

## Performance Notes for Tuba Mirum

The unfinished score for Mozart's last work, the **Requiem** K. 626, lay by his deathbed on December 5<sup>th</sup>, 1791. The work was completed some months later by his student, Franz Xaver Süssmayr (1766–1803). The Requiem was commissioned by Graf Franz von Walsegg as a memorial to his wife, who had recently died. Constanze Mozart, hopeful of the payment for the incomplete work, “shopped around” for a talented composer to finish her husband's work. Süssmayr adds the concluding several bars to the Trombone solo beginning in bar 24, but the rest of the solo is Mozart's own according to most scholars. A substantial part of the completed work contains Süssmayr's writing. Although the quality of the additional music does not come close to Mozart's genius, the work is almost always performed as a whole with the added movements and orchestrations of Süssmayr.

The **Tuba Mirum** is the 2<sup>nd</sup> movement of the six-sectioned “**Sequenz**”, directly following the **Dies irae (Wrath of God)**. The movement features a sequence of solos from the Bass, Tenor, Contralto and Soprano soloists accompanied by the solo Tenor Trombone and orchestra.

Some interesting points to think about when performing the solo Tenor Trombone part in the Tuba Mirum are:

- Tuba Mirum translated from Latin means **Wondrous Trumpet**
- The time signature of the movement is Andante in alla breve (2/2) **NOT** common time (4/4)
- Learn the text of the bass and other soloists so you know what the movement is about
- It is very, very important to perform the first 3 bars of the solo Tenor Trombone part in **ONE BREATHE**
- Practice this movement in a variety of tempos and certainly not too slowly or too quickly
- The first three bars represents a fanfare in a lyrical setting. Don't play it legato
- The only indicated dynamics of the solo are at the end from Süssmayr
- The text of the movement speaks of the rising of the righteous of creation from their graves after judgment
- The sound of the Posaune (German for Trombone) in middle Europe was considered to be like the voice of God
- The Trombone family was often used for funeral/memorial services in middle Europe, i.e. Beethoven Equali

The Latin text translated into English is:

(Bass)

Tuba mirum spargens sonum  
Per sepulcra regionum  
Coget omnes ante thronum.

A trumpet, spreading a wondrous sound  
Through the graves of all lands,  
Will drive mankind before the throne.

(Tenor)

Mors stupebit et natura  
Cum resurget creatura  
Judicanti responsura.  
Liber scriptus proferetur  
In quo totum continetur,  
Unde mundus judicetur.

(Tenor)

Death and nature shall be astonished  
When all creation rises again  
To answer before the Judge.  
A book, written in, will be brought forth  
In which everything is contained,  
According to which the world will be judged.

(Contralto)

Judex ergo cum sedebit  
Quidquid latet apparebit,  
Nil inultum remanebit.

(Contralto)

When therefore the Judge takes His seat  
Whatever is hidden will reveal itself.  
Nothing will remain unavenged.

(Soprano)

Quid sum miser tunc dicturus,  
Quem patronum rogaturus,  
Cum vix justus sit securus?

(Soprano)

What then shall I say, wretch that I am?  
What advocate entreat to speak for me,  
When even the righteous may hardly be secure?

(All Soloists)

Cum vix justus sit securus?

(All Soloists)

When even the righteous may hardly be secure

Thanks to Ellen Marple for the Latin to English translation

Notes by Gordon Cherry

# TUBA MIRUM

from the "Requiem"

Wolfgang A. Mozart (1756-1791)  
arranged by Gordon Cherry

for Six-part Trombone ensemble

Andante sostenuto  
e maestoso (♩ = 66)

Musical score for Trombone 1 through Trombone 6 (Bass), measures 1 to 6. The score is in 3/4 time with a key signature of two flats. Trombone 2 has a solo section starting at measure 4. Dynamics include *p*, *mf*, and *f*.

Musical score for Trombone 1 through Trombone 6 (Bass), measures 7 to 12. Includes *rit.* and *Tempo 1* markings. Dynamics include *p*, *mf*, and *f*.

Musical score for Trombone 1 through Trombone 6 (Bass), measures 13 to 18. Includes a *solo* marking for Trombone 2. Dynamics include *mf*, *fp*, and *f*.

37

Musical score for measures 37-42. The score is in 3/8 time and B-flat major. It features six staves: three for the right hand (treble clef) and three for the left hand (bass clef). The first three staves are marked *p*. The fourth staff has a *sim.* marking and a *solo* section starting at measure 40 with a *f* dynamic. The fifth staff has a *p* marking at measure 42. The sixth staff has a *sim.* marking.

43

Musical score for measures 43-48. The score continues with six staves. The fourth staff has a *solo* marking at measure 45. The music is characterized by flowing eighth-note patterns in the right hand and sustained bass notes in the left hand.

49

Musical score for measures 49-54. The score continues with six staves. Dynamics include *p*, *mf*, and *f* in the right hand, and *p* and *mf* in the left hand. The music features more complex rhythmic figures and slurs.