

INTRODUCTION

The present volume contains two collections of songs for voice with keyboard accompaniment composed and published by Carl Philipp Emanuel Bach during his tenure in Berlin: *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien*, Wq 194 (Berlin: Winter, 1758; hereafter *Gellert Lieder*), and *Zwölf geistliche Oden und Lieder als ein Anhang zu Gellerts geistlichen Oden und Liedern mit Melodien*, Wq 195 (Berlin: Winter, 1764; hereafter *Gellert Anhang*). Bach's musical settings of Gellert's poetry in Wq 194 enjoyed a success that was unmatched among Bach's publications; the first edition of 1758 was followed by four others during Bach's lifetime: 1759 (Berlin: Winter); 1764 (Berlin: Winter); 1771 (Berlin: Winter);¹ and 1784 (Leipzig: Breitkopf).² The *Gellert Anhang*, Wq 195, which also appeared in subsequent editions in 1771 and 1784, included settings of three poems by Anna Louisa Karsch (1722–91), a single poem by Leopold Frantz Friderich Lehr, and eight poems by authors at present still unidentified. The 1784 Breitkopf edition is the only one that published both the *Gellert Lieder* and the *Gellert Anhang* in a single volume; as the last authorized edition during Bach's lifetime it serves as the principal source for the present edition. Throughout the eighteenth century the *Gellert Lieder* and *Gellert Anhang* also appeared in sources unauthorized by Bach: printed excerpts of single songs and manuscripts containing copies of individual songs or of entire collections.³

In 1757 Christian Fürchtegott Gellert (1715–69) published his *Geistliche Oden und Lieder*, a collection of 54 devotional poems.⁴ Bach was so inspired by these works, as he asserts in his preface (see plate 2; the complete text

is given on p. 2 and an English translation is given in the appendix to this introduction), that he composed musical settings for all of the poems—apparently in a single creative act—and published them only a year after Gellert's collection had appeared in print. The immediate and continuing popularity of the *Gellert Lieder* was clearly the impetus for Bach's decision to compose and publish the *Gellert Anhang*.

Bach made few changes in these two collections following their first editions. The errata sheet that accompanied the publication of the first edition of the *Gellert Lieder* (see plate 3) mentioned only printer's errors, almost all of which were corrected in subsequent editions. The most substantial change in the two collections appears in the edition of the *Gellert Anhang* of 1784: a reversal of the order of presentation of the third and fourth songs, for no apparent reason (the present edition follows the 1784 order).

After entrusting George Ludewig Winter of Berlin with the publication of the first four editions of the *Gellert Lieder* and the first two of the *Gellert Anhang*, Bach chose Johann Gottlob Immanuel Breitkopf of Leipzig, who printed much of Bach's music during his tenure in Hamburg, to publish the final edition of both collections. Winter had died in 1772, and since Bach himself was no longer in Berlin, there was no reason in 1784 to continue publishing the *Gellert Lieder* using a Berlin printer. Bach's observation in his letter to Breitkopf of 27 December 1783 that the plan to print the "*Gellert Lieder* in one volume with the *Anhang* is also good" suggests that it was Breitkopf's idea that the two Gellert collections be published in a single volume instead of two separate parts as had been done in the earlier editions.⁵ In his letters to Breitkopf Bach

1. The 1771 edition was printed in two versions: one with the vocal part/keyboard right hand in soprano clef, the other in treble clef. While it is possible that other editions may also have been printed in both clefs, the editor has seen no exemplars with treble clef other than those of 1771.

2. The number of contemporary editions testifies to the popularity of this publication, as does the number of subscribers listed in the 1784 edition (543), which exceeds that of any other such list in Bach's publications (the pre-1784 Gellert editions did not include subscribers' lists).

3. For a listing of such sources see the sections labeled D and E under "Sources" in the critical report.

4. Despite the fact that Westphal and Wotquenne provide 55 incipits in their catalogues, there are only 54 songs in the *Gellert Lieder*. In

Gellert's no. 48, a long poem of 14 verses, there is a change of mood beginning at the sixth verse; in Bach's setting of this poem (no. 24 in his collection), stanzas 6–14 have different music from that of stanzas 1–5. But as eighteenth-century publications demonstrate incontrovertibly, neither Gellert nor Bach considered this poem to be two separate pieces. Helm acknowledges that Gellert's text contains only 54 poems, but perpetuates the separate listing of the musical settings.

5. "Die Gellertschen Lieder mit dem Anhang in eins, ist auch gut." *CPEB-Briefe*, II:996–98; *CPEB-Letters*, 199–200. Here and in the following letters the editor has occasionally altered Clark's translations slightly.

became increasingly impatient to see this volume printed. On 17 July 1784 he asked when the new edition would come out and mentioned that there was considerable demand for it in Hamburg.⁶ On 6 November he wrote that he was awaiting the new edition “longingly . . . the sooner, the better.”⁷ On 8 December, nearly a year after the first reference to this edition in his correspondence, Bach reminded Breitkopf that he awaited the appearance of the Gellert songs with “impatience.”⁸ Breitkopf sketched a reply on the back of Bach’s last letter in which he indicated his intention to send copies of the Gellert songs “with the next mail” (mit nächster Fuhre Post), and it can be assumed that the edition finally appeared in the second half of December 1784.⁹

After his move to Hamburg, Bach made settings of some of the *Gellert Lieder* as choral works or parts of choral works. These are listed in table 1.¹⁰

The Song in Mid-Century Berlin

When Bach set the Gellert poems for a single voice with keyboard accompaniment, he invested in a fashionable genre. In 1753 and 1755 the Berlin lawyer and amateur musician, Christian Gottfried Krause (1719–70), and the poet Carl Wilhelm Ramler (1725–98) had anonymously edited parts 1 and 2 of *Oden mit Melodien*, an anthology of songs that were intended to be easy enough to be performed by untrained singers at informal social gatherings in the home or elsewhere.¹¹ Although Krause’s and Ramler’s anthologies of 1753 and 1755 were not the first collections of convivial songs for a single voice with keyboard accompaniment, they

offered a new style and captured the interest of members of the rising German middle class. Song collections by other editors followed in close succession, establishing a vogue of the modest song with keyboard accompaniment which would continue throughout the century.¹² The preface to *Oden mit Melodien* of 1753, inspired by Krause’s aesthetic ideals, if not actually written by him, set stylistic guidelines for songs that “could be started up without difficulty by any voice and could also be sung without the keyboard and without the accompaniment of other instruments.”¹³

Emanuel Bach had previously contributed to song anthologies; one collection had appeared in the 1740s, and several appeared in the 1750s, including the seminal *Oden mit Melodien* of 1753 and 1755.¹⁴ When Gellert’s *Geistliche Oden und Lieder* appeared, Bach elected not to join his colleagues in Berlin who contributed musical settings of individual poems to various anthologies. His decision in 1758 to publish his own settings of all of the poems in a single collection proved to be one of the most astute of his career. Critical reception of his *Gellert Lieder* was predominantly favorable. The following critique appeared in the *Bibliothek*

6. “Wann kommt denn mein Gellert u. meines Vaters Choräle heraus? Hier fragt man stark darnach. Machen Sie doch!” (Now when are my Gellert and my father’s chorales coming out? There is considerable demand for them here. Do get going!) *CPEB-Briefe*, II:1016–18; *CPEB-Letters*, 199–200.

7. “Meinen Gellert u. den ersten Theil von den Chorälen Patris erwarte ich sehnsuchtsvoll je eher je lieber.” (I am waiting longingly for my Gellert and the first part of my father’s chorales, the sooner the better.) *CPEB-Briefe*, II:1045–47; *CPEB-Letters*, 216–17.

8. “Mit derselben Ungeduld erwarte ich die Gellerts und Choräle auch.” (I am also waiting for the Gellert and the chorales with the same impatience.) *CPEB-Briefe*, II:1050–52; *CPEB-Letters*, 218–19.

9. *CPEB-Briefe*, II:1050–52.

10. Bach’s similar arrangements of his Cramer and Sturm songs are listed in *CPEB:CW*, VI/2.

11. *Oden mit Melodien*, parts 1 and 2 [ed. Christian Gottfried Krause and Carl Wilhelm Ramler] (Berlin: Birnstiel, 1753 and 1755 respectively). These two collections consisted of musical settings, mostly by Berlin composers, of little verses by German poets.

12. See, for example, *Berlinische Oden und Lieder*, ed. Friedrich Wilhelm Marburg (Leipzig: Breitkopf, 1756); *Neue Lieder zum Singen beym Clavier*, ed. Marburg (Berlin: Lange, 1756); *Geistliche, moralische und weltliche Oden, von verschiedenen Dichtern und Componisten* (Berlin: Lange, Leipzig: Breitkopf, 1758); *Geistliche Oden in Melodien gesetzt von einigen Tonkünstlern in Berlin* (Berlin: Voß, Leipzig: Breitkopf, 1758); *Oden mit Melodien* [probably ed. Ramler and Krause] (Berlin: Birnstiel, 1761); *Lieder der Deutschen mit Melodien*, parts 1–4 [ed. Ramler and Krause] (Berlin: Winter, 1767–68), to name only a few.

13. *Oden mit Melodien*, part 1 (Berlin: Birnstiel, 1753), *Vorbericht*: “. . . von jedem Munde ohne Mühe angestimmt und auch ohne Flügel und ohne Begleitung anderer Instrumente gesungen werden könnte.” See also Krause’s letter of 29 December 1752 to Johann Wilhelm Ludwig Gleim in which Krause wishes “. . . that the melodies of our Lieder were all such that they could be sung without harpsichord and accompaniment or, more musically speaking, that the authors of these would, in composing them, write them without keyboard or any other instrument and, while composing them, would forget that a bass part should also be played.” (daß die Melodien unserer Lieder alle so wären, daß sie, selbst ohne Flügel und Accompagnement gesungen werden können oder musikalischer zu sprechen, daß die Verfertiger derselben sie ohne Clavier oder einiges anderes Instrument componirten, und bey deren Composition nicht daran gedächten, daß auch ein Baß dazu gespielet werden sollte.) *Berg* 2009, 114, 115.

14. In J.F. Gräfe’s *Sammlung verschiedener und auserlesener Oden*, 4 vols. (Halle, 1737–43): Wq 199/2, 199/12, and 199/10; in Krause’s and Ramler’s *Oden mit Melodien* of 1753 and 1755: Wq 199/11, 199/4, 199/5, 199/7, and 199/1 respectively; in Marburg’s *Historisch-Kritische Beyträge zur Aufnahme der Musik* (Berlin: Lange, 1754): Wq 199/14; in Marburg’s *Neue Lieder zum Singen beym Claviere* (Berlin: Lange, 1756): Wq 199/6; in Marburg’s *Berlinische Oden und Lieder* (Leipzig: Breitkopf, 1756): Wq 199/13, 199/3, 199/9, 199/15, 199/8.

TABLE I. ARRANGEMENTS BY BACH OF GELLERT SONGS

Wq	Title, Verse	Text Incipit	Arrangement; Remarks
194/9	Bitten, vv. 1–4	Gott, deine Güte reicht	Wq 208/3; “motetto” for SA + b.c.
194/14	Passionslied, v. 1	Erforsche mich, erfahr mein Herz	used as chorus, no. 2, in 1777 St. Matthew Passion, H 790 (transposed from G minor to A minor)
194/14	Passionslied, v. 5	Erniedrigt bis zur Knechtsgestalt	used as chorus, no. 17, in 1784 St. John Passion, H 797 (transposed from G minor to A minor)
194/14	Passionslied, v. 6	Ein Opfer nach dem ew’gen Rat	used as chorus, no. 24, in 1778 St. Mark Passion, H 791 (transposed from G minor to A minor)
194/19	Die Liebe des Nächsten	Meinen Leib wird man begraben	used as chorus, no. 1, in Wq 229 (with a funeral text in place of Gellert’s text)
194/21	Das Gebet, v. 1	Dein Heil, o Christ	used as aria (S), no. 4, in 1787 St. Luke Passion, H 800 (transposed from F minor to G minor)
194/23	Passionslied, vv. 1 and 14	Herr, stärke mich	used as chorus, no. 20, in 1781 St. Matthew Passion, H 794 (transposed from A-flat major to B-flat major)
194/23	Passionslied, vv. 3 and 9	Welch wundervoll hochheiliges Geschäfte!	used as chorus, no. 3, in 1783 St. Luke Passion, H 796 (transposed from A-flat major to B-flat major)
194/30	Trost der Erlösung, vv. 1, 8, 14, 17	Gedanke, der uns Leben gibt	Wq 208/1; “motetto” for SAB + b.c.
194/37	Vom Tode, vv. 1 and 7	Meine Lebenszeit verstreicht	Wq 228; chorus for SATB + orch (transposed from C major to E-flat major)
194/53	Der Kampf der Tugend, vv. 1, 2, 8, 11	Oft klagt dein Herz	Wq 208/2; “motetto” for SATB + b.c.
195/12	Der 88. Psalm, v. 1	Mein Heiland, meine Zuversicht	Wq 221; chorus for SATB + orch

der schönen Wissenschaften und freyen Künste in the same year Bach’s collection was published:

Herr Professor Gellert’s spiritual lieder were written for edification, and indeed for edification by means of song.¹⁵ Thus it seemed that without melodies they lacked one virtue, and they could not have been taken on by a worthier hand than that of Herr Bach who has for a long while been accustomed to unite the noblest expression with secrets of art, and his own succinctness with fluent song.¹⁶

15. In Gellert’s first edition of his poems, and in at least two subsequent editions, he indicated that his poems should be sung and suggested certain traditional chorale melodies for 33 of the poems. See “The Music” and table 2 below.

16. “Die geistliche Lieder des Hrn. P. Gellerts sind zur Erbauung, und zwar zur Erbauung im Gesange geschrieben. Es schien ihnen also ohne Melodien gleichsam ein Vorzug zu fehlen, und sie hätten denselben nicht leicht von einer würdigern Hand empfangen können, als von dem berühmten Herrn Bach, welcher schon längst gewohnt ist, den edelsten Ausdruck mit den Geheimnissen der Kunst, und die ihm eigene Bündigkeit mit einem fließenden Gesange zu verknüpfen.” *Bibliothek der schönen Wissenschaften und freyen Künste* (Leipzig, 1758), 3:186.

Two years later a short reference to Bach’s *Gellert Lieder* appeared in a “Letter to J.F. Agricola” in Marpurg’s *Kritische Briefe*:

Because the Gellert muse’s themes are somewhat more sublime than wine and love, the distinguished composer could do nothing else than diverge from the usual procedures of ode style, and who could expect anything other than what is exceptional and always superb from the divine art of a Bach?¹⁷

Even Christian Gottfried Krause had to acknowledge the merits of Bach’s Gellert settings as he expressed an objection: “Herr Bach’s composition is quite beautiful as usual. Yet it is too bad that it can’t be sung without the

17. “Da die Gegenstände der gellertischen Muse etwas erhabner, als Wein und Liebe sind: so konnte der berühmte Componist auch nicht anders, als sich von der gemeinen Bahn der Odenschreibart entfernen, und wer könnte von göttlichen Kunst eines Bachs etwas anders, als was außerordentliches und allezeit vortreffliches erwarten?” *Kritische Briefe über die Tonkunst*, vol. 1, part 2 (26 January 1760): 250. Wine, love, and roses were well known themes of anacreontic verses.

keyboard.”¹⁸ In a review of the third edition of the *Gellert Lieder* and the first edition of the *Gellert Anhang*, a writer in the *Allgemeine deutsche Bibliothek* echoed Krause’s approval, and also his reservations:

One will not fail to recognize in the melodies of these odes the fiery, inventive spirit of our Bach. True, they actually seem contrived more for keyboard playing than for singing. However, a voice sufficiently nurtured by previous good training will find in them varied opportunities to make itself still more polished and secure in the performance of the little ornaments, in the negotiation of various difficult intervals, and, most of all, in expression.¹⁹

Krause’s critique and that of the writer in the *Allgemeine deutsche Bibliothek* were not unwarranted. Most of the songs demand performance by an accomplished singer; many have keyboard parts that are indispensable. To add to the versatility—and therefore the sale—of his *Gellert Lieder*, moreover, Bach suggested in his preface that they could be used as solo keyboard pieces. Nor is the style of his *Gellert Lieder* entirely like that of the songs that he had previously written. For, as the writer of the “Letter to J.F. Agricola” indicated, Gellert’s devotional texts demanded a musical setting that was different from that of earlier secular poetry.

The Poems

The author of these texts, Christian Fürchtegott Gellert, was one of the most highly esteemed poets of his generation. Gellert, born in 1715 in Hainichen, was, like Emanuel Bach, a Saxon; unlike Bach, Gellert spent almost his entire life in Saxony. He entered the University in Leipzig as a student in 1734, the year Bach left Leipzig to attend the Viadrina University in Frankfurt an der Oder. From 1745 Gellert was a *Privatdocent* at the University of Leipzig, and in 1751 he was appointed Professor Extraordinary in Philosophy there, a position which he held until the end of

18. “H. Bachens Composition ist recht schön wie gewöhnlich. Doch ist Schade, daß sie nicht ohne Clavier kann gesungen werden.” Letter of 13 March 1759 from Christian Gottfried Krause to Johann Wilhelm Ludwig Gleim. Berg 2009, 182, 183.

19. “Man verkennet auch in diesen Odenmelodien den feurigen und erfindungsreichen Geist unsers Herrn Bach nicht. Sie scheinen zwar eigentlich mehr zum Clavierspielen als zum Singen eingerichtet zu seyn. Indessen findet doch ein durch gute Vorübungen genugsam zubereiteter Hals hierbey vielfältige Gelegenheit, sich im guten Vortrage der kleinen Manieren, im Treffen verschiedener nicht ganz leichter Tonfolgen, und überhaupt im Ausdrücke fertiger und sicherer zu machen.” *Allgemeine deutsche Bibliothek*, vol. 1, part 1 (1765): 302.

his life.²⁰ He was celebrated for his fables and sentimental novels and also for the *Geistliche Oden und Lieder*, a collection of poems intended for devotions in the home.²¹ The *Geistliche Oden und Lieder* were revered as important religious poems and continued to be set to music well into the nineteenth century.²² One indication of Gellert’s fame is that the teenage Mozart, writing to his sister from Italy on 26 January 1770, felt it necessary to pass along news of Gellert’s death.²³

Gellert’s poems were directed primarily to those who adhered to their religious faith in the face of the doubts and skepticism that characterized much Enlightenment thought.²⁴ Many of the poems are designated for liturgical occasions: Christmas, New Year, Passiontide, Easter, Ascension, and communion; others refer to Christian virtues and Christian theology. The texts of the *Gellert Anhang*, though more varied—some are pantheistic,²⁵ three are metrical paraphrases of psalms²⁶—are also directed to a devout audience. The pietistic text by Lehr is from a collection of his poems titled *Himmlisches Vergnügen in Gott und Christo: bestehend in geistlichen Gedichten*, published by Johann Justinus Gebauer of Halle in 1757 (the date of

20. It seems unlikely that Bach and Gellert were personally acquainted, either in 1734, when Bach left Leipzig for Frankfurt an der Oder, or when Bach published the *Gellert Lieder*. From the tone of the letter of 25 March 1758 from Gellert to his sister, in which he mentions that he has received from Bach an exemplar of the published musical setting of the collection, it appears that the two knew each other only by reputation; *CPEB-Briefe*, I:56.

21. This collection appeared in subsequent editions in 1759, 1763, 1766, and 1767 and in the *Sämmtliche Schriften* published in 1769, the year of Gellert’s death.

22. There are settings of the Gellert texts by Friedrich Wilhelm Marburg, Christian Friedrich Schale, and Friedrich Christian Rackemann in the two anthologies published in 1758 (see note 13 above), as well as by J.H. Egli and Joseph Haydn later in the eighteenth century, and by Beethoven, Loewe, and Tchaikovsky in the nineteenth century.

23. “I don’t have much new to report except that Herr Gellert, the poet in Leipzig, has died, and since his death hasn’t written any more poetry.” (Neües weis ich nichts als das H: gelehrt, der poet zu leipzig gestorben ist, und dan nach seinen doth keine poesien mehr gemacht hat.) *Mozart. Briefe und Aufzeichnungen. Gesamtausgabe*, ed. Wilhelm A. Bauer and Otto Erich Deutsch (Kassel: Bärenreiter, 1962), I:309.

24. Bach’s settings of the poems were apparently also esteemed by many who were not devout. Such esteem is implied, for example, in a letter on 8 July 1758 from Gotthold Ephraim Lessing to the poet Johann Willhelm Ludwig Gleim in Halberstadt (quoted in *CPEB-Briefe*, I:57–58) in which Lessing mentions that he is sending Gleim a copy of Bach’s *Gellert Lieder* and hopes that Gleim will accept the collection *on account of the music* (italics mine).

25. See, for example, the three poems by Anna Louisa Karsch: “Morgengesang” and two titled “An Gott.”

26. Psalms 27, 100, and 88.

origin of these poems is 1744 or earlier). The three poems by Karsch are from her *Auserlesene Gedichte*, published by Winter in 1764, the same year in which Bach's *Gellert Anhang* appeared.

The Music

Before the appearance of Gellert's poems, songs by Bach and his colleagues in Berlin were, almost entirely, settings of secular texts: anacreontic verses and fables in a playful, pastoral vein. But Gellert's texts, as the author of the "Letter to J.F. Agricola" quoted above implied, demanded different musical treatment. Bach understood this requirement; the music of his *Gellert Lieder* and *Gellert Anhang* reflects a different aesthetic from that of his previous works for voice and keyboard. In the preface to his *Gellert Lieder* Bach calls attention to this difference; he issues a caveat that even those songs headed "lively" or "cheerful" should be performed at a moderate tempo because they are settings of *spiritual* poems (Bach's emphasis).

The style of many songs in the present volume differs from that of Bach's earlier works in this genre, often approaching his instrumental works in complexity and difficulty. It is true that the first three of Bach's *Gellert Lieder* (and a few others, e.g., nos. 9, 14, 17, 19, 38, 52 in the present volume) do not differ much from his earlier songs. These must have met with Krause's approval: their periodicity is generally symmetrical, often following the structure of their texts; their keyboard part is unobtrusive; and—what is most important—they present few difficulties for the singer. "Bitten," Wq 194/9, for example, a favorite in the eighteenth century, falls into regular four-measure phrase groupings and contains none of the sudden, unpredictable events that often characterize Bach's music. Gellert himself had recommended easily singable chorale melodies for 33 of the poems in the *Verzeichniß* at the end of his *Geistliche Oden und Lieder* (see table 2).²⁷ Bach, of course, composed his own music to Gellert's texts—instead of simply matching them to the proposed chorale tunes—but he did write settings in cantional style, headed *Choralmäßig*, for three of the songs in the *Gellert Anhang*.²⁸ Two of these have easy stepwise melodies ("Ermunterung zur Buße," Wq 195/4,

and "An Gott," Wq 195/8), and might even be performed without accompaniment.²⁹ On the other hand Bach did follow Gellert's suggestions for chorale melodies when he used Gellert's texts as chorale-text substitutes in his Passion settings (see table 3).

The relatively few easy songs in Bach's *Gellert Lieder* and *Gellert Anhang* notwithstanding, most of the songs have features that distinguish them from those of his colleagues in Berlin and from many of his own earlier songs. The voice part is generally more difficult, often instrumental rather than vocal in style. "Der Schutz der Kirche," Wq 194/12, has a varied phrase structure that an amateur singer might find difficult (see also "Passionslied," Wq 194/23). "Von der Quelle der guten Werke," Wq 194/27, has frequent changes of rhythmic values that demand flexibility (see also Wq 194/26, 194/28, 194/30, and 194/35). "Osterlied," Wq 194/22, has large skips (see also Wq 194/21 and 195/11), and "Die Wachsamkeit," Wq 194/22, has quick notes (see also Wq 194/34, 194/42, and 194/43), both of which require the agility of a trained singer.

In a number of the songs the keyboard has a prominent role. The keyboard part of "Die Ehre Gottes aus der Natur," Wq 194/18, although not absolutely indispensable, provides animation that matches the voice's most rapid notes, while the voice is singing slower notes. "Warnung vor der Wollust," Wq 194/30, and "Wider den Übermut," Wq 194/48, have keyboard introductions and interludes that not only adorn these songs, but also furnish a harmonic rationale for the voice part. In "Trost der Erlösung," Wq 194/33, the keyboard part forms independent counterpoint to the voice part, and the two frequently imitate each other.

Performance Practice

The tessitura of many of the songs is high, and, despite Bach's implication in the preface that they can be performed by any untrained singers, they can be sung most comfortably by either a soprano or tenor (without transposition). Although the ornaments listed below can be performed by a skilled singer, Bach's preface implies they are intended primarily for performers on keyboard instruments, especially in light of his comment that the songs can be performed without a singer, as solo keyboard pieces (*Handstücke*).

27. In an exemplar of the 1767 edition of the *Geistliche Oden und Lieder* in US-Eu, the anonymous owner has appended a list of suggested chorale melodies for all 54 of the poems.

28. The melodies of Bach's settings have no resemblance to the chorale melodies suggested by Gellert, nor do these settings seem to have even concealed musical references to Gellert's recommended chorale melodies.

29. The third, a rhymed paraphrase of Psalm 88 (no. 12 in the *Gellert Anhang*), also proceeds mostly in small intervals, but contains some difficult skips as well and requires the harmonic support of the keyboard to make sense of the chromatic alterations in the melody.

TABLE 2. GELLERT'S SUGGESTED CHORALE MELODIES

Wq	Song Title	Text Incipit	Chorale Melody
194/1	Abendlied	Für alle Güte sei gepreist	Mit meinem Gott geh ich zu Ruh
194/4	Vom Worte Gottes	Gott ist mein Hort	Ach Gott und Herr
194/5	Weihnachtslied	Auf, schicke dich	Wir Christenleut
194/6	Geduld	Ein Herz, o Gott, in Leid und Kreuz geduldig	Herzliebster Jesu, was hast du verbrochen
194/7	Prüfung am Abend	Der Tag ist wieder hin	O Gott, du frommer Gott
194/9	Bitten	Gott, deine Güte reicht so weit	Es ist das Heil uns kommen her
194/10	Osterlied	Jesus lebt, mit ihm auch ich	Jesus meine Zuversicht
194/11	Der tätige Glaube	Wer Gottes Wort nicht hält und spricht	Mach's mit mir, Gott, nach deiner Güt
194/12	Der Schutz der Kirche	Wenn Christus seine Kirche schützt	Ein feste Burg ist unser Gott
194/14	Passionslied	Erforsche mich, erfahr mein Herz	Ein Lämmlein geht und trägt die Schuld
194/15	Morgengesang	Mein erst Gefühl sei Preis und Dank	Ich dank dir schon durch deinen Sohn
194/17	Trost des ewigen Lebens	Nach einer Prüfung kurzer Tage	Wer nur den lieben Gott lässt walten
194/19	Die Liebe des Nächsten	So jemand spricht: Ich liebe Gott!	Mach's mit mir, Gott, nach deiner Güt
194/22	Osterlied	Freiwillig hab ich's dargebracht	Es ist das Heil uns kommen her
194/23	Passionslied	Herr, stärke mich, dein Leiden zu bedenken	Herzliebster Jesu, was hast du verbrochen
194/26	Betrachtung des Todes	Wie sicher lebt der Mensch, der Staub!	Herr Jesu Christ, meins Lebens Licht
194/27	Preis des Schöpfers	Wenn ich, o Schöpfer, deine Macht	Sei Lob und Ehr dem höchsten Gut
194/29	Ermunterung, die Schrift zu lesen	Soll dein verderbtes Herz	O Gott, du frommer Gott
194/32	Abendlied	Herr, der du mir das Leben	Nun ruhen alle Wälder
194/36	In Krankheit	Ich hab in guten Stunden	In allen meinen Taten
194/37	Vom Tode	Meine Lebenszeit verstreicht	Jesus meine Zuversicht
194/39	Versicherung der Gnade Gottes	So hoff ich denn mit festem Mut	Kommt her zu mir, spricht Gottes Sohn
194/40	Gelassenheit	Was ist's, dass ich mich quäle?	In allen meinen Taten
194/41	Allgemeines Gebet	Ich komme vor dein Angesicht	Für deinen Thron tret ich hiermit
194/42	Osterlied	Erinnre dich, mein Geist, erfreut	Vom Himmel hoch da komm ich her
194/43	Weihnachtslied	Dies ist der Tag, den Gott gemacht	Vom Himmel hoch da komm ich her
194/44	Am Kommuniontage	Ich komme, Herr, und suche dich	O König, dessen Majestät
194/45	Am neuen Jahre	Er ruft der Sonn und schafft den Mond	Es ist das Heil uns kommen her
194/50	Wider den Aufschub der Bekehrung	Willst du die Buße noch	O Gott, du frommer Gott
194/51	Vertrauen auf Gottes Vorsehung	Auf Gott, und nicht auf meinen Rat	Was Gott tut, das ist wohlgetan
194/53	Der Kampf der Tugend	Oft klagt dein Herz, wie schwer es sei	Durch Adams Fall ist ganz verderbt
194/54	Wider den Geiz	Wohl dem, der bessre Schätze liebt	Wohl dem, der sich auf seinen Gott
194/55	Die Wachsamkeit	Nicht, dass ich's schon ergriffen hätte	Wer nur den lieben Gott lässt walten

TABLE 3. GELLERT TEXTS SET AS CHORALES IN BACH'S PASSIONS

Wq	Title, Verse	Text Incipit	Setting
194/14	Passionslied, v. 1	Erforsche mich, erfahr mein Herz	no. 1 in 1772 St. John Passion, H 785
194/14	Passionslied, v. 2	Rat, Kraft und Friedefürst und Held!	no. 1 in 1784 St. John Passion, H 797
194/14	Passionslied, v. 4	Du trägst der Misseräter Lohn	no. 17 in 1775 St. Luke Passion, H 788; no. 17 in 1776 St. John Passion, H 789
194/23	Passionslied, v. 1	Herr, stärke mich, dein Leiden zu bedenken	no. 1 in 1775 St. Luke Passion, H 788; no. 1 in 1778 St. Mark Passion, H 791
194/23	Passionslied, v. 6	O Herr, mein Heil, an dessen Blut ich glaube	no. 29 in 1775 St. Luke Passion, H 788; no. 1 in 1783 St. Luke Passion, H 796
194/23	Passionslied, v. 11	Da du dich selbst für mich dahingegeben	no. 7 in 1784 St. John Passion, H 797
194/23	Passionslied, v. 13	Für welche du dein Leben selbst gelassen	no. 23 in 1783 St. Luke Passion, H 796
194/23	Passionslied, v. 16	Unendlich Glück! Du littest uns zugute	no. 22 in 1781 St. Matthew Passion, H 794; no. 28 in 1783 St. Luke Passion, H 796
194/55	Die Wachsamkeit, v. 12	Sei nicht vermessen! Wach und streite	no. 13 in 1776 St. John Passion, H 789

tr, +, ♯	Trill, regular trill (Triller, ordentlicher Triller; see <i>Versuch</i> I:2.3, § 1–21, and Tab. IV, Fig. XIX–XXIII)
♯	Trill from below (Triller von unten; see <i>Versuch</i> I:2.3, § 22, and Tab. IV, Fig. XXXIV)
♯	Trill from above (Triller von oben; see <i>Versuch</i> I:2.3, § 27, and Tab. IV, Fig. XLI)
♯	Short trill (halber Triller, Pralltriller; see <i>Versuch</i> I:2.3, § 30–36, Tab. IV, Fig. XLV–XLVIII, and Tab. V, Fig. XLIX)
∞, 2	Turn (Doppelschlag; see <i>Versuch</i> I:2.4, § 1–26, and Tab. V, Fig. L–LXI)
∞	Trilled turn (prallender Doppelschlag; see <i>Versuch</i> I:2.4, § 27–36, and Tab. V, Fig. LXIII–LXX)
∞	Inverted turn (Schleiffer von dreyen Nötgen; see <i>Versuch</i> I:2.7, § 5, and Tab. VI, Fig. LXXXIX)
♯, ♯	Mordent and long mordent (Mordent, langer Mordent; see <i>Versuch</i> I:2.5, § 1–15, and Tab. V, Fig. LXXII–LXXV)

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Darrell M. Berg

APPENDIX

Translation of Bach's *Vorrede*

Preface.

It would be superfluous to add anything in praise of the renowned *author* of these *lieder*, for the universal acclaim that his works have generally received is too well known. One cannot thank him enough for the presentation of this collection in particular, being entirely convinced of the exceptional benefits which he has established thereby. I, for my part, was so inspired by the excellence of the sublime, edifying thoughts with which these *lieder* are imbued that I could not refrain from setting melodies to all of them without exception. One knows setting didactic odes to music not to be as easy as setting *lieder* for the heart; yet if the former are as beautiful as *Herr Gellert* makes them, one feels pleasurably called to put forth every possible effort in order to foster the purpose for which they were created and, consequently, to make their usefulness more general. It is this devout intent alone that has led to the setting of these melodies. I have wanted to make these *lieder* more beneficial to music lovers in particular and to give them the opportunity to be edified by them.

In the preparation of the melodies I have, so far as possible, considered the entire *lied*. I say so far as possible because no one who understands music can be unaware that one must not require too much of a melody to which

more than one strophe is sung, because the variety of the distinguishing marks, of the single- and multiple-syllable words, also often of the subject matter, etc. of the musical expression make a great difference. One will perceive from my work that I have sought in various ways to avoid many of these kinds of disparities.

I have added to my melodies the necessary harmony and embellishments. Thus I did not leave them to the discretion of an inflexible figured-bass player, and, consequently, one can use them as keyboard pieces. Since the voice part is always on top, untrained voices will thereby have a considerably easier experience.

I deliver them in the order in which I wrote them. In a couple of *lieder* I have, for variety, mixed in an expanded melodic idea. The words are thereby a bit more separated than usual; hopefully this circumstance will be as little of a stumbling block as in performed chorales where it is found even more often. The melodies before which one finds the words *lively*, *cheerful*, etc. require a moderate tempo—otherwise one can easily fall into a brash expression whereby he forgets that he has *spiritual* *lieder* in front of him.

Finally, in these attempts I also wish for myself the success with which experts have honored my previous works and will consider myself fortunate if I have achieved my good purpose.

Berlin, the 1st of February,
1758.

C.P.E. Bach.