Chapter 16

Benedictus—Osanna

It is hard to imagine a Requiem without a *Sanctus*, and to exclude it, as Maunder does, without some form of direct evidence that it was Mozart's plan not to have one is an unwarranted marring of a historical artifact. While the case could perhaps be made, in the context of a religious service, for replacing a choral-orchestral *Sanctus* with an applicable traditional plainchant setting so that the necessary liturgical function were maintained—as indeed must have been done at the memorial service for Mozart at St. Michael's church on December 10th, 1791—none of the other contemporary Requiems, such as Michael Haydn's, or indeed any of Mozart's other masses make that choice.[1] Furthermore, as noted in Chapter 1, by the end of the eighteenth century the increasingly public nature of the Requiem form caused composers to have at least the possibility of a life for the work after its liturgical premiere—i.e. future concert performances—at the back of their minds. To this end, a splendid setting of the *Sanctus* would lend much needed contrast to the darker texts of the rest of the Mass for the Dead. For all its faults, Süssmayr's *Sanctus* is essential to the flow of the work with or without a Mozartian provenance, and every modern edition-completion must have one.

The connection between Mozart and the *Benedictus* is more concrete and well-known: elements of its principal melody were written in the exercise book of his pupil Barbara Ployer in 1784. His former student would have been on his mind in 1791, since she performed his Piano Concerto in B flat major K. 595 on January 9th, 1791 before the King and Queen of Naples,[2] and it seems improbable that she would do so without meeting Mozart to discuss the work, or simply obtain the necessary performing materials. Indeed, Tyson suggests that, since the bulk of the work was written much earlier, in 1788, it is quite possible that Ployer's concert was the impetus for completing the work, which he entered into his Verzeichnis on January 5th, 1791.[3] But to infer from this that the melodies he wrote for her to realise in her composition exercise book seven

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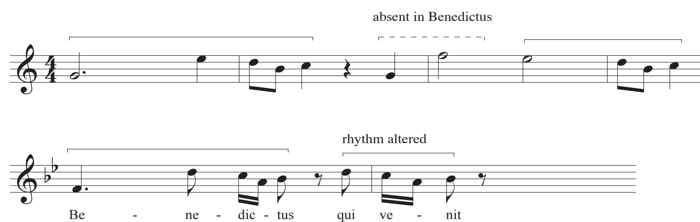
[1] It is of course not unusual to have a somewhat terse *Credo,* presumably so that a service does not get too long, or even to omit that movement altogether, when the result is often named *Missa Brevis* ('short' mass).

[2] H.C. Robbins Landon *The Mozart Essays*, Thames and Hudson, 1995

[3] Tyson, Mozart: *Studies of the Autograph Scores*, Harvard, (1987) p. 33, 135 and 156.) He also points out that on the paper type on which K. 595 was written are also found 'several drafts for … a Mass or Masses ... together with transcriptions of church works by Georg Reutter' (p. 135). It is not impossible that these represented part of his self-study in preparation for his application for Hofmann's position at St. Stephens, which in turn informed his preparations for the Requiem. Given that he entered the concerto into his Verzeichnis only four days before the premiere, it must have been the orchestration that was finished on that date, since the piano part must have been completed some time before January 5th to give time for Ployer to prepare it

years before were fresh enough in his memory for him to recall one and include it in his Requiem stretches credulity. A much simpler explanation is that the melodies spring from the DNA of the late 18th century through the filter of the inventive ability of a master melodist, in a way quite similar to the following from the Horn Concerto K. 447 and the Piano Concerto K. 467, revealing the dangers of reading too much into simple melodic resemblance:

The connection between Mozart and Barbara Ployer in 1791 is therefore well established, and it is also clear that the 'Ployer' and *Benedictus* melodies share a common ancestry. But that does not create a connection between that melody and Süssmayr. Indeed, it is hard to see how Süssmayr could possibly know of Ployer's *Unterrichtsheft*, because it was presumably in her possession, not Mozart's.[4] Even in extremely unlikely event that it had been on Mozart's desk at some point in late 1791 and Süssmayr somehow came to cast his eye over it, why would he connect that melody with a gap in the Requiem manuscript he was rushing to finish? Not only is the melody in C major in the Ployer notebook, not the B flat major of the *Benedictus*, but the two are far from identical:



And why would he just borrow half of the melody? He was very pressed for time, so it would make no sense not to use all of it, adapting it as necessary to fit the text, something like this:

[4] it would hardly be much use to Mozart. The exercise book ended up with Maximillian Stadler (who, it turns out, was Ployer's cousin) but exactly when it came to him is currently unknown

It would seem to follow therefore that, despite the passing resemblance in the first few bars, the Ployer *Unterrichtsheft* cannot be the source of Süssmayr's melody.

Let us for a moment propose that Süssmayr did indeed come up with the opening gesture from his own imagination. Is there are Mozartian source for the rest of the melody? Whilst step wise motion is of course not rare in 18th century music, as pointed out by Maunder,[5] either the *Sanctus* of the Mass in C major K. 337, or *La clemenza di Tito* could be mined to reverse engineer the second half of the *Benedictus* melody:

It is a strange coincidence that Süssmayr may have had the opportunity to hear both these pieces very shortly before his work on the Requiem, since he accompanied the Mozarts to Prague for the premiere of *La Clemenza di Tito* in September 1791 at the coronation festivities for Leopold II, and K. 337 was 'among the works that Salieri brought with him' for the church services associated with the occasion.[6] But it stretches credibility beyond the breaking point to propose that Süssmayr, under pressure to finish the Requiem swiftly so the score could be handed over to the commissioner, would scour either the mass or *Tito* for a usable melody, but rather than choosing a single tune, realise that a fragment of one of its melodies could be combined with a melody from the exercise book of a former student if transposed down a tone and the tempos and note lengths adjusted. Quite apart from the impracticality of it, the discrepancies elsewhere in Süssmayr's work on the Requiem suggest very strongly that he was either unable or unwilling to do that deep an analysis of Mozart's elevated language. This hypothesis too must be rejected.

Why not just invent his own melody, as he claimed in the famous letter to Breitkopf & Härtel?[7] That would have been the quickest, easiest and most practical path to follow, and who could blame him for taking it? That his melody *could* have been constructed from known precedents that were in Mozart's creative consciousness in mid to late 1791 lends it a gravitas that the modern editor-completer should not ignore, whether or not it was indeed "ganz neu von mir verfertigt." For this reason, the principal elements of Süssmayr's *Benedictus* must stand.

[5] Richard Maunder, *Mozart's Requiem: On Preparing a New Edition*, Oxford University Press, 1988, p. 48
[6] see H. C. Robbins Landon: *1791 Mozart's Last Year*, Thames and Hudson, 1988, p. 103-4.
[7] dated February 8th, 1800

So far, examination has been limited only to the alto melody. It is when one looks beyond it, to its implementation and to the structure of the movement, that one is led inexorably to the conclusion that the gap between inspiration and execution is such that it is infinitely more likely that Mozart himself was its source, written down on one of the 'Zettelchen' which was either lost, or even worse, destroyed by Süssmayr.[8]

What would such a sketch have looked like? If Mozart's methods of working in the rest of the *Requiem* torso were followed here, it must have obviously have included the alto soloist's melody (with or without text?), but beyond that just 'an indication here and there', probably the violin figuration above the (implied) V^2-1^6 of the bassi part and its continuation (most likely without figures), and perhaps the semiquaver countermelody:[9]

Notable is the avoidance of a root position tonic chord, which doesn't arrive until the cadence at the end of the phrase. Note also how the third iteration of E flat to D in the bass is an augmentation of the first two. This use of inversions is important as the work transitions from the bright D major of the *Sanctus* to the B flat major of the more meditative *Benedictus*. Unlike the introduction to the movement, the putative sketch bridges the gap of four keys skillfully and smoothly.

Levin's comments on the opening of the *Benedictus* shed interesting light here:[10]

> [it] presents a version that is different [from the Ployer melody] in two significant ways:
> a) the melody begins alone; the accompaniment has a rest … Such a rest is anything but obvious.[11]
> b) More astonishing … is the harmonic content of the first half measure. After the eighth-rest we do not hear a B-flat major triad in the accompaniment, but the minor third D-F . . . [could this not be heard] equally well as the tonic of D minor? Thus we can perceive and 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

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[8] It is well established that he made unattributed use of Mozart's music on other occasions.
[9] If this countermelody is Süssmayr's own, it is one of his most inspired moments
[10] See especially comment (b)
[11] The rest appears only in Mozart's versions in Ployer's notebook, reinforcing the theory of Mozart's authorship. Ployer does not see the possibility

> 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.[12]

He does not say it outright, but his insightful observations imply a level of thinking that was routine for Mozart, but regrettably not for the composer of the consecutive octave between the viola and first violin just four beats later:

Unfortunately, in his introduction at the beginning of the movement, Süssmayr seems to have misunderstood the benefits of the inversions under the alto's first entrance, because he adds a redundant bass part (and trombones!) with three root position chords,[13] the first two of which introduce a hidden fifth between first violins and bassi:

and both a parallel octave between violas and first violins in the second bar, and contrary motion fifths between second violin and bass in the third bar of his introduction:

[12] Levin, p. XX

[13] Given his insightful comments above, it is strange that Levin not only uses the first three root position chords of Süssmayr's opening, but actually adds them under the alto's first entry, undercutting the subtlety of the harmonisation

This kind of error is a good example of the 'ability gap' identified by many commentators, the dichotomy between inspiration and execution mentioned above, that invites the conclusion that Süssmayr was not composing his own *Benedictus*, but doing his best to realise ideas that originated with Mozart. As we will be described below, further analysis suggests that there was more than one mind at work in its construction.

If one accepts the need for the Requiem to contain a Sanctus-Benedictus movement so that it falls within the accepted and expected architecture of the genre at the time, or even because the core of the melodic material—being quotations or near quotations of known Mozart melodies—is demonstrably within the parameters of Mozart's style, then a modern edition-completion of K. 626 must include Süssmayr's *Benedictus*, even if one does not respect two centuries of performance history. As Wolff says: 'Rejecting Süssmayr's score out of hand ... means rejecting the chance of preserving what traces there are of Mozart's original material.'[14] Whether we should be calling the resultant work the Mozart-Süssmayr Requiem is an open question. It is also interesting to note that all the modern edition-completions of the work are called variations on 'W.A. Mozart Requiem, edited and completed by x' as if it were Mozart they were editing, when it is, of course, Süssmayr whose work is being evaluated.

It is an interesting ethical dilemma which is the worse deception: to pass off the hybrid nature of the opening movements as having more Mozart in them than they do, an act of forgery, (as the 'preparation team' did) or presenting music that borrows liberally from another composer as your own (as Süssmayr did), an act of plagiarism. Of course, modern concepts of intellectual property and copyright did not exist in eighteenth century Europe, or Mozart himself would have been open to the charge with his copious, unattributed use of Handel.[15] Essentially what Süssmayr was doing in the *Benedictus* was not so different: taking (from a sketch, or assembling from known elements) the work of another composer, adapting and fashioning it as best he could into a movement of his own construction, as he had done in the *Lacrymosa*.

Perhaps it is because of the known Mozartian source of the main melody that the *Benedictus* is such a perplexing hybrid. Analysis should follow Mozart's own procedure, which started with the vocal parts. The movement is divided into two sections bars 3–18 and 28–46, both of which set the whole text 'Benedictus qui venit in nomine Domini' to similar material. Both sections also have essentially the same instrumental codetta: the emphatic repeated wind

[14] Wolff, p 52. See also his note 131: 'I am convinced that the attempt to approach Mozart on the basis of. . . analytical understanding is well worth the making so long as it is fully understood that it is only an attempt and that it will not be the last.'

[15] One wonders also how his melody for 'Quam olim Abrahae' would withstand the scrutiny of modern litigation

chords with triadic string figure that recall the ‘et lux perpetua’ music of the *Introitus* and *Communio* movements (bars 18–21 and 50–53). At the end of this Chapter is a comparison of the two vocal sections: the upper staves show the first section, the lowest staves the second: the smaller middle staves show the first section transposed, and therefore how the sections have been re-voiced and altered. Note how the second section opens with the bass and tenor, complementing the alto and soprano of the first section.

The first structural change occurs in the tenor solo in bar 31–32, where a move to the subdominant is made, but a bar seems to be missing: where the soprano answered its own opening three and a half bar phrase with one of identical length, here the tenor answers the bass with only two and a half:

Soprano Solo

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

Tenor Solo

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

Bars 33 and 34 parallel bars 10 and 11, but with interesting changes: first, the bass soloist is silent for most of bars 33 and 34 (the orchestral bass takes the line): when the soloist does enter, he has a different imitation that leads to new material; second, the alto has a line that did not appear in bar 10, extracted from the first violin countermelody, which is here simplified (no semiquaver repeated notes). Bars 35–38 are newly composed, and apart from some very strange text underlay in the bass voice in bars 36–37, seem to flow naturally enough out of, and back to, repeated material. *They are free of both direct and hidden parallels*. Bars 38.5–40 have the same harmonic frame as 10.5–12 (bar 40 uses the soprano/tenor motif from bar 35, now in alto and tenor) and then bars 41–46 re-work bars 12–18, except that the tenor’s E natural in bar 14, which should come back as an A natural if the recapitulation were literal, is changed to an A flat in bar 42, which causes a nasty cross relation with the alto’s A natural on the next quaver. It is possible that it was lowered a semitone to avoid a clash with the alto’s B flat, but this is quite puzzling since the alto’s note should be a C if the transposition from the first section were exact, in which case there would have been no need to change the tenor note. This passage is not well handled in the middle of a section that is otherwise error free. Bar 44 however is much more skillfully managed: owing to the transposition taking it too high, the soprano and alto of bar 16 is reworked into soprano (old alto) and bass (old soprano) and then the bass part drops out, giving a welcome

variation in the texture. Bar 45 varies bar 17 with very effective ornamentation. A final observation: the pairing of voices in bars 39–41 (A+T and S+B) complements that in bars 10–12 (S+T and A+B), but surely the text underlay is wrong for the upper three voices in bar 44–45. The normal practice would be to repeat ‘qui venit’, allowing the soprano, alto and tenor to breathe between the repeated lines and sing the same text as the bass when he enters.

What can be gleaned from this comparison? Except for a nasty contrary motion parallel octave between tenor and bass in bar 41 (again, easily fixable if the tenor sings an F on “di-” instead of C, which is the type of error as typical of miscopying as poor technique), bars 41–46 are structurally sound, show some imaginative re-use of material, and apart from the poor handling of bar 42, are mostly free of serious infelicities.[16] In other words, the two vocal sections are structurally and technically fairly sound, and it is not hard to get an error free version from which to approach the orchestration.

By comparison, the link passage between the sections immediately following *forte* brass and woodwind chords (bars 22–27) seems to show a skill of a different order to that of the vocal sections—i.e. a lack of it—and it is here that one begins to get the feeling that something is not quite right. The chromatically winding ’cello line at the end of bar 21 stops just as it threatens to do something interesting, and rhythmically the music comes to an unexpected complete halt in bar 22, ending with a half cadence on the dominant of the dominant. While this is, of course, not an uncommon eighteenth century practice, the final C major chord is approached by an F major one, awkwardly pre-empting the ‘target’ chord (the dominant F major) and giving an unfortunate plagal flavour to the cadence:

[16] Maunder’s complaint about “bare fifths in the first beat of bars 39 and 40” (Maunder, p. 56) is not to be taken seriously since bars 46-49 of the *Recordare* fail the same ‘test’ of technical merit

Bars 23–26, while they do contain some rudimentary imitation that develops the main idea rhythmically, are harmonically static (the same chord for two bars!) and seem merely to mark time before the recapitulation in a way that is quite uncharacteristic of Mozart. Bars 25–26 actually modulate back to the tonic a bar and a half early, completely undercutting the expected half cadence and cadenza-like modulatory figure in the bassoon and first violins of bar 26–27, which seems harmonically very clumsy. It is also unfortunate, to say the least, that these four measures highlight the bass soloist when it is that voice that opens the recapitulation: this is so contrary to what one might call usual stagecraft that it seems highly unlikely in a dramatist of Mozart's calibre:

This passage has the feel of a separately composed link, an attempt to join together either two pre-existing sections, or a more or less fleshed out first section and its implied recapitulation.

Compounding this impression is a totally new arpeggiated accompaniment in the second violins (see b. 23 above), which appears for the first time in precisely this passage, where it looks very much like an attempt to give motion to an otherwise extremely static section. If one were starting from scratch as Süssmayr claimed, one would think that melody and accompaniment would be conceived together, but if one were trying to patch something together from different sources, the semiquaver figure is consistent with a 'default' accompaniment to someone else's idea. The present edition omits this passage.

It is interesting to note that the semiquaver arpeggiated figure re-appears in two other places where either old ideas are being re-worked (b. 33–36, where it was not part of the original material) or extended (b. 46–47, in the first violins where it just disappears after six beats). All in all, this motif—if that is not too strong a descriptor—which does not appear with any of the

primary material, has the hallmarks of being 'filler', a kind of musical spackle to patch over awkward moments, as if someone else's plan were being inadequately realised.

The last passage, bars 46–53, is revealing for another structural reason: whatever their provenance, there is one thing bars 28–46 did not accomplish that needed to be achieved, namely a cadence on the first beat of a bar. The first section (bars 3–17) had ended on the half bar, which, while acceptable and even desirable in a first section, would seem to be metrically unlikely in the last ensemble cadence in a movement. It would be unique in the *Requiem*: in each case where the final choral cadence is not also the end of the movement (i.e., where there are purely orchestral codas, the *Dies irae, Tuba mirum, Recordare*, and *Confutatis*), the final vocal cadence is always on a first beat. Like bar 17, bar 46 cadences on the third beat, necessitating the addition of a coda to bring about the desired metrical resolution. Süssmayr handles this quite skillfully (except for the addition of the 'filler' accompanimental figure): this passage is an intensification of the familiar motif on the word 'benedictus' and forming a complement to both bars 10–12 and 39–41 in that they use the last variation of available voice pairings, S+A and T+B. It could be objected that the bass soloist preempts the bass line of the final instrumental coda (bars 50–52), but bars 49–50 provide a differently ornamented version of the cadence in bars 45–46,[17] and this coda flows naturally out of what precedes it, and both rhythmically and motivically completes the movement.

With the change of key after *Sanctus* fugue, an introduction is, of course, absolutely necessary: one could hardly expect the alto soloist to pick the modulation out of thin air. Additionally, some sort of dramatic transition from the representation of the hosts of heaven in the *Osanna* fugue to the more prayerful text of the *Benedictus* is also necessary. Süssmayr recognised the need for an introduction, and to his credit he also realised that it would be dramatically unsatisfactory to open with movement with exactly the same material that the soloist was about to use. Unfortunately, his solution—re-composing the soloist's material with root position chords—did not really solve the problem, only made matters worse by introducing technical errors but still using the music the alto was about to sing.

While Süssmayr is to be commended for realising the localised need for an introduction, he didn't fully perceive the function it needs to play in the dramatic structure of the work. Because Mozart's autograph has very little music for the orchestra separate from the soloists and chorus, it has to be assumed that when it does it is significant. Except for the *Requiem aeternam,*

[17] is this why bar 17 was varied in bar 45?

only the *Recordare* has more than a two-bar introduction.[18] Placed between two loud, energetic, minor-key movements, the *Recordare* is an oasis of calm: true, this mood is somewhat prepared by the pleading quality of the soprano and alto 'salva me' at the subdued ending of the *Rex tremendae*, but the introduction to the *Recordare*, apart from being a welcome change of colour and featuring the basset horns as soloists, is a necessary change of focus from contemplating God's 'terrible majesty' to the very personal 'remember me, Lord Jesus'. Is not the *Benedictus* an analogous situation? It too is a moment of serenity between two contrasting movements—in this case a magnificent major-key contemplation of the heavenly host *(Osanna)* followed by a more subdued minor-key acknowledgement of humankind's sinfulness *(Agnus Dei)*—and therefore it too needs a more extended introduction. Süssmayr's paltry three bars do not achieve the structural need implied by the change of focus of the text. If the introduction had been longer, he could have used (Mozart's?) translucent and subtle opening in a purely instrumental context, giving it the needed distance from the soloist's entrance by means of a few bars of expository music with the same effect achieved in the *Recordare.* The present edition furnishes such an extended introduction that may be included or ignored at the conductor's discretion.[19] Instead of the alto's entrance half way through bar three, five bars are inserted which use material from the solo quartet in the winds against Süssmayr's first violin countermelody from b. 10, foreshadows Süssmayr's repeated brass chords of (his) bar 18, reuses his cello motif from b. 21 and comes to a cadence on the half bar so that Süssmayr's unaccompanied bass arpeggio can still function as the alto's lead in.

Moving from global problems of structure to local details, there are many elements of the orchestration that suggest that the instrumental and vocal parts were conceived separately. There are places where the instrumentation introduces technical issues not present in the vocal passages: sometimes 'parallel' passages are orchestrated differently without any apparent need to do so, and in general, there seems to be a lack of clarity uncharacteristic of Mozart, but quite consistent with Süssmayr's work elsewhere in the Requiem, where he was orchestrating Mozart's choral parts.

His use of the bassoons is quite confused: sometimes they are used in a Baroque way, doubling the bassi, (bars 10–13, 40–46), sometimes with independent lines (bars 5–6, 27, 35–38), sometimes as part of a more *stile moderno* wind section with the basset horns (bars 38–40) and

[18] Several movements have no introduction at all: the *Dies irae* has none, but the previous movement ended in the same key; the *Domine Jesu* similarly has none, but in Süssmayr's version the *Lacrymosa* ends with a plagal cadence in D minor, so at least a G minor chord has been heard recently; and even if the basses can't find an A in the F major chord at the end of the *Recordare,* they can get their note from the *forte* A on the downbeat of the *Confutatis.*

[19] see Andrews, *Mozart Requiem*, p. 158–159

sometimes just doubling the voices (bars 13–18—in the middle of the phrase!—23–26 and 46–49). This is similar to their use in the *Ne absorbeat* fugue (b. 21–30) and the *Dies irae*. Also characteristic is the different orchestration of parallel passages: compare the wind writing in bars 10–15 with 38–42: the pedal notes of the basset horns and the *a2* doubling of the bass line by the bassoons of bar 10–15 becomes block thirds an octave apart in bar 38–42. Furthermore, the violas have a countermelody in bar 38 that was not present in the first section. Why do the basset horns stop in bar 42, in the middle of the phrase? It is almost as if bars 10–15 and 38–46 were orchestrated either by different people, or at different times by someone who either did not have time to, or see the importance of, making the sections correspond.

As far as the trombones are concerned, they are obviously needed in the large *fortissimo* tuttis, but at first glance it may seem a strange choice for two trombones to join a solo quartet, thus leaving two of the voices unsupported. There had been, however, somewhat of a tradition in Vienna to use a pair of trombones in this way, for example the Requiem in C minor of Georg Reutter (1708–72) composed in 1753 where the *Tuba mirum* features the four soloists joined by just two trombones. There are numerous other examples during the second and third quarters of the eighteenth century in Vienna in works by Tuma, Wagenseil and Ferdinand Schmidt, but it must be also be pointed out that most often they were used in a more *obbligato* way with soloists, whereas in the *Benedictus* Süssmayr limited their role to member of the ensemble. Is this an example of Süssmayr trying to imitate an older style, which he had heard of but with which he was personally unfamiliar? Either way, it is much better to withhold the trombones until the dramatic *tutti* in bar 18 (bar 23 in my new edition).

Finally, of course, comes the largest problem that Süssmayr faced. His solution to it has probably received more criticism than any other aspect of his completion, namely the repeat of the *Osanna* fugue in B flat major. Having decided, for whatever reason, to attempt an *Osanna* fugue, Süssmayr was faced with the problem of what key to use: the only Mozart masses he had heard recently[20] had contained homophonic Hosannas, and he cannot have known that in Mozart's mature masses where the Hosannas are fugal the key and material are the same, because he was not in possession of the scores. In many ways, the fact that he re-used the same melody in the 'wrong' key supports the contention that, by means yet to be discovered, he knew or believed it was Mozart's intention for the *Sanctus* and *Benedictus* to share a fugal *Osanna.* Both for the piece itself and for his subsequent reputation, it is a great shame that Süssmayr did not realise how easily the end of the *Benedictus* can be adapted to modulate back to D major to repeat the

[20] K. 317 and 337 in Prague during the coronation festivities

fugue in the 'correct' key. While the different modern completions manage it differently, all are convincing.

Whether he knew it was Mozart's intention or not, there is a pleasing symmetry to treating the Sanctus-Benedictus as a single movement with a shared *Osanna*. The result, when combined with the repeat of the *Kyrie* fugue at the end of the work to the final line of text, is two central movements with the same shape (homophonic-fugue-contrasting homophonic-fugue repeat) within a larger structure that is framed with a shared beginning and ending fugue:

Introit
    Requiem aeternam - *Kyrie eleison*
Sequenz
    Dies irae
    Tuba mirum
    Rex tremendae
    Recordare
    Confutatis
    Lacrimosa
Offertory
    Domine Jesu - *Quam olim*
    Hostias - *Quam olim*
Sanctus - Benedictus
    Sanctus - *Osanna*
    Benedictus - *Osanna*
Agnus Dei
    Agnus Dei
    Communio - *Cum sanctis tuis*

This is a perfectly balanced form with six movements without fugues (the *Sequenz*) and six movements with fugues.[21] One suspects that this clarity of structure must be Mozart's, not Süssmayr's, given the problems he had organising the structure of the *Benedictus.* But if it were indeed Süssmayr's, it is his greatest insight and contribution to the Requiem. His tragedy was that, like Mozart, he died young (only two years older than Mozart had been) and never lived to thrive in his own right or derive any benefit or reflected glory from his involvement with the Requiem.

The present edition is completely re-orchestrated, re-works the imitation of the solo parts, cuts Süssmayr's bars 22 to 26, replacing them with a new transition to the recapitulation (re-using the cadence from the new introduction), and adds a new modulatory passage back to the tonic D, re-using Süssmayr's cadential figure from b. 53 in the new key. Since the *Osanna* fugue subject

[21] It is also a compelling argument not to add an *Amen* fugue at the end of the *Lacrymosa*

doesn't contain the third of the scale until its third bar, the end of the Benedictus cadences on D minor to ease the listener more gently back to the major mode in the reverse of the process at the opening of the movement so well described by Levin above. The Osanna fugue is repeated with a concluding coda, suggested by Beyer's "Zweiter Schluss".

(text omitted)

move to IV

1st section transposed down a major second

missing bar

(orch. bass)

new countermelody

2nd "stanza" adds three and a half modulatory bars

11 12 13

1st section transposed
up a perfect fourth

38 39 40 41

same harmonic construction -- transcription continues

14 15 16 17

42 43 44 45

coda