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## Once again on Mozart's Requiem (Issues of Intonation-and-Style Analysis)

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*The article considers the hypothesis of the possible endings of Wolfgang Amadeus Mozart Requiem mass. Based on the study of the epistolary heritage of the composer the author attempts to reconstruct the events of the last days of the great Viennese classics, as well as to identify the Requiem's author attitude to death. The author gives reasons for the early end of Mozart's life, addresses the issues of philosophical understanding of the problems of death. When considering a vocal-symphonic work researchers usually apply intonation-and-stylistic analysis that allows to draw conclusions about the organic nature and thematic unity of all parts of the cycle. The usage of the musical-rhetorical vocabulary and terminology of the Baroque helped to identify features of the musical text of the Requiem mass.*

*Keywords: Mozart, Requiem, requiem mass, vocal-symphonic work, rhetorical figures.*

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*Death is not the end, and it holds infinitely more hopes  
than our life gives to us.*

*G. Strehler*

*Death is the true ultimate goal of our life*

*Wolfgang Amadeus Mozart*

A swan song. That is another title, which is often attributed to the latest creation of Wolfgang Amadeus Mozart – Requiem. The existence of the funeral Mass, which began with an order in July 1791 under rather mysterious circumstances, even to this day causes a storm of opinions and arguments concerning the question of the authenticity of the work. To date, we know the names of the customer and the messenger in gray. Mysterious messenger in a gray cloak was

Anton Leitgeb (1747-1812). He was sent to Mozart with the order to create a requiem mass by count Valzegg zu Stupp. Subsequently the aristocrat intended to issue a Requiem as his own essay, written on the death of his young wife. Valzegg's decision to ask Mozart to write the mass was not accidental. Here Mr. Abert writes about this: "M. Puchberg, providing financial assistance to Mozart for a long time, lived in Vienna in a house of Valzegg. When benevolent attitude Puchberg



to Mozart would not be surprising if he is aware of the financial difficulties of Mozart and willing to support him, either personally or by drawing Leitgeb's attention to the composer or the count directly recommended him as an author right for the work. There is no documentary evidence of this, however, this assumption is justified. It can be assumed that the name of the customer was not a secret for Mozart". (Abert, 1990: 506).

There was also another parallel chain that connected Mozart with Valzegg through Deim-Müller and Leitgeb, who according to one version worked as a manager at belonging to Valzegg plaster mills. The owner of a kind of cabinet of curiosities or a meeting of wax figures, Deim-Müller was the person, for whom Mozart created several pieces for the mechanical organ in 1790 and 1791, respectively. G. Abert points out: "Deim was also engaged in the manufacture of copies of classical sculptures, and for that he needed some cast. So in this way he turned out to be related to the same Leitgeb, and through him with Valzegg. Deim, of course, was also aware of the financial difficulties of Mozart and also could recommend Mozart as a possible author for the requiem. This may be just a possibility, but it is justified". (Abert, 1990: 506).

What caused Mozart to agree to take the order and create the requiem? "The main reason was financial problem. According to the documentation associated with the inheritance of the property of Mozart, a special commission determined his debts in the amount of 918 florins 16 kreuzers. This amount included the sum that Mozart owed to pharmacists – 204 florins 23 kreuzers. In this case in this total amount was not included at least 1,000 florins that Mozart had borrowed from Puchberg, who did not put forward any claims to the widow" (Abert, 1990: 506-507). For Mozart's Requiem was promised a substantial sum (100 ducats), half of the amount the composer received in advance.

The decision of creating the Requiem was influenced by another event. On May 4, 1791 Mozart took (as a volunteer) the position of deputy Kapellmeister at St. Stephen's Cathedral, and the chance to write a large-scale church work was very helpful. And since Mozart was widely known as an opera composer, the creation of the Mass served as a good opportunity to establish himself as a composer for the church.

The reasons which led to begin the work on Mozart's Requiem Mass today are known, but about the music composition and the time of its occurrence, researchers still have not reached a consensus. A large number of versions and proposals that arise around the Requiem, due to the lack of definitive information that can form the basis for meaningful hypotheses, which leaves plenty of room for all kinds of fantasies and even pseudo-scientific innuendos.

In particular, the German researchers J. Dal'khov, G. Duda and D. Kerner argue that the Requiem was written entirely before the composer's death. They assert that the basis for this statement are letters from the publisher Andre Offenbach, and also letter from the singer Benedict Shaq. It is reported that Mozart "was told not to rush to work, and he still managed

to go to Frankfurt” (on this, see Dal'khov, Duda, Kerner, Moscow, 121; Sakva, 6). In this case, the opinion of the researchers contradicts the historical facts, the visit to Frankfurt took place in autumn 1790, and the order to compose the Mass was in July 1791. In addition, if, after the composer's death the version of the product had been complete, Constanze Mozart would not have had to turn to other musicians with a request to finish the mass.

Supporters of another version say that the Requiem was partially written by Mozart before his death and completed by his student – Franz Xaver Zyusmayer. The researchers G. Abert, A. Neumayr, C. Sakva pay great attention to the letters of Constanze Mozart to the Abbe Maximilian Stadler (1748-1833) on May 3, 1827 and Zyusmayer, in which he informed the publishers Breitkopf and Herter about the finished parts of this masterpiece.

The authenticity of this version was also supported by the expertise. One of the tests took place in Tuzone in 1987. The object of the study was the type of paper with Mozart's autograph. As a result of examination the experts came to the conclusion that the type of paper similar to the one that Mozart used to record the work did not exist before 1791. Therefore, the recordings were made after the composer's returning from Prague, i.e. in early September. (In July – August 1791 Mozart worked on the opera “La Clemenza di Tito,” which was premiered on 6 September of the same year in Prague).

Another graphology expertise showed that after 20 November 1791 (the first day of his fatal illness) Mozart did not add to the Requiem a single note, in the autograph there is no indication that the composer continued to work on the Mass being sick.

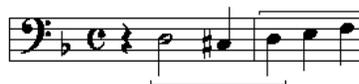
As a result of various examinations it was found that Mozart managed to write completely the four main singing voices and the bass part

along with figures in parts of the Requiem, Kyrie, Dies irae – Confutatis and Domine Jesu; in the instrumentation in some places he only outlined the basic line. The part of Lacrymosa has only a total of 8 times written with the hand of the composer. The last three parts were not fixed: Sanctus, Benedictus and Agnus Dei. It can be assumed that in the mind of the author the Requiem existed from the first to the last note, but the disease, which took him in the grave, did not allow him to finalize his essay.

As the entire multitude Mozart's works show that the author's style was characterized by a particular striving for coherence and consistency of the musical form as separate parts, and the cycle as a whole. It is embodied in a thematic unity and fine intonation work, as is exemplified by the Requiem. In this work, the task based on the analysis of musical texts is to grasp the essence of the work and try to imagine how the composer would have completed his latest creation.

Notwithstanding the magnitude of the work and the diversity of its musical material, based on the Mass are relatively few thematic elements, which are indicated in the first part of the work – Requiem aeternam.

Consider the intonations which make up the topic. It consists of two elements: The first is a tonic to the funeral service, the theme of “breath.” In the musical vocabulary of the Baroque period for this melodic turn entrenched the semantics of grief, crying, otherwise known as *lamento*. Start moving melodies with tonic and a return to it, even within such a short motif is seen as a sign of predestination, a predetermined outcome. The entry threads with weak interest in this context and acts as a symbol of inevitability



of the impending doom, and a pause gives the impression of breath. The creation of a tragic way also contributes to the association with the genre of sarabande pointed to the emphasis of the second part. In addition, an important element of the musical fabric is the instrumental section «Requiem aeternam», which performs a rhythmic figure “step”, are evident in a smooth motion with eighth length-notes in the voices of the string part of the orchestra. The picture of the procession complements the dotted rhythm that occurs in the instrumental parts (from figure 3 of the score).

However, the tragic hopelessness, scheduled in the first element of the theme becomes overridden in the subsequent motif. It is a gradual climbing to the third (tertia). V.B. Valkova considers that intonation in connection with the story of Calvary, the upward movement in the volume of a minor third is associated with the image of the “last way of the Cross, processions apocalyptic” (Val’kova, 2000: 691). The researcher calls the move from stage I to III to be the motif of “leaving-farewell”<sup>1</sup>, that in the context of Mozart’s work takes on a special significance.

If you consider this element from the position of tonal vocabulary of the Baroque, you will find it similar to the rhetorical anabasis, which appeared in the works of the Baroque meaning-bearing words “heaven”, “heavenly”, “climbing”, etc. This allows you to say, that the composition of Mozart symbolizes the care of temporal life in a different world: a world of light, joy and happiness embodies the ability to break out of the vicious circle, which is the earthly life, and to find the awaited freedom outside the death.

Mozart’s string writing, documenting his thoughts about the death of the mother, can serve as confirmation of such a treatment of the first theme of the Requiem. Being beside

her deathbed, the composer, according to his words, “imagined how she would be happy in a moment, much happier than us, and I wished that for myself at this point to get away with it” (Mozart – to his father in Salzburg, July 9, 1778, Paris ).

The two elements which form the basis of the theme Requiem aeternam combined form another rhetorical figure, which was formed already in the works of J.S. Bach: the shape of a cross. Presented in the works of the author of “Passion” in various forms, it is a symbol of the crucifixion, the Lord’s Passion. In the inverted form of this symbol means “the accomplished redemption through the cross throes” (Nosina, 2002: 91).

The figure of the cross, which is scheduled to start Requiem aeternam, is revealed in the first theme of the fugue Kyrie eleison, which is the treatment of the figure of a cross. For example, compare the topic Kyrie eleison with the theme of the fugue g-moll of the first volume of “Das Wohltemperirter Clavier” by J.S. Bach: the fugue Kyrie eleison



the fugue g-moll the fugue g-moll



Thus, a detailed discussion of the topic shows how complicated is its meaningful content. The indissoluble unity of the two worlds is presented in the first bars of the works: the world of earthly mortal coil in which a person is doomed to drag out their miserable existence, and going to supreme bliss, which begins beyond life. A connecting link in the chain is the figure of a cross.

Explanation of the main theme from the perspective of musical rhetoric is quite natural, since the subject, which opens the Requiem, Mozart borrowed from the baroque vocabulary. Proof of this are the spiritual works of J.S. Bach and G.F. Handel, which use the common Protestant chorale melody.

Here are some examples.

Chorale “Herr Jesu Christ, du höchtes Gut” (“the Lord Jesus Christ, You are the supreme good”):



G.F. Handel, the beginning of the opening chorus of “Funeral Anthem”:



In the text of hymns used by Bach, Handel and Mozart human turns to God for mercy and salvation of the soul after death. The same meaning is contained in the words of the chorale “Meine Seel erhebt den Herren” (“My soul ascends to God”), the melody which is used in the middle section of “Requiem aeternam”:



Possibly, Mozart's appeal to the well-known theme of chorale served to Dal'khov, Kerner and Duda a reason to assume that the work was created entirely before the composer's death. However, even the fact of the use of common tunes by the Requiem's author is no proof of such a release. For, according to B.V. Asafiev, “Mozart did not create new worlds – he created a new system of proof.” And, based on the last-known works in the 17<sup>th</sup> century hymns, he created his own authorship,

in which traditional themes and intonations found a very special meaning. In order to prove the stylistic unity of the Requiem, we trace the emergence of the topic and its members in other parts of the cycle.

The simple visual uses of the initial intonations of the Requiem in its original form can be found in the following parts:

*№1 Requiem aeternam*



*№2 Dies irae*



*№3 Domine Jesu*



More complex thematic modifications are much more common. For example, the use of treatment as a “primary intonation impetus” for

countersubject in the middle section of “Requiem aeternam”, in “Tuba mirum”:



The backward movement of the theme is found in “Rex tremendae”, “Domine Jesu”:



Intonations of the theme are often accentuated in Cadenza elements. According to the rhetorical music dictionary, this turnover is called symploce (complexio). For more unity of the melodic construction, it is performed at the beginning and repeated at the end. It is significant that these revolutions are present only in the parts created by Mozart:

*Recordare*



*Confutatis*



*Domine Jesu*



Often individual elements of the theme, which have independent significance, are woven

into the melodic movement and are subject to reconsideration. Thus, in the fifth part of the cycle in the introduction we find the theme of “breath” and the upward movement in the hidden two-voices.

*Recordare*



The motif of “breath” throughout the development of the melody is transformed, acquiring various emotional shades. In some cases, it serves as an expression of grief, weeping pleas of desperation and fear, determination and greatness:

*Tuba mirum*



*Confutatis*



*Dies irae*



*Rex tremendae*



In other cases, it is associated with descending melodic turns, in which the rhythmic motif is highlighted:

*Requiem*



*Dies irae*



*Domine Jesu*



*Tuba mirum*



The organic nature and unity of the musical material also is reflected in the germination of the cross theme that is found in the “Recordare”, “Lacrymosa”, “Domine Jesu”:

*Recordare*



As these examples demonstrate, in the slow movements, thanks to plaintive intonations, increased expression of grief, and it is fast achieving greater drama and pathos.

It is necessary to allocate another thematic element, adjacent to the main. It is a movement by the sound of the chord. For the first time the item is scheduled in the first part of the cycle, and appears in its crystallized form at the beginning of the Third Part “Tuba mirum”:

*Requiem aeternam*



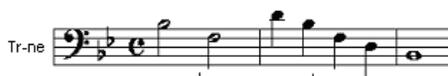
*Lacrymosa*



*Domine Jesu*



*Tuba mirum*



“Lacrymosa” is of particular interest in the light of the topic of our work. As is well known Mozart managed to record only 8 primary bars of the score.

Now we shall consider intonation features of the theme.

Like the tune of “breath” in the process of development, it takes a variety of emotional tones: swift, melodious, soulful:

*Dies irae*



*Rex remendae*



The triad intonation  $a^1-f^2-d^2$  is fused with the motive of “breath”  $d^2-cis^2$ , so that the sixth is perceived as a recapitulation to it, and the last sound of the triad intonation  $d^2$  highlights and exacerbates the expressiveness of the final motif.

In “Lacrymosa” you can also find the first topic of “Requiem aeternam”, which appears on the verge of 4 and 5 bars in the soprano. Here

it is dispersed between two different motives. But if we ignore the caesura and the difference in the registers and connect the tune of “breath” with the beginning of the subsequent huge and extremely busy upward movement, it is clear that Mozart put the Requiem initial tone as the basis of “Lacrymosa”.



This part, therefore, is the culmination of the cycle, which emphasizes the connection to its main motive meaning-bearing works. Perhaps that is why “Lacrymosa” is often performed as a separate concert number, speaking a kind of master image representation of the Requiem Mass: mourning a man who died and the request to grant him peace. After 8 cycles Mozart’s manuscript breaks off. At first, the widow of the composer requested to complete the Requiem J.L. Eybler whose songwriting talent had earned high praise of Mozart. However, Eybler only added instrumentation for the parts that had been completed in the choral score and had the manuscript received by Eybler from Constanta. After attempting to complete the funeral Mass, he refused to continue the process. In the score of Lacrymosa Eybler added two bars of the second sentence, which are structurally a variant of the initial phrases of the choir. He introduced the theme tune of “breath”, which had been strongly emphasized in the very first bars by Mozart.



After Eybler’s refusal the work was continued and completed by Franz Xaver Zyusmayer. This version is a common practice in the concert, so we shall discuss it in more detail. By repeating the text of the first sentence, the music continues

to the second idea, set out at the beginning of the chorus, develops it. The structure of the melody first motive is the inverse sequence of 1-7-1, which is “fused” with of the third of the primary phrase. In the hidden two-bass tone it is easy to see the ascending intonation:



It would seem that Zyusmayer subtly took the particular thematic work and those melodic “pulses” that were laid out in Mozart’s manuscript. However, even with the 11<sup>th</sup> bar the development of the melodic line of the upper voice stops, giving way to a three-fold repetition of the motif of “breath”, and then there is an impression that the melody makes no headway (Sakva, 1962: 20). As if the melody cannot gain its force and “break away” from the sound *d*<sup>2</sup>.

Also seems doubtful the repetition of the modulation turnover in F-dur at the end of the second sentence in the orchestra part. Major arises here as important, psychologically subtle and precise commentary on the semantic content of the text (“pie Jesu, Jesu Domine” – “mercy on (him) Jesus, Jesus the Lord”), associated with the idea of hope for justice of divine mercy. Re-hosting the instrumental voices of music material in the choral party, by contrast, reduces this effect.

The third sentence (“Dona eis requiem”) performs the function of reprise. Occurring in the 24<sup>th</sup> bar a gradual downward diatonic movement in the bass part becomes supported by the soprano. On the one hand, it sounds like a response to the rising chromatic in the first (soprano) and the second (the bass party) sentences of the exposure of Lacrymosa, what makes a musical form of symmetry, contributing to the achievement of greater unity and harmony. But, at the same time, the downward movement marks the beginning of codes, so the actual reprise is limited only by two



remains to guess what would have been the final form of the fugue, if the composer had included it in the text of the requiem mass.

On the other hand, the well-known plagal completion of *Lacrymosa* in the same major key has its advantages. His sudden and extreme simplicity and brevity act with great force. And in order to dare to write such a completion, which contradicted the tradition, for one of the main sections of the Requiem, it was necessary to have the courage and genius of Mozart. Perhaps this ending was recorded somewhere among the composer's sketches, and then Zyusmayer used a sketch of the composer at the completion of the work.

Thematic connections between the latter three parts are more straightforward, unambiguous. This, according to K. Sakva, shows the "imitation rather than an organic continuity" (Nosina, 2002: 10). Described earlier in this article thematic elements present in the musical fabric, but remain scattered, as if isolated from each other, resulting in the loss of the integrity and unity of intonation, which were inherent for the preceded parts. In support of this view we may draw the example of fugue "Ossana" in the numbers "Sanctus" and "Benedictus" (№ № 10, 11), which some researchers call "student." The figure of the cross, the underlying theme is losing its sacred meaning, which is contributed by the dance (secular) character of the part.

The most controversial and ambiguous ending of the Requiem was proposed by Zyusmayer. Following "Agnus Dei" comes a reprise of the first two parts, which reveals the desire to use only the musical material created by Mozart. On the one hand, the return in the latter part of the theme "Requiem aeternam" contributed to the unity of the work, framed the composition. On the other – the connection itself "Agnus Dei" with "Requiem aeternam", sounding now with

the new text ("Lux aeternam" – "Eternal Light"), was carried out without any logical training. In addition, the shape of the first part of Mozart's Requiem was destroyed. In the embodiment of Zyusmayer it is a three-part form with dynamised reprise and a truncated exposure. This has led to the fact that upper tone is not the same with the structure. There is a sharp contradiction between the images of the text (turning to God and to Christ in prayer for the petition "Kyrie" solemn and dazzling painting of God, surrounded by all the saints in the final fugue "Cum sanctis") and the music itself.

Based on the facts stated above, we shall allow to express the idea that Mozart would have written a different ending for his masterpiece. The rationale for the proposed hypothesis will serve as the canonical text of the Requiem, his incarnation in the parts belonging to the hand of the author, as well as letters and statements by the composer himself.

The text of the Mass displays two worlds – the earth and heaven. This perception is due to the peculiarities of the Catholic rite. Based on this number 1 "Requiem aeternam" Anticipation can be treated as a person in the face of death and the priest's prayer ("Grant eternal rest") for the soul of the dying. The middle section is associated with an appeal to God of the man himself. As if in confirmation of this Mozart charges the word "Te decet hymnus, Deus in Sion, Exaudi orationem meam" ("You sing a hymn, the Lord in Zion, hear my pray"), the soloist soprano. The last choral section (Reprise part starting from the figure 4 of the score) may be likened to a common prayer for the soul of the just.

Preparing a human for the transition to the other world, the priest absolves and performs the rite of communion. This is the last event in the real life of the just. At the same time it is as if symbolically closes the door of earthly life and opens the gates of eternity. The last hours

or minutes of human presence on the ground (time-out), perhaps the most terrible and difficult psychologically because nothing holds the soul of man, but it is still in the earth's shell.

Following this interpretation of "Kyrie eleison" we can treat it as a picture of agony. The replicas "Lord, have mercy" are requests asking to rid of the last torment and suffering. A long and active development leads to the climax: a stop on DDumVII7 followed by a pause. According to the dictionary, this baroque rhetorical figure aposiopesis, serving as an image of death. The short conclusion sounds like an austere, unemotional, funeral chant.

The second through the seventh parts outline the soul's journey through the circles of hell and heaven: Judgment Day (Day of Judgment) and the Terrible Anticipation before the King, and a petition pleading for salvation (travelogue of the human soul in the afterlife see Vorob'ev). At the same time on the ground to make "sacrifices and prayers" people "for the souls of the righteous dead" (№ № 8, 9). Numbers 10 and 11 appear as a universal celebration of All-Good Lord. And in the final part of the "Agnus Dei" a prayer sounds for justification and calming the soul, "the eternal light to shine on them."

Thus, we can assume that Mozart would not have repeated verbatim in the completion of the first part of his work. Especially as the death of the composer perceived as the highest good,

as the transition to eternal life. This is clearly evidenced by the letters of Mozart.

In a letter to the father there are the following words "*let happen what has to happen, because I know it is so pleasing to God, who cares for our well-being (even if we do not understand)*" (Mozart – to his father in Salzburg, July 3, 1778), which suggest the infinite faith in God, the inherent true believer in His power, His goodness. Reading the letters of Mozart, it can be concluded that the death of the composer was perceived as "*eating the heavenly joys*" (Mozart – to his father in Salzburg, July 9, 1778). Having lost the dearest person – mother, he consoled himself with the words: "*We have not lost her forever, will we see her and we will be more than happy in this world*" (ibid.). Mozart always calls the death to be "*true and man's best friend*", he wrote that "*the image of death not only does not contain anything terrible, but, on the contrary, gives us reassurance and comfort! And I thank God for what he gave me happiness to understand death as the source of our true happiness. For this bliss every day I thank the Creator, and I sincerely wish that bliss to each of my neighbors*" (Mozart – to his father in Salzburg, April 4, 1787).

Perhaps the true light, enclosed in Mozart's life, became the key to "eternal life" of his latest creation, which "seemed to be moving backward in time: becoming richer, more joyful, more attractive" (Mysli o Motsarte, 2002: 61).

<sup>1</sup> The same motif is found in the Berlioz Symphonie Fantastique (the beginning of Part IV of "The Procession to Death"), subject to the entry of the Sixth Symphony P.I. Tchaikovsky, in the introduction to the opera Hindemith "Killer - Hope of Women", in a mourning march finale of the Fourth Symphony by Shostakovich and others.

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## **Еще раз о «Реквиеме» Моцарта (вопросы интонационно-стилевого анализа)**

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*В статье рассматривается гипотеза о возможном варианте завершения заупокойной мессы В.А. Моцарта. На основе изучения эпистолярного наследия композитора предприняты попытки восстановить события последних дней жизни великого венского классика, а также выявить отношение автора «Реквиема» к смерти. Приводятся версии причин раннего ухода из жизни Моцарта, затрагиваются вопросы философского осмысления проблематики смерти. При рассмотрении вокально-симфонического произведения применяется интонационно-стилистический метод анализа, позволяющий сделать выводы об органичности и тематическом единстве всех частей цикла. Обращение к музыкально-риторическому словарю и терминологии эпохи барокко помогло выявить особенности музыкального текста заупокойной мессы.*

*Ключевые слова: Моцарт, «реквием», заупокойная месса, вокально-симфоническое произведение, риторические фигуры.*

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