

INTRODUCTION

The present volume comprises all of Carl Philipp Emanuel Bach's secular songs as well as the sacred songs not included in his own printed collections of songs set to texts by Christian Fürchtegott Gellert, Johann Andreas Cramer, and Christoph Christian Sturm, Wq 194–198, published between 1758 and 1780 (see CPEB: CW, VI/1 and VI/2). The chronological range of the miscellaneous songs is considerably wider, covering nearly five decades, from the early 1740s to the late 1780s. Framed by Bach's first and last songs, it represents a repertoire that encompasses the composer's entire creative life as a prolific writer of songs. Their texts reveal his discriminating poetic taste as well as his manifold literary connections. At the same time, their musical settings reflect some crucial stages in the development of the eighteenth-century German lied, where Bach's contributions count among the most significant.

The compositional history of Bach's songs coincides by and large with the history of their publication. This is definitely true for the first several decades through the mid-1770s, since no autographs of songs have survived from that period. For about the last fifteen years of his life the situation changes insofar as a single configuration of original manuscripts provides much welcome insight into Bach's lifelong engagement as a composer of songs: the Polyhymnia Portfolio (published in a facsimile edition with commentary in CPEB: CW, VIII/2; see sources A 1, A 4, and A 5). This manuscript complex relates to an ambitious publication project that occupied the composer for the last fifteen years of his life, but which never actually materialized. Nevertheless, the Polyhymnia Portfolio with its rich material, the majority of which came to light only in 1999, provides the most inclusive and authoritative basis for Bach's miscellaneous songs in general and hence for the present volume in particular. In terms of organizing the heterogeneous repertoire, this volume presents the songs for the sake of convenience and as far as is possible in the order of the Wotquenne catalogue, that is, beginning with the two major collections prepared by Bach himself (Wq 199–200: nos. 1–42), continuing with songs published primarily in various anthologies (Wq 201–202/A–L and 200/N: nos. 43–91), and concluding with songs not published during the composer's lifetime (Wq 117/40, Wq 202/O/1–4,

H 763/1–2, and Wq 231: nos. 92–100). The following introductory paragraphs discuss the repertoire of Bach's miscellaneous songs in roughly chronological order before turning to some more general and specific aspects.

Published Songs, 1741–62

The earliest known examples of C.P.E. Bach's song compositions are to be found in two popular collections of "odes"—the name coined in the 1730s for a new type of strophic song in Germany—edited by Johann Friedrich Gräfe and published in 1741 and 1743, respectively. The first printed song is based on a text by Christiane Mariane von Ziegler, a Leipzig poetess, who in 1725 also wrote a number of cantata texts for Johann Sebastian Bach. However, the *pastorella* Wq 199/2 may not be the first song that C.P.E. Bach ever wrote. More likely it is the earliest one to have survived on account of its having been published, and it may well have originated from before 1741, that is, before Bach's move to Berlin in 1738. Whether it actually goes back to his Frankfurt/Oder or Leipzig years cannot be established. It is, however, stylistically consistent with the repertoire of the trend-setting *Singende Muse an der Pleiße* (Leipzig, 1736–45), a popular and frequently reprinted collection that with a single blow basically ended the extended "songless time" in German music history and catapulted the genre of lied to the forefront.¹

Beginning with songs like "Die verliebte Verzweiflung" (Wq 199/12) in 1743 and his first through-composed song "Die Küsse" (Wq 199/4) in 1753, Bach's elegant, expressive, and delicately chiseled melodies, supported by highly differentiated and often sophisticated keyboard accompaniments, demonstrate a particular affinity to musical and literary poetics. Bach quickly moved to the top among German song composers, and in the 1750s he became an active, yet particularly selective contributor to what emerged as the "Berliner Liederschule." This group featured the leading poets of the time, such as Johann Wilhelm Ludwig Gleim, Friedrich von Hagedorn, Ewald Christian von Kleist, Gotthold Ephraim Lessing, and Karl Wilhelm Ramler

1. Youngren, 35–55.

as well as the leading Berlin musicians Johann Friedrich Agricola, Carl Heinrich Graun, Johann Gottlieb Graun, Georg Anton Benda, Johann Philipp Kirnberger, Johann Joachim Quantz, and Friedrich Wilhelm Marpurg. Bach's pieces appeared along with songs by his friends and colleagues in the major Berlin anthologies—two volumes of *Oden mit Melodien* in 1753 and 1755, edited by Christian Gottfried Krause and Ramler—as well as in various influential collections compiled by Marpurg between 1754 and 1759.

The outstanding quality of Bach's compositions and their warm reception eventually warranted a collected edition of his songs published between 1741 and 1759, one of the first such collections by an individual composer. Hence his very own *Oden mit Melodien* was published in 1762 in Berlin and re-issued in a second edition twelve years later. It contained fifteen songs previously printed in various anthologies, not arranged in chronological order. Five previously unpublished songs were included at the end in order to make the collection more attractive and marketable as something new. (See table 1 for a complete list of contents and their first editions.)

Many of these songs probably originated in conjunction with a particular occasion or specific events, as the following typical examples suggest: Wq 199/16, written on the name day of a certain Ernestine with a family name beginning with the letter S, was in all likelihood written for Juliane Elisabeth Ernestine Stahl, oldest daughter of the Berlin royal personal physician and Bach family friend Dr. Georg Ernst Stahl,² and Wq 199/20, whose text refers to the victory of the Prussian troops over the French in November 1757 during the Seven Years' War, was based on Gleim's collection of "Preußische Kriegslieder in den Feldzügen 1756 und 1757" (Berlin, 1758).

Individual Songs Published in 1760, 1765, and 1766

In the late 1750s Bach accepted an invitation to join his colleagues J. F. Agricola and C. H. Graun for a special project devoted to a musical experiment. The idea, as outlined in the preface to *Drey verschiedene Versuche eines einfachen Gesanges für den Hexameter* (Berlin, 1760), was to explore "whether one might arrive at perhaps a kind of song which

2. See CPEB: CW, I/8.2, xvii; see also Michael Maul, "Dein Ruhm wird wie ein Demantstein, ja wie ein fester Stahl beständig sein"—Neues über die Beziehungen zwischen den Familien Stahl und Bach," *Bach-Jahrbuch* (2001): 7–22.

would bear some similarity to the one the ancient Greek rhapsodes used for the singing of epic poetry" (for the full text, see plate 3 and appendix to introduction). The commission must have occurred well before August 1759, the month in which Graun died. The editor of the publication chose to remain anonymous and the three composers merely introduced as "die größten Meister" were unnamed as well. However, at least the composers were identified in the publisher's announcement of the print.³ Bach's song "Der Frühling" (Wq 202/A), based on a hymn by Christoph Martin Wieland, represents the second "Versuch" from among the three experiments. Designed in a completely free, multi-sectional form, it features a particularly elaborate, illustrative, and technically demanding keyboard accompaniment. Later in Hamburg between 1770 and 1772, Bach arranged "Der Frühling" as a chamber cantata for tenor and string orchestra (Wq 237; see NV 1790, p. 62 and CPEB: CW, VI/4).

In 1765, Bach published with Georg Ludewig Winter in Berlin an anthology of keyboard pieces of various kinds (*Clavierstücke verschiedener Art*, Wq 112) and included therein three "Singoden," the strophic songs Wq 202/B/1–3 (as Wq 112/6, 112/12, 112/14). A year later, he issued in a separate print, and again published by Winter, Gleim's drinking song "Der Wirt und die Gäste" (Wq 201). In the late 1780s, Bach corresponded with Johann Gottlob Immanuel Breitkopf in Leipzig regarding a corrected new edition of this song which, however, did not materialize. Instead, the apparently popular piece appeared in 1790 and 1791, respectively, in two unauthorized editions by Johann Carl Friedrich Rellstab that lacked the necessary corrections (sources E 6a–6b).

Contributions to Literary Anthologies, 1768–81

When Bach moved to Hamburg he left his Berlin circle of literary friends but became quickly and closely associated with a mostly younger generation of intellectuals and literati active in Hamburg, with further connections to Copenhagen in the north and Göttingen in the south. Christoph Daniel Ebeling, professor of Greek and history at the academic gymnasium "Johanneum" where Bach had become cantor, was the long-time editor of *Unterhaltungen*,

3. *Berlinische Nachrichten von gelehrten Sachen* (1 May 1760): "Die Composition zum ersten Stücke ist von dem seeligen Capellmeister Graun, die zweyte von unserm Herrn C. P. E. Bach, und die dritte vom Herrn Agricola."

TABLE I. DATES OF SONGS IN ODEN MIT MELODIEN (WQ 199)

Wq 199 No.	Title	Date of 1st Edition	Source Label
1	Die sächsische Helene	1755	C 5
2	Schäferlied	1741	C 1
3	Lied eines jungen Mädchens	1756	C 6
4	Die Küsse	1753	C 3
5	Trinklied	1753	C 3
6	Der Morgen	1756	C 7
7	Dorinde	1755	C 5
8	Der Stoiker	1759	C 8
9	Die Biene	1756	C 5
10	Der Zufriedne	1743	C 2
11	Amint	1753	C 3
12	Die verliebte Verzweiflung	1743	C 2
13	Die Küsse	1756	C 5
14	Die märkische Helene	1754	C 4
15	Serin	1759	C 8
16	Auf den Namenstag der Mademoiselle S.	1762	C 10a
17	Der Traum	1762	C 10a
18	Die Tugend	1762	C 10a
19	Doris	1762	C 10a
20	Herausforderungslied vor der Schlacht bei Roßbach	1762	C 10a

the leading North-German literary periodical published in Hamburg. Even though Bach arrived in Hamburg only in March 1768, he contributed his first song, “Der Unbeständige” (Wq 202/C/1), to the May 1768 issue of *Unterhaltungen*; twelve more such contributions were to follow between 1768 and 1770 (see table 5 in the critical report for a list of Bach’s songs published in the *Unterhaltungen*). Bach included only one song, “Bacchus und Venus” (Wq 202/D), in his own anthology, *Musikalisches Vielerley* (Hamburg, 1770), representing a mixture of musical genres.

In the early 1770s he composed six sacred songs (Wq 202/E) that were to be included, along with contributions by his half-brother Johann Christoph Friedrich Bach, in the extensive collection of *Geistliche Lieder*, edited by Balthasar Münter (Copenhagen, 1772–73).⁴ At about the same time began Bach’s collaboration with Johann Heinrich von Voß, editor of the *Musen-Almanach* published annually in Göttingen and Hamburg, respectively (Wq 202/F–202/L). This pocket-sized book of daily poetic meditations included sample compositions for selected poems that were usually included in the form of en-

graved and tipped-in folded leaves. The almanacs for any given year were published by the end of the previous year (e.g., the almanac for 1773 was published in late 1772). This meant that compositions to be included had to be submitted by the previous summer.⁵

The song Wq 202/C/11 was written for the funeral of the mechanic and musical instrument maker Gottfried Hohlfeld (1710/11–1771), in whose 1751 invention of the Bogenclavier Bach had expressed considerable interest.⁶ “Selma” (Wq 202/I/2), published in 1776, was subsequently arranged by Bach as a solo song for soprano, two flutes, strings, and continuo (Wq 236; see CPEB: CW, VI/4).

5. A letter accompanying the autograph MS for Wq 202/G1–2 that Bach sent to Voß as a printer’s copy (source A 6) for the 1775 almanac (source C 17) bears the date 5 August 1774, confirming the timing of the process. Bach sent a follow-up note dated 9 September 1774 with corrections for Wq 202/G/2 (see plate 5) which apparently could no longer be executed because the song had already been sent to the engraver (for details, see commentary to this song).

6. “Es ist schade, daß die schöne Erfindung des Holfeldischen Bogenclaviers noch nicht gemeinnützig geworden ist”; see CPEB: CW, VII/2, 7. “Die schöne Erfindung unsers berühmten Herrn Holfelds”; see CPEB: CW, VII/2, 245.

4. See BR-JCFB H 6–H 10 and H 11–H 60; see also Leisinger 2011, 359–60.

The Polyhymnia Project, 1775–88

After the *Oden mit Melodien* of 1762, Bach's first collected edition of his songs published in various separate collections, had done well and was even reprinted in 1774, the idea of another collected edition of more recently composed songs apparently appealed to the composer. The plan was brought before Bach in the fall of 1774 by Carl Friedrich Cramer (1752–1807), a youthful and entrepreneurial admirer, prolific writer, publisher, and from 1775 professor of classics at the University of Kiel. He was the son of the theologian J.A. Cramer, a friend of Bach's and author of the "Cramer" songs, Wq 196, published in 1774 (see CPEB: CW, VI/2). The first mention of the plan occurs in the younger Cramer's correspondence with Heinrich Wilhelm von Gerstenberg of Copenhagen, another Bach friend and author of song texts.⁷ Cramer wrote on 30 October 1775, referring to a visit with Bach in October of the previous year: "Bach has allowed me to gather together and publish his scattered pieces; he wants to give me as-yet unpublished pieces too. I have asked him to do so, for I want to please my Betty."⁸ Betty was Cramer's girlfriend, the unhappily married amateur singer Bettina von Alvensleben (née Hansen),⁹ whose name appears throughout a love poem Cramer had written and asked Bach to set (which he did). This song, "Auf den Flügeln des Morgenrots" (Wq 202/O/1), apparently composed in 1774–75, was obviously one of the unpublished pieces promised by Bach. The poem by Cramer comprises six strophes and is full of direct and indirect references to his "Betty"—in perhaps too exaggerated a manner so that Bach did not include strophes 2–6.

On 18 December 1775 Cramer reported to Gerstenberg: "Bach has now sent me all his dispersed as-yet unprinted and printed pieces that he wishes to have in the collection."¹⁰

7. Busch, 198–99, with reference to Bernhard Engelke, "C. Fr. Cramer und die Musik seiner Zeit," *Nordelbingen*, 8 (1930–31), 334–87; 13 (1937), 434–59. I am grateful to Ulrich Leisinger for providing the original texts from the Cramer-Gerstenberg correspondence in D-Ff.

8. *CPEB-Briefe*, 1:524: "Bach hat mir erlaubt seine zerstreuten Stücke zu sammeln u[nd] herauszugeben; er will mir noch ungedruckte Stücke dazu geben. Ich habe ihn darum gebeten, weil ich meiner Betty eine Freude machen möchte."

9. Christian Gottlob Neefe dedicated to her his *Oden von Klopstock, mit Melodien* (Leipzig, 1776). Neefe's *Lieder mit Klaviermelodien* (Glogau, 1776) includes a setting of Cramer's "Auf den Flügeln des Morgenrots" with six strophes.

10. "Bach hat mir nunmehr alle die zerstreuten noch ungedruckten und gedruckten Stücke gesandt, die er in die Sammlung haben will." D-Ff, 1690.

He also indicated that the publication was supposed to appear by Easter 1776. This turned out to be unrealistic. In a letter dated 27 April 1776 Cramer requested Gerstenberg's literary advice for making changes in some texts:

Would you thus be kind enough to remove those texts in the Wever collection [Wq 199] (you have them already) that don't please you, and put others in their place?—... Then I would just ask to have the songs copied at my expense and sent to me as soon as possible. For the remainder I'll take care of as much as possible. Would it not be good to trim back a bit Haller's unbearably long *Doris* and to get rid of the unendurable words in it? If you would do that, you would be greatly looking after the breathing of the singers of this piece."¹¹

Gerstenberg reacted positively by return mail, and Cramer wrote to him again on 8 May:

How quick you are with the songs! I thank you a thousand times for it and now I too will set about it in earnest... The devil of a song: "Es war ein Mädchen" [Wq 199/17] you endowed with life and maidenly form.¹²

The publishing project still did not move forward and, moreover, Cramer's personal life also took a new turn when his love Betty became seriously ill and died in 1779. Nevertheless, he pursued the matter on a new scale when he publicly announced in the Hamburg journal *Altonaischer gelehrter Mercurius* a new musical subscription series. Under the general title *Polyhymnia*, the series was to contain vocal music, including solo and choral songs by the most significant German and foreign composers. Volume 1 was to present a piano-vocal score of Salieri's opera *Armida*; volume 2, the complete vocal works of Jean-Jacques Rousseau; and volume 3, a collection of C.P.E. Bach's miscellaneous songs. The "Avertissement" of 20 March 1777 specified: "This [third volume] comprises some fifty songs . . .

11. "Wollen Sie denn also wohl die Güte haben und diejenigen Texte in der Weverschen Sammlung (Sie haben sie ja) die Ihnen nicht gefallen heraus zu nehmen, und an deren Stelle andre hineinsetzen? —... Wärs nicht gut, Hallers unausstehlich lange *Doris* ein wenig abzukappen und die unerträglichen Wörter daraus zu merzen? Wollten Sie das thun, so würden Sie sehr für den Athem der Sänger dieses Stücks sorgen." D-Ff, 1695. For Bach's handling of the changes made by Gerstenberg, see Christoph Wolff, "'Singcompositionen, unter denen hervorsteckende Meisterstücke sind': Albrecht von Hallers 'Doris' in Vertonungen von C.P.E. Bach," *Die Tonkunst* 8 (2014): 62–73.

12. "Was Sie fix sind mit den Liedern! Ich danke Ihnen tausendmal dafür und werde mich auch nun mit Ernst daran machen. . . . das Aaß von Liede: Es war ein Mädchen etc. etc. haben Sie mit Leben und einem jungfräulichen Körper begabt." D-Ff, 1696.

which are in part wholly new, in part from unknown or out-of-print collections.”¹³

However, nothing much happened in either 1777 or subsequent years. Finally, on 15 January 1783 Cramer published a specific and elaborate announcement that emphasized in particular the importance of Bach’s songs as works of “this prolific and unique master for voice and instrument” and continued:

His [Bach’s] friends have wished for a long time to own these songs among which there are extraordinary masterpieces in addition to his other compositions. I have compiled a complete collection. I have altered or exchanged the older texts, in high esteem at former times—everything with his permission and under his supervision. Besides, through his friendship (which I pride myself of!) these compositions were supplemented by several completely new works that nobody knows. Because Bach’s name says it all, I need not say more.¹⁴

He wisely concluded with a cautionary note: “I will not specify the date of publication so that I don’t run the risk of not keeping my word.” But he added: “My manuscript for all three parts is completed (because the idea is not from yesterday); all that matters is your [the subscribers’] support and the printer’s efficiency.”

Volume 1 of the *Polyhymnia* series appeared in 1783 with Salieri’s *Armida*; volume 4 followed in 1784 with settings of Cramer songs by Friedrich Kunzen; and volume 5 appeared in 1786 with choruses and songs from *Athalia* by Johann Abraham Peter Schulz. In conjunction with the latter volume Cramer announced in a Hamburg newspaper on 4 December 1786: “As is well known, we have already published volumes 1 and 4 of the *Polyhymnia* series. The 2nd and 3rd will contain the promised works by Rousseau and Bach.”¹⁵ Although this is the last official mention of the

13. “Dieser enthält einige funfzig Lieder von Philipp Emanuel Bach, die zum Theil ganz neu, zum Theil in unbekanten oder vergriffenen Samlungen . . . befindlich sind”; quoted in Wiermann, 214.

14. “Seine Freunde haben längst gewünscht, diese, unter denen hervorsteckende Meisterstücke sind, nebst seinen übrigen Sachen sich anschaffen zu können. Ich habe sie vollständig gesammelt; die ältern Texte dazu, die zu ihrer Zeit galten, jezt aber misfallen würden, theils geändert, theils mit bessern vertauscht;—alles mit seiner Genehmigung und unter seiner Aufsicht. Seine Freundschaft übrigens, deren ich mich rühme! hat diese Compositionen auch ausserdem noch mit einer Anzahl ganz neuer und niemandem bekannter vermehrt.—Mehr habe ich, da Bachs Nahme genug sagt, nicht hinzu zu setzen”; quoted in Wiermann, 273.

15. “Bekantlich haben wir schon den 1sten und 4ten Theil der Polyhymnia. Der 2te und der 3te wird die versprochenen Rousseauischen und Bachischen Compositionen enthalten . . .”; quoted in Wiermann, 275.

Bach volume made by Cramer, Bach seems to have kept up his hopes at least through 1787, since he kept adding more new pieces to the portfolio of songs he had prepared for the projected edition over the years. Meanwhile, the *Polyhymnia* series continued with volumes 6–8, but when the final volume appeared in 1790, Bach had been dead for nearly two years.

Bach’s *Polyhymnia* Portfolio (see sources A 4–A 6, and the annotated facsimile edition in CPEB: CW, VIII/2) has survived virtually intact¹⁶ and clearly reflects his intention of preparing a collected edition of two categories of songs: (1) his miscellaneous songs published after the first edition of Wq 199 in 1762; (2) songs composed in the 1770s and 1780s and not yet published. In the first category he left out only Wq 202/A because of its special, un-song-like type of composition. He then deleted a few items from the projected reprint for various reasons. In the second category he excluded from *Neue Lieder-Melodien* (Wq 200) only a few songs that were either committed to other projects or deemed unsuitable for other reasons (see below, “Songs Unpublished during Bach’s Lifetime”).

The *Polyhymnia* Portfolio, a bound book with a substantial insert of loose leaves containing individual songs, comprises a net total of 79 songs—virtually all (excluding the items marked for deletion) of Bach’s compositions in the category of published and unpublished miscellaneous songs, with very few exceptions: Wq 202/A (a special case of hexameter); Wq 117/40 (which was intended for another collection); Wq 231 (which is a part song for three voices); and Wq 202/O/5, which survives solely in a copy made by Johann Heinrich Michel (source B 2), the lost autograph of which might originally have been part of the inserted material. At any rate, the *Polyhymnia* Portfolio as transmitted clearly defines the overall contents, but not the order of songs, of the collected edition once planned by Bach.

Neue Lieder-Melodien (Wq 200)

The reason is clear why Bach’s second collected edition of songs as part of the *Polyhymnia* series never saw the light of day: Bach himself only reluctantly abandoned the project; rather, Cramer lost interest in it and ultimately seems to have encouraged Bach to seek another publisher. This led to the publication of *Neue Lieder-Melodien* (Wq 200) by Christian Gottfried Donatius of Lübeck. What actually

16. For the only lost song, Wq 202/O/5, see introduction to CPEB: CW, VIII/2.

happened becomes clear in the two last pieces of Bach's correspondence with his old friend and trusted publisher Breitkopf. On 26 July 1788 Bach wrote to him:

Herr Donatius, so I hear, is having you print all the little songs I ever published in various mixed collections, along with a cantata.¹⁷ Together these were my portion of Herr Cramer's *Polyhymnia*. Since, however, the latter preferred young people over me, I gave up *Polyhymnia* and informed Herr Cramer. A friend of Herr Donatius persuaded me to have him publish these things. I did so and added a few new songs to them which, along with the cantata [Wq 200/22], have never been printed. I left out the Gleim drinking song [Wq 201] with the cantata *Phyllis* and *Thyrsis* [Wq 232].¹⁸

Yet for Donatius the collected edition of all the songs originally planned to be included turned out to be too large and too expensive. Thus, he decided to scale down the publication, as Bach explained a little over four months before his death, in a letter to Breitkopf on 6 August 1788:

Herr Donatius asked for only unpublished songs from me. I gave them to him and he will send them over to you for printing in a few days. They will amount to perhaps 8 or 9 sheets, but I do not know the format.¹⁹

A planning list in Bach's hand provides information on the selection of previously unpublished songs from the *Polyhymnia* Portfolio, including an incomplete autograph preliminary numbering of the songs found therein. The list actually contains all twenty-one songs included in the Wq 200 collection, but also, apparently by mistake, three songs that had already been published (Wq 202/L/1–2 and 202/J). Two other unpublished pieces—Wq 231 (a song for three voices) and “Allgütiger, gewohnt, Gebet zu

hören” (an early version of Wq 200/10)—were omitted from the collection. A transcription of Bach's planning list follows (see plate 6) and the original ordering of songs is shown in table 2.²⁰

An eine Kleine Schöne [Wq 200/20]	Leßing
Das Milchmädchen [Wq 202/L/2]	Voß
Ich ging unter Erlen [Wq 202/L/1]	Stoff:
13. Der frome Damon [Wq 200/4]	Miller
14. O seht die liebe Sonne [Wq 200/9]	Miller
16. Mein Vater küßt die [Wq 200/16]	Gleim
17. Kom süßer Freund [Wq 200/11]	Röding
15. Des Tages Licht [Wq 200/21]	Haller
4. Belise starb [Wq 200/10]	Belise und Thyrsis
5. Der Mañ, der nach [Wq 200/7]	Bevelise und Lysidor
Holde, gütige Natur [Wq 200/6]	Röding
10. Ich hoff auf Gott [Wq 200/18]	Elise
9. Grabe, Spaden, grabe [Wq 200/1]	Voß 77, S. 60 Hölty
3. Ihr Musen seht den [Wq 200/5]	Gleim
1. Singend gehn wir [Wq 200/2]	Gleim
7. Der Weise blickt [Wq 200/14]	Voß 78, S. 203
8. Holde Freude [Wq 200/17]	Ebeling
6. Sey mir gegrüßt [Wq 200/8]	Röding
2. 'S ist kein verdrüßlicher [Wq 200/3]	Voß 77, S. 79
Eil, o Maÿ [Wq 202/J]	Voß (Selma)
Freunde komt doch [Wq 200/19]	Unzerin, im Buche
Es schallt, o Gott empor [Wq 200/15]	Lütken, im Buche
Immer auf der Blumen Bahn [Wq 200/12]	Röding.
Er lebt, ihm tönen [Wq 231]	Cropp
Allgütiger, gewohnt [Wq 200/10, early version]	Ahlfeld
Trinklied [Wq 200/13]	Hölty

The origin of Wq 200/18, the only song with an original date (“1785, d. 1 Nov.”), relates to Elisa Countess von der Recke (the author of the song's text), who visited Bach in Hamburg during the fall months of 1785.²¹ She met several times with Bach, who composed this song for her and gave her or her companion Sophie Schwarz an autograph copy (source A 5) as a present, perhaps as an album insert.

Wq 200/22, a setting of a dramatic poem by Gerstenberg from his “Tändeleyn” (Leipzig, 1759), was composed in July 1774, according to a letter of 11 July from Matthias Claudius to Gerstenberg which indicates: “Your Tändelei [dalliance], ‘Die Grazien,’ is just being com-

17. For the music typesetting, Donatius had to collaborate with Breitkopf.

18. *CPEB-Letters*, 282–83; *CPEB-Briefe*, 2:1271–72: “Meine kleinen, in verschiedenen *vermischten* Samlungen von mir von jeher herausgekomen Lieder, nebst einer Cantate läßt, wie ich höre, H. Donatius bey Ihnen drucken. Diese zusammen, waren meine Portion zu H. Cramers Polyhymnia. Da aber dieser letztere jungen Leuten mich vorzog, so stand ich von der Polyhymnia ab, u. meldete es H. Cramern. Eine Freund des Herrn Donatius überredete mich, diesem H. diese Dinge in seinen Verlag zu geben, ich thats, u. machte einige wenige neue Lieder dazu, welche, nebst der Cantate, noch nie gedruckt sind. Das Gleimsche Trinklied habe ich, nebst der Cantate: *Phyllis* u. *Thyrsis*, davon weggelaßen.”

19. *CPEB-Letters*, 284; *CPEB-Briefe*, 2:1281–82: “Herr Donatius hat bloß ungedruckte Lieder von mir verlangt. Ich habe sie ihm gegeben, und er wird sie Ihnen in wenigen Tagen zum Druck überschicken. Sie werden vielleicht 8 oder 9 Bogen betragen; nur weiß ich das Format nicht.”

20. Cf. *CPEB-Briefe*, 2:1275–76. Neither this numbering nor his numbering in table 2 correspond to the order of songs in the Wq 200 print. This might reflect the composer's indecision regarding the proper sequence of songs.

21. See *CPEB-Briefe*, 2:1118–20, and Christoph Wolff, “Bach and Elisa von der Recke: The Two Autograph Scores of Wq 200/18,” forthcoming.

TABLE 2. ORIGINAL ORDERING OF SONGS IN *NEUE LIEDER-MELODIEN* (WQ 200)

CPEB's No.	Wq 200 No.	Title	Approximate Date*
1	2	Lied der Schnitterinnen	before 1782
2	3	Nonnelied	1785 or later
3	5	An die Grazien und Musen	before 1782
4	10	Belise und Thyrsis	1785 or later
5	7	Beveliese und Lysidor	1785 or later
6	8	An meine Ruhestätte	c. 1787
7	14	Aus einer Ode zum neuen Jahr	1785 or later
8	17	Auf den Geburtstag eines Freundes	1785 or later
9	1	Totengräberlied	1782 or later
10	18	"Ich hoff auf Gott mit festem Mut"	1 November 1785
13	4	Das mitleidige Mädchen	c. 1787
14	9	Der Frühling. An Röschen	c. 1787
15	21	An Doris	1785 or later
16	16	Mittel, freundlich zu werden	1782 or later
17	11	An den Schlaf	1782 or later
	6	An die Natur	1785 or later
	12	Die Zufriedenheit	1785 or later
	13	Trinklied	1785 or later
	15	Gartenlied	before 1782
	19	"Freunde, kommt doch in die nahen Wälder"	before 1782
	20	An eine kleine Schöne	1782 or later
	22	Die Grazien	1774

* The dating is based on the genesis of the Polyhymnia Portfolio. Only Wq 200/18 has a specific date on the autograph.

posed."²² Apparently on the very day the cantata was completed, it was first performed at a house concert in the presence of Johann Friedrich Reichardt, who reported on the event.²³ On 14 July, Bach sent the autograph score to his friend Gerstenberg, accompanied by the following humorously and modestly worded letter:

Highly born, venerable Herr,

Your beautiful "Grazien" fell into bad hands. They are enclosed. Presumably they will bring an action against me by their excellent author. Take my side and do not judge too harshly. At least the intention was virtuous.

If the enclosed 3 sheets have at least something pleasant in them, then do them the honor, and keep them as a small sample of my handwriting and of my first draft.

22. *CPEB-Briefe*, 1:409: "Ihre Tändelei, die Grazien, wird komponiert."

23. *CPEB-Briefe*, 1:416: "Vor einigen Tagen ließ er mir auch eine vortreffliche Composition auf Gerstenbergs Grazien hören, die er eben denselben Tag in Musik gesetzt hatte."

The nature of this beautiful poem has obliged me when setting it to reflect more on the declamation than on break-neck difficulties and extensions.

A successful performance by Frau von Gerstenberg can give my music just the glow that it is still missing. With humble regards, remaining for life Your Honor's most obedient servant, Bach.²⁴

24. *CPEB-Letters*, 58; *CPEB-Briefe*, 1:422–23: "Hochwohlgebohrner, Hochzuverehrender Herr, Ihre schönen Grazien sind unter schlechte Hände gerathen. Sie erscheinen hiebey. Vermuthlich werden sie mich bey ihrem vortrefflichen Uhrheber verklagen. Nehmen Sie meine Partie und richten Sie nicht zu strenge. Der Wille war wenigstens gut. Haben beykömende 3 Bogen wenigstens etwas gefälliges in sich: so thun Ew. Hochwohlgeb. ihnen die Ehre an, und heben sie, als ein schlechtes Original meiner Handschrift und meines ersten Aufsatzes, auf. Die Natur dieses schönen Gedichtes hat mich bey der Ausarbeitung verpflichtet, mehr auf die Declamation als auf halsbrechende Schwierigkeiten und Ausdehnungen zu seyn. Eine glückliche Ausführung von der Frau von Gerstenberg kann meinen Noten denjenigen Glanz geben, der ihnen noch fehlt. Nach unterthäniger Empfehlung beharre lebenslang Ew. Hochwohlgeb. ganz gehorsamster Diener Bach."

The autograph Bach had sent to Copenhagen is lost,²⁵ but he kept a copy, as he put it, “of my first draft” (meines ersten Aufsatzes) and used it for making extensive revisions preserved in the Polyhymnia Portfolio. (For the readings of the original version, see no. 42a.)

The *Neue Lieder-Melodien* presents the twenty-one previously unpublished songs and the cantata in a sequence without numbers and, with some notable exceptions, based on the readings in the Polyhymnia Portfolio. According to the date on the title page, the collected edition appeared in 1789, after the composer’s death on 14 December 1788. However, Bach may well have seen advance copies of the print that was advertised as freshly published by the *Hamburg Staats- und gelehrten Zeitung* on 19 November 1788.²⁶

Songs Unpublished During Bach’s Lifetime

There are altogether no more than nine songs known to have remained unpublished during Bach’s lifetime (see table 3). Seven of them were originally included in the Polyhymnia Portfolio, but the composer decided not to include them in his Wq 200 collection. The aria “La Sophie” (Wq 117/40) is included in the same manuscript of “Petites Pièces pour le Clavecin” as the menuet “L’Ernestine” (Wq 199/16). Whereas Bach included the latter in *Oden mit Melodien*, he may simply have lost track of “La Sophie” when compiling the Polyhymnia Portfolio. He apparently considered the song “Allgütiger” (H 700) in conjunction with the *Neue Lieder-Melodien* but excluded it because it had provided the model for, and was musically identical to, the song Wq 200/10. The song Wq 202/O/1 was originally commissioned by Carl Friedrich Cramer for his girlfriend Bettina von Alvensleben, whose name is mentioned in the final text line. Since she had died in 1779, Bach may have shied away from putting the song into print right away out of reverence for both her and Cramer. There are, however, no apparent reasons for not including in the Wq 200 collection the two songs Wq 202/O/2 and 202/O/4, whereas the religious character of Wq 202/O/3 may have made it unsuitable for *Neue Lieder-Melodien*. The same would also apply to Wq 205, but the more crucial reason would have been its four-part *a cappella* texture (see CPEB: CW, V/6.1).

25. A reference to the autograph in Thomas Richter, *Bibliotheka Zelteriana. Rekonstruktion der Bibliothek Carl Friedrich Zelters* (Stuttgart: Metzler, 2000), 35, actually pertains to source A 4.

26. Wiermann, 333–34.

The two songs H 763/1–2 on Hagedorn texts in praise of the small village of Harvstehude near Hamburg were commissioned by the Hamburg publisher Johann Heinrich Herold during Bach’s final years, and they perhaps represent his last songs. Bach’s widow referred to them in a 1791 letter to Johann Jakob Heinrich Westphal, who had requested copies of them.²⁷ Johanna Maria Bach apparently hoped at that time that they would still be published by Herold, and therefore she did not make copies available to Westphal. However, the Herold publication never materialized.

Freimaurer-Lieder (Wq 202/N)

No specifics are known about the commissioning of the musical settings for the *Vollständiges Liederbuch der Freimäurer, Dritter Theil, mit ganz neuen Melodien von den Herrn Capellmeistern Bach, Naumann und Schulz* (Copenhagen and Leipzig, 1788). However, according to the preface to volume 3 by the Copenhagen publisher Christian Gottlob Proft, the contact with the three contributing composers was established by Niels Schiørring, pupil of the Copenhagen kapellmeister Johann Adolph Scheibe. Schiørring knew and perhaps even studied with Bach, who maintained close relationships with the German intellectual elite in Copenhagen, including poets like Claudius, Cramer, Gerstenberg, Münter, and Stollberg. Although it remains unclear whether Bach himself was a member of a Freemason lodge,²⁸ he certainly sympathized with Freemasonry and befriended many Freemasons in Berlin, Hamburg, and Copenhagen.

Bach contributed twelve songs (Wq 202/N) to the *Liederbuch*, whose text author is unnamed and in the publisher’s preface referred to as “Ew. Br. Abr.” (your brother Abr[aham?]). A text manuscript by an unknown scribe that is kept with the autograph of Bach’s songs contains altogether seventeen Masonic poems, consecutively numbered I–XVII. The twelve texts numbered I–V, VII–IX, XII–XIII, and XVI–XVII correspond to the songs Wq 202/N/1–12 and obviously provide the text sources for those settings. Bach used the roman numerals for his compositions, but it remains unclear why he passed over the texts numbers VI, X, XI, XIV, and XV. They were not set by his colleagues in the Masonic songbook project,

27. Schmid 1988, 493.

28. His brother Johann Christian Bach belonged to the Lodge of Nine Muses in London.

TABLE 3. UNPUBLISHED SONGS

Wq	H	Song	Date
117/40	125	La Sophie	1757
200/10, alternate version	700	“Allgütiger, gewohnt, Gebet zu hören”	1773
202/O/1	742	“Auf den Flügeln des Morgenrots”	1775
202/O/2	730	Klagelied eines Bauren	before 1782
202/O/3	765	Aus dem 107ten Cramerschen Psalm	1782 or later
202/O/4	743	Die Trennung	before 1782
202/O/5	766	“Die schönste soll bei Sonnenschein”	after 1775
	763/1	Die Alster	c. 1788
	763/2	Harvstehude	c. 1788
231	762	Freudenlied. Auf die Wiederkunft des Dr. C.	1785

Naumann and Schulz, either. It is conceivable, however, that Bach was given the choice of selecting twelve texts out of seventeen. Headings and/or incipits of these texts are given below.

CPEB's No.	1788 Print No.	Wq/Title/Incipit
I	IV	202/N/2
II	X	202/N/8
III	XXXIV	202/N/11
IV	III	202/N/1
V	XII	202/N/12
VI	[n.a.]	Der Maurer im Lichte. “Es werde Licht!”
VII	VIII	202/N/4
VIII	VI	202/N/3
IX	VII	202/N/5
X	[n.a.]	Begeisterung der Freundschaft
XI	[n.a.]	“Ihr Brüder seht bey unsrer Lust”
XII	IX	202/N/7
XIII	XXXII	202/N/9
XIV	[n.a.]	“Der Frieden hat in diesem holden Aufenthalt”
XV	[n.a.]	“Schmachtend sieht mein Blick”
XVI	XXXI	202/N/10
XVII	XXX	202/N/6

The preface to the collection of Freemason songs (source C 23) is dated 12 March 1788. The publication was announced in Hamburg on 12 July 1788 as having been available for sale already at the previous Easter fair in Leipzig.²⁹ Hence, Bach must have received the publication

well before his final illness. CPEB:CW presents the songs in the traditional order of the Wotquenne catalogue.

Bach's Poets

C.P.E. Bach's literary background was shaped during his student days in Leipzig by Johann Christoph Gottsched, whose teachings at the University of Leipzig and whose writings, in particular his *Versuch einer Critischen Dichtkunst* (Leipzig, 1730; later editions 1737, 1742, and 1751), influenced mid-eighteenth-century German poetry in a major way. It is no surprise then that the composer's first known song (Wq 199/2) is based on a poem by Christiane Mariane von Ziegler, a prominent early member of the Gottsched circle. But some of Bach's later poets, in particular Gellert and Johann Andreas Cramer, also started as Gottsched students.

The thirty years Bach spent in Berlin provided him with a different aesthetic and literary environment from that of Leipzig. In Berlin the philosophers Johann Georg Sulzer and Moses Mendelssohn as well as Bach's poet-friends Ramler, Lessing, Hagedorn, Kleist, and notably Gleim (as the main representative of so-called Anacreontic lyric poetry with its grecizing landscapes, Greek mythological figures, and the praise of love, wine, and conviviality) played a crucial role; their imageries and characteristics penetrated the subject matter of Bach's songs throughout his later career, too.

His Hamburg circle of poet-friends pursued the same literary ideals, especially those directly and indirectly connected with the “Göttinger Hainbund” (Grove League of Göttingen), a literary group of nature-loving young men founded in 1772 in the university town of Göttingen by

29. Wiermann, 332–33.

J.H. von Voss, with Ludwig Christoph Heinrich Hölty and Johann Martin Miller as associates. Their literary ideal was Klopstock and they were united in their disdain for Wieland—whose poetry, however, was by no means rejected by Bach, as Wq 202/A demonstrates.

Table 4 lists the poets in alphabetical order with pseudonyms and the unidentified poets at the end. Therefore, it gives an overview of Bach's poets, but it does not include the lyrics of poets whose lyrics are only published in CPEB: CW, VI/1, VI/2, and VI/4 (e.g., Gellert, Cramer, and Sturm). The miscellaneous songs truly reflect the remarkable breadth and depth of Bach's exposure to and interest in mid-eighteenth-century German poetry, as well as his personal relationship to its principal representatives.

Songs in Alternate Versions

This section of the present volume includes alternate versions of various kinds that fall into three different categories (for further details, see the commentary):

1. Revised versions of songs in the Polyhymnia Portfolio that show substantial musical changes made to their original printed versions. This group includes three songs from *Oden mit Melodien* (Wq 199/2, 199/4, and 199/17 = nos. 2a, 4a, and 17a) and six songs from various anthologies (Wq 112/14, 202/C/7,³⁰ 202/C/12, 202/D, 202/E/6, and 202/I/2 = nos. 47a, 54a, 59a, 61a, 67a, and 74a). No. 2a represents an intermediate solution to the setting of Gleim's "Lied der Schnitterinnen" in that Bach (or Gerstenberg) simply put the text under the notes of his oldest known song (Wq 199/2); he later decided, however, to replace this version with an entirely new composition (Wq 200/2).

2. Early versions of four songs in the Polyhymnia Portfolio that were later revised for *Neue Lieder-Melodien* (Wq 200/7, 200/10, 200/14, and 200/22 = nos. 27a, 30a, 34a, and 42a). No. 30a represents a special case: a birthday song for a family member³¹ published with new text underlay. Additionally, a separate manuscript contains the early

30. Originally written to mark Emperor Joseph II's visit to Rome in 1769 (no. 54); Bach later decided to change to a new subject, King Friedrich II of Prussia, and to reduce the text from two stanzas to one (no. 54a).

31. Most likely Bach's cousin Gottlieb Friedrich Bach (1714–85), whose birthday was 10 September 1773. His son Johann Philipp, C.P.E. Bach's godchild, spent the summer of 1773 in Hamburg and painted a portrait of the composer (see CPEB: CW, VIII/4.2, 317). That the song pertains to a family-related event is confirmed by the autograph congratulatory note at the end of the score: "Auch dieses wünscht von Herzen und in Töne ein redlicher Vetter C.P.E. Bach." (This too an honorable cousin wishes you, from the heart and in notes.)

version of a single anthology song (Wq 202/F/2 = no. 69a) with a text that departs from the published version.

3. First drafts of published songs in the form of autograph composing scores which reveal a number of formative changes made on the way to the definitive version. This group includes one anthology song (Wq 202/J = no. 75a) and two songs from *Neue Lieder-Melodien* (Wq 200/5 and 13 = nos. 25a and 33a).

Sketches

The appendix contains a few sketches, which provide insight into Bach's compositional procedures when writing songs. The extant autograph manuscripts indicate that in most cases, notably for simple and short strophic pieces, Bach saw no need for sketching or any other type of preparatory work. He wrote the song down—perhaps after trying it first at the keyboard—in more or less final form, and after reviewing made only small changes of an editorial nature. For this standard procedure, Wq 200/18 provides a representative example: the autograph in the Polyhymnia Portfolio (see CPEB: CW, VIII/2, 155) is the composing score; Bach then made a fair copy (source A 5; figure 1 in appendix) from the reviewed composing score, which he dedicated and gave to the poetess Elisa von der Recke.

The two sketches for Wq 200/3 and 200/21 demonstrate how the composer deals with specific compositional problems. Both pieces are multi-verse and through-composed songs. In Wq 200/3 Bach prepared the melodic layout of the different repeat patterns of the changing lines in the various strophes, whereas the sketch for Wq 200/21 shows his concern for musical continuity in the individualized treatment of the last three strophes for the purpose of differentiated musical expression.

Spurious Songs

The authentic repertoire of Bach's songs is well defined by NV 1790, by the publications of collections and individual pieces, and also by the original manuscript sources. The composer may have engaged in songwriting before he published his first piece in 1741, but no specific traces exist. Helm (pp. 174–75) lists five songs as "possibly authentic." Of these, H 769.5 turns out to be a song by J.C.F. Bach (see BR-JCFB H 5), and H 771 ("Der Herr ist meines Lebens Kraft"), on a paraphrase of Psalm 27 by Benjamin Friedrich Köhler and "von C.P.E. Bach componirt" according to the manuscript copy by Johann Heinrich Grave, is of highly questionable origin. The other three

TABLE 4. POETS REPRESENTED IN THE PRESENT VOLUME

Poet (Dates)	Song (Comments)
“Ahlfeld” [Ernst Friedrich Ahlefeld? (1752–87)]	Wq 200/10, early version
Cramer, Carl Friedrich (1752–1807)	Wq 202/O/1
Cramer, Johann Andreas (1723–88)	Wq 202/O/3
“Cropp” [Paul Lorenz Cropp? (1759–1830)]	Wq 231
Ebeling, Christoph Daniel (1741–1817)	Wq 200/17
Eschenburg, Johann Joachim (1743–1820)	Wq 202/O/4 (after Pietro Metastasio)
Ewald, Johann Joachim (1727–after 1762)	Wq 202/C/2
Gerstenberg, Heinrich Wilhelm von (1737–1823)	Wq 200/22; 202/C/12 (after Salomon Gessner); 202/D (after J.W.L. Gleim); 199/17, revised version; 200/21, revised version
Giseke, Nikolaus Dietrich (1724–65)	Wq 199/4; 202/B/1
Gleim, Johann Wilhelm Ludwig (1719–1803)	Wq 199/1; 199/5; 199/7; 199/20; 200/2; 200/5; 200/16; 201; 202/D
Hagedorn, Friedrich von (1708–54)	Wq 199/6; 202/C/3; H 763/1–2
Haller, Albrecht von (1708–77)	Wq 199/18; 199/19; 200/21
Hölty, Ludwig Christoph Heinrich (1748–76)	Wq 200/1; 200/13
Karsch, Anna Louisa (1722–91)	Wq 202/C/11
Kleist, Ewald Christian von (1715–59)	Wq 199/11; 202/C/2
Klopstock, Friedrich Gottlieb (1724–1803)	Wq 202/F/1; 202/G/2
Lessing, Gotthold Ephraim (1729–81)	Wq 199/9; 199/13; 199/14; 200/20
Lütkens, Johann Hinrich (1746–1814)	Wq 200/15
Miller, Johann Martin (1750–1814)	Wq 200/4; 200/9; 202/F/2; 202/O/2
Müller, Karl Wilhelm (1728–1801)	Wq 202/B/3
Münter, Balthasar (1735–93)	Wq 202/E/1–6
Overbeck, Christian Adolf (1755–1821)	Wq 202/K/1
Recke, Elisa von der (1756–1833)	Wq 200/18
Röding, Johann Heinrich (1732–1827)	Wq 200/6; 200/8; 200/11; 200/12
Schiebeler, Daniel (1741–71)	Wq 202/C/4–6; 202/C/8–10
Schlegel, Johann Adolf (1721–93)	Wq 200/7
Schrenkendorf, Gottfried (1724–82)	Wq 199/17
Scriba, Dietrich Peter (c. 1735–74)	Wq 202/B/3
[Städele, Christoph? (1744–1811)]	Wq 200/14
“Stahl” [Georg Ernst Stahl (1713–72)]	Wq 199/10
“Steinheuer” [or Steinhauer?]	Wq 199/12
Stolberg, Friedrich Leopold zu (1750–1819)	Wq 202/L/1
Unzer, Johanna Charlotte (1725–82)	Wq 200/19
Voß, Johann Heinrich (1751–1826)	Wq 202/G/1; 202/I/1–2; 202/J; 202/K/2; 202/L/2
“W***” [Albrecht Wittenberg (1728–1807)]	Wq 202/C/1
Wieland, Christoph Martin (1733–1813)	Wq 202/A
Zachariae, Friedrich Wilhelm (1726–77)	Wq 202/B/2
Ziegler, Christiane Mariane von (1695–1760)	Wq 199/2
“Aus dem Canton Schweiz”	Wq 200/3
<i>Pseudonyms</i>	
“Aa.”	Wq 202/N/6
“Fräulein von H.”	Wq 199/3
“H. M.”	Wq 200/10
“J.”	Wq 202/N/2

TABLE 4. (CONTINUED)

Poet (Dates)	Song (Comments)
"Q."	Wq 202/N/8; 202/N/11
"T."	Wq 202/N/1; 202/N/4
"X."	Wq 202/N/5; 202/N/7
"Y."	Wq 202/N/9
"Z."	Wq 202/N/10
<i>Author unknown</i>	Wq 117/40; 199/8; 199/15; 199/16; 202/C/7; 202/H; 202/N/3; 202/N/12; 202/O/5

are not attributed to C.P.E. Bach in any sources and must therefore be considered spurious: H 768 ("An den Mond") on a poem by Johann Timotheus Hermes first published between 1769 and 1773; H 769 ("Weil Gott uns das Gesicht verliere"), based on a poem by an unknown author (the text underlay is hard to read in the MS); and H 770 (the cancionetta "Se amor per lei r'ascende") based on an Italian text by an unknown poet.

Performance Practice

According to eighteenth-century practices, Bach composed and notated his songs consistently in the form of a continuous and unbroken two-part keyboard score with soprano and bass clefs and text underlay for the upper voice. This permits two modes of performance: either voice—female or male, regardless of clef—with keyboard accompaniment or keyboard alone as songs without words. In accompanied songs the keyboard does not have to double the vocal line consistently, but in the absence of a singing voice the top melodic line is essential. The playing of songs without words by Bach himself is documented in a posthumous note by his daughter who remembered that he often played the song Wq 202/C/2 for her.³²

In comparison with contemporary practices, Bach's written accompaniments generally stand out in terms of an actively engaged and flexible keyboard style that indicates the composer's intention of supporting and underscoring the expression of the words, like the bell-punch effect of no. 96. Sometimes, notably in special cases such as nos. 41, 44, and 92, Bach's keyboard accompaniment is particularly detailed, elaborate, and differentiated. Where differentiation between singing voice and right-hand keyboard passages is called for the present edition (following the original notation) presents the keyboard part in cue-size notes.

In his later years and in particular for the non-strophic songs, like nos. 41 and 49, Bach seems to have preferred a more clearly spelled out keyboard accompaniment. Earlier songs were often notated with figured bass (see nos. 10, 12, 66, 67, 72, and 74), suggesting a typical yet flexible chordal accompanying manner. The absence of figures, however, must not be taken literally and should not prevent the improvisatory filling in of suitable harmonic textures.

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Christoph Wolff

32. See CPEB:CW, VIII/2, 193.

APPENDIX

Preface to Drey verschiedener Versuche eines einfachen Gesanges für den Hexameter (1760)

Ein Liebhaber der Music, der aber sehr wenig von der Ausübung dieser schönen Kunst versteht, hat zu verschiedenen malen sich bey Kennern erkundiget, ob es nicht möglich wäre die wesentlichen Schönheiten der Harmonie und des Singens in einem so einfachen Gesang vorzutragen, daß er zu einigen etwas langen Stücken aus epischen Gedichten, könnte gebraucht werden. Seine Absicht hiebey war auf diese Weise zu versuchen, ob man etwa auf eine Art des Gesanges fallen würde, der einige Aehnlichkeit mit dem hätte, den die alte Griechische Rhophodisten [*recte*: Rhapsodisten] zur Absingung der epischen Gedichte gebraucht haben. Denn es ist bekannt, daß solche Gedichte in den ältesten Zeiten nicht bloß gelesen, sondern durch eigene Sänger, die Virtuosen der alten Zeiten, sind gesungen worden.

Die größte Meister der Kunst fanden bey meinem Antrag keine andre Schwierigkeiten, als diese einzige, daß ein solcher Gesang, wegen seiner alzugrossen Einfalt bald Ueberdruß hervor bringen würde, insonderheit in solchen Ohren, die schon an die volle Pracht der neuen Musik gewöhnt worden. Sie hatten aber doch die freundschaftliche Gefälligkeit sich zu einem Versuch von dieser Art herab zu lassen, und auf diese Art sind die drey folgende Stücke entstanden, die mit Fleis ganz verschieden sind, so daß immer einer um einige Grade einfacher ist, als der andere. Man überläßt den Kennern das Urtheil von dem Werth einer solchen Art des Gesanges, und ob es sich der Mühe verlohne neue Versuche zu machen, die Scansion des Hexameters noch etwas näher zu erreichen, als in diesen geschehen ist.

Die Texte sind von verschiedenen Dichtern. Der erste ist aus dem Meßias genommen, der andere aus einem Hymne des Herrn Wielands, und der dritte aus einem kleinen epischen Gedicht des Herrn Bodmers Jacobs Wiederkunft aus Haran.

Translation: Three Varied Attempts at a Simple Song in Hexameter

A lover of music, who however understands very little of this beautiful art, has on several occasions asked connoisseurs if it might not be possible to present the fundamental beauties of harmony and of singing in a song so simple that it could be used for some rather long pieces from epic poetry. His intent in this was thus to explore whether one might arrive at perhaps a kind of song which would bear some similarity to the one the ancient Greek rhapsodes used for the singing of epic poetry. For it is known that in the oldest times such poetry was not merely read, but sung by particular singers, the virtuosos of the ancient times.

The greatest masters of the art found in my request no other difficulties, except this single one, that such a song, because of its altogether too great simplicity, would soon elicit tedium, particularly for such ears as are already used to the full glory of the new music. However they had the graciousness to condescend to an effort of this nature, and in this wise the three following works came into being, which purposely are quite varied, so that each is to a certain degree simpler than the other. We will leave to the connoisseurs the judgment of the value of such a kind of song, and whether it be worth the trouble to make new experiments in order to approach the scansion of the hexameter even more closely than has been done here.

The texts are from various poets. The first is taken from *The Messiah* [by Klopstock], the other from a hymn [*Der gepryfte Abraham*] by Mr. Wieland, and the third from a small epic poem *Jacobs Wiederkunft aus Haran* by Mr. Bodmer.