

J.S. Bach - Church Cantatas BWV 145

Form of 5-movement version: Duet (S/T) - Recit (T) - Aria (S) - Recit (S) - Chorale.

Introduction & updates at melvinunger.com.

NBA I/10; BC A60

3. Easter Day (BWV 134, 145, 158)

*Acts 13:26-33 (Paul preaches of Christ's death and resurrection in synagogue at Antioch)

*Luke 24:36-47 (Jesus appears to disciples in Jerusalem after his resurrection)

Reassigned to Easter Sunday (7-movement pasticcio)

+1 Corinthians 5:6-8 (Christ, our paschal lamb has been sacrificed)

*Mark 16:1-8 (The resurrection of Christ)

This cantata is probably a pasticcio by C. P. E. Bach. It survives as a copy from the nineteenth century, which includes the first two movements that appear here (added to 5 movements employing a 1728 libretto by Picander). Peter Wolny notes, "What all verifiable sources have in common is the rededication of the work to the first day of Easter and the expansion to the seven-movement pasticcio version. In this form, the five movements of the Picander setting are preceded by the chorale "Auf, mein Herz, des Herren Tag" by C. P. E. Bach (= "Jesus, meine Zuversicht" H 336/3) and the chorale movement "So du mit deinem Munde bekennest Jesum" by G. P. Telemann." See "Zwei Bach-Funde in Mügeln," *Bach-Jahrbuch* 98 (2020), p. 138 (translated from the German original). As for rest of the cantata, Wolny argues that stylistic features suggest they are not by J. S. Bach. Wolny notes that "the concluding chorale movement offers only limited scope for stylistic criticism, and the two recitatives almost no scope at all; such an examination must be limited to the two arias." (See p. 139.) Martin Petzoldt notes the symmetrical structure of the 5-movement version (see note).

Ich lebe, mein Herze, zu deinem Ergötzen

(NBA: 145 Anhang/1. Note: The NBA ascribes the movement to J. S. Bach; Peter Wolny notes that it is by C. P. E. Bach (see above). This is the first stanza of 9 in the 1700 chorale by Caspar Neumann (1648-1715).

(5) 1. Choral (Mel: „Jesus, meine Zuversicht“)

Soprano

Librettist: Picander

(Christian Friedrich Henrici)

FP: presumably 19 April 1729

(Leipzig: St. Nicholas). This date

is surprising if the 5-movement

version is a

pasticcio by C. P. E. Bach.

This cantata is part of Bach's

"Picander cycle" (see note).

Alto

Tenore

Instrumentation (first two movements):

Clarino

Flauto traverso

Oboe (d'amore) I, II

Vln I, II

Vla

SATB

Continuo (Organo, Violoncello,

Violone)

Basso

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:
Christus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:
Christus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:
Christus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie-ben:
Christus, der im Gra-be lag, ist im To-de nicht ge-blie-ben.

D major (A7) D major D major

Chromatically descending bass for "dispelled fear" and "did not remain in death."

Nun-mehr bin ich recht ge-tröst't, Je-sus hat die Welt er-löst.

Nun-mehr bin ich recht ge-tröst't, Je-sus hat die Welt er-löst.

Nun-mehr bin ich recht ge-tröst't, Je-sus hat die Welt er-löst.

Nun-mehr bin ich recht ge-tröst't, Je-sus hat die Welt er-löst.

B major E major F#7 B minor (A7) D major D major

J.S. Bach - Church Cantatas BWV 145

NBA:
145 Anhang/2
composed by
Georg Philipp
Telemann
(1681-1767).

2. Coro

This movement by Telemann quotes Romans 10:9: If you confess with your lips that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved.

1. Soprano

So du mit deinem Munde be-kennest Je-sum, daß er der Herr sei, daß er der

Alto So du mit deinem

Tenore

Basso

Cont.

Alfred Dürr writes, "The chorus 'So du mit deinem Munde bekennest Jesum' (based on Romans 10:9), which in Telemann's cantata is preceded by an instrumental sinfonia on the same theme, displays a bipartite form characteristic of its composer. The first part is a duet for soprano and alto concertists, accompanied by continuo; the second part ('so wirst du selig'), a four-part choral fugue reinforced by oboes and strings, together with a partially independent trumpet part. Though the banal opening theme has an awkward effect..., there is no doubt that Telemann knew how to make effective use of his ideas." See Alfred Dürr, *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 287.

D major

D major

E7

A major

5

Herr sei, Herr, Herr, so du mit deinem Munde be-kennest

Munde be-kennest Je-sum, daß er der Herr sei, daß er der Herr sei, Herr,

A major

B7

E minor

9

Je-sum, daß er der Herr sei, daß er der Herr sei, Herr, Herr,

Herr, so du mit deinem Munde bekennest Je-sum, daß er der

E minor

F#7

B minor

B minor

J.S. Bach - Church Cantatas BWV 145

13

und glaubest in deinem Herzen, und glaubest in deinem Herzen,
Herr sei, und glaubest in deinem Herzen,

B minor B minor E major B7 E7 A major

16

Her-zen, daß ihn Gott von den To - ten auf - er - raised.
und glaubest in deinem Herzen, und glaubest in deinem Herzen,

Text painting: Chromatically ascending line followed by energetic coloratura for "that God, from the dead, raised him."

A7 D major D major B(7)

19

wek - Her-zen, daß ihn Gott von den To - ten auf - er - wek -

E minor A7 D major E7 A major A7 F#7 B(7)

3

J.S. Bach - Church Cantatas BWV 145

23

A NBA: gläubest

ket, auf-er-wek-ket hat, und gläubest in dei-nem Her-zen,
 - ket, auf-er-wek-ket hat, und gläubest in dei-nem

E minor E7 A major A7 D major

26

und glau-best in dei-nem Her-zen, und gläubest in dei-nem
 Her-zen, daß ihn Gott von den To-ten auf-er-

D major G major E(7)

29

Her-zen, daß ihn Gott von den To-ten auf-er-wek-
 wek-

A major (A7) D major B7 E(7)

J.S. Bach - Church Cantatas BWV 145

33

37

A(7)

D major

42

F#7

B minor

B minor

B minor

D major

E major

A major

A7

D major

D major

E(7)

47 **B**

- lig, se - lig, se -
- lig, se - lig, se -
So wirst du se

B

52 **A major**

- lig, se - lig, se -
- lig, se - lig, se -
- lig, se - lig, se -
So wirst du se

Va., Vc. A major A(7)

B

Bassetto texture

57 **D major**

- lig, se - lig, se -
- lig, se - lig, se -
- lig, se - lig, se -
- lig, se - lig, se -

D major D major E7

B

A major **A major** **A7** **D major**

62



62

lig, so wirst du se -

lig, se -

lig, se -

lig,

8

65

F#(7) B minor C



66

lig, se - lig, so wirst du se -

lig, se - lig, so wirst du

lig, se - lig,

lig, se - lig,

8

70

B minor C C se -



71

lig, se - lig,

se - lig, se - lig, se -

se - lig, se - lig, se -

lig, se - lig, se -

8

75

E7 A major B minor A major A7 D major

J.S. Bach - Church Cantatas BWV 145

76

se -

80

D major

lig, so wirst du se -

lig, se -

lig, se -

lig, se -

84

D major E major A(7) D major

lig, se - lig, se - lig.

lig, se - lig.

lig, se - lig.

lig, se - lig.

lig, se - lig.

Text painting: Composed adagio for the final "selig" ("saved/blessed").

D major

Picander entitled his libretto: "Am dritten Oster=Feyertage. JESUS und die Seele." Bach follows Picander's implied dialogue structure in this movement but then departs from this concept in that he assigns comments by the believing soul to different voices.

145/1. **3. Duetto** • Resurrection is the foundation for our faith (145/1).

Instrumentation:
Tromba
Flauto traverso
Oboe d'amore I, II
Vln I, II
(Vla)
SATB
Continuo

Previously, some scholars suggested that this duet is a parody of a movement in a lost secular cantata composed by Bach in Cöthen (see note).



The movement is harmonically more predictable than is typical for J. S. Bach. Its harmonic rhythm, melody-dominated texture, and Alberti-like chords suggest the pre-Classical style.

The soprano is often the voice of the soul or spiritual bride of Christ.



In Bach's works, the voice of Jesus is usually given to the bass and the voice of the soul to the soprano. Here the text alludes to the Gospel reading where "Jesus shows His hands and feet to the frightened disciples to convince them of His physicality with the wounds of the cross" and also to Jesus' words in John 14:19: "Because I live, you will live also." See Martin Petzoldt, *Bach Kommentar* 2:749-750. See also note for the Gospel account of Jesus' appearance to his disciples.

Martin Petzoldt sees the recurring 32nd-note outbursts as "connecting the life of the Risen One with the life of the Risen One with the life of the believer. When

it appears in the vocal sections it never functions merely as accompaniment; it proceeds as an independent third voice with the two duetting parts, giving the impression of a trio-like movement." See *Bach Kommentar* 2:750.

21

le - best, — mein Je - su, zu mei - nem Er - göt - zen, dein

Le - - - - - ben er - he - bet dein Le - ben em - por, —

(E7) A major A major

25

Le - - - - - ben er - he - bet mein Le - ben empor, du

— mein Le - - - - - ben er - he - bet dein Le - - - - - ben em - por, ich

A major A major A7

29

le - best, — mein Je - su, zu mei - nem — Er - göt - zen, dein

le - be, — mein Her - ze, zu dei - nem — Er - göt - zen, mein

D major E7 A major

J.S. Bach - Church Cantatas BWV 145

33 *tr* **B**
 Le - - - ben er - he - bet mein Le - ben em - por.
 8 Le - - - ben er - he - bet dein Le - ben em - por.

f Ritornello

37

A major A major

41

E7 (long dominant...)

A major

45

E7 D# dim.7 A major

48 **C** B Section.
 Die kla - gen - de Hand - schrift ist völ - - lig zer - ris - sen, der
 8 Die kla - gen - de Hand - schrift ist völ - - lig zer - ris - sen,

A major A7 D major D7 G major

The reference here is to Colossians 2:13-14: You, who were dead in trespasses and the uncircumcision of your flesh, God made alive together with him, having

forgiven us all our trespasses, having canceled the bond (Luther 1545: ausgetilget die Handschrift) which stood against us with its legal demands; this he set aside, nailing it to the cross.

53

Frie - de - ver - schaf - fet ein ru - hig - Ge - wis - sen - und

8 der Frie - de - ver - schaf - fet ein ru - hig Ge - wis - sen und

F# dim.7 B minor

57

öff - net den Sün - dern das himm - li - sche Tor,

8 öff - net den Sün - dern das himm - li - sche Tor, Ritornello

B minor

B minor

61

A major

D major

(F#7)

F#7

65

die klä - gen - de

8 die

B minor

E# dim.7

B minor

B minor

J.S. Bach - Church Cantatas BWV 145

69

Handschrift ist völ - - - lig zer - ris - sen,
kla - - gen - de Handschrift ist völ - lig zer - ris - sen, — der

(D major) A7 D major

72

der Frie - de — ver - schaf - fet ein ru - hig Ge - wis - - sen und
Frie - de — ver - schaf - - fet ein ru - hig — Ge - wis - sen — und

E7 A major C#7 F# minor

76

öff - net — den Sün - dern — das himm - li - - sche Tor.
öff - - net den Sün - - dern das himm - li - - sche Tor.

Ritornello

F# minor D major

The reference to opening heaven's door is reminiscent of Jesus' words to the thief on the cross: "Truly, I say to you, today you will be with me in Paradise" (Luke 23:43).

80

F# minor

83

Musical score for measures 83-87. The system includes a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with the word "Du" at the end of measure 83. The lyrics for measures 84-87 are: "Ich le - be, — mein Herze, zu dei - nem Er - göt - zen, mein le - best, — mein Je - su, zu mei - nem Er - göt - zen, dein". The piano accompaniment features a prominent eighth-note pattern in the right hand and a more rhythmic bass line. Dynamics include a piano (*p*) marking. Chord changes are indicated as "D major" at the beginning of measures 84 and 85.

88

Musical score for measures 88-91. The system includes a vocal line and a piano accompaniment. The key signature is D major. The lyrics for measures 88-91 are: "Le - - - - - ben er - he - bet dein Le - ben em - por, — Le - - - - - ben er - he - bet mein Le - ben em - por, — mein Le - - - - - ben er - he - bet dein Le - - - - - ben em - por, mein". The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated as "A major" at the beginning of measures 89, 90, and 91.

92

Musical score for measures 92-95. The system includes a vocal line and a piano accompaniment. The key signature is D major. The lyrics for measures 92-95 are: "Le - - - - - ben er - he - bet dein Le - - - - - ben em - por, — mein Le - - - - - ben er - he - bet dein Le - - - - - ben em - por, mein". The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated as "A major" at the beginning of measures 93, 94, and 95, with an "A7" chord at the end of measure 95.

96

G

dein Le - - ben er - he - bet mein Le - - ben em - por; du
 Le - - - - - ben er - he - bet dein Le - ben empor; ich

D major

D7

100

le - best, — mein Je - su, zu mei - nem — Er - götzen, dein
 le - be, — mein Her - ze, zu dei - nem — Er - götzen, mein

G major

(A7)

A7 D major

D7

104

H

Le - - - - - ben er - he - bet mein Le - ben em - por.
 Le - - - - - ben er - he - bet dein Le - ben em - por.

H Ritornello
f

G major

A major

A7

D major

D major

108

A7 (long dominant...)

112

D major

116

G# dim.7

D major

D major

4. Recitativo
145/2. Tenore 1.

•Resurrection guarantees freedom from indictment (145/2).

Chromatic saturation in the vocal part in 8 mm.

The text alludes to various scriptural themes regarding the law and Satan as accuser of believers, including the Epistle for the day (see note).

8

Nun ford-re. Mo-ses. wie du wilt. das dräuen-de Ge-setz zu
Now demand (of us), Moses, as you wish, the threatening law to

F# major



3

8

ü - ben. ich ha-be mei-ne Quittung hier mit Je-su Blut und Wunden un-ter-
practice, I have my receipt here with Jesus' blood and wounds signed,

B minor

D major

E major

5

8

schrieben. Diesel-be gilt, ich bin er - löst, ich bin be-freit und le-be
This-same means (that) I am redeemed, I am freed, and live

No cadence here as might be expected.

E7

A major

F# minor

B7

E minor

J.S. Bach - Church Cantatas BWV 145

7

8 nun mit Gott in Fried' und Einig.keit, der Kläger wird an mir zu schanden, dein Gott ist auf.er.
now with God in peace and unity, the accuser is regarding me confounded, for God is risen.

A7 D major G# dim.7 A minor F# dim.

10 **Adagio**

8 standen. (Adagio) Mein Herz, das mer - ke dir.
O-my heart, that bear-in-mind -

G major (F#7) B minor F# major (G major) B minor

Martin Petzoldt suggests that the inspiration for the last sentence is 2 Timothy 2:8: "Remember Jesus Christ, risen from the dead." The line is emphasized with a deceptive cadence and is rephrased as motto in the following aria. See Bach Kommentar 2:751.

145/3. 5. Aria (Perhaps a parody of earlier work) • Resurrection is foundation for our faith (145/3).

Modified da capo form (Rhyme: ABBCCAA)
Ritornello (mm. 1-28) DM
A. Line 1 (motto, 29-32) DM
Rit (33-38) GM-DM
Lines 1-3-1 (39-66) DM-AM
Rit (66-76) AM
B. Lines 4-5, 1, 3 (76-92) AM-Bm
Rit (92-98) Bm
Lines 4-6 (98-122) Bm-F#m
Rit (123-127) DM
A'. Line 1 (motto) (127-130) DM
Rit (130-137)
Lines 1-3-1 (137-165) DM
Rit (1-28) DM

1. Melody-dominated texture suggests pre-Classical style.

Ritornello related to vocal line.

D major D major D major

This is the central movement of a symmetrical form (considering the 5 movements on Picander's text). Its central location signifies that it encapsulates the crux of the libretto's message.

Gigue-like or passepied rhythm, periodic phrases (see note). The effect is a kind of swagger.

8 (172)

hemiola

E7 A major A major A7

14 (178)

D major B(7)

20 (184)

E minor E minor A7 D major E7

This type of aria is called a "Devisenarie" (a term coined by Hugo Riemann) or "motto aria." After the ritornello, the singer presents the first phrase of the aria as a kind of motto. This is followed by a short instrumental bridge before the aria proper begins. The motto sets the tone (and the literary perspective) for the movement.

26 (190) **Basso** Line 1 (motto).

It is unusual for bass to be the voice of the soul.

Mer-ke, mein Her-ze, be-ständig nur dies,

hemiola dolce

A major D major D major

The motto takes up the words at the end of the previous movement and presents them with full orchestral accompaniment.

33

Ritornello

hemiola?

D major D major

39

Lines 1-3-1.

mer-ke, mein Her-ze, be-ständig nur dies, mer-ke, mein Her-ze, be-

D major D major

Text painting: Head motive played in unison to drive home the point: "Mark, O my heart, steadfastly just this."

45

stän - dig, be - stän-dig nur dies,

Word painting: A melisma extends the word "beständig" ("constantly/steadfastly").

D major E7 A major A major

51

wenn du Al-les sonst ver-gisst, dass dein Hei-land

A major F#(7) B minor

J.S. Bach - Church Cantatas BWV 145

57

(Line 1 returns.)

le - bend ist; mer - ke, mein Her - ze, be - stän - dig nur dies,

B minor E7 A major

63

Parallel motion between continuo and singer (not typical of J. S. Bach).

mer - ke, mein Her - ze, be - stän - dig nur dies.

hemiola f Ritornello

B7 E major A major A major A major

69

B Section. Lines 4-5, 1, 3 (Unusual: The new text is introduced, then lines 1 & 3.)

A major

75

Las - se die - ses dei - nem Glau - ben ei - nen

hemiola p Cont.

A major D major B7

81

Grund und Ve - ste blei - ben, merke, mein Her - ze, nur

NBA: Feste tutti s. Trba.

E minor F#7 B minor

J.S. Bach - Church Cantatas BWV 145

87

dies, dass dein Hei - - - - - land le - bend ist. *tutti s. Trba.*

Cont. *f* *Ritornello*

B minor B minor B minor

hemiola?

93

Lasse die - - -

C Lines 4-6. *p* Cont.

hemiola

B minor B minor B minor

100

- - ses dei - nem Glau - ben ei - nen Grund und Fe - ste

hemiola?

E7 (A major) A major

106

blei - ben. auf sol - - - cher be - steht er ge - wiß, be - steht

NBA: solche *Ob.d'am. Viol.* *p*

A major C#7 F# minor F# minor F# minor

Word painting: held notes for "besteht" ("stand/persist").

J.S. Bach - Church Cantatas BWV 145

112

er ge - wiß, be - steht

F# minor F#7 B minor

118

er, be - steht er ge - wiß.

Cont. hemiola? tutti ff Ritornello

B minor F# minor D major

A' (modified da capo).

The text underlay of the motto is changed a bit for the da capo, giving support to the theory that the movement is a parody (see note). Line 1 (motto).

124

Mer - ke, mein Her - ze, mer - ke nur be - stän - dig

Fl. trav. p Viol.

D major

130

dies, tutti s. Trba.

Ritornello f hemiola

D major D major

J.S. Bach - Church Cantatas BWV 145

136

E

Lines 1-3, 1.

mer-ke, mein Her-ze, mer- - ke nur dies, mer-ke, mein

p tutti Viol.

D major D major D major

142

Her-ze, mein Her - - - ze, mer-ke nur

Fl. trav., Ob. d'am. *tr.*

hemiola?

D major E7 A major

148

dies, wenn du ___ al - les sonst ver - gift, daß dein ___

c. Viol.

A major A major A7 D major B7

154

Hei - land le - bend ist, mer-ke, mein Her-ze, nur dies, nur

tutti

E minor E minor A7 D major

160 **F**

dies, mer - ke, mein Her - ze, mer - ke nur dies.

hemiola *f*

Secco E7 A major D major D major **Da Capo**

6. Recitativo

145/4.

1. **Soprano**

• Resurrection of Jesus gives me hope in death (145/4).

Mein Je - sus lebt, das soll mir niemand nehmen, drum sterb' ich sonder Grämen

My Jesus lives, that shall from-me no-one take, therefore die I without grieving

Cont.

E major E7 A major

4 **NBA: Ich** und bin gewiß und ha - be das Vertrauen, daß mich des Grabes Finsternis zur Himmels-

and am sure and have - confidence, that me the grave's darkness to heavenly-

A major A7 D major B7

7 herrlichkeit erhebt; mein Jesus lebt, ich ha - be nun ge - nug, mein Herz und Sinn will heute

glory raises; my Jesus lives, I have now enough, my heart and mind would today

E major A7 F#7

The text is reminiscent of passages such as Genesis. 45:28. Israel [i.e., Jacob] said, "It is enough (Luther 1545: Ich habe genug); Joseph my son is still alive; I will go and see him before I die" and Luke 2:29 (Nunc dimittis). Lord, now lettest thou thy servant depart in peace...

10 noch zum Himmel hin, selbst den Er - lö - ser an - zuschauen.

yet to heaven (go), even the Savior to-gaze-at (to gaze at the Savior himself).

B minor E# dim.7 C#7 F# minor

145/5. **7. Choral** (Mel: „Erschienen ist der herrliche Tag“)

1. **Soprano** •Resurrection: Praise to Christ for his resurrection (145/5).

+Fl
 Ob d'am I
 Vln I

+Ob d'am II
 Vln II

(+Vla)

Instruments play
 colla parte but without
 trumpet.

The harmonic ingenuity
 (harmonizing a minor-
 key melody with
 cadences on 5 different
 major chords) is typical
 of J. S. Bach.

Drum wir auch bil - lig fröh - lich sein, sin - gen das

Drum wir auch bil - lig fröh - lich sein, sin - gen das

Drum wir auch bil - lig fröh - lich sein, sin - gen das

Drum wir auch bil - lig fröh - lich sein, sin - gen das

F# minor Chromatic voice leading. B major F# major B major (C#7)

Hal - le - lu - ja fein und lo - ben dich, Herr Je - su

Hal - le - lu - ja fein und lo - ben dich, Herr Je - su

Hal - le - lu - ja fein und lo - ben dich, Herr Je - su

Hal - le - lu - ja fein und lo - ben dich, Herr Je - su

F# minor C# major F# minor E7 A major B7 E major

Christ; zu Trost du uns er - stan - den bist. Hal - le - lu - ja!

Christ; zu Trost du uns er - stan - den bist. Hal - le - lu - ja!

Christ; zu Trost du uns er - stan - den bist. Hal - le - lu - ja!

Christ; zu Trost du uns er - stan - den bist. Hal - le - lu - ja!

E major F# minor E7 A major C#7 F# minor E major A major G# dim. F# minor F# major