CARL PHILIPP EMANUEL BACH'S NEUE LIEDER-MELODIEN
NEBST EINER KANTATE ZUM SINGEN BEYM KLAVIER (1789)
AND THE DEVELOPMENT OF THE GERMAN LIED

by
Gina Genova

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A Thesis Submitted to the Faculty of the
DEPARTMENT OF MUSIC
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF MUSIC
WITH A MAJOR IN MUSICOLOGY

In the Graduate College
THE UNIVERSITY OF ARIZONA

1995
STATEMENT BY AUTHOR

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ACKNOWLEDGEMENTS

With the completion of this thesis, I would like to thank my advisor and committee chairman Dr. John T. Brobeck, for the encouragement and constructive criticism freely given throughout the course of this investigation, and for his unparalleled attention to details. Very special thanks are also offered to the committee members Dr. J. Timothy Kolosick and Professor Robert Follet.

I am also indebted to the staffs of the University of Arizona Library Music Collection and the Interlibrary Loan Office for supplying most of the source materials for this study—and the School of Music Graduate Studies Director Jocelyn Reiter and Assistant Lyneen Elmore for their kind support. Further, I wish to extend sincere gratitude to Professors John Fitch and Daniel Asia for their invaluable insights and the encouragement to pursue my varied interests in the vast field of music.

Finally, I express my very deepest gratitude to Peggy Genova, without whose faith and love this project would never have been possible.
To the loving memory of my father,
Mitchell Genova, and my grandmother Annette.
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ABSTRACT

In his Lieder, C.P.E. Bach sought to forge a new relationship between contemporary poetry and keyboard accompaniment. It has been little recognized that many songs in his final collection of Lieder, the *Neue Lieder-Melodien* (1789) exhibit an innovative approach to text-sensitive melody, eloquent harmony, and an expressive treatment of modulation, dynamics, and form. The songs also evince much of the character and accessibility of German folk music, which was appealing to the burgeoning middle class in the second half of the eighteenth century. Bach's style, less conservative than that of his Berlin contemporaries, influenced younger Lied composers such as Reichardt and Zelter, both of whom incorporated some of Bach's ideas into their own works. This study thus suggests that C.P.E. Bach played a much more important role in the emergence of the nascent Romantic Lied than has been previously recognized.
INTRODUCTION

During the seventeenth century, scholars in Germany interested in the relationship between poetry and music sought to advance patriotic interests through the cultivation of traditional types of German literature. This resulted in the further development of the Singspiel and the Lied. There was a vigorous effort to polish the rough edges of the German song, to isolate it from the florid excesses of the Italian style, and to raise the level of verse used. The purveyors of this movement, including Heinrich Albert (1604-51) and Adam Krieger (1634-66), sought to synchronize musical and poetic prosody in the secular strophic Continuo Lied, a genre which represented the most important flourishing of German art song since the Renaissance Tenorlied, and flourished until the middle of the eighteenth century.

Just after the Thirty Years' War (1618-48) in Germany, the publication of books in Latin outnumbered those in German by about two to one. By the 1680s, however, the trend towards German publications had greatly increased, and eventually surpassed in number those in Latin. The increase in the use of German for learned discourse coincided with the emergence of a national German literary tradition. The neoclassic rules of restraint and symmetry in poetry, which had been introduced to Germany by Martin Opitz in the 1620s, were gradually softened to allow the cultivation of poetry exhibiting folk elements and humanist themes. After 1750, the Rococo spirit in German literature was characterized by the graceful Anacreontic poetry of such writers as Hagedorn and Gleim. The poems were artificial and light—wine, women, and
song were favored topics—and the Anacreontic style was less reliant upon the heavy Alexandrine meter, which had dominated German poetry since Opitz.

The Singspiel, a spoken comedy with lyrical folk-like songs interspersed, became quite popular in Germany in the mid-eighteenth century with the works of J.A. Hiller (1728-1804) of Leipzig. In works such as *Die Jagd* (The Hunt, 1770), the story was as important to creating a characteristically German art form as Hiller's music itself. The librettos of C.F. Weisse featured common life characters and touches of romantic fantasy which glorified the peasantry, criticized the nobility, and generally appealed to the feelings of the people. Because the Singspiel songs were often performed by actors without musical training, they had to be written in a simple style. The German Lied was used as a model, especially those found in Sperontes's collection *Singende Muse an der Pleisse* (4 vols., 1736-45). Sperontes used previously composed instrumental dance tunes for settings of his folk-like poems, a process known as *Liedparodie* by the Germans. Whether original or not, many of Hiller's Singspiel melodies became national folk songs in Germany.2 The growth of the Singspiel went hand in hand with the ever-increasing popularity of the Lied. Authors and composers, both professional and amateur, joined in a widespread outpouring of song, thus creating one of the most productive periods in the history of German vocal music.3 Not surprisingly, the most notable composers of the North German Singspiel, Georg Benda (1722-95), Johann André (1741-99), and later, C.G. Neefe

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(1748-98) and J.F. Reichardt (1752-1814), were also members of a group of Lied composers which came to be known as the Berlin Lieder School.

The Berlin Lied composers, most of whom were in the service of Frederick the Great, included performers, conductors, and theorists. Like their predecessors in the Continuo Lied tradition, these composers were concerned with creating a synchronous relationship between poetry and music. Their theoretical and practical writings also yield a historically appropriate rhetoric for discussing harmony, chord function, form, and musical style in the eighteenth-century German Lied. The Berlin Lied composers looked toward many sources for guidance and inspiration. For example, they examined the traditions of courtly Minnesang, the Protestant chorale, and the Generalbass, or Continuo Lied. They were also influenced by the north German Singspiel and the French chanson.

Airs from French operas of the late seventeenth and early eighteenth centuries were collected, given popular texts (parodied), and published as French chansons. These tunes—which were drawn from works by Lully, Rameau, Campra, and Charpentier, among others—were accessible and appealing to the Berlin Lied composers. Melodies from the parodied works were also found in the Augspurger Tafelconfect (3 vols., 1733-37), one of the most important models for Berlin Lieder composers. The songs in this collection were written for from one to four voices with keyboard, violin, or cello accompaniment. Von einem Deliberanten (vol. 3, 1737), is an example of this straightforward style and sparse accompaniment, both of which resemble the Continuo Lied (Ex. 1). Little

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Ex. 1 Anon.

Von einem Deliberanten

Augspurger Tafelconfect III (1737)

13

Ernst Otto Lindner, Geschichte des deutschen Liedes (1871; reprint, Wiesbaden: Dr. Martin Sandig, 1968), 100.
improvisation or addition of inner harmonies was required or expected. The importance of the Tafelconfect collection is its influence upon the Berlin composers' cultivation of folk-like songs.

For the history of German song, it [the Augsburg Tafelconfect] is of great interest because it is a collection that presents folk-like melodies and texts. Collections of this kind were especially lacking in the eighteenth century.  

The parody technique used by Sperontes in Singende Muse an der Pleisse was highly criticized by one of the early Berlin Lied composers, J.F. Gräfe (1711-87), who published four volumes of Lieder written in accordance with an aesthetic rather different from that of Sperontes. Gräfe's intention was to give each poem a unique melody and accompaniment that illustrated the meaning of the text. Gräfe's collection—which contain the works of Gräfe himself, as well as early songs of C.H. Graun—was of particular interest to the Berlin Lieder composers, though Gräfe himself was especially proud of the later volumes, which contain the earliest known examples of C.P.E. Bach's Lieder.

C.P.E. Bach (1714-88), the court harpsichordist for Frederick from 1740-67, was very active in the literary circles of Berlin. Bach's output of over three hundred sacred and secular songs spans from about 1739 to the end of his life. Though he was known primarily for his systematization of keyboard technique and early experiments with sonata form, Bach's contribution as a composer of

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6 Bynum, 27.
Lieder also was profound.

The influence of German literature upon the songs of C.P.E. Bach cannot be over- emphasized. Bach, more than his contemporaries, drew from a wide variety of poetry for his musical settings. Some early songs contain pastoral, classical figures from the Anacreontic verses of Hagedorn and Gleim, while others use poems cast in the style of the rationalist philosopher C.F. Gellert. In later collections, Bach set verses by German Enlightenment writers G.E. Lessing and A. von Haller, as well as Klopstock and Hölty, poets associated with the Sturm und Drang movement. Interestingly, Bach's collections also contain songs which are settings of verses by women poets, including J. Charlotte Unzer and Elise von der Recke. In fact, the earliest datable Lied composed by Bach is the setting of Schäferlied (1739), a work by Leipzig poetess Marianne von Ziegler. In his willingness to set the works of women writers, Bach, like some of his contemporaries, anticipated the liberal approach to literature characteristic of the Romantic period.

The Lieder of C.P.E. Bach show evidence of his sensitivity to the relationship between poetic and musical form, as well as between poetic themes and tonality. Bach used dissonance and modulation in a way previously little developed by Lied composers in northern Germany. He was the first of the Berlin Lied composers to consciously move away from the pure strophic form, and to find alternative ways for setting poems of multiple verses. Possibly his most important contribution to the German Lied was his written-out keyboard accompaniments, which greatly differed from the figured bass indications of the Baroque Continuo Lied tradition.
In the 1750s, Bach was the first of the Berlin Lied composers to have published a collection consisting entirely of his own songs. In addition, his monumental treatise on keyboard technique, the *Versuch über die wahre Art das Clavier zu spielen* (1753-62) was recognized as the finest of its kind by many well-known composers, including Mozart and Beethoven. Ramler, Cleim, and Sulzer, members of Berlin's artistic community, all recognized a special quality in the works of Emanuel Bach. They cited his musical abilities to illustrate their concept of the term original genius (*Originalgenie*) in the 1770s.

The following study attempts to place the secular Lieder of C.P.E. Bach in historical context, with particular emphasis on his final collection of songs, the *Neue Lieder-Melodien nebst einer Kantate zum singen beym Klavier* (Lübeck: C.G. Donatus, 1789). It first introduces the major composers and theorists of the Berlin Lieder School, who include C.H. Graun, F.W. Marpurg, C.G. Krause, and J.P. Kirnberger. It then analyzes in detail the music and texts used in the *Neue Lieder-Melodien*, which Bach prepared shortly before his death in 1788. Though this collection was advertised for sale in the Hamburger Correspondent, 19 November, 1788, it was not published by C.G. Donatius until the following year. The anthology is particularly important due to the variety of forms, poetry, and accompaniment styles that it presents. It contains examples of his Lieder from about 1767, when he left his position with Frederick II in Berlin, until the end of his life in Hamburg. Several of the mature Lieder in the *NLM* exhibit an innovative approach to form and harmony, using through-composed structures and frequent changes of tonality within a single strophe of poetry. There are only a few pieces cast in the simple strophic form with tonic-dominant-tonic
harmony then popular in Berlin. The study concludes by briefly considering the Lieder of Bach's younger contemporaries, many of whom were eager to imitate his style. By the last decade of the century, the musicians Schulz, Reichardt, Neefe, and Zelter were among the composers who studied, admired, imitated, and finally surpassed the level of expression which had been brought to new heights by their predecessor Emanuel Bach. Bach's younger contemporaries are among those who have been credited with the early development of the German Romantic art song.
Chapter 1

COMPOSERS AND THEORISTS
IN BERLIN (1740-67)

Although secular German songs had been composed steadily from the late Middle Ages, it was not until the second half of the eighteenth century that Lieder exhibiting expressive, text-sensitive vocal lines and idiomatic, fully developed keyboard accompaniments began to be widely cultivated. Early attempts to set texts in a speech-like style reflecting the declamation of the German language resulted in lightly ornamented songs in two-voiced textures. This style is exemplified by Abschieds Ode an Phyllis, a work of C.H. Graun (1704-59). Graun's setting uses a repeated dotted motive in the melody that supports the syllabic accents, but is not consistently speech-like (Ex. 2).

King Frederick the Great of Prussia (1712-86) is famous for his extraordinary military accomplishments, as well as for his equally remarkable role as a philosopher, musician, and patron of the arts. As is well known, Frederick desired to establish a musically brilliant court in Berlin. His efforts brought together in one place some of the finest German musician-composers of the day, men who not only provided his court with superb chamber music, but also collectively established an important center for Lied composition in Berlin, which became known as the First Berlin Lieder School. The character of this school was heavily colored by the artistic climate at Frederick's court, which seems to have encouraged interchange between the musicians in his service and other Berlin literary and intellectual leaders. As a result, several collections
Ex. 2 C.H. Graun

Abschieds-Ode an Phyllis (mm. 1-8)
(Gellert)
Gräfe's Sammlung III (1741)

ich mich entschließen, dich das

letzte mal zu küssen, weil wir doch, geliebtes

Kind, morgen schon geschieden sind.

containing Lieder composed by members of the Berlin School to contemporary poems were published within the first decade of Frederick's rule.

Christian Gottfried Krause (1719-70), considered the founder of the Berlin School, was a lawyer in the service of Frederick II from 1746. He was also a skilled poet, composer, music theorist, and organist. His treatise *Abhandlung von der musikalischen Poesie* (Berlin 1752) is the theoretical foundation upon which the first collections produced by the Berlin School, *Oden mit Melodien* (1753, 1755), were based. The main tenets of Krause's ideology were that Lieder should be folklike (*Volkstümlich*), easily sung, and should have a simple, yet independent accompaniment to help express the meaning of the text.² He used French *airs à boire* and *brunettes* as models.

Krause's *Abhandlung* also addressed the meaning of musical "imitation." German writers of the day wanted to define how music should imitate nature, if in fact it could. Krause speculated on the ability of music to portray such ideas as majesty, reverence, happiness, modesty, voluptuousness, pride, and courage. He also felt that it could imitate more concrete entities such as lover's sigh, a sufferer's groan, or complaints of misery.³

Krause's treatise was much discussed by contemporaries. In his *Anleitung zur Singkunst* (1758), Berlin composer and theorist Friedrich Wilhelm Marpurg (1718-95) said that Krause had left nothing more to be said about the expression of musical texts. John Brown, on the other hand, greatly disagreed with Krause

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and his supporters, claiming that since musical expression was an imitation of nature it must be imperfect. The sounds of music, as Brown knew them, were not in nature; therefore, if music achieves a good imitation it is unmusical and irrational; if music is not a good imitation, then it is defective, but musical.4

Krause and other Berlin composers, including C.P.E. Bach, made efforts to discard the learned contrapuntal style of Bach’s father even before Sebastian had passed away in 1750. Not surprisingly, Oden mit Melodien contains works in the lighter galant style, with textures that are mostly homophonic, in the style of the Continuo lied. It was the Anacreontic poet K. W. Ramler from Halle, who, along with Krause, published Oden mit Melodien. The collection featured the songs of the Prussian court composers C.H. Graun, Quantz, Franz Benda, Agricola, and Bach, along with Ramler’s instructions on the technique of effective Lied composition. In the preface, Ramler proposed that the melody should be speech-like; that the text expression was more important than any purely musical concerns; and that music and text should be fused into a single emotional unit. Above all, he argued that music should clearly project the overall meaning of a text, and not just the individual words. Along with Nichelmann, Ramler asserted that the accompanying bass line should be so unobtrusive that it could be dispensed with and the song would still convey its purpose and significance. All of these stipulations made it difficult to treat poems that did not possess metrically balanced phrases. It also encouraged the contributors to the Oden mit Melodien to write settings that were thin-textured and brief.

J.J. Quantz (1697-1773), was a German flutist and teacher of Frederick the Great. Quantz was handsomely rewarded by the King for his consistent, yet conservative output of flute and chamber music. Franz Benda (1709-1786) joined Frederick’s court at Ruppin before he became King, in 1733. He was befriended by Quantz, and served Frederick happily for fifty-three years. A skilled violinist, Benda was held in high regard by his contemporaries. Considered the founder of the North German School of violin playing, Benda’s primary fame rested on his abilities as a violinist and teacher. “Benda’s violin works can be considered a counterpart to C.P.E. Bach’s keyboard pieces...(both) provide valuable insight into contemporary techniques, and both are works of art which should be heard for their own sake.”

Quantz and Benda both provided simple settings of Anacreontic poems by Hagedorn to the Ramler-Krause publication of 1753. Neither setting is especially expressive or innovative, but they do follow Ramler’s guidelines for text setting. Quantz’s Die Vergötterung (The Idol; Ex. 3) is little more than a flute melody with trills throughout with a relatively unadorned bass line. Benda’s Die Verleumdung (Slander; Ex. 4) uses the form AaB in each of its five stanzas. With Benda, the melody is unassuming, yet the left hand part is slightly more expressive than that of Quantz.

In spite of the limitations proposed by Ramler, C.P.E. Bach’s contribution to Oden mit Melodien is far more adventuresome than were those of Quantz or Benda. Bach’s rebellious nature, which was widely recognized by

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5 Frederick and Benda died within three months of one another.
6 Eugene E. Helm, Music at the Court of Frederick the Great (Norman: University of Oklahoma Press, 1960), 196.
Ex. 3 J.J. Quantz

Die Vergötterung (mm. 17-32)
(Hagedorn)

Ramler-Krause Oden mit Melodien I (1753)\textsuperscript{7}

\begin{quote}
Die mit himmelblauen Augen, die die
\end{quote}

\begin{quote}
meisten Rätsel fand, konnte zur Mi
\end{quote}

\begin{quote}
nerven taugen, und erwarb den Götterstand.
\end{quote}

\textsuperscript{7} Friedlaender, 227.
Ex. 4 F. Benda

*Die Verleumdung*

(Hagedorn)

Ramler-Krause *Oden mit Melodien I* (1753)

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Stolzer Auch die Schönen Grausamkeiten sind noch immer ungesprochen.

Endlich aber glaubet man, dass man sie gewinnen kann.

---

4 strophes to follow

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8 Friedlaender, 228.
contemporaries, is evident in his Lied *Die Küße* (1753). Inconsistent with Ramlar's guidelines, Bach chose to set his poem—which is marked by asymmetrical phrase lengths—with melodic leaps and ornaments that obstruct the natural declamation of the text. At 105 measures, *Die Küße* is also much longer than the other Lieder in the collection, and it features a three-part form with an unusually active accompaniment line. It is one of the first pieces from the Berlin Lied composers which foreshadows a freer approach to form without sacrificing poetic and musical unity.\(^9\)

Soon after the publication of *Oden mit Melodien* a more comprehensive collection of songs was produced by the Berlin Lied composers. The *Berlinische Oden und Lieder* (3 vols, 1756-63) was one of the most influential Lied collections of its day. Published by Friedrich Wilhelm Marpurg (1718-95), it contains songs by Marpurg himself, Agricola, C.P.E. Bach, C.H. Graun, Kirnberger, Quantz, and Krause. Charles Burney claimed that Krause was highly admired for his work on the subject of German Lyric Poetry, and he also noted that Krause was the author of several musical compositions that were much esteemed by connoisseurs.\(^{10}\)

Krause’s seven-versed strophic Lied, *Der Mai*, is written according to the ideals in his *Abhandlung*. It is a strophic poem (Hagedorn) set predominantly in two-voiced counterpoint, and easily sung with a simple yet independent accompaniment (Ex. 5). The harmonic plan involves sections of tonic and dominant tonalities, which are embellished by a recurring 10-10-10 linear intervalllic pattern (mm. 1, 3), in which the outer voices are in parallel motion.

\(^9\) A discussion of Bach’s setting of *Die Küße* is located in J.W. Smeed, *German Song and its Poetry 1740-1900* (London: Croom Helm, 1987), 94.

Ex. 5 C.G. Krause

_Der Mai_ (mm.1-8)  
(Hagedorn)

_Berlinische Oden und Lieder_ II (1759)\(^{11}\)

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Munter.

Der Nachtigall reizende Lieder er-...

tönen und locken schon wieder die fröhlichsten Stunden ins...

Jahr, die fröhlichsten Stunden ins Jahr.

\(^{11}\)Friedlaender, 98.
Marpurg’s contribution to the *Berlinische Oden und Lieder* as a composer includes the strophic *Der junge Freier* (The Young Suitor), a work which makes little use of passing tones and ornamental figurations. The Lied begins with a tonic pedal, over which the composer successively defines tonic and dominant key areas by means of a I - IV - V - I chord progression (Ex. 6).

Marpurg’s Lied exhibits a trend towards adding a simple line of accompaniment to the two-part textures. He employs an inner line, which often moves in parallel motion with the top voice at the interval of a third or sixth. In the second phrase of verse one, “Feind vom menschlichen Geschlechte” (Enemy of the human race), Marpurg uses the thickest textures in the piece. He adds a fourth voice which is a tonic pedal in the center of the texture, and thus creates triads in the right hand, with the bass reinforcing the root or the third. *Der junge Freier* is a simple, but effective setting in the context of the early activities of the Berlin Lieder School. Marpurg’s contribution to the Berlin Lieder School also included numerous writings about music. His text *Handbuch bey dem Generalbass und der Composition* (1757-62) was highly praised in Berlin. He also published *Anleitung zum Singcomposition* (1758), a lengthy discussion on text-setting in German, Latin, and Italian. He is remembered for his theoretical writings far more than for his Lieder.

Johann Agricola set the Hagedorn text *Der Wettstreit* (The Conflict) in Volume Two of the *Berlinische Oden und Lieder* (1759). This Lied exhibits a high level of musicianship, creativity, and expression. The minor tonality which opens the piece alternates with sections in the dominant key. Agricola uses the sixth-chord style with raised leading tones to the tonic and dominant scale.
Ex. 6 F.W. Marpurg
"Der junge Freier" (mm.1-12)
(Anon. text)
Berlinische Oden und Lieder III (1763)\textsuperscript{12}

\begin{music}
\begin{align*}
&\text{Lebhaft.} \\
&\text{Der war wohl ein Feind der Rechte,} \\
&D: (I) 5 \frac{1}{3} (IV) \frac{5}{3} \\
&\text{Feind vom menschlichen Geschlechte,} \\
&\text{der den tollen Wahn erdacht,} \\
&\text{(II) V (V) (I) (V)}
\end{align*}
\end{music}

\textsuperscript{12}Friedlaender, 90.
degrees. He also uses the augmented sixth-chord (Ex. 7, m. 3), little used by other Berlin composers in the context of the Lied. The balanced phrases of Hagedorn’s text are set to a recurring pattern of lively dotted rhythms. The melody is embellished with a generous sprinkling of accidentals and seems to dance across the printed page. Perhaps the printed page is Augenmusik, representing the animated conversation of a man with himself, as he struggles between the choice of his maiden or his wine.

The Berlinische Oden und Lieder also contains a setting of the C. G. Lieberkühn text Die Unwahrheit (The Lie), set by Christoph Nichelmann (1717-62), who has been described as one of the least inspired composers at Frederick’s court. It is in AAB (Bar) form, with an A section that remains in the tonic B flat. After a cadence on the dominant in m. 11, the B section (Ex. 8) proceeds in C minor, the tonicized supertonic, for four measures. The dominant tonality F major returns and there are two deceptive progressions (mm. 17, 20) followed by two measures of parallel fauxbourdon and an authentic cadence to the tonic B flat. It would be unfair to judge the work of the Berlin Lieder School based on this Lied, which more closely resembles the earlier Continuo Lieder of the Baroque period.

Berlin was a fertile ground for theoretical discussions of music. Burney, in an account of his travels to Berlin, claimed that there were more critics than practitioners in the city. A group of Berlin writers and philosophers were drawn together in the establishment of literary forums for weekly discussions.

13 Helm, 228.
14 Burney, 225.
Ex. 7 J. Agricola

*Der Wettstreit* (mm. 1-6)

(Hagedorn)

*Berlinische Oden und Lieder* II (1759) ¹⁵

Mein Mädchen und mein Wein,
die wol-lensich ent-zwein. ich den Zwist ent-schei-de. ob ich den Zwist ent-schei-de, wird noch die Fra-
ge sein.

Am:  

wol-lensich ent-zwein. Ob ich den Zwist ent-schei-de,

¹⁵ Friedlaender, 91.
Ex. 8 C. Nichelmann
Die Unwahrheit (mm. 12-27)
(Lieberkühn)
Berlinische Oden und Lieder II (1759)

12 B section of AAB

Der Dichter rühmet uns den Wein, ist öffentlich des

17 Bb:

Was-sers Has-ser, und trinkt zu Hau-se doch nur Was-ser. Wie

22 V

sehr doch Men-schen, wie sehr doch Men-schen Wahr-heit scheun!

16 Friedlaender, 92.
These writers did not strive to create serious, religious, or conservative poetry, as was popular in the literary circles of Leipzig and Dresden; rather, they were inspired to create lyrical poems that would reflect the images of secular society in the German states. In an effort to expand their efforts, they invited composers and musicians to join their discussion groups. Krause became the convener of the Monday Club (later renamed the Thursday Club), which served as a forum for writers, philosophers, and musicians throughout Berlin, including those at the court of Frederick the Great. This group ultimately included Johann Agricola, C. Nichelmann, the flutist Johann Joachim Quantz, the publishers Nicolai and Voß, Franz and Georg Benda, the court harpsichordist C.P.E. Bach, and philosophers such as Moses Mendelssohn and G.E. Lessing. Emanuel Bach attended several weekly meetings, and actively participated in the continuous flow of activity between the members of Berlin's creative community. In addition to the Monday Club, Bach frequented meetings at J.P. Zack's, J.G. Janitsch's, C.F. Schale's, and a Saturday evening concert at Agricola's home.¹⁶

Theoretical speculations on music in the Berlin circles included much debate regarding harmonic progression and chord function. Arguably, Johann Philipp Kirnberger (1721-83) was the most important theorist at Frederick's court. He was the first to establish rules for the treatment of dissonance in the pre-classical tradition, rules that conflicted with those of Marpurg, who had been his colleague from the J.S. Bach circle in Leipzig. Marpurg modeled his own theory on that of Jean-Philippe Rameau (1683-1764). One of Marpurg's disputes with Kirnberger dealt with the analysis of harmonic progressions. Following

Rameau, Marpurg claimed that suspensions can create implied chords of the thirteenth and even the fifteenth. Kirnberger, in contrast, viewed some suspended dissonances as chord sevenths, and others as temporarily delayed chord tones. Both theorists argued that each was the more authentically 'German' in their viewpoint, and each claimed to follow the tenets of J.S. Bach. C.P.E. Bach attempted to settle the matter by claiming that he and his father were positively "anti-Rameau." It is unclear just which side Emanuel Bach was attempting to defend, since Rameau’s theories had already become so pervasive, that most musicians believed them to be related to the German musical tradition.

Kirnberger dispensed with Rameau’s implied chord theory to explain suspensions. Instead, Kirnberger preferred to explain suspensions as nonharmonic tones that resolve into chord tones without a progression in the fundamental bass. He made the distinction between non-essential (zufällig) dissonance, in which suspension tones resolve into a chord with no other voice motion (such as a 4-3 suspension) and essential (wesentlich) dissonance, in which other voices move and a new harmony results from the resolution. Kirnberger’s tendency to identify these as chordal sevenths or ninths proves useful in the analysis of C.P.E. Bach’s improvisatory keyboard style. Often, Bach’s figurations can express complete seventh chords using only two-part textures. Like Rameau, Marpurg’s approach to melody is that it is subordinate to and drawn from the underlying harmony. Rameau maintained that the source of melody was within its harmonic foundation. He also noted that although melody can be as expressive as harmony it is almost impossible to create rules for melody, which is

largely subject to the dictates of good taste.\textsuperscript{18}

Bach's progressive treatment of harmony, which is present in all of his music, is formally explained in his treatise \textit{Versuch über die wahre Art das Clavier zu spielen} (Essay on the True Art of Playing Keyboard Instruments; 1753-62). In it, the composer extols the virtues of the fully diminished seventh chord, whose tones can be inverted and/or enharmonicized to facilitate smooth modulations to remote key areas. Kirnberger distinguished two forms of the diminished triad: the \textit{consonant} form within a root progression such as the supertonic chord in a minor key; and a \textit{dissonant} form representing the upper three notes of a dominant seventh chord, or leading-tone triad. This distinction encouraged composers, accustomed to figured bass notation, to notate the differences carefully, so that an added sixth, appropriate in a leading tone chord as the anticipation of the fifth of the tonic, would not be inadvertently realized in a supertonic chord in minor, though the figured bass indications for both chords would appear to be the same (Fig. 1). In the figured bass works, C.P.E. Bach, in his painstaking attention to harmonic details, notated the distinction between the two forms using an arc shape (at Telemann's suggestion) over a triad with a diminished fifth in order to signify that it is the consonant form—the supertonic triad.

\textbf{Figure 1}
Kirnberger: Two forms of the diminished triad:

\textbf{\textsuperscript{18}Lester, 124, quoting Rameau, \textit{Traité de l'harmonie} (1726), Chapter 8.}
Kirnberger’s appointment to Frederick’s court had provided him with a rationalistic, learned climate where he could pursue his theoretical research. Though the two had their disagreements, Marpurg had a deep respect for his colleague Kirnberger, who considered himself the principal caretaker of the Baroque aesthetic in Berlin. Kirnberger’s own music, though saturated with counterpoint, was widely considered to be dry and uninspired. By the second half of the eighteenth century, the Baroque contrapuntal style was no longer popular in Berlin, and Kirnberger’s music fell out of favor. One of his most important treatises, *Die Kunst des reinen Satzes* (The Art of Strict Composition; 1771-79), also received mixed reviews. Though some critics felt it was the first logical treatise on harmony, many realized that his ideas were not original, and that many were derived from the earlier writings of Fux and even Rameau.

It is not surprising that Bach openly sided with Kirnberger against the Rameau-Marpurg theories. While Rameau had advocated the use of dissonance to structure phrases and to keep the premature cadence at bay, Kirnberger argued that a well-crafted harmonic progression with proper cadences at structural points was the best method to establish tonal centers.
Chapter 2

LITERARY INFLUENCES UPON
C.P.E. BACH'S LIEDER

Poets in northern Germany during the flourishing of the Continuo Lied included Heinrich Albert (1604-51) and Martin Opitz 1597-1639). Opitz, both a leading poet and scholar, created a milestone in the development of German literature with his *Buch von der Teutschen Poeterey* (1624). In this treatise, Opitz outlined a set of rules to follow in order to create a higher level of German verse that emphasized clarity, consistent diction, meter, and rhyme. He was the first to point out that natural declamation with regular metrical divisions was logical in German verse, which was based on accentuation, rather than syllable counting. Opitz advocated moral and pastoral themes in short, symmetrical, rhyming verses, which was different from what had been produced by other poets in the early seventeenth century. He introduced into German poetry the classical French Alexandrine meter of twelve syllables, which superseded the couplet and bar form of the late medieval poets and subsequently dominated German poetry for the next one hundred and fifty years.

Modern scholars have criticized the poetry of Opitz as being stilted and scholarly, due to its reliance upon strict metric and formal conventions.¹ Simple folk elements in poetry were not explored by the Opitz followers, whose freedom to experiment was hampered by the then current trend of imitating

foreign models, which included French tragedies and Italian epics. The sheer length of many of the odes and narrative epic poems which resulted from the flourishing of Opitz's poetic ideals was a hindrance for composers who sought to compose music that would express the specific meaning of the words. The overall content and strophic form of his poetry did not encourage the composition of expressive music sensitive to textual nuance. Moreover, Opitz's poetry contained a preponderance of specific literary images within the individual verses, leaving little room for interpretations or varied meanings, so vital to the nature of lyrical poetry.

By the middle of the eighteenth century, poets began to write verse which employed allusion and metaphor rather than literal imagery. The heaviness of Opitz's verse was gradually replaced by poetry exhibiting characteristics of the Rococo style, whose graceful manner was congenial to the aristocratic courts. There was a movement against the use of crude or erotic elements in literature and a new interest in amorous characters of charming wit. The Anacreontic poets Hagedorn, Uz, Wieland, Ramler, and Gleim were the principal contributors to this literary movement.² Their lyrical verses used characters from classical literature and tended towards the use of light and sentimental themes. C.P.E. Bach favored the gentle pastoral poems of Hagedorn and Gleim for at least twelve Lied settings from 1756 through 1780. Two of Gleim's poems which feature Anacreontic themes, An die Grazien und Musen (To the Graces and Muses)—a moral story with fairies, cherubs, and shepherds—and the bucolic Lied

der Schnitterinnen (Song of the Women Field Workers) are included in Bach's 
Newe Lieder-Melodien anthology.

Graceful fables, tales, and moralizing comedies were also written by C.F. 
Gellert (1715-69), a transitional figure between the classicism of the Opitz 
followers and the sentimentality of pre-Romantic poetry. His dramas followed 
the style of the French comedies in their treatment of satire, mistaken identities, 
and light moralistic tone. Gellert's Geistliche Oden und Lieder (Religious Odes and 
Songs; 1757) was a popular collection which represented the strong pietism of 
the German people, despite the emergence of rationalist ideals. C.P.E. Bach 
provided musical settings for the Gellert texts in an important collection first 
published in Leipzig in 1758. Its popularity has been attributed to the fully 
written-out keyboard accompaniments, which greatly contrast with the figured 
bass of the Continuo Lied. Bach’s songs exhibit an early attempt at the sort of 
expressive keyboard writing commonly associated with German art song in the 
nineteenth century.3

Foreign influences had a remarkable effect upon German literature in the 
eighteenth century. In part, it was the wisdom of the French Enlightenment 
philosophers, who advocated greater political freedom and religious tolerance, 
that affected Frederick’s military decisions. Voltaire (1694-1778), a virtually life-
long confidant of Frederick II, was frequently summoned as a counsel to the 
Prussian monarch. Through Frederick’s successes in the Seven Years’ War 
(1756-63), Prussians were inspired to unify against the Hapsburg Empire and 
other foreign powers. Though Frederick the Great seemed to favor the French

writers for philosophical inspiration and the Italian composers in his court operas, it was his own military accomplishments through the Seven Years’ War which created the conditions for a truer national German literary movement than the Prussian poets could ever have hoped for.

Though the rationalist theory of the Enlightenment (Aufklärung) had actually begun with the writings of the German mathematician and philosopher G.W. von Leibnitz (1646-1716), it was the massive and influential French Encyclopédie compiled between 1751 and 1772 by French rationalists led by Denis Diderot that spread the new doctrines of the Enlightenment throughout France, Germany, and England. The Encyclopedists presented the then-radical belief that man could arrive at truth by replacing religious faith with reason. In eighteenth-century Germany, the ideals of rationalism were principally carried out by the philosophers Christian von Wolff (1679-1754), and Moses Mendelssohn (1729-86). Rationalism in literature was the focus of the dramatist, writer, and literary critic Gotthold Ephraim Lessing (1729-81).

G.E. Lessing migrated from Leipzig to Berlin in 1748 to try his luck as a writer of dramatic works and student of philology and modern literature. He elucidated his pro-Greek classical ideas in his Kritische Briefe, die neueste deutsche Literatur betreffend (Critical Letters on the Most Recent German Literature; 1759). He believed that a poem should describe a succession of actions with occasional climaxes, not merely paint a scene with words.⁴ C.P.E. Bach included the setting of Lessing’s An eine kleine Schöne in the Neue Lieder-Melodien.

⁴ Friederich, 69.
It was Lessing, Bach's friend from Berlin, who helped him to meet important writers and scholars after he relocated to Hamburg. With Lessing's help, Bach joined Hamburg's literary circles, which included the poets Matthias Claudius (1740-1815) and J.H. Röding (1732-1800) and the poet-historian C.D. Ebeling (1741-1817). The Neue Lieder-Melodien contains one setting of verse by Professor Ebeling, and four settings by Röding, the Hamburg pedagogue, author, and religious poet. Bach was attracted to the friendly atmosphere of Hamburg and the liberal exchange of ideas which took place weekly at the home of mathematician Johann Georg Büsch. It was there that he met Ebeling, who provided Bach the poem Auf den Geburtstag eines Freundes for a Lied setting. It has two verses, each followed by a refrain, which Bach set in through-composed form. Though the two strophes share the same metrical structure, Bach chose to delineate the individual meanings using different music for each verse. It is more than just a birthday wish—it is a heartfelt poetic homage and wishes of good tidings for a special friend.

The Swiss physiologist Albrecht von Haller (1708-77) was the first German poet to give expression to the beauty of Alpine scenery. Bach's setting of eight verses from Haller's poem An Doris is perhaps the most technically advanced Lied in the Neue Lieder-Melodien, as well as the longest (155 measures). The story of a man's ardent passion for Doris and his overwhelming attempt to appeal to her emotions is set in a through-composed unit of music which reflects the journey from sobriety to madness, and moves through lust, anguish, and contempt along the way. Though only one character is speaking, Haller's poem contains a dramatic scene between two people using a succession of moods and
thoughts so vivid that they hint of the author's personal experiences. Though An Doris contains passages such as "Die kühle Nacht streut Schlummerkörner, und tränkt die trokne Welt mit Thau" (The cool night casts sleepy dust and saturates the thirsty earth with dew), Haller controls the extravagant use of imagery by relating such images to the scene surrounding the lovers. The protagonist, or main persona in the poem speaks directly to Doris throughout the eight verses. "Ach, Doris! fühlst du nicht im Herzen" (Oh Doris! Don't you feel it in your heart) and "Was siehst du furchtsam hin und wieder, und schlägst die holden Blicke nieder?" (Why do you look timidly here and there casting down your graceful glance?) are both phrases that indicate interaction between the two characters. The descriptive imagery is abundant, but the poem's foundation is its story line.

Johann Adolph Schlegel (1721-93) was a prominent preacher in the Protestant Church in Hannover. In the Neue Lieder-Melodien, C.P.E. Bach uses Schlegel's moralistic fable Bevelise und Lysidor (Der Phönix) in a simple chordal setting. As a poet, Schlegel rarely attained levels of overwhelming imagination, but he was, at times, a witty and clever versifier. The Rococo spirit of Schlegel's mid-century fable would have been outmoded as the leading literary currents in Germany had turned significantly by the 1780s, when Bach set this text. Nevertheless, it does contain the feature of a poetic 'bite' in the last line of text. C.P.E. Bach, as well as Schubert after him, seems to favor this device for musical expression. In the last line of each of the two stanzas, Bach sequences the phrase "nur Schade" (What a shame) twice in succession, for poetic emphasis and a hint of drama, as the repetition postpones the arrival of the last phrases, which
contain the striking moral to the story. The story projects the idea that Lysidor was a rare and caring husband, but a good wife just doesn’t exist anywhere!

During the 1770s, composers increasingly adopted a different aesthetic for their songs, one which viewed the music not as simple amusement or background support to a poetic reading, but rather as an independent artistic creation designed to provide soulful, emotional sustenance. The Sturm und Drang song was a setting of a new poem whose literary and musical dimensions complemented one another in the pursuit of this higher level of expression. The literary movement known as the Sturm und Drang (Storm and Stress) established the importance of heightened expression and intensity in the works of contemporary writers. Sturm und Drang became the favored ideal in which a poem and its musical setting were written by contemporaries who shared these aesthetic ideals.

Precursors of the Sturm und Drang movement included H.W. von Gerstenberg (1737-1823) and the Saxon poet F.G. Klopstock (1724-1803). Gerstenberg, a Dane by birth, is chiefly remembered for his gruesome tragedy, *Ugolino* (1768), which presented psychological states of mind, including passion and anguish, separate from the external action of the drama. Considered part of a bardic movement of the 1760s, Gerstenberg contributed two poems to C.P.E. Bach’s body of Lieder, *Passionslied* and *Schnitterlied*, both from 1770. He also provided the text for *Die Grazien* (1774), a cantata which is included with the twenty-one songs contained in Bach’s *Neue Lieder-Melodien* (1789).
Gerstenberg was an important link from the traditions of Anacreontic poetry to the more esteemed poetry of Klopstock. Klopstock believed that the language of poetry should be different from that of everyday speech, and was in favor of abandoning rigid metrical stress in German verse to create greater expressiveness.

Klopstock’s poem Vaterlandslied embodied the ideal of Sturm und Drang in German lyric poetry—rich in images glorifying patriotism, religion, friendship, and nature. C.P.E. Bach, along with Gluck, Neefe, and J.F. Reichardt, set Klopstock’s patriotic Vaterlandslied in the 1770s. As younger contemporaries, Neefe and Reichardt drew inspiration from the various Lied techniques used by Bach and Gluck. Margaret Stoljar suggests that although Gluck’s Klopstock settings contain important solo interludes for keyboard, his songs did not contribute as much to the special relationship between voice and accompaniment as did Bach’s songs.5

The Göttinger Musenalmanach appeared nearly three years prior to the founding of the Göttingen Hainbund (Göttingen University Grove League) in 1772. The model for this almanac was a French publication des Muses (1765). Poets most closely related to Göttingen’s annual publication included J.H. Voß (1751-1826), J.M. Miller (1750-1814), and L.C.H. Hölty (1748-76). These young writers established public identity through their organization and in the circulation of their works in the Musenalmanachen. They shared ideas with one another and often produced many versions of a single poem, creating difficulty for later scholars seeking to identify texts. Though Voß did not create the most

5 Margaret Mahony Stoljar, Poetry and Song in Late Eighteenth-Century Germany (London: Croom Helm, 1985), 80.
notable poetry for the *Musemalmanach*, it was remarkable that a man from an extremely deprived background found support and comradeship within the Hainbund. With the notable exception of the Stolberg brothers, Christian and Friedrich Leopold, the Götttinger poets were from the peasant class or lower bourgeoisie. C.P.E. Bach’s settings of Voss poems appeared in various editions of the *Musemalmanach* from 1776 to 1782.

Both Höltý and Miller excelled in the simple lyrics in the style of the *Volkslied*. Their themes did not deal with ladies, children, or characters from classical antiquity, but rather, with individual professions including huntsmen, fishermen, and the most solemn ‘Romantic’ figure, the gravedigger. Miller’s poem *Der Bauer* (The Farmer), in a setting by Bach, appeared in the 1774 Göttlinger *Musemalmanach*. Bach’s only other setting of Miller is *Der Frühling, an Röschen*, a short strophic song filled with images of nature, which was published only in the *Neue Lieder-Melodien*. Bach’s last collection of Lieder also contains Höltý’s folklike *Trinklied* (”Ein Leben, wie im Paradies”) as well as Höltý’s social commentary (gesellschaftlich) song *Todtengräberlied* (Gravedigger’s Song), a text which was also set by Franz Schubert early in his career.

Johann Wolfgang von Goethe (1749-1832) was profoundly affected by the Sturm und Drang movement, which superseded the Enlightenment in Germany. In 1770, he went to Strassburg to complete his legal studies, met J.G. Herder (1744-1803), and joined the Sturm und Drang movement. It was Herder, a theologian and folklorist, whose philosophy was at the center of the irrational, moody, anti-classical style of the Sturm und Drang. Herder introduced Goethe

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to the works of Shakespeare and to the German folksong. Under the influence of Herder, Goethe wrote simple, naive, and tender folk-like poems like *Heidenröslein* (Hedge-Roses) as well as mysterious, irrational creations like *Der Erlkönig* (The King of the Elves), and expressions of rebellion and restlessness of the younger generation in such works as *Rastlose Liebe* and *Prometheus*.

Though C.P.E. Bach did not set any Goethe texts, the influence of this writer upon German art song in the late eighteenth century was profound. Goethe had openly disapproved of setting deep or profound poetry to music. He lavished praise however, on settings of his own texts by J.F. Reichardt and C.F. Zelter. He applauded the Reichardt and Zelter settings for their harmonic simplicity and restrained use of modulation and keyboard passagework. Goethe was not generally in favor of the elaborate accompaniments to his texts set by Franz Schubert.7

While Goethe had advocated the Sturm und Drang movement in his youth, he harbored classical tendencies in his mature period. Similarly, Herder, who was known for his intense displays of mood and emotion, was also attached to classical ideals. Herder's doctrine of *Humanität* as formulated in *Letters on the Advancement of Humanism* (1793) was fundamental to German classicism. In the treatise, he rejected imitation in literature, considered poetry the fundamental communicator of the human race, and suggested the study of folk songs, ballads, and romances of the Middle Ages as sources for inspiration.

As an administrator at the court of Weimar (1775-1832), Goethe began to adopt a more restrained style of writing, and eventually abandoned the

tempestuous style of the Sturm und Drang. During the Weimar years, he denounced the activity of revolution in favor of self-control, scholarly study, and rationalist philosophy. It was Goethe's classicism which brought him into inevitable antagonism with the Romantic movement, which was inaugurated in 1798 by the Athenäum, a treatise edited by the brothers von Schlegel (sons of Johann Adolph). To answer the criticism, Goethe defended the classical ideal of beauty in art in Winckelmann und sein Jahrhundert (1805). Ironically, the young Romantic writers looked up to Goethe as their master. Early Romanticists such as Heinrich von Kleist (1777-1811) did not consider themselves hostile to the Classicism of Weimar. Kleist sincerely sought to fuse the antique and modern poetic styles, and to blend German Classicism with Romanticism, as evidenced by his drama Prinz Friedrich von Homburg, which combines a firm dramatic structure and sharp character delineation saturated with mystery, dreams, and complex psychological states.8

C.P.E. Bach set a number of poems by women writers, two of which were published in the Neue Lieder-Melodien. Bach's first published Lied, Schäferlied, or Eilt ihr Schäfer (Hasten ye shepherds; 1739) is based on a text by Marianne von Ziegler, who had already provided texts for nine of his father's cantatas. As previously noted, this Lied first appeared in Gräfe's Sammlung, Volume three (1741). One of the most beautifully balanced songs in the Neue Lieder-Melodien is Ich hoff auf Gott (I Rest My Hope in God). This strong conviction of faith was written by Charlotte Elisabeth Constantia von der Recke (1756-1833), the sister-in-law of Herzogs von Kurland. Recke, a celebrated poet of sacred texts, was

8 Walter Silz, Early German Romanticism (Cambridge: Harvard University Press, 1929), 228-32.
associated with J.A. Hiller, who composed music for many of her verses. She spent three weeks of her 1785 travels throughout Germany in Hamburg, where she met the seventy-one year old Kapellmeister Bach. She described her visit as pleasant and noted that Bach played most passionately on the clavichord, and Frau Bach served an enormous amount of food. Bach set the three verses of *Ich hoff auf Gott* in ternary form, with the middle section in a contrasting key. The text declamation which results from Bach's perfectly balanced melody is one of the most expressive and heartfelt presentations in the entire *Neue Lieder-Melodien*.

Johanne Charlotte Unzer, called Unzerinn, provided Bach with the text *Freunde, Freunde, kommt* soon after he arrived in Hamburg. The same metrical accents throughout its three verses enabled Bach to set effectively this nature poem in simple strophic form. Unzer was known for her treatise *Einladung zum Vergnügen; Versuch in Scherzgedichten* (Invitation to delight; Study of witty poetry; 1753). She was the "Imperial crowned Poetess and honorable member of German society in Göttingen and Helmstedt."  

Bach's tendency towards both emotional expression and formal classicism paralleled the Classic/Romantic dualism presented by Herder, Goethe, and the early Romanticists. Though Bach's connection to these ideals was based on Sturm und Drang/Pre-classical dualism, the results were remarkably similar. His aesthetic move from the Baroque Doctrine of the Affections to

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9 "Johann Sebastians zweiter Sohn, damals schon 71 Jahre alt, in seinem Hause, im Hause vornehmer Hamburger und in der Michaeliskirche bot...vor dem Essen spielte er ihnen ein Abschiedsrondaeau; Frau Bach aber, eine geschäftige Martha, gab sich alle Mühe, ihren Gästen so viel Essen einzupropfen, als nur immer Raum hat." Busch, 194.

Classic/Romantic ideals ushered in a new relationship between words and music and played an important role in establishing the artistic norms typical of late-eighteenth century Germany.
Chapter 3

C.P.E. BACH'S LIEDER AND AESTHETIC

Bach's compositional output at different points in his career seems to have been greatly affected by the conditions of his employment. He served as Frederick the Great's harpsichordist in Ruppin, Berlin, and Potsdam from 1738 to 1767, an appointment requiring a very high level of creativity and technique, though the King never fully appreciated his exceptional abilities. During this period the composer kept in contact with his godfather, Georg Philipp Telemann, musical director of the five principal churches in Hamburg since 1721. Soon after his godfather’s death in June of 1767, Bach applied for and was appointed to Telemann’s position. Hamburg was a city where the middle class exercised a decisive influence on musical life, and Bach found its openness and intellectual climate very appealing. He turned toward new genres which he had previously neglected, primarily the large vocal forms: Passions, oratorios, and cantatas. His work in Hamburg was much more varied and extended than it had been in Berlin, and his reputation as a composer chiefly rests upon the works which he composed there.

Gudrun Busch divides the Lieder of Bach into three categories according

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1 "One of Emanuel’s greatest disappointments was Frederick’s failure to appreciate his compositions. Frederick, dedicated to the preservation of the cautious and correct aesthetic of Graun and Quantz, was repelled by the impetuous musical expressions of his cembalist.” Eugene Helm, *Music at the Court of Frederick the Great* (Norman: University of Oklahoma Press, 1960), 175.
to text content. Of the 293 songs which she recognizes as Bach’s total output of Lieder, 81 are secular solo songs (*weltlich Klavierlied*), 184 are sacred solo songs (*geistlich Klavierlied*), and 28 are Chorales (*Kirchenlieder*) based on liturgical texts.

Busch further explains that the secular songs include folksongs (e.g., *Nonnelied*, c. 1782), folklike songs (e.g., Höltz’s *Trinklied*, 1775), and accompanied solo songs (e.g., *Das mitleidige Mädchen*, c. 1782). She divides the sacred songs into those setting texts intended for private or congregational use.

Bach’s secular songs for solo voice with keyboard accompaniment comprise more than a quarter of his total output of solo vocal literature. His early Lieder include settings of Marianne von Ziegler’s *Schäferlied* (Shepherd’s Song) and G.E. Stahl’s *Der Zufriedne* (Satisfaction), both of which were published in Gräfe’s *Sammlung* (1741, 1743). Bach’s strophic setting of *Schäferlied* (Ex. 9) contains eight strophes, each of which is divided into two sections. The binary form II: A :Il: B :Il and repeated bass-note pattern of this *pastorella* suggests the influence of the Musette, or pastoral dance-like piece with a held drone. The tonic-dominant-tonic harmonic structure of *Schäferlied* employs the use of parallel sixth-chords (fauxbourdon) and a secondary diminished leading tone chord (m. 7) serves to tonicize the dominant key for the B section. Both *Schäferlied* and *Der Zufriedne* were also set by Haydn in 1782. Bach’s earliest Lieder also include Anacreontic works such as Gleim’s *Dorinde* (1754), Hagedorn’s *Der Morgen* (1756), and Ewald von Kleist’s *Amint* (1753). Songs such

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3 The influence of the instrumentally conceived songs in the Augspurger *Tafelconfect* (vols. 1-3) was widespread. J.S. Bach’s English Suites—Nos. 3 and 6—marked *gavotte* are also quite similar to this style.
Ex. 9 C.P.E. Bach
Schäferlied
(Marianne von Ziegler)
Gräfe's Sammlung III (1741)\(^4\)

\(^{\text{Pastorella. (Nicht schnell.)}}\)

Eilt, ihr Schäfer, aus den Gründen, eilt zu
Und, so bald ihr ihn findest, sagt, dass

meinem Thyrsis bin, sagt, was er soll mir
ich ihm günstig bin: sagt, er soll auch

mitgenommen, nennt die Freiheit und mein Herz.
wiederkommen, denn man treibt damit nicht Scherz.

7 strophes to follow

as these first appeared in the Ramler-Krause edition *Oden mit Melodien*, and in Marpurg’s *Berlinische Oden und Lieder*.

The earliest compositions by Bach to be written in what contemporaries termed the expressive (*ausdrucksvoll*) style were the *Pièces characteristiques* for keyboard, the first of which appeared in 1751. In these pieces, he attempted to create stylistically varied musical portraits of his friends in Berlin. In contemporary music journals, these individual keyboard pieces were highly praised for their ability to portray the personalities of several of Bach’s female acquaintances, as well as members of the Monday Club, including lawyers, poets, scientists, diplomats, doctors, and musicians.5 Although the pieces contained the instruction ‘pour clavecin’ or ‘per il cembalo,’ the varied dynamic markings throughout would have best been served by the clavichord or fortepiano. The musical depiction of emotions within each character’s soul was an important aspect of these solo keyboard pieces.6 With the Lied, the portrayal of emotion is inherently easier, as the text itself can describe a character or tell a story. The same principles of expression in the Character Pieces can be found throughout Bach’s Lieder—especially the use of the minor mode to express melancholia, and full-voiced, triadic major chords to connote happiness or celebration. For example, the text of *Ich hoff auf Gott* (App., p. 193; 1785) from the *Neue Lieder-Melodien* begins with the affirmation of religious faith in C major, moves to C minor for the second verse, which describes the sorrow that

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overtakes the human spirit when there is lack of faith. The harmony returns to
the tonic C major for the last verse, which forcefully reaffirms the joy of receiving
guidance from the loving God.\(^7\)

Considerable insight into the compositional technique of Bach’s maturity
may be obtained from consideration of his monumental treatise on the art of
keyboard playing, the Versuch über die wahre Art das Clavier zu spielen (Essay on
the True Art of Playing Keyboard Instruments), Part One of which was first
published in 1753.\(^8\) In the Versuch, Bach particularly extolled the expressive
possibilities of the free fantasia. He asserted that in fantasias, frequent
modulations were possible, but the listener must have the general impression of
the central tonality at all times.\(^9\) In the revised edition of the Versuch
(posthumously published 1797) he further specified the manner in which these
modulations should be introduced:

\[
\text{Striking modulations should be accompanied by changes}
\]
\[
\text{in character, use of fermata, rests, different register,}
\]
\[
\text{different dynamic, diversity of voices, instruments, etc.} \(^{10}\)
\]

In both keyboard works and Lieder, Bach’s use of these devices serves to isolate

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\(^7\) Ich hoff auf Gott and other NLM songs are discussed more fully in Chapter 4.

\(^8\) A second printing in 1759, was followed by the addition of Part Two in 1762. As a theorist and
pedagogue, Bach was highly acclaimed for the Versuch, one of the most important works of the
eighteenth century, along with Quantz’s treatise on flute playing and Leopold Mozart’s
Gründliche Violinschule. The Versuch provided the foundation for modern keyboard technique.
Haydn, Mozart, and Beethoven all studied this work attentively, and Weber was also to derive
much inspiration from it. Hans-Günter Ottenberg, C.P.E. Bach (Oxford: Oxford University Press,
1987), 69.


\(^{10}\) C.P.E. Bach, Versuch über die wahre Art das Clavier zu spielen (1797) quoted in Richard Kramer,
“The New Modulation of the 1770s: C.P.E. Bach in Theory, Criticism, and Practice” JAMS 38
(1985), 552. This passage was not included in William Mitchell’s well received English
translation published in 1949.
the accentuation and articulation of phrases, resulting in a kind of arioso presentation.\(^{11}\) For example, in the Lied *Auf den Geburtstag eines Freundes* (c.1767), there is a particularly effective use of rests and syncopation, both of which are used to emphasize important phrases and separate expressive text repetitions (App., pp. 178-9; mm. 30, 43).

In the *Versuch*, Bach also described the two keyboard instruments he particularly favored. He asserted that every good keyboardist should have a firm basis in both harpsichord (for finger strength) and clavichord (for touch sensitivity). The clavichord was Bach’s choice of keyboard for expressive nuances and delicately graded dynamics. Repeated notes could be slurred and dotted on the clavichord, whereas the harpsichord rendered them fairly constant and unslurred. The clavichord, with its origins in the Middle Ages, was used regularly from the fifteenth through the eighteenth centuries. It had a very soft sound, but variations in pressure upon the keys could produce dynamic effects much the same way as they do on the piano. The most distinctive attribute of the clavichord was its ability to produce a kind of vibrato by varying the pressure with which a key is held down, and by using finger tremolo like a string player. Burney described Bach’s delicate and expressive playing upon his favored instrument, the Silbermann clavichord, as follows:

> In his pathetic and slow movements, whenever he had a long note to express, he absolutely contrived to produce, from his instrument, a cry of sorrow and complaint, such as can only be effected upon the

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\(^{11}\) “Diese Pausen und Fermaten zeigen, daß nicht nur die Betonung, sondern auch die Gliederung innerhalb der Zeile dem sprechenden Ausdruck unterstellt wird, was zur Isolierung von Redeteilen, zu einer Hinneigung zum Ariosen führt.” Busch, 290.
Bach’s pieces for clavichord included his Lieder, *Handstücke*, rondos, sonatas, and keyboard fantasias. He was one of the last major figures to write primarily for this instrument. By the end of the eighteenth century, schools of pianoforte playing had become well-established, and the clavichord was considered to be outdated.

The *Versuch* also provides insight into Bach’s style of accompaniment. In Part Two, he asserted that a good accompanist, more than a soloist, has to be concerned with the rules for good performance. In the cantabile style, appoggiaturas should be emphasized, while their resolution should be softened. During solos requiring a delicate accompaniment in a slow tempo, the accompanist should carefully omit ornaments if they obscure the melody. The fewer the parts (voices) in a piece, the more refined its accompaniment must be. Bach further advised that a keyboardist who wishes to become a fine accompanist should listen to fine singers.

After the publication of the *Versuch*, Bach produced his first important collection of sacred songs, *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien* (1758). By 1784, this anthology had been reprinted five times. The songs, which were intended for private rather than public use, contain a considerable amount of harmonic interest with dissonance and chromaticism, and show a innovative approach to the treatment of the text. The compositional resources of these sacred songs are not so different from those of his father’s work, but the melodic line is more fragmented in response to details in the text.

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The repetition of individual words and phrases was not typical of contemporaneous works of Marpurg and Krause. Gellert had expected his words to be set to chorale melodies, but the settings by Bach met with his approval—especially after they became widely known.\textsuperscript{13} \textsuperscript{14}

The decline of the Continuo Lied at mid-century is thought to reflect the increase in amateur performers who were unable to properly realize a figured bass accompaniment. In recognition of the growing market of amateur musicians, Bach carefully composed the Gellert-Lieder in such a way that the songs would not be subjected to the realizations of a keyboardist with limited skills. In the preface to the 1758 collection of Gellert's Lieder he explained that the songs were constructed in such a way that they could also be played as solo clavier pieces.

I have added to my melodies the necessary harmonies and embellishments. In this way, I have not abandoned them to the capriciousness of a stiff general bass player; one can also use them as keyboard pieces.\textsuperscript{14}

The accompaniments of the Gellert songs bear a close resemblance to C.P.E. Bach's own character pieces for keyboard. They are fully written-out (no thoroughbass) with precise dynamic markings, and they contain preludes,

interludes and postludes (Ex. 10). Much of the Lieder published prior to Bach’s Gellert Lieder (recall Exs. 1-4, pp. 13-24) consisted of diatonic two-voiced accompaniments with one line in the treble voice and a single bass line.

The publication of Bach’s settings of the fifty-four Gellert texts was significant in several regards. It marked the first time Gellert’s poems were published as song texts. Moreover, Bach’s musical collection was the first by a member of the Berlin School to be entirely devoted to the works of a single composer. In addition, it was the first collection from the Berlin School to contain the texts of a single poet. The popularity of these poems, which subsequently were set by Quantz, Gräfe, and Hiller, reached its highest point in the settings by Haydn (1799), and in Beethoven’s Op. 48 (Six Settings of Gellert Lieder, 1803). Finally, by treating the Lied as a solo keyboard piece (Handstück or Klavierstück), a practice outlined in the preface of the Gellert Lieder, Bach contributed significantly to the pedagogical literature for keyboard instruments from the mid-eighteenth century. Gudrun Busch credits Bach for creating a rich collection of light to moderately difficult pieces that, with the underlying texts, served to teach accompanists the finer points of articulation and phrasing, and asserts that Bach’s songs are still a valuable source of instruction in the art of keyboard accompaniment.15 To the present day, Bach’s treatise on the art of keyboard playing and his collection of Gellert Lieder are widely considered to be among his greatest achievements.

Ex. 10 C.P.E. Bach
Wider den Übermut (mm. 1-20)
(Gellert)

Gellert's Geistliche Oden und Lieder (1758)\(^{16}\)

Angenehm und etwas lebhaft.

Was ist mein Stand, mein Glück und jede gute

Gabé?

Ein unverdientes Gut.

Be-währe mich, o Gott,

\(^{16}\) Herman Roth, ed. 30 Geistliche Lieder von C.Ph.Em. Bach (Leipzig: C.F. Peters, 1921), 20.
Following the success of the Gellert songs, Bach added a supplement of twelve additional songs by anonymous poets to the Gellert Lieder collection reprint of 1764. Gudrun Busch subsequently has identified Anna Luise Karschin as the poet of at least three of these pieces. Bach also published psalm settings by Herrn Doctor Cramer in 1774, and a compilation of sacred songs by the Hamburg pastor Christoph C. Sturm educated three printings from 1780 to 1792. Bach’s first collection solely devoted to secular songs, the *Oden mit Melodien* (1762; reprinted Leipzig: Breitkopf, 1774) appeared in 1762, and comparable works appeared sporadically throughout the years 1760 to 1788. The 1770s saw the production of many secular songs on poems of Voß, Klopstock, Overbeck, Gleim, and Hölty, a number of which were published in the *Göttingen Musenalmanachen*. Bach’s settings of twelve Masonic songs were released by Breitkopf in 1788, and the final anthology of secular songs, the *Neue Lieder-Melodien nebst einer Kantate zum singen beym Klavier*, became available from C.G. Donatius in 1789.

As Gudrun Busch has noted, the Gellert Lieder raised important questions regarding Lied composition, one of which is how to create expressive accompaniment in verses other than the first in strophic settings. Though Bach experimented with the modified strophic form as early as 1753 with Giseke’s *Die Künze*, all of the Gellert Lieder were purely strophic song settings containing four to twenty-two strophes each. Similar strophic forms were favored by Bach’s...

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17 Busch, Anh., 15.
Berlin contemporaries, a tendency which led Riemann to characterize the Berlin Lied composers as a whole as Ode manufacturers (Oden-Fabrikanten). Throughout his career, Bach favored the strophic form only when the metric accent of the words was consistent throughout all verses. In poems with freer use of poetic rhyme and meter, Bach chose to modify the strophic form to create melodies that were nearly the same from verse to verse, but contained slight rhythmic variations to better accommodate the natural rhythms of the poetry.

In his settings of secular poetry, however, Bach often did not set long poems of multiple strophes, and in the Neue Lieder-Melodien he experimented with different formal structures. During his maturity he used a variety of forms, running the gamut from strophic, to modified strophic, to through-composed. For example, Freunde, Freunde, kommt and An die Natur, both dated from about 1767, utilize the strophic form. In contrast, the song Auf den Geburtstag eines Freundes (possibly from the late 1760s), features the through-composed structure and harmonic diversity more commonly associated with Bach’s later songs.

It was not until the 1770s and 1780s, when the ideals of Sturm und Drang swept Germany, that Bach’s originality began to be fully appreciated. It was his younger contemporary J.F. Reichardt (the composer who continued the Lieder School tradition at Frederick’s court after Bach had departed for Hamburg) who first observed that there was a similarity in style between the free rhythms of the Sturm und Drang poetic language (exemplified by Klopstock) and Bach’s improvisatory keyboard style. The term Sturm und Drang (Storm and Stress, taken from Maximilian Klinger’s drama of the same name, 1776) has been used

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to describe a style of music that is excited and tense, with surprises in dynamics and harmony. Bach used appoggiaturas and modulations to remote keys as early as his Sinfonia in E minor (1756), and he continued to employ these devices in his later keyboard fantasias and Lied accompaniments.

Bach’s setting of Haller’s An Doris (App., pp. 159-73; 1775) provides a representative musical example of the Sturm und Drang aesthetic. Though F major is clearly the home key, the eight verses progress through a series of tonal areas, each of which are chosen to express the prevailing mood of the text. Dynamic contrast is also prominent in An Doris. Verse seven in D minor begins at forte (“Mein Feuer brennt...” m. 104). The dynamics shift abruptly between forte, piano, and pianissimo four times from m. 119 to m. 127 as the words describe fluctuating states of ardent passion, lament, emptiness, and seclusion. The use of such expressive dynamic markings and descriptive headings for lyrical songs and keyboard pieces was not widely practiced by composers in conservative Berlin. Some years later in Hamburg, Bach’s friend the philosopher H.W. von Gerstenberg proposed adding actual literary quotes to the headings of Bach’s sonata movements. Bach agreed with Gerstenberg’s idea to use descriptive headings, but he never went so far as to use the suggested literary quotes.

The depiction of the text by the musical accompaniment took many shapes in Bach’s Sturm und Drang Lieder. In addition to the use of rests, harmony, and dynamics, expression could be achieved in more subtle ways. Die Trennung (The Separation; c. 1775) contains sonorous octaves in the left hand which imitate bells ringing a farewell (Ex. 11). The character of the song changes as the ringing

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20 An Doris is discussed more fully in Chapter 4.
Ex. 11 C.P.E. Bach

_Die Trennung_ (mm. 10-18)\(^{21}\)

(Eschenburg)

Friedlaender's _Das deutsche Lied im 18. Jahrhundert_

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This Lied was unpublished until 1902. Max Friedlaender _Das deutsche Lied im 18. Jahrhundert_ vol. I (1902; reprinted Hildesheim: Georg Olms Verlag, 1970), 133.
octaves move from perfect to diminished and augmented intervals. The shifting vocal line of this Eschenburg text is exquisitely supported by a gentle rocking motion in the bass.

Walther Wiora has described the eighteenth-century Lieder from the Berlin Lieder Schools as "kunstlose Kunstlieder." In doing so, he explained that the Berlin Lieder are not art songs in the manner of Schubert's works, rather, they were more closely linked to the tradition of folksong. Wiora felt that his formula "The Artless Artsongs" could serve to describe the combination of two types of Lieder: the Volkslied (folksong), and the Kunstlied (art song). Wiora also argued that the contributions of the Second Berlin Lieder School, especially those of J.A.P. Schulz, were more natural and therefore more "artless" than those of Krause. Citing examples from the awkward (unempfindlich) text declamation of Sperontes and the Augspurger Tafelconfect (settings to previously composed instrumental pieces), Wiora credits the Berlin composers for instigating principles of good declamation.

Gudrun Busch notes that songs containing dance rhythms, such as Bach's early Pastorella Schäferlied and Musette Die Biene, employ less effective approaches to declamation. She also suggests that Bach's approach to melody becomes increasingly reflective of the declamatory rhythms of folksong in his later settings of Almanac-derived poetry in the Neue Lieder-Melodien.

23 "Dergleichen ist kein 'Kunstlied', verglichen mit Werken Schuberts, und ist es doch im Vergleich mit Volksliedern. Die Formel 'Das kunstlose Kunstlied' soll dazu dienen, beide Aspekte zu verbinden. ...der Volkston bei Schulz mehr Naturlichkeit hat also der philanthropische Purismus um Krause." Wiora, 108-9.
The varying approaches to text declamation in eighteenth century song can be briefly assessed by comparing the opening incipits of five contemporaneous settings of the Klopstock poem *Vaterlandslied* (Ex. 12). Bach's setting portrays feelings of patriotism, pride, and majesty by using a downbeat placement of the word "Ich." The rhythm of his declamation provides the song with a triumphant and march-like character. In contrast, Reichardt's setting may be criticized for its awkward upbeat beginning and sing-song rhythms. Schubert's setting also begins on the upbeat and Neefe makes little effort to follow speech-like text declamation. Of the five examples, his rhythmic choices are the most contrived. The awkward motive which begins Neefe's Lied:

\[
\begin{array}{cccc}
\frac{3}{4} & \cdot & \cdot & \cdot \\
\cdot & \cdot & \cdot & \cdot \\
\end{array}
\]

does not exhibit the stable majesty of Bach's opening line. Each time this motive returns throughout Neefe's setting, it upsets the equilibrium of the poetic meter. Finally, although the rhythmic motives in Gluck's *Vaterlandslied* melody are powerful, the dotted figures do not portray speech-like declamation. Gluck's melody is less folk-like, and more vocally extended in the style of an operatic aria. Thus, comparison of these five settings suggests that Otto Vrieslander was essentially correct when he observed that the particular character of C.P.E. Bach's Lied melodies derived in part from the balanced manner in which the composer drew not only from folksong, but also from the dramatic content of the poetry. Vrieslander asserted that the vocal style of Emanuel Bach lies between that of Handel and Schubert and uses elements of drama as well as folksong to achieve balance in the Lied.

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24 "It is a little surprising that the 21-year-old composer should have written a ponderous, slow-moving tune employing a somewhat hackneyed upbeat beginning, so that the emphasis falls on verb rather than subject." Margaret Mahony Stoljar, *Poetry and Song in Late Eighteenth-Century Germany* (London: Croom Helm, 1985), 68.
Vrieslander argues that Bach's lyrical works were absolutely grounded in intellect and reason and had a vast (unermesslichen) influence upon such composers as Haydn, Mozart, Beethoven, Chopin, and Brahms.25

Ex. 12 Vaterlandslied (incipits)
(Klopstock)

Emanuel Bach’s final anthology of Lieder, the *Neue Lieder-Melodien nebst einer Kantate* zum singen beym Klavier, contains twenty-one songs and one cantata, all of which were composed from about 1767 to 1785. C.G. Donatius published the songbook at Lübeck in 1789. One month prior to Bach’s death in 1788, the *Hamburger Correspondent* news journal announced the availability of this anthology in the following words:

> Which admirers of music would not be thrilled, to see again, from our worthy Music Director Bach a collection of songs and the composition of a Cantata, since he himself has not produced the same (type) of work for a long time. It would be unnecessary to say that these melodies collectively bear the stamp of the musical genius of their great composer, for it is well-known that this esteemed man does not release to the public any works which he has not laboriously studied and examined. (Music) lovers will also find, if they sing these songs at the keyboard, how much the Music Director has taken into consideration the composition of the melody, the tonality, the choice of meter, and the rhythm in the content of each individual song.1

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Nearly every type of contemporary poetry is represented within the collection. For example, Classical Anacreontic characters are present in Gleim's *An die Grazien und Musen*, whereas folk-song characteristics abound in the Swiss folk-poem *Nonnelied* and in Gleim's *Lied der Schnitterinnen*. Settings of witty poetry—which were extremely popular among the Berlin Lieder composers—also may be found. Bach set Lessing’s *An eine kleine Schöne* and Gleim’s *Mittel, freundlich zu werden*, both of which are short, charming, and folklike.

“Jesting songs” (Schertzlieder) are atypical of Bach, who usually chose darker or more serious texts. Röding’s tribute to nature, *An die Natur*, for example, is not merely a description of the beauty in nature, it is a prayer of devotion for the creator’s masterpiece (App., pp. 155-8). Preference for folk simplicity or artlessness was shown in the lyrical works of the eighteenth-century German poets. Röding’s text suggests that man, obsessed with vanity and pretense, must glorify and conserve nature, the creator’s masterpiece. Bach’s choice of Haller’s *An Doris* exemplifies the emotional poetry favored by Bach, with its shifting moods that reflect the Sturm und Drang poetic style. The sentimental poetry of the Göttinger Hainbund (Göttingen Grove League) also appears in the *Neue Lieder-Melodien*. Höltý’s *Todtengräberlied* represents the Göttingen tradition of combining almost childlike naiveté with social commentary and depth of emotion (App., pp. 213-15).

While contemporary Lied composers in Berlin were setting uncomplicated poems such as *Der Wettstreit* (Mein Mädchen und mein Wein...) and *Der erste May* (Der erste Tag im Monat May...), Bach was working with more serious and psychologically varied texts. The moralistic fable *Bevelise und Lysidor* by J.A.
Schlegel describes a widow's sorrow and her decision to remarry. The story of *Belise und Thyris* also approaches the subject of death, and depicts the anguished parting of lovers. Elise von der Recke's *Ich hoff auf Gott* is a purely sacred poem of devotion, which Bach sets in a similar formal scheme to the da capo aria. Following Bach, Neefe and Reichardt also set more serious texts, which often required more complex expressive musical accompaniments than had been in fashion with the First Berlin Lied School composers.

The poetic texts used in the *Neue Lieder-Melodien* can be grouped into three categories based on the dates they were first written. The poems written prior to 1767 were the output of Berlin writers, many of whom were members of the Montagsclub (Monday night group). Texts written after 1767 came from the literary circles of Hamburg, which included doctors and professors. Several poems from the 1770s are attributed to the Göttingen poets, most of which became known to Bach through the annual publication of the *Musenalmanach*. Table two lists the sources of poetry used in the *Neue Lieder-Melodien*.

The musical styles of Lieder in the *Neue Lieder-Melodien* are also varied. Some pieces resemble works written by members of the First Berlin Lieder School in their simple strophic forms and moderate use of harmonic expressivity. Of greater significance, however, are the songs composed after 1775, which show a higher degree of originality. Bach's audience in Hamburg was different from that in Berlin, since he no longer was composing for a court, but rather, a healthy middle-class audience interested in obtaining both a musical education and

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2 Poem texts and translations for twelve songs in the *Neue Lieder-Melodien* appear with modern score transcriptions in the Appendix of this study, pp. 149-215.
### TABLE 2

**SOURCES OF POETRY IN THE NEUE LIEDER-MELODIEN**

<table>
<thead>
<tr>
<th>Pre-1767 Berlin:</th>
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<tbody>
<tr>
<td><em>An Doris</em></td>
<td>Haller, 1730</td>
</tr>
<tr>
<td><em>An eine kleine Schöne</em></td>
<td>Lessing, 1751</td>
</tr>
<tr>
<td><em>Belise und Thyris</em></td>
<td>Anon</td>
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<tr>
<td><em>Bevelise und Lysidor</em></td>
<td>J.A. Schlegel, 1745</td>
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<table>
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<tr>
<th>1770s Musenalmanachen</th>
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<tbody>
<tr>
<td><em>An die Grazien und Musen</em></td>
<td>Gleim</td>
</tr>
<tr>
<td><em>Aus einer Ode zum neuen Jahr</em></td>
<td>Anon.</td>
</tr>
<tr>
<td><em>Das mitleidige Mädchen</em></td>
<td>Miller</td>
</tr>
<tr>
<td><em>Der Frühling, an Röschen</em></td>
<td>Miller</td>
</tr>
<tr>
<td><em>Lied der Schnitterinnen</em></td>
<td>Gleim</td>
</tr>
<tr>
<td><em>Mittel, freundlich zu werden</em></td>
<td>Gleim</td>
</tr>
<tr>
<td><em>Nonnelied</em></td>
<td>Anon</td>
</tr>
<tr>
<td><em>Todtengräberlied</em></td>
<td>Höltly</td>
</tr>
<tr>
<td><em>Trinklied</em></td>
<td>Höltly</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1767-c.1785 Hamburg:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>An die Natur</em></td>
<td>J.H. Röding</td>
</tr>
<tr>
<td><em>Auf den Geburtstag eines Freundes</em></td>
<td>C.D. Ebeling</td>
</tr>
<tr>
<td><em>Die Grazien (a cantata)</em></td>
<td>H.W. von Gerstenberg</td>
</tr>
<tr>
<td><em>Freunde, Freunde, kommt</em></td>
<td>J.C. Unzer</td>
</tr>
<tr>
<td><em>Ich hoff auf Gott</em></td>
<td>E.v.d.Recke</td>
</tr>
</tbody>
</table>

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3 The dates in this table follow those given in Gudrun Busch, *C.P.E.Bach und seine Lieder*, 196.
recreational diversion The range of expression in the songs of the NLM suggests that Bach’s duties in Hamburg enabled him to experiment more freely in his own style.

There are both functional and coloristic uses of harmony throughout Bach’s Lieder. Chord progressions in the Neue Lieder-Melodien have a remarkably Romantic character in many cases because of the increased freedom in part-writing, incomplete triads of ambiguous mode, and delayed resolutions. Quite often, the composer briefly tonicizes key areas other than the tonic without effecting a full-scale modulation. Bach’s treatment of harmony, referred to by German critics as Bizarrie, 4 was considered unique and innovative. Many of the songs in the Neue Lieder-Melodien exhibit Bach’s skill at using harmony to achieve depth of feeling. Chromaticism is more commonly used within passages in the minor mode and for expressing a specifically dark or sad character. Bach also commonly uses chromatic sonorities to intensify a progression from dominant to tonic, or to effect modulatory passages from one tonality to another.

The Baroque Doctrine of the Affections (Affektenlehre) embraced by C.P.E. Bach held that the chief purpose of music was to portray specific emotions. 5

The ear tires of unrelieved passage-work, sustained chords, or broken chords....they neither stir nor still the passions;...A musician cannot move others unless he too is moved....the revealing of his own humour

---

4 Margaret Majony Stoljar, Poetry and Song in Late Eighteenth Century Germany: A Study in the Musical Sturm und Drang (London:Croom Helm, 1985), 64.

5 C.P.E. Bach sincerely believed that music should touch the heart, which, as he said, could not be achieved by “running, rattling, drumming, or arpeggios.” Rey M. Longyear, Nineteenth Century Romanticism in Music, 3rd. ed.(Englewood Cliffs: Prentice Hall, 1988), 28.
will stimulate a like humour in the listener...however, the error of a sluggish, dragging performance caused by an excess of affect and melancholy must be avoided. 6

A reproduction of the original Inhalt (Table of Contents) of the Neue Lieder-Melodien (Fig. 2) is followed by an annotated version (Table 3). In Table three, the songs are listed in the original order of the collection. However, in the following pages of critical analyses as well as in the Appendix of this document, selected songs and poems from the NLM appear in alphabetical order by title.

Inhalt

I. Lobengrabanlied   Seite 6
II. Lieb der Schusterinnen   2
III. Nonnelliad. (Aus dem Convent Schweiz)   4
IV. Das mitleidige Mädchen   9
V. An die Grazien und Musen   19
VI. An die Natur   25
VII. Befreiung und Lyssibor. (Der Phönix)   24
VIII. An meine Ahnen   16
IX. Der Frühling, an Mädchen   28
X. Welle und Thyrza   19
XI. An den Schlaf   39
XII. Die Zufriedenheit   22
XIII. Trinitiad   24
XIV. Aus einer Ode zum neuen Jahre   26
XV. Gartennis   28
XVI. Mittel, freundlich zu werden   30
XVII. Auf den Geburtstag eines Freundes   32
XVIII. Ich hoff auf Gott x.   33
XIX. Freunde, Freunde, kommte x.   38
XX. An eine kleine Schön   39
XXI. An Doris   40
XXII. Die Grazien. Eine Kantate.   47

Leipzig,
gebracht bei Christian Gottlob Lüder.

7 Figure 2 is a reproduction from microfilm sources—courtesy of Books on Demand, University Microfilms, Inc., Ann Arbor.
### TABLE 3

**The Neue Lieder-Melodien nebst einer Kantate zum singen beym Klavier componirt von Karl Philipp Emanuel Bach**

Twenty-one songs and one cantata for solo voice with keyboard accompaniment, posthumously published by Christian Gottfried Donatius (Lübeck, 1789).

<table>
<thead>
<tr>
<th>Title</th>
<th>Incipit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Todtengräberlied</strong></td>
<td>“Grabe, Spaden, grabe!”</td>
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<tr>
<td>L.C.H. Hölty</td>
<td></td>
</tr>
<tr>
<td>H. 745;W. 200/1</td>
<td></td>
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<tr>
<td>1776-82</td>
<td></td>
</tr>
</tbody>
</table>

| **2. Lied der Schnitterinnen** | “Singend gehn wir, fröhlich singend” |
| J.W.L. Gleim                  |                                |
| H. 755;W. 200/2               |                                |
| c.1782                        |                                |

| **3. Nonnelied**              | “‘Sist kein verdrüßlicher Lebe” |
| (aus dem Canton Schweiz)      |                                |
| Anon.                         |                                |
| H. 756;W. 200/3               |                                |
| c.1782                        |                                |
| Mod. edn.: Friedländer 1902  |                                |

---

8 Accurate dating of each song in the *Neue Lieder-Melodien* is, by all accounts, uncertain. Some of the individual manuscripts have been lost or destroyed, causing these pieces to exist only in the copies of the 1789 Donatius anthology. The extant autographs of the individual pieces show that Bach may have edited and transposed some of the songs for the anthology. For example, *Der Frühling, an Röschen* appeared with the tonic C minor in the autograph, but is transposed up to E minor in the *NLM*. Instances of text changes (mostly prepositions and pronouns such as *zum* and *uns*) are cited by Gudrun Busch as examples of differences between the autographs and the collected anthology which followed. For additional discussion of discrepancies, see Busch, 203.
4. **Das mitleidige Mädchen**
   J.M. Miller  
   H. 757; W. 200/4  
   c.1782
   “Der fromme Damon dauert mich”

5. **An die Grazien und Musen**
   J.W.L. Gleim  
   H. 748; W. 200/5  
   1778-82
   “Ihr Musen, seht den Amor, seht,”

6. **An die Natur**
   J.H. Roding  
   H. 702; W. 200/6  
   c.1767
   “Holde gütige Natur, milder als Eythere!”

7. **Bevelise und Lysidor**  
   “Der Phönix”
   J.A. Schlegel  
   H. 758; W. 200/7  
   c.1782
   Mod. edn.: Riemann 1891-93  
   Friedländer 1902
   “Der Mann, der nach den Flitterwochen”

8. **An meine Ruhestätte**
   J.A. Röding  
   H. 703; W. 200/8  
   c.1767
   “Sey mir gegrüßt, du Ziel von meinen Sorgen”

9. **Der Frühling, an Röschen**
   J.M. Miller  
   H. 734; W. 200/9  
   1773-82
   “O seht! die liebe Sonne lacht,”
<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Author</th>
<th>Reference</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.</td>
<td><em>Belise und Thyrsis</em></td>
<td>Anon.</td>
<td>H. 700; W. 200/10</td>
<td>pre-1767</td>
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<tr>
<td>12.</td>
<td><em>Die Zufriedenheit</em></td>
<td>J.H. Röding</td>
<td>H. 705; W. 200/12</td>
<td>c.1767</td>
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</table>

**Belise starb, und sprach im Scheiden:**

**Komm, süßer Freund der Mühlen**

**Immer auf der Blumenbahn**

**Ein Leben, wie im Paradies**

**Der Weise blickt zur Ewigkeit hinüber;**

**Es schallt, o Gott, empor zu dir**

**Mein Vater küßt die Mutter**
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author</th>
<th>Composer</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td><strong>Auf den Geburtstag eines Freundes</strong></td>
<td>C.D. Ebeling</td>
<td>H. 707; W. 200/17</td>
<td>c.1767</td>
<td><em>Holde Freude senke dich von dem Himmel</em></td>
</tr>
<tr>
<td>18.</td>
<td><strong>Ich hoff auf Gott</strong></td>
<td>Elise v.d. Recke</td>
<td>H. 760; W. 200/18</td>
<td>1785</td>
<td><em>Ich hoff' auf Gott mit festem Muth</em></td>
</tr>
<tr>
<td>19.</td>
<td><strong>Freunde, Freunde, kommt</strong></td>
<td>J.Charlotte. Unzer</td>
<td>H. 708; W. 200/19</td>
<td>c.1767</td>
<td><em>Freunde, Freunde, kommt doch in die nahen Wälder</em></td>
</tr>
<tr>
<td>20.</td>
<td><strong>An eine kleine Schöne</strong></td>
<td>G.E. Lessing</td>
<td>H. 701; W. 200/20</td>
<td>pre-1767</td>
<td><em>Kleine Schöne, küss mich</em></td>
</tr>
<tr>
<td>21.</td>
<td><strong>An Doris</strong></td>
<td>A. von Haller</td>
<td>H. 741; W. 200/21</td>
<td>1775</td>
<td><em>Des Tages Licht hat sich verdunkelt</em></td>
</tr>
<tr>
<td>22.</td>
<td><strong>Die Grazien:</strong> Eine Kantate</td>
<td>H.W. von Gerstenberg</td>
<td>H. 735; W 200/22</td>
<td>1774</td>
<td><em>Als an einem Frühlingsabende sich die drey Grazien</em></td>
</tr>
</tbody>
</table>
Bach's setting of J.H. Röding's lyric poem An die Natur (App., pp. 155-6; c.1767) is strophic in form, similar to his earlier settings of Gellert's poetry. The phrases are short, and each is set to its own musical phrase unit, designed for the clear intelligibility of the words. Syllabic accents from the first verse are retained throughout the poem's six-line strophes.

The song exhibits a number of characteristics that have been associated with the Sturm und Drang movement in music (Ex. 13). The first phrase, in E minor, is announced by a passage in octaves (all'unisono) between voice and keyboard and the first chord does not appear until the second half of m. 4. There is a full pause in m. 5, followed by another passage in unison texture. Bach asserted that the omission of harmony for brief passages creates emphasis and beauty through a variety of textures.

After the first phrase in E minor, a full pause is followed by the second phrase, an exact musical repeat of the first, with the next line of text (m. 6). The return of the opening music in the expository phrase resembles what German writers called Devise, more commonly known as a motto beginning, found throughout the Italian operatic arias of Steffani, Legrenzi, and Handel, which had been popular at the German courts during the late seventeenth century. A sequence begins in the relative major key at "Alles spricht" (m. 11), then a third lower in the tonic at "Mensch und Thier" (m. 13). The downbeat of m. 14 forms the mediant chord of G Major in first inversion, effecting a smooth (root movement by third) transition back to the tonic E minor.
Ex. 13 C.P.E. Bach
*An die Natur* (mm. 1-15)
(Röding)
*Neue Lieder-Melodien* (VI.)

*Etwas munter.*

(Staff notation for the musical piece is shown here, with lyrics in German.)
Mensch bist wird Schmuck
spricht viel Ruhm, Glück, Bild, nur
Thier Schöpf dei sie dein
und Gras Meis Bild, Blum, stück, sich. 
Mensch und
Bach's revised setting of Haller's poem *An Doris* (App., pp. 161-73; 1775) is a dramatically unfolding, declamatory recitative in through-composed form. Bach selected eight of the original twenty-four verses, and set them in a style which exemplifies the harmonic activity in his keyboard fantasias within the context of the Lied. Haller's poem is full of sentimental imagery with erratic and unsettling moods:

*An Doris.*
Doris (A. von Haller.)

1. Des Tages Licht hat sich verdunkelt, Der Purpur, der in Westen sunkelt, Erblasset in ein faldes Grau Der Mond zeigt seine Silberhörner, Die kühle Nacht streut Schlummerkörner, Und tränt die trokne Welt mit Thau.  
   The day's light has grown dim, The purple moves lower in the west, It fades to a pale grey. The moon points its silver horns, The cool night casts sleepy dust, And saturates the thirsty earth with dew.

   Come, Doris, come to those beech trees Let us visit the peaceful landscape Where nothing stirs but I and you. Only the loving west wind Enlivens the supple shrub branches And nods to you caressingly.

   The green, night-covered trees Lead us to pleasant dreams In which the spirit rocks itself. He draws the wandering thoughts Into pleasing narrow bounds, And lives for his own pleasure.

---

9 Bach had previously set the poem as a strophic song of multiple verses in *Oden mit Melodien von Herrn Carl Philipp Emanuel Bach* (1762; Berlin: Arnold Wever and Leipzig: Breitkopf, reprint 1774).
An Doris continued:

4.  
Ach, Doris! fühlst du nicht im Herzen  
Die zarte Regung sanfter Schmerzen,  
Die süßer sind, als alle Luft?  
Strahlst nicht dein holder Blick gelinder?  
Rollt nicht dein Blut sich selbst  
geschwinder,  
Und schwellt die Unschuldsvolle Brust?

4.  
Oh, Doris! Don’t you feel it in your heart  
The tender impulse of soft sorrow,  
Which is sweeter than all the air?  
Shines not your graceful gentle glance?  
Flows not your blood more swiftly?  
And swells the innocence-filled breast?

5.  
Du staunst; es regt sich deine Tugend;  
Die holde Farbe keuscher Jugend  
Deckt dein verschämtes Angesicht.  
Dein Blut wallt von vermischemt Triebe,  
Der strenge Ruhm verwirft die Liebe,  
Allein dein Herz verwirft sie nicht.

5.  
You are surprised; your virtue is roused;  
The lovely complexion of maidenly youth,  
Covers your bashful face.  
Your blood boils with mixed desire,  
Rigid reputation rejects love,  
Yet your heart does not.

6.  
O könntest du ein Schatten rühren  
Der Wollust, die zwey Herzen spüren,  
Die sich einander zugedacht!  
Du fordertest von dem Geschicke  
Die langen Stunden selbst zurücke,  
Die dein Herz müßig zugebracht.

6.  
Oh, that a shadow could move you  
To feel the lust of two hearts,  
Meant for each other!  
You would demand back from destiny  
The long hours which  
Your heart spent idly.

7.  
Mein Feuer brennt nicht nur auf Blättern,  
Ich suche nicht dich zu vergöttern,  
Die Menschheit ziert dich allzusehr.  
Ein andrer kann gelehrter klagen,  
Mein Mund weiß weniger zu sagen,  
Allein mein Herz empfindet mehr.

7.  
My passion burns not only on pages,  
I do not try to idolize you,  
Your humanity adorns you all too clearly.  
Another can lament in a learned way,  
My mouth is not able to say much  
But my heart feels more.

8.  
Was siehst du furchtsam hin und wieder,  
Und schlägst die holden Blicke nieder?  
Es ist kein fremder Zeuge nah.  
Mein Kind! kann ich dich nicht  
erweichen?  
Doch ja, dein Mund giebt zwar  
kein Zeichen,  
Allein dein Seufzen sagt mir Ja!

8.  
Why do you look timidly here and there  
Casting down your graceful glance?  
There is no outside witness near.  
My child! Can I not move you?  
But yes, although your mouth gives  
no signal,  
Your sigh alone says to me, yes!
The music portrays the capricious emotions in the text with changes of harmony from verse to verse, and frequent intermediary tonicizations of both closely related and distant tonal areas. Brief skirmishes to keys other than tonic are used to expand the prevailing harmony, though they do not impede the long-range harmonic goals. This mirrors Bach's aesthetic for the fantasia as expressed in the Versuch, in which he praised the fantasia form, which he claimed is the beauty of variety made evident. He further cautioned that remote modulations are acceptable only in long fantasias, and that the tonic key must be firmly established at the beginning and at the end. Thus, Bach's treatment of harmony in An Doris exemplifies the ideals of the fantasia within the context of the Lied.

The Free Fantasia should show the composer-keyboardist's true musical creativity by extended figuration, modulation adjusted to the time-scale, and rational deception.\(^{10}\)

Principal key areas of An Doris:

<table>
<thead>
<tr>
<th>Verse</th>
<th>Key Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(3/4 Etwas Langsam) F maj - (C maj - Bb maj) - F maj</td>
</tr>
<tr>
<td>2</td>
<td>F maj - Bb maj</td>
</tr>
<tr>
<td>3</td>
<td>Bb maj - C min - Bb maj</td>
</tr>
<tr>
<td>4</td>
<td>G min</td>
</tr>
<tr>
<td>5</td>
<td>(Etwas lebhafter) Eb maj</td>
</tr>
<tr>
<td>6</td>
<td>(Im ersten Tempo) C min - Bb maj</td>
</tr>
<tr>
<td>7</td>
<td>D min</td>
</tr>
<tr>
<td>8</td>
<td>F maj - (2/4 Freudig) F maj</td>
</tr>
</tbody>
</table>

An Doris is particularly useful to the study of C.P.E. Bach's musical interpretations of poetic imagery and meaning. The next section of this document will outline the characteristics of Bach's technique from verse to verse.

as he depicts this sentimental, stormy, and expressive text in music (Ex. 14). Gudrun Busch asserts that verses one and two actually are one musical unit, beginning in the tonic, and progressing to the subdominant tonal area.\textsuperscript{11} Within this structure, Bach uses the diminished-seventh chord to effect temporary tonicizations of both C major (mm. 4-6), and G minor (mm. 10-11). In between these, there is a brief return to F major, using a half-diminished leading tone chord (mm. 7-8). The Eb on the first beat of m.10 exemplifies the “non-essential” dissonance in Kirnberger’s theory. As the seventh of a diminished seventh leading tone chord, the Eb is the only chord tone which changes to establish the chord, though there is no change in underlying tonality.

An Doris is rich in suspensions. In most cases, they can be functionally analyzed according to the dictates of Rameau. In this particular Lied, however, there is a case for Kirnberger’s theory that non-harmonic tones are passing dissonances and are not attached to the prevailing harmony. This is strengthened by Bach’s consistent use of linear intervallic patterns. The parallel upward and downward resolving suspensions appear to be extensions of, rather than separate from, the underlying harmony. Streams of sixth-chords (fauxbourdon) appear in the downward flowing gestures of mm. 8-10.

The end of the first verse of poetry is accompanied by a solid return to the tonic. The second verse remains in the tonic until its final two measures, where a secondary dominant effects a pivot chord into the new tonic of Bb at m. 27. In the text, Doris has been beckoned by her hopeful lover, to join him among the trees at night, where they can be alone. The persona of the lover tries to convince

\textsuperscript{11} Busch, 363.
Ex. 14 C.P.E. Bach

An Doris (mm. 1-53)

(Haller)

Neue Lieder-Melodien (XXI.)

Etwas langsam.

Des Ta - ges Licht hat sich ver - dun - kelt, der Purpur der im Westen

sun - kelt, er - blas - set in ein fal - des Grau; der Mond zeigt sei - ne Sil - ber -

hör - ner, die kühl - le Nacht streut Schlum - mer - kör - ner und tränt

ach.
die trockene Welt mit Thau.
Komm, Doris, komm zu jenen

Buchen, lasß uns den stillen Grund besuchen, wo nichts sich regt, als ich und

Du. Nur noch der Hauch verliebter Weste belebt das schwange Laub der

V (ii6) (vii*/ii) (ii) (vii*) V
Aeste, und winkt, und winket dir lieb-kosend:

Die grüne Nacht belaubter Bäume führt uns in anmuthsvolle Träume, worin der Geist sich selbst...
Er zieht die schweifen-ten Gedanken an geb-
nehm vereng-te Schranken, und lebt mit sich allein ver-

4. Ach Doris! fühlst du nicht im
Morgenliche Zärtlichkeit

88

Herzen die zarte Regung

sanfter Schmerzen, die süßer,

süßer sind als alle Luft?
Doris that the moon and the trees will calm her turbulent thoughts and bring pleasure. The melody through this section relies upon the outline of the tritone in its diminished and augmented forms, as well as upon cross-relations between the bass and treble voices of the keyboard accompaniment (mm. 36-40). Gudrun Busch criticizes this Lied for its melody, and it is true that Bach sacrifices the accessibility of a conjunct melody in deference to the heightened expressivity of Haller's text.

The fourth verse proceeds with a significant change in textual character. The impatient lover takes a different approach to the seduction of Doris. He appeals to her emotions by asking direct questions about how she feels towards him. At this point, Bach effects a clear change of emotion as the verse begins with a full pause, followed by an abrupt change of harmony and dynamic. This verse remains in G minor throughout, and contains greater use of chromatic harmonies. The second and third lines of text, "The tender impulse of soft sorrow which is sweeter, sweeter than all the air." (Die zarte Regung sanfter Schmerzen, Die süßer sind, als alle Luft) are set in an expanded dominant-function musical phrase with the Neapolitan chord (mm. 48-49) and the augmented sixth-chord (Italian) (mm. 51-52). The words "sanfter" and "süßer" are further highlighted by the absence of busy accompaniment figures below them.

The fifth verse is set off by another change in character (App., p. 166). The score indicates *Etwas lebhafter* (somewhat more lively). The lover has begun to turn sour as his biting comments are intended to insult Doris's bid for innocence. As the suitor sways between whispering sweet nothings and sexual innuendo,
the music begins to use dynamics in an even more expressive role. Beginning in forte, the lover accuses Doris of feigning displeasure toward his advances (mm. 66-69). As he reverts to sweet talk of her shy and lovely youthfulness, the dynamic becomes soft, and the melodic rhythms become smoother (mm. 70-75). The verse concludes at forte dynamic with sharp dotted figures, 32nd-note diminutions and a cadential trill. The loud-soft-loud form of this verse foreshadows the dramatic scena style of Lieder, which was prominent in the ballads of Bach’s younger contemporary J.F. Zumsteeg, and later flourished in the hands of Franz Schubert in the early nineteenth century.

Verse six begins with the indication *Im ersten Tempo* which signifies a return to opening material; the music however, is of quite a different character. The verse begins in C minor, and completes a pattern of progressions to the submediant key which began in the third verse with Bb major and continued through verses four through six with G minor, Eb major, and C minor (recall chart, p. 82). The piano dynamic here accompanies the return to a softer approach towards Doris that holds steady through the first half of the verse. The second half of verse six, which begins with “Du fordertest von dem Geschicke” (you demand from destiny) is accompanied by a return to forte, and features a more colorful harmony (Ex. 15). This proceeds in C minor for three measures, but quickly moves toward the subtonic key of Bb major at m. 99. A move to Bb is begun with an E-natural in the bass at m. 98 which creates a cross relation with the Eb in the melody above and acts as a leading tone to the dominant F.

The pivot chord Gm7 at m. 104 effects a smooth transition from Bb in verse six to Dm in verse seven. The transition is further smoothed by the forte
Ex. 15  
C.P.E. Bach  
*An Doris* (mm. 96-103)

*Du forderst von dem Geschick die langen Stunden selbst zu-*

*Cm: V V₆/V V i*

*rücke, die dein Herz müsig zugbracht.*

*Bb: V (ii₆) I (IV) I*
dynamic level, which remains in effect from one verse into the next. In verse seven the lover expresses honesty and a more lucid frame of mind. He admits that he wants more from his relationship to Doris than to merely idolize her from a distance. At this point, the tonality remains close to its tonic, Dm, throughout. In the second half of the verse, as the lover admits he has little else to say (Mein Mund weiß weniger zu sagen), Bach used terraced dynamics from forte to piano, and then to pianissimo (m. 123). The reiteration of the words “Mein Herz” abruptly shatters the quietude, and is immediately followed by a hushed conclusion in the final phrase.

The final verse of An Doris contains more eloquent and expressive harmonies, dynamics, rests, and meter changes. From the D minor cadence at the end of verse seven, Bach effects another smooth diatonic pivot chord modulation to F major, the original tonic key (m. 128). The forte dynamic returns as the persona asks Doris the first question since verse four. This time, more sincerely, he asks her what she sees by staring at the ground. Immediately following the question, there is a series of complete pauses in the music, presumably where he would be waiting for an answer. When she fails to answer, he bellows that there is no one else around, and that she need not be so shy. Realizing his crude manner, he restates the words “Mein Kind,” this time as a quiet plea (mm. 140-41). Completely frustrated, he bellows again “kann ich dich nicht erweichen?” (can I not move you?) At this point, there is a hint that Doris may be softening. Her sigh (“dein Seufzen”) gives the suitor an enormous amount of encouragement, and the poem ends with his hopeful exclamations.
The final lines of text are set in duple meter and conclude with a V-I cadence.¹²

The theory of *Empfindsamkeit* holds that the soul's passions have their own system of rhythm, unity, and logic.¹³ The appreciation of this aesthetic, along with the expressive capabilities of the clavichord served to nurture the harmonic and dynamic details in songs such as *An Doris*. Along with his brother Wilhelm Friedemann Bach, the flutist J. Quantz, and later Georg Benda and J.F. Reichardt, Emanuel Bach established the tenets of the sentimental style, which also included frequent changes of texture, register, and rhythm.

Bach's setting of C.D. Ebeling's *Auf den Geburtstag eines Freundes* (Ex. 16) is an early example of Bach's experiments with through-composed form. Soon after settling in Hamburg, Bach met the historian-poet Ebeling and composed this piece, in which the two strophes coincide with a musical form of two distinct sections. The first stanza of the poem contains sincere wishes of joy for the celebrated friend. The music is a tender (*Zärtlich*) prelude in triple meter. It concludes with the line "Werden ein Gesang, ein Chor," which Bach treats with a repetition in unison. A third repetition of just the words "Ein Chor!" (m. 18) effects a euphonious climax in complete chords.

The second verse of Bach's music (*Freudig*) depicts a choir of congratulants happily offering their wishes for prosperity and good fortune in duple meter. The song has two possibilities for performance. Literally, it could be a solo

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¹² Bach's revised setting of *An Doris*, as it appeared in the *Neue Lieder-Melodien*, was reviewed by the *Hamburger Correspondent* (18 Nov.1788): "Man wird dieses Lied nach dieser neuen Melodie mit neuem Vergnügen singen, da sie den Worten so anpassend und so ausdrucksvoll ist. Besonders schön ist der Schluß der letzten Strophe ausgedrückt." (One shall sing this Lied with new appreciation because of this new melody, which is so suitable and expressive of the words. Especially beautifully expressed is the conclusion of the last strophe.) Busch, 191.

prelude followed by a rousing choir for the purpose of a birthday celebration, or it could be performed solo throughout, recognizing the figurative or abstract idea of "choir." The text is written in a way that could be effective in either case; however, only a trained group of singers could properly render the chromatic and somewhat disjunct melodic line.

Similar to An Doris, the setting of Ebeling's birthday song features several modulatory passages in closely related keys to the tonic D major. Each strophe contains eight lines of text, which musically divide into two groups of four lines each, in a binary pattern AB.

Auf den Geburtstag eines Freunates.
For the Birthday of My Friend (C.D. Ebeling)

1.
A. Holde Freude, senke dich
   Von dem Himmel heute nieder!
   Töne Glück in unsre Lieder:
   Sie erschallen feyerlich.
   I and all my household express
   Wishes for my friend's life
   they burst joyfully from the heart.
   A choir joins in a song:
B. Wünsche für des Freundes Leben
   Fühlt mein Haus mit mir, sie heben
   Froh vom Herzen sich empor.
   : Werden ein Gesang, ein Chor:

2.
A. Singt dem besten Manne Heil!
   Jede Seligkeit der Erden
   Soll von Ihm empfundnen werden!
   Jede Wonne say Sein Theil!
B. Seine segensvollen Tage
   Lächeln heiter, ohne Klage,
   Sanft, wie seiner Gattin Blick.
   : Beyder Lebenslauf say Glück! :

Sweet delight, you drop down from heaven today!
Our songs project happy sounds: they festively resound.
I and all my household express Wishes for my friend's life they burst joyfully from the heart.
A choir joins in a song:

Sing hail to the best man!
Every bliss on Earth should be experienced by him!
Each delight may be his!
His days filled with blessings cheerful smile, without complaint, soft, as his wife's glance.
May life's path bring good fortune to both of them.
Ex. 16 C.P.E. Bach
*Auf den Geburtstag eines Freundes* (mm. 1-33)
(Ebeling)
Neue Lieder-Melodien (XVII.)

Zärtlich.

Holde Freude senke dich von dem

D: I (ii6) (V6/ii)

Himmel heut' nieder. Töne Glück in unser

(ii) V6 I V (viı*/V) (V)

Lieder: sie erschallen feyrlich.

(viı*) I (ii7) I Em: V4 2
Für des Freundes Leben fühlt mein Haus mit
mir, sie heben froh vom Herzen sich empor, werden
Ein Gesang, Ein Chor, werden Ein Gesang, Ein

vi V/V

V V/V
Chor, Ein Chor! Singt dem besten Manne Heil!

Je - de Se - lig - keit der Er - den soll von Ihm em

pfun - den wer - den je - de Won - ne sey Sein Theil!

(iv) (ii6) I vii*/V A: I [v (i)]

(ii6) (iv) V (i) (vi) (ii6) V] I
Seine segensvollen Tage lächeln heiter,

ohne Klage, sanft,

wie Seiner Gattin

V6/V (V)  D: vii° I vii°/vi vi
The rhyme scheme of each strophe is as follows: the A section is abba and the B section is ccdd in both verses. The first four lines of text in the tonic key of D progress towards a strong cadence on the dominant at m. 8. The four-bar phrase structure ends however, as the B section of the strophe “Wünsche für des Freundes Leben” (Wishes for my friend’s life), is set in a two measure unit in a tonicized section of E minor, the supertonic. At m. 11, G becomes tonicized for two measures, followed by a return to the tonic through m. 22.

The second verse of poetry is highlighted by a change of meter, though the D major tonality continues (m. 19). This new section contains Bach’s frequent use of the 8-5-3-1 cadential cliché at various points in the left hand (mm. 19, 20, 22, 26); the reverse pattern occurs at m. 28. Measures 23 through 38 contain a section of prolonged dominant function, followed by a return to the tonic key in conclusion. The complete A section and the beginning of the B section (“Seine segensvollen Tage lächeln heiter”) of the second verse both remain in the dominant A major throughout. The last lines of text (“ohne Klage, Sanft, wie seiner Gattin Blick—Beyder Lebenslauf sey Glück”) are treated quite differently. Here, Bach strengthens the effect of the text by repeating words and phrases and even omitting certain words on the repeat. In addition to the manipulation of text, Bach emphasis meaning with the insertion of full pauses (m. 30) and the sustained vocal line on the word “sanft” (mm. 31-32). These devices serve to create dramatic emphasis in the concluding phrases.

The dramatic poem Belise und Thyrsis contains a dialogue between two characters, as told by a narrator, who appears only at the beginning of the first verse (Ex. 17). Figure 3 shows the original title page of Belise und Thyrsis.
Ex. 17 C.P.E. Bach
Belise und Thyris (m. 1-11)
(Anon.)
Neue Lieder Melodien (X.)

Langsam.

Scheiden: "Nun, Thyris, nun verlassen ich dich! Ich stürbe willig und mit Freu-

stürbe willig und mit Freuden, du mich selbst nicht langer lieben.

"Ach! sprach er, mag dich das be-

F: V I IV V

vii67/V V V7/vi

Dm: V7 i N6 vii*/V V i

vi7 V7/iv iv 6 6

F: vi6 V I
Belise und Thyris

Original title page

Figure 3

Langsam.

Belise und Thyris

1. Belise stirb, und sprach im Scheiden:

2. Ach! sprach er, mag dich das bereiben?

Dich! Ich für de willen und mit Freuden,

Kannst du mich selbst nicht länger lieben,

Lieber eine dich so sehr als ich.

C3
If this song was composed prior to 1767, as suggested by Gudrun Busch, then C.P.E. Bach was indeed innovative in his choice of this dramatic text. Bach's setting of this text was more advanced in its use of expressive harmony than the Lieder of the Bendas, the Grauns, Marpurg, or Quantz, who rarely used the minor mode in their songs, and who set predominantly light and lyrical texts.

In the tonic F major, the narrator introduces the dying Belise as she sits up in her bed and speaks. Next, Belise says “Nun Thyrsis, nun verläß ich dich!” (now I must leave you) accompanied by a harmonic shift to the relative minor. As she continues, “Ich sturbe willig und mit Freuden” (I would die willingly and with joy), the music returns to the tonic. The same pattern of harmony also fits the second verse of text. Thyrsis now speaks to answer her concerns, and the music remains in the tonic. During the tonicization of D minor (mm. 5-10), Thyrsis is beginning to explain to Belise that her death is very difficult for him, and that he needs no other love than her own. The tonality returns to the tonic F major as he affirms his love for her.

Bach's careful attention to the drama of the text illustrated by precise changes of tonality at particular words and phrases is one of the most important innovations in the development of the accompanied song in the second half of the eighteenth century. In Bach's Lied settings, the music is less subservient to the text than it had been in the works of Marpurg and Krause. The tendency towards dramatic expressive harmony in Bach's music is one reason he is, to this

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14 Gudrun Busch notes that the autograph of Belise und Thyrsis appears on the same leaf with J.A. Schlegel's Bevelise und Lysidor (Der Phönix), Busch, 193. In an appendix she suggests that both songs may have been written before 1767 (Anh., 17), but she also points out that Schlegel's text may have been set as late as 1782 (Anh., 37).
Bach's late setting of the J.M. Miller poem *Das mitleidige Mädchen* (App., pp. 187-89; c. 1782), shows that he never fully abandoned the strophic form. Miller's text is written from a woman's point of view. This Lied (*Langsam und traurig*) in G minor recalls characters inspired by the Horatian Odes and commonly used by the poet Hagedorn in the early part of the century. Both "Damon" and "Amuntas" are named as suitors for the main character (The compassionate young woman). The woman feels great pity for poor Damon, who is painfully obsessed with love for her. Because her heart beats only for Amuntas, she appeals to Love ("O Liebe!") to ease poor Damon's miserable pain. This poetic theme explores an eighteenth-century philosophical idea explored in the writings of the Freemasons and the Enlightenment philosophers, who advocated extending compassion to all people, regardless of their religion, ethnicity, or social standing.

The structure and harmony of *Das mitleidige Mädchen* is not complex. Though Busch suggests the date of c. 1782, this particular song is more reminiscent of the Lieder written in Berlin in the mid-century. The strophic form suffices for all of the three verses, each of which has similar syllabic accents. The harmony is simple and direct and follows the pattern of i - III - i. The thin textures found in *Das mitleidige Mädchen* are not uncommon to much of Bach's Lieder. Though he favored expressive harmony, he also composed in just two voices, which he enhanced by melodic figuration and nonharmonic tones such as suspensions, appoggiaturas, retardations, accented passing tones, and delayed resolutions. Philip Barford has acknowledged that Bach's occasional failure to
fill out the textures of his keyboard music will always be a hindrance to his wider appreciation.\footnote{Barford, 148.}

*Freunde, Freunde, kommt,* to a poem by Johanne Charlotte Unzer containing three verses, also is set strophically (Ex. 18). This Lied of only eight measures recalls the simple, lyrical directness of the mid-century songs of the Augspurger *Tafelconfect* (see Ex. 1, p. 13). There are neither secondary dominants nor other chromatic chords in this Lied, although Bach manages the time by effectively exploring two closely related tonal areas between the beginning and ending tonic passages. The Lied is in C major, with brief tonicizations of G (mm. 3-4), followed by a section in D minor (m. 4-6) and a return to C major in the last two measures. Each tonal area is delineated by a strong cadence and the cadential cliché pattern (8-5-3-1 or 1-3-5-8) in the left hand. Natural dynamic changes are effected by the use of varying textures from unison up to four voices.

**Ex. 18 C.P.E. Bach**

*Freunde Freunde kommt*

(Unzer)

*Neue Lieder-Melodien* (XIX.)
Luft!
Vein, dem Frühlingsempfänger, singt die alten, singt den jungen Wein, Zephyr Seht der Singt der

den Winter's Eingang! Luft!
de den jungen Sieg vor, und entführt der

den, und entführet bey

Bleibt doch nicht bey

Singt euch eingeschmückten Flügel Heere munter scherzen! Bleibt doch nicht bey

Vögel Heere munter scherzen! Bleibt doch nicht bey

Jugend freudenvolle Triebe, Singt euch eingeschmückten Flügel Heere munter scherzen! Bleibt doch nicht bey

Kummer ihrer aus der Brust. Freude de stum.

Kummer ihrer aus der Brust. Freude de stum.

vergnügt zu seyn.
The song *Ich hoff auf Gott mit festem Muth* contains three verses set in modified ternary musical form (App., pp. 194-98; 1785). Each strophe of poetry contains seven lines. The text and musical structure are given below:

*Ich hoff auf Gott.*
My hope rests in God (Elise v.d. Recke)

   Wie Gott mich führt, so ist es gut,
   Sein ist mein ganzes Leben.

   B (GM) Schickt er mir Leidensstunden zu,
   So schafft er mir auch Trost und Ruh,
   und hilft mir überwinden.

   I hope in God with firm fortitude
   He will give me help.
   If God guides me, so all is good,
   Then my whole life is his.

   In times of sorrow, He sends respite,
   He provides my comfort and peace
   And helps me to overcome.

2. C (Cm) Zwar wird es meiner Seele schwer,
   Wenn Leiden mich ergreifen.
   Oft ist mein Herz am Troste leer,
   Wenn sie zu stark sich häufen.

   D (Eb) Doch seufz' ich Gott zu dir hinauf,
   Dann richtest Du mich wieder auf,
   Du Tröster meiner Seele!

   I will admit my soul becomes heavy,
   When sorrow overcomes me.
   My heart is often without
   Comfort when sorrow envelopes.

   But, when I sigh to you God above
   Then you lift me up once again,
   You, comforter of my soul!

3. A (CM) Verlassen hab' ich mich auf dich seit früsten Jugend Tagen;
   Du treuster Gott, wirst ferner mich auf Vater Armen tragen.

   E (CM) Ich hoff auf Gott, auf Gott allein!
   Dieß soll mein Trost und Labsal seyn im Leiden und im Sterben.

   I give myself to you
   Since earliest youthful days.
   You, truer God, you will carry me
   Far in your Fatherly arms.

   I hope in God, in God alone!
   This is my comfort and refreshment,
   In pain and in death.

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16 Gudrun Busch asserts that this song is through-composed, but also tripartite (Dreiteiligkeit), 363, citing the third verse as new music from the first two. Although it contains modifications in melody to suit text declamation, the first four lines of text in the third verse are set to the same harmony and figurations as the opening four lines of the first verse. This creates a ternary structure that resembles the da capo form. The verses advance differently, however, as the first begins to modulate at “Schickt er mir Leiden” and the third proceeds to a coda-like section at the return of the opening words “Ich hoff auf Gott”.

With lilting yet noble melodies, strong and uplifting harmonies, and the ease of natural declamation, *Ich hoff auf Gott* possesses perhaps the most refined character of any song in Bach's *Neue Lieder-Melodien* (Ex. 19). The floating rhythms and light melismas add to its elegance and grace throughout. It is as if the words and music were synchronously conceived. The text “Ich hoff auf Gott” is set with the accent on the verb *hoffen*, placing “Ich” on the upbeat. Unlike the patriotic declamation in *Vaterlandslied*, where the emphasis is on the proud “Ich”, the opening phrase of faith in *Ich hoff auf Gott* is better served by placing the accent on “hoff” (hope). To further illustrate the expressive text, Bach changes the mood of the second phrase. The higher range of the opening phrase (I hope in God) is followed by a lower (whisper-like) passage “mit festem Muth” (with firm fortitude). The song is filled with these subtleties, which help to create an expressive melody of supreme delicacy and beauty. Not surprisingly, this is the only piece in the NLM which can be positively dated as one of the last songs composed by Bach before his death.

The musical gestures and phrases Bach uses in *Ich hoff auf Gott*, though perfectly suited for the poetry, are drawn from the late baroque dance forms. The periodic phrase structure of the first eight measures resembles the style of J.S. Bach’s two-voice keyboard Bourrees and Courantes. With the exception of Gleim’s poem, *Mittel, freundlich zu werden*, which contains one strophe of nine
Ex. 19 C.P.E. Bach

*Ich hoff auf Gott (mm. 14-31)*

(Recke)

*Neue Lieder-Melodien (XVIII.)*

Win - den. Zwar wird es meiner Seele schwer, wenn

Leiden mich ergriffen. Oft ist mein Herz am

Trotz leer, wenn sie zu stark sich häufen. Doch
seufz’ ich Gott, zu dir hin-auf
dann rich-test du mich

Langsam. im ersten Tempo.

wie-der auf, du Trö-ster, du Trö-ster meiner

See-le! Ver-las-sen hab ich mich auf dich auf dich, seit
Ich hoff auf Gott is the only poem in the NLM which contains an odd number of lines in each strophe. Curiously, these strophes of seven lines each are set to the most symmetrical and balanced musical phrase units of any song in the entire Neue Lieder-Melodien.

The first four measures of music in the tonic C major are balanced by the second four measures in the dominant G. Bach announces the change using one of his favored modulatory devices, the half-diminished seventh, as a pivot chord (m. 4). Another half-diminished seventh signifies the start of a new section at "Schickt er mir Leidens" (m. 9). The final three lines of the verse are set in three 2-bar phrases, which serve to return to the tonic C (mm. 9-14).

The second verse is accompanied by a change of key signature to the parallel minor. The abrupt change of mode is followed by a modulation to the relative major (Eb) and the expression of "Seele schwer" (heavy soul) and "Leiden mich ergreifen" (sorrow overwhelms me). The second part of Verse 2 contains brief passages in minor tonal areas. As was the case with An Doris, Bach often goes further afield in his tonal excursions when in the minor mode. The parallel minor (Ebm) prevails at m. 23 ("Doch seufz' ich Gott...), as the bass line drops out to express the text "seufz' ich" (I sigh) as in a quiet prayer. The next phrase contrasts in Bbm at m. 24 "zu dir hinauf" (to you above) followed by a return to the tonic C minor at the end of m. 25. The middle verse concludes with a cadence on C minor as the key signature and melody signify a return to the opening material.

The A section music in the major mode tonic key accompanies the third and final verse of poetry, and its expression of affirmed trust and devotion. The
music, similar to the first verse, accompanies a different text, and the rhythms and melodic contours are subtly changed to suit the poetic meter of the new verse. The second part of the strophe which contains a return of the opening text "Ich hoff auf Gott" is used to highlight a coda-like section at m. 38. Unlike a similar concluding passage in Auf den Geburtstag, Bach does not take liberties with the text. The only deviation from Recke's original verse is one repeat of the words "auf Gott" in mm. 38-39, set to an octave leap up (a joyous interjection) in the melody.

Dynamics play an important role in the presentation of Ich hoff auf Gott. The first dynamic indication is in the keyboard part near the end of the first verse ("und hilft mir") which is presented first at piano and repeated at forte. The second verse change of key signature is accompanied by a change to the piano dynamic level. This middle verse shifts frequently between piano and forte. The final verse remains almost entirely at forte until the last phrase "im Leiden und im Sterben" (in pain and in death) concludes the Lied at a hushed level.

During the 1770s, the Göttingen University poets (Hainbund) began to widely publish their works in the Musenalmanach. They were fiercely patriotic writers, many of whom sought to depict happiness and prosperity in their homeland through simple folklike verse. In 1782, the composer J.A.P. Schulz published his Lieder im Volkston, a collection of German songs which embodied Schulz's belief in the necessity of natural, artless songs.

Bach's setting of Gleim's poem Lied der Schnitterinnen (c. 1782) in the Neue Lieder-Melodien contains both the rationalist tendencies and the folksong style of
the *im Volkston* Lied. Although he was widely known as an Anacreontic poet, Gleim’s pastoral scene depicting a group of cheerful field workers would have been considered a ‘popular’ text in the 1780s. Gleim’s poem is both rustic and lyrical. Bach expresses a folklike character through diatonic harmonic progressions and the use of pedal points (recall the *Schäferlied*, Ex. 9, p. 51). In the poem, the “Schnitterinnen” (Women Harvesters) are happily singing along the path they take on their way to the field. Bach sets the poem in through-composed form, using a march-like duple meter throughout (Ex. 20). The range of the melody (F4 to G5) is more demanding than commonly found in the *Volkston* Lied. In this song, Bach utilizes the melodic line, more than the harmony, for its expressive possibilities. The vocal line is characterized by leaps, registral shifts, and rhythmic motives. The predominant rhythmic figure is a three-note motive which appears in two different arrangements:

\[ \text{\underline{\text{J}} \underline{\text{J}} \text{J} \quad \text{\underline{\text{J}} \underline{\text{J}} \text{J}} \] — both of which depict the walking and skipping of the women as they move along the path. The highest point of the melody (G5) leads into the phrase “zum Getümmel,” as the workers refer to the turmoil they are about to encounter (m. 19). Fragments from the last line of the poem are repeated (Ex. 21) as Bach manipulates the text to further emphasize the song’s *Volkslied* character: “Folk, folk, folk as happy, as happy as us.”

17 “All [Schulz, Reichardt, and Neefe] sought the maximum degree of expressiveness...readily singable melodies, free of operatic bravura and artificial ornamentation; undemanding, written-out accompaniments; accessible poetic texts marked by candour and vitality.” Margaret Stoljar, *Poetry and Song in Late Eighteenth-Century Germany* (London: Croom Helm, 1985), 145. Both Schulz and Reichardt, younger contemporaries of C.P.E. Bach, also deliberately sought to maintain a popular style in their contributions to the genre of the German solo song. These composers are discussed further in Chapter 5.
Ex. 20 C.P.E. Bach
*Lied der Schnitterinnen* (mm. 1-20)
(Gleim)
*Neue Lieder-Melodien* (II.)

*Lebhaft und hirtenmäßig*

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\[ \text{Singend gehn wir, fröhlich singend} \]
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\[ \text{unser bestes Hirten Lied!} \]
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\[ \text{Zu der Arbeit gehn wir springend,} \]
```

continued
Ex. 21
*Lied der Schnitterinnen* (mm.27-32)

unter'm Himmel Volk Volk Volk so froh, so froh wie wir.
In an attempt to musically unify a poem of many verses, Bach became one of the first Lied composers to experiment with forms other than the strophic. His use of through-composed and modified strophic musical structures systematically solved the problem of balance between unity and variety. *Nonnelied* (App., pp. 205-12; c. 1782) provides an example of Bach's approach to the union of strophic folk poetry and the accompanied song. Based on a Swiss folk poem, *Nonnelied* exhibits a sensitively composed syllabic vocal line and a carefully realized keyboard accompaniment. The music of the six stanzas is differentiated, and each verse is set with music arranged to fit the declamation and poetic intent. Expansion and variation in the melody and accompaniment from verse to verse removes the strict repetition patterns of strophic form. Gudrun Busch dates *Nonnelied* as 1782 or slightly earlier.\(^{18}\)

Nonnelieder developed as a genre of poetry based on the the plight of young women who were involuntarily placed in convents.\(^{19}\) They protested the absence of personal freedom, and poems such as *Nonnelied* convey the languishing mood behind the great convent wall, where the women were unable to enjoy a normal life. Though the *Volkslied* had been widely considered 'rough' verse for peasants in the first half of the eighteenth century, there was a surge in demand for such natural verses during the 1770s and 80s. Bach's setting of *Nonnelied* exhibits both a refined treatment of the folk poem, and an increase in technical skill previously reserved for more auspicious texts. This tradition continued into the early nineteenth century when Schubert set a number of

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\(^{18}\) Busch, Anh., 37  
\(^{19}\) Busch, 330.
Nonnelied verses.20

Nonnelied
Nun's Song (Anon.)
Volkslied aus dem Canton Schweiz (Swiss Folksong)

1. 'Sist kein verdrüslicher Lebe,
Als in das Klösterli gehe.
Man müs darinne verbliebe,
Muß alle Schätzli miede.

Refrain:
O Liebe, o Liebe, was hab ich gethan!
O Liebe, was hab ich gethan!

2. Dort kommet mie Vater und Mutter,
Im Klösterli finde sie mich;
Hab'n alle hübsche Kleidli an;
Weder ich muß in dem Kütlli stahn.

O Liebe...

3. Wenn ich in die Kirche gehe,
Sing ich die Vesper alleine,
Wenn ich das GloriaBateli sing,
Liegt mir mie Schätzli nur im Sinn.

O Liebe...

4. Wenn ich dann zum Tischli gehe,
Steht mir das Tischli alleine;
Ich esse das Fleisch und trinke den Wie,
Und denke, o Schätzli,
Wärst du dabie!

O Liebe...

20 In contrast to his dramatic Lied settings, Schubert also set Volkslied-style verses such as Die Nonne (Hölty) D. 208, 212 and Die junge Nonne (Craigher) D. 828.
Nonnelied continued:

5. Wenn ich denn auch schlafe gehe, Steht mir das Bettli alleine; Ich liege darrin, dass Gott erbarm! Und denke dich, Schätzli, in mine Arm. And when I go to sleep, The bed stands there alone; Therein I stay, would God have mercy! And think of you, my love, in my Arms

O Liebe...

6. In der Nacht, wenn ich erwach, Da greif ich hin und her; Da mag ich greife, wo ich will, Wo ich greife, ist aller still. At night, when I awaken, I grasp about to and fro I grasp wherever I can, But where I reach, is empty.

O Liebe...

As we have seen, innovations in the use of colorful harmony, found throughout Bach’s instrumental works, can also be found in his settings of Lieder. Though strictly a folk poem, Nonnelied contains some of the most expressive uses of chromatic harmony in the Neue Lieder-Melodien. Each of the six verses begins in minor, moves to the relative major in the second half of the verse, and returns to the tonic at the end of the refrain (O Liebe). Bach creates a sense of continuous harmonic movement through each successive beat without using chorale hymn textures or contrapuntal devices such as imitation and contrary motion. He does, however, favor the liberal use of suspensions, appoggiaturas, echappées, passing tones, and parallel motion.

Bach’s use of secondary dominants, diminished triads, and the Neapolitan chord succeeds in creating music to express and complement the text. The nun’s lament is musically depicted in various ways throughout the piece. As she toils behind the convent walls, Bach expresses her feelings of confinement with an
emphatic repetition of the pitch G at the phrase “Man muß darinne verbliebe” (One must remain inside, m. 5). The fourth and fifth verses start on the downbeat, which places emphasis on the nun’s pleading. Likewise, the use of a triplet figure at the beginning of the O Liebe refrain in the middle of verse four serves to prolong and intensify the build-up to the fifth stanza.

Chromaticism appears more frequently in the final stanza, as the music depicts a mood of growing despair (Ex. 22). Using the last line of the poem’s refrain, the piece begins to drive toward its climax with a fully diminished seventh chord in m. 86 and then continues to its dramatic and musical summit two bars later with a Neapolitan sixth-chord at double-forte dynamics (m. 88). A dramatic full stop is followed by a complete change of mood. The last line of text is softly repeated with a contrasting accompanimental pattern at the piano dynamic level. A colorless chordal authentic progression effects a hushed conclusion. Like An Doris, the textures of Nonnelied illustrate a linear concept of harmony, in keeping with Bach and Kirnberger’s idea that harmony is a linear phenomenon derived from thoroughbass thinking, and in contrast to the Rameau-Marburg chordal view of harmony.
Ex. 22 C.P.E. Bach
*Nonnelied* (mm. 81-92)
(Volkslied from Switzerland)
*Neue Lieder-Melodien* (III.)

wo ich will, wo ich greife, ist aller still. O

Liebe, Liebe, was hab ich gethan!

was! O Liebe, was hab ich gethan
Though his life was cut short at the age of only twenty-eight, L.C.H. Hölty (1748-76) was widely considered the most gifted poet associated with the Göttingen Hainbund.²¹ His sentimental, yet ambitious poetry embodied the lightness of the Anacreontic poetry of his own day as well as the seriousness and complexity of the Sturm und Drang literary style. He established the poetic use of the recurring motif, usually melancholy in nature, presented in dreamy, semi-conscious images, a tactic later exploited by the young Romantic poets. Hölty's poem Todtengräberlied describes the Romantic persona of the gravedigger. It contains four strophes, the first and last of which are identical. Todtengräberlied is laced with wit, sarcasm, and and social humor.

\textit{Todtengräberlied}.  
(Hölty)

1.  
Grabe, Spaden, grabe!  
All, was ich habe,  
Dank ich, Spaden, dir!  
Reich' und arme Leute  
Werden meine Beute,  
Kommen einst zu mir.  

Dig, Spade, dig!  
All that I have,  
I thank you, Spade!  
Rich and poor people,  
Become my bounty,  
They come, someday, to me

2.  
Weiland groß und edel,  
Nickte dieser Schädel  
Keinem Gruße Dank!  
Dieses Beingerippe,  
Ohne Wang' und Lippe  
hatte Gold und Rang!  

Once great and noble,  
Not these skulls  
No greeting or gratitude!  
These leg bones,  
Without cheeks and lips  
Had gold and social status!

3.  
Jener Kopf mit Haaren  
war vor wenig Jahren  
Schön, wie Engel sind!  
Tausend junge Fentchen  
Händchen,  
Gafften sich halb blind!  

That head with hair  
Was, a few years ago,  
Beautiful, as angels are!  
A thousand young men leckten ihm das  
Licking her little hand,  
They stared themselves half-blind!

Todtengräberlied continued:

4.
Grabe, Spaden, grabe!
Alles, was ich habe,
Dank ich, Spaden, dir!
Reich' und arme Leute
Werden meine Beute,
Kommen einst zu mir.

Dig, Spade, dig!
All that I have,
I thank you, Spade!
Rich and poor people,
Become my bounty,
They come, someday, to me

Bach included two Hölty settings in the *Neue Lieder-Melodien* anthology. Bach's setting of both Todtengräberlied and *Trinklied* are strophic in form. *Todtengräberlied* begins in F major, moves to the subdominant key area (mm. 6-8), and returns to the tonic for the last line (Ex. 23). The word accents from verse to verse are identical, which creates effective declamation throughout its three verses of text.

Ex. 23 C.P.E. Bach
*Todtengräberlied*
(Hölty)
*Neue Lieder-Melodien*
Schubert looked back to the eighteenth century when he set Hölty's *Todtengräberlied* in 1813 (D. 44). Schubert's setting contains interludes between verses and is set in modified strophic form with subtle changes in melody and accompaniment from verse to verse.
There are countless songs entitled *Trinklied* from late-eighteenth century Germany. C.P.E. Bach himself composed a number of songs to *Trinklied* texts. Hölty’s song text *Ein Leben, wie im Paradies* was set by Bach in 1775 (Ex. 24). The setting contains elements of the folklike Lied, which became popular a few years later in the works of Schulz and Reichardt. *Trinklied* has a predictable triadic melody permeated with simple rhythmic motives.

Ex. 24 C.P.E. Bach  
*Trinklied*  
(Hölty)  
*Neue Lieder-Melodien* (XIII.)
The *Neue Lieder-Melodien* enjoys a special place among C.P.E. Bach's Lieder collections. It is particularly important to the study of formal conveniences in the eighteenth-century Lied. In this collection there are well-crafted examples of strophic form, Lieder and various approaches to modified strophic form as well as innovative uses of through-composed form. Moreover, in the later songs of the *Neue Lieder-Melodien*, Bach's treatment of the Lied often is more expressive than in earlier song collections, and throughout the collection there is much more variety of harmony, form, and poetic type. All of the Lieder composed throughout C.P.E. Bach's long and productive life are summarized in this last collection of songs. The *Neue Lieder-Melodien* represent Bach's artistic yet popular
approach to the genre of secular song in a way that eclipses his previous songs.

This collection of fragrant blossoms, which sprout up along the edge of the grave already opened for the aging master—a grave whose somber depth is surrounded as with braids of a blooming wreath—stirs up a more than ordinary interest.22

Chapter 5

CONCLUSION:

C.P.E. BACH'S INFLUENCE
UPON EARLY ROMANTIC LIEDER

Based on the contents of the *Neue Lieder-Melodien*, it may be argued that C.P.E. Bach transcended the ideals of the Berlin Lieder School to achieve in his Lieder both a higher level of technical sophistication and a better balance between text and music. In the first half of the century most German solo songs were set strophically, with simple keyboard accompaniments that supported the poems without concealing any of their textual details (recall Exs. 2-6, pp. 19-28). Consequently, the songs of the Continuo-Lied composers and their immediate successors, Krause, Marpurg, and C.H. Graun, lack the interesting accompaniment figures and refined harmonic expression commonly found in Bach’s Lieder. It may be asserted that Bach’s mature songs, and especially those of the *Neue Lieder-Melodien*, strike a felicitous balance between text and accompaniment, midway between that of the Continuo-Lied and Schubert’s songs. Neither text nor music is relegated to a subordinate position in Bach’s Lieder. Though his roots in the Berlin Lied tradition gave him great appreciation for the simple musical representations of the lyrical poetry which bloomed in the eighteenth-century, his solid grounding in keyboard technique and harmony enabled him to create more technically sophisticated musical counterparts for the lyrical German poetry of his day.
C.P.E. Bach's collection of songs by Gellert in the mid-eighteenth century were of particular importance as respects the growth of amateur performance among the growing middle class. Bach's expectations of the music-loving public were different from those of his father. The Gesangbuch, a collection of songs published by J.S. Bach and G.C. Schemelli (1736), exclusively used traditional Lutheran melodies with figured bass accompaniments. The written out keyboard accompaniments of Bach's Gellert Lieder were for the benefit of less skilled players. The vocal melody, almost always present in the right hand, enabled performers to use the songs as solo keyboard pieces and the notation on two staves made it easier for the accompanist to sing while playing.

The rise of public interest in art and literature, the overall increase in population, and the rise of literacy affected the output of poetry and song in the last decades of the eighteenth century. The middle class saw education and art as a means for gaining respect in society. Young writers of the 1770s, including Voß and Höltz, sought to lower the barriers between the aristocratic and the bourgeois levels of society, an idea which hearkens back to the middle of the century. The poets' self-confidence and sense of renewed purpose in the rising middle class led to the desire to give expression to a broader range of feelings. Many of the newly-empowered artists joined the order of the Freemasons. G.E. Lessing, philosopher and important innovator in drama, literary criticism and religious thought, was part of the Masonic brotherhood which included C.P.E. Bach, Moses Mendelssohn, and Franz Josef Haydn. The Freemasons sought to rise above the ethnic prejudices of their religion and to make ordinary acts of charity and civic responsibility a matter of course.
The Enlightenment had produced philosophers who believed that music was an integral part of culture and education. Rousseau had advocated freedom for art and the spirit of the artist. His challenge to artists to strive for simplicity and directness with a higher level of expression was one influence that led to J.A.P. Schulz's Lieder im Volkston concept of the 1770s and 1780s. In poetry, the Lied im Volkston style is portrayed by a strong national (patriotic) folk sentiment. In song, im Volkston referred to the practice of composing melody and accompaniment free from formal operatic singing and figured bass textures. Schulz sought to create a balance between nature, considered to be genuine and good, and art, which was considered to be aristocratic and artificial.

A group of young composers who had studied with J.A. Hiller (1728-1804), the Leipzig Singspiel composer, came to prominence during the 1770s. These men appreciated the folklike character of Singspiel songs and recognized the eagerness of the public to have access to these types of songs for private performance. Many new songs were composed by the Hiller students, who looked toward the Sturm and Drang lyric poetry for their inspiration. The most active of them, J.A.P. Schulz (1747-1800), C.G. Neefe (1748-98), and J.F. Reichardt (1752-1814), along with Carl Friedrich Zelter (1758-1832), were representative of their generation in that their musical education had been molded by the innovative styles of both Gluck and C.P.E. Bach. These composers were collectively referred to as the Second Berlin Lieder School. It was Reichardt who had observed that there was a similarity in style between the free rhythms of the Sturm and Drang poetic language (exemplified by Klopstock), and the improvisatory keyboard style of Bach. Though Margaret Stoljar credits Gluck as
one of the chief proponents of the Sturm und Drang style, she claims that Neefe surpassed both Bach and Gluck in the depiction of turbulent moods through music.¹

The Lieder of Bach’s contemporary C.W. Gluck (1714-87), published in Klopstock’s Oden und Lieder (1771), exhibit a more constrained use of sectional form and harmonic development. Die Sommernacht and Die frühen Gräber, both Gluck settings of Klopstock verses, feature multiple strophes set to the same music. Die Sommernacht remains in C minor throughout the entire setting. In Die frühen Gräber, which has strophes of six lines each, Gluck sets the first three lines in the tonic C major, moves to the dominant for the fourth line only, and returns to tonic for the last two lines. This pattern repeats for each strophe (Ex. 25). In Gluck’s Lied settings of Klopstock, the modulations, dynamic contrasts, and use of chromaticism are considerably more conservative than those used by Emanuel Bach in songs such as An Doris (Ex. 14; p. 84), and Nonnelied (Ex. 22; p. 119).

C.P.E. Bach’s contributions to Lied style in the second half of the eighteenth century were imitated and further developed by his younger contemporaries of the Second Berlin School. Neefe, Reichardt, Schulz and Zelter—composers whose Lieder is thought to have had a direct influence upon the early Romantic songs of Franz Schubert—all drew inspiration from Bach’s Lieder.

Neefe, widely known as the first important teacher of Beethoven, studied philosophy with Gellert and nurtured a wide spectrum of literary interests including realism in the genre of Singspiel. Neefe sought to adapt the Sturm und Drang style of Bach and Gluck to a higher level of expressiveness. Neefe chose

¹ Margaret Mahony Stoljar, Poem and Song in Late Eighteenth-Century Germany (London: Croom Helm, 1985), 64, 107.
Ex. 25 Gluck
Die frühen Gräber²
(Klopstock)
Klopstock's Oden und Lieder (1771)

Affetuoso

Will - kom - men, o sil - ber - ner Mond, schö - ner,

stil - ler Ge - fahrt der Nacht! du ent - fliehst? Ei - le
nicht, bleib, Ge - dan - ken - freund! Se - het, er bleibt,

das Ge - wölk' wall - te nur hin, se - het, er bleibt,

das Ge - wölk' wall - te nur hin.

² Max Friedlaender, Das deutsche Lied im 18. Jahrhundert, vol. 1 (1902; facsimile reprint
turbulent poetic imagery and incorporated both Bach’s harmonic language and
the dynamic innovations of Bach and the Mannheim School into the small scale
solo songs in his six collections of Lieder.

Margaret Stoljar asserts that Neefe surpassed both Bach and Gluck as a
composer who gave expression to his own personality in the context of art song.2
In his own setting of Die frühen Gräber (c. 1780), Neefe effected a modulation from
A flat major to F minor upon the first direct expression of feeling by the narrator
of the poem. Stoljar claims that these techniques show him to be the pupil of
C.P.E. Bach in his harmonic language. As illustrated by Bach’s use of harmony in
Belise und Thyrsis (pre-1767) (cf., Ex. 17, p. 100), sudden changes of tonality from
tonic to its relative minor were not new in the 1780s.

What was more critical to the individuality of Neefe’s settings, as evident
in the Vaterlandslied incipit (recall Ex. 12, p. 65), was his disregard for the poetic
meter. So carefully approached by Bach and the First Berlin Lied composers,
poetic texts were subjected to enjambment in the hands of Neefe. Oden von
Klopstock (1785), contains an example of Neefe’s use of enjambment in the
opening lines of Der Liebe Schmerzen, in which musical phrases do not delineate
the poetic phrases (Ex. 26). Neefe uses a falling melodic pattern to depict a
sighing motif for the phrase “Noch ungeliebten” (still without love), which is
interrupted by an awkward leap up on “die Schmerzen nicht” (mm. 5-6). Neefe’s
independent keyboard parts and complex melodic lines embody a different
philosophy of the Lied from that of Gluck or Bach. Neefe was not concerned
with the accessibility of the songs for amateur use. His wide-spanned, disjunct

2 Margaret Mahony Stoljar, Poetry and Song in Late Eighteenth Century Germany (London: Croom
Helm, 1985), 107.
melodies employ operatic vocal ornaments and offer few rests for the singer. His setting of *Die Sommernacht*, in fact, has a melody which encompasses the span of a minor 13th (middle C up to Ab) in the opening four measures! Not surprisingly, Neefe did not fit into the liberal writer's fraternities, and his anti-Revolution ideals caused him to lose support as a composer of the bourgeois Singspiel. His experiments are an interesting by-path in the development of the Romantic Lied.

Ex. 26 Neefe

*Der Liebe Schmerzen* (mm. 1-8)\(^3\)

(Klopstock)

Der Liebe Schmerzen, nicht der erwartenden
Noch ungeliebten, die Schmerzen nicht,
Denn ich liebe, so liebte...

\(^3\)Stoljar, 101.
The Gesellschaftslied, which emerged in the late 1770s, was a product of the direct conversational poetic language of such poets as Matthias Claudius and G.A. Bürger. The composer Johann André set several of Bürger’s love poems in the lyrical Minnesang tradition. Written in this style, J.M. Miller’s poem *Das mitleidige Mädchen*, which was set by C.P.E. Bach in the *Neue Lieder-Melodien*, embraces the Minnesang theme of love for an unattainable woman. This type of poetry, full of emotional frankness and eroticism, met with a lukewarm reception in the 1780s.

With Neefe on the extreme experimental side of Lied development, and André on the simple, derivative style of art song, it was Reichardt and Schulz who stood on middle ground and further promoted the development of the Lied into the nineteenth century. Schulz adopted a style which enjoyed popularity through the 1780s and 1790s, which he named *Lieder im Volkston*. His songs consisted of singable melodies, avoidance of operatic bravura, accessible poetry, and simple written-out keyboard accompaniments. Separate from the *volkstümlich Lied*, which was a style closer to traditional German folksong, Schulz’s *Lieder im Volkston* appeared in three volumes (1782-1790) and embraced the Enlightenment ideals of naturalness and artlessness. In the preface to *Lieder im Volkston*, Schulz praised C.P.E. Bach as well as his own teacher J.P. Kirnberger. The preface to Volume 1 contains Schulz’s basic plan regarding the text-music relationship:

- The melody should not deviate from the text.
- It should mold to the declamation as a dress shapes itself to the body.⁴

Concordant with Bach's teachings in the *Versuch*, moreover, Schulz maintained that the primary role of music is to touch the heart:

> It is the composer's moral responsibility to possess intellectual insight and guide others to a better understanding by appealing to the listener's imagination in a less direct way than the actual poetic text.⁶

Reichardt worked in the service of Frederick the Great from 1775, after Bach had moved to Hamburg. Always an outspoken member of the court, Reichardt claimed that he and his fellow Berlin colleagues were cultivating serious genres of drama and the Ode, while in Mannheim and Vienna, the musical style was equivalent to the old Anacreontic poetic forms. In the tradition of C.P.E. Bach, Reichardt continued to write lengthy prefaces to his Lied collections, in order to provide insight to the performer. He also championed the use of music in domestic life for the edification of the family and especially, the children. Reichardt had spent a great deal of time during his childhood practicing and performing Bach's keyboard works, and he admitted a lifelong admiration for his elder colleague.

Though some of Reichardt's music was considered banal and average by critics, his use of harmony in *Nur wer die Sehnsucht kennt* from his *Wilhelm Meister* songs is bold and expressive. The movement from D minor to Eb major at the words "Es schwindelt mir" (It fooled me) appears to reflect the influence of C.P.E. Bach's text-expressive harmony (Ex. 27). Reichardt's use of the Neapolitan chord continues for three measures followed by the final line of text presented in octaves using the harmonic minor scale and a V7 to i conclusion.

⁶ Stoljar, 148.
Ex. 27 J.F. Reichardt

*Nur wer die Sehnsucht* (last verse)⁶

*(Goethe)*

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Like Bach, Reichardt was sensitive to the subtle perception of word-images depicted in musical accompaniment. Reichardt’s Lieder contain descriptive figurations which closely resemble the early Lieder of Schubert. For example, the accompanimental pattern throughout his setting of Goethe’s *Rastlose Liebe* (1810) is similar to Schubert’s setting (D. 138) of 1815 (Exs. 28, 29). The “restless” motive is depicted by running sixteenth notes in both cases. Reichardt’s attention to the control of figuration, harmony, and dynamics to express the text has been well documented, but was certainly not new. Reichardt’s importance to the development of the Lied thus primarily derives from his ability to draw out the most innovative techniques of the late eighteenth-century composers, and to project these qualities into the new century, using his own transitional Lieder as the bridge.

Reichardt’s songs had become popular in Vienna after his visit there in 1808-9. Precedents for Schubert’s dramatic style can be found in Reichardt’s *Deklamation* pieces. His setting of *Prometheus* alternates between declamatory secco recitative and lyricism. The opening of Schubert’s *Prometheus* (1819) contains the alternation of interludes with recitative sections (Exs. 30, 31). As is well-known, the further development of the fortepiano in the early nineteenth century made possible an even greater level of expression in the accompaniment of the Lied than had been possible with the clavichord.
Ex. 28 Reichardt
*Rastlose Liebe* (mm. 1-7)\(^7\)
(Goethe)

\[\textit{Lebhaft.}\]

\(\begin{array}{c}
\text{Schnee,} \\
\text{dem Schnee,} \\
\text{dem Wind}
\end{array}\)

Ex. 29 Franz Schubert
Rastlose Liebe (mm. 1-9)
(Goethe)

Schnell, mit Leidenschaft

Schnee, Wind
Ex. 30 Reichardt
*Prometheus* (1809) (mm. 1-4)\(^8\)
(Goethe)

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Ex. 31 Schubert
*Prometheus* (1819) (mm. 1-10)
(Goethe)

**Kraftig.**

Recit.

*Be-deck e dein-en Him-mel, Zeus,*

*mit Wol-ken dunst*

*und ü-be, dem Kna-ben*

*gleich, der Di-stein köpft,*

*an*
In the first two decades of the nineteenth century, after the establishment of the im Volkston Lied, German song continued to be linked to a strong folk tradition. To mix other genres with the folk style was generally frowned upon. Emanuel Bach’s protests against overly-rich embellishments are synchronous with Schubert’s desire for “absolute melody—free from all frills and florid accessories.”

Maurice Brown cited two factors which helped form Schubert’s Lied style: the establishment of keyboard accompaniment as a communicator of picturesque comment, and the outburst of lyric poetry in the late eighteenth century. Like Bach before him, Schubert assimilated elements from dramatic scenes, ballads, and mixed-genre Lieder in his early experiments with the art song.

Schubert did not respect Goethe’s ideas that the best form for the Lied is strophic. Like Emanuel Bach, Schubert experimented with strophic, modified strophic, and through-composed structures in the Lied. Also like Bach, Schubert chose a musical form according to the poetic form and its expressive intentions. Brown also describes the most familiar characteristics of Schubert’s harmony using language that could easily be drawn from the critical quotes of C.P.E. Bach’s Lieder:

The most familiar characteristic of Schubert’s harmony is his passing from minor mode to major and, less frequently, from major to minor; the change may be smooth or abrupt, but it always represents an emotional change...(Also) his use of the Neapolitan sixth...This flexible use of harmonic changes had its

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direct influence upon his melody and modulation...
He took over from the normal harmony of his day
the augmented 6th and the diminished-seventh.11

One exceptional difference in the use of harmony in the songs of Bach and
Schubert is in the treatment of the diminished-seventh leading tone chord.
 Whereas Bach systematically used the chord for the purposes of modulation,
Schubert often uses such chromatic chords strictly for color and atmosphere.12

Precedents for nearly all of the song types used by Schubert can be found
in the Lieder of C.P.E. Bach. The strophic song-form, common in the eighteenth
century, was often used by Schubert in his songs (e.g. An Sylvia), and song cycles
(e.g. Die schöne Müllerin). Schubert also used many varieties of the modified-
strophic plan for poems of multiple verses (e.g. Lachen und Weinen). Bach’s
Nonnelied and Ich hoff auf Gott illustrated that this form could proceed in several
different ways by varying the melody, the harmony, or merely the figurations (or
a combination thereof) from verse to verse. The dramatic song, with characters
that speak to one another, as in Schubert’s Der Tod und das Mädchen, was
previously explored by Bach in Belise und Thyris. The scena Lied such as
Schubert’s Der Wanderer, with separate episodes of differing tempos and moods,
also had parallels in the eighteenth-century songs of Bach. The character of An
Doris (Ex. 14, p. 84) for example, varied considerably from one verse to the next,
and the song also exhibits musical devices similar to those used by Schubert
later on, including descriptive keyboard figurations as well as shifts of dynamics

11 Brown, 89.
12 There is a discussion on Classical vs. Romantic uses of harmony in Rey M. Longyear,
and tonality.

In contrast to Schubert, however, through-composed form was used sparingly by Bach and his contemporaries. Even in cases such as An Doris and Auf den Geburtstag, which do not contain internal repetitions of text or music, Bach was faithful to the tonic overall; both songs begin and end in the same key. Schubert was one of the first to conclude a song in a key other than the tonic.

C.F. Zelter, born the same year that C.P.E. Bach’s first collection of Gellert Lieder was published, was a violinist, conductor, and composer, as well as the teacher of young Felix Mendelssohn. In 1800, he became the director of the Berlin Singakademie, where many of Emanuel Bach’s manuscripts were located in the decades following his death. Zelter held Bach in high regard and claimed that Bach had a great influence upon him from the earliest stages of his development:

My models, (C.P.E.) Bach and Hasse, were my idols, I prayed to them, worked and suffered for them, and I consoled myself by them.13

Zelter, much younger than Reichardt, was more conservative in style. His setting of Goethe’s Erlkönig, praised by the poet, is largely through-composed, with only small hints of strophic repetition. Goethe praised Zelter’s work for its adherence to the form of the poetry and for embodying the poem’s own innate musicality. Both Reichardt and Zelter were in contact with Bach’s music in Berlin, as Emanuel’s keyboard and orchestra works were performed there even after his departure for Hamburg, and his music continued to be widely

circulated at the end of the eighteenth century in both manuscript and printed collections. Zelter, whose philosophy included the importance of score study to learn about technique, style, and aesthetic, had the reputation as a first rate C.P.E. Bach scholar. During his tenure as music director of C.F. Rellstab’s *Concert für Kenner und Liebhaber* series in the 1780s, Zelter often performed the works of C.P.E. Bach. Zelter also wrote essays to counter the attacks by J.N. Forkel (1749-1818), the J.S. Bach biographer, who claimed that of the two eldest sons of Bach, it was Wilhelm Friedemann’s musical prowess that came the closest to his father’s brilliance. Forkel asserted that Philipp Emanuel Bach’s style was too popular, due to his efforts to gain a wider audience.14

Zelter regarded Emanuel as the Bach son who came closest to the greatness of J.S. Bach by virtue of his unparalleled originality. Concordant with the mathematician and philosopher Johann Georg Sulzer (1720-79), Zelter saw a clear connection between C.P.E. Bach and the concept of *Originalgenie*.15 In

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15 J.G. Sulzer established the encyclopedic *Allgemeine Theorie der schönen Kunst* (General Theory of the Fine Arts) (1771-74). Many discussions regarding the subject of originality and genius surfaced in the Enlightened atmosphere of Germany. Sulzer himself made significant contributions toward the formation of aesthetic criteria to evaluate the concept of originality. In the *Theorie*, Sulzer discussed original creation and genius (*Originalgenie*), and what he considered the other end of the spectrum, the “servile, miserable imitator.” J.A. Sulzer, *Allgemeine Theorie der schönen Kunst*, 2nd Ed., 4 vols. (Leipzig, 1792-94), 625, quoted in Hans Günter Ottenberg, *C.P.E. Bach* (Oxford: Oxford University Press, 1987), 140. Sulzer also asserted that the ability to work creatively without regard to rules and restrictions was the highest goal for writers and composers. For Sulzer, the most important minds are those whose work reaches beyond the hometown, encourages thought, and provides pleasure for the broadest possible public interest. Along with poets J.W.L. Gleim and Ramler, Sulzer formed a circle of support and friendship around C.P.E. Bach. In Volume 2 of the *Allgemeine Theorie*, Sulzer claimed that Bach was a man of genius, who “sees more than other people do in those things that interest him, and he discovers more easily the securest means of achieving his aim.” Pamela Fox, “The Stylistic Anomalies of Bach’s Nonconstancy” *C.P.E. Bach Studies*, ed. Stephen L. Clark (Oxford: Clarendon Press, 1988),116.
addition to the Zelter and Sulzer references to Bach's mark of originality, other Bach contemporaries who used the word "original" to describe his music include Marpurg in 1759, Charles Burney in 1773, the Swiss Sturm und Drang writer J.C. Lavater in 1777, poet-composer C.F.D. Schubart in 1785, German writer, publisher, and founder of the Allgemeine Deutsche Bibliothek (1759-1805) Friedrich Nicolai in 1781, and Reichardt, who used the words "ganz original" many times in referring to Bach's music in the 1770s.\footnote{Hans-Günter Klein, \textit{Er ist Original!} (Wiesbaden: Ludwig Reichert Verlag, 1988), 10.}

Despite his great appreciation for Bach's style, Zelter never achieved the success or level of his idol. When Zelter accepted the task of setting Ramler's text \textit{Auferstehung und Himmelfahrt Jesu} in the early nineteenth century, the Allgemeine Musikalische Zeitung reviewed it as a disappointment when compared with Bach's earlier setting. By 1825, Zelter's opinion of Bach's vocal music had changed. Though Zelter still hailed Bach's declamation and individual moments of harmonic color, he criticized the composer for his instrumental style melodies and excessively high ranges.

If Bach's ability to merge styles was viewed as a weakness by Zelter, then let us examine the strengths which arose from the so-called weaknesses. His "popular" style, criticized by Forkel, was a by-product of his desire to write technically artistic music in a natural and accessible manner. Of course he had to compromise every step of the way. He blended the ideals of the Rationalist Enlightenment philosophers with those of the heady young Romantics, such as Hölderlin, Kleist, and the Schlegel brothers. Although Bach's first and only
composition teacher was the greatest master of the late Baroque, and his own music is said to have had a profound effect upon the Classicists Haydn and Mozart, many scholars have considered him a precursor to Romanticism. C.P.E. Bach's desire to blend together the best aspects of many different ideals is grounded in his logical, dialectic, and yet ever-rebellious nature. He never indulged in pure Romanticism.

Further, Bach combined the unity of the strophic song with the interest and variety of the through-composed form to establish a hybrid form of many possibilities. His accompanimental figurations draw from both the older learned contrapuntal style and the more harmonic approach favored by mid century. With his two-stave solo song melodies and accompaniments, Bach risked sacrificing the intelligibility of the text for the song's ability to stand alone as a keyboard solo. If any criticism of Bach is due, it would be directed toward the large scope of his aesthetic ideals and his unwavering efforts to combine all of them in a natural and artistic way. Bach succinctly defended himself on this matter early in his career:

I avoid common uniformity, I draw from many sources.

17 "In composition and in keyboard playing, I never had any other master than my Father" (In der Composition und im Clavierspielen habe ich nie einen andern Lehrmeister gehab als meinen Vater), quoted in M.G.G. Vol. I, 924.
18 "Although C.P.E. Bach may be called the first 'Romantic' composer, his influence is most immediately important in its effect on Mozart and Haydn." Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs: Prentice Hall, 1988), 28.
19 C.P.E. Bach, quoted in Helm, Music at the Court of Frederick the Great, 177.
Neither Goethe nor Zelter understood the instincts of composers such as C.P.E. Bach and Franz Schubert. These composers used poetry as raw material from which to shape a new entity. By selecting particular verses, repeating textual elements for emphasis, and careful composition of melody and accompaniment, the most successful Lied composers tried to give each poetic idea a specific musical counterpart, without creating what could easily amount to a keyboard piece with words, if handled improperly. This was a more difficult assignment than merely providing musical background music for a poetry reading, which had become the accepted practice for the mid-eighteenth century Lied composers in northern Germany.

Finally, Bach's influence on the role of the keyboard accompanist was considerable. Prior to the Gellert Lieder, the keyboardist had functioned as a continuo player. C.P.E. Bach was one of the first composers to elevate the role of the accompanist to the status of an interpreter, with duties comparable to those of the singer. This empowered a new intimacy between singer and accompanist that created a more personal delivery of the genre. When Schubert accompanied his friend, the baritone J.M. Vogl, in the early nineteenth century, they became a pair of Lied interpreters in response to the new humanism associated with German art song.

In short, C.P.E. Bach significantly contributed to the development of German art song during the second half of the eighteenth century. His composition and teaching helped foster the remarkable parity between poetry and music which characterized the flourishing of the German Lied in the nineteenth century.
APPENDIX

TWELVE SONGS FROM THE NEUE LIEDER-MELODIEN (1789):
SCORES AND TRANSLATIONS..
FIGURE 4
Neue Lieder-Melodien
Facsimile reproduction of the title page...

Neue Lieder-Melodien
nebst einer Kantate
zum Singen beym Klavier
componirt
von Karl Philipp Emanuel Bach.

Lübeck, 1789,
Von Christian Gottfried Donatus.
1. **An die Grazien und Musen**  
   J.W.L. Gleim  
   H. 748; W. 200/5  
   1778-82  
   "Ihr Musen, seht den Amor, seht,"

2. **An die Natur**  
   J.H. Röding  
   H. 702; W. 200/6  
   c. 1767  
   "Holde gütige Natur"

3. **An Doris**  
   A. von Haller  
   H. 741; W. 200/21  
   1775  
   "Des Tages Licht hat sich verdunkelt"

4. **Auf den Geburtstag eines Freundes**  
   C.D. Ebeling  
   H. 707; W. 200/17  
   c. 1767  
   "Holde Freude senke dich"

5. **Belise und Thyris**  
   Anon.  
   H. 700; W. 200/10  
   pre-1767  
   "Belise starb, und sprach im Scheiden"

6. **Bevelise und Lysidor**  
   ("Der Phönix")  
   J.A. Schlegel  
   H. 758; W. 200/7  
   c. 1782  
   Mod. edns.: Riemann 1891-93  
   Friedländer 1902  
   "Der Mann, der nach den Flitterwochen"
7. Das mitleidige Mädchen
   J.M. Miller
   H. 757; W. 200/4
   c.1782
   "Der fromme Damon dauert mich"

8. Freunde, Freunde, kommt
   J.Charlotte Unzer
   H. 708; W. 200/19
   c.1767
   "Freunde, Freunde, kommt"

9. Ich hoff auf Gott
   Elise v.d.Recke
   H. 760; W. 200/18
   1785
   "Ich hoff auf Gott mit festem Muth"

10. Lied der Schnitterinnen
    J.W.L. Gleim
    H. 755; W. 200/2
    c.1782
    "Singend gehn wir, fröhlich singend"

11. Nonnelied
    Anon.
    H. 756; W. 200/3
    c.1782
    Mod. edn: Friedländer 1902
    "Sist kein verdrüsslicher Lebe"

12. Todiengräberlied
    L.C.H. Hölty
    H. 745; W. 200/1
    1776-82
    "Grabe, Spaden, grabe"
No. 1 An die Grazien und Musen.
To the Graces and Muses (J.W.L. Gleim)

1.
Ihr Musen, seht den Amor, seht,
Ihr Grazien, den Kleinen!
Er schwebt so sanft, wie Zefir weht,
Und ampelt mit den Beinen.

You Muses, see Amor, see,
You Graces, the one so tiny!
He floats so gently, as the wind blows,
And moves around with his legs.

2.
Sein Köcher ist von Pfeilen voll,
Sein Bogen—seht ihn zielen!
Er zielt auf uns, und stört uns wohl
Bey unsern Kinderspielen.

His quiver is full of arrows
His bow, see him take aim!
He aims at us, and troubles us
While we are at play.

3.
Er flattert in Arkadien
Mit seinen kleinen Schwingen.
Ein kleines Lied, ihr Grazien,
Laßt uns dem Amor singen.

He flits in the archway
With his tiny wings.
A little song, you Graces,
Let us sing to Amor.

4.
Du Feind von rauhem Menschenhaß,
Du Freund von sanften Trieben,
Herrsch' in Arkadien, und laß
All' unsre Schäfer lieben!

You, enemy of harsh cynicism,
You, friend of soft desires,
Rule in the archway, and let
Every shepherd love!

5.
Uns aber sei kein Wüterich,
Schon' unser aller Busen!
Wir, auf den Knieen, bitten dich,
Wir Grazien und Musen!

But to us be not a tyrant
Spare all of us!
We, on our knees, ask you,
We, the Graces and Muses!
An die Grazien und Musen.
Ze stört
für uns
weht, und
bev
am
pelt mit
un
s
dem
Kinder
mor

Bei
nen.

spie
gen.

len.

an
gen.
No. 2 An die Natur.  
To Nature (J.A. Röding)

1.  
Holde, gütige Natur,  
Milder als Eythere!  
Prächtig schmückst du Feld und Flur,  
Füllst Erd und Meere.  
Alles spricht von deinem Ruhm,  
Mensch und Thier und Gras und Blum.  
Gracious, benevolent nature  
More gentle than the air!  
Splendidly you adorn the fields and flowers,  
Fills the earth and sea.  
Everything speaks of your glory  
Man and beast and grass and bloom.

2.  
Ueberall bist du bekannt  
In den schönsten Bildern,  
Und doch wird des Künstlers Hand  
Dich vergebens schildern.  
Du, so vieler Wesen Glück,  
Bist des Schöpfers Meisterstück.  
You are known to all  
In the most beautiful images,  
And yet the artist’s hand  
Vainly depicts you.  
You, the most delightful essence  
Are the creator’s masterpiece.

3.  
Alles muß auf deinen Wink  
Aus dem Nichts entstehen,  
Was wir ohne Kunst und Schmink  
In der Schöpfung sehen.  
Selbst der Mensch, des Schöpfers Bild,  
Wird aus deinem Keim enthüllt.  
All must with your nod  
From the void arise.  
What we see in creation—  
Without artifice and pretense—  
Mankind, the creator’s vision,  
Becomes, from your seed, unveiled.

4.  
Deinem weiten Schooß entstand  
Ohne Fehl und Mängel,  
Die die stolze Kunst erfand,  
Mancher schöne Engel:  
Aber wenig Tage nur  
Schmückte sie dein Bild, Natur.  
Your generous womb provides  
Without error and deficiencies,  
That the proud art discovered,  
Many beautiful angels:  
But in only a few days  
You design your vision, nature.
An die Natur, continued:

5. Noch ist nicht dein Bild entflohn
Aedlen Biedersöhnen,
Und noch hast du deinen Thron
Unter deutschen Schönern.
Wäre doch die Zahl nicht klein,
Die dir, o Natur, sich weihen!

6. O der übergroßen Zahl,
die dein Bild verscheuchet!
Hitler Putz herrscht überall,
deine Schönheit weicht
Ungekünstelte Natur,
Leite mich auf deiner Spur.

Still your image has not fled from
The esteemed sons of the bourgeoisie,
And yet you have your throne
Among German beauties.
Oh, the number was not small,
Of the ones that consecrate themselves to you!

Oh the droves who are driven
To banish your image!
Vain finery rules overall,
Your natural beauty
Yields Artlessness, Nature,
Guide me along your path.
An die Natur.

Etwas munter.  1767-88
Mensch bist schmuck
Mensch, wen Ruhm,
Glück, Bild,
nur
Mensch und
bist
wird
schmück
aus
Mensch und
Meister
thült.
Mensch und
Man
Blum, stück.
Mensch und
Gras und
Blum.
No. 3 *An Doris.*
Doris (A. von Haller.)

1. 
Des Tages Licht hat sich verdunkelt,
Der Purpur, der in Westen sunkelt,
Erblasset in ein faldes Grau
Der Mond zeigt seine Silberhörner,
Die kühle Nacht streut Schlummerkörner,
Und tränkt die trokne Welt mit Thau.

The day’s light has grown dim,
The purple moves lower in the west,
It fades to a pale grey.
The moon points its silver horns,
The cool night casts sleepy dust,
And saturates the thirsty earth with dew.

2. 
Komm, Doris, komm zu jenen Buchen,
Laß uns den stillen Grund besuchen.
Wo nichts sich regt als ich und du.
Nur noch der Hauch verliebter Weste
Belebt das schwanke Laub der Äste,
Und winket dir liebkosend zu.

Come, Doris, come to those beech trees
Let us visit the peaceful landscape
Where nothing stirs but I and you.
Only the loving west wind
Enlivens the supple shrub branches
And nods to you caressingly.

3. 
Die grüne Nacht belaubter Bäume,
Führt uns in Anmutsvolle Träume,
Worinn der Geist sich selber wiegt.
Er zieht die schweifenden Gedanken,
In angenehm verengte Schranken,
Und lebt mit sich allein vergnügt.

The green, night-covered trees
Lead us to pleasant dreams
In which the spirit rocks itself.
He draws the wandering thoughts
Into pleasing narrow bounds,
And lives for his own pleasure.

4. 
Ach, Doris! fühlst du nicht im Herzen
Die zarte Regung sanfter Schmerzen,
Die süßer sind, als alle Luft?
Strahlt nicht dein hold der Blick gelinder?
Rollt nicht dein Blut sich selbst geschwinder,
Und schwelt die Unschuldvolle Brust?

Oh, Doris! Don’t you feel it in your heart
The tender impulse of soft sorrow,
Which is sweeter than all the air?
Shines not your graceful gentle glance?
Flows not your blood more swiftly?
And swells the innocence-filled breast?
An Doris continued:

5.
Du staunst; es regt sich deine Tugend;
Die holde Farbe keuscher Jugend
Deckt dein verschämtes Angesicht.
Dein Blut wallt von vermischem Triebe,
Der strenge Ruhm verwirft die Liebe,
Allein dein Herz verwirft sie nicht.

You are surprised; your virtue is roused;
The lovely complexion of maidenly youth,
Covers your bashful face.
Your blood boils with mixed desire,
Rigid reputation rejects love,
Yet your heart does not.

6.
O könnte dich ein Schatten rühren
Der Wollust, die zwey Herzen spüren,
Die sich einander zugedacht!
Du fordertest von dem Geschicke
Die langen Stunden selbst zurücke.
Die dein Herz müüßig zugebracht.

Oh, that a shadow could move you
To feel the lust of two hearts,
Meant for each other!
You would demand back from destiny
The long hours which
Your heart spent idly.

7.
Mein Feuer brennt nicht nur auf Blättern,
Ich suche nicht dich zu vergöttern,
Die Menschheit ziert dich allzusehr.
Ein ander kan gelehrter klagen,
Mein Mund weiß weniger zu sagen,
Allein mein Herz empfindet mehr.

My passion burns not only on pages,
I do not try to idolize you,
Your humanity adorns you all too clearly.
Another can lament in a learned way,
My mouth is not able to say much
But my heart feels more.

8.
Was siehst du furchtsam hin und wieder,
Und schlägst die holden Blicke nieder?
Es ist kein fremder Zeuge nah.
Mein Kind! kann ich dich nicht erweichen?
Doch ja, dein Mund giebt zwar kein Zeichen,
Allein dein Seufzen sagt mir Ja!

Why do you look timidly here and there
Casting down your graceful glance?
There is no outside witness near.
My child! Can I not move you?
But yes, although your mouth gives no signal,
Your sigh alone says to me, yes!
An Doris.

Etwas langsam.

Des Tages Licht hat sich verdunkelt, der Purpur der im Westen sunkelt, erblasset in ein faldes Grau; der Mond zeigt seine Silberhörner, die kühlle Nacht streut Schlummerkörner und tränkt.
DIE TROCK-NE WELT MIT THAU.

2. KOMM, DORIS, KOMM ZU JE-NEN

BU-CHER, LAß UNS DEN STILL-EN GRUNDBE-SUCHEN, WO NICHTS SICH REGT, ALS ICH UND

DU. NUR NOCH DER HAUCH VER-LIEBTER WE-STE BE-LIEBT DAS SCHWAN-KE LAUB DER
Aeste, und winkt, und winket dir lieb-kosend.

zu.

3. Die grüne Nacht belaubter Bäume führt

uns in anmuthsvolle Träume, wor ein der Geist sichsel-ber
wiegt. Er zieht die schweißenden Gedanken in angenehm verengte Schranken, und lebt mit sich allein vergnügt. 4. Ach Doris! fühlst du nicht im Herzen die zarte
Re-gung sanf-ter Schmer-zen, die sü-ßer,

sü-ßer sind als al-le Luft? Strahlt nicht dein

hol-der Blick ge-lin-der? rollt nicht dein Blut
Etwas lebhafter.

sich selbst geschwin­der, und schwel­t die un­schulds­

vol­le Brust? 5. Du staunst; es regt sich de­ine

Tu­gend, die hol­de Far­be
keu scher Ju - gend deckt dein ver - schäm

tesAn - ge - sicht: Dein Blut wallt von ver-misch - tem Trie - be, der

strengeRuhm ver-wirft die Lie - be, al lein, al lein dein Herz
Im ersten Tempo.

ver-wirft sie nicht. 6. O könnt- te dich ein

Schat- ten rüh- ren der Wol- lust, die zwey

Her- zen spü- ren, die sich ein- an- der zu- ge- dacht! Du
forderst von dem Gescheke die langen Stunden selbst zurück,
die dein Herz müßig zugebracht.
7. Mein Feuer brennt nicht nur auf
Blättern, ich suche nicht dich zu vergöttern,

die Menschheit ziert dich allzu sehr. Ein

ander kann gelehrt klag en, mein
Mund weiß weniger sagen, al-
lein mein Herz, mein Herz empfindet
mehr. 8. Was siehst du furchtsam hin und wieder, und schlägt die hol-
den Blicke niedriger? es ist kein fremder Zeuge

nah, kein Zeug' ist nah: mein Kind,

mein Kind, kann ich dich nicht erweichen?
Doch ja, dein Mund giebt zwar kein Zeichen, al-
lein dein Seufzen, dein Seuf-
zen sagt mir Ja!

Sweet delight, you drop down From heaven today! Our songs project happy sounds: they festively resound. I and all my household express Wishes for my friend's life They burst joyfully from the heart. A choir joins in a song:


Sing hail to the best man! Every bliss on Earth Should be experienced by him! Each delight may be his! His days filled with blessings Cheerful smile, without complaint, Soft, as his wife's glance. May life's path bring good fortune To both of them.
Auf den Geburtstag eines Freundes.

Zärtlich.

c.1767-88

Hinke Freude senke dich von dem

Himmel heute nieder. Töne Glück in unsere

Lieder: sie erschallen feierlich. Wünsche
für des Freundes Lebens fühlt mein Haus mit...

mir, sie heben froh vom Herzen sich empor, werden...

Ein Gesang, Ein Chor, werden Ein Gesang, Ein...
Chor, Ein Chor! Singt dem besten Manne Heil!

Je de Seligkei der Erden soll von Ihn em

pfunden werden je de Won sey Sein Theil!
Seine segensvollen Tage lächeln heiter,

ohne Klage, sanft, wie Seiner Gattin

Blick. Bey der Lebenslauf sey Glück! Seine
Tage lachen heiter, sanft wie

Seiner Gattin Blick!

Bey der Lebenslauf sey Glück!

Belise, dying, and speaking as life fades: “Now, Thyris, now I leave you! I would die willingly and with joy, Would someone love you as much as I.”


“Oh!” he said, “Does this trouble you? Belise, only your death is hard for me! If you can no longer love me, Then I need no more love.”
Belise und Thyrsis.

Langsam.

C.1767
stürbe willig und mit Freuden, liebt'
dich selbst nicht länger, liebt'


ei

darf

ich

kein'
er

Liebe

mehr,

liebt'


ei

darf

ich

kein'
er

Liebe

mehr.
No. 6 Bevelise und Lysidor  
(J.A. Schlegel)

1.  Der Mann, der nach den Flitterwochen  
Aus Liebe küßt und nicht aus Pflicht,  
Der zärtlich mit der Braut gesprochen,  
Und mit der Frau gleich zärtlich spricht,  
Der, wenn ihr Herbst schon näher rückt,  
Sie wie in ihrem Frühling küßt,  
Der ist ein Phönix, der entzückt;  
Nur Schade, daß er selten ist.

The man, after the honeymoon  
Kisses for love and not duty,  
He tenderly spoke with his bride,  
And likewise, his wife sweetly speaks,  
She, when in her autumn already nearing,  
She kisses as in her spring,  
He is a Phoenix, he enchants;  
What a shame, that he is so rare.

2.  Die Frau, die nach des Mannes Tode  
In ganzem Ernst die Trauer trägt,  
An ihn noch denket, trotz der Mode.  
Wenn sie die Trauer abgelegt,  
Ja sein Gedächtniß nicht ersticket,  
Wenn sie das zweyte Bündniß schließt,  
Die ist ein Phönix, der entzückt;  
Nur Schade, daß sie nirgends ist.

The woman, after the man died,  
Completely in earnest, carried the sorrow,  
Still thinking of him, despite the custom.  
When she discards her sorrow,  
She does not suppress the memory,  
When she married the second time,  
She is a Phoenix, that enchants;  
What a shame, that she is nowhere at all.
Bevelise und Lysidor.

(Der Phönix.)

Der Mann, der nach den Ketten aus Liebe küßt und
Manntochter, in ganzem Ernst und

nicht aus Trauer trägt, der zartlich mit der
Braut trotz der Mode, wenn sie die Braut gleich

zart abgelegt, ja sein Gedächtniß

näher zurück, sie wie in ihrem
Frühling küßt, der ent - zü - cket; Scha - de, Scha - de,
Bundschließt, der ent - zü - cket; nur Scha - de, nur Scha - de,
Der ist ein Phö - nix, daß er sel - ten ist.
Die ist ein Phö - nix, daß sie nur - gends ist.
No. 7 *Das mitleidige Mädchen.*  
The Compassionate Young Woman  (J.M. Miller)

1. I'm sorry for gentle Damon  
With all my heart;  
He is consumed with inner grief  
In the pain of love:  
Like summer roses he wilts.  
Yet all I can do for him is cry.

Der fromme Damon dauert mich  
Von ganzen Herzen;  
Voll innern Harms verzehrt er sich  
In Liebes Schmerzen:  
Wie Sommer Rosen welkt er hin.  
Doch weinen kann ich nur um ihn.

2. Ten times a day,  
He passes by my house;  
When I see his anguish,  
My eyes grow dim.  
I glance mournfully toward him  
Yet all I can do for him is cry.

Er schwankt des Tages zehnmal  
Mein Haus vorüber;  
Und immer wird bey seiner Qual  
Mein Auge trüber.  
Ich blicke traurig nach ihm hin:  
Doch weinen kann ich nur um ihn.

3. Oh for you, Amuntas,  
This heart beats alone in secret;  
Only you can, your sweet pain,  
Through love satisfy!  
O love, think of his heart,  
And soothe, oh soften Damon's pain.

Ach dir, Amuntas, schlägt allein  
Dies Herz im Stillen;  
Du nur kannst seine süße Pein  
Durch Liebe stillen!  
O Liebe! denke du sein Herz,  
Und lindr', o lindre Damons Schmerz.
Das mitleidige Mädchen.

Langsam und traurig.

c. 1782

Der fromme Dämon duert mich von
er schwankt des Tages zehnmal mein
Ach Amuntas, schlägt allein dies

Ganzes Herz vor Über;
und immer wird bey

Innern Harms ver
schmerz in
Qual mein
welkt er hin.
nach ihm hin:
du sein Herz,

Sommer ros - en
blick - e trau - rig
Lie - be! den - ke

Doch wein - en
und lindr', o

kann ich nur um ihn, nur um ihn.
lin - dre Da - mons Schmerz. Da - mons Schmerz.
No. 8 Freunde, Freunde, kommt.
Come, My Friend (J. Charlotte Unzer)

1. Freunde, kommt doch in die nahen Walder,
   Und empfindet da des Frühlings Luft!
   Zephyr küßt die schön geschmückten Felder,
   Und entführt den Kummer aus der Brust.

   Friend, please come to the near woods,
   and there you will feel fresh air!
   The wind kisses the beautiful adorned fields,
   And lifts the sorrow from the breast.

2. Eilet! und verbannet aus dem Herzen
   Unluft, die des Winters Eigenthum!
   Seht der Vögel Heere munter scherzen!
   Bleibt doch nicht bey ihrer Freude stum.

   Hurry! and banish from the heavy
   Heart, the leftover impressions of Winter!
   See the flock of birds playing!
   You cannot remain sad when they are near.

   Singt den alten, singt den jungen Wein,
   Singt der Jugend freudenvolle Triebe,
   Singt euch ewig, um vergnügt zu seyn.

   Play, sing ardently of love.
   Sing of the old, sing of the fresh wine,
   Sing of the young pleasurable desires,
   Sing yourself endlessly, bringing joy around.
Freunde, Freunde, kommt.

Munter.

Freunde, Freunde, kommt doch
Eilet! Eilet! und verget
Scherzet, scherzet sin

die nahen Wälder, und
bannet aus der Herze.
feurig von der Singt

em Pfand des Frühlings
lust, den al des Win
den ten, dann singt den jungen
Luft! tutum!
Wein,

Seht der Vögel Heere munter
die schön geschmückten
gend freudenvolle

und entführt

Bleibt doch nicht
den

Singt euch e

Felser fenn!

Bleibt doch nicht
den

Singt euch e

Jummer ihm

aus der Brust.

Freude stum.

vergnügt zu seyn.
No. 9  Ich hoff auf Gott.
My Hope Rests in God (Elise v.d. Recke)

1. Ich hoff auf Gott mit festem Muth,
   Er wird mir Hülfe geben.
   Wie Gott mich führt, so ist es gut,
   Sein ist mein ganzes Leben.
   Schickt er mir Leidensstunden zu,
   So schaft er mir auch Trost und Ruh,
   Und hilft mir überwinden.
   I hope in God with firm fortitude
   He will give me help.
   If God guides me, so all is good,
   Then my whole life is His.
   In times of sorrow, He sends respite,
   He provides my comfort and peace
   And helps me to overcome.

2. Zwar wird es meiner Seele schwer,
   Wenn Leiden mich ergreifen.
   Oft ist mein Herz am Troste leer,
   Wenn sie zu stark sich häufen.
   Doch seufz' ich Gott zu dir hinauf,
   Dann richtest Du mich wieder auf,
   Du Troster meiner Seele!
   I will admit my soul becomes heavy,
   When sorrow overcomes me.
   My heart is often without
   Comfort when sorrow envelops.
   But, when I sigh to you God above
   Then you lift me up once again,
   You, comforter of my soul!

3. Verlassen hab' ich mich auf dich
   Seit früsten Jugend Tagen;
   Du treuster Gott, wirst ferner mich
   Auf Vater Armen tragen.
   Ich hoff auf Gott, auf Gott allein!
   Dieß soll mein Trost und Labsal seyn
   Im Leiden und im Sterben.
   I give myself to you
   Since earliest youthful days.
   You, truer God, you will carry me
   Far in your Fatherly arms.
   I hope in God, in God alone!
   This is my comfort and refreshment,
   In pain and in death.
Ich hoff auf Gott.

Entschlossen und etwas lebhaft.

Schickt er mir Leidens Stun- den zu, so schaffe er mir auch
Trost und Ruh, und hilft mir und hilft mir über win- den. Zwar
wird es meiner Seele schwer, wenn Leiden mich er-
Oft ist mein Herz am Trost leer.

Wenn sie zu stark sich häufen. Doch seufz' ich Gott, zu dir hin-auf dann rich-test du mich wie-der auf, du
Langsam.

Im ersten Tempo.

Tröster, du Tröster meiner Seele! Verlassen hab ich mich auf dich, seit frühsten Jugend.

Tagen; Du treuster Gott, wirst fern er mich auf.
Va
ter Ar-
ngen.
Ich hoff auf Gott, auf

Gott auf Gott al-
lein; Dies soll mein Trost
und Lab-
sal seyn, im

Lei
den und im Ster
ben.
No. 10  *Lied der Schnitterinnen.*
Song of the Women Harvesters (J.W.L. Gleim)

Singend gehn wir, fröhlich singend
Unser bestes Hirten-Lied!
Zu der Arbeit gehn wir springend,
Daß uns hört, wer uns nicht sieht;
Singend gehn wir zum Getümmel,
Zu den Heerden gehen wir.
Singend gehn wir; unter'm Himmel
Ist kein Volk so froh wie wir.

Singing happily as we go,
Our best shepherd-song!
To our job we skip along, and
We're heard by those who don't see us;
Singing as we go to the bustling workplace,
To the herds we go.
Singing along the way, under the sky—
There are no folk as happy as us.
Lied der Schnitterinnen.

Lebhaft und hirtenmäßig

Singend gehn wir, fröhlich singend

unser bestes Hirten Lied!

Zu der Arbeit gehn wir springend,
daß uns hört, wer uns nicht sieht;

Singend gehn wir zum Gemel,

zu den Heerden gehen wir.
Singend gehn wir; unter'm Himmel

Volk Volk Volk so froh, so froh wie wir.
No. 11  Nonnelied
Nun’s Song (Anon.)
Volkslied aus dem Canton Schweiz (Swiss Folksong)

1. 'Sist kein verdrüsslicher Lebe,
Als in das Klosterli gehe.
Man muß darinne verbliebe,
Muß alle Schätzli miede.
It is not an unpleasant life
In the convent.
One must remain inside
To avoid seeing loved ones.

Refrain:
O Liebe, o Liebe, was hab ich gethan!
O Liebe, was hab ich gethan!
Oh Love, what have I done?

2. Dort kömmet mie Vater und Mutter,
Im Klosterli finde sie mich;
Hab’n alle hübsche Kleidli an;
Weder ich muß in dem Kuttli stahn.
My Father and Mother arrive
And find me in the convent.
They wear handsome clothing;
While I must stay in my habit.

O Liebe...

3. Wenn ich in die Kirche gehe,
Sing ich die Vesper alleine,
Wenn ich das GloriaBateli sing,
Liegt mir mie Schätzli nur im Sinn.
When I go to the chapel,
I sing the Vesper alone,
When I sing the Gloria,
I have only my love in mind.

O Liebe...

4. Wenn ich dann zum Tischli gehe,
Steht mir das Tischli alleine;
Ich esse das Fleisch und trinke den Wie,
Und denke, o Schätzli, wärst du dabie!
Then when go to the table,
It stands there alone;
I eat the meat and drink the wine,
And I think, oh my love, would you be with me!

O Liebe...
Nonnelied continued:

5.
Wenn ich denn auch schlafe gehe,
Steht mir das Bettli alleine;
Ich liege darrin, dass Gott erbarm!
Und denke dich, Schätzli, in mine Arm.

O Liebe...

And when I go to sleep,
The bed stands there alone;
Therein I stay, would God have mercy!
And think of you, my love, in my Arms.

6.
In der Nacht, wenn ich erwach,
Da greif ich hin und her;
Da mag ich greife, wo ich will,
Wo ich greife, ist aller still.

O Liebe...

At night, when I awaken,
I grasp about to and fro;
I grasp wherever I can,
But where I reach, is empty.
Nonnelied.
Volkslied aus dem Canton Schweiz

c.1782

Langsam

'Sist kein verdrüßlicher Lebe, als in das Klosterli

gengehe. Man muß darinne verbliebe, muß alle Schätzli

miede. O Liebe, o Liebe, was hab ich ge- than!

O
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Liebe, was hab ich gethan! 2. Dort kommt mein Vater und

Mutter, im Klosterr finde sie mich; hab alle hübsche

Kleid an; weder ich muß in dem Küttli stahn. O Liebe, o
Liebe, was hab ich gethan? O Liebe, was hab ich gethan!

mir mie Schätz-li nur im Sinn. O Lie - be, o Lie - be, was habichge-

than! O Lie - be, was hab ich ge - than!

Wenn ich dann zum Tisch - li ge - he, steht mir das Tisch - li al - lei ne; ich
esse das Fleisch und trinke den We, und den-ke, o Schätz-li, wärst du da-

bie! O Lie-be, o Lie-be, was hab ich ge-

than! O Lie-be, was hab ich ge-than!
5. Wenn ich denn auch schlafe gehe, steht mir das Bettli alleine; ich
liege darin, dass Gott erbarmt und denke dich, Schätzli, in meine
Arm.
O Liebe, o Liebe, was hab ich ge-
O Liebe, was hab ich ge-

6. In der Nacht, wenn ich er-wach, da

greif ich hin und her; da mag ich grei-fe,
wo ich will, wo ich greife, ist aller still.
O Liebe, o

Liebe, was hab ich gethan!
was!
O

Liebe, was hab ich gethan!
Todtengräberlied.
Gravedigger's Song (Hölty)

1.
Grabe, Spaden, grabe!
Alles, was ich habe,
Dank' ich, Spaden, dir!
Reich' und arme Leute
Werden meine Beute,
Kommen einst zu mir!

Dig, Spade, dig!
All that I have,
I thank you, Spade!
Rich and poor people,
Become my bounty,
They come, someday, to me

2.
Weiland groß und edel,
Nickte dieser Schädel
Keinem Grusse Dank!
Dieses Beingerippe,
Ohne Wang' und Lippe
Hatte Gold und Rang!

Once great and noble,
Not these skulls
No greeting or gratitude!
These leg bones,
Without cheeks and lips
Had gold and social status!

3.
Jener Kopf mit Haaren
war vor wenig Jahren
Schön, wie Engel sind!
Tausend junge Fenchten
leckten ihm das Händchen,
Gafften sich halb blind!

That head with hair
Was, a few years ago,
Beautiful, as angels are!
A thousand young men
Licking her little hand,
They stared themselves half-blind!

4.
Grabe, Spaden, grabe!
Alles, was ich habe,
Dank' ich, Spaden, dir!
Reich' und arme Leute
Werden meine Beute,
Kommen einst zu mir!

Dig, Spade, dig!
All that I have,
I thank you, Spade!
Rich and poor people,
Become my bounty,
They come, someday, to me
Todtengräberlied.

Mäßig.  1776-82

Gra - be, Spa - den, und gra - be!
Wei - land groß mit Haar - en

Al - les, was ich ha - be,
war vor wen - ig Jah - ren

dank ich, Spa - den, dir!
kein em Grüt - e Dank!
Schön, wie Eng - el sind!
REFERENCES

I. HISTORY AND BACKGROUND


Secular song origins, minnesingers, folksong, and influences of the Protestant church movement upon the Lied; one chapter section about C.P.E. Bach's contribution to the Lied.


A historical study of the Lied, with separate sections on secular and sacred collections up to the 18th Century. Illustrations and an excellent bibliography are included.


A document prepared in connection with a series of voice recitals, this has information on the First Berlin Lieder School composers. Chapter six provides information on C.P.E. Bach and the level of sophistication of his Lieder compared to his contemporaries in Berlin.


German song is intertwined with all Teutonic musical life. Elson adopts the theory that German vocal music has been overshadowed by German instrumental music, and by the achievements of Italian composers.


An excellent overview on the songs of Bach. An anthology of music associated with this study is cited on p.225.


Study on Heinrich Albert 1604-51 as the father of the Volkstümliches Lied.


Helm's excellent article includes references to the secular songs of Bach, but declines to associate them with nineteenth-century Lieder in style or form.


Portraits of members of Frederick's court, including the Grauns, Bach, Quantz, Kirnberger, etc. Chamber music excerpts are included.

The “severe” style of C.P.E. Bach’s harmonic language and its influence upon the works of Haydn.


The contrast between the German Romantic Lied with the Rococo Lied—for example, emotion and ego—and the presentation of false emotions.


C.P.E. as a precursor to Romanticism; Expansion of tonality, Romantic harmonic devices of Bach, and his influence upon Mozart and Haydn.


Illustrations and commentary regarding C.P.E. Bach’s favored instrument.


Contains autobiographical incipits from C.P.E. Bach, his opinion of his critics, and Burney’s account of Bach’s Silbermann clavichord.


Letters from Bach to Schwickert, his Leipzig publisher.


   Discusses the peak of German song 1500-1550 with Hofhaimer, Isaac, and Senfl.


   Letters & commentary regarding works sent by Emanuel Bach to his Leipzig publishers.


   Letters between Bach and his contemporary, the Schwerin organist Westphal, who helped to assemble many of his collections, and provided the first catalogue of Bach's works.


II. **THE POETRY**


Excellent information on Lessing, the 18th Century poet, intellectual, scholar, and religious philosopher.


Discusses the overlapping and synthesis of the two disciplines of poetry and music, and the difficulty for the composer to capture the poet's original meaning.


Conversations between Bach and Heinrich Wilhelm von Gerstenberg.


The poetry of Gerstenberg and Müller.


Folksong, Meistersong, and secular Baroque lyrics.


Study of German lyric poetry and how German song is built upon it. Not an in-depth study, but good general overview.


Stein suggests that the poem written expressly for a purpose suffers the least in the transformation into song. He further asserts that the Lied of the late nineteenth-early twentieth centuries has developed into a form in which the message is more important than the music; the music is a vehicle for the projection of personal, social, or cosmic significance.


Study of styles, melodic and harmonic techniques; Neefe, Schulz, Gluck, Reichardt, and C.P.E. Bach, and their treatment of Klopstock texts.


Poetry of Lessing, Klopstock, Schiller is discussed in the evolution of the German tradition from Gothic through Medieval, Reformation, and the seventeenth century.


III. MUSICAL STYLE ANALYSES AND EDITIONS OF LIEDER


The collection assembled by Bach himself, and published posthumously one year after Bach's death. It contains 22 pieces for voice and keyboard, with written out accompaniments. Texts by late eighteenth-century German poets. Strophic, modified strophic, and through-composed forms are used.


The theory and performance practices for the 18th Century style of keyboard playing, keyboard accompaniment, embellishments and improvisation.


Vol. 1 contains theory of keyboard and church music. Vol. 2 is related to this study, with information on Oratorios, Cantatas, and Lieder.


The most thorough source of information on the Lieder of Emanuel Bach. One of very few sources which specifically discusses the Neue Lieder-Melodien. Busch discusses Bach's place in the Berlin Lieder School, as well as his influence upon later composers of the genre.


Musical analysis of Gellert's "Bitten" and Sturm's "Der Weltgerichts". Also includes a list of Emanuel's published song collections, Wotquenne 194-201.


The composer's role in the creation of accompanied vocal music. The song becomes a triad of personas, the instrument, the voice, and the combination of the two together. Cone says one begets another like the Holy Trinity.


Presentation of the theory that a composer sets or uses only one reading of infinite possibilities of the poem.


A collection of 25 sacred songs edited, with some transposed, usually lowered a third, from their original keys--little commentary.

There is a brief preface with critical commentary on the text notes and embellishment types. The editor has preserved the harmonic and accompanimental integrity of the original pieces. They are sparse in texture and in original keys. There is an appendix of 12 additional texts largely by anonymous poets.


The first part of vol. 1 has a substantial introduction with commentary. There is a chronological list of Lieder and composition events from 1689-1799. A bibliography is included. Part 2 is an anthology of Lieder with the Lieder of Gräfe, Graun, Telemann, Agricola, Schulz, Zumsteeg, Schubart, and C.P.E. Bach, among others.


Brief list of works, with one example of Bach’s Lieder, *Die Trennung*.


This catalogue provides historical commentary and background, manuscript sources and locations, dates and places of composition, classification of authenticity, titles, poets, first lines of text/music, early print information, modern editions, if any, and sources of detailed information on each individual work. The corresponding Wotquenne numbers are also given. Each source in the comprehensive bibliography has detailed information and Helm number listings of works that are relevant to the catalogue.

Explores how Schubert transformed folk styles into art song by combining lyric and dramatic vocal styles. No discussion of Emanuel Bach, but does discuss the works of J.E. Bach, Reichardt, Krause, and Marpurg.


Thoroughbass traditions, Rameau, Counterpoint, Harmonic Perspectives, and C.P.E. Bach's attitude toward the Marpurg-Kirnberger disputes.


The second section contains music of the Berlin Lieder Schools including Marpurg, Graun, and Emanuel Bach with a supplement of scores of the Lieder.


Excellent treatment of the sacred songs and the choral/instrumental arrangements by Bach for the Lutheran Church. Musical analysis is discussed, with an appendix of three works.

Lied composition in 18th Century Berlin. Also has supplements and tables of events and a complete works list.


C.P.E.'s influence on Haydn, and on the treatment of tonal key centers. The use of sonata form in Emanuel's keyboard works of the 1780s.


Contains 15 Gellert Oden, 8 Sturm Lieder, and 7 Cramer Psalms.


An appendix of 28 selected songs, including both sacred and secular texts, many by Sturm. Some of the songs have both figured bass symbols and their realizations. Vrieslander's version of "Am neuen Jahre" is very similar to Eisert's edition.


The Wotquenne catalogue contains no information about sources, modern editions, or early prints. Wotquenne groups all of the pieces in the *Neue Lieder-Melodien* into one thematic number though they do not appear in chronological order in this collection.