

A L L G E M E I N E  
M U S I K A L I S C H E    Z E I T U N G.

Den 1<sup>ten</sup> Oktober.

N<sup>o</sup>. I.

1801.

No. 3. Tuba mirum spargens sonum etc. ist ein aus kurzen Solosätzen durch alle 4 Stimmen, die sich kurz vor dem Schlusse vereinigen, bestehendes Andante in B dur. Einfach schöne natürliche Melodien und Modulationen sind das Auszeichnende dieses Stückes. Nur will es dem Rec. nicht gefallen, dass man hier dem Fagott das für die Posaune gesezte Solo gegeben hat. Wo man gar keine oder ungeschickte Posaunisten hat, muss man sich ohnedies des Fagotts oder eines andern Instruments bedienen. Da aber einige Stellen in diesem Solo die höchsten Töne auf dem Fagott enthalten z. B. S. 43, Takt 5 und 6; S. 45. Takt 1-3, wodurch die, durch eine Posaune beabsichtete Fülle und Würde gar nicht erreicht oder ersetzt werden kann; so sollte man sich da, wo man Posaunisten hat, keine Mühe verdrüssen lassen, es auf diesem Instrumente möglichst vollkommen darzustellen.

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*W. A. Mozart's Requiem partitur. Nene nach Mozart's und Sussmayer's handschriften berichtigte ausgabe. Nebst einem Vorbericht von Anton. Andre. Offenbach, a M bey. Joh. Andre.*

This copy of the celebrated *Requiem* has been printed to ascertain the distinct portion written by Mozart and by Mr. Sussmayer, who was employed by the widow to finish the work after the death of the immortal composer. The score is marked with the initial letters of the names, M. and S. where each assumes the pen, and it is altogether curious.\* We have made an abstract of the preface, which contains the evidence of the facts, so far as they can be reduced to words.

“I now present to the public the *Requiem* by Mozart, announced about a year ago. In the first place it is requisite here once more to state, *how* and *when* I came into the possession of the documents made use of in this edition, and what has led to their publication.

In November, 1800, wishing to publish a perfect piano forte arrangement of Mozart's *Requiem* for my firm (Johann André) I had occasion to enquire of the widow of Mozart, of whom I had purchased in the previous year all the remains of Mozart's original manuscripts left in her possession, whether she could likewise procure me the original manuscript of his *Requiem*.

In consequence of this application I received from her the answer inserted below,† explanatory of the expressions which

\* We are surprized to perceive that Messrs. Cocks and Co. are the only music sellers in London whose names are to be found in the list of subscribers.

† FROM THE WIDOW OF MOZART.

*Vienna, 26th Nov. 1800.*

To procure the original score of the requiem entire is impossible, both to me and you. Dr. Sortschen, who lives here has returned it to the anonymous, and only in the houses of S. was I permitted to have it compared by Stadler with my copy, or Breitkopt's edition. The consequence of which is not only that my copy of Breitkopt's edition is more correct than this edition itself, but the improvements inserted by a master hand cause my copy to be even more correct than the original itself. I leave this, my copy, at —, and you then may with security announce that your piano forte arrangement has been made from a copy most carefully corrected and compared with the original score. I have said that my copy is better than the original. You know (*entre nous*) that the whole of the requiem is not by Mozart—for

appear in the first lines, "with my copy or with Breitkopf's edition," I remark only, that the said copy, which Mrs. M— had compared with the manuscripts in possession of Dr. Sortschens, was a printed copy of Breitkopf and Hartel's edition, which Mrs. M— calls in this letter her copy or Breitkopf's edition.

What she sent me consisted of—first, a printed copy of Br. and H.'s edition of the *Requiem* in score, in which, by means of the letters M. and S. those parts written by Mozart, and those by Sussmayer, were marked the whole way through—on which I must observe, that such parts as were marked with lead pencil with M. or S. and with notes referring thereto, had been written so by Mr. Stadler himself, and the figures to the base (which in the printed copy were entirely wanting) were added by the same person in red ink, that they might be distinctly visible.

Besides the before-mentioned notes, it is further worthy of remark, that there is in the hand writing of Mr. Nissen, on the back of the cover, the following—

*Hostias, Sanctus, Benedictus, Agnus Dei* (except repetitions), by Sussmayer.

Second. Mozart's original rough score, containing, from page 11 to 32, these five numbers—*Dies iræ*, No. 2—*Tuba mirum*, No. 3—*Rex tremendæ*, No. 4—*Recordare*, No. 5—and *Confutatis*,

example, many middle parts, and will therefore not blame him for the errors there are in the original. But I will do for your sake still more. I will namely procure you *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *Recordare*, *Confutatis*, and *Sanctus*, and intrust to you the following secret:—All that precedes the *Dies iræ* Anononous possesses, the original of them Mozart only wrote in the *Dies iræ*, *Tuba mirum*, *Rex tremendæ*, *recordare*, and *confutatis*, the principal parts, and of the middle parts little or nothing—those were added by another person, and that two different hand writings might not appear, he copied likewise Mozart's writing. You now know positively all Mozart wrote of the *Requiem*—that I have said above, thereto may be added towards the end the mere repetitions: the *Sanctus* which I procure for you is in the original hand writing of him who composed this piece as well as all the rest. To this may be added that the middle parts of what I procure for you are different from those in Breitkopf's edition—as they are in this, so they are (with the exception of small improvements) in the original of the Anononous; the completer must therefore have written them twice, and you may therefore choose between the two, if you think it right. The *Sanctus* is likewise entirely by the completer, but in the rest only such as has been parenthesed with pencil. You might therefore with truth assert, that your arrangement is an immediate extract from the original of six pieces—(there are but twelve in the whole.)

Signed, C. MOZART.

No. 6. I did, it is true, at the time compare these manuscripts with Stadler's notes in Mrs. M.'s compared copy, but am now truly sorry that I returned them without taking a perfect fac simile of them.

In the mean time I had published the intended Piano Forte Arrangement, without making any public use of this information. But subsequently I received from Mrs. Mozart, now Mrs. Nissen, a letter, in which she herself requested me to publish, for the purposes of setting conjecture at rest, the compared copy which I had received from her 25 years before. This edition is in fact a *correct* reprint of Mrs. Mozart's copy, with the improved figured base by Mr. Stadler.

In addition to this, before putting the book to press, I commissioned my son, during a visit he made to Vienna last autumn, to examine such manuscripts as Mr. Stadler still possessed, and once more to compare Mrs. Mozart's copy with them. The few corrections he made are marked. This edition has also the further advantage of containing the lately published explanatory remarks by Mr. Stadler; besides which I have now only to make a few observations on some parts.

In the *Requiem* and *Kyrie* there will be found neither the letter M. nor S. as they were not inserted in the compared copy.

That however the manuscript of the whole of this piece, as well as those immediately following, were only sketched out by Mozart is proved by the words of Sussmayer in a well-known letter:—  
 “To the *Requiem* and *Kyrie*—*Dies iræ*—*Domine Jesu Christe*—Mozart only wrote the four voice parts and the correct ground-base; but of the instrumental parts he had only noted the subjects here and there. In the *Dies iræ* his last verse was—*qua resurget ex favilla*, and his work was of the same nature as in the first pieces, commencing from the verse—*judicandus homo reus*, &c. The *Dies iræ*, the *Sanctus*, *Benedictus*—and *Agnus Dei* have been entirely recomposed by me, &c.”

Thus with regard to the *Requiem*, the want of the letters M. and S. at least appear in some measure recompensed.

In the *Tuba mirum*, the continuation of the solo melody, commenced by the trombone, is taken from the 6th to the 18th bar as a bassoon solo; but the Abbe Stadler has lately asserted that this melody is to be continued by the trombone and not by the

bassoon, and I now, on consideration, think I recollect to have found it so in the original manuscript, but did not think of correcting it in the compared copy, as it was then of no consequence to my undertaking, for the piano forte arrangement; I now believe however, that in the hitherto published editions, the melody having been given to the bassoon is erroneous, and that it rests on a mistake.

With respect to this piece I have further to observe, that the 11 bars of the bassoon, which I have marked in a similar manner, with the addition of a NB, in consequence of the corrections of my son, are written by Sussmayer.

In the *Lacrymosa* of the compared copy, the letter S. is only inserted in the 9th bar in several parts—but in accordance with the comparison lately made by my son, Sussmayer's labours commence in the instrumental parts from the 3d bar; and the first two bars of the violins and tenors, as likewise the six succeeding bars of the vocal parts only, are by Mozart. For the rest it is an ascertained fact, that Mozart's rough copy only went as far as the 8th bar of this piece, and that there he left the work incomplete.

The *Hostias* is marked in the compared copy as the work of Sussmayer, and this is besides further confirmed in the note of Mr. Nissen on the back of the cover. Mr. Stadler lately has assured me that this piece is in a similar degree to the foregoing, the work of Mozart.

If the *Domine* and *Hostias* really are by Mozart, I can only believe that these two pieces, which follow the *Lacrymosa*, at the 8th bar of which Mozart ceased his earthly labours, are nothing more than two of his earlier compositions, which may have been made use of to complete *The Requiem*, which he left unfinished.

The following remarks on the history of the origin of *The Requiem*, seems besides to confirm most clearly all the foregoing assertions. To the romantic story of the secret order for *The Requiem* I never gave any credit, but on the contrary, have reason to believe the truth to be as follows:—About the same time that the widow of Mozart sent me the above-mentioned score, I received another document, which proves that in March, 1792, shortly after the death of Mozart, the late King of Prussia,

Frederick William II. known as a great connoisseur and admirer of music, had received through the hands of his Ambassador at Vienna, a copy of *The Requiem*, and paid for the same 450 Imperial florins—100 ducats. This gave rise in my mind to the supposition that this occurrence might have caused the romantic tale of the order for the *Requiem* at the price of 100 ducats.

At the same time I leave the veracity of the story on its own foundation, at which in my correspondences with Mrs. Mozart neither of us ever hinted.

It was not till last spring that I learned accidentally the more probable truth of the transaction. Being then at Amsterdam I learned from Mr. J. Zawrzal, first oboe of the opera there, who, at an early period of his life, had been in the service of Count Waldseck, then residing at his country seat, at Stubbach, that this Count was the *anonymous* who ordered the *Requiem*, and his steward the person who, in the summer of 1790, executed the commission to Mozart, paid the demanded price, (which by the by was to have consisted only of 50 ducats), and made with Mozart the conditions not only to accelerate the work but likewise never to publish it.

After the death of Mozart the widow requested Sussmayer, who had been an intimate friend of the family, to assist in looking over and putting to rights the remaining manuscripts of her husband, which, as it is known, were every thing but in a regular state.

On this occasion they found the MSS. of the *Requiem*, and on Sussmayer's asking what unfinished *Requiem* that might be? the widow recollected that this composition had been ordered and paid for in advance to her late husband, and begged of Sussmayer to finish the work.

These circumstances confirm me in my supposition that Mozart, for the better expedition of the undertaking, took a sketch of a similar composition of an earlier date, and made use of it in the work in question, (as he did almost in the same manner in 1783 with his unfinished grand-mass in C minor, which he used two years after in his cantata:  *Davide penitente.*)

I am also inclined to believe that the old composition extends just to that part of *tuba mirum* where, in the 18th bar, the bass solo, with the obligato bassoon (trombone), accompaniment ends.

For it is at this place from the commencing tenor-solo, which begins at *Mors stupebit*, that I recognise the magic sounds which characterise so peculiarly Mozart's later compositions, but which I do not perceive in the previous parts, the fine introduction excepted, and this charm continues throughout the *tuba mirum*, and likewise through the following pieces, till the eighth bar of the *Lacrymosa*, when at the ninth bar Sussmayer's work commences.

If the two following pieces (*Domine* and *Hostias*) are really Mozart's, they can only be two of his earlier works taken after his death to assist in finishing the Requiem.

As I have formerly stated my opinion, that the above-mentioned earlier compositions must date themselves from before 1784, I thus support my assertion.

Mozart had from February, 1784, entered every one of his compositions, with his own hand, in a manuscript systematic catalogue, which was published in 1805 at my house. That Mozart used to enter in this catalogue every one of his compositions, even if they were but sketches, is proved amongst others by the therein mentioned aria (No. 111), the original MS. of which is in my possession, and which is nothing more than a sketch of a score, such as Mozart used in general to make out for his vocal compositions with orchestral accompaniments, so that he in his rough score merely wrote the voice part and the instrumental bass complete, and of the other parts he merely noted here and there the subjects.

With regard to the manner of Sussmayer's completing the *Requiem*, the narration of Mr. Zwarzel,\* who was a particular

\* LETTER FROM MR. ZWARZEL.

————— “It was in the month of August, 1790, that I came to the Count Walseck; it was the first time after the death of the Countess. A young man, employed by the Count as a violoncellist, told me that the Count was himself composing a requiem for the Countess, and had already got some way in it, and took me into the Count's cabinet to see the requiem. I looked it carefully through, and found it finished and neatly written as far as the *Sanctus*. I examined the bass horn part, and observed to the Count, “instruments of this kind are not to be had in Neustadt.” His answer was, “if he finishes the requiem, he will send a bass horn from Vienna.”

“I came in October to Vienna. You yourself know that in the interval Mozart had written the *Zauberflöte* and *Titus*. Of the requiem he thought no more, but was present at the coronation of the Emperor both at Frankfort and Prague, where a short time after he was taken ill and died. Sussmayer,



acquaintance of Mr. Sussmayer, is by far more credible than that which Mr. Sussmayer states to the house of Breitkopf and Hartel, for it must be evident that Mozart himself might have executed the unfinished parts of his work ten times quicker than to have expended so much time with Sussmayer on their execution and completion as the latter would make us believe. To this every expert composer will by his own experience assent.

From the foregoing communications, the matter in question as to the authenticity of Mozart's *Requiem* may now even pretty nearly be judged of by that part of the public who are not so intimate with the music of the immortal composer as to be enabled to distinguish the composition of Mozart—*ex ungue leonem*; and I have finally only to say, that the letters, as also the copy which I received from the widow of Mozart, and further, the original manuscript of Mozart's journal, in which the delineation of the mentioned aria, dated from the 17th Sept. 1789, is noted, as likewise the sketch of the said aria itself, may be seen by every person at my house.

ANT. ANDRE.

*Offenbach, a. m. 31st Dec. 1826.*

a friend of the family, was sent for to arrange his music, and then found the requiem. On enquiring what this unfinished requiem was, Mad. Mozart remembered that the requiem was bespoke by a gentleman, and paid for beforehand—that Mozart was most anxious to finish it for a long time.—Now you can judge why the Count did not disclose this after Mozart's death; he would have no longer had the credit of the composition, &c.”