

ORGANO

# Mozart

REQUIEM

KV 626



B Ä R E N R E I T E R 4 5 3 8



REQUIEM

WOLFGANG AMADEUS MOZART

REQUIEM

KV 626

Organo

Franz Eibner



BÄRENREITER KASSEL · BASEL · LONDON

BA 4538

WOLFGANG AMADEUS MOZART

REQUIEM

KV 626

Organo  
Franz Ehem



BAKEMEYER KARSTL - BASSEL LONDON

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# REQUIEM

KV 626

Organo

Das von Franz Xaver Süßmayr vervollständigte Requiem in der traditionellen Gestalt

## I. INTROITUS

Mozart

Continuo - Aussetzung: Franz Eibner \*)

Requiem  
Adagio

The musical score is arranged in four systems, each with a vocal line and a piano/organ line. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The organ part is marked 'tasto solo' and includes dynamic markings like 'p' and 'f'. The vocal parts include Soprano (Sopr.), Tenor (Ten.), Alto, and Bass (Basso). Instrumentation includes Flutes (Fag. I, Fag. II), Horns (Cor. di B. I, Cor. di B. II), Trumpets (Trbni.), Violins (Viol. I, Viol.), and Viola (Vc.). Fingerings and breathings are indicated throughout. A handwritten triangle points to a measure in the organ part. The organ part is marked 'senza Org.' in several places.

\*) In runde Klammer gesetzte Bezifferung wurde vom Bearbeiter ergänzt; sie fehlt in der Partitur.



26

*f* Tutti Bassi

b6 — 6 6 6 6 #3 6 6 b3 6 6 6 4 3 6 6 6 5 4 b6 #2 4

31

Cor. di B. Viol. I, Fag. I sva bassa

*p* Solo *f* Tutti

tasto solo

#3 -7 -4 #3 6 4 # 6 6 #5 4 # 6 6 6 9 -6 b3

38

4 - #3 6 5 -6 3 2 6 4 -3 6 6 6 #3 6 6 6 3 6 6 b3

43 Sopr.

Sopr.

*p*

(tasto solo) (tasto solo)

attacca

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



# II. KYRIE

Mozart

Allegro (tasto solo)

*f*

tasto solo

2 #5 7 #3

5

#3 #3 4 7 7 - #3 7 - 6 - 6 - #3 7 5 6 b3 4 2

9

6 5 6 6 5 6 4 #2 6 6 5 - 6 4 2 6 #5 6 6 9 8 7 5 3 -

13

#3 6 8 7 6 6 #5 4 6 6 6 #3 7 6 5 b3 #6 8 b7 7 6 5



17

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

21

#3 b9 8 7 b6 6 5 b3 #3 4 2 6 6 b3 b9 7 8 b6 5 #3 6 6 5 6 5 b3 b6 b5 6

26

b3 #3 #4 2 6 #6 b3 b7 5 6 4 5 \*) 4 2 6 6 3 7 b6

30

6 b6 6 b5 7 b3 6 6 #6 4 6 5 b6 4 5 3 b3 b3 - #3 3 3 2 6 b6 5 6 6 6 4

\*) Bei Mozart:  $\frac{3}{3}$



III. SCOURMUS

35

b3 - #3 - 6 - #3 - 6 - #3 - 6 - #3 - 6 - #3 - 6 6 8 (-) 6 6 4 6 4 #3 6 4

39

#3 4 #3 6 6 6 7 6 5 6 7 8 6 6 #3 3 6 7 #3 b3 4 5

43

7 6 (-) #3 #3 7 6 b3 #3 8 b9 8 7 5 6 6 5 6 6 - #3 - 6 - #3 -

47

Adagio

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



## III. SEQUENZ

## Nº 1 Dies irae

Mozart und Süßmayr \*)

Musical score for "Dies irae" (III. SEQUENZ, N° 1) by Mozart and Süßmayr. The score is in G major, 2/4 time, and consists of four systems of piano accompaniment. The first system starts with a forte (*f*) dynamic and includes fingering numbers 5, 4, 2, 6, 5, 6, 6, 6, 6, 4, 3. The second system starts at measure 9 and includes fingering numbers  $b7$ , 5, 4,  $b3$ , 7, 6,  $b3$ , 5. The third system starts at measure 16 and includes fingering numbers 6, 4, 3, 6, 7, 3,  $b8$ , 5, 7, #, 4, -#3, 6, 7, 6, 6, 6,  $b6$ , 6, 6, 6, 6, 4, - $b5$ , 3, 4, -#3, 6, 6, 6, 4, -#3,  $b5$ . The fourth system starts at measure 23 and includes fingering numbers 5, 4,  $b2$ , 6, 5, 6, 6, 6, 4, 3, 6, 6, 6, - $b6$ , 6, 6, 6, 4, -#3, - $b3$ ,  $b6$ ,  $b5$ , 8, 7. The score also features dynamic markings like *f* and *tasto solo*, and performance instructions like *Solo* and *Tutti*.

\*) Sequenz und Offertorium sind von Mozart als Fragment hinterlassen worden; von seiner Hand stammen grundsätzlich Singstimmen und die Bassi/Organo-Stimme sowie verschiedene Streicherpartien und charakteristische Bläserstellen wie etwa die Tenorposaune im „Tuba mirum“, T. 1-18. Der genaue Anteil Mozarts und Franz Xaver Süßmayrs in den beiden genannten Teilen ist den beiden Partiturteilbänden des Requiems im Rahmen der *Neuen Mozart-Ausgabe I/2* (BA 4537 und 4538) sowie der Bärenreiter-Taschenpartitur Nr. 152 zu entnehmen







### Nº 2 Tuba mirum: *tacet*

Mozart und Süßmayr

Andante

Trbne. II (ten.) solo

Basso solo

57

Cor. di B.

Fag., Archi

*p*

### Nº 3 Rex tremendae

Mozart und Süßmayr

*f*

6 6 4 #3

5

Coro

# 5 7 8 5 7 8 6

9

7 8 5 7 8 6 7 (8 5) 7 # 4 5 6 6 4 6 6 6 5 (6 10) 5



13

7 — 8 — 5 (4) 3 — — — — — 4 7 — 8 — (4) 5 5 — — — — — 9 8 — 7 5 6 6 4 5 3 6

17

Sopr., Alto *p*

Sopr., Alto, Ten. *p*

Ten., Basso *p*

# tasto solo

Nº 4 Recordare \*)

Mozart und Süßmayr

Cor. di B. I

Archi

Sopr. solo

Cor. di B. II

Vc. *p*

3

Tutti Bassi

6

Alto solo

Basso solo

4

Ten. solo

4

26

Archi *mf*

3

(tasto solo)

4 2 8 4 4 8 6 — 8 6 — 4 6 4 3 6 6 7 5 6 6 4 7)

4 2 8 4 4 8 6 — 8 6 — 4 6 4 3 6 6 7 5 6 6 4 7)

\*) Mozart bezeichnet das Baßsystem im *Recordare*: „Violoncello, Basso ed Organo“; aber weder Ziffern noch sonstige Hinweise präzisieren die Mitwirkung der Orgel. Sie ist somit vom Interpreten zu erschließen. Die Bezifferung ist hier ergänzt worden.



38

Sopr. solo

Alto solo

Basso solo *p*

5

*p*

(# 6 6 6 4 6 6 6 6 4 6 6 6 6 4 6 # 6 6 4)

50

Sopr. solo

Fag., Va.

Vc.

Ten. solo

1

4

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

60

*p*

(tasto solo

b6 8 4 8 b6 8 6 b6 8 6 6 b7  
4 4 3 4 2 3 4 3 3 3 3 3 3  
2 - - - - - 8 - - - - - 8 - - - - -

67

Archi

3

*p* Soli

1

Soli *sf*

Soli

2

Soli *sf*

Soli

3

5 6 6 5  
4 4 3

(7 4) (7 #)







## Nº 5 Confutatis

Andante

*f* Basso

Ten.

tasto solo

4

Cor. di B.

*p* Vc. e B.

senza Org.

7

Sopr.

Alto

1

Basso

Ten.

12



15

Cor. di B. Sopr. Alto

Viol. I

Vc. e B.

senza Org.

7

26

*pp*

con Org.

6 4 #2

b7 b5 3

b6 b4 b5 3

b3

b6 4 #2

31

7 #5 #

b6 5 4 5 #3

b3

b6 4 2

b7 b5 b6 b4

36

6 4 #2

b7 #5 3

b6 4 4

5 3

b7

4

(tasto solo)

attacca



N<sup>o</sup> Lacrimosa

Bis Takt 8: Mozart und Süßmayr, danach Süßmayr

Viol. I  
p Viol. II  
Va.

Sopr.

*p*

tasto solo

7

*cresc.*

*f*

Sopr.

*p*

*f*

tasto solo

6 #6 6 4 5 # 6 6 - b5 4 6 - 7 5 8 b7  
4 # 2 4 3 3

13

*p*

*f*

b7 6 5 4 b7 6 5 9 8 3 #6 b6 b7 - b7 b6 #6 #6 4 3 6 6 #6 6 5 3  
5 5 4 4 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

19

Cor. di B. I

Viol. I

*f*

Viol. II  
Va.

*f*

tasto solo

6 7 7 6 7 7 6 5 7  
b5 # 6 b5 # 5 #

25

5 6 7 # 6 5 4 5 # 4 4 # # 6 6 5 #  
b3 4 # 4 # 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4



+ WAS.

# IV. OFFERTORIUM

## Nº 1 Domine Jesu

Andante con moto

Mozart und Süßmayr

First system of the musical score, measures 1-4. The piece is in G minor (three flats) and common time. The piano part features a bass line with sixteenth-note patterns and chords. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 6 and 7. A fingering sequence at the end of the system is: 6 (4/3) 6 7 6 7/5.

Second system of the musical score, measures 5-8. The piano part continues with sixteenth-note patterns and chords. Dynamics include forte (*f*) and piano (*p*). Fingerings are indicated by numbers 6, 7, and 5. A fingering sequence at the end of the system is: 6 5 - 6 4 - (6 6/5 4/3 6) 6 5 - 4/3.

Third system of the musical score, measures 9-12. The piano part continues with sixteenth-note patterns and chords. Dynamics include forte (*f*) and piano (*p*). Fingerings are indicated by numbers 6, 5, 4, 3, and 2. A fingering sequence at the end of the system is: 6 5 6/4 2 6/5 (4/3) 7/4 6/4 4/3 (6) 6 6/4 6 5/4 6 6.

Fourth system of the musical score, measures 13-16. The system includes a vocal line for Soprano (Sopr.) and a piano accompaniment. The piano part features sixteenth-note patterns and chords. Dynamics include piano (*p*) and forte (*f*). Fingerings are indicated by numbers 1, 6, 5, 4, and 3. A fingering sequence at the end of the system is: 1 1 1 1 6 6/5 6/4 - 6 4/3 6 1 1 1 1.



21

4 6 b3 b5 5 #6 b5 6 3 6 6 b3 6 5 6 5

25

3 7 9 6 6 6 5 6 5 5 7 5 9 7 9 4 6 7 2 5 3

29

(ossia: *tasto solo?*)

*p*

(ossia: *tasto solo?*)

Solo

6 # 3 6 4 2 8 6 3 7 5 #3 (6 8 10) 6 6 6

34

#3 6 5 4 3 6 7 #3 b9 8 7 6 b7 5 (-) 6 (b)7 9 8 7 (5 4 3)



40

Musical score for measures 40-44. The piece is in B-flat major (two flats). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* (forte) starting at measure 43. Fingering numbers are provided below the bass staff.

fingering: 3, 7 8 b5, 6 5, 7 6 5, 6 6 5, 7 6 5 3 6, 7 6 #3 (4 6 #6) (2 4), 6 7 6 -

45

Musical score for measures 45-48. The right hand continues the melodic development with some chords. The left hand maintains the accompaniment. Fingering numbers are provided below the bass staff.

fingering: 7 #, 6 5 4 3, 7 6 #3, 6 8 7 #3, 8 7 #3, 4 3 7 6 -

49

Musical score for measures 49-53. The right hand has a more active melodic line. The left hand accompaniment is consistent. Fingering numbers are provided below the bass staff.

fingering: 7 #3, 6 4 5 (3), 7 6 5 - 7 #3, 6 5 4 #3, 4 #3 5 4 #3 - 6 5 4 (b)7 - 6 5 4 (b)7 - 6 5 4 3 - 7 6 -

54

Musical score for measures 54-58. The right hand features a melodic line with some rests. The left hand accompaniment continues. Fingering numbers are provided below the bass staff.

fingering: 7, 9 8, 7 3 b5, 5 4 #3 6 5 4 - b3 6, 7 3 b5, 6 5 #3 - 6, 9 7 3 b5, 8 - 4 - #3 5, 6 5 4 - #3 6 7 - 6



59

7 - 6 7 - 6 #5 - 6 5 7 - 6 #3 9 7 8 6 7 7 6 7 5 4 5 4 3

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

*p*

66

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

*p* *f*

72

7 - 6 6 7 - 6 6 7 6 6 4 # 6 4 6 6 9 8 7 8 4

## Nº 2 Hostias

Mozart und Süßmayr

Andante

*p*

(6) 4 3 6 6 7 7 9 8 2 6 2 6 (9) (7) 6 9 8

\*) Bezifferung in T. 63-64 abweichend von der Süßmayrs; vgl. Partitur (BA 4538), S. 133-134.



11

5 2 4 4 2 5 6 6 5 5 6 6 6 6 4 4 (6)

Solo

22

*f* *Tutti* *p* *f* *p* *f* *p*

4 3 4 b 6 6 5 9 4 6 4 b 5 6 5 9 6 6 6 (5)

33

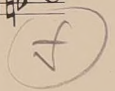
*f* *p* *f*

9 8 6 #6 6 #5 #5 #6 6 7 6 4 7 4 b #2 (5) 4 b

44

Solo *p* *Tutti* *attacca*

6 4 b #6 6 6 #6 6 7 #6 5 b 6 7 #





## Andante con moto

55 *f*

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

59

4 3 7 5 7 6 4 5 (3) 7 6 7 6 5 4 #3 4 #3 5

63

5 (b)7 6 5 (b)7 6 4 3 - 7 6 7 9 8 5 4 6 5 - b3 6 4 #3 -

67

7 #6 5 7 6 9 8 #5 6 5 6 7 6 7 6 7 6 3 #3 4 #3 5 4 #3 7 6 7 6



71

#5 6 5 7 6 #3 9 7 8 6 7 7 6

76

7 #3 5 5 #3 6 6 #3 6

80

5 7 6 5 # 6 6 7 6 6 5 7 6 6

84

7 6 6 7 5 6 # 4 6 4 6 6 9 8 #7 8 4

\*) Bezifferung in T. 74-75 abweichend von der Süßmayrs; vgl. Partitur (BA 4538), S. 145-146.



# V. SANCTUS

Süßmayr

Adagio

*ff*

5 3      6 5      4 2      6 6 6 6      6 6 9 8 5      6 4 5 6 4 3

tasto solo

7

Allegro

6 (45) #3 6 6 7 5 7 6 5 7 6 5 4 4 3

tasto solo

16

5 6 6 7 5 6 4 5 7 7 6 3 9 8 6 6 7

4 4 5 2 #3 #3 #

28

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

4 2 4 4 5 2 3



# VI. BENEDICTUS

Süßmayr

Andante

Viol. I

Alto solo

*mf*

*p*

tasto solo

6

Sopr. solo

*tr*

(3 6 - 7)  $\frac{4}{2}$  6  $\frac{4}{2}$

12

6 (6 #) 7 7 8 - 7 3 4 #4 5 7 8 6 6 - 7  $\frac{5}{4}$  (10 6 10 6 10 7  $\frac{4}{4}$

17

Archi

Cor. di B.

*ff*

*fz decresc.*

Vc. *p*

tasto solo)

senza Org.

4 6 2 6 6 6 4 - 7  $\frac{4}{3}$



23

*mf*

Tutti Bassi

(4/2) = 2    6/4 5/3    6    6/4 5/3    7

28

*p* Basso solo

tasto solo

Ten. solo

3 6 - b7 4/2    6    3 6 - b7 4/2    6 - 4/3 6/4 4/2    6 - 4/3 7 - 6 6/5    3 - 4/6    b7

33

*cresc.* *fp* *p*

3 6 - b7 4/2    6    3 6 - b7 4/2    6 - 4/3 6/4 4/2    6 - 4/3 7 - 6 6/5    3 - 4/6    b7

39

7    3 6 7 6 5 4    7 (b7)    3 4 4 5 7 8 6    6 4 7 3    (3 3 3 3 4 7)



45

*f* *p* *ff*

(7 7) *(tasto solo)*

b7) 4 6 6 7 7 7 6 5 6 6 7

2 4 3

51

Allegro

*sf* *mf* *(tasto solo ad libitum)* *tasto solo*

(7 - 6 5 6 6 5)

(5 - 4 3 5 4 3)

59

3 7 6 9 8 6 6 6 6 7 6 3 6

4 4

68

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

4 3 5 6 5 6 5 4 2

D NAS



## VII. AGNUS DEI

Süßmayr

8' ppp

*mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *ff*

7/5 6/5 6 6/5 7/5 (4) #3

Basso *p assai* senza Org.

11

Sopr. Alto

*mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *mf p* *ff*

5 6/5 6/5 7/5 7/5 (4) #5

coll' Org.

25

Sopr. Viol. I

Alto Ten.

*p assai*

6

Vc. e B.

*mf* Tutti

*p assai* *mf* Tutti

senza Org. coll' Org.

(tasto solo) (ossia: senza Org.)

6/5 b7/5 6 b7/5

41

Sopr.

Sopr.

*p assai*

*cresc.*

*f*

*p assai* *cresc.* *f*

(tasto solo) (ossia senza Org. al battuta 44)

b6/b5 (b5) b6/b5 7-46/b5 6/4 5/3 4/2 *attacca*

\*) Der dynamische Wechsel der Baßstimme (*mf-p*) gilt nicht für die Ausführung auf der Orgel.



# VIII. COMMUNIO

Süßmayr, nach Mozarts Introitus und Kyrie

Lux aeterna

Viol. I

Sopr. solo

Viol. I

Cor. di B.

Solo *p*

tasto solo

Vc.

senza Org.

6 Sopr. solo

*f* Tutti Bassi

b6 — 6 6 6 6 6 #3 6 6 b3 6 4 3

11

Cor. di B.

*p* Solo

tasto solo

6 6 6 #2 4 b6 — #3 — 7 — 7 — 6 5 #3

15

Viol. I, Fag. I & 8va bassa

*f* Tutti

6 4 # 6 6 #5 4 — 6 6 6 9 — 6 4 — #3 — 6 5 — 6 3 2 6



21

6 — 4 — 3 — 6 — 6 — 6 #3 — 6 — #6 — 6 5 — 6 — 6

25 Sopr.

(tasto solo) 6 4 (tasto solo) 7 #3 — 6 (7) 5 — 6 5 #3 — 6 5 — 6 7 6 7 — 6 5 4 5 — #3 4 #3 #3 6 5 6 7 6 7 — 6 4 #3 #2 #3

31 Allegro

(tasto solo) f 2 #5 7 #3 — #3 —

36

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



41

$\frac{6}{5} - \frac{6}{4} \frac{4}{2} 6 \quad \#5 \quad \delta \quad 6 \quad \frac{9}{7} \quad \frac{8}{\#6} \frac{7}{5} \frac{5}{\#3} \quad - \quad \#3 \quad - \quad \frac{6}{\#3} - \frac{8}{\#3} \frac{7}{-} \quad 6 \quad 6 \quad \frac{\#5}{\#3} \frac{4}{2} \frac{6}{\#3} \quad 6 \quad 6 \quad \#3 \quad \frac{7}{\#5} \frac{6}{5}$

46

$\flat 3 \quad \#6 \quad \flat 8 \quad \flat 7 \quad 7 \quad \frac{6}{5} \quad 6 \quad 5 \quad 7 \quad 5 \quad 6 \quad \frac{6}{5} \quad 6 \quad \frac{6}{5} \quad 6 \quad 7 \quad \delta$

50

$\#3 \quad \frac{4}{2} \frac{5}{3} \quad \frac{6}{4} \quad \flat 3 \quad \flat 3 \quad \frac{8}{\#3} \quad \frac{\flat 9}{-} \quad \frac{8}{-} \quad 7 \quad \flat 6 \quad \flat 5 \quad 6 \quad 5 \quad \flat 3 \quad 5 \quad \frac{4}{2} \quad 6 \quad \delta \quad \flat 3 \quad \frac{\flat 9}{\#3} \quad \frac{8}{\#3} \quad - \quad \frac{5}{\#3}$

54

$6 \quad 6 \quad 5 \quad 6 \quad 5 \quad \flat 3 \quad \flat 6 \quad \flat 5 \quad 6 \quad \flat 3 \quad \#3 \quad \frac{\#4}{2} \quad 6 \quad \#6 \quad \flat 3 \quad \frac{\flat 7}{5} \quad \frac{6}{4} \quad 5 \quad \frac{4}{2} \quad \flat 6 \quad \frac{6}{4} \quad 3 \quad - \quad \frac{7}{5}$



