

Chapter 3

Germania and Early Compositions

*The surest way to corrupt a youth is to instruct him to hold in higher regard those who think alike than those who think differently.*¹

In 1858, Nietzsche began his studies at the previously mentioned Schulpforta, and left Naumburg for the slightly more cosmopolitan Pforta. The prestigious boarding school maintained a curriculum focusing on the humanities, providing Nietzsche with proficiency in Greek and Latin as well as thorough grounding in German, Italian and French literature. Although now separated from Krug, they struck on the idea of forming an academic club to provide a framework for continuing their intellectual discussions despite their geographical distance. In 1860, “Germania” began with a membership of three: Nietzsche, Krug, and their mutual friend Wilhelm Pinder. The club had strict rules to ensure its maintenance and survival and was begun with formal ceremonies at a nearby ruined castle.² Each member was required to submit a work each month, be it musical or literary. In addition, the members paid dues in order to purchase books and articles relevant to the members’ interests. The payment of dues, purchase of literature, and recording of member submissions was the responsibility of the chronicler, a position that rotated quarterly. It seems that of the three, Nietzsche was the most methodical and orderly, repeatedly issuing admonitions when Krug or Pinder fell behind their submission quota or were late paying dues. In fact, it is due to the long distance nature of the group (Nietzsche was in Pforta while Pinder and Krug were still in Naumburg so virtually all

¹ D, 153: IV, 297.

² Love, *Young Nietzsche*, 11.

communications were by mail) and Nietzsche's mania for proper records that such a thorough documentation of the group's activities is available today.

It was through Germania that Nietzsche gained his first in-depth knowledge of Wagner. Pinder and Krug did not share Nietzsche's musical conservatism, and their submissions and requests for purchases frequently dealt with Wagner and his music. Their budget went to purchase subscriptions to the *Anregungen für Kunst, Leben und Wissenschaft* and *Neue Zeitschrift für Musik*. No documentation of an official club subscription to the latter exists, and editions were most likely borrowed from Krug's father, but there is documentation of the club's subscription to the former³. The *Anregungen* was published by Franz Brendel, a noted Wagnerian who saw the journal as a forum to unify artistic, literary, and philosophical discussions of the day. The procedure for Germania was for these readings to be sent around to the members for criticism and discussion. In addition, the three frequently met over school holidays or summers to discuss their correspondences and hear performances of musical works. Due to Krug's increasing interest in Wagner, these meetings frequently centered on discussions of his music.

A crisis in September 1862 led Nietzsche to reevaluate the club's purposes and index all submissions up to then. This was intended to highlight the other member's lax submission record and point out the nearly bankrupt treasury. To regenerate "our Germania's" failing health, he called for its members to make up the "25 officially required submissions."⁴ With surprising tact and administrative efficiency for a fifteen

³ Love, 15.

⁴ HK II, 90-91.

year old, Nietzsche outlined four points necessary for the regeneration of Germania. Apparently his admonishments were effective, as the club continued to function with surprising vitality well into 1865. From this chronicle, a picture of the discussions carried out by the group comes into focus. High on Nietzsche's list of administrative overhauls is a control on spending, and he pointed to Krug's proposal to purchase *Tristan und Isolde* as an example of fiscal irresponsibility. Nietzsche here referred to an extended discussion he and Krug had concerning the content of Germania's next musical purchase. Because of Krug's father's connections with publishers, they were able to preview Hans von Bülow's piano/vocal reduction of *Tristan* in the spring of 1861. Krug fell in love with the work, calling it "wonderful"⁵ while Nietzsche was nonplussed. His preference was that the club purchase Schumann's *Das Paradies und die Peri*.⁶ Writing to Krug, he attempted to convince him of the benefits of purchasing *Tristan und Isolde* by pointing out the depth of Wagner's work and highlighting the large amount of discussion this work could inspire versus the more straightforward oratorio.

This particular disagreement provides an excellent example of the musical views of the two students: Krug the devout Wagnerian and Nietzsche the proponent of oratorios and cantatas. It would not be their only disagreement over Wagner, as they frequently argued over the inclusion of Wagner in group discussions and purchases. In the same chronicle, Nietzsche lists the submitted works of all members, and the divide becomes more obvious. Krug's list of submissions includes the following:

- "On the first scene of *Tristan and Isolde*"
- "On the New German School"

⁵ HKB I, 368.

⁶ Ibid.

- “On Wagner’s Faust Overture”
- “On Wagner’s *Rheingold*”

As if Krug did not infuse enough Wagnerian thought into the group, Pinder’s submissions are equally telling, including:

- “On Hans Sachs—1”
- “On Hans Sachs—2”
- “On Hans Sachs—3”
- “Poem on *Siegfried*”

During the same twenty-six month period, Nietzsche—the member with the best submission record, submitting over twice as many works as Pinder—presented no works pertaining to Wagner.⁷

Although far more musically conservative than Pinder and Krug, Nietzsche’s experiences in Germania up to 1862 did serve to broaden his musical horizons. He grew to appreciate and even revere the music of Robert Schumann, as his enthusiasm for *Paradeis und der Peri* shows, as well as a few pieces by Franz Liszt. Yet his musical tastes remained firmly grounded upon classical principles. An investigation of Nietzsche’s submissions during this time reveal his musical values and include his earliest surviving musical compositions. The importance of viewing his submissions in context warrants quoting his index in some length.⁸

August 1860	Introduction and chorus to “Weihnachtsoratorium” (Christmas Oratorio)
September 1860	Harzreise (poem)
October 1860	Two Hirtenchöre for “Weihnachtsoratorium” (choral)
November 1860	Greek history in the time of the Peloponesian Wars (essay)
December 1860	Two Prophetenchöre for “Weihnachtsoratorium” (choral)
January 1861	Seven Poems
February 1861	“Mariens Verkündigung” for “Weihnachtsoratorium” (choral)

⁷ HKB II, 95-99.

⁸ Ibid.

March 1861	Humanity's Childhood (essay)
April 1861	Translation of Serbian folksongs
May 1861	"Mariensverkündigung" with Fugue (choral)
June 1861	Hirtenchör, Gesang des Mohren (choral)
July 1861	Ermanarich (Piano), Also a sketch of its literary history.
August 1861	"Schmerz ist Grundton der Natur" (orchestral sketch?)
September 1861	On Adelphi of Terenz (Germania discussion topic) On the Dante Symphony (Liszt) (Germania discussion topic)
October 1861	Herbstlieder (Song)
November 1861	"Serbia" Symphonic Poem, parts I and II (piano)
December 1861	On Byrons dramatic works (essay)
January 1862	Napoleon III as president (essay)
February 1862	Three Hungarian Pieces (piano)
March 1862	Fatum und Geschichte (Germania discussion topic)
April 1862	-Nothing-
May 1862	Ermanarich's Death (poem)
June 1862	Ungarischer Marsch, Heldenklage (piano)
July 1862	Aus der Jugendzeit (song)
August 1862	Sei still mein Herz (song), Ungarische Skizze (piano)
September 1862	New poems

Of the twenty-six months listed, Nietzsche submitted musical compositions for over half of them (fourteen). Of these, most of them survive, although frequently in incomplete form. The only works that have not survived in any form are the songs, "*Herbstlieder*" and "*Sei still mein Herz*," and the piano works, "*Drei Ungarischer Stücke*." Judging from the existing fragments of the others, it seems that Nietzsche's index of Germania submissions may have not been strictly accurate. In his mission to rehabilitate the club and admonish his lax compatriots, his own list of submissions may have been rearranged and exaggerated. For example, his *Weihnachtsoratorium* submissions are all fragmentary, yet his index indicates them as complete pieces. As the club descended into its *Tristan und Isolde*-inspired nadir, the duties of chronicler habitually fell to Nietzsche allowing him to manipulate the records. These transgressions, if real, were undoubtedly minor and should not reflect poorly on

Nietzsche's dedication to the project or the overall importance of the historical documents.

The first sections of his *Weihnachtsoratorium* - submitted to Germania in the last half of 1860 - provide an excellent starting point for evaluating Nietzsche's early music. Submitted before he and Krug investigated the *Tristan und Isolde* score, the pieces are free of direct Wagnerian influences, while simultaneously reflecting a personal style that had begun to take shape. The introduction and first choir were submitted in August 1860, although they were not scored for their intended ensemble and still appear somewhat fragmentary. The orchestral parts are condensed to two staves and consistently fit into the pianist's hands, suggesting this manuscript was composed at the piano and intended to be orchestrated later. Elements of the choral realization exist, adopting parts of Psalms 25 and 42 for its text, although the libretto is not indicated for parts other than the soprano. Judging from the similarities between the piano reduction and choral realization, it appears that Nietzsche had just begun to expand and orchestrate the reduction. Despite the incomplete nature of the work, certain characteristics may be discerned. The introduction is strictly contrapuntal, exhibiting at least four voices at all times. Suspensions and sequences appear repeatedly, and in the span of only 154 measures, three separate fugal passages are found. Nietzsche's close attention to Albrechtsberger is evident, and despite occasional fugal inconsistencies, his subjects and counterpoint are musically appealing. His harmonic choices are conservative yet original and his harmonic vocabulary resembles that of Schubert. The main failing that appears in this work is a lack of development. His fugues begin well enough, but soon after all the voices have entered the music loses its momentum (ex. 4). Consequently, the already

short piece can be easily divided into many small sections. On a larger scale, the work is comprised of the introduction in f minor, the chorale in F major (it is unclear whether he intended it to be accompanied or not), and a return to the introductory material in the original key.

Nietzsche's experimentation with early music can also be found in his *Miserere*. While not written specifically for Germania, the important role his fellow Germanians played in its composition warrants its inclusion in any discussion of the club. His choice of the sacred *Miserere*⁹ points to a continued fascination with death, especially when one considers the likelihood that a *Miserere* was performed at his father's funeral. Nietzsche may also have known of the young Mozart's legendary transcription of Allegri's *Miserere* after one hearing nearly a century earlier. The source from which Nietzsche would have learned of Mozart's transcription—Krug—also provided him the stylistic content for the *Miserere*. Krug's comprehensive musical training (conducted by his father) had focused on the works of Giovanni Pierluigi da Palestrina over the summer of 1860.⁹ Due to their close friendship, Nietzsche was able to share in this instruction and represents Nietzsche's first thorough Palestrinian exposure.

The Palestrinian influence throughout the *Miserere* is obvious, and Nietzsche made every effort to conform to the *stile antico*. Scored for five voices with no instrumental accompaniment, the piece is strictly contrapuntal and in large alle breve time (4/2). The unique key signature (g minor with only one flat—B) is a reference to the seventeenth century use of the Dorian minor—a characteristic Nietzsche probably learned from his participation in the Pforta choir. Although he began with all the best intentions,

⁹ Janz, 102.

it ultimately fails to hold together. Lacking Palestrina's intricate and delicate harmonic structure, Nietzsche's work has no harmonic or melodic regularity. In fact, the lack of continuity seems to arise largely out of his dogged adherence to the rules of voice leading. The setting of the text is, for the most part, effective, with metric emphases corresponding with stressed syllables. This seems logical, considering that Nietzsche's knowledge of Latin would have made him especially cognizant of proper declamation. The most characteristic quality of the *Miserere* is an underlying tension between the self-imposed, sixteenth century stylistic constraints and the typically nineteenth century romanticism that the sixteen year-old Nietzsche wanted to convey. The fact that Nietzsche never completed the piece (although he attempted several versions) or submitted it to Germania indicate his own realization that the piece was ineffective. However, it may be added that later instances of counterpoint are more effective for this early musical experiment.

While also incomplete, the *Mariens Verkündigung* is a more successful and more unified piece. Nietzsche's notebooks were filled with sketches and revisions of this particular piece which makes dating and compiling the piece difficult. As an added challenge, the Germania chronicles—an invaluable tool for dating his compositions—list both a *Mariens Verkündigung* and a *Mariensverkündigung mit Fuge*, one of which is dated before his exposure to *Tristan* and one of which dates from afterwards. If this were not confusing enough, Nietzsche compiled another Germania index the following year in which only one “*Mariensverkündigung*” is listed, supposedly completed in May 1861. Thanks to Janz's careful investigations and intricately detailed bibliography the work can

be dated with a fair degree of certainty.¹⁰ The bulk of the work dates from February and March 1861, with few revisions and additions coming in June. Additionally, the June revisions contain little if any stylistic changes, and so if dating errors do exist, they are of minimal concern.

The *Verkündigung* itself displays more unity than the introduction largely due to the narrative character of the accompanying text, a text Nietzsche could use to organize the musical form. Nietzsche sets Luke 1:28-38, a passage detailing the announcement to Mary that she will soon give birth to Jesus. The contrapuntal introduction contains a great deal of chromaticism and is structured around a descending line imitated with almost fugal regularity (ex. 5). These episodes are interspersed with more chordal passages in which Nietzsche uses chromatic suspensions and anticipations to gradually shift from one chord to another. The effect is one of mystery and almost ominous suspense. Although the sagging motivic nature could conjure up Wagnerian associations, its application in such an austere contrapuntal setting more closely resembles passages from Bach's *St. Matthew Passion*.

Immediately preceding the vocal entrance (most likely a baritone solo, although no indication is given) Nietzsche brings the insistent harmonic motion to a sudden stop, and appears to begin a fugue. The "subject" is announced in the low registers then stops, a brief harmonic progression establishes the tonality, and the soloist enters. Twenty-seven measures later, the "subject" returns in the bass register to reveal that it is not a fugal subject at all, but a sort of motif (ex. 6). Its initial introduction sets the stage for the announcing angel, and its return corresponds with the text, "You have found favor with

¹⁰ MN, 187.

God.” In Attributing motivic status to this recurring melodic anomaly we are a long way from the motivic integration of the Ring cycle. Again, Nietzsche’s deployment of rhetorical devices seems more in keeping with the values of the Baroque era than the contemporary *Zukunftsmusik*.

In light of the value Nietzsche placed on content, the task of investigating the intended effect of this movement gains significance. The music and the setting of the text focus on Mary’s experience rather than the impending birth of Jesus. This contrasts greatly with the tone of the biblical passage. In the scriptural version, the angel tells Mary she will soon bear a son, Mary asks how this can be, and the angel replies that God has made it happen. At this point, Mary accepts the explanation and the entire situation is explained to her satisfaction in three verses. Nietzsche chooses to examine the psychological turmoil that must have accompanied such a shocking announcement. First he pointedly avoids a cadence between the verses “You will be with child” and “You will bear a son,” indicating the amount of shock Mary must have felt at such news. One can almost see Mary step back and catch her breath as the D⁷ surprisingly leads to a c minor chord (ex. 7). Then, the announcement is followed by a fugue reflecting the anxiety and confusion that she must have felt. By focusing on Mary’s experience, Nietzsche foreshadows his mature philosophical outlook present in *Beyond Good and Evil*. The event was momentous and unprecedented, and Mary first apprehended its consequences and *then* accepted it without resentment or fear. By implying the difficulties of the situation through the fugue, he recasts Mary’s peaceful acceptance in a context of strength.

Shortly after writing the *Mariensverkündigung*, Nietzsche submitted the second movement of the Christmas oratorio entitled, *Hirtenchor, Sternerwartung, Gesang des Mohren, Instrumentalstück*. Although Nietzsche did, in fact, have a penchant for long and overly descriptive names, Janz speculates that this conglomeration of pieces had less to do with any unity of the works and more to do with creating a substantial submission to Germania. Most likely, he did not intend the *Gesang des Mohren* to be part of the oratorio at all. It is possible that the name, *Gesang des Mohren*, was added to the unrelated piece (the title does not appear in the song's text) in an attempt to link it to the oratorio. This possibility is strengthened by the fact that although the title, *Gesang des Mohren*, seems appropriate to the oratorio, it has little to do with the text or music of the piece. Regardless of its relation to the oratorio, the song is unique and worthy of close scrutiny. It is one of the first works completed after he and Krug examined the *Tristan und Isolde* reduction during Easter break. Although Nietzsche's letters immediately after reading through *Tristan* do not indicate a sudden change of heart towards Wagner, a gradual shift in thinking had, by 1865, brought him into agreement with his Wagnerian fellow members. Gradually an increasing number of references to Wagner and the Wagnerian project appear,¹¹ beginning around the winter of 1862. It is in his music that the beginnings of this aesthetic change of heart can be seen.

The *Gesang des Mohrens* represents a move away from the primarily diatonic harmonies of Nietzsche's music up unto this time. The occasional odd harmony in previous compositions could be explained by diatonic coincidences or unexpected

¹¹ It is interesting to note that Nietzsche more often than not praises the *spirit* of Wagner's music, referring to the musical or aesthetic techniques rather infrequently. This again supports a view of Nietzsche jumping on a bandwagon he thought would take him where he wanted to go, only to jump off when he realized Wagner had a different destination in mind.

chordal movement. In the third movement of the oratorio, completed the December before the *Tristan* event, an example of this unusual chordal motion can be seen (ex. 8). The motion from one chord to another seems to indicate Nietzsche's intention to depict emotional tension and subsequent release to reflect the preceding text, "God! Give us peace." The failure of this passage, like many others, stems from two compositional weaknesses: a limited harmonic vocabulary and a lack of large-scale harmonic or formal structures. One can almost hear Nietzsche at the piano playing one chord and then moving to an unexpected chord to create tension. Therefore the link between any two sequential harmonies is one of surprise only, and there are no links between chords on a larger scale.

It can be assumed that by reading through *Tristan*, young Nietzsche saw a fellow composer with similar intentions and far more effective means. Although any discussion of the "Tristan Chord"¹² is bound to be controversial, it can be argued that it functions to lead to an E⁷ chord, the dominant of A minor. Most importantly to Nietzsche, this chord typified Wagner's use of unexpected dissonance to set up far-stretching harmonic consequences. Leading up to the half-diminished F chord (or its enharmonic equivalent, with F-G#-B-D# rewritten as F-Ab-Cb-Eb) the melodic line implies F major, but the sudden introduction of the Tristan chord sets up dissonances that demand resolution in an entirely different key—A minor. Wagner then manipulates the tension for the next five hours, giving direction and form to the intervening harmonies. This is, of course, an

¹² The "Tristan Chord" will heretofore refer to its occurrence in the prelude to *Tristan und Isolde* as illustrated in the reduction in example 9.

overly brief discussion of Wagnerian techniques, but it does highlight techniques that Nietzsche had sought in his previous compositions.

At the very beginning of the “Gesang des Mohren,” the wide melodic leaps and dotted rhythms show a change in Nietzsche’s style (ex. 10). The strictly contrapuntal style is here enriched with thicker harmonies and delayed resolutions. In these resolutions, Nietzsche can be seen experimenting with Wagnerian ideas. In the second beat of measure four, he inserts an unexpected harmony (a very Wagnerian half diminished A# chord) and lets it move towards an F# dominant seventh chord on the third beat of measure five. The F#7 then resolves to the expected B major, and in an unprecedented compositional accomplishment, Nietzsche has constructed an effective yet emotionally charged harmonic progression lasting three full measures. Although the vocal component of the Gesang comprises only the first eighteen measures, they are filled with Wagnerian idioms, including plunging melodic intervals and harmonically dense tremolos. Even the text is a radical change from the Biblical texts of his previous works. Contrast the prose of Luke with, “As my wild delusions whirl, by what means does wonder move my mind? Doubt refuses me peace. Find me, oh miracle, that the wildly excited courageousness of my soul will find calm and bliss.”¹³ As soon as the vocal component is completed however, an adagio section begins that is more reminiscent of Mendelssohn than Wagner.

Shortly after ending his work on *Gesang des Mohrens*, Nietzsche began another group of projects pertaining to his oratorio. It originally began as the sixth part of the oratorio, and included the chorale *Ehre sei Gott*, an instrumental movement, *Heidenwelt*,

¹³ MN, 259-60.

and another chorale movement, *Der Könige Tod*. Midway through the compositional process, he linked them together to create one larger work, *Schmerz ist der Grundton der Natur*” The latter work was scored for piano four hands and was most likely a preliminary sketch for later orchestration. The notebook from which the duet comes also contains a page prepared with enough staves for a full orchestration. The text of the first choir comes from Luke, 2:14, albeit somewhat out of context.

The chronology of this work foreshadows Nietzsche’s later abandonment of not only his Christmas oratorio, but the entire oratorio genre as well. The components written later show a marked decrease in emphasis on the vocal aspect. For example, the three movements compiling the sixth scene¹⁴ are predominantly instrumental with only twenty-one of the approximately two hundred measures set to text. “Ehre sei Gott” is set in a style reminiscent of Mendelssohn’s *Elijah* and contains the frequent cadences and vertical harmonies typical of Handel. This short section, however, represents the *only* Handelian influence in the scene, and Nietzsche almost seems in a hurry to move away from it to explore new and different ideas. The Wagnerian source of these new ideas becomes clear only one measure later when Nietzsche nearly plagiarizes the Tristan chord (ex. 11). A highly chromatic line stops abruptly at a chord comprised of a diminished fourth and an augmented fifth resolving upward through a passing tone to an altered Bb⁷ chord. The fifth of the chord is delayed, replaced with the raised fourth that then resolves upward to the fifth. Upon comparing Nietzsche’s progression with

¹⁴ The parts of the oratorio are frequently labeled “Szene,” and correspond to the roman numerals given to certain groupings. He is not strictly consistent in this nomenclature however, and the works are far too incomplete to begin hypothesizing about intended performance details.

Wagner's (ex. 9) the close similarity is obvious. A difference of spelling and a slight difference in rhythm are all that distinguish the two.

Clearly Nietzsche had become intrigued with Wagner's harmonies and sought to explore their use in his own music. This experimental spirit is characterized in the two immediate measures where the same progression is transposed and repeated. The repetition of the progression negates many of its inherent benefits, although Nietzsche's youth and excitement shine through in the process. Reflecting the assumption that if once was good, twice will be even better, variations of the Tristan progression appear frequently throughout the scene. In the compilation, "Schmerz ist der Grundton der Natur," the experimental quality of the work is emphasized through the omission of the opening choral material. Focusing purely on the instrumental components, a number of developmental techniques can be seen. In the opening section, a sort of chaconne is introduced that returns several times to provide unity. The length of the chaconne allows Nietzsche to hold together larger sections and acts as a canvas for experimental chordal expansions. Many of these include characteristically Wagnerian motifs (ex. 12), although extensions of his earlier Baroque contrapuntal techniques also reappear. The Wagnerian characteristics of *Schmerz* were not lost on Nietzsche either; after *Parsifal* was premiered twenty years later, he remarked on its similarity to his own *Der Könige Tod*—one component of *Schmerz ist der Grundton der Natur*.¹⁵

Schmerz also illustrates Nietzsche's growing organizational abilities. While still very sectional (the borders between its original components remain obvious), he utilizes characteristic motifs and melodies to create symmetry and balance. Besides the above

¹⁵ HKB IV, 110-11.

mentioned quasi-chaconne, a stair-stepping line of thirds create a motif that reappears in different harmonic contexts to link various sections. Towards the end a descending line appears in different voices and accompanies a recollection of several of the earlier motifs. This recurrence of previous motifs stretching beyond sectional boundaries represented a major step forward in Nietzsche's ability to tie together larger forms. It also foreshadows Wagner's use of *leitmotifs* in his *Die Ring der Niebelungen*, a hint of which can be found earlier in *Tristan* and could have been consciously or unconsciously absorbed when he and Krug examined the score. His use of them here foreshadows more substantial applications in later works such as *Ermanarich* and *Sylvesternacht*.

Experimentation seems to have played a large role in Nietzsche's musical growth, and his excursion into Wagnerian territory was no different. New techniques were studied, applied, and then synthesized into his overall style. Indicative of this synthesis is the effectiveness of the *last* half of the *Gesang*. Lacking any explicit Wagnerian characteristics, it nonetheless exhibits regular phrase structure, a tonal center, and a formal symmetry lacking in his earlier works. Components of the vocal introduction are even recalled and developed, and combined with Nietzsche's knack for charming melodies, it is a highly effective work. Perhaps the demonstration of succinctness and proportion evident here for the first time can be attributed, ironically, to the notoriously long-winded and unpredictable music of Wagner. By appreciating the ability of small progressions to unify immense works, Nietzsche began using them in his own, much shorter, compositions.

Another weakness Nietzsche began to overcome at this time was his tendency towards improvisation. By comparing the earlier Germania submissions with those

submitted later, a picture of Nietzsche's struggle to rein in his improvisatory nature comes into focus. As he himself acknowledged,

The monthly submissions of treatises and compositions, and the criticisms derived from the quarterly get-togethers, force the spirit to regard with precision this small but stimulating territory, while simultaneously working against the cursed influence of "Fantasies" through well-grounded study with a composition teacher.¹⁶

This tendency explains the fragmentary and incomplete nature of many of his earliest works. When confronted with the demands of written submissions, he was forced to consider issues of proportion, form and proper notation. Indicative of this struggle are the frequent omissions of accidentals or key signatures in the oratorio movements. Obviously not accustomed to notating accidentals and key changes, his works frequently require the services of an editor accustomed to the Nietzschean style. Although some more obvious omissions are supplied by Janz, most of them are left to the performer, even in his most polished works. Bringing his works to a satisfactory conclusion also represented a difficulty for the young Nietzsche, as the empty measures at the ends of many works indicate. In this regard, his substantial progress can be charted by comparing the earlier oratorio movements with his subsequent lieder and short piano works.

¹⁶ HK III, 68. The composition teacher to whom he refers is surely Krug, in whose composition technique Nietzsche placed a great deal of trust.