1-1-2011

The Rescuer in Danger: A Scholarly Performance Edition of Franz Xaver Süßmayr's Secular Cantata, Der Retter in Gefahr

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THE RESCUER IN DANGER: A SCHOLARLY PERFORMANCE EDITION
OF FRANZ XAVER SÜSSMAYR’S SECULAR CANTATA,
DER RETTER IN GEFAHR

by

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Submitted in Partial Fulfillment of the Requirements
For the Doctor of Musical Arts Degree in
Conducting
School of Music
University of South Carolina
2011

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FOREWORD

This document is a part of the dissertation requirement for the Doctor of Musical Arts degree in Performance. The major portion of the dissertation consists of four public recitals. Copies of the recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.
ACKNOWLEDGEMENTS

In loving memory of my parents, Arnold L. and E. Marion Nabholz, who taught me the value of life-long learning and hard work; and with grateful affection and thanks to my family, especially my wife, Fran, without whose patience and encouragement this project would never have reached fruition; and with gratitude to Drs. Larry Wyatt and Peter Hoyt, whom I have come to admire as representatives of the highest ideals of music education and scholarship.

Additionally, I wish to gratefully acknowledge the help of several colleagues and friends who provided particular helps in this process: Diana Amos, Robert Cummings and Nico Nabholz for their assistance with German translation; Hans Nabholz and Karl Stenger for their expertise in transcribing *Kurrentschrift*; Ilona Ilinitch Law, who enthusiastically applied her considerable talents and training as grammarian and proofreader; Gerry Szymanski, Digital and Reserve Services Librarian at the University of Rochester; Jennifer Ottervik, Head Librarian, Arthur Friedheim Library, Peabody Institute at Johns Hopkins University; and to the congregation and officers of Christ Church, Presbyterian, Evans, GA, who allowed me to complete my education while they unstintingly supported my work among them.
ABSTRACT

The central objective of this document is the production of a scholarly performance edition of Franz Xaver Süssmayr's secular cantata, Der Retter in Gefahr (1796). The editing was accomplished through careful comparison of the manuscript full score, the manuscript orchestral and choral performing materials used in the first performances, and the published piano-vocal score used by choristers in post-premier performances.

Franz Xaver Süssmayr, whose name is today remembered almost exclusively for his completion of Mozart's Requiem, was a popular and respected Viennese composer in his own right. His opera, Der Spiegel von Arkadien (1794), was performed throughout Europe, and was favorably compared with Mozart's Die Zauberflöte and Don Giovanni. Beethoven and Paganini both composed variations on his themes, and Haydn had copies of some Süssmayr works in his personal library. Today, with a few comparatively insignificant exceptions, his music is unpublished and unperformed.

The document includes a brief biography of the composer, an account of the historical circumstances surrounding the composition and premiere of the work, a detailed description of the sources used with discussion of the editorial process, and information on the librettist and several performers known to have been involved in early performances. The edition itself is included in both full orchestral and piano-vocal formats, in order to encourage performance of this once-popular work. A bibliography and appendices containing an English translation of the libretto and a detailed editorial log are also included.
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CHAPTER 1: FRANZ XAVER SÜSSMAYR (1766-1803)

Before his untimely death, Franz Xaver Süßmayr’s place among the pantheon of eighteenth-century Viennese composers appeared secure. His operas and ballets were popular, enthusiastically received by audiences in the opera houses and concert halls of Europe’s cultural centers. His sacred music would persist in Austrian churches for decades following his demise. However, in our own time Süßmayr is remembered, if he is remembered at all, as the much-maligned amanuensis who completed Mozart’s *Requiem.* Ironically, both his ascent into, and his virtual disappearance from, the enlightened circles of Viennese musical culture are inextricably tied to his sometime teacher and friend, Wolfgang Amadeus Mozart.

Born in 1766, the son of an Austrian choirmaster, Süßmayr received his early musical training from his father. At age thirteen, he entered the monastery school at Kremsmünster where he received general musical instruction, including composition lessons from Maximilian Piessinger and Georg von Pasterwiz.¹ During this time, he also sang and played violin and organ (to what extent there is no conclusive information) at the cathedral. Within a few years, he had composed “several operas that were performed in the monastery theatre.”² Later, in that same decade, he moved to Vienna where he taught music and performed in the Hofburg Chapel choir (*Hofkapelle*) under Antonio Salieri, who directed that

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organization from 1788 until 1824, and with whom he also studied composition.³

Süssmayr’s association with the Mozart family started around 1790 when he began “occasional studies in composition” with Mozart.⁴ He assisted Mozart as a copyist and “almost certainly assisted him composing the secco recitative for La clemenza di Tito.”⁵ Michael Freyhan postulates that Süssmayr may also have been involved in the completion of Die Zauberflöte, particularly the text underlay that made its way into Simrock’s first edition (1814), considered superior to that found in Mozart’s autograph score.⁶ While this remains speculative, it is plausible that the relationship between Süssmayr and the Mozarts was closer and friendlier than Süssmayr’s detractors, or Mozart partisans, might like to admit.

Mozart died on December 5, 1791, and Süssmayr’s completion of the Requiem was delivered to Count Wallsegg approximately three months later, in February, 1792.⁷ When Süssmayr agreed to help Constanze Mozart collect the remainder of the commission, thereby providing desperately needed financial support for her two young children,⁸ he was also under pressure to finish an opera promised to Schichenader no later than May of 1792. This was his Moses oder der Auszug aus Ägypten (Moses and the Exodus from Egypt), premiered at the Theater auf der Wieden on May 4 of that year. Its stage life was brief, although it has been observed that, while it “did not succeed as an opera…it did achieve some success as a cantata.”⁹ Christoff Wolff notes that “in view of the haste in which he was forced to work, his

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⁵ Ibid.
⁸ The youngest son, Franz Xaver Wolfgang Mozart (1791-1844), was only five months old at the time of his father’s death.
achievement is astonishing.”

Süssmayr enjoyed no financial profit from his labors to complete Mozart’s Requiem and, in fact, may have unwittingly destroyed his own reputation for posterity in the process. He has become, to quote Simon P. Keefe, “the doormat on which Mozartists wipe their feet as they enter the shrine to venerate the Requiem.” “In general,” he writes, “they are content to put Süssmayr in a no-win position: when the quality of the final movements of the Requiem is deemed high, they suggest that material by Mozart must have been involved; when the quality is deemed low, they register their disapproval for Süssmayr.” David Black, in a response to Keefe, states, “It is unlikely that Süssmayr’s works will ever overcome the notoriety of their composer and his contribution to K. 626.”

In spite of indications that Süssmayr’s role in completing the Requiem was known in Vienna as early as January 1793, the controversy that tarnished Süssmayr’s posthumous reputation erupted in 1825 when Gottfried Weber “began that famous, indeed notorious attack on the authenticity of Mozart’s Requiem.” Weber “endeavored to prove that the work could not be Mozart’s, as it abounded with faults which it was impossible such a writer could commit. Weber’s article stirred up a violent controversy, which lasted two or three years, and in which many leading musicians took part.”

Contemporary%Pages/Sussmayr_Contemp.htm (accessed January 18, 2011).
12 Ibid.
14 “Mozart’s and Süssmayr’s different contributions were fairly well known at the performance of the Requiem in Jahn’s Hall in Vienna on 2 January 1793, and the news traveled quickly to Munich and Prague, where at the first performance...no secret was made of the fact that the Sanctus was composed by Süssmayr” [Keefe, “‘Die Oechsen am Berge,’” 11].
In all of this, Süssmayr was portrayed as a scoundrel, even including his uncanny imitation of Mozart’s notational script that smacked, to the outraged illuminati, of scandalous forgery. In reality, perhaps their indignation also stemmed from having been so thoroughly taken in for the better part of a generation.

Response to the Requiem from contemporaneous audiences argues against the later vitriol of Weber and others. In fact, the movements that were largely the work of Süssmayr elicited special praise.

The report on the Paris Conservatoire performance in December 1804 recorded that the Lacrymosa, Sanctus, and Agnus Dei were three of the eight movements that had the “greatest effect” on the public; even better for Süssmayr, the Lacrymosa, Benedictus, and Agnus Dei were three among four that made the “deepest impression” at the Leipzig performance in…1806. And the Benedictus was the only portion of the Requiem performed at London concerts in the first decade of the nineteenth century, after the London premier of the entire work at…Covent Garden in 1801.17

As Süssmayr’s posthumous reputation suffered, performances of his music declined and finally came to a nearly complete halt by the end of the first quarter of the nineteenth century. This state of neglect has continued down to our own time. Indeed, it could be argued that these wounds, suffered at the hand of Weber and subsequent critics, proved fatal to the victim’s reputation. Chief among them is the double-edged assertion that Mozart took a very dim view of Süssmayr as a composer and did not count him as a friend. If true, this makes Süssmayr a shameless liar, as he claimed a close student/teacher relationship with Mozart. On the surface, this attack is buttressed by the indisputable fact that Mozart made degrading comments about Süssmayr, as seen in the excerpt below:

In the series of letters from Mozart to Constanze during June and July [1791] he [Süssmayr] is often mentioned in a derogatory way (‘that idiotic fellow’, ‘rough companion’, ‘silly ass’, etc.). Constanze is often instructed to give ‘Snai’ (his

nickname) several boxes on the ear. From these letters it is clear that … the invective hurled at him is very characteristic of Mozart, and not unaffectionate. If he had genuinely despised Süssmayr, he would hardly have wasted so much writing space on him.18

On July 5, 1791, Mozart wrote to Constanze, “Süssmayr is to send me my manuscript of No. 4 and 5 – also everything else I wanted, and is to lick my arse for me.”19 Constanze recalled in a letter written in 1825, “I can still hear Mozart saying, as he often did to Süssmayr, ‘There you stand like a duck in a thunderstorm again – aren’t you ever going to understand?”20

It would be a mistake to assume that Mozart aimed to wound Süssmayr by such comments, as other examples reveal that he reserved such jibes for those he considered close friends. Constanze herself “described Süssmayr as Mozart’s ‘friend and pupil.’”21 It is well known that Süssmayr travelled to Prague with Wolfgang and Constanze in August 1791 where, in all likelihood, Süssmayr assisted in the completion of *La Clemenza di Tito* (K. 621) by composing the *secco* recitatives so that Mozart could concentrate on more important things.22

A reasonable argument can be made that Mozart would not have named his youngest son in honor of someone for whom he had no respect and affection. But an equally persuasive case can be made that young Franz Xaver might have been named in honor of Czech composer/pianist Franz Xaver Duschek (1731-1799) who, with his wife, the singer, Josepha (1754-1824), were good friends of the Mozarts.23 In actuality, as Daniel Leeson points out, the name “Franz Xaver” was common at the time.24

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22 Süssmayr and the Mozarts arrived in Prague on Sunday, August 28.
A particularly sordid theory, advanced by Dieter Schickling and Alan Tyson, proposes that Süssmayr was actually the father of Constanze’s youngest child and that Mozart was fully aware of the situation.\textsuperscript{25} If true, combining the Christian names of her lover and her husband would be evidence of an abnormally dark sense of humor. This idea has come under attack,\textsuperscript{26} and appears the least believable of the theories. Leeson counters with yet another hypothesis that Süssmayr couldn’t be the father because he was homosexual, based on some obscure, even untranslatable, correspondence references and Mozart’s willingness to let Constanze travel with him unattended.\textsuperscript{27}

Given the likelihood that the Mozarts did count Süssmayr among their circle of friends, contrary to present-day claims by his detractors, I concur with Keefe’s call for a sympathetic reconsideration of Süssmayr’s account of the events surrounding his completion of the *Requiem*. Stanley Sadie stated it well in his rebuttal of Maunder’s harsh attacks on Süssmayr’s completion: “He must forgive me if I retain my obstinate preference for a version that originates in the Mozart circle in Vienna, and sounds like it, over one that originates in the late twentieth century, and sounds like it.”\textsuperscript{28} Robert Levin, who himself produced an alternate completion of the work, writes, “Süssmayr’s historical position guarantees him a unique perspective, and no other version of the Requiem can be understood except through what he attempted. This is reason enough to appreciate his work.”\textsuperscript{29}

Mozart’s own estimation of Süssmayr’s skills as a composer is also hotly debated. Once one cuts through the veil of derogatory jibes, there is evidence that Mozart and other

\begin{flushleft}
\textsuperscript{27} Richard Maunder, Stanley Sadie, and Giovanni Da Pozzo, ”Communications,” *Notes* 47, no. 2 (1990): 587.
\textsuperscript{28} Levin, “Colloquy,” 588.
\end{flushleft}
esteemed musicians in Vienna considered Süssmayr to be a composer of substance. Take, for instance, a quote from a letter Mozart wrote to Constanze while she was in Baden with Süssmayr seeking relief from circulation problems in her legs. Immediately after calling him a “full-blown ass,” Mozart writes, “Do urge Süssmayr to write something for [Anton] Stadler, for he has begged me very earnestly to see to this.”

Other notable Viennese musicians honored Süssmayr by borrowing from his compositions, a testament to his considerable melodic gifts. Beethoven composed a set of eight variations on the trio, “Tändeln und Scherzen,” from Süssmayr’s opera, Solimann der Zweite (1799), and Paganini wrote three variations for violin and orchestra, Le streghe, Op. 8, based on an oboe passage from Süssmayr’s ballet Il noce di Benevento (1802).

The Requiem was not the only work of Mozart to be completed by Süssmayr. In April of 1792, he orchestrated, from the composer’s unfinished draft, the horn Concerto in D (K. 412) that Mozart had begun for his friend, Joseph Leutgeb (1732-1811). Interestingly, the incomplete sketches left by Mozart contain numerous ribald performance directions from Mozart to Leutgeb, a close friend, confirming that Mozart’s teasing abuse was a sign of attachment, not disdain.

Following the completion of the Requiem and until his untimely death in 1803, Süssmayr experienced considerable success as a stage composer. He developed a close friendship with Salieri, with whom he studied after Mozart’s death. Salieri, renowned as a teacher of singing, may have helped him refine his skills in writing for the voice, thereby contributing to his success as an operatic composer.

Süssmayr enjoyed stellar success with, Der Spiegel von Arkadien (The Mirror of

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30 Michael Freyhan, Liner Notes, Tausch, Double Clarinet Concertos, Opp 26, 27; Süssmayr, Concerto Movement in D, Leopold Hager (conductor), Helios CDH55188, 1991, compact disc.
Arcadia), an opera in two acts on a libretto by Schikaneder, who also commissioned the work.

At the high point of Der Spiegel von Arkadien there were not a few music experts who even ventured a comparison with Mozart and very generally placed it side by side with Don Giovanni, as the successor to The Magic Flute…. Composed in Vienna in 1794 and premiered there at the Theater auf der Wieden on November 14, the work quickly witnessed further performances in Prague, Weimar, Munich, Salzburg, Paris, and other major music centers.31

Der Spiegel received 26 performances at the Theater auf der Wieden (Schikaneder’s theater) in its first month alone, of which 17 were completely sold out in advance. By 1804, one year after the composer's death, that same theater had logged 113 performances, making The Mirror of Arcadia “one of the greatest box-office successes of the era.”32 The exceptional appeal of the opera kept it in Austrian and German theatres until the mid-nineteenth century.33

Contemporary newspaper reports were effusive in their praise. The Wiener Zeitung wrote of the public response to the opera, “The boxes are always booked for 8 days and everyone drives and runs toward the Wiedener theater. This is proof that Vienna’s audience surely appreciates true contributions. And one can justly say: that this opera is the only of its kind.”34 The report concludes with the highest praise that could be accorded any Viennese composer of the day: “The immortalized Mozart himself would not have written more fitting music had he been in Herr Süßmayr’s place.” Following the 1795 Prague premiere in an Italian translation, the Allgemeines Europäisches Journal “set the

33 Klocker, “Der Spiegel von Arkadien.”
opera on a par with Die Zauberflöte.”\textsuperscript{35} Joseph Richter humorously wrote in his Eipeldauer Briefen that he didn’t need a ticket, “for already one hears the songs from it in every street, and in a few days the tavern musicians will be playing the whole opera to their brethren for a single Kreutzer.”\textsuperscript{36}

This success, along with the influence of his friend and teacher, Salieri, was likely responsible for earning Süssmayr’s appointment as the Music Director at the newly established National-Singspiel Theater in Vienna, a post that he held from the debut performance on May 11, 1795 until his death.\textsuperscript{37}

Also, from this period of popular success comes the focus of this document, his patriotic cantata, Der Retter in Gefahr (1796) on a libretto by Johann Rautenstrauch, the particulars of which are discussed in Chapter Two.

The Wiener Zeitung published the following ode to Süssmayr:

When Mozart died, the genius of the German Singspiel wrapped himself in a shroud of mourning.
Then your strings rang out, and the Singspiel breathes,
Filled with life again,
And with hope that you will be Mozart’s replacement for him.\textsuperscript{38}

History has not fulfilled that hope for Süssmayr. His obscurity has become almost complete with the exception of his controversial work on the Requiem. The only known portrait of Süssmayr, as Kapellmeister of the National Singspiel theater, appears to have been destroyed during World War II, so we do not even know what he looked like.\textsuperscript{39}

The details of Süssmayr’s last days are sketchy and bear a striking resemblance to

\begin{footnotes}
\item[35] Bauman, 2.
\item[36] Ibid., 4.
\item[37] John A. Rice, Antonio Salieri and Viennese Opera (Chicago: University of Chicago Press, 1998), 562. Rice’s date of Süssmayr’s appointment to the post is disputed in the biographical article in the Grove Dictionary of Music and Musicians, where the date “May 1794” is used. Duda dates it to July 9, 1794 but provides no source.
\item[38] Hausner, 78.
\end{footnotes}
those of Mozart. The official Viennese *Magistrat* references Süßmayr’s death in administrative tone: “On the 17th of September, Süßmayr Hr. Franz, Kapellmeister at the Imperial Royal Court Theater, single, born in Schwanenstadt in Upper Austria, residing in House No. 1269 on the Wasserkunstbastei, of *Lungensucht* [pulmonary consumption], 37 years.”

H. C. Robbins Landon noted his death only in passing, while describing the musical goings-on in Vienna during the fall of 1803: “On 17 September, Franz Xaver Süßmayer [sic] died of consumption, in Vienna.” That this promising composer who moved in the enlightened musical circles of Vienna for years passed from the stage at the age of 37 in such an unremarkable way is remarkable in itself.

In contrast to Mozart, it appears that Süßmayr’s creative spark began to ebb in the last months of his life. In spite of the success of his ballet, *Il noce di Benevento* (The Walnut Tree of Benevento) in 1802, a work that remained in the repertoire of German and Italian theaters until around 1835, he was reduced to begging for a performance of his last opera, *List und Zufall* (Cunning and Chance). His hopes of marriage were dashed by his final illness, and he died at his lodgings attended by his older sister, Mary Anna, who had moved in to help with the housekeeping. (While the 1908 Grove edition states that Prince Esterhazy purchased all of his manuscripts from Süßmayr’s “widow,” it apparently was from his sister that they were purchased instead.) In a final, ironic parallel, Süßmayr was buried in a pauper’s grave in the same cemetery, St. Marx, as Mozart.


44 Ibid.
On January 10, 1805, the bulk of Süßmayr’s manuscripts were sold to the Prince Esterhazy from Eisenstadt for 400 Gulden, 22 Kreutzern. In 1949 these holdings were confiscated from the family by the Communist government, later to be placed in the National Széchényi Library in Budapest, Hungary, where they remain to the present time.\textsuperscript{45}

\textsuperscript{45} Hausner, 123.
CHAPTER 2: THE PREMIERE AND A SURVEY OF THE WORK

The Premiere

H. C. Robbins Landon, in his monumental work on the life of Haydn, paints the political backdrop against which *Der Retter in Gefahr* entered the Viennese scene. Napoleon was on the march, having been appointed Commander-in-Chief of the French army in Italy on March 2, 1796. “Napoleon started his campaign on 12 April and won one smashing victory after another: Montenotte, Dego, Millesimo, and Mondovi. He defeated the Austrian army, separated it from its allies, the Sardinian army, and started to March [sic] on Turin.”

Landon continues,

While Haydn was at Eisenstadt, war fever gripped Vienna…. The Viennese Volunteer Corps (Wiener Freiwilligen-Korps) was now mobilized, and money for it raised by concerts which included a new patriotic Cantata by Rautenstrauch entitled *Der Retter in Gefahr* [The Savior in Distress], music by Mozart’s pupil Franz Xaver Süssmayer, and Haydn’s ‘Surprise’ Symphony (‘Symphonie mit dem Paukenschlag’). The *Wiener Zeitung* of 24 September informs us:

On Wednesday the 21st inst., was repeated, at the general request, the well-known Cantata, *Der Retter in Gefahr*, in the Imperial-Royal large Redoutensaal, for the benefit of the Viennese Volunteers, and once again received with the unanimous and most fervent satisfaction. The Symphony by Hr. Joseph Haiden [sic], with which this Academy was opened on the 19th inst., also served to begin this time…

Süssmayr’s cantata continued to be paired with Haydn’s “Surprise” Symphony in subsequent performances, with the popular symphony serving as a prelude to the central featured work, *Der Retter in Gefahr*, a programming structure common at the time. Viennese

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47 Ibid., 111.
concerts “almost invariably…opened with a symphony or overture…, which signaled that the concert had actually begun and gave the audience a chance to quiet down.” One might hope that the esteem in which Haydn was held by the Viennese public might have saved his Symphony from the fate described by a critic bemoaning the prevailing Viennese concert etiquette: “First a quartet or a symphony, which basically is viewed as a necessary evil (you do have to start with something!) and therefore to be talked through.” However, we read that on a similar occasion even Haydn was subjected to this treatment: “The concert opened with a Haydn symphony which, as usual with the opening pieces of concerts, was only half heard.”

Landon goes on to recount that *Der Retter in Gefahr* was repeated on October 4 and November 15 and that the performances spread by popular demand to Wiener Neustadt (a city south of Vienna). The concert first held there on October 15 was repeated on October 29 to celebrate the Empress’s name-day.

Henry Hausner’s description of the premiere provides additional information:

Süßmayr achieved a sensational success in 1796 with his patriotic cantata, “Der Retter in Gefahr,” which he composed on a text by Johann Rautenstrauch. He really had success on success…. It was performed at the invitation of the Emperor Franz…by the German opera company [Deutschen Opern gesellschaft] and orchestra of the Court Theater [Orchester des Hoftheater].

He continues, quoting from Joseph Richter’s *Eipeldauer Briefen*:

If the composer [Süssmayr] were my mortal enemy, I would still have to admit that I’ve never in my life heard more beautiful music. The whole room has been illuminated by many hundred lights, paid for by a wealthy, patriotic man. Over 3,000 people attended.

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49 *AmZ*, October 22, 1800, col. 65 (V/3), quoted in Morrow, 143.
51 Hausner, 84.
52 Ibid.
With seating for approximately 700 it is unlikely, even impossible, that over 3,000 people attended the premiere. Richter was either engaging in hyperbole or perhaps he meant that over 3,000 attended the series of performances. Erich Duda opts for the former, stating that “even if the Große Redoutensaal had seats [for] only about 700 persons, at the performance of *Der Retter in Gefahr* there [were] more persons, but likely not 3,000.”

Richter next turns to a description of the cantata’s overture:

> When the overture finally began, the room came alive! The overture gave a representation of a terrible siege. One could hear canons booming, guns cracking, shells whistling through the air; all represented so naturally by the music that you’d think the French were standing before the city gates!\(^{54}\)

The impact on the Viennese audience is perhaps best summed up by another quote from the *Eipeldauer Breifen*. “In the final chorus, with which all sang along, the enthusiasm grew so powerful that some climbed on their seats, waving their hats, crying, “Long live the Emperor!”\(^{55}\)

**What’s In a Name**

The names for the characters in *Der Retter in Gefahr* were chosen by the librettist, Johann Rautenstrauch, and were published in the libretto. While the men’s roles are anonymous in nature (“A Young Man” and “The Second Young Man”), the three sopranos are assigned names laden with significance to the contemporary audience. “Genius des Vaterlandes” (Genius of the Nation), or “Genius,” likely represents the intelligentsia and aristocratic class. “Deutsche Frau” (German Woman), or “Ein Deutsch,” probably embodies the solid working class of the cities; and “Landmädchen” (Country Girl) takes the part of the

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\(^{53}\) Erich Duda, “Der Retter in Gefahr,” e-mail message to author, April 16, 2011.

\(^{54}\) Hausner, 85.

\(^{55}\) Ibid.
common folk who work the land. Peter Hoyt postulates that one of the challenges facing the Austrian government in preparing to defend against foreign aggression would have been bringing together the disparate parts of a stratified society. Presenting all three classes singing off the same page of music, so to speak, would help to accomplish that necessary goal. While Rautenstrauch offers no explanation of his character’s names in the libretto, none would likely have been necessary at the time.

Some Assembly Required

*Der Retter in Gefahr* was not composed in a sudden rush of creative fervor. In fact, only six of the fifteen movements were newly composed for the 1796 premiere:

- No. 1, the substantial overture and the opening chorus which flows from it;
- Nos. 4 and 5, the recitative and aria for baritone with men’s chorus;
- Nos. 10 and 11, the aria and recitative for tenor;
- No. 14, the recitative leading into the Schlusschor.

The rest of the work was adapted from previously composed material. In the remainder of this chapter I will trace the lineage of each movement and point out important structural features.

To place the assemblage of the cantata into chronological order, we must begin at the end, with the Schlusschor, composed in 1794 on a text by Franz Niemetschek (František Petr Němeček) as a birthday song for Francis II, the last Emperor of the Holy Roman Empire. Duda relates:

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56 Peter Hoyt, e-mail message to author, August 06, 2010.
58 Francis II ruled in this capacity from 1792 until the Empire was dissolved in 1806.
On the occasion of the performance of this song in the presence of Her Royal Highness, the Archduchess Maria Anna Ferdinanda, Süßmayr was honored by a speech from the Rector of Prague University, Aegid[i]us Chladek,\textsuperscript{59} and the Archduchess handed him a gold box.\textsuperscript{60}

Süssmayr used this same music as the Schlusschor for a one act political opera, \textit{Die Freiwilligen: Ein Gemälde der Zeit}\textsuperscript{61} (The Volunteers: A Painting of the Time), that premiered in the Kuarntnertheater at Vienna on September 27, 1796, a mere eight days after \textit{Der Retter in Gefahr}. Henry Hausner asserts that a gold box was presented following that performance as well:

Each attendee is given a copy of the final chorus, so that the people can sing some verses. Süssmayr conducted this performance and the people cheered him. Kaiser Franz called the composer to his box and handed him, in the presence of the Empress, a gold box. It was the greatest honor the Süssmayr had ever been given. How must he have felt at that time, the quiet son of Schwanenstadt?\textsuperscript{62}

Whether there were two gold boxes or one is debatable, but the music that prompted the reward is the same in both accounts. With or without gold boxes, Süssmayr used the catchy tune repeatedly in his compositional output during 1794 and 1796. After its rewarding advent as a birthday song he reissued it almost immediately that same year in form of a “National Song of Bohemia.” In all, he utilized it five more times with both secular and sacred texts.

\textsuperscript{59} (1743-1806).
\textsuperscript{60} Erich Duda, \textit{Das Musikalische Werk Franz Xaver Süßmayrs: Thematisches Werkverzeichnis (SmWV) Mit Ausführlichen Quellenangaben Und Skizzen Der Wasserzeichen}, trans. Mark Nabholz (Kassel: Bärenreiter, 2000), 198.
\textsuperscript{61} On a libretto by Johann Gottlieb Stephanie the Younger (1741-1800), who also was librettist for Mozart’s \textit{Die Entführung aus dem Serail} (1782).
It should be noted that such recycling was quite common at the time. A parallel example is Haydn’s familiar national hymn, *Gott erhalte Franz den Kaiser* (God Save Emperor Franz), written for the Emperor’s birthday in 1797 and then reworked by the composer at least three times. One noteworthy example is his use of it as the thematic basis for his string quartet Op. 76, No. 3, the “Emperor.” It is today the tune for the German National Anthem, *Deutschland, Deutschland, über alles* (Germany, Germany, over all), and prominently figures in most Christian hymnbooks under the name “Austrian Hymn.”

A published version of the Schlusschor from *Der Retter in Gefahr* with a keyboard reduction of the orchestral parts is inserted into the manuscript of the work, the only representation of the Schlusschor to be found in the full score. It contains just the first of the seven verses, with the performance marked out in the following pattern:

A  “A4” (4 measures) “May our alliance be firmly bound; God of fate, hear us;”

B  “Solo” (T/B, 8 measures) “Let us be faithful comrades in arms, and fight undauntedly for our homeland’s rest!”

C  “A4” (4 measures) “May our alliance be firmly bound; God of fate, hear us;”

A’ “Volk” (6 measures) “May our alliance be firmly bound; God of fate, hear us.”

It is reasonable to assume that the “A4” indicates the Chorus and the “Volk” as an

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63 Compiled from Duda, *Das Musikalische Werk*. 
invitation to the audience to join on the last phrase of each verse, just as they reportedly did with the same music a week later in *Die Freiwilligen*. It is also reasonable to speculate that the published single-page copy that survives in the full score is in fact one of the copies distributed to the audience.

Süssmayr’s recycling was not limited to the Schlusschor. All three of the soprano recitatives and arias were interpolated from an earlier cantata, dating from December 1795. The “Carolina” Cantata, SmWV301, was written to celebrate the birth of the Archduchess Carolina and some recent Austrian military victories. Composed on an Italian libretto by a Count Giovanni Arrivabene, it was performed again in 1796 at the monastery in Kremsmünster, with a new text to celebrate the Abbott’s 80th birthday. The piece calls for three soprano soloists (“Fama,” “Pastorella,” and “Pallade”) and an orchestra of 1 flute, 2 oboes, 2 English horns, 2 bassoons, and 2 horns, with strings. Each soprano sings a recitative and aria, and the work concludes with the soloists combined in a recitative and trio.

In their new context, the names of the soprano characters were changed. “Fama” became “Genius,” “Pastorella” became “Landmädchen,” and “Pallade” became “Deutsche Frau.” Fig. 2.2 illustrates how the music of the “Carolina” Cantata was assimilated into the new whole.

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64 From the manuscript cover page: “Per la nascita d’una Seconda Reale Arciduchessa // Nella fausta circostanza // di piu vittorie // riportate dale Armi Austriache.”
65 Not to be confused with the aristocrat of the same name (1787-1881) who would have been eight years old at the time of this cantata’s composition.
66 Johann Winterberger, *Franz Xaver Süssmayr: Leben, Umwelt Und Gestalt* (Frankfurt Am Main: Opus, 1999), 143.
Getting Started

In her excellent book, *Concert Life in Haydn's Vienna*, Mary Sue Morrow points out that candles could not be dimmed to alert the audience that the program was about to begin. Nor was there a dramatic entrance of a baton-wielding conductor. She notes that “The symphony’s function as a concert-opener naturally influenced style to a certain extent – loud opening chords get attention better than a quiet melody.”\(^67\) Not only was the second movement of the opening Symphony punctuated by loud chords, but Süssmayr built the same feature into the opening section of the cantata with 25 measures of introductory material in the key of C that reappears nowhere else in the work, punctuated with four loud, long chords, as shown in Figure 2.3.

\(^{67}\) Morrow, *Concert Life in Haydn's Vienna*, 142.
Following those introductory measures, we see the first appearance of a recurring theme in the minor mode, shown in Figure 2.4.

Upon the conclusion of this “A” theme, a jaunty military march breaks out, also music that recurs nowhere else in the work. This march became so popular that it was excerpted and frequently performed as a stand-alone piece under the title “March for the Student Volunteers” (SmWV 426).
An extended trumpet fanfare bridges back to the “A” material, following which the choir enters with the “A” theme serving as an accompaniment figure and unifying factor, as seen in Figure 2.6.
No. 1 concludes on the dominant, resolving to the home key of C Major at the start of the interpolated recitative that follows. It is worth noting that the recitative, No. 2, has an unusually lengthy orchestral introduction of 41 measures because in the “Carolina” Cantata those bars served as an introduction to that earlier work.

A Problem of Interpolation

For the most part, the borrowed material from the “Carolina” Cantata transferred quite smoothly into the new work, with the original Italian text crossed out and the new German text inserted. However, the first aria, No. 3, presented some textual problems that required a significant cut, as illustrated by the excerpts below. The lack of a contemporaneous explanation makes assertions speculative, but it may be that sustaining the word “Kam–” through the coloratura, with a phrase closure on “pf” was viewed as unattractive. The cut sections in the full manuscript and in the orchestral parts are covered with blotter paper, indicating that the cuts were made after the parts were copied for performance. The engraved piano-vocal score, published in Vienna before the end of 1796, also includes the cut material, suggesting that it may have been in production using the uncut
score. It is important to note that Gassmann’s part book retains the cut material, with no indication that it was to be removed, lending credence to the argument that the cut material was performed at least in the premiere and probably for some time after. In fact, it is possible that the revision was made as late as 1800 (see page 58). The original uncut version is shown below:

Fig. 2.7. No. 3, “Carolina” Version, mm. 50-63

By comparing Figs. 2.7 and 2.8, we can see that in order to excise the coloratura that begins in measure 55, Süssmayr rewrote the vocal line beginning in measure 52. The resulting cut removed six bars both here and in the *da capo.*
The Remaining Movements Described

An energetic recitative (No. 4) sung by the bass (Ein junger Mann) on a text that speaks of “fire in the bones,” “righteous fury,” and longing to be in tumult of the coming battle to “avenge Germany’s humiliation,” cadences in A minor, a dominant function setting up No. 5 in D Major. Placing the bass soloist in dialogue with a two-part male chorus, this aria borrows much from the German folk song genre, as evidenced by the resolute duple meter and the simple, repetitive melodic/harmonic structure of the opening section.

The “B” section (mm. 29-70) modulates predictably to the dominant, retaining the dotted rhythm kernel of the opening folk tune. This portion is sung by the baritone soloist with just one interjection of the chorus: when asked, “Will you let the enemy enslave you?”,

<table>
<thead>
<tr>
<th>A Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 mm</td>
</tr>
<tr>
<td>A (V)</td>
</tr>
</tbody>
</table>
the men respond emphatically, “Nein! Nein! Wahrlich Nein!” (No! No! Surely no!). The return to the “A” material and the home key at m. 70 provides a nearly exact repetition of the opening, with one exception: what was introductory material in the initial statement is here placed at the end as a postlude, reinforcing one more time what was undoubtedly one of the most hummable melodies in the cantata. The orchestral part books include an alternate ending, and both have been included in this edition. The first, 11 measures long, appears in the manuscript score, recapitulating the primary theme as described. The alternate ending, 8 measures in length, revisits an accompaniment figure from the “B” section instead. There is no indication which version was used in the premiere, except that the surviving bass part book includes only the alternate. The published piano-vocal score follows the first version.

No. 6, the recitative sung by “Deutsche Frau,” includes two brief, lovely orchestral interludes that feature the first violins. The form of No. 7, Deutsche Frau’s aria, falls into four sections and is through-composed:

![Fig. 2.10. No. 7, Section Chart](image)

The orchestral part books show that Section C (m. 73-116) was at some point cut in its entirety, but this cut was apparently made during rehearsal as the markings are in pencil, not covered with blotter paper, as in No. 3. All of the major motives of the aria are preserved

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68 This aria also appears in SmWV 309, a collection vaguely titled “Six Numbers of a Cantata,” identified by Duda as having been composed “between 1796 and 1800 in Vienna.” Here the aria appears minus the Men’s Chorus and sung by a character named “Tyroler.” This character also appears in Süssmayr’s later collaboration with Rautenstrauch, *Der Kampf für den Frieden*, SmWV 307. Whether SmWV 309, No. 5 might have also been reused in a performance of SmWV 307 is speculative, but not outside the realm of possibility.
because they are repeated in the C’ section, but the elaborative aspects of the C section are lost in the cut. The cut material has been included in both the orchestral and piano-vocal scores because it is impossible to determine with certainty what prompted the cut or whether the composer desired it to be permanent.

No. 7 also contains an attractive English horn solo that undoubtedly benefited from Philipp Teimer’s skillful playing at the premiere. While it is tempting to think that the part was written especially for him, it existed in the original “Carolina” Cantata. Therefore it is unlikely, though not entirely implausible, that he was the intended artist.

Fig. 2.11. No. 7, English horn solo

The Violino Primo book belonging to Joseph Scheidl includes an alternate version of this aria in another copyist’s hand in which a solo violin plays the part, otherwise assigned to the solo English horn, an octave higher. This solo violin part does not appear in the composer’s score, and it is followed immediately in Scheidl’s part book by the English horn
version. The alternate version was likely inserted for a subsequent performance that lacked an English horn. The *Violino Principale* part may be seen in the brief excerpt below.

Fig. 2.12. No. 7, Solo Violin Alternate Version

![Image of music notation]

The Recitative and Trio that are inserted as Nos. 8 and 9 in *Der Retter in Gefahr* served as the finale in the earlier “Carolina” Cantata. The recitative allows each of the three sopranos to contribute a statement leading into the ensemble piece, and Deutsche Frau’s line includes the text from which the title of the cantata is drawn:

**Genius:** You honest, brave nations who live on in the vast imperial heritage!

On! Guard your property, and safeguard your ancient glory.

**Deutsche Frau:** Austrians have always been a warrior band with great courage in the battle of the rescuer in danger [“der Retter in Gefahr”];

**Landmädchen:** and this courage inspires them today.

The string part books include an alternate text of unknown provenance that does not appear in the vocalists’ part books, the published piano-vocal score, the composer’s manuscript or the published libretto; it may have been part of the adaptations that purportedly took place around 1800 (see page 58). Other than the text and some modest adaptation of the
vocal line to accommodate the differences, the accompaniment is unaltered.

The trio for three sopranos that follows, 111 measures in C major, *Allegro moderato*, compares favorably to the trio for female voices from Act 1, Scene 1, of Mozart’s *Magic Flute* and demonstrates the craftsmanship and charm of which Süßmayr was clearly capable. The voices are often paired, with two voices supporting a third solo line within the ensemble, a feature that also bears comparison to the *Magic Flute* trio.

Fig. 2.13. No. 9, *Der Retter in Gefahr*, Trio Excerpt
Nos. 10 and 11 were considered the “favorite aria” from the work, with good reason. The text is highly emotive: the recitative presents a young man ready to leave behind a wife and two young children to go and defend the Fatherland because he “does not love his country less.” The solo clarinet part written for Anton Stadler figures large in both the recitative and aria. The recitative, 43 measures in length, dedicates over 60% of its content to

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69 This excerpt is based on the Simrock piano-vocal score, arranged by Friedrich Eunike and published in Bonn, c. 1793.

providing the famed clarinetist an opportunity to demonstrate his remarkable technique.

The shape of the aria is outlined in the chart below:

**Fig. 2.15. No. 11, Form Chart**

<table>
<thead>
<tr>
<th>A Section</th>
<th>B Section</th>
<th>A' Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>(4/4, Allegro)</td>
<td>(3/4, Poco Adagio)</td>
<td>(4/4, Allegro)</td>
</tr>
<tr>
<td>25 mm.</td>
<td>62 mm</td>
<td>17 mm.</td>
</tr>
<tr>
<td>Bb major cadence V7/V</td>
<td>F major I (V of Bb)</td>
<td>Bb major cadence I</td>
</tr>
<tr>
<td>INTRO</td>
<td>ARIA</td>
<td></td>
</tr>
</tbody>
</table>

The aria text is a continuation of the tender poetry begun in the recitative:

Vainly you stretch out your little hands after me;

In vain is your crying;

I should – I must – be on my way.

Beloved of my soul!

You my children, farewell! Etc.

The text, Stadler’s sensitive playing, and the tenor’s warm middle range (the highest note is B-flat4, but the bulk of the piece rests a fourth lower) doubtlessly conspired to melt the hearts of the distraught Viennese in what is arguably the tenderest portion of the work.

Beginning in C major the next recitative, No. 12, sung by Landmädchen, calls the women of Austria to stand bravely with their men who will carry out great exploits to save the nation. A cadence on D Major prepares the way for her G Major aria, No. 13, a folk-like *Andante* in 2/4 time that is reminiscent of No. 5. The regular pattern of four-bar phrases and the symmetrical balance of cadential question-and-answer produce an ABA form without surprises and yet filled with interest. There is a brief but lovely duet between the flute and singer:
This use of the flute evokes a pastoral scene, appropriate in an aria sung by the “country girl.”

The final recitative, No. 14, serves as a bridge from the key of G Major back to the cantata’s home key of C Major. The task is accomplished in 15 measures sung by the first Young Man, on a text calling his countrymen to gather around, join hands, look to heaven with thanks for a good Kaiser and strong government. Thereupon follows the Schlusschor, which was described earlier in this chapter.

Because its genesis can be traced so clearly through the extant sources, Der Retter in Gefahr is an illuminating example of a single-composer compilation work from the late eighteenth-century Viennese School.
CHAPTER 3: BIOGRAPHICAL SKETCHES OF PERSONS SIGNIFICANT TO THE COMPOSITION AND PREMIERE OF “DER RETTER IN GEFAHR”

The premiere of *Der Retter in Gefahr* was a benefit event and the participants received no remuneration for their services. The occasion included many top-tier Viennese performers of the time who were affiliated with the new German Opera Company (Deutschen Operngesellschaft) formed in early 1795 by order of Kaiser Franz II, of which Süssmayr was Kapellmeister. Joseph Scheidl, the principal violinist, was a member of the Hoftheater orchestra (Orchester des Hoftheaters), and Hausner indicates that the rest of that orchestra participated as well.71

This chapter provides biographical data on all identifiable performers who participated in the premier or immediate subsequent performances. With the exception of one singer whose involvement is confirmed from another source, their names appear on the surviving orchestral and vocal part books.

**The Librettist**

Johann Rautenstrauch (1746-1801) was a prominent Viennese poet and “controversialist”72 who championed the political and social reforms of Joseph II; thus, his poetic output tilted heavily toward the political. He authored plays, his most successful being a 1773 comedy, *Der Jurist und der Bauer* (The Lawyer and the Farmer), that was “popular

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not only in Vienna, but at almost all theatrical centres in Germany: Mannheim, Berlin, Hamburg, Weimar.”  

Perhaps because of his commitment to advancing Joseph’s political and social reforms, Rautenstrauch “cannot claim any particular prominence in the literary movement of his time.” Yet, although he was not a significant literary figure, he was an important agent of the state. Marie Antoinette’s visit to Strassburg in 1770 occasioned his composition of the poem *Der glücklichste Frühling* (The Happiest Spring) in honor of her visit, “which received a prize and, printed on satin, was presented to the princess.” He also composed a collection of war songs entitled *Kriegslieder für Josefs Heere* (War Songs for Joseph’s Army) in 1778, “called forth by the then threatening war of the Bavarian Succession.”

Rautenstrauch’s comedies followed French models and traditions, and so it is not entirely surprising that he was responsible for translating Beaumarchais’s comedy *Le mariage de Figaro* from French to German at the request of Schikaneder, who planned a performance on February 3, 1785. The performance was cancelled by order of the state Censor, but the book was approved for printing instead. Rautenstrauch “mentioned the prohibition in his forward to the book, which he dedicated to the memory of the two hundred ducats he had lost thereby.” His translation became an important link to one of Mozart’s most popular operas, *The Marriage of Figaro*:

[Mozart] probably was familiar with the German translation by Johann Rautenstrauch, which appeared in Vienna in February 1785 and was the textual basis for Schikaneder’s planned presentation. The emperor’s displeasure caused its performance to be forbidden, but the theater text was allowed to be published and

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73 Ibid, 72.
74 Ibid.
75 Ibid.
76 Ibid.
77 Ibid.
through it Mozart may have first become aware of the play. Rautenstrauch’s translation (by 1785, at least 5 had appeared) slightly cut and revised the original. It was published, without Beaumarchais’s preamble, under the title, “Der närrische Tag oder die Hochzeit des Figaro,” Wien 1785.79

Süssmayr and Rautenstrauch collaborated on another cantata in 1800, which was not nearly so successful as *Der Retter in Gefahr*. Landon quotes from the diary of Beda Plank that, at 7 p.m. on Christmas Day, he attended a performance in the same hall (Grosser Redoutensaal) of *Der Kampf für den Frieden*, (The Battle for Peace): “The music is particularly beautiful: too bad that it did not, in view of the present troubled times, make the expected effect.”80

The nameless reviewer for the *Allgemeine musikalische Zeitung* (hereafter, *AmZ*) was more harsh:

One can pay every respect to the really good music, but what can be said about a text like this one? And what can one feel but disgust, if one is not so fortunate as to be able to laugh at such things? A chorus “of mixed peaceful peoples” begins as follows:

God what a pity! He laments still
the accursed war—
Then the “Leader of the People” [Volksvorsteher] comes forth with his appeal, enjoining them,
You must have been publicly advised
To give weight to the negotiations
One must stay armed for combat . . .
So then the people cry:
Yes, yes, we are ready
To take on the fight.81

It seems that Rautenstrauch’s political rhetoric may have been wearing thin with the Viennese public, at least those who attended concerts, perhaps due to the “present troubled times” referenced by Plank. The primary issue was the constant threat posed by Napoleon,

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but a burgeoning and incoherent Austrian governmental bureaucracy, a proliferation of regulations and lawyers to interpret them, and heavy taxes to fund the war effort contributed to a populace on edge. While Joseph II’s reforms in the preceding decades brought increased tolerance between Protestants and Catholics, most of his attempts to streamline the operations of government failed, and his successors, Leopold II (1790-1792) and Francis II (1792-1806), fared no better.

It is interesting to note that in the midst of visceral attacks on Rautenstrauch’s libretto for this later work, the reviews give high marks to Süßmayr’s music. Likewise, the nature of their statements seems to indicate that they were concurring with popular opinion.

**The Singers**

Many of the surviving choral books display names in a variety of hands, nearly all of which are undecipherable. However, with one exception the books used by the soloists are clearly identified, for the most part in the copyist’s hand, indicating that the selection and contracting of soloists was concurrent with the part book preparation.


**Therese Gassmann** (1774-1837), coloratura soprano, premiered the role of “Genius.”

She was the youngest daughter of Florian Leopold Gassmann (1729-1774), a prominent

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83 Ibid., 355.
Viennese opera composer and teacher of Antonio Salieri (1750-1825). In turn, Therese and her older sister, Anna (1771-1858), were both vocal students of Salieri, who was renowned as a teacher of coloratura. Salieri provided oversight for the sisters’ operatic careers out of respect for their father and hired them into the court opera system in 1790.\textsuperscript{84} Therese enjoyed the more substantial career, making her name in Mozart's operas, particularly distinguishing herself as the Queen of the Night in \textit{Die Zauberflöte} when it reached the court theaters at the beginning of the nineteenth century.\textsuperscript{85} Why it took ten years for Mozart’s \textit{Singspiel} to appear in the court theaters is explained succinctly by John Rice in his excellent volume, \textit{Antonio Salieri and Viennese Opera}:

The court theaters presented no operas in German, as far as we know, during the early 1790s. But they came under increasing pressure to do so. \textit{Die Zauberflöte}, which continued to draw crowds to Schikaneder’s Theater auf der Wieden throughout the decade, enhanced the popularity and prestige of German opera. Nationalistic and patriotic feelings aroused by war with France also favored opera in German and fed an anti-Italian current in Viennese popular opinion. Writing of Viennese opera in a Berlin journal in 1793, an advocate of German opera put the debate in nationalistic terms by accusing Prince Rosenberg, director of the court theaters, of being a “sworn enemy of the Germans” who “cannot bear to hear anything that is not Italian.”\textsuperscript{86}

The only known portrait of Therese Gassmann shows her costumed as Queen of the Night. Her other Mozart roles included the Countess in \textit{Marriage of Figaro} and Elvira in \textit{Don Giovanni}.

\textit{Der Retter in Gefahr} was not Gassmann’s only venture with Süßmayr. She participated in the premier of his opera, \textit{Soliman der Zweite}, 1800, and his less successful patriotic cantata, \textit{Der Kampf für den Frieden}, 1801. Gassmann also sang solo parts in some of Haydn's late works in collaboration with the venerable composer: \textit{The Seven Last Words},\

\begin{flushright}
\textsuperscript{84} Albrecht, \textit{Music in Public Life}, 43f.
\vspace{0.2cm}
\vspace{0.2cm}
\textsuperscript{86} Ibid., 562.
\end{flushright}
Mass in Time of War,\textsuperscript{87} and at least one of his Masses.\textsuperscript{88} Though it is not identified, it was possibly the Schöpfungsmesse since the referenced performance was scheduled after Easter, 1801, the year of its composition.

The AmZ reported that Gassmann “has a beautiful, consistent voice, but is somewhat clumsy, both in her singing and in her acting. Her strength is in the bravura aria, in which she is quite successful, but she often sings out of tune. She has very little knowledge of the theater.”\textsuperscript{89} To balance the scales, Landon records from Rosenbaum's diary that following Therese's performance as Queen of the Night on February 23, 1801, “Mme Mozart sent word to Th— that in \textit{Die Zauberflöte} Th— had offered her the fullest compensation for all the suffering with regards to her husband's musical talents.”\textsuperscript{90}

In 1800, Gassmann married Karl Rosenbaum, secretary to prince Nicholas Esterhazy. The prince, after initially giving his blessing to the union, opposed the marriage to the point that Rosenbaum was forced to resign his post in order to proceed. About a decade later, Rosenbaum was involved in what Landon refers to as, “one of the most horrendous and audacious thefts in Vienna's history,”\textsuperscript{91} the stealing of Haydn’s head for the purposes of phrenological study. While she had no direct role in the exhumation, decapitation, and debridement, Therese purportedly had a glass case made and proudly displayed the skull during musical events in their home. Surprisingly, the Prince didn’t discover the theft until 1820, when he ordered Haydn’s remains moved to Eisenstadt, whereupon Therese helped her husband hide the skull in a mattress when their house was searched by Esterhazy’s agents.

Anna Tepser [Ascher] (dates unknown) premiered the second soprano role of

\begin{footnotesize}
\textsuperscript{87} Landon, \textit{Haydn: Chronicle and Works}, vol. 5, 262.
\textsuperscript{88} Landon, \textit{Haydn: Chronicle and Works}, vol. 4, 27.
\textsuperscript{89} \textit{Allgemeine musikalische Zeitung}, vol. 3, quoted in Albrecht, \textit{Music in Public Life}, 46.
\textsuperscript{90} Landon, \textit{Haydn: Chronicle and Works}, vol. 4, 27.
\textsuperscript{91} Landon, \textit{Haydn: Chronicle and Works}, vol. 5, 388.
\end{footnotesize}
Landmädchen. She appears in the list of German Opera singers from 1795 along with the rest of the soloists who assisted in the premiere of Der Retter in Gefahr. She made her debut with that company on December 15, 1795, in a brief revival of an earlier production of a Gluck opera. Carol Albrecht points out that Tepser was a colleague of Magdalena Willmann in Bonn and her appearance on the payroll of the German opera company may indicate that the two were a “package” from Bonn.

She married on September 13, 1796, just the week prior to her participation in Der Retter in Gefahr, and thereafter sang under her married name, Ascher. As Mlle. Ascher, she enjoyed a busy career:

In 1799 and 1800 she held roles in six German and seven Italian productions, including Mozart's Don Juan (Zerlina); Winter's Das unterbrochene Opferfest; Süssmayr’s Der Marktschreyer (as Liese, the only female character) and Solimann der Zweite; Wranitzky's Der Schreiner; Paer's Il principe di Taranto and Camilla; and Paisiello's La molinara.

The commentator for the AmZ of October 22, 1800, gives a mixed appraisal of her talents, Madame Ascher, who sings secondary roles with the Italian and German opera companies, likewise does not understand how to make good use of her exceedingly pretty voice.

This reference may shed light on why the ornamentation for the concluding bars of the recitative (No. 8) preceding the Trio (No. 9) is written out in pencil in Tepser’s part book. Ignaz Castelli records that she was known for coquettish soubrette roles, at which she was “not bad,” and that she possessed a corpulent figure ("üppige Gestalt").

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92 Johann Winterberger, Franz Xaver Süssmayr: Leben, Umwelt Und Gestalt (Frankfurt Am Main: Opus, 1999), 135, 136.
93 Albrecht, Music in Public Life, 64.
96 Ibid.
97 Ibid., p. 65.
98 I. R. Castelli, Memoiren meines Lebens, (Munich, G. Müller, 1914), 222.
Magdelena Willmann (1771-1801\textsuperscript{99}), soprano, sang the third (and lowest) soprano role, Deutsche Frau. Her part book is not included in the National Széchényi Library collection and likely has not survived, but her participation is confirmed in the Wiener Zeitung review. Her name does appear in Therese Gassmann’s (Genius) partbook, at the beginning of No. 8 (Recitative: *Ihr biedre tapsre Nationen*). Here we find her name jotted across the top of the page, scratched through, and “Deutsche Frau” written in pencil, perhaps to avoid confusion in a later performance. More conclusively, her name also appears in the Tamburo Militare part book where the player neatly wrote the soloists’ names next to the movements in which his part was Tacet: “No. 4 Madame Willmann.”

The Willmann family was musical; her father, Johann Ignaz (1739-1815), was an accomplished flutist and cellist, but was also a violinist in the court orchestra at Bonn.\textsuperscript{100} Her older brother, Maximilian (1767-1813) was a cello prodigy and a member of Schikaneder’s orchestra at the Theater auf der Wieden in Vienna,\textsuperscript{101} an older sister, Walburga (1769-1835), was a virtuoso pianist, and considered one of the best students of Mozart;\textsuperscript{102} and her younger brother, Karl (1773-1811), was a violinist.

Magdelena moved to Vienna with her family in 1794 at the invitation of Peter von Winter (1754-1825), composer and impresario from Munich who was organizing a season of operas in Vienna.\textsuperscript{103} She joined the German Opera company in 1795. Previously, she was a prominent singer at the National Theater in Bonn, where, before her twentieth birthday, she

\textsuperscript{99} *Biographisches Lexikon des Kaisertums Österreich*, lists Willmann’s dates as 1775-1802.
\textsuperscript{100} Albrecht, “Before the Immortal Beloved,” 2.
\textsuperscript{101} Ib.\textsuperscript{d}
\textsuperscript{103} Martial Douël and Fred Rothwell, “Beethoven’s ‘Adelaïde’” Musical Quarterly 13, no. 2 (April 1927): 211.
was considered “one of the most highly esteemed artists,” whereby she “had the opportunity to learn principal roles in the very latest popular repertory.” Her voice was described as “so wonderfully deep and of rarest charm…a lyric artist who left nothing to be desired.” Ignaz Castelli describes her as “a pretty, but somewhat thin woman.” More lavish praise is found in other sources, and her beauty no doubt contributed to her stage appeal.

Magdalena was an acquaintance from Beethoven’s youth in Bonn. Her brother, Max, played cello in the court opera orchestra “alongside ‘violet’ Ludwig von Beethoven.” When they reconnected in Vienna, Beethoven became infatuated with Willmann, and likely composed his “Adelaide” for her. Unfortunately for Beethoven, Magdalena proved just as unattainable as his fictional Adelaide. When he proposed marriage, she turned him down because, as she told her niece shortly before her untimely death, “he was so ugly and half crazy.”

Magdalena was apparently more than a casual acquaintance of Süssmayr. When she married a merchant named Galvani in 1799, Süssmayr served as a witness to the ceremony, along with Magdalena’s brother-in-law, F. X. Huber (1755-1814), husband of her older sister, Walburga.

Huber is remembered as the librettist for Beethoven’s *Christus am Ölberge* (Christ on

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104 Ibid.
106 Ibid.
107 Castelli, Memoiren, 221.
108 Ibid.
109 Ibid.
the Mount of Olives), and it should be noted that he also provided the libretto for Süßmayr’s 1795 opera, *Die edle Rache* (The Noble Revenge), in which he wrote “a particularly gratifying role for his sister-in-law Magdalena as the romantic heroine Luise.” Other collaborations between Huber and Süßmayr included *Der Wildfang* (The Wild Creature) in 1797, in which Willmann-Galvani sang the role of Therese; *Solimann der Zweite, oder Die drey Sultaninnen* (Soliman the Second, or the Three Sultans), 1799 and 1801, in which Magdalena sang the role of Marianne. Willmann-Galvani also sang the title role in the premiere of Süßmayr’s *Gülnare, oder: Die persische Sklavin* (Gülnare, or The Persian Slave), 1800.

Other significant roles in Willmann-Galvani’s repertoire included Gelinda (1797) in Paisiello’s *Le gare generose*, (The Generous Race) in which she was joined by both Tepser-Ascher and Gassmann; Rosina (1797) in Paisiello’s *Barber of Seville*; Susanne (1798) in the German version of Mozart’s *Marriage of Figaro*, in which she shared the stage with Therese Gassmann, who sang the Countess; Donna Anna (1798) in Mozart’s *Don Giovanni*; and Sextus (1801) in Mozart’s *La clemenza di Tito*.

Willmann-Galvani died at age 30 on December 23, 1801. The Vienna correspondent for the *AmZ* reported, in the January 12, 1802 edition,

“At the end of the previous year the greatly beloved and esteemed singer Madame Galvani, born Willmann, died here, still in her younger years. She was, through much travel and very good connections, an accomplished woman; as a singer she is very highly regarded—not just here, but in nearly all the great places in Germany and Italy. During her short sojourn in Leipzig the editorial staff of this journal gave her full justice in these pages. She was a good actress as well, and a fine figure in the theater.…”

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113 Ibid.
115 Ibid.
Ignaz Saal (1761-1836), bass-baritone, was born in Bavaria and studied music as a youth in Salzburg where “he enjoyed the good fortune to know Leopold Mozart and Johann Michael Haydn.” According to Constantine Wurzbach, he took to the stage at age 16 after having received excellent instruction in music whereby he learned to play several musical instruments. Wurzbach does not tell us whether either Mozart or Haydn might have been a source of his musical training. In 1782, Emperor Joseph II appointed Saal to the Imperial Court Opera in Vienna, where he enjoyed a 40-year career.

Popular on the opera stage, Saal also developed an unassailable reputation in the realm of oratorio. In 1789 he sang the bass solos in the premier of Mozart's edition of Handel’s *Messiah* at the home of Count Johann Baptist Esterhazy, with Mozart conducting. He also sang the roles of Raphael and Adam in the private premiere of Haydn's *The Creation* (1798) in the Schwarzenberg Palace. His daughter, Therese (1782-1855), a young rising star in the Vienna music scene at the time, and the arch-rival of Therese Gassmann, joined her father to premiere the roles of Gabriel and Eve in the first public performance at the Burgtheater, along with tenor Matthaus Rathmeyer. In 1801 the same trio (Saal, Saal, and Rathmeyer) premiered the solo roles in Haydn’s final Oratorio, *The Seasons*, also in the Schwarzenberg Palace, roles which they all reprised in December of

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118 Castelli records that Saal joined the staff of the Court Opera in 1781 (222).
119 Ibid.
122 Therese Saal’s name appears on a Chorus I partbook but she did not have a solo role in *Der Retter in Gefahr.*
the same year for the Christmas concerts of the Tonkünstler-Societät in the Burgtheater\textsuperscript{126} and again on April 11 (Palm Sunday) and 12, 1802,\textsuperscript{127} and yet again that December 22 and 23 for the Tonkünstler-Societät Christmas concerts,\textsuperscript{128} all under the direction of the composer. By this time the three singers were considered the “usual” soloists.\textsuperscript{129}

The correspondent for the \textit{AmZ} describes Saal as “a very meritorious, pleasing singer, who in addition to being truly knowledgeable is very industrious. For this he deserves better pay, which others with far less merit have been receiving for a long time.”\textsuperscript{130} Other significant roles in Saal’s operatic repertoire included Count Almaviva (1798) in the German version of Mozart’s \textit{Le nozze di Figaro (Die Hochzeit des Figaro)}, creating the role of Master Slender (1799) in Salieri’s \textit{Falstaff}, Publius (1804) in Mozart’s \textit{La clemenza di Tito}, the Count (1809) in Wiegl’s \textit{Die Schweizer Familie (The Swiss Family)},\textsuperscript{131} and premiering the role of Don Fernando (1814) in Beethoven’s \textit{Fidelio}.

Three tenor names are listed on the cover of the tenor partbook: Schulz, Krebner, and Rattmayr [Rathmayer]. They are written in three different hands, so it is reasonable to assume that they each sang the tenor role in different performances. We know that Schulz sang the premiere from the \textit{Wiener Zeitung} (24 September 1796).\textsuperscript{132} The lone tenor aria, “Umsonst streckt ihr, ihr kleinen nach mir die Hände aus,” (“Freely you stretch out your little hands to me”), proved to be one of the most popular and enduring excerpts from the cantata. Landon reports that the following year, Christmas 1797, the Tonkünstler-Gesellschaft

\textsuperscript{126} Ibid., 90.  
\textsuperscript{127} Ibid., 224.  
\textsuperscript{128} Ibid., 240.  
\textsuperscript{129} Ibid., 90. Landon relates that when, in March 1804, Paul Wranizky directed a performance of The Creation for the Tonkünstler-Societät, the now inseparable trio reprised their solo roles in that work yet again (Landon, \textit{Chronicle and Works}, vol. 4, 285).  
\textsuperscript{130} Albrecht, \textit{Music in Public Life}, 46-47.  
\textsuperscript{131} Ibid., 12.  
\textsuperscript{132} \textit{Wiener Zeitung} (Vienna), “Inländische Begebenheiten,” September 24, 1796.
program, in addition to arias performed by Therese Gassmann and Ignaz Saal, included “The favorite aria from the Cantata ‘Der Retter in Gefahr’, (by Süßmayer, sung by Schulz and accompanied on the clarinet by Stadler).”

**Friedrich Schulz** (1769-1801) sang with the German Opera Company in Vienna from 1794 until 1798. He also sang at some point in Frankfurt. The correspondent from the *AmZ* reported that “The highly regarded Herr Schultz from Frankfurt should, as one says, go back; we certainly are capable of doing justice to his merits, but we must also confess that for some time he has lost much of his voice.” Schulz sang in Süßmayr’s *Die edle Rache* in 1798, and his name does not appear in productions after that year.

**Georg Krebner** (dates unknown) is dismissed by Albrecht as a fictional character of sorts, an accidental conflation of the names of two other tenors new to the Viennese scene, a “Krebs” and “Demmer,” thereby arriving at “Krebner.” However, the name on the Tenor partbook for *Der Retter in Gefahr* is clearly “Krebner.” Further argument against Albrecht’s conclusion is found in the lone reference in the *AmZ*, “A new tenor, Hr. Krebner, was unusually pleasing in the role of the Sultan; his voice is also pure, agreeable, supple, his technique is pleasing, and his acting full of propriety and expression.”

Krebner comes to light later in connection to Franz Schubert, participating in performances of his music, particularly the part songs. Leopold von Sonnleithner (1797-1873), son of a prominent Viennese lawyer, and a friend and patron to Schubert, Beethoven, and Czerny, arranged and directed a series of Friday evening soirées in his father’s substantial home. After describing the circumstances surrounding two such events he relates:

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134 Translated and quoted in Albrecht, Music in Public Life, p. 50.
135 Albrecht, Music in Public Life, 50.
136 Ibid., 223.
137 Ibid.
On 2 March 1821 Fräulein Sophie Linhart performed “Gretchen am Spinnrade” for us, and on 30 March “Der Jüngling auf dem Hügel”; on this last occasion the “Gesang der Geister über den Wassern” was also sung, by 8 excellent men’s voices, namely: Barth, Gymnich, Umlauff, Krebner, Nejebse, Götz, Preisinger and Hardt.  

That this is actually a reference to the elusive Herr Krebner of *Der Retter in Gefahr* is confirmed later, when the list appears with first names: Joseph Barth, August Ritter von Gymnich, Johann Karl Umlauff, Georg Krebner, Wenzel Josef Nejebse, Josef Götz, Josef Preisinger and Albert Hardt.

In his volume entitled *Schubert: Documentary Biography*, Deutsch also mentions Krebner and provides the following information in regard to the same soirées held in 1821: “George [sic] Krebner, secretary to the trusteeship of the Habsburg properties, was a member of the Philharmonic Society’s committee and sang tenor.”

Matthaus Rattmayr (Rathmayer) (born c. 1765) was a professor of law at the Theresianum, a Jesuit college established by Maria Theresa (1717-1780) in 1746 and housed in the Favorita palace in Vienna. Theresa signed the residence over to the Jesuit Order in February of that year for educational purposes. Following an unstable period (1773-1796) during which time the Jesuits were disbanded, the school was re-established under Francis II in 1797 and exists down to our own time.

Even though he made his living as a professor of law and thus was considered an amateur musician, Rathmayer made a name for himself as a concert singer, and enjoyed a close relationship with both Haydn and Haydn’s patron, Prince Joseph von

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139 Ibid., 122.
141 Empress Maria Theresa, wife of Franz I (1708-1765) is not to be confused with her granddaughter, the Empress Maria Theresia (1772-1807), wife of Franz II (1768-1835).
He sang frequently in performances of Haydn’s oratorios for the Tonkünstler-Sozietät, winning Schönfeld’s approval for his “very beautiful and exceptionally strong tenor voice, a very sensitive and accurate ear, and such extraordinary skill in reading music that he is able to perform at sight with ease.” (Jahrbuch der Tonkunst, 51.) He must have been able to sing as effectively in Italian as in German, to judge from the vast amount of Italian operatic music he performed with Marie Therese.144

More importantly, as referenced in the quote above, Rathmayer was part of a “coterie of amateur and professional musicians”145 who participated in private concerts along with the Empress Maria Therese (1772-1807), a group to which she referred as “i fedeli credenti” (the faithful believers).146 Maria Therese was a soprano herself, and a frequent participant in the performances. “Her concerts were dominated by excerpts from Italian operas but also included performance of complete operas, oratorios, cantatas, liturgical works, and instrumental music.”147 The Empress’s musical diary, recently published for the first time in English translation by John Rice,148 records the repertoire of her private concerts from November 1801 through April 1803, 76 concerts in all. Matthaus Rathmayer participated in fully half of the programs, a frequency matched only by Carl Wienmüller (1764-1828), the celebrated Viennese bass. Rathmayr’s relationship with Maria Therese was close enough that “tongues wagged all over Vienna when she was seen walking arm in arm in the gardens of Schönbrunn with [him].”149

Rathmayer was tenor soloist for the private (April 30, 1798) and public (March 19,
1799) premieres of Haydn’s *Creation*. Both events also featured Ignaz Saal as bass soloist, a pairing whose success is affirmed by the fact that in the 1801 premier of Haydn’s *Seasons*, Rathmayer sang the role of Lucas and Ignaz Saal sang Simon.\(^{150}\) Greisinger’s report for the *AmZ* (May 2, 1801) included, “Hr. Saal sang the role of Simon, his daughter the role of Hanne, and Herr Prof. Ratmayer the role of Lukas."\(^{151}\) All three received great and in every respect deserved applause."\(^{152}\)

The name of another significant singer, Joseph Simoni, also appears in the tenor partbook, but only as the incidental tenor soloist in the *Schlusschor* (No. 15). That solo line, part of a tenor/baritone duet, encompasses only 8 bars of music that recur in each verse of the final chorus. Because “Simoni” appears to be written in the copyist’s hand, his participation in the premiere is a virtual certainty.

Joseph Simoni (1764-1832) was born in Bohemia but apparently began his career in Italy in the 1780s, although he “never reached the top rank of heroic tenors.”\(^{153}\) The *Biographisches Lexikon des Kaisertums Österreich* tells us that he also performed in France, Spain, and England, although the extent of those ventures is not described, other than that he “gained much fame as a tenor.”\(^{154}\) He made his Hoftheater debut in March 1796\(^ {155}\) and so would have still been a relative newcomer to Vienna when *Der Retter in Gefahr* was premiered, which might explain his comparatively small role in the performance. By 1801 he was a significant enough fixture in the Viennese music scene so that, when the correspondent

\(^{150}\) Alfred Schnerich, *Joseph Haydn Und Seine Sendung*... (Zürich: Amalthea-Verlag, 1922), 147.

\(^{151}\) This spelling matches the inscription on the tenor partbook for *Der Retter in Gefahr*, although the spelling “Rathmayr” is more common in the literature.

\(^{152}\) Landon, *Haydn: Chronicle and Works*, vol. 4, 44.

\(^{153}\) Rice, *Empress Maria Therese*, 60.


\(^{155}\) Albrecht, *Music in Public Life*, 42.
for the *AmZ* described Schikaneder’s new theater in glowing terms, he concludes,

“In the selection of personnel he [Schikaneder] has also taken considerable care; particularly in the case of Madame Campi…for first soprano roles, and he has also engaged the highly esteemed imperial court tenor Simoni. Therefore it is no wonder that all streams are flowing to him now.”

Because of his extensive background in Italian *opera seria*, it is not surprising that Salieri chose him to sing the role of Arcidoro (1798) in his *Palmira*, and later to create the role of Master Ford in his *Falstaff* (1799) in which he shared the stage with Saal, and the title role in the popular *Cesare in Farmacusa* (1800). His Bohemian roots and years in Italy did not prepare him particularly well for German opera, and he was not without his detractors in this regard. Albrecht records an entry in the *AmZ* that blasts Simoni’s poor grasp of the German language:

One of the most unforgivable sins of which this singer is guilty is that, partly through his melodic embellishments and partly through the ignorance with which he treats it, he disfigures the German language in which he now sings (and for which he is well paid) in the most appalling manner.

Another observer wrote, “Among the Germans Herr Simoni is also a good singer; but one must listen only; for acting that is clumsier and more stilted than his cannot be imagined.”

In spite of these shortcomings, Herr Simoni was granted a spot in the Hofkapelle in 1798 and became one of Maria Therese’s *i fideli credenti*, appearing first in her musical diary in her performance of Haydn’s *Creation* on Christmas Day, 1802, and several times thereafter.

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156 Ibid., 92.
158 In which premiere Ignaz Saal also participated.
160 Ibid., 133.
The Orchestral Musicians

Only three orchestral players’ names are recorded on the surviving partbooks, highlighting their significance.

Joseph Scheidel [Scheidl] (1751-1819), violinist, was a prominent player in the city’s orchestras. C. F. Pohl lists him as the “Violin-Dirigenten” (Violin Director) of the Tonkünstler Society from 1796-1811.162 Founded by Florian Leopold Gassmann (Therese Gassmann’s father) in 1771, the Society existed to support retired musicians and their families. It appears that he played a part in obtaining support through the Society for Constanze Mozart when, in 1791, she made application for financial assistance.163

Scheidel’s leadership of the Society appears to have been uninterrupted during those years except for performances of Haydn’s Creation and Seasons between 1799 and 1802.164 Apparently this occasioned some friction, as Landon relates that when Haydn asked Paul Wranizky to conduct those performances instead, Scheidel “was so annoyed that he refused to conduct the other concerts of the Society.”165

Scheidel’s name appears in the personnel listing of the Hofkapelle orchestra, of which Salieri was Kapellemeister, on March 1, 1788, where he is listed fourth, identifying him, at that point in time, as a contract player.166 By 1801 he appeared second in the listing as a principal member.167

Scheidl was apparently honored by Maria Therese herself in November of 1805 when

163 Deutsch, Mozart, A Documentary Biography, 441.
164 Albrecht disputes Scheidel’s leadership, arguing that the payroll records indicate that Scheidl was a section player, not the director. Music in Public Life, p. 84.
166 Dorothea Link, “Mozart’s Appointment to the Viennese Court,” in Words about Mozart: Essays in Honour of Stanley Sadie, ed. Dorothea Link and Judith Nagley (Woodbridge, Suffolk: Boydell Press, 2005), 168.
she presented him with a gold snuffbox “for directing during the previous year,” and Rice includes him as one of the five musicians who shared responsibility for “leading Marie Therese’s performances.”

The name “Teimer” appears on the English horn partbook. Three Teimer brothers, Johann (c. 1758-1796), Franz (c. 1762-1796), and Philipp (1763-1817), were all highly regarded oboists, as was their father, Ignaz (c. 1723-1799). Johann and Franz could not possibly have played in the September premiere because Johann died in August and Franz in May of 1796. Ignaz had retired from playing oboe in 1788 or 1789, and was by then playing second flute in the Freihauttheater orchestra.

Philipp Teimer (1767-c.1817) was, during his lifetime, the most significant English horn virtuoso in German-speaking Europe. From 1783 when Philipp was sixteen years old, all four of the Teimer men were employed by Prince Joseph Johann von Schwarzenberg, an influential Viennese aristocrat and patron of Haydn who also maintained residences in Bohemia, the Teimer’s homeland.

As was common in aristocratic circles, the prince employed a “Harmonie,” or wind band, to provide music at occasions hosted in his homes. The usual instrumentation, following the example set in Vienna by Joseph II in the early 1780’s, was “ideally two oboes or clarinets (or both), two bassoons, and two horns.” The multitudinous wind-band arrangements of music from popular operas of the day are testaments to the popularity of this

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168 Rice, Empress Marie Therese, 55.
169 Ibid.
172 Ibid.
configuration. However, Schwarzenberg eschewed the use of clarinets in favor of English horns, and hence he had need of the finest English horn player available, Philipp Teimer. There are at least fourteen trios for two oboes and English horn traceable to the Schwarzenberg Harmonie that almost certainly were written with the Teimer brothers in mind.\footnote{Stephen L. Rhodes, “A History of the Wind Band: Harmoniemusik and the Classical Wind Band,” Lipscomb University - Nashville, Tennessee, accessed May 09, 2011, http://www.lipscomb.edu/windbandhistory/RhodesWindBand_04_Classical.htm.}

In 1793 Teimer became a member of the Tonkünstler-Society, the only member of that organization who played the English horn exclusively.\footnote{Andreas Gschmeidler, “Das Englischhorn in Der Klassik (1750-1827)” (diss., Kunsthochschul-Studiengesetz, 2001), accessed May 09, 2011, http://www.wieneroboe.at/WienerOboe/Archiv/Texte\%20etc/Diplomarbeit\%20Gschmeidler/DiplomarbeitGschmeidler.htm.} At the annual Christmas concert of the Tonkünstler-Society that same year, the Teimer brothers played a trio by Johann Nepomuk Went (1745-1801). In the audience was the 23-year-old Beethoven:

Shortly afterwards, Beethoven brought out his own Oboe Trio, op. 87, a weighty, four-movement work that stood in contrast to the otherwise rather easy, entertaining wind literature. There is no surviving report that this work was premiered by the Teimers but we can, on the basis of a copy in the Schwarzenberg archive, assume that the brothers played it in one of the frequent private concerts at the Schwarzenberg residence.\footnote{Ibid., transl. Nabholz.}

Perhaps the most intriguing facet of Teimer’s biography is that he was also a respected singer. In October 1797, Schikaneder mounted a collaborative opera on his own libretto with music by Johann Mederitsch and Peter von Winter, *Babylons Pyramiden* (Babylon’s Pyramids):

In this work, the English horn plays a role similar to that of the flute in Mozart’s *Die Zauberflöte*. Benedikt Schack, the flute-playing tenor for whom Mozart wrote the role of Tamino, could play his on-stage solos himself. By chance, the versatile bass in Schikaneder’s troupe was also the leading English horn player in Vienna, and thus the role was written for him.181 This versatile bass was, of course, Philipp Teimer. Geoffrey Burgess further describes Teimer’s role as the “romantic lead” and points out that “keeping the reed both safe and wet enough must have been a challenge.”182

Other roles sung by Philipp Teimer include Rüdigeld, a German prince, in Ignaz Xaver Ritter von Seyfried’s (1776-1841) *Die Druiden*183 (1801) in which he shared the stage with Magdalena Willmann,184 Repheus, king of Phrygia, in Vincenc Tucek’s (1773-1821) *Typhon* (1803);185 and Rama in Georg Joseph Vogler’s (1749-1814) opera *Samori*186 (1804), in a cast that also included tenor Joseph Simoni.

Anton Stadler (1753-1812), clarinettist, was the son of a Viennese musician, Joseph Stadler and his wife Sophie. Both he and his younger brother, Johann (1755-1804), became clarinettists, but it is Anton who is remembered today for his development of the bassett clarinet in 1787. By 1790 the instrument had four bassett keys (the first model had only two)

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180 (1758–1826) composer, tenor, flutist, and friend of Mozart.
183 Albrecht, *Music in Public Life*, 101f; libretto by Schikaneder.
184 In the cast listing for this opera, Albrecht refers to her as “Mad. Caroline Willmann.” This matches Magdalena’s entry in *Biographisches Lexikon des Kaisertums Österreich* (s.v. “Willmann-Galvani, Karoline”).
186 Albrecht, 208f; libretto by Franz Xaver Huber (1755-1814).
and boasted a full four-octave range. Mozart was a close friend of Stadler, and composed a Clarinet Quintet (K. 581), and Clarinet Concerto (K. 622) for him. He also included Stadler's bassett clarinet in the orchestra for La clemenza di Tito and Cosi fan tutte. In 1791 Stadler launched a five-year concert tour with a performance of K. 622 in Prague.

Süssmayr composed a concerto for Stadler, but it survives only in draft fragments (SmWV501) held in the British Museum. Until recently, it was assumed that it was neither completed nor performed. However, evidence uncovered by Pamela Poulin proves both assumptions to be untrue. In fact, a program for a concert given by Stadler in Riga, Latvia (March 5, 1794, at 5:30 p.m. at the Riga Theater), while on his extended European tour, included “Ein Clarinet-Concert von Sießmayr, Schüler von Salieri, gespielt von Herrn Stadler” (A Clarinet Concerto by Süssmayr, student of Salieri, played by Herr Stadler).

It is a reasonably safe assumption that the manuscript and parts went missing at the same time as those of the Mozart concerto and other works Stadler carried with him on the tour. Exactly how the manuscripts were lost is a mystery, but perhaps the following account of an unfortunate turn of events during Stadler’s tour might also explain its whereabouts:

The manuscripts to the [Mozart] quintet and concerto are lost and may have disappeared when—according to Stadler—his luggage was allegedly stolen while he was in Germany, but Constanze Mozart noted, “Others, however, assure me that the said portmanteau was pawned for 73 ducats…. I believe [there] were instruments and other things in it as well.”

While it seems unlikely that Stadler would pawn his livelihood, the story is plausible, based on what is generally known of Stadler’s poor financial management skills.

188 Pamela Weston, Clarinet Virtuosi of the past (York, England: Emerson Edition, 2002), 53. Michael Freyhan has completed one movement of this concerto from the sketches. A recording is available on Hyperion CDH55188.
While *Der Retter in Gefahr* does not call for a Bassett Clarinet, Süßmayr incorporated a solo clarinet part for Stadler which displayed his best features as a performer: sweet tone, extraordinary command of the extremes of the instrument’s range, and the ability to change registers smoothly. Johann Friedrich Schink\(^{191}\) described his playing with the following superlatives, “I would not have thought that a clarinet could imitate the human voice so deceptively as you imitate it. Your instrument is so soft, so delicate in tone that no-one who has a heart can resist it.”\(^{192}\)

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\(^{191}\) Playwright and critic (1755-1835).

\(^{192}\) Johann Friedrich Schink, *Litterarische Fragmente*, vol. 2 (Graz, 1785), 286.
CHAPTER 4: SOURCE DESCRIPTIONS, EDITORIAL CONSIDERATIONS, AND
PERFORMANCE SUGGESTIONS

Assembled from three different points on the globe, the primary source materials available for making this edition are plentiful and in excellent condition. All were obtained by the author either in microfilm or Portable Document Format (PDF). Chief among them is the composer’s autograph score of the entire cantata. It became part of the Esterhazy music collection upon Süßmayr’s death in 1803 and was confiscated by the communist government of Hungary in 1949.

Primary Source No. 1: Composer’s Manuscript and Orchestral Materials (Microfilm)

The composer’s autograph score and collected performance materials consist of 2,488 pages of mixed manuscript, including a full set of orchestral and chorus books in multiple copyist’s hands. Obtained on microfilm from the National Széchényi Library in Budapest, Hungary, the autograph score gives away the fact that Süßmayr pirated an earlier Italian cantata (SmWV 301) composed in December 1795 to celebrate both the birth of the Archduchess Carolina and some recent Austrian military victories. The borrowed material from SmWV 301 is inserted complete with its own cover page, and dispersed throughout the manuscript. While the materials newly composed for the premiere of SmWV 302 are in the composer’s hand and include revisions and redactions, the materials from the “Carolina”

193 Duda writes that SmWV 301 was composed “presumably on the occasion of the the birth of the daughter of Francis I: Luise Karoline Leopoldine, on December 4, 1795.” Das musikalische Werk, 176.
Cantata are in the hand of an expert copyist, and some movements contain the Italian text of the original “Carolina” Cantata that has been scratched out with Rautenstrauch’s new German text written above.

Primary Source No. 1 includes a *beilage* (supplement) recitative and aria in the partbooks, and a separate composer’s autograph score that notes in the composer’s hand that it was composed for “Hr. Saal.” Duda asserts that this bass aria, “Groß ist der Mann,” was added to the performance materials for an “expanded” version of SmWV 302 sometime between 1797 and 1800, being borrowed from *Der Freiwilligen* (The Volunteers), SmWV 310, that was premiered just a few days after *Der Retter in Gefahr*, which also included a reprise of the well-known Schlusschor music.¹⁹⁴

“Groß ist der Mann” appears consistently as “Nr. 8” in the partbooks which, according to the original numbering system that did not include the recitatives, would place it and its associated recitative immediately before the recitative leading into the Schlusschor. In Saal’s partbook it is in the same copyist’s hand as the rest of the book, and this is also true in some of the orchestral books. “Groß ist der Mann” does not utilize a text from Rautenstrauch’s libretto. Its text comes from Gottlieb Stephanie (“Stephanie the Younger”), librettist for *Die Freiwilligen*¹⁹⁵ who is best known as the librettist for Mozart’s *Abduction from the Seraglio* (1782).

**Primary Source No. 2: “Carolina” Cantata Manuscript (PDF)**

The Second Primary Source is the composer’s autograph manuscript of the majority of the 1795 “Carolina” Cantata, which is housed at the British Library. This is not a

¹⁹⁴ Erich Duda, *Das Musikalische Werk Franz Xaver Süssmayrs: Thematisches Werkverzeichnis (SmWV) Mit Ausführlichen Quellenangaben Und Skizzen Der Wasserzeichen* (Kassel: Bärenreiter, 2000), 190.

¹⁹⁵ Ibid., 188.
presentation manuscript – the whereabouts of that copy is unknown. The “Carolina” manuscript does not include any performance materials, but displays the original Italian text for all of the soprano arias and recitatives that later became parts of Der Retter in Gefahr. This was a valuable source in understanding the nature and purpose of the substantial cut in No. 3, allowing a reconstruction of the material lost under the blotter paper.

The “Carolina” manuscript was divided at some point in its history, and the concluding trio movement resides at the Budapest National Library. Since the trio movement in the composer’s working score of Der Retter in Gefahr is complete and in a clear hand, and since the Italian text was unnecessary to the completion of this project, a copy of the trio was not requested from Budapest.

**Primary Source No. 3: Published Choral Score (PDF)**

The immediate popularity of the work was sufficient to engrave and publish a piano-vocal score, dated 1796, a copy of which is held in the Sibley Library at the Eastman School. While it contains some rather egregious errors, such as an entire section marked with a 2/4 time signature with three beats per bar, it served as the basis for the piano-vocal score found in Appendix A.

Another great value that this source provided was the text underlay in legible Roman type. The old German *Kurrenschrift*, in use up through the World War I era, is challenging to a non-native speaker, and having the legible text properly matched to the vocal parts was exceedingly helpful.
Primary Source No. 4: Published Libretto (PDF)

A libretto was published in 1796, apparently with Rautenstrauch’s approval because it includes a self-deprecating preface written by him. There are differences between this document and the text found in the music, so it likely represents the libretto as it was given to Süssmayr, rather than the libretto the audience actually heard in the premiere, but the differences are relatively insignificant. A copy was obtained from the Stanford University Library, Stanford, California. A translation is included in Appendix B.

Editorial Considerations

The central goal of this project is to reintroduce Der Retter in Gefahr into the modern concert repertoire, and so some fundamental updates were required: all clefs were modernized, as was the orchestral score order. The following description of the editorial method will be helpful.

I. Embellishments. The embellishments used in the cantata are common to music of the Classical era. Two editorial decisions deserve mention. First, in the 1796 piano-vocal score, all appoggiaturas were rendered as sixteenth notes, regardless of the ensuing note value. This was altered in the new piano-vocal score so that all appoggiaturas down to the level of sixteenths were rendered at one-half the value of the ensuing note. Primary Source No. 1 was inconsistent in this regard as well, and so the same standardization has been applied to the orchestral score.

II. Phrases and Beaming. In his 2011 publication on performance practice during the Classical era, Dennis Shrock writes:

Phrasing, understood as the connection and separation of musical material beyond short rhythmic patterns, was not a focus of performance practice during the Classical
era and thus was not a topic of much discussion in the primary sources of the time. Attention was given instead to the articulation of single notes and small groupings of musical material…. Phrasing marks (i.e. expanded slurs covering notes usually longer than a measure) were not used until the second quarter of the nineteenth century.\(^{196}\)

As a consequence, the multi-measure phrase markings to which musicians are now accustomed have not been added in this edition; the primary editorial focus was accurate beaming and articulation. Only phrase markings that actually exist in the primary sources or are implied by pre-existing pattern have been included in this edition.

Beaming practice has been modernized and regularized with the exception of the vocal parts, in which the syllabic beaming of the Viennese copyists was retained: melismatic passages are beamed, while syllabic phrases are not.

**III. Punctuation and Textual Conflicts.** Punctuation was corrected according to Rautenstrauch’s published libretto since the composer’s manuscript was often illegible and the piano-vocal score adhered to neither the manuscript nor the published libretto consistently. In rare cases where the text printed in the libretto conflicted with the performance materials, the text sung in performance was used.

**IV. Performance Markings and Changes.** Generally speaking, pencil changes were given careful consideration and often adopted on the assumption that they were made in rehearsal and more closely represent the actual performance. For instance, in No. 13 (Landmädchen’s aria, “Ihr Mädchen setz durch euren Blick”), the part book used by the soloist and the composer’s manuscript show pencil changes by which some text was moved off the downbeat to become pickup notes. The purpose was clearly to improve the syllabic stress in the move from Italian to German, and so these changes were incorporated into both the piano-vocal and orchestral scores.

Performance Suggestions

It is the author’s hope that providing both piano-vocal and full orchestral scores will increase the likelihood of this worthy piece being heard again. With that in mind, the following information is offered to the conductor planning a performance.

I. Cuts. A substantial cut in No. 3 was not restored to this edition, even though the cut material was included in the piano-vocal score and the missing orchestration is readily accessible in the “Carolina” manuscript, because:

1. The cut was made prior to rehearsal as evidenced by the use of blotter paper glued over the excised material in the part books;
2. The cut may have been made to resolve a text underlay issue, as described in Chapter 2, pages 20-21;

3. It can be safely assumed that the cut was intended to be permanent.

On the other hand, a cut made in No. 7, measures 73-116, has been restored in this edition because the cut was marked in pencil, apparently during rehearsal, and may have been made for any number of reasons that do not impact modern performance, such as time constraints, the soloist’s ability, or vocal fatigue. This cut has been marked as optional in the score since it is a part of the aria’s historical performance practice.

**II. Orchestral Forces.** Joseph Sheidl’s *Violino Primo* part book contains a page of personnel notes, with the orchestral winds and percussion broken into two “Choirs” totaling 30 players, plus strings. There were six each of violins 1 and 2, four violas, and six basses. The basses likely were divided into three cellists and three contrabassists, since that was the norm for the Nationaltheater orchestra, of which Scheidl was a member, from the late 1770’s through the end of the century.197

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**Fig. 4.3. Wind and Percussion List**

<table>
<thead>
<tr>
<th>Coro I</th>
<th>Coro II</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Flutes</td>
<td>2 Flutes</td>
</tr>
<tr>
<td>2 Oboes</td>
<td>2 Oboes</td>
</tr>
<tr>
<td>2 Clarinets</td>
<td>2 Clarinets</td>
</tr>
<tr>
<td>2 Horns</td>
<td>2 Horns</td>
</tr>
<tr>
<td>2 Trumpets</td>
<td>2 Trumpets</td>
</tr>
<tr>
<td>Timpani</td>
<td>Timpani</td>
</tr>
<tr>
<td>2 Bass drums</td>
<td>1 Bass drum</td>
</tr>
<tr>
<td>Ratchet</td>
<td>Bassoon</td>
</tr>
<tr>
<td>Military drum</td>
<td></td>
</tr>
<tr>
<td>English horn</td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td></td>
</tr>
</tbody>
</table>

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The unusual divided configuration for the winds, brass, and percussion may be the result of the premiere having been a benefit concert. Combined, these two “choirs” represent an unusually large contingent of players for the time. Comparing the surviving part books proved unhelpful because, while books exist for each part, the only instrument for which books from “Coro I” and “Coro II” are extant is the military drum, and they are identical. Interestingly, the military drum is not one of the parts listed in both choirs. Peter Hoyt suggests a possible solution to the problem:

The benefit performances of the musician’s orphans and widows society were huge affairs. Members were required to offer their services, and so there may have been a need for Süssmayr to control these forces – that is, to keep the extra winds from overwhelming the vocal soloists.\textsuperscript{198}

Even though this concert benefited a different cause, the same expectation likely existed.

It is worthy of special mention that this list calls for a total of three bass drums, for which both “Choir I” partbooks survive; they are identical and each include the entire bass drum part, indicating that a cumulative sound was desired to imitate the booming of cannon (see p. 14).

Beethoven’s “Battle Symphony,” Op. 91, premiered in 1813, includes the following note on bass drums from the composer:

For the two bass drums (not Turkish bass drums – the real Turkish drum belongs only in the orchestra) which produce the cannon-shots, what are required are the largest kind that are usually employed in the theatre to produce a clap of thunder (here they were 5 Viennese feet square): they must be placed as far away from the orchestra proper as the hall allows, out of sight of the listener, on opposite sides, one side representing the English army, the other the French. The conductor who gives both sides the beat should stand well in front. Those who play the cannons must stand at a fairly distant spot, absolutely not in the orchestra, and must be good musicians (Here in Vienna these were played by the first kapellmeisters.)\textsuperscript{199}

\textsuperscript{198} Peter Hoyt, e-mail message to author, May 11, 2011.
Süssmayr’s manuscript score of the first movement does not include a separately written staff for either bass drum or ratchet, but the cipher “botta” (thump) below the measures denoting the bass drum, alternating with the ratchet (shown as \[\textit{\textcopyright}\text{\textcopyright}\textit{\textcopyright}\text{\textcopyright}\text{\textcopyright}\] under the bottom staff), depicting both cannon and small arms fire, respectively. How much influence Beethoven’s directions should have on the conductor planning to perform Der Retter in Gefahr may be debatable, but his notes pertain to a work composed for a comparable event on an analogous theme in the same city fifteen years later.

**III. Choral Forces.** The choral forces outlined in Scheidl’s partbook are also divided into two choirs with six singers per part in each choir, for a total of 48 singers plus the five soloists (SSSTB). The following observations are offered regarding the choral movements.

**No. 1.** The manuscript score shows Choir 1 marked as “Soli.” The chorus books of the second choir do not contain the “Soli” material. However, all of the Choir I books do, and the soloist part books contain the Choir I material marked as “Soli.” Therefore, the author believes the most authentic approach is for the soloists to join Choir I in the passages so designated.

**No. 5.** Two possible endings (m. 89-end) are included in the orchestral score. Neither ending affects the bass soloist or the men’s chorus parts. The first ending is that found in the composer’s working manuscript, and the second is the one included in the orchestral part books. Most partbooks included both, and the order in which they appeared varied. The C/B part book included only the second option.

The libretto includes the direction, “zum Volk” (“to the people”) at the point when Ein Junger Mann sings, “Wollt ihr gelassen tragen der Feinde Sklaverei?” (“Will you let the enemy enslave you?”), to which the chorus (Volk) responds, “Nein! Warlich nein!” (“No!
Surely no!”). This is the only such direction given in the libretto, and at this point the conductor may wish to introduce some limited staging to add variety to the performance.

**No. 15.** Pencil notations in the soloist partbooks indicate that the incidental solo lines may have featured different singers on alternating verses, perhaps even alternating male and female soloists, although the tenor and bass clefs remain consistent throughout. This approach adds variety to what might otherwise become a rather tedious pattern.

Some verses of this final chorus may legitimately be cut in performance, as the partbooks include only the first six verses, and there is no evidence that all eight verses appearing in the libretto were ever performed in entirety.

**IV. Beilage Recitative and Aria.** The provenance of this interpolation is discussed on page 58. In addition to the information found there it is instructive to note that the composer’s full score manuscript indicates that these numbers should be inserted “after the aria by Mlle. Gassmann” [sic]. Since Gassmann sang but one aria, this would seem to indicate that the beilage material should be inserted between No. 3 (Aria. Ermannet euch!) and No. 4 (Recitative. Wie wird mir?), and perhaps that was the composer’s intent. However, as already indicated, the partbooks consistently place it immediately before No. 14, the recitative leading into the Schlusschor. Either placement works both harmonically and dramatically, and places the interpolated material adjacent to music already involving the baritone soloist. However, in the author’s opinion, the extant performance materials make the later position preferable.

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200 Simoni’s partbook has pencil markings for “die Frauen” on some of the solo lines, and “+” on the solos he apparently had been assigned to sing.
Including the supplemental recitative and aria is by no means mandatory since it is borrowed from another work and was not part of the premiere.

**V. Tempi.** Tempo markings of the Classic period are open to considerable interpretation, as they were during the eighteenth century, and should be seen as general guides to performance rather than settled law. There are no accepted metronomic equivalents, and the meaning of terms such as *adagio* and *andantino* varied considerably by locale.201

Clive Brown relates:

Weber commented that in Paris the adagio in the overture to Don Giovanni was played a little slower than Mozart had directed it in Prague, while in Vienna it was performed a little faster and in Berlin nearly twice as fast, and that in all three places the allegro was given a little faster than Mozart took it.202

The situation is complicated by the fact that the meaning of terminology has changed over time, and much of the unwritten understanding enjoyed by musicians of Süssmayr’s day “was largely forgotten during the nineteenth century and [is] very imperfectly understood by

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most performers of the late twentieth century.”203 Of the term *andantino*, for instance, Beethoven wrote (in 1813) that it “is of such imprecise meaning that on one occasion *andantino* can be close to *allegro* and on another almost like *adagio*.“204 While the available literature shows that late eighteenth-century Viennese composers carefully indicated tempi by a combination of tempo term, meter, note values and other relevant factors, “there is insufficient information to do more than speculate about the absolute tempo range they might have conceived for a give tempo formula.”205 J. J. Quantz, in his famed treatise on playing the flute (1752), writes:

> We see daily how often tempo is abused, and how frequently the very same piece is played moderately at one time, and still more quickly at another. It is well known that in many places where people play carelessly, a presto is often made an allegretto and an adagio an andante, doing the greatest injustice to the composer, who cannot always be present.206

Brown summarizes:

> During the Classical period and the early part of the Romantic period, the determination of tempo was widely acknowledged to depend on a subtle balance and relationship between a number of basic factors. The most important of these were the metre, the tempo term, the note values employed in the piece, the quantity of fast notes that it contained, and the types of figuration in which these notes were used.207

Considering these factors, the opening *Adagio* (mm. 1-25) of No. 1 falls within a range of possibilities that should err toward neither a romantic *lento* nor Quantz’s quasi-*andante*. Sufficient time within the tempo must be allowed for unruffled execution of the sudden dynamic changes in mm. 9-12, and the sixteenth-note figure in the bassoon and first violin at m. 12 should be unhurried. In fact, the presence of the sixteenth-note figure indicates that a slower, stately tempo may be in order, since the smaller note values help to

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203 Brown, 289.
204 Ibid., 68.
205 Ibid. 296.
206 Neumann, 289.
207 Brown, 290.
define the overarching tempo. On the other hand, Brown quotes, from J.A.P. Schulz (1747-
1800), passages that indicate that an *adagio* in triple meter, such as we find in No. 1, would
have been viewed as lighter and quicker than an *adagio* in duple time and so this should also
be taken under advisement.208

Ultimately decisions about tempo will vary from conductor to conductor, and
performance to performance. This has always been the case. The absence of detailed
instructions from the composer means that after considering all of the available information
within the score, common sense, musical taste and an understanding of the present-day
audience will result in the best possible modern presentation.

**Conclusion**

This modern edition of *Der Retter in Gefahr* augments the existing Classic Period
choral repertoire by reintroducing an historically important secular cantata to a body of work
otherwise dominated by sacred oratorio, cantata, and mass settings. It provides a fascinating
snapshot of the political and social angst that pervaded Viennese society during the
Napoleonic era, and the fierce loyalty the Austrian people felt toward their Kaiser as the
focus of national identity. Not inconsequentially, the availability of this modern edition
provides a useful comparison work for the ongoing musicological evaluation of Süssmayr’s
completion of the Mozart *Requiem*.

It is hoped that performance of this edition will contribute in some way to a
reconsideration of Süssmayr’s place in Western musical history, a place that has been
unnecessarily denied him based on the opinions of a few regarding the perceived success of
his completion of Mozart’s *Requiem* – opinions that I have demonstrated are sometimes

208 Ibid., 295.
unfounded. Beyond its considerable historical and musicological value, Süßmayr’s score pulses with life and drama, and is worthy of a renewed performance life that will enrich the experience of present-day performers and audiences.
CHAPTER 5: FULL ORCHESTRAL SCORE

2 Flutes
2 Oboes
2 Clarinets
1 English horn
2 Bassoons
4 Horns
4 Trumpets
Timpani
Ratchet
Military Drum
2 Bass drums
SSSTB Soloists
Chorus 1: SATB
Chorus 2: SATB
Strings
Der Retter in Gefahr
The Rescuer in Danger
Vienna, 1796
Franz Xaver Süssmayr
(1766-1803)

Cantata for SSSTB soloists, SATB choir, and Orchestra

Adagio

No. 1. Chorus. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

[Musiknoten]
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

[sung text]
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

Es thürmt sich die Ge

fahr von

[Div.]

[88]
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

O har - te un - glück - vol - le Zei - tan, an - glück - vol -
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
No. 2. Recitative. Versagte! haltet ein!

*Genius* (soprano)
No. 2. Versagte! haltet ein!
No. 2. Versagte! haltet ein!

Versegne! Haltet ein! Ihr seid vor Furcht und Schrecken, hört! Ihr solltet euch Muth erwecken, und der wird endlich sein.

Retter sein.
No. 2. Versagte! haltet ein!
No. 2. Versagt! haltet ein!

Obo.

Bsn.

Hn. C

Gem.

Vln. I

Vln. II

Vla.

C/B
No. 2. Versagte! haltet ein!

Gen.

Vln. I

Vln. II

Vla.

C/B

Ob.

Bsn.

Hn. C

Gen.

Vln. I

Vln. II

Vla.

C/B
No. 2. Versagte! haltet ein!
No. 3. Aria. Ermannet euch!

*Genius* (soprano)
3. Erinnmet Euch!
3. Ernannet Euch!
3. Ermannet Euch!

Gen.  

Frau, der Sieger steh' in deinem Kriege 
Der Krieg' des Vaterland' es wehet, und

Gen.  

Es man nit auf! und Kriege des Vaterland' es wehet, und

Vln. I  

Glaubt, daß ihr als Sieger vom Kampf

Vln. I  

...
3. Ermannet Euch!
3. Ernannet Euch!
3. Erinnnet Euch!
3. Ermannet Each!
3. Ermannet Euch!

Nütz! Er man - net noch seid Krie-ger das Va-terland - es verfeß! Und glaubt, das ihr vom kampf, von Kämpf.
3. Ernnnet Each!
3. Ermannet Euch!

Fl.
Ob.
E. hn.
Bsn.
Hn. C
Gen.
Vln. I
Vln. II
Vla.
C/B
3. Ermannet Euch!
3. Ermaanet Euch!
3. Ermannet Euch!

nein, nein, nein, nein!

nein, nein, nein, nein!

nein!
No. 4. Recitative. Wie wird mir?

_Ein Junger Mann_ (bass)

_Ein Junger Mann_

Wie wird mir?

welche Glieder steiße mein Geheimstum?

mich über flüchtig gerückte Wuth.

**Violin II**

**Violin I**

**Viola**

**C/B**

**E. J. M.**

schön durch mein Gefühle, mein Schicksal geheilet sein!

ihr lieben Vaterland es - treüer kommen.

**Vln. I**

**Vln. II**

**Vla.**

**C/B**

**E. J. M.**

schön durch mein Gefühle, mein Schicksal geheilet sein!

ihr lieben Vaterland es - treüer kommen.

**Vln. I**

**Vln. II**

**Vla.**

**C/B**

**E. J. M.**

kommen kommen wir rächt uns, wir rächt uns hier Deutschlands Schmach.

**Vln. I**

**Vln. II**

**Vla.**

**C/B**

127
No. 5. Aria. Fürs Vaterland zu streiten

*Ein Junger Mann* (Bass) with T/B Chorus
No. 5. Fürs Vaterland zu streiten

Pflicht; wer dazu den Dienst will leisten muss, tut sein Bürgerrecht.

Fürs Vaterland zu streiten ist ein jeder Pflicht, wer dazu den Dienst will leisten muss.
No. 5. Fürs Vaterland zu streiten
No. 5. Fürs Vaterland zu streiten

E. J. M.  
Gott schützt die gute Sache, Gott schützt die gute Sache, des Heils ein Feste.

Vln. I  

Vln. II  

Vla.

C/B

39

E. J. M.  
Herr auf die nicht sein, die Sache der Sieg ist nicht.

Vln. I  

Vln. II  

Vla.

C/B

48

E. J. M.  
Lohnt der Sieg ist unserer Lohn, der Sieg ist unserer Lohn.

Vln. I  

Vln. II  

Vla.

C/B

53

Fl.

Obo.

Cl. A

Hn. D  
Sofa

E. J. M.  

Vln. I  

Vln. II  

Vla.

C/B

55

57

59

61

63

65

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73

75

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83

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99

101

103

105

107

109

111

113
No. 5. Fürs Vaterland zu streiten

\[\text{Fl.} \quad \text{Ob.} \quad \text{Cl. A} \quad \text{Bsn.} \quad \text{Hn. D} \quad \text{Tr. D} \quad \text{E. J. M.} \]

\[\text{T/B} \quad \text{Vln. I} \quad \text{Vln. II} \quad \text{Vla.} \quad \text{C/B} \]

\[\text{Nein!} \quad \text{Tutti} \]

\[\text{wolt ihr ge*aон tragen} \quad \text{der Fein - de Skla - ve - rai} \]

\[\text{132} \]
Fl.  Fl.
Ob.  Ob.
Cl. A  Cl. A
Bsn.  Bsn.
Hn. D  Hn. D
Tr. D  Tr. D
E. J. M  E. J. M
T/B  T/B
Vln. I  Vln.
Vln. II  Vln.
Vla.  Vla.
C/B  C/B

Nein! wahr lich  Nein!
Auf denn! dafs wir sie  Auf denn!
noch kein Volk ge  noch kein Volk ge
wollen tap fer  wollen tap fer
kriegen, wie  kriegen, wie
noch kein Volk ge  noch kein Volk ge
kriegt, bis  kriegt, bis
wir den Feind be  wir den Feind be
er vor uns sich  er vor uns sich

Nein! nein! nein!
Auf denn! dafs wir sie  Auf denn!
noch kein Volk ge  noch kein Volk ge
wollen tap fer  wollen tap fer
kriegen, wie  kriegen, wie
noch kein Volk ge  noch kein Volk ge
kriegt, bis  kriegt, bis
wir den Feind be  wir den Feind be
er vor uns sich  er vor uns sich

Nein! nein! nein!
Auf denn! dafs wir sie  Auf denn!
noch kein Volk ge  noch kein Volk ge
wollen tap fer  wollen tap fer
kriegen, wie  kriegen, wie
noch kein Volk ge  noch kein Volk ge
kriegt, bis  kriegt, bis
wir den Feind be  wir den Feind be
er vor uns sich  er vor uns sich

No. 5. Fürs Vaterland zu streiten

133
No. 5. Fürs Vaterland zu streiten
No. 5. Fürs Vaterland zu streiten

2nd Option Ending:
from the part books
No. 5. Fürs Vaterland zu streiten
No. 6. Recitative. Triumph! Ich sehe euch begeistert

Deutsche Frau (Soprano)

Deutsche Frau

Allegro [moderato]

Violin I

Violin II

Viola

C/B

Andante con moto (sempre piu con moto)

D. F.

Violin I

Violin II

Viola

C/B

Tempo I

D. F.
No. 7. Aria. Das theure Angedenken

Deutsche Frau (Soprano)
No. 7. Das theure Angedenken

Vln. I

Vln. II

Vla.

C/B

Ob.

E. F. Bass.

Hn. E.

D. F.
No. 7. Das theure Angedenken
No. 7. Das theure Angedenken

Optional Cut to m. 116.
No. 7. Das theure Angedenken

D. F.

Vln. I

Vln. II

Vla.

C/B

Ob.

E. Hn.

Bsn.

Hn. F.

E. Hn.

Bsn.

D. F.

Vln. I

Vln. II

Vla.

C/B
No. 7. Das theure Angedenken

End Optional Cut from m. 73.

Piu Lento
No. 7. Das theure Angedenken
No. 8. Recitative Trio. Ihr biedre tapsre Natsionen

_Deutsche Frau, Landmädchen, Genius_ (Sopranos)

Deutsche Frau

Landmädchen

Genius

Violin I

Violin II

Viola

Cello

Bass

Allegro

Deutsche Frau

Landmädchen

Genius

Violin I

Violin II

Viola

Cello

Bass

Stets war bei Österreichs Krieg es
die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

Schützet euch Genosse,

und sich ert en-at
die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

Sichene die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

Sichene die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

Stets war bei Österreichs Krieg es
die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

Stets war bei Österreichs Krieg es
die in dem weit-ten Kaiser-stan-ge
wohnen, auf schlit-ten en-at Ei-ges-safe, und
sich ert en-at mein all-ten Bahn.

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund-

and die-sen Math und die-sen Math
be seel-ten die noch hund- 

No. 9. Trio. Das eures Namens Ehre

Deutsche Frau, Landmädchen, Genius (Sopranos)

Das aus der Naht entsteht
ta, der süße, und
die, der tödtlich

Deutsche Frau

Landmädchen

Genius

Violin I

Violin II

Viola

Cello

Bass
No. 9. Trio. Das eures Namens Ehre
No. 9. Trio. Das eures Namens Ehre

Ob.

Ba.

D.F.

L.

G.

Vln. I

Vln. II

Vla.

C/B

Frühe den uns zu

Ob.

Ba.

D.F.

L.

G.

Vln. I

Vln. II

Vla.

C/B

Frühe den uns zu

Ob.

Ba.

D.F.

L.

G.

Vln. I

Vln. II

Vla.

C/B

Frühe den uns zu
No. 9. Trio. Das eures Namens Ehre


Var. dankt euch f. Oster-reich. Das eures Namens Ehre er-schaf - le, und sich

Oes ter eure Na mens Eh re er-reich. Das

Oes ter eure Na mens Eh re er-reich. Das

...
No. 9. Trio. Das eures Namens Ehre
No. 9. Trio. Das eures Namens Ehre
No. 9. Trio. Das eures Namens Ehre
No. 10. Recitative. Auch mein Verhängnis ruft!

Der zweite junge Mann (Tenor)
Arm en um den Kampf für sie zu gehen; auch bis ich, noch Verstand noch Mut haben, es ist heilig, es ist heilig, heilig, heilig.

Allegro moderato

No. 10. Auch mein Verhängnis ruft!

And so, ich mein Vaterland nicht mehr sehe, ich sehe mich aus ihr en.
No. 10. Auch mein Verhängnis ruft!
No. 11. Aria. Umsonst strekt ihr, ihr Kleinen
der \textit{zweite junger Mann} (Tenor)
No. 11. Umsonst streckt ihr, ihr Kleinen

[Musiknoten]
No. 11. Umsonst streckt ihr, ihr Kleinen
No. 11. Umsonst strekt ihr, ihr Kleinen

Ob.

Cl. Solo

Tpts.

2 j. M.

Vln. I

Vln. II

Vla.

C/B

Adagio

Ob.

Cl. Solo

Tpts.

2 j. M.

Vln. I

Vln. II

Vla.

C/B

165
No. 11. Umsonst strekt ihr, ihr Kleinen

Cl. Solo

2 j. M.

Vln. I

Vln. II

Vla.

C/B

Allegro

Cl. Solo

2 j. M.

Vln. I

Vln. II

Vla.

C/B

No. 11. Umsonst strekt ihr, ihr Kleinen

Cl. Solo

2 j. M.

Vln. I

Vln. II

Vla.

C/B

Allegro

Cl. Solo

2 j. M.

Vln. I

Vln. II

Vla.

C/B

No. 11. Umsonst strekt ihr, ihr Kleinen

Cl. Solo

2 j. M.

Vln. I

Vln. II

Vla.

C/B
No. 11. Umsonst streckt ihr, ihr Kleinen
No. 11. Umsonst strekt ihr, ihr Kleinen
No. 11. Umsonst strekt ihr, ihr Kleinen
No. 11. Umsonst strekt ihr, ihr Kleinen

Ob.

Cl. Solo

Trpts.

Vln. I

Vln. II

Vla.

C/B

Music notation image
No. 12. Recitative. Wenn gleich das Schwächliche Geschlecht

_Landmädchen_ (Soprano)

Wenn gleich das schwäch li che Geschlecht der Welt - es - sich zum kämp - fen - ge - schloß; so bleibt ihm doch der Ruhm mit Recht, daß es sehr oft dem männ li chen Ge - schlecht zu gro ß en Helden - taugen, zur Ret tung ganz er Sta - ten den wah ren Mut hat ein ge - gleich - falls tap fer ge - nannt.

_Wißt, Mäd chen! wenn ihr dies noch könn - t, daß man euch gleich - falls res - pü - fer nahe._
No. 13. Aria. Ihr Mädchen setz durch euren Blick

*Landmädchen (Soprano)*

Ihr Mädchen setzt durch euren Blick
Mäd chen setzt durch
Män ner schaar in
Feu er, und eu re Huld sei
teu er für's
- - - - - - -

---

Flutes
Oboes
Bassoon
Horns in C
Landmädchen
Violin I
Violin II
Viola
Cello
Bass
No. 13. Ihr Mädchen setzt durch euren Blick

allgemeine Glück. und euer Huld sei
die Männer-schar in Feuer,
Ju gend: wie
durch euren Reiz der
Feuer,
nicht zu so Huld sei trau-
er fille allgemeine Glück.
mit ich-te hüll - de-
wie

kämpft auch für ihre Ver-such, durch eure Liebe für Ihre
gewalt. mit ich-te hüll - de-

Glück.

173
No. 13. Ihr Mädchen setz durch euren Blick

Mädchen! setzt durch euren Blick die Männerschar in Feuer, und eure Huld sei

Ihr Mädchen! durch euren Blick die Männerschar in Feuer, und eure Huld sei

lau er für's allgemeine Glück.

kämpft auch ihr für's Vaterland durch euren Reiz der Jugend mit sicherem Reisen.
No. 13. Ihr Mädchen setz durch euren Blick

Vln. I

Vln. II

Vla.

C/B

No. 14

L.

ex- re- Blick, die Män- ner-schaue
in Fau- st, und eu- ne Huld, sei nu- ter fei’s

Vln. I

Vln. II

Vla.

C/B

Fl.

Ob.

Bsn.

Hn. C

L.

all ge- ri- ne Glück, für’s all ge- ri- ne Glück, für’s all ge- ri- ne Glück.
No. 13. Ihr Mädchen setz durch euren Blick
Ein junger Mann  


E. J. M.  

Konnt schlangest al-le Hult in Hult. Milt auf zum Hult-mul, und bache mit en den lter schweig - - - - - - licht stark-en

Violin I  

Violin II  

Violin  

Cello  

Bass  

Bass

fp

fp

fp

fp

fp
No. 15. Schlusschor

Chorus, Soli, and Audience
No. 15. Schlusschor
No. 15. Schlusschor

Fl.

Ob.

Cl. B

Bsn.

Hn. C

Tr. C

Temp.

S

A

T

B

Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len
Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len
Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len
Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len
Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len
Schlos ... sen, Gott des Schicksal, höre die: Dass wie mu - e kampfge - no - sen, wol - len

Schen - der - ung - te - ter - la - de
Schen - der - ung - te - ter - la - de
Schen - der - ung - te - ter - la - de
Schen - der - ung - te - ter - la - de
Schen - der - ung - te - ter - la - de
Schen - der - ung - te - ter - la - de

Un - ser - Glück und Ei - gen - thron;
Un - ser - Glück und Ei - gen - thron;
Un - ser - Glück und Ei - gen - thron;
Un - ser - Glück und Ei - gen - thron;
Un - ser - Glück und Ei - gen - thron;
Un - ser - Glück und Ei - gen - thron;

Herrscht - noch
Herrscht - noch
Herrscht - noch
Herrscht - noch
Herrscht - noch
Herrscht - noch
No. 15. Schlusschor
No. 15: Schlusschor

Verse 4
Ha! Wir ringen um die Ehre
Einzig unbesiegt zu sein;
Soli: Brüder, die wir sollten hassen,
Haben muthlos uns verlassen,
Und wir stehn im Streit allein.
Um so grosser ist die Ehre,
Einzig unbesiegt zu sein!
Volk: Um so grosser ist die Ehre,
Einzig unbesiegt zu sein!

Verse 5
Unsern Glauben, unsern Kaiser,
Das Gesetz, das Vaterland,
Soli: Haab und Gut, was wir besitzen,
Wollen wir vereint schützen
Mit den Waffen in der Hand.
Auf, für Gott, für unsern Kaiser,
Fürs Gesetz furs Vaterland!
Volk: Auf, für Gott, für unsern Kaiser,
Fürs Gesetz furs Vaterland!

Verse 6
O! wer könte länger weilen,
Auszuziehen an den Rhein,
Soli: Zu dem Helden Karl zu eilen,
Die Gefahr mit Ihm zu theilen:
Zeuge Seines Ruhms zu sein?
Karl! Du Held im Kampf! Wir eilen
Zeugen deines Ruhms zu sein!
Volk: Karl! Du Held im Kampf!
Wir eilen Zeugen deines Ruhms zu sein!

Verse 7
Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!
Soli: Unser Heil ist sein Bestreben;
Hermanns hoher Geist wird schweben
Waltend um den Cäsar her;
Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!
Volk: Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!

Verse 8
Gott! hilf, daß in fernen Jahren;
Er noch unser Vater sei;
Daß er muthig in Gefahren
Sich mit Seinen Helden schauern
Stein dem Vaterlande weht;
Und in Kindeskinder Jahren
Muster aller Kaiser sei!
Volk: Und in Kindeskinder Jahren
Muster aller Kaiser sei!

Note: Verse six appears only in the published libretto.
Beilage Recitative. Es bleibt dabei!

Ein junger Mann (Bass)
Beilage Aria. Groß ist der Mann
written for Hrn. Saul (bass)
Beilage Aria. Groß ist der Mann

Fl.

Ob.

Cl.

Bsn.

Hn 1/3 D
Hn 2/4 D
Trpt 1/3 D
Trpt 2/4 D
Timp.
J. M.
Vln. I
Vln. II
Vla.
C/B

188
Beilage Aria. Groß ist der Mann


ff

f

fl

Drum

ff

f

kann. Der ihm nie ver-konz. kann. Drum Brü der frisch in

- - -
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann

Marsch!
Marsch!
Marsch, marsch fällt das Baj - on - eti,
Beilage Aria. Groß ist der Mann

 stroh hir aufs Er- en- heit, der Fein- de Leg- i- o- nen, der Fein- de Leg- i- o- nen. drum Brü der
Beilage Aria. Groß ist der Mann

froh, drum Bli-de froh in Kampf schon steigt, schon steigt der Pul-ver Dampf, schon den-nern die Ku-nen-in.

Tutti

J. M.
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann

"beit der Fen - de Log - i - e - son, streckt hin, streckt hin aufs Eh - nen - hett der Fess - de"
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann

Hört der Trompeten Ruf.
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann

Par - don!  hört ihr,  hört ihr  sie

schrei en, sie schrei en schon.

Selt wie sie flehnt und zittern,
Beilage Aria. Groß ist der Mann

Seht wie sie fliehn und zit tern,
Seht wie sie fliehn und zit tern,
drum Brü der frisch in
Beilage Aria. Groß ist der Mann

Kampf! Schon steigt der Pul-ver Dampf, schon den-nern die Ka-non-en. Marsch fällt das Baj-on-et streckt sie aufs Ehr-en-bett, der Fein-de Log-i-

[Vln. I]

[Vln. II]

[Vla.]

[C/B]
Beilage Aria. Groß ist der Mann
Beilage Aria. Groß ist der Mann

\[
\text{Nach, nach, nach der Sieg ist das, nach, nach, nach der Sieg ist.}
\]
Beilage Aria. Groß ist der Mann
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**Dissertations and Theses**


APPENDIX A: PIANO/VOCAL SCORE

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*Deutsche Frau, Landmädchen, Genius*

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*Deutsche Frau, Landmädchen, Genius*

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*Landmädchen*

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No. 1. Chorus. Weh! gleich einem waldstrom stürmt

Choir of Distressed People

Franz Xaver Süßmayr
(1766-1803)
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt
der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

der Feind auf uns her-ein, der Feind

221
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von

Es thürmt______ sich die Ge - fahr von
1. Weh! gleich einem waldstrom stürmt

...
1. Weh! gleich einem waldstrom stürmt

* Chorus I included some, if not all, of the soloists.
1. Weh! gleich einem waldstrom stürmt

[Music notation]
1. Weh! gleich einem waldstrom stürmt

...
1. Weh! gleich einem waldstrom stürmt

stets durch Tand, und lose Sit - ten so wie durch Waf - fen

uns be - stri - ten, das stets ver - ge - bens uns be - kriegt,
1. Weh! gleich einem waldstrom stürmt

Chor 1

Chor 2

Chor 1

Chor 2

Chor 1

Chor 2

Chor 1

Chor 2

Chor 1

Chor 2
1. Weh! gleich einem waldstrom stürmt

Volk, dies Volk, dies Volk be kämpft uns
Volk, dies Volk, dies Volk be kämpft uns
Volk, dies Volk, dies Volk be kämpft uns
Volk, dies Volk, dies Volk be kämpft uns
Volk, dies Volk, dies Volk be kämpft uns

nun, dies Volk be kämpft, be kämpft uns nun, dies
nun, dies Volk be kämpft, be kämpft uns nun, dies
nun, dies Volk be kämpft, be kämpft uns nun, dies
nun, dies Volk be kämpft, be kämpft uns nun, dies
nun, dies Volk be kämpft, be kämpft uns nun, dies

Tutti
1. Weh! gleich einem waldstrom stürmt

Volk, dies Volk be-kämpft uns nun—

Volk, dies Volk be-kämpft uns nun—

Volk, dies Volk be-kämpft uns nun—

Volk, dies Volk be-kämpft uns nun—

und siegt, und siegt, und siegt, und siegt, und siegt,

und siegt, und siegt, und siegt, und siegt, und siegt,

und siegt, und siegt, und siegt, und siegt, und siegt,
1. Weh! gleich einem waldstrom stürmt

Bald, bald lie -

Bald, bald lie -

Bald, bald lie -

Bald, bald lie -

Bald, bald lie -

Bald, bald lie -
1. Weh! gleich einem waldstrom stürmt
1. Weh! gleich einem waldstrom stürmt

Weh uns, wir sind nicht mehr

zu ret - - - ten!
Wir sind nicht mehr zu retten!

Wir sind nicht mehr zu retten!

Wir sind nicht mehr zu retten!

Wir sind nicht mehr zu retten!
No. 2. Rezitativ. Versagte! haltet ein!

Der Genius des Vaterlandes (Soprano)
2. Versagte! haltet ein!

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

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Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verzag-te! halt-et ein! Ihr seid be-

Verz...
2. Versagte! haltet ein!

Wer ist der Feind, vor dem Ihr zittert, der euer Selbstgefühl erschüttert?

Es ist ein Volk, das frechen Spott mit jeder Tugend treibt; ein Volk, das
sein en Gott verleugnet—Christen ihren Glauben sammt ih rem Hab und Gut will

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2. Versagte! haltet ein!

rauben; das seines gut-en Königs Thron ver - nichte-te, und Ihm, zum Hohn des
das seines gut-en Königs Thron ver - nichte-te, und Ihm, zum Hohn des

Ewigen, der über seinem Haup-te das Rachschwertschwingt, das Leben raubte!

Ein Volk, das Freiheit pre-digt, und da-bei mit un - er-hör-ter Sklav-e-

rei die un-be-rat-nten Völ-ker drück-et, die es mit sein-en Joch be - rück-et! Und diese wil-de La-st-er
2. Versagte! haltet ein!

brut lähmt ein-es brav-en Vol-kes Mut?
Be-tör-te Menschen! werdet

wei-ser; ver-traut auf Gott und eu-ren Kai-ser!
No. 3. Aria. Ermannet euch!

Der Genius des Vaterlandes (Soprano)
3. Ermannet euch!
3. Ermannet euch!

Er - man - net euch! seid Krie - ger des Va - ter-land - es wert; und
dolce

glaubt, daß ihr als Sie - ger vom Kampf zu - rü - cke

kehrt! vom Kampf zu - rü - cke kehrt!

Wollt ihr in Ru - he
3. Ermannet euch!

le - ben, so zwin - get eu - ren Feind den

Frie - den euch zu ge - ben; den Frie - den euch zu ge - ben; er-

kämp - fet ihn ver - eint, er - kämp - fet

ihnh ver - eint.

Wollt cresc. f

Wollt cresc.
3. Ermannet euch!

ihr mit Weib und Kindern ein

Raub des Feindes sein? Laßt unsere Streiter mehrren, bis

er vor uns sich schmiegt.

Laßt unsere Streiter

meh
3. Ermannet euch!
3. Ermannet euch!

hat in sei- nen Hee-ren die Men-ge nur ge-siegt.
3. Ermannaet euch!


Vaterland es werth; und glaubt, das ihr vom Kampf, vom

Kampf' als Sieger kehrt!
3. Ermannet euch!

Wollt ihr in Ruhe leben, so

zwinget euren Feind
den Frieden euch zu

geben; Erkämpft ihn vereint.

Wollt ihr mit Weib und Kindern
3. Ermannet euch!

Laßt unsere Streiter mehrern, bis er vor uns sich schmiegt. Wollt ihr mit Weib und Kindern ein Raub der Fein-des sein? Es hat in seinen Heeren, in seinen...
3. Ermannet euch!

Heeren, die Menge, die

Menge nur ge - siegt. Laßt un - re Strei - ter

meh - ren, bis er vor uns sich schmiegt. Wollt ihr euch las - sen

plün - dem? Wollt ihr euch las - sen plün - dem? Soll
3. Ermannet euch!

ich, soll ich es glauben? Nein! soll

ich es glauben? Nein! soll ich es glauben?

Nein, nein, nein, nein, nein, nein, nein, nein!

Nein!
3. Ermannet euch!
No. 4. Rezitativ. Wie wird mir?

Ein junger Mann (Baritone)

Wie wird mir?

welche Glut durchströmet mein Gebein?

mich überfällt gerechte Wut;

ich dürfte nach der Feinde
8
Blut; und möchte schon im Schlacht-ge-tüm-mel sein!

10
Ihr lieben Vaterlandesbrüder!
Kommt, folget meinem Bei-spiel

14
nach; ver-sam-melt euch mit mir in Reih' und

17
Glieder, und schlägt mit mir die Feinde niedер;

4. Wie wird mir?
4. Wie wird mir?

Kommt, kommt! wir räch-en, wir

rä-chen Deutsch-lands Schmach.

Folgt Arie

(Aria follows)
No. 5. Aria & Chorus. Fürs Vaterland zu streiten

Ein junger Mann (baritone) with Der Volk (men’s chorus)
Pflicht; wer dies - en dienst will meid - en der ist sein Bür - ger nicht.

ist sein Bür - ger nicht, Für Weib und Kind zu

kämp - fen, ruft die Natur uns zu; des Fein - des Wuth zu

Nein! der

Nein! der

Nein! der ist sein Bür - ger nicht.
No. 5. Fürs Vaterland zu streiten

dämpfen heischt un- re ei- gne Ruh'.

Gott Schützt die gu- te Sa- che; Gott schützt die gu- te

Sa- che; des fre- chen Fein- des Hohn ent- rinnt nicht sei- ner
No. 5. Fürs Vaterland zu streiten

Ra - che: 

der Sieg ist un - ser Lohn,
der Sieg ist un - ser

Lohn,
der Sieg ist un - ser Lohn!

(to the Volk)

wollt ihr ge - las - sen tragen
der

Fein
des Skla - ve - rei

Auf denn! daß wir sie schlagen, so

Nein! Nein! wahr - lich Nein!

Nein! Nein! wahr - lich Nein!
No. 5. Fürs Vaterland zu streiten

sind wir froh und frei! Wir wollen tapfer kriegen, wie noch kein Volk gekriegt, bis wir den Feind besiegen; bis er vor uns sich schmiegt.

noch kein Volk gekriegt, bis wir den Feind besiegen: bis er vor uns sich

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No. 5. Fürs Vaterland zu streiten

Ja! bis er vor uns sich schmiegt.

Ja! bis er vor uns sich schmiegt.

Ja! bis er vor uns sich schmiegt.
No. 6. Rezitativ. Triumph! Ich sehe euch begeistert
Deutsche Frau (soprano)

Triumph! Ich sehe euch begeistert;

die Liebe für das

Vaterland hat euer Seelen sich begeistert: ihr seid vom Ehrgefühl ent
6. Triumph! Ich sehe euch begeistert

brannt.

die Geist-eu-er Hel-den-Ahn-ten um-schwe-ben won-ne lä-chelnd euch;

Ihr Flüs-tern wird euch stets er-mah-nen: seid würd'-ge Söh'n von Oes-ter-reich.
No. 7. Aria. Das theure Angedenken

Deutsche Frau (soprano)
7. Das theure Angedenken

Blut vergossen, wird nicht von euch beschämt;
die einst ihr

schämt; das theure An-ge-den-ken

der Hel-den euerer Vä-ter der Hel-den euerer

7. Das theure Angedenken

Blut vergossen, wird nicht von euch beschämt;
die einst ihr

schämt; das theure An-ge-den-ken

der Hel-den euerer Vä-ter der Hel-den euerer
Väter die einst ihr Blut vergossen, wird nicht von euch be-
schämt; wird nicht von euch be-
schämt; wird nicht von euch be-
schämt; wird nicht von euch be-
schämt;

Allegro

Allegro

Allegro
7. Das theure Angedenken

Ihr werdet ihn erringen

den segenvollen Frieden

uns erfreuen, und alle glücklich

sein das theure Angedenken der Hel-den eu-rer
7. Das theure Angedenken

57

Väter der Helden eurer Väter die

61

einst ihr Blut vergossen, wird nicht von euch beschämt; die

65

einst ihr Blut vergossen wird nicht von euch beschämt, wird

69

nicht von euch beschämt, wird nicht von euch beschämt;
7. Das theure Angedenken

Optional cut to m. 116

73

più lento

Ihr wer-det ihn er- rin-gen
den se-genvol-len Frie-den:

Tempo I

wir wer-den uns er-freu-en, und

alle glück-lich sein wir
wer-

- den uns er-freu-en, und alle glück-lich sein.
7. Das theure Angedenken
7. Das theure Angedenken

Väter
die einst ihr Blut vergossen,
wird

die einst ihr Blut vergossen, wird

nicht von euch beschämt;
die einst ihr Blut vergossen, wird

nicht von euch beschämt, wird

nicht von euch beschämt;
nicht von euch beschämt, wird

End optional cut piu lento

nicht von euch beschämt; Ihr werdet ihn erlingen

End optional cut piu lento
7. Das theure Angedenken

den segenvollen Frieden: wir werden uns er-

den se gen vol len
Frie den: wir werden uns er -

freuen, und alle glück lich sein.

Wir werden uns er freuen, und

Wird un

Wir werden uns er freuen, und

alle glück lich sein, und alle glück lich sein, und
7. Das theure Angedenken

al-le-glücklich sein.
No. 8. Rezitativ. Ihr biedre tapsre Nationen

Genius, Deutsche Frau, and Landmädchen

Genius

Ihr bied-re tap-sre Na- ti - on-en, die in dem wei-ten Kai- ser-be wohn-en, auf!

Deutsche Frau

schüt-zet eu-er Ei-gen-tum, und si-chert eu-ren al-ten Ruhm.

Landmädchen

Stets war bei Öst'reichs Krieg-es schaar ein ho-her Muth im
8. Ihr biedre tapsre Nationen

Strei-te der Ret-ter in Ge-fahr;

Landmädchen

und die-ser Muth, und die-ser Muth be-see-let sie noch heu-te.

fällt ins Terzett ein
(the Trio is next)
No. 9. Trio. Das eures Namens Ehre
Genius, Landmädchen, Deutsche Frau

Allegro Moderato

Genius

Daß eures Namens Ehre in jedem tapfem

Landmädchen

Scheut nicht das Nieder-

euer Zweck und Ziel.
9. Das Eures Namens Ehre

L.M. 13

schmet-tern;
denkt, daß nach Krie-ges-wet-tern
auf mil-den Öl-zweig-

L.M. 17

blät-tern die Ru-he thron-en
will, die Ru-he thron-en

D.F. 23

Die Eh-re eu-rer Ah-nen,
der

L.M. 21

will.

D.F. 24

Ruhm von Öst-reichs Fah-nen,
das Glück der Un-ter-tha-nen,

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9. Das Eures Namens Ehre

D.F.

ruht al-lein auf Euch, das Glück der Unter-tha-

D.F.

- - - - - - - -

D.F.

nen, be-ruht al-lein auf Euch, be-

D.F.

ruht al-lein auf Euch, be-

D.F.

Euch, be-

D.F.

mum

L.M.

Die Frucht vom dem Be-

G.

Die Frucht von dem Be-

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9. Das Eures Namens Ehre

Die streben, den Frieden uns zu geben,

den Frieden uns zu geben,

Frucht von dem Bestreben, den Frieden uns zu geben,

Im Sinken uns zu heben, ver dankt euch Ö ster -

Im Sinken uns zu heben, ver dankt euch Ö ster -
9. Das Eures Namens Ehre

eures Namens Ehre erschalle und sich mehr.

Denkt, daß nach Kriegeswettern die

Daß Glück der Unter-

Ruhe thronen will.
9. Das Eures Namens Ehre

D.F.

G.

L.M.

Die Frucht von dem Bestreben, den Frieden uns zu geben,
9. Das Eures Namens Ehre

ge-ben, und im Sin-ken, und im Sin-ken uns zu

ge-ben, und im Sin-ken, und im Sin-ken uns zu

und im Sin-ken uns zu

he-ben, und im Sin-ken, und im

he-ben, und im Sin-ken, und im

-he-ben, und im Sin-ken, und im

ken-un-s zu he-ben, und im Sin-ken, und im
9. Das Eures Namens Ehre

D.F.

L.M.

G.

Sin ken uns zu he ben, ver dankt euch O ster

Sin ken uns zu he ben, ver dankt euch, ver dankt euch O ster

Sin ken uns zu he ben, ver dankt euch, ver dankt euch O ster

reich, ver dankt euch O ster reich, ver dankt euch

reich, euch O ster reich, euch

reich, ver dankt, ver dankt euch O ster reich, ver dankt, ver dankt euch
9. Das Eures Namens Ehre
9. Das Eures Namens Ehre

D.F.  
L.M.  
G.  

Ω - ster - reich.

Ω - ster - reich.

Ω - ster - reich.

Ω - ster - reich.
No. 10. Rezitativ. Auch mein Verhängnis ruft!
Der zweite junge Mann (Tenor)

Andante
Ich habe zwar ein liebes Weib, und kleine Kinder;

liebe ich mein Vaterland nicht minder: es ist bedroht, es ist be-
10. Auch mein Verhängnis ruft!

sehn:
so wird mein Kaiser,

so wird mein Kaiser ihr-er sich er- bar-men.
No. 11. Aria. Umsonst Strekt ihr, ihr Kleinen
Der 2te. Junge Mann (Tenor)
11. Umsonst Strekt Ihr, ihr Kleinen

Um - sonst streckt ihr, ihr
colla parte

klein - en,
um - sonst streckt ihr, ihr

klein - en,
nach mir die Hän - de aus,
11. Umsonst Strekt Ihr, ihr Kleinen

nach mir die Hände aus;

Umsonst ist euer

11. Umsonst streckt Ihr, ihr Kleinen

Kleine, Umsonst streckt ihr, ihr

Kleine, Umsonst, strackt ihr, ihr

Kleine nach mir die Hände aus.

Umsonst ist euer Weinen:
11. Umsonst Strekt Ihr, ihr Kleinen

ich soll ich muss, hin-

aus, ich soll, ich muß, hin - aus. Um -
cresc.

sonst ist eu - er Wei- nen, Um - sonst ist eu - er Wei - nen, ich

soll, ich muß, ich soll hin-aus, ich
11. Umsonst Strekt Ihr, ihr Kleinen

soll ______ hin - aus, ______ ich soll ______ hin-

aus.

Poco Adagio

Ge - lieb - te mei - ner See - le!

Ihr Kin - der! le - bet -
11. Umsonst Strekt Ihr, ihr Kleinen

- wohl! Ge- lieb-te mein-er See-le!

Gott!

dem ich euch emp-

feh-le, will, daß ich kämp-fen daß ich

kämp-fen soll.

Allegro
11. Umsonst Strekt Ihr, ihr Kleinen

welche Him-mels-wonne hat

er uns zuge-dach:

Son-ne des Friedens wie-ders lacht,

die

Son-ne, die Son-ne des Friedens wie-

3 3 3 3
11. Umsonst Strekt Ihr, ihr Kleinen

lacht. Um-sonst streckt ihr, ihr Klei-nen nach

mir die Hän-de aus; Ge-lieb-te mei-ner See-le Ihr

Kin-der! le-bet wohl! Gott, dem ich euch emp-feh-le,

dem ich euch emp-feh-le will, daß ich kämp-fen soll, will,
daß ich kämpfen soll.

welche Himmelswonne hat

er uns zugedacht, Wenn nach dem

Streit die Sonne des
11. Umsonst Strekt Ihr, ihr Kleinen

Friedens wie der lacht, des Friedens wie der lacht, die Sonne des Friedens wie der lacht.

wie - der lacht.
11. Umsonst Strekt Ihr, ihr Kleinen
No. 12. Rezitativ. Wenn gleich das Schwächliche Geschlecht

Landmädchen (Soprano)

Wenn gleich das schwäc-hli-che Ge-schlecht der Weib-er nich zum kämp-fen
taug-et; so bleibt ihm doch der Ruhm mit Recht, daß es sehr oft dem män-nli-chen Ge-
-schlecht zu gros-sen Held-en-tha-ten, zur Ret-tung gan-zer Staaten den wah-ren Mut hat ein ge-
12 Wenn gleich das Schwächliche Geschlecht

hau-chet.

dolce

Wißt,

Mäd-chen! wenn ihr dies noch könnt, daß man euch gleich-falls tap-fer nennt.

Mäd-chen! wenn ihr dies noch könnt, daß man euch gleich-falls tap-fer nennt.

Wenn gleich das Schwächliche Geschlecht

Mäd-chen! wenn ihr dies noch könnt, daß man euch gleich-falls tap-fer nennt.

Wenn gleich das Schwächliche Geschlecht
No. 13. Aria. Ihr Mädchen setz durch euren Blick

Landmädchen (Soprano)

Andante

Ihr Mädchen setz durch euren Blick die Männer-schaar in Feuer,
13. Ihr Mädchen setz durch euren Blick

und eure Huld sei teuer für's allgemeine

Glück.

die Männer-schar in

Feuer, und eure Huld sei teuer für's allgemeine

Glück.

So kämpft auch ihr fürs Vaterland,
13. Ihr Mädchen setz durch euren Blick

durch euren Reiz der Jugend mit äch-ter Hel-den-tu-gend: wie

schön ist eu-er Stand! mit äch-ter Hel-den-tu-gend, wie

schön ist eu-er Stand, mit äch-ter Hel-den-tu-gend: wie

schön ist eu-er Stand, wie schön ist eu-er Stand, wie
13. Ihr Mädchen setz durch euren Blick

Schön ist euer Stand!

Lento  Tempo I

Ihr Mädchen! setzt durch euren Blick die

Männer-schar in Feuer, und eure Huld seiet euer für's

allgemeine Glück.
13. Ihr Mädchen setzt durch euren Blick

So kämpft auch ihr für's Vaterland durch euren Reiz der Jugend mit ächter Heldenmut: wie schön ist euer Stand, wie schön ist euer Stand! Ihr Mädchen! setzt durch euren Blick die Männer-schaar in Feuer, und eure Huld sei
13. Ihr Mädchen setz durch euren Blick

teuer für's allgemeine Glück

Glück für's allgemeine Glück.
14. Rezitativ. Herbei dann
Der erste junge Mann (baritone)

Herbei dann, herbei dann, wer das Vaterland und seinen guten Kaiser

Allegro

eh-ret!

Kommt, schlaget

alle Hand in Hand, blickt auf zum Himmel, und beschwöret den über-
14. Herbei dann

schweng - - lich star - ken Bund -

stimmt mit mir an, stimmt mit mir an aus Herzens-grund:

folgt der Schlusschor
(final chorus follows)
Larghetto

Fest sei unser Bund geschlos- sen; Gott des Schick-sals! hö-re du;
Feig-heit ist die größ-te Schande! Eh-ren-vol-ler ist der Tod!

Dieser Kampf gilt un-ser Eh-re Un-ser Glück und Ei-gen-thum;

Fest sei unser Bund geschlos- sen; Gott des Schick-sals! hö-re du;
Feig-heit ist die größ-te Schande! Eh-ren-vol-ler ist der Tod!

Dieser Kampf gilt un-ser Eh-re Un-ser Glück und Ei-gen-thum;

Solo

Fest sei unser Bund geschlos- sen; Gott des Schick-sals! hö-re du: Dass wir,
Feig-heit ist die größ-te Schande! Eh-ren-vol-ler ist der Tod!

Dieser Kampf gilt un-ser Eh-re Un-ser Glück und Ei-gen-thum; Daß dem

Fest sei unser Bund geschlos- sen; Gott des Schick-sals! hö-re du: Dass wir,
Feig-heit ist die größ-te Schande! Eh-ren-vol-ler ist der Tod!

Dieser Kampf gilt un-ser Eh-re Un-ser Glück und Ei-gen-thum; Daß dem

No. 15. Schlusschor
15. Schlusschor

Vaterlandes Ruh,

Fest sei Weh-e

Dies sei un-ser Stolz und Ruhm.

Die-ser

wahr-l ich!

Drum hat's wahr-l ich!

Dies sei un-ser Stolz und Ruhm.

Die-ser

un-ser Stolz und Ruhm.
15. Schlusschor


15. Schlusschor

die - ser Bund ge - schlos - sen Gott des Schick - sals! hör uns
dem, aus je - dem Stan - de, Der nicht lie - ber wählt den
Kampf gilt un - tre Eh - re Un - ser Glück und Ei - gen

die - ser Bund ge - schlos - sen Gott des Schick - sals! hör uns
dem, aus je - dem Stan - de, Der nicht lie - ber wählt den
Kampf gilt un - tre Eh - re Un - ser Glück und Ei - gen

die - ser Bund ge - schlos - sen Gott des Schick - sals! hör uns
dem, aus je - dem Stan - de, Der nicht lie - ber wählt den
Kampf gilt un - tre Eh - re Un - ser Glück und Ei - gen

die - ser Bund ge - schlos - sen Gott des Schick - sals! hör uns
dem, aus je - dem Stan - de, Der nicht lie - ber wählt den
Kampf gilt un - tre Eh - re Un - ser Glück und Ei - gen
15. Schlusschor

Verse 4
Ha! Wir ringen um die Ehre
Einzig unbesiegt zu sein;
Soli: Brüder, die wir sollten hassen,
Haben mutlos uns verlassen,
Und wir stehn im Streit allein.
Um so grosser ist die Ehre,
Einzig unbesiegt zu sein!
Volk: Um so grosser ist die Ehre,
Einzig unbesiegt zu sein!

Verse 6
O! wer könte länger weilen,
Auszuziehen an den Rhein,
Soli: Zu dem Helden Karl zu eilen,
Die Gefahr mit Ihm zu theilen:
Zeuge Seines Ruhms zu sein?
Karl! Du Held im Kampf! Wir eilen
Zeugen deines Ruhms zu sein!
Volk: Karl! Du Held im Kampf!
Wir eilen Zeugen deines Ruhms zu sein!

Verse 8
Gott! hilf, daß in fernen Jahren;
Er noch unser Vater sei;
Daß er mutig in Gefahren
Sich mit Seinen Heldenschaaren
Stets dem Vaterlande weih',
Und in Kindeskinder Jahren
Muster aller Kaiser sei!
Volk: Und in Kindeskinder Jahren
Muster aller Kaiser sei!

Verse 5
Unsern Glauben, unsern Kaiser,
Das Gesetz, das Vaterland,
Soli: Haab und Gut, was wir besitzen,
Wollen wir vereint beschützen
Mit den Waffen in der Hand.
Auf, für Gott, für unsern Kaiser,
Fürs Gesetz furs Vaterland!
Volk: Auf, für Gott, für unsern Kaiser,
Fürs Gesetz furs Vaterland!

Verse 7
Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!
Soli: Unser Heil ist sein Bestreben;
Hermanns hoher Geist wird schwieben
Waltend um den Cäsar her;
Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!
Volk: Unser Kaiser Franz soll Leben!
Biedermann und deutsch ist Er!
APPENDIX B: LIBRETTO TRANSLATION

This translation is not intended to be sung, but to communicate the general meaning of each movement. The *Beilage* recitative and aria are appended.

Page 1

The Rescuer in Danger.

A Cantata

by

Rautenstrauch.

Set to Music

by

F. X. Süßmayer.

For the Good of

The Vienna Volunteers

Performed in the large Redoutensaal

1796.

Vienna.

Printed by the heirs of Ghelenschien.
Page 2

Forward

The cause and origin of this cantata is already known to the audience from the *Wiener Zeitung*. The author did not wish to stand out as a writer, he wanted to be useful as a citizen: this is the viewpoint from which he wishes to be judged.

Page 3

*(Sing between the 5th and the 6th verse of the final chorus:)*

Oh! who could stay here any longer,
To take off for the river Rhine,
To rush to the hero Karl!
The danger to share with him:
And witness his glory?
Karl! You hero in battle! we rush to be witnesses of your glory!

Page 4

*Chorus of Oppressed People [No. 1]*

Woe! Woe! Woe!
The enemy is rushing in on us like a raging torrent!
Danger is coming at us from all sides!
Oh, difficult, tragic times!
Our enemies have held Europe hostage for almost two hundred years,
Battling us with trinkets, loose morals, and now with weapons;
They always fought us in vain.
These people are fighting us now, and are winning!
They will soon have us in chains!
Heaven help us! It is hopeless!

Page 5

The Genius of the Fatherland

Recitative. [No. 2]

Despairing! Stop!
You are numb with fear and terror;
Listen! I will raise your courage,
And it will be your savior.
Who is the enemy before whom you tremble,
Who has shaken your self-confidence?
It is a nation that insolently mocks every virtue;
A people who disowned their God – who will rob Christians
Of their faith as well as their belongings;
The good king was stripped of his throne and, in contempt of the Lord,
Who wields the sword of vengeful justice over his head,
Was robbed of his life!
A nation that preaches freedom,
Yet oppresses defeated people with slavery!
And this wild vice-filled brood
Paralyzes the courage of a brave people?
Smitten people! Be wise;
Trust in God and your Kaiser!

Page 6

Aria. [No. 3]
To arms, brothers! Be warriors
Worthy of the Fatherland,
And believe that you will return
From the fight as conquerors!
If you wish to live in peace,
Then you must force your enemy to give you peace!
Stand shoulder to shoulder in the fight!
The enemy has triumphed
Only because of the size of his armies.
Let our warriors increase,
Until the enemy grovels before us.
Do you want your wives and children
To fall prey to the enemy?
Do you want to let him plunder?
Shall I believe it? No!

Page 7 – A Young Man

Recitative. [No. 4]
What is happening to me? What fire
Flows through my bones?

Courage comes over me;
I thirst after the enemies’ blood,
And want to be in the thick of the fight!

Beloved brothers of the Fatherland!
Come, follow my example:
Assemble yourselves with me in rank and file members,
And strike down the enemy with me;
Come, come! We avenge Germany’s shame.

Aria [No. 5]
Everyone must now fight for his country.
Any man who avoids this service is not a true citizen.
Nature calls on us to fight for our women and children.
Our own resolve must silence our enemy’s rage.

Page 8 [No. 5, continued]

God will protect our good cause against a brazen enemy,
He will not escape: victory will be our reward.
(To the Volk:) Will you let the enemy enslave you?
(Volk:) No! Surely, no!
Alright then! We will defeat him and remain happy and free!
We will fight courageously like no other people has ever fought.
We will fight until we conquer the foe, and he grovels before us!
(Volk:) We will fight courageously
Like no other people has ever fought.
We will fight until we conquer the foe,
And he grovels before us!

Page 9

A German [Woman]

Recitative. [No. 6]

Triumph! I see your enthusiasm!
The love for the Fatherland has stirred your souls:
You are inflamed by your sense of honor.
The shadows of your heroic ancestors
Hover blissfully, smiling at you;
Their whisperings will always remind you:
Be worthy sons of Austria.

Aria [No. 7]

The dear remembrance
Of your heroes, fathers
Who once shed their blood
Will not be ashamed of you;
You will win the full blessing of peace;
We will rejoice,
And all be happy.
The Genius

Recitative. [No. 8]

Genius: You honest, brave nations
Who live on in the vast imperial heritage!
On! Guard your property,
And safeguard your ancient glory.

The German Woman: Austrians have always been a warrior band
With great courage
in the battle of the rescuers in danger;

Country Girl: And this courage inspires them today.

Trio [No. 9]

Genius: That your name will resound
With honor in the heroic host,
Let this be your purpose and goal:

Country Girl: Don’t be afraid of defeat;

Page 11 [No. 9 continued]

Think of the peace that will rule
After the storm of war.

German Woman: The honor of your ancestors,
The fame of the Austrian flag,
The happiness of the people
Is based solely on you.
All three: The fruit of the effort that gives us peace,
In falling and in rising, Austria thanks you.

Page 12

The Second Young Man

Recitative [No. 10]
My destiny is calling! Although I have
A dear wife and small children;
But I do not love my country less:
It is menaced with danger.
So I tear myself from her arms
In order to go into battle for them;
And should they not see me again,
My Kaiser will have mercy on them.

Aria [No. 11]
Vainly you stretched out
Your little hands after me;
In vain is your crying:
I should – I must – be on my way.
Beloved of my soul!
You my children, farewell!
God, to whom I commend you,
Calls me to fight.
Oh, what a heaven of bliss he has destined us to

When, after the war, the sun of peace laughs once more.

Page 13

The Country Girl

Recitative. [No. 12]

The members of the weaker sex

Are not good at fighting,

So the glory of great exploits

Often goes to the men

Who draw the breath of true courage

To rescue entire countries.

Know, maidens, that when you are able

To do this as well, you will also be called courageous!

Aria. [No. 13]

You girls, it is by your gaze

The men march through fire,

And your favor is dear for their happiness.

They will fight well for your Fatherland,

Due to the charm of your youth,

With genuine heroic virtue:

How beautiful is your class!

Page 14

The First Young Man
Recitative. [No. 14]

Gather ‘round, then, whoever honors his Fatherland
And his good Kaiser!
Come, everyone join hands,
Look to heaven, and swear
To the strong federation –
From the bottom of my heart:

Final Chorus

1) May our alliance be firmly bound;
God of fate, hear us:
Let us be faithful comrades in arms,
And fight undauntedly for our homeland’s rest!
(People:) May this alliance be firmly bound;
God of fate, hear us!

Page 15

2) Cowardice is the greatest shame!
Death is more honorable! Hurrah!
In our homeland there is courage in every class:
That’s why there is no distress.
Woe to him of any class
Who doesn’t prefer death!
(People:) Woe to him of any class
Who doesn’t prefer death!
3) This struggle is for our honor,
Our happiness, and our property;
We will resist the enemy and his army;
This is our pride and fame.
(People:) We will resist the enemy and his army;
This is our pride and fame.

4) Ha! We are fighting for the honor
Of being the only undefeated ones;
Brothers, whom we should despise,
Have deserted us like cowards,
And we stand alone in the conflict.

Page 16

The greater is the honor
To be the only undefeated ones!
(People:) Brothers, whom we should despise,
Have deserted us like cowards,
And we stand alone in the conflict.

5) Our faith, our emperor,
The law, our homeland,
Possessions – all we own!
We will protect united, with weapon in hand.
Let’s go, for God, for our emperor,
The law, our homeland!
(People:) Let’s go, for God, for our emperor,
The law, our homeland!
6) Long live our Emperor Franz!
An honest man and German he is!
Our salvation is his endeavor;
Hermann’s spirit will hover around the Caesar;
(People:) Long live our Emperor Franz!
An honest man and German he is!

Page 17

7) God! Our helper in ages past,
He is our father still;
He consecrates the Fatherland’s heroes in danger,
And the Kaiser will be the pattern
For our grandchildren in years to come!

Beilage Recitative

It remains! I’m going to war!
And even if I should give my life as a sacrifice for the state,
So still I fall as a hero.
If I come back, even if wounded, I have found honor and fame.
Because a paralyzed arm in wraps will gain me thanks
From the Fatherland.

Beilage Aria

Great is the man who can show that he fought for the Fatherland.
He has woven himself a wreath that will never wilt away from him.

Thus, brothers, fresh to fight!

Already the powder smoke rises, already the canon thunder!

March, march, march; the bayonet falls and slays the enemies’ legions.

Hear the trumpet’s call, the fall of the enemy’s hooves, the earth shakes.

Now flashes the sword.

Pardon! Pardon! You hear them scream. See how they tremble and flee!

Thus, brothers, fresh to fight!

Already the powder smoke rises, already the canon thunder!

Forward, brothers! Forward! Victory is here!
APPENDIX C: EDITORIAL LOG

Key: pb. = part book; ms. = manuscript score; pv. = published piano-vocal score; lib. = published libretto

No. 1: Chorus. Weh! Gleich einem waldstrom stürmt

m. 3: Vln. 2, added stacc. to match Vln. 1.

m. 7: Vln. 2, added stacc. to match Vln. 1.

m. 10-12: Vla., stacc. added editorially to match Vln. articulation.

m. 13: Vln. 1, stacatto in ms. do not appear in pb.

m. 15, etc.: Vla. and C/B, stacc. added editorially to match established articulation pattern.

m. 18: Vln. 1, added sharp that is implied by the harmony.

m. 22-25: Vln. 2, Vla., stacc. added editorially to match established articulation pattern.

m. 26: Vln. 1, Vln. 2, ms. indicates full measure phrasing, but measure not fully notated; pb. indicates beat phrasing (groups of four sixteenths) in measures fully notated.

m. 42, 47: Fl., ms. and pb. ambiguously indicate full measure phrasing; editorial decision to maintain phrasing pattern established in strings.

m. 56-57: Vln. 1, Vln. 2, added courtesy accidentals implied by the harmony but not appearing ms. or pb.

m. 58-59: Strings, added cues as they appear in Vln. 1 pb.

m. 100: Vln. 1 neither ms. nor pb. indicate phrasing; matched established pattern.
____: Vla., ms. and pb. ambiguously indicate full measure phrasing; editorial decision to maintain previously established phrasing pattern.

____: C/B, "ff" in pb. changed to "f" to match other string dynamics.

m. 104: Vln. 1, neither ms. nor pb. indicate phrasing; matched established pattern.

m. 115: Vln. 1, added natural that is implied by the harmony.

m. 117: Vln. 1 and 2, “p” assumed editorially based on established pattern; Does not appear in ms. or pb.

m. 120: Vln. 1 and 2, “f” assumed editorially based on established pattern; Does not appear in ms. or pb.

m. 121: Vln. 1 and 2, “p” assumed editorially based on established pattern; Does not appear in ms. or pb.

m. 124: Vln. 2, “f” assumed editorially based on established pattern; Does not appear in ms. or pb.

m. 125: Vln. 2, “p” assumed editorially based on established pattern; Does not appear in ms. or pb.

m. 133-4: Mil. Dr., removed tie on roll, updating notation. Added "[roll]" to clearly differentiate from metered strokes; pb. shows tremolo line.

m. 135: Vln. 2, stacc. added to match Vln. 1.

m. 137-139: Vla, added stacc. to match Vln. 1 articulation.

m. 137, 141, 145: C/B, phrasing added editorially to match other string parts.

m. 139: Vln. 2, stacc. added to match Vln. 1.

m. 142-144, 146-148: Stacc. Added editorially to match established pattern.

m. 156-157: Vln. 2, Vla., C/B, stacc. added to match Vln. 1.
m. 158-9: Mil. Dr., removed tie on roll.
m. 162-3: Mil. Dr., removed tie on roll.
m. 163: Vln. 1, Vln. 2, Vla., added stacc. on beat 3 to maintain established pattern.
m. 166-167, 170-171: Mil. Dr., removed tie on roll.
m. 174: Vla, decresc. inserted to match Vln. 1
m. 175-182: Vla, phrasing added to match Vln. 1.
m. 218: Gassmann pb. is marked “Tutti” in copyist’s hand; ms has no indication; pv. indicates only “f” with no indication of forces used.
m. 228: Vla, stacc. added to match Vln. 1.
m. 233: Vln. 2, Vla., replaced "f" with "sf" to match Vln. 1.
m. 241: Gassmann pb. marked “soli;” ms marked “Chor 1;” pv. Indicates “p” with no indication of forces used.
m. 244-54: Mil. Dr., removed tie on roll.
m. 244: Ms. shows Chor 2 entering on beat 3, under Chor 1; pv. does not indicate.
m. 254-255: Vla, stacc. added to match Vln. 1.
m. 259, 261: Vln. 2, phrasing added to maintain established pattern.
m. 260: Fl inserted "f" to match strings and other winds.
m. 262-265: Vla., phrasing inserted to match Vln. 1.
m. 262-5: Mil. Dr., removed ties and tremolo; replaced with roll indication.
m. 266: Vln. 1, 2 and Vla., inserted "f" to match winds.
_____ C/B, changed "sf" to "f" to match other strings (and winds).
m. 267-9: Mil. Dr., removed ties and tremolo; replaced with roll indication.
m. 269: Vla, “sf” substituted (pb. shows "f") to match Vln. 1.
m. 274: Vln. 1, inserted "f" to match winds.

m. 278: Vln. 2, ms. part shows stacc. on beats two and three, under slur; removed stacc. to match Vla. and C/B.

_____ : Bsn., added stacc. to match m. 282.

m. 281: added “p” to choral parts to match orchestral dynamics.

m. 282: C/B, altered phrasing to match Vla. and Vln. 2 (pb. shows three quarter notes slurred w/ no stacc.).

m. 284: Vla., added “p” to match Vln. 1.

m. 293-4: Timp., ms. part shows a metered (16th) pattern and the tremolo (roll) sign written in pencil (performer?); opted for roll.

No. 2: Recitative. Versagte! Hatlet ein!

Throughout: Combined Ob. 1 and 2 on one staff, to match score layout of No. 1.

Throughout: Combined Bsn. 1 and 2 on one staff, to match score layout of No. 1.

Throughout: Vln. 1, added phrasing to continue the pattern established in mm. 1-2.

Throughout: Vln. 2, added phrasing consistent with the pattern established in Vln. 1.

m. 21: Bsn., added stacc. to match Ob.

m. 35: Bsn., added slur to match established Vln. pattern.

m. 60-1: Bsn., added ties to match Ob.

No. 3: Aria. Umsonst Strekt Ihr, ihr Kleinen

NOTE: The Fl. 2 pb. is marked “Tacet” on this movement. However, the Fl. 1 pb. includes “solo” markings, which implies “tutti.” This may be evidence of a dividing of forces, although the lack of extant pbs. from the “Choir II” orchestra makes conclusions conjectural.
m. 22: C/B added “p” to match other strings.

m. 23-28: Vln. 1 & 2, added phrasing consistent with the pattern established in m. 22, Vln. 1.

m. 48: Vln. 2, added slur to match Vln. 1.

m. 77: “der Feinde” appears in lib.; “des Feindes” appears in pv., pb. and ms.

m. 82: Vln. 1, added staccato to match Vln. 2.

m. 85-91: Genius, phrase marking appears in pb.

m. 92: Vln. 1, Vla. and CB, added phrasing and/or articulation to match Vln. 2.

m. 93: Ob., added “f” to match other winds.

m. 100: Bsn., added “f” to match other winds.

m. 109: Ob., pb. shows dotted rhythm on beat 4; ms. does not. Opted to match Fl and Ehn.

m. 110: Ob., add (sf) to match other winds.

No. 4: Recitative. Wie wird mir?

m. 2, 4, 6: Vln. 1, Vln. 2, C/B, added “f” to match Vla pb.

m. 11: C/B pb. shows a pencil “f.”

m. 15: Vln. 2, pitch conflict on beat 2, replaced ms. “a” with pb. “c.”

m. 18: C/B pb. shows a pencil “f.”

No. 5: Aria with T/B Chorus. Fürs Vaterland zu straiten

The tempo mark in the Vln. 1 pb. was initially Allegretto, but this is marked out (pencil) and replaced with Andante. No tempo marking appears in the ms., and pv. is marked Andante.

m. 2: Ob., Clar., Hn., No source included the phrase markings that appear in m. 6, so
they have not been inserted here.

m. 3: C/B dynamic added to match Vla.

m. 6: Ob., Clar., added phrase marking to match Horns.

m. 58: Vln. 2, added “sfz” to match Vln. 1.

m. 69: Vln. 2, added staccato to match Vln. 1.

m. 89-99 (Optional Ending 1) are missing from the C/B pb. Dynamics for these bars are added from the Vla. and Bsn. pbs.

m. 89-97 (Optional Ending 2) were reconstructed from the pbs., but were not present in the ms.

**No. 6: Recitative. Triumph! Ich sehe euch begeistert**

m. 1: Tempo marking was altered from “Allegro moderato” to “Allegro” in the Vln. 1 pb. “Allegro moderato” was left intact in the Vln. 2 pb., and the other strings did not have any tempo marking.

m. 4: added staccato in Vla. to match C/B.

m. 14: “die Schatten eurer” appears in lib. and pv.; “die Geister eurer” appears in ms.

Note: Only the first 4 mm. are included in the Bass pb.

**No. 7: Aria. Das theure Angedenken**

m. 13: String pbs. show “sfp”; ms. shows “fp”.

m. 73: Inserted “Optional Cut” to reflect all pbs.

m. 126: Vln. 1 phrasing changed from full-measure to 3+4 to match ms. and Vln. 2 pb.

**No. 8: Recitative. Ihr biedre tapsre Natsionen**

m. 1: Vla. pb. written “e”, ms. written “c”; opted for “e” because Vla. doubles Bass throughout, and “e” provides common tone with final cadence of the preceding aria.
m. 15: pbs. have fermatas written in pencil.

No. 9: Trio. Das eures Namens Ehre

No discrepancies.

No. 10: Recitative. Auch mein Verhängnis ruft!

m. 4: Vln. 1, Vln. 2, added tenuto marking to match Vla., CB pbs.

No. 11: Aria. Umsonst Strekt Ihr, ihr Kleinen

m. 161: in vocal line, pv. shows dotted-half + quarter; ms. shows double-dotted-half + eighth.

No. 12: Recitative. Wenn gleich das Schwächliche Geschlecht

No discrepancies.

No. 13: Aria. Ihr Mädchen setz durch euren Blick

m. 19: in vocal line, pv. begins phrase on beat one; ms. and pb. show pencil marking changing start of phrase to an eighth-note pickup at the end of m. 18.

m. 39: in vocal line, used rhythm found in ms., versus pv.

m. 72: in vocal line, ms. and pb. place “Ihr” on the last note of m. 72 (pencil change);

pv. places “Ihr” on m. 73, beat 1.

m. 74: in vocal line, ms. and pb. place “die” on the last note of m. 74 (pencil change);

pv. places it on m. 75, beat 1.

No. 14: Recitative. Herbei dann

No discrepancies.

No. 15: Schlusschor

m. 1: Fl., Ob., Cl., Bsn., Trpt., added “f” to match Hn pb.

m. 7: Strings, added “f” to match prevailing dynamic.
m. 9: Fl., Ob., Cl., added “sf” to match Hn pb.

m. 23: vs. 1, “dieser” changed to “unser” to match pb.

m. 24: pv. And ms. show “c” on last two notes of tenor; changed to “e” to match Schultz pb.

Beilage Aria

m. 20: Vln. 2, added staccato to continue established pattern.

m. 31: Bsn., Hns., Trpts., changed beat 1 eighth note to a quarter to match other winds.

m. 35: C/B, added phrase and staccato to match Vla. pb.

mm. 35-40: all Trpts., changed “fz” to “rf” to match similar parts.

_____ : Timp., changed “ff” to “rf” to match similar parts.

m. 51: C/B, changed “fp” to “rf” to match viola pb.

m. 55: Clar., added staccato to match Fl. and Ob. pb.

mm. 57-60: Fl., Ob., changed “f” to “rf” to match other winds.

m. 60: Hn. 2 & 4, added dynamics to match other winds.

_____ : Timp., added “f” for consistency with the rest of the orchestra.

m. 76: C/B, added “rf” to match Vla. pb.

m. 92: C/B, change “sf” to “rf” to match Vla. pb.

m. 119: Vlns., added “fp” to match Vla. pb.
THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

MARK NABHOLZ, conductor

in

Doctoral Recital

The Christ Church Choir, with Chamber Orchestra

Sunday, April 4, 2010 • 6:00 p.m.

Christ Church, Presbyterian • Evans, Georgia

Two Elegiac Melodies, Op. 34 .................................................. Edvard Grieg
(1843-1907)

II. Våren (Last Spring)

The Crucifixion, Part I .......................... Sir John Stainer
(1840-1901)

Ryan Hedley, tenor, David Stephenson, baritone

Vocalise .................................................. Sergei Rachmaninoff
(1873-1943)

Kelly Odell, oboe

The Crucifixion, Part II .......................... Sir John Stainer
(1840-1901)

Ryan Hedley, tenor, David Stephenson, baritone

E’en So, Lord Jesus, Quickly Come ............. Paul Manz
(1919-2009)

Mr. Nabholz is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.
THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

MARK NABHOLZ, conductor

in

Doctoral Recital

The University Chorus, with Ksenia Ilinykh, pianist

Thursday, October 28, 2010 • 2:15 p.m.

Green Street United Methodist Church

Let Their Celestial Concerts All Unite (from “Samson”) …… G. F. Handel (1685-1759)

Sure On This Shining Night, Op. 13, No. 3 ……………… Samuel Barber (1910-1981)

Trinklied, D. 267 …………………………………………. Franz Schubert (1797-1828)

Die Nacht, Op. 17, No. 4 ……………………………………. Franz Schubert

Brothers, Sing On! ……………………………………… Edvard Grieg (1843-1907)

Ritmo …………………………………………………… Dan Davison

Twilight (manuscript) ……………………………………. Peter Fischer (b. 1956)

Three Psalms (manuscript) ……………………………… Chris Arrell (b. 1970)

I. Psalm 131
II. Psalm 43
III. Psalm 117
My Shepherd Will Supply My Need ..................................arr. Mac Wilberg (b. 1955)

Nò, di voi non vo’ fidarmi, HWV 189 ..................................G. F. Handel

Quel fior che all’alba ride, HWV 192 ..................................G. F. Handel

She Weeps Over Rahoon ..................................................Eric Whitacre (b. 1970)

Ton Thé .........................................Jeanne & Robert Gilmore, arr. Susan Brumfield

Every Time I Feel the Spirit .............................................arr. William L. Dawson (1899-1990)

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THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

MARK NABHOLZ, conductor

in

Doctoral Recital

The Christ Church Choir, with Chamber Orchestra

Sunday, December 19, 2010 • 6:00 p.m.

Christ Church, Presbyterian • Evans, Georgia

Once In Royal David’s City.......................... IRBY, arr. Mark Nabholz (b. 1962)

Fum, Fum, Fum (from “Seven Joys of Christmas”)......... Kirke Mechem (b. 1932)

Huron Carol ................................................arr. Dale Warland (b. 1932)

Pat-a-Pan (from “Seven Joys of Christmas”) ............... Kirke Mechem

The Lamb.......................................................John Tavener (b. 1943)

This Little Babe (from “Ceremony of Carols”)..........Benjamin Britten (1913-1976)


Ye Sons of Men with Me Rejoice (from “Two Irish Carols”) ..........Frank Ferko (b. 1950)
While Shepherds Watched their Flocks........CHRISTMAS, arr. Nabholz

Sweet was the Song ...............................................Chris Humphrey
(b. 1950)

He Is Born, the Divine Christ Child ............ arr. Donna Gartman Schultz
(no dates available)

The Holly and the Ivy (from “Three Nativity Carols”) ........arr. Stephen Paulus
(b. 1949)

Joy to the World! ............................................ ANTIOCH, arr. Nabholz

Silent Night ...............................................Grüber, arr. Barbara Harlow
(b. 1934)

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THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

presents

MARK NABHOLZ, conductor

in

Doctoral Lecture-Recital

The University Chorus, with Ksenia Ilinykh, pianist

Monday, February 28, 2011 • 4:20 p.m. • The Recital Hall

“The Savior in Distress”: Producing a Scholarly Performance Edition of Franz Xaver Süssmayr’s (1766-1803) Secular Cantata, Der Retter in Gefahr

Chorus. “Weh! gleich einem waldstrom stürmt”
The University Chorus

Aria. “Dal natio suol dilettto” (excerpt)
“Ermanet euch!” (excerpt)
Diana Amos, soprano

Aria with Chorus. “Fürs Vaterland zu streiten”
John Callison, baritone
The Men of the University Chorus

Recitative. “Ihr biedre tapfre Nationen”
Trio. “Das eures Namens Ehre”
Diana Amos, Ginger Jones, Kelsey Kish, sopranos

Chorus. “Fest sei unser Bund geschlossen”
Andrew Robinette, tenor; John Callison, baritone
The University Chorus

Mr. Nabholz is a student of Dr. Larry Wyatt. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting.