KV 341, dessen Tonart und Entstehungszeit nach Neudatierung nähere Gemeinsamkeiten mit dem Requiem bilden. Jedoch ist die Orchesterbesetzung dieses Satzes mit jeweils zwei Flöten, Oboen, Klarinetten, Fagotten und vier Hörnern mit Trompeten, Pauken und Streichern wesentlich umfangreicher als jene des Requiems.

<sup>28</sup> Dem ersten Fall begegnet man in der c-Moll-Messe KV 427/417a. Die Besetzung enthält zwei Oboen; allein im *Et incarnatus est* taucht eine Flöte auf. Da der Satz nur eine Oboe vorschreibt, ist anzunehmen, dass die Flötenstimme von einem der Oboisten übernommen wurde. In Mozarts Konzerten tauchen häufig zwei Flöten mit zwei Oboen auf (Violinkonzert G-Dur, KV 216; Klavierkonzert B-Dur, KV 238; u. a. m.) Der zweite Fall kommt in den Opern *Die Entführung aus dem Serail* und in der *Zauberflöte* vor: Mozart verwendet Klarinetten- und Bassetthornpaare, jedoch nie zusammen.

<sup>29</sup> Über diesen Tatbestand in der c-Moll-Messe vgl. NMA I/1, Abt. 1, Band 5, Vorwort (Monika Holl/Karlheinz Köhler), S. XVII.

<sup>30</sup> Vgl. c-Moll-Messe, *Kyrie*, T. 27; *Cum Sancto Spiritu*, T. 53f. bzw. 73f.

<sup>31</sup> Vgl. etwa c-Moll-Messe, *Qui tollis*.



*Rex tremendae*: Der solistische Einsatz der Posaunen unmittelbar vor dem Choreinsatz im INTROITUS scheint sein Pendant im *Rex tremendae* zu haben (T. 2–3). Doch muss diese Analogie nicht zwingend sein; bei günstiger Akustik kann der Klang der Bläser völlig ausreichen. Jedenfalls ist der vorzeitige Einsatz der Posaunen im ersten Takt der Süßmayrschen Ergänzung wohl verfehlt: er verhindert den Überraschungseffekt des Choreinsatzes zwei Takte später. In T. 6–7 schreibt Süßmayr eigenständige Posaunenstimmen in Viertelnoten, wobei die Bassposaune den Chorbass tiefoktaviert. Diese Lesart, erstmals in Nowaks NMA-Edition wiedergegeben, wurde jedoch nicht berücksichtigt, weil der textbedingte Chorrhythmus dem Autor der vorliegenden Ergänzung aus dramaturgischen Gründen wichtiger erschien.

*Confutatis*: Auf Beyers Vorschlag, die Tenorstimme durch Tenor- und Altposaune zu verdoppeln und als Gegengewicht die beiden Fagottstimmen mit der Bassposaune spielen zu lassen, kam auch der Autor dieser Ergänzung. Letztendlich wurde doch die konventionellere Lösung (ein Fagott mit einer Posaune pro Stimme) gewählt.

*Domine Jesu*: Die Stimmen wurden gelegentlich rhythmisch vereinfacht (vgl. T. 3, 21–28, 71–74).

*Hostias*: Vgl. unten die Frage der Dynamik. Solange *piano* als Grunddynamik galt, wäre Süßmayrs Entscheidung plausibel, die Posaunen für diesen Satz zu streichen. Mit der Wiederherstellung der *forte*-Dynamik dagegen ist die Lage nicht mehr so eindeutig. Da eine *colla-parte*-Führung bei allen *forte*-Stellen keinesfalls abwegig wäre, erscheinen die Posaunen *ad libitum* in der Neufassung.

*Benedictus*: Auf Süßmayrs obligate Führung der Posaunen sowie auf die Mitwirkung der Trompeten wurde verzichtet.

#### Zur Orgelstimme

Mozarts Partitur schreibt die Mitwirkung der Orgel – ohnehin eine Selbstverständlichkeit in einem Kirchenmusikwerk – vor. Die Überlieferung ist jedoch in mancherlei Hinsicht inkonsequent.

1. *Solo/Tutti*. Wie in seinen Salzburger Kirchenmusikwerken unterscheidet Mozart in der Requiem-Partitur zwischen „Solo“ und „Tutti“ in der Orgelstimme. Diese Bezeichnung bezieht sich auf die dortige Praxis, eine „Solo-Orgel“ für das Spiel mit dem Orchester bzw. mit den Gesangssolisten und eine „Tutti-Orgel“ für das Spiel mit dem Chor zu verwenden.<sup>32</sup> So häufig diese Bezeichnungen auch in dem Requiem-Autograph enthalten sind, so sind sie doch nicht ganz vollständig und fehlen in den von Süßmayr ergänzten Sätzen (*Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *Agnus Dei*). In der vorliegenden Neufassung sind sie zum ersten Mal konsequent ergänzt worden.

2. *Bezifferung und Mitwirkung in den einzelnen Sätzen*. Mozart hat die Orgelstimme in seinem Entwurf weitgehend beziffert. In den folgenden Sätzen fehlt jedoch die Bezifferung zum Teil oder vollständig:

#### *Tuba mirum*

*Rex tremendae* (außer T. 2)

*Recordare*

*Confutatis* (vor T. 26)

*Lacrimosa* (für den achttaktigen Entwurf)

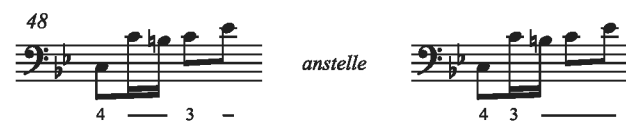
*Domine Jesu* (außer T. 21–28)

*Hostias*

Aus Mozarts eigenhändiger Bezeichnung geht hervor, dass das *Tuba mirum* ohne Orgel zu spielen ist. Für das *Recordare* dagegen schreibt Mozart die Mitwirkung der Orgel vor. Eine Bezifferung für jenen Satz fehlt aber sowohl in allen überlieferten Quellen als auch in den neueren Ausgaben; auch in der vorliegenden Ergänzung wird darauf verzichtet. Die separat erschienene Orgelstimme enthält eine Aussetzung für diesen Satz.

Für die fehlende Bezifferung der sonstigen Sätze wird diejenige von Süßmayr dort übernommen, wo sie auch die Harmonik der neuen Ergänzung stützt; jedoch ließ selbst Süßmayr das *Rex tremendae*, den Schluss des *Domine Jesu* sowie den ganzen Satz *Hostias* unbeziffert. Hier greift die neue Fassung, wie auch die bisherigen Ausgaben, auf den Erstdruck der Stimmen (1812) zurück.

Bei dem Orgelpunkt auf der Dominante in der *Quam olim Abrahae*-Fuge (T. 61–64 bzw. nach dem *Hostias*, T. 72–75) wurde Süßmayrs Bezifferung stilgemäß durch die Bezeichnung „*tasto solo*“ ersetzt; in der gleichen Fuge werden seine vorzeitigen Auflösungen der Vorhalte in der Bezifferung (mit den 16tel-Antizipationen der Chorstimmen) korrigiert, also



Für die neu ergänzten bzw. weitgehend umgearbeiteten Sätze (*Amen*-Fuge, *Sanctus/Hosanna*, *Benedictus*) musste die Bezifferung selbstverständlich neu eingerichtet werden. Im Gegensatz zu Nowaks Edition für die NMA wurde auf eine Vereinheitlichung der Bezifferung Mozarts verzichtet. Im Grunde genommen verwendet Mozart die durchgestrichene  $\delta$  und 4+ zur Kennzeichnung des Leittones bzw. des Tritonus nur selten; vielmehr setzt er die Vorzeichen vor (nicht nach) die Ziffer. Für die Terz über dem Basston schreibt er meistens auch die Ziffer 3, jedoch nicht immer.<sup>33</sup> Diese Gepflogenheiten scheinen interessant und wertvoll genug, um sie beizubehalten. Es könnte sein, dass einige dieser Unterscheidungsmerkmale auf Feinheiten der harmonischen Vorstellung beruhen, die seitdem verloren gegangen sind. Deren Beibehaltung bereitet keinem versierten Organisten Probleme; dazu gibt es die gedruckte Aussetzung, die eher als Notlösung zu betrachten ist.

<sup>32</sup> Vgl. die Messenbände der NMA.

<sup>33</sup> Zu all diesen Einzelheiten vgl. die Faksimileausgaben.

## Zu den Tempobezeichnungen

Im überlieferten Fragment Mozarts bzw. in Süßmayrs Ergänzung fehlen Tempobezeichnungen zu einigen Sätzen. Hier ein Überblick:

Satz	Tempoangabe	
	Mozart	Süßmayr (wenn anders)
Requiem/Kyrie	Adagio - Allegro	
Dies irae	Allegro assai	
Tuba mirum	Andante	
Rex tremendae	unbezeichnet	
Recordare	unbezeichnet	
Confutatis	Andante	
Lacrimosa	unbezeichnet	
Domine Jesu	unbezeichnet	Andante con moto
Hostias	unbezeichnet	Andante
Sanctus/Hosanna	_____	Adagio - Allegro
Benedictus	_____	Andante
Agnus Dei	_____	unbezeichnet
Lux aeterna/ Cum sanctis tuis	_____	Adagio - Allegro

Süßmayrs Bezeichnungen sind angemessen und wurden übernommen. Auf Neuzeichnungen der übrigen Sätze wurde verzichtet. Die innere Bewegung jener Sätze lässt ohne Weiteres ein vernünftiges Tempo erahnen. Die Erfahrung lehrt, dass interpretatorische Vorstellungen nicht vom Komponisten einer Ergänzung zu erzwingen sind; er möchte sie deshalb lieber den Aufführenden überlassen.

## Zur Dynamik

In seiner Ergänzung benutzt Süßmayr zum Teil eine von Mozart abweichende Dynamik. Die von Mozart äußerst selten verwendete Bezeichnung *fortissimo* taucht in der Ergänzung zum *Rex tremendae* (wo sie in Mozarts Entwurf nicht vorkommt) auf, sowie im *Benedictus* und *Agnus Dei*. Auch *ffz* (nicht *sf* wie bei Mozart) findet sich, etwa im *Benedictus*. In den von Mozart entworfenen Sätzen wurden Süßmayrs dynamische Veränderungen getilgt. Außerdem gibt es hinsichtlich der Dynamik in zwei Sätzen besondere Probleme.

*Hostias*: In der üblichen Interpretation dieses Satzes werden die Takte 1–22 *piano* musiziert; erst von T. 23 an geht man zu *forte* über. Allerdings enthält Mozarts Entwurf keine dynamische Bezeichnung zu Satzbeginn, und kein *forte* in T. 23: seine erste Dynamikangabe ist *piano* in T. 24. Gemäß damaliger Praxis wäre *forte* in T. 1 zu verstehen, das erst durch das *piano* auf dem 3. Taktteil von T. 24 aufgehoben wäre. Mit dieser Interpretation (*forte* T. 1–24, *piano* auf dem dritten Taktteil von T. 24, dann weiter wie von Mozart bezeichnet) wäre Mozarts dynamische Bezeichnung vollständig; auch wären die kleinen Orchesterritornelle in T. 1–2, 21–22 und 44–45 konsequent *forte*, im Gegensatz zur heutigen Praxis (*piano* für T. 1–2 und 21–22, *forte* für T. 44–45). Es ist sehr unwahrscheinlich, dass Mozart das *piano* am Anfang und das *forte* in T. 23 vergaß, wodurch die heutige Interpretation allenfalls zu rechtfertigen wäre. Mit dem *forte* am Anfang entsteht ein dramatischer Kontrast zum Schluss

des Satzes, in dem das Hauptthema dann erst ab T. 46 im *piano* erklingt.

*Agnus Dei*: In Süßmayrs Fassung ist für das Orchester der Wechsel zwischen *forte* bzw. *mf* auf dem ersten Taktteil und *piano* auf dem zweiten vorgeschrieben; dagegen singt der Chor *forte*. Beyer ersetzt diese Dynamikangaben durch *piano* und lässt Chor und Orchester durch ein *crescendo* jeweils zum Phrasenschluss hin steigern. Musikalisch hat diese Lösung viel für sich. Die vorliegende Fassung folgt der Lesart der Überlieferung (allerdings mit *fp* anstelle *mf p*, um eine angemessene Balance zwischen Chor und Orchester zu erreichen), doch ließe sich Beyers Vorschlag leicht ausführen. In der dritten Phrase (T. 34–41) fügt die neue Fassung einen Registerwechsel ein (vgl. unten), wie er im *Recordare* und *Hostias* vorhanden ist. Der dynamische Kontrast des *Hostias*-Abschnittes wurde hier übernommen; daraus ergibt sich eine Dynamik von *forte* (T. 34–36), *piano* in T. 36, und von *crescendo* zu *mf* in T. 38–40 (wobei auch *f* denkbar wäre). Im Hinblick auf den Aufbau des gesamten Satzes wurde auf Süßmayrs *crescendo* am Schluss verzichtet.

## Zur Artikulation

Die Artikulation ist nicht gemäß Mozarts üblicher Praxis detailliert ergänzt worden. Auf streng einheitliche Artikulation bei Chor und Posaunen einerseits und beim übrigen Orchester andererseits wurde aufgrund Mozarts sonstiger Praxis ebenfalls verzichtet. Mit wenigen Ausnahmen in den frühen Salzburger Messen tauchen Keile in den Chorstimmen, Posaunen und Pauken relativ selten auf. Angleichungen, die auf Parallelstellen basieren, beschränken sich auf einige relativ eindeutige Fälle. Süßmayrs Keile für das Thema der *Hosanna*-Fuge wurden beibehalten, ebenso die Keile samt Bögen in der *Cum sanctis tuis*-Fuge ab T. 117, allerdings wegen der Umtextierung abgeändert (vgl. unten).

## Zur Textierung

Der lateinische Text wird in moderner Rechtschreibung (etwa *Lacrimosa* statt *Lacrymosa*) wiedergegeben. Übernommen wurde auch die drei- bzw. viersilbige Vertonung von „e-le-i-son“ in der Kyrie-Fuge. In der *Cum sanctis tuis*-Fuge erfolgte eine konsequente Umtextierung, da in Süßmayrs Fassung die Phrase „quia pius es“ erst in den drei letzten Takten erscheint. Diese Behandlung verstößt gegen die allgemeine kirchenmusikalische Praxis des 18. Jahrhunderts; außer bei unmittelbarer Wiederholung einzelner Wörter wäre die ganze Phrase („Cum sanctis tuis in aeternum quia pius es“) zu vertonen, ehe sie neu beginnen dürfte.<sup>34</sup> Im *Lux aeterna* vertont auch Süßmayr jeweils den ganzen Satz im Zusammenhang (T. 59–61, 61–67 in vorliegender Fassung).

<sup>34</sup> Vgl. die Requiem-Vertonungen von M. Haydn, Jomelli usw. Dagegen ist Maunders Entscheidung, diese Phrase aufzuteilen – „Cum sanctis tuis“ für den Bass, „in aeternum“ für den Alt – um die Gestalt der Kyrie-Fuge nachzuahmen, eigentlich nicht zu rechtfertigen. Eine solche Selbständigkeit trifft für die Textabschnitte „Kyrie eleison“ und „Christe eleison“ zu, kaum jedoch für den vorliegenden Fall.

## Zu den einzelnen Sätzen

*Requiem-Kyrie*: Jahrelang behauptete die Mozartforschung, Mozart habe INTROITUS und *Kyrie* vollständig instrumentiert, so auch Nowak in der NMA. Nachdem Franz Beyer auf die wiederholten Transpositionsfehler in den Bassetthörnern der *Kyrie*-Fuge hingewiesen hatte, revidierte Nowak seine Meinung: die Holzbläser-, Violin- und Violastimmen seien von Freystädler eingetragen, die Trompeten- und Paukenstimmen von Süßmayr ergänzt worden.<sup>35</sup> In seiner Monographie weist Wolff auf die Möglichkeit hin, dass Teile der Orchestrierung des INTROITUS auch von Süßmayr stammen könnten.<sup>36</sup> Die verschiedenen Tintenfarben deuten auf die typisch mozartisch mehrschichtige Niederschrift, jedoch könnte es durchaus sein, dass die Trompeten- und Paukenstimmen gegen Ende des Satzes von Süßmayr eingetragen wurden.<sup>37</sup> Mit allem Vorbehalt wird deshalb eine Alternativ-Fassung dieser Stimmen für T. 43–44 und für die Parallelstelle im *Lux aeterna* angeboten; die Hauptfassung folgt der Überlieferung. In der *Kyrie*-Fuge wurde die Stimmführung der Bassetthörner dort geändert, wo der Sopran höher verläuft als die von Mozart beachtete Obergrenze jener Instrumente (notiertes  $d^3$ , klingend  $g^2$ ); das Gleiche wird in der *Cum sanctis tuis*-Fuge angeboten. Längere Werte ersetzen in den Bläsern und Streichern gelegentlich textbezogene Tonwiederholungen stilgerecht. Am Schluss des Satzes wurden kleinere rhythmische Inkonsistenzen in den Streicherstimmen beseitigt.

*Dies irae*: Die Streicher werden oft zweistimmig geführt, um das Satzgefüge durchsichtiger zu machen. Auf eine bloße Verdopplung des Chores durch die Bläser wurde jedoch verzichtet, um diesen Instrumenten mehr Selbständigkeit zu geben. In T. 29–30 laufen die Posaunen unabhängig, um den weiteren musikalischen Verlauf zu unterstreichen. Die Dissonanzen zwischen Trompeten-Pauken und dem Vorhalt *gis* im Chorbass (T. 40–41, 44–45, 48–49) blieben wegen des Textes „Quantus tremor est futurus“ absichtlich bestehen.

*Tuba mirum*: Auf eine Weiterführung der Solo-Posaunenstimme – wie bei Süßmayr – wurde verzichtet. Die sehr sparsame Instrumentierung der Bläser bis zum Abschnitt für das Solo-Quartett soll die Behandlung der Vokalstimmen widerspiegeln.

*Rex tremendae*: Zur Behandlung der Posaunen vgl. oben. Die Vereinfachung der Streicherführung in T. 7–15 wurde schon erörtert, ebenso die Begründung für die a cappella-Führung des Chores am Schluss. Eine Verdopplung jener Passage durch pochende Achtel in Verbindung mit dem von Mozart notierten Coda-Takt in der ersten Violine wäre vielleicht konsequent, jedoch (nach Meinung des Autors der Ergänzung) weniger aussagekräftig.

*Recordare*: Im Gegensatz zu allen bisherigen Ergänzungen dieses Satzes wurden die Vokalstimmen möglichst nicht verdoppelt. Das Gewicht einer ständigen Streicher- bzw. Bläserverdopplung behindert die Solisten; in der vorliegenden Fassung können sie frei musizieren.<sup>38</sup>

*Confutatis*: Der Holzbläusersatz in T. 6–7 bzw. 16–17 ist der süßmayrschen Fassung frei entnommen; die Alternativen (vor allen Dingen der gestrichene Querstand in T. 6) haben jedoch viel für sich.

*Lacrimosa*: Dieser Satz wurde in der durch Süßmayr überlieferten Gestalt grundsätzlich belassen.<sup>39</sup> Harmonische Widersprüche und fragwürdige Stimmführungen (Chorbass, T. 9–14; Sopran, T. 13–14) wurden korrigiert. Das Ritornell T. 19–21 stellt ein interessantes Phänomen dar. In Süßmayrs Fassung hat diese Orchesterpassage eine Doppelfunktion: zum einen ist sie die Bestätigung der soeben erreichten Paralleltonart F-Dur, zum anderen die Rückleitung in die Haupttonart d-Moll. Für einen so kurzen Abschnitt (drei Takte!) erscheint diese Doppelfunktion äußerst fragwürdig; Mozart überträgt vielmehr die Aufgabe, den Satz nach der tonalen Bestätigung des Orchesters weiterzuführen, üblicherweise einem Solisten (im vorliegenden Fall dem Chor). Außerdem enthält T. 21 der süßmayrschen Fassung nichts Neues, folglich erscheint dreimal dieselbe Aussage. Die eintaktige Kürzung der neuen Ergänzung vermeidet diese Tautologie. Die Berücksichtigung der *Amen*-Fuge verlangt die Einmündung in den Halbschluss statt in Süßmayrs Vollschluss. Bei der Umarbeitung wurde Süßmayrs metrisch ungenaues Zitat des INTROITUS-Themas (T. 26–27 seiner Fassung) in ein genaues (T. 24–25) mit Antwort auf der Dominante (Tenor, T. 25–26) umgewandelt.<sup>40</sup>

*Amen*: Betrachtet man die zwei von Mozart entworfenen Fugen (*Kyrie*, *Quam olim Abrahae*), so fällt auf, dass sie in zwei verschiedenen Stilen geschrieben sind – die erste streng nach händelschem Vorbild, die zweite mit einem loseren Chorgefüge, das auf dem unterstützenden Motiv in Orchesterbass und Violine beruht und eindeutig rokokohafte Züge trägt (T. 67–71). Da Mozarts Skizze zur *Amen*-Fuge einen sehr verschlungenen, „schwierigen“ Kontrapunkt vorschreibt (man vergleiche die Stimmkreuzungen), wurde absichtlich eine sehr reibungsgeladene Führung der Stimmen gewählt. Die Qual und Angst des jüngsten Gerichtes (d.h. der SEQUENZ) schien diese durch Dissonanzen geprägte Lösung strukturell wie dramaturgisch zu rechtfertigen. Dass eine solche kontrapunktische Musiksprache beim späten Mozart auftritt, ist leicht zu belegen: vgl. u.a. das Streichquartett F-Dur KV 590, 4. Satz, T. 86–96 bzw. 257–267; das Streichquintett D-Dur KV 593, 2. Satz, T. 53–56, und die Fantasie f-Moll für eine Orgelwalze KV 608. Aus den schon erwähnten Gründen wurde Wert darauf gelegt, die Fuge nichtmodulierend auszuführen.

<sup>35</sup> Vgl. Nowak, „Wer hat die Instrumentalstimmen in der *Kyrie*-Fuge des Requiems von W. A. Mozart geschrieben?“, in: *Mozart-Jahrbuch* 1973/74, S. 191–201.

<sup>36</sup> Vgl. Fußnote 26.

<sup>37</sup> Man vergleiche das Schriftbild des INTROITUS in T. 43–44 mit Süßmayrs Trompeten- und Paukenstimmen in der *Kyrie*-Fuge.

<sup>38</sup> Eyblers und Süßmayrs Entscheidung, die Gesangsstimmen durch die Streicher von T. 14 an zu verdoppeln, widerspricht den von Mozart notierten Viertelnoten in beiden Violinstimmen am Taktanfang.

<sup>39</sup> Zeitgenössische Vertonungen belegen, dass der Umfang des Satz damals gering zu halten war.

<sup>40</sup> Den Hinweis auf diese motivische Beziehung verdanke ich Christoph Wolff: a.a.O., S. 113–114.

*Domine Jesu*: Ziel war eine durchsichtige Instrumentierung – man achte insbesondere auf die Behandlung der Streicher in T. 32–40. In der *Quam olim Abrahae*-Fuge wurde, im Gegensatz zu Beyer, das Violinmotiv während der gesamten Fuge streng beibehalten. Dies ist nicht nur eine Geschmacksfrage: der Text ist eine Bitte an Gott, sein Wort zu halten, und eine gewisse Beständigkeit schien deswegen unerlässlich. Dagegen wurden bis auf den Orgelpunkt auf der Dominante (T. 61) die Streicher von T. 47 an zweistimmig behandelt (Violine I und II – Viola und Basso). Die colla parte-Führung der Bläser wäre keinesfalls verpflichtend, wurde jedoch nach dem Vorbild der c-Moll-Messe ausgeführt – selbstverständlich mit den notwendigen Änderungen im Bassethorn I (obere Umfangsgrenze) und in den Posaunen (teilweise rhythmische Vereinfachung).

*Hostias*: Über Dynamik und mögliche colla parte-Führung der Posaunen vgl. oben. Die etwas auffallende Stimmführung der Violinen I in T. 37–38 wurde gewählt, um eine Verbindung mit der Schlussfigur (T. 53–54) herzustellen.

*Sanctus/Hosanna*: Die Beibehaltung der Tonart D-Dur – angefochten von Maunder,<sup>41</sup> der einwandte, dass diese strahlende Tonart dem Geist einer Totenmesse fremd sei<sup>42</sup> – bedarf einer Erklärung: Mozarts Moll-Messen („Waisenhaus“-Messe KV 139/114a, c-Moll-Messe KV 427/417a) enthalten Dur-Vertonungen des *Sanctus*. Für die Beibehaltung der gleichen Tonika sprechen auch praktische Gründe, und zwar die Notwendigkeit, einen Wechsel der Trompeten und Pauken zu vermeiden, der ohne Beispiel in Mozarts geistlicher Musik wäre. Dass D-Dur von Mozart vorgesehen war, kann auch aus dem Anfang des *Benedictus* mit dessen bereits erläuterten Übergang<sup>43</sup> entnommen werden. Die Wahl dieser Tonart hat aber Folgen für die Bassethörner. Süßmayrs Entscheidung, für die F-Bassethörner in A-Dur zu schreiben, widerspricht Mozarts eindeutiger Praxis in der Behandlung der Klarinetten-Familie. Mozart schrieb für Klarinetten in A, B, C und H<sup>44</sup> sowie für Bassethörner in F und G. In keinem einzigen Fall ist für Klarinette oder Bassethorn mehr als ein Kreuz vorgezeichnet. Für einen *Sanctus*-Satz in D-Dur gibt es dann nur zwei Möglichkeiten: G-Bassethörner in G-Dur notiert, oder A-Klarinetten in F-Dur notiert. So verlockend die Vorstellung, das Bassethorn als oberstes Blasinstrument weiterhin einzusetzen, auch sein mag, sie ist für die heutige Praxis belanglos: es gibt keine G-Bassethörner mehr. So blieb nur die Möglichkeit, A-Klarinetten zu verwenden. Der von Spielern geäußerte Einwand, es sei gegen die Praxis der damaligen Zeit, von Satz zu Satz einen Instrumentenwechsel zu verlangen (und durch das Erkalten des zweiten Instruments entstünden Intonationsprobleme), stimmt in Mozarts Fall nicht, da er genau den Wechsel von Oboe zu Flöte in zahlreichen Instrumentalwerken<sup>45</sup> und den von einer Klarinette zur anderen in zahlreichen Opern verlangt.<sup>46</sup>

Die obligate Führung der Violinen ist vom *Sanctus* der c-Moll-Messe inspiriert. Trotz der berühmten Anekdote über Mozarts Nachahmung eines Paukenwirbels am Sterbebett<sup>47</sup> wurde Süßmayrs merkwürdige Paukenstimme nicht berücksichtigt. T. 1–5 seiner Chorfassung wurde beibehalten, der auffällige Querstand im Bass (T. 6) und

die seltsamen tonalen Widersprüche der Takte 6–10 durch Umarbeitung korrigiert. Jetzt folgt der Chor nach mozartischem Muster konsequent dem Weg zur Tonika.

Die neukomponierte *Hosanna*-Fuge weist die Proportionen einer mozartischen Kirchenfuge auf (Vorlage: c-Moll-Messe), wobei versucht wurde, die Länge eher zu beschränken, um der hinzugefügten Musik möglichst wenig Gewicht zu verleihen. Der Schlussakkord erklingt mit leerer Quinte (das heißt, ohne Terz) wie auch in anderen von Mozart entworfenen Sätzen (zum Beispiel *Kyrie*-Fuge und *Dies irae*). Eine Alternative mit Dur-Terz wird im Hinblick auf Mozarts Praxis in der c-Moll-Messe ebenfalls angeboten.

*Benedictus*: Der Vokalsatz von T. 3 bis 18 wurde als Kern des umgearbeiteten Satzes beibehalten. Als Ritornell dient nach wie vor der übergangsartige Anfang, doch wurden die Fehler in Süßmayrs Stimmführung durch Umarbeitung beseitigt. Um die Begleitung der Vokalsolisten durchsichtiger zu gestalten, wurde hier mit zwei Violinen und Bass (Viola col Basso) ganz bewusst ein Streichersatz nach Salzburger Muster gewählt. Vor wichtigen Schlüssen wird, wie am Schluss des *Rex tremendae*, nur a cappella musiziert. Die allzu vage Verwandtschaft der süßmayrschen Binnen- und Schluss-Ritornelle mit der „et lux perpetua“-Stelle aus dem INTROITUS,<sup>48</sup> hat den Bearbeiter ermutigt, diesen indirekten Hinweis durch ein direktes Zitat zu ersetzen.<sup>49</sup> Eine viertaktige Phrase mit Vollschluss statt Süßmayrs Halbschluss verschiebt Süßmayrs Chor-Übergang (T. 22–27 seiner Fassung) um einen halben Takt. Dadurch braucht die Neufassung nur einen halbtaktigen Orchesterübergang (anstelle Süßmayrs ganzem Takt), um die Reprise zu erreichen. Diese wird leicht überarbeitet, damit die Modulation nach Es-Dur in einem zusätzlichen Takt dem Verlauf der Exposition entspricht und die melodische Führung der Sopranstimme im

<sup>41</sup> a.a.O., S. 40–41.

<sup>42</sup> Diese Meinung vertrat 1839 auch Anton Herzog; sein Bericht ist veröffentlicht in *Mozart: Die Dokumente seines Lebens. Addenda und Corrigenda*, zusammengestellt von Joseph Heinz Eibl. Kassel etc. 1978, S. 104: „Doch glaube ich überzeugt zu seyn, dass Mozart das *Sanctus* nicht in D dur und in diesem Style geschrieben haben würde; denn obschon der Text der nähmliche ist, wie in einem Hochamte, so sind doch die Umstände bey einem Requiem ganz andere; es wird ein Trauergottesdienst dabey gehalten, die Kirche ist schwarz tapeziert, und die Priester erscheinen im Trauer-Ornate. Dazu schickt sich keine grelle Musik. Man kann heilig, heilig, ausrufen, ohne dabey Paukenwirbel anwenden zu müssen.“

<sup>43</sup> Vgl. S. VIII.

<sup>44</sup> Vgl. *Idomeneo*, Nr. 15, Chor „Placido è il mar“; Nr. 19, Arie „Zeffiretti, lusinghieri“; *Così fan tutte*, Nr. 25, Arie „Per pietà, ben mio“, alle in E-Dur. Die NMA-Ausgabe von *Idomeneo* transponiert die H-Klarinettenstimmen für A-Instrumente.

<sup>45</sup> Vgl. Fußnote 28.

<sup>46</sup> Zum Beispiel in *Così fan tutte*, 2. Akt, Nr. 23 (Instrumente in C), Nr. 24 (in B), Nr. 25 (in H), nach der NMA. (Diesen Hinweis verdanke ich Daniel N. Leeson.) Dabei sind die durch Rezitative bedingten Pausen relativ kurz.

<sup>47</sup> Vgl. den Brief des 7. April 1825 von Mozarts Schwägerin Sophie Haibel, in: *Mozart. Briefe und Aufzeichnungen*. Gesamtausgabe, herausgegeben von der Internationalen Stiftung Mozarteum Salzburg. Gesammelt und erläutert von Wilhelm A. Bauer und Otto Erich Deutsch. Kassel etc. 1963, Band IV, Brief 1397, Z. 88–89, S. 464.

<sup>48</sup> Vgl. T. 15ff., 43ff. jenes Satzes mit Süßmayrs *Benedictus*, T. 18ff. bzw. T. 50ff.

<sup>49</sup> Die Tatsache, dass das Binnen-Ritornell auf dem dritten Taktteil beginnt, das Schluss-Ritornell jedoch auf dem ersten, wird von Maunder als Argument gegen die Echtheit des Satzes verwendet, vgl. jedoch *Domine Jesu*, T. 32–40, wo das gleiche Phänomen auftritt.

folgenden Abschnitt freier wirkt. Ein neukomponierter Übergang, dessen Quellen der INTROITUS (für T. 50–54) und das Kyrie d-Moll KV 341 (für T. 54–56)<sup>50</sup> bilden, führt zur gekürzten Wiederholung der *Hosanna*-Fuge in der Originaltonart D-Dur (nicht, wie bei Süßmayr, in B-Dur; vgl. S. XIV). Die Entscheidung, die Reprise der Fuge zu kürzen, hatte drei Gründe:

Erstens schien es hinsichtlich der Harmonik wichtig, auf einen Halbschluss in d-Moll zu zielen (um an die Haupttonart d-Moll zu erinnern, statt von B-Dur direkt nach D-Dur zu gehen). Da die *Hosanna*-Fuge auf der Tonika beginnt, wäre eine Gesamtwiedergabe dadurch nicht möglich.

Zweitens wird die *Hosanna*-Fuge der c-Moll-Messe nach dem *Benedictus* ebenfalls in gekürzter Form wiederholt.

Drittens konnte dadurch nochmals der Anteil neukomponierter Musik begrenzt werden.

**AGNUS DEI:** Das AGNUS DEI blieb strukturell unangetastet, aus den Abschnitten zwei und drei werden Süßmayrs Mängel beseitigt. Die Anbindung der beiden Abschnitte (*Agnus Dei – dona eis Requiem*) wurde anders erzielt, und die erste Bassnote von T. 11 wurde von Süßmayrs A in f umgeändert, um das Motiv (vgl. Sopran) organisch zu behalten. Der Verlauf des dritten Abschnittes lehnt sich an Passagen aus dem *Recordare* und dem *Hostias an.*<sup>51</sup> Einen einfachen Trugschluss auf Ges ersetzt Süßmayrs verminderten Septakkord in T. 45, der zu großen Stimmführungsproblemen führt und eine wenig überzeugende Verbindung zum folgenden Ges-Dur-Dreiklang schafft.<sup>52</sup> Der Schluss ist wegen einer kompletten Chorimitation um zwei Takte verlängert, Süßmayrs *crescendo* wurde getilgt, und der vorletzte Takt enthält eine Alternative zu Süßmayrs Sekundakkord auf dem dritten Taktteil.

*Lux aeterna – Cum sanctis tuis:* In Gegensatz zu allen bisherigen Ausgaben wird dieser letzte Abschnitt des Requiems, die COMMUNIO, zusammen mit dem AGNUS DEI als Einheit aufgefasst, deshalb sind die Takte durchnummeriert. Das *Lux aeterna* wurde mit Mozarts Autograph des *Requiem*-Satzes verglichen; in T. 78–79 kehrt die Alternativfassung für Trompeten und Pauken wieder. Die Umtextierung der *Cum sanctis tuis*-Fuge (vgl. S. XII f.) verursacht kleine rhythmische Änderungen in Chor und Orchester. Der gesamte Notentext wurde ansonsten mit dem der *Kyrie*-Fuge erneut verglichen.

#### Zur Ausgabe

Die vorliegende Ergänzung schließt eine neue kritische Ausgabe des Requiems mit ein. Dynamik, Artikulation, Bezifferung und sonstige Bezeichnungen aus Mozarts Eigenschrift bzw. aus Süßmayrs Ergänzung werden durch Ziffern in geradem Satz bzw. in normaler Größe gekennzeichnet. Zutaten des Herausgebers erscheinen kursiv bzw. klein, ergänzte Bezifferungen in eckigen Klammern, Bögen punktiert. In den ergänzten Stimmen bzw. Sätzen sind alle dynamischen Zeichen kursiv gesetzt, dabei wird auf die sonstige optische Kennzeichnung der Zusätze verzichtet.

Bei der Vorbereitung dieser Ergänzung haben viele Kollegen wesentliche Beiträge, Hilfe und Rat geleistet. Ohne die

Anregung und das Vertrauen von Helmuth Rilling hätte ich nie gewagt, das einschüchternde Projekt zu unternehmen. Seine bedingungslose Unterstützung, seine Bereitwilligkeit, eine Stunde vor der Uraufführung noch Korrekturen aufzunehmen, sein totales Engagement bei Aufführung und Erstaufnahme verdienen meinen höchsten Dank. Prof. Dr. Christoph Wolff (Belmont, USA) gewährte mir Zugang zu seinen fortlaufenden Requiem-Forschungen und insbesondere zum Manuskript seiner Requiem-Monographie vor der Drucklegung. Bei vielen stilistischen Fragen erhielt ich von Prof. Dr. Marius Flothuis (Amsterdam) großzügigen, unentbehrlichen Rat. Prof. Dr. Wolfgang Plath (†) half bei schriftkundlichen Fragen in der Durchnummerierung des Original-Manuskriptes. Zu einer Zeit, in der Aufführungen mit historischen Instrumenten einen immer größeren Anteil an unserem Musikleben haben, war es unentbehrlich, die Bläserstimmen bezüglich ihrer Spielbarkeit auf den Instrumenten der Mozartzeit zu überprüfen, wofür ich Lesley Schatzberger (York) und Alastair Mitchell (Lewes/East Sussex) sehr dankbar bin. Hilfreiche Anregungen bekam ich von John Harbison (Cambridge, USA), Daniel N. Leeson (Los Altos, USA) und Stanley Sadie (London). Vor allem möchte ich Prof. Dr. Ulrich Prinz von der Internationalen Bachakademie Stuttgart meinen herzlichsten Dank für seine unermüdliche und unersetzliche Mitarbeit bei der Vorbereitung der Partitur und Stimmen für Uraufführung, Aufnahme und Drucklegung, sowie bei der Redaktion der deutschen Fassung des Vorworts aussprechen. Ohne seine Anregungen und seine Mitwirkung wäre das Projekt nie zustande gekommen.

Mag die neue Fassung dem Geist Mozarts dienen und dabei ermöglichen, dass Mozarts großartiger Requiem-Torso im Rahmen seiner Tradition stilecht erklingt.

Freiburg im Breisgau, im Frühjahr 1993 Robert D. Levin

<sup>50</sup> a.a.O., T. 79–82. Dieses Werk wird neuerdings auf 1787–1791 datiert. Die Progression ist wohl bekannter durch ihre Verwendung in der Ouvertüre zu *Don Giovanni* (T. 7–11). Dort kehren einerseits die Tonart d-Moll – deren dämonischer Charakter in Mozarts Werk als allgemein anerkannt gilt – und andererseits ein Bezug auf den Tod wieder.

<sup>51</sup> Vgl. S. VI.

<sup>52</sup> Maunders übermäßiger Sextakkord auf Ges, gefolgt von einem Ges-Dur-Dreiklang, ist auch keine mozartische Harmoniefolge.

# Foreword

## I. Origin and Sources of the Work

Mozart's Requiem – the composer's last and unfinished work – was commissioned by Count Franz von Wallsegg, who wished to have it performed in memory of his departed wife as his own composition.<sup>1</sup> In order to follow the conditions set by the Count and to receive the agreed-upon fee, Mozart's widow Constanze decided to have the work completed in secrecy. The Requiem is known to the general public in the version undertaken immediately after Mozart's death by his assistant Franz Xaver Süssmayr. The work in its traditional form, as completed by Süssmayr, consists of 14 sections (see page III).

The Requiem is based on the following sources:

1. Mozart's manuscript of the following movements:

[1] (*Requiem aeternam*) – virtually complete;  
[2] (*Kyrie* fugue) – the complete draft of the choral parts and the orchestral bass line;  
[3]–[10] – the choral/vocal parts and the orchestral bass line as in [2], with occasional motives for the orchestral accompaniment. [8] (*Lacrimosa*) breaks off after the eighth bar.

2. An orchestration of the *Kyrie* fugue, carried out and entered into Mozart's manuscript by his pupils Franz Jakob Freystädler (winds and strings) and Süssmayr (trumpets and timpani). This was probably prepared for Mozart's funeral on 10 December 1791, thus only five days after the composer's death.

3. A partial completion of the SEQUENCE by Joseph Eybler, likewise entered into Mozart's manuscript:

[3] (*Dies irae*) and [7] (*Confutatis*) – complete;  
[4]–[6] – string parts only;  
[8] – two measures of the soprano part as a continuation of the *Lacrimosa*.

4. Süssmayr's completion of the Requiem:

[2] in his and Freystädler's orchestration;  
[3]–[10] fully instrumented, in a version that takes Eybler's work into account;  
[11]–[14] in settings that survive only in his hand. However, the last movement (*Lux aeterna – Cum sanctis tuis*) is merely a newly texted version of part of the *Requiem aeternam* and of the *Kyrie* fugue.<sup>2</sup>

5. A version of the OFFERTORY by Abbé Maximilian Stadler, which apparently postdates Süssmayr's version.<sup>3</sup>

6. A sketch leaf, which contains *inter alia* contrapuntal studies for the *Rex tremendae* as well as the beginning of an *Amen* fugue for the close of the *Lacrimosa* (i. e., of the SEQUENCE), which Süssmayr did not include in his version. The assumption that the fugue was intended for this use is supported by the following facts:

In addition to sketches to the *Rex tremendae*, the beginning of the *Amen* fugue and a hitherto unidentified

piece, the sketch leaf contains a sketch to the opera *Die Zauberflöte*. This provides a solid dating of autumn 1791 for the sketch leaf. Because Mozart is not known to have worked on any other church work at this time, a connection with the Requiem would be probable in any case. This presumption is confirmed by the *Amen* fugue's use of the Requiem's principal key (D minor) and, in particular, of one of its themes (cf. p. XVIIff.). The exact placement of the fugue within the Requiem is unequivocal: the word "Amen" occurs a single time – at the end of the *Lacrimosa*. Such an *Amen* fugue reflects the practice of 18th century Requiem settings (Bonno, Michael Haydn, Jomelli, Gassmann, etc.) and would have created an overall structure in which a fugue ends each major section (INTROITUS – *Kyrie* fugue; SEQUENCE – *Amen* fugue; OFFERTORY – *Quam olim Abrahae* fugue; SANCTUS-Benedictus – *Hosanna*<sup>4</sup> fugue; AGNUS DEI-COMMUNION – *Cum sanctis tuis* fugue).<sup>5</sup>

Because Eybler's completion of the SEQUENCE ([3]–[8]) was entered into Mozart's manuscript, Süssmayr had to copy out Mozart's fragment from the SEQUENCE onwards as part of his own completion. The completed version of the Requiem consisted of Mozart's autograph of the *Requiem aeternam* and *Kyrie* (the latter with Freystädler's and Süssmayr's orchestration) and Süssmayr's manuscript of the rest. Bearing a forged signature "di me W. A. Mozart

<sup>1</sup> For a detailed description of the origin and sources of the Requiem cf. Leopold Nowak's introductions to the two volumes of the *Neue Mozart-Ausgabe* containing the Requiem, which he prepared: Series I/1, Part 2, sub-volume 1, pp. VII–XVI and Series I/1, Part 2, sub-volume 2, pp. VII–XXI; Christoph Wolff, *Mozart's Requiem: Historical and Analytical Studies, Documents, and Score of the Fragment*, Berkeley, 1994; and Paul Moseley, "Mozart's Requiem: A Reevaluation of the Evidence," *Journal of the Royal Musical Association* 114 (1989), pp. 203–237. The page references from Wolff's monograph are refer to the German edition (Munich/Kassel, etc., 1991, cf. n. 1 in the German Foreword). Concerning the spelling "Wallsegg" cf. Walther Brauneis, "Dies irae, Dies illa – Tag des Zornes, Tag der Klage." Auftrag, Entstehung und Vollendung von Mozarts "Requiem.", in: *Jahrbuch des Vereins für Geschichte der Stadt Wien* 47/48 (1991/1992), p. 33.

<sup>2</sup> The sequence of movements in Süssmayr's completion (settings of the SANCTUS ff. but not of the GRADUAL *Requiem aeternam*, of the TRACT *Absolve, Domine* or of the RESPONSORY *Libera me* with its ANTIPHON *In paradisum*) reflects the common practice observed in Salzburg and Vienna at that time; cf. Nowak, *op. cit.*, sub-volume 1, p. VI–II; Wolff, *op. cit.*, pp. 68–74. It is plausible that Süssmayr received direct instructions concerning this matter from Mozart.

<sup>3</sup> The chronological relationship between Stadler's and Süssmayr's versions remains disputed. Stadler did not move to Vienna until 1796 but was acquainted with Mozart in his Vienna years. In spite of his appointment in January 1791 as councillor of the consistory in Linz, he often had occasion to journey to Vienna. Thus, he certainly could have belonged to the circle of those who endeavored to complete the Requiem. Cf. Nowak, *op. cit.*, *Teilband* 2, p. IX and Wolff, *op. cit.*, pp. 29, 30–31. However, Stadler's version is demonstrably not based upon Mozart's autograph, so that a later dating (1800 or subsequently) is more likely. Cf. Moseley, *op. cit.*, pp. 213, 222–223, 236–237.

<sup>4</sup> Mozart consistently uses the spelling *Hosanna*, which has been used in the Foreword and in the completion.

<sup>5</sup> Cf. below, p. XXV; Nowak, *op. cit.*, *Teilband* 1, p. XI; Wolff, *op. cit.*, pp. 35–37, 113–114.

mpr 1792" in Süßmayr's hand on the first page of the score, it was sent to the Count after Constanze had it copied, in violation of the terms of the contract.<sup>6</sup>

## II. Questions of Authorship

A description of the sources does not answer the fundamental question as to whether any – and if so, how many – sections of the Requiem that are not in Mozart's hand were based on his ideas. Both Constanze and Süßmayr claimed that these movements were completely Süßmayr's work. Nonetheless, this claim has been contested. Over the years some specialists have insisted that some of this music is of a quality that Süßmayr could not have produced unaided.<sup>7</sup>

The attacks against Süßmayr's completion began in 1825, when the so-called "Requiem Controversy" erupted.<sup>8</sup> Indeed, Süßmayr commits serious flaws which are foreign to Mozart's idiom. These errors, which incidentally are also to be found in Süßmayr's completion of the second movement of Mozart's Horn Concerto in D major, K. 412 (likewise composed in 1791, the year of his death), encompass grammatical and compositional issues, e. g., glaring parallel fifths in the orchestral accompaniment of the *Sanctus* (m. 4, Violin I/Soprano), the *Hosanna* fugue's clumsy voice leading and insufficient length,<sup>9</sup> and the reprise of the fugue after the *Benedictus*, not in the original key of D major, but in B-flat major, which conflicts with normal 18th century church music practice.<sup>10</sup> Such obvious flaws, which characterize Süßmayr's entire completion, might easily prompt the conclusion that the *Sanctus/Hosanna*, *Benedictus* and *Agnus Dei* are the exclusive product of Süßmayr's pen. This hypothesis, widely accepted in the scholarly community, is nonetheless challenged by revealing details in the traditional completion.

Süßmayr's own works allow us to compare his compositional procedures with those of the Requiem completion.<sup>11</sup> From this comparison it emerges that Süßmayr normally composed movement by movement without regard for overall thematic integrity in a multi-movement work. In this regard he resembles the majority of his contemporaries, who seem to have favored apparent thematic variety to rigorous thematic economy, even within movements.<sup>12</sup> On the other hand, Mozart's Requiem fragment is characterized by tight motivic and structural relationships:<sup>13</sup>

A) The theme of the INTROITUS (Bassoon I, m. 1; choir bass, m. 8) reappears in the following movements:

INTROITUS: same movement, alto, in melodic inversion, as countersubject in diminution:

Re-qui-em a - ter - nam,  
Do - na, do -

Kyrie fugue: indirect (decorated) quotation in the subject (mm. 49ff.); melodic inversion within the countersubject, in diminution:

Ky - ri - e e - le - i - son, e - le -  
Chri - ste e - le -

*Dies irae*: orchestral bass, mm. 1–5; soprano, mm. 4–6:

slo - vet sae - clum in fa - vil - la:

*Tuba mirum*: trombone, m. 8, in melodic inversion:

Sketch to the *Amen* fugue to end the SEQUENCE (i. e., the *Lacrimosa*): the theme, in melodic inversion in augmentation; soprano, mm. 6–7, twice in diminution:

A - - - - - men  
a - men, a - - - - - men,

*Domine Jesu*: Choir or orchestral bass, mm. 8–9 and mm 10–11:

de poe - nis in - fer - ni, de poe - nis in - fer - ni

<sup>6</sup> In further violation of the contract, she had the work published by Breitkopf & Härtel, in 1799.

<sup>7</sup> Cf. for example Friedrich Blume, "Requiem but no peace," *Musical Quarterly* 47 (1961), No. 2, April 1961, pp. 147–169, reprinted in Paul Henry Lang (ed.), *The Creative World of Mozart*, New York, 1963, pp. 103–126; and Blume's foreword to his edition of the work for Eulenburg (1932).

<sup>8</sup> Cf. Wolff, *op. cit.*, pp. 14–21.

<sup>9</sup> See p. XIX.

<sup>10</sup> Concerning these details see also Robert D. Levin, "Zur Musiksprache der Süßmayr zugeschriebenen Sätze des Requiems KV 626, in: *Mozart Jahrbuch* 1991, pp. 475–493.

<sup>11</sup> Compare, e. g., his Mass in D major.

<sup>12</sup> Cf. Robert D. Levin, *Who Wrote the Mozart Four-Wind Concertante?* Stuyvesant 1988, pp. 100–113.

<sup>13</sup> The following list is meant to be representative, not exhaustive.

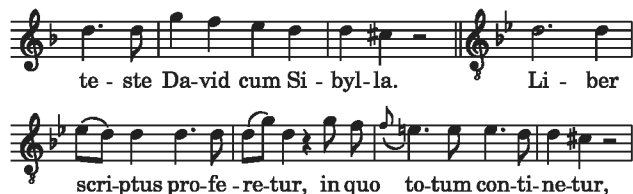


B) The orchestral bass of the INTROITUS (mm. 1–2) reappears in the *Lacrimosa* (mm. 1–2):

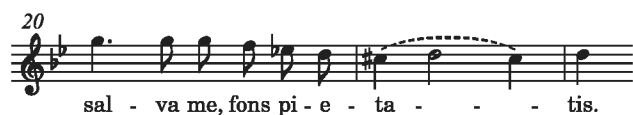


C) The end of the first phrase of the *Dies irae* recurs in the following movements:

*Tuba mirum* (mm. 24 ff.),

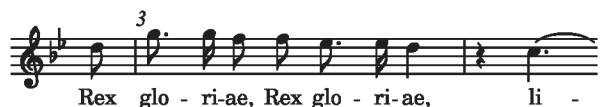


and at the end of the *Rex tremendae*:



This quotation could also be understood as a cancrizans version of the INTROITUS theme:

in the *Domine Jesu*,



and at the beginning of the *Hostias* (expanded).



D) The trombone theme of the *Tuba mirum* is sung not only by the solo bass, but also, in F minor, by the solo tenor:



This theme then recurs in the following movements:

in the *Confutatis*,



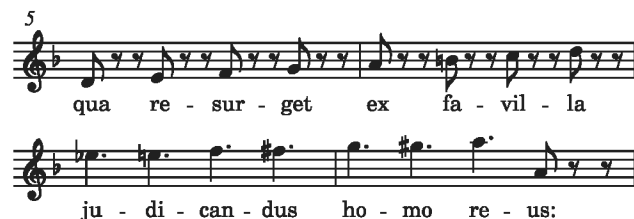
in the *Lacrimosa*, slightly modified.



E) The great descending scale at the outset of the *Rex tremendae* returns in the *Confutatis* (mm. 3f.):



The ascending scale in the *Lacrimosa* could be understood as a melodic inversion of this passage:



F) The theme of the *Recordare* is reused for the *Quam olim Abrahae* fugue:



G) The Passage “Ingemisco, tamquam reus” from the *Recordare* recurs in the *Hostias*:



H) Apart from the borrowing of the *Confutatis* theme from the *Tuba mirum*, the accompanimental figure in the violins for the phrase “Voca me” is derived from the *Recordare* (note the textual relationship); the vocal phrase (see m.17ff.) is in any case related to the INTROITUS theme:



Given the lack of such thematic relationships in Süssmayr's own works, we would scarcely expect them to appear in his completion of the Requiem. However, a great surprise awaits those who hold this view:



– The *Sanctus* theme is derived from the *Dies irae*:

Di - es i - rae, di - es il - la, sol - vet  
sae - clum in fa - vil - la: te - ste Da - vid cum Si - byl - la.

San - ctus, San - ctus, San - ctus,  
Do - mi - nus De - us Sa - ba - oth.

– The *Hosanna* fugue subject has two motives. The first of these is derived from the *Recordare/Quam olim Abrahae* theme, the second from the melodic inversion of the INTROITUS theme (or the diminution of the *Amen* fugue):

O - san - na in - ex - cel - sis,

– The orchestral bass line of the *Agnus Dei* quotes the INTROITUS theme, whereas the violin accompaniment contains a cancrizans diminution of the same theme:

A - gnus De - i, qui tol - lis

The soprano line is directly related to the already cited “*Ingemisco, tamquam reus*” passage from the *Recordare*:

In - ge - mi - sco A - gnus De - i,

How is it possible that this indisputable motivic consistency can be observed only in a single work of Süssmayr? Moreover, within the parts attributed to Süssmayr there are unmistakable discrepancies between idiomatically Mozartean lines and incorrect voice leadings.

A) In the *Sanctus*, the first five measures of the chorus are harmonically beyond reproach; in the successive sixth chords (m. 4) the distribution of the three-part parallel voice leading among all four voices (instead of the normal voice leading, with three parallel voices and one free line) is striking – particularly in the light of the noted parallel fifths in the orchestral accompaniment:

\* doubled leading tone

After this passage there is a conspicuous cross-relation in the bass (C-natural against the C-sharp of the previous measure); then the harmonies move without apparent goal first to E minor, then A major (half-cadence in D major) and B minor before the final return to D major for the fugue. Not one *SANCTUS* movement by Mozart contains such harmonic opacity; in his music the harmony unfolds consistently in linear fashion.

B) The *Hosanna* fugue shows unequivocally that Süssmayr did not possess the ability to write a proper fugue: Within the exposition, right after the sounding of the motivically organic theme, there are vertical six-four chords, unaccepted in common practice (mm. 20, 22), and a doubled tritone (m. 19). As soon as the exposition is over, Süssmayr hurries to the close after only 28 measures. Such a construction is foreign not only to Mozart, but to any competent composer.

C) The *Benedictus* displays a series of remarkable characteristics:

– The theme, as has long been noticed,<sup>14</sup> is also to be found in Barbara Ployer's book of composition lessons with Mozart.<sup>15</sup> However, as we shall see immediately, this relationship extends beyond a mere thematic citation.

– The harmonization of the first measure deserves far more attention than it has heretofore received. If one were given this melody to harmonize, one would assume the first note to be the fifth of the tonic triad. Because it would make little sense to begin with an inversion, it would seem obvious to begin with the tonic in the bass on the first beat. That is in fact what Barbara Ployer's first version does. The *Benedictus*, however, presents a version that is different in two significant ways:

a) The melody begins alone; the accompaniment has a rest. This characteristic constitutes a further important connection between the *Benedictus* and Mozart's (not Ployer's) revision of the bass line in the composition book. Such a rest, above all at the beginning of a movement, is anything but obvious.

b) More astonishing than the rhythmic similarity with Mozart's harmonization in the Ployer composition book is the harmonic content of the first half-measure. After the eighth-rest we do not hear a B-flat major triad in the accompaniment, but the minor third *d<sup>1</sup>-f<sup>1</sup>*. To be sure, this sound could be understood as part of a B-flat major chord – but not unequivocally so. Could it not be understood equally

<sup>14</sup> Cf. Robert Lach, *Mozart als Theoretiker* (Kaiserliche Akademie der Wissenschaften in Wien, Denkschriften Band 61, 1. Abhandlung), Vienna, 1918, p. 7.

<sup>15</sup> Cf. NMA X/30/2, pp. 2/3, 8/9.

well as the tonic of D minor? Thus we can perceive an audacious compositional gamble. The previous movement ended in D major. Were the *Benedictus* to begin with *f*<sup>1</sup> in the melody and *B-flat* in the bass after the D major tonic chord, the public would be confronted with a coarse tonal shift. This crudeness is skillfully avoided in Süssmayr's version. First one thinks the piece is in D minor. Only after the two accompanimental voices descend to *a* and *e-flat*<sup>1</sup> does the listener grasp that we are moving towards B-flat-major. The opening of the movement thereby has the character of a tonal transition, similar to those encountered in the late Beethoven string quartets.<sup>16</sup>

The vocal part-writing in the exposition is in all respects virtually error-free; later, however, there are parallel fifths between alto and tenor (mm. 26–27), and the recapitulation betrays unequivocal melodic stagnation (mm. 34–38). The shortcomings of the orchestral introduction are ubiquitous:<sup>17</sup>

m. 1: the 16th-note repetition of the *b-flat*<sup>1</sup> in the Violin I; m. 2: the parallel octaves in Violin I/Basset Horn I and Viola between the first two eighth-notes of the bar (the 16th-note chord-tone decoration in the upper voice does not mitigate this flaw);

mm. 2–3: the parallel fourths between the outer voices, with the resulting unprepared dissonance at the beginning of m. 3;

m. 3: the attempt to disguise the parallel fifths between Violin I/Basset Horn I and Viola/Bassoon I through the anticipation of the *e-flat*; (This anticipation is later omitted; cf., e. g., m. 6.)<sup>18</sup>

m. 3: the consecutive fifths between Violin II and Basso; the presence of the trombones in a nonsoloistic capacity in a nonchoral movement.

– The ritornellos in the middle of the movement, in the dominant (mm. 18–22) and at the end, in the tonic (mm. 50–54), refer indirectly to the passage “et lux perpetua” from the INTROITUS; but the simplification has a flat crudeness about it. The half-cadence in m. 22 interrupts the forward motion, and the measure-long transition (m. 27) seems too long and stylistically foreign.

These findings give credence to the theory that the “few scraps of music” (Constanze Mozart) which Süssmayr was given by Constanze together with Mozart's manuscript contained material not found in Mozart's draft. That such “scraps” existed can no longer be doubted since Wolfgang Plath's discovery of the sketch leaf mentioned above. We also know that Constanze and Nissen destroyed many Mozart sketches in 1799.<sup>19</sup> Whether these included Requiem sketches can no longer be ascertained. It is also quite possible that Mozart suggested certain ideas to Süssmayr at the keyboard. While such hypotheses are in the realm of speculation, it is to be stressed that the state of affairs described above cannot be reconciled with Süssmayr's exclusive authorship.

### III. The Recent Completions

Over the last decade a number of musicians have attempted to cleanse the Requiem of the deficiencies introduced by Süssmayr. These new versions have been performed, recorded and published, thereby allowing direct insight into the nature of the problems at hand.

The scope of these revisions varies considerably. Franz Beyer has provided a revised instrumentation: with few exceptions his alterations affect only the orchestral music. In his version, the work definitely sounds more transparent and more convincing than in Süssmayr's. However, the errors and stylistic discrepancies in the choral/vocal parts and the overall structure are left intact. Moreover, he did not take the sketch of the *Amen* fugue into consideration. H. C. Robbins Landon's edition is a conflation of Eybler and Süssmayr, replacing the latter with the former wherever possible; the only new material is that necessitated by stitching the two versions together. In Richard Maunder's edition, there are new versions of the *Lacrimosa* and the *Agnus Dei*, but the *Sanctus/Hosanna* and the *Benedictus* have been omitted because Maunder is convinced they have nothing whatsoever to do with Mozart.<sup>20</sup> He has completed the *Amen* fugue, but his version contains modulations. 18th century *Amen* fugues remain in the same key, thereby providing a stable conclusion not just to the movement (*Lacrimosa*), but to the entire section (the SEQUENCE). A more radical revision has been attempted by Duncan Druce: in addition to a substantial *Amen* fugue the *Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *Agnus Dei* and even the *Lux aeterna* have been subjected to ambitious recomposition.<sup>21</sup>

### IV. The Present Completion

#### General Remarks

The completion published here seeks to respect both of the tendencies of the newer versions. On the one hand the compositional problems of the *Lacrimosa*, the *Amen* fugue, and the movements surviving only in Süssmayr's hand have not been overlooked out of blind piety to their 200-year-old origin. On the other hand, the historical and performance tradition of the Requiem demands respect. A clearly drawn line of separation, in which everything ex-

<sup>16</sup> Cf. String Quartet in B-flat major, Op. 130, third movement; String Quartet in F major, Op. 135, third movement.

<sup>17</sup> These are treated in detail in Maunder, *Mozart's Requiem: On Preparing a New Edition*, Oxford, 1988, pp. 49–51.

<sup>18</sup> This situation is peculiar, since such fifths are usually accepted when the second is diminished, as is the case here.

<sup>19</sup> Personal communication from Dr. Ulrich Konrad, Freiburg i. Br., which is hereby gratefully acknowledged.

<sup>20</sup> Süssmayr's *Sanctus/Osanna* and *Benedictus* are reproduced in an appendix. Having selected Maunder's edition as a cleansing of Süssmayr, however, it hardly seems sensible to perform the movements Maunder has utterly condemned as part of his version.

<sup>21</sup> There are also unpublished reinstrumentations and completions by Marius Flothuis, Karl Marguerre and others.

cept the contents of Mozart's autograph draft was to be considered spurious per se, was explicitly rejected. Quite the contrary: the goal was to revise not as much, but as little as possible, attempting in the revisions to observe the character, texture, voice leading, continuity and structure of Mozart's music. The traditional version has been retained insofar as it agrees with idiomatic Mozartean practice. In the interest of scrupulousness the preparation of the completion involved only the following materials:

- Mozart's fragment (INTROITUS-SEQUENCE-OFFERTORY);
- The choral/vocal parts and orchestral bass to Süssmayr's versions of the *Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *AGNUS DEI*, and the entire score of the *COMMUNION*. However, these were merely the basis of the new version, given the compositional and stylistic problems they contain.

Through the use of this working method it was possible to proceed without the influence of the historical orchestrations of Eybler and Süssmayr (to say nothing of the recent completions). That certain similarities with the newer versions nevertheless occur shows that objective stylistic analysis can lead on occasion to similar results.

#### The New Organization of the Work

Leopold Nowak's edition of the Requiem for the NMA<sup>22</sup> presents the work in the following framework:

- I. INTROITUS  
*Requiem*
- II. KYRIE
- III. SEQUENZ  
*No. 1 Dies irae*  
*No. 2 Tuba mirum*  
*No. 3 Rex tremendae*  
*No. 4 Recordare*  
*No. 5 Confutatis*  
*No. 6 Lacrimosa*
- IV. OFFERTORIUM  
*No. 1 Domine Jesu*  
*No. 2 Hostias*
- V. SANCTUS
- VI. *Benedictus*
- VII. AGNUS DEI
- VIII. COMMUNIO  
*Lux aeterna*

This grouping – indeed Nowak's edition – has been used by Beyer.<sup>23</sup> Unfortunately it does not quite correspond to Mozart's own organization, in which the *INTROITUS* (*Requiem*) and the *Kyrie* fugue are notated as two parts of a single movement (just as Süssmayr links the *Lux aeterna* and the *Cum sanctis tuis* fugue in the *COMMUNION* – which Nowak respects in his edition).<sup>24</sup> In addition, the *Sanctus* and the *Benedictus* form a unit through the return of the *Hosanna* fugue, just like the *Domine Jesu* and *Hostias*. The resultant grouping, which has rightly been suggested by Christoph Wolff,<sup>25</sup> is as follows:

- [1. INTROITUS]  
*Requiem*  
KYRIE
- [2. SEQUENZ]  
*Dies irae*  
*Tuba mirum*  
*Rex tremendae*  
*Recordare*  
*Confutatis*  
*Lacrimosa*  
Amen
- [3. OFFERTORIUM]  
*Domine Jesu*  
Hostias
- [4.] SANCTUS  
*Benedictus*
- [5.] AGNUS DEI  
[COMMUNIO:]  
*Lux aeterna*  
*Cum sanctis tuis*

The foregoing grouping corresponds to Mozart's titles; everything in brackets has the purpose of providing a liturgical overview. From this scheme a fundamental organizational principle becomes clear: each section ends with a fugue (*Kyrie*, *Amen*, *Quam olim Abrahae*, *Hosanna*, *Cum sanctis tuis*). The linking of *AGNUS DEI* with the *COMMUNION* is due to the musical connection of Süssmayr's setting, which has been retained in the new version. The single practical consequence of the reorganization is that the measures are numbered from the *INTROITUS* through the *Kyrie* and from the *AGNUS DEI* through the *COMMUNION*.

#### The Instrumentation

Of the 14 movements/sections of the Requiem we possess one more or less finished movement – the *Requiem aeternam*,<sup>26</sup> complete drafts of eight more, and a partial draft and a sketch for two more. Süssmayr's stylistically idiomatic reuse of part of the first movement for the *Lux aeterna* and of the *Kyrie* for the *Cum sanctis tuis* results in the following synopsis of movements:

- Finished by Mozart:  
1½ (*Requiem/Lux aeterna*)
- Drafted (orchestration to be supplied):  
8½ (incl. *Cum sanctis tuis*)
- Begun or sketched:  
2 (*Lacrimosa*, *Amen*)
- Surviving only in Süssmayr's hand: 3

<sup>22</sup> Cf. n. 1.

<sup>23</sup> Maunder's edition lacks an organizational grouping.

<sup>24</sup> Süssmayr also notates *AGNUS DEI* and *COMMUNION* as a continuous movement; see below.

<sup>25</sup> *Op. Cit.*, pp. 67–75.

<sup>26</sup> Wolff has correctly observed that Süssmayr's letter to Breitkopf & Härtel of 8 February 1800 characterizes not just the *SEQUENCE* and *OFFERTORY* of Mozart's draft score but the *Kyrie* and even the *Requiem* (*INTROITUS*) as unfinished: *op. cit.*, p. 27. He thereby raises for the first time the question of whether the *INTROITUS* required completion; cf. below.

As critical as the challenge of the movements requiring completion may be, the rescoring of the 8½ movements presents the greatest task of a new version. Süßmayr's violations of Mozart's style are manifest not only in the already cited grammatical errors, but also through the use of an overly thick orchestral texture. This weakens the ability of the choir and solo voices to function as the expressive focus of the work. It has been claimed that the key to Mozart's presumed orchestration of the Requiem is to be sought in the operas *Die Zauberflöte* and *La Clemenza di Tito* (It is true that *Die Zauberflöte* is the only other work by Mozart that contains the combination of basset horns, bassoons and trombones.). The similarities between Mozart's instrumental concertos and operas is beyond dispute. However, the rhetoric and expression of Mozart's sacred music is of a completely different essence. The character of a Mozartean work depends equally upon aspects of melody, harmony, phraseology, the relationship between any soloists (instrumental or vocal; or a chorus) and the orchestra, timbral elements (larger vs. smaller orchestra, sobriety vs. color), texture (massive, transparent), and the stylistic element (which is often has an archaic effect in his church music). For the new completion Mozart's late orchestral style was indeed analyzed, but the sound of a church work – and particularly a mass for the dead – could not be taken from a comic German opera (even given its serious sections) or from an *opera seria*.<sup>27</sup>

Mozart's prescribed scoring for the Requiem dictates a priori a relatively stark timbral range. Flutes, oboes and horns are excluded. Occasionally one encounters the opinion that Mozart perhaps would have changed the scoring in the course of the work, but this argument is unpersuasive. His church music does not deviate from the initial scoring, if one recalls the standard doublings of the time between flute and oboe or between clarinet and basset horn.<sup>28</sup> In any case a rather transparent accompaniment would be desirable if only so that the portion of the work written by Mozart carry the main expressive weight.

The first priority, then, was a more transparent instrumentation, derived in the first instance from Mozart's other church music. The choir is placed in the foreground through the use of a two-part string texture (unison violins vis-à-vis unison viola and bass), or a three-part texture with independent parts for the two violins and viola/bass in unison, which in Salzburg was necessary because violas were not used in the church orchestra. Thus the six-part triple canon in the *Rex tremendae* (Violin I/II – Viola, Basso; Alto – Soprano; Tenor – Bass) may be heard uncluttered by the heavy voice leading in parallel thirds (Violin I – II, Viola – Basso), which Süßmayr appropriated from Eybler. In addition, the orchestra has been given rests at important cadential phrases, in order to confirm the preeminent role of the choir (or solo singers).

The instrumental doublings in the *Kyrie* fugue carried out by Freystädtler correspond to Mozart's practice in the choral fugues of the C-minor mass, K. 427 (*Cum Sancto Spiritu*, *Hosanna*) and were retained (cf. below):

Soprano = Basset Horn I, Violin I  
 Alto = Basset Horn II, Alto Trombone, Violin II  
 Tenor = Bassoon I, Tenor Trombone, Viola  
 Bass = Bassoon II, Bass Trombone, Cello/Basso/Organ

This practice was also used for the *Amen* and *Hosanna* fugues. The prescribed first violin obbligato in the *Quam olim Abrahæ* fugue requires a different solution; see below.

#### The Trombones

The participation of the trombones as reinforcement of the choir was a given in Mozart's Salzburg church music. The surviving trombone parts from the C-minor mass (among other works) show that the trombones were not meant to play literally *colla parte* the whole time. Unfortunately, with few exceptions, Mozart did not write separate trombone parts into the scores of his church works; rather, he notated sparse indications for the trombones in the choral staves. From the shades of ink and the placement of these indications it is to be presumed that this labor was part of the final phase of the composition's notation.<sup>29</sup> Because Mozart never reached that point in the composition of the Requiem, there is but a single passage – mm. 7–8 of the INTROITUS – where the trombones' participation is prescribed. Mozart's other church works allow us to glean certain criteria, which, if not binding, may at least be helpful. The omission of the trombones at the end of the INTROITUS, for example, or at the end of the *Confutatis*, reflects Mozartean practice.<sup>30</sup> Another authentic practice involves rhythmic simplification where the text setting causes pitch repetitions in the chorus.<sup>31</sup> Reference is hereby made to the following decisions:

*Rex tremendæ*: The soloistic entry of the trombones immediately before the entrance of the choir in the INTROITUS seems to have a counterpart in the *Rex tremendæ* (mm. 2–3). However, this analogy need not be binding; in a favorable acoustical situation the sonority of the winds might suffice. In any case the premature entrance of the trombones in the first measure of Süßmayr's completion is rather a pity: it destroys the surprise of the choral entrance two measures later. In mm. 6–7 Süßmayr notates independent trombone parts in quarter notes, whereby the bass trombone plays an octave below the bass voice. This read-

<sup>27</sup> The chorus "O Isis und Osiris" would be a more compelling precedent for the Requiem were it to contain strings. Given the statistical evidence provided by the large corpus of Mozart's church works, it is most unlikely for him to have scored a movement of the Requiem for winds without strings; and no completion has proposed such a solution, even for more than a few bars. A more important basis for comparison might be the *Kyrie* in D minor, K. 341, which shares with the Requiem its key and approximate date of composition (according to recent redating). However, its scoring (pairs of flutes, oboes, clarinets and bassoons with four horns, trumpets and timpani) is far larger than that of the Requiem; cf. immediately below.

<sup>28</sup> The first case is encountered in the C-minor mass K. 427/417a. The scoring includes two oboes; solely in the *Et incarnatus est* is there a single flute. Because the movement requires only one oboe, it may be assumed that the flute part was taken over by one of the oboists. Mozart's concertos often exchange flutes for oboes in the middle movement (e. g., Violin Concerto in G major, K. 216; Piano Concerto in B-flat major, K.238.) The second case appears in the operas *Die Entführung aus dem Serail* and *Die Zauberflöte*: Mozart uses pairs of clarinets and basset horns, but never together.

<sup>29</sup> Regarding this state of affairs in the C-minor mass cf. NMA I/1, Part 1, vol. 5, foreword (Monika Holl/Karlheinz Köhler), p. XVII

<sup>30</sup> Cf. C-minor mass, *Kyrie*, m. 27; *Cum Sancto Spiritu*, mm. 53ff. and 73ff.

<sup>31</sup> Cf. the *Qui tollis* of the C-minor mass.

ing, first rendered in Nowak's NMA edition, was nonetheless not taken into account, because the rhythm of the choir dictated by the text struck the author of the completion as dramatically binding.

*Confutatis*: Beyer's suggestion that the tenor voice be doubled by tenor *and* alto trombone, with both bassoons and the bass trombone as counterweight, also occurred to the author. In the end the more conventional solution (one bassoon + one trombone per choral voice) was chosen.

*Domine Jesu*: The voices were occasionally simplified rhythmically (cf. mm. 3, 21–28, 71–74).

*Hostias*: Cf. the problem of dynamics discussed below. As long as the primary dynamic was *piano*, Süssmayr's decision to omit trombones from this movement was plausible. With the restoration of a *forte* dynamic, on the other hand, the situation is no longer unequivocal. Because a *colla-parte* voice leading for the trombones in all *forte* passages is scarcely unthinkable, they appear *ad libitum* in the new version.

*Benedictus*: Süssmayr's use of obbligato trombones (and trumpets) has not been retained.

### The Organ Part

Mozart's score prescribes the participation of the organ – in any case obvious in church music. However, there are several aspects of the organ part that have not been transmitted consistently.

1. *Solo/Tutti*. As in his Salzburg church music, Mozart differentiates in the Requiem score between Solo and Tutti. These indications refer to the local practice of using a "solo organ" for orchestral and vocal solo passages and a "tutti organ" for choral passages.<sup>32</sup> As thoroughgoing as these indications are in the Requiem score, they are nonetheless not entirely complete, and they are missing in the movements completed by Süssmayr (*Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *Agnus Dei*). In the present new version they have been consistently carried out for the first time.

2. *Figuration and Participation in Individual Movements*. Mozart provided substantial figuration of the organ part in his draft. However, figuration is missing for part or all of the following movements:

*Tuba mirum*

*Rex tremendae* (except for m. 2)

*Recordare*

*Confutatis* (before m. 26)

*Lacrimosa* (for the 8-measure draft)

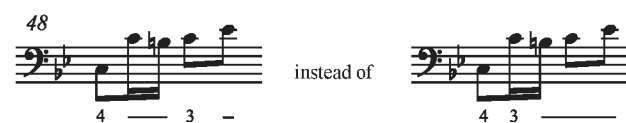
*Domine Jesu* (except mm. 21–28)

*Hostias*

Mozart's autograph scoring for the *Tuba mirum* omits the organ. He prescribes organ for the *Recordare*, however. Nonetheless all surviving sources as well as recent editions omit figuration; it has therefore been omitted in the present completion. The separate organ part contains a realization for the movement.

The missing figuration in the remaining movements has been adopted from Süssmayr when it does not conflict with the new version. However, Süssmayr himself left the *Rex tremendae*, the end of the *Domine Jesu* and the entire *Hostias* unfigured. For these movements the new version, like the previous editions, falls back upon the first edition of the parts (1812).

For the pedal on the dominant in the *Quam olim Abrahae* fugue (mm. 61–64 and, after the *Hostias*, mm. 72–75) Süssmayr's figuration was replaced by the indication "tasto solo" in keeping with customary stylistic practice; in the same fugue the premature resolutions of the suspensions (coinciding with the 16th-note anticipations of the choral parts) called for by his figuration were corrected to



For the newly completed and substantially reworked movements (*Amen* fugue, *Sanctus/Hosanna*, *Benedictus*) the figuration obviously had to be supplied anew.

In contrast with Nowak's edition for the NMA, no attempt was made to standardize Mozart's figuration. As a general rule Mozart seldom uses  $\delta$  or 4+ with a slash through it to indicate the leading tone or a tritone; instead he uses an accidental, notated before (not after) the figure. For a third above the bass he mostly notates the figure 3 as well, but not always.<sup>33</sup> These habits seem sufficiently interesting and valuable to justify their preservation. It could be that some of these distinctions reflect refined harmonic concepts that have become unclear with the passage of time. Their retention will not cause the slightest problem to an experienced organist; in addition there is the printed realization, which should be considered a fallback position.

### The Tempo Markings

Mozart's fragment and Süssmayr's completion have come down to us with incomplete tempo indications. Here is an overview:

Movement	Tempo Indication	
	Mozart	Süssmayr (where different)
Requiem/Kyrie	Adagio - Allegro	
Dies irae	Allegro assai	
Tuba mirum	Andante	
Rex tremendae	no indication	
Recordare	no indication	
Confutatis	Andante	
Lacrimosa	no indication	
Domine Jesu	no indication	Andante con moto
Hostias	no indication	Andante
Sanctus/Hosanna	_____	Adagio - Allegro
Benedictus	_____	Andante
Agnus Dei	_____	no indication
Lux aeterna/ Cum sanctis tuis	_____	Adagio - Allegro

<sup>32</sup> Cf. the volumes of the NMA devoted to the masses.

<sup>33</sup> Concerning these details cf. the facsimile editions.

Süssmayr's indications are idiomatic and have been retained. New tempo indications for the remaining movements have not been supplied. The rhythmic motion of those movements gives a clear sense of an appropriate tempo. Experience has taught that interpretative matters should be left to performers rather than being imposed by the composer of a completion.

### The Dynamics

Süssmayr's completion makes use of certain dynamics which are foreign to Mozart. The dynamic *fortissimo*, which Mozart uses very seldom, appears in the completion to the *Rex tremendae* (where it does not appear in Mozart's draft), and in the *Benedictus* and *Agnus Dei*. The marking *fz* (not *sf*, used by Mozart) is encountered, for instance in the *Benedictus*. In the movements drafted by Mozart Süssmayr's dynamic revisions have been eliminated. There are two additional problems regarding the dynamics:

*Hostias*: In the usual interpretation of this movement mm. 1–22 are performed *piano*; only at m. 23 is a *forte* heard. However, Mozart's draft contains no dynamic at the beginning of the movement, and no *forte* in m. 23: his first dynamic is a *piano* in m. 24. Given contemporary practice, m. 1 would be understood to be *forte*, which would remain in force until countervailed by the *piano* on the third beat of m. 24; then the dynamics proceed as notated by Mozart. With this interpretation (*forte*, mm. 1–24, *piano* on the third beat of m. 24) Mozart's dynamic indications would be complete, and the small orchestral ritornellos (mm. 1–2, 21–22 and 44–45) would have a consistent dynamic of *forte*, as opposed to current practice (*piano* for mm. 1–2 and 21–22, *forte* for mm. 44–45). It is quite improbable that Mozart forgot the *piano* at the beginning and the *forte* in m. 23; this would have to have happened in order for the current interpretation to be justifiable. When the movement begins *forte*, a dramatic contrast results with the end of the movement, where the primary material appears in *piano* for the first time.

*Agnus Dei*: Süssmayr's version prescribes an alternation in the orchestra between *forte* or *mf* on the first beat and *piano* on the second beat of the measure, whereas the choir sings *forte*. Beyer replaces these dynamics with *piano* and lets choir and orchestra make a crescendo to the end of the phrase. This solution has a great deal to offer. The present completion follows the traditional reading (with *fp* instead of *mf p* in order to effect a proper balance between choir and orchestra), but it would be unproblematic to substitute Beyer's suggestion. In the third phrase (mm. 34–41), the new version introduces a change of register in the chorus (cf. below), derived from the *Recordare* and *Hostias*. The dynamic contrast found in the passage from the *Hostias* was retained, producing a dynamic scheme of *forte* in mm. 34–36, *piano* in m. 36, and a crescendo to *mf* (though *f* is not inconceivable) from mm. 38–40. In deference to the overall construction of the movement Süssmayr's final *crescendo* was not retained.

### Articulation

The temptation to provide the entire score with detailed articulation in concordance with Mozart's general practice has been resisted. A rigorously unified articulation between chorus and trombones on the one hand, and the rest of the orchestra, on the other hand, has not been carried out. This reflects Mozartean practice. With few exceptions in the early Salzburg masses, accent strokes (wedges/daggers) are relatively infrequent in the choral parts, trombones and timpani. A consistent standardization on the basis of parallel passages was also resisted; only in relatively unambiguous cases was this done. Süssmayr's accent strokes for the theme of the *Hosanna* fugue were retained, as were such strokes together with slurs from m. 117 of the *Cum sanctis tuis* fugue onwards – altered, however, due to the new text setting (see below).

### The Text

The Latin text appears in modern spelling (e.g., *Lacrimosa* instead of *Lacrymosa*). The tri- and quadrisyllabic setting of "e-le-i-son" in the *Kyrie* fugue has been preserved. In the *Cum sanctis tuis* fugue a consistent textual alteration has been carried out, because Süssmayr's version does not let the phrase "quia pius es" appear until the last three measures. This treatment conflicts with the general church music practice of the 18th century, in which, apart from immediate repetitions of individual words, the entire phrase ("Cum sanctis tuis in aeternum quia pius es") should be set before the beginning of the phrase repeats.<sup>34</sup> Süssmayr himself sets the entire sentence together in the *Lux aeterna* (mm. 59–61, 61–67 of the present version).

### Concerning the Individual Movements

*Requiem-Kyrie*: For years Mozart experts claimed that Mozart had completely scored the INTROITUS and the *Kyrie* – including Nowak in the NMA. After Franz Beyer called attention to the repeated transpositional errors in the basset horn parts of the *Kyrie* fugue, Nowak changed his opinion: the winds, violins and viola were notated by Freystädler, the trumpet and timpani parts by Süssmayr.<sup>35</sup> In his monograph, Wolff refers to the possibility that parts of the orchestration of the INTROITUS also might be by Süssmayr.<sup>36</sup> The various shades of ink point to Mozart's typical multi-layered notation process; nonetheless it might be that the trumpet and timpani parts towards the end of the movement might have been notated by Süssmayr.<sup>37</sup> With all caution an alternative version for those

<sup>34</sup> Cf. the Requiem settings of Michael Haydn, Jomelli, etc. On the other hand, Maunder's decision to separate the phrase into components, with "Cum sanctis tuis" in the bass, "In aeternum" for the alto – in order to replicate the structure of the *Kyrie* fugue – seems unjustifiable. Such independence of textual treatment is relevant for the separate phrases "Kyrie eleison" and "Christe eleison", but hardly for the present case.

<sup>35</sup> Nowak, "Wer hat die Instrumentalstimmen in der Kyrie-Fuge des Requiems von W. A. Mozart geschrieben?", in: *Mozart-Jahrbuch* 1973/74, pp. 191–201.

<sup>36</sup> Cf. n. 26.

<sup>37</sup> Compare the handwriting of mm. 43–44 of the INTROITUS and Süssmayr's trumpet and timpani parts in the *Kyrie* fugue.

instruments has been offered for mm. 43–44 and at the parallel passage in the *Lux aeterna*; the main text concurs with the traditional reading.

In the *Kyrie* fugue the basset horns have been rewritten where the soprano exceeds the upper limits of the instrument, whose registration Mozart would have observed (notated  $d^3$ , sounding  $g^2$ ); the same solution has been employed in the *Cum sanctis tuis* fugue. Occasionally the pitch repetitions in the chorus necessitated by the text have been replaced by longer values, in accordance with stylistic custom. At the end of the movement small rhythmic inconsistencies in the string parts have been eliminated.

*Dies irae*: The string writing has often been reduced to two parts, to clarify the texture. A literal doubling of the chorus by the winds was rejected, in order to give these instruments more independence. In mm. 29–30 the trombones were given an independent passage to underscore the musical continuity. The intentional dissonances between trumpets-timpani and the appoggiatura *g sharp* in the choral bass voice (mm. 40–41, 44–45, 48–49) were used in reference to the text, “Quantus tremor est futurus.”

*Tuba mirum*: The prolongation of the solo trombone, as carried out by Süßmayr, was deleted. The very sparing treatment of the winds until the passage for solo vocal quartet was undertaken as a reflection of the treatment of the voices.

*Rex tremendae*: Concerning the trombones cf. above. The simplification of the string writing in mm. 7–15 has already been discussed; likewise the justification for the a cappella treatment of the chorus at the end of the movement. A doubling of that passage in pulsating eighth-notes – in order to connect with the coda measure which Mozart notated in the first violin – might have been more consistent; nonetheless (in the opinion of the author) it would be expressively weaker.

*Recordare*: In contrast with all previous completions of this movement, the new version leaves as much of the vocal lines undoubled as possible. The constant string or wind doubling weighs down the soloists; in the present version they can sing freely.<sup>38</sup>

*Confutatis*: The main reading in the winds at mm. 6–7 and 16–17 has been freely adapted from Süßmayr's version; however, the alternative versions (especially the one without the cross-relation in m. 6) have much to recommend them.

*Lacrimosa*: Süßmayr's basic shape has been retained.<sup>39</sup> The harmonic contradictions and questionable voice leadings (choral bass, mm. 9–14; soprano, mm. 13–14) have been removed. The ritornello (mm. 19–21) poses an interesting problem. In Süßmayr's version this orchestral passage has a double function: 1) confirmation of the arrival in the relative major, F; 2) a transition back to the primary key, D minor. This double function seems very questionable for such a short passage (three measures!); in Mozart's music it is rather the role of a soloist (or, in the

present case, the chorus) to lead the movement onward after the tonal confirmation of the orchestra. Moreover, the progression in m. 21 of Süßmayr's version is precisely that of the main theme, resulting in a triple statement of this idea. The one-measure shortening in the new completion avoids this redundancy. The inclusion of the *Amen* fugue requires an arrival on a half-cadence instead of Süßmayr's perfect cadence. In the process of restructuring the movement Süßmayr's metrically inexact quotation of the INTROITUS theme (mm. 26–27 of his version) has been transformed into an exact citation (mm. 24–25) with an answer on the dominant (tenor, mm. 25–26).<sup>40</sup>

*Amen*: When one considers the two fugues drafted by Mozart (*Kyrie*, *Quam olim Abrahae*), one realizes that they are written in two different styles: a) a rigorous fugue in a Handelian mold; b) a looser choral texture dependent upon the supporting motive in orchestral bass and violin, and with unambiguous traits of the rococo (mm. 67–71). Because Mozart's sketch for the *Amen* fugue prescribes an intricate, “difficult” counterpoint (note the voice crossings), a voice leading with considerable friction between the voices was intentionally chosen. This solution, with its prominent dissonances, seemed structurally and dramatically justified for the torment and anguish of the Last Judgment (the SEQUENCE). It is easy to show that a contrapuntal musical language of this type is to be encountered in late Mozart: cf. inter alia the String Quartet in F major, K. 590, fourth movement, mm. 86–96 and 257–267; the String Quintet in D major, K. 593, second movement, mm. 53–56; and the F-minor Fantasia for mechanical organ K. 608.

For reasons that have already been given, the fugue has intentionally been kept free of modulations.

*Domine Jesu*: A transparent instrumentation has been attempted. Note, in particular, the treatment of the strings in mm. 32–40. In the *Quam olim Abrahae* fugue, the violin motive has been carried rigorously through the entire fugue, in contrast to Beyer. This is not merely a question of taste: the text is an entreaty to God to hold His word. A certain consistency seemed for that reason imperative. However, the strings have been limited to a two-part texture (Violin I/II – Viola and Basso) from m. 47 until the dominant pedal (m. 61). The *colla parte* treatment of the winds was by no means obligatory, but was carried out on the basis of the C-minor mass, with the necessary alterations in the first basset horn (because of range limitations) and in the trombones (partial simplification of the rhythm).

*Hostias*: Concerning the dynamics and the possible *colla parte* participation of the trombones see above. The somewhat conspicuous first violin part in mm. 37–38 was chosen to establish a connection with the figure at the end (mm. 53–54).

<sup>38</sup> Eybler's and Süßmayr's decision to double the vocal lines by the strings starting in m. 14 contradicts the quarter notes notated by Mozart on the downbeat in both violin parts.

<sup>39</sup> Contemporary settings show that this movement was kept short.

<sup>40</sup> This motivic relationship has been pointed out by Christoph Wolff: *op. cit.*, pp. 113–114.



*Sanctus/Hosanna*: The retention of the key of D major – attacked by Maunder<sup>41</sup> – requires an explanation. It has been objected that this radiant key is foreign to the spirit of a mass for the dead.<sup>42</sup> Mozart's masses in the minor mode (K. 139/114a, K. 427/417a) contain major-key settings of the *Sanctus*. There are also practical grounds: the necessity to avoid a change in the trumpets and timpani, which would be without precedent in Mozart's sacred music. That Mozart may have made the choice of D major is suggested by the beginning of the *Benedictus*, with its built-in tonal transition.<sup>43</sup> This choice of key has consequences for the basset horns, however. Süssmayr's decision to write for basset horns in F in the key of A contradicts Mozart's unequivocal practice in treating instruments of the clarinet family. Mozart wrote for clarinets in C, B $\flat$ , B $\natural$ <sup>44</sup> and A, and basset horns in G and F. In no case did he ever write for clarinet or basset horn with more than a single sharp in the key signature. For a *Sanctus* movement in D major, then, there would be only two possibilities: basset horns in G, in G major; or clarinets in A, in F major. As attractive as it would seem to retain basset horns as the uppermost wind instruments, it would be irrelevant for today's practice: basset horns in G are no longer to be found. This accounts for the decision to use clarinets in A. The objection raised by players that it is against 18th century practice to demand a change of instrument from movement to movement (and that, in any case, the second instrument will be cold and therefore produce intonation problems) is for Mozart absolutely untrue: he demands just that in specifying a change from oboe to flute in numerous instrumental works<sup>45</sup> and from one clarinet to another.<sup>46</sup>

The obbligato violin part was inspired by the *Sanctus* of the C-minor mass. In spite of the well-known anecdote concerning Mozart's imitation with his mouth of a drum roll on his deathbed,<sup>47</sup> Süssmayr's peculiar timpani part was not preserved. Mm. 1–5 of his choral version have been retained; the conspicuous cross-relation in the bass (m. 6) and the curious tonal discrepancies of mm. 6–10 have been eliminated through reworking. Now the chorus follows a consistent path to the tonic in Mozartean fashion. The newly composed *Hosanna* fugue displays the proportions of a Mozartean church fugue (modeled after the C-minor mass). It was attempted to keep the movement to a modest length, in order to limit the proportion of newly composed music. The final chord appears with root and fifth and without third, as found in movements drafted by Mozart (e. g., *Kyrie* fugue, *Dies irae*). However, an alternative with the third is included, reflecting Mozart's practice in the C-minor mass.

*Benedictus*: The vocal quartet in mm. 3–18 has been retained as the heart of the reworked movement. The ritornello consists, now as in Süssmayr's version, of the transitional phrase at the beginning, but the errors in his voice leading have been dispensed with through reworking. A Salzburgian string texture of two violins and bass (viola doubling bass) has been chosen for the most part, in order to accompany the vocal soloists more transparently. Before important cadences a cappella treatment has been used, as was done at the end of the *Rex tremendae*. The all too

vague relationship between Süssmayr's middle and final ritornellos with the "et lux perpetua" passage from the INTROITUS<sup>48</sup> encouraged the author to replace this indirect reference with a direct quotation.<sup>49</sup> Through a four-bar phrase with a perfect cadence, instead of Süssmayr's half-cadence, Süssmayr's choral transition (mm. 22–27 of his version) can be moved a half-measure forward, thereby allowing the new version to reach the recapitulation with an orchestral transition of only a half-measure (instead of Süssmayr's entire measure). The recapitulation itself has been slightly revised, so that the modulation to E-flat major takes a measure longer, corresponding to the exposition, and so that the melodic shape of the soprano in the following section is freer. A new transition, derived from the INTROITUS (mm. 50–54) and the *Kyrie* in D minor, K. 341 (mm. 54–56),<sup>50</sup> leads to a shortened reprise of the *Hosanna* fugue in the original key of D major (not in B-flat major, as in Süssmayr's version: cf. p. VII) The decision to shorten the reprise of the fugue had three reasons:

- 1) it seemed harmonically important to aim for a half-cadence in D minor (in order to recall the central key of the work rather than going straight from B-flat major to D major). Because the *Hosanna* fugue begins on the tonic, a complete reiteration of the fugue would not be possible with this strategy;
- 2) the *Hosanna* fugue of the C-minor mass also returns after the *Benedictus* in shortened form;
- 3) through this procedure the amount of new music once again could be held within boundaries.

<sup>41</sup> *Op. cit.*, pp. 40–41.

<sup>42</sup> This view was propounded in 1839 by Anton Herzog. His report is reproduced in its entirety in Mozart: *Die Dokumente seines Lebens. Addenda und Corrigenda*, zusammengestellt von Joseph Heinz Eibl. Kassel etc. 1978; the passage criticizing the *Sanctus* appears on p. 104. Unfortunately the English translation (Otto Erich Deutsch, *Mozart: A Documentary Biography*, translated by Eric Blom, Peter Branscombe and Jeremy Noble, Stanford 1965) abridges the document and omits the passage in question, which reads: "But I am convinced that Mozart would not have written the *Sanctus* in D major and in this style; because although the text is the same as in a high mass, the circumstances in a Requiem are completely different; a mourning service is being held, the church is draped in black, and the priests appear in raiments of mourning. Blaring music is inappropriate to such a setting. One can call out 'Holy, holy' without having to use drum rolls." (Translation of the author.)

<sup>43</sup> Cf. p. XIX.

<sup>44</sup> Cf. *Idomeneo*, No. 15, chorus "Placido è il mar"; No. 19, aria, "Zeffiretti, lusinghieri"; *Così fan tutte*, No. 25, aria, "Per pietà, ben mio" – all in E major. The NMA edition of *Idomeneo* transposes the B clarinet parts for A clarinets.

<sup>45</sup> Cf. n. 28.

<sup>46</sup> E. g., in *Così fan tutte*, Act II, No. 23 (instruments in C) No. 24 (in B-flat), No. 25 (in B), following the NMA. (I am grateful to Daniel N. Leeson for this information.) The pauses provided by intervening recitatives are relatively short.

<sup>47</sup> Cf. the letter of 7 April 1825 from Sophie Haibel, Mozart's sister-in-law, in: *The Letters of Mozart & His Family*. Chronologically arranged, Translated and Edited with an Introduction, Notes and Indices by Emily Anderson. London 1938, Vol. III, p. 1450.

<sup>48</sup> Cf. mm. 15ff., 43ff. of that movement with Süssmayr's *Benedictus*, mm. 18ff. and 50ff.

<sup>49</sup> The fact that the middle ritornello begins on the third beat and the last one on the first beat was cited by Maunder (*op. cit.*, p. 57) as an argument against its authenticity; but cf. *Domine Jesu*, mm. 32–40, where the identical phenomenon occurs.

<sup>50</sup> Cf. mm. 79–82. This work has recently been redated to 1787–1791. The progression is better known through its appearance in the overture to *Don Giovanni* (mm. 7–11). The overture shares the key of D minor – whose demonic overtones in Mozart are universally acknowledged – and a thematic connection with death.



AGNUS DEI: The structure of the AGNUS DEI has been retained, but the infelicities of Süssmayr's version have been averted in the second and third sections. The connection between the two constituent ideas (*Agnus Dei – dona eis Requiem*) was accomplished differently, and the first note of m. 11 in the bass was changed from Süssmayr's A to f, in order to keep the motive (cf. soprano) organic. The course of the third section is derived from passages in the *Recordare* and the *Hostias*.<sup>51</sup> Süssmayr's diminished seventh chord in m. 45 – which produces voice leading problems for him and an unconvincing connection to the G-flat major triad that follows – has been replaced by a simple deceptive cadence on G-flat.<sup>52</sup> The final measures have been expanded to provide a complete four-part choral imitation, Süssmayr's crescendo has been deleted, and the penultimate measure proposes an alternative reading for Süssmayr's 7-4-2 structure on the third beat.

*Lux aeterna – Cum sanctis tuis*: In contrast with all prior editions, this final section of the *Requiem*, the COMMUNION, has been incorporated into a single unit with the AGNUS DEI, with continuous numbering of the measures. The *Lux aeterna* was compared with the Mozart's autograph of the INTROITUS; in mm. 78–79 the alternative readings for trumpets and timpani reappear. The revised text setting of the *Cum sanctis tuis* fugue (cf. p. XXIV) produces small rhythmic alterations in chorus and orchestra. The entire musical text was otherwise compared with that of the *Kyrie* fugue.

#### The Edition

The present completion incorporates a new critical edition of the *Requiem*. All dynamics, articulation, figuration and other markings from Mozart's autograph and Süssmayr's completion have been shown with Roman type and normal-sized dots and accent strokes. Additions of the author are given in italics, smaller type, in square brackets (for figuration), and slurs are dotted. In voices or movements forming part of the completion all dynamics are in italics and the otherwise observed optical distinction of editorial additions is not carried out.

Many colleagues have provided essential contributions, help and advice in the preparation of this completion. Without Helmuth Rilling's stimulation and confidence I never would have dared to undertake this daunting project. I owe him deepest thanks for his unconditional support, his willingness to incorporate new corrections an hour before the world premiere, and his complete commitment to performance and recording. Prof. Dr. Christoph Wolff (Belmont, USA) permitted me access to his ongoing research concerning the *Requiem* and, in particular, to the manuscript of his *Requiem* monograph before its publication. Prof. Dr. Marius Flothuis (Amsterdam) provided me generous and indispensable advice concerning many stylistic questions. Prof. Dr. Wolfgang Plath (†) helped with the question of handwriting in the numbering of pages of the original manuscripts. At a time when performances on historical instruments are an ever more important part of our musical life it was indispensable to check the playability of the wind

parts on instruments of Mozart's time; in this matter I am most grateful to Lesley Schatzberger (York) and Alastair Mitchell (Lewes/East Sussex). Helpful suggestions were given by John Harbison (Cambridge, USA), Daniel N. Lee-son (Los Altos, USA) and Stanley Sadie (London). Above all I wish to thank Prof. Dr. Ulrich Prinz of the International Bach Academy in Stuttgart for his tireless and irreplaceable collaboration in the preparation of the score and parts for the premiere, recording and publication, as well as the editing of the German version of the foreword. Without his participation and suggestions the project would never have been realized.

It is hoped that the new version honors Mozart's spirit while allowing the listener to experience Mozart's magnificent *Requiem* torso within the sonic framework of its historical tradition.

Freiburg im Breisgau, spring 1993

Robert D. Levin

<sup>51</sup> Cf. p. XVIII.

<sup>52</sup> Maunder's augmented sixth chord on G-flat, followed by a G-flat major triad, is also an un-Mozartean progression.



# Requiem

KV 626

Wolfgang Amadeus Mozart (1756–1791)

ergänzt und herausgegeben von

completed and edited by

Robert D. Levin

## Introitus

### 1. Requiem aeternam

**Adagio**

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Clarino I, II  
in Re/D

Timpani  
in Re-La/D-A

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Solo

Violoncello,  
Basso, Organo

**p**

*simile*

**p** Organo: *tasto solo*

*simile*

Musical score for multiple instruments and voices. The score includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in B-flat (Cl. in Bb), Bassoon (Fag.), Trumpet in B-flat (T. in Bb), Trombone (Tromb.), Violin (Vc.), Viola (Vcl.), Violoncello (Vc./B.), and Organ (Org.). The score features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *Tutti*. The lyrics "Re - qui - em ae -" are written below the vocal staves.

9 *f*

*f* Tutti

qui - em ae - ter - - - nam do - na e - is\_\_

Re qui - em ae - ter - nam do - na e - is Do - - -

qui - em ae - ter - - - - nam do - na e - is\_\_ Do - - mi-ne,

ter - - nam, ae - ter - nam do - na\_\_ e - is, do - na,

#6 7 5 - #6 - 7 #3 4 #5 #4 3 - # b3 7

12

Do - mi - ne, qui - em ae - ter - - nam do - na e - is Do - mi - ne:

- mi - ne, do - na e - - - - is Do - mi - ne, do - na e - is Do - mi - ne:

re - qui - em ae - ter - nam do - na e - is Do - mi - ne, e - is Do - mi - ne:

do - na e - is Do - mi - ne, re - qui - em ae - ter - nam do - na e - is Do - mi - ne:

*Vc./Basso/Organo*

7 6 6 6 # #4 6 - 4 6 7 8 6 # 6  
4 5 - 2 2 - 3

15

Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Empty musical staves for the second system.

Musical notation for the third system, featuring a treble and bass clef with various notes and rests.

Musical notation for the fourth system, featuring a treble and bass clef with various notes and rests.

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Musical notation for the fifth system, featuring a treble and bass clef with various notes and rests.

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Musical notation for the sixth system, featuring a treble and bass clef with various notes and rests.

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Musical notation for the seventh system, featuring a treble and bass clef with various notes and rests.

et lux per-pe - tu-a, et lux per-pe - tu-a lu - ce-at,

Musical notation for the eighth system, featuring a treble and bass clef with various notes and rests.

Organo: *tasto solo*

Violoncelli

*p* senza Organo

Musical notation for the ninth system, featuring a bass clef with various notes and rests.

First system of the musical score. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The piano part begins with a dynamic marking of *p* (piano). The vocal line has a melodic phrase starting with a flat sign (*b*) and a sharp sign (*d*).

ossia: senza Tromboni.....

Second system of the musical score, showing piano accompaniment for the organ. It consists of three staves. The dynamic marking *p* is present at the beginning of the first two staves.

Third system of the musical score, continuing the piano accompaniment for the organ. It consists of three staves.

Fourth system of the musical score, featuring vocal lines with lyrics. The lyrics are: "lu - ce - at e - - - is." and "lu - ce - at e - - - is." The dynamic marking *p* is present. There is a small number '8' in the first vocal line.

Fifth system of the musical score, featuring organ accompaniment. It includes the instruction *Tutti Bassi* and *Solo*. The organ part is marked *Organo: tasto solo*. The dynamic marking *p* is present. Below the staff are figured bass notations:  $\frac{6}{5}$ ,  $\frac{b7}{-}$ ,  $\frac{5}{4}$ ,  $\frac{-}{8}$ , and  $\frac{4}{4}$ .



The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature. Both staves contain rests for the first two measures.

The second system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The bottom staff is a piano accompaniment in bass clef with a key signature of one flat and a common time signature. Both staves contain rests for the first two measures.

The third system consists of three staves. The top two staves are piano accompaniment in treble clef with a key signature of one flat and a common time signature. The bottom staff is piano accompaniment in bass clef with a key signature of one flat and a common time signature. All staves contain rests for the first two measures.

The fourth system consists of three staves. The top two staves are piano accompaniment in treble clef with a key signature of one flat and a common time signature. The bottom staff is piano accompaniment in bass clef with a key signature of one flat and a common time signature. The music begins in the third measure.

Solo  
Te a - - - - - hy - - - - - mnus De - - - - - us in Si - - - - - on,

A single musical staff in bass clef with a key signature of one flat and a common time signature, containing rests for the first two measures.

A single musical staff in bass clef with a key signature of one flat and a common time signature, containing rests for the first two measures.

A single musical staff in bass clef with a key signature of one flat and a common time signature, containing rests for the first two measures.

Violoncelli  
*senza Organo*

Musical score for the piece "Carus". The score is written for voice and piano. It begins at measure 24. The vocal line starts with the lyrics: "et d-de - tur vo - tum in Je - ru - - sa - lem." The piano accompaniment features a prominent bass line with a forte (*f*) dynamic. The score includes several dynamic markings such as *f* and *f* *Tutti*. The piece concludes with the instruction "Tutti Bassi Tutti" and a final chord marked with *f* and a *b6* chord symbol.

*f* T  
Ex - - - di o - ra - ti - o - nem me - -

ex - au - di, ex - au - di o - ra - - - ti - o - nem me - -

8 au - di, ex - au - - di o - ra - ti - o - nem me - - - -

au - di, ex - au - - di, ex - au - di o - ra - ti - o - nem me - -

6 6 #3 6 6 6 4 3

First system of musical notation, featuring a vocal line in treble clef and a piano accompaniment line in bass clef.

Second system of musical notation, consisting of two empty staves.

Third system of musical notation, featuring a vocal line in treble clef and a piano accompaniment line in bass clef.

Fourth system of musical notation, featuring a vocal line in treble clef and a piano accompaniment line in bass clef.

Fifth system of musical notation, featuring a vocal line with lyrics and a piano accompaniment line in bass clef.

Sixth system of musical notation, featuring a vocal line with lyrics and a piano accompaniment line in bass clef.

Seventh system of musical notation, featuring a vocal line with lyrics and a piano accompaniment line in bass clef.

Eighth system of musical notation, featuring a vocal line with lyrics and a piano accompaniment line in bass clef.

Ninth system of musical notation, featuring a piano accompaniment line in bass clef.

6                    6                    6                    5                    ———                    ———                    —[b]6 — 7                    — 7                    — 6                    5  
 4                    4                    #3                    — #3                    — 4                    #3  
 #2

32

*p*

*f*

*p*

*f*

*ossia: col 2<sup>do</sup>*

*f*

*f*

*f*

*f*

et.

et.

et.

et.

*f*

Re - - qui - em ae -

Solo

Tutti

*p* Organo: *tasto solo*

*f*

6 4 #

35

First system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.

Fourth system of musical notation, including vocal line and piano accompaniment.

Fifth system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.  
 Do - na, do - na e - - - is -

Sixth system of musical notation, including vocal line and piano accompaniment.  
 do - na e - - is - Do - mi - ne, do - na, do - na e - - is - re -

Seventh system of musical notation, including vocal line and piano accompaniment. Dynamics include *f*.  
 Re - - qui - em ae - ter - - nam

Eighth system of musical notation, including vocal line and piano accompaniment.  
 ter - - - nam do - na, do - - na

Ninth system of musical notation, including vocal line and piano accompaniment. Labels: *Violoncelli* and *Tutti Bassi*.  
 #6 6 #5/4 # 6 6 6/5 9/b3 - 6

Do - mi - ne, de - us, rex cae - li et ter - re, vi - sibilium et in - visibilium, qui - em ae - ter -

- qui - em ae - ter - - - - - nam, do - na\_ e - is\_ Do - mi - ne, do - na

do - na\_, do - na\_ e - is\_, do - na\_ e - is, do - -

e - is, e - is Do - mi - ne, do - na, do - na\_

*Violoncelli* *Tutti Bassi*

4 - #3 — 6 5 — 6 [b]6 [b]6 — 4 - 3 — 6 [—] 6 [—]

3 2 —

ossia: *f*

ossia: *f*

- - - - - nam, ae - ter - - - - nam: et lux per-pe - tu-a,

e - is, do - na e - is, do - - na: et lux per -

na, do - - - na, do - - na: et lux per -

e - - is, do - na e - - is, do - - na: et lux per -

6 #3 — 6 [ — ] #6 [ — ] 6 [ 5 — ] 6 [ — ] 6 [ — ]  
 b3 [ — ]



First system of piano accompaniment, measures 44-47. The music is in 7/8 time and features a steady eighth-note accompaniment in the left hand and chords in the right hand.

Second system, measures 48-51. It includes a vocal line in the upper staff and piano accompaniment in the lower staves. Dynamics include *p* and *pp*.

Third system of piano accompaniment, measures 52-55. The music continues with the eighth-note accompaniment and chordal textures.

Fourth system of piano accompaniment, measures 56-59. Dynamics include *p*.

Fifth system, measures 60-63. Vocal line with lyrics: "et lu... a lu - ce-at e - is, et lux per - pe-tu-a lu-ce-at e - is." Dynamics include *p*.

Sixth system, measures 64-67. Vocal line with lyrics: "pe - tu-a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce-at e - is." Dynamics include *p*.

Seventh system, measures 68-71. Vocal line with lyrics: "pe - tu-a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce-at e - is." Dynamics include *p*.

Eighth system, measures 72-75. Vocal line with lyrics: "pe - tu-a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce-at e - is." Dynamics include *p*.

Ninth system of piano accompaniment, measures 76-79. Dynamics include *p*.

6 7 6 5 6 5 #3 6 6 7 #6 7 6 5 4 5  
 4 4# 5 4 #3 #3 5 3 #3 4 #3 #2 #3

# 2. Kyrie

49 Allegro

The musical score consists of several staves. The top two staves are for the vocal line, with a treble clef and a bass clef. The piano accompaniment is shown in a grand staff with three staves: two for the right hand and one for the left hand. The key signature has one flat (B-flat), and the time signature is 7/8. The tempo is marked 'Allegro'. Dynamics include *f* (forte) and *2.f* (second fortissimo). The lyrics are: 'Ky - ri - e - e - le - i - son, e - le - i -'. The score includes a large watermark 'CARUS' across the middle. At the bottom right, there are fingering numbers: 2 #5 7 #3.

e - i - son, e - le - - - - -

son,

Christe e - le - - - - -

son, e - le - i - son, Ky - - - ri - e e - le - - i -

Vc./Basso/Organo

4/3 #3 - 4/2 7 7 - #3 7 - 6 - 6 - 4 - 4 -



e - le

le - i - son, e - le - i - son, e - le - i -

e e - le - i - son, e - le

- i - son, e - le - i - son, e - le - i - son,

*Violoncelli*

6 9 48 7(4)5 3 6 8 7 6 6 45 #4 6 #6  
7 6 5 #3 4 3 3

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including piano accompaniment.

Vocal staves with lyrics:   
 - - i - son, Ky - ri - e e - le - - i -   
 son, e - - le - - - - i - son, Ky - ri -   
 e - le - i - son, e - le - - i - son, Chri-ste e -

Bottom system of musical notation, including figured bass and instrument labels:   
*Tutti Bassi* *Violoncelli* *Tutti Bassi* *Violoncelli* *Tutti Bassi*   
 #6 #3 7 6 b3 46 8 b7 7 6 [3] 6 7

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 13/8. The piano part consists of a steady eighth-note accompaniment.

Second system consisting of two empty musical staves, one in treble clef and one in bass clef.

Third system of musical notation, featuring piano accompaniment in treble and bass clefs. The piano part continues with the eighth-note accompaniment.

Fourth system of musical notation, featuring piano accompaniment in treble and bass clefs. The piano part continues with the eighth-note accompaniment.

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics "son, - - - i - son, Chri-ste e - lei -" are written below the vocal line.

Sixth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics "e e - lei-son, e - lei-son, e - le - - - i - son, Chri-ste e - le -" are written below the vocal line.

Seventh system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics "i - son, Ky - ri - e e - le - i - son, e -" are written below the vocal line.

Eighth system of musical notation, featuring piano accompaniment in bass clef. The lyrics "le - - - i - son," are written below the piano line.

Ninth system of musical notation, featuring piano accompaniment in bass clef. The lyrics "le - - - i - son," are written below the piano line. At the bottom of the system, there is a line of figured bass notation: 5 6 6 6 6 7 #6 #3 #4 5 [-] 6 [3 -] b3 [-] [8] b9 8 7 b6.

*Violoncelli*

70

son,  
 i-son, Chri-ste e-  
 le i-  
 Ky-ri-e e-le-i-

*Tutti Bassi*

6 — 5 [—] b3 [—] #3 #4 6 6 3 b9 8 — 6 6 5 6 [-] 5  
 7 [b]6 5  
 #3 4 [4]3  
 ossia: 5 [-] 6 5





77

son, - - - - - i - son, e - le - - - i -

- - - - - i - son,

8 le - - - - i - son,      Chri-ste e - le - - - -

Ky - - ri - e e - le - i - son,      e - le - - -

*Tutti Bassi*

7    b6    —————    6    b6    6    [b]5    7    6    [—]    b3    —    [—]

80

son, e - son, e - le - - i - -

Ky - ri - e e - le - - i - son,

8 - - - - i - son, e - le - i - son, Chri - ste e -

- - - - i - son, Chri - ste e - le - - - - i -

*Violoncelli* *Tutti Bassi*

6 [—] 4<sup>b</sup> 4 6 [-] 4<sup>b</sup> 5 3 3 3 - 4 3 — [3 —] 6 [b]6 5 6 6 6 4

son, Chri-ste e - le - - - - i -

Chri-ste e - le - - - - i - son, e - le - - - i -

le - - - i - son, e - le - - - i - son, e - le - i -

son, e - le - - i - son, Chri-ste e -

*Violoncelli* *Tutti Bassi*

b3 - b3 - 6 - b3 - 6 [-] b3 - 6 - #3 - 6 - b3 - 6 6 #6 -  
4 - 3

son, e - - i - - son, Chri-ste e - le - - -

son, Ky - ri - e e - lei - son, e - le - - - i-son, e - le -

son, Ky - ri - e, Ky - ri - e e - le - - i - son, Ky - - ri - e

le - - - - i - son, Ky - ri - e e - le - - i-son, e -

6 ——— 6 [-] [43] 6 ——— 6 [-] #3 4 5 6 6 6 7 6 5 6 [-]  
4 [-] [43] ——— [44] [-] b2 #3

89

- - - - i-son, e-le - i-son, e-le-i-son,  
 i-son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-  
 - e-le-i-son, e-le - - - i-son, e-le-i-son, e-le-i-son, e-le - - -  
 le - - - - - i-son, e-le-i-son, Chri-ste e-

*Violoncelli* *Tutti Bassi*

7 #6 [-] 6 [-] 6 [-5] #3 3 6 [ ] 7 #3 7 #6 3 #3 #3 7 6 [4] 3 \*) [b3-] [8] b9 8 7

#4 [ ] 5 #3 5 #6 4 #3 #3 7 6 [4] 3 \*) [b3-] [8] #3

b3 [ ]

\*) Mozart schreibt b3. / Mozart's notation: b3.

First system of musical notation, featuring vocal staves and piano accompaniment.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, including piano accompaniment.

Fourth system of musical notation, including piano accompaniment.

ste e - le - - - i - son, Chri-ste - e -

son, e - le - - i - son, Chri-ste e - le - - - i -

- - - i - son, e - le - i - son, e - le - i - son, e - le - i -

le - - - i - son, e - le - i - son, e - le - i - son, e -

Ninth system of musical notation, including piano accompaniment.

5 [—] 6 6 5 6 — 6 - #3 - 6 - #3 - 6 [-] #3 [-] 6 6 [45] 7  
4 4 #3 [45] #

*Violoncelli* *Tutti Bassi*

Adagio

96

le - - - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

son, Ky - ri - e, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

le - - i - son, e - le - - i - son, e - le - i - son, Ky - ri - e e - le - i - son.

6 [-] #3 [-] 6 [45 -] #3 - 6 7 # 7 [5] 5 7 5 #3 7 5 #3 6 - 6 5 [43] 4 #3



# Sequenz

## 3. Dies irae

Allegro assai

*Corno di Bassetto I, II in Fa/F*  
*f*

*Fagotto I, II*  
*f*

*Clarino I, II in Re/D*  
*f* *a 2*

*Timpani in Re-La/D-A*  
*f*

*Trombone alto*  
*f*

*Trombone tenore*  
*f*

*Trombone basso*  
*f*

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Soprano*  
*Tutti*  
Di - - es i - rae, di - - es

*Alto*  
*f Tutti*  
Di - - es i - rae, di - - es

*Tenore*  
*f Tutti*  
Di - - es i - rae, di - - es

*Basso*  
*f Tutti*  
Di - - es i - rae, di - - es

*Violoncello, Basso, Organo*  
*f*  
5 6  
4 5  
2

4

il - la sae-clum in fa - vil-la: te - ste Da - vid cum Si - byl - la.

il - la sol-vet sae-clum in fa - vil-la: te-ste Da - vid cum Si - byl - la.

il - la sol-vet sae-clum in fa - vil-la: te-ste Da - vid cum Si - byl - la.

il - la sol-vet sae-clum in fa - vil-la: te-ste Da - vid cum Si - byl - la.

#6 6 — 6 2 6 6 6 6 — 5 — Organo:  
 5 4 #4 3 4 — #3 tasto solo

9

*a 2*

Quan - - tus tre - mor est fu - tu - - rus,

Quan - - tus tre - mor est fu - tu - - rus,

8  
Quan - - tus, quan - - tus tre - mor est fu -

Quan - - tus tre - mor est fu - tu - - rus,

b7 ——— 6 ———  
5 ———

quan - do ju - dex est ven - tu - - - rus,

quan - - - do ju - dex est ven - tu - - - rus,

tu - - rus, quan - - - do ju - dex est ven -

quan - - - do ju - dex est ven - tu - - - rus,

4 ————— 13 ————— 7 [ ————— ] 6 [ ————— ]  
 13 ————— 5 [ ————— ]

cun - stri - - cte dis - cus - su - -

cun - - cta stri - - - cte dis - cus - su - -

tu - - rus, cun - - cta stri - cte, stri - cte dis - cus - su - -

cun - - cta stri - - cte dis - cus - su - -

#6 4 3      6      7 3      #8 5 7      [ #5 4 #3 ]

Musical notation for the first system, including a treble clef with a whole note chord and a bass clef with a melodic line starting with an 'a2' marking.

Musical notation for the second system, featuring a treble clef with a whole note chord and a bass clef with a whole note chord.

Musical notation for the third system, showing a grand staff with treble and bass clefs, mostly containing whole note chords.

Musical notation for the fourth system, featuring a complex melodic line in the treble clef and a bass line in the bass clef.

Musical notation for the fifth system, a vocal line with the word 'rus!' written below the staff.

Musical notation for the sixth system, a vocal line with the word 'rus!' written below the staff.

Musical notation for the seventh system, a vocal line with the word 'rus!' written below the staff and an '8' marking above the staff.

Musical notation for the eighth system, a vocal line with the word 'rus!' written below the staff.

Musical notation for the ninth system, a bass clef line with a melodic line and a 'Solo' marking above it.

6 7 #6 6 6 6 6 6 #6 6 #6 6 6 6 6 - #5 -  
 #5 #4 [43] #4 4 #4 4 4 4 - #3 -  
 #3 3 3

Di - i - rae, di - - es il - la sol-vet sae-clum in fa-

Di - es i - rae, di - - es il - la sol-vet sae-clum in fa-

Di - es i - rae, di - - es il - la sol-vet sae-clum in fa-

Di - es i - rae, di - - es il - la sol-vet sae-clum in fa-

Tutti

5 6 6 6  
4 5  
[43]

vil - la, te - ste Da - vid cum Si - byl - la.

vil - la, te - ste Da - vid cum Si - byl - la.

vil - la, te - ste Da - vid cum Si - byl - la.

vil - la, te - ste Da - vid cum Si - byl - la.

#6 6 6 6 b6 6 #5 [-] #6 8 7  
 4 #3 #3 b5 [43 -]



Musical notation for the first system, featuring a treble and bass clef with various notes and rests.

Musical notation for the second system, consisting of two empty staves.

Musical notation for the third system, featuring a grand staff with treble and bass clefs.

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs.

Quan - tre - mor est fu - tu - rus, quan - - - do

Quan - - - tus tre - mor est fu - tu - rus, quan - - - do

Quan - - - tus tre - mor est fu - tu - rus, quan - - - do

Quan - - - tus tre - mor est fu - tu - rus, quan - - - do

Musical notation for the fifth system, featuring a bass clef with a melodic line.

b3 \_\_\_\_\_ 6 \_\_\_\_\_  
 \_\_\_\_\_ 4/4 \_\_\_\_\_  
 \_\_\_\_\_ b3 \_\_\_\_\_

ju - ven - tu - rus, cun - - cta stri - - cte

ju - dex est ven - tu - rus, cun - - cta stri - - cte

ju - dex est ven - tu - rus, cun - - cta stri - - cte

ju - dex est ven - tu - rus, cun - - cta stri - - cte

39

dis - su-rus! Di - es  
 dis - - cus - - su-rus! Di - es  
 dis - - cus - - su-rus! Di - es  
 dis - - cus - - su-rus! Quan - tus tre - mor est fu - tu-rus,

Organ: *tasto solo*  
 Violoncelli

b6 [ — ] 7 [ — ] 6 [4]5  
 4/3 [ — ] 4 #3 6 —

Musical notation for the first system, including vocal line and organ accompaniment.

Musical notation for the second system, including vocal line and organ accompaniment.

Musical notation for the third system, including vocal line and organ accompaniment.

Musical notation for the fourth system, including vocal line and organ accompaniment.

Musical notation for the fifth system, including vocal line and organ accompaniment.



i - es il - la, di - es  
 i - rae, di - es il - la, di - es  
 i - rae, di - es il - la, di - es

quan - tus tre - mor est\_ fu - tu-rus,

Musical notation for the sixth system, including organ and bass parts.

*Tutti Bassi* *Violoncelli*  
 Organo: *tasto solo*  
 #4/3 6 #4/3 6 6 [ ]

47

i - rae, es il - la, quan - tus  
 i - rae, di - es il - la, quan - tus  
 i - rae, di - es il - la, quan - tus  
 quan - tus tre - mor est\_ fu - tu - rus, quan - tus

*Tutti Bassi*

*Organo: tasto solo*

#4 6 #4 6 #4 6

tre - fu - tu - rus, quan-do ju - dex est ven - tu - rus, cun-cta

tre - mor est\_ fu - tu - rus, quan-do ju - dex est ven - tu - rus, cun-cta

tre - mor est\_ fu - tu - rus, quan-do ju - dex est ven - tu - rus, cun-cta

tre - mor est\_ fu - tu - rus, quan-do ju - dex est ven - tu - rus, cun-cta

#4 6 #4 6 #4 6 #4 6 7  
 b3 3 b3 3 b3 3 b3 3 15  
 #3



55

stri - cte su - rus,

cun - - cta stri - cte,

stri - cte dis - cus - su - rus,

cun - - cta stri - cte,

stri - cte dis - cus - su - rus,

cun - - cta

stri - cte dis - cus - su - rus,

cun - - cta

*Organo: tasto solo*

6 6 6 5 6

[5 —————] 7 ————— 7 # 4 [-] #3 [5 —————]



62

stri - stri - - cte dis - cus - su - -

stri - cte, stri - - cte dis - cus - su - -

8 cun - - cta stri - cte, stri - - cte dis - cus - su - -

cun - - cta stri - cte, stri - cte dis - cus - su - -

[5 ————— ] b6 ————— 5 7 # 4 #3

65

Musical notation for the first system, including treble and bass staves with notes and rests.

a2

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

Musical notation for the fifth system, including treble and bass staves with notes and rests.

rus!

Musical notation for the sixth system, including treble and bass staves with notes and rests.

rus!

Musical notation for the seventh system, including treble and bass staves with notes and rests.

rus!

Musical notation for the eighth system, including treble and bass staves with notes and rests.

rus!

Musical notation for the ninth system, including treble and bass staves with notes and rests.

Solo

4 6 6 #3 46 6 [4]6 6 6 #6 6 6 #6 6 6 6 5  
 #4 3 b3 4 3 4 #3

# 4. Tuba mirum

Andante

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Trombone  
tenore solo

Violino I

Violino II

Viola

Sopran

Alto solo

Tenore solo

Basso solo

Violoncello e Basso

The musical score is written for a full orchestra and vocal soloists. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The instruments and their parts are as follows:

- Corno di Bassetto I, II in Fa/F:** Resting throughout the piece.
- Fagotto I, II:** Resting throughout the piece.
- Trombone tenore solo:** Plays a melodic line starting with a forte (*f*) dynamic, featuring a descending scale and a rising scale.
- Violino I and Violino II:** Violino I plays a melodic line starting with a piano (*p*) dynamic. Violino II plays a rhythmic accompaniment.
- Viola:** Plays a rhythmic accompaniment, starting with a piano (*p*) dynamic.
- Sopran, Alto solo, Tenore solo, Basso solo:** All vocal soloists are resting throughout the piece.
- Violoncello e Basso:** Plays a rhythmic accompaniment, starting with a piano (*p*) dynamic.

The lyrics for the vocal soloists are: Tu - ba mi - rum spar - gens so - - - - -

- - num, tu - ba mi-rum spar-gens so-num per se-pul-chra re-gi-o-num, co-get

o - mnes an - te thro-num, co-get o - mnes an - te thro - - num.

tu - ra, cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.

Musical staff with treble clef and bass clef. The bass clef part has a dynamic marking *p* and a fermata over a note.

Empty musical staff with treble clef and bass clef.

Piano accompaniment section with three staves (treble, middle, and bass clefs). Each staff has a dynamic marking *p*. A large watermark "CARUS" is overlaid on the music.

Two empty musical staves with treble clef and bass clef.

8  
Li - ber scri-ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur,

Bass line with a dynamic marking *p*.

1.

8

un - - de mun - dus, mun - dus ju - - di - ce - - - tur.

Ju - - dex

Violoncelli



Musical notation for the first system, featuring a treble and bass clef with a piano (*p*) dynamic marking. The bass line contains a long note followed by a chordal figure.

Musical notation for the second system, featuring a bass clef.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. A large watermark 'CARUS' is overlaid on the notation.

Musical notation for the fourth system, featuring a grand staff with lyrics: er - go cum se - de - bit, quid - - quid la - tet ap - pa-

Musical notation for the fifth system, featuring a grand staff with a fermata over the first measure.

Musical notation for the sixth system, featuring a bass clef.

39

*p* 1.

*p*

ad sum mi - ser tunc di - ctu - rus? Quem pa-  
re-bit: nil in-ul - tum re - ma - ne - bit.

8

*Tutti Bassi*

43

50

*p*

*p*

*sf* *p*

*sf* *p*

*sotto voce*

cu - rus, ju - stus sit se -

*sotto voce*

Cum ju - stus sit se -

*sotto voce*

Cum vix ju - stus, ju - stus sit se -

*sotto voce*

Cum vix ju - stus, ju - stus sit se -

*sfp*

*f p* *crescendo* *f* *pp*

*f p* *crescendo* *f* *pp*

*f p* *crescendo* *f* *p*

*f p* *crescendo* *f* *p*

*f p* *crescendo* *f* *p*

cu - rus, vix ju- vix ju- stus sit se - cu - - rus.

*crescendo* *f*

cu cum ju- stus, vix ju- stus sit se - cu - - rus.

*crescendo* *f*

cu - rus, cum vix ju- stus, vix ju- stus sit se - cu - - rus.

*f p* *crescendo* *f*

cu - rus, cum vix ju- stus, vix ju- stus sit se - cu - - rus.

*f p* *crescendo* *f* *p*

# 5. Rex tremendae

*Corno di Bassetto I, II*  
*in Fa/F*  
*f*

*Fagotto I, II*  
*f*

*Clarino I, II*  
*in Re/D*

*Timpani*  
*in Re-La/D-A*

*Trombone alto*  
*ossia: senza Tromboni...*  
*f*

*Trombone tenore*  
*f*

*Trombone basso*  
*f*

*Violino I*  
*f*

*Violino II*  
*f*

*Viola*  
*f*

*Sop*  
 Tutti *f*  
 Rex,

*Alto*  
 Tutti *f*  
 Rex,

*Tenore*  
 Tutti *f*  
 Rex,

*Basso*  
 Tutti *f*  
 Rex,

*Violoncello, Basso, Organo*  
 Solo *f*  
 Tutti  
 6 6 5  
 4 #3

4

*f*

Rex, Rex tre-men-dae ma - je-

Rex, Rex, Rex tre-men-dae ma - je-

Rex, Rex, Rex tre-men-dae ma - je-

Rex, Rex, Rex tre-men-dae ma - je-

# \*)

\*) Bezifferung T. 6-17 aus dem Erstdruck der Stimmen. / Figuration for num. 6-17 is taken from the first edition of the parts.

7

sta - tis, Rex tre - men - - - - - dae ma - je -

sta - tis, Rex tre - men - - - - - dae ma - je - sta -

8 sta - tis, qui sal - van - dos sal - vas

sta - tis, qui sal - van - dos

5 [5] 7 8 5 7 8 6



9

sta, Rex tre - men - - - - - dae ma - je - sta - tis, Rex tre - men - dae ma - je -

- - tis, Rex tre - men - - - - - dae ma - je - sta - - - - - tis, Rex tre - men - dae ma - je -

8 gra - tis, qui sal - van - dos sal - vas gra - - - - - tis, Rex tre - men - dae ma - je -

sal - vas gra - tis, sal - vas gra - - - - - tis, Rex tre - men - dae ma - je -

7 — 8 — 5 7 — 8 [—] 6 7 — 7 — 6 — 6 6 [4] 6 4 6 6 [7] 5

12

qui sal - van - dos sal - vas

sta - tis, qui sal - van - dos

sta - tis, Rex tre - men - - - - - dae ma - je - sta - - - - -

sta - tis, Rex tre - men - - - - - dae ma - je -

#3 — 5 — 7 — 8 — 5[4]3

14

gra - tis, Rex tre - men - - - - - dae, Rex tre - men - dae ma - je -  
 sal - vas gra - tis, Rex tre - men - dae ma - je -  
 - - - - - tis, Rex tre - men - - - - - dae, Rex tre - men - dae ma - je -  
 sta - - - - - tis, Rex tre - men - dae, Rex tre - men - dae ma - je -

17 — 8 — [4]5 5 — 9 — 8 — 7[4]5 — 6 [ — ]  
 7 — 5 — 3 — 5 #3 —

16

sta - tis, qui sal-van-dos sal-vas gra - tis,

Sal - va me,

sta - tis, qui sal-van-dos sal-vas gra - tis,

Sal - va me,

sta - tis, qui sal-van-dos sal-vas gra - tis,

sta - tis, qui sal-van-dos sal-vas gra - tis,

Solo

Organo: tasto solo

6 [4] 5  
4 #3

[#]

sal - va me, fons pi - e - ta - - - tis.

sal - va me, fons pi - e - ta - - - tis.

Sal - va me, sal - va me, fons pi - e - ta - - - tis.

Sal - va me, sal - va me, fons pi - e - ta - - - tis.

*Tutti*

Carus

[ 8 ——— ]	7	b6	7	b6	-	6	-	b5	————— ]
[ b6 ——— ]			5	#4	-	4	-	#3	- ]
				[ 3 - ]					

# 6. Recordare

The musical score is arranged in a system with the following parts from top to bottom:

- Corno di Bassetto I in Fa/F**: Treble clef, 3/4 time. Starts with a whole note F4, followed by quarter notes G4, A4, B4, and a quarter note Bb4. Dynamic *p*.
- Corno di Bassetto II in Fa/F**: Treble clef, 3/4 time. Starts with a whole note F4, followed by quarter notes G4, A4, B4. Dynamic *p*.
- Fagotto I**: Bass clef, 3/4 time. Rest.
- Fagotto II**: Bass clef, 3/4 time. Rest.
- Violino I**: Treble clef, 3/4 time. Rest.
- Violino II**: Treble clef, 3/4 time. Rest.
- Viola**: Alto clef, 3/4 time. Rest.
- Soprano solo**: Treble clef, 3/4 time. Rest.
- Alt**: Treble clef, 3/4 time. Rest.
- Tenore solo**: Treble clef, 3/4 time. Rest.
- Basso solo**: Bass clef, 3/4 time. Rest.
- Violoncelli, Basso, Organo**: Bass clef, 3/4 time. Starts with a whole note F3, followed by eighth notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Includes trills (tr) on B4 and C5. Dynamic *p*.

\*) In allen Quellen unbeziffert. / Unfigured in all sources.

6

*Fg. III*

*p*

*p*

*tr*

*tr*

*tr*

*tr*

*Tutti Bassi*

Empty musical staves for piano accompaniment, consisting of two treble clefs and one bass clef.

Musical notation for piano accompaniment. The first staff has a trill (tr) over a note. The second and third staves contain rhythmic accompaniment.

Vocal staves with lyrics. The lyrics are: "Re - - - - cor - da - - - - re".

Piano accompaniment for the vocal line, featuring a melodic line in the bass clef.



Carus

*p*

*Fg. I*

*Fg. II*

*p*

tu vi - ae: ne me per - das il - la

ne me

tu - - ae vi - - ae: ne me per - das il - la

ne me per - das il - la di - e,

*Tutti Bassi*

30

di - me per - das il - la di - - e.

per me per - das il - la di - - e.

di - - e, ne me per - das il - la di - - e.

ne me per - das, per - das il - la di - - e.

Violoncelli

36

*Fg. I/II*

*a 2*

*tr*

*p*

Se - di - sti

Se - di - sti

Quae - rens me,

Quae - rens me,

*Tutti Bassi*

41

las - sus: cru - cem pas - sus: tan - tus

las - cru - cem pas - sus: tan - tus

red - e - mi - sti tan - tus

red - e - mi - sti tan - tus

la - bor sit cas - sus, tan - tus la-bor non sit cas - -

la - bor non sit cas - sus, tan - tus la-bor non sit cas - -

la - bor non sit cas - sus, tan - tus la-bor non sit cas - -

la - bor non sit cas - sus, tan - tus la-bor non sit cas - -

Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

Musical notation for piano accompaniment, consisting of three systems of two staves each (treble and bass clef). The first system shows a melodic line in the right hand and a bass line in the left hand.

Carus

Vocal staves with lyrics. The lyrics are: "sus. u - - ste ju - dex ul - ti - o - nis, sus. Ju - ste ju - dex ul-ti - o - nis, do -".

sus,

Violoncelli

Musical notation for Violoncelli, consisting of a single staff with a bass clef and a series of notes.

Musical score for piano accompaniment, first system. It consists of four staves: two treble clefs and two bass clefs. The first two staves are labeled "Fg. I" and "Fg. II". The music begins with a piano (*p*) dynamic marking. The notes are primarily quarter and eighth notes, with some rests.

Musical score for piano accompaniment, second system. It consists of four staves: two treble clefs and two bass clefs. The staves are mostly empty, with some faint markings, suggesting a continuation of the piano part from the previous system.

Vocal lines with lyrics. The lyrics are: "do - mis-si-o - nis, an - te di - em ra - ti - An - te - num fac re- mis-si-o - - nis, an - te di - em ra - ti - an - te di - em ra - ti - o - nis,". The music is in a major key with a common time signature. The vocal lines are written in treble clefs. A large watermark "CARUS" is overlaid on the page.

Below the vocal lines is a section labeled "Tutti Bassi" in a bass clef, featuring a rhythmic pattern of eighth notes.



Piano accompaniment for the first system, measures 64-68. It consists of four staves: two treble clefs and two bass clefs. The music features a steady accompaniment with some melodic lines in the upper staves.

Piano accompaniment for the second system, measures 69-73. It consists of three staves: two treble clefs and one bass clef. The music is mostly rests, with some melodic fragments in the upper staves starting in measure 73, marked with a piano (*p*) dynamic.

Vocal lines for the first system, measures 64-68. It consists of four staves. The lyrics are:
   
o - an - te i - em ra - ti - o - nis.
   
di - em, a - te di - em ra - ti - o - nis.
   
o - - nis, an - te di - em ra - ti - o - nis.
   
an - te di - em, di - em ra - ti - o - nis.

Violoncelli part, measures 64-68. It consists of a single bass clef staff. The music is a continuous melodic line with some rests.

Violoncelli

Fig. I/II

*f*

*f*

*f*

*f*

*p*

*tr*

*f*

*f*

*f*

In - ge - mi - sco, tam-quam re - us:

In - ge - mis - co, tam-quam re - us:

In - ge - mi - sco, tam-quam re - us:

In - ge - mi - sco, tam-quam re - us:

*Tutti Bassi*

*f*

76

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti

pa ru bet vul - tus me - us: sup - pli - can - ti

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti

cul - pa ru - bet vul - tus me - us: sup - pli - can - ti

Empty musical staves for piano accompaniment, consisting of three staves (treble, middle, and bass clefs).

Musical notation for piano accompaniment, consisting of three staves (treble, middle, and bass clefs) with notes and rests.

Vocal line with lyrics and piano accompaniment. The lyrics are: "De - us. Qui i - am ab - sol - vi - sti, mi - hi quo - que spem de - ce De - us. mi - hi quo - que, mi - hi par - ce De - us. et la - tro - nem ex - au - di - sti, mi - hi par - ce De - us."

Piano accompaniment for the vocal line, consisting of a single bass clef staff with notes and rests.

89

*p* *f p*

*f p*

di - sti, que spem de - di - sti.

quo - que, mi - hi quo - que spem de - di - sti. Pre - ces me - ae

quo - que, mi - hi quo - que spem de - di - sti.

mi - hi quo - que spem de - di - sti. Pre - ces me - ae

*f p*

Sed tu bo - - - nus

non sunt di - - gnae:

Sed tu bo - - -

non sunt di - - gnae:

Violoncelli

Piano introduction for measures 103-108. The score consists of three staves: two treble clefs and one bass clef. The music is mostly rests, indicating a quiet or sustained accompaniment.

Piano accompaniment for measures 103-108. It features two treble clefs and one bass clef. The music includes dynamic markings of *f* (forte) and *p* (piano). A large watermark 'CARUS' is overlaid on the score.

Vocal lines for measures 103-108. The lyrics are:
   
fac - - - - - ne, ne per-en-ni cre-mer i-gne.
   
ne per-en-ni cre-mer i-gne.
   
- - nus fac be-ni - - - gne, ne per-en-ni cre-mer i-gne.
   
ne per-en-ni cre-mer i-gne.
 A large watermark 'CARUS' is overlaid on the score.

*Tutti Bassi*
  
*f*
 Musical notation for the *Tutti Bassi* section, starting with a forte (*f*) dynamic marking.

*p*

*p*

*p*

*p*

er - ves lo - cum prae - sta, et ab hae - dis me\_

ter o - ves lo - cum prae - sta, et ab hae - dis me

In - ter o - ves lo - cum prae - sta, et ab hae - dis me

In - ter o - ves lo - cum prae - sta, et ab hae - dis, ab hae - dis me

*p*



Piano accompaniment for the first system, measures 117-122. It consists of four staves: two treble clefs and two bass clefs. The music features a steady eighth-note accompaniment in the bass and more melodic lines in the treble.

Piano accompaniment for the second system, measures 123-128. It consists of four staves. The first two staves (treble clef) have a piano (*p*) dynamic marking. The music continues with similar accompaniment patterns.

Vocal line with lyrics for the third system, measures 129-134. The lyrics are:
   
— se — s in — par — — — te dex — tra, sta — tu-ens in —
   
se — sta — tu-ens in par — — — te dex — tra, sta — tu-ens in
   
se — que — stra, sta — tu-ens in par — — — te dex — tra, sta — tu-ens in
   
se — que — stra, sta — tu-ens in par — te dex — tra, sta —
   
The vocal line is written on a single treble clef staff. The lyrics are aligned with the notes. There are also piano accompaniment staves visible in this system.

par - - - te dex -  
 - - - ex - tra.  
 par - - - te dex - tra.  
 - tu-ens in par - te dex - tra.

# 7. Confutatis

Andante

Corno di Bassetto I, II  
in Fa/F

Fagotto I

Fagotto II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,  
Basso, Organo

The musical score is written for a full orchestra and vocal soloists. It features a variety of instruments including woodwinds (Corno di Bassetto, Fagotto), brass (Trombone alto, tenore, basso), strings (Violino I, Violino II, Viola, Violoncello, Basso), and organ. The vocal parts include Soprano, Alto, Tenore, and Basso. The score is in common time (C) and the key signature has one sharp (F#). The tempo is marked 'Andante'. Dynamics include *f* (forte) and *f Tutti*. The organ part is specifically marked 'Organo: tasto solo'. The vocal parts have lyrics in Italian: 'Con - fu - ta - tis ma - le - ctis,'.

3

di - - ctis, flam - mis a - cri-bus ad-  
 flam - mis a - cri-bus ad - di - - ctis, ma - le-

ossia: *p*  
[od./or 4]

5

ossia: *p*  
[od./or 4]

*p*

*p*

*p*

*p*

*p*

*p*

Tutti sotto voce

*p*

Tutti sotto voce

*p*

Vo - - ca, vo - ca me,

*p*

di - ctis, flam - mis a - cri-bus ad - di - ctis,

*p*

di - ctis, flam - mis a - cri-bus ad - di - ctis,

*p*

Solo

*p*

9

ca me c - ne - di - - ctis.

vo - ca me cum be - ne - di - - ctis.

Con - fu - ta - - tis

Con - fu - ta - - tis ma - le-

*Tutti*

ma - le - di - - ctis, flam - - - mis a - cri - bus ad -  
di - - ctis, flam - mis a - cri - bus ad - di - ctis, con - fu -

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *p* (piano).

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *p* (piano).

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *p* (piano).

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *p* (piano).

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *p* (piano).

di - ctis, con - fu-ta - tis ma - le - di - ctis, flam - mis a - cri-bus ad - di - ctis,  
 ta - tis ma - le-di - ctis, ma - le - di - ctis, flam - mis a - cri-bus ad - di - ctis,

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The piano part consists of two staves with a treble and bass clef. The vocal line is on a single staff with a treble clef. Dynamics include *Solo* and *p* (piano).



17

*p*

*p*

sotto

Vo - - - ca me cum be-ne- di - ctis, cum be - ne - di - ctis, vo -

sotto

Vo - - - ca, vo - ca me, vo - ca me cum be-ne -di - ctis,

8

*Fg. I/II*

ca me, ca me, vo - ca me cum be - ne - di - - - -

ca me, vo - ca me cum be - ne - di - - - -

Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and dynamic markings *p*. The system shows a melodic line in the treble clef and a bass line in the bass clef, with a fermata over the final measure.

Musical notation for the second system, consisting of three staves (treble, middle, and bass clefs) with rests, indicating a piano accompaniment that is silent during this section.

Musical notation for the third system, featuring a piano accompaniment with a treble and bass clef. The music consists of rhythmic patterns, likely sixteenth notes, with a dynamic marking of *p*.

Vocal staves for three voices (Soprano, Alto, and Tenor/Bass) with lyrics: "ctis. O - ro sup - plex et ac -". The lyrics are repeated for each voice part. Dynamic markings *p* are present above the vocal lines.

Musical notation for the fourth system, including a bass line with a dynamic marking of *p* and a *Tutti* instruction. Below the staff are figured bass notations:  $\begin{matrix} 6 \\ 4 \\ \#2 \end{matrix}$  and  $\begin{matrix} b7 \\ b5 \\ 8 \end{matrix}$ .

28

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

nis, cor con -  
 cli - - - nis, cor con -  
 cli - - - - - nis, cor con -  
 cli - - - - - nis, cor con -

$\flat 6$   $\flat 5$   $\flat 4$   $\flat 5$   $\flat 7 / 3$   $[\flat 5 \flat 3]$   $\flat 6$   $\sharp 4$   $\sharp 2$

tri am qua si ci - - - - nis:

tri - si ci - - - - nis:

tri - tum qua - si ci - - - - nis:

tri - tum qua - si ci - - - - nis:

7  
b5  
#3

b6 5 #3

#4 5

b8

cu - - ram, ge - re

- re cu - - ram, ge - re

ge - re cu - - ram, ge - re

ge - - - re cu - - - ram, cu - - - ram

b6 4 2

b7 b5

b6 b4

[b]6 #4 #2

cu - - - - nis.

cu - me - fi - - - - nis.

cu - ram me - i fi - - - - nis.

me - - - i fi - - - - nis.

[b]7  
 45  
 43

b6 5 [b]7 4 3

*Solo*

*Organo: tasto solo*

*Segue*

# 8. Lacrimosa

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Clarino I, II  
in Re/D

Timpani  
in Re-La/D-A

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,  
Basso, Organo

The musical score is written for a full orchestra and vocal soloists. The key signature is one flat (B-flat) and the time signature is 12/8. The instruments listed are: Corno di Bassetto I, II in Fa/F; Fagotto I, II; Clarino I, II in Re/D; Timpani in Re-La/D-A; Trombone alto; Trombone tenore; Trombone basso; Violino I; Violino II; Viola; Soprano; Alto; Tenore; Basso; and Violoncello, Basso, Organo. The vocal parts (Soprano, Alto, Tenore, Basso) enter in the third measure with the lyrics "La - cri - mo - sa". The score includes dynamic markings such as *p* (piano) and *Tutti*. A large watermark "Carus" is overlaid on the score.

*Tutti*  
*p*

La - cri - mo - sa

*Tutti*  
*p*

La - cri - mo - sa

*Tutti*  
*p*

La - cri - mo - sa

*Tutti*  
*p*

La - cri - mo - sa

*Tutti*

*p*

Organo: *tasto solo*



Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Musical notation for the third system, including treble and bass staves with notes and rests.

Musical notation for the fourth system, including treble and bass staves with notes and rests.

di - la, qua re - sur - get ex fa - vil - la

di - - es il - la, qua re - sur - get ex fa - vil - la

die - - es il - la, qua re - sur - get ex fa - vil - la

di - - es il - la, qua re - sur - get ex fa - vil - la

Musical notation for the ninth system, including treble and bass staves with notes and rests.

7

*crescendo* *f*

*crescendo* *f*

*f*

*p* *crescendo* *f*

*p* *crescendo* *f*

*p* *crescendo* *f*

*crescendo* *f* *p*

*crescendo* *f* *p*

*crescendo* *f* *p*

*crescendo* *f* *p*

*crescendo* *f* *p*

*crescendo* *f* *p*

ju - di - can - dus ho - mo re - us: la - - cri - mo - sa di - - es il - la,  
*f* *sotto voce*

ju - di - can - dus ho - mo re - us: la - - cri - mo - sa di - - es il - la,  
*crescendo* *f* *sotto voce*

8 ju - di - can - dus ho - mo re - us: la - - cri - mo - sa di - - es il - la,  
*crescendo* *f* *sotto voce*

ju - di - can - dus ho - mo re - us: la - - cri - mo - sa di - - es il - la,  
*crescendo* *f* *sotto voce*

*crescendo* *f* *p*

6\*) #6 6 5  
4 #3

*Organo: tasto solo*

\*) Bezifferung T.8, 21-22 aus dem Erstdruck der Stimmen. / Figuration of mm. 8, 21-22 is taken from the first edition of the parts.

*f*

*f*

*f*

*f*

qua - re - sur - get ex - fa - vil - la ju - di - can - dus

*f*

qua - re - sur - get ex - fa - vil - la ju - di - can - dus

*f*

qua - re - sur - get ex - fa - vil - la ju - di - can - dus

*f*

qua re - sur - get ex fa - vil - la ju - di - can - dus

*f*

*f* b6 - [6 -] 6 - 7 5 8 b7 b7 6 5 4 #3  
 b5 4 4 - [45] 5 8 b7 b7 6 5 4 #3  
 2 - - #3 4 3 5

14 *p*  
1. *e*

*f*

ho - mo re - us: Hu - ic er - go par - ce De - us. Pi - e Je - su,

ho - mo re - us: Hu - ic er - go par - ce De - us. Pi - e Je - su,

ho - mo re - us: Hu - ic er - go par - ce De - us. Pi - e Je - su,

ho - mo re - us: Hu - ic er - go par - ce De - us. Pi - e Je - su,

*Violoncelli*

*p*  
b7 6 5 9 8 p b6 b7 - b7 b6 b6 - b6 6 6 6  
5 [-] 4 3 b5 4 5 - 5 4 b5 - 4 3 4 3

*p*

Je - mi - ne,

Je - su Do - mi - ne,

Je - su Do - mi - ne,

Je - su Do - mi - ne,

*Tutti Bassi*

*Solo*

*Organo: tasto solo*

$\flat 7$   $\sharp 6$   $\flat 7$   
5 4 5

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*.

Second system of musical notation, including vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*.

Third system of musical notation, primarily piano accompaniment. The piano part includes a dynamic marking of *f*.

Fourth system of musical notation, primarily piano accompaniment. The piano part includes a dynamic marking of *f*.

Fifth system of musical notation, including vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*. The lyrics are: Do - is re - - qui-em\_\_\_\_\_, do - na, do - na

Sixth system of musical notation, including vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*. The lyrics are: Do - - na e - is re - - qui-em\_\_\_\_\_,

Seventh system of musical notation, including vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*. The lyrics are: Do - - na e - is re - - qui-em\_\_\_\_\_, do - na,

Eighth system of musical notation, including vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f*. The lyrics are: Do - - na e - is re - - qui-em\_\_\_\_\_,

Ninth system of musical notation, primarily piano accompaniment. The piano part includes a dynamic marking of *f* and the instruction *Tutti*. The lyrics are: Do - - na e - is re - - qui-em\_\_\_\_\_,

The musical score consists of several systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has three staves (treble, middle, and bass clef). The fourth system has three staves (treble, middle, and bass clef). The fifth system has three staves (treble, middle, and bass clef). The sixth system has three staves (treble, middle, and bass clef) with lyrics: "e - qui - em, re - qui - em.". The seventh system has three staves (treble, middle, and bass clef) with lyrics: "do - na e - is re - qui - em, re - qui - em.". The eighth system has three staves (treble, middle, and bass clef) with lyrics: "do - na e - is re - qui - em, re - qui - em.". The ninth system has one staff (bass clef) with lyrics: "do - na e - is re - qui - em.". The word "Segue" is written at the end of the ninth system.

8 5 3 4 2 6 7 5 4 6 #3 6 4 #3 6 4 #7 6 4 5 #3 #7 4 #3 Segue

# Amen

*Corno di Bassetto I, II*  
*in Fa/F*

*Fagotto I, II*

*Clarino I, II*  
*in Re/D*

*Timpani*  
*in Re-La/D-A*

*Violino I*

*Violino II*

*Viola*

*f Tutti*

*Soprano*  
A - - men, a - - men, a - men, a - -

*Tromba*  
alto  
A - - - - - - - - - - - men,

*Trombone tenore*  
*Tenore*  
*f Tutti*  
A - - -

*Basso*  
*Trombone basso*

*Violoncello*  
*e Basso*

*Organo*  
*Tutti*  
*f*

*Violoncelli*  
*f*



8

*f*

men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

- mer a - men, a - men, a - men, a - men,

men, a - men,

*f Tutti*

A - - - - -

*Tutti Bassi*

*f*

8 3 — #3 5 — 6 6 4 2

Two staves of musical notation, likely for keyboard or guitar accompaniment, featuring treble and bass clefs and various musical notes and rests.

Two empty staves, one in treble clef and one in bass clef, positioned between the first and second systems of music.

Two staves of musical notation, likely for keyboard or guitar accompaniment, featuring treble and bass clefs and various musical notes and rests.

Four staves of musical notation with lyrics. The lyrics are: "a - - - - - men. A - - - - -", "a - - - - - n, a - men, a - - - - - men, a - - - - - men, a - - - - - men,", "a - - - - - men, a - men, a - - - - - men, a - men, a - men, a - men,", and "- - - - - - - - - - - men, a - - - - - men, a - - - - - men,".

*Vc./ Basso/ Organo*

A single staff of musical notation for the instrument part, featuring a bass clef and various musical notes and rests.

7 6 6 6 7 #6 #6 6 46 6 5 6 6 5  
5 43 #4 5 5 5 5 44 6 5  
43 2 4 3 4 3 4 3

men, - - - men, a - - - men, a - men, a -

a - - - men, a - men, a - men, a - - - - men,

a - men, a - - - men, a - - - - men, a - - - men, a - men,

a - men, a - - - men, a - men, a - men, a - men, a - men,

$\begin{matrix} \sharp 6 \\ \sharp 4 \\ 2 \end{matrix}$  ——— 6 ——— 6 6 7 5 ———  $\begin{matrix} 6 \ \sharp 5 \\ \sharp 4 \\ 2 \end{matrix}$  7  $\sharp 3$   $\sharp 3$  6 6 7 6 6 —  $\begin{matrix} \sharp 6 \\ \sharp 5 \\ 5 \end{matrix}$

4 6 6 4 6 7 4 6 6 4 6 6 6 6 6 6

5 5 2 5 #8

40

a - - - - - men. A - - - - - men,

- - - - - a - - - - - men. A - - - - -

men \_\_\_\_\_, a - - - - - men. A-men, a - - - - - men, a - men,

- - - - - men. A - - - - - men, a -

*Violoncelli*

*Bassi ed Organo*

*Organo: tasto solo*

5 #3 = 6 6

47

men, a - - men. A - - - -

- - - - men, a - - - - men. A - -

a - - men, a - men, a - - men, a - - men. A - - men, a -

- - men, a - - - - men, a - men, a - - men. A - - men,

A - - - - -  
 - - - - - men. A - - men, a - - men,  
 - - - - - men, a - - - - - men. A - - - - -  
 a - - - - - men. A - - - - -

6 7 6 7 5 — 5 — 4 5 #3 6 - 6 3 6 5 3 6 6 5

*a 2*



a - men, a - - - men, a-men. A - - - -

men, a - - - - men, a - men, a - - - - men, a-men, a - men,

a - - - - men, a - men, a - - - - men, a - men, a - - - - men,

a-men, a - men, a-men, a - men, a - - - - men, a -

81

men, a - - - men.

men, a - - - men, a - - - men.

a - - - men, a - men, a - men, a - - - - - men.

- - men, a - men, a - men, a - men, a - - - - - men.

# Offertorium

## 9. Domine Jesu

Andante con moto

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Violoncello,  
Basso, Organo

*p* *f* *f* *f* *f* *f* *f* *f*

Tutti *p* *f* *f* *f* *f* *f* *f* *f*

Do - mi - ne Je - su Chri - - - ste, Rex

Do - mi - ne Je - su Chri - - - ste, Rex

Do - mi - ne Je - su Chri - - - ste, Rex

Do - mi - ne Je - su Chri - - - ste, Rex

*p* *f* *f* *f* *f* *f* *f* *f*

6\*) 6 6 6 6

\*) Bezifferung bis T. 20 von Süßmayr. / Figuration until m. 20 by Süßmayr.

3

ri-ae, Rex

li - - be-ra a - ni-mas o - mni-um fi -

glo glo - ri-ae, li - be-ra a - ni-mas o-mni - um fi - de - li -

glo - ri-ae, Rex glo - ri-ae, li - - be-ra a - ni-mas o - mni-um fi -

glo - ri-ae, Rex glo - ri-ae, li - be-ra a - ni-mas o-mni - um fi - de - li -

[5 — 5 — 5 — 5 — ] [6 7 [—] 6 7 6 6 6 7 [—] 6 7  
5 4 [5 —] 5 5 5 4 [5 —] 5

de- de - fun - cto de poe-nis in - fer - - - ni, de poe-nis in-

um - rum de poe - nis in - fer - - ni, de

de-li-um de-fun - cto - rum de poe - nis in - fer - - ni, de

um de-fun-cto - - rum de poe - nis in - fer - ni,

6 7 6 [-] #3 f Organo: tasto solo 6 - 6 - [6] f  
 [4 3] [#2] 5 - 4 - 3 - Organo: tasto solo

ni, et de pro - fun - - do la - - - -

poe - - ni, et de pro - fun - - do la - - - -

poe - nis in - fer - - ni, et de pro - fun - do la - - - -

de poe - nis in - fer - ni, et de pro - fun - do la - - - -

p  
6 [-] 46 - 6 [8 - 7] 6 - 46 7 [b]6 5 -  
5 [-] 4 - 5 [-] [b]4 3 2 b5 45 4 4 [4]3  
3 -

cu: li - be - ra, li - be - ra e - - as de

cu: li - be - ra e - - as de

cu: li - be - ra e - - as de

cu: li - be - ra e - - as de

*Solo* *Tutti*

[6] 6 6 5 6 [b6] f


6  
4  
b3

17

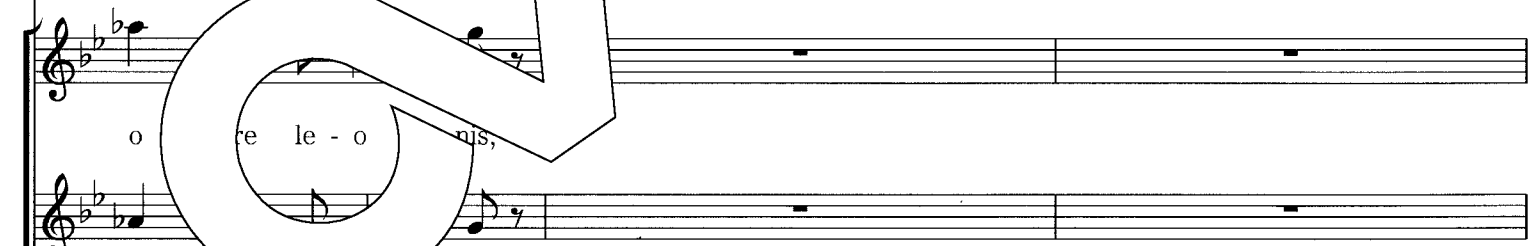
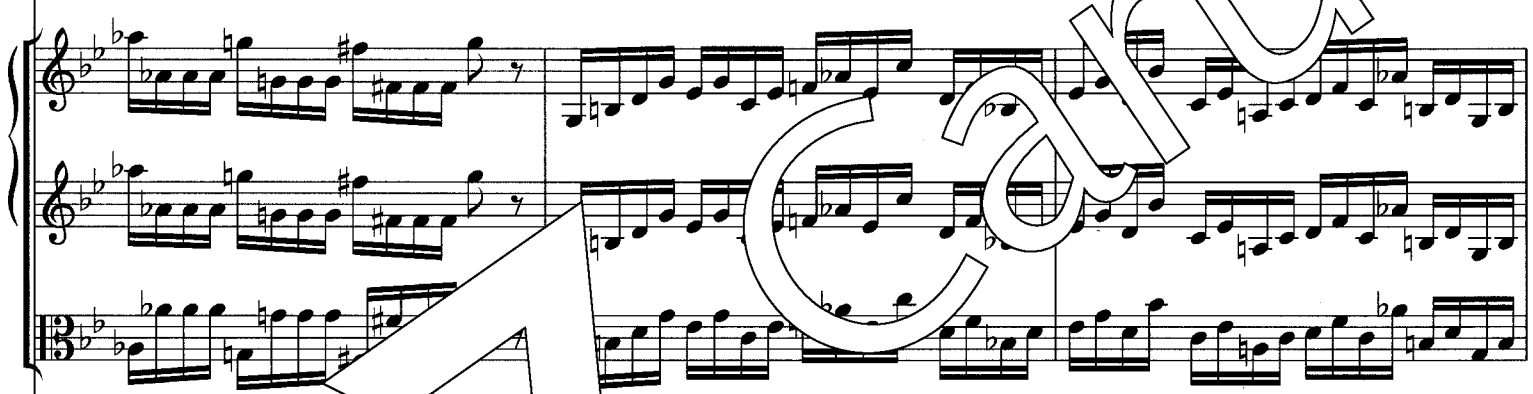

re le - o - nis, li - be - ra, li - be - ra e - - - as de  
 o - nis, li - be - ra e - - - as de  
 o - re le - o - nis, li - be - ra e - - - as de  
 o - re le - o - nis, li - be - ra e - - - as de

1 — 1 — 1 — [1] p 6  $\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$  — [7]  $\begin{matrix} \flat 6 \\ 4 \end{matrix}$  — 6  $\begin{matrix} \flat 3 \\ 6 \end{matrix}$  f



ossia: 

20



o - re le - o - nis,

o - re le - o - nis,

o - re le - o - nis, ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -

o - re le - o - nis,



1 1 1 [1] 43 6 b3 6 [b]5 5 46 5 b5 6 5

23

ne ab-sor-be-at e - as  
-be-at e - as tar - ta-rus, ne ca-dant in ob - scu-rum, ne ca-dant,  
scu-rum, ne ca-dant, ne ca-dant in ob - scu - rum, ne ca-dant, ne

6 6 b3 6 5 6 6 [3] 7 9 #6 6  
5 5 5 5 5 5 5 5 5 5  
#3 3 3 3 3 3 3 3 3 3

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part includes a dynamic marking of *f* (forte).

Second system of musical notation, primarily piano accompaniment. It features a prominent bass line in the lower staff and a more active treble line in the upper staves. A dynamic marking of *f* is present.

Third system of musical notation, continuing the piano accompaniment with intricate rhythmic patterns in both the treble and bass staves.

Fourth system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The lyrics are: "tar rus, ne ca tu-rum, ne ca-dant, ne ca-dant in ob - scu - scu - rum, ne ca-dant, ne ca-dant, ne ca-dant in ob - ca-dant, ne ca-dant in ob - scu-rum, ne ca-dant, ne ca-dant, ne ca-dant in ob - ne ab - sor - be-at e - as tar - ta-rus, ne ca-dant in ob -".

Fifth system of musical notation, primarily piano accompaniment. Below the staves is a line of figured bass notation: 6 5 13, 5 — 6 5 [43], 5 — 9 7, 9 7, 9 - 4 - #6, 7 - 2 - 5, 3.

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ca - dant, ne ca-dant in ob - scu - rum: sed  
 scu-ri dant, ne ca-dant in ob - scu - rum:  
 scu-rum: ne ca - dant, ne ca-dant in ob - scu - rum:  
 scu-rum, ne ca-dant in ob - scu - - - rum:

*p* Solo

6\*) # [#] #3 *p* Organo: *tasto solo* 6 8 7 6 5 3 2 3

\*) Bezifferung bis T. 71 von Süßmayr. / Figuration until m. 71 by Süßmayr.

si - gni - fer san - ctus Mi - cha-el re - praesen-tet e - as

Solo  
sed si - gni - fer san - ctus Mi - cha-el re -

Solo

sed

6 6 — 43 6 5 — [43] 6 [b]7 b9 8 7 [b3] 6  
4 [8]

in lu - ctam, re - prae - sen-tet, re -

- pi - - - as in lu - cem san - ctam, re - prae-

si - gni-fer san - ctus Mi - cha-el re - prae-sen-tet e - - - as, re - prae-

Solo  
sed si - gni-fer san - ctus Mi - cha-el re - prae-

[b3] b7 5 [43 —] 6 [b]7 9 8 7 [6] [5 -] [4 8] b5 7 8 b5 6 [6] 5 [4]

7 - 6 [7] 6 6 [6] 7 - 6 [7] 3 6 7 6 #3 6 7 6 -

[5 -] 5 5 [4] [5 -] 5

*f* **Organo:**  
*tasto solo*

Quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

pro - mi - si - sti, et se-mi-ni e - jus, quam o-lim A - bra-hae

7 # — 6 5 — 7 6 7 — 6 8 [b]7 — 8 [b]7  
# — 5 4 — 3 — [b]5 — 5 4 [—] #3 [—] 4 [—] #3 [—]



*f*

*f*

*f* Tutti

Quam o-lim A - bra-hae pro - mi -

Quam ora-hae pro - mi - si - sti, et se-mi-ni e - jus,

A - bra-hae, et se-mi-ni e - jus, pro - mi - si - sti, pro - mi -

pro - mi - si - sti, pro - mi - si - sti,

Violoncelli

4 [—] b3 — 7 — 6 — 7 — 6 [4] — 3 — 7 6 — 7 — 6  
5 #3 — 5 5 [b5] — #3 — [b3]

51

sti, qua A - bra-hae pro - mi - si - sti,  
 qua - bra-hae pro - mi - si - sti, et se-mi-ni  
 si - sti, quam o-lim A - bra-hae

*Tutti Bassi*

5 4 [4]7 #3 [8][4]7 4 6 #3 5 5 b7 [4]4 6 #3 5 [b]4 [b]7 3 [b]5 4 3 7 [ ] 6 -

pro - mi - si - sti,  
 e - jus quam o - lim A - bra - hae, et se - mi - ni e - jus,  
 pro - mi - si - sti, quam o - lim A - bra - hae pro - mi -  
 et se - mi - ni e - jus,

7 ——— [b]9 — 8 — 5 [47] 6 5 ——— 6 7 [46] 46 — 5 7 — 6  
 7 7 8 b5 ——— 4 ——— 43 5 4 ——— b3 ——— 3 b5 — b5 — 43 ——— 5

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et e - jus, quam o-lim A - bra-hae pro - mi -  
 pro - mi - sti, quam o-lim A - bra-hae pro - mi -  
 si - sti, quam o-lim A - bra-hae, quam o-lim A - bra-hae pro - mi -  
 et se-mi-ni e - jus, quam o-lim A - bra-hae pro - mi - si - sti,

9 — 8 — 45 [7 —] 6 5 — 6 7 — 6 [-] 7 — 6 - 7 — 6 -  
 7 — 4 — #3 5 4 — #3  
 3 b5 — [4]3

60

si - pro-mi - si - - - - - , quam o - lim A - bra-hae pro - mi - si - sti,  
 si - sti, - - - - - sti, quam o - lim A - bra-hae pro - mi -  
 si - sti, pro-mi - si - - - - - sti, quam o - lim A - bra-hae pro - mi -  
 pro - mi - si - - - - - sti, quam o - lim A - bra-hae pro - mi -

Violoncelli

Bassi ed Organo (tasto solo)\*)

[7 9 8] 5 7 — 6 [7] 6

#5 — 6

\*) Bei Süßmayr durchbeziffert. / In Süßmayr's version figuration continues.

o-lim A - brae o - mi - si - sti, et se - mi - ni e - -  
 si o-lim A - bra-ae pro - mi - si - sti, et se - mi - ni e - -  
 si - sti, quam o-lim A - bra-ae pro - mi - si - sti, et se - mi - ni e - -  
 si - sti, quam o-lim A - bra-ae pro - mi - si - sti, et se - mi - ni e - -

\*) Bei Süßmayr  $\frac{6}{5}$  / In Süßmayr's version  $\frac{6}{5}$

7	-	#3	6*)	5	-
5	-			4	#3
#3	-				

The musical score for page 67 consists of several systems. The top system shows empty staves for vocal parts. The second system shows empty staves for piano accompaniment. The third system contains piano accompaniment for the first three measures, marked with a piano (*p*) dynamic. The fourth system contains vocal lines with lyrics: "jus, se - ni e - - - jus, et - se - mi-ni e - -". The fifth system continues the vocal lines with lyrics: "jus, se - - - mi-ni, se - mi-ni e - -". The sixth system continues with lyrics: "jus, et se - - - mi-ni, se - mi-ni e - -". The seventh system continues with lyrics: "jus, et se - - - mi-ni, se - mi-ni e - -". The eighth system shows piano accompaniment for the final measures, marked with a piano (*p*) dynamic. Below the piano accompaniment, there are fingering numbers: 6 - 6 - [6] 3 - 6 - 5 - 7 6 5 # 6 6 6 7 / [5] 5 4 #3.

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*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A-bra-hae pro-mi -

5 *f* 6 6 — 5 7\*) 6 [-] 6 — 7 — 6 [-] 6 —

\*) Ab hier Bezifferung aus dem Erstdruck der Stimmen. / From here on the figuration is taken from the first edition of the parts.



A- e pro-mi - si et se - - - mi - ni e - - - jus.

A-bra- - - sti, et se - mi-ni, se - mi-ni e - - - jus.

A-bra-hae pro-mi - si - - - sti, et se - mi-ni, se - mi-ni e - - - jus.

si-sti, pro-mi - si - - - sti, et se - mi-ni, se - mi-ni e - - - jus.

7 [6] 6 6 # 6 6 6 6 9 8 47 8 - #  
# 5 4 [4]5 [3]

# 10. Hostias

Andante

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Soprano

Tenore

Basso

Violoncello,  
Basso, Organo

ossia: senza Tromboni, T./m. 3-44\*)

*f*\*\*) Tutti

*f* Tutti

*f* Tutti

*f* Tutti

Solo

Tutti

*f*

[6]\*\*\*)

4

3

6

6

7

7

9

8

\*) Vgl. Vorwort. / Cf. Foreword.

\*\*) Zur Dynamik vgl. Vorwort. / Regarding the dynamics cf. Foreword.

\*\*\*) Bezifferung nach dem Erstdruck der Stimmen. / Figuration is taken from the first edition of the parts.

7

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

ti - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

8 ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

ti - bi Do - mi - ne lau - dis of - fe - ri - mus: tu su - sci - pe pro a - ni -

2 6 2 6 7 [7] 6 9 [-] 8 5 4 [-] [3] 5 2 4/4 4/4 2

- bus il - lis, qua-rum ho - di-e me - mo - ri-am fa - - - ci-

ma - bus il - lis, qua-rum ho - di-e, ho - di-e me - mo - ri-am\_\_\_ fa - ci-

ma - bus il - lis, qua-rum ho - di-e, ho - di-e me - mo - ri-am\_\_\_ fa - ci-

ma - bus il - lis, qua-rum ho - di-e, ho - di-e me - mo - - ri-am fa - ci-

[4] 5 4 6 6 5 5 6 6 5 [4] 6 4 4

mu - sti - as et pre - - ces ti - - bi

mus, ho - sti - as et pre - - ces ti - - bi

mus, ho - sti - as et pre - - ces ti - - bi

mus, ho - sti - as et pre - - ces ti - - bi

*Solo*

*Tutti*

[6] 4 b — 6 6 9 — 6 4 p f 6 p  
 4 3 [5] 5 4 b5 b5

Musical score for the first system, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats and a time signature of 3/4. The music starts with a whole rest on both staves for the first two measures. In the third measure, both staves play a half note chord (F major) marked with a forte (*f*) dynamic. This is followed by two more measures of whole rests, and then two more measures of half note chords (F major) marked with *f*.

Musical score for the second system, featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. All staves have a key signature of two flats and a time signature of 3/4. The music begins with a half note chord (F major) marked *p* in the top two staves and a half note chord (F major) marked *p* in the bottom staff. This is followed by a series of alternating *f* and *p* dynamics across the staves.

Musical score for the third system, featuring three staves. The top two staves are in treble clef and the bottom staff is in bass clef. All staves have a key signature of two flats and a time signature of 3/4. The music begins with a half note chord (F major) marked *p* in the top two staves and a half note chord (F major) marked *p* in the bottom staff. This is followed by a series of alternating *f* and *p* dynamics across the staves.

Vocal score for the fourth system, featuring three staves. The top staff is in treble clef and the bottom two staves are in bass clef. All staves have a key signature of two flats and a time signature of 3/4. The lyrics are written below the staves. The lyrics are: "mi - ad - - dis of - fe - - ri - mus: tu su - sci - pe Do - - ne lau - - dis of - fe - - ri - mus: tu su - sci - pe Do - - mi - ne lau - - dis of - fe - - ri - mus: tu su - sci - pe Do - - mi - ne lau - - dis of - fe - - ri - mus: tu su - sci - pe". The dynamics *p* and *f* are indicated above the notes.

Musical score for the fifth system, featuring one staff in bass clef. The staff has a key signature of two flats and a time signature of 3/4. The music begins with a half note chord (F major) marked *f*. This is followed by a series of alternating *f* and *p* dynamics across the staff.

9 6 6 9 8 6 6 6 6  
 b4 [5] 4 b #2  
 \*) Mozart schreibt *f* schon zum 2. Viertel. / Mozart already notates *f* at the second beat.

First system of musical notation, featuring treble and bass clefs, dynamic markings *p* and *f*, and musical notes.

Second system of musical notation, featuring treble and bass clefs, dynamic markings *p* and *f*, and musical notes.

Third system of musical notation, featuring treble and bass clefs, dynamic markings *p* and *f*, and musical notes.

Fourth system of musical notation, featuring treble clef, dynamic markings *p* and *f*, and musical notes.

pr - ni - ma - bus il - lis, qua - rum ho - di - e, ho - di - e me - mo - ri - am

Fifth system of musical notation, featuring treble clef, dynamic markings *p* and *f*, and musical notes.

pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - -

Sixth system of musical notation, featuring treble clef, dynamic markings *p* and *f*, and musical notes.

pro a - ni - ma - bus il - lis, qua - rum ho - di - e me - mo - ri - am fa - -

Seventh system of musical notation, featuring bass clef, dynamic markings *p* and *f*, and musical notes.

pro a - ni - ma - bus il - lis, qua - rum ho - di - e, ho - di - e me - mo - -

Eighth system of musical notation, featuring bass clef, dynamic markings *p* and *f*, and musical notes.

Fingering and chord diagrams for the eighth system, including numbers 1-5 and chord symbols like #6, #6/5, 6/4, #5, #5/[3], #6/4, #6/b, b7, 6/4.

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The piano accompaniment is in 3/4 time. Dynamics include *p* (piano).

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano).

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano).

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano).

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano).

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano).

Musical notation for the eighth system, including vocal line and piano accompaniment. The vocal line continues with a treble clef. The piano accompaniment continues in 3/4 time. Dynamics include *p* (piano). The system includes markings for *Solo* and *Tutti*.



trans - i - - - - tam.

i - - - - re ad vi - - - - tam.

- - te trans - i - re ad vi - - - - tam.

te trans - i - re ad vi - - - - tam. Quam o-lim A-bra-hae

7 6 5 [9] 6 7 [45] 6 7 6 -  
 ♯ [ ] ♭ 4 ♯ #

Quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim

pro - mi - si - sti, et se-mi-ni e - jus, quam o-lim A - bra-hae

7 # — 6 5 — 7 6 7 — 6 8 [b]7 — 8 [b]7 —  
 # — 5 4 — 3 — [b5] — 5 4 [—]#3 [—] 4 [—]#3 [—]

Quam o-lim A - bra-hae pro - mi -

Quam - bra-hae pro - mi - si - sti, et se-mi-ni e - jus,

A - bra-hae, et se-mi-ni e - jus, pro - mi - si - sti, pro - mi -

pro - mi - si - sti, pro - mi - si - sti,

Violoncelli

4 [—] b3 — 7 — 6 — 7 — 6 [4] — 3 — 7 6 — 7 — 6 [4] — 3 — 7 6 — 7 — 6 [4] — 3 — 7 6 — 7 — 6 [4] — 3 — 7

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sti, *ant* A - bra-hae pro - mi - si - sti,  
 quam A - bra-hae pro - mi - si - sti, et se-mi-ni  
 si - sti, quam o-lim A - bra-hae

*Tutti Bassi*

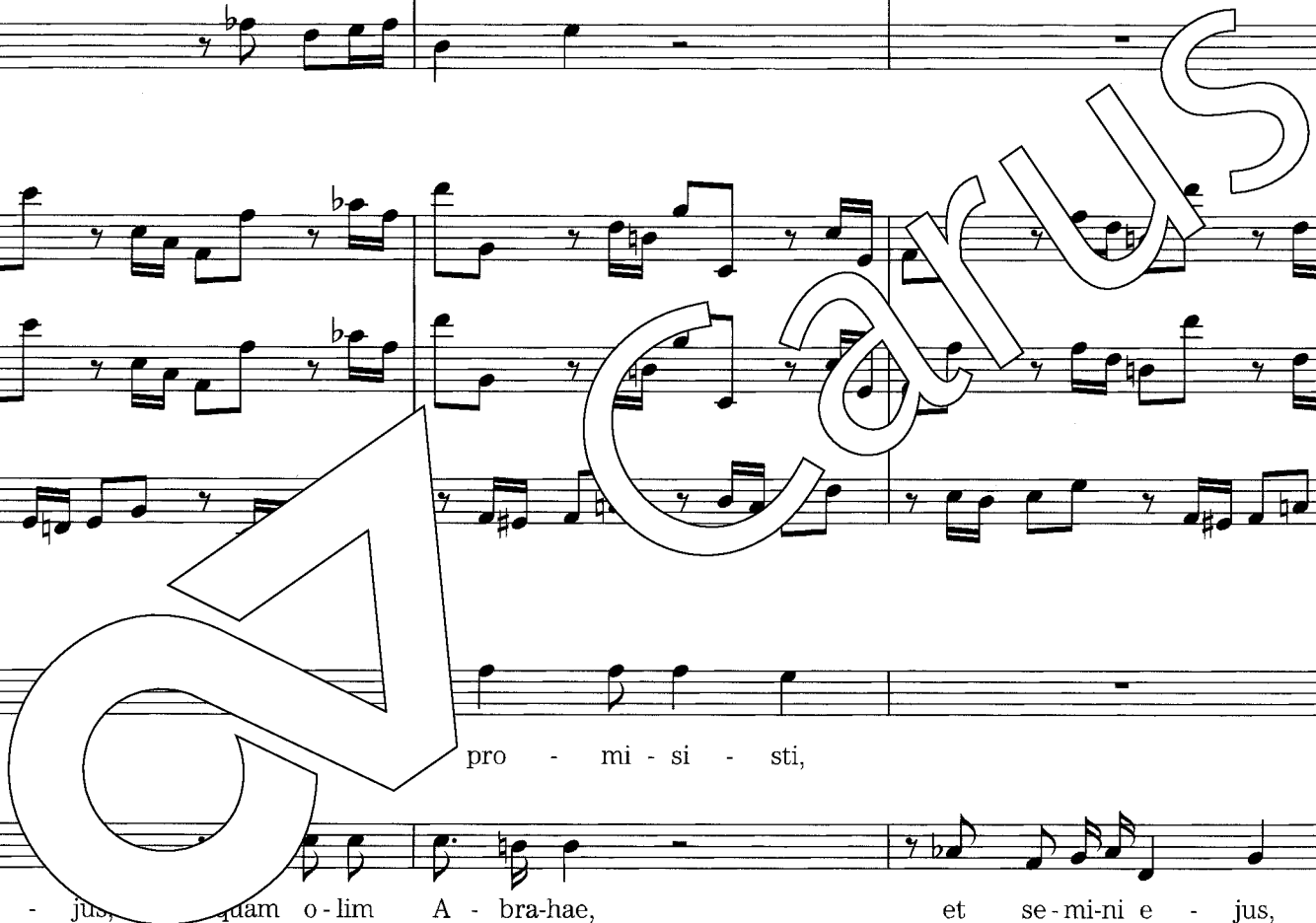
5 [4]7 [8][4]7 6 5 b7 6 5 [b]7 6 4 3 7 [—] 6 —  
 4 #3 4 — 43 5 [4]4 — 43 5 [b]4 — 3 [b]5

Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including vocal line and piano accompaniment.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.



pro - mi - si - sti,

e - jus, quam o-lim A - bra-hae, et se-mi-ni e - jus,

pro - mi - si - sti, quam o-lim A - bra-hae pro - mi -

et se-mi-ni e - jus,

7 ——— [b]9 — 8 — 5 [47 ———] 6 5 ——— 6 7 [—] 46 — 5 7 — 6  
 7 7 ——— 4 ——— 43 5 4 ——— b3 — 3 b5 — b5 — 43 ——— 5

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e - jus, quam o-lim A - bra-hae pro - mi -  
 pro - mi - si - sti, quam o-lim A - bra-hae pro - mi -  
 si - sti, quam o-lim A - bra-hae, quam o-lim A - bra-hae pro - mi -  
 et se-mi-ni e - jus, quam o-lim A - bra-hae pro - mi - si - sti,

9 — 8 — 45 [7 —] 6 5 — 6 7 — 6 [-] 7 — 6 - 7 — 6 -  
 7 — 4 — #3 5 4 — #3  
 3 b5 — [4]3

71

si - pro-mi - si - sti, quam o - lim A - bra-hae pro - mi - si - sti,  
 si - sti, pro - mi - si - sti, quam o - lim A - bra-hae pro - mi -  
 si - sti, pro-mi - si - sti, quam o - lim A - bra-hae pro - mi -  
 pro - mi - si - sti, quam o - lim A - bra-hae pro - mi -

Violoncelli

Bassi ed Organo (tasto solo)\*)

[7 9 8] 5 7 — 6 [4#]  
 #5 - 6

\*) Bei Süßmayr durchbeziffert. / In Süßmayr's version figuration continues.

o-lim A - bra-hae pro - mi - si - sti, et se - mi - ni e - -

si - sti, quam o-lim A - bra-hae pro - mi - si - sti, et se - mi - ni e - -

si - sti, quam o-lim A - bra-hae pro - mi - si - sti, et se - mi - ni e - -

si - sti, quam o-lim A - bra-hae pro - mi - si - sti, et se - mi - ni e - -

\*) Bei Süßmayr  $\frac{6}{5}$  / In Süßmayr's version  $\frac{6}{5}$

7	-	#3	6*)	5	-
5	-			4	#3
#3	-				



jus, se - - - - ni e - - - - jus, et se - mi-ni e - -  
 jus, et se - - - - - - - - mi-ni, se - mi-ni e - -  
 jus, et se - - - - - - - - mi-ni, se - mi-ni e - -  
 jus, et se - - - - - - - - mi-ni, se - mi-ni e - -

6 - 6 - [6] 3 - 6 - 5 - 7 6 5 # 6 6 6 7  
 5 5 4 #3

82

A - bra-hae pro - mi - si - sti, quam o-lim  
 jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim  
 jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim  
 jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim A-bra-hae pro-mi -

5      6   6      5      7\*)      6 [-] 6      7 - 6 [-] 6

\*) Ab hier Bezifferung aus dem Erstdruck der Stimmen. / From here on the figuration is taken from the first edition of the parts.

Musical notation for the first system, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Musical notation for the second system, continuing the piece with similar melodic and harmonic structures as the first system.

Musical notation for the third system, featuring more complex rhythmic patterns and melodic development.

A - e pro-mi - si - - - et se - - - mi - ni e - - - jus.

A-bra-hae - - - sti, et se - mi-ni, se - mi-ni e - - - jus.

A-bra-hae pro-mi - si - - - sti, et se - mi-ni, se - mi-ni e - - - jus.

si-sti, pro-mi - si - - - sti, et se - mi-ni, se - mi-ni e - - - jus.

7 [6] 6 6 # 4 6 4 6 6 9 8 47 8 - 4  
# 5 4 # [4]5 [3]

# Sanctus

## 11. Sanctus

Adagio

Clarinetto I, II  
in La/A\*)

Fagotto I, II

Clarino I, II  
in Re/D

Timpani  
in Re-La/D-A

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Viola

Violoncello,  
Basso, Organo

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

San - ctus, san - ctus, san - ctus

Tutti

5 6 6  
3 5 4  
2

\*) Zur Besetzungsfrage vgl. Vorwort. / Concerning the use of clarinets cf. the Foreword.

4

Do us Sa - - ba - oth. Ple - ni sunt

Do - mi-nus De - us Sa - - ba - oth. Ple - ni sunt cae - - -

8 Do - mi-nus De - us Sa - - ba - oth. Ple - ni sunt

Do - mi-nus De - us Sa - - ba - oth. Ple - ni sunt

Organo Tutti Bassi

6 - 6 - 6 - 6 - 6 6 9 8 5 -

6 #4 b3

7

cae - - - - - et ter - - - - - ra, ple - - - - - ni sunt

- - - - - li et ter - - - - - ra, ple - - - - - ni sunt

8 cae - - - - - li et ter - - - - - ra, ple - - - - - ni sunt

cae - - - - - li et ter - - - - - ra, ple - - - - - ni sunt

6 - 6 - #6 - b6 - b7 6 [b7]  
4 - 4 - 5 5

9

cae - - - - - ri - a tu - - - - -  
 cae - li et ter - ra glo - - - - - ri - a tu - - - - -  
 cae - li et ter - ra glo - - - - - ri - a tu - - - - -  
 cae - li et ter - ra glo - - - - - ri - a tu - - - - -

6 - 6 - 6 - 5 - 7      6 5      7 - 6 - 5  
 #4      3      3      3      3      3      3 - 4      3

2      3

12 Allegro

First system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) begins with a bass line. Dynamics include *f* and *f* with a second ending bracket.

Second system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line.

Third system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Fourth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Fifth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line.

Sixth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Seventh system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Eighth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Ninth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.

Tenth system of musical notation. The vocal line (treble clef) has a rest. The piano accompaniment (bass clef) continues with a bass line. Dynamics include *f*.



a.

Ho -

a.

Ho - san - na in ex - cel - - - -

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

Vc./Basso

Organo

tasto solo

5  
3

#6  
#3  
7



First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *f* (forte) is present.

Second system consisting of two empty musical staves, one in treble clef and one in bass clef.

Third system of musical notation, featuring piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4.

Fourth system of musical notation, featuring piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4.

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. A dynamic marking of *f* (forte) is present.

Sixth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

Seventh system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

Eighth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4.

Ninth system of musical notation, featuring piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The label *Vc./Basso/Organo* is positioned above the staff, and *Violoncelli* is positioned above the final measure.

First system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

Second system consisting of two empty musical staves, one in treble clef and one in bass clef.

Third system of musical notation, featuring piano accompaniment in treble and bass clefs. A large watermark 'CARUS' is overlaid on the right side.

Fourth system of musical notation, featuring piano accompaniment in treble and bass clefs. A large watermark 'CARUS' is overlaid on the right side.

Fifth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "cel - sis. Ho - san - na in ex -"

Sixth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "san - na in ex - cel - sis. Ho - san - na in ex -"

Seventh system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "na, ho - san - na, ho - san - na, ho -"

Eighth system of musical notation, featuring a vocal line in treble clef and piano accompaniment in bass clef. The lyrics are: "ho - san - na in ex - cel -"

*Tutti Bassi*

Ninth system of musical notation, featuring piano accompaniment in bass clef.

6 #4 2      6 #4 2      6      6      5 - 5 - 6

Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#).

Two empty musical staves, one in treble clef and one in bass clef, for the second system.

Musical notation for the third system, featuring piano accompaniment in treble and bass clefs. A large watermark 'CARUS' is overlaid on the right side.

Musical notation for the fourth system, featuring piano accompaniment in treble and bass clefs. A large watermark 'CARUS' is overlaid on the right side.

Vocal line with lyrics: Ho - san - na, ho - - san - na in ex -

Vocal line with lyrics: cel - - sis. Ho - san - - - na, ho - san - na in

Vocal line with lyrics: san - na in ex - cel - - - - sis, in ex -

Vocal line with lyrics: sis. Ho - san - - na, ho - san - - na, ho - san - -

Piano accompaniment for the fifth system in bass clef.

5 #3      #5 #3      5 #3      5 #3

39

*f*

*a 2*

*f*

ce - - - - - sis. Ho - -

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

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

na, ho - san - na in ex - cel - - - -

*Violoncelli* *Tutti Bassi*

6 6 6 6 #6 5 - 6

#4  
2

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

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

8 san - - na, ho - san - - na, ho - san - - na, ho - san - - na,

- - - - sis. Ho - san - na, ho - san - - - - na, ho -

6 5 7 - 6 7 - 6 3 6 7 5 7 -  
 4 4 4 4 4 4 4 3 3  
 2 3 3 3 3 3 3 3 3

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

Second system of musical notation, primarily piano accompaniment for the organ.

Third system of musical notation, primarily piano accompaniment for the organ.

Fourth system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "ce. Ho - san-na in ex - cel - sis, in ex - cel -" are written below the vocal lines.

Fifth system of musical notation, featuring vocal staves and piano accompaniment. The lyrics "na, ho - san-na in ex - cel - sis. Ho - san - na in ex - cel -" are written below the vocal lines.

Sixth system of musical notation, primarily piano accompaniment for the organ. It includes organ fingering numbers: 7 #3, 5, 6 6 6, 6 - 7, and 2 4 2 5.

Organo: *tasto solo*

61

*a 2*

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

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

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

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

47 5 5 - 5 6 6

\*) Vgl. Vorwort. / Cf. Foreword.

# 12. Benedictus

Andante

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Clarino I/II  
in Re/D

Timpani  
in Re-La/D-A

Trombone alto

Trombone tenore

Trombone basso

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Violoncello,  
Basso, Organo

\*) Bei Süßmayr nur T. 11-15, 42-49 beziffert. / In Süßmayr's version only mm. 11-15 and 42-49 are figured.





8

*p*

*p*

no - mi - ne Do-mi-ni, in no - mi - ne Do - mi - Be-ne-

Be-ne-di-ctus qui ve-nit,

*Solo*

Be-ne-

*Solo*

Be-ne-di - ctus

6 6 5 [4] 6 4 6 6 6 5 6 5

5 4 2

6 4 5

[5 ———] 4 2

First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes.

Third system of musical notation, including the vocal line and piano accompaniment. The lyrics "di - ctus qui ve - nit," are aligned with the vocal notes.

di - ctus qui ve - nit, be - di ctus, qui ve - nit in

Fourth system of musical notation, including the vocal line and piano accompaniment. The lyrics "in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit in" are present.

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

Fifth system of musical notation, including the vocal line and piano accompaniment. The lyrics "di - ctus qui ve - nit, be - ne - di - ctus qui" are present.

di - ctus qui ve - nit, be - ne - di - ctus qui


Sixth system of musical notation, including the vocal line and piano accompaniment. The lyrics "qui ve - nit in no - mi - ne Do - mi - ni. Be - ne - di - ctus qui" are present.

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


Seventh system of musical notation, primarily piano accompaniment. It includes a large watermark "CARUS" overlaid on the page.

6 [6 5] 6 [6] 7 #3 - 4 7 8 [b]7 [b]

14

*ossia:* 

*p*

*ossia:* 



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

*ossia:* 

ve - nit, qui

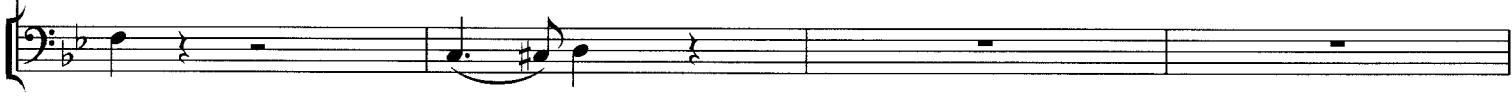
no - mi - ne Do - mi - ni. Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne

*ossia:* 

ve - nit, qui

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

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



6 7  
4 5  
[4]

18

6 - 7  
4 - 43

22

Be - ne - di - ctus qui ve - nit in no - mi - ne

ne - di - ctus qui ve - nit in no - mi - ne

B  
ne - di - ctus qui ve - nit in no - mi - ne

Be - ne - di - ctus qui ve - nit in no - mi - ne Do -

6 6 6 6 6 6 6 6 7 - 8 6  
4 4 4 5 - 6 5  
2

26

Do - mi - ni.

Do - mi - ni.

Do Be - ne -

ne - di - ctus qui ve - nit in no - mi - ne\_ Do - - mi - ni.

6 6 5 6 7 7 5 5 — 6 9 7  
4 3 4 5 5 4 5

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Piano accompaniment for the first system, consisting of three staves: right hand (treble clef), left hand (bass clef), and a grand staff (treble and bass clefs).

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef).

Vocal line and piano accompaniment for the second system. The vocal line includes lyrics: "is qui v no - mi - ne. Do - mi - ni, in no - mi - ne. Do - - mi -". The piano accompaniment continues with three staves.

*ossia:* no - mi - ne. Do - - mi -

Piano accompaniment for the third system, consisting of three staves: right hand (treble clef), left hand (bass clef), and a grand staff (treble and bass clefs).

6 6  $\flat 3$  6 6 6 6 6 6  $\flat 7$   
 4 4  $\flat 2$   $\flat 3$   $\flat 4$   $\flat 5$   $\flat 5$  5  
 2

*ossia:* 6



Be-ne-di-ctus qui ve-nit no-mi-ne Do-mi-

Be-ne-di-ctus qui ve-nit in no-mi-ne

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

Be-ne-di-ctus qui ve-nit, qui

6 6 6 6 6 6 7  
 b5 4 4 4 4 4 3  
 2 2 2 2 2 2 3

ni, qui ve - nit in no - mi - ni. Be-ne-

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

Do - nit no - mi - ne Do - mi - ni. Be-ne-di - ctus

nit in - - - mi - ne Do - mi - ni. Be-ne-

6 6 6 6 6 7 - 4 6 5 6 - 7 5 - 6 6 7  
 4 5 4 4 5 4 3 4 3 6 4 8 5  
 2 3

39

Musical notation for the first system, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat).

Musical notation for the second system, continuing the vocal line and piano accompaniment from the first system.

Musical notation for the third system, including the vocal line and piano accompaniment.

di - ctus qui ve - nit, be-ne-di - ctus qui ve - nit in

Musical notation for the fourth system, including the vocal line and piano accompaniment.

qui ve - nit be-di - ctus qui ve - - - nit in

Musical notation for the fifth system, including the vocal line and piano accompaniment.

nit, be-ne-di - ctus qui

Musical notation for the sixth system, including the vocal line and piano accompaniment.

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

Musical notation for the seventh system, including the vocal line and piano accompaniment.

6 7 6 7 - 8 b7 b7  
 4 5 4 4 4 4 5  
 3

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

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

8 ve - mi Do - - mi - ni. Be - ne - di - ctus qui ve - nit in

nit in mi - ne Do - - mi - ni. Be - ne - di - ctus qui

6	7
4	5

45

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

*Violoncelli*

6 7  
4 5

49

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - mi - ni.

- ne Do - ni.

*Tutti Bassi*

*f Organo: tasto solo*

Muta in Clarinetto I, II in La/A

Clarino I/II

a 2

pp

ossia, Cl. II:

Timpani

pp

Trombone alto

Trombone tenore

Trombone basso

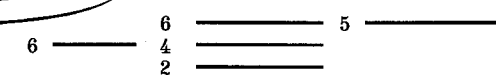
calando

calando

calando

calando

57 **Allegro**  
Clarinetto I, II in La/A





Musical notation for the first system, including vocal line and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

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

Musical notation for the fifth system, including vocal line and piano accompaniment.

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

Musical notation for the sixth system, including vocal line and piano accompaniment.

8 san - - na, ho - san - - na, ho - san - - na,

Musical notation for the seventh system, including vocal line and piano accompaniment.

sis. Ho - san - - na, ho - san - - na, ho - san - -

*Vc./Basso/Organo*

Musical notation for the eighth system, including piano accompaniment.

7 5 - 6 4 3 - 7 5 - 6 3 6 - 7 5 3 - 7 - 7 #3

71

*f*

*f*

*Organo: tasto solo*

5    6    6    6 - 7

4  
2

47  
5

san - ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

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

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

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

5 - 5 — 6 6  
5 5

\*) Vgl. Vorwort. / Cf. Foreword.

# Agnus Dei

## 13. Agnus Dei\*)

*Corno di Bassetto I, II in Fa/F*  
*f*

*Fagotto I, II*  
*f*

*Clarino I, II in Re/D*  
*f*

*Timpani in Re-La/D-A*  
*f*

*Trombone alto*  
*f*

*Trombone tenore*  
*f*

*Trombone basso*  
*f*

*Violino I*  
*f*  
*p*

*Violino II*  
*f*  
*p*

*Viola*  
*f*  
*p*

*Soprano*  
*fp*  
*f Tutti*  
A - gnus De - - - -

*Alto*  
*f Tutti*  
A - gnus De - - - -

*Tenore*  
*f Tutti*  
A - gnus De - - - -

*Basso*  
*f Tutti*  
A - gnus De - - - -

*Violoncello, Basso, Organo*  
*Solo* *Tutti*  
*f* *p* *f* *p* *f* *p*

\*) Zur Dynamik vgl. Vorwort. / Concerning the dynamics cf. Foreword.

4

*f* *p* *f* *p* *f* *p* *f* *p*

i, tol - - - lis pec - ca - - ta  
 i, qui tol - - - lis pec - ca - - ta  
 i. qui tol - - - lis pec - ca - - ta  
 i, qui tol - - - lis pec - ca - - ta

6 5      6      6 5

8

*f* *pp* *p*

*f* *pp*

*f* *p assai* *p assai* *p assai* *p assai*

di: do-na e - is re - qui-em.

*p assai*

mun - - - di: do-na e - is re - qui-em.

*p assai*

mun - - - di: do-na e - is re - qui-em.

*p assai*

mun - - - di: do-na, do - na, e - - is re - qui-em.

*f* *p assai*

*Violoncelli*

senza Organo

7  
5  
43

Musical notation for the first system, including treble and bass staves with dynamic markings like 'f'.

Musical notation for the second system, including treble and bass staves with dynamic markings like 'f'.

Musical notation for the third system, including treble and bass staves with dynamic markings like 'f'.

Musical notation for the fourth system, including treble and bass staves with dynamic markings like 'p' and 'f'.

Musical notation for the fifth system, including treble and bass staves with lyrics "gnus - De - - - i, qui tol - - -".

Musical notation for the sixth system, including treble and bass staves with lyrics "A - gnus De - - - i, qui tol - - -".

Musical notation for the seventh system, including treble and bass staves with lyrics "A - gnus De - - - i, qui tol - - -".

Musical notation for the eighth system, including treble and bass staves with lyrics "A - gnus De - - - i, qui tol - - -".

Musical notation for the ninth system, including bass staff with lyrics "Tutti Bassi coll'Organo" and dynamic markings like 'f' and 'p'.

21

*pp*

*f p*

*f p*

*f p*

lis ca - - ta mun - - - di:

lis pec - ca - - ta mun - - - di:

lis pec - ca - - ta mun - - - di:

lis pec - ca - - ta mun - - - di: *p* assai

*f p*

*f p*

*f p*

*p* assai  
senza Organo

6 7 5 #3 #6 #5 #8



*p*

*p assai*

*p assai*

*p assai*

do - na e - is re - qui-em.

*p assai*

do - na e - is, do - na e - is re - qui-em.

*p assai*

do - na e - is, do - na e - is re - qui-em.

do - na e - is, do - na e - is re - qui-em.

34

*f* *p*

*f* *p*

*f* *p*

*f* *p*

De - - - i, qui tol - - -

*f* *p*

A - gnus De - - - i, qui tol - - -

*f* *p*

A - gnus De - - - i, qui tol - - -

*f* *p*

A - gnus De - - - i, qui tol - - -

*Tutti Bassi*

*f* *p*

coll'Organo

6  
5

b7  
5

*mf*

*mf*

*crescendo*

*mf*

*mf*

*mf*

*crescendo*

*mf*

*mf*

*p assai*

*p assai*

*p assai*

*crescendo*

*mf*

*p assai*

*crescendo*

*mf*

*p assai*

*crescendo*

*mf*

*p assai*

*crescendo*

*mf*

*p assai*

*Violoncelli*

*crescendo*

*mf*

*p assai*

*senza Organo*

6  
b7  
b4

re qui - em sem-pi - ter - - - - - nam.

re - qui - em sem-pi - ter - - - - - nam.

re - qui - em sem-pi - ter - - - - - nam.

re - qui - em sem-pi - ter - - - - - nam.

*Tutti Bassi*

pp

b5	=====	b5	b8	7	b6	8	8	8
b3	=====	b3	3	4	b6	4	b3	b2
						4	b3	b2

ossia: 8 b7  
5 4  
b3 2

Communio  
14. Lux aeterna

54 Adagio *p*

The score is written for piano and organ. It begins with a piano introduction in 3/4 time, marked 'Adagio' and 'p' (piano). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The organ part is marked 'Organo: tasto solo' and 'p'.

Solo  
Lux ae - ter - na lu -

Solo  
Violoncelli  
senza Organo

Musical staff system 1: Treble and Bass clefs, mostly empty staves.

Musical staff system 2: Treble and Bass clefs, mostly empty staves.

Musical staff system 3: Treble and Bass clefs, mostly empty staves.

Musical staff system 4: Treble and Bass clefs with piano accompaniment.

Musical staff system 5: Treble clef with vocal line and lyrics.

Musical staff system 6: Treble clef, mostly empty staff.

Musical staff system 7: Treble clef, mostly empty staff.

Musical staff system 8: Bass clef, mostly empty staff.

Musical staff system 9: Bass clef with piano accompaniment.

*a 2*  
*f*

*f*

*f*

*f Tutti*  
ter-nu - us es. Lux ae - ter - na lu -

*f Tutti*  
Lux ae - ter - na, ae - ter - na, ae - ter - na

*f Tutti*  
Lux ae - ter - na, ae - ter - na, ae - ter - - na

*f Tutti*  
Lux ae - ter - na, ae - ter - na, ae - ter - - na

*f*  
*Tutti Bassi*  
*Tutti*  
*f* *b6* 6 6 6 6 #3

Musical notation for the first system, featuring a vocal line in the upper staff and a piano accompaniment line in the lower staff. The key signature has one flat (B-flat).

Two empty musical staves, one for the vocal line and one for the piano accompaniment, for the second system.

Musical notation for the third system, featuring a vocal line in the upper staff and a piano accompaniment line in the lower staff.

Musical notation for the fourth system, featuring a vocal line in the upper staff and a piano accompaniment line in the lower staff.

Musical notation for the fifth system, featuring a vocal line with lyrics and a piano accompaniment line. The lyrics are: "is, Do - mi - ne: cum san - ctis tu - is in ae -"

Musical notation for the sixth system, featuring a vocal line with lyrics and a piano accompaniment line. The lyrics are: "lu - ce - at e - is, Do - mi - ne: cum san - ctis, cum san - ctis tu - is in ae -"

Musical notation for the seventh system, featuring a vocal line with lyrics and a piano accompaniment line. The lyrics are: "lu - ce - at e - is, Do - - mi - ne: cum san - ctis, cum san - ctis tu - - is in ae -"

Musical notation for the eighth system, featuring a vocal line with lyrics and a piano accompaniment line. The lyrics are: "lu - ce - at e - is, Do - - mi - ne: cum san - ctis, cum san - ctis tu - is in ae -"

Musical notation for the ninth system, featuring a piano accompaniment line.

6 6 6 4 3 6 6 6 -[b]6 -  
#2



First system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. Dynamics include *p* and *f*. A marking *ossia: col 2<sup>do</sup>* is present in the piano part.

Second system of musical notation, primarily piano accompaniment. Dynamics include *f*.

Third system of musical notation, primarily piano accompaniment. Dynamics include *p* and *f*.

Fourth system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *f*.

Fifth system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *f*.

Sixth system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *f*.

Seventh system of musical notation. It includes vocal lines with lyrics and piano accompaniment. Dynamics include *f*.

Eighth system of musical notation. It includes piano accompaniment and organ instructions. Dynamics include *p* and *f*. Organ instructions: *Solo*, *Tutti*, *Organo: tasto solo*.

7 - 7 - 6 5  
 #3 - #3 - 4 #3

f 6 4 #

First system of musical notation, featuring treble and bass staves with notes and dynamics.

Second system of musical notation, consisting of empty treble and bass staves.

Third system of musical notation, including piano accompaniment staves with notes and dynamics.

Fourth system of musical notation, including piano accompaniment staves with notes and dynamics.

Fifth system of musical notation, including vocal line and piano accompaniment with lyrics: Do - na, do - na e - - - is -

Sixth system of musical notation, including vocal line and piano accompaniment with lyrics: do - na e - - is - Do - mi - ne, do - na, do - na e - - is - re -

Seventh system of musical notation, including vocal line and piano accompaniment with lyrics: Re - - qui - em ae - ter - - nam

Eighth system of musical notation, including vocal line and piano accompaniment with lyrics: ter - - - nam do - na, do - - na

Ninth system of musical notation, including piano accompaniment staves with notes and dynamics, and labels: *Violoncelli* and *Tutti Bassi*.

First system of musical notation, featuring vocal lines and piano accompaniment.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, featuring vocal lines and piano accompaniment.

Fourth system of musical notation, featuring vocal lines and piano accompaniment.

Fifth system of musical notation, featuring vocal lines and piano accompaniment.

Do - na, do - na e - is re - qui - em ae - ter -

Sixth system of musical notation, featuring vocal lines and piano accompaniment.

- qui - em ae - ter - nam, do - na e - is Do - mi - ne, do - na

Seventh system of musical notation, featuring vocal lines and piano accompaniment.

do - na, do - na e - is, do - na e - is, do -

Eighth system of musical notation, featuring vocal lines and piano accompaniment.

e - is, e - is Do - mi - ne, do - na, do - na

Ninth system of musical notation, featuring vocal lines and piano accompaniment.

*Violoncelli* *Tutti Bassi*

4 - #3 — 6 5 — 6 [4]6 [4]6 — 4 — 3 — 6 — 6 —

ossia: *f*

ossia: *f*

- - - - - nam, ae - ter - - - - nam: et lux per-pe - tu-a,

e - is, do - na e - is, do - - na: et lux per -

na, do - - - na, do - - - na: et lux per -

e - - is, do - na e - - is, do - - - na: et lux per -

6 #3 — 6 — #6 [ — ] 6 [ 5 — ] 6 [ — ] 6 [ — ]  
 b3 [ — ]

et lux... lu - ce-at e - is, et lux per - pe - tu - a lu - ce - at e - is.  
 pe - tu - a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce - at e - is.  
 pe - tu - a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce - at e - is.  
 pe - tu - a, et lux per - pe - tu - a lu - ce-at e - is, et lux per - pe - tu - a lu - ce - at e - is.

6 4      7 4#      6 5      6 5 #3      6 5      6 7 #6 7      6 5 4 5  
 4      3      4 #      5      3      4 #3 4# 3

Cum sanctis tuis

84 Allegro

2. *f*

2. *f*

*f*

*f*

*f*

*f*

*f*

Cum

Cum san-ctis tu - is in ae - ter - - - - - num, qui-a pi - us

*f*

Cum san-ctis tu - - is in ae - ter - - - - - num, qui - a

Vc./Basso

*f*

Organo

*f* tasto solo

2 #5 7 #3

Musical notation for the first system, including vocal line and piano accompaniment.

Empty musical staves for the second system.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

san - tu - is in ae - ter - - - - - num, qui - a  
es.

Cum san-ctis tu - is in ae - ter - - - - - num, qui - a  
pi - us es. Cum san - ctis tu - is in ae -

*Vc./Basso/Organo*

Musical notation for the fifth system, including piano accompaniment.

Chord symbols: #3 #3 - 4 7 7 [-] #3 7 - 6 - 6 [-]  
4 4 4

91

pi - es san - ctis tu - is in ae - ter - - - num,  
 Cum san - ctis tu - - is in ae - ter - - - - - num, qui - a  
 pi - us es, qui - a pi - us es. Cum  
 ter - num, cum san-ctis tu - is in ae - ter - - - - -

#3 7 6    b3 4    #6    6    6    6 #4[6]6    6 - 6 #4 6    #5 #6  
       [4]5        2        5        5        5        4 2[4]        5 - 4 2



ctis tu - is in ae - ter - - - - num, qui - a pi - us -

pi - us es. Cum san - - ctis tu - is, cum san -

san - ctis tu - - is in ae - ter - - - -

- - - num, qui - a pi - - - - us es.

*Violoncelli*

6 9 #8 7[4]5 3 6 8 7 6 6 #5 #4 6 #6  
 7 6 5 #3 4 3 - 3 #3 2 #4 3

Musical notation for the first system, including vocal lines and piano accompaniment.

Empty musical staves for the second system.

Musical notation for the third system, including piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

es - us - es. Cum san - ctis tu - -

ctis, cum san-ctis tu - - - is, cum san -

num, qui - a - pi - us - es -

Cum san - ctis, cum san - ctis tu - - is, cum san-ctis

*Tutti Bassi* *Violoncelli* *Tutti Bassi* *Violoncelli* *Tutti Bassi*

#6 #3 7 6 b3 46 8 b7 7 6 [3] 6 5 7

b5 [4]5

is - - - - - num, qui - a pi - us - es.  
 ctis, cum san - ctis, cum san - ctis, in - - - ae - ter - num, qui - a pi - us - es.  
 - , qui - a - pi - us - es. Cum san - ctis  
 tu - is - in - ae - ter - - - - - num, qui - a

5 6 ——— 6 5 ——— 6 6 ——— 6 7 #6 #3 #4 5 [-] #6 3 b3 ———  
 2 3 [-] 4

First system of musical notation, including a vocal line and piano accompaniment.

Second system of musical notation, consisting of empty staves.

Third system of musical notation, including a vocal line and piano accompaniment.

Fourth system of musical notation, including a vocal line and piano accompaniment.

Fifth system of musical notation, including a vocal line with lyrics: *Cum in aeternum, qui a pius*

Sixth system of musical notation, including a vocal line with lyrics: *Cum sanctis in aeternum, qui a pius es.*

Seventh system of musical notation, including a vocal line with lyrics: *tu is in aeternum*

Eighth system of musical notation, including a vocal line with lyrics: *pius es. Cum*

Ninth system of musical notation, including a bass line for *Violoncelli* and *Tutti Bassi*.

8 8 7  
#3

b6 6

5 [—] b3 [—]

#3 #4 2

6 6 3

b9 8 —  
7 b6 5  
#3 4 #3

es

Cum san - ctis tu - is in ae - ter num,

num, in ae - ter num, qui - a

san - ctis tu - is in ae - ter num,

6 6 5 6 - 5 b3 b6 b5 6 [ ] [3 ] b3 [ ] b3 b4 6 b6

ossia: 5 [-] 6 5

Musical notation for the first system, including vocal line and piano accompaniment.

Empty musical staves for the second system.

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the fourth system, including vocal line and piano accompaniment.

Musical notation for the fifth system, including vocal line and piano accompaniment.

Musical notation for the sixth system, including vocal line and piano accompaniment.

Musical notation for the seventh system, including vocal line and piano accompaniment.

Musical notation for the eighth system, including vocal line and piano accompaniment.

Musical notation for the ninth system, including vocal line and piano accompaniment.

b3 [—] b7 6 5 4 6 6 [3 —] 3 — 7 7 b6 ———  
 5 4 3 2 [4] 5

*Violoncelli*

*Tutti Bassi*



ter - nu - qui - a pi - us - es.

san - ctis tu - is, cum san - ctis

es, pi - us es. Cum san - ctis tu - is in - ae - ter -

Cum san-ctis tu - is in - ae - ter - - - num, qui - a pi - us -

*Violoncelli Tutti Bassi*

b3 b3 - 43 3 6 b6 5 6 6 6 4 b3 - 43 - 6 - 43 -



The musical score for page 119 consists of several systems. The top system includes a vocal line and a piano accompaniment. The middle systems feature a vocal line with lyrics and a piano accompaniment. The bottom system includes parts for Violoncelli and Tutti Bassi with figured bass notation.

**Lyrics:**  
 san-ctis tu - is in - ae - ter - - - num, qui - a pi - us -  
 tu - is in - ae - ter - - - num, qui - a pi - us - es. Cum san-ctis tu -  
 num, qui - a pi - us - es. Cum san - ctis, cum san-ctis tu -  
 es. Cum san-ctis tu - is in - ae - ter - -

**Figured Bass:**  
 Violoncelli: 6 43 - 6 - #3 - 6 - 43 - [6]  
 Tutti Bassi: 6 #6 [-] 6 [—] — 6 - 4 6 - 6 -  
 [4] 4 [3] 4 [-] 4

es. Cum san-ctis tu - is in ae - ter - - - -

is in ae - ter - - - - num, in ae - ter - - - - num,

is in ae - ter - - - - num, in ae - ter - - - - num, in ae - ter - - - -

num, cum san - ctis tu - - is in ae - ter - - - -

#3 [ ] [4 5] 6 6 6 7 6 5 6 7 #6 [—] 6 [—] 6 [—] 5

- num, qui - - a pi - us - es.

qui - - a pi - us es. Cum san - ctis tu - -

- - - num, qui - a pi - - us es. Cum san-ctis tu - is in ae-ter - -

- - - num, qui - a pi - - us es. Cum san-ctis

*Violoncelli* *Tutti Bassi*

#3 3 6 7 #3 7 #6 #3 #3 7 6 b3 8 b9 8 7  
 4 5 4 3 4 3 #3 8

m san-ctis tu - is in ae-ter - - num, cum san-ctis  
 is in ae-ter - - num, cum san-ctis tu - is in ae-ter - -  
 num, cum san-ctis tu - is in ae-ter - - num, cum san-ctis tu - is in ae-  
 tu - is in ae-ter - - num, cum san - ctis, cum san - ctis, cum

5 [—] 6 6 5 6 — 3 3 6 - 4 3 - 6 [-] #3 - 6 6 #3 - 6 6 [45] [7]  
 4 4 3 3 4 4 #3 - 6 6 [45] [45]  
 [#]

*Violoncelli*

*Tutti Bassi*

Adagio

131

tu - is in ae - ter - num, qui - a pi - us es, qui - a pi - - us es.

num, in ae - ter - - num, qui - a pi - us es, qui - a pi - - us es.

8 ter - num, in ae - ter - num, qui - a pi - us es, qui - a pi - - us es.

san - ctis tu - is in ae - ter - num, qui - a pi - us es, qui - a pi - - us es.

6 - #3 - 6 - #5 - 6 7 5 7 5 - 7 - #3 6 [-] 6 5  
 #3 #3 #3 5 4 #3 5 #3 - - 4 #3

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## Messen und Requiem

<b>Missa brevis in G</b> KV 49 Soli/Coro SATB, 3 Str, Bc, [3 Trb]	40.621	<b>Dixit et Magnificat</b> KV 193 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ●	40.052	<b>Misericordias Domini</b> KV 222 Coro SATB, 3 Str, Bc	40.040
<b>Missa brevis in d</b> KV 65 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.622	<b>Drei geistliche Hymnen</b> nach den Chören Nr. 1, 6 u. 7 aus der Schauspielmusik zu <i>Thamos, König in Ägypten</i> KV 345 (L) / Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 2 Tr, 3 Trb, Timp, 4 Str, Bc / ●	40.032	<b>Quis te comprehendit</b> KV Anh. 10 Motette nach KV 361/1 Coro SATB, 2 Cor, VI solo, 3 Str, Org solo, Bc	51.361
<b>Missa brevis in G</b> (Pastoralmesse) KV 140 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.623	<b>Grabmusik / Passionskantate</b> KV 42 Soli SB, Coro SATB, 2 Ob, 2 Cor, 4 Str, Bc	51.042	<b>Regina coeli in C</b> KV 108 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, Timp, 4 Str, Bc	40.047
<b>Missa brevis in F</b> (Kl. Credomesse) KV 192 Soli/Coro SATB, 2 Str, Bc, [2 Ctr, 3 Trb] / ●	40.624	<b>Litaniae Lauretanae BMV in B</b> KV 109 Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ●	40.054	<b>Regina coeli in B</b> KV 127 Solo S, Coro SATB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc	40.048
<b>Missa brevis in D</b> KV 194 Soli/Coro SATB, 2 Str, Bc, [3 Trb] / ●	40.625	<b>Litaniae Lauretanae BMV in D</b> KV 195 Soli/Coro SATB, 2 Ob, 2 Cor, 3 Str, Bc, [3 Trb] / ●	40.056	<b>Regina coeli in C</b> KV 276 Soli/Coro SATB, 2 Ob, 2 Ctr, Timp, 2 Str, Bc	40.049
<b>Missa brevis in B</b> KV 275 Soli/Coro SATB, 2 Str, Bc, [3 Trb]	40.629	<b>Litaniae de ven. altaris Sacramento in B</b> KV 125 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 4 Str, Bc, [3 Trb] / ●	40.055	<b>Sacrae Mariae Mater Dei</b> KV 273 Coro SATB, 3 Str, Bc / ●	40.053
<b>Missa in C</b> (Dominicusmesse) KV 66 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Cor, 2 Ctr, 2 Tr, Timp, 4 Str, Bc, [3 Trb]	40.613	<b>Litaniae de ven. altaris Sacramento in Es</b> KV 243 Soli/Coro SATB, 2 Fl, 2 Ob, 2 Fg, 2 Cor, 3 Trb, 4 Str, Bc / ●	40.057	<b>Scandae coeli limina</b> KV 34 Solo S, Coro SATB, 2 Ctr, Timp, 2 Str, Bc	40.042
<b>Missa in c</b> (Waisenhausmesse) KV 139 Soli/Coro SATB, 2 Ob, 2 Ctr, 2 Tr, 3 Trb, Timp, 4 Str, Bc	40.614	<b>Vesperae solennes de Dominica</b> KV 321 Soli/Coro SATB, 2 Ctr, 3 Trb, Timp, 2 Str, Bc / ●	40.058	<b>Tantum ergo in B</b> (nach Zach) KV 142 Solo S, Coro SATB, 2 Ctr, 3 Str, Bc	40.038
<b>Missa in C</b> (Trinitatismesse) KV 167 Coro SATB, 2 Ob, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb]	40.615	<b>Vesperae solennes de Confessore</b> KV 339 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb] / ●	40.059	<b>Tantum ergo in D</b> KV 197 Coro SATB, 2 Ctr, Timp, 3 Str, Bc	40.039
<b>Missa in C</b> (Spatzenmesse) KV 220 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.626	<b>Kleinere Kirchenwerke</b>		<b>Te Deum laudamus</b> KV 141 Coro SATB, 2 Ctr, 2 Tr, Timp, 2 Str, Bc, [3 Trb]	40.046
<b>Missa in C</b> (Große Credomesse) KV 257 Soli/Coro SATB, 2 Ob, 2 Ctr, 3 Trb, Timp, 2 Str, Bc	40.616	a) <i>Sologesang</i>		<b>Veni Sancte Spiritus</b> KV 47 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 3 Str, Bc	40.043
<b>Missa in C</b> (Spaurmesse) KV 258 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Bc, [2 Ob, 3 Trb]	40.627	<b>Ergo interest, an quis - Quaere superna</b> KV 143 / Solo S, 3 Str, Bc	40.766	<b>Venite populi</b> KV 260 Coro SATB/SATB, Bc, [3 Trb, 2 VI]	40.041
<b>Missa in C</b> (Orgelsolomesse) KV 259 Soli/Coro SATB, 2 Ctr, Timp, 2 Str, Org solo, Bc, [2 Ob, 3 Trb]	40.628	<b>Exultate, jubilate</b> KV 165 Solo S, 2 Ob (Fl), 2 Cor, 3 Str, Bc	40.767	<b>Kirchenwerke in Studienpartituren</b> Sämtliche Messen (incl. Requiem) und Vespem 20 Studienpartituren im Schubert Kleinere Kirchenwerke 9 Studienpartituren im Schubert	51.000 51.001
<b>Missa longa in C</b> KV 262 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	51.262	<b>Sub tuum praesidium</b> KV 198 Soli SS, 3 Str, Bc	40.768	<b>Kirchensonaten</b>	
<b>Missa in C</b> (Krönungsmesse) KV 317 Soli/Coro SATB, 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.618	b) <i>mit Chor</i>		<b>17 Kirchensonaten</b> (Sammelband) KV 67–69, 144, 145, 212, 224, 225, 241, 244, 245, 263, 274, 278, 328, 329, 336 / 2 VI, Bc (Ausnahmen s. u. Einzelausgaben)	51.067
<b>Missa solemnis in C</b> KV 337 Soli/Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 2 Str, Bc, [3 Trb]	40.619	<b>Alma Dei creatoris</b> KV 277 Soli SAT, Coro SATB, 2 Str, Bc, [3 Trb]	40.050	<b>Sonata in C</b> KV 263 (Einzelausgabe) 2 Ctr, 2 VI, Org, Vc/Cb	51.263
<b>Missa in c</b> KV 427 (Bernius, Wolf) Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc / ●	51.651	<b>Ave verum corpus</b> KV 618 Coro SATB, 3 Str, Bc	40.051	<b>Sonata in C</b> KV 278 (Einzelausgabe) 2 Ctr, Timp, Ob, 2 Str, Bc	51.278
<b>Missa in c</b> KV 427 (Levin) Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.427	<b>Benedictus sit Deus Pater</b> KV 117 Solo S, Coro SATB, (2 Fl), 2 Cor, 2 Tr, Timp, 4 Str, Bc	40.044	<b>Sonate in C</b> KV 329 (Einzelausgabe) 2 Ob, 2 Cor, 2 Ctr, Timp, 2 Str, Org obbl., Vc/Cb	51.329
<b>Missa in c</b> KV 427 (Maunder) Soli SSTB, Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	40.620	<b>Hosanna</b> KV 223 Coro SATB, 3 Str, Bc	40.034	<b>17 Kirchensonaten</b> arr. von Z. Szathmáry für Org allein	18.067
<b>Requiem</b> KV 626 (Levin) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.626/50	<b>Inter natos mulierum</b> KV 72 Coro SATB, 3 Trb, 2 Str, Bc	40.033	<b>Einaktige Bühnenwerke, Varia</b>	
<b>Requiem</b> KV 626 (Maunder) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	40.630	<b>Kyrie in F</b> KV 33 Coro SATB, 3 Str, Bc	40.035	<b>Bastien und Bastienne</b> KV 50 Soli STB, 2 Fl, 2 Ob, 2 Cor, 4 Str, Bc	51.050
<b>Requiem</b> KV 626 (Süßmayr) Soli/Coro SATB, 2 Bassethörner, 2 Fg, 2 Ctr, 3 Trb, Timp, 3 Str, Bc	51.626	<b>Kyrie in G</b> KV 89 / Kanon a 5 voci	40.036/10	<b>Der Schauspieldirektor</b> KV 486 6 Spr, Soli SSTB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 2 Cor, 2 Ctr, Timp, 5 Str	51.468
<b>Kantaten, Litaneien, Vesperpsalmen</b>		<b>Kyrie in d</b> KV 90 / Coro SATB, Bc	40.036/20	<b>30 Gesänge mit Begleitung des Pianoforte</b> Reprint des Erstdrucks (Leipzig 1800)	51.472
<b>Daive penitente</b> KV 469 Soli SST, Coro SATB/SATB, Fl, 2 Ob, Clt, 2 Fg, 2 Cor, 2 Ctr, 3 Trb, Timp, 5 Str	51.469	<b>Kyrie in d</b> (Münchner Kyrie) KV 341 Coro SATB, 2 Fl, 2 Ob, 2 Clt, 2 Fg, 4 Cor, 2 Tr, Timp, 3 Str, Bc, [3 Trb]	40.037	● = auf Carus-CD erschienen	
		<b>Kyrie in Es</b> KV 322 (Stadler) Coro SATB, 2 Ob, 2 Fg, 2 Cor, 2 Tr, Timp, 3 Str, Bc	51.322		
		<b>Kyrie in C</b> KV 323 (Stadler) Coro SATB, 2 Ob, 2 Fg, 2 Ctr, Timp, 3 Str, Bc	51.323		
		<b>Laudate Dominum</b> KV 339/5 Solo S, Coro SATB, 2 Str, Bc	40.059/50		
		<b>Miserere in a</b> KV 85 Soli o Coro ATB (TTB), Org	40.807/20		