

# J.S. Bach - Church Cantatas

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NBA I/18; BC A113

8. S. after Trinity (BWV 136, 178, 45)

\*Rom. 8:12-17 (All who are led by the Spirit of God are sons of God)

\*Mt. 7:15-23 (Sermon on the Mount: beware of false prophets, you will know them by their fruits)

Librettist: perhaps Christoph Helm

FP: 11 August 1726 (St. Thomas) (Third Cantata Cycle)

Form: Part 1. Chorus - Recit (T) - Aria (Tenor) Part 2. Arioso (B) - Aria (A) - Recit (A) - Chorale  
 The libretto came from a libretto cycle associated with the court at Meiningen. These librettos were bipartite or symmetrical in form, the first half beginning with an Old Testament text, the second half with a New Testament text. See first side note for more. Cantata 45 has a chiasitic form. Bach often used such x-shaped/symmetrical forms to portray Luther's theologia crucis, which stressed the inverted order of God's revelation: that God chose to reveal himself through suffering rather than through glory and the corollary that the Christian disciple must likewise accept—and even choose—cross-bearing over self-exaltation. In Bach's chiasitic forms, center movements (where the mirror image begins) often provide the crux of the matter. There antithetical elements meet or are paradoxically inverted. See second side note for more as well as note at 45/4.

## J.S. Bach Cantata No. 45

"Nämlich" (N) motive (see m. 107)

### 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).

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

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

45/1. Chorus  
 Fl I, Ob I, Vln I

"Halten/demütig" (HD) theme

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

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

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. *do*

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

25. *f*

E7 A major E major

29. *mf*

E major

33. *cresc.* *f*

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.

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

Note: Articulation and dynamics markings are editorial.

E major B pedal...

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, —

-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, shown, 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,  
to thee He hath shown,

+Continuo  
F# minor  
F# minor

49.

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

es ist dir ge -  
to thee He hath

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

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

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,

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

Detailed description: This block contains the first system of the musical score, measures 57-60. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature is B major (two sharps). The vocal line begins with a red circle around the first measure. The piano accompaniment consists of a treble and bass clef staff with various musical notations including notes, rests, and slurs.

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 -

Detailed description: This block contains the second system of the musical score, measures 61-64. It features a vocal line with lyrics in German and English, and a piano accompaniment. The key signature is B major. The vocal line has two lines of lyrics. The piano accompaniment continues with similar notation to the first system.

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

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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) F#(7) B major



89.

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

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

- 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 von dir 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

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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,

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

S(b) HD theme S(a)

B major B major

105.

näm - lich,  
Name - ly,  
näm - lich,  
Name - ly,  
näm - lich,  
Name - ly,  
näm - lich,  
Name - ly,

**N motive**

**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.

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

*più f*

*più f*

*più f*

*più f*

**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."

FI II, Ob II, Vln II

E major E7 A major

113.

Motive S(c)

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 - - -

Fl 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





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,

*f*

E major B pedal...

173.

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

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,

C#7 F# minor

176.

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

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

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,

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, Text phrase 1a+b (mm. 186–199).  
 shown, to thee He hath shown,

— es ist dir ge - sagt, Ritornello with choral insertion  
(mm. 186–228). EM. 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,

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.

for - dert,                      näm - lich:                      *più f*  
 quir - eth,                      Name - ly:                      Hold His word

... dert,                      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.

hal -  
 strait -

- tes Wort hal -  
 His word strait -

hal -  
 strait -

hal -  
 strait -

C# minor                      F#7

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

ü - neigh - 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 A major E major

# J.S. Bach - Church Cantatas BWV 45

45/2. **No. 2. Recitative** *Secco* • 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.

**Tenor**

1. *mf* B G# D# E C# F#

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

**Piano**

*mf*

Chromatic saturation in the vocal part in 11 mm.

3. A#

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

**Piano**

B major B7

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

5. E A D

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-

NBA: wornach NBA: geflissen

**Piano**

E major E7

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).

7. E# B# E7

3 Emotions related to the commandment in 45/1.

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-

Reference to previous movement's biblical text (Micah 6:8).

Text painting: Furcht=diminished chord, Demuth=diminished descending triad, Liebe=appoggiatura.

**Piano**

A major E dim. F# minor G#7

10. Fx

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.

**Piano**

C# minor Fx dim.7 G# minor

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. The form is bipartite (no da capo).

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

45/3. Aria 1. *espressivo*

**Piano**

Strings *p* Ritornello

*dol.*

C# minor E major

Opening figures 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

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

25. **Tenor**

*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

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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 C# minor (F#7)

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

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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, *Text painting: Eternal reward for obedience given long note.*  
 hearts re - ward shall know,

F#7 B major B major B7 E major

91. *Rising scale for "obedience"*

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

E major

96. *cresc.*

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

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

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

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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. *cresc.*

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,

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

112. *cresc.*

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

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

*mf* 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- Hohn  
woe Ev - Ev -

*cresc.* *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

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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

# Church Cantatas BWV 45

## Second Part.

After the sermon ("musica sub communionem")

• 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).

### No. 4. Arioso

45/4 Allegro. (♩ = 72.)

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).

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

1. Vln I Vln II  
Strings *f* Ritornello Descending opening line...  
A major A pedal...

The style is galant (fashionable) and theatrical. 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

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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 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:

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

*f*

Ritonello 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.

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

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

35.

than?  
works?

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

39.

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

Allusion to Ritornello in F# minor with vocal insertion.

41.

Al - lel  
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

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 -

45. *cresc.*

wei  
part

+Strings (ritornello modified to m. 48).

*cresc.*

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



Jesus response given again in a third section (matching the 3-fold "Lord" by the nominal Christians), but stated twice for a total of four times.

53.

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

*f* *mf*

C# minor F#7 B minor

55.

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,

*mf* *cresc.*

B minor E7 A major A7 D major E7

57.

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

*f* *cresc.*

Ritornello in A major with vocal insertion.

A major

59.

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

*mf* *cresc.*

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,

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

B7 E major E7 A major

65. *f*

chet 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!

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.

The poem presents a stark contrast between those whom God rewards, and those he judges harshly. This contrast is reflected in the rhyme scheme: **Piano** 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.

1. 44/5. Alto Aria Flute (with continuo)  
*cantabile*  
*mf*

F# minor

3. *cresc.* *dolce*

F# minor

Much sequential motion...

6. *mf*

B7

E major

8. ALTO *mf*

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

G#7

C# minor

(F# minor)

F# minor

10. "Wahrem" (sincere) stressed with extended notes.

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

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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

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

20.

Musical score for measures 20-22. The vocal line features a long melisma on the word "ken-fa". The piano accompaniment includes dynamic markings *cresc.* and *f*. Chord labels below the piano part are C# minor, B7, E major, and G#7.

22.

Musical score for measures 22-24. The vocal line continues with the lyrics: "nen, will er auch be-ken-nen; vor, win-th'Al-might-y's fa-vor". The piano accompaniment includes dynamic markings *mf* and *dolce mf*. A chord label C# minor is present below the piano part.

24.

Musical score for measures 24-26. The piano accompaniment features a prominent flute-like line in the right hand. Chord labels below the piano part are B7 and E major.

26.

Musical score for measures 26-28. The vocal line includes the lyrics: "denn der muss For they shall". The piano accompaniment includes dynamic markings *mf* and *dolce*. Chord labels below the piano part are G#7, C# minor, C# minor, and F#7.

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

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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.

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

*cresc.*

F# minor

B# dim.

40.

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

*cresc.*

G#7

C# minor

A# dim.7

42.

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

*mf*

Opening Section repeats (not true da capo)

B minor

B minor C#7 F# minor

45.

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

*mf*

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

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



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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.

F# minor F# minor E7 A major

65.

C#7 F# minor F# minor

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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."

1. *mf*

**Alto**

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.

**Piano**

*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

50

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) stanzas in the chorale "O Gott, du frommer Gott." 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.

♩ = 60

1.

**Soprano** +Fl I, II Ob I, II Vln I

**Alto** +Vln II

**Tenor** +Vla

**Bass**

**Piano**

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

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4. NBA: worzu Befehl = command

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 ichs thu - e  
e'er thy word com - mand - eth. O may I do forth -

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

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

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

(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.

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

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

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

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

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

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

Hohn woe dro- Ev- *cresc. -*

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

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

★ - ★ Beginning and end of the Variant.