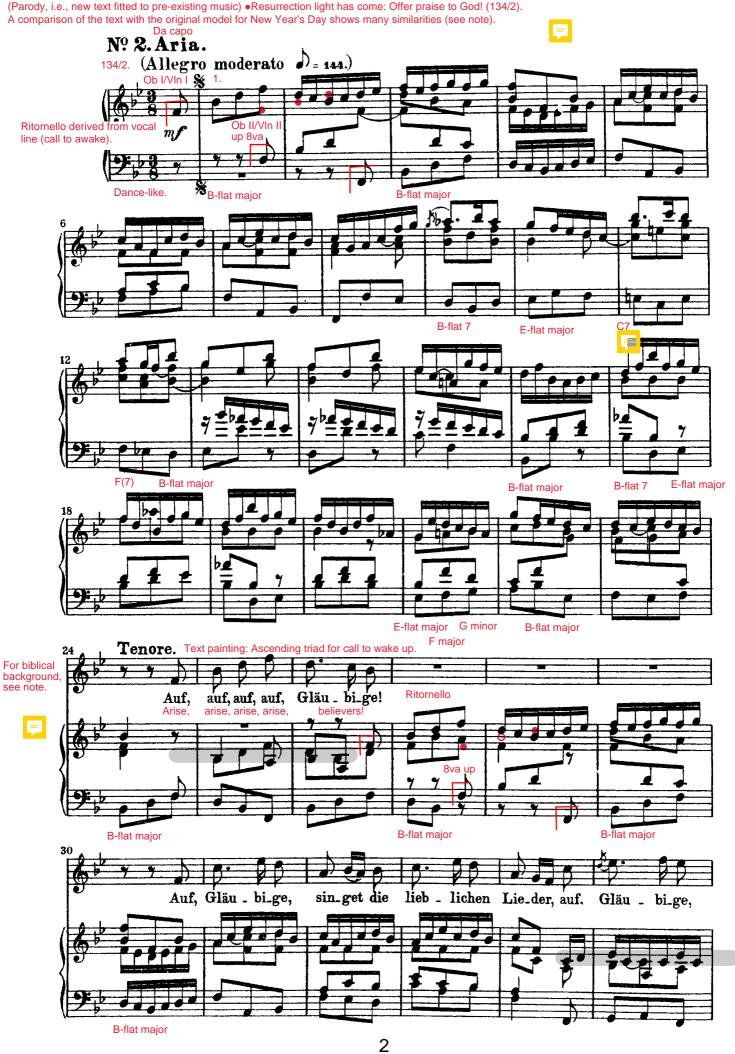
Last chanaged: 14 November 2025. rch Cantatas Form: Recit (T/A) - Aria (T) - Recit (T/A) - Duet (A/T) - Recit (T/A) - Chorus.

Martin Petzoldt notes that by omitting movements 5 and 6 of the secular model, Bach achieved a more-or-less symmetrical form (see note). lince no figural music was performed in Leipzig churches on the Sundays of Lent, Bach had a temporary reprieve from his hectic schedule during Introduction & updates at melvinunger.com. his first year in Leipzig. For the Easter season, he reworked two secular works from his Cöthen years, both of which featured character duets. In "Erfreut euch, ihr Herzen," BWV 66, the original dialogue between Fame and Happiness became a conversation between Fear and Hope. In "Ein Herz, das seinen Jesum lebend weiß," BWV 134 (which Bach revised more than once for subsequent performances), the roles (originally, Time NBA I/10; BC A59a/b 3. Easter Day (BWV 134, 145, 158) and Divine Providence) are not identified, but nevertheless assume a "character" function. Dialogue/duet writing occurs throughout the cantata. *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)

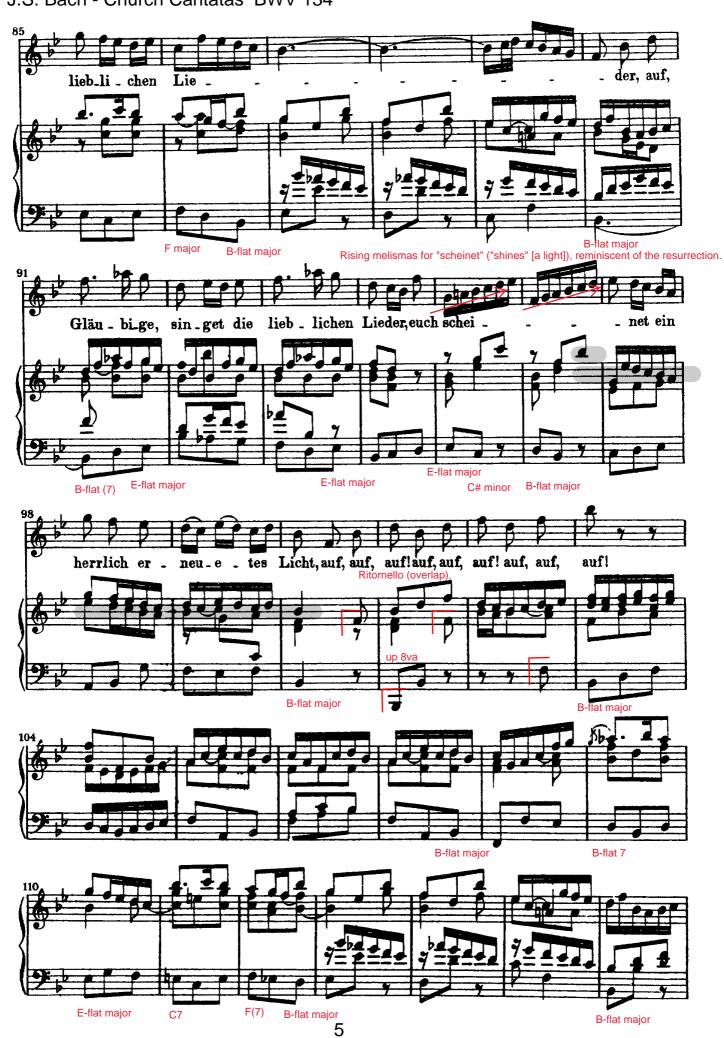
Librettist: Unknown. Much of the cantata is a parody of BWV 134a, a 1719 cantata for New Ein Herz, das seinen Jesum lebend weiß

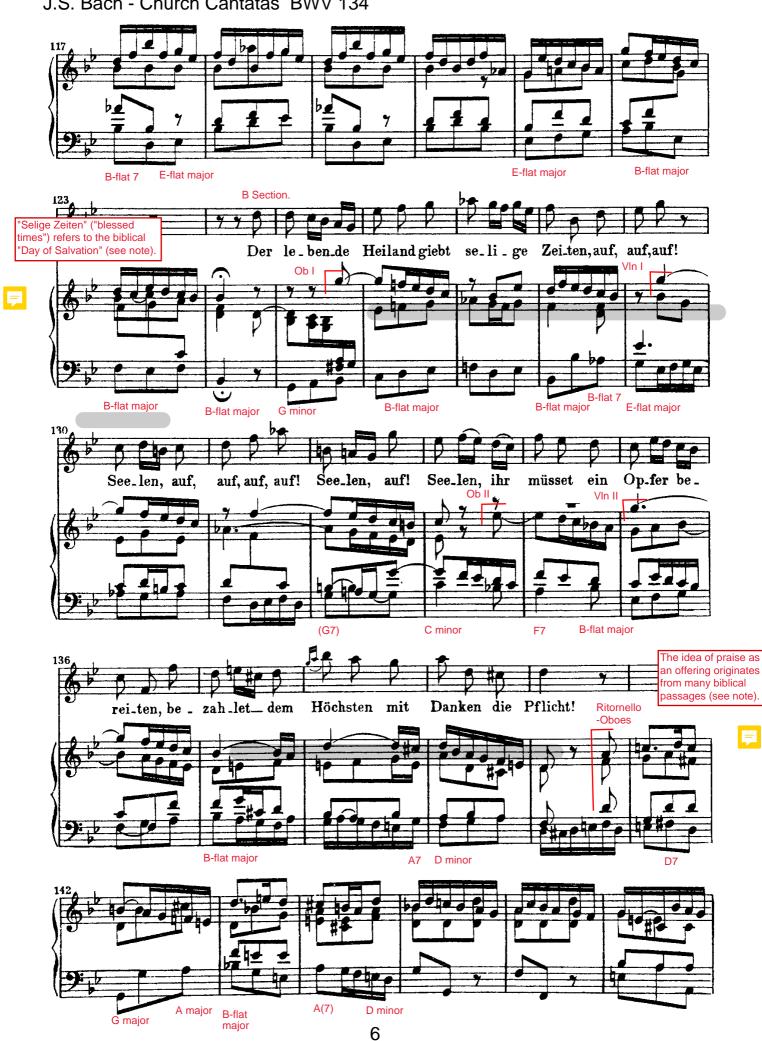
For a discussion of the tonal plan see Fric Chafe. Tonal Allegory in the Vocal Music For a discussion of the tonal plan, see Eric Chafe, *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp, 160–162. Year's Day, composed in Cöthen Bach reused its movements 1-4, No. 1. Recitativo. (Music newly composed in 1731) • Resurrected Jesus encountered and praised (134/1). The text alludes to the Gospel reading (see note), the singers apparently represent 2 disciples. Tenore. Bach's first cantata cycle in Leipzig (see note). FP: 11 April 1724 (St. Nicholas) Bach performed it again in 1731 and 1735. In 1731 he wrote new em.pfin_det Ein Herz, das sei . nen Je_sum le_bendweiss, music for the recitative texts (nos heart that (as) alive experiences 1, 3, and 5) and prepared a new score (see note and the example at the end of the score for A cantata for Easter Tuesday whose details). form, style, and laudatory text betray its origin in a secular cantata Instrumentation: Oboe I, II VIn I, II Vla **SATB** Continuo, Violone, Organo B-flat major For word-for-word translations, see Unger, Handbook to Bach's Sacred Cantata Texts. For biblical background see note. Gü . te dich _ tet Hei-lands Je _ su und nur auf sei nes neu . e Jesus kindness levises nought-but for Savior's The reference to seeking the Savior's glory points to the following movements. F7 **C7** G minor F major This version is more ornate than the earlier version. Alto. P. Alto is often the voice of faith. Wie Preis. freu . __ sich. et. Wie Triplets suggest joy... praise. rejoices Alto is often the voice of intimate, heartfelt faith. G minor G minor G major C minor freu et_sich glau bi_ges Ge_muthe! ein rejoices believing disposition! B-flat major B-flat major

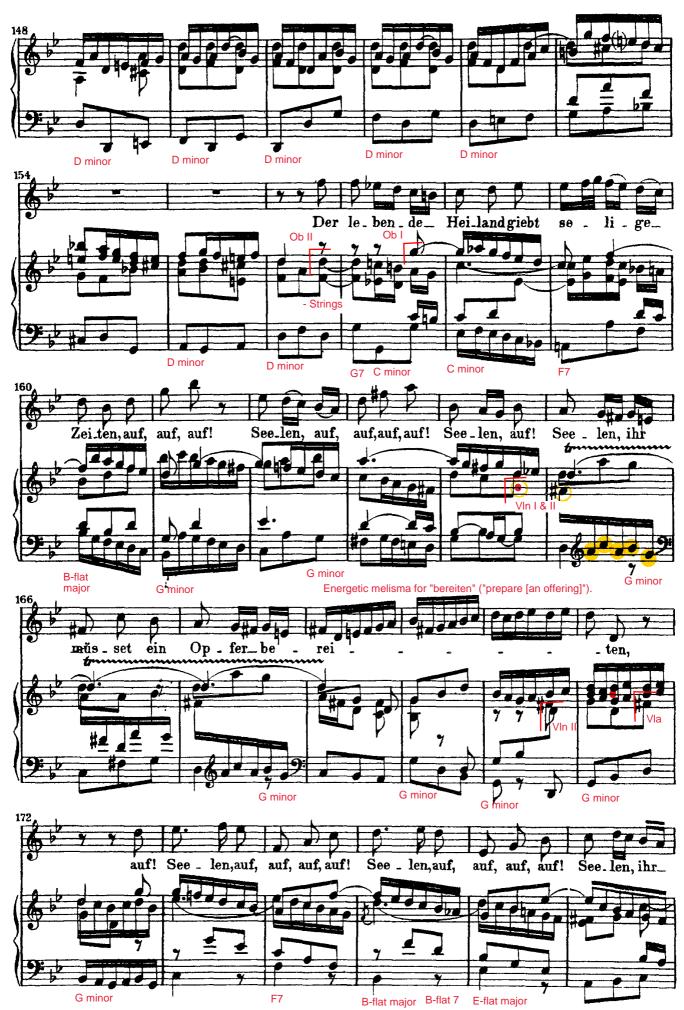


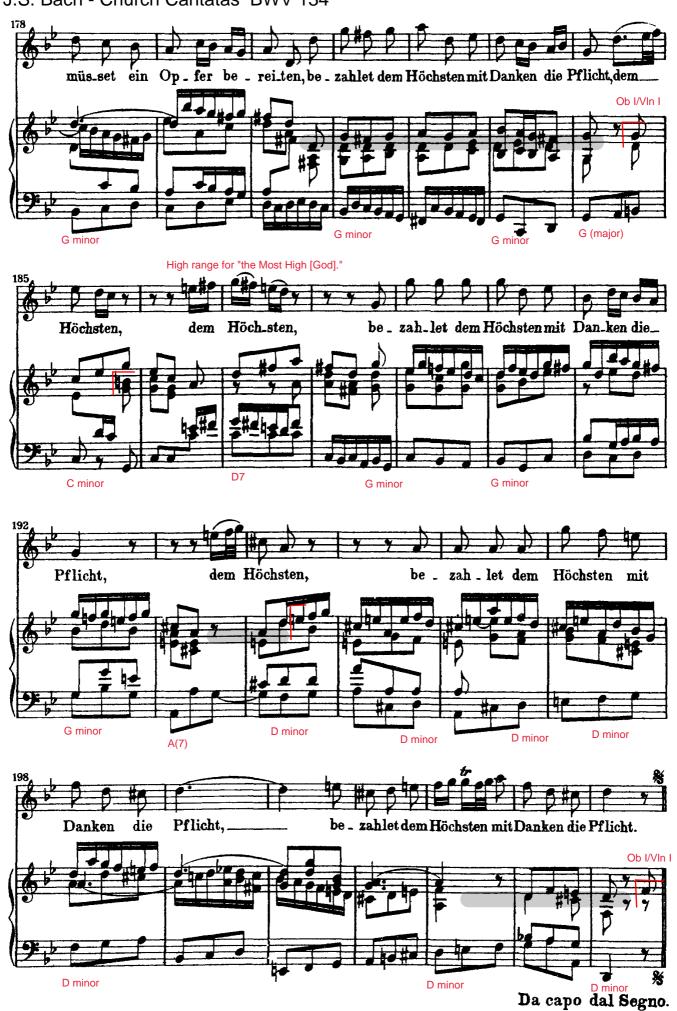


J.S. Bach - Church Cantatas BWV 134 auf, Gläu bi-ge. sin get die herrlich er _ neu - e - tes Licht, auf, auf! F major F major F# dim.7 Lie-der, auf, auf! Gläu - bi-ge, lieb . lichen auf, auf, auf! auf, B-flat major B-flat major B-flat 7 Cantabile melisma for "Lieder" ("songs"). sin_get die lieb - lichen Lie . - der, auf, B-flat major E-flat major B-flat major C major B-flat major auf, auf! auf, Gläu-bi- ge, auf! auf, auf! sin_get die B-flat major B-flat 7 B-flat major E-flat major

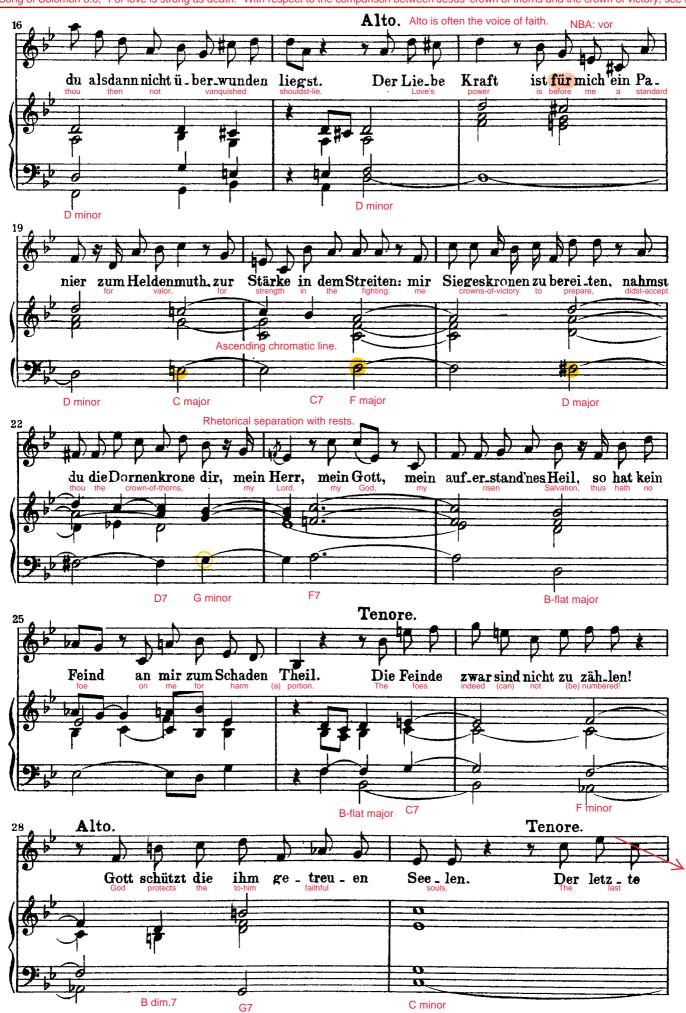




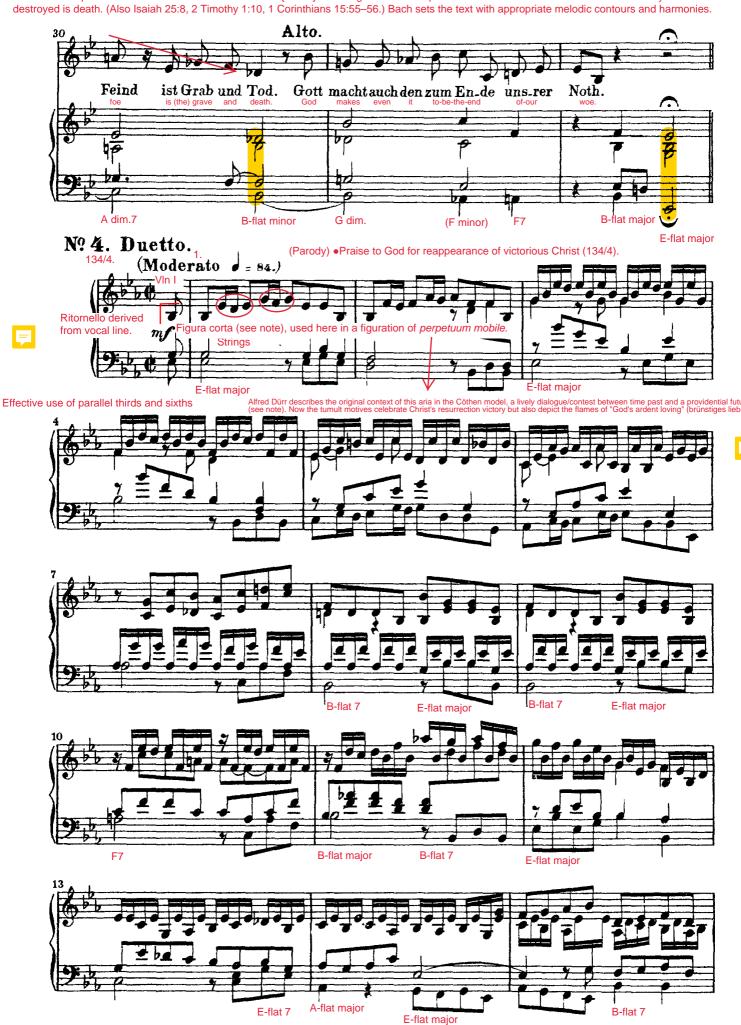


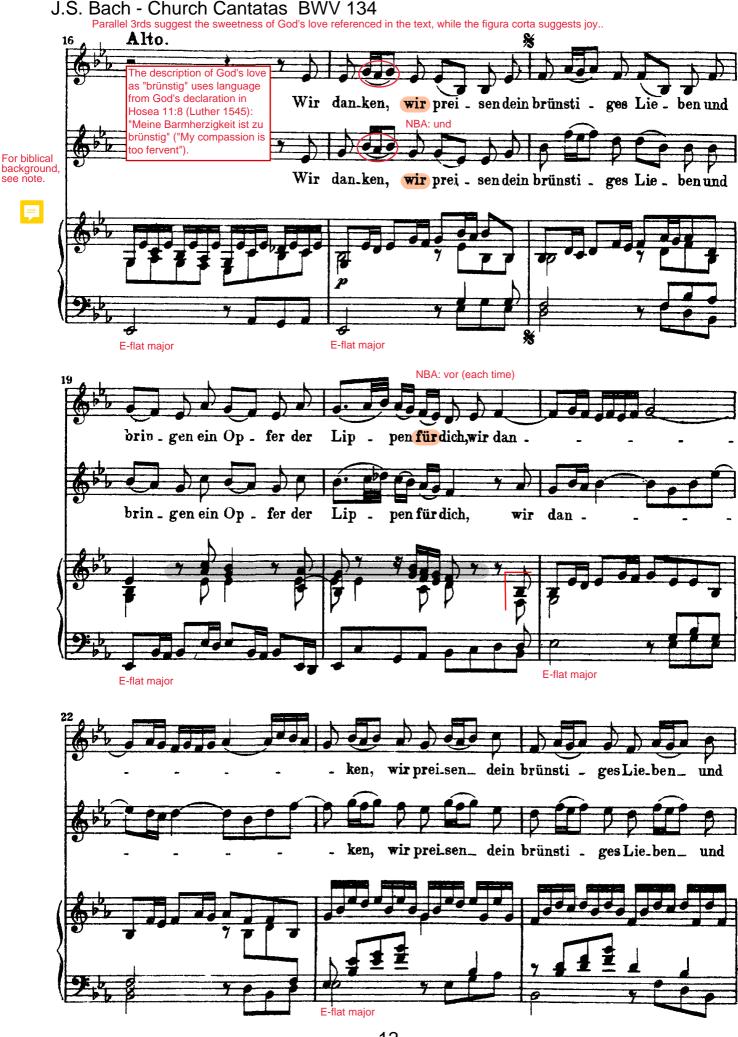


J.S. Bach - Church Cantatas The theme of Christ's death and resurrection as a victory over sin, Satan, death, and hell is explored in a host of New Testament passages (see note for biblical background). Nº 3. Recitativo. (Music newly composed in 1731) • Christ conquered death and hell for us (134/3). TenoiG E-flat Chromatic saturation in the vocal part in 7 mm. Gott hat an dich gedacht, o Gott ge weihtes Wohl dir, der For biblical background, see note. G minor Heiland lebt und siegt mit Macht, zu deinem Heil, zu seinem Ruhm muss hier der Satan furchtsam F majo B dim.7 D-flat zittern und sich die Hölle selbst er-schüttern. Es stirbt der Heiland dir zu øut und fähret C minor C minor E-flat (7) N6 B dim.7 so _ gar ver_giesset er sein kostbar Blut. für dich zu der Höllen, dass du in seinem Blu-te B-flat (7) G minor F# dim.7 siegst, denn dieses kann die Feinde fällen, und wenn der Streit dir an die Seele dringt, dass U E-flat major 9



The last tenor phrase alludes to 1 Corinthians 15:25–26. [Christ] must reign until he has put all his enemies under his feet. The last enemy to be















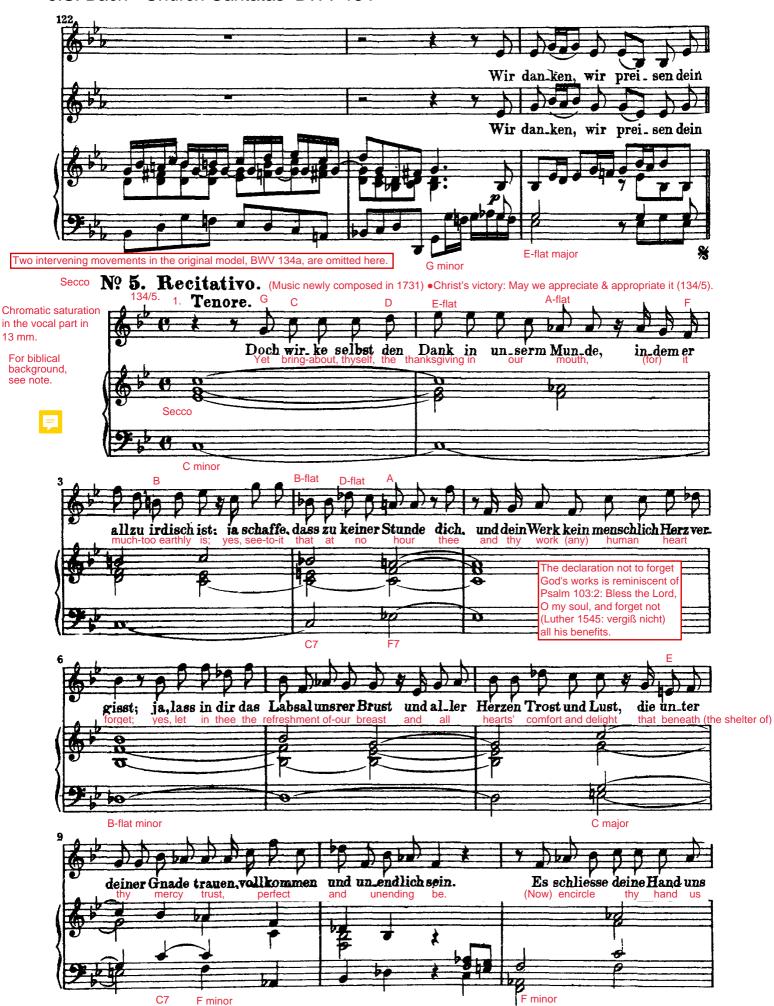


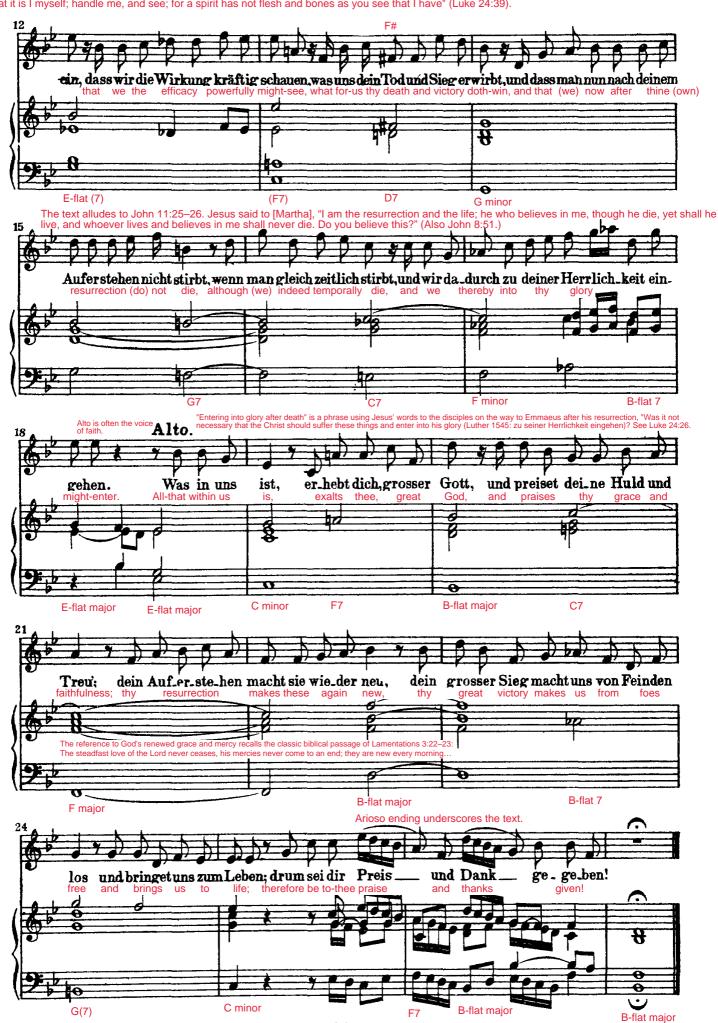


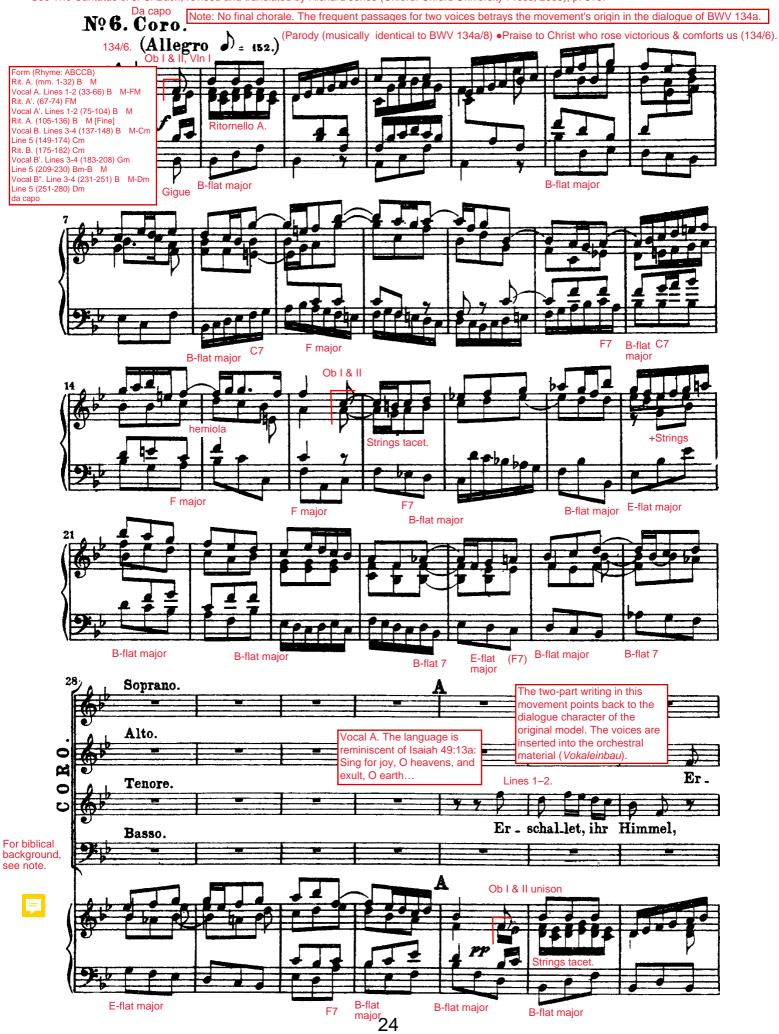
The comforting reappearance of Jesus (referenced in the text) is recorded in the day's Gospel reading: Luke 24:36–39: As [the disciples] were saying this, Jesus himself stood among them. But they were startled and frightened, and supposed that they saw a spirit. And he said to them, "Why are you troubled, and why do questionings rise in your hearts? See my hands and my feet, that it is I myself: handle me, and see: for a spirit has not flesh and bones as you see that I have."











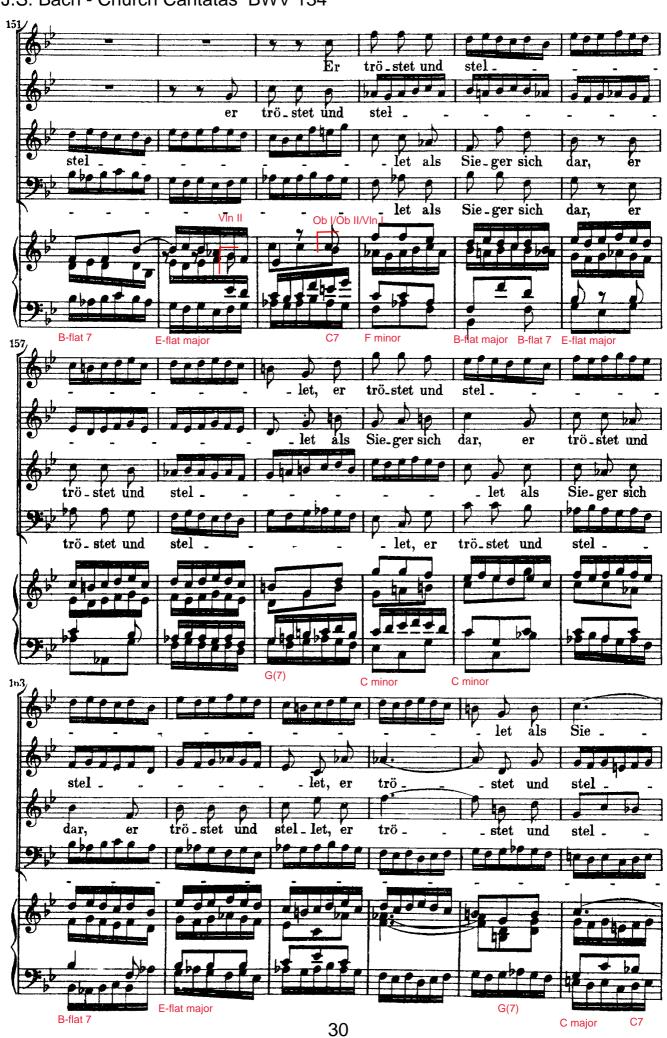




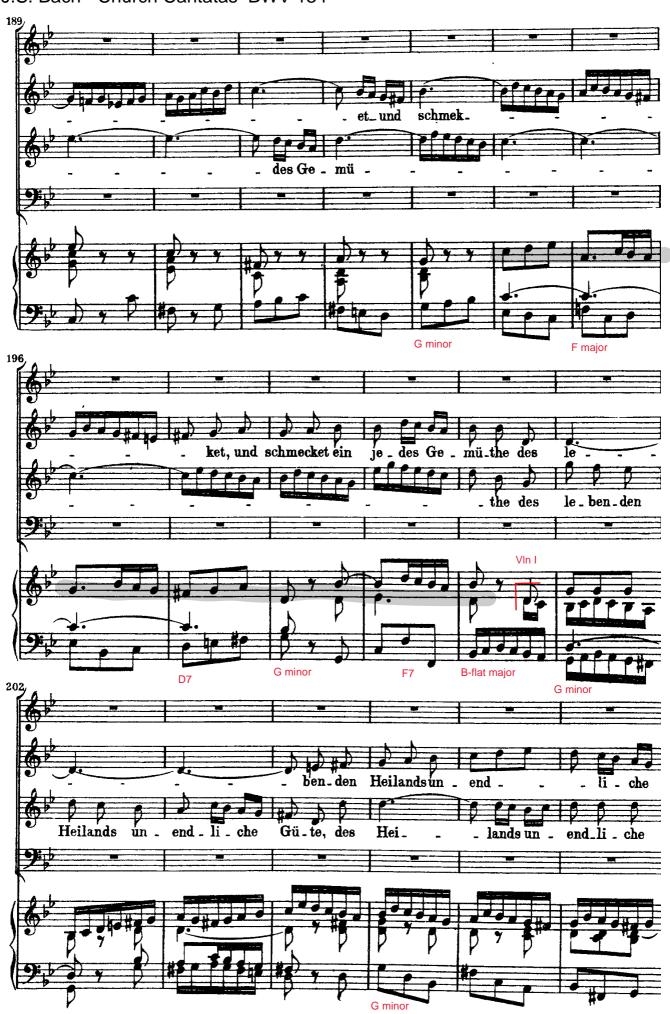












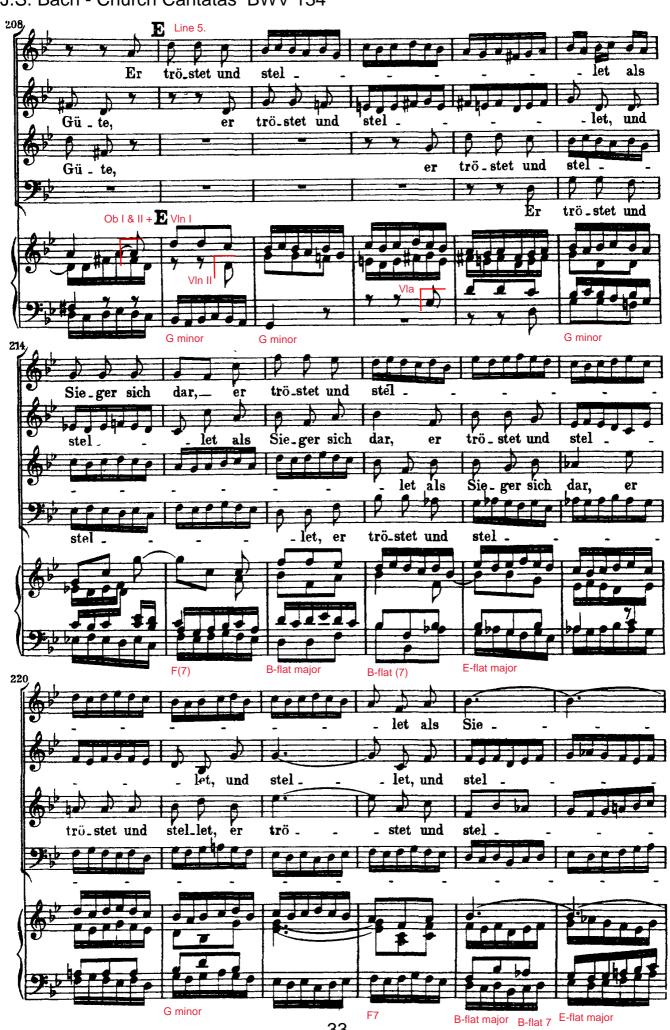








Figure by Hans-Joachim Schulze showing Bach's revisions in BWV 134/3. See "Parody and Text Quality in the Vocal Works of J. S. Bach," translated by Reginald Sanders in *Compositional Choices and Meaning in the Vocal Music of J. S. Bach*, edited by Mark A. Peters and Reginald L. Sanders (Lanham, Maryland: Lexington Books, an imprint of Rowman and Littlefield, 2018), p. 174.

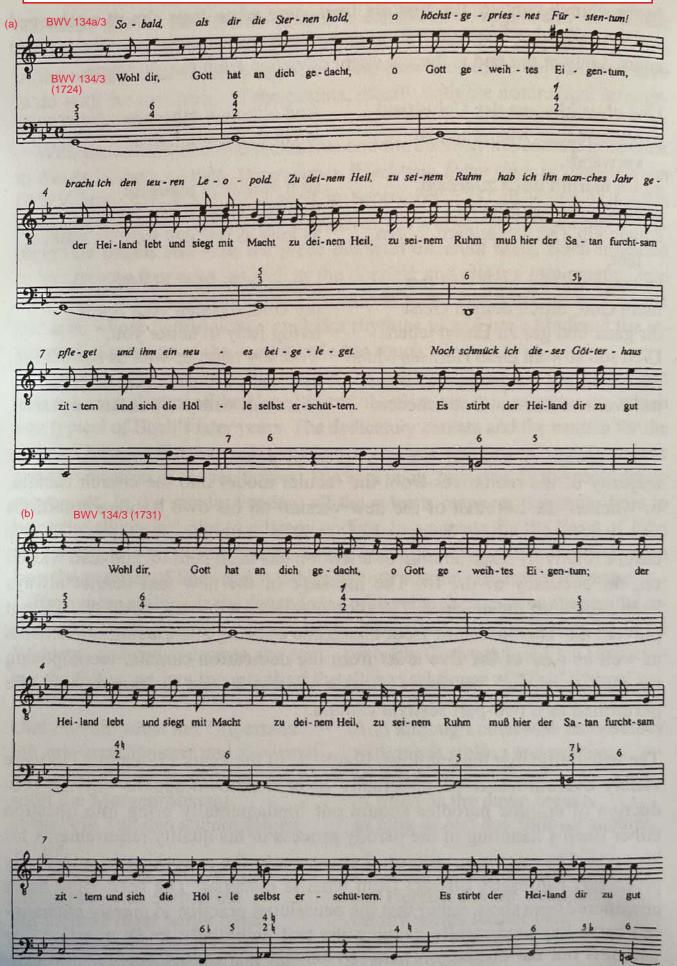


Figure 9.1. (a) BWV 134/3 (1724), with added text from BWV 134a, mm 1-9 (m. 10, partial); (b) 134/3 (1731) mm. 1-8 (m. 9, partial)