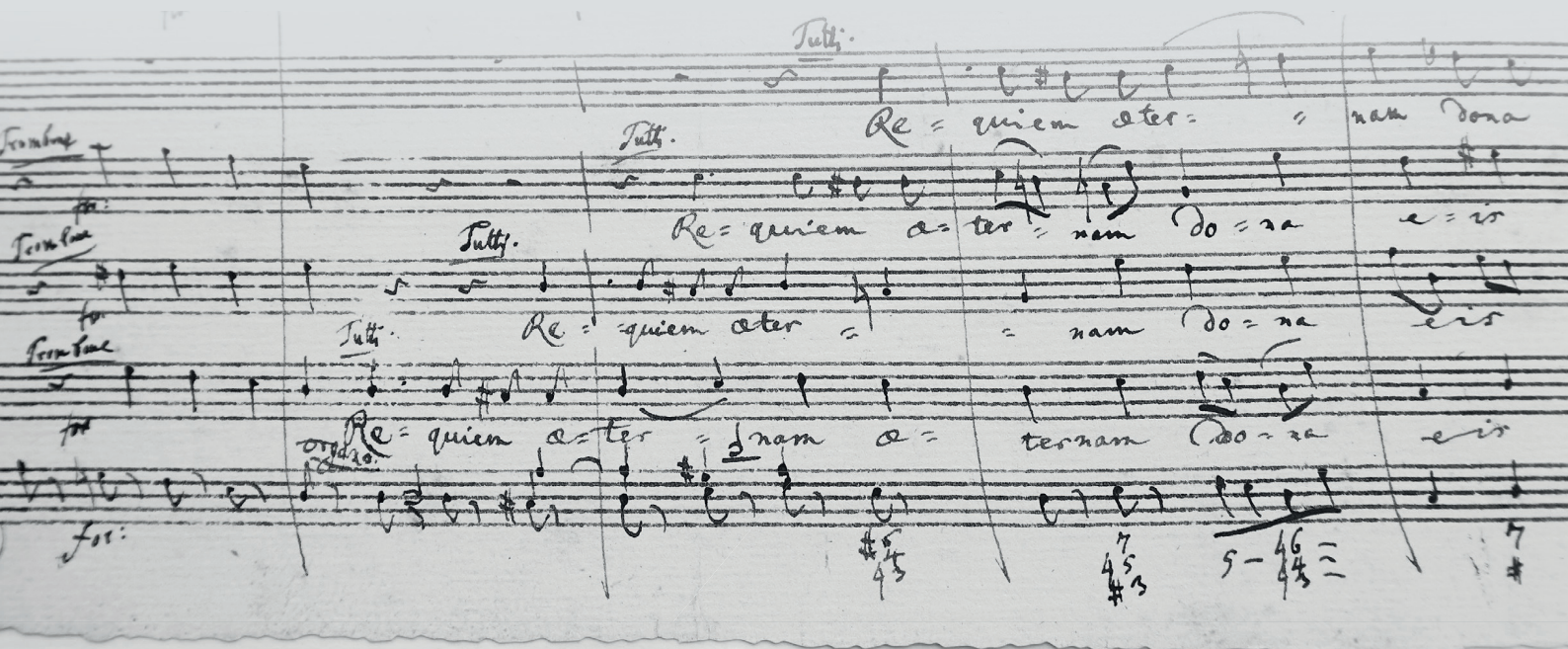


# WOLFGANG AMADEUS MOZART

## REQUIEM

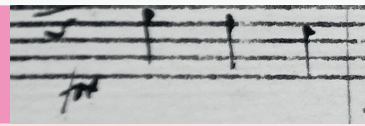
New completion by Michael Ostrzyga



Bärenreiter Urtext

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# MOZARTS' REQUIEM



**Mozart** is known to have died while working on his Requiem. What we hear in concerts is therefore not just his music. Meanwhile an examination of the sources has verified which parts Mozart composed and what was added at a later date. The completion most frequently performed stems from Mozart's assistant Franz Xaver Süßmayr. His version went down in history but Süßmayr is often not acknowledged as a composer – the work remains “Mozart's Requiem”.

## Why a new completion?

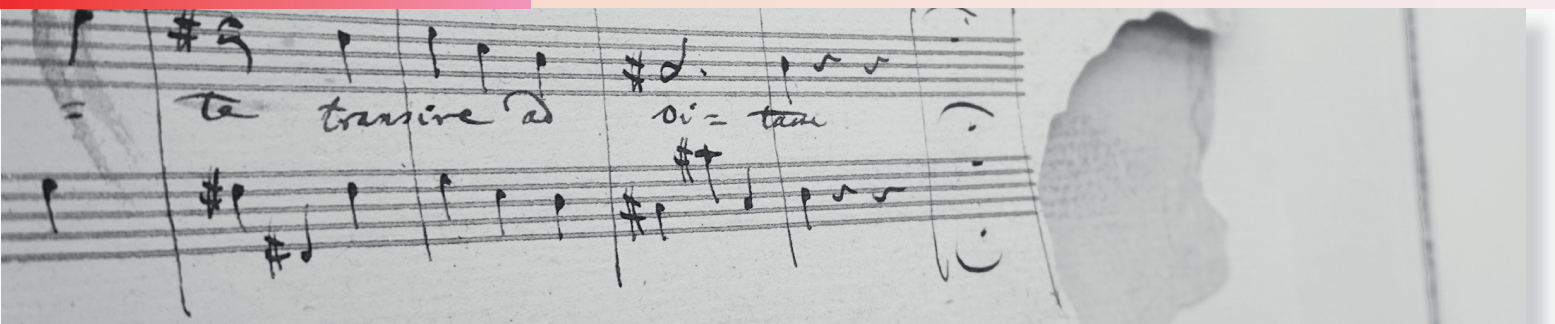
Michael Ostrzyga completed the Requiem with the aim to create a musical text as close as possible to what Mozart could have written in 1791. Based on extensive research and comparative analysis of Mozart's works as well as the various Requiem completions already available, Ostrzyga had come to the conclusion that Süßmayr and others did not always “strike the right chord” in synch with Mozart's style. They left some potential unexploited regarding the orientation to Mozart's musical texts. Apart from general compositional irregularities and e. g. somewhat far-fetched instrumentations, earlier Requiem completions display phenomena not to be found anywhere else in Mozart's scores.

Ostrzyga based his own work on the historical completions by Süßmayr and Eybler. He investigated whether their compositional decisions could have conceivably met Mozart's approval.

Particularly important to him was the influence of Handel and Bach, which he examined in Mozart's late works and especially the Requiem. In his completion he attempted to project how Handel's and Bach's music could have been reflected in the missing parts of Mozart's Requiem.

For some of the movements and instrumentations Ostrzyga's edition offers alternatives, opening up choices for performers.

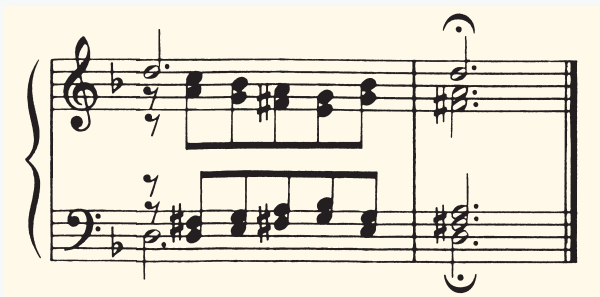
Facsimile of the autograph (BVKo2346):



The last page of the autograph on which Mozart wrote. The bottom right corner onto which was written “quam olim / d: C.” – presumably Mozart's last entry into any of his scores – was stolen at the World Exhibition in 1958.

## The Amen fugue – orientation to Johann Sebastian Bach

For his newly executed Amen fugue at the end of the Lacrimosa, which is based on a sketch by Mozart, Ostrzyga orientated himself to Bach. For example, Bach's D minor fugue (BWV 851) from The Well-Tempered Clavier I closes with the opening of the theme presented in this multiple combination of the original and its inverted form:

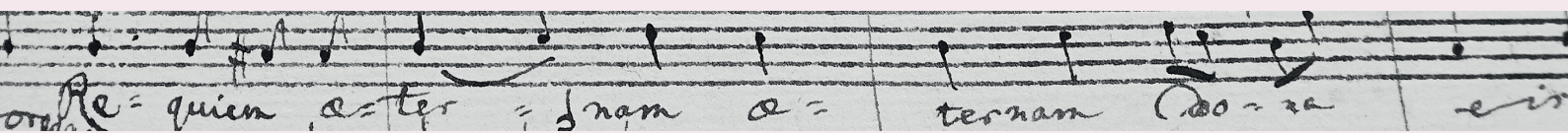


The hexachord theme, which Mozart left behind in his Amen sketch as the main part, practically corresponds with the theme of Bach's keyboard fugue. There, only the very first note is “missing”.

Inspired by Bach's concept for the end of the keyboard fugue, Ostrzyga designed a comparable construction for the end of the Amen fugue taking into consideration the other starting position of Mozart's sketch and transferring its material with smaller note values to the violins; in principle this approach is modelled on the ending of the Cum sancto spiritu fugue from Mozart's Great Mass in C Minor K. 427. This example shows how Ostrzyga incorporated Bach's, but also Mozart's techniques in the missing parts of the Requiem.

J. S. Bach, The Well-Tempered Clavier I, Fugue in D minor BWV 851, final measures (BA05191)





However, Mozart's Amen sketch – in contrast to the fragment score of the Requiem – has to be viewed as being of a preliminary nature. It is conceivable that, while writing out the fair copy of the score, he would have dismissed the Amen fugue. Therefore, Ostrzyga leaves it up to the performers whether or not they wish to conclude the Lacrimosa with the Amen fugue.

Mozart, Requiem completed by M. O. (BA11310), Lacrimosa, final measures of the Amen fugue, strings, vocal parts, and bassi

Viol. I  
Viol. II  
Va.  
S.  
A.  
T.  
B.  
Vc., Basso  
Org.

## Voicings at the beginning of the Sanctus – adaptation of a sacred music fragment by Mozart

From the Sanctus onwards, nothing exists in Mozart's hand.

At the beginning of the Sanctus Süßmayr writes the vocal parts in close position in a high register with the basses at the upper end of their tessitura. As a result, the transition from the previous movement not only shows rather large leaps in all choral parts but also parallel octaves and fifths. In no other sacred work by Mozart do we see such a transition.

In order to find a more suitable solution, Ostrzyga replaced the close position with an open position. This approach, in fact, follows an original idea of Mozart which Ostrzyga extracted from a Kyrie fragment (K. 322, 296a).

Mozart, Kyrie in E-flat major K. 322 (296a), New Mozart Edition I/1/6 (BA04605), measures 5–6, vocal parts

The beginnings of Sanctus movements in any case often bear resemblances to those of Kyrie movements. The open position beginning allows for a contrapuntal finesse in spite of the vocal parts being written homophonically (block-like), a setting which generally does not allow for much counterpoint. In open position the tenor now sits lower with sufficient space to mirror the soprano. This means that both the original of a tone sequence and its inversion sound simultaneously. Contrapuntal techniques, which combine original and inversion forms, run through the Requiem.

Mozart, Requiem completed by M. O. (BA11310), Sanctus (Version in D major), measures 1–2, vocal parts

Soprano  
Alto  
Tenore  
Basso

Tutti  
Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,  
Ky - ri - e,

Ostrzyga's completion, based on Süßmayr's version, is enriched with "authentic Mozart"!

# Succession of keys in the Sanctus and Benedictus – two alternatives

## The point of departure:

1. The Sanctus and Benedictus, which both close with a Hosanna fugue, form a liturgical unity. Usually, the second Hosanna constitutes a reprise of the first. However, Süßmayr writes the Sanctus (including its Hosanna fugue) in D major and the Benedictus (including its Hosanna fugue) in B-flat major, two very distant keys, which causes a tonal break in the layout of the Requiem, uncommon for the time and genre.
2. Süßmayr's first Hosanna fugue in D major shows a flawed execution, the second in B-flat major, however, is technically virtually flawless. The B-flat major fugue also lies much better for the vocal parts and the music corresponds better with the meaning of the text ("excelsis"). Furthermore, the basset horns in F, which are required in the Requiem, can play along in the B-flat major Hosanna but not in the D major one.

For these reasons, Ostrzyga adhered to Süßmayr's successful B-flat major fugue. As this was then also to be used for the first Hosanna which closes the Sanctus – as was customary and most likely –, D major could not remain as the key for the Sanctus. Therefore, Ostrzyga wrote the beginning of the Sanctus in D minor, the most obvious key in this context.

## The alternative:

As a Sanctus beginning in D minor constitutes a stark deviation from the historical Requiem version, and since a Sanctus in D major is conceivable – even though this entails an abandonment of Süßmayr's B-flat major Hosanna fugue –, Ostrzyga provides an alternative with the beginning of the Sanctus as well as both Hosanna fugues in D major.

167

[IVb. Sanctus und Benedictus]\*  
[11b] Sanctus

Adagio

\* Zu den Alternativsätzen siehe Einführung. / Regarding alternate movements see Introduction.

183

Allegro\*

\* Osmni-Fuge aus dem Süßmayr-Autograph, identisch mit der vorausgehenden, die hier auf das Sanctus 11b folgt (siehe Einführung). / Osmni fugue from Süßmayr's Autograph identical to previous one following the Sanctus 11b here (see Introduction).

# Michael Ostrzyga

**Conductor and composer** Michael Ostrzyga is an active performer, particularly committed to choral music. As Music Director at the University of Cologne, he conducts the University's musical ensembles and beyond that appears as guest conductor with other orchestras and choirs performing the great vocal works of the classical repertoire as well as contemporary music including world premieres.

Moreover, Ostrzyga is also a music theorist and arranger with an extensive professional training and experience in composition, instrumentation, musical analysis, comparative style studies and in the arrangement and writing of style copies. Historically informed music theory as well as ever-scrutinizing and comprehensive score comparisons form the basis of his completion.



Ostrzyga's practical experience with (choral) works as well as his expertise in music theory contributed to his completion of the Requiem.

[www.ostrzyga.com](http://www.ostrzyga.com)

## The basis of the new edition

- **Comparative studies** of Mozart's musical texts and relevant works by his contemporaries, with particular attention to Mozart's church music and late style
  - **Integration of elements from church music fragments** composed by Mozart
  - **Consideration of the works by Handel and Bach** which inspired Mozart during the last years of his life and whose influence is detectable in the Requiem fragment in order to create references to Handel and Bach in the missing parts
  - **Approximation to "Mozart's music theory"** by means of a study of music theoretical writings, which Mozart in all likelihood knew, as well as teaching materials which have been transmitted by Mozart's students and which allow for conclusions about his compositional method
  - **Taking into account the most up-to-date research** on 18th century music theory and Mozart's compositional method and style
  - **Examination of the completions by Süßmayr and Eybler** with regard to the probability and justification of being consistent with Mozart's compositional intentions
- **Exchange** with international Mozart scholars

# Wolfgang Amadeus Mozart

## The components of the edition

### Requiem

for soloists (SATB), choir (SATB)  
and orchestra

**Completed and edited  
by Michael Ostrzyga**

Full score BA11310  
with Critical Commentary (Eng)

Vocal score BA11310-90

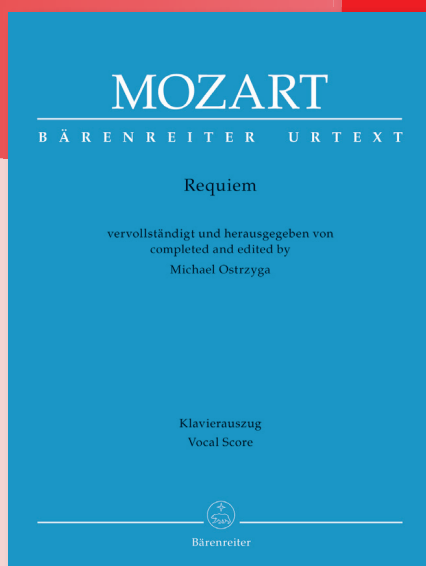
The complete performance material  
is available for sale.

#### Additional digital material:

Michael Ostrzyga

Fact and Fiction: Mozart's Requiem

An Introduction DBA01088-01



# MOZART

B Ä R E N R E I T E R U R T E X T

### Requiem

vervollständigt und herausgegeben von  
completed and edited by  
Michael Ostrzyga

Partitur / Score



Bärenreiter

This extensive digital Introduction sheds light on the history and reception of the Requiem. It also documents in detail how the edition came about and how Michael Ostrzyga justifies his decisions. Moreover, it represents the first comprehensive analytical study of the Requiem based on historically informed music theory and artistic practice (especially in composition, instrumentation, and arrangement). It discusses problems of previous attempts at completing the Requiem.

**A short summary is included in the preface of the full score.**

The version completed by **Süßmayr**  
will continue to be available:

#### Requiem K. 626

for soloists (SATB), choir (SATB) and orchestra

**Completed by Franz Xaver Süßmayr**

**Edited by Leopold Nowak**

Full score BA04538-02

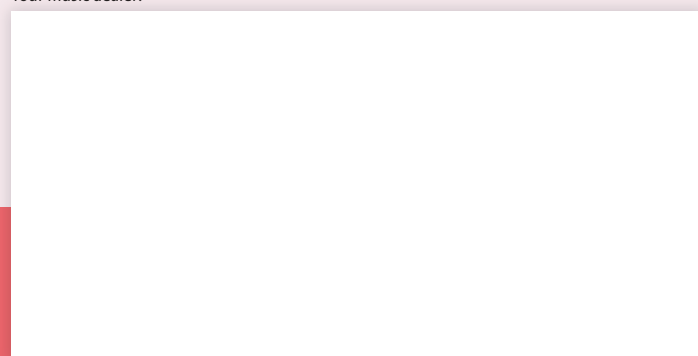
Vocal score BA04538-90

The complete performance material  
is available for sale.

The new completion of the Requiem by Michael Ostrzyga has been recorded with Concerto Köln and Chorwerk Ruhr conducted by Florian Helgath (awarded “Le Disque classique du jour” by francemusique.fr and nominated for “Opus Klassik 2021” in the categories “Ensemble”, “Recording of a Choral Work”, and “Editorial Achievement”).  
YouTube: <https://m5.gs/Y1lmQm>

Prominent performances have taken place, e. g. at Harvard University, Rheingau Musik Festival, Monadnock Music Festival (New Hampshire), and in Salt Lake City with the Salt Lake Vocal Artists.

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Printed in Germany · Errors excepted; price changes and delivery terms  
subject to change without notice · 1/2022-7/11 · SPA00550-02