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# FRAGMENT AND COMPLETION

## Mozart's *C minor Mass* and *Requiem*

**The main focus** of Mozart's church music fell on the mass. No two of his mass settings are alike, for Mozart avoided clichés and repeatedly found surprising solutions for this genre, even in works composed only a short while apart.

**Among his mass settings** we have to pay special attention to the *C minor Mass* K. 427 and the *Requiem* K. 626. They are not only among Mozart's most beautiful works, but also his most mysterious. At the time that he was in love with Constanze, Mozart apparently vowed to compose a mass if he should marry her, despite the massive resistance from her family to the marriage. We do not know what prevented him from completing the work. The *Credo* comes to an end after the first two movements, and even these have been handed down incomplete. The original scores of the *Sanctus-Hosanna* and the *Benedictus* are lost, and the *Agnus Dei* was never composed. Parts of the work were apparently performed on 23 October 1783 at St. Peter's in Salzburg – with Constanze as soprano soloist, though she could hardly have mastered the difficult part (in contrast to St. Stephan's Cathedral, women were allowed to perform in

St. Peter's) – Mozart probably added the missing movements from some of his older *Masses in C major*. The completion by Robert D. Levin, premiered at Carnegie Hall in New York on 15 January 2005, makes use of Mozart's sketches for the *C minor Mass*, and draws ideas from the cantata *Davide penitente* K. 469, written two years later from material borrowed from the *C minor Mass*. Richard Maunder, in his arrangement of the *C minor Mass*, added wind and brass instruments to the *Credo* sketches.

**The genesis** of Mozart's *Requiem* is embroidered with legends and anecdotes. Divested of its mystery, the story of the *Requiem* is as follows: Count Franz von Walsegg-Stuppach was an amateur musician who enjoyed posing as a composer. Lacking skills of his own, he commissioned works from other masters for his own exclusive use. When he received a new composition, he pasted over its title page or wrote the work out afresh and had it performed by musicians in his retinue. The Count had lost his young wife on 14 February 1791. Wishing to honor her memory, he commissioned Mozart to write a *Requiem* in commemoration of her death. The burdens of



Unfinished portrait of W. A. Mozart by Johann Joseph Lange (1789), Postcard Carus 40.390/10

the composition and performance of *La Clemenza di Tito* and *Die Zauberflöte*, and an acute infection led to the collapse and death of the composer following a short illness.

**Mozart, who had** already received half of the generous fee in advance, left his wife in considerable debt. Constanze saw herself compelled to deliver the work on schedule and turned to Mozart's friends, asking them to complete the fragment. After two failed attempts, the task passed to Mozart's pupil Franz Xaver Süssmayr, who completed the *Requiem* in the form known today, using working materials that are no longer extant, and perhaps oral instructions from the composer. Today the Süssmayr version is still the best known, and it is doubtless the one with the closest historical ties to

Mozart. However, there is no overlooking certain compositional shortcomings in the sections he completed or added afresh. Thus, with the 1991 edition by Robert Levin, Carus also offers both a reconstruction of the work Mozart left behind and a new completion of it which more faithfully reflects the characteristics of Mozart's personal style than his contemporaries would have been capable of. In Richard Maunders reconstruction of the *Requiem* the orchestration has been reworked throughout using parts of *Die Zauberflöte* and *La Clemenza di Tito* as the primary models.

## Missa in C minor K. 427

Soli SSTB (Levin) / SATB (Maunder),  
Coro SATB/SATB, Fl, 2 Ob, 2 Fg, 2 Cor,  
2 Ctr, 3 Trb, Timp, 2 Vl, Va, Bc

### Reconstructed and completed

**Robert D. Levin** (2005) / 80 min  
(for a complete liturgical or concert  
performance)  
performance material, rental only  
■ Carus 51.427

### Reconstructed by Richard Maunders

(in conjunction with  
Oxford University Press) / 54 min  
■ Carus 40.620

In preparation:

**New critical edition – a careful  
reconstruction of the fragment**  
■ Carus 51.651

## Requiem in D minor K. 626

Soli SATB, Coro SATB, 2 Corni di  
bassetto, 2 Fg, 2 Ctr, 3 Trb, Timp, 2 Vl,  
Va, Bc / 50 min

**Completed by  
Franz Xaver Süssmayr**  
■ Carus 51.626



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*In 2016 the 250th anniversary of  
Franz Xaver Süssmayr (1766–1803)  
will be commemorated.*

### Completed and reconstructed by Robert D. Levin (1991)

■ Carus 51.626/50

### Reconstructed by Richard Maunders

(in conjunction with  
Oxford University Press)  
■ Carus 40.630

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