SIX ODES BY C. F. GELLERT SET BY C. P. E. BACH AND LUDWIG VAN BEETHOVEN: A COMPARATIVE ANALYSIS, A LECTURE RECITAL TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY MONTEVERDI, CALDARA, MOZART, BRAHMS, MENDELSSOHN, IVES, HONEGGER, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Timothy G. Seelig, B.M., M.M.
Denton, Texas
August, 1987

The lecture recital was given on July 13, 1987. The discussion of the poetry by C. F. Gellert and the musical settings by C. P. E. Bach and Ludwig van Beethoven including analyses of all the pieces was followed by their performance.

In addition to the lecture recital, three other public recitals were given: three of solo literature for voice and piano and one of vocal chamber literature. These included the works of Monteverdi, Caldara, Mozart, Brahms, Strauss, Mendelssohn, Ives, Honegger, Debussy, Fauré, and others.

All of these recitals were recorded on magnetic tape and filed along with the written version of the lecture material as a part of the dissertation.
Michael Webster, and Belá Bartók. On April 22, 1985 the third recital was given with works by Johann Stamitz, Jean Françaix, and Carl Maria von Weber.

All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture material, as part of the dissertation.
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Baritone

SHARON HASLUND
Piano

8:15 p.m., February 20, 1978
Recital Hall, North Texas State University
Denton, Texas

I
Recitative: Che dite
Aria: Vorei dal petto
Recitative: Dunque che far dovrebbe
Aria: Con qualche stilla

Sharon Haslund, Harpsichord
Debby Petty, Cello

II
Herr Lenz
Breit über mein Haupt
Heimliche Aufforderung
Mein Herz ist Stumm
Ach weh mir unglückhaftem Mann
Zueignung

INTERMISSION

III
In the Alley
An Old Flame
A Night Song
Abide with Me
Old Home Day
Berceuse

Cindy Grimm, Flute

IV
Chansons Gaillardes

I. La Maitresse volage
II. Chansons a boire
III. Madrigal
IV. Invocation aus Parques
V. Couplets bachiques
VI. L'Offrande
VII. La Belle Jeunesse
VIII. Sérénade
TIMOTHY G. SEELIG  
Baritone

JING LING TAM  
Piano

Assisted By  
KARL DENT  
Tenor

8:15 p.m., April 9, 1979  
Concert Hall, North Texas State University  
Denton, Texas

Ohime dov'e el mio ben  
Claudio Monteverdi  
Romanesca á 2

Prima Parte
Seconda parte
Terza parte
Quarta e ultima parte

Mr. Dent and Mr. Seelig

Das Veilchen  
Wolfgang Amadeus Mozart
Abendempfindung
An Chloë

House of Life  
R. Vaughan Williams
Love Sight
Silent Noon
Death in Love
Love's Last Gift

* * * * * * * * * * * * * * * * * * * * *

Abschied der Zugvögel  
Felix Mendelssohn
Wasserfahrt
Herbstlied
Abendlied

Mr. Dent and Mr. Seelig

Quatre Poèmes  
Arthur Honegger

I
II
III
IV

Solenne in quest'ora  
Guisepppe Verdi
La Forza Del Destino

Dio, che nell' alma infondere amor  
Guisepppe Verdi
Don Carlo  

Mr. Dent and Mr. Seelig

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TIMOTHY G. SEELIG
Baritone

BARBARA BAMBERG
Piano

8:00 p.m., August 4, 1986
Recital Hall, North Texas State University
Denton, Texas

Romanzen aus Magelone op. 33                Johannes Brahms

I. Keinen hat es noch gereut
II. Traun! Bogen und Pfeil
IV. Liebe kam aus fernen Landen
V. So willst du des Armen
XV. Treue liebe dauert lange

Narration from Tieck's Die Schöne Magelone

* * * * * * * * * * * * * * * * * * * *

Les Femmes du Leconte de Lisle

Lydia                            Gabriel Fauré
Phidylé                          Henri Duparc
Nanny                            Claude Debussy
Nell                             E. Paladilhe

* * * * * * * * * * * * * * * * * * * *

Mystical Songs                   R. Vaughan Williams

I. Easter
II. I Got Me Flowers
III. Love Bade Me Welcome
IV. The Call
V. Antiphon
North Texas State University  
School of Music  
presents  
Timothy G. Seelig, baritone  
in a  
Lecture Recital  
assisted by  
Barbara Bamberg, piano  

Monday, July 13, 1987  
5:00 p.m.  
Concert Hall  

Six odes by C. F. Gellert set by  
C. P. E. Bach and Ludwig van Beethoven:  
A Comparative Analysis  

Intermission  

Bitten  
Die Liebe des Nächsten  
Vom Tode  
Die Ehre Gottes aus der Natur  
Gottes Macht und Vorsehung  
Busslied  

Bitten  
Die Liebe des Nächsten  
Vom Tode  
Die Ehre Gottes aus der Natur  
Gottes Macht und Vorsehung  
Busslied  

Presented in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts  

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THE SIX ODES BY C. F. GELLERT SET BY C. P. E.

BACH AND LUDWIG VAN BEETHOVEN:

A COMPARATIVE ANALYSIS

This study deals with the Geistliche Oden of Christian Fürchtegott Gellert. The musical settings by C. P. E. Bach and Ludwig van Beethoven form the major portion of the discussion. Background information as to the influences which affected each of these men will precede the musical analysis portion.

Rationalism

"The collision of faith and reason became a phenomenon of the eighteenth century."¹ "The Pietism of the previous century quickly gave way to the movement called Rationalism, or more commonly, Enlightenment."² The reforms of the church made "skepticism and irreligion fashionable in educated middle-class circles."³ It is unusual that in an

era characterized by rationalism and skepticism, three men would occupy their talents with texts of such a devout nature. There were vast differences in these men, yet they chose these particular sentiments, contradicting the norm in many ways. This paper will explore the uniqueness of each.

Religion

The upheaval which went along with Rationalism and Enlightenment brought the following response from an early nineteenth-century writer named Grønbech:

We, the children of the nineteenth century, are a generation without a religion and therefore we have but a single thought: how can we find a god and a devil, a heaven and a hell—all those things which made earlier times great? We know that the old god is dead and gone, and that no attempt at resuscitation can give him back the power and the glory. We can date his departure around the year 1770. He died when men found it necessary to prove his existence; he was buried when they discovered that there was nothing by which his existence was disproved. A god who does not make himself noticed lies dead in his grave; and gods never rise again after the reins of the world have once slipped from their hands.

This "god is dead" attitude, which seemed to prevail in Europe in the middle of the eighteenth century, did not hinder Gellert from writing deep words of faith in his odes. And it did not stop scores of composers from choosing his texts to set to music.

Christian Fürchtegott Gellert

Christian Fürchtegott Gellert was born at Haynichen near Freiburg in Saxony in 1715 and died in Leipzig in 1769. His father had been a clergyman in Saxony for fifty years and Christian sought the same career for himself. "After completing his theological course at the University of Leipzig, however, he found it difficult to deliver sermons without the use of a manuscript, and therefore decided to take up teaching."5

In 1744 he became a private tutor and in 1751 professor of philosophy at the University of Leipzig. His lectures sometimes attracted an audience of four hundred. Outside the university his popularity was even greater and his death at the age of fifty-four was considered a national calamity. To this day, many of his hymns are sung in churches and his fables are still read.

Gellert's work is representative of the age in its discipline and control, but is atypical in its unashamed outpouring of sentiment. "The sacred songs bear the faithful impression of Gellert's character; they show how much he desired to be as good as this heavenly guide invites us to become; they show his unfeigned humility."6 It was said that


he never attempted to write a hymn except when he was in the proper frame of mind and only after a season of prayer.\textsuperscript{7} Gellert's philosophy of life and religion was one which paralleled that of Beethoven a half century later. "He finds God not in the medium of an orthodox creed or a system of philosophy, but in his own heart, in the experiences of his fellowman and nature."\textsuperscript{8} Gellert was a profound thinker and respected as a philosopher in an age when reason was exalted over spiritual things. "God, the supreme rational being, is to him the highest object of venerating contemplation."\textsuperscript{9}

In Gellert's collection of sacred poetry entitled \textit{Geistliche Oden und Liedern}, published in 1757, the terms Ode, Lied, and Aria are used interchangeably. The set contains fifty-four literary pieces, all of them in strophic form. Between 1741 and 1799, there are at least 562 known settings of this poetry to music. The composers include C. P. E. Bach, Marpurg, Hiller, Quantz, Haydn and Beethoven.\textsuperscript{10} Gellert himself indicated several chorale

\textsuperscript{7} Ryden, op. cit., p. 150.


melodies to which his songs could be sung: "nevertheless for more than seventy years composers competed in setting them to music." In 1758, one year after the publication of the texts, all fifty-four poems appeared with music by Carl Philipp Emanuel Bach. They were so successful that five editions were printed during the composer's lifetime. Gellert himself, who stressed that "the best song without its fitting melody is like a loving heart lacking its consort," was deeply impressed by Bach's settings.

The eighteenth century was in as much turmoil poetically as it was spiritually. On one hand there was a move toward regularity, simplicity, detachment. On the other hand, there was a move toward freedom of verse and rhyme. "By 1730, the trend away from end rhyme had become a movement." Caught in between factions, Gellert chose to set sacred texts in the midst of the Enlightenment and chose to use end rhyme and fixed forms. "The only freedom Gellert allowed himself was the alternation between length of lines and slight variations of verse structure." These will be discussed later.


12. Ibid.


14. Ibid., p. 44.
C. P. E. Bach

Born in 1714 in Leipzig, Carl Philipp Emanuel Bach became a student at the Thomasschule, where he studied music from his father, Johann Sebastian Bach. Because he was left-handed, he was excused from string technique study and allowed to dedicate himself to the keyboard. Emanuel was enrolled at the University of Leipzig as was Beethoven's teacher, Christian Gottlieb Neefe. "Whether Neefe knew C. P. E. Bach personally or not is difficult to say. He was the only musician to whom Neefe gave tribute for his training." 15 This would certainly indicate something more than mere musical imitation. The university was not a large one in comparison to universities today, and it is inconceivable that the two men who shared such admiration for Gellert never met. Nevertheless there is no record of such a meeting.

In 1738, as C. P. E. Bach was reaching the peak of his young career, Crown Prince Frederick of Prussia, who would become king two years later, hired the young accompanist. C. P. E. Bach joined the expanding flock of fine musicians who would form one of the most formidable musical establishments of the day. Among the musicians assembled were the outstanding flutist Johann Joachim Quantz, the two brothers Johann Gottlieb Graun and Karl Heinrich

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Graun, and members of the highly talented Benda family. "Compared with such luminaries as Quantz and the Grauns, C. P. E. enjoyed only a very modest position." Due to C. P. E.'s rising fame, which brought distinction to the Prussian Court, he remained in the king's service for twenty-eight years.

During these years, he found himself among the progressive thinkers and creative artists of his day, including Gleim, Lessing, Sulzer, Agricola, Krause, Bach, and the Grauns. Bach moved easily in this talented company. He was the outstanding performer in Germany. A man of charm, intelligence, and some passion, his performance at the keyboard was imbued with the reflection of his personality. This expertise at the keyboard was translated into a treatise in 1753, the epoch-making Versuch über die wahre Art das Clavier zu spielen, a definitive work on keyboard performance.

C. P. E. Bach was among the earliest members of the First Berlin School. The group favored simple, brief, strophic songs with modest accompaniment. They discouraged wide melodic leaps, made little use of chromaticism, and employed harmony solely to support the melodic line. Words or phrases were rarely repeated; interludes and ritornelli were most uncommon. "Perhaps because of the melodic

restrictions under which Bach felt he had to work, the real interest in his songs is harmonic. And in spite of his adherence to the principles of the Berlin school, there is considerable harmonic illustration, even in the Gellert songs, which are his first attempts in this genre.  

Although C. P. E. Bach's main output was in the area of keyboard music, he wrote around 300 songs. His Gellert settings are the most familiar by far and definitely the most influential. These songs "anticipate the Schubertian and post-Schubertian Lied with their concern for word setting and independent accompaniment." The music is meticulously molded to the changing nuances of single words and phrases. The collection is filled with excellent examples of effective melodic declamation. In the preface to the songs, C. P. E. Bach sets forth his approach:

In fashioning the melody, I have, as much as possible, looked at the entire song. I say "as much as possible" because no one who understands


18. Whitton, Kenneth, Lieder, An Introduction to German Song (n.p.: Julia MacRae, a Division of Franklin Watts, 1984), p. 18.


melody can be unaware that one must not ask too much of a melody to which more than one strophe is sung, since the variation of the accent of the multi-syllable words, even often the substance, etc., makes a great difference in the musical expression. It will be seen in my work that I have sought to avoid by various methods, many of that sort of variation.

Unusual when compared to those of his contemporaries, C. P. E. Bach's songs, published just a few years after his famous treatise _Versuch_, reflected the principle that music is an expression of private and personal experience. Designed to express the devotions of the Protestant bourgeois home, Bach's songs were written for "amateurs of varying abilities."\(^22\) C. P. E. Bach "supplied simple, heartfelt melodies, still using the substratum of late Italian opera style, but stripping off the ornamentation."\(^23\) In a sense, the songs were a "protest against the more florid forms of the decadent grand aria."\(^24\) The songs are simple but meticulously planned. "Not surprisingly for the author of the celebrated _Versuch_, the piano parts are far more interesting and prominent than in any of the doctrinaire

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24. _Ibid._
products of the First Berlin School."  

The intense emotion presented here in subdued writing is less correctly associated with Sturm und Drang: "their association is rather with the 'age of sensibility,' in which feeling, even to the extent of tearful sentimentality, came to be cherished and enjoyed for its own sake."  

The songs, of course, do adhere to the characteristics of Volkstümlichkeit (nationalistic popularity), Einfachkeit (simplicity) and Sangbarkeit (tunefulness), all of which were espoused by the First Berlin School. Nonetheless, the songs do not slavishly conform to the simple ballad form so popular among these composers, nor do they mirror the static form of the aria." They are, insofar as it has been possible to make them, in a form inspired by the words."  

Ludwig van Beethoven  

Biographical data on Ludwig van Beethoven is so copious and well-known that repetition is not necessary in

the scope of this paper. However, there is one extremely important link between Bach and Beethoven which must be discussed: namely, Beethoven's teacher, Christian Gottlieb Neefe.

At mid-century in Leipzig, and for years to come, there were assembled some of the greatest minds of the period. One of these was, of course, Christian Furchtegott Gellert. Gellert was renowned for his warm and caring spirit and his brilliant lectures at the university. Among Gellert's students were many famous men, among them Goethe, Lessing, and Neefe. Neefe was a devoted student of Gellert and a great admirer of C. P. E. Bach. C. P. E. Bach's fifty-four settings were published very shortly after the publication of the Gellert poetry and Neefe cherished the works, which he took with him to his first assignment.

Neefe arrived in Bonn in October, 1779, and two years later became the teacher of the eleven-year-old Ludwig. Neefe's famous letter (dated March 2, 1783), contains the first documented account of the "young genius who certainly would become a second Wolfgang Amadeus Mozart, if he proceeded as he began." Neefe brought with him to Bonn his reverence for both Gellert and C. P. E. Bach and instilled it in the young Beethoven. When many years later, Beethoven chose to employ the same Gellert texts that C. P. E. Bach had

set, he was no doubt familiar with the earlier works. Beethoven, more often than not, was "attracted to a poem because of its compatibility with his personal views and convictions."\(^{30}\)

While Neefe's own training in composition had been minimal, he "brought to the young artist another element which was extremely valuable in the development of his particular talent. Having studied philosophy (under Gellert) he liked to relate musical forms to the spiritual life of man, and in this direction exercised a decisive influence on Beethoven's artistic philosophy."\(^{31}\) Neefe's admiration of Gellert was passed on to his student, Beethoven.

Neefe, reared in the strict Leipzig school, "must have been greatly dissatisfied with the direction which the young genius was taking under the influences which surrounded him, and felt he should labor to change its course."\(^{32}\) Neefe was still a young man and accounts indicate that in his zeal he may have been too critical of the childish compositions of the young Beethoven. This criticism, though just and reasonable, "may have been so contrasted with the inconsiderate

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32. Ibid., p. 65.
praise from other quarters as to wound the boy's self esteem and leave a sting behind.""\(^{33}\)

Nettl asserts that "Beethoven's songs from his Bonn period show the influence of Neefe and C. P. E. Bach, but later he made himself independent.""\(^{34}\) Neefe was a zealous student of C. P. E. Bach. His years in Leipzig were spent studying and copying the works of J. S. Bach and those of C. P. E. Bach. He was one of the first composers to stray from the slavish adherence to simplicity demanded by the Berlin School. He began to introduce and to encourage the use of strophic variation in Lied composition, a principle which was to free the Lied from the self-imposed restrictions of the Berlin School."\(^{35}\)

Beethoven's respect for C. P. E. Bach is well documented. When Carl Czerny began study with Beethoven, the composer suggested to Czerny's father that the boy bring along Philipp Emanuel Bach's Versuch."\(^{36}\) It is clear that Neefe was successful in communicating to Beethoven the importance of both C. P. E. Bach and Gellert, thus inspiring the creation of the "Gellert Lieder" of Beethoven. These songs are milestones in the development of the Lied, just as

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33. Ibid.


35. Barr, op. cit., p. 28.

the C. P. E. Bach settings had heralded a new day some fifty years earlier.

"In the Lied, as in other musical forms, Beethoven is the great bridge between the eighteenth and nineteenth centuries." Beethoven, in his intense personal expression of his art, brought about progressive alterations of all forms. "It is the singing quality in the piano accompaniments which makes Beethoven's contributions to the development of the Kunstlied so intriguing." In the Bach songs, the soprano line duplicates the voice exactly. In the Beethoven songs, it is a "vocal expression of each work which received a chordal support at the piano and not an instrumental composition with words added to it."

When Beethoven chooses certain verses of a poem for composition, he gives some words greater importance than others, setting to music only the words which coincided with his philosophy. Boettcher speaks about Beethoven's quest for "das Klargedachte und Abgeschlossene" (that which has been clearly thought out and complete). It is logic, not emotion, that attracts Beethoven to a poem. In Gellert's odes the central thought is expressed in one verse or even

37. Stein, op. cit., p. 35.
38. Whitton, op. cit., p. 28.
40. Ibid.
one short line. Accordingly, Beethoven eliminates verses that do not subscribe to his thinking.\textsuperscript{41} His singleness of mind and purpose in setting particular texts or portions of texts is evidenced in the Gellert songs.

Two musical fingerprints of Beethoven appear in the Gellert Lieder. "Like Mozart, Beethoven loved the diminished seventh. Although he uses it in all contexts as a means of coloring the text (as well as for modulatory purposes) he brings it most frequently to bear upon more serious or profound poetry. Nowhere is it more in evidence than in the \textit{Sechs Geistliche Lieder} from Gellert, where it appears in almost every imaginable context."\textsuperscript{42} Examples supporting this will be seen in the analysis portion. The other characteristic is that of shifting modes. "During much of the late eighteenth century composers seem to have relied increasingly upon alternation between major and minor for expressive purposes rather than making a definite choice of mode for an entire composition. Beethoven continues the tradition, and in many of his songs makes frequent minor-major gestures that correlate vividly with the text."\textsuperscript{43}

As in the corpus of works by C. P. E. Bach, those of Beethoven fall mostly into the instrumental category. His

\textsuperscript{41} Ibid.


\textsuperscript{43} Ivey, \textit{op. cit.}, p. 107.
production of vocal music was limited, especially when compared to Mozart or Haydn. His songs, about sixty-seven of them, represent a minor part of his total output, "yet they clearly show Beethoven taking leave of the eighteenth century and ushering in the nineteenth." This is most obvious in the advanced harmonies as well as the complex piano accompaniments.

The period in which Beethoven chose to set the Gellert texts was one of great turmoil and grief for him. The songs were published in 1803. In 1802 Beethoven wrote the Heiligenstadt Testament, in which he considered suicide due to his increasing deafness. He came out of this period resigned to his malady and determined to be useful. In 1804, the reviewer for the Allgemeine Musikalische Zeitung remarked that it was an unusual undertaking to set the odes of Gellert to new music. It was rather widely felt that Bach's settings were definitive, and furthermore, that there were new and equally great poets more deserving of his attention. It is probably safe to say that Beethoven's songs were written out of his great struggle with the meaning of life. "The Gellert selections express in simple terms a firm, confident faith in the goodness of God, a belief in His...

44. Stein, op. cit., p. 135.
almighty power testified by the universe around us; they extol brotherly love and express humble penitence—ideas that were in accord with Beethoven's religious views."  

As has already been discussed, the settings by C. P. E. Bach were characteristic of the First Berlin School in some aspects. They departed from the above in the abandonment of ornamentation, advanced harmony, and limited word painting. The settings by Beethoven are also noteworthy when viewed in chronological context of his writing. The early songs of the Bonn period were more akin to those of the Berlin School. They are limited to the broad representation of a mood and lack the subtle changes of emotion seen in the later works.  

Upon arrival in Vienna, Beethoven began his study of the Italianate style through his work with Haydn, Albrechstberger, and Salieri. The style was more operatic in nature and resulted in such pieces as "In questa tomba" and "Adelaide."

The Gellert settings, then, appear to be a culmination of his development up to this point. There is much of the strict formality of the Berlin School, and especially in "Busslied," the Italian operatic influence. Throughout the


set, one sees the development of the accompaniment as well as harmonic development.

Carl Philipp Emanuel Bach set all fifty-four of the *Geistliche Lieder und Oden* to music. Ludwig van Beethoven chose only six of the poems to set and published them in a specific order. For the analysis portion of the study, the six songs which Beethoven selected, along with the corresponding six by C. P. E. Bach, will be discussed in the order of Beethoven's setting.

The Bach settings are scored on only two staves: the upper staff, in the soprano clef, contains the melody; the lower staff is in the f-clef. Beethoven's songs are written on three staves. In his settings the melodic line often follows the treble line of the accompaniment, but the doubling is a conscious, desired effect. In the Bach settings, the treble of the accompaniment and the vocal line are one and the same throughout. This characteristic is prevalent in all of C. P. E. Bach's 300 songs.\(^{48}\)

Among the six songs set by these two composers, there are some basic generalities which can be noted before discussing specific aspects of each individual song. First and most obvious is the fact that all of the Beethoven settings are longer than those of C. P. E. Bach. (See Figure 1.)

\(^{48}\) Town, *op. cit.*, p. 30.
Figure 1. Number of measures in the songs

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<td>Vorsehung</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI. Busslied</td>
<td>8</td>
<td>114</td>
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</tbody>
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Contributing to the length of the Beethoven settings are musical introductions, interludes, and postludes. This marked difference is significant in the overall development of the Lied, especially seen in the rising importance of the accompaniment. This will see further development in Schubert and those to follow.

Both composers set the words syllabically, making the lengths of actual text-setting nearly identical. One notable difference is the setting of "Busslied": there are eight measures in Bach's, as compared to one hundred fourteen in Beethoven's.

There is little agreement between the two composers regarding key or meter. (See Figure 2.)

Figure 2. The key and meter of the songs

<table>
<thead>
<tr>
<th></th>
<th>C. P. E. Bach</th>
<th>Ludwig van Beethoven</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Bitten</td>
<td>E min, 3/4</td>
<td>E maj, alla breve</td>
</tr>
<tr>
<td>II. Die Liebe des</td>
<td>A flat, 3/4</td>
<td>E flat, alla breve</td>
</tr>
<tr>
<td>Nächsten</td>
<td>C maj, 3/8</td>
<td>F sharp min, 3/4</td>
</tr>
<tr>
<td>III. Vom Tode</td>
<td>E maj, alla breve</td>
<td>C maj, alla breve</td>
</tr>
<tr>
<td>IV. Die Ehre Gottes</td>
<td>C maj, 3/8</td>
<td>C maj, alla breve</td>
</tr>
<tr>
<td>aus der Natur</td>
<td>E min, 4/4</td>
<td>A min/A maj, 3/4</td>
</tr>
<tr>
<td>V. Gottes Macht und</td>
<td></td>
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<td>Vorsehung</td>
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<tr>
<td>VI. Busslied</td>
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</table>
Each composer set two of the poems in the minor mode. "Busslied" is the only one set by both in minor, but Beethoven set only the first section in minor before moving to the major mode. Bach wrote three in the old bar form and three through-composed. Beethoven wrote four in the through-composed form and two in different forms: "Die Ehre Gottes der Natur" is in ABA form and "Busslied" is in the cavatina-cabaletta aria form. Beethoven said, "I let myself be guided by the song; I tried to write as flowingly as possible."^49

Key relations between individual songs are insignificant and only one song is set by both composers in the same key, that being "Gottes Macht und Vorsehung." Through a much closer look at each of the songs, it will be established that Beethoven was no doubt familiar with the Bach settings.

The inclusion of many external musical elements will aid in an overall understanding of the development of the Lied, i.e., length, meter, form, etc. Also included are the external features of the poetry. The paper will then discuss how each composer reacted musically.

It will be seen that Bach's songs are excellent examples of the rational thinking of the Age of Enlightenment. In the same manner, those of Beethoven represent the new musical thinking that lays the foundation for the

Romantic period, while still holding on to the clarity of style that identified the Classical period.

As has already been stated, Gellert was experimenting with self-expression both in content and form. Each of these six poems has its own identity. All but one are written in a variation of iambic meter. Gellert uses alternating numbers of poetic feet as well as alternating masculine and feminine rhyme endings. "The noteworthy adoption of the antique ode form is seen in the alternation of one and two syllable endings."50 "This generally seems to produce a very melodious verse."51 The versification varies greatly with no uniformity among the selections.

"Bitten" (Supplication)

In "Bitten" Gellert employs iambic meter with alternating tetrameter and trimeter lengths as well as alternating rhyme endings. There are two obvious exceptions to pure iambic meter. These are the words "Gott" and "Herr" (God and Lord). Both of these appear as first syllables which are stressed. Bach basically ignores this, setting them as eighth-note pick-up notes in triple meter. Beethoven already treats the text more sensitively in making them half-

note values. The versification is in four and three lines. Bach responds with the classical bar form, Beethoven in his free-flowing "durchkomponiert" form.

Bach's piece is a relatively predictable mid-century piece. Nothing particularly noteworthy happens harmonically. Beethoven's piece is a much more dramatic presentation, the music becoming the servant of the text. This piece is one of the best examples of proof that Beethoven must have been familiar with the C. P. E. Bach works. The melodic and rhythmic resemblance at the words "Herr, mein Burg" (Lord, my Fortress) is startling. (See Figures 3 and 4.) These repeated notes express the sure refuge to which the text alludes. Other striking similarities are in the narrow range, identical appoggiatures on "gehen" and "stehen" and the pick-up treatment of "Gott" and "Herr." Donald Ivey is of the opinion that Bach's treatment of the song "already suggests a sort of majesty of declamatory style that Beethoven was to at least partially echo in his song."52

Figure 3. measures 17-22, C. P. E. Bach, "Bitten"

52. Ivey, op. cit., p. 176.
Both composers were sensitive to text. Even something as simple as switching from short to long note values can signal a text change. In Beethoven's "Bitten" the accompaniment figure moves in unceasing quarter notes until m. 36 (see Figure 5). Suddenly the quarter notes cease, creating the feeling of peace and rest and quiet at "Then, I will pray to you."\textsuperscript{53} The ending to the Bach piece is quite similar, with running eighth notes halting at exactly the same place (see Figure 6). Stein remarked on this ending by Beethoven, saying, "'Bitten' contains a simple but powerful climax which overshadows anything of Zelter or Reichardt and indicates the wellsprings of expressivity that are to open up in the new century."\textsuperscript{54}


\textsuperscript{54} Stein, op. cit., p. 135.
The Bach setting is only twenty-eight measures long, in the key of E minor and in 3/4 meter. The only written indication is "Mit Affect" (with emotion). The song is in
"Stollen-Stollen-Abgesang," or bar form. Each "Stollen" cadences on the minor dominant, a common feature in classical composition. The Abgesang begins in measure seventeen in the relative major. This musical event underscores the words of assurance, "Herr, mein Burg" (Lord, my fortress). The key then returns to E minor for the last four measures, "I will pray to you." There are no repeated words or phrases. Bach uses beautiful tone painting as the voice ascends into the upper range and floats on the extended word "Wolken" (clouds). This occurs along with the use of a secondary dominant chord under the word "gehen" (go), which is repeated in the same form on the word "bei zu stehen" (stand nearby) facilitating the modulation to the minor dominant. All altered tones are nearly related. The tonicization at the ends of each "Stollen" is unusual in that it is on the minor dominant.

The Beethoven setting is forty-five measures long, in the key of E major, and marked alla breve. The tempo is marked "Feierlich und mit Andacht" (ceremonially and with devotion). It is longer than Bach's setting due to an instrumental introduction, interlude, and hymn-like cadential extension. As did Bach, Beethoven emphasizes the words, "Herr, mein Burg." Beethoven sets this text on a series of twelve consecutive E's—the tonic note. The static melody emphasizes the moving bass line. The E's in the melody throughout are rarely harmonized with a tonic chord, however,
creating tremendous harmonic tension. The half step from E to D sharp is used throughout. In measures 26-33, the repeated E's in the melody act as an extended suspension with a resolution to D sharp in measure 33. The lowered sixth degree of the scale functions as a double suspension along with the E, its resolution to B occurring in measure 34. These are not just surface altered tones as in C. P. E. Bach, but borrowed chords. Beethoven uses pitches borrowed from E minor (C natural and G natural) and extends this to borrowing A minor. This passage originates as if A minor will be tonicized. The linear activity of the bass line pulls the harmony back to D♯.

"Die Liebe des Nächsten" (Love of One's Neighbor)

The text of the second song is an interesting paraphrase of Matthew 23:37-39. "If someone says he loves God and hates his brother, he is making a mockery of God's truth and bringing it down. God is love and He wishes that I would love my neighbor as myself." Both settings of this poem are very effective and show greater development from both composers. Gellert uses iambic meter again with the exception of "Gott ist die Lieb," which breaks the pattern. There are six lines with a rhyming pattern of a b a b c c and alternating masculine and feminine endings. Bach's setting is less sensitive to the meter than is Beethoven's. He has set a folk-like melody in triple meter with triadic melodic
motion. He begins the first phrase on the down beat, setting an unstressed word on a stressed beat. This he continues with displacement of stressed syllables throughout. This is a good example of musical form not serving the text very well.

Bach's song is twenty-four measures long, in A flat major and 3/4 meter with a tempo marking of "Etwas langsam" (somewhat slow). It is in bar form with the usual "Stollen-Stollen-Abgesang," each containing eight measures. The symmetry of this song is remarkable. Each of the "Stollen" ends on the dominant E flat. The "Abgesang" modulates back to A flat. Bach varies the harmonies under the second Stollen using a diminished chord under "Wahrheit Spott" to warn man not to make a mockery of God's Word. The climax of the melodic arch comes on the words "Gottes Wahrheit" (God's truth); then the phrase descends more than an octave at the words "ganz darnieder" (completely down). Such word painting is remarkable in strophic settings. After this dramatic middle section, Bach returns to the tonic for the "Abgesang."

Beethoven's setting is only five measures longer than Bach's. These measures are found in an uncharacteristic fantasia-like postlude. (See Figure 6.) Twenty-nine measures in length, Beethoven's song is in E flat major, marked alla breve, with a tempo marking it "Lebhaft, doch nicht zu sehr" (lively, but not too much). As in "Bitten," the song is "durchkomponiert."
"The final vocal climax gives way to an impassioned, ecstatic piano postlude between the treble and bass lines—a colloquy of extraordinary freshness and beauty. A closer perusal of the postlude reveals the bass line beginning as an elaboration of the melody sung by the voice to the words 'Gott ist die Lieb . . . .'\textsuperscript{55} (See Figure 7.) This is not the only polyphonic occurrence in these songs. Stuber thinks Beethoven harkened back to the polyphonic technique because these were religious poems. The postlude is like a three part invention.\textsuperscript{56} (See Figure 8.)

Figure 7. measures 15-17 and 22-23, Ludwig van Beethoven, "Die Liebe"

![Figure 7](image1)

Figure 8. measures 22-24, Ludwig van Beethoven, "Die Liebe"

![Figure 8](image2)

\textsuperscript{55} Town, op. cit., p. 31.

\textsuperscript{56} Stuber, op. cit., p. 22.
Beethoven announces the beginning of the song with the voice joined at the unison by a single-line accompaniment. The introductory poetic text, "So jemand spricht," is set as a musical introduction as well. As in the Bach setting, "Wahrheit" (truth) is the climax of the melody. Effective use is made of a forte diminished chord repeated four times on the words "reisst sie ganz darnieder" (tears it completely down). This diminished chord is the secondary leading tone harmony of D minor. As in the first Beethoven piece, the altered tones signify deeper harmonic implications just mentioned. The next section is musically similar to the beginning of the song, setting off the words "Gott ist die Lieb" (God is love). The first section cadences on the dominant at "darnieder" but the second section begins immediately in the tonic. The piano takes on new importance as the texture changes drastically from unison to chordal to contrapuntal. In this piece, the piano accompaniment has a string-quartet texture with each voice taking on independence characteristic of Beethoven's piano writing. The last flourish is actually a diatonic progression with chromatic lower neighbors.

"Vom Tode" (Of Death)

In "Vom Tode," Gellert breaks from the iambic to trochaic, using alternating tetrameter and trimeter. The poem has six lines with masculine and feminine endings. The
last two lines are emphasized by Beethoven, while C. P. E. Bach simply fits them into the fixed form. Bach again uses triple meter and bar form. He uses the key of C major, sets it in 3/8 time, and marks it "Sanft und Langsam" (soft and slow). The setting "creates a dreamlike softness and an aura of abstracted contemplation quite unlike the dramatic conception by Beethoven." 57 Perhaps his version is too nonchalant. Even if the marking is taken seriously, the soft and slow tempo does not obliterate the lilting feeling created by the 3/8 meter. The key is C major. Bach adds to the floating feeling by using off-beat syncopations.

The first two "Stollen" are, as in the others, short and cadence on the dominant. When the "Abgesang" begins, chromaticism clouds the harmony. The word and measure could have been added for textual as well as musical purposes. The word "mag" (desire) is important to alleviate some of the fear of death, but the measure is also important to reiterate the C major tonality. Once again, Bach uses diminished chords to emphasize what he feels are the most important words, in this case "Denk O Mensch" (think, Oh man). Consistent with his established pattern, he repeats no text.

The contrast between composers is remarkable in the two settings of "Vom Tode." Bach's light and almost euphoric gaze into death is contrasted by Beethoven's intense and impassioned, horrified and fearful look into the grave.

57. Town, op. cit., p. 32.
Beethoven once again chooses the "durchkomponiert" form to best express the text. "If Beethoven finds a poem which expresses his belief in ethical strength and leadership, his composition grows beyond the boundaries of social entertainment. As early as 1799, he sketches music to Gellert's "Vom Tode," which in 1803 becomes No. 3 of the set." The text must surely have been one which Beethoven felt very deeply: "I rush to the grave with each hour." Already he embraces a text which will echo throughout his strife-torn existence.

This setting has forty-eight measures, is in F sharp minor and in 3/4 time. The indication is "Mässig und eher langsamer als geschwind" (moderate and rather slow than fast). The introduction is one chord, something Beethoven uses to introduce many of his instrumental compositions. The voice then enters in unison with the treble accompaniment. The text is intoned on the tonic note for the first three measures, followed by three measures of repeated notes one-half step higher with the accompaniment creating a dissonance by still sounding the tonic note underneath. The stretched-out, static repeated notes are most depictive of the time of life moving unhaltingly toward the grave. (See Figure 9.) This gradual step-wise expansion begins in the "verstreicht." The wide use of appoggiatura figures has been effective, but nowhere more so than in this song, i.e., "Grabe" and "vielleicht."

58. Landau, op. cit., p. 11.
Beethoven uses the octave throughout his compositions, especially in the octave doubling in "Vom Tode." (See Figure 10.) The C sharp is held throughout the octave movement creating open fourth and fifth intervals. This emphasizes the emptiness of man contemplating death. "Beethoven heralds the Romantic with this song. This leads to Schubert's 'Doppelgänger.' The only difference is that in Schubert, the pedal tone lies in the right hand as well." 59

One very practical development which aided Beethoven was the widening of range possibilities. The songs of C. P. E. Bach were composed for the harpsichord with a fairly limited range. Beethoven was composing for piano, which broadened his tonal spectrum immensely. Such use can be observed in the close of "Vom Tode" (see Figure 11). Several things are working in this section to create the mood, i.e., pedal tone, singing melody, harmonic tension, and resolution. "In this closing, Beethoven leaves the classical behind completely. He presents things which will become more commonplace in the Romantic."\(^{60}\)

Figure 11. measure 43 to end, Ludwig van Beethoven, "Vom Tode"

The first section cadences on the dominant, preceded by German augmented-sixth chords. When the words call upon man to think about death, Beethoven drops the voice into the bottom extremities for a low and dark color. The use of the

\(^{60}\) Ibid., p. 66.
diminished seventh is quite extensive on the words "nicht," "saume," and "Grabe." The piece moves from tonic to dominant and then back. The cadential extension is a series of diminished chords (vii07), followed by resolutions always to the tonic chord. The last line of text is repeated three times: "Säume nicht, denn eins ist Not" (tarry not, for only one thing is important!). The music is not repeated but given a new setting with each repetition. The piece is extremely dramatic and effective. It is not so much dramatic in the operatic sense but in expression of a deep emotion which Beethoven was feeling quite deeply in and around 1803.

"Die Ehre Gottes aus der Natur"
(The Praise of God in Nature)

Both composers found a worthy text in this poem. Beethoven is especially in tune with this setting, and it has become the most well-known of his settings. The poetry is unusual enough to have been singled out by Kayser in his book on German poetry as an example of the struggle of the mid-century poet.61 The poem is in four-line stanzas but the meter is mixed. The first and third lines are mixed meter, the second and fourth are iambic. Perhaps the popularity of the song is because it so nearly approximated Beethoven's own belief about God in nature.

The Bach setting is splendid and quite different from all of the others. It is the first song set in the "durchkomponiert" form. Immediately the listener is struck by the ascending arpeggios in the bass line suggesting a heaven-ward progression in the first eight measures. (See Figure 12.)

Figure 12. measures 1-2, C. P. E. Bach, "Die Ehre"

The song lasts only nineteen measures, but contains great contrast and expression. It is set in E major, alla breve, and the only indication given is "Prächtig" (splendid). After the flowing arpeggios of the first section, the second begins with highly contrasting dotted rhythms bringing the listener down to earth and sea with a descending bass line. (See Figure 13.)
Suddenly everything stops, and the voice and treble accompaniment sound in unison "vernimm, o Mensch, ihr göttlich Wort" (hearken, o man, to the godly word). At this point the ascending arpeggios of the first section and the dotted rhythms of the second are combined into a dotted-rhythm arpeggio ascending to call the attention to the repeat of the last phrase of text. This is a remarkable departure for Bach and the Berlin School. This is the only time in these six Bach settings that he repeats a line of text. The piece is "durchkomponiert" rather than in a set form. The melody is strictly triadic, there is little chromaticism, and the harmonic structure is ultimately simple. The harmonic movement is from tonic to dominant and then back to tonic. Dramatic, emphatic, and yet simple musical language express Bach's great praise of God.
Beethoven's setting is probably the most widely known of all the Gellert songs. It is forty-two measures long and in the key of C major. The time signature is alla breve and the tempo marking is "Majestätisch and erhaben" (majestic and exalted). These markings are an understatement. According to Hall,

Some of the joy and refreshment, the consolation and inspiration which Beethoven sought again and again in nature, he found expressed in these lines and the music which they call forth is of a heroic grandeur and elemental simplicity. The melody is of severe strength in its chordal and diatonic line, and so sustained that it could be satisfied by the tireless majestic tone of an organ diapason. The accompaniment of huge chordal blocks marches along four-square. It is small wonder that it is heard most often in choral setting, for few are the soloists who can measure up to Beethoven's demands.

Beethoven's setting is twice as long because he sets two of Gellert's verses instead of one as Bach did. The form is ABA, the only one of its kind in all twelve settings discussed. In this song, Beethoven stretches himself. The beginning A flat major soon turns to C major. The second verse begins with a pianissimo C flat major chord repeated seventeen times while the voice speaks of the "uncountable stars." The chords are repeated with only small chromatic changes until he is back at A flat for the repeat of the A section music but not text. The postlude concludes with

four A flat major chords—a profound yet simple statement that what has been said is fact.

This song contains the greatest tonal instability yet. The dramatic change of key to C flat is obliterated in measure 23 by the dominant seventh, moving to an Italian augmented sixth chord in measure 26, then to unison E flat, then the dominant seventh and back to the A flat as the A section returns. The initial C flat is achieved by the common tone E flat. Just as in the previous Beethoven setting, he uses the diminished chord on "vernimm, o Mensch" (hearken, o man). This setting is straightforward and simple, and yet it is such a perfect setting of the strong and powerful words that it has become the most famous of all.

"Gottes Macht und Vorsehung"  
(God's Power and Providence)

The fifth poem inspired the simplest settings by both composers and is one of Gellert's small masterpieces. In it, he alternates dactylic and iambic meter. The rhyme scheme is a b c b a with alternating dimeter and trimeter line lengths. Just as Gellert set this in miniature, so did both composers. Both used the key of C major and both set this one verse in "durchkomponiert" form, Bach using twelve measures and Beethoven eighteen. As in several of the other settings, Bach chooses 3/8 time and indicates "Erhaben und Nachdrücklich" (exalted and emphatic). This song is
extremely short and to the point. There are no surprises. The third measure is already moving to G major, the dominant. Bach is back to C major by the tenth measure and uses the last two measures to reinforce the tonic. Bach uses the majestic dotted rhythms to describe heaven as God's territory.

Beethoven took eighteen measures to do what Bach does in twelve, since a postlude elongates his setting. The key is C major and marked "alla breve." This song contains a spontaneous surge of emotion and is marked "Mit Kraft und Feuer" (with strength and fire). Except for the postlude, this extremely simple setting could just as easily have been by Bach as Beethoven. The postlude serves as a coda to emphasize the return to the tonic key from the dominant. There is a brief tonicization in the middle to the relative minor. The melody is doubled in the accompaniment throughout.

"Busslied" (Song of Penitence)

Gellert adhered to more of the rules of poetry in this poem than in any of the others. It is in regular iambic meter with alternating pentameter and tetrameter lines. The rhyme scheme is a b a b. Bach sets one verse, Beethoven sets all six.
Only eight measures long and yet "a nearly perfect
tonal realization of the Gellert poem,"\textsuperscript{63} the Bach setting is
the shortest of all the songs. It is in E minor, common time
and has the marking "Traurig" (sad). E minor quickly
modulates to B major in measure four and then back to E
minor. Ornamentation is more strongly indicated than in any
song we have thus far encountered. "Bach's chromatic harmony
is logical, unfolds naturally and inevitably in eight
measures of rich rococo 'Empfindsamer Stil.'"\textsuperscript{64}

The bass is a simple descending chromatic line.
Pre-romantic harmonies resolve according to existing rules.
The harmonies here do not resolve as one would expect, but
rather according to the descending chromatic line. After the
first phrase, there is a cadence on the dominant. In measure
four, an A appears in the soprano against an A\# in the bass.
Both are converging to the B major chord. In measure seven,
there is an incomplete reprise of the melody as it centers
around the dominant. Bach adheres to the unity of emotion in
this song of penitence and the additional verses fit equally
well the beautiful and expressive melody.

Bach set one verse in eight measures, Beethoven
requires one hundred and fourteen, abandoning the simple song
form for the cavatina-cabaletta aria. There is no historical

\textsuperscript{63} Town, \textit{op. cit.}, p. 33.
\textsuperscript{64} \textit{Ibid.}
evidence as to why this song is nearly as long as the other five combined, nor why he chose to compose in this clearly operatic idiom. This song is set in parallel keys A minor and A major. The first section, poco adagio, is in minor and contains more chromatically altered tones than any of the other five pieces.

The first section is forty-seven measures long. It is in A minor, with extensive chromatic motion depicting the penitent heart. The text then shifts suddenly to the grace of God upon the penitent one and Beethoven responds with a shift to the major mode for the next three verses, which are in variation form. The first variation in the major mode is set by the introduction, with sixteenth-note and eighth-note patterns which continue throughout. The second verse is accompanied by running sixteenth notes alternating with octaves. In the third verse, the running sixteenth notes are relegated to the bass voice. The major section bears the marking "Allegro ma non troppo."

When one mentions the polyphonic usage in the songs, the beginning of this section needs attention. (See Figure 14.) The right hand of the introduction presents the melody for the voice to imitate. Two sixteenth-note pick-ups and the running eightths become a contrapuntal motive of their own.
Each verse is sixteen measures long, with the usual modulation to the dominant in measure eight, then back to the tonic by phrase end. The development of the accompaniment pattern throughout the song underneath a fairly static melody foreshadows the Schubertian Lied. This piece has no unusual harmonic characteristics. The piano accompaniment is almost Schumannesque, taking on greater importance as it progresses. The piece ends on an extended plagal cadence, de-emphasizing the resolution.
Summary and Conclusion

Theoretically, several conclusions can be made. Most of the songs are too short to make true modulation possible. Beethoven does achieve true modulation in the longer of his settings. There is wide use of secondary dominants, not indicating key change, but drawing attention temporarily away from the original tonic. The altered tones are insignificant in the C. P. E. Bach pieces, and used only as melodic embellishment. In the Beethoven, however, the altered tones signify harmonized melodic embellishment.

Each of these sets of songs shows advancement of style far beyond that of the day in which they were written. There is in each set an assimilation of the drama of the operatic style and the simplicity of text setting prevalent in Lied composing. The temptation must have been enormous for C. P. E. Bach to set these texts, by a poet whom he admired so deeply, in lavish, dramatic operatic style. On the other hand, personal devotion pulled him toward the simple Berlin school song style. He managed to mold the two into one in these masterful songs, maintaining simplicity of form and style with an occasional dramatic flair.

This exact struggle is seen in Beethoven. The paper has already shown the progression of Beethoven from the early Neefe style to the operatic Vienna songs so influenced by Salieri and Albrechtsberger. The Gellert settings emerge as
an effort at assimilation of the two styles which finds its 
real fruition in "An die ferne Geliebte." Beethoven, like 
C. P. E. Bach, resists the flowery operatic musical language 
and the tendency during this period for poetry to be the 
 servant of music. He uses the music instead to emphasize the 
text while still creating musically interesting and effective 
settings.

In some ways Bach's settings appear to be 
contemporary with those of Beethoven, composed some fifty 
years later. Several of Beethoven's are so comparable to the 
Lied of the mid-nineteenth century as to be startling. The 
use of chromaticism, word-painting, diminished sevenths, and 
major-minor modes are all progressive features whether the 
year is 1750 or 1800.

Bach's statement regarding the setting of strophic 
songs is important. Each of the songs is set in a basic form 
compatible with that of the text. The melodics are mostly 
arched and triadic in nature. One example will demonstrate 
his gift at strophic setting. In "Busslied," the peak of the 
phrase comes in measure five, set up by a dotted sixteenth 
and an expressive appoggiatura. In each of the three verses 
set, the word on that note is the most important in the 
sentence. "Du siehst die Schuld" (You see my fault), "Ich 
suche Dich" (I seek Thee) and "Er hört mein Schrien" (He 
hears my cries). The melody Bach wrote under this perfectly 
fits all of the verses. Bach's gift lies not only in his
expressive word setting, but in the overall impression
developed by the melody and accompaniment.

If one gives the proper attention to the text, as
these two composers obviously did, then performance of these
works can be greatly satisfying and rewarding. The pains-
takingly careful text setting is noteworthy. The words speak
themselves if the singer will allow them to do so. Donald
Ivey points out that the composers of these types of songs
were overly concerned with simplification of musical and
poetic factors. He says further that such literalism
discourages subtlety and may account for the fact that such
Lieder have not "continued to hold the interest of singers in
public."65

In performance, the singer must get vocal technique
and musical components out of the way. He must understand
literally every word and every nuance of text and music, for
this is the way the composers set the words. They did not
take prescribed melodies and fit poems to them. The melodies
and forms are absolutely tailor-made to fit the texts. Poor
diction or a lack of understanding of German prosody can lead
to an unrewarding experience in performance. One must
remember that the poems were written for personal devotion.
The Bach settings were designed for use at home or even with
a group worshipping, and the Beethoven settings obviously
came out of a time of very deep and personal crisis.

Therefore anything less than full understanding of the words will not suffice.

One hindrance to modern-day performance of these songs is that audiences are accustomed to Lieder of the mid-nineteenth century which are much more complex in accompaniment and harmony than those in question. The Gellert settings are misleading in their simplicity. The audience, whose ear has been trained to expect something different out of Lieder, and especially something much more complex and developed out of Ludwig van Beethoven, might be left wanting. Either set, however, can be performed to the utmost satisfaction of performer and audience.

The Beethoven songs are to be accompanied by piano. The C. P. E. Bach songs can be accompanied on the piano, although the harpsichord would definitely be truer to performance practice of the period.

In the history of music it is impossible to say that one composer leads directly to another. There are obviously many other influences on style development. In this case, however, the direct and profound influence of Neefe bridges the span of years between C. P. E. Bach and Beethoven. One sees two basically dissimilar composers wrestling with identical problems, separated by fifty years, opposite religious backgrounds, diverse musical training, and separate cultures. The differences in the men are astounding. Only
more astounding is the similarity in the struggle and the result of the struggle.

What C. P. E. Bach began, Beethoven certainly continued. It is only unfortunate that a Schubert or even a Wolf did not choose to set these texts. For then one could see the entire gamut of Lied composition seen through identical texts. The songs still provide worthy vehicles for performance as well as for study.
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