Michael Haydn's *Ich komm mit wahrer Reue*, his *Stille, Stille, Gottes Wille* and Wolfgang Amadeus Mozart's *Jener Donnerworte Kraft*: an examination of these works, with performance suggestions and critical editions.

by

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ABSTRACT

This document presents three arias for trombone and voice excerpted from parts of Lenten oratorios from Salzburg composed by Michael Haydn and an eleven-year-old W.A. Mozart. The primary aim of this research and document is to make these arias known to trombonists once more, thus extending the repertoire. Chapter Two discusses Michael Haydn's *Ich komm mit wahrer Reue* its manuscript, musical textures, performance challenges and text. Chapter Three provides a similar examination of Haydn's *Stille, Stille, Gottes Wille* and Chapter Four examines W.A. Mozart's *Jener Donnerworte Kraft*. Chapter Five discusses Leopold Mozart's *Violinschule* as a performance resource for interpreting these works. The appendices contain performance editions of the arias composed by Michael Haydn.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>iii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>CHAPTER I Introduction</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER II Michael Haydn’s <em>Ich komm mit wahrer Reue</em></td>
<td>7</td>
</tr>
<tr>
<td>CHAPTER III Michael Haydn’s <em>Stille, Stille, Gottes Wille</em></td>
<td>22</td>
</tr>
<tr>
<td>CHAPTER IV Wolfgang Amadeus Mozart’s <em>Jener Donnerworte Kraft</em></td>
<td>33</td>
</tr>
<tr>
<td>CHAPTER V Leopold Mozart’s <em>Violinschule</em> as a performance resource for interpreting solo trombone music from Salzburg circa 1770</td>
<td>39</td>
</tr>
<tr>
<td>CHAPTER VI In Conclusion</td>
<td>52</td>
</tr>
<tr>
<td>Bibliography</td>
<td>54</td>
</tr>
<tr>
<td>Appendix A - A Critical Edition of <em>Ich komm mit wahrer Reue</em></td>
<td>58</td>
</tr>
<tr>
<td>Appendix B - A Critical Edition of <em>Stille, Stille, Gottes Wille</em></td>
<td>85</td>
</tr>
</tbody>
</table>
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Additional thanks go to my friends Jim Tranquilla, Greg Passmore, Andrew Poirier, Volkan Mutaf and Ken Pearce. We have learned so much together. To my family Don & Beth, Ellen & Ken, David & Stephanie and Alex and Aine, Nancy and Hong Sun, without you guys I never would have done this. Last but not least thanks to Peggy Tong for her continuous support through the final phases of this document.
Chapter One: Introduction
This document examines three arias from three different oratorios composed in 1767, 1768 and 1769. Because opera was forbidden in Catholic Salzburg during Lent (as it was elsewhere in Catholic Europe at this time), these oratorios provided a substitute devotional entertainment. Each of these oratorios was segmented into three parts, a different composer being commissioned to write each. All of these oratorios were to feature court composer Michael Haydn (1737-1806), the court singers and court trombonist and chamber musician Thomas Gschlatt. One of these works (Jener Donnerworte Kraft) also featured the compositional talents of Wolfgang Amadeus Mozart (1756-1791).¹ This early work is well known by scholars and included in the Neue Mozart Ausgabe. The works by Michael Haydn are unpublished. The original autograph manuscripts² are located in the Eszterhazy Collection in the Hungarian National Library. That works by such a formidable master as Michael Haydn should have gone unacknowledged and unexamined for so long is unfortunate. Equally unfortunate is that only three of nine parts of these three oratorios are extant today. None of them can be performed in their entirety as a three-part work.

Michael Haydn is the brother of the better-known Joseph Haydn (1732-1809). He is, in the opinion of many, greatly underrated as a composer. When he wrote the oratorios studied in this document he was at the peak of his powers. E.T.A. Hoffman (1776-1822) considered his writing in the church style to be superior to that of his brother Joseph Haydn.³ Michael Haydn came to Salzburg in 1762 after the death of Johann Ernst Eberlin (1702-1762) to take up the post of court Konzertmeister.⁴ Haydn composed a great deal of sacred dramatic music while at Salzburg, much of which is lost. The years

² Michael Haydn, Der Kampf der Busse und Bekehrung. Manuscript Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II.104, Autograph 1768, 1 score: 200p. 23 x 31 cm. From the Ezsterhazy Collection of the Hungarian National Library, Budapest, Hungary; and Michael Haydn, Kaiser Constantin I Feldzug und Sieg. Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II.107, Autograph 1769, 1 score: 232p. 21.4 x 29.9 cm. From the Ezsterhazy Collection of the Hungarian National Library, Budapest, Hungary. The author thanks the staff of the Országos Széchényi Könyvtár for providing microfilm of these manuscripts.
⁴ Ibid.
surrounding the composition and performances of the oratorios Der Kampf der Busse und Bekehrung and Kaiser Constantin I. Feldzug und Sieg were happy years that included his marriage to Maria Magdelena Lipp (1745-1827) in 1768. The two trombone solos from these oratorios will not be the first time trombonists have encountered music by Michael Haydn. Several of his other works, such as the Divertimento in D \(^5\) (known to many trombonists as his concerto for trombone), the Serenata in D \(^6\) and his Larghetto col trombone concerto\(^7\), were likely written with trombonist Thomas Gschlatt in mind and are already somewhat well known to trombonists.

Wolfgang Amadeus Mozart was eleven when he composed his section of the German Oratorio examined in this document. While already well known to scholars, his work needed to be included in this document because of its use of the trombone, similarity of musical genre and chronological proximity to the Michael Haydn compositions. One of the myths regarding Die Schuldigkeit des Ersten Gebots is that the Archbishop of Salzburg, incredulous that such a young boy could compose, locked the boy Mozart in a room to compose without the aid of his father.\(^8\) This has however been proven false as there are corrections in the score in the hand of Leopold Mozart.\(^9\) While the aria Jener Donnerworte Kraft is not reflective of the same maturity of compositional genius as Don Giovanni or his Requiem for example, it is entirely remarkable as the work of an eleven-year-old boy.

Leopold Mozart (d. 1787), like Michael Haydn, is also often unappreciated as a composer. His music has much of the character and wit that would characterize his son’s output. The years of 1767-69 were relatively happy for the Mozart family. These were

\(^5\) Michael Haydn, Divertimento. Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II. 84, Autograph 1764, 1 score: 44p. 35 x 21.6 cm. From the Ésterházy Collection of the Hungarian National Library, Budapest, Hungary.

\(^6\) Michael Haydn, Serenata. Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II. 82, Autograph 1767, 1 score: 91p. 21.5 x 30.5 cm. From the Ésterházy Collection of the Hungarian National Library, Budapest, Hungary.


the years in which the children were on tour with their father visiting the great courts of Europe. *Die Schuldigkeit des Ersten Gebots* was composed in Salzburg shortly after the family had come from Munich. In addition to his close supervision of his son during this period, Leopold Mozart is the only composer to have left documentation regarding performance practice. Leopold's *Violinschule* (1787) is also a wonderful source of ideas for performance practice and it will be referred to frequently in Chapter Five of this document.

Trombonist Thomas Gschlatt was a Salzburg court musician in the service of the Archbishop; he also played the trombone, the violin, the waldhorn and the cello. He was probably the trombone soloist for whom the works in this document were written. Several other Salzburg composers wrote extensively for Gschlatt as soloist, notably Johann Ernst Eberlin and Anton Cajetan Adlgasser. Gschlatt was given the title of court chamber musician and soloist in the Salzburg court. As he was a multi-instrumentalist, it is likely that his duties were not all trombone related. In fact, he was also required to perform the services of a valet as part of his appointment. Eventually Gschlatt left Salzburg to take up the post of Thurnemeister (band master) in Ölmutz. More research could be done regarding the life and times of Thomas Gschlatt. There are many interesting connections between Gschlatt and the 2 major 18th century concerti for trombone by G.C. Wagenseil and J.G. Albrechtsberger for example that could be researched further.

The three oratorios examined in this research are representative of the German oratorio in Salzburg. The German oratorio was more or less identical to the

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contemporaneous Italian oratorio in Catholic areas such as Salzburg.\textsuperscript{15} These works, similar to their Italian counterparts in all respects save language, were normally used to emphasize the ecclesiastical season of Lent and particularly Holy Week.\textsuperscript{16} There is the possibility that Michael Haydn's \textit{Der Kampf der Busse und Bekehrung} may have been performed before a model of the Holy Sepulchre either in court or in a church. It is the only work whose première falls within the possible dates for Holy Week itself. It is not known if these Lenten compositions were staged when performed.

Typically the texts of German Oratorios were either German translations of Italian libretti or newly composed libretti in German. The librettists were, generally speaking, local poets. There was no "German Metastasio" that created models for other poets.\textsuperscript{17} Prominent Salzburg citizens composed the libretti for the oratorios in this document. Johan Anton Weiser (1701-1785) composed the libretto for \textit{Die Schuldigkeit des Ersten Gebots}. He would later become mayor of Salzburg.\textsuperscript{18} Johann Heinrich Drümel (1707-1770) composed the libretti for both \textit{Der Kampf der Busse und Bekehrung} and \textit{Kaiser Constantin I. Feldzug und Sieg}. Little is known of Drümel except that he came to Salzburg in 1755 to serve the Bishop as a \textit{Professor des Staatsrechts} [professor of state (public) law] after his family converted to Catholicism.\textsuperscript{19} He is also the author of \textit{Eine Neue Grammatik der lateinischen Sprache} [New Grammar of the Latin Language] (1747).\textsuperscript{20}

The bulk of the Austrian sacred repertoire for \textit{obbligato} trombone and voice is for alto voice. Salzburg seems to have been an exception in this regard as several of her other composers frequently paired the trombone with soprano or tenor voice. Johann Ernst Eberlin's (1702-1762) \textit{Der blutschwitzende Jesus} is a good example of a Salzburg

\textsuperscript{19} Richard Wolf, 'Johann Heinrich Drümel', \textit{Lateinische Wörterbücher - Eine illustrierte Bibliographie} (Accessed May 21\textsuperscript{st} 2004), <http://www.richardwolf.de/latein >
\textsuperscript{20} \textit{Ibid.}
oratorio with the trombone solos combined with either tenor and soprano voices.\textsuperscript{21} This observation also holds true for other Salzburg composers writing sacred dramatic music such as Anton Cajetan Adlgasser (1729-1777).\textsuperscript{22}

Because this music was likely performed only once, it was inevitable that this repertoire would fade into obscurity with the passage of time. The works by Michael Haydn have not been performed for well over two hundred years. The lecture recital that accompanies this document will likely be their North American premiere. This document provides an examination of each of the three extant arias from the selected oratorios which feature alto trombone. Additionally, critical editions of the arias by Michael Haydn are provided as appendices to this document. With this study trombonists will be better able to acknowledge the fact that their instrument, in a solo context, was not as absent from the greater minds of the Classical era as might have been thought.


Chapter Two: Michael Haydn's

*Ich komm mit wahrer Reue*
The German oratorio *Der Kampf der Busse und Bekehrung* (The Battle of Penance and Conversion) was composed in three parts by the composers Anton Cajetan Adlgasser, Johann Michael Haydn, and David Westermayer. Only Michael Haydn’s contribution is extant. Michael Haydn’s *Ich komm mit wahrer Reue* [I Come with True Repentance] from *Der Kampf der Busse und Bekehrung* was first performed before the 2nd of April 1768. Records indicate that Adlgasser and Haydn were paid 30 florins each by Archbishop Schrattenbach for this work on that date. Notes from the score indicate that Michael Haydn’s composition was completed the 21st of February 1768. The published libretto presents a complete account of the singers from the premiere.

Example 1 — From the libretto of *Der Kampf der Busse und Bekehrung* (1768)

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23 Very little is known about Westermayer. Some works by Westermayer can be found in the RISM catalogue.


26 At the end of the manuscript is written Fine. / Salisborgo / 21 Febraro / 1768

The performers for the premiere were Anton Franz Spitzeder as Christ, Felix Winter as Freygeist [the free spirit], Maria Anna Fessmayr as Weltsmensch [worldliness], Maria Magdalena Lipp as Gnade [mercy], and Maria Anna Braunhofer as Gerichtigkeit [justice]. *Ich komm mit wahrer Reue* was sung by soprano Maria Anna Fessmayr who performed the role of Weltsmensch at the premiere. It is likely that trombone virtuoso Thomas Gschlatt performed the obbligato trombone solo in the same aria.

*Ich komm mit wahrer Reue* (example 2) is an aria for soprano voice with obbligato alto trombone. The first page of this aria is reproduced from the manuscript in the next example.

Example 2 - First page of the autograph score of *Ich komm mit wahrer Reue*.  

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28 In later years Maria Magdalena Lipp would marry Johann Michael Haydn to become Maria Magdalena Haydn. Refer to the roster of performers in example 18 of this document.

29 Fessmayer would later marry Adlgasser.

The accompanying orchestration specifies parts for 2 flutes, 2 horns, 2 violins, viola and basso. The horn parts are notated in B-flat alto. The violin part suggests multiple performers were required as indicated in the opening divisi writing in both parts. The vocal part is notated in the soprano clef and is characterized by long florid lines.

The trombone obbligato in *Ich komm mit wahrer Reue* features very long phrases. The trombone performer is required to execute phrases similar to those required in the vocal solo (example 3).

Example 3 - Trombone Part to *Ich komm mit wahrer Reue*

The full vocal part is presented below to validate the previous assertion about the length of phrases.
Example 4 - Vocal Part to *Ich komm mit wahrer Reue*

**Soprano**

*Ich komm mit wahrer Reue...*

Larghetto

[Music notation]

[Music notation]

[Music notation]
The tessitura of the trombone part would have presented no unprecedented challenges to Thomas Gschlatt. This part ascends to a high D only occasionally. Comparing the tessitura of this work to contemporaneous repertoire by Leopold Mozart (examples 4 and 4.5), one can see that Gschlatt’s technical capabilities can be assumed to have been similarly extensive.

Examples 5 - Trombone Parts from contemporaneous music by Leopold Mozart

In *Ich komm mit wahrer Reue* the trombone and voice work most often in direct imitation one stating the same material that the other has just played more or less literally. Less often, there are instances of simultaneous melody and countermelody. The manuscript score is fairly devoid of dynamic markings in the solo trombone part. The aria is a *da*

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capo aria with an essentially verbatim reprise in which embellishment would have been possible. The middle section is somewhat developmental as it moves the previous material through several key areas. The reprise ends with a codetta section.

The text of *Ich komm mit wahrer Reue* is located on page 25 of the published libretto by Johan Heinrich Drümel.

Example 6 - Page 25 of the published libretto to *Ich komm mit wahrer Reue*

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The text of the aria presented in the original German and a loose translation are as follows:

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32 Johan Heinrich Drümel, *Der Kampf der Busse und Bekehrung*. Manuscript Libretto A-Su, Shelf No: 4126. From Salzburg University Library, Salzburg, Austria.
Weltmensch: Ich komm mit wahrer Reue,
Mein Heiland, nun zu dir
In deinem tiefen Wunden,
Wird alles Heil gefunden:
So hilf auch mir, auch mir:
Ich komm mit wahrer Reue,
Mein Heiland, nun zu dir.

Worldliness: Now I come with true repentance to you my saviour
In your deep wounds is all salvation to be found
So help me also.  

In essence, the text is a sinner’s realization of sin and a plea for forgiveness. This text is quite appropriate to the Catholic and conservative court of Salzburg at this time. Johann Heinrich Drümel wrote the text of the oratorio. There is not a great deal known about Drümel, a prominent Salzburg citizen who dabbled in drama. The same is true of Mozart’s Die Schuldigkeit des Ersten Gebots for which Salzburg merchant, and later mayor, Ignaz Anton Weiser composed the libretto.

Musical representation of affekt and imagery of texts is typical in German 18th century oratorios. There are noteworthy examples of musical representations of text in the aria. For example, the music enhances the imagery of the text with a minor-seventh leap on the word Wunden (wounds) perhaps to emphasize the suffering of Christ (example 6).

Example 7. Measures 29-32 of Ich komm mit wahrer Reue

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33 Translation by Dr. Alexander J. Fisher - University of British Columbia
Likewise, the importance of the word *Heiland* (saviour) is emphasized through an extended mellismatic treatment (example 7).

Example 8. Measures 44-54 of *Ich komm mit wahrer Reue*

![Example 8]

Later on *Tiefen* (deep), and thereby the severity of the wounds of Christ, are characterized by a leap of an octave (examples 8, 8.5 and 8.75).

Example 9. Measures 62-65 of *Ich komm mit wahrer Reue*

![Example 9]

Example 10 Measures 68-71 of *Ich komm mit wahrer Reue*

![Example 10]

Example 11 Measures 71-73 of *Ich komm mit wahrer Reue*

![Example 11]
Clearly, the appreciation of musical representations of text is key to attaining full musical understanding of these works.

The aria *Ich komm mit wahrer Reue* is not the only section of *Der Kampf der Busse und Bekehrung* to utilize the trombone as a solo instrument. There is also another brief episode of trombone solo at the beginning of the preceding arioso and recitative (examples 9 and 10).

Example 12 - From the autograph score of *Ich komm mit wahrer Reue*\(^\text{35}\)

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The technical challenges of the wider leaps in this section of *Der Kampf der Busse und Bekehrung* are greater than that of the following aria.

Example 13 – Trombone part from recitative section of *Der Kampf der Busse und Bekehrung*

This practice of briefly introducing the solo trombone before launching the major trombone solo aria in an oratorio is not unprecedented. Wolfgang Amadeus Mozart’s *Die Schuldigkeit des Ersten Gebots* has a brief passage of trombone prior to the aria *Jener Donnerworte Kraft*. This can also be seen in works by Gregor Werner.36

36 Gregor Werner manuscripts in the Hungarian National Library, First Esterhazy Collection.
The text of this arioso and recitative can be found in the published libretto.

Example 14 - Pages 24-25 from the libretto of Der Kampf der Busse und Bekehrung

The text of the arioso and recitative loosely translated begins:

Christ: Zuletzt erhebt schröcklichsten Posaunen Schall:
Ihr Todten stehet auf und kommt vor Gericht.
Sie kommen an erstaunt, bestürzt, erbleicht
mit grosser Schwach der Sünden überzeugt verstummen sie.
Dann treibt der Sünden ganzes Heer
hoch und nieder [untermengt] der Satan in der Hölle
und gräßlich warten an der Thür millionen Drachen ihr

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37 Johan Heinrich Druemel, Der Kampf der Busse und Bekehrung. Manuscript Libretto
A-Su, Shelf No: 4126. From Salzburg University Library, Salzburg, Austria.
Christ: Finally is sounded the most horrible shriek of the trombone:
You (the dead) dead rise up and face judgement.
They approach bewildered, dismayed, pale
with great weakness; convinced of their sins, they fall silent.
Then the great army of sinners
envelops Satan in hell on all sides
and awaiting them at the gates the horror of a million dragons

There is further evidence of musical representations of the text in this arioso. First, there is the rising up of the sinners’ music represented by the ascending scale and descent in arpeggiated triplets.

Example 15 - 1st Violin measures 12-14 (Rising up of the Dead)

Generally speaking, the majority of the music from this period is in major tonalities. Associating ideas like the ‘rising up from the dead’ with musical motives in major keys is not necessarily an inappropriate assertion. Additionally, the staccato-allegro-molto accompaniment of the strings in the example below could perhaps represent the environment of hell.

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38 Translation by Dr. Alexander J. Fisher University of British Columbia.
Example 16 - 1st Violin measures 12-14 (Fires of Hell Motif)

The additional chromaticism of this motive also lends credibility to the idea that it is suggestive of fire. Lastly, Michael Haydn utilized the blast of two bassoons fortissimo on a low B-flat perhaps representing the dragon’s breath.

Example 17 – Selection from Score of *Ich komm mit wahrer Reue* (dragon breath)
In conclusion, *Ich komm mit wahrer Reue*, and its preceding recitative and arioso make a significant addition to the repertoire of the solo trombone. While the music does not yield any dramatic new discoveries about 18th century trombone playing and is typical in terms of 18th century German oratorios from Catholic areas, it is a significant example of music by a master composer featuring solo trombone. The full score of this aria is presented in appendix A of this document.
Chapter Three: Michael Haydn's

*Stille, Stille, Gottes Wille*
The German oratorio *Kaiser Constantin I. Feldzug und Sieg* [Emperor Constantin I. Campaign and Victory] was composed in three parts by the composers Anton Cajetan Adlgasser, Johann Georg Scheicher and Johann Michael Haydn. Only Michael Haydn’s contribution is extant. Michael Haydn’s *Stille, Stille, Gottes Wille ist uns heilsam ewig gut* (Be still, be still, God’s will is everlasting) from *Kaiser Konstantin Feldzug und Sieg* was first performed the 28th of February 1769. The manuscript indicates that Michael Haydn finished his section on the 20th of February 1769. The published libretto cites the performers from the premiere in the opening pages.

Example 18 – From the published libretto to *Kaiser Constantin I. Feldzug und Sieg*

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39 Little is known of Scheicher save that he was a choirboy at the Salzburg cathedral and never rose to a position at court.
41 At the end of the manuscript is written Salisborgo / 20 Febrero / 1769
The performers for the premiere were Anton Franz Spitzeder as Christ, Felix Winter as Tapferkeit [bravery], Maria Anna Fessmayr as Glaube [faith], Maria Magdalena Haydn as Kleinmütigkeit [faint-heartedness] and Maria Anna Braunhofer as Philosophie [philosophy]. Once again, the trombone virtuoso Thomas Gschlatt would most likely have performed the obbligato trombone solo in the same aria.

Stille, Stille, Gottes Wille, like the work examined in the previous chapter, is an aria for soprano voice with obbligato alto trombone. The accompanying orchestration specifies 2 flutes, 2 horns, 2 violins, viola and basso.

Ex. 19. Page 139 of Kaiser Constantin Feldzug und Sieg

The horns are written D basso. Even more remarkable is that there are two different
*obbligato* instrumentalists accompanying the soprano. The other *obbligato* instrument
is a solo horn. Remarkably, the solo trombone is written in D like the solo horn. This
author has not discovered another manuscript in which the trombone has been similarly
transposed. While interesting, it is almost certainly an anomaly peculiar to this instance
of Michael Haydn’s writing for two solo instruments, one of them already in D basso.

The trombone *concertante* writing in *Stille, Stille, Gottes Wille* (examples 16) is
classified by less lengthy phrases than those found in *Ich komm mit wahrer Reue*.

Example 20 – Alto trombone part to *Stille, Stille, Gottes Wille*

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There are numerous examples throughout the 18th century of two like instruments used obbligato with
a voice in sacred music. The practice was extremely common with two trombones in many composers of
the Viennese mass. For musical examples please refer to: Bruce MacIntyre, *The Viennese Concerted Mass
The tessitura of this work would have, again, presented no new challenges to Thomas Gschlatt. This work ascends only to high D, and then infrequently. The horn part (example 17) is of approximately the same level of difficulty.

Example 21 – Horn Part to Stille, Stille Gottes Wille

The horn player in this instance was likely Joseph Leutgeb (1732-1811). When considering the challenges found in Michael Haydn’s or Mozart’s horn concerti, also written for Leutgeb\(^{45}\), this work seems less difficult. The trombone and horn are equal partners in this work. This is not the only time Michael Haydn wrote for this particular combination of solo instruments. There is also a concertino from a serenade that is

written for solo horn and trombone. Richard Raum suggests in an article that this work may have been performed by Gschlatt and Leutgeb while performing for the future Hapsburg emperor Joseph II at Lambach Abbey in 1765 as part of the Vornehmsten Virtuosi ensemble. While quite possible there is no known official documentation of this as a fact.

In Stille, Stille Gottes Wille, the trombone and horn work most often in direct imitation stating the same material that the other has just played more-or-less literally. Less often, instances of simultaneous melody and countermelody occur. The manuscript score is virtually devoid of dynamic markings in the solo trombone and horn. Stille, Stille, Gottes Wille is organized in three-part form. Somewhat unusual is that the middle section is in a different tempo and meter; the horn and trombone are reduced to mere accompaniment. The third section, which reprises material from the first, is not an exact da capo as would be expected. Furthermore, a separate transitional section from the second to the third section has a designated tempo as well.

The voice part, originally written in the soprano clef, is again characterized by the writing of long florid lines like those already seen in Ich komm mit wahrer Reue. Trills and frequent arpeggios predominate throughout the vocal part. The fermata measures suggest the possibility cadenzas at some of these cadences.

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46 Michael Haydn, Serenata. Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II. 82, Autograph 1767, 1 score: 91p. 21.5 x 30.5 cm. From the Ezsterházy Collection of the Hungarian National Library, Budapest, Hungary.


48 Raum's article is a first person account of the life of Thomas Gschlatt where the few details we have of his life are used to create a narrative that gives us a personalized idea of Gschlatt's life and times.
Example 22 – Vocal part to *Stille, Stille, Gottes Wille*

<table>
<thead>
<tr>
<th><strong>Soprano</strong></th>
<th></th>
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<tbody>
<tr>
<td><em>Stille, Stille, Gottes Wille...</em></td>
<td></td>
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<tr>
<td><strong>Andante</strong></td>
<td></td>
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|  | **Adagio**  |
|  | **Andante**  |

[Sheet music image]

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28
The *tessitura* of the vocal part ascends to high B occasionally and to high C frequently. While challenging to perform, it cannot be seen as exceptional because this vocal writing is quite similar to *Ich komm mit wahrer Reue* examined in the previous chapter.

The text of the aria presents the sentiments of *Kleinmutigkeit* [faintheartedness]. Faintheartedness urges that one be still and have faith in the eternally saving will of God. The tone of the text is similarly pious to that found in *Ich komm mit wahrer Reue*. Reproduced below is the text of the aria from the published libretto by Johan Heinrich Drümel.
Example 23 - From the published libretto of Kaiser Konstantin I. Feldzug und Sieg

Example:

The text of the aria and a loose translation read as follows:

Kleinmutigkeit: Stille, Stille, Gottes Wille
Ist uns heilsam ewig gut.
Läßt ein Vater seine Erben,
Wann er helfen kann, verderben,
Oder opfert er sein Blut,
Ihre Rettung zu erwerben?
Mir gefalle, was Gott thut.
Stille, Stille, Gottes Wille
Ist uns heilsam ewig gut.

Faint-heartedness: Be still, be still, God’s will is eternally saving.
Does a father let his heirs perish, when he can help,
Or does he sacrifice his own blood for their salvation?
My will is God’s will.\(^{50}\)

This text offers less opportunity for musical personification than did the aria from the previous chapter, possibly because there are fewer evocative adjectives and verbs to represent than in the aria from the previous chapter. The extended mellismatic writing on the word *Heilsam* (saviour) is one example of musical accentuation of textual significance.

Example 24 - Excerpt from vocal part to *Stille, Stille, Gottes Wille*

\(^{50}\) Translation by Dr. Alexander J. Fisher - University of British Columbia.
Likewise, the chosen tempi of contrasting sections and the sighing melodic treatment of the word *Stille* [still] serves to enhance the meaning of the text in a similar fashion to *Ich komm mit wahrer Reue* of the previous chapter.

Example 25 - Sigh motif from *Stille, Stille, Gottes Wille*

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\[\text{Sule}, \text{Sule, Got tes Wille}\]
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While less obvious than in *Ich komm mit wahrer Reue* the music of *Stille, Stille, Gottes Wille* can also be said to enhance the meaning of the text with musical personification.

To conclude, *Stille, Stille Gottes Wille* will be primarily of interest to trombonists, horn players and Haydn researchers. Like *Ich komm mit wahrer Reue* it is not progressive in any sense other than its instrumentation. The fact that *Stille, Stille Gottes Wille* is written for horn and alto trombone as *obbligato* instruments might make it an excellent program choice to accompany performances of Michael Haydn's other solo work for this combination of *obbligato* instruments.\(^{51}\) The full score of this aria is presented in appendix B of this document for the enjoyment of trombonists and their audience.\(^{52}\)

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\(^{51}\) Michael Haydn, *Serenata*. Manuscript H Bn Országos Széchényi Könyvtár, Shelf No.: Ms.mus II. 82, Autograph 1767, 1 score: 91p. 21.5 x 30.5 cm. From the Ezsterházy Collection of the Hungarian National Library, Budapest, Hungary.

\(^{52}\) Please refer to page 89 of this document.
Chapter Four: W.A. Mozart's
Jener Donnerworte Kraft
The German oratorio Die Schuldigkeit des ersten Gebots (The Lessons of the First Commandment) was composed in three parts by the composers Wolfgang Amadeus Mozart, Johann Michael Haydn and Anton Cajetan Adlgasser. Only Mozart’s contribution is extant. His Jener Donnerworte Kraft [translation] from Die Schuldigkeit des Ersten Gebots was first performed the 12th of March 1767. The libretto lists the performers from the premiere in the opening pages (example 19).

Example 26 – Excerpt from a facsimile of the published libretto to Die Schuldigkeit des Ersten Gebots

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The performers for the premiere were Joseph Meissner as Christ, Anton Franz Spitzeder as Christen-Geist [spirit of Christianity], Maria Anna Fessmayr as Welt-Geist [worldly

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53 GB-WR Windsor Castle, no shelfmark.
spirit], Maria Magdalena Lipp as Göttliche Barmherzigkeit [godly mercy] and Maria Anna Braunhofer as Göttliche Gerechtigkeit [godly justice]. Jener Donnerworte Kraft would have been sung by tenor Joseph Meissner, actually a bass who sang tenor for this performance, who performed the role of Christ at the premiere. Once again, trombone virtuoso Thomas Gschlatt most likely performed the obbligato trombone solo in the aria.

The orchestration of Jener Donnerworte Kraft specifies a string orchestra with two violins, two violas and basso continuo. The use of two viola parts is not uncommon in early Mozart. The first viola and the solo trombone often form a concertante pair within the orchestration of Jener Donnerworte Kraft. This is most evident and pleasing in the transitional passage of triplets leading into the recapitulation.

Example 27 – Excerpt from Jener Donnerworte Kraft mm. 125-129

The trombone part to Jener Donnerworte Kraft is idiomatic to the abilities of the virtuoso for whom it was composed. The trombone solo writing in Jener Donnerworte Kraft would have once again presented no real challenges of tessitura to a player like Thomas Gschlatt. The writing does make frequent use of trills and florid sixteenth note passages. Young Mozart made greater use of this ornament than did the older Michael Haydn. The trombone part is part is presented in the example below.
The trombone solo writing in *Jener Donnerworte Kraft* would have once again presented no real challenges of tessitura to a player like Thomas Gschlatt. The writing does make frequent use of trills and florid sixteenth note passages. Young Mozart made greater use of this ornament than did the older Michael Haydn. The trombone also makes one other appearance in this oratorio; a short passage of accompanied recitative.

Example 29 – Trombone excerpt from *Jener Donnerworte Kraft*
The trombone was used in a similar, though somewhat more extended, fashion in *Ich komm mit wahrer Reue* earlier in this document.

*Jener Donnerworte Kraft* is organized in three-part form. The form is fairly mechanical with the exception of a brief transitional passage before the recapitulation. The middle section moves predictably and somewhat abruptly to C minor, relative major of the preceding and following sections in E-flat major. Of particular note are the frequent opportunities for cadenzas. It is stylistically unusual for there to be cadenzas in a sacred work at all, especially for a brass instrument.

No examination of this work is complete without finally examining and understanding the text. The text of the aria and a loose translation are as follows:

Christ: *Jener Donnerworte Kraft, die mir in die Seele dringen, fordern meine Rechenschaft.*
Ja mit ihrem Widerhall hört mein banges Ohr erklingen dannoch den Posaunenschall.

Christ: The words of thunder, which oppress my soul, warn me of judgement.
In their echoes my anxious ear already hears the trombone’s call.\(^{55}\)

This text continues the pious tone of the two preceding aria’s by Michael Haydn. Salzburg merchant Ignaz Anton Weiser (1701-1785), who eventually became the mayor of Salzburg, wrote the libretto. The only obvious text representation is the trombone’s echo of the singer’s figure on *Posaunenschall* (example 21.5).

Example 30 – *Posaunenschall* motive from *Jener Donnerworte Kraft*

\(^{55}\) Translation by Dr. Alexander J. Fisher - University of British Columbia.
The repetition of the singer's musical figure on this word is, literally speaking, the trombone's call.

Mozart's *Jener Donnerworte Kraft*, like the arias examined in the preceding two chapters, offers no revelations in terms of 18th century trombone technique or musical genre. The demands on the soloists are typical. Certain aspects of the composition, such as the divided viola parts, hearken back to an older style of writing. This was to be expected however because this is the work of a very young Mozart still learning his craft from copying the masters under the supervision of his father. This work does, however, relate directly to the arias from chapters 2 and 3 as a contemporaneous work with solo trombone. Trombonists seeking to perform this work can consult the *Neue Mozart Ausgabe* to view a critical edition for performance.
Chapter Five: Leopold Mozart's *Violinschule* as a performance resource for interpreting solo trombone music from Salzburg circa 1770.
This discussion will consider briefly several of the interpretive challenges presented to the performer by the repertoire examined in this document. Neither Wolfgang Amadeus Mozart nor Michael Haydn left us much information regarding musical execution. The exception, and just as relevant considering his stature, his role in his son’s musical development, and his geographic location, was Leopold Mozart. Leopold’s *Grundliche Violinschule*, first published in 1756, provides the modern trombone soloist with a fair amount of information to consider regarding trills and other elements of musical execution. The document becomes all the more relevant when considering that Thomas Gschlatt was himself a violinist and would certainly have been familiar with either Leopold’s text or the performance traditions he codified.

Trills figure prominently in all three arias, but are especially prevalent in *Jener Donnerworte Kraft*. Leopold Mozart wrote thoroughly about trill execution in his *Violinschule*.

The trill is a common and pleasing alternation of two neighbouring notes, which are either a whole-tone or a half-tone apart. The trill therefore is mainly of two kinds: namely the major second and the minor second.\(^{56}\)

Leopold Mozart further defined his thoughts on the trill as follows:

But as the trill is made with either the major or the minor second, exact attention must be given to the key of the piece and the additional modulations to the incidental keys. Neglect herein is a shameful fault of which many are guilty, who not only never look whether they have to trill with the major or minor second; but make the trill haphazard either on the third or even on an intermediate note. The trill must be played neither higher nor lower than the piece demands. For example:\(^{57}\)

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With the minor second, or half-tone trill.

With the major second, or whole-tone trill.

This poses some questions to the trombonist. Taking into consideration what the composer (or rather the composer’s father and/or colleague) felt to be musical, we soon realise that very often the trombonist cannot meet Leopold’s specifications for the violinist with ease. Refer to the following examples:

Example 31 - Trombone excerpt from Jener Donnerworte Kraft mm. 1-6

Example 32 - Trombone excerpt from Ich komm mit wahrer Reue mm.15-32

The first example requires the trombonist to trill from middle C to D-flat and the second example would require a trill from C to D-natural. Neither of these feats is possible by conventional means on an alto trombone whether the instrument is pitched in E-flat or F. There are valid ways of addressing this dilemma. The trombonist can ignore Leopold’s words and lip trill to the major third above C. This is a common practice solution, in which the effect can be quite acceptable, especially if the trill is executed rapidly enough with a proper resolution. Another less orthodox way of executing these ornaments, that this author has had some success with, is to lip trill between the harmonics. It is in fact possible to sound any note in any position on the trombone just as it is possible to sing a glissando through the instrument or to play a glissando on a trumpet. Practice and excellent embouchure control are required to make the approach work. The practiced
result does, arguably, sacrifice sound quality somewhat and is exceptionally difficult for many players. Compromising sound quality might be less obvious on a period instrument due to the less direct overall natural sound. The third option, and ultimately most satisfactory, is to have the trombone in E-flat equipped with a half-tone valve. Diligent practice with this equipment will enable the player to produce uncompromising results with the correct resolutions.

What are the correct methods of beginning and ending a trill according to Leopold Mozart? Firstly, Leopold Mozart gave great importance to the placement of the appoggiatura as he stated below:

One must know how to apply the appoggiatura both before and after the trill, in the right place and of appropriate length and brevity. If a trill occurs in the middle of a passage; for example:

\[ \text{\includegraphics[width=0.5\textwidth]{trill_musical_note.png}} \]

Then not only is an appoggiatura made before the trill, but the appoggiatura is held through half the value of the note, while the trill with the turn is not begun till the other half as given here:\[58\]

\[ \text{\includegraphics[width=0.5\textwidth]{trill_musical_note2.png}} \]

Here are two occasions in the arias where this information could be applied to interpretation.

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Most of the trills, however, are on longer notes and Leopold Mozart was equally explicit about their resolutions:

In the long, descending intermediate cadenzas, too, it is always better by means of a few little notes which are slurred onto the trill as a turn, and which are played somewhat slowly, to fall directly to the closing note rather than make the performance sleepy by playing an appoggiatura before the closing note. But I speak of long, not of short notes, to which at all times the appoggiatura can be applied. Here are long intermediate cadenzas.\(^{59}\)

This thought might well be applied in the following instances:

Example 35 - Trombone excerpt from *Ich komm mit wahrer Reue* mm. 33-36

Example 36 - Trombone excerpt from *Stille, Stille Gotte Wille* mm. 23-28

Leopold Mozart offers yet another possible way of resolving such trills.

It sounds, however, more beautiful and melodious if the last two little turn-notes a passing appoggiatura be given:

The application of this information might be especially graceful in the following example:

Example 37 - Trombone excerpt from *Jener Donnerworte Kraft* mm. 79-85

Leopold Mozart also explained what to do in the case of the ascending resolution:

On the other hand, in the long, ascending intermediate cadenzas one must enter into the closing note immediately at the close of the trill; or one must make the turn with two short notes only and then make
the an appoggiatura of two notes from the third upwards; which is to be seen from the bass note.  

\[\text{Example 38 - Trombone excerpt from } Ich \text{ komm mit wahrer Reue mm. 131-135}\]

\[\text{Example 39 - Trombone excerpt from } Stille, Stille, Gottes Wille mm. 243-257\]

These suggestions, however valid, cannot be held as absolute. The following passage from Jener Donnerworte Kraft provides an example contradictory to the aforementioned practices:

Apparently a different practice may have existed for long notes joined in this fashion. The resolutions of the trills are obviously notated in the above instance.

There are some relevant statements in Leopold's work regarding the accentuation of certain notes.

The notes raised by a sharp and natural should always be played rather more strongly, the tone then diminishing again during the course of the melody. For example:

In the same way a sudden lowering of a note by a flat and natural should be distinguished by forte. For example:

This could be applied in the following examples from the arias:

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It is important in execution that trombonists not carry this interpretive idea to extremes. One must keep in mind the idea of “shades of light and dark” for forte and piano. Leopold also wrote:

It is customary always to accent minims strongly when mixed with short notes, and to relax the tone again. For example:

\[ \text{\textit{Yea, many a crochet is played in the same manner. For example:}}^{62} \]

This information might come into the performer’s consideration when performing the syncopated quarter notes of the next example:

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Accentuating the syncopations in this passage gives a lighter, more gallant character appropriate to this music.

There are occasions in all three arias where it is arguable that a trombone virtuoso might decide to perform a cadenza, although it is somewhat unusual for a trombone to be called upon for a cadenza in a sacred work. This researcher cannot think of a single instance of a cadenza for a brass instrument in a contemporaneous work. *Jener Donnerworte Kraft* has six possible opportunities for cadenza either for trombone alone as in this example:
There are also opportunities for cadenzas with trombone and voice together as seen below (example 35)

Example 45 – From Jener Donnerworte Kraft mm. 76-84

The Neue Mozart Ausgabe has several suggestions for performing these cadenzas in the notes to their edition of Die Schuldigkeit des Ersten Gebots. The examples are practical and short. Two of their suggested cadenzas are reproduced in the example below.

Example 46 – Suggested trombone cadenza from *Neue Mozart Ausgabe* 64

Example 47 – Trombone and Voice cadenza from *Neue Mozart Ausgabe* 65

There is some question as to whether or not the singer and trombonist would have collaborated on a cadenza such as we see in the above example. It might be more or equally as pleasing to have the singer take the cadenzas alone or to break the cadenza into a call and response etc. Leopold Mozart unfortunately avoided the complicated subject of the cadenza in his *Violinschule*. Michael Haydn, however, did leave us some information on how a trombone cadenza might have been performed. Although not a textual example, Michael Haydn wrote out the following cadenza in the score of his Serenade in D in the original manuscript.

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This example would seem to make a similar case as other treatises. Johann Joachim Quantz wrote that “vocal cadenzas or cadenzas for a wind instrument must be so constituted that they can be performed by the performer in one breath.” Some players can perform the above example in one breath.

In conclusion, this study asserts that this information has been provided for the performers and general consideration. This has included information concerning the performance of trills, accentuation and other aspects of interpretation that can be applied by trombonists. While Leopold’s *Violinschule* is not the only source regarding performance practice for music of this period, it is the nearest and most relative source to Michael Haydn and Wolfgang Amadeus Mozart’s local environment. It is hoped that more trombonists will look to the treatises of violin teachers, flute players and other instrumentalists who left us documentation of their thoughts on performance.

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66 Michael Haydn, *Serenata*. Manuscript H Bn Országos Széchényi Kőnyvtár, Shelf No.: Ms.mus II. 82, Autograph 1767, 1 score: 91p. 21.5 x 30.5 cm. From the Ezsterházy Collection of the Hungarian National Library, Budapest, Hungary.

Chapter Six: In Conclusion
The primary purpose of this document was to examine Michael Haydn's *Ich komm mit wahrer Reue* and his *Stille, Stille, Gottes Wille* and to re-examine Wolfgang Amadeus Mozart's *Jener Donnerworte Kraft* from the trombonist's viewpoint as performer. The secondary purpose of this research was to make critical editions of the Michael Haydn works available to trombonists.\(^6^8\) There are no editions of these arias presently available to the trombone soloist. The sacred repertoire of the trombone in 18\(^{th}\) century Austria and Bohemia remains a relatively untapped resource.

The trombone does not enjoy the same status as a solo instrument in the same sense as does its cousins, the horn and the trumpet. This may be due to a perceived lack of repertoire and history. The quality of the repertoire in this document, however, illustrates that it is possible for trombone players to work towards a remedy for this situation.

Lastly, trombonists should take upon themselves the same creativity that the performers of other instruments of the 18\(^{th}\) century have in applying the writings of the 18\(^{th}\) century masters to modern performance. The treatises of C.P.E. Bach, J.J. Quantz and others regarding performance practice do not tutor only the instruments to which they were originally addressed.

\(^{68}\) The editions are included in this document as appendices A & B, pages 62 & 89.
Bibliography


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Appendix A: Michael Haydn’s

*Ich komm mit wahrer Reue*

A critical edition
Critical Report on Ich komm mit wahrer Reue

Sources

Micahel Haydn's *Ich komm mit wahrer Reue* is an aria for soprano with obbligato trombone and orchestra dated 1768. This aria is excerpted from part of a larger oratorio entitled *Der Kampf der Busse und Bekehrung* [The Battle of Pennace and Conversion]. The music of the present edition of *Ich komm mit wahrer Reue* is based on the autograph manuscript housed in the Országos Széchényi Könyvtár (Hungarian National Library) in Budapest Hungary. Part of the Ezsterhazy collection, the score is listed in the thematic catalogue of Michael Haydn by Charles Sherman. I examined this work in the fall of 1999 while on a tour of Europe researching 18th century trombone repertoire and players from Austria and Bohemia.

Editorial Methods

Unfortunately there are no copies or parts to *Ich komm mit wahrer Reue* against which to compare any notes or markings which were not clear in the autograph. For its part the manuscript is remarkably accurate and free of questionable notation or errors. One exception to this is measures 15-19 of the second violin. In the autograph Michael Haydn indicated the following:

15

The effect of this is grating to the ear and likely an oversight due to writing quickly. This edition is corrected to the following:

15

This edition preserves all of Michael Haydn's markings as they appear in the autograph. However, in this edition I have not preserved the original clef of the soprano solely because it is not common practice for a soprano to read soprano clef today unless they specialize in authentic
performance. The orchestral horn parts could be either B flat basso or alto transposition. It is likely that they are in B flat basso because of the range of the first horn ascends to written high G.

Text and Translation

The text of *Ich komm mit wahrer Reue* is taken from an authentic copy of the printed libretto in the library of the University of Salzburg. The translation is by Professor Alex Fisher of the University of British Columbia. In this aria *Weltmensch* [worldliness] is offering a statement of repentance to God.

*Weltmensch: Ich komm mit wahrer Reue,*
*M Mein Heiland, nun zu dir*
*In deinem tiefen Wunden,*
*Wird alles Heil gefunden:*
*So hilf auch mir, auch mir:*
*I Ich komm mit wahrer Reue,*
*M Mein Heiland, nun zu dir.***

Worldliness: Now I come with true repentance to you my saviour
In your deep wounds is all salvation to be found.
So help me also.

The text was written by Johan Heinrich Drümel, a teacher and scholar of latin active in Salzburg.
Ich komm mit wahrer Reue...

Johann Michael Haydn 1768
Ed. Neal Bennett 2003
Ich komme mit wahrer Rauh, Mein Heiland nun zu dir, mein
Hn. 1
Hn. 2
Fl. 1
Fl. 2
Vln. I
Vln. II
Vla.
A. Tbn.
Sop.
Basso

In deinem tiefen Wunden, wird alles Heilig...
fin·den: In de·i·zer·nom tie·ßen · fan Wun·den, in de·i·er·nom tie·ffan
Wunden wird alles Heil gefunden, wird alles Heil gefunden: So hilf auch
Appendix B: Michael Haydn’s

Stille, Stille, Gottes Wille

A critical edition
Critical Report on Stille, Stille, Gottes Wille

Sources
Michael Haydn's *Stille, Stille, Gottes Wille* is an aria for soprano with obbligato trombone and orchestra dated 1769. This aria is excerpted from part of a larger oratorio entitled *Kaiser Constantin I. Feldzug und Sieg* [Emperor Constantin I. Campaign and Victory]. The music of the present edition of *Stille, Stille, Gottes Wille* is based on the autograph manuscript housed in the Országos Széchényi Könyvtár (Hungarian National Library) in Budapest Hungary. Part of the Ezsterházy collection, the score is listed in the thematic catalogue of Michael Haydn by Charles Sherman. I examined this work in the fall of 1999 while on a tour of Europe researching 18th century trombone repertoire and players from Austria and Bohemia.

Editorial Methods
Unfortunately there are no copies or parts to *Ich komm mit wahrer Reue* against which to compare any notes or markings which were not clear in the autograph. For its part the manuscript is exceptionally accurate and free of questionable notation or errors. This edition preserves all of Michael Haydn's markings as they appear in the autograph.
However, in this edition I have not preserved the original clef of the soprano solely because it is not common practice for a soprano to read soprano clef today unless they specialize in authentic performance. The orchestral horn parts could be either D basso or alto transposition. It is likely that they are in B flat basso because of the range of the first horn ascends to written high G.

Text and Translation
The text of *Stille, Stille, Gottes Wille* is taken from an authentic copy the printed libretto in the library of the University of Salzburg. The translation is by Professor Alex Fisher of the University of British Columbia. In this aria *Kleinmutigkeit* [faintheartedness] is urging one to be still and have faith in the everlasting will of God.
Kleinmutigkeit: Stille, Stille, Gottes Wille
Ist uns heilsam ewig gut.
Läβt ein Vater seine Erben,
Wann er helfen kann, verderben,
Oder opfert er sein Blut,
Ihre Rettung zu erwerben?
Mir gefalle, was Gott thut.
Stille, Stille, Gottes Wille
Ist uns heilsam ewig gut.

Faint-heartedness: Be still, be still, God’s will
is eternally saving.
Does a father let his heirs perish, when he can help,
Or does he sacrifice his own blood for their salvation?
My will is God’s will.

The text was written by Johan Heinrich Drümel, a teacher and scholar of latin active in Salzburg.
Stille, Stille, Gottes Wille...

Johann Michael Haydn 1769
Edition by Neal Bennett 2003