

C. P. E. Bach's two collections of religious songs, published in 1758 and 1780–81, were among the most popular eighteenth-century Lieder publications. Here a selection of them is recorded for the first time with complete texts and accompanied with the clavichord, the composer's favourite instrument, underlining their intimate nature, intended more for private devotional use than for public performance. The recording includes the 'Hamlet Fantasy' that resulted when the poet Heinrich Wilhelm von Gerstenberg imposed his paraphrase of Hamlet's soliloquy on one of C. P. E. Bach's keyboard pieces.



C. P. E. BACH Spiritual Songs

From *Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien*, wq194/h686 (1758) 30:48

1	No. 14	Passionslied*	5:32
2	No. 9	Bitten*	3:07
3	No. 7	Prüfung am Abend*	9:30
4	No. 31	Abendlied*	4:12
5	No. 45	Busslied*	4:50
6	No. 24–25	Trost eines schwermütigen Christen*	3:34

7 'Seyn oder Nicht-seyn', *Phantasie von C. P. E. Bach mit untergelegtem Text von Gerstenberg* 6:16

From *Sturms geistliche Gesänge mit Melodien*, Vols. 1 and 2, wq197–98/h749 and 752 (1780–81) 18:37

8	Vol. 1, No. 29	Über die Finsternis kurz vor dem Tode Jesu*	5:40
9	Vol. 1, No. 2	Passionslied*	4:37
10	Vol. 1, No. 13	Der Tag des Weltgerichts*	3:01
11	Vol. 2, No. 18	Empfindungen in der Sommernacht*	2:32
12	Vol. 1, No. 14	Der Frühling*	3:47

Norbert Meyn, tenor
Terence Charlston, clavichord

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