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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)

**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).**Tenore**

Instrumentation (first two movements):

Clarin

Flauto traverso

Oboe (d'amore) I, II

Vln I, II

Vla

SATB

Continuo (Organo, Violoncello, Violone)

This cantata is a pasticcio for Easter, probably by C. P. E. Bach.

**Ich lebe, mein Herze, zu deinem Ergötzen**

(NBA: 145 Anhang/1. Note: The NBA ascribes the movement to J. S. Bach; Peter Wollny 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“)**

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.

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

D major (A7) D major D major

Nunmehr bin ich recht getröstet, Jesus hat die Welt erlöst.

Nunmehr bin ich recht getröstet, Jesus hat die Welt erlöst.

Nunmehr bin ich recht getröstet, Jesus hat die Welt erlöst.

Nunmehr bin ich recht getröstet, Jesus hat die Welt erlöst.

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

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 *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 287.

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,

5

D major D major E7 A major

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

Herr, so du mit dei-nem Mun-de bekennest Je - sum,daß er der

9

A major B7 E minor

Continuo alone continues...

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,

A7 D major D major B(7)

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

19

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

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

# 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

**A**

E minor E7 A major A7 D major

26

und gläubest 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

33

36

8

D major

37

A(7)

D major

37

40

8

Ob. I, Viol. I

Four-part Fugue

Pervasive use of the figura  
corta for "selig" ("saved").  
See note.



42

F#7

B minor

B minor

B minor

D major

E major

A major

A7

42

45

8

Ob. II  
Viol. II

D major

D major

E(7)



47

**B**

lig, se - lig, se -

lig, se - lig, se -

So wirst du se -

8

**B**

Va., Vc. A major A(7)

8

52

lig, se - lig, se -

lig, se - lig, se -

lig, se - lig, se -

So wirst du se -

c.Trba.

Bassetto texture

D major D major E7

8

57

lig, se - lig, se -

lig, se - lig, se -

lig, se - lig, se -

lig, se - lig, se -

A major A major A7 D major

8

62

lig, so wirst du se -

lig, se -

lig, se -

lig, se -

66

lig, se - lig, so wirst du se -

lig, se - lig, so wirst du

lig, se - lig,

lig, se - lig,

71

lig, se - lig,

se - lig, se - lig, se -

se - lig, se - lig, se -

lig, se - lig, se -

# 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.

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

D major



J.S. Picander entitled his libretto: "Am dritten Oster=Feiertage. 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'am I, II  
Vln I, II  
(Vla)  
SATB  
Continuo

Vln solo 1.

Ritornello

Pervasive use of figura corta (see note above).

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).

D major (static)

4

D major

D major

E7 (long dominant 7th)...

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.

8

A major

12

E7

D# dim.7 (deceptive cadence)

A major

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

16

A Soprano

Tenore

Du

8

For biblical background, see note.

Ich le - be, — mein Herze, zu dei - nem Er - götzen, mein

Figura corta

A major A7

D major

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

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.

**B**  
*f* Ritornello  
 A major A major

37  
 E7 (long dominant...)

41  
 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,  
**C**  
*p*  
 A major A7 D major D7 G major

The image displays a musical score for J.S. Bach's Church Cantata BWV 145. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are in German. The score is divided into sections, with 'B' and 'C' sections marked. Harmonic annotations in red include 'A major', 'E7 (long dominant...)', 'E7', 'D# dim.7', 'A major', 'A7', 'D major', 'D7', and 'G major'. A 'Ritornello' section is also indicated. The piano part includes a trill (tr) and a forte (f) dynamic marking.

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

53

Frie - de ver - schaf - fet ein ru - hig Ge - wis - sen und  
 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,  
 öff - net den Sün - dern das himm - li - sche Tor, Ritornello

B minor

B minor

61

die klä - gen - de die

A major

D major

(F#7)

F#7

65

die klä - gen - de 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

A7 (D major) 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

78

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

F# minor D major

Ritornello

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

F# minor D major



# J.S. Bach - Church Cantatas BWV 145

83

A' Section (revised da capo).

Du

8 Ich le - be, — mein Herze, zu dei - nem Er - göt - zen, mein

*p*

D major

D major

88

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

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

A major

A major

A major

92

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

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

A major

A major

A7

# J.S. Bach - Church Cantatas BWV 145

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.

G major A major D major D major **H** Ritornello *f*

# J.S. Bach - Church Cantatas BWV 145

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).

1. A# B C# F# D E G

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 willst. das dräuen-de Ge-setz zu

Now demand (of us), Moses, as you wish, the threatening law to

Secco

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,

For biblical background, see note.

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.

Trp  
Fl  
Ob d'am I, II  
Vln I, II  
(no Vla!)

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

-Trp

E7 A major A major A7

14 (178)

Trp

-Trp

D major B(7)

20 (184)

+Trp

E minor E minor A7 D major E7

This 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** **A** **Line 1 (motto).**

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

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

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

For biblical background, see note.

hemiola

Vlms

dolce

D major

D major

A major

33 +Obs d'am

Ritornello

hemiola?

D major

D major

39 Lines 1-3-1.

+Trp

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

mer-ke, mein Her-ze, be-

Vlms

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

D major

D major

45

stän- - dig, be- ständig nur dies,

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

+Trp

+Ob d'am II

Fi

Ob d'am I

D major

E7

A major

A major

51

Concertante interchange...

wenn 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

63

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

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

hemiola Tutti f Ritornello

B7 E major A major A major A major

69

A major B7

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

75

A major

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

hemiola p Cont.

A major D major B7

81

NBA: Feste

tutti s. Trba.

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

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. *hemiola?* *Ritornello*

B minor B minor B minor

93

Lasse die - -

*hemiola* *p Cont.*

B minor B minor B minor

C Lines 4-6.

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. tutti

Cont. hemiola? ff Ritornello

B minor F# minor D major

124

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

Fl. trav. p Viol.

D major

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).

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 - gißt, daß dein \_\_\_\_

c. Viol.

Trp interjects

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

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

hemiola

f

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).

For biblical background, see note.



Cont.

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

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.

For biblical  
background,  
see note.

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