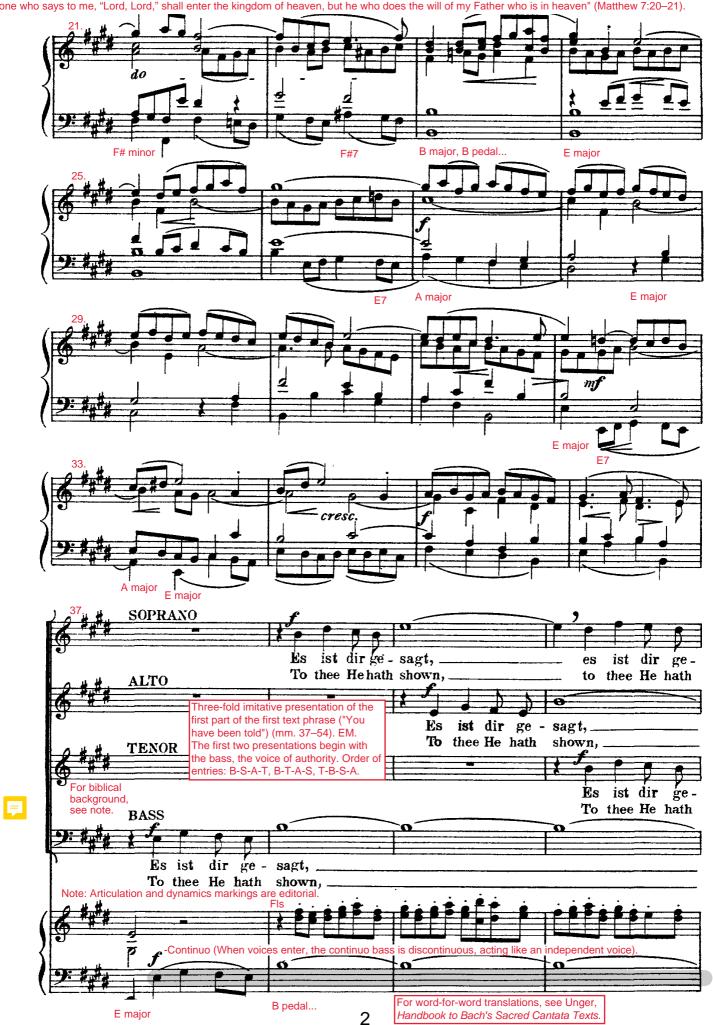
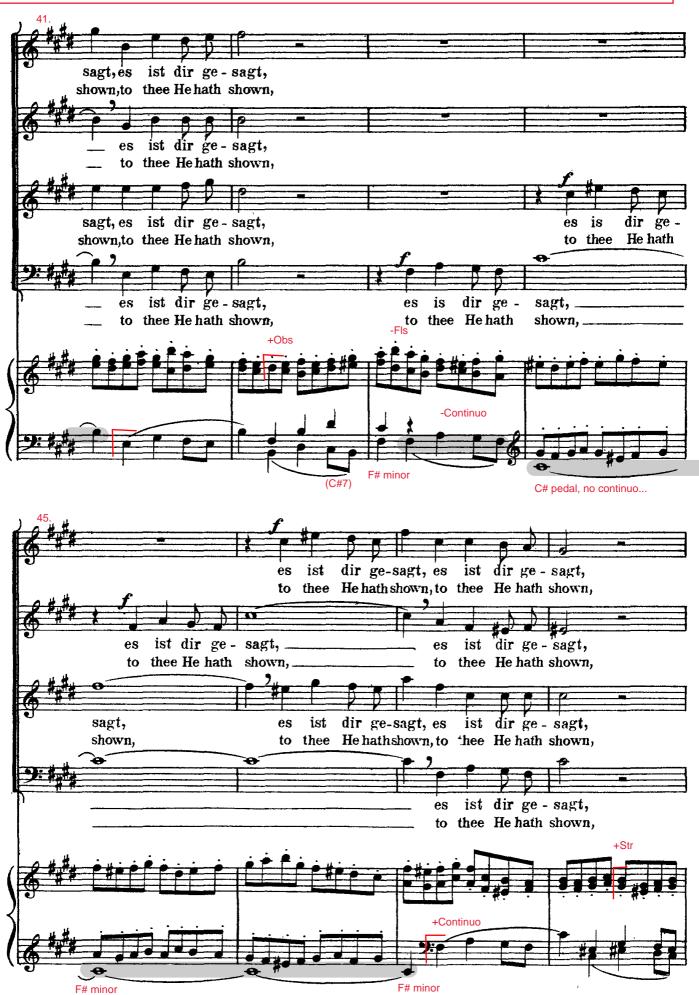
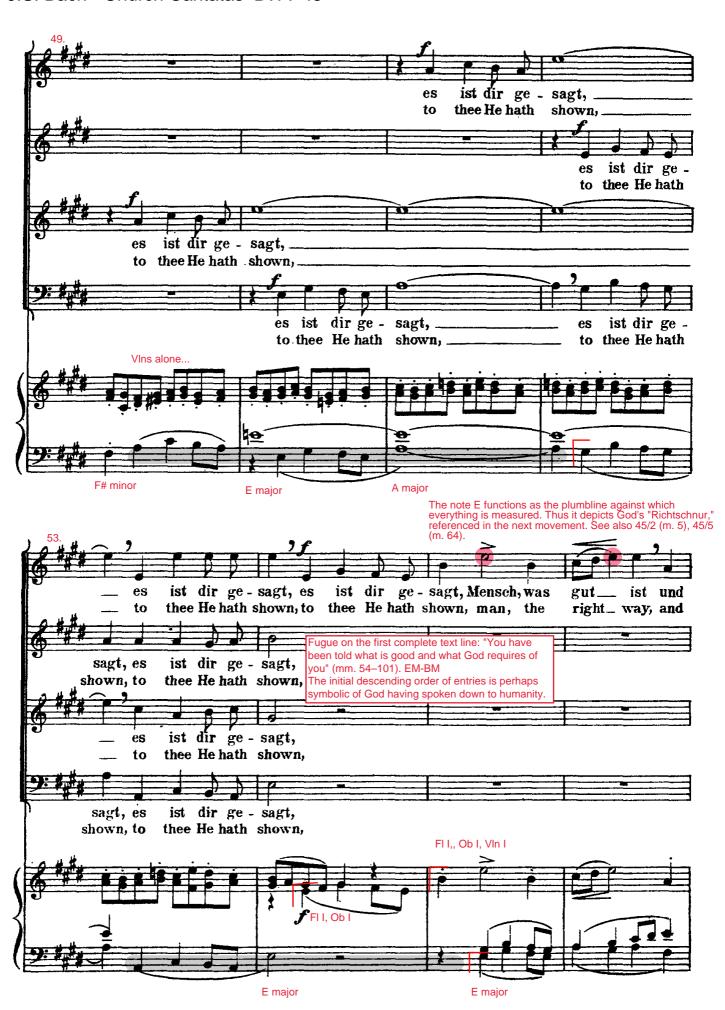
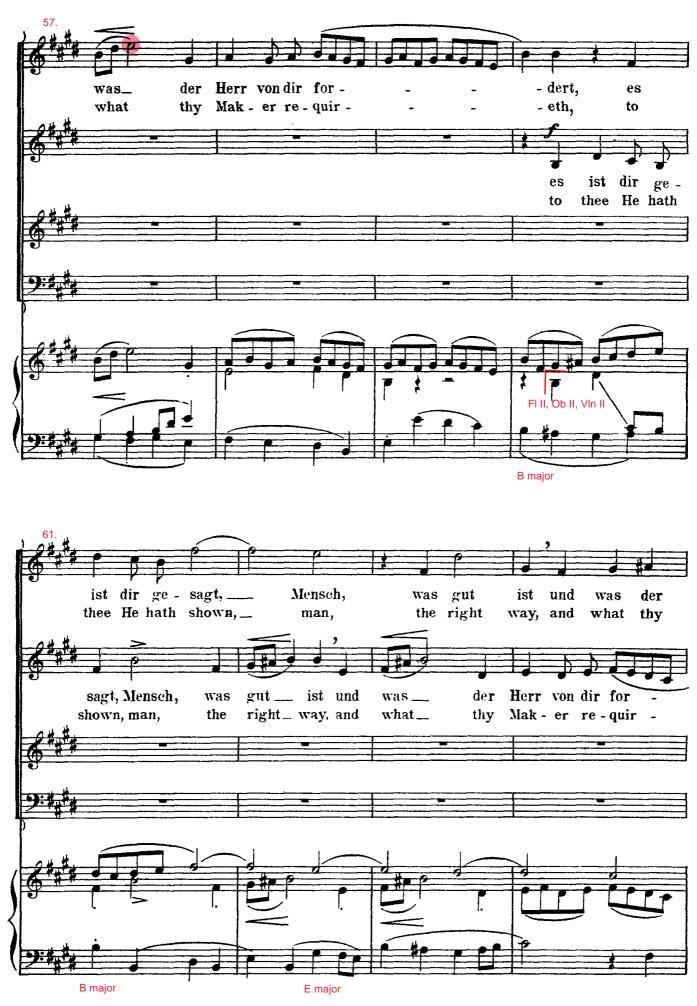


Note: The frequent three-fold repetition of text units appears to reflect the 3 things God requires as referenced in the text: keep God's word, practice love, and walk humbly with God. The Old Testament Passage employed here is related to the Gospel reading of the day: "You will know them by their fruits...Not 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).

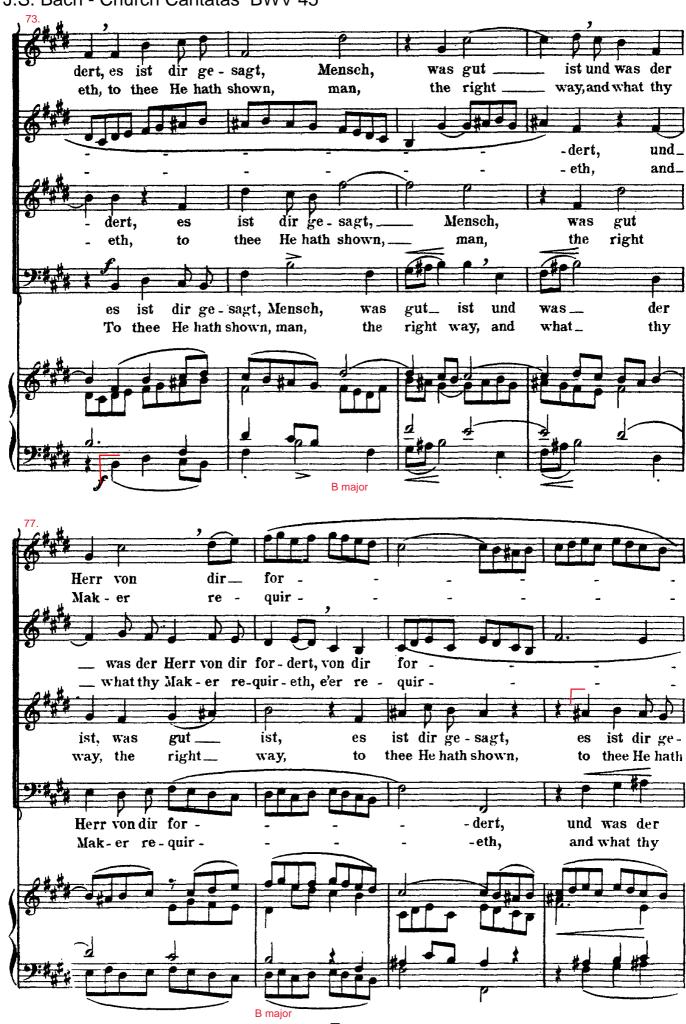


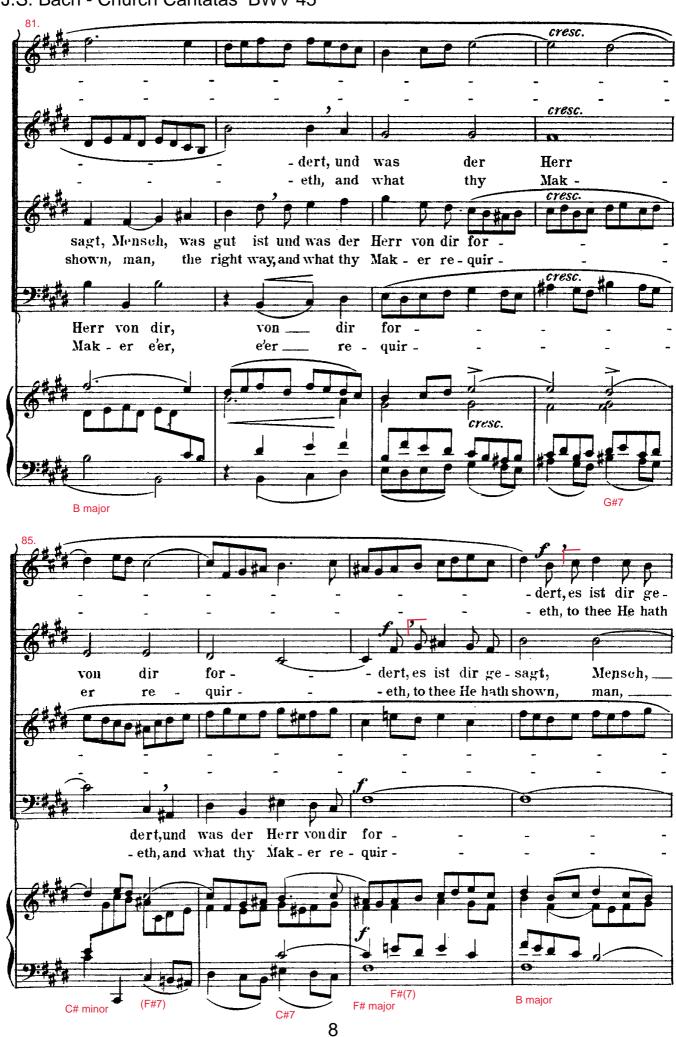


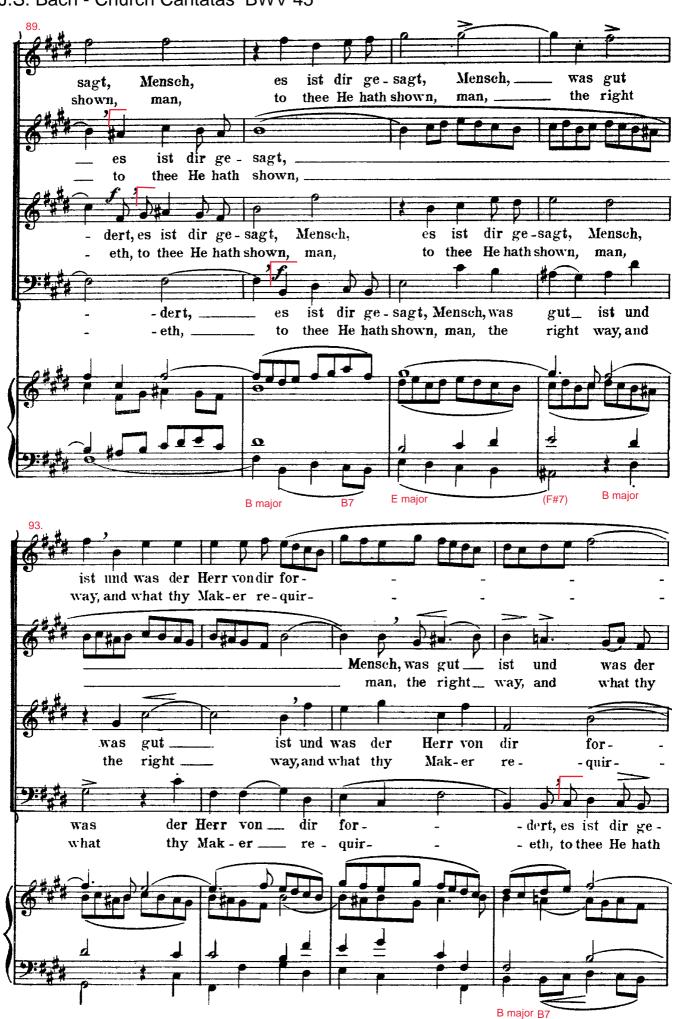




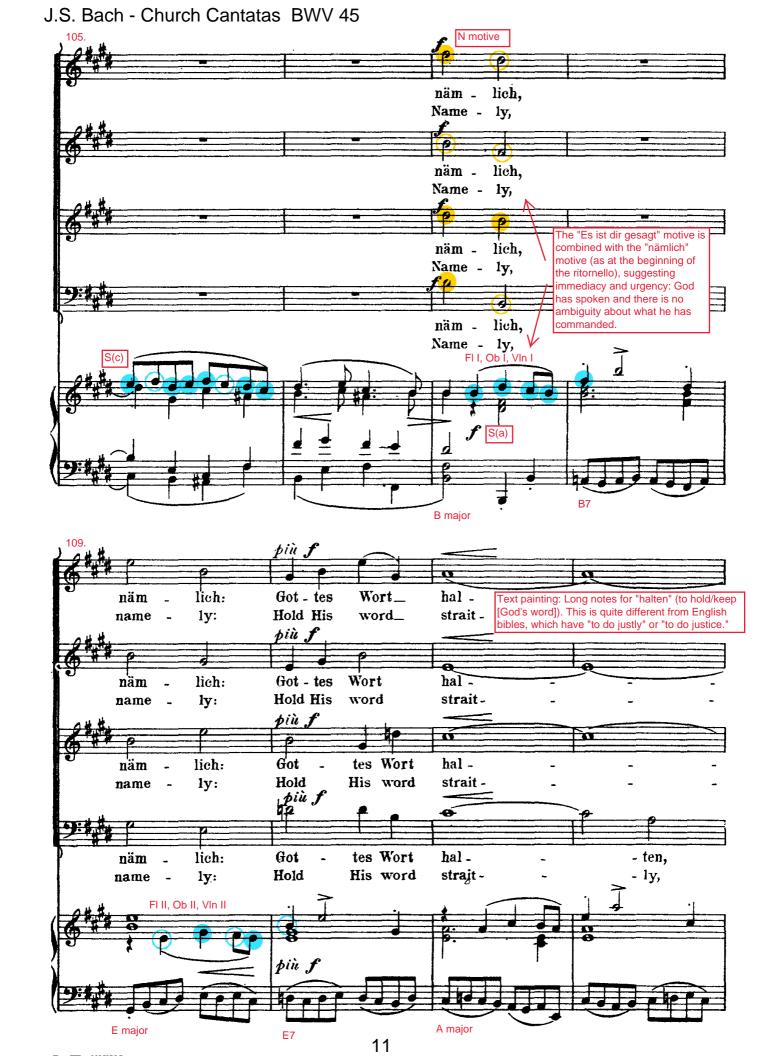


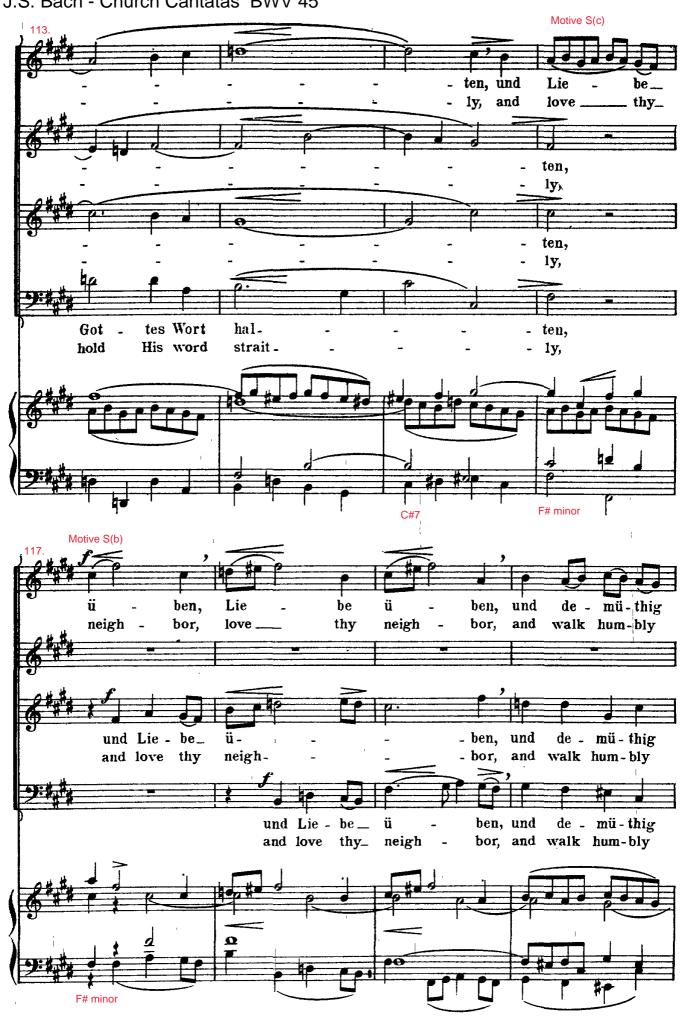


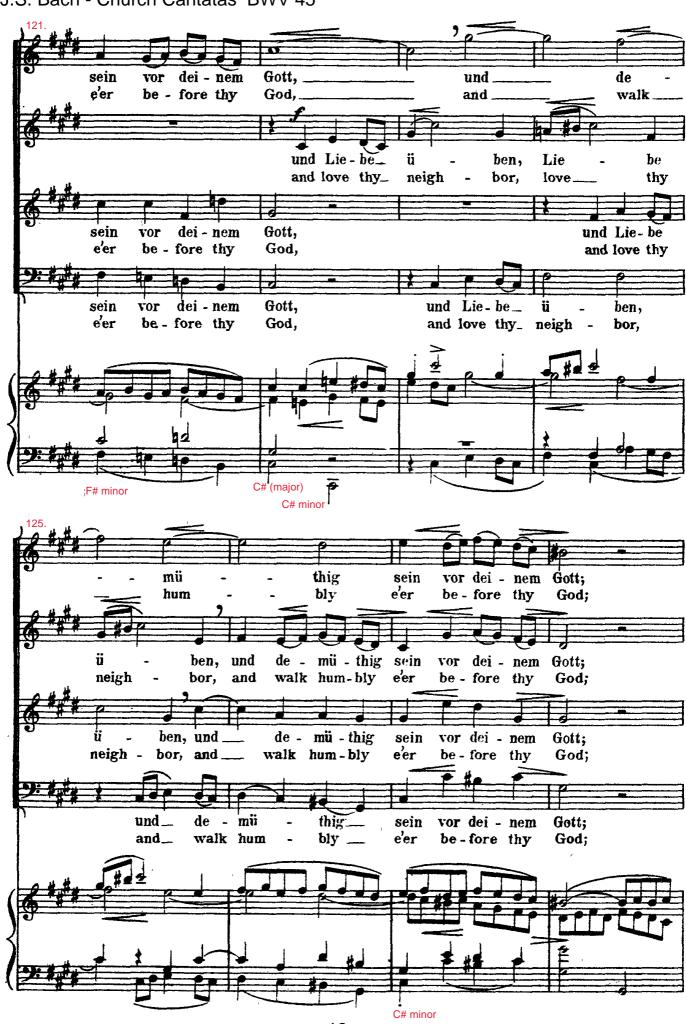


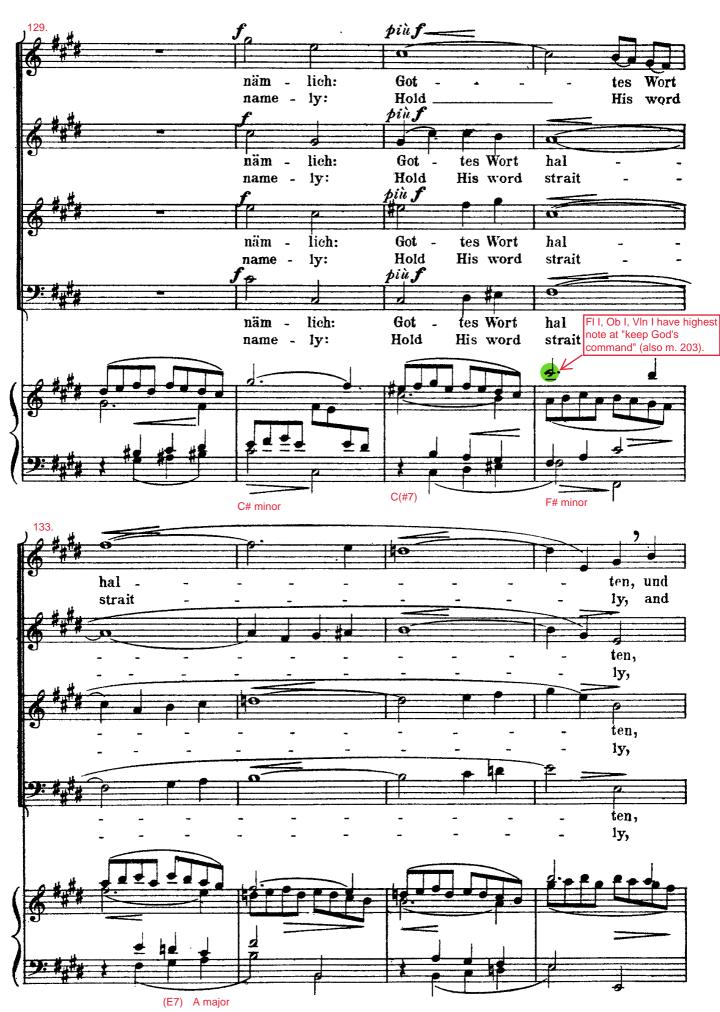










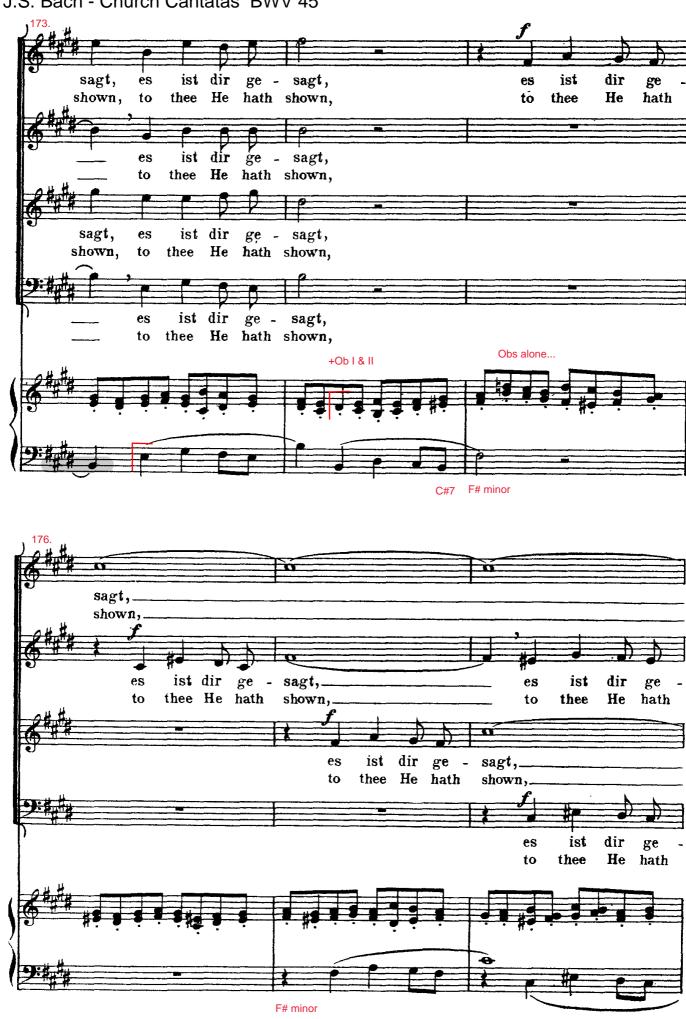




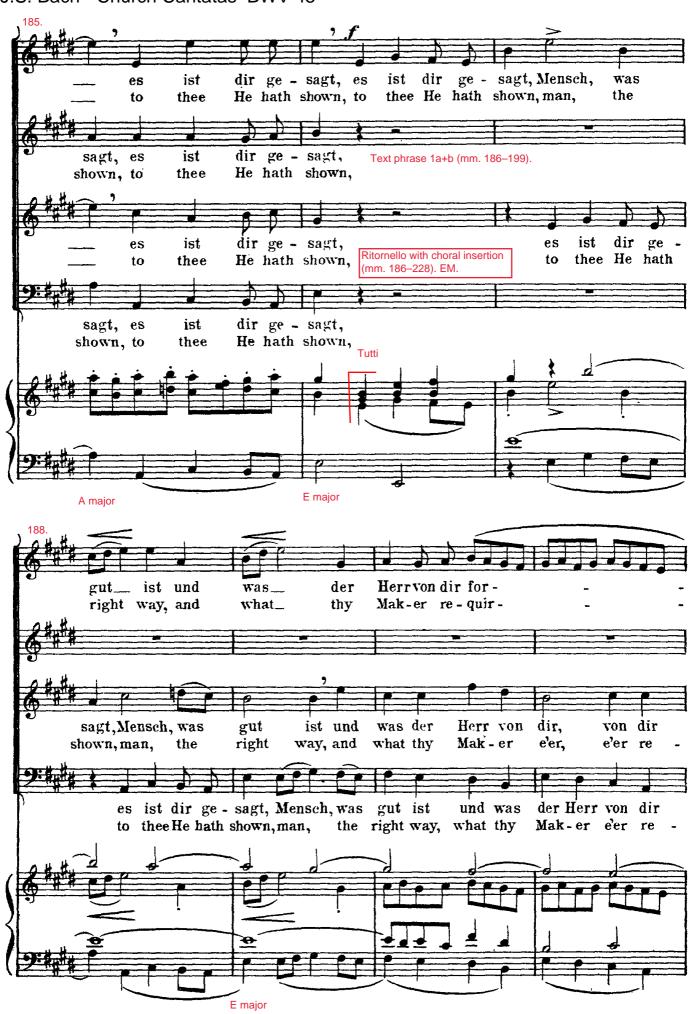






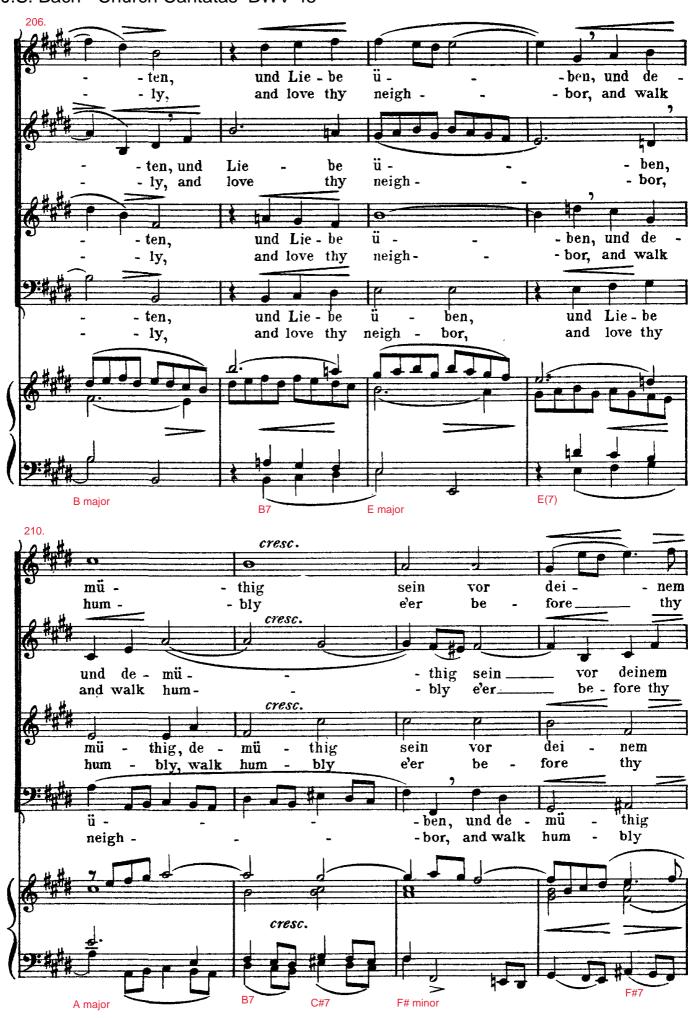






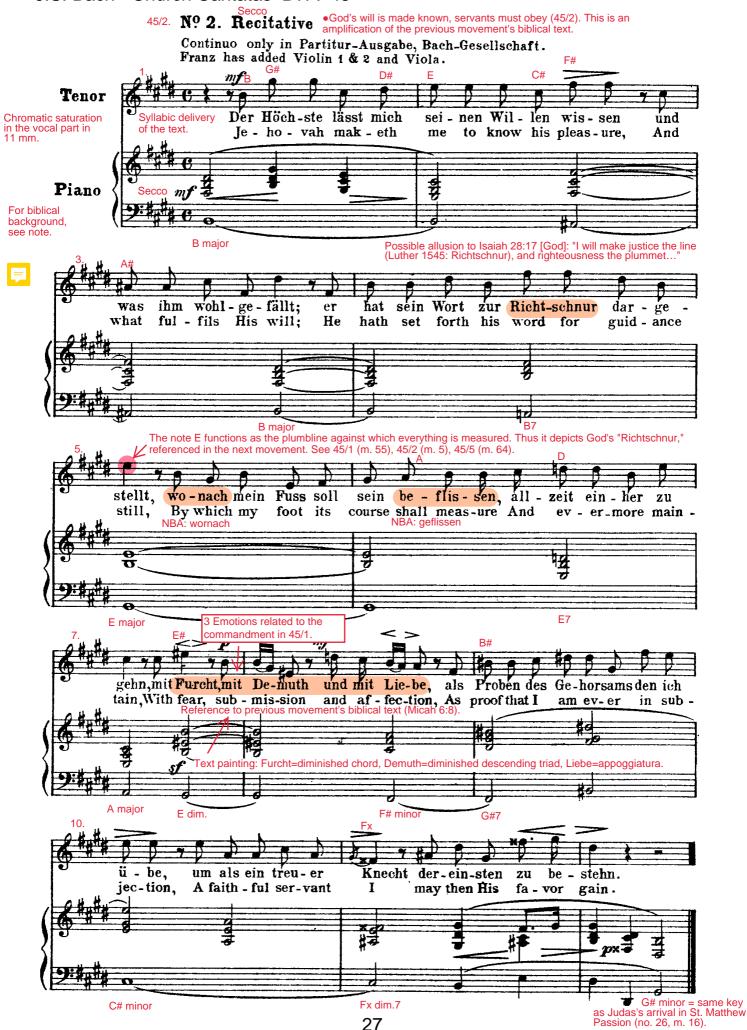




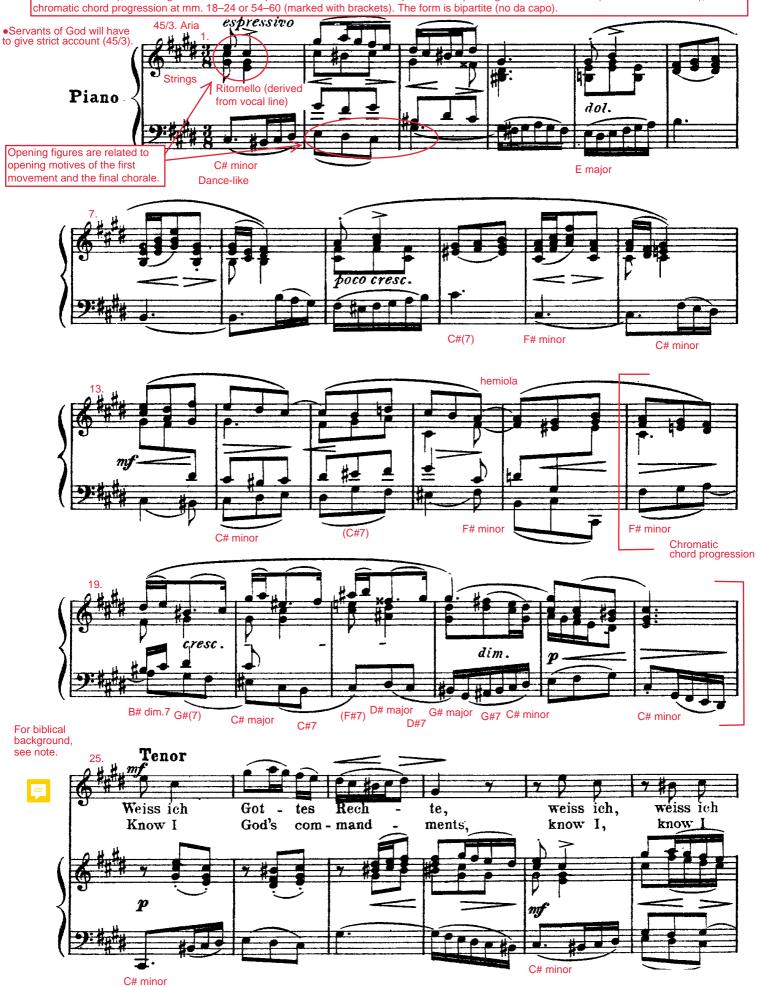


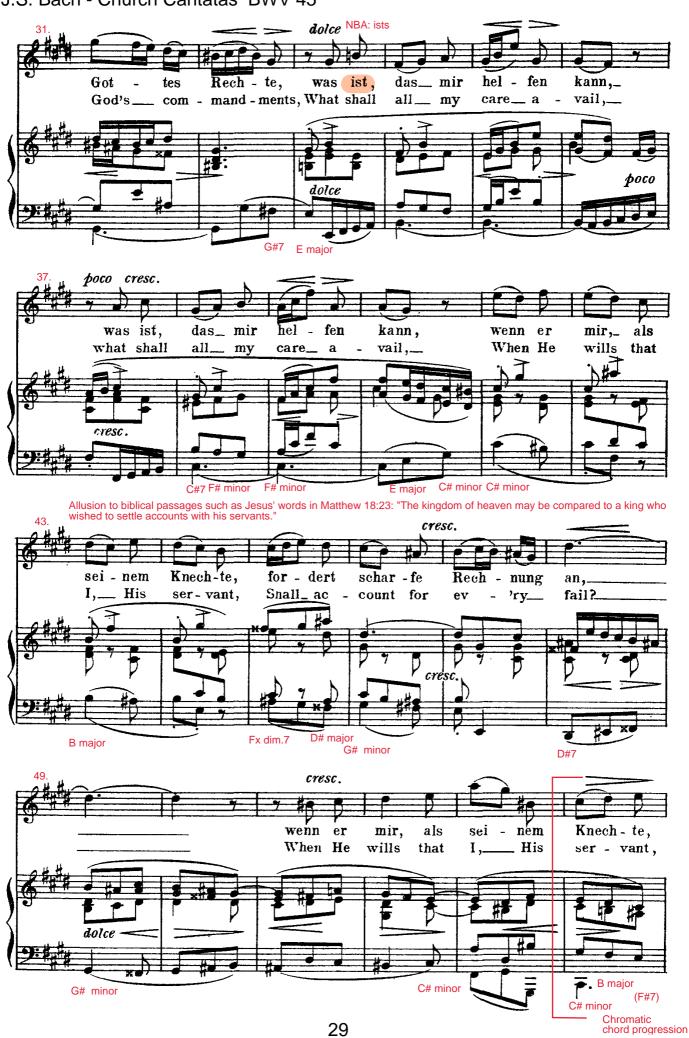






The "either/or" of threatened punishment vs. promised reward after a strict accounting ("scharfe Rechnung") is depicted with dance-like qualities (triple meter, periodic phrase structure) and extended notes on "Lohn" to depict the former, many sharped notes, sharp rhythms (syncopations with leaps, accents 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).

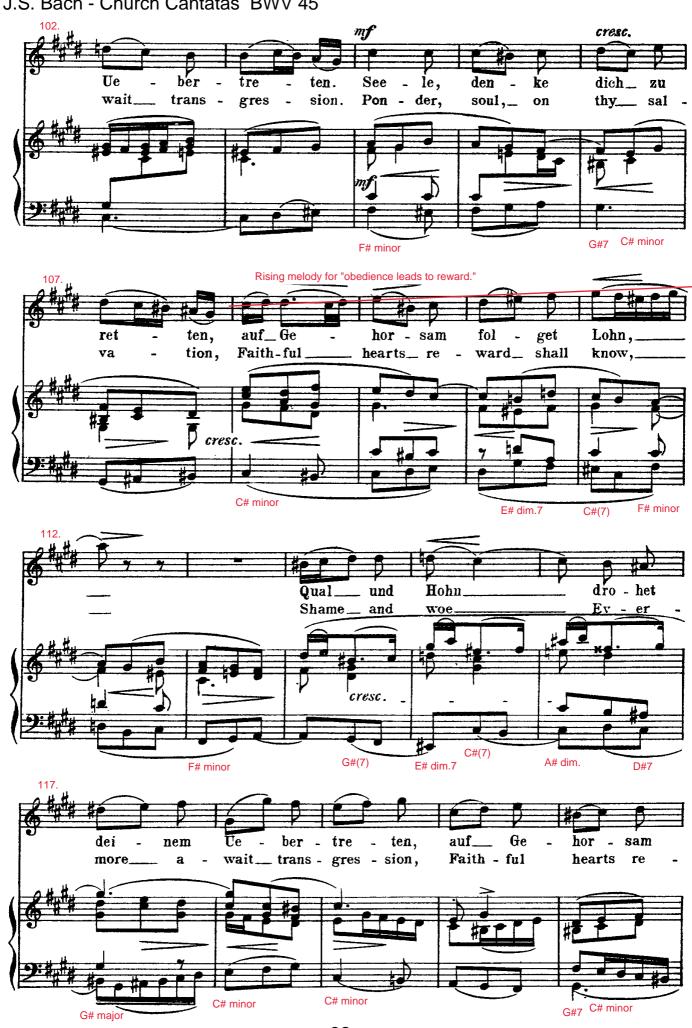


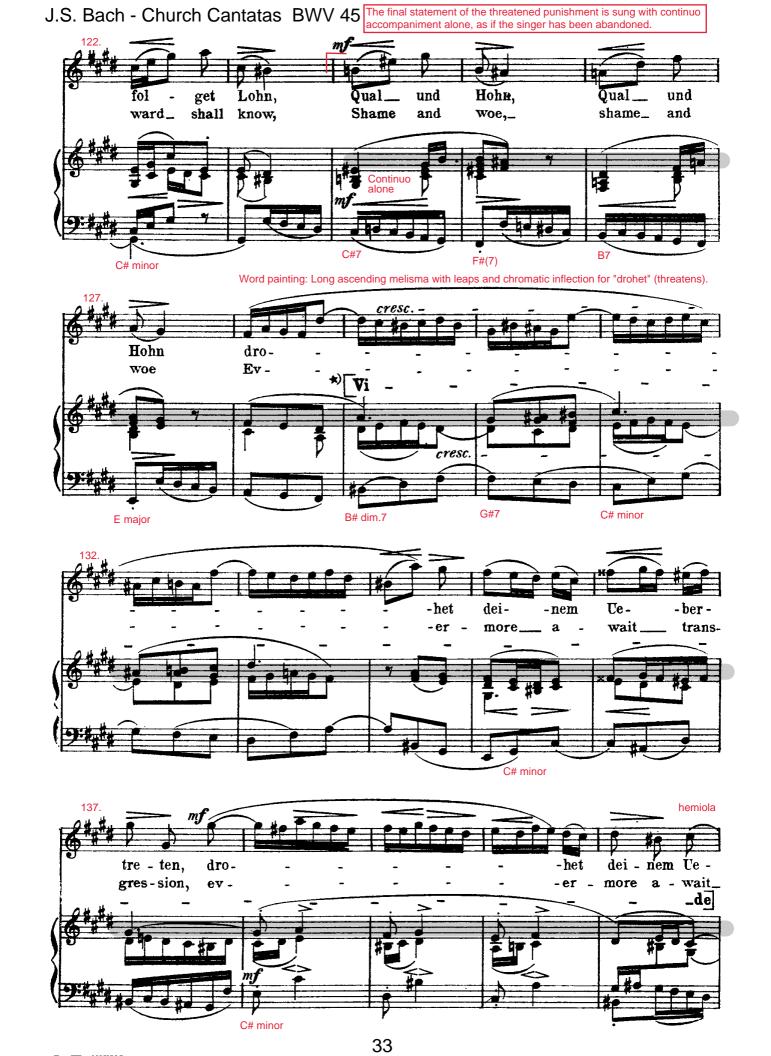


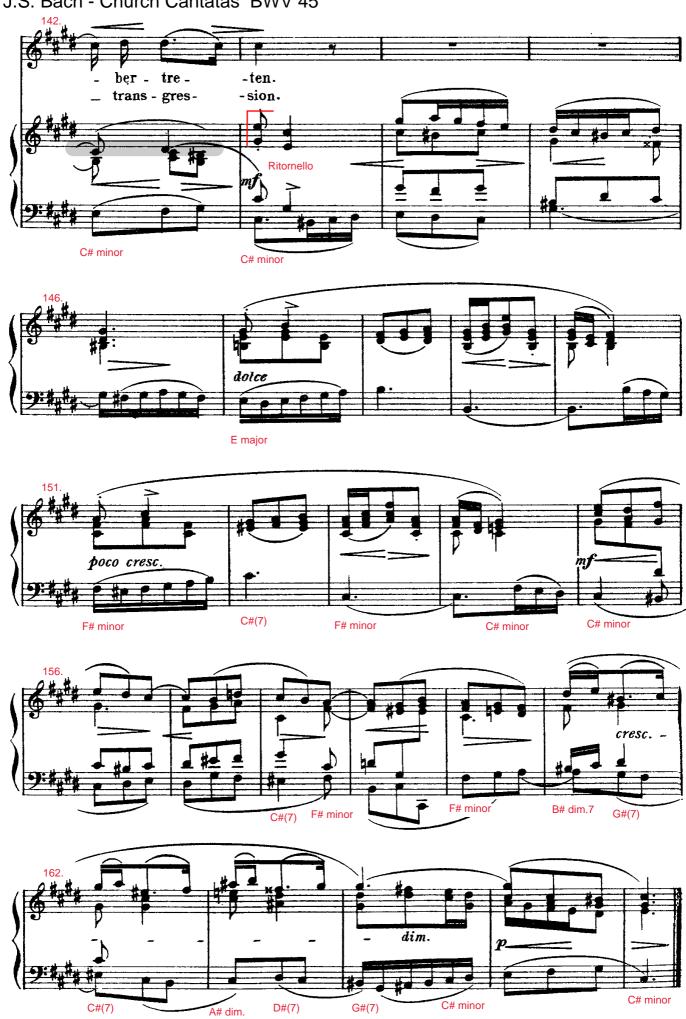
The text alludes to biblical passages such as Luke 12:42–43, 47. And the Lord said, "Who then is the faithful and wise steward, whom his master will set over his household, to give them their portion of food at the proper time? Blessed is that servant whom his master when he comes will find so doing...

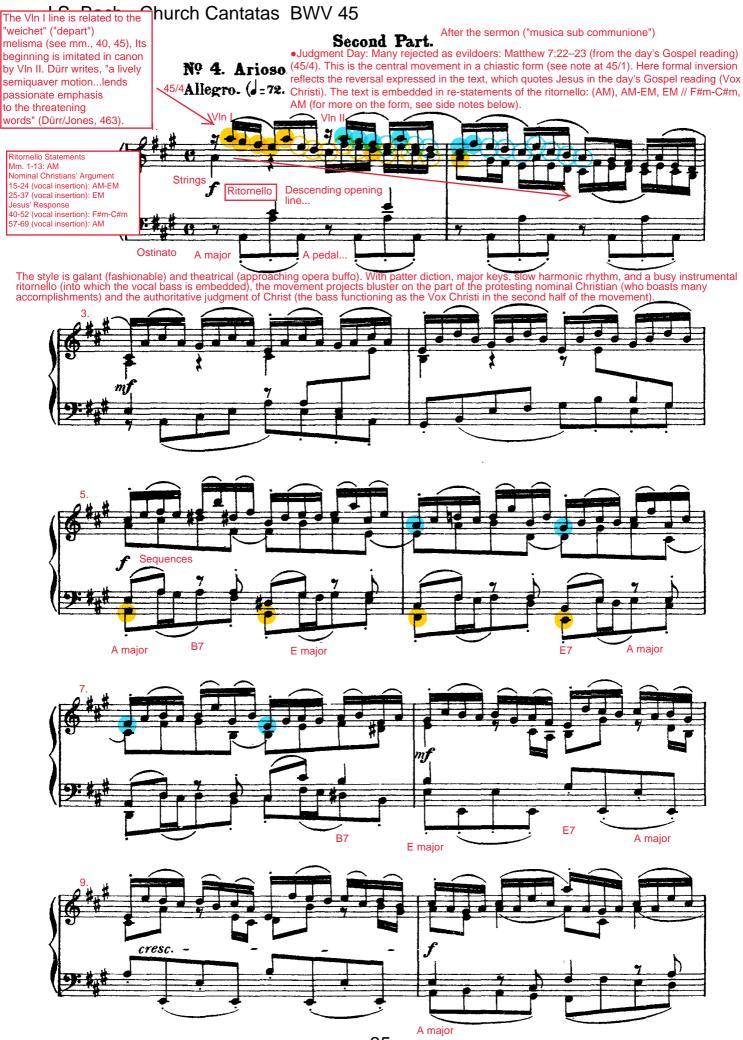












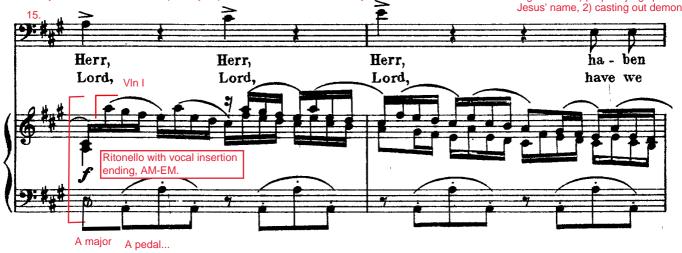


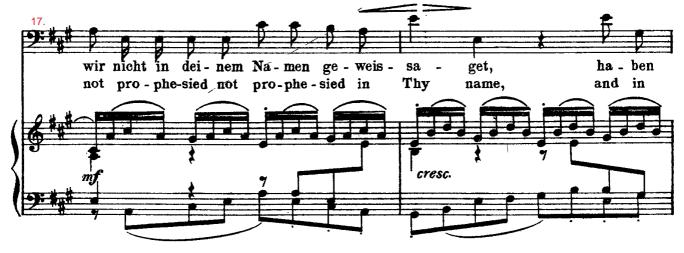
I wo-part form after opening rifornello:
A. Matthew 7:22 (the protest of nominal Christians), set in 2 sections: mm. 13–22 list 2 of the 3 "arguments," mm. 23–35 list all 3. Two ritornello statements with vocal insertion (AM-EM, EM).
B. Matthew 7:23 (Jesus' response), set in 3 sections (mm. 37–41, 42–52,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



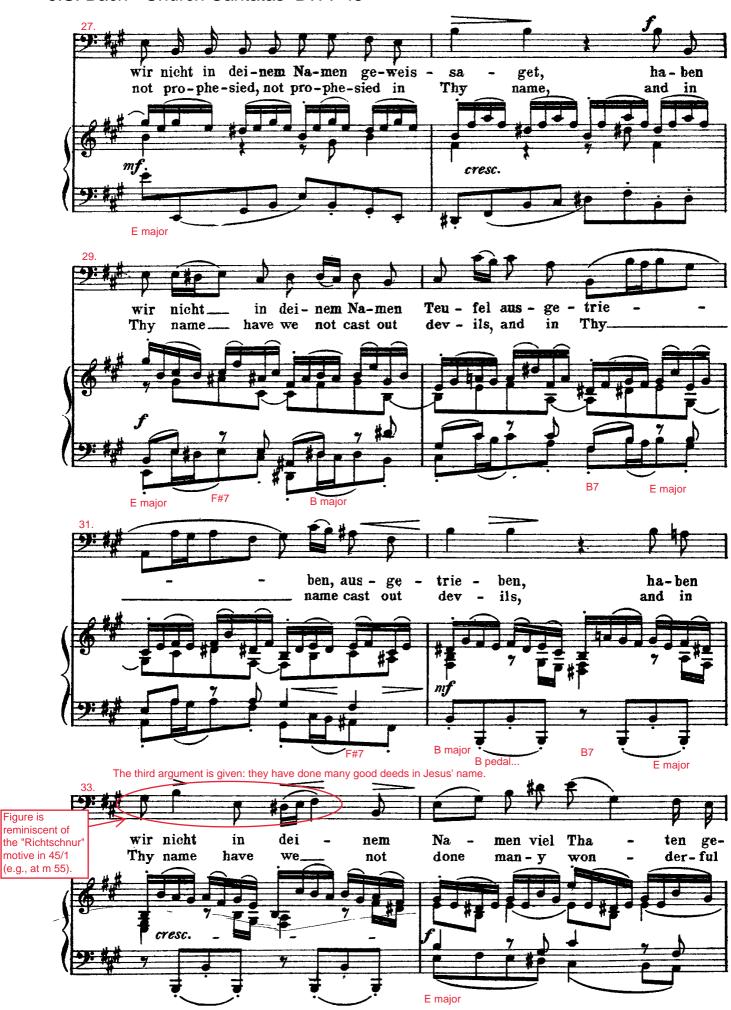
Bach repeats the word "Herr," presumably to signify a Trinitarian address and to stress the text's emphasis that a verbal profession without corroborating deeds is insufficient. The teaching that faith must be heartfelt, \corroborated by ethical behavior was especially important to Pietists in Bach's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

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















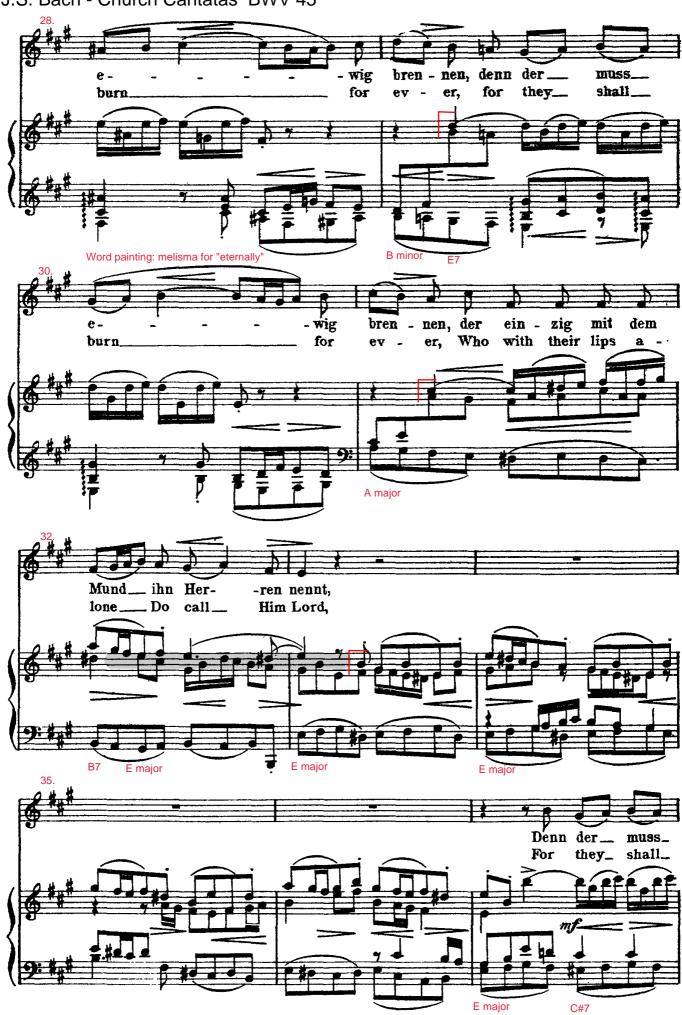


 Acknowledging Christ sincerely before men (45/5). Allusion to biblical passages such as Matthew 10:32–33 [Jesus]: "Every one who acknowledges me before men, also will acknowledge before my Father who is in heaven; but whoever denies me before men, I also will deny before my Father who is in heaven" and 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. FI cantabile The poem presents a stark God rewards, and those he judge 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 Bacl repeats the first 3 lines at the end in a sort of da capo, so that the aria begins and ends positively F# minor dolce cresc. F# minor Much sequential motion. В7 E major ALTO For biblical Alto is often voice of intimate, heartfelt faith. Wer Gott. be 孠 background, see note. Who - e'er. God's G#7 (F# minor) C# minor "Wahrem" (sincere) stressed with extended notes. wah - rem Her zens grund, aus Her-zenskennt aus wah rem word With all heart_ heart doth his doth own, with all his

J.S. Bach - Church Cantatas BWV 45



J.S. Bach - Church Cantatas BWV 45
Word painting: Long melisma for "bekennen" (God's acknowledgment of the sincere believer). ken fa cresc. G#7 E major В7 C# minor be - ken nen, will auch nen; th'Al - might - y's fa--vor vor, win dolcemf C# minor В7 E major Now the flame-like flute line depicts the fires of hell, as referenced in the text. ďenn der. muss_ shall__ For they. dolce G#7 C# minor C# minor 45

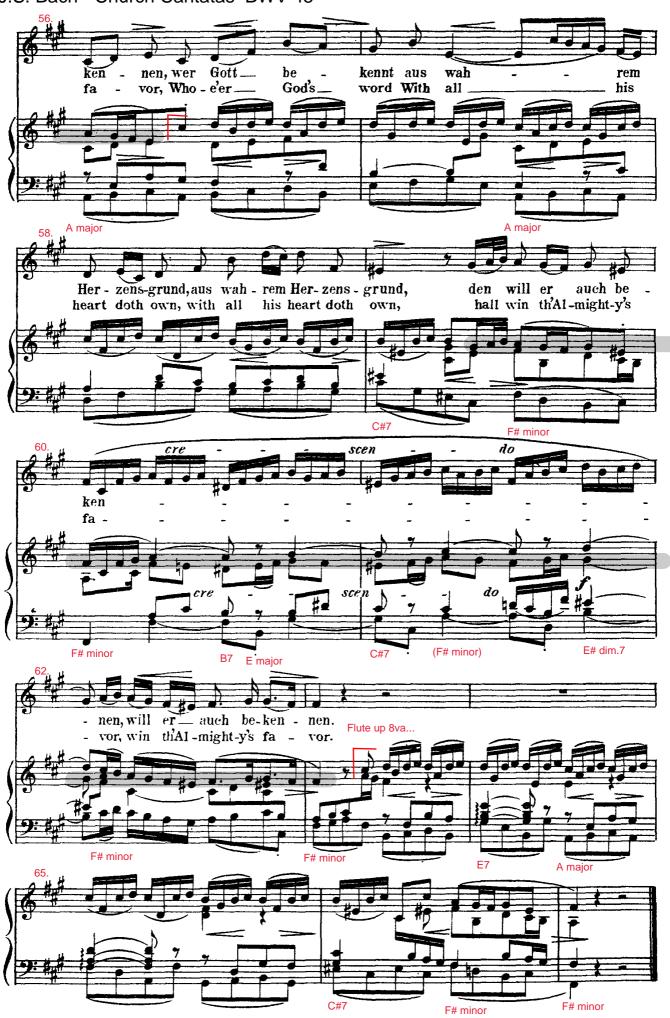


J.S. Bach - Church Cantatas BWV 45





J.S. Bach - Church Cantatas BWV 45



iv6

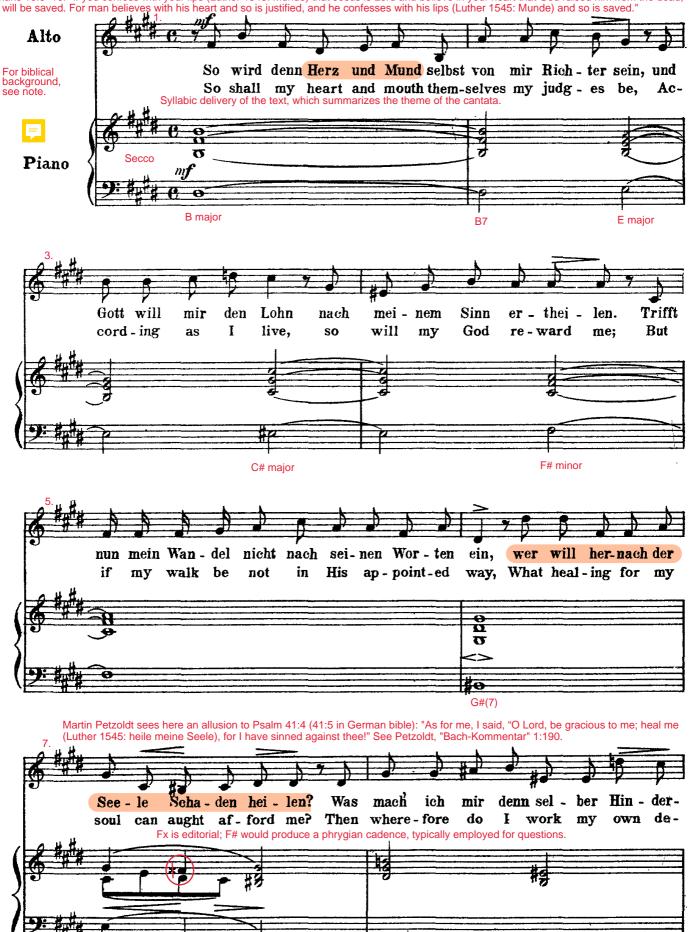
question.

Phrygian cadence for

minor

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

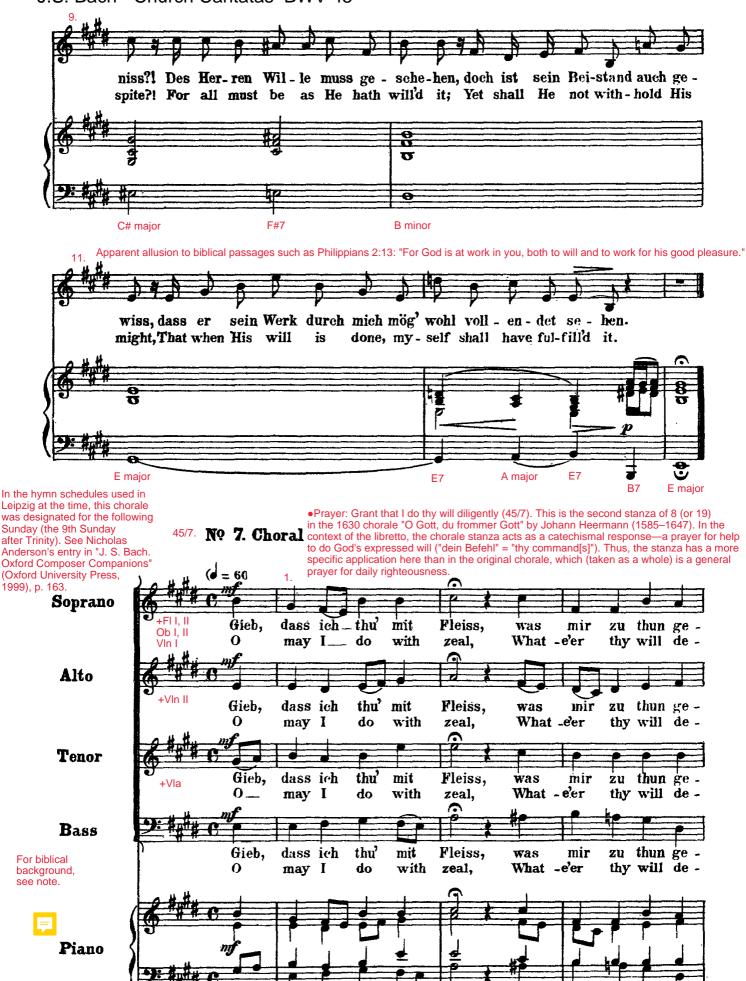
The previous movement's theme that profession of faith must involve both heart and mouth (lips)," is continued here. Once again the text alludes to Romans 10:9–10: "If you confess with your lips (Luther 1545: Munde) that Jesus is Lord and believe in your heart that God raised him from the dead, you will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



G# minor

50

E# dim.7



E major

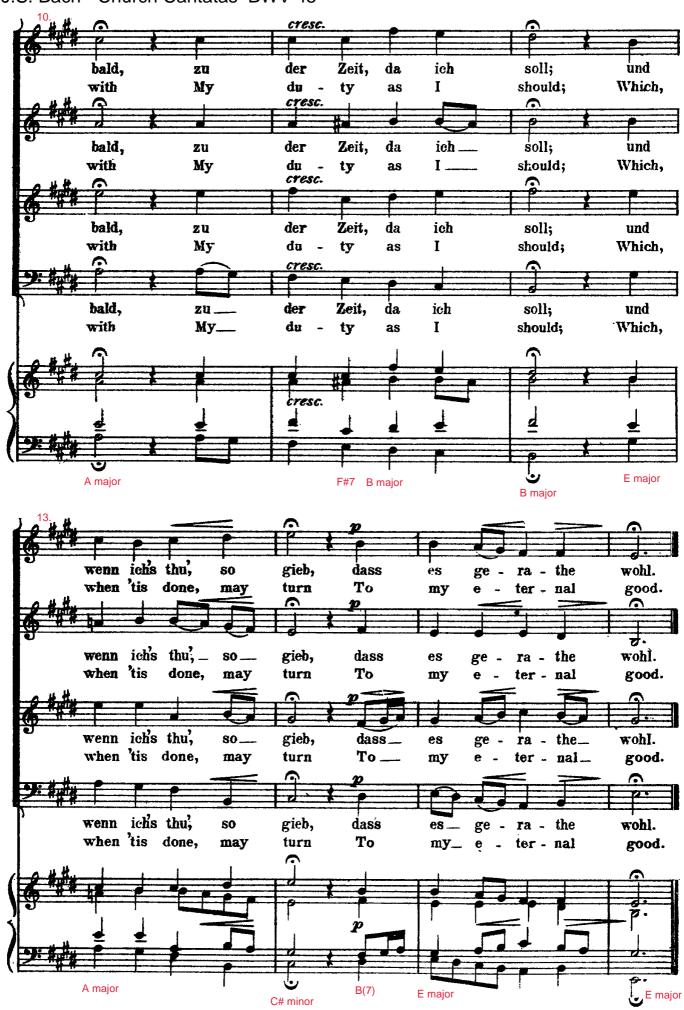
B major

B7 E major

F#(7)

A major





Alternative Piano-part

for measures 8-21, page 33.

