

J.S. Bach

45

Two-Part Cantata on God's Expectations.

Es ist dir gesagt, Mensch, was gut ist

• Righteous living is what God requires: Micah 6:8; related to the Gospel reading of the day (more below) (45/1).

"Nämlich" (N) motive (see m. 107)

45/1. Chorus

Fl I, Ob I, Vln I

Fl II, Ob d'am II, Vln II

Instrumentation:  
Flauto traverso I, II  
Oboe I, Oboe II d'amore  
Vln I, II  
Vla  
SATB  
Continuo, Organo

Piano

Fugue subject with 3 sections (see m. 54ff.), apparently related to final chorale opening.

"Halten/demütig" (HD) theme

Ritornello

E major

The ritornello provides the basic thematic material for the movement. See side note.

Form of 45/1. Mm. 1-36. Ritornello. EM  
37-54. 3 choral blocks (text phrase 1a three times) EM  
54-101. Fugue (text phrase 1a+1b) EM-BM  
102-158 Ritornello with choral insertion of text phrase 2 given three times) BM-AM  
159-169. Ritornello AM-EM  
169-186. Text phrase 1a three times. EM  
186-228. Ritornello with choral insertion of text phrases 1a+1b / 2. EM

B major

B major

B major

E major

C#7

Note: The frequent three-fold repetition of text units appears to reflect the 3 things God requires as referenced in the text: keep God's word, practice love, and walk humbly with God. The Old Testament Passage employed here is related to the Gospel reading of the day: "You will know them by their fruits...Not every one who says to me, "Lord, Lord," shall enter the kingdom of heaven, but he who does the will of my Father who is in heaven" (Matthew 7:20–21).

21.

F# minor F#7 B major, B pedal... E major

25.

E7 A major E major

29.

E major E7

33.

A major E major

37. SOPRANO  
ALTO  
TENOR  
BASS

Es ist dir ge - sagt, es ist dir ge -  
To thee He hath shown, to thee He hath

Es ist dir ge - sagt,  
To thee He hath shown,

Es ist dir ge -  
To thee He hath

Three-fold imitative presentation of the first part of the first text phrase ("You have been told") (mm. 37–54). EM. The first two presentations begin with the bass, the voice of authority. Order of entries: B-S-A-T, B-T-A-S, T-B-S-A.

For biblical background, see note.

Es ist dir ge - sagt,  
To thee He hath shown,

Note: Articulation and dynamics markings are editorial.

Fis

-Continuo (When voices enter, the continuo bass is discontinuous, acting like an independent voice).

E major B pedal...

For word-for-word translations, see Unger, *Handbook to Bach's Sacred Cantata Texts*.

41.

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

— es ist dir ge - sagt,  
— to thee He hath shown,

sagt, es ist dir ge - sagt, es is dir ge -  
shown, to thee He hath shown, to thee He hath

— es ist dir ge - sagt, es is dir ge - sagt, —  
— to thee He hath shown, to thee He hath shown, —

+Obs -Fls  
-Continuo  
(C#7) F# minor  
C# pedal, no continuo...

45.

es ist dir ge - sagt, es ist dir ge - sagt,  
to thee He hath shown, to thee He hath shown,

es ist dir ge - sagt, es ist dir ge - sagt,  
to thee He hath shown, to thee He hath shown,

sagt, es ist dir ge - sagt, es ist dir ge - sagt,  
shown, to thee He hath shown, to thee He hath shown,

es ist dir ge - sagt,  
to thee He hath shown,

+Str  
+Continuo  
F# minor F# minor

49.

es ist dir ge - sagt, to thee He hath shown, es ist dir ge - to thee He hath

Vlns alone...

F# minor E major A major

The note E functions as the plumbline against which everything is measured. Thus it depicts God's "Richtschnur," referenced in the next movement. See also 45/2 (m. 5), 45/5 (m. 64).

53.

es ist dir ge - sagt, es ist dir ge - sagt, Mensch, was gut ist und to thee He hath shown, to thee He hath shown, man, the right way, and

sagt, es ist dir ge - sagt, shown, to thee He hath shown,

es ist dir ge - sagt, to thee He hath shown,

sagt, es ist dir ge - sagt, shown, to thee He hath shown,

F I I., Ob I, Vln I

E major E major

Fugue on the first complete text line: "You have been told what is good and what God requires of you" (mm. 54-101). EM-BM  
The initial descending order of entries is perhaps symbolic of God having spoken down to humanity.

57.

was\_ der Herr von dir for - - - dert, es  
 what thy Mak - er re - quir - - - eth, to

es ist dir ge -  
 to thee He hath

Fl II, Ob II, Vln II

B major

61.

ist dir ge - sagt, — Mensch, was gut ist und was der  
 thee He hath shown, — man, the right way, and what thy

sagt, Mensch, was gut — ist und was — der Herr von dir for -  
 shown, man, the right — way, and what — thy Mak - er re - quir -

B major

E major



65.

Herr von dir for -  
Mak - er re - quir -

- dert, von dir for - dert, es ist dir ge - sagt,  
- eth, e'er re - quir - eth, to thee He hath shown,

es ist dir ge - sagt, Mensch, was  
to thee He hath shown, man, the

B major

E major

69.

- dert, und - was der Herr von dir for -  
- eth, and - what thy Mak - er re - quir -

- Mensch, was gut ist und was der Herr von dir for -  
- man, the right way, and what thy Mak - er re - quir -

gut - ist und was - der Herr von dir for -  
right way, and what thy Mak - er re - quir -

E major

73.

dert, es ist dir ge-sagt, Mensch, was gut ist und was der  
 eth, to thee He hath shown, man, the right way, and what thy

- dert, und  
 - eth, and

dert, es ist dir ge-sagt, Mensch, was gut  
 eth, to thee He hath shown, man, the right

es ist dir ge-sagt, Mensch, was gut ist und was der  
 To thee He hath shown, man, the right way, and what thy

B major

77.

Herr von dir for -  
 Mak - er re - quir -

- was der Herr von dir for - dert, von dir for -  
 - what thy Mak - er re-quir - eth, e'er re - quir -

ist, was gut ist, es ist dir ge-sagt, es ist dir ge-  
 way, the right way, to thee He hath shown, to thee He hath

Herr von dir for - dert, und was der  
 Mak - er re - quir - eth, and what thy

B major

# J.S. Bach - Church Cantatas BWV 45

81.

81.

- dert, und was der Herr  
- eth, and what thy Mak -

sagt, Mensch, was gut ist und was der Herr von dir for -  
shown, man, the right way, and what thy Mak - er re - quir -

Herr von dir, von — dir for -  
Mak - er e'er, e'er — re - quir -

B major G#7

85.

- dert, es ist dir ge -  
- eth, to thee He hath

von dir for - - dert, es ist dir ge - sagt, Mensch, —  
er re - quir - - eth, to thee He hath shown, man, —

- dert, und was der Herr von dir for -  
- eth, and what thy Mak - er re - quir -

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



89.

sagt, Mensch, es ist dir ge-sagt, Mensch, was gut  
shown, man, to thee He hath shown, man, the right

- dert, es ist dir ge-sagt, Mensch, es ist dir ge-sagt, Mensch,  
- eth, to thee He hath shown, man, to thee He hath shown, man,

- dert, es ist dir ge-sagt, Mensch, was gut ist und  
- eth, to thee He hath shown, man, the right way, and

B major B7 E major (F#7) B major

93.

ist und was der Herr vondir for-way, and what thy Mak-er re-quir-

Mensch, was gut ist und was der  
man, the right way, and what thy

was gut ist und was der Herr von dir for-  
the right way, and what thy Mak-er re-quir-

was der Herr von dir for-dert, es ist dir ge-  
what thy Mak-er re-quir-eth, to thee He hath

B major B7

97.

- dert, was der Herr  
- eth, and what the  
Herr von dir for-  
Mak - er , re - quir -  
- dert, der Herr von dir for-  
- eth, thy Mak - er re - quir -  
sagt, es ist dir ge - sagt, was der Herr von  
shown, to thee He hath shown what thy Mak - er

E major B major B major

100.

von dir for - dert,  
Lord re - quir - eth,  
- dert,  
- eth,  
- dert,  
- eth,  
- dir for - dert,  
- re - quir - eth,  
Fl I, Ob I, Vln I  
S(b)  
HD theme  
S(a)  
B major B major

Ritornello with choral insertion of text phrase 2, presented 3 times (mm. 102-158). BM-AM.

# J.S. Bach - Church Cantatas BWV 45

105.

**N motive**

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

näm - lich,  
Name - ly,

**S(c)**

**S(a)**

**FI I, Ob I, Vln I**

The "Es ist dir gesagt" motive is combined with the "nämlich" motive (as at the beginning of the ritornello), suggesting immediacy and urgency: God has spoken and there is no ambiguity about what he has commanded.

**B major**

**B7**

109.

*più f*

näm - lich: Got - tes Wort hal -  
name - ly: Hold His word - strait -

*più f*

näm - lich: Got - tes Wort hal -  
name - ly: Hold His word - strait -

*più f*

näm - lich: Got - tes Wort hal -  
name - ly: Hold His word - strait -

*più f*

näm - lich: Got - tes Wort hal - - - - ten,  
name - ly: Hold His word - strait - - - - ly,

**FI II, Ob II, Vln II**

*più f*

**E major**

**E7**

**A major**

Text painting: Long notes for "halten" (to hold/keep [God's word]). This is quite different from English bibles, which have "to do justly" or "to do justice."

Motive S(c)

113.

ten, und Lie - be  
ly, and love thy

ten,  
ly,

ten,  
ly,

Got - tes Wort hal - ten,  
hold His word strait - ly,

C#7

F# minor

Motive S(b)

117.

ü - ben, Lie - be ü - ben, und de - mü - thig  
neigh - bor, love thy neigh - bor, and walk hum - bly

und Lie - be ü - ben, und de - mü - thig  
and love thy neigh - bor, and walk hum - bly

und Lie - be ü - ben, und de - mü - thig  
and love thy neigh - bor, and walk hum - bly

F# minor

121.

sein vor dei - nem Gott, und de -  
 e'er be - fore thy God, and walk  
 und Lie - be ü - ben, Lie - be  
 and love thy neigh - bor, love thy  
 sein vor dei - nem Gott, und Lie - be  
 e'er be - fore thy God, and love thy  
 sein vor dei - nem Gott, und Lie - be ü - ben,  
 e'er be - fore thy God, and love thy neigh - bor,

F# minor C# (major) C# minor

125.

- mü - thig sein vor dei - nem Gott;  
 hum - bly e'er be - fore thy God;  
 ü - ben, und de - mü - thig sein vor dei - nem Gott;  
 neigh - bor, and walk hum - bly e'er be - fore thy God;  
 ü - ben, und de - mü - thig sein vor dei - nem Gott;  
 neigh - bor, and walk hum - bly e'er be - fore thy God;  
 und de - mü - thig sein vor dei - nem Gott;  
 and walk hum - bly e'er be - fore thy God;

C# minor



129.

*f* *più f*

näm - lich: Got - tes Wort  
name - ly: Hold His word

*f* *più f*

näm - lich: Got - tes Wort hal -  
name - ly: Hold His word strait -

*f* *più f*

näm - lich: Got - tes Wort hal -  
name - ly: Hold His word strait -

*f* *più f*

näm - lich: Got - tes Wort hal  
name - ly: Hold His word strait

FI I, Ob I, Vln I have highest note at "keep God's command" (also m. 203).

C# minor C(#7) F# minor

133.

hal - ten, und  
strait ly, and

ten,  
ly,

ten,  
ly,

ten,  
ly,

(E7) A major

137.

Lie - be ü - ben, und de - mü -  
love thy neigh - bor, and walk hum -

und Lie - be ü - ben, und de - mü -  
and love thy neigh - bor, and walk hum -

und Lie - be ü - ben, und de - mü - thig, de -  
and love thy neigh - bor, and walk hum - bly, walk

und Lie - be ü - ben, und Lie - be ü -  
and love thy neigh - bor, and love thy neigh -

A major A7 D major

141.

thig sein vor dei - nem Gott,  
bly e'er be - fore thy God,

thig sein vor dei - nem Gott, Got -  
bly e'er be - fore thy God, Hold -

mü - thig sein vor dei - nem Gott,  
hum - bly e'er be - fore thy God,

ben, und de - mü - thig sein,  
bor, and walk hum - bly e'er,

E7 F#7 B minor A major B7 E major E7

145.

Got - - tes Wort - - hal - - - - -  
Hold - - His word - - strait - - - - -

- tes Wort - - hal - - - - - ten, und Lie-be  
- His word - - strait - - - - - ly, and love thy

Got - - tes Wort - - hal - -  
Hold - - His word - - strait - -

Got - - tes Wort  
Hold - - His word

A major A7 D major F# minor

149.

- - - - - ten, - - - - und Lie-be ü - - - -  
- - - - - ly, - - - - and love thy neigh - - - -

ü - - - - - ben, Lie - - - - be ü - - - -  
neigh - - - - - bor, love - - - - thy neigh - - - -

- - - - - ten, und Lie - be ü - - - -  
- - - - - ly, and love thy neigh - - - -

hal - ten, und Lie - be ü - ben, Lie - - - - be ü - - - -  
strait-ly, and love thy neigh - bor; love - - - - thy neigh -

(E7) A major E7 A major

153.

ben, und de - mü - thig sein vor  
 bor, and walk hum - bly e'er be -

ben, und de - mü - thig sein, de - mü - thig sein vor  
 bor, and walk hum - bly e'er, walk hum-bly e'er be -

ben, und de - mü - thig sein vor dei -  
 bor, and walk hum - bly e'er be - fore

ben, und de - mü - thig sein vor  
 bor, and walk hum - bly e'er be -

A major A7 D major A major

157.

dei - nem Gott.  
 fore thy God.

dei - nem Gott.  
 fore thy God.

- - - nem Gott.  
 - - - thy God.

dei - nem Gott.  
 fore thy God.

Ritornello (mm. 159-169). AM-EM

A major A major

161.

A major E major

165.

E major

169.

Opening section returns: text phrase 1a (mm169-186). EM.

*f* Es ist dir ge -  
To thee He hath

*f* Es ist dir ge - sagt,  
To thee He hath shown,

*f* Es ist dir ge - sagt, es - ist dir ge -  
To thee He hath shown, to thee He hath

*f* Es ist dir ge - sagt,  
To thee He hath shown,

B pedal in voice.

Vln I & II

E major



# J.S. Bach - Church Cantatas BWV 45

173.

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

es ist dir ge - sagt,  
to thee He hath shown,

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

es ist dir ge - sagt,  
to thee He hath shown,

+Ob I & II

Obs alone...

C#7 F# minor

176.

The musical score consists of five systems. The first system has two vocal staves and a piano accompaniment staff. The second system continues the vocal parts with lyrics. The third system shows the vocal parts continuing their melody. The fourth system features the vocal parts concluding their phrase and the piano accompaniment providing harmonic support. The fifth system shows the final measures of the piece, with the piano accompaniment playing chords and moving bass lines.

sagt,  
shown,

*f*

es ist dir ge - sagt,  
to thee He hath shown,

*f*

es ist dir ge -  
to thee He hath shown,

*f*

es ist dir ge -  
to thee He hath

F# minor

179.

es ist dir ge - sagt,  
to thee He hath shown,

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

es ist dir ge - to thee He hath

sagt, es ist dir ge - sagt,  
shown, to thee He hath shown,

+Flutes

Flutes alone...

F# minor

F# minor

182.

es ist dir ge - sagt,  
to thee He hath shown,

es ist dir ge - to thee He hath

sagt,  
shown,

es ist dir ge - to thee He hath

E major

A major E7 A major

185.

es ist dir ge - sagt, es ist dir ge - sagt, Mensch, was  
to thee He hath shown, to thee He hath shown, man, the

sagt, es ist dir ge - sagt, shown, to thee He hath shown, Text phrase 1a+b (mm. 186-199).

es ist dir ge - es ist dir ge -  
to thee He hath shown, to thee He hath

sagt, es ist dir ge - sagt, shown, to thee He hath shown, Tutti

A major E major

188.

gut ist und was der Herr von dir for -  
right way, and what thy Mak-er re - quir -

sagt, Mensch, was gut ist und was der Herr von dir, von dir  
shown, man, the right way, and what thy Mak-er e'er, e'er re -

es ist dir ge - sagt, Mensch, was gut ist und was der Herr von dir  
to thee He hath shown, man, the right way, what thy Mak-er e'er re -

E major

192.

- dert, es ist dir ge - sagt, Mensch,  
- eth, to thee He hath shown, man,

es ist dir ge - sagt, Mensch, was gut ist und  
to thee He hath shown, man, the right way, and

for - dert, es ist dir ge -  
quir-eth, to thee He hath

for - dert, es ist dir ge - sagt, Mensch,  
quir-eth, to thee He hath shown, man,

E major

195.

— was gut — ist und was der Herr von dir  
— the right — way, and what thy Mak - er re -

was — der Herr von dir for -  
what — thy Mak - er re - quir -

sagt, Mensch, was gut ist und was der Herr von dir  
shown, man, the right way, and what thy Mak - er re -

Mensch, was gut ist und was der Herr von dir  
man, — the right — way, and what thy Mak - er re -

B major

B major

198. *f* *più f*

for - dert, näm - lich: Got - tes Wort  
 quir - eth, Name - ly: Hold His word

der - t, näm - lich: Got -  
 eth, Name - ly: Hold

for - dert, näm - lich: Got - tes Wort  
 quir - eth, Name - ly: Hold His word

for - dert, näm - lich: Got - tes Wort  
 quir - eth, Name - ly: Hold His word

G#7 C# minor

202. *f*

hal - strait -

- tes Wort hal -  
 His word strait -

hal - strait -

hal - strait -

C# minor F#7

Fl I, Ob I, Vln I have highest note at "keep God's command" (also m. 132).



# J.S. Bach - Church Cantatas BWV 45

206.

- ten, und Lie - be ü - - ben, und de -  
 - ly, and love thy neigh - - bor, and walk

- ten, und Lie - be ü - - ben,  
 - ly, and love thy neigh - - bor,

- ten, und Lie - be ü - - ben, und de -  
 - ly, and love thy neigh - - bor, and walk

- ten, und Lie - be ü - ben, und Lie - be  
 - ly, and love thy neigh - bor, and love thy

B major B7 E major E(7)

210.

mü - thig sein vor dei - nem  
 hum - bly e'er be - fore thy

und de - mü - - thig sein - vor deinem  
 and walk hum - bly e'er be - fore thy

mü - thig, de - mü - thig sein vor dei - nem  
 hum - bly, walk hum - bly e'er be - fore thy

ü - - ben, und de - mü - thig  
 neigh - - bor, and walk hum - bly

A major B7 C#7 F# minor F#7

214.

Gott, Got - - tes Wort hal - -  
 God, hold His word strait - -

Gott, Got - - tes Wort hal - -  
 God, hold His word strait - -

Gott, Got - - tes Wort  
 God, hold His word

sein, Got -  
 e'er, hold

B major  
 B pedal... E major E major E7

218.

- ten, und Lie - be ü - - - ben, Lie -  
 - ly, and love thy neigh - - - bor, love

- ten, und Lie - be  
 - ly, and love thy

hal - - - ten, und Lie - be  
 strait - - - ly, and love thy

- tes Wort hal - ten, und Lie - be ü - ben, und Lie -  
 His word strait - ly, and love thy neigh - bor, and love

A major (B major) E major

222.

- be ü - ben, und de mü - thig  
 thy neigh - bor, and walk hum - bly

ü - ben, und de mü -  
 neigh - bor, and walk hum -

ü - ben, und de mü - thig  
 neigh - bor, and walk hum - bly

- be ü - ben, und de - mü -  
 thy neigh - bor, and walk hum -

E major E7 A major E major

225.

sein vor dei - nem Gott.  
 e'er be fore thy God.

- thig sein vor dei - nem Gott.  
 - bly e'er be fore thy God.

sein, de mü - thig sein vor dei - nem Gott.  
 e'er, walk hum - bly e'er be fore thy God.

- thig sein vor dei - nem Gott.  
 - bly e'er be fore thy God.

E major E major E major

# J.S. Bach - Church Cantatas BWV 45

45/2. **Nº 2. Recitative** <sup>Secco</sup> • God's will is made known, servants must obey (45/2). This is an amplification of the previous movement's biblical text.

Continuo only in Partitur-Ausgabe, Bach-Gesellschaft.  
Franz has added Violin 1 & 2 and Viola.

Chromatic saturation  
in the vocal part in  
11 mm.

For biblical  
background,  
see note.

**Tenor**

**Piano**

1. <sup>mf</sup> <sup>G#</sup> <sup>D#</sup> <sup>E</sup> <sup>C#</sup> <sup>F#</sup>

Syllabic delivery of the text.

Der Höch-ste lässt mich sei-nen Wil-len wis-sen und  
Je-ho-vah mak-eth me to know his pleas-ure, And

<sup>Secco</sup> <sup>mf</sup>

B major

Possible allusion to Isaiah 28:17 [God]: "I will make justice the line (Luther 1545: Richtschnur), and righteousness the plummet..."



3. <sup>A#</sup>

was ihm wohl-ge-fällt; er hat sein Wort zur **Richt-schnur** dar-ge-  
what ful-fils His will; He hath set forth his word for guid-ance

<sup>B major</sup> <sup>B7</sup>

The note E functions as the plumbline against which everything is measured. Thus it depicts God's "Richtschnur," referenced in the next movement. See 45/1 (m. 55), 45/2 (m. 5), 45/5 (m. 64).

5. <sup>E</sup> <sup>A</sup> <sup>D</sup>

stellt, wo-nach mein Fuss soll sein be-flis-sen, all-zeit ein-her zu  
still, By which my foot its course shall meas-ure And ev-er-more main-

<sup>NBA: wornach</sup> <sup>NBA: geflissen</sup>

<sup>E major</sup> <sup>E#</sup> <sup>E7</sup>

3 Emotions related to the  
commandment in 45/1.

7. <sup>E#</sup> <sup>B#</sup>

gehn, mit **Furcht**, mit **De-muth** und mit **Lie-be**, als Proben des Ge-horsams den ich  
tain, With fear, sub-mis-sion and af-fec-tion, As proof that I am ev-er in sub-

<sup>Reference to previous movement's biblical text (Micah 6:8).</sup>

<sup>Text painting: Furcht=diminished chord, Demuth=diminished descending triad, Liebe=appoggiatura.</sup>

<sup>A major</sup> <sup>E dim.</sup> <sup>F# minor</sup> <sup>G#7</sup>

10. <sup>Fx</sup>

ü-be, um als ein treu-er Knecht der-ein-sten zu be-stehn.  
jec-tion, A faith-ful ser-vant I may then His fa-vor gain.

<sup>C# minor</sup> <sup>Fx dim.7</sup> <sup>G# minor</sup>

G# minor = same key  
as Judas's arrival in St. Matthew  
Passion (no. 26, m. 16).

The "either/or" of threatened punishment vs. promised reward after a strict accounting ("scharfe Rechnung") is depicted with dance-like qualities (triple meter, periodic phrase structure) and extended notes on "Lohn" to depict the former, many sharped notes, sharp rhythms (syncopations with leaps, accents on beat 2), and rising chromaticism to depict the latter—see, for example the word painting at "Qual und Hohn" (torment and derision), and the chromatic chord progression at mm. 18–24 or 54–60 (marked with brackets). The form is bipartite (no da capo).

• Servants of God will have to give strict account (45/3).

**Piano**

45/3. Aria

*espressivo*

1.

Strings

Ritornello (derived from vocal line)

*dol.*

C# minor

Dance-like

E major

Opening figures are related to opening motives of the first movement and the final chorale.

7.

*poco cresc.*

C#(7)

F# minor

C# minor

13.

*mf*

hemiola

C# minor

(C#7)

F# minor

F# minor

Chromatic chord progression

19.

*cresc.*

*dim.*

*p*

B# dim.7 G#(7)

C# major

C#7

(F#7)

D# major

D#7

G# major

G#7

C# minor

C# minor

For biblical background, see note.



**Tenor**

25.

*mf*

Weiss ich Got - tes Rech - te, weiss ich, weiss ich  
Know I God's com - mand - ments, know I, know I

*p*

*mf*

C# minor

C# minor



# J.S. Bach - Church Cantatas BWV 45

31. *dolce* NBA: ists

Got - tes Rech - te, was ist, das mir hel - fen kann,  
 God's com - mand - ments, What shall all my care a - vail,

*dolce* *poco*

G#7 E major

37. *poco cresc.*

was ist, das mir hel - fen kann, wenn er mir, als  
 what shall all my care a - vail, When He wills that

*cresc.*

C#7 F# minor F# minor E major C# minor C# minor

Allusion to biblical passages such as Jesus' words in Matthew 18:23: "The kingdom of heaven may be compared to a king who wished to settle accounts with his servants."

43. *cresc.*

sei - nem Knech - te, for - dert schar - fe Rech - nung an,  
 I, His ser - vant, Shall ac - count for ev - 'ry fail?

*cresc.*

B major Fx dim.7 D# major G# minor D#7

49. *cresc.*

wenn er mir, als sei - nem Knech - te,  
 When He wills that I, His ser - vant,

*dolce*

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

Chromatic chord progression

The text alludes to biblical passages such as Luke 12:42–43, 47. And the Lord said, "Who then is the faithful and wise steward, whom his master will set over his household, to give them their portion of food at the proper time? Blessed is that servant whom his master when he comes will find so doing... And that servant who knew his master's will, but did not make ready or act according to his will, shall receive a severe beating."

55.

for - dert schar - fe Rech - nung  
Shall ac - count for ev - 'ry

*cresc.* *dim.*

D#(7) G# major G#7 (C#7) A#(7) D# major G# minor G# minor

60.

an?  
fail?

*Ritornello dolce*

G# minor G# minor

65.

*poco cresc.*

B major D#7

70.

*cresc.*

G# minor G# minor

75.

*dim.* *p*

B# dim.7 G#7 (C#7) A#(7) D# major D#7 G# minor G# minor

# J.S. Bach - Church Cantatas BWV 45

80. *mf*

See - le, den - ke dich zu ret - ten, auf Ge -  
Pon - der, soul, on thy sal - va - tion, Faith - ful

G# major G#7 C# minor C# minor F# major

85.

hor - sam fol - get Lohn, hearts re - ward shall know,

F#7 B major B major B7 E major

*dolce*

Text painting: Eternal reward for obedience given long note.

91.

auf Ge - hor - sam fol - get Lohn,  
faith - ful hearts re - ward shall know,

E major

Rising scale for "obedience"

96. *f* *cresc.*

Qual und Hohn, Qual und Hohn dro - het dei - nem  
Shame and woe, shame and woe Ev - er - more a -

E# dim.7 E# dim.7 E# dim.7 E# dim.7 F# minor

*cresc.*

Text painting: Extended diminished 7th chord for "torment and derision."

# J.S. Bach - Church Cantatas BWV 45

102.

*mf* *cresc.*

Ue - ber - tre - ten. See - le, den - ke dich zu  
wait trans - gres - sion. Pon - der, soul, on thy sal -

F# minor G#7 C# minor

107.

Rising melody for "obedience leads to reward."

ret - ten, auf Ge - hor - sam fol - get Lohn,  
va - tion, Faith - ful hearts re - ward shall know,

*cresc.*

C# minor E# dim.7 C#(7) F# minor

112.

Qual und Hohn dro - het  
Shame and woe Ev - er -

*cresc.*

F# minor G#(7) E# dim.7 C#(7) A# dim. D#7

117.

dei - nem Ue - ber - tre - ten, auf Ge - hor - sam  
more a - wait trans - gres - sion, Faith - ful hearts re -

G# major C# minor C# minor G#7 C# minor

122. *mf*

fol - get Lohn, Qual und Hohn, Qual und  
ward\_ shall know, Shame and woe, shame and

*Continuo alone*

C# minor C#7 F#(7) B7

Word painting: Long ascending melisma with leaps and chromatic inflection for "drohet" (threatens).

127. *cresc.*

Hohn dro- Ev -  
woe Ev -

*\*) Vi*

*cresc.*

E major B# dim.7 G#7 C# minor

132. *mf*

-het dei- -nem Ue- -ber-  
-er - more a - wait trans-

C# minor

137. *mf* *hemiola*

tre - ten, dro- -het dei- -nem Ue-  
gres-sion, ev - -er - more a - wait -de

C# minor



# J.S. Bach - Church Cantatas BWV 45

142.

- ber - tre - -ten.  
- trans - gres- -sion.

*mf* Ritornello

C# minor C# minor

146.

*dolce*

E major

151.

*poco cresc.* *mf*

F# minor C#(7) F# minor C# minor C# minor

156.

*cresc. -*

C#(7) F# minor F# minor B# dim.7 G#(7)

162.

*dim.* *p*

C#(7) A# dim. D#(7) G#(7) C# minor C# minor

The Vln I line is related to the "weichet" ("depart") melisma (see mm., 40, 45). Its beginning is imitated in canon by Vln II. Dürr writes, "a lively semiquaver motion...lends passionate emphasis to the threatening words" (Dürr/Jones, 463).

## No. 4. Arioso

45/4 Allegro. (♩ = 72.)

## Second Part.

After the sermon ("musica sub communione")

• Judgment Day: Many rejected as evildoers: Matthew 7:22–23 (from the day's Gospel reading) (45/4). This is the central movement in a chastic form (see note at 45/1). Here formal inversion reflects the reversal expressed in the text, which quotes Jesus in the day's Gospel reading (Vox Christi). The text is embedded in re-statements of the ritornello: (AM), AM-EM, EM // F#m-C#m, AM (for more on the form, see side notes below).

Ritornello Statements  
Mm. 1-13: AM  
Nominal Christians' Argument  
15-24 (vocal insertion): AM-EM  
25-37 (vocal insertion): EM  
Jesus' Response  
40-52 (vocal insertion): F#m-C#m  
57-69 (vocal insertion): AM

Vln I Vln II

Strings *f* Ritornello Descending opening line...

Ostinato A major A pedal...

The style is galant (fashionable) and theatrical (approaching opera buffa). With patter diction, major keys, slow harmonic rhythm, and a busy instrumental ritornello (into which the vocal bass is embedded), the movement projects bluster on the part of the protesting nominal Christian (who boasts many accomplishments) and the authoritative judgment of Christ (the bass functioning as the Vox Christi in the second half of the movement).

3. *mf*

5. *f* Sequences

A major B7 E major E7 A major

7. *mf*

B7 E major E7 A major

9. *cresc.* *f*

A major

# J.S. Bach - Church Cantatas BWV 45

11.

A major

Two-part form after opening ritornello:

A. Matthew 7:22 (the protest of nominal Christians), set in 2 sections: mm. 13–22 list 2 of the 3 "arguments," mm. 23–35 list all 3. Two ritornello statements with vocal insertion (AM-EM, EM).  
 B. Matthew 7:23 (Jesus' response), set in 3 sections (mm. 37–41, 42–52, 54–69), with the 3rd section stating his response twice. Two ritornello statements with vocal insertion (F#m, AM)

13. **BASS** (Vox Christi)

Matthew 7:22–23: Es wer - den Vie - le zu mir sa - gen an je - nem Ta - ge:  
 And there are man - y who will say un - to me on that day:

For biblical background, see note.

*mf*

A major

Bach repeats the word "Herr," presumably to signify a Trinitarian address and to stress the text's emphasis that a verbal profession without corroborating deeds is insufficient. The teaching that faith must be heartfelt, \ corroborated by ethical behavior was especially important to Pietists in Bach's day.

The nominal Christians give 2 of 3 arguments: 1) prophesying/speaking in Jesus' name, 2) casting out demons.

15.

Herr, Lord, *Vln I* Herr, Lord, Herr, Lord, ha - ben have we

Ritornello with vocal insertion ending, AM-EM.

A major A pedal...

17.

wir nicht in dei - nem Na - men ge - weis - sa - get, ha - ben  
 not pro - phe - sied not pro - phe - sied in Thy name, and in

*mf* *cresc.*

19.

wir nicht — in dei-nem Na-men Teu-fel aus-ge-trie -  
 Thy name — have we not cast out dev-ils, and in Thy

A major B7 E major E7 A major

21.

- - ben, aus-ge-trie-ben?  
 name cast out dev-ils?

Ritornello modified...

B7 E major

23.

Es wer-den Vie-le zu mir sa-gen an je-nem Ta-ge:  
 And there are man-y who will say un-to me on that day:

Matthew 7:22 repeated with the third argument added: they have done many good deeds in Jesus' name.

mf cresc. f

E major E major

25.

Herr, Lord, Herr, Lord, Herr, Lord, ha-ben have we

Ritornello with vocal insertion, EM.

E pedal...

27.

wir nicht in dei-nem Na-men ge-weis - sa - get, ha - ben  
not pro-phe-sied, not pro-phe-sied in Thy name, and in

*mf.* *cresc.*

E major

29.

wir nicht in dei-nem Na-men Teu - fel aus - ge - trie -  
Thy name have we not cast out dev - ils, and in Thy

*f*

E major F#7 B major B7 E major

31.

- ben, aus - ge - trie - ben, ha - ben  
name cast out dev - ils, and in

*mf*

F#7 B major B pedal... B7 E major

The third argument is given: they have done many good deeds in Jesus' name.

Figure is reminiscent of the "Richtschnur" motive in 45/1 (e.g., at m 55).

33.

wir nicht in dei - nem Na - men viel Tha - ten ge -  
Thy name have we not done man - y won - der - ful

*cresc.* *f*

E major



35.

than?  
works?

*cresc.*

37.

Matthew 7:23 (Jesus' response is the turning point.)

Dann wer - de ich ih - nen be - ken - nen: ich ha - be euch noch  
Then will I pro - fess un - to them: I know ye, know ye

NBA: Denn

E major

E7

A major

39.

nie, noch nie er - kannt, wei - chet, wei - chet, wei - chet  
not, I know ye not! Hence, de - part ye all, de -

*cresc.*

Allusion to Ritornello in F# minor with vocal insertion.

F# minor

F# pedal...

C#7

41.

Al - le!  
part ye!

Jesus' response repeated with long melismas on "depart" and "all."

Dann wer - de ich ih - nen be -  
Then will I pro - fess un -

Strings tacet

F# minor

B(7)

43.

ken - nen: ich ha - be euch noch nie, noch nie er - kannt, wei - chet,  
to them: I know ye, know ye not, I know ye not! Hence, de -

E major

G#7

45. *cresc.*

wei  
part  
+Strings (ritornello modified to m. 48).

C# minor  
C# pedal...

47. *cresc.*

- chet Al  
ye, all

C# minor F# major B7 E major G#7

49. *cresc.*

- le von mir, wei - chet Al - le von mir, ihr  
- hence de-part, hence, de - part ye from me, ye

C# minor

51. *f*

Ue - bel - thä - ter!  
e - vil - do - ers!

C# minor  
C# minor

53. *f*

Dann wer - de ich ih - nen be -  
Then will I pro - fess un -

*mf*

C# minor F#7 B minor

55. *mf* *cresc.*

ken-nen: ich ha - be euch noch nie, noch nie er - kannt, wei -  
to them: I know ye, know ye not, I know ye not! Hence,

B minor E7 A major A7 D major E7

57. *f* *cresc.*

- chet, wei-chet, wei-chet, wei-chet Al - - -  
de-part ye all, de - part ye! all

Vln I Vln II

Ritornello in A major with vocal insertion.

A major

59. *mf* *cresc.*

- le von mir, ihr Ue - bel - thä - - ter,  
hence de-part, ye e - vil - do - - ers,

A major

61. *f* *cresc.*

wei - chet Al  
hence, de - part

A major B7 E major E7 A major

63. *mf* *cresc.*

le von mir, wei  
ye from me, hence,

"Plumblin" figure. See 45/1 (m. 55), 45/2 (m. 5).

B7 E major E7 A major

65. *f*

ch et Al  
de - part

A major A major

67. *cresc.*

le von mir, ihr Ue-bel-thä - ter!  
ye, de-part, ye e - vil - do - ers!

*cresc.*

A major

• Acknowledging Christ sincerely before men (45/5). Allusion to biblical passages such as Matthew 10:32–33 [Jesus]: "Every one who acknowledges me before men, also will acknowledge before my Father who is in heaven; but whoever denies me before men, I also will deny before my Father who is in heaven" and Romans 10:9–10: "If you confess with your lips (Luther 1545: Munde) that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved. For man believes with his heart and so is justified, and he confesses with his lips (Luther 1545: Munde) and so is saved." The emphasis in the aria text is that profession of faith is not mere lip service, but heartfelt. Alto is often the voice of the believing soul. See Petzoldt 1:541, 2:917. Compare also Cantata 147 ("Herz und Mund und Tat und Leben"). While this movement is predominantly comforting, the "either/or" of promised reward vs. threatened punishment heard in 45/3 reappears. *Fl*

The poem presents a stark contrast between those whom God rewards, and those he judges harshly. This contrast is reflected in the rhyme scheme: ABC-CBA. Thus, the "either/or" of promised reward vs. threatened punishment heard in 45/3 reappears. But Bach repeats the first 3 lines at the end in a sort of da capo, so that the aria begins and ends positively.

F# minor

F# minor

Much sequential motion...

B7

E major

For biblical background, see note.

Alto is often voice of intimate, heartfelt faith.

Wer Gott be -  
Who - e'er God's

G#7

C# minor

(F# minor)

F# minor

kennt aus wah-rem Her - zens - grund, aus wah - rem Her - zens -  
word With all his heart doth own, with all his heart doth



12.

grund, - wer Gott - be - kennt aus wah - rem Her - zens -  
own, - Who - e'er - God's word With all - his heart doth

F# minor

14.

grund, den will er auch be - ken - nen, den will er auch be -  
own, Shall win th'Al-might-y's fa - vor, shall win th'Al-might-y's

F# minor

B(7)

E(7)

16.

ken - nen; wer Gott - be - kennt aus wah - rem Her - zens -  
fa - vor, Who - e'er - God's word With all - his heart doth

The flame-like figures in the flute presumably depict the ardor of the sincere heart.

A major

B7

E major

E major

18.

grund, aus wah - rem Her - zens - grund, den will er auch be -  
own, with all - his heart doth own, Shall win th'Al-mighty's

G#7

C# minor

# J.S. Bach - Church Cantatas BWV 45

Word painting: Long melisma for "bekennen" (God's acknowledgment of the sincere believer).

20.

ken -  
fa -

*cresc.*

*cresc.*

*f*

C# minor B7 E major G#7

22.

- nen, will er auch be-ken-nen;  
- vor, win-th'Al-might-y's fa-vor;

*mf*

*dolce*

*mf*

C# minor

24.

B7 E major

26.

denn der muss-  
For they shall-

*mf*

*dolce*

G#7 C# minor C# minor F#7

Now the flame-like flute line depicts the fires of hell, as referenced in the text.

28.

e - wig bren - nen, denn der muss  
burn for ev - er, for they shall

Word painting: melisma for "eternally" B minor E7

30.

e - wig bren - nen, der ein - zig mit dem  
burn for ev - er, Who with their lips a -

A major

32.

Mund ihn Her - ren nennt,  
lone Do call Him Lord,

B7 E major E major E major

35.

Denn der muss  
For they shall

E major C#7

38. *cresc.*

e- - - - - wig bren - nen, denn der muss  
burn for ev - er, for they shall

*cresc.*

F# minor B# dim.

40. *cresc.*

e- - - - - wig bren - nen, der ein - zig mit dem  
burn for ev - er, Who with their lips a -

G#7 C# minor A# dim.7

42. *mf*

Mund ihn Her - ren nennt.  
lone Do call Him Lord. Opening Section repeats (not true da capo)

B minor B minor C#7 F# minor

45. *mf*

Wer Gott be -  
Who-e'er God's

F# minor F# minor

48. *cresc.*

kennt aus wah-rem Her-zens-grund, aus wah-  
 word With all his heart doth own, with all

*cresc.*

F# minor

50.

-rem Her-zens-  
 his heart doth

F# minor

52. F# minor

grund, wer Gott be-kennt aus wah-rem Her-zens-  
 own, Who-e'er God's word With all his heart doth

F# minor

54.

grund, den will er auch be-ken-nen, den will er auch be-  
 own, Shall win th'Al-might-y's fa-vor, shall win th'Al-might-y's

F# minor E major E7



# J.S. Bach - Church Cantatas BWV 45

56.

ken - nen, wer Gott be - kennt aus wah - rem  
fa - vor, Who - e'er Gods' word With all his

58. A major

Her - zens-grund, aus wah - rem Her - zens - grund, den will er auch be -  
heart doth own, with all his heart doth own, hall win th'Al-might-y's

60.

ken fa - cre - scen - do

F# minor B7 E major C#7 (F# minor) E# dim.7

62.

- nen, will er auch be-ken - nen.  
- vor, win th'Al-might-y's fa - vor.

Flute up 8va...

65.

C#7 F# minor F# minor

# J.S. Bach - Church Cantatas BWV 45

Secco

45/6. **No 6. Recitative.** • Judgment self-determined; God helps us do his will (45/6).

The previous movement's theme that profession of faith must involve both heart and mouth (lips)," is continued here. Once again the text alludes to Romans 10:9-10: "If you confess with your lips (Luther 1545: Munde) that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved. For man believes with his heart and so is justified, and he confesses with his lips (Luther 1545: Munde) and so is saved."

Alto

For biblical background, see note.



Piano

1. *mf*

So wird denn **Herz und Mund** selbst von mir Rich - ter sein, und  
So shall my heart and mouth them-selves my judg - es be, Ac-

Syllabic delivery of the text, which summarizes the theme of the cantata.

*Secco* *mf*

B major B7 E major

3.

Gott will mir den Lohn nach mei - nem Sinn er - thei - len. Trifft  
cord - ing as I live, so will my God re - ward me; But

C# major F# minor

5.

nun mein Wan - del nicht nach sei - nen Wor - ten ein, **wer will her-nach der**  
if my walk be not in His ap - point-ed way, What heal - ing for my

G#(7)

Martin Petzoldt sees here an allusion to Psalm 41:4 (41:5 in German bible): "As for me, I said, "O Lord, be gracious to me; heal me (Luther 1545: heile meine Seele), for I have sinned against thee!" See Petzoldt, "Bach-Kommentar" 1:190.

7.

**See - le** **Scha - den** **hei - len?** Was mach' ich mir denn sel - ber Hin - der -  
soul can aught af - ford me? Then where - fore do I work my own de -

Fx is editorial; F# would produce a phrygian cadence, typically employed for questions.

C# minor iv6 V G# minor E# dim.7

Phrygian cadence for question.

9.

niss?! Des Her-ren Wil-le muss ge-sche-hen, doch ist sein Bei-stand auch ge-spite?! For all must be as He hath will'd it; Yet shall He not with-hold His

C# major F#7 B minor

11. Apparent allusion to biblical passages such as Philippians 2:13: "For God is at work in you, both to will and to work for his good pleasure."

wiss, dass er sein Werk durch mich mög' wohl voll-en-det se-hen.  
might, That when His will is done, my-self shall have ful-fill'd it.

E major E7 A major E7 B7 E major

In the hymn schedules used in Leipzig at the time, this chorale was designated for the following Sunday (the 9th Sunday after Trinity). See Nicholas Anderson's entry in "J. S. Bach. Oxford Composer Companions" (Oxford University Press, 1999), p. 163.

45/7. No 7. Choral

•Prayer: Grant that I do thy will diligently (45/7). This is the second stanza of 8 (or 19) in the 1630 chorale "O Gott, du frommer Gott" by Johann Heermann (1585–1647). In the context of the libretto, the chorale stanza acts as a catechismal response—a prayer for help to do God's expressed will ("dein Befehl" = "thy command[s]"). Thus, the stanza has a more specific application here than in the original chorale, which (taken as a whole) is a general prayer for daily righteousness.

**Soprano** **Alto** **Tenor** **Bass** **Piano**

1.  $\text{♩} = 60$  *mf*

+Fl I, II  
Ob I, II  
Vln I

Gieb, dass ich thu' mit Fleiss, was mir zu thun ge-  
O may I do with zeal, What -e'er thy will de-

+Vln II

Gieb, dass ich thu' mit Fleiss, was mir zu thun ge-  
O may I do with zeal, What -e'er thy will de-

+Vla

Gieb, dass ich thu' mit Fleiss, was mir zu thun ge-  
O may I do with zeal, What -e'er thy will de-

Gieb, dass ich thu' mit Fleiss, was mir zu thun ge-  
O may I do with zeal, What -e'er thy will de-

E major A major F#(7) B major B7 E major

For biblical background, see note.

Befehl = command

NBA: worzu

4.

büh - ret, wo - zu mich dein Be - fehl in  
mand - eth, Or go with will - ing heart Wher -

büh - ret, wo - zu mich dein Be - fehl in  
mand - eth, Or go with will - ing heart Wher

büh - ret, wo - zu mich dein Be - fehl in  
mand - eth, Or go with will - ing heart Wher -

büh - ret, wo - zu mich dein Be - fehl in  
mand - eth, Or go with will - ing heart Wher -

E major

E major

7.

*cresc.*

mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
e'er thy word com - mand - eth. O may I do forth -

*cresc.*

mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
e'er thy word com - mand - eth. O may I do forth -

*cresc.*

mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
e'er thy word com - mand - eth. O may I do forth -

*cresc.*

mei - nem Stan - de füh - ret. Gieb, dass ich's thu - e  
e'er thy word com - mand - eth. O may I do forth -

*cresc.*

(F#7) B major

B(7)

E major

E7

10. *cresc.*

bald, zu der Zeit, da ich soll; und  
with My du - ty as I should; Which,

*cresc.*

bald, zu der Zeit, da ich — soll; und  
with My du - ty as I — should; Which,

*cresc.*

bald, zu der Zeit, da ich soll; und  
with My du - ty as I should; Which,

*cresc.*

bald, zu — der Zeit, da ich soll; und  
with My — du - ty as I should; Which,

*cresc.*

A major F#7 B major B major E major

13. *p*

wenn ich's thu', so gieb, dass es ge - ra - the wohl.  
when 'tis done, may turn To my e - ter - nal good.

*p*

wenn ich's thu', — so — gieb, dass es ge - ra - the wohl.  
when 'tis done, may turn To my e - ter - nal good.

*p*

wenn ich's thu', so — gieb, dass — es ge - ra - the — wohl.  
when 'tis done, may turn To — my e - ter - nal — good.

*p*

wenn ich's thu', so gieb, dass es — ge - ra - the wohl.  
when 'tis done, may turn To my — e - ter - nal good.

*p*

A major C# minor B(7) E major E major



**Alternative Piano-part**  
for measures 8-21, page 33.

Hohn woe dro- Ev- *cresc.* - - - - -

*cresc.* - - - - -

★

- het dei - nem Ue - -ber -  
- er - more a - wait trans-

*cresc.* - - - - -

★

*mf*  
tre - ten, dro- gres - sion, ev- - - - -  
- het dei - nem Ue - -er - more a - wait

★

★ - ★ Beginning and end of the Variant.