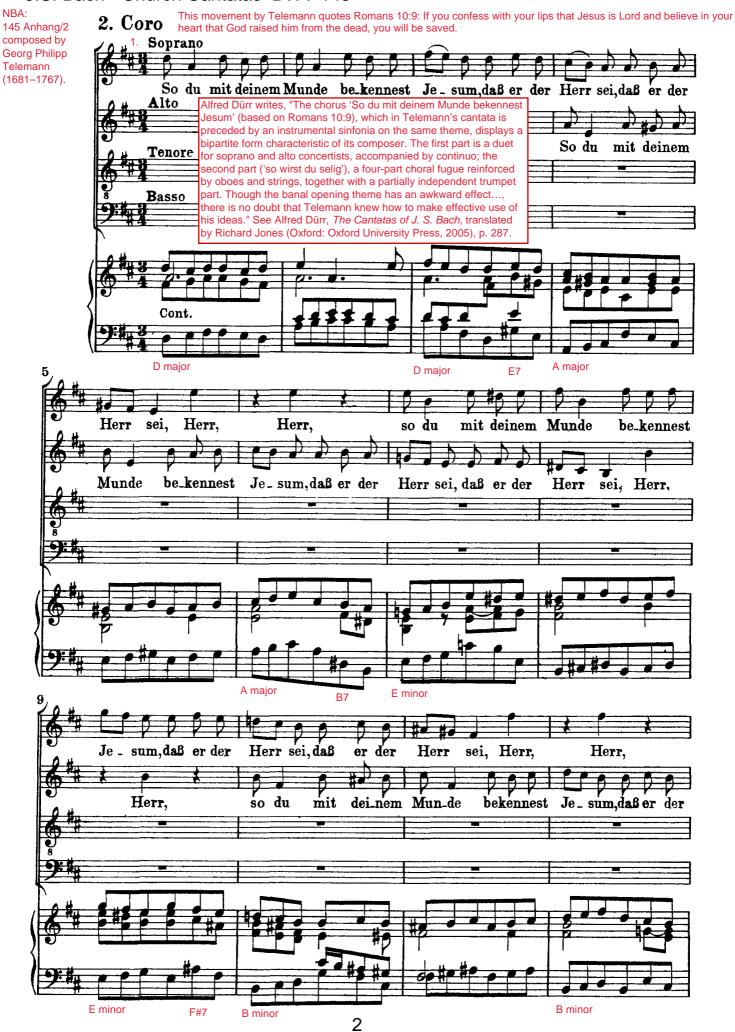
Form of 5-movment version: Duet (S/T) - Recit (T) - Aria (B) - Recit (S) - Chorale. J.S. Bach - Church Cantatas BWV 145 This cantata is probably a pasticcio by C. P. E. Bach. It survives as a copy from the nineteenth century, which includes the first two movements that appear here (added to 5 movements employing a 1728 libretto by Picander). Peter Wollny notes, "What all verifiable sources have in common is the Introduction & updates at melvinunger.com. NBA I/10; BC A60 ededication 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 choral movement "So du mit deinem Munde bekennest Jesum" by G. P. Telemann." See "Zwei Bach-Funde in Mügeln," Bach-Jahrbuch 98 (2020), p. 3. Easter Day (BWV 134, 145, 158) *Acts 13:26-33 (Paul preaches of Christ's death 138 (translated from the German original). As for rest of the cantata, Wollny argues that stylistic features suggest they are not by J. S. Bach. Wollny 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) and resurrection in synagogue at Antioch) *Luke 24:36-47 (Jesus appears to disciples in Jerusalem after his resurrection) Ich lebe, mein Herze, zu deinem Ergötzen Reassigned to Easter Sunday (7-movement (NBA: 145 Anghang/1. Note: The NBA ascribes the movement to J. S. Bach; Peter Wollny notes that it is by C. P. E. pasticcio) Bach (see above). This is the first stanza of 9 in the 1700 chorale by Caspar Neumann (1648–1715). +1 Corinthians 5:6-8 (Christ, our pas (5) 1. Choral (Mel: "Jesus, meine Zuversicht".) lamb has been sacrificed) *Mark 16:1-8 (The resurrection of Christ) Soprano Librettist: Picander Auf, mein Herz! Des Her-ren Tag hat die Nacht der Furcht ver-trie ben: (Christian Friedrich Henrici) FP: presumably 19 April 1729 Christus, der im Grabe lag, ist im To de nicht ge blie ben.) (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 Auf, mein Herz! Des Her- ren Tag hat die Nacht der Furcht ver - trie - ben: "Picander cycle" (see note). Christus, der im Gra be lag, ist im To de nicht ge blie ben. Tenore Instrumentation (first two Auf, mein Herz! Des Herren Tag hat die Nacht der Furcht ver trie ben: movements): Clarino Christus, der im Grabe lag, ist im To de nicht geblieben. Flauto traverso Oboe (d'amore) I VIn I, II Basso Vla Auf, mein Herz! Des Herren Tag hat die Nacht der Furcht vertrie **SATB** Continuo (Organo, Violoncello, Christus, der im Grabe lag, ist im To de nicht ge blie Violone) (A7)D major A major Nun_mehr ge_tröst't, die Welt er löst. bin ich recht Je-sus hat Nun mehr bin ich recht ge_tröst't, Je_sus hat die Welt er löst. Nun mehr bin ich ge_ tröst't, Je-sus hat die Welt er löst. recht Nun _ mehr ich recht ge_ tröst't, Je_sus hat die Welt er. löst. bin B major E major B minor 1 B minor

(A7) D major

D major















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

D major

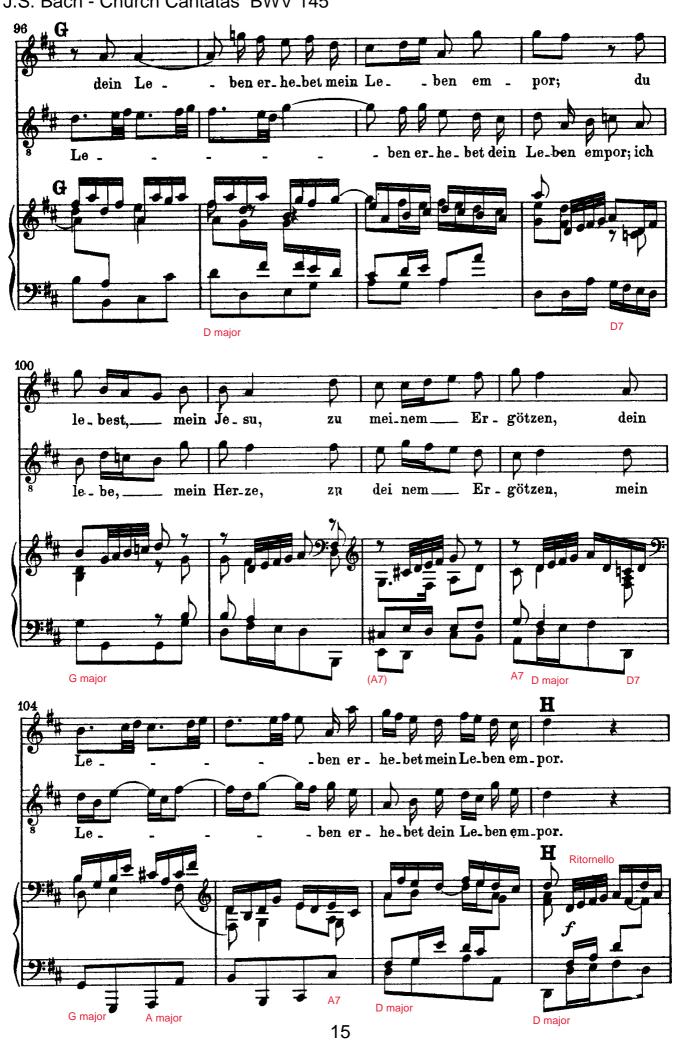


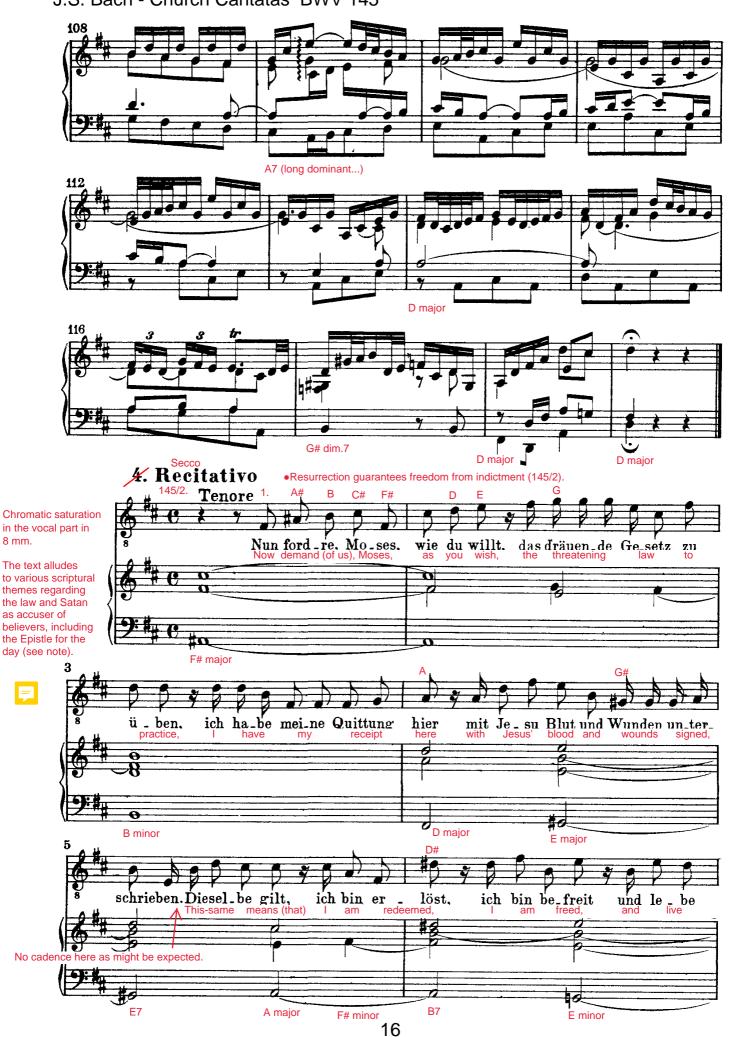


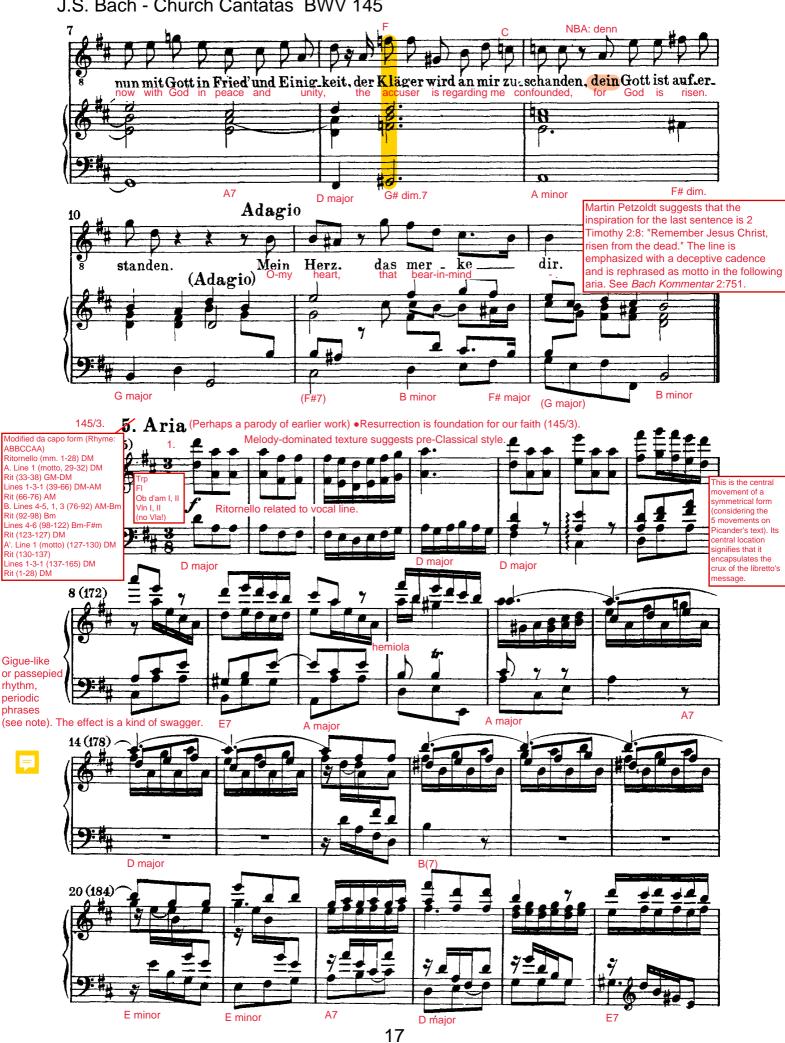














J.S. Bach - Church Cantatas BWV 145 (Line 1 returns.) bend ist; mer-ke, mein Her-ze, be - stän-dig nur le dies, Parallel motion between continuo and singer (not typical of J. S. Bach). A major 63 stän dig nur dies. Her_ **f** Ritornello hemiola A major A major E major A major B Section. Lines 4-5, 1, 3 (Unusual: The new text is introduced, then lines 1 & 3.) 75 Las-se die dei _ Glau . nem - ben ei - nen p Cont. D major 81 Grund und Ve ste blei ben, merke, mein Her. ze, nur **_**tutti s.Trba E minor B minor



