

David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 12.1. Klopstock's *Morgengesang*

Bach's setting relates to Klopstock's poem as shown below. The first three columns list the seven strophes of Klopstock's poem (two are repeated) and their assignment to “two voices” or “all”; the next four columns show the corresponding sections in Bach's setting.

<u>str.</u>	<u>setting</u>	<u>incipit</u>	<u>no.</u>	<u>heading</u>	<u>voices</u>	<u>key</u>	<u>comment</u>
1	2 voices	Noch kommt	1	Accomp.	S1	D	accompanied recit. preceded by instrumental introduction
2	2 voices	Heiliger	2	Arienmäßig	S2	b	arioso; ends with coda
3	2 voices	Schon wehen	3		S1	A	ends with coda
4	2 voices	Herr Gott	4a	Duett	SS	F	
4	all	Herr Gott	4b	Chor	SSTB	F	choral setting of str. 4 (identical text)
5	2 voices	Hallelujah	5	Duett	SS	C	
6	2 voices	O der Sonne	6	Accomp.	S1	C >	accompanied recit.
7	2 voices	Und du solltest	(6)	(continues)	S2	G >a:V	accompanied recit. framed by ritornellos
5	all	Hallelujah	7	Chor	SSTB	C	choral setting of str. 6 with new coda (identical text)

“str.” = stanza in *Klopstock's Oden* (originally unnumbered)

“setting” = Klopstock's assignment

“no.” = movement number in Bach's setting (as given in CPEBCW 6/4)

“heading” = Bach's movement title

> = “modulating to”

Through Bach's second duet (no. 5) each section is tonally closed, despite the modulating coda or bridge that connects each with the following movement. As in the *Arioso with Variations* (W. 79) and other late instrumental works that incorporate similar modulating transitions, Bach must have planned the overall scheme from the start. Yet the cycle is left open, ending in a key related only remotely to the opening one. A third-relation near the center of the work (A–F between nos. 3 and 4a) marks a shift from keys related to the opening D major to tonalities that point toward the closing C major. This corresponds with Klopstock's change of topic after strophe 3 from the creation itself to divine mercy and grace. It is therefore the latter, rather than genesis as such, which is associated musically with the “Hallelujah” refrain, sung by the two soloists in no. 5 and repeated at the end.

The modulating codas and bridges are chromatic, incorporating the same types of unusual voice leading (especially in their jagged bass lines) found in Bach's keyboard music of the period (compare online examples 12.2a and 12.2b). Only between the last two sections does Bach leave a broken-off harmonic progression of the type characteristic of his late style. The second soprano ends no. 6 with the question “du solltest nicht auferwecken?” (must you not awaken?), cadencing on E; this is answered by a choral “Halleluja” in C. This is the same third-progression (E–C) that

leads into “Dann strahlet Licht und Majestät” in the Passion Cantata. Within the present work it is prefigured in the duet no. 4a, where Klopstock reminds the celebrants of the temporary nature of worldly existence: “wir . . . müssen dereinst auch untergehen” (we must someday perish). Bach sets this as a half cadence in C minor that is answered, after a full measure of rest (m. 24), by “und werden auch aufgehn” (and will also dissolve [as in flames]). The dominant-seventh chord on B at this point sounds unrelated to what has preceded it, but Bach might have explained that we have merely passed from the dominant of C to that of E (online example 12.3).¹

[Example 12.2a. Aria “Schon wehen,” no. 3 from Klopstock's *Morgensang*, W. 239, mm. 35–40](#)

35 **Etwas lebhafter**

vn. 1
vn. 2
va. 1
va. 2
b.c.

p *mf* *f*

p *mf* *f*

p *mf* *f*

6 6 4 3 7 6 4 4

[Example 12.2b. Sonata in E Minor, W. 59/1, movement 2, conclusion](#)

f *p* *mf* *p*

p *f* *p* *ff*

¹ This is Bach's explanation for a similar progression in the *Heilig*, mentioned in *Versuch*, ii.41.12 (further discussion in [online supplement 12.2](#)).

Example 12.3. Duet “Herr Gott, barmherzig und gnädig,” no. 4a in Klopstock's *Morgensang*. W. 239, mm. 20–28

The musical score is presented in two systems. The first system (measures 20-24) includes staves for Violin (vn.), Viola (va.), Soprano (S), Alto (A), and Bass (b.c.). The second system (measures 24-28) includes staves for Violin (vn.), Viola (va.), Soprano (S), and Bass (b.c.).

System 1 (Measures 20-24):

- vn.:** Treble clef, 3/4 time. Dynamics: *mf* (measures 20-21), *pp* (measures 22-24).
- va.:** Alto clef, 3/4 time. Dynamics: *mf* (measures 20-21), *pp* (measures 22-24).
- S/A:** Treble clef, 3/4 time. Dynamics: *mf* (measure 20), *ff* (measures 21-22), *pp* (measures 23-24).
- b.c.:** Bass clef, 3/4 time. Dynamics: *mf* (measure 20), *pp* (measures 22-24).

Lyrics (System 1): Wir mehr als Son - nen müs - sen auch un - ter - gehn

System 2 (Measures 24-28):

- vn.:** Treble clef, 3/4 time. Dynamics: *ff* (measures 24-25), *mf* (measures 26-28).
- va.:** Alto clef, 3/4 time. Dynamics: *ff* (measures 24-25), *mf* (measures 26-28).
- S/A:** Treble clef, 3/4 time. Dynamics: *ff* (measures 24-25), *mf* (measures 26-28).
- b.c.:** Bass clef, 3/4 time. Dynamics: *ff* (measures 24-25), *mf* (measures 26-28).

Lyrics (System 2): Und wer - - - - den auch auf - gehn!

Performance Instructions: *mf* 6, *pp* 5, *ff* 7, *mf* 5+, *tasto*