12 Miscellaneous vocal genres

KATALIN KOMLÓS

When the Leipzig publisher Breitkopf & Härtel decided to print the collected works of Joseph Haydn in 1799, the firm actually meant the complete edition of the keyboard works. Clavier music was highly marketable, satisfying the insatiable demand by amateurs making music in the drawing room, and Breitkopf hoped to expand and increase their market through this medium. The twelve volumes of the final product – ambitiously titled *Oeuvres complettes de Joseph Haydn* (1800–6) – comprises solo and accompanied sonatas (trios), and solo and part-songs with keyboard accompaniment. Interestingly, accompanied songs were still considered keyboard rather than vocal music at the time, just as they had been in various German collections since the mid-eighteenth century. Volumes VIII–IX of the *Oeuvres complettes* include nearly all the German Lieder, the English canzonettas, the cantata *Arianna a Naxos*, and the thirteen part-songs for three or four voices – exactly the repertory discussed in this chapter.

What was Haydn's most popular music around 1800, however, would later become the most neglected. Viewed as precursors to the great song repertories of Franz Schubert and Robert Schumann, and damned for their inferior texts, Haydn's songs were regarded as unworthy of a composer possessing his talents and abilities.[1] Like the solo keyboard sonatas, which since the 1970s have formed part of the regularly performed sonata repertory and are no longer viewed as inferior predecessors to the sonatas of Mozart and Beethoven, Haydn's songs are gradually being rediscovered by present-day singers and keyboardists. More and more they are being appreciated again for their small-scale dimensions, intimate range of expression, and understated pleasures.

Solo songs

Lieder für das Clavier, Hob. XXVIa: 1–24

The genre of the Lied, cultivated in Germany since the 1750s, was slow to appear in Vienna. In the music of the German *Empfindsamkeit*, easy clavichord pieces and songs were published together in the same albums (*Musikalisches Allerley*, 1760; *Musikalisches Mancherley*, 1762; etc.), and enjoyed great popularity. Composed on religious or fashionable

Anacreontic/pastoral poems, the score of the short, mostly strophic songs looked exactly like the solo pieces, except that it included text between the two staves; that is, the vocal part was not printed on a separate staff, but merely doubled the right-hand keyboard part.[2]

In the very different intellectual climate of Vienna, new literary and musical trends began to emerge towards the end of the reign of Empress Maria Theresa. The Deutsche Nationalsingspiel, founded by Joseph II in 1778, and the Viennese aspiration for the partial Germanization of a basically Italian and French-oriented musical culture contributed to the awakening interest in German poetry and art. That same year the Viennese publisher Joseph Edlen von Kurzböck began printing a series of German songs by Austrian composers, each album titled "Sammlung Deutscher Lieder für das Klavier," issuing four volumes up to 1782. Three collections were composed by the *Hofklaviermeister* Joseph Anton Steffan alone (1778; 1779; 1782), and the content of the 1780 volume was shared between Karl Friberth and Leopold Hofmann. Following Kurzböck's initiative, Artaria decided to join the enterprise. Hoping to capitalize on his other success, the publisher asked Joseph Haydn to provide two volumes of German songs for publication. The resulting two collections – *XII Lieder für das Clavier*, I and II – were printed in 1781 and 1784 respectively.

It has been noted repeatedly in the literature that Haydn was not particular in his choice of text, possessed poor literary taste, and was content to set inferior poetry in his Lieder. The truth is that all contemporary Viennese Lieder repertory drew from a similar supply, with texts extracted from almanacs, pocket-books, lady's journals, and the like. This kind of simple, slightly sentimental poetry was favored in Viennese salons, and seemed the evident choice for musical settings.[3] Haydn's two dozen songs use texts selected from the *Wiener Musenalmanach*, *Göttinger Musenalmanach*, *Vossische Musenalmanach*, and *Ramlers Lyrische Blumenlese*, and among the poets are G. Leon, J. G. Jacobi, C. F. Weisse, J. A. Weppen, Stahl, G. A. Bürger, F. W. Gotter, W. L. Gleim, G. E. Lessing, and J. E. Engel. Haydn's letters indicate that his main advisor in the matter of selecting suitable texts was the Court Councillor Franz von Greiner, a freemason and amateur poet himself who kept an elegant literary salon in the Mehlgrube. He had advised Steffan and Hofmann before Haydn, so it is not surprising that the Kurzböck and Artaria song collections draw on the same poetic repertory. Several of Haydn's song texts were set not only by his contemporaries Steffan and Hofmann, but also by Johann Holzer, Leopold Kozeluch, and – later – Beethoven.[4]

In the two sets Haydn achieves a great variety of character, inspired by the diverse nature of the texts. The love songs are predominantly male utterances (nos. 3, 7, 15, etc.), while several other songs depict country life, or reflect an

Arcadian/pastoral manner (nos. 8, 10, 14). There are contemplative essays as well as humorous ones, often with a mischievous story (nos. 4, 12). The only religious text is in the second set (no. 17, "Geistliches Lied"), by an unknown author. "I assure you that these Lieder perhaps surpass all my previous ones [single German songs by Haydn survive from both before and after the publication of the Artaria sets] in variety, naturalness, and ease of vocal execution," wrote the composer with self-confidence to his publisher in May 1781.[5] Haydn was conscious of the competition, too, and wanted to prove his equality if not superiority in the medium, especially compared to the unpretentious "street songs" of Leopold Hofmann.[6] His songs exceed those of Hofmann in every artistic respect, and, when compared to those of his other rivals, reveal more detailed attention and sensitivity to textual accent, poetic structure, rhetoric, and affect.

The musical world of the twenty-four Lieder is a microcosm of Haydn's art. Short, strophic songs alternate with longer, more complex ones, and the gamut of expression spans from the deeply melancholic to the jolly and frivolous. Composed around the same time as the Op. 33 string quartets and the "Bossler" sonatas (Hob. XVI: 40–42), these miniatures share similar stylistic qualities with the instrumental works, and several Lieder anticipate a good deal of later Haydn, including the refined lyricism of the English canzonettas on the one hand, and the familiar, folklike idiom of *The Seasons* on the other. The pathos, the multicolored harmonic palette, and the elaborate keyboard accompaniment of some of the odd-numbered songs (nos. 5, 9, 11, 17, 19, 21) presage the character of the London compositions, whereas "Eine sehr gewöhnliche Geschichte" (no. 4) became a model for Hanne's cheerful song in the Winter section of *The Seasons* (no. 40, "Lied mit Chor"); indeed, it seems that Haydn remembered not only the metric profile, the G major key, and the folksong-like character, but some definite melodic turns as well when composing the great oratorio twenty years later.

English canzonettas, Hob. XXVIa: 25–36

It was in completely different circumstances and in a different country when Haydn set out to compose a series of songs again. And this time the texts were even in a different and foreign language. In contrast to Vienna, where the Lied was a fresh genre for composers around 1780, domestic vocal music had been in great vogue in England through the latter half of the eighteenth century. Hundreds of volumes of songs, ballads, airs, canzonets, pastorals, romances, ariettes, elegies, sonnets, etc. had already been published for the amateur clientele. Canzonetta, or canzonet, designated two discrete genres that existed side by side: Italian canzonettas, written (as a rule) for two

treble voices and *basso continuo*; and English canzonettas for solo voice, with pianoforte or harp accompaniment. Notable composers of the former type were Johann Christian Bach, William Jackson, and Charles Burney, and collections of canzonettas with English text were published by Samuel Arnold, Stephen Storace, J. G. C. Schetky, and William Shield, among others.[7]

Haydn arrived in England in January 1791 and accommodated himself and his art to the new conditions in an amazingly short time. His first London lodging in Great Pulteney Street, opposite John Broadwood's pianoforte shop, was a short distance from the house of the famous surgeon, Dr. John Hunter, in Leicester Square. The active social life the distinguished guest participated in must have soon taken him to the weekly salon of Dr. Hunter's wife, Anne Hunter (1742–1821), a talented and cultivated woman with exceptional literary gifts. Eventually, a close understanding developed between Anne Hunter and the composer, perhaps not unlike the one that drew Haydn to Marianne von Genzinger in Vienna. Without Anne Hunter's influence and poetic inspiration, it is unlikely Haydn would have tried his hand at composing English songs. Indeed, circumstances suggest that Anne Hunter passed on to Haydn all her verses during the first London sojourn.[8]

Haydn's English songs comprise two sets of canzonettas – *VI Original Canzonettas*, I–II (1794 and 1795) – and two further single songs, published separately. Of the two sets, the first is more compact: all the lyrics are by Anne Hunter (an interesting case of collaboration between Haydn and a woman, one who was not merely a dedicatee), and all the music is newly composed. In the second set the texts are by various authors, and the closing piece is a transposed version of an earlier song, originally with German words.[9] The melancholy text of "The Wanderer," the second song of the second set, is by Hunter, whereas the third is attributed to Metastasio and the fourth is by Shakespeare, two of the most recognized poets of great tragedy in the eighteenth century. Two other individual songs, "The Spirit's Song" and "O Tuneful Voice," were once again inspired by Anne Hunter's popular poetic fantasy, the latter text marking Haydn's departure from England.

The world of Haydn's canzonettas is entirely different from that of the earlier German Lieder. For starters, the English songs are printed on three staves, with a separate line for the vocal part, and they are considerably longer than their predecessors. Here Haydn makes explicit on paper what might very well have been an improvisatory practice in performance in Vienna *anno* 1781 – i.e., keyboard embellishment. Furthermore, the predominantly strophic structure of the former repertory gives way – especially in the second set – to a wider variety of form. Besides through-composed models we find fine examples of the "veränderte Reprise" principle, as in the second stanza of "The Wanderer" where variation is achieved by contrapuntal means in

the keyboard part. In the ABA ternary form of "The Spirit's Song" the ominous chromatic ascending motive returns in a descending form in the reprise.[10]

Two basic types of contemporary English songs, the pastoral, and the sea song, are represented among Haydn's canzonettas, and still another fashionable mode, *elegy* characterizes certain Hunter songs. "Fidelity," the closing piece of the first set of canzonettas, relates to the *furioso* f minor arias of Arianna and Berenice ("Misera abbandonata" in *Arianna a Naxos*, Hob. XXVIb: 2; and "Perché, se tanti siete" in *Scena di Berenice*, Hob. XXIVa: 10), but the soaring end in the key of the *maggiore* proclaims the final triumph of love over storm and affliction.[11] "The Spirit's Song," likewise in f minor, is a real *ombra* scene in a highly rhetorical style, while the setting of Viola's words from Shakespeare's *Twelfth Night* is a pure distillation of musical poetry.[12]

Keyboard parts

The German and English songs offer an excellent opportunity to compare Haydn's earlier and London keyboard writing styles. The "Clavier" designation of the former repertory could have meant clavichord, harpsichord, or fortepiano equally, depending on availability, personal inclination, or circumstances of the performance, whereas the instrumental language of the canzonettas reflects the strong influence of the English pianoforte on Haydn's keyboard idiom. The German Lieder, in keeping with contemporary Viennese practice, are notated on two staves, the keyboard right hand simply reinforcing the vocal part. At least one half of the German songs are provided with instrumental preludes that, in some cases, are quite substantial, whereas postludes are less frequent. These carefully worked-out solo introductions, with their delicate line, or sprightly gait, define the *Affekt* of the song. The proximity of the sonatas Hob. XVI: 40–42 is palpable in the decorative art of these short keyboard essays, and they display a sensibility that calls for the expressive resources of the Viennese fortepiano.

In the English canzonettas, the instrumental part takes primacy. The genre is close to Haydn's "accompanied sonata" conception, in which the keyboard part is the essence, and the non-keyboard part (in this case, the voice) is the addition. Influenced by the full, resonant tone of the late eighteenth-century English piano, Haydn's keyboard writing went through a real metamorphosis during the London years. Thick textures, a sustained cantabile style, use of the entire range of the keyboard (low register in particular), and novel kinds of playing techniques are manifest not only in the solo sonatas and the trios, but in the keyboard parts of the songs as well. "Sailor's Song," clearly the most "British" piece among the canzonettas,

has the most robust piano texture.[13] A certain heaviness is required by the character of the song, which is produced by thumping beats, and many eight-part chords. Quite another world is the last of the second set of canzonettas, "Content," and the single song "O Tuneful Voice." Together, they represent a pre-Romantic type of song, with homogeneous triplet accompaniment – as in the case of "O Tuneful Voice" – in the manner of the early cavatinas of Rossini and Bellini.[14]

Several documents indicate that Haydn liked to perform his songs himself. "When they are ready, I shall sing them myself in the critical houses," he wrote to Artaria in July 1781, concerning the first set of the German Lieder. Later in England, Haydn, who possessed a light tenor voice, sang his canzonettas to his own accompaniment in royal and aristocratic circles.[15]

Cycles or not?

Apart from a few single pieces, Haydn arranged his songs in sets of six, or twelve (2×12 German Lieder; 2×6 English canzonettas). To have works printed in sets was contemporary practice, but Haydn took particular care to plan his opuses in a well-ordered sequence, be they string quartets, keyboard sonatas, or trios.[16] Since songs are very short compositions, variety in a series of them must have seemed even more important than in the instrumental genres. Haydn's German songs, for instance, create organized cycles not in the sense of the coherent nineteenth-century *Liederzyklus*, but as strings of little pieces of diverse musical and literary character. His correspondence with Artaria reflects concern for variety in the sets. "I would like . . . to receive three new, gentle Lieder texts, because almost all the others are of a lusty character. The content of these can be melancholy, too: so that I have shadow and light, just as in the first twelve," Haydn wrote in October 1781.[17]

The composer's ideal is realized more successfully in the first set. Here lyric/sad and fast/humorous songs succeed each other, and the tonal plan is based on the consistent alternation of flat-side and sharp-side keys. The dramaturgy of the second set shows less variety; here slow tempos prevail, and two consecutive songs are written in the same key. Research undertaken by Marianne Helms, however, indicates that the original order may have been altered due to publication necessities.[18] This would explain the *lapsus* in diversity, for Haydn still aspired to achieve a well-conceived tonal plan for his second set, as his letter of February 3, 1784, to Artaria indicates: "I shall send you the missing Lieder next Friday or Saturday; I would only ask you to let me know the key of the final printed Lied, and how its text begins, so that I can decide the keys of the ones to follow."[19]

The English canzonettas were also conceived as sets. Both start with a sea song, and contain two pastoral-like songs in 6/8 meter and another in a minor key, and both also display a fine variety of poetic mood and character. (As noted above, the second set is slightly less homogeneous – an odd concurrence with the German collections.) There is a great difference, however, between the endings of the two sets. "Fidelity" gives a most effective close to the first set, while the concluding canzonetta of the second set, "Content," is one of the gentlest, most lyrical essays among all the songs. The ethereal pianissimo and più adagio of the last bars seems like an anticlimax at the end of an impressive series. Perhaps pressed by time, Haydn selected an older song to complete his set, but it is equally possible that he fancied a dreamy, poetic ending. In support of the latter possibility is the fact that the very last of the German Lieder, "Auf meines Vaters Grab," is a quiet song.

What are the consequences of the cyclic conception for performance? Haydn's comments suggest that the songs should be sung together as sets; otherwise, how could the alternation of "shadow and light" be perceived, or why should the choice of key for subsequent songs matter? Perhaps it was enough for Haydn to realize these ideals on paper alone. Order and variety in sets was a natural part of Haydn's artistic aesthetic. He did not expect musicians to play six string quartets or six keyboard sonatas in a row, nor should the songs be compared to multi-movement instrumental works. If not performed as complete cycles, then smaller groups might be devised from them, based on variety of *Affekt* and character, thereby maintaining the principles of shadow and light.

In Haydn's time Clavier music (solo or accompanied) and song-repertory was written primarily for *Liebhaber* (dilettantes). In cultivated homes *Hausmusik* represented the main attraction of social life, and music-making was unthinkable without singing. Today, that situation can well be transposed to chamber concerts, or small musical gatherings, set in an intimate milieu. This is the ideal environment for the performance of Haydn's secular vocal music, together with instrumental works in a mixed program. A "Haydniade" of this sort should create the same kind of atmosphere as the legendary "Schubertiades" did in their time.

Solo cantata – *Arianna a Naxos*, Hob. XXVIb: 2

The mythological story of the Cretan princess, Ariadne, inspired several opera composers from Monteverdi to Richard Strauss. Nearly contemporaneous with Haydn's work is Georg Benda's melodrama *Ariadne auf*

Naxos (1775), representative of a rare genre, which had a marked influence on the twenty-two-year-old W. A. Mozart.[20] Haydn's *Arianna* is a descendant of the dramatic Italian Baroque solo cantata, but in place of *basso continuo* support it has an elaborate, fully worked-out fortepiano accompaniment. The keyboard part is tailored so idiomatically to this instrument that later orchestrated versions (*not* by Haydn) seem tame, indeed awkward, in comparison.

We do not know what motivated Haydn to compose this solo cantata with keyboard, nor can we identify the author of the Italian text. The autograph, now lost, bore the date 1789, and the work was published by Artaria in 1790, with the following sub-title: "Cantata a voce sola, accompagnamento del clavicembalo o fortepiano." Biographical evidence suggests that it was intended for the the Viennese salon of Marianne von Genzinger, wife of Prince Esterházy's doctor Peter von Genzinger. Haydn was a frequent guest at the musical gatherings of the Genzinger family in the Schottenhof, where his works were often performed. Apparently he gave voice lessons to the sixteen-year-old daughter, Josepha ("Pepperl"), and "Fräulein Pepperl" is mentioned several times in Haydn's letters to Frau von Genzinger, invariably in connection with the interpretation of the composer's "favorite *Arianna*."[21]

Arianna a Naxos is a masterly psychological portrayal of a forsaken woman. The *scena*, built on the alternation of recitatives and arias, traces the dramatic development of the heroine's emotions through solitude, despair, desire of death, and rage. The grand soliloquy opens with an extensive section containing a contemplative recitative prefaced by a substantial fortepiano introduction – the only self-contained movement in the work. It continues with a slow aria, a middle recitative, and a closing compound aria (Larghetto, F major – Presto, f minor) joined together by attacca, as in a through-composed process.[22] Most remarkable is the *stile concitato* character of the central section, where the agitated, dramatic mixture of *recitativo* and *arioso* recalls the violent passion of Monteverdi's dramatic vocal music.

In a recent article Julian Rushton ponders whether *Arianna* was meant for amateur or professional performance.[23] While the sole accompaniment of the fortepiano and the modest range (b–g♭″) and technical level of the vocal part suggest a *Hausmusik* function, the work appears to have initiated a new chapter in the history of the cantata in London, where it was received with great success at both private and public concerts. The castrato Gasparo Pacchierotti with Haydn at the keyboard performed *Arianna* at a "Ladies' Concert" in February 1791 held "at Mrs. Blair's in Portland Place." Reporting on the event, the critic of the *Morning Chronicle* could hardly find sufficient superlatives for his praises:

> The Musical World is at this moment enraptured with a Composition which Haydn has brought forth, and which has produced effects bordering on all that Poets used to seign of the ancient lyre. Nothing is talked of – nothing sought after but Haydn's Cantata – or, as it is called in the Italian School – his Scena . . . It abounds with such a variety of dramatic modulations – and is so exquisitely captivating in its larmoyant passages, that it touched and dissolved the audience. They speak of it with rapturous recollection, and Haydn's Cantata will accordingly be the musical *desideratum* for the winter.[24]

The production was repeated some days later at a public concert in the Pantheon. And perhaps to encourage private performance, the English publisher Bland printed it in 1791.

Popularity of the cantata increased during the 1790s through a bewildering variety of performances for different occasions, far and wide. For instance, it was sung during a Holy Week service at one of the *ospedali* in Venice in 1792, with sacred Latin text as a *contrafactum*, and Anna Ascher, soloist of the Kärntnerthortheater, sang it at a morning Augarten concert in Vienna in June 1798, as did Lady Hamilton when she and Admiral Nelson visited Haydn in Eisenstadt in September 1800.[25] During their visit, Lady Hamilton and Haydn spent many hours making music together, and as a memento of her visit the composer presented her a manuscript copy of "The Spirit's Song."

Part-songs – Hob. XXVc: 1–9, XXVb: 1–4

In the second half of the 1790s Haydn wrote thirteen part-songs for three or four solo voices with keyboard accompaniment. This unexpected group of late compositions has no precedent in Haydn's earlier oeuvre, provoking the question: what prompted the aged composer to initiate a new genre? Perhaps acquaintance with the English glee inspired Haydn to create a German equivalent.[26] James Webster believes that the *Mehrstimmige Gesänge* "adumbrate the characteristic nineteenth-century Viennese genre of social music for vocal ensemble."[27]

The autograph bears the date 1796, the beginning year of composition for a projected series of two dozen pieces; however, no more than thirteen were completed by 1799.[28] The part-songs were printed in volumes VIII–IX of the *Oeuvres complettes* by Breitkopf & Härtel in 1803. Haydn himself regarded them highly, and at his request Breitkopf issued a separate edition entitled *Drey- und vierstimmige GESAENGE mit Begleitung des Piano-Forte von Joseph Haydn*. He intended his part-songs for solo voices, describing them as "vocal quartets."[29] The keyboard accompaniment has a curious

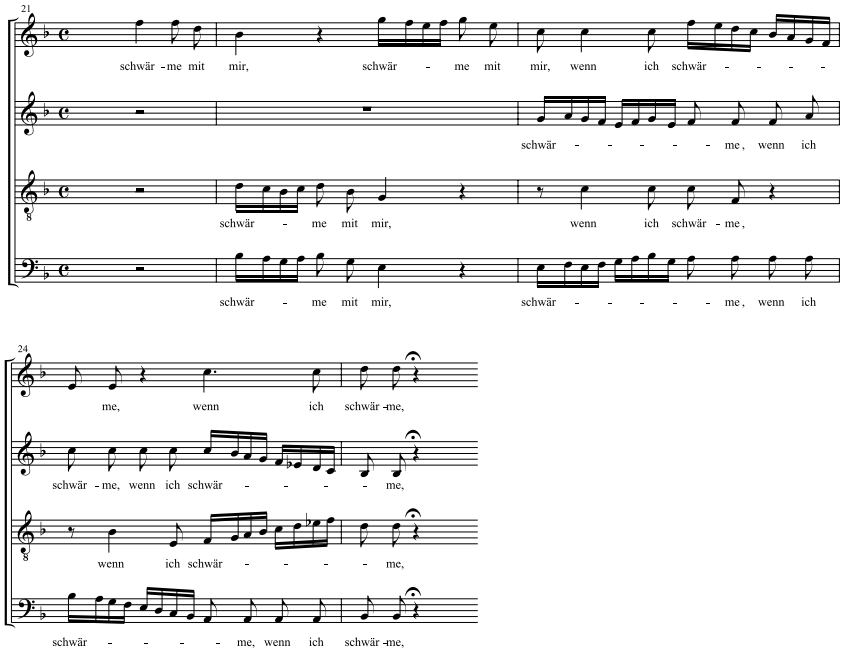
division in the autograph: nos. 1–9 are provided with figured bass, and only nos. 10–13 have a fully written-out keyboard part. The Breitkopf first edition substituted pianoforte accompaniment for the rather old-fashioned *basso continuo* (the realization is not by Haydn), and the printed order of the pieces departs from the original sequence of the autograph.[30]

Haydn's primary source for German poetic texts was the popular collection *Lyrische Blumenlese* [Lyrical flower harvest], a potpourri of verses by various German poets edited by Karl Wilhelm Ramler. Haydn selected texts (by Götz, Lessing, Gleim, and Weisse) with subjects ranging from the serious and mock-serious to the humorous and the ironic.[31] The later group of part-songs turns to the religious texts of Christian Fürchtegott Gellert, with nos. 9–10 and 12–13 setting poems from the *Geistliche Oden und Lieder* (1757), a volume that inspired many composers from C. P. E. Bach to Beethoven.[32]

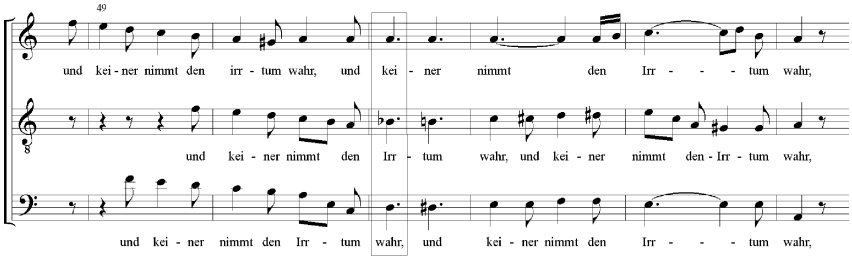
These thirteen pieces, although little known, represent the highest craftsmanship of Haydn's late style. Homophonic and polyphonic writing appear side by side, with abundant counterpoint enriching the texture of each song; for instance, nos. 7, 8, and 13 begin with strict fugal imitation, and no. 7 features thematic inversion. Beautiful sonority is achieved in the homophonic sections through the spacing of the chords, enhanced by rich harmonies. The songs also employ a wide array of original devices for the musical representation of the text, ranging from the *madrigalesque* to the highly rhetorical. Certain passages in no. 3 ("Alles hat seine Zeit") recall the elaborate vocal textures of the late-sixteenth-century Italian madrigal (Marenzio in particular; see Ex. 12.1), while the various *figurae* applied for verbal emphasis in nos. 9, 11, 13, and elsewhere speak an eloquent rhetorical language.[33] (For example, *abruptio* in no. 9 at mm. 20–21, 47, 60–61 on the word "keiner"; *repetitio* in no. 11 at mm. 14–15 and 42–43 on the word "Schönheit"; *exclamatio* in no. 13 at the double invocation "Herr!" at the beginning, and again in mm. 37–38, 59–60, and 87–88.) Humorous texts also inspire lively word-painting (no. 4), or facetious dialogue (no. 11).

With regard to the general mood and musical character, one of the most special pieces is no. 9, "Betrachtung des Todes" (Contemplation of Death). The only setting in a minor key, this trio foreshadows – like late Haydn often does – the subjective musical expressivity of the first Romantic generation. Haydn translates the content of the text into the language of music through subtle harmonies and key-changes – the uncanny turn from C major to c♯ minor at the word "Irrtum" ("error," in mm. 22–24) creating a most startling modulation. Here the distant relationship of two chords/keys with a "common third" (that is, major *versus* semitone-higher minor) mirrors similar special effects in Schubert's music. Novel harmonic constructions are later introduced, such as a Neapolitan six–five chord in the last chromatic

Example 12.1 Part-song "Alles hat seine Zeit," mm. 21–25
[text translation: "be enthusiastic with me"]



Example 12.2 Part-song "Betrachtung des Todes," mm. 49–54
[text translation: "and no one perceives the error"]



passage preceding the coda (mm. 49–54; see Ex. 12.2). Transience of life – the subject of Gellert's poem – is poignantly present in the spiritual quality of this music.

Among Gellert's *Geistliche Oden und Lieder* the aged Haydn found two odes that may have resonated with him directly. "Danklied zu Gott" and "Abendlied zu Gott," both thanksgivings, are addressed to God at the end of earthly life. Approaching the age of seventy, Haydn may have identified with the simple, sincere thoughts of the Protestant poet, choosing these texts for the last two of his part-songs. Haydn's devout religious feelings, so overt in the great masses of the past period, are here sublimated in more

personal, hymn-like settings. "Abendlied zu Gott," one of Gellert's better-known poems, begins with an invocation to "Herr" that is doubled and intensified by a full chordal exclamation in long notes with fermatas. The word "Treue" is first highlighted by a leap in the soprano register at bar 43, and later with a melisma at bars 101–6. This piece might very well be understood as Haydn's "Vor Deinen Thron tret' ich hiermit" (Before Thy throne I now appear) – a final offering to the Creator similar to that of Johann Sebastian Bach after *Der Kunst der Fuge*.