

Wolfgang Amadeus  
**MOZART**

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**Requiem**

KV 626

per 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. King

PROBENPAKUNGEN  
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der Mozart-Ausgaben

Studienpartitur / Study score



Carus 51.626/57



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)

PROBENPARMIUM  
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Bei den Aufnahmen auf Programmen, Plakaten usw. ist der Zusatz „Ergänzt durch Robert D. Levin“ unerlässlich.

Programs and publicity materials for all performances must include the phrase „Completed by Robert D. Levin.“

Zu diesem Werk liegt folgende Partitur (CV 51.626/50), Klavierstudienpartitur (CV 51.626/1), 10 Harmoniestimmen (CV 51.626/2), Violino II (CV 51.626/62), Violoncello/Contrabbasso (CV 51.626/99).



# 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 ausführen lassen wollte.<sup>1</sup> Um die Vereinbarung mit dem Grafen einhalten und das in Aussicht gestellte Honorar in Empfang nehmen zu können, veranlassete 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 Freystädter (Bläser – Streicher) und Süßmayr (Trompeten – Pauken) in Mozarts Partitur ausgeführt und eingetragen wurde.

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

- [3] (*Dies irae*) und [7] (*Confutatis*) – vollständig;
- [4]–[6] – nur Streicherstimmen;
- [8] – zwei Takte Sopranstimme als Weitert.  
*Lacrimosa*.

### 4. Die Ergänzung Süßmayrs:

- [2] in seiner und Freystädters;
  - [3]–[10] unter Miteinbeziehung der Orchesterstimmen instrumentiert;
  - [11]–[14] in Vertonung der Vokalstimmen.
- Die Niederschriften dieser Ergänzungen sind, wie oben angedeutet, in der Gesamtfassung erhalten. In der Originalfassung des Requiem sind diese Ergänzungen als Teile des Originalwerkes zu betrachten.

### 5. Eine Handschrift der *Lacrimosa* von Abbé Maximilian Stadler.

Die *Lacrimosa* ist eine kontrapunktische Skizze, die von Süßmayr nicht berücksichtigt wurde. Sie ist als Abschluss des Requiem in der *Lacrimosa*-Fuge (in der SEQUENZ) enthalten. Dass diese Fuge jene ist, die Süßmayr als Abschluss des Requiem betrachtete, geht aus Folgendem hervor: Das Fragment 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 Datierung

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. Vff.) 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 verwickelt, in der jeder Teil durch eine Fuge abgeschlossen wäre (INTROITUS – *Kyrie-Fuge*; SEQUENZ – *Fuge*; OFFERTORIUM – *Quam olim Abraham*; *Requiem aeternam*; INCENSUR – *Benedictus* – *Hosanna*-Fuge; AGNUS DEI – *Cum sanctis suis-Fuge*).<sup>5</sup>

Da Eyblers Ergänzung der SEQUENZ in der Handschrift des Originalwerkes eingetragenermaßen als Fragment von Beginn der *Lacrimosa* an abgeschrieben wurde, ist die ursprüngliche Fassung der *Lacrimosa*, bestehend aus der *Lacrimosa* und der *Amen-Fuge* (in der *Lacrimosa* und *Amen-Fuge*) durch Freystädter und Süßmayr für den Rest, konnte nicht mehr in die Gesamtfassung von W. A. Mozart eingetragen werden. Erst nach dem Tode Süßmayrs auf der ersten Ausgabe der *Lacrimosa* wurden die Ergänzungen durch Eybler und Süßmayr abgeschrieben. Das Original der *Lacrimosa* hatte abgeschrieben lassen.<sup>6</sup>

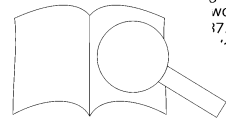
Die Überlieferungen der Entstehungs- und Überlieferungsgeschichte des Requiems vgl. Leopold Nowaks Einführungen zu den vorgelegten Requiem-Teildänden der Neuen Mozart-Ausgabe: *Mozart: Gesammelte Werke, Dokumente, Partitur des Fragments*, München/Kassel etc. 1991; Paul Moseley, „Mozart’s Requiem: An Evaluation 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 Vervollständigung 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* wie 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-Ergänzungen angehört. Vgl. Nowak, a. a. O., Teilband 2, S. IX und X. Süßmayrs Fassung aber nachweislich eine spätere Entstehung ist, geht aus folgendem hervor: Die *Lacrimosa* enthält die *Lacrimosa*-Fuge, welche die *Lacrimosa*-Fuge enthält. Die *Lacrimosa*-Fuge enthält die *Lacrimosa*-Fuge, welche die *Lacrimosa*-Fuge enthält. Die *Lacrimosa*-Fuge enthält die *Lacrimosa*-Fuge, welche die *Lacrimosa*-Fuge enthält.

<sup>4</sup> Mozart verwendet ausnahmsweise die *Lacrimosa*-Fuge als Abschluss der *Lacrimosa*.  
<sup>5</sup> Vgl. auch S. IXff.; Nowak, a. a. O., S. 35–37, 113–114.  
<sup>6</sup> Ebenfalls unter Missachtung der Chronologie der Überlieferungsgeschichte des Requiem 1799 durch Breitkopf & Härtel.



## II. Fragen der Autorschafft

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 jeder sich zu komponieren pflegte, ohne sich um die Einheitlichkeit eines mehrsätzigen Werkes zu kümmern. In diesem Punkt ähnelt er der Menge von Komponisten, die auch innerhalb einer Sinfonie eine Abwechslung häufig der straffen Form zeigen haben.<sup>12</sup> Dagegen ist Mozart doch von engen motivischen Schemata geprägt.<sup>13</sup>

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. 10

...clum in fa - vil - la:

*Tu* ... der melodischen Umkehrung.

*Agnus Dei*-Fuge für den Schluss der SEQUENZ (das *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,



<sup>7</sup> Vgl. ... und kein Ende“, in: *Syntagma* ... und *Schriften*. Kassel etc. 1963, ... seiner Ausgabe des Requiems in

... ch Robert D. Levin, „Zur Musiksprache der Süß- Sätze des Requiems KV 626“, in: *Mozart-Jahr-* ... 493.

<sup>11</sup> Vgl. ... seine Messe in D.  
<sup>12</sup> Vgl. f. ... Levin, *Who Wrote the Mozart Four-Wind Concertante?* Stuyvesant 1988, S. 100–113.

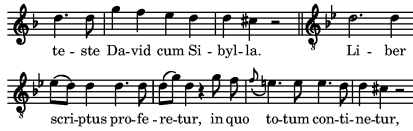
<sup>13</sup> Die folgende Liste ist nur repräsentativ, nicht lückenlos.

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

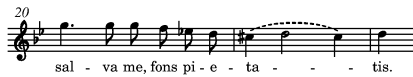


C) Der Schluss der ersten Phrase des *Dies irae* findet sich in folgenden Sätzen wieder:

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

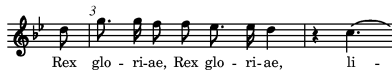


am Schluss des *Rex tremendae*:



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

*Domine Jesu*:



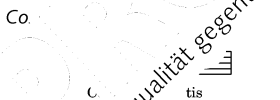
zu Beginn des *Hostias* (erweitert):



D) Das Posaenthema des *T.* vom Solo-Bass vorgetragen in f-Moll:



Dieses T... senden Sätzen wieder:



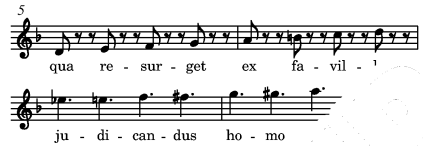
... verändert:



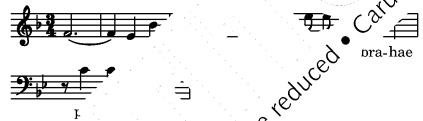
E) Die große absteigende Tonleiter zu Beginn des *Rex tremendae* kehrt im *Confutatis* (T. 3f.) wieder:



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



F) Das Thema des *Recordare v. rahae*-Fuge wieder verwen'



G) ... nitt ... tamquam reus" aus dem ... 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 Beziehungen enthalten, Requiem-Ergänzung er text uns eines Besseren:



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

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

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

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

Wie ist es möglich, daß Mayrs ein solches Verfahren der Verknüpfung eindeutig nachweisen kann? Die Antworten bestehen innerhalb der Harmonik in klaren Widersprüchen zwischen der Harmonik und seltsam inkorrekten

Die fünf ersten Takte des Chorsatzes sind harmonisch und frei; bei der Sextakkordreihe in Takt 6 wird die Führung der dreistimmigen Parallelführung aufgegeben (statt der normalen Führung mit drei Parallelparallelen und einer freien Linie), insbesondere im Hinblick auf die schon erwähnten Quintparallelen in der Orchesterbegleitung, auf:

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.

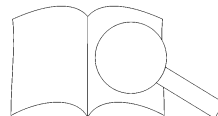
B) Die *Hosanna*-Fuge zeigt eindeutig, daß Mozart in der Lage war, eine ordentliche Fuge zu schreiben. Gleich nach dem Erklingen des Themas wird das Subjekt begegnet man bereicherten Quartsextakkorden (Tritonus (T. 19)). Die Exposition stürzt sich nach nur 28 Taktmaßen auf den Aufbau findet man wieder in einem kompetenten Kor

C) Das *Agnus Dei* zeigt eine bemerkenswertere Eigenart: Die Harmonik taucht auch im *Introitus* auf. Wie wird, geht diese Verwandtschaft über das Zitat hinaus.

Die Harmonik des ersten Taktes verdient viel mehr, als ihr bislang zuteil wurde. Wollte man sie harmonisieren, würde man wohl den ersten Quinte des Tonika-Akkordes verstehen. Es wäre verständlich, zu Beginn des Taktes mit der Tonika im 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 Achtpause hören wir in der Begleitung keinen B-Dur, sondern die

<sup>14</sup> Vgl. Robert Lach, *Mozart als Komponist* in Wien, D 1918, S. 7.  
<sup>15</sup> Vgl. NMA X/30/2, S. 2/3 un.







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 aete*

Diese Fassung der Ausgabe überhaupt, wird von ... entspricht sie nicht ganz ... in INTROITUS (*Requiem*) ... zugehörige Satzteile notiert ... in der COMMUNIO die *Cum* ... der *Lux aeterna* verstand – von ... (sichtigt).<sup>24</sup> Dazu bilden *Sanctus* und *Be.* ... die Wiederholung der *Hosanna*-Fuge eine ... 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 ... alles, was in eckigen Klammern ... liturgischen Überblick ... wird ein grundsätzliches ... jeder Abschnitt schließt ... *Quam olim Abraham*, ... Die Anbindung des AGNUS ... hängt mit der musikalischen ... Süßmayr vornimmt, zusammenfassend ... Fassung berücksichtigt wird ... der Neugliederung werden ... INTROITUS/Kyrie und AGNUS ... ammiert.

... bzw. Abschnitten des Requiems besitzen quasi vollständigen Teilsatz, das *Requiem* ... dazu vollständige Entwürfe von acht und ... Entwurf bzw. eine Skizze von noch zwei weiteren ... 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 Beso-  
<sup>24</sup> Bei Süßmayr sind AGNUS DEI ... notiert; vgl. unten.  
<sup>25</sup> a. a. O., S. 67–75.  
<sup>26</sup> Wolff hat zurecht bemerkt, d. Breitkopf & Härtel nicht nur d. dem den *Kyrie*- und sogar tur-Entwurf als unvollständig ersten Mal die Frage einer e 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 Grandorchestersatz, 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 dürfte 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, nicht zwingend. In seinen Kirchenmusikwerken wird Besetzung des Eingangssatzes nicht überschritten, freilich die Möglichkeit des Austauschs etwa durch Flöte oder von Bassetthorn durch Klarinetten der damaligen Zeit zu berücksichtigen wäre.<sup>28</sup> Jede eher transparente Begleitung auch des Chores ist von Wert, um Mozarts Anteil an Ganzen besser hörbar zu machen.

Oberste Priorität galt einer dünnen Chorbesetzung, die in erster Linie von Sopranen abzuleiten war: Mit der Sopranstimme ist eine zweistimmige (Violinen und Oboen) oder dreistimmige (Violinen, Basses und Oboen) Vorläufer der Sopranstimme im Requiem angedeutet. Der Chor rückt somit im Vordergrund. Der Chor rückt somit im Vordergrund. Der Chor rückt somit im Vordergrund.

Die von Freystädler vorgenommenen Verdopplungen in der Kyrie-Fuge entsprechen Mozarts Praxis in den Chorführungen 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 üblich, um die Verständlichkeit. Dass die Posaunen aber nicht nur im *colla parte* zu blasen hatten, kann man an erhaltenen Stimmen von Teilen der Instrumentalkonzerte sehen. Leider pflegte Mozart mit den Posaunen nur sehr spärliche Hinweise zu geben, die für die Einrichtung dieser Hinweise in die Chorsysteme. Die Posaunen sind in der Schlussphase des Requiems nur spärlich besetzt. Da Mozart im Requiem nur eine Posaune besetzt hat, kann es sich um nur einer Posaune handeln. Die Posaunen sind in der Schlussphase des Requiems nur spärlich besetzt. Da Mozart im Requiem nur eine Posaune besetzt hat, kann es sich um nur einer Posaune handeln. Die Posaunen sind in der Schlussphase des Requiems nur spärlich besetzt. Da Mozart im Requiem nur eine Posaune besetzt hat, kann es sich um nur einer Posaune handeln.

- <sup>27</sup> Würde seine Besetzung Streicher miteinschließen, wäre der Chor „O Isis und Osiris“ ein überzeugender 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 vorgeschlagen 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 vorsieht, ist anzunehmen, dass die Flötenstimme von einem Oboisten gespielt wurde. In Mozarts Konzerten tauchen Oboen in der c-Moll-Messe auf (Violinkonzert G-Dur, KV 216). Der zweite Fall kommt in der c-Moll-Messe vor (Violinkonzert G-Dur, KV 216) und in der *Zauberflöte* vor (Violinkonzert G-Dur, KV 216).
- <sup>29</sup> Über diesen Tatbestand in der c-Moll-Messe, Kyrie, KV 427/417a, vgl. Band 5, Vorwort (Monika I. Freystädler).
- <sup>30</sup> Vgl. c-Moll-Messe, Kyrie, KV 427/417a.
- <sup>31</sup> Vgl. etwa c-Moll-Messe, Credo, KV 427/417a.



*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.

*Amen*: Meistens fängt Mozart seine Fugen – wie übrigens auch sein Vorbild Händel – mit der Bassstimme an. Da er hier von oben beginnt (Hauptthema im Alt, Kontrastsubjekt im Sopran), wurde die Posaunenverdopplung wegen der klanglichen Balance verschoben. Der obligate Einsatz mit dem Hexachord-Thema (T. 34–41), der eine Nachahmung eines früheren Violineinsatzes (T. 25–31) bildet, mag befremden. Da aber der Anfang des Hexachord-Themas eine Ähnlichkeit mit dem Soloeinsatz der Altposaune in T. 7 des INTROITUS verrät (vom ersten *a'* abgesehen), wurde aus strukturellen Gründen so verfahren.

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

*Hostias*: Vgl. unten die Frage der Dynamik. So als Grunddynamik galt, wäre Süßmayrs *F*-Trennung zwischen den Posaunen für diesen Satz nicht mehr so eindeutig. Da ein *forte*-Dynamik in allen *forte*-Stellen keinesfalls Posaunen *ad libitum* in der

*Benedictus*: Auf Süßmayr's Posaunen sowie auf die Mit

Zur Orgelstimme

Mozart's Orgel – ohn

tti. in den Salzburger Kirchenmusikwerken „S“ in der Requiem-Partitur zwischen „S“ 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.

den.<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 ist ersichtlich, dass das *Tuba mirum* ohne Orgel *Recordare* dagegen schreibt die Orgel vor. Eine Bezifferung ist wohl in allen überlieferten Ausgaben; auch in der Orgel wird darauf verzichtet. Die Orgel enthält eine Aussetzung für die fehlenden Sätze wird diejenige vor dem Orgel, wo sie auch die Harmonik setzt; jedoch ließ selbst Süßmayr den Schluss des *Domine Jesu* unbeziffert. Hier greift die Orgel (1812) zurück.

auf der Dominante in der *Quam olim* 51–64 bzw. nach dem *Hostias*, T. 72–75) Bezifferung stilgemäß durch die Bezeichnung „Solo“ ersetzt; in der gleichen Fuge werden seine Auflösungen der Vorhalte in der Bezifferung (in 16tel-Antizipationen der Chorstimmen) korrigiert,

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 Tritonus bzw. des Tritonus nur selten. Zeichen vor (nicht nach) die Basston schreibt er meiste



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

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.

### 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 vom Komponisten einer Ergänzung zu erzwingen möchte sie deshalb lieber den Aufführenden

### Zur Dynamik

In seiner Ergänzung benutzt Süßmayr Mozart abweichende Dynamik selten verwendete Bezeichnungen. In der Ergänzung zum *Rex tremendae* (nicht vorkommt) auf, *fz* (nicht *fz*). Auch *fz* (nicht *fz*) im *Benedictus*. In der Ergänzung wurden Süßmayrs dynamische Angaben in den Sätzen besondere

Interpretation dieses Satzes wertschätzt; erst von T. 23 an geht er über. Süßmayr enthält Mozarts Entwurf (keine Dynamikangabe zu Satzbeginn, und kein *piano* in T. 1 zu verstehen). Die erste Dynamikangabe ist *piano* in T. 24. In der Ergänzung ist durch das *piano* auf dem 3. Taktteil von T. 24 gehoben 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 *rit.* jeweils zum Phrasenschluss hin steigern. Möglicherweise ist eine Lösung viel für sich. Die vorliegende Lesart der Überlieferung (allerdings nicht unbedingt eine angemessene Balance zwischen Chor und Orchester zu erreichen), doch ließe sich durch ein *rit.* führen. In der dritten Phrasenführung führt die Besetzung einen Registerwechsel ein. In der vierten Phrasenführung im *Recordare* und *Hosanna* ist ein dynamischer Kontrast des Chores zu hören. In der fünften Phrasenführung; daraus ergibt sich ein dynamischer Kontrast (*forte* T. 34–36), *piano* in T. 37–40. In der sechsten Phrasenführung in T. 38–40 (wobei auch *fz* vorkommt). In der siebten Phrasenführung auf den Aufbau des gesungenen Satzes. In der achten Phrasenführung Süßmayrs *crescendo* am

Zu den Dynamikangaben ist nicht gemäß Mozarts üblicher Praxis worden. Auf streng einheitliche Artikulation und Posaunen einerseits und beim übrigen Orchester andererseits wurde aufgrund Mozarts sonstiger Angaben ebenfalls verzichtet. Mit wenigen Ausnahmen in den Salzburger Messen tauchen Keile in den Chorpartien, 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 Kyrieleison. In der Ergänzung *sanctis tuis*-Fuge erfolgte eine Korrektur. In Süßmayrs Fassung die Fuge in den drei letzten Takten erst gegen die allgemeine Praxis des 18. Jahrhunderts; außer bei



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

zelter 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).

## 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 Bassethörnern 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 Bassethörner dort geändert, wo der Sopran höher verläuft als die von Mozart beachtete Obergrenze jener Instrumente (notiertes *d*<sup>3</sup>, klingend *g*<sup>2</sup>); 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 Inkonssequenzen in den Streicherstimme beseitigt.

**Dies irae:** Die Streicher werden oft zweistimmig um das Satzgefüge durchsichtiger zu machen; bloße Verdopplung des Chores durch die Bläser, doch verzichtet, um diesen Instrumenten mehr Flexibilität zu geben. In T. 29–30 laufen die Stimmen unabhängig, um den weiteren musikalischen Verlauf zu verdeutlichen. Die Dissonanzen zwischen den Stimmen und dem Vorhalt *gis* im T. 31 (T. 48–49) blieben wegen der „*est futurus*“ absichtlich bestehen.

**Tuba mirum:** Die Tuba-Posaunenstimme – wie auch die Trompetenstimme – ist sehr sparsam eingesetzt. Die sehr sparsame Verwendung bis zum Abschnitt „*Qui tollis*“ der Vokalstimmen.

Die Verwendung der Posaunen vgl. oben. Die Begründung für die a cappella-Führung der Posaunen am Schluss. Eine Verdopplung jener Stimmen nach dem achteckigen Achtel in Verbindung mit dem von Mozart notierten Coda-Takt in der ersten Violine wäre vielleicht konsequenter, 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 Holzbläsersatz 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 Verdopplungsfunktion: zum einen ist sie die Bestätigung der Paralleltonart F-Dur, zum anderen die Vorbereitung der Haupttonart d-Moll. Der dritte Abschnitt (drei Takte!) erscheint als äußerst fragwürdig; Mozart hätte sich nicht für eine solche Erweiterung begeben, den Satz nach der tonartlichen Lösung weiterzuführen, üblicherweise in der ursprünglichen vorliegenden Form. Der Chorbass in der süßmayrschen Fassung ist eine Verdopplung der ursprünglichen Fassung. Die Berücksichtigung der Verdopplung der Stimmen in den Halbsätzen ist ein sehr ungenaues Zitat des Originals (Wolff, S. 27 seiner Fassung) in ein geordnetes auf der Dominante (Tenor, S. 40).

Man hat die zwei von Mozart entworfenen Fassungen (*Quam olim Abraham*), so fällt auf, dass sie in zwei verschiedenen Stilen geschrieben sind – die erste nach händelischem Vorbild, die zweite mit einem Chorgefüge, das auf dem unterstützenden Motiv in Chorbass 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 reibungsgeplante

<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.

<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 der Süßmayrs Trompeten- und Paul

<sup>38</sup> Eyblers und Süßmayrs Entscheidung der Streicher von T. 14 an zu v notierten Viertelnoten in bei

<sup>39</sup> Zeitgenössische Vertonungen gering zu halten war.

<sup>40</sup> Den Hinweis auf diese mot Wolff: a.a.O., S. 113–114.

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.

**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 bedarf einer Erklärung: Mozarts Moll-Messenhaus – Messe KV 139/114a, c-Moll-Messe K<sup>1</sup> enthalten Dur-Vertonungen des *Sanctus*. Für die Führung der gleichen Tonika sprechen auch faktisch und zwar die Notwendigkeit, einen bestimmten Ton und Pauken zu vermeiden, der geistlicher Musik wäre. Dass D-Dur schon war, kann auch aus dessen bereits erläuterten Werken werden. Die Wahl dieser Tonhörner. Süßmayrs Bassethörner in A-Dur zu schreiben – eindeutiger Praxis in der Bassethörnerfamilie. Mozart schrieb für Bassethörner sowie für Bassethörner in A-Dur, die in der Kreuz vorgezeichnet. Für es gibt es dann nur zwei Möglichkeiten: in G-Dur notiert, oder A-Klarinette so verlockend die Vorstellung, das es ein Blasinstrument weiterhin einzusetzen, sie ist für die heutige Praxis belanglos: Bassethörner mehr. So blieb nur die Möglichkeit, Klarinetten zu verwenden. Der von Spielern geäußert, einwand, es sei gegen die Praxis der damaligen Zeit, von Satz zu Satz einen Instrumentenwechsel zu ver-

langen (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 Praxiskonventionen einer mozartischen Kirchenfuge auf (Vorlage: c-Moll-Messe), wobei versucht wurde, die Länge eher um der hinzugefügten Musik möglich zu verleihen. Der Schlussakkord erkläre heißt, ohne Terz wie auch in anderen offenen Sätzen (zum Beispiel K<sup>1</sup> Alternative mit Dur-Terz in der Praxis in der c-Moll-Messe).

**Benedictus:** Der Kern des umgearbeiteten als Kern des umgearbeiteten dient nach wie vor der ... wurden die Fehler in Süßmayrs ... Um die ... durchsichtiger zu gestalten mit ... und Bass (Viola col Basso) ... nach Salzburger Muster gewährt ... sen wird, wie am Schluss des *Rex ...* musiziert. Die allzu vage Verweisung ... mayrschen Binnen- und Schluss-Ritornell "perpetua"-Stelle aus dem *Requiem* ... Bearbeiter ermutigt, diesen indirekten Hin-

<sup>41</sup> 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 obson der Text der nähmliche ist, wie in einem Hochmacte, so sind doch die Umstände bey einem Requiem ganz andere; es wird ein Trauergottesdienst dabei gehalten, die Kirche ist schwarz tapeziert, und die Priester erscheinen im Trauer-Ornate. Dazu scheidt 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. 33 (Klarinette in C), Nr. 24 (in B), Nr. 25 (in H), nach der NMA ... Daniel N. Leeson.) Dabei sind ... relativ kurz.  
<sup>47</sup> Vgl. den Brief des 7. April 1791, in: *Mozart. Briefe und ...* gegeben von der Internatsammlung und erläutert von Kassel etc. 1963, Band IV, 1.  
<sup>48</sup> Vgl. T. 15ff., 43ff. jenes Sat T. 50ff.



weis durch ein direktes Zitat zu ersetzen.<sup>49</sup> Eine viertaktige Phrase mit Volllschluss 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 folgenden Abschnitt freier wirkt. Ein neukomponierter Übergang, dessen Quellen der *Requiem*-Satz (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 Abschnitts lehnt sich an Passagen aus dem *Recordare* und dem *Hostias an.*<sup>51</sup> Einereinfachen Trugschluss auf Ges ersetzt Süßmayrs vermiederten Septakkord in T. 45, der zu großen Stimmführungsproblemen führt und eine wenig überzeugende Verbindung zum folgenden Ges-Dur-Dreiklang schafft. Der Schluss ist wegen einer kompletten Chorimitationstakte verlängert, Süßmayrs *crescendo* wurde gestrichelt, der vorletzte Takt enthält eine Alte Sekundakkord auf dem dritten Takt.

*Lux aeterna – Cum sanctis* In den bisherigen Ausgaben wird die *Lux aeterna* als Einheit aufgefasst, die COMMUNIO, die AGNUS DEI als Einheit aufgefasst und durchnummeriert. Das *Lux aeterna* ist ein Autograph des *Requiem*-Satzes, das 1779 kehrt die Alternativfassung zurück. Die Umtextung wurde ansonsten mit dem

Die Ergänzung schließt eine neue kritische Ausgabe auf, die mit ein. Dynamik, Artikulation, Bezeichnung sonstiger Bezeichnungen aus Mozarts Handschrift 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, insbesondere zum Manuskript seiner Requite vor der Drucklegung. Bei vielen stilistischen Hinweisen von Prof. Dr. Marius Flothuis (Amsterdam), unentbehrlichen Rat. Prof. Dr. Alastair Mitchell (Lewes/East Sussex, UK) und Stanley Sadie (London, UK) und Prof. Dr. Ulrich Prinz von der Universität Stuttgart meinen herzlichsten Dank für die müdliche und unersetzliche Mitarbeit bei der Aufnahme und Drucklegung, sowie bei der deutschen Fassung des Vorworts ausdrucksvoll. Seine Anregungen und seine Mitwirkung wäre nicht zustande gekommen.

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

Freiburg im Breisgau, im Frühjahr 1993 Robert D. Levin

<sup>49</sup> Die Tatsache, dass das Binnen-Ritornell auf dem dritten Taktteil beginnt, das Schluss-Ritornell jedoch auf dem ersten, wird von Maunders als Argument gegen die Echtheit des Originals verwendet. Jedoch *Domine Jesu*, T. 32–40, wo d

<sup>50</sup> a. a. O., T. 79–82. Dieses Werk ist die Progression ist wohl Ouvertüre zu *Don Giovanni* art d-Moll – deren dämonisch mein anerkannt gilt – und ar

<sup>51</sup> Vgl. S. VI.  
<sup>52</sup> Maunders übermäßiger Sex Dur-Dreiklang, ist auch keine



# 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 *Lacrymosa*.

4. Süssmayr's completion of the

- [2] in his and Freystädler's orchestration;
- [3]–[10] fully instrumented;
- [11]–[14] in settings that, however, the last movement (*Confutatis*) is merely a new version of the *Requiem aeternam* and

5. A sketch by Abbé Maximilian Stadler, which contains Süssmayr's version.<sup>3</sup>

... contains *inter alia* contrapuntal ... *tremendae* as well as the beginning of ... close of the *Lacrimosa* (i. e., of the ... Süssmayr did not include in his version ... the fugue was intended for this use ... 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 (INTRO – *Kyrie* fugue; SEQUENCE – *Amen* fugue; OFFERTORIUM – *Requiem aeternam* fugue; SANCTUS-Benedictus fugue; AGNUS DEI-COMMUNION fugue).<sup>5</sup>

Because Eybler's completion was entered into Mozart's manuscript, it is to be regarded as part of his own work. The version of the Requiem completed by Freystädler and Süssmayr is based on Süssmayr's manuscript of the Requiem.

... the origin and sources of the Requiem. Cf. the introductions to the two volumes of the *Neue Mozart-Ausgabe* containing the Requiem, which he prepared: Series I/1, volume 1, pp. VII–XVI and Series I/1, Part 2, sub-volume 2, (XII); Christoph Wolff, *Mozart's Requiem: Historical and Analytical Studies, Documents, and Score of the Fragment*, Berkeley, 1994; 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 *Absoive, 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 city of Linz, he often had occasion to journey to Vienna. Stadler would have belonged to the circle of the Requiem. Cf. Nowak, *op. cit.*, pp. 29, 30–31. However, Stadler's sketch of the Requiem is more likely. Cf. Moseley, *op. cit.*, p. 29. Stadler consistently uses the word Foreword and in the title.

<sup>5</sup> Cf. below, p. XXX; Nowak pp. 35–37, 113–114.



Mozart 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 the following details in the traditional completion.

Süssmayr's own works allow us to compare his traditional procedures with those of the Requiem completion. From this comparison it emerges that the movement he composed shows overall thematic integrity in a way that this regard he resembles the original composer, who seems to have favored rigorous thematic eclecticism. On the other hand, Süssmayr's work is characterized by tight relationships:<sup>13</sup>

A) The thematic material of the first movement, bass, m. 1; choir movements:

INTRO: alto, in melodic inversion, on:

Re-qui-ema-e ter-nam,  
-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-  
Christe-e-le-

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

slo-vet sae-clum

*Tuba mirum*: trombone, m. 8, in r

men

Sketch to the *Amr* (i. e., the *Lacrimosa*): the *dic*, in augmentation; soprano 7, on:

men

Choir or orchestral bass, mm. 8–9 and

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

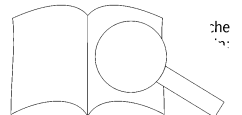
<sup>9</sup> See p. XIX.

<sup>10</sup> Concerning these details see the *Süssmayr* zugeschrieben: "Mozart Jahrbuch 1991, pp.

<sup>11</sup> Compare, e.g., his *Mass in C*

<sup>12</sup> Cf. Robert D. Levin, *Who Was Stuyvesant* 1988, pp. 100–1

<sup>13</sup> The following list is meant to

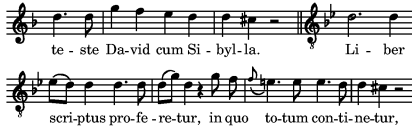


B) The orchestral bass of the INTROITUS (mm. 1–2) reappears in the *Lacrimosa* (mm. 1–2):

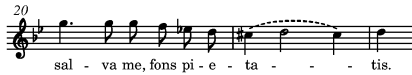


C) The end of the first phrase of the *Dies irae* recurs in the following movements:

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

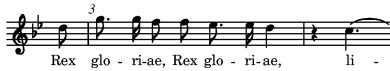


and at the end of the *Rex tremendae*:



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

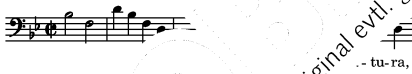
in the *Domine Jesu*,



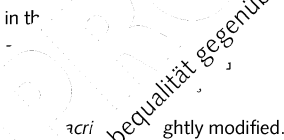
and at the beginning of the *Hostias* (expanded).



D) The trombone theme of the 7 by the solo bass, but also, in 7



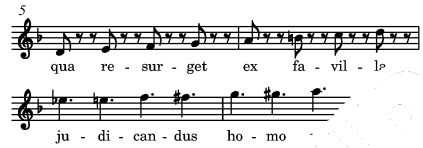
This theme 7 movements:



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 *Abraham* fugue:



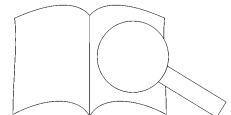
G) The 7 7 "quam reus" from the *Recordare* is



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 th  
own works, we would s  
his completion of the R  
awaits those who hold t.



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

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

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

The soprano line is directly related to the a. “Ingemisco, tamquam reus” passage from the K.

How is it possible that tl can be observed on...? More- over, within the r... are un- mistakable disc... ally Mozartean lines and incor...

A) In... of the chorus are har...; in the successive sixth... of the three-part parallel... our voices (instead of the normal... ee parallel voices and one free line)... rly in the light of the noted parallel... - stral accompaniment:

\* doubled leading tone

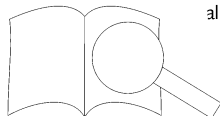
After this passage there is a conspicuous cross-relation in the bass (C-natural against the C-sharp of the previous measure); then the harmonies move without apparent goal first to E minor, then A major (half-cadence in D major) and B minor before the final return to D major for the fugue. Not one SANCTUS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

B) The *Hosanna* fugue shows unequivocally that he did not possess the ability to write a... the exposition, right after the so... organic theme, there are ver... epted in common practice... ed tritone (m. 19). As soon... sit... mayr hurries to the close... asur... a construction is foreign... to... any competent composer

C) The *Be...*... remarkable characteristic... is he... noticed,<sup>14</sup> is also to be fc... book of composition lessons... we shall see immediately, this... and a mere thematic citation... of the first measure deserves far more... as heretofore received. If one were giv... harmonize, one would assume the first... the fifth of the tonic triad. Because it would... sense to begin with an inversion, it would seem... to begin with the tonic in the bass on the first beat... 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... ure, this sound could be understood... but not unequivocally so... al-

<sup>14</sup> Cf. Robert Lach, *Mozart als Wissenschaftler* in Wien, D. Vienna, 1918, p. 7.  
<sup>15</sup> Cf. NMA X/30/2, pp. 2/3, 8.



ly 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* 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>16</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* 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 perennis” from the INTROITUS; but the simplification and crudeness about it. The half-cadence in m. 22, the forward motion, and the measure-long transition seem too long and stylistically foreign.

These findings give credence to the “scrap of music” (Constanze Mozart) given by Constanze together with the sketch contained material not found in the “scrap” existed can be traced to Wolfgang Plath's discovery of the original above. We also know that many of the sketches destroyed many Mozart sketches included Requiem sketches. It is also certain. It is also clear that certain ideas to Süssmayr's sketches. Such hypotheses are in the state of not be reconciled with Süssmayr's original.

### 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 Süssmayr and Süssmayr, replacing the latter with the former wherever possible; the only new material is the stitching of the two versions together. In the 1988 edition, there are new versions of the *Agnus Dei*, but the *Sanctus* and *Osanna* have been omitted because they have nothing whatsoever to do with the Requiem. The *Amen* has completed the *Amen* with his own modulations. 18th-century modulations in the same key, there is a substantial section not just to the movement but the entire section (the SEQUENTIAL *Amen* has been attempted by Diabelli, Süssmayr, and a substantial *Amen* fugue through the *Sanctus*, *Osanna*, *Benedictus*, *Agnus Dei* and *Amen* have been subjected to ambiguity.

### Completion

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 Maunders' *Mozart's Requiem: On Preparing a New Edition*, Oxford, 1988, pp. 40–51.  
<sup>18</sup> This situation is peculiar, since the second is diminished, as the first is not.  
<sup>19</sup> Personal communication from Franz Beyer, who is hereby gratefully acknowledged.  
<sup>20</sup> Süssmayr's *Sanctus/Osanna* and *Agnus Dei*. Having selected Mozart's original, however, it hardly seems surprising that he has utterly condemned as just a sketch.  
<sup>21</sup> There are also unpublished versions by Marius Flothuis, Karl Marg,



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  
*Benedictus*
- VII. AGNUS DEI
- VIII. COMMUNIO  
*Lux aeterna*

This grouping – which has been used by Bruckner – does not quite correspond to the original, in which the INTROITUS (*Requiem*) and SEQUENZ are notated as two parts of a single unit. Süssmayr links the *Lux aeterna* with the SEQUENZ in his edition.<sup>24</sup> In addition, the *Benedictus* and *AGNUS DEI* form a unit through the return of the *Sanctus* 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 corrects everything in brackets has a structural overview. From this organizational principle becomes clear that the *Lux aeterna* (Kyrie, *Amen sanctis tuis*). The reorganization of Süssmayr's setting, with the *Communion* is the new version. The single unit of the *Introitus* through the *Sanctus* and *Agnus Dei* through the *Communion*.

In the present edition/sections of the Requiem we possess a less finished movement – the *Requiem aeterna* – complete drafts of eight more, and a partial draft 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 organ part.  
<sup>24</sup> Süssmayr also notates *AGNUS DEI* as a separate movement; see below.  
<sup>25</sup> *Op. Cit.*, pp. 67–75.  
<sup>26</sup> Wolff has correctly observed that on 8 February 1800 the *OFFERTORIUM* of Mozart's *Requiem* (INTROITUS) as used for the first time the question of 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 timbre between flute and oboe or between clarinet and bass horn.<sup>28</sup> In any case a rather transparent accompaniment would be desirable if only so that the portions of the score written by Mozart carry the main expressive weight. The first priority, then, was a more transparent texture, derived in the first instance from the practice of church music. The choir is placed in the foreground, the use of a two-part string texture (violin I and II, unison viola and bass), or a three-part texture (violin I, violin II and cello/bass) in Salzburg was necessary. The same was true in the church orchestra. The *Rex tremendae* (Violin I, Violin II, Viola, Tenor-Bass) may be heard in the original score, but the voice leading in parallel thirds (Violin I and II, Tenor and Bass) which Süssmayr appropriated from the original score for the church orchestra has been given more prominence in the new version, in order to confirm the choir's role as the primary solo singers.

in the *Kyrie* fugue carried out according to Mozart's practice in the C-minor mass, K. 427 (*Cum Sancto Spiritu*). The original parts were retained (cf. below):

- Soprano – Soprano, Horn I, Violin I
- Alto – Soprano, 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 Abrahae* 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 late part of the final phase of the composition's notation was never reached that point in the Requiem, there is but a single passage in the INTROITUS – where the trombones are prescribed. Mozart's other church works do not contain criteria, which, if not followed, would result in the omission of the trombones. The INTROITUS, for example, reflects Mozartean practice in the church music, which involves rhythmic simplicity and the use of the trombones in the INTROITUS, for example, the first measure of the INTROITUS, here by made to the following:

Requiem: The first measure of the INTROITUS section of the choir in the *Rex tremendae* (mm. 1-4) is a situation where the sonority of the winds is not to be used in any case the premature entrance of the trombones in the first measure of Süssmayr's completion is a mistake: it destroys the surprise of the choral entrance

<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 the middle movement (e.g., Violin Concerto in B-flat major, K. 238.) The *führung aus dem Serail* ancient and basset horns, but regarding this state of affairs, vol. 5, foreword (Monika F. 73ff.

<sup>29</sup> Regarding this state of affairs, vol. 5, foreword (Monika F. 73ff.

<sup>30</sup> Cf. the *Qui tollis* of the C-



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 reading, 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.

*Amen*: Normally Mozart follows Handel's practice of beginning his fugues with the bass voice. Because here he begins from above (main subject in the alto, countersubject in the soprano), the trombone doubling of the choir was delayed in the interest of sonic balance. The obligato entrance with the hexachord subject (mm. 34–41), which forms an imitation of an earlier entrance in the first violin (mm. 25–31), may alienate some ears. This decision was based in part on the thematic similarity between the hexachord theme and the solo entry of the alto trombone in m. 7 of the INTROITUS (apart from the initial *a*<sup>32</sup>).

*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 obligato trombones (trumpets) has not been retained.

### The Organ Part

Mozart's score prescribes the organ part in any case obvious in choral movements. There are several aspects of the organ part that are transmitted consistently.

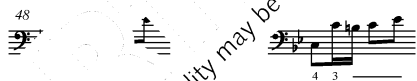
1. *Solo/Tutti*. As Mozart differentiates in the organ part between *solo* and *Tutti*. These indications are of using a "solo organ" *f* passages and a "tutti organ" *f* passages as these indications are nontheless they are missing in the movement. Süssmayr (*Lacrimosa*, *Sanctus/Hosanna*, *Benedictus*, *Dei*). In the present new version consistently carried out for the first time.
2. *Participation in Individual Movements*. Mozart's substantial figuration of the organ part in his drafts, 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 in the *Rex tremendae*, the end of the *Domine Jesu*, and the *Hostias* unfigured. For these movements, like the previous editions, falls back on the realization of the parts (1812).

For the pedal on the dominant<sup>32</sup> fugue (mm. 61–64 and, *a*<sup>33</sup>), Süssmayr's figuration was replaced by "solo" in keeping with the "solo" in the same fugue the previous editions. Suspensions (coinciding with the suspensions of the choral parts) called *f* were omitted to



completed and substantially reworked the fugue, *Sanctus/Hosanna*, *Benedictus* previously had to be supplied anew. In Nowak's edition for the NMA, no attempt was made to standardize Mozart's figuration. As a general rule, Mozart seldom uses 6 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.



<sup>32</sup> Cf. the volumes of the NMA  
<sup>33</sup> Concerning these details cf.

## 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
Sacntus/Hosanna	_____	Adagio - Allegro
Benedictus	_____	Andante
Agnus Dei	_____	no indication
Lux aeterna/ Cum sanctis tuis	_____	Adagio - Allegro

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 *fortissim* which Mozart uses very seldom, appears in the complete to the *Rex tremendae* (where it does not appear in Mozart's draft), and in the *Benedictus* and *Agnus Dei*. The *sfz* (not *sf*, used by Mozart) is encountered, for example, in the *Benedictus*. In the movements drafted by Süssmayr's additional revisions have been made regarding the

*Hostias*: In the usual interpretation

mm. 1–22 are performed *piano*. However, Mozart's drafting of the movement, the first dynamic is a piano in measure 1, m. 1 would be understood to remain in force until count 24; the third beat of m. 24; the first beat of m. 25, noted by Mozart. The tempo indications would be completely consistent with the *ritornello* (mm. 1–2, 21–22) of the *Recordare* (mm. 1–2, 21–22), which is quite improbable that Mozart for the first time beginning and the *forte* in m. 23; this would have happened in order for the current interpretation. The contrast results with the end of the movement, where the primary material appears in *piano* for the first time.

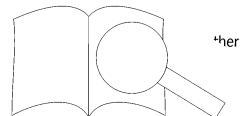
*Agnus Dei*: Süssmayr's version prescribes an alternation in the orchestra between *forte* or *mf* on the first beat and *piano* on the second beat of the measure, whereas the choir sings *forte*. Beyer replaces these dynamics with *piano* and lets choir and orchestra make a crescendo to the end of the phrase. This solution has a great deal to offer. The present completion follows the traditional reading (with *sf* instead of *mf* or *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 the final *crescendo* was not retained.

## Articulation

The temptation to provide articulation in concordance with the practice has been resisted. A rigorous distinction between the choir and the orchestra, on the one hand, and the strings and woodwinds on the other, has been avoided. This reflects Mozart's practice in the early Salzburg operas, where the articulation of the strings, woodwinds (wedged/daggers) and timpani is on the basis of parallelism only in relatively unambiguous passages. Süssmayr's accent strokes for the strings were retained, as were such alterations, however, due to the new 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).

<sup>34</sup> Cf. the Requiem settings of hand, Maunder's decision to replicate the structure of the dependence of textual tree "Kyrie eleison" and "Christ





## 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 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*<sup>3</sup>, sounding *g*<sup>2</sup>); 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 sharp in the choral bass voice (mm. 40–41, 44–45) were used in reference to the text, “Quantum futurus.”

*Tuba mirum*: The prolongation of the trumpet part carried out by Süssmayr, was deleted. The treatment of the winds until the end of the quartet was undertaken as a matter of course.

*Rex tremendae*: Concerning the simplification of the vocal lines, which has already been discussed; the treatment of the strings: the doubling of the eighth-notes – in order to clarify the texture which Mozart notated. The treatment of the strings have been more consistent; the author) it would be ex-

... with all previous completions of this movement. The new version leaves as much of the vocal lines 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 (in the present case, the chorus) to lead the movement forward after the tonal confirmation of the orchestra. The progression in m. 21 of Süssmayr's version, that of the main theme, resulting in a cadence, is not this idea. The one-measure short transition avoids this redundancy. The fugue requires an arrival on the tonic, which Süssmayr's perfect cadence does not achieve. The movement Süssmayr's perfect cadence (mm. 26–27) has been transformed into a perfect cadence (mm. 26–27) with an answer to the first theme (mm. 26–27).<sup>40</sup>

*Amen*: The two fugues drafted by Mozart (the first in G major, the second in G minor), one realizes that they are of a high quality: a rigorous fugue in a choral texture dependent upon the texture of the orchestra in an orchestral bass and violin, and the texture of the rococo (mm. 67–71). The texture for the *Amen* fugue prescribes an intricate counterpoint (note the voice crossings), a texture with considerable friction between the voices, a texture intentionally chosen. This solution, with its prominent dissonances, seemed structurally and dramatically justified in the context of 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.

<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 Süssmayr's trumpet and timpani parts with the handwriting of Eybler's and Süssmayr's double bass and strings starting in m. 14.

<sup>38</sup> Mozart on the downbeat in the present version. Contemporary settings show that this motivic relationship has been used in the past. *op. cit.*, pp. 113–114.



*Domine Jesu*: A transparent instrumentation has been attempted. Note, in particular, the treatment of the strings in mm. 32–40. In the *Quam olim Abrahæ* 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).

*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 *Moza* family. Mozart wrote for clarinets in C, B $\flat$ , P and basset horns in G and F. In no case did he write for clarinet or basset horn with more than a single key signature. For a *Sanctus* movement in D major, there would be only two possibilities: basset horns in G, in G major; or clarinets in A, in A major. In the first case it would seem to retain basset horn timbre, but in the second case, if wind instruments, it would be a change of timbre. The accounts for the decision. The practice raised by players themselves to demand a change of instrument to movement (and that the instrument will be cold and therefore unusable) is for Mozart a matter of course. It is just that in specifying instruments in numerous instrumental movements, he often passes from one to another.<sup>46</sup>

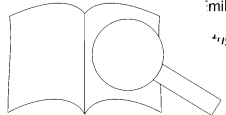
Süssmayr was inspired by the *Sanctus* of the *Idomeo*. The text of the well-known anecdote concerning the substitution with his mouth of a drum roll on the *Sanctus* Süssmayr's peculiar timpani part was not preserved. The first five of his choral version have been retained. The conspicuous cross-relation 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 iræ*). 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 the voice leading have been dispensed with through a four-bar phrase with a doubling bass) has been chosen for them to accompany the vocal soloists more important cadences a capella that was done at the end of the vague relationship between the ritornellos with the "e" in the INTROITUS<sup>48</sup> encouraged this indirect reference with a four-bar phrase with a half-cadence of Süssmayr's half-cadence (mm. 22–27 of his version) sure forward, thereby all the recapitulation only a half-measure (in-

... founded in 1839 by Anton Herzog. His report is entirely in Mozart: *Die Dokumente seines Lebens*. ... *origenda*, zusammengestellt von Joseph Heinz Eibl. ... 1978; the passage criticizing the *Sanctus* appears on p. 104. ... the English translation (Otto Erich Deutsch, *Mozart: A Century Biography*, translated by Eric Blom, Peter Branscombe, 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 garments 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. *Idomeo*, 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 *Idomeo* transposes the B clarinet parts for A clarinets.  
<sup>45</sup> Cf. p. 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 ... in-law, in: *The Letters of Mozart* ... Translated and Edited with ... Anderson. London 1938, VI.  
<sup>48</sup> Cf. mm. 15ff., 43ff. of the ... mm. 18ff. and 50ff.  
<sup>49</sup> The fact that the middle rit one on the first beat was ... ment against its authenticity the identical phenomenon



stead 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.

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 to Süssmayr's 7-4-2 structure on the third beat.

*Lux aeterna – Cum sanctis tuis*: In contrast with earlier editions, this final section of the *Requiem* has been incorporated into the AGNUS DEI, with continuous notation. The *Lux aeterna* was composed for the INTROITUS. The original readings for trumpets and trombones in the revised text setting of the Credo (K. 271, XIV) produces small rhythmic patterns for the orchestra. The entire musical setting of the *Kyrie* is compared with that of the *Kyrie* from the *Requiem*.

The first edition of the *Requiem* incorporates a new critical edition of the musical score, dynamics, articulation, figuration and ornamentation. Mozart's autograph and Süssmayr's version are shown with Roman type and normal weight, and accent strokes. Additions of the author are shown 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 manuscript. At a time when performances of the *Requiem* are an ever more important part of the repertoire, it was indispensable to check the accuracy of the parts on instruments of Mozart's time. I am most grateful to Lesley Scott (London), John Mitchell (Lewes/East Sussex, UK), and N. Lee-son (Los Altos, USA). Above all I wish to thank the International Bach Academy and its collaborators for their score and parts for the *Requiem*, and for their participation, as well as the editorial staff of Carus-Verlag, for their contribution to the project. Without their help the project would never have been completed.

This new version honors Mozart's spirit and invites the listener to experience Mozart's magnificence within the sonic framework of its completion.

Carus-Verlag, im Breisgau, spring 1993

Robert D. Levin

<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 (see p. 57) as an argument against its authenticity; but the identical phenomenon occurs in the *Requiem* (see p. 57) where the middle ritornello begins on the first beat and the last one on the third beat.  
<sup>50</sup> Cf. mm. 79–82. This work has been revised in the edition of the *Requiem*. The progression is better known from the *Don Giovanni* (mm. 10–13) where the D minor – whose demonic character is emphasized by the knowledge – and a thematic progression is shown with Roman type and normal weight. Cf. p. XVIII.  
<sup>51</sup> Cf. p. XVIII.  
<sup>52</sup> Maunder's augmented sixth major triad, is also an un-Mozartian device.



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# 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

T

Bass, Organo

Solo

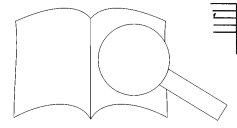
*p* Organo: tasto solo

*simile*



5

This musical score page contains multiple systems of music. The first system includes a vocal line and piano accompaniment, with dynamic markings *f* and *f*. The second system features a grand piano section with right and left hand staves, marked with *f*. The third system is a vocal line with lyrics: "Re -", "Re - qui-em ae -". It includes dynamic markings *f* and the instruction "Tutti". The fourth system shows piano accompaniment for the vocal line, marked with *f*. The page is overlaid with a large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".



9

*f* Tutti

Re - - o - - - - - nam do - na e - is - - -

*f* Tutti

Re - - - - - do - na e - is Do - - - - -

qui - er - - - - - nam do - na e - is Do - - - - - mi - ne,

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

\*)

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\*) Vgl. Krit. Bericht. / Cf. Critical Commentary

12

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

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

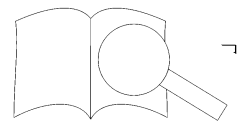
re - qui - em do - na e - is Do - mi - ne, e - is Do - mi - ne:

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

*..Br.* *.no*

6 6 = # #4 6 - 4 - 6 7  
4 5 = 2 2 -

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15

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

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

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

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

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

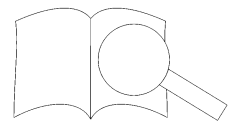
et lux per-pe - tu - a lu - ce-at,

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

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

*Organo: tasto solo*

6  
4  
3



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ossia: senza Tromboni.....

lu - ce - at e -

lu - ce - at

lu - e - is.

- is.

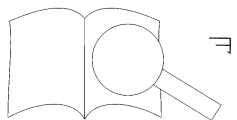
*tti*

Solo

Organo: *tasto solo*

7 5 8

4 3



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Solo

Te de - - cet hy Je sus in Si - on,

Violoncelli

senza Organo



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First system of musical notation. The vocal line (treble clef) has a rest followed by a note with a fermata, marked with *f* and *a 2*. The piano accompaniment (bass clef) has a rest followed by a rhythmic pattern, also marked with *f* and *a 2*.

Second system of musical notation. Both the vocal line and the piano accompaniment have rests.

Third system of musical notation. The vocal line has a rest. The piano accompaniment (treble and bass clefs) has a rhythmic pattern.

Fourth system of musical notation. The vocal line has a rest. The piano accompaniment (treble and bass clefs) has a rhythmic pattern.

Fifth system of musical notation. The vocal line has lyrics: "et ti - bi red am - ru - sa - lem." followed by "Ex - au - di, Ex - au - di, ex -". The piano accompaniment has a rhythmic pattern. Dynamics include *f* and *Tutti*.

Sixth system of musical notation. The vocal line has a rest. The piano accompaniment (treble and bass clefs) has a rhythmic pattern.

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*f* Tutti

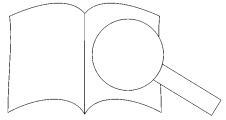
Ex - - au - - di - - o - ra - ti - o - nem me - -

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

- - di o - ra - ti - o - nem me - - - -

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

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First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff.

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

Third system of musical notation, continuing the vocal line and piano accompaniment.

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

am, o - - mnis ca - ro ve - - ni -  
 am, ad te o - mnis, o - mnis ca - ro ve - ni -  
 ad te o - - - mnis, o - mnis ca - ro ve - - ni -  
 te, ad te, ad te o - mnis, o - mnis ca

Fifth system of musical notation, primarily piano accompaniment.

6 6 6 7  
 5 4 4 #3  
 #2

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32

*p*

*p*

*f*

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

*p*

*f*

*p*

*f*

et.

et.

et.

*f*

Do - na.,

*f*

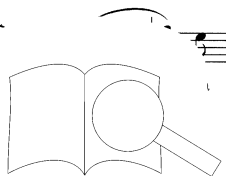
*P Organo: tasto solo*

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35

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Musical score for the first system, featuring a vocal line and a piano accompaniment.

Empty musical staves for the second system.

Musical score for the third system, featuring a vocal line and a piano accompaniment.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment.

Musical score for the fifth system, featuring a vocal line with lyrics and a piano accompaniment.

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

Musical score for the sixth system, featuring a vocal line with lyrics and a piano accompaniment.

*Tutti Bassi*

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

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41

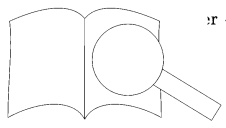
*ossia:*

*ossia:*

- - nam, ae - t am, ae - ter - - nam: et lux per-pe - tu-a,  
 e - is, do - - na: et lux per -  
 - na, do - - na: et lux per -

is., do - na e - - is., do - - na r -

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



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44

et lux per-pe - at e - is, et lux per- pe-tu-a lu-ce-at e - is.  
 pe-tu-a, a-a lu-ce-at e-is, et lux per- pe-tu-a lu-ce-at e - is.  
 per-pe-tu-a lu-ce-at e-is, et lux per- pe-tu-a lu-ce-at e - is.  
 tu- et lux per -pe-tu-a lu-ce-at e-is, et lux per-pe-

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

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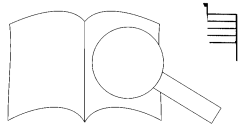


# 2. Kyrie

49 Allegro

2.*f* *f*

*f* tasto solo

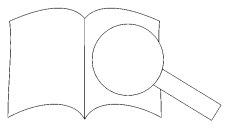


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53

e e - le - le - - - - -  
 son,  
 e - le - - - - -  
 son, Ky - - - ri - e  
*gano*

13 #3 - 4 7  
 12 4



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Christe

le - i

le - - - i - son,

e - le - i -

son,

e - le - - -

e - le - - - i - son, f

6    9 18 7(1)5    = 3    6    8    7    6  
 7 6 5 #3             14    13    -



Musical score for the first system, featuring a vocal line and piano accompaniment.

Empty musical staves for the second system.

Musical score for the third system, featuring a vocal line and piano accompaniment.

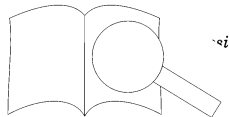
Musical score for the fourth system, featuring a vocal line and piano accompaniment.

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Musical score for the sixth system, featuring a vocal line and piano accompaniment.

Musical score for the seventh system, featuring a vocal line and piano accompaniment.

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66

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

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

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

5 6 6 6 6 7 #6 #3 #4 5 [-]6[3 -]3[-] 5 2 3 4

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70

son,

i-son, Chri-ste e-

i-

Ky - ri - e

*Tutti Bassi*

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6 — 5 [—] b3 [—] #3 #4 6 6 3 8 b9 8 — 6  
7 |b|8 5  
b3 4 |1|3

b3 b6 b5 6 [-] [3 -] b3 [-] b3 b4 6 b6 b3 [-] b7 6 5 4 6 6 5 4 3 2 4

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77

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

- i - son,

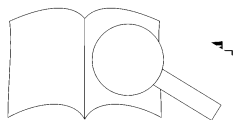
le - i - son, Christe e - le - - - -

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

*Tutti Bassi*

b6 6 b6 6 [b]5

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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 and piano accompaniment.

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

Sixth system of musical notation, including Violoncelli and Tutti Bassi.

*Violoncelli* *Tutti Bassi*

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son,

Chri-ste e-le-i-

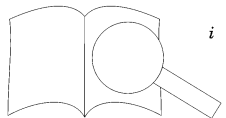
le

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

- i - son,

*Violoncelli*

♯3 - ♯3 - 6 - ♯3 - 6 [-] ♯3 - 6 - ♯3 - 6



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son, e - le - - - - - n. Chri-ste e - le - - - - -

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

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

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

6 6 6 6 4 5 6 6 6  
 4 [-] [x8] [-] #3 4 2 #3 6 6 6  
 [x8] [-] 4 [-] 4 2 #3 6 6 6

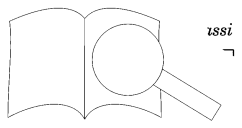


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- - - - - le - i - son, e - le - i - son,  
 i - son, ri - e e - le - i - son, Ky - ri - e e - le - i -  
 - e - l - n. - - - - i - son, e - le - i - son, e - le - i - son, e - le -  
 - - - - i - son, e - le - i - son, - - - - - ste e -

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





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

Second system of musical notation, including piano accompaniment.

Third system of musical notation, including piano accompaniment.

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

Chri-  
son, e -

- i - son, Chri-ste e -

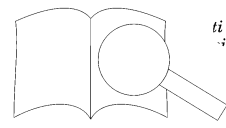
e - le - i - son, Chri-ste e - le - - - - i -

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

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

5 1 | 6 6 5 6 | 6 - #3 - 6 - #3 - 6 |

4



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Adagio

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

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

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

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

6 (-) #3 (-) 6 [b5 #8 -] 6 7 # 7 [5] 5 4 #8 7 5 7 5 #8

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# 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*

*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*  
*f*<sup>T.</sup>  
 i - rae, di - - es

*Alto*  
 es i - rae, di - - es

*Tenore*  
 i - - es i - rae, di - - es

*Basso*  
*f*  
 Di - - es i - rae,  
 Tutti  
 Tutti  
 5  
 4  
 2

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4

il - la sol-vet te - ste Da - vid cum Si - byl - la.

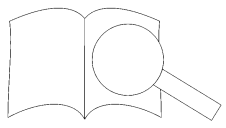
il - la ra - vil-la: te-ste Da - vid cum Si - byl - la.

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

et sae-clum in fa - vil-la: te-ste Da - vid cum

#6 6 — 6 2 6 6 6 #4 5 6 4 3

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9

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

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13

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

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16

cun - - cta

cun -

- cta stri - cte,

cta

- - cte

stri - - - cte

stri - cte

dis - cus - su - -

dis - cus - su - -

dis - cus - su - -

dis - cus - su - -

dis

6 4 8

6

7 3

7 18 5 7

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rus!

rus!

ri'

Solo

6 7 #6 6 6 #6 6 #6 6 6 #6  
 #5 #4 [b3] [b3] [b3] [b3] [b3] [b3] [b3]  
 #3 3 3 3 3 3 3 3



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Di - es il - la sol-vet sae-clum in fa-

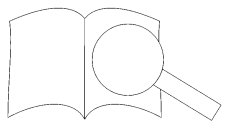
Di - es il - la sol-vet sae-clum in fa-

r . . . . . ae, di - - es il - la sol-vet sae-clum in fa-

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

*tti*

5	=====	6	=====
4	=====	5	=====
1/2	=====	1/3	=====



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27

vil - la, te - ste i - n - byl - la.

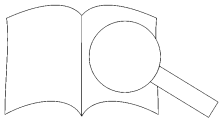
vil - la, - um Si - byl - la.

vi - vid cum Si - byl - la.

- te Da - vid cum Si - byl - la.

4/8      6/8   6/8   6/8   6/8      6/8   6/8   6/8

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31

Quan - - - tus fu - tu - rus, quan - - - do

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

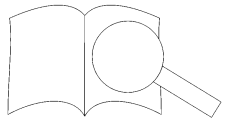
Quir - - - mor est fu - tu - rus, quan - - - do

tus tre - mor est fu - tu - rus,

b<sub>2</sub>      6  
 b<sub>4</sub>      4  
 b<sub>8</sub>      8

\*) Vgl. Krit. Bericht. / Cf. Critical Commentary.

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35

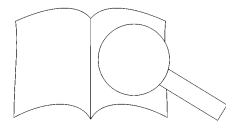
ju - dex est cun - - cta stri - - cte

ju - dex rus, cun - - cta stri - - cte

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

- ven - tu - rus, cun - - cta

7 #3    4 2    6    b6    #6 b5



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Musical notation for the first system, including vocal line and basso continuo line.

Musical notation for the second system, including vocal line and basso continuo line.

Musical notation for the third system, including vocal line and basso continuo line.

Musical notation for the fourth system, including vocal line and basso continuo line.

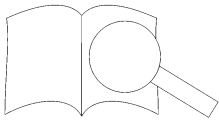
Musical notation for the fifth system, including vocal line and basso continuo line.

i - rae, di - di - es  
 i - rae. di - es  
 il - la, di - es  
 quan - tus tre - mor est. fi'

*Tutti Bassi*  
*Organo: tasto solo*

Musical notation for the organ part.

3 6 3 6



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47

i - rae, di - quan - tus  
 i - rae, quan - tus  
 il - la, quan - tus  
 quan - tus tre - mor est\_ fi 's

*Tutti Bassi*  
 Organo: tasto solo

3/8 6 3/8 6



51

tre - mor est

tre - r

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

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

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

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

ta

$\frac{\#4}{b3}$   $\frac{6}{3}$   $\frac{\#4}{b3}$   $\frac{6}{3}$   $\frac{\#4}{b3}$   $\frac{6}{3}$   $\frac{\#4}{b3}$   $\frac{6}{3}$   $\frac{7}{\#3}$  - # # -



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55

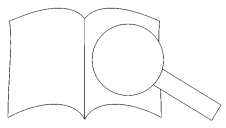
stri - cte dis - cus - - cun - - cta stri - cte,

stri - cte di - - cun - - cta stri - cte,

stri - - cun - - cta

- su - rus,

6 6 6 *Organo: tasto solo* 5



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59

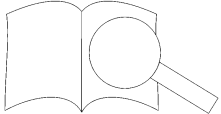
stri

is - cus - su - rus, cun - cta

cte dis - cus - su - rus,

stri - cte dis - cus - su - rus,

[5 ——— ] 7 ——— 7 # 4 [-] #8 [5



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62

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

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

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

- cta stri - cte, stri - cte dis - -



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Musical staff system 1, featuring a treble and bass clef. The bass line includes an accent mark 'a2' over a note.

Musical staff system 2, featuring a treble and bass clef.

Musical staff system 3, featuring a grand staff with treble and bass clefs.

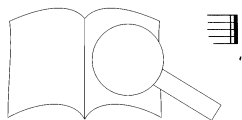
Musical staff system 4, featuring a grand staff with treble and bass clefs. The bass line includes an accent mark 'b' over a note.

Musical staff system 5, featuring a grand staff with treble and bass clefs. The vocal line includes the text 'rus!' repeated three times.

Musical staff system 6, featuring a single treble clef staff with a sequence of notes.

4 6 6 #3 #6 6 [4]6 6 6 #6 6 6 #6 4 6

3 3 3



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# 4. Tuba mirum

Andante

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Trombone  
tenore solo

Violino I

Violino II

Viola

Soprano solo

Alto solo

Tenore solo

Basso solo

*f*

*p*

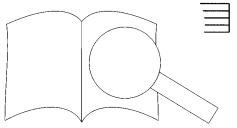
*so*

*p*

Tu - ba mi-rum spar-gens so - - - - -

7

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

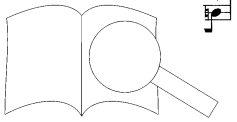


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tu - ra, cre - a - tu - ra, ju - di - can - ti re - spon - su - ra.



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Musical staff with treble clef and bass clef. The bass staff contains a whole note chord with notes G2, B1, and D2. A piano (*p*) dynamic marking is present below the bass staff.

Empty musical staff with bass clef.

Musical staff with treble clef and bass clef. The treble staff contains a melodic line with eighth notes and quarter notes. The bass staff contains a rhythmic accompaniment with eighth notes. A piano (*p*) dynamic marking is present below the bass staff.

Empty musical staff with treble clef.

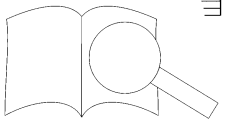
Empty musical staff with treble clef.

Musical staff with treble clef and lyrics: *Li . fe - re - tur, in quo to - tum con - ti - ne - tur,*

Empty musical staff with bass clef.

Musical staff with bass clef and lyrics: *Li . fe - re - tur, in quo to - tum con - ti - ne - tur,*

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Musical staff with bass clef, showing a single note with a fermata.

Musical staff with alto clef, showing a single note with a fermata.

Piano accompaniment consisting of two staves (treble and bass clef) with rhythmic patterns.

Musical staff with treble clef, showing a single note with a fermata.

Musical staff with treble clef, showing a single note with a fermata.

Vocal line with lyrics: Ju - dex

Vocal line with lyrics: un - mun - dus ju - di - ce - tur.

Musical staff with bass clef, showing a single note with a fermata.

Musical staff with bass clef, showing a single note with a fermata.

Musical staff with treble clef, showing a single note with a fermata.



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Musical staff system 1: Treble and Bass clefs. The bass clef line contains a piano (*p*) dynamic marking. The staff shows a series of chords and a melodic line in the bass clef.

Musical staff system 2: Treble and Bass clefs. This system contains a complex piano accompaniment with multiple voices in both staves.

Musical staff system 3: Treble and Bass clefs. The vocal line is present in the treble clef. The lyrics are:   
er - go ( quid - - quid la - tet ap - pa -

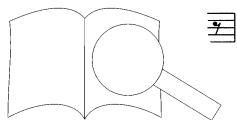
Musical staff system 4: Treble clef. Continuation of the piano accompaniment.



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39

*Tutti Bassi*



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Musical staff for voice and piano accompaniment, measures 43-48. The key signature has two flats (B-flat and E-flat). The voice part begins with a whole note chord (B-flat, D-flat, F) and a half note G. The piano accompaniment is mostly rests.

Musical staff for voice and piano accompaniment, measures 49-54. The voice part is mostly rests. The piano accompaniment is mostly rests.

Musical staff for voice and piano accompaniment, measures 55-60. The voice part has a melodic line. The piano accompaniment features a rhythmic pattern. Dynamics markings include *sp* and *mf*.

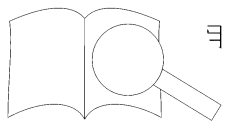
tro - num ro - ga - vix ju - stus, ju - stus sit se -

Musical staff for voice and piano accompaniment, measures 61-66. The voice part is mostly rests. The piano accompaniment is mostly rests.

Violoncelli

Musical staff for Violoncelli, measures 61-66. The key signature has two flats. The staff contains a rhythmic accompaniment.

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50

*p*

*sf*

*sotto voce*  
cu - rus, cum vix ju - stus, sit se -

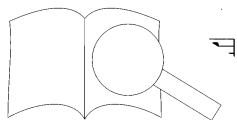
*sotto voce*  
Cum vix ju - stus sit se -

*sotto*  
ju - stus sit se -

ju - stus, ju - stus sit se -

*sfp*

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*f p crescendo f pp*

*f p crescendo f p*

*f p crescendo*

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

*f p*

cu - rus, cum vix ju-stus, stu - - cu - - rus.

*f p*

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

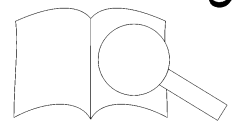
*p crescendo f*

cu - ru: - - - - - us, vix ju-stus sit se - cu - - - - rus.

*p crescendo f*

cu - ru: - - - - - us, vix ju-stus sit se - cu - - - - rus.

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5. Rex tremendae

Corno di Bassetto I, II  
in Fa/F

Fagotto I, II

Clarin 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

Organo

ossia: senza Tromboni

Tutti *f*

Rex,

Tutti *f*

Rex,

Tutti *f*

Rex,

Tutti *f*

Solo

*f*

6 6 5  
4 4 #3





4

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

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

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

Rex,

Rex,

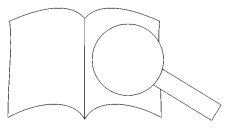
9-

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

7

sta - tis, ex e - men - - - - - dae ma - je -  
 sta - tis, Re - - - - - dae ma - je - sta - - - - -  
 qui sal - van - dos sal - vas  
 qui sal



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9

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

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

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

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

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

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

- - - s gra-tis, sal - vas gra - - - ti

Musical notation for the fourth system with lyrics.

Musical notation for the fifth system, including a piano accompaniment line.

7 8 5 7 8 | 6 7 7 6 6

7 6 6 4 5

Icon of a book with a magnifying glass.

12

sta - tis, - van - dos sal - vas

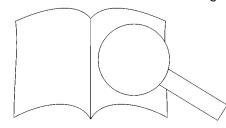
sta - tis, qui sal - van - dos

gen - - - - - dae ma - je - sta - - - -

Rex tre - men - - - - - ie -

38 — 5 — 7 — 8

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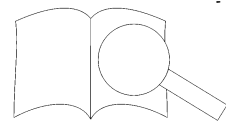


14

gra - tis, er - dae, Rex tre-men - dae ma - je -  
 Rex tre - men - dae ma - je -  
 en - dae, Rex tre-men - dae ma - je -  
 tis, Rex tre - men - dae, Rex tre

47 8 | 4|5 5 9 8  
 7 5 3

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16

sta - tis, qui sal-van-

Sal - va me,

sta - tis, om-ni-a - tis,

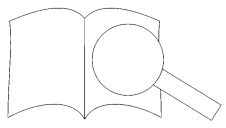
Sal - va me,

str- sal-vas gra - tis,

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

Solo  
p Organo: tasto solo

6 4 [b] 5 # 3



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*p*

*p*

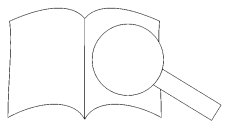
*p*

*p*

*p*

*Tutti*

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



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# 6. Recordare

Corno di Bassetto I  
in Fa/F

Corno di Bassetto II  
in Fa/F

Fagotto I

Fagotto II

Violino I

Violino II

Viola

Soprano solo

Alto solo

Tenore solo

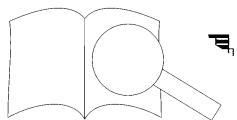
Bc

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Violoncelli  
Solo\*)

p

tr



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



6

*Fig. I/III*

*p*

*p*

*tr*

*p*

*Tutti Bassi*

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cor - da - - - re

Re - - - - cor - da - - re



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Quor' ... cau - - - sa

Je - su - pi

Quod - - - - - sum cau - sa

- - - e,

Violoncelli



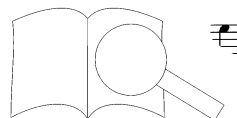
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Flute I (Fg. I) and Flute II (Fg. II) parts. Dynamics include *p* (piano).

Violin I and Violin II parts.

Soprano: tu - ae - vi - - me per - das il - la  
 Bass: ne me  
 Soprano: tu - ae: ne me per - das il - la  
 Bass: ne me per - das il - la di - - e,

*Tutti Bassi*



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di - - e, ne me per - - e.

per - das, ne - - as la di - - e.

di - - - - - das il - la di - - e.

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

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*Fig. IIII*

*a 2*

*p*

*tr*

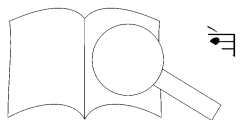
Se - di - sti

Se - di - sti

Quae - rens me,

Quae - rens me,

*Tutti Bassi*



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Piano accompaniment for the first system, measures 41-45. The right hand features a melodic line with slurs and a trill in measure 42. The left hand provides a steady bass line.

Piano accompaniment for the second system, measures 46-50. The right hand continues the melodic line with a trill in measure 47. The left hand maintains the bass line.

Vocal line for the first system, measures 41-45. The notes are mostly whole and half notes.

las - sus:

as - sus:

tan - tus

Vocal line for the second system, measures 46-50. The notes are mostly whole and half notes.

las - sus:

cru - cem pas - sus:

tan - tus

Vocal line for the third system, measures 41-45. The notes are mostly whole and half notes.

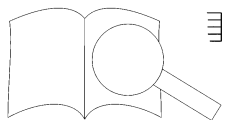
tan - tus

Vocal line for the fourth system, measures 46-50. The notes are mostly whole and half notes.

red - - e - mi - sti

tan - tus

Piano accompaniment for the bottom system, measures 41-45. The right hand features a melodic line with slurs and a trill in measure 42. The left hand provides a steady bass line.



Piano accompaniment for the first system, measures 47-50. The right hand features a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Piano accompaniment for the second system, measures 51-54. The right hand continues the melodic line, and the left hand includes trills (tr) in measures 52 and 53.

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

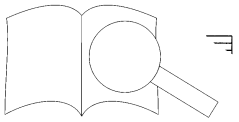
la - bor non sit cas - sus, tan - tus la-bor non sit cas - -

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

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

Vocal line with lyrics for the second system, measures 51-54. The lyrics are: la - bor non sit cas - sus, tan - tus la-bor non sit cas - -

Piano accompaniment for the third system, measures 55-58. The right hand continues the melodic line, and the left hand provides a rhythmic accompaniment with eighth notes.



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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 bass clef and a supporting line in the treble clef.

Vocal and piano accompaniment notation. It includes three vocal staves (soprano, alto, and tenor) and a piano accompaniment staff. The lyrics are: "sus. Ju - ul - ti - o - nis, sus. Ju - ste ju - dex ul-ti - o - nis, do -".

Musical notation for Violoncelli (Violoncello), showing a single staff with a melodic line.



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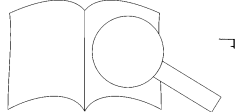
do - num fac re- mis-si-o - - an - te di - em ra - ti -

An - te

- num far - nis, an - te di - em ra - ti -

an - te di - em ra - ti - o - nis,

*Tutti Bassi*



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64

o - - nis, an - te d' - - nis.

di - - em, an - - er - ti - o - nis.

o - - ai - em ra - ti - o - nis.

- em, di - em ra - ti - o - nis.

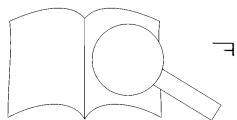


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*Fg. III*

o, tam-quam re - us:  
 - mis - co, tam-quam re - us:  
 In - ge - mi - sco, tam-quam re - us:  
 In - ge - mi - sco, tam-quam re - us:

*futti Bassi*



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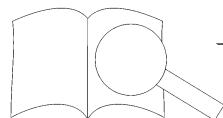
76

cul - pa ru - bet sup - pli - can - ti

cul - pa ru - .ae - us: sup - pli - can - ti

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

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



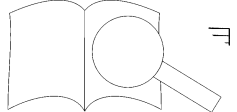
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Empty musical staves for piano accompaniment, consisting of three systems of two staves each (treble and bass clef).

Piano accompaniment for the first system of the vocal line, featuring rhythmic patterns in the right hand and a steady bass line in the left hand.

Vocal line with Latin lyrics:   
par - ce De - us. Qui Ma - ri - am ex - cel -  
mi - hi quo - que spem de -  
par - ce De - us. mi - hi quo - que, mi - hi  
par - ce et la - tro - nem ex - au - di - sti, mi - hi

Piano accompaniment for the second system of the vocal line, continuing the rhythmic accompaniment.



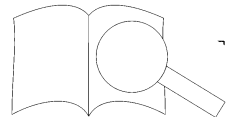
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di - sti, mi - hi quo - que spem de - di

quo - que spem de - di - sti, - - - - ces me - - - - ae

quo - que, mi - - - - sti.

quo - que, mi - - - - sti. Pre - - - - ces me - - - - ae



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Sed. bo - - - - nus

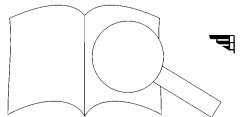
non sunt di

Sed tu bo - -

- - gnae:

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Violoncelli





fac — be - ni - - gne - ni cre - mer i - gne.

ne per - en - ni cre - mer i - gne.

- - nus f ne per - en - ni cre - mer i - gne.

ne per - en - ni cre - mer i - gne.

*Tutti Bassi*



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*p*

*p*

*Fg. I*

*p*

*Fg. II*

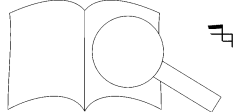
*p*

In - ter o - sta, et ab hae - dis me -

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

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

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



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First system of piano accompaniment, measures 1-4. The music is in G major and 4/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment, measures 5-8. The music continues in G major and 4/4 time. The right hand has a more active melodic line with eighth notes, and the left hand continues with a bass line. A piano (*p*) dynamic marking is present at the start of measure 5.

Vocal line with lyrics for the first system, measures 1-4. The lyrics are: — se - que - tra, sta - tu - ens te dex - tra, sta - tu - ens in —

Vocal line with lyrics for the second system, measures 5-8. The lyrics are: se - que - tra, is ir - - - te dex - tra, sta - tu - ens in

Vocal line with lyrics for the third system, measures 1-4. The lyrics are: se - que - - - u - ens in par - - - te dex - tra, sta - tu - ens in

Vocal line with lyrics for the fourth system, measures 5-8. The lyrics are: sta - tu - ens in par - te dex - tra, sta -

Fifth system of piano accompaniment, measures 1-4. The music continues in G major and 4/4 time. The right hand has a melodic line with eighth notes, and the left hand continues with a bass line.



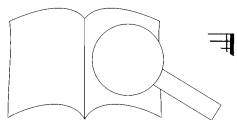
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par - - - te dex - tra.

par - - - te dex -

par - -

- tra.



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# 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

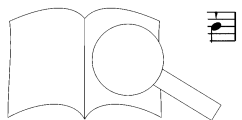
*f* Tutti  
Con - fu - ta - tis ma - le -

*f* Tutti  
Con - fu - ta - tis ma - le - di - ctis,

*f* Tutti  
Organo: *tasto solo*



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



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

5

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by a melodic phrase marked *p* and *[od./or t]*. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with a melodic phrase marked *p* and *[od./or t]*. The piano accompaniment continues with the same rhythmic pattern.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line features a melodic phrase marked *p*. The piano accompaniment continues with the same rhythmic pattern.

Musical score for the fourth system, including vocal line and piano accompaniment. The vocal line features a melodic phrase marked *sotto voce* and *Tutti*. The piano accompaniment continues with the same rhythmic pattern.

di - jus ad - di - ctis,  
a - cri-bus ad - di - ctis,

Musical score for the fifth system, including vocal line and piano accompaniment. The vocal line features a melodic phrase marked *Solo* and *p*. The piano accompaniment continues with the same rhythmic pattern.



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9

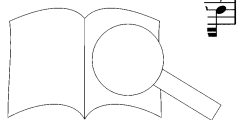
vo - ca me cum be-ne -

vo - ca me c

Con - fu - ta - - tis

Con - fu - ta - tis ma - le-

*Tutti*



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Musical notation for the first system, consisting of a grand staff with treble and bass clefs. The music begins with a whole rest in the treble clef and a half rest in the bass clef, followed by a series of notes in the bass clef.

Musical notation for the second system, continuing the grand staff from the first system. It shows a continuation of the bass line with various note values and rests.

Musical notation for the third system, featuring a grand staff with treble and bass clefs. This system contains more complex rhythmic patterns, including sixteenth and thirty-second notes.

Musical notation for the fourth system, consisting of a grand staff with treble and bass clefs. The music continues with a steady bass line and some melodic movement in the treble.

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs. It includes vocal lines with lyrics: "ctis, flam - - - mis a - cri - bus ad -" and "flam - mis a - cri - bus ad - di - ctis, con - fu -".

Musical notation for the sixth system, featuring a grand staff with treble and bass clefs. The music concludes with a series of sixteenth notes in the bass clef.

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Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line. Dynamics include *p* (piano).

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line.

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line. Dynamics include *p* (piano).

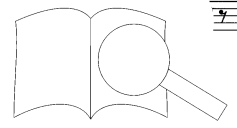
Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line.

Musical score for the fifth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line.

Musical score for the sixth system, featuring a vocal line and piano accompaniment. The piano part includes a bass line and a treble line.

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

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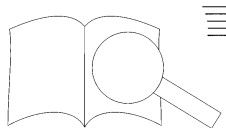
sotto voce

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

sotto voce

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

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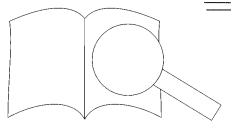


*Fg. III*

ca me, vo - ce  
 vo - - ce

ca me cum be - ne - di - - -  
 me cum be - ne - di - - -

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Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and dynamic markings 'p'.

Musical notation for the second system, including treble and bass clefs.

Musical notation for the third system, including treble and bass clefs, and dynamic markings 'p'.

ctis. sup - plex et ac -

ctis. o - ro sup - plex et ac -

O - ro sup - plex et ac -

O - - - - ro sup - plex et ac -

Musical notation for the vocal parts with lyrics.

*Tutti*

6 —  
4 —  
#2 —

b7 —  
b5 —  
8 —



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Musical score system 1. Treble and Bass clefs. Includes slurs and accidentals.

Piano accompaniment system 1. Grand staff with Treble and Bass clefs.

Musical score system 2. Treble and Bass clefs. Includes slurs and accidentals.

Vocal line system 1. Treble clef. Includes lyrics: cli - - - - r

Vocal line system 2. Treble clef. Includes lyrics: cor con -

Vocal line system 3. Treble clef. Includes lyrics: cli - - - - nis, cor con -

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tri - tum qua - si - nis:

tri - tum qua - - - - nis:

tri - tum - - - - - nis:

tri - - - - - ci - - - - - nis:

b6 5 b4 5 7 #8 b3



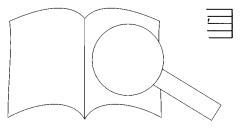
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ge - re cu ge - re

ge - ram, ge - re

cu - - - ram, ge - re

cu - - - ram, cu - - - ram



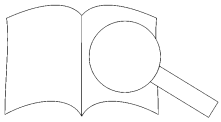
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cu - ram me - i fi  
 cu - ram me - i - nis.  
 cu - ram r - nis.  
 me - nis.

*Solo*  
 Organo

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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

Terzino

Clavicembalo,  
Organo

*p*

*Tutti*  
*p*  
La - cri - mo - sa

*Tutti*  
*p*  
La - cri - mo - sa

*Tutti*  
*p*  
La - cri - mo - sa

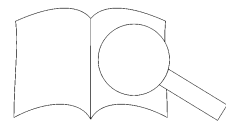


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4

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7

*crescendo* *f*

*crescendo* *f*

*f*

*f*

*p* *crescendo* *f*

*p* *crescendo* *f*

*p* *crescendo* *f*

*crescendo* *f* *p*

*crescendo* *f*

*crescendo* *f*

*crescendo* *f*

*crescendo* *f*

*crescendo* *f*

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

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

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

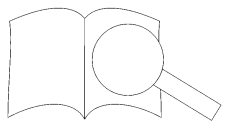
ju - di - can - dus ho - mo re - us: la - cri - mo - sa

*crescendo* *f* *p*

*crescendo* *f* *p*

6\*) #6 6 5  
4 #3

*Organo: tasto solo*



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\*) 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.

11

qua re-sur  
 qua  
 et

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



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*p*

1. *p*

*f*

*p*

*ossia*

ho - mo re - r - go par - ce De - us. Pi - e Je - su,

ho - ic er - go par - ce De - us. Pi - e Je - su,

Hu - ic er - go par - ce De - us. Pi - e Je - su,

re - us: Hu - ic er - go par - ce De - u

*Violoncelli*

*p*

b7	6	5	9	8	<i>p</i> b6	b6	b7	-	b7	b6	b6	.
5	(-)	4	4	3	b5	4	5	-	5	4	b5	-



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*p*

Je - - su Do -

Je - su

Je - su  
ne,

Do - mi - ne,

*Solo*  
Organo: tasto solo

b7 5    b6 4    b7 5

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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. Dynamics include *f*.

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. Dynamics include *f*.

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

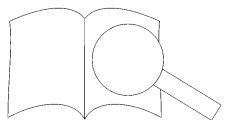
Do - - na e qui-em \_\_\_\_\_, do - na, do - na  
 Do - - qui-em \_\_\_\_\_,  
 is re - - qui-em \_\_\_\_\_, do - na,  
 na e - is re - - qui-em \_\_\_\_\_,

Sixth system of musical notation, including piano accompaniment with figured bass. Dynamics include *f*.

*Tutti*

6 7 7 6 7 7 8  
 b5 # 5 # 3

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e - - is re qui - em, re - qui - em - -

do - na - - qui - em, re - qui - em - -

re - qui - em, re - - - - qui - em - -

- na e - - is re - -

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

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# 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

Soprano

Alto  
Trombone alto

Tenore  
Trombone ten

Organo

*f*

*f*

*f*

*f*

A - - men, a - - men, a - -  
- - - - - men,  
*f Tutti*  
A - -

*Tutti*

*f*

*f*

Carus 51.626/51

*so*

8

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

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

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

*f Tutti*

A - - - - -

*Tutti Bassi*

*f*

16

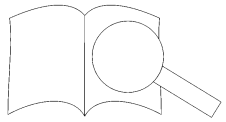
a - - - men, me

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

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

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

*asso/ Organo*

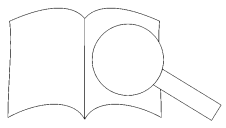


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24

- - - men, a - - - men, a - men, a -  
 a - men, a - men, a - men, a - - - - men,  
 a - m - - - men, a - - - men, a - - men, a-men,  
 - men, a - men, a - men, a - men, a - men. a-men,

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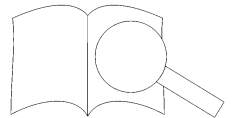
men, a - - - - - men,

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

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

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

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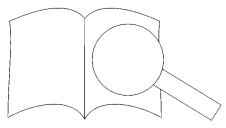


40

a - - - - - men. A - - - - - men,  
 - - - - - ir - - - - - men. A - - - - -  
 men - - - - - men. A-men, a - - - - - men, a - - - - - men,  
 - - - - - men. A - - - - -

*Violoncelli*  
*Bassi ed Organo: tasto solo*

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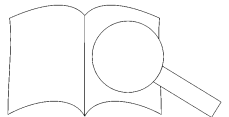
47

a - - - men, a - m. A - - - -

- - - - - a - - - - men. A - -

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

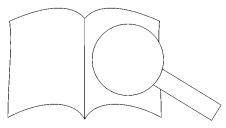
- - - - - men, a - men, a - - men. A - - men,



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a 2

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

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

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

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

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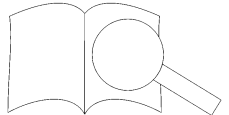
men, a - - - - - .nen, a - - - - - men, a-men. A - - - - -

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

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

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

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a - men, men, a - - - men \_\_\_\_\_

a - men, - - - - - men, a - - men \_\_\_\_\_

a - men, a - men, a - - - - - men \_\_\_\_\_

a - men, a - men, a - men, a - - - - - \_\_\_\_\_

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# 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

Tutti  
p

Do - - - - - ste, Rex

Tur  
p

e - su Chri - - - - - ste, Rex

mi - ne Je - su Chri - - - - - ste, Rex

Do - mi - ne Je - su Chri - - - - - ste, Rex

Tutti  
p

6\* 6 6





\*) Bezifferung bis T. 20 von Süßmayr. / Figuration until m. 20 by Süßmayr.

3

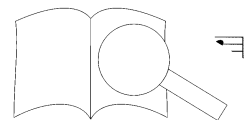
glo - ri-ae, Rex glo - ri-ae, - be-ra a - ni-mas o - mni-um fi -

glo - ri-ae, Rex - be-ra a - ni-mas o - mni - um fi - de - li -

glo - li - - be-ra a - ni-mas o - mni-um fi -

glo - ri-ae, li - be-ra a - ni-mas o - mni - um fi - de - li -

— 5 — 5 — 5 — |  $\frac{6}{5}$   $\frac{6}{5}$   $\frac{7}{4}$  [ ]  $\frac{6}{5}$   $\frac{7}{5}$



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de-li-um de - fun-cto - rum de - ni, de poe-nis-in-

um de-fun-cto de poe - nis in - fer - - ni, de

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

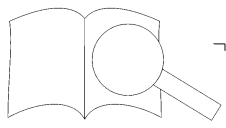
- rum de poe - nis in - fer - - ni,

6 7 6 [-] #3 f p 6 - 6

[4 3] [22]

Organo: *tasto solo*

5 - 4 3



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Two empty musical staves, one for Soprano (treble clef) and one for Bass (bass clef), both in B-flat major.

Two empty musical staves for piano accompaniment, one for the right hand (treble clef) and one for the left hand (bass clef), both in B-flat major.

Piano introduction consisting of three measures. The right hand features a sixteenth-note arpeggiated pattern, and the left hand has a similar pattern. Dynamics include piano (*p*) and piano-piano (*pp*).

Vocal lines for Soprano, Alto, Tenor, and Bass. Lyrics are: fer - - - - i. - - - - do la - - - - .  
 poe - nis in - fer - - - - de pro - fun - - do la - - - - .  
 poe - - - - ni, et de pro - fun - do la - - - - .  
 - i - fer - ni, et de pro - fun - do la - - - - .

Piano accompaniment for the vocal lines, showing the right and left hand parts.

6 5 [-]      46      6      [8 7]      6      46  
 5 [-]      4      -      5 | 4      | b 4      -      65  
                  3      -      -      3      2



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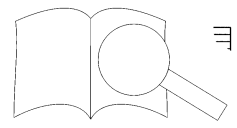


Musical score for strings and piano accompaniment, measures 14-16. The score is in B-flat major and 4/4 time. It features a string quartet and a piano accompaniment. The piano part has a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Musical score for piano accompaniment, measures 17-19. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are:   
 cu: . . . ra be - ra e - - as de  
 cu: li - be - ra e - - as de  
 cu: li - be - ra e - - as de  
 li - be - ra e - - as de

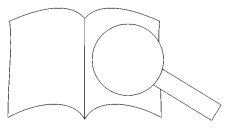
Musical score for piano accompaniment, measures 20-22. The piano part continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *Tutti*. The score is marked with a bracket [6] and a 6/8 time signature.



17

o - re le - o - ni - li - be - ra e - - - as de  
 o - re le li - be - ra e - - - as de  
 o - lu - li - be - ra e - - - as de  
 - nis, li - be - ra e - - - de

1 — 1 — 1 — [1] p 6  $\begin{smallmatrix} \flat 6 \\ \flat 5 \end{smallmatrix}$  [7]  $\begin{smallmatrix} \flat 6 \\ 4 \end{smallmatrix}$



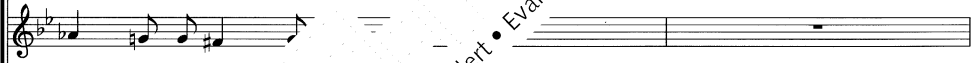
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ossia: 

20



o - re le - o - nis,

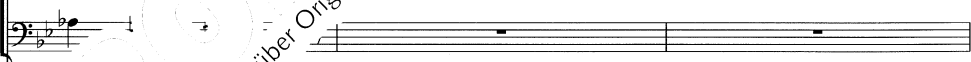


o - re le - o -



o - rr

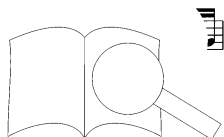
ne ab - sor - be - at e - as tar - ta - rus, ne ca - dant in ob -



nis,



1 — 1 — [1] 3 6 3 6 5 —



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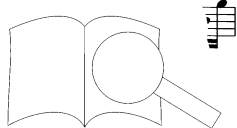
23

ne ab-sor-beat e - as

ne ab-sor-t r s, ne ca-dant in ob-scu-rum, ne ca-dant,

scu-rum, ne ca-dant in ob-scu - rum, ne ca-dant, ne

6 6 6 6 6 6 [3]  
5 5 5 5 5 5



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tar - ta-rus, ne ca-dant in sc- ne ca-dant, ne ca-dant in ob-scu -

ne ca-dan' ca-dant, ne ca-dant, ne ca-dant in ob -

ca-dant, ne ti - - scu-rum, ne ca-dant, ne cadant, ne ca-dant in ob - scu -

ne ab-sor-be-at e - as tar - ob -

6 5 6 6 5 9 9  
5 4 5 [43] 7 7

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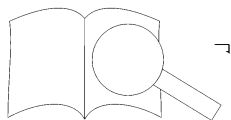


si - gni-fer san - ctus Mi - cha- e-sen-tet e - - - - as

si - gni-fer san - ctus Mi - cha-el re -

Solo  
sed

6 6 — 33 6 5 — [33] €  
4 [8]



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Empty musical staves for vocal and piano accompaniment.

Empty musical staves for piano accompaniment.

Musical notation for piano accompaniment.

in lu - cem san - - re - prae - sen-tet, re -

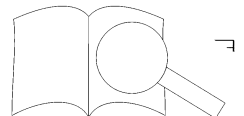
- prae-sen-tet e in lu - cem san - ctam, re - prae-

si - cha-el re - prae-sen-tet e - - - as, re - prae-

Solo  
sed si - gni-fer san - ctus Mi - cha-el re - prae-

Musical notation for piano accompaniment.

[b8] b7 [k8 -] 6 [b]7 9 8 7 [6] [5 -] [4 8]



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41

- prae-sen-tet e - as in - san - ctam:

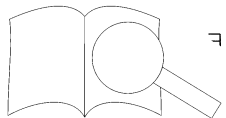
sen - tet, re-prae - lu-cem san - ctam:

sen - in lu - cem san - ctam:

prae-sen-tet e - as in lu-cem san - ctam: *f* Tutti Quam o-lim A - bra-hae

*Tutti*

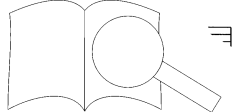
*f* Organo: *tasto sol*



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A - bra-hae pro - mi - si - sti, quam o - lim  
 sti, et se-mi-ni e - jus, quam o - lim A - bra-hae

6 5 7 6 7 6 8 [5]  
 5 4 3 - 7 6 [15] 5 4 [5]  
 [13] [13]



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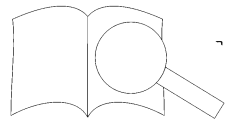
48

*f* Tutti

Quam o-lim A - bra- e - jus, pro - mi - si - sti, et se-mi-ni e - jus, pro - mi - si - sti, pro - mi - si - sti,

Violoncelli

—) ♭3 — 7 — 6 — 7 — 6 — 5 [4] — 3 — 7



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si - sti, quam o A pro - mi - si - sti,

quam o - lim - mi - si - sti, et se - mi - ni

si - sti, quam o - lim A - bra - hae

*Tut*

5 [k]7 [8][k]7 6 5 b7 6 5 [b]7 6 4  
4 #3 4 #3 5 [k]4 #3 5 [b]4 3 [b]5



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Musical score for the first system, including vocal line and piano accompaniment.

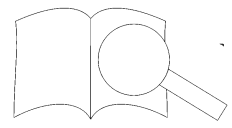
Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment with lyrics.

pi ni - sti,  
 e - jus, qui et se-mi-ni e - jus,  
 pro - quam o-lim A - bra-hae pro - mi -  
 se-mi-ni e - jus,

Musical score for the fourth system, including piano accompaniment and figured bass.

Figured bass: |b|9 7 8 5 |b7 6 5 4 |b3 5 4 3 |b8 6 7 8 5



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57

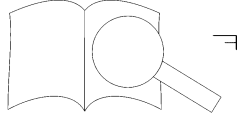
et se-mi-ni e ... am o-lim A - bra-hae pro - mi -

pro - mi - si ... quam o-lim A - bra-hae pro - mi -

si - ... A - bra-hae, quam o-lim A - bra-hae pro - mi -

- jus, quam o-lim A - bra-hae pro - mi - si - sti,

7 — 8 — ♭5 [7 —] 6     5 ————— 6 7 — 6 [-] 7  
 3 ♭5 ————— 4 ——— #3 5     4 ————— #3



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63

quam o-lim A - bra-hae pro et se - - mi-ni e - -

si - sti, quam pro - mi - si - sti, et se - mi-ni e - -

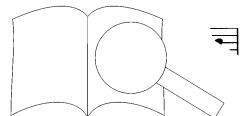
si - s' bra-hae pro - mi - si - sti, et se - mi-ni e - -

o-lim A - bra-hae pro - mi - si - sti, et se - mi-ni e - -

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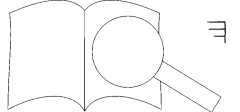
\*) Bei Süßmayr  $\frac{6}{8}$  / In Süßmayr's version  $\frac{6}{8}$

7  
5  
13





jus, et se - - mi - - jus, et se - mi - ni e - -  
 jus, - - - mi - ni, se - mi - ni e - -  
 jus, et se - - - mi - ni, se - mi - ni e - -  
 se - - - mi - ni, se - mi - ni e - -



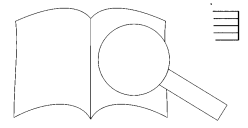
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jus, quam o-lim - mi - si - sti, quam o-lim  
 jus, qua - - - - - pro - mi - si - sti, quam o-lim  
 jus, - - - - - bra-hae pro - mi - si - sti, quam o-lim  
 - - - - - a-hae pro - mi - si - sti, quam o-lim A-bra-hae pro-mi -

6 6 — 5 7\*) 6 [—] 6 — 7

\*) Ab hier Bezifferung aus dem Erstdruck der Stimmen. / From here on the figuration is taken from



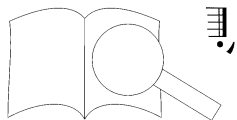
A-bra-*hae* pro-mi - si - - sti, mi - ni e - - - jus.

A-bra-*hae* pro-mi - si . se - mi-ni, se - mi-ni e - - - jus.

A-bra-*hae* r- et se - mi-ni, se - mi-ni e - - - jus.

- sti, et se - mi-ni, se - mi-ni e - - - jus.

6 6 # 4 6 4 6 6 [4]5  
5 4



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# 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

Alto

Tenore

Br

*ossia: senza Tromboni, T./m. 3-44\**

et pre-ces ti - bi Do - mi-ne,

Ho - sti-as et pre-ces ti - bi Do - mi-ne,

*f* Tutti

Ho - sti-as et pre-ces ti - bi Do - mi-ne,

*f* Tutti

Ho - sti-as et pre-ces ti - bi Do - mi-ne,

Solo Tutti

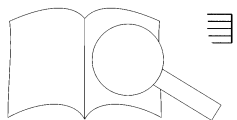
*f* [6]\*\*\*) 4 6 6

ncei  
O



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\*) Vgl. Vorwort. / Cf. Foreword.  
 \*\*) Zur Dynamik vgl. Vorwort und Krit. Bericht. / Regarding the dynam  
 \*\*\*) Bezifferung nach dem Erstdruck der Stimmen. / Figuration is taken



7

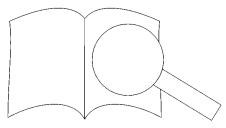
ti - bi Do - mi-ne - d-

ti - bi r - fe - ri-mus: tu su - sci-pe pro a - ni -

ti - la - dis of - fe - ri-mus: tu su - sci-pe pro a - ni -

- 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 [-] [8]



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14

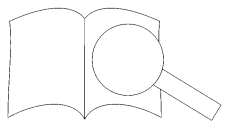
ma - bus il - lis, qua-rum ho - di-e, ho - di-e me - mo - ri-am fa - ci -

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 -

ma - bus il - lis, qua-rum ho - di-e, ho - di-e me - mo - ri-am fa - ci -

1. 10 46 6 5 5 6 5



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mus, ho - sti - ces ti - - bi

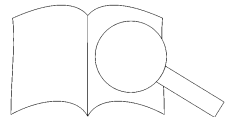
mus, -t pre - - ces ti - - bi

mus, sti - as et pre - - ces ti - - bi

ho - sti - as et pre - - ces ti - - bi

*Tutti*

[16] 4 6 9 6  
3 5 4

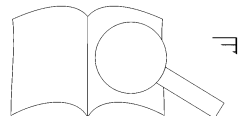


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29

Do - - mi - ne lau - - ri - mus: tu su - sci-pe  
 Do - - mi - r of - fe - - ri - mus: tu su - sci-pe  
 Do - - dis of - fe - - ri - mus: tu su - sci-pe  
 lau - - dis of - fe - - ri - mus: tu su - sci-pe

\*) Mozart schreibt *f* schon zum 2. Viertel. / Mozart already notates *f* at the second beat.



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pro a - ni - ma - bus il - q no - di-e, ho - di-e me - mo - ri-am

pro a - ni - ma qua - rum ho - di-e me - mo - ri-am fa -

pro a - lis, qua - rum ho - di-e me - mo - ri-am fa -

... us il - lis, qua - rum ho - di-e, ho - di-e me - mo -



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43

— fa - ci-mus: e - as, Do - mi-ne, de mor - -

fac e - as, Do - mi-ne, de mor - te trans -

fac e - as, Do - mi-ne, de mor - -

fac e - as, Do -

*Solo* *Tutti*



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- - te trans - i - re ad

i - - - .

- - te - - - tam.

ad vi - - tam. Quam o-lim A-bra-hae

6 5 [9] 6 7 [45] #

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A - bra-hae pro - mi - si - sti, quam o - lim

- sti, et se-mi-ni e - jus, quam o - lim A - bra-hae

7 6 5 7 6 7 6 8 | 4  
# = 5 4 3 - [45] 5 4 [43]



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am o-lim A - bra-hae pro - mi -  
 Quam o-lim A mi - si - sti, et se-mi-ni e - jus,  
 A - bra e - jus, pro - mi - si - sti, pro - mi -  
 sti, pro - mi - si - sti,

Violoncelli

4 (—) ♭3 — 7 — 6 — 7 — 6 [4] — 3 — 7  
 5 5



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si - sti, quam pro - mi - si - sti,

quam o - lim - mi - si - sti, et se - mi - ni

si - sti quam o - lim A - bra - hae

*Tutti*

5 4 [b]7 [b]7 6 5 b7 6 5 [b]7 6 4  
4 #3 4 3 5 [b]4 3 5 [b]4 3 [b]5



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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.

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.

7 ——— | b19 — 8 — 5 [b7 ———] | 6 5 ——— 6 7 | —  
 7 7 4 4 5 4 — b3 — 3 b5 ———

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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.

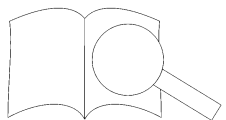
et se-rni e am o-lim A - bra-hae pro - mi -

pro - mi - e quam o-lim A - bra-hae pro - mi -

si - A - bra-hae, quam o-lim A - bra-hae pro - mi -

- jus, quam o-lim A - bra-hae pro - mi - si - sti,

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9	8	15	[7]	6	5	6	7	6	[-]	7
7		4	#3	5	4	#3				
8	15		[4]3							



71

si - sti, pro - mi - si - sti, bra - hae pro - mi - si - sti,

si - sti, pro - mi - quam o - lim A - bra - hae pro - mi -

si - sti, sti, quam o - lim A - bra - hae pro - mi -

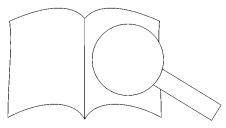
- sti, quam o - lim A - bra - hae pro - mi -

Violoncelli

Bassi ed Organo (tasto solo)\*

[7 9 8] 5 7 — 6  
#5 - 6

[#8]



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74

quam o-lim A - bra-hae pro et se - - mi-ni e - -

si - sti, qua- pro - mi - si - sti, et se - mi-ni e - -

si - bra-hae pro - mi - si - sti, et se - mi-ni e - -

o-lim A - bra-hae pro - mi - si - sti, et se - mi-ni e - -

*p*

*p*

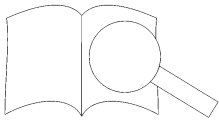
*p*



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\*) Bei Stüßmayr  $\frac{6}{8}$  / In Süßmayr's version  $\frac{6}{8}$

jus, et se - - mi-ni  
 jus, - - - - - ni-ni, se - mi-ni e - -  
 jus, et se - - - - - ni-ni, se - mi-ni e - -  
 se - - - - - mi-ni, se - mi-ni e - -



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82

jus, quam o-lim A - bra-hae pro - mi - si - sti, quam o-lim  
 jus, - nae pro - mi - si - sti, quam o-lim  
 jus, A - bra-hae pro - mi - si - sti, quam o-lim  
 bra-hae pro - mi - si - sti, quam o-lim A-bra-hae pro-mi -

6 6 — 5 7\*) 6 (—) 6 — 7



\*) Ab hier Bezifferung aus dem Erstdruck der Stimmen. / From here on the figuration is taken from.

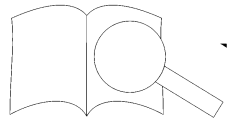
A-bra-hae pro-mi - si - - sti, et se - mi-ni e - - - jus.

A-bra-hae pro-mi - - et se - mi-ni, se - mi-ni e - - - jus.

A-bra-hae et se - mi-ni, se - mi-ni e - - - jus.

- - sti, et se - mi-ni, se - mi-ni e - - - jus.

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# 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

Soprano

Alto

Tenore

no

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Clarinet I and II in La/A, Bassoon I and II, and Clarinet I and II in D. Below these are the Timpani (in Re-La/D-A), Trombone parts (Alto, Tenor, Bass), and the Violin and Viola sections. The vocal parts (Soprano, Alto, Tenor) are at the bottom. The score includes dynamic markings such as *f* and *Tutti*, and articulation like *tr* (trills). The lyrics for the vocal parts are: "san - ctus, san - ctus" for Soprano and Alto; "San - ctus, san - ctus" for Tenor; and "no" for the Bass part. The bottom of the page features a magnifying glass icon and a copyright notice.

\*) Zur Besetzungsfrage vgl. Vorwort. / Concerning the use of clarinets cf. ...

4

a 2

Do - mi-nus De - oth. Ple - ni sunt

Do - mi-nus - ba - oth. Ple - ni sunt cae - - -

Do Sa - - ba - oth. Ple - ni sunt

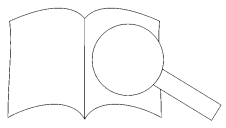
- us Sa - - ba - oth. unt

Org

- 6 - 6 - 6 - 6 9 8 5 -

5 4 6

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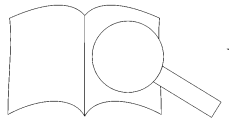


7

cae - - li e' ple - - - ni sunt  
 ra, ple - - - ni sunt  
 ra, ple - - - ni sunt  
 et ter - - ra, ple - - - sunt

6 - #6 - #6 - #7  
 4 - 4 - 5

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9

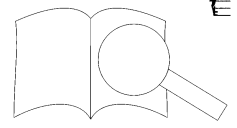
cae - li et ter - ra glo - - - - - ri - a tu - - - - -

cae - li et ter - ra - - - - - ri - a tu - - - - -

cae - li e - - - - - ri - a tu - - - - -

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4 5 7 6 5  
3 3 3



12 Allegro

12 Allegro

5  
8

tasto solo

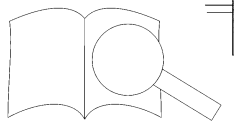
a.

a.

a.

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

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21

san - na

Ho - - san - na in - - ex -

sis. Ho -

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

na, ho - san -

*Bc* *no*



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cel - - - - - Ho - - san - na in\_\_ ex -

san - - - - - sis. Ho - san - - na in\_\_ ex -

r - - - - - na, ho - san - - na, ho - -

ho - - san - na in\_\_ ex - cel

*Tutti Bassi*

6 6 6 6 6

$\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$

2 2 2 2 2



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cel - si a, ho - san - na in ex -

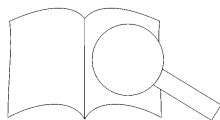
cel - na, ho - san - na in

ex - cel - sis, in ex -

san - na, ho - san - na,

5 #3 #5 #3 5 #3

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6 6 6 6

#4  
2



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45

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 - na in ... o - san - - na, ho - san - na in ... ex -

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

san - - na, ho - san - - na, ho - san - - na,

- sis. Ho - san - - na, ho - san - -

Musical notation for the ninth system, including piano accompaniment.

6 5 7 - 6 7 - 6 3 6 -  
4 4 4 5 - 4 4 4  
2 3 3 3

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cel - sis -

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

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

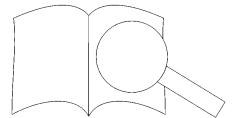
a. na, ho - san - na, ho - san -

7

Organo: *tasto solo*

5

6



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# 12. Benedictus

Andante

The musical score is arranged in a standard orchestral layout. The top section includes the woodwinds: Corno di Bassetto I, II in Fa/F; Fagotto I, II; Clarino I/II in Re/D; and Timpani in Re-La/D-A. Below these are the brass instruments: Trombone alto, Trombone tenore, and Trombone basso. The string section consists of Violino I, Violino II, Viola, Soprano, Alto, and Tuba. The bottom part of the score features a Solo section for the Tuba, marked with a *p* dynamic and a *Solo* instruction. The Solo section includes a 7<sup>th</sup> fret marking and fingerings 5, 6, and 7. A large watermark is present across the score, reading "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag".

\*) Bei Süßmayr nur T. 11-15, 42-49 beziffert. / In Süßmayr's version only.

4

Solo

Solo

Be - ne-dic-tus qui ve-nit in no - mi - ne. Do

ve-nit in

6 - 9 7 6 -

4 5

PROOF

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*p*

no - mi - ne Do-mi-ni, in no - mi - ne\_ *ni* Be-ne-

Be-ne-di - ctus qui ve - nit,

*Solo*  
Be-ne-

*Solo*  
Be-ne-di - ctus

$\frac{4}{2}$      $\frac{6}{4}$      $\frac{6}{4}$                           $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$      $\frac{6}{5}$

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11

di - ctus qui ve - nit, ve - nit in

in no - mi-ne Do - - mi - ni. - - - nit in

di - ctus qui ve be-ne-di - ctus qui

qui ve mi-ne Do - - mi - ni. Be - ne - di - ctus qui

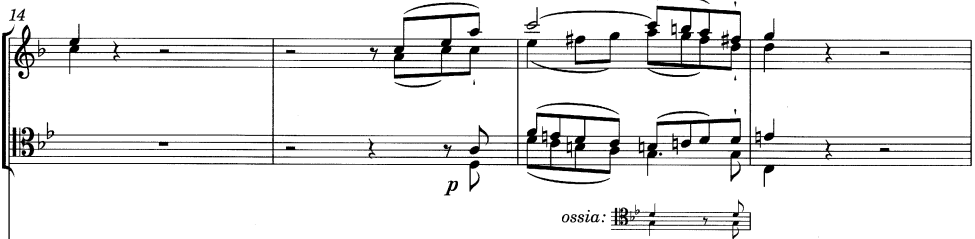
6 - 1 2 6 (6) 7 - 4 7 8 [4] [b]7 [4]

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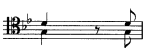


ossia: 

14



*p*

ossia: 



no - - mi - ne\_ Do - mi-ni. Be-ne-di-ctus qui ve - nit in no - mi-ne

ve - nit, qui

no - - mi - ne\_ Do - mi-ni. is ve - nit, qui ve - nit in no - mi-ne

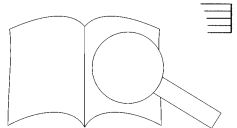
ossia: 

ve - nit in - Be-ne - di - ctus qui ve - nit, qui ve - nit in no - mi-ne

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

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6 7  
4 [4]



18

6

no: tasto solo

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Piano introduction for measures 22-25. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Piano accompaniment for measures 26-30. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a rhythmic accompaniment with eighth notes. Dynamics include *p* (piano).

Vocal lines with lyrics for measures 26-30. The lyrics are: "Be - ne - di - ctus qui in no - mi - ne Be - ne - di - ctu - nit in no - mi - ne Be - r qui ve - nit in no - mi - ne Be qui ve - nit in no - mi - ne Do -".

Fingering and breath marks for the vocal lines. The marks are: 6, 6, 6, 6, 6, 6, 6, 6, 7 - 8, 6, 4, 5 - 6, 5, 2.

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 Ausgabqualität gegenüber





26

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

- - mi - ni.

mi ve-nit in no - mi-ne. Do - - mi-ni.

7 5                      5 —                      6                      9 4                      7 5

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Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

Piano accompaniment for the first system, featuring a right-hand melody with eighth notes and a left-hand bass line with quarter notes.

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), both in a key signature of two flats.

Vocal line and piano accompaniment for the second system. The vocal line includes lyrics: "di-ctus qui ve-nit Do-mi-ne, in no-mi-ne. Do-mi-ne. Do-mi-ne. Do-mi-ne." The piano accompaniment continues with a similar rhythmic pattern.

Piano accompaniment for the third system, including a figured bass line below the staff:  $\flat 8$ ,  $\frac{6}{4}$ ,  $\frac{6}{\flat 3}$ ,  $\frac{6}{\flat 4}$ ,  $\frac{6}{\flat 5}$ ,  $\frac{6}{-}$ ,  $\frac{\flat 7}{5}$ .

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*p*

*a 2*

*p*

Be-ne-di-ctus qui ve-nit in

Be-ne-di-ctus in no-mi-ne

ni. qui ve-nit in no-mi-ne

Be-ne-di-ctus qui ve-nit, qui

6 6 6 6 6 6 7

4 4 4 4 4 4 4

2 2 2 2 2 2 3

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First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass clef with a key signature of two flats. A dynamic marking of *p* is present.

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a complex rhythmic pattern in the right hand.

Third system of musical notation with lyrics: *ni, qui ve - nit in no - mi - ne Do - mi - ni. Be-ne-*

Fourth system of musical notation with lyrics: *Do - mi - ni, qui ve - nit in no - mi - ni. Be-ne - di - ctus*

Fifth system of musical notation with lyrics: *Do - mi - ni, qui ve - nit in no - mi - ni. Be-ne - di - ctus*

Sixth system of musical notation with lyrics: *ve - nit in no - mi - ni. Be-ne-*

Seventh system of musical notation with lyrics: *ni - ne Do - mi - ni. Be-ne-*

6 7 - 4 5 6 - 7 5 - 6 6 7  
5 4 3 5

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39

di - ctus qui ve - nit, te qui ve - nit in

qui ve - nit, nit in

qui ve - nit, be-ne-di - ctus qui

di - ctus in no - mi-ne Do - mi-ni, qui

5 6 7 8 b7 b7 5

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Musical notation for the first system, featuring a vocal line and a piano accompaniment.

Musical notation for the second system, featuring a vocal line and a piano accompaniment.

no - - - mi - ne\_ Do - mi - ctus ve - nit in

no - - - mi - ne\_ Do e-ne - di - ctus qui ve - nit in

ve - nit in no - m<sup>i</sup> Be-ne - di - ctus qui ve - nit in

ve - nit i - - mi - ni. Be-ne-di-ctus qui

Musical notation for the third system, including vocal lines and piano accompaniment with lyrics.

6 7  
4 5

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45

*f* *fp*

*f*

no - mi - ne, in no - mi - ne Do - mi - ni. *f* *dolce* qui ve - nit in

no - mi - ne, in no - mi - ne Do - r *dolce* qui ve - nit, qui ve - nit in

no - mi - ne, in no - mi - ne *dolce* - i - ctus qui ve - nit, qui ve - nit, qui ve - nit in

ve - nit in no *dolce* - ni - ni. Be - ne - di - ctus qui ve - nit, qui ve - nit, qui ve - nit in

*Violoncelli* *f*

6 7  
4 5

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49

*f* *fp*

*f* *fp* *ten.* *p* *ten.*

no - mi - ne Do - mi - ni.

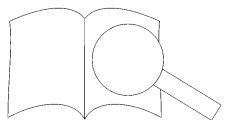
no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

*f* *Organo: tasto solo* *ass* *ten.* *p*

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Musical score for Clarinet I and II, measures 53-55. The key signature is two sharps (F# and C#) and the time signature is 3/4. The music consists of eighth and sixteenth notes.

Clarino I/II

a 2

pp

ossia, Cl. II:

Musical score for Clarinet I/II and Timpani, measures 53-55. The Clarinet part includes dynamics *pp* and *a 2*. The Timpani part includes a *trm* (trill) marking.

Timpani

pp

Musical score for Trombone alto, tenore, and basso, measures 53-55. The parts are mostly rests.

Trombone alto

Trombone tenore

Trombone basso

Musical score for strings, measures 53-55. The parts include eighth and sixteenth notes. The word *calando* is written above the strings.

calando

calando

Musical score for woodwinds and brass, measures 53-55. The parts are mostly rests.

Musical score for Bass Drum, measures 53-55. The part includes eighth and sixteenth notes.



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Allegro

Clarinetto I, II in La/A

57

Musical score for Clarinetto I, II in La/A, page 57. The score includes staves for Clarinet I, Clarinet II, Bassoon, and Cello/Double Bass. It features a large watermark: "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" and a magnifying glass icon.

*f Tutti*

Ho - san - na in - ex -

na, ho - san - na

*f Tutti*

Hr

*f T*

in - ex - cel -

66

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

in ev Ho - san - na, ho - san - na, ho -

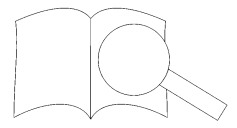
- san - na, ho - san - na,

san - na, ho - san - - - - r

7 6 7 6 3 6 7 5

5 4 5 4 3 3

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71

First system of musical notation, including vocal lines and piano accompaniment.

Second system of musical notation, primarily piano accompaniment.

Third system of musical notation, primarily piano accompaniment.

Fourth system of musical notation, including vocal lines with lyrics.

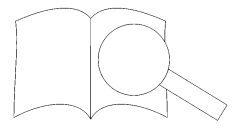
Fifth system of musical notation, including vocal lines with lyrics.

Sixth system of musical notation, primarily piano accompaniment.

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Organo: *tasto solo*

5 6 6 6 -  
2



san - na in — in ex - cel - sis, in ex - cel - sis.

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

sp x - cel - sis, in ex - cel - sis, in ex - cel - sis.

ut — ex - cel - sis, in ex - cel - sis,

5 - 5 — 6 6  
5 5

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\*) Vgl. Vorwort und Krit. Bericht. / Cf. Foreword and Critical Commentary.

# Agnus Dei

## 13. Agnus Dei\*)

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 I, II  
f p  
ossia, T<sup>m</sup>. 1-7: ↗

Soprano

Alto

Tenore

Ba. Organo

Solo Tutti

f p f p

f Tutti

A - gnus De - - - -

f Tutti

A - gnus De - - - -

f Tutti

A - gnus De - - - -

f Tutti

A - gnus



\*) Zur Dynamik vgl. Vorwort und Krit. Bericht. / Concerning the dynamics cf. Foreword and Critical Commentary.

4

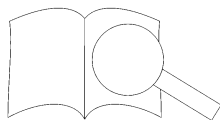
i, qui

i, .

i.

qui tol - - - - lis pec

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8

*f* *pp* *p*  
*f* *pp* *f* *p ass*  
*f* *p assai* *p assai*  
 mun - do-na e - is - re - qui-em.  
 mun - do-na e - is - re - qui-em.  
 di: do-na e - is - re - qui-em.  
 .un - di: do-na, do - na, e - - is re  
*Violoncelli*  
*p assai*  
 senza Organo

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Musical score for the first system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *f* and *f*.

Musical score for the second system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *f* and *f*.

Musical score for the third system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *f* and *f*.

Musical score for the fourth system, featuring a vocal line and a piano accompaniment. The piano part includes dynamic markings *f*, *p*, *f*, *p*, *f*, and *p*. A watermark is visible across the page.

ossia, T./m. 17-22: *fp*

A - gnus De - - - i, qui tol - - -  
 - - - i, qui tol - - -  
 - - - gnus De - - - i, qui tol - - -

*f* *p* *f* *p* *f* *p*  
 tutti Bassi  
 coll'Organo



21

lis pec - tr mun - - - di:

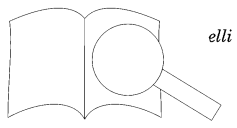
lis ta mun - - - di:

lis - - - ta mun - - - di:

ec - ca - - ta mun - - - *p* assai

na, *p* *f* *p* *f* *6* *7* *5* *#3*

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*p*

*p assai*

*p assai*

do - na, re - qui - em.

*p assai*

do - na e - is re - qui - em.

*p assai*

na e - is re - qui - em.

is, do - na e - is re - qui - em.

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34

*f* *ossia, T./m. 34-35:* ♪♪♪♪

*p* *ossia, T./m. 37:* ♪♪♪♪

*f* A - gnus i, qui tol - - -

*f* A - - - i, qui tol - - -

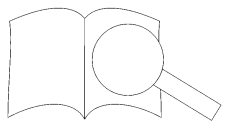
*f* e - - - i, qui tol - - -

*f* gnus De - - - i, qui

*utti:*

coll'Organo

6  
5



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mf

mf

crescendo

crescendo

crescendo

mf

mf

mf

crescendo

crescendo

crescendo

mf

mf

p assai

p assai

crescendo

lis pec ca

crescendo

lis pec

lis

ca - - ta mun - - - di: do-na e - is

ca - - ta mun - - - di: do-na e - is

ca - - ta mun - - - di: do-ne is

mf

mf

mf

p assai

p assai

p assai

p assai

crescendo

mf

p

se!

6

b4

b7

b5

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re - qui - em se. *pp* - - - - - nam.

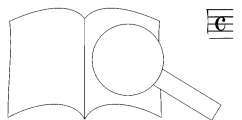
*ossia:* nam.

re - qui - er *pp* sem - pi - ter - - - - - nam

re - .er - - - - - nam.

*pp* sem - pi - ter - - - - - nam.

*Tutti Bassi*  
*pp*  
 ♭5 = ♭6  
 ♭3 = ♭8



# Communio

## 14. Lux aeterna

54 Adagio *p*

The score consists of several systems of staves. The first system shows vocal parts (Soprano, Alto, Tenor, Bass) and organ accompaniment. The organ part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Adagio' and the dynamics are 'p' (piano). The key signature has one flat (B-flat) and the time signature is common time (C). The second system shows the vocal parts and organ accompaniment continuing. The third system shows the vocal parts and organ accompaniment. The fourth system shows the vocal parts and organ accompaniment. The fifth system shows the vocal parts and organ accompaniment. The sixth system shows the vocal parts and organ accompaniment. The seventh system shows the vocal parts and organ accompaniment. The eighth system shows the vocal parts and organ accompaniment. The ninth system shows the vocal parts and organ accompaniment. The tenth system shows the vocal parts and organ accompaniment. The eleventh system shows the vocal parts and organ accompaniment. The twelfth system shows the vocal parts and organ accompaniment. The thirteenth system shows the vocal parts and organ accompaniment. The fourteenth system shows the vocal parts and organ accompaniment. The fifteenth system shows the vocal parts and organ accompaniment. The sixteenth system shows the vocal parts and organ accompaniment. The seventeenth system shows the vocal parts and organ accompaniment. The eighteenth system shows the vocal parts and organ accompaniment. The nineteenth system shows the vocal parts and organ accompaniment. The twentieth system shows the vocal parts and organ accompaniment. The twenty-first system shows the vocal parts and organ accompaniment. The twenty-second system shows the vocal parts and organ accompaniment. The twenty-third system shows the vocal parts and organ accompaniment. The twenty-fourth system shows the vocal parts and organ accompaniment. The twenty-fifth system shows the vocal parts and organ accompaniment. The twenty-sixth system shows the vocal parts and organ accompaniment. The twenty-seventh system shows the vocal parts and organ accompaniment. The twenty-eighth system shows the vocal parts and organ accompaniment. The twenty-ninth system shows the vocal parts and organ accompaniment. The thirtieth system shows the vocal parts and organ accompaniment. The thirty-first system shows the vocal parts and organ accompaniment. The thirty-second system shows the vocal parts and organ accompaniment. The thirty-third system shows the vocal parts and organ accompaniment. The thirty-fourth system shows the vocal parts and organ accompaniment. The thirty-fifth system shows the vocal parts and organ accompaniment. The thirty-sixth system shows the vocal parts and organ accompaniment. The thirty-seventh system shows the vocal parts and organ accompaniment. The thirty-eighth system shows the vocal parts and organ accompaniment. The thirty-ninth system shows the vocal parts and organ accompaniment. The fortieth system shows the vocal parts and organ accompaniment. The forty-first system shows the vocal parts and organ accompaniment. The forty-second system shows the vocal parts and organ accompaniment. The forty-third system shows the vocal parts and organ accompaniment. The forty-fourth system shows the vocal parts and organ accompaniment. The forty-fifth system shows the vocal parts and organ accompaniment. The forty-sixth system shows the vocal parts and organ accompaniment. The forty-seventh system shows the vocal parts and organ accompaniment. The forty-eighth system shows the vocal parts and organ accompaniment. The forty-ninth system shows the vocal parts and organ accompaniment. The fiftieth system shows the vocal parts and organ accompaniment. The fifty-first system shows the vocal parts and organ accompaniment. The fifty-second system shows the vocal parts and organ accompaniment. The fifty-third system shows the vocal parts and organ accompaniment. The fifty-fourth system shows the vocal parts and organ accompaniment. The fifty-fifth system shows the vocal parts and organ accompaniment. The fifty-sixth system shows the vocal parts and organ accompaniment. The fifty-seventh system shows the vocal parts and organ accompaniment. The fifty-eighth system shows the vocal parts and organ accompaniment. The fifty-ninth system shows the vocal parts and organ accompaniment. The sixtieth system shows the vocal parts and organ accompaniment. The sixty-first system shows the vocal parts and organ accompaniment. The sixty-second system shows the vocal parts and organ accompaniment. The sixty-third system shows the vocal parts and organ accompaniment. The sixty-fourth system shows the vocal parts and organ accompaniment. The sixty-fifth system shows the vocal parts and organ accompaniment. The sixty-sixth system shows the vocal parts and organ accompaniment. The sixty-seventh system shows the vocal parts and organ accompaniment. The sixty-eighth system shows the vocal parts and organ accompaniment. The sixty-ninth system shows the vocal parts and organ accompaniment. The seventieth system shows the vocal parts and organ accompaniment. The seventy-first system shows the vocal parts and organ accompaniment. The seventy-second system shows the vocal parts and organ accompaniment. The seventy-third system shows the vocal parts and organ accompaniment. The seventy-fourth system shows the vocal parts and organ accompaniment. The seventy-fifth system shows the vocal parts and organ accompaniment. The seventy-sixth system shows the vocal parts and organ accompaniment. The seventy-seventh system shows the vocal parts and organ accompaniment. The seventy-eighth system shows the vocal parts and organ accompaniment. The seventy-ninth system shows the vocal parts and organ accompaniment. The eightieth system shows the vocal parts and organ accompaniment. The eighty-first system shows the vocal parts and organ accompaniment. The eighty-second system shows the vocal parts and organ accompaniment. The eighty-third system shows the vocal parts and organ accompaniment. The eighty-fourth system shows the vocal parts and organ accompaniment. The eighty-fifth system shows the vocal parts and organ accompaniment. The eighty-sixth system shows the vocal parts and organ accompaniment. The eighty-seventh system shows the vocal parts and organ accompaniment. The eighty-eighth system shows the vocal parts and organ accompaniment. The eighty-ninth system shows the vocal parts and organ accompaniment. The ninetieth system shows the vocal parts and organ accompaniment. The hundredth system shows the vocal parts and organ accompaniment.

*p*

Solo

Lux ae - ter - na lu -

*p*

Organo: *tasto solo*

- - ce - at e - in cum san - ctis tu - is in ae -

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60

*a<sup>2</sup>* *b.*  
*f*

*a<sup>2</sup>*  
*f*

*f*

*f*

*f*

*f*

*f*

ter-num, qui - a pi -

*f* *Tutti*  
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 - n-

*f* *Tutti* Bassi  
*Tutti*

*f* *b*6 — 6 6




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

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

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

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

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

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

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

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

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6 6 6 4 3 6 6 6  
 3 8

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

*p* *f*

ter-num, qui - a pi -  
 ter - num, Do - na,  
 ter-r es.  
 pi - us es.

*f*

Solo  
*p* Organo: *tasto solo*

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



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do - na

na, do - na e - - - is -

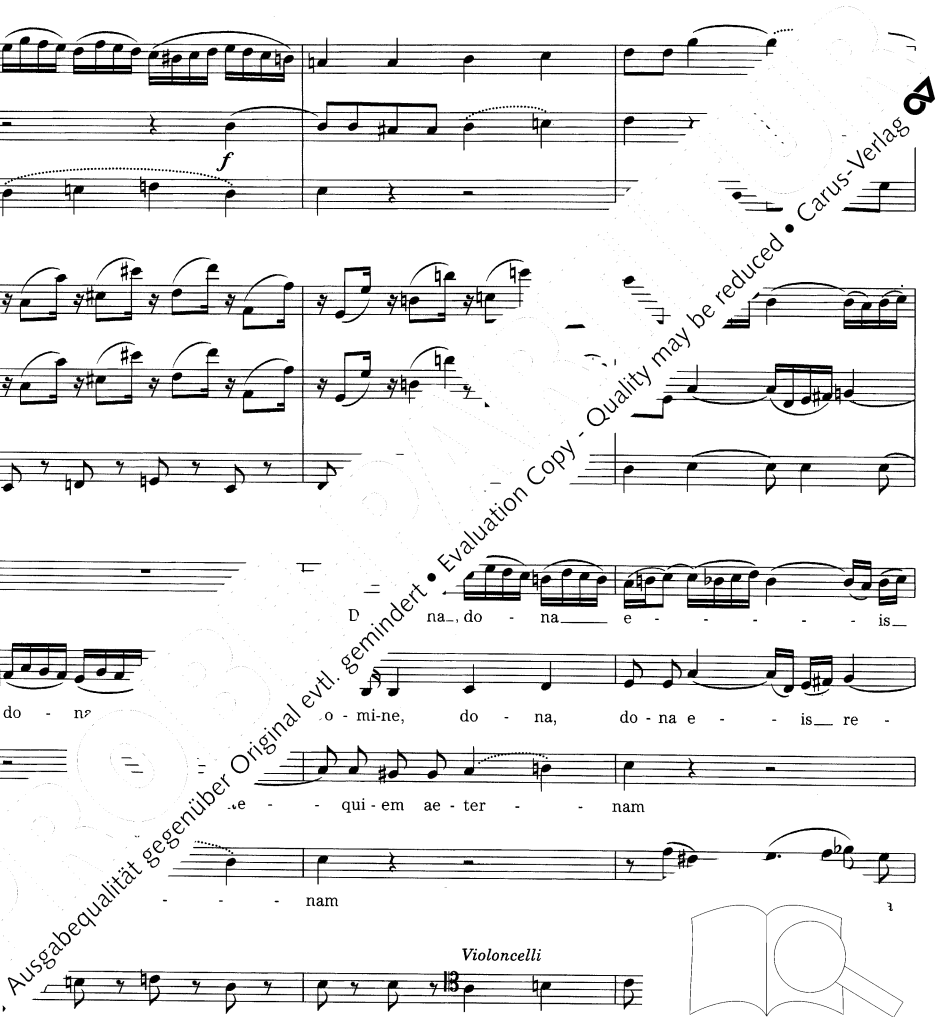
o - mi-ne, do - na, do - na e - - - is re -

qui - em ae - ter - - nam

nam

Violoncelli

#6 6 #5 # 6 6



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

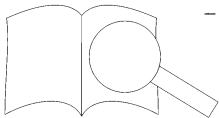
- qui-em - - nam, do - na - e - is\_ Do - mi-ne, do - na

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

is, e - is Do - mi-ne,

*elli* *Tutti Bassi*

4 - #3 — 6 5 — 6 [4]6 [3]6 — 4  
8 2 -



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ossia:

ossia:

- - nam, ae - ter

e - ir

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

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

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

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



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79

et lux per-pe - tr - at e - is, et lux per-pe-tu-a lu-ce-at e - is.

pe-tu-a, -a lu-ce-at e - is, et lux per-pe-tu-a lu-ce-at e - is.

-er-pe-tu-a lu-ce-at e - is, et lux per-pe-tu-a lu-ce-at e - is.

ju- et lux per-pe-tu-a lu-ce-at e - is, et lux per-pe-t

6 4 7 6 5 6 5 #3 6 5

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Cum sanctis tuis

84 Allegro

The musical score is arranged in systems. The first system includes a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern in the right hand and a more rhythmic bass line. The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "ter - num, qui - a pi - us". The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics: "is in ae - ter - num, qui - a". The sixth system continues the piano accompaniment. The seventh system shows the vocal line with lyrics: "tasto solo". The eighth system continues the piano accompaniment. The score includes dynamic markings such as *f* and *f* *tasto solo*. A watermark "Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy - Quality may be reduced • Carus-Verlag" is visible across the score. A logo for Carus-Verlag is also present.



First system of musical notation, featuring a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat).

Second system consisting of two empty musical staves, one for the vocal line and one for the piano accompaniment.

Third system of musical notation, primarily featuring piano accompaniment in the lower staff. The upper staff is empty.

Fourth system of musical notation, primarily featuring piano accompaniment in the lower staff. The upper staff is empty.

Fifth system of musical notation with lyrics. The vocal line contains the words: "san - ctis tu - j - ter - - - - num, qui - a". The piano accompaniment is in the lower staff.

Sixth system of musical notation with lyrics. The vocal line contains the words: "es. - - - - - cis tu - is in - ae - ter - - - - - num, qui - a". The piano accompaniment is in the lower staff.

Seventh system of musical notation with lyrics. The vocal line contains the words: ".s. Cum san - ctis tu -". The piano accompaniment is in the lower staff. A magnifying glass icon is positioned over the bottom right of the system.

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91

pi - us es. Cum scilicet in cae - lum, in ter - ra, in

Cum in ae - ter - - - num, qui - a

us es. Cum

cum san - ctis tu - is in ae - ter - - -

#3 7 6    #3 4    #6    6    6    6 #4 [6] 6  
 [k]5    2    5    5    5    4 2 [4]

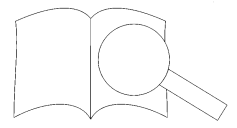
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cum san - ter - - - num, qui - a - pi - us -  
 pi - us san - - ctis tu - is, cum san -  
 sar is in ae - ter - - -  
 qui - a pi - - -

6 9 18 7 | 15 7 6 5 #3 3 6 8 7 6

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Musical score for the first system, featuring a vocal line and piano accompaniment.

Empty musical staves for the second system.

Musical score for the third system, featuring a vocal line and piano accompaniment.

Musical score for the fourth system, featuring a vocal line and piano accompaniment.

Musical score for the fifth system, featuring a vocal line and piano accompaniment.

Musical score for the sixth system, featuring a vocal line and piano accompaniment.

Musical score for the seventh system, featuring a vocal line and piano accompaniment.

Musical score for the eighth system, featuring a vocal line and piano accompaniment.

Musical score for the ninth system, featuring Basses, Violoncelli, and Tutti Basses.



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Musical notation for the first system, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Two empty musical staves, one in treble clef and one in bass clef, for the second system.

Musical notation for the third system, featuring a vocal line in treble clef and piano accompaniment in bass clef.

Musical notation for the fourth system, featuring a vocal line in treble clef and piano accompaniment in bass clef.

is in ae - ter - num, qui - a pi - us es.

ctis, cum san - ctis in ae - ter - num, qui - a pi - us es.

s. Cum san - ctis

ter

Musical notation for the final system, featuring piano accompaniment in bass clef. Below the staff is figured bass notation: 5 6 6 6 6 7 #6 #8.

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Cum san-ctis tu - is\_ - - - - - num, qui - a pi - us

Cum san- - - - - ae - ter - - - - - num, qui - a pi - us es.

ae - ter - - - - -

*Violoncelli*

8 b9 8 7 b6 6 — 5 [—] b3 [—]



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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.

Musical notation for the fifth system, including vocal line with lyrics "es".

Musical notation for the sixth system, including vocal line with lyrics "is in ae ter".

Musical notation for the seventh system, including vocal line with lyrics "num, in ae ter".

Musical notation for the eighth system, including vocal line with lyrics "is in ae ter".

Musical notation for the ninth system, including piano accompaniment.

6 6 5 6 - 5 b3 b6 b5 6 [—] [3]  
 ossia: 5 [-] 6 5



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Cum - - - is in ae - ter - - -

qui - a san - ctis, cum san - - -

r - - - es. Cum san-ctis tu - is in ae - ter - - -

pi - us es, pi - us es.

*Violoncelli*

b3 [—] b7 6 5 4 6 6 [3 —] 3 — 7 7 b6 -  
5 4 3 2 [4] 5







Musical score for the first system, including vocal line and piano accompaniment.

Musical score for the second system, including vocal line and piano accompaniment.

Musical score for the third system, including vocal line and piano accompaniment.

Musical score for the fourth system, including vocal line and piano accompaniment.

Musical score for the fifth system, including vocal line and piano accompaniment.

Musical score for the sixth system, including vocal line and piano accompaniment.

Musical score for the seventh system, including vocal line and piano accompaniment.

Musical score for the eighth system, including vocal line and piano accompaniment.

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*li* **Tutti Bassi**

b3 b3 - b3 3 6 b6 5 6 6 6 b3







#3 3 6 7 #3 7 #6 #3 #3 7 6  
 4 5 3 5 4 3  
 b8

Violoncelli

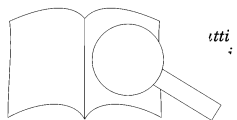


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Cur - - - - - ter - - - - - num, cum san - ctis  
 is in ae - - - - - cum san - ctis tu - is in ae - ter - - - - -  
 num - - - - - ae - ter - - - - - num, cum san - ctis tu - is in ae -  
 ter - - - - - num, cum san - ctis, cum san - ctis, um

5 | — | 6 6 5 6 — | 3 3 6 — | 13 — 6 [—] #3 — 6

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Adagio

131

tu - is\_ in\_ ae-ter - -a -us es, qui-a pi - - us es.

num, in ae - t - a pi - us es, qui-a pi - - us es.

ter - nu - in - ter-num, qui-a pi - us es, qui-a pi - - us es.

in ae - ter-num, qui-a pi - us es, qui-a pi

6 - #3 - 6 - #5 - 6 7 5 7 5 - 7 5 - #1  
#3 #3 5 4 #3 - #3

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