Part-Songs of Franz Josef Haydn (1732-1809)

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Repertoire Suitable for: SATB, TTB, SAT, STB Highschool (Intermediate to Advanced) and College

Our favorites: Die Harmonie in der Ehe, Die Beredsamkeit, Der Greis, An den Vetter

Historical Context:

Haydn lived in Vienna for twenty years (1740-1760) before working for the Esterhazy’s, the richest princes of the 18th century. The royal court alternated between Vienna, Eisenstadt, and Esterhaza. Haydn first worked for Prince Nikolaus; when Prince Anton took over the court, the musical establishments were disbanded. Prince Anton died in 1704, and Nikolaus II reconstituted the musical establishments. Nikolaus II summoned Haydn, who had been out traveling, to composed a new mass every year to celebrate the name day of Princess MAria. Haydn composed six masses for the Esterhazy court in the final decade of his life.¹

Part-Songs:
• Completed around 1801
• Inspired by English and glee
• Michael Haydn published a set of similar songs 1 year earlier
• House entertainment pieces
• Story to share about his part-songs:
  • Haydn in his later years was a very public figure; as the most famous living composer, he had all the commissions he could handle, and he complained, according to the uncredited booklet notes here, that "my duties increase as my years increase." That makes these little songs all the more interesting, for he told his biographer that they were written "con amore," with no external stimulus.²
  • Many are very accessible in terms of range or tessitura.
• Availability:


Many performances and keyboard accompaniment tracks are available on Youtube. Several recordings exist to purchase on iTunes. Most are available on CPDL and/or IMSLP. Be sure to check for accuracy of text in CPDL. Some IMSLP scores are difficult to read.

**Accompaniment:**
- Piano and Cembalo (Harpsichord) parts are present in the Haydn Complete Works all 13 part songs, but you can use one or the other. Many of the keyboard parts double the choir, while others are more independent.

### Critical Thinking:
- **Theory/form:** Distinguish the homophonic and polyphonic passages within the piece. Next, identify the internal duets or fugal passages within the polyphonic sections.
- Examine the role of keyboard instrument(s) (when do they double? when are they more independent?). Do you think the keyboard instruments lesser or equal to the voices? Explain your opinion.
- Haydn is a humorous composer. How does he do this? Does this part-song have any humorous moments? Identify instances of text painting.
- In the Classical Era, tempo terms also implied emotions. For example, *allegro* meant cheerful as well as fast, *grave* meant solemn, and *vivace* meant *fast and lively*. Do you think the relationship to tempo and emotion is viewed the same today? Using a list of tempo terms, explain what emotions you would assign to each tempo marking of the list.

### Performance Practice:
- **Style:** The pieces are excellent opportunities to teach the style of the Classical Era.
- **Tempo** terms also implied specific emotions: *allegro* means cheerful as well as fast, *grave* meant solemn, and *vivace* meant *fast and lively.*
- **Slurs** in the Classical Era require the first note to be stressed and the following note to be less stressed as the slur continues. If possible, examine whether your score has the original slurs and markings. Some editors over-mark.
- **Phrase endings** are sometimes shortened: if a phrase ends on a quarter note, shorten it to an eighth note eighth rest. Listen to professional recordings (The Netherlands Chamber Choir, for example) to get an idea of this practice.
- **Humor:** The majority of these works are comic. The use of pauses, fermatas, and unexpected rhythms must be presented in a humorous way. Haydn wrote these pieces for fun and wants them to be funny!

### 1. Der Augenblick (The Moment)

**SATB/Keyboard**


**Librettist:** K.W. Ramler

**Key:** A major

**Tempo:** Poco Adagio

**Voicing:**
- Soprano: D#3 to A 5 (once at end)

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Alto: A3 (below middle c) to D4  
Tenor: E 3 to F#4  
Bass: A2 to D3

**Comments:** Somewhat lengthy due to repeated sections (“Nur ein Schwacher Augenblick” returns in m. 39). Alternates between homophony and polyphony. Polyphonic passages can be tricky but often feature imitation or small duets.

**Text and Translation:**

Inbrunst, Zärtlichkeit, Verstand,  
Schmeicheleien, Sorgen, Tränen,  
Zwingen nicht die Gunst der Schönen,  
Schaffen uns nicht ihre Hand:  
Nur ein schwacher Augenblick,  
Fordert der Verliebten Glück.

Fervor, tenderness, understanding,  
Flattery, worry, tears,  
Forcing not the favor of beauty,  
Creativity us not her hand:  
Only a weak moment,  
Prompts happiness of lovers.

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2. **Die Harmonie in der Ehe (Harmony in Marriage)**

**SATB/Keyboard**


Warning: Text is incorrect in this version.


Librettist: Johann Nikolaus Götz

Key: B Flat Major

Tempo: Allegretto

Voicing:
- Soprano: C4-G5  
- Alto: A4- E Flat 5  
- Tenor: C3-G4  
- Bass: A2- D4

**Comments:** Very charming men vs. women piece. Consider dividing men and women on risers and encourage a sassy attitude! Perhaps thinking of his own sour marriage, Haydn each times sets the crucial word “Harmonie” to a pungent discord.\(^4\)

**Text and Translation:**

O wunderbare Harmonie, was er will, will auch sie,  
Er bechert gern, sie auch, er lombert gern, sie auch,  
Er hat den Beutel gern, und spielet gern den Herrn. Auch das ist ihr Gebrauch.

---

O wunderbare Harmonie.

Oh, wondrous harmony, what he likes, she likes too,
He likes to drink, she too, he likes cards, she too,
He likes to fill his purse and to act like a great man. This is also her custom.
Oh, wondrous harmony.

3. Alles hat seine Zeit (Everything has its time)
SATB/Keyboard

Librettist: Johann Arnold Ebert, based on Greek text
Key: F Major
Tempo: Allegretto
Voicing:
  Soprano: C4-A5
  Alto: B flat 3- E5
  Tenor: C3-G4
  Bass: F2-D4
Comments: Very lively and fun, “party text.” Passages recall vocal textures of the late 16th century madrigal: melismatic schwärme throughout the piece may be challenging.

Text and Translation:

Lebe, liebe, trinke, lärme,
kränze dich mit mir
schwärme mit mir,
wen ich schwärme,
ich bin wieder klug mit dir.

Live, love, drink, clamor,
Circle with me,
Enthuse with me when I enthuse,
I am wise with you.

4. Die Beredsamkeit (The Eloquence)
SATB/Keyboard

Librettist: G. E. Lessing
Tempo: Allegretto
Key: B flat Major
Voicing:
  Soprano: F4- G5
  Alto: B flat 3- E flat 5
  Tenor: D3-G4
  Bass: F2- E flat 4
Comments: Very clear, charming points of imitation in each polyphonic section. Fermatas, pauses, repeating words in the opening text, rhythmic changes (mm. 26-27 ermahnen, streiten should be surprising to the ear) all contribute to the humor
of the piece. Haydn instructs that the last word of the piece (stumm) must be pronounced “so quietly that it can be heard only from the opening of the mouth.” As the piece goes on, the singers become less “eloquent,” singing a delightful 16th note section on the text keiner will den andern hören (no one listens to each other.)

Text and Translation:
Freunde, Wasser machet stumm, 
lernet dieses an den Fischen, 
doch beim Weine kehrt sich's um 
dieses lernt an unsern Tischen.

Was für Redner sind wir nicht, 
wenn der Rheinwein aus uns spricht
Wir ermahnen, streiten, lehren, 
keiner will den andern hören.

Brothers, water makes us mute. 
Just observe the little fishes. 
But with wine it's something else. 
This we learn each night at supper.

Oraters we're surely not 
when the rhine wine for us speaks. 
We admonish, lecture, argue. 
No one listens to the other.

5. Der Gries (The Old Man)
SATB/Keyboard
Librettist: J. W. L. Gleim
Key: A major
Tempo: (Molto) Adagio
Voicing:
   Soprano: D4- F#5
   Alto: A3- D5
   Tenor: D3- F#4
   Bass: A2- E4
Comments: Lots of text painting: eighth notes in m. 17 can be staccato to paint “knocking;” m. 20 should be forte to emphasized the old man’s lack of fear; Himmel (m.22) is first sung by treble voices. Opening passage depicts the weariness of the old man with rests in between the words (especially mm. 3-4).

Text and Translation:
Hin ist alle meine Kraft!
Alt und schwach bin ich; 
Wenig nur erquicket mich 
Scherz und Rebensaft!

Hin ist alle meine Zier!
Meiner Wangen Roth
Ist hinweggeflohn! Der Tod 
Klopft an meine Thür!
Unerschreckt mach' ich ihm auf;  
Himmel, habe Dank:  
Ein harmonischer Gesang  
War mein Lebenslauf!

Gone is all my strength!  
I am old and weak  
Only a little wine and jest  
Has refreshed me.  
Gone is all my ornament!  
In my cheeks the red has flown away,  
Death is knocking at my door!  
Unfrightened I go,  
Heavens, give thanks  
My life was a harmonious song!

6. An den Vetter (To the Cousin)

SAT/Keyboard  
SSA available on J.W. Pepper:  http://www.jwpepper.com/An-Den-Vetter/1667773.item#.VJgmiAQA  
TTB Version also exists  
Librettist: K. W. Ramler  
Key: G Major  
Tempo: Allegro  
Voicing:  
Soprano: D4-G5  
Alto: C4-E5  
Tenor: C3-G5 (Only travels to G5 twice. Combine your tenors and basses.)

Comments: Encourage the choir to interact with each other as you perform, as if talking to closest friends, or in the poem’s case, cousins. Somewhat lengthy and wordy, but features many repeating ideas. Humorous writing occurs with repeated half steps (mm. 18-21), repeated text ( ja ja ja ja mm. 80-82), and Fz’s appearing on bizarre beats: (mm. 37-39).

Text and Translation:

Ja, Vetter ja! Ich fall' euch bei,  
dass Lieb' und Torheit einerlei,  
und ich ein Tor notwendig sei;  
ich sei nun aber, was ich sei,  
ist Lieb' und Torheit einerlei.  
So wisst, mir ist sehr wohl dabei.

Yes, cousin, yes! I concede to you  
Than love and folly are one,  
and I a fool must therefore be;  
I am now but what I am  
Love and folly is all the same.  
So you know, it’s just fine with me.
7. Daphnens einziger Fehler (Daphne’s Single Fault)

    TTB/Keyboard

Librettist: J. N. Götz
Key: C major
Tempo: Allegro
Voicing:
    Tenor 1: E3-A4
    Tenor 2: D3- G4
    Bass: G2-E4
Versions performed SAB.
Comments: Begins with strict fugal imitation and later features thematic inversion. Lengthy and wordy, but charming.

Text and Translation:
Sie hat das Auge, die Hand,
den Mund der schönen Psyche.
Sie hat den Wuchs, die Göttermiene,
das holde Lächeln der jungen Hebe.

Sie hat Geschmack und Weltmanieren, 
und weiß zu reden,
und weiß zu schweigen.
O wüßte Daphne nur noch zu lieben!

She has the eye, the hand,
the mouth of the beautiful Psyche.
She has the stature, the gods face,
the sweet smile of the young Hebe.

She has taste and manners world,
and knows how to talk,
white and silent.
Oh, if Daphne knew only love!

8. Die Warnung (The Warning)

    SATB/Keyboard

Librettist: Anonymous, From the collection of the principal works of German poets
Key: B flat major
Tempo: Andante
Voicing:
    Soprano: E flat 4-G5
    Alto: B flat 3- E flat 5
    Tenor: D3- G4
    Bass: F2-F4
Text and Translation:
Freund, ich bitte, hüte dich!
Skorpionen schleichen sich
unter jeden Stein
und da, wo es dunkel ist,
pflegt Betrügerei und List
oft versteckt zu sein.

Friend, I beg you, beware,
Scorpions slip
Under every stone.
And then, when it's dark,
Deceit and cunning like
Often be hidden.

9. Betrachtung des Todes (Contemplation of Death)
   STB/Keyboard

Librettist: Christian Fürchtegott Gellert
Key: A minor
Tempo: Andante
Voicing:
   Soprano: C#4-E5
   Tenor: E3- G4
   Bass: G#2-F4

Comments: The soprano represents the young man, the tenor represents the man, the bass represents the old man. Dark subject, dramatic text, but still has a waltz-like, light-hearted quality. This is the only part song in a minor key. It foreshadows the musical expressivity of the Romantic era.

Text and Translation:

Der Jüngling hofft des Greises Ziel,
Der Mann noch seiner Jahre viel,
Der Greis zu vielen noch ein Jahr,
Und keiner nimmt den Irrtum wahr.

The young man hopes to reach old age,
The mature man yet many years,
The old man still one year to add to many,
And no one sees the error.

10. Wider den Übermut (Preserve Me From Arrogance)
   SATB/Keyboard

Librettist: Christian Fürchtegott Gellert
Key: A Major
Tempo: Poco Adagio
Voicing:
   Soprano: C#4- A5
   Alto: C#4- E5
   Tenor: E3-A4
Bass: E2-E4

Comments: Lovely piano introduction, slower tempo (poco adagio)

Text and Translation:

Was ist mein Stand, mein Glück und jede gute Gabe?
Ein unverdientes Gut.
Bewahre mich, o Gott, von dem ich alles habe,
vor Stolz und Übermut.
O Gott, bewahre mich vor Übermut.
Wie könnt ich mich, o Gott, des Guten überheben
und meines schwachen Lichts?
Was ich besitz, ist dein. Du sprichtst! So bin ich Leben;
Du sprichtst! So bin ich Nichts.
O Gott, bewahre mich vor Übermut.
Von dir könnt das Gedeihn und jede gute Gabe
von dir, du höchstes Gut!
Bewahre mich, o Gott, von dem ich alles habe,
vor Stolz und Übermut.
O Gott, bewahre mich vor Übermut.

What is my status, my happiness and every good gift?
It is an undeserved good.
Preserve me, O God, from whom I have everything
pride and arrogance.
O God, save me from arrogance.
How I can rise, O God, to the Good
and my weak light?
What am I holding is yours. You speak! So I am life;
You speak! So, I am nothing.
O God, save me from arrogance.
From you comes life and every good gift
highest from you, you good!
Preserve me, O God, from whom I have everything
pride and arrogance.
O God, save me from arrogance.

11. An die Frauen (To the Ladies)

TTB/Keyboard
Available on JW Pepper: [http://www.jwpepper.com/An-Die-Frauen/1667765.item#.VJg07AQA](http://www.jwpepper.com/An-Die-Frauen/1667765.item#.VJg07AQA)

Librettist: Gottfried August Bürger

Key: F major

Tempo: Allegretto

Voicing:
- Tenor 1: C3-A4
- Tenor 2: C3-G4
- Bass: C2-D4 (The C2 happens twice, both times as a descending octave leap. You can easily have your basses sing C3 twice if the note is not in their range)

Tempo: Allegretto

Comments: More independent accompaniment. Comedic fermatas throughout the piece.
Text and Translation:

Natur gab Stieren Hörner,
Sie gab den Rossen Hufe,
Den Hasen schnelle Füße,
Den Löwen weite Rachen,
Den Fischen gab sie Flossen,
Und Fittige den Vögeln;
Den Männern, den Männern aber Weisheit.
Männern! nicht den Weibern?
Was gab sie diesen?
Schönheit, Schönheit.
Statt aller unsern Spieße,
Statt aller unsern Schilde;
Denn wider Weibesschönheit
Besteht nicht Stahl, nicht Feuer.

Nature gave steers (bulls) horns;
She gave the horses hooves,
The rabbit quick feet,
The lions wide jaws;
To fish fins,
and pinions (wings) to birds;
To men, to men, however, wisdom.
Men! Not women?
What did she give to them?
Beauty, beauty.
Instead of all our skewers,
Instead of all our shields --
For resisting against women’s beauty
There is no steel, no fire.

12. Danklied zu Gott (A Song of Thanks to God)
SATB/Keyboard
Librettist: Christian Füchtgott Gellert
Key: E Flat Major
Voicing:
  Soprano: E flat 4- G5
  Alto: B flat 3- D5
  Tenor: E flat 3- G4
  Bass: A flat 2- E flat 4

Comments: Sacred text, quite brief

Text and Translations:
Du bist’s, dem Ruhm und Ehre gebühret
und Ruhm und Ehre bring ich dir.
Du, Herr, hast stets mein Schicksal regieret
und deine Hand war über mir.

Thou art worthy of glory and honor,
And glory and honor I bring Thee.
Thou Lord hast already set my fate,
and Thy Hand was over me.

13. Abendlied zu Gott (Evening Song to God)

SATB/Keyboard
Librettist: Christian Fürchtegott Gellert
Key: E Flat major
Tempo: Poco Adagio
Voicing:
  Soprano: E4-A5
  Alto: B3-C#5
  Tenor: D#3- G#4
  Bass: E2- D#4

Comments: More independent accompaniment. 130 mm at poco adagio creates a lengthy piece. “Has a quality of personal religiosity that Haydn rarely had the chance to express in an age in which religious belief did not go very deep.”

Text and Translation:
Herr, der du mir das Leben
Bis diesen Tag gegeben,
Dich bet ich kindlich an.
Ich bin viel zu geringe
Der Treue, die ich singe,
Und die du heut an mir getan.

Lord, You who have given me life
Up until this very day,
Child-like, I pray to You.
I am much too unworthy
of the faithfulness that I sing of,
And that You grant me today.