David Schulenberg
The Music of Carl Philipp Emanuel Bach
Supplement 12.5. The Resurrection Cantata

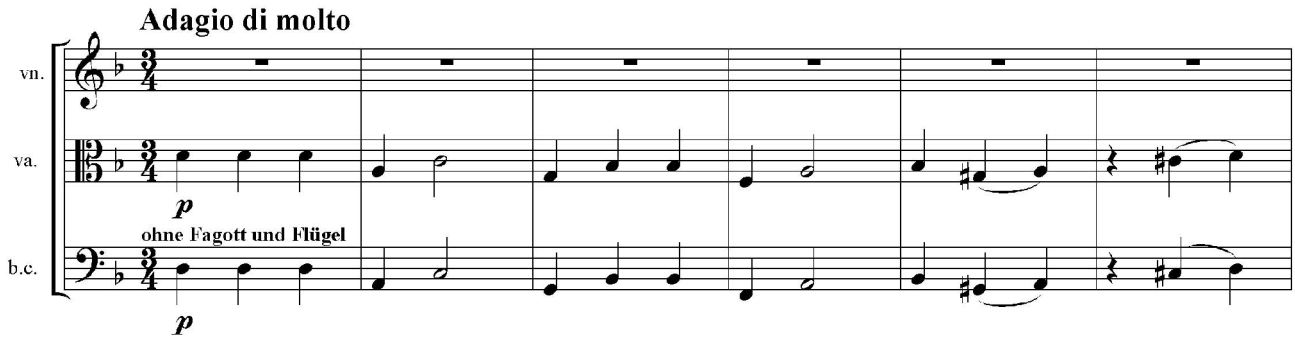
The following lists the individual numbers of the Resurrection Cantata, grouped into "scenes" or what Telemann called *Betrachtungen* (reflections). Detailed commentary on individual numbers follows.

no.	incipit	scoring*	key	comment
Part 1				
1.			d	orchestral introduction
2. Chorus	Gott, du wirst	SATB, 2 fl	D	binary form
3. Accomp.	Judäa zittert	B, timp	eb >	the earthquakes after the crucifixion
4. Aria	Mein Geist, voll Furcht	B, 2 hn	c	through-composed DC (two-tempo)
5. Chorus	Triumph!	SATB, 3 tr, timp, 2 hn, 2 ob	Eb	binary form
6. Recit.	Die frommen Töchter	T	c >	the angel and the three Marys
7. Aria	Wie bang	S	Bb	replaced "Sey gegrüßet" (bipartite)
8. Recit.	Wer ist die Sionitinn	B	g >	Mary Magdalene at the tomb
9. Duet	Vater, deiner schwachen Kinder	ST, 2 fl	d	through-composed DC
10. Recit.	Freundinnen Jesu	T	G >	Jesus and the Daughters of Zion
11. Aria	Ich folge dir	T, tr	D	DC (two-tempo)
12. Chorus	Tod! wo ist dein Stachel?	SATB, 2 hn, 2 ob	G	prelude and fugue
Part 2				
13.		str	e >	orchestral introduction
14. Recit.	Dort seh' ich	B	e	Jesus and the disciples at Emmaus
15. Aria	Willkommen, Heiland!	B, bn	Ab	through-composed DC (two-tempo)
16.Chorus	Triumph!	as no. 5	Eb	music = no. 5 (stanza 2)
17. Recit.	Elf auserwählte Jünger	T	Bb >	Jesus and doubting Thomas
18. Aria	Mein Herr! mein Gott!	T	g	through-composed DC (two-tempo)
19. Chorus	Triumph!	as no. 5	Eb	music = no. 5 (stanza 3)
20. Recit.	Auf einem Hügel	T	g >	the ascension
21. Aria	Ihr Thore Gottes	B, 2 tr, 2 hn, 2 ob	Bb	through-composed DC
22. Chorus	Gott fähret auf	as no. 5	Eb	quasi-rondo (musical form ABCA'DA") and fugue

*All except no. 17 include strings
Accomp. = accompanied recitative (both early and late versions) DC = da capo form
Recit. = originally simple recitative, accompanied recitative in revised version (except no. 17)

In the unaccompanied, harmonically ambiguous bass line that opens the work, Bach hit upon the gnomic musical sign that, via the instrumental recitative in Beethoven's Ninth Symphony, would become a Wagnerian icon for brooding contemplation (online example 12.27). The connotations of the device in Bach's work, apparently newly invented for it, were probably different from those in later compositions. That he meant it to sound like recitative is unlikely, for it has nothing in common with the instrumental recitative in the first Prussian Sonata (admittedly a work more than three decades in the past) or with brief passages in Bach's fantasias that perhaps also imitate recitative. The 1778 "review" described the introduction as resembling a "Requiem,"[1] perhaps referring to an austere chanted funeral service rather than a polyphonic "concerted" setting such as Mozart's or Hasse's.

Example 12.27. Orchestral introduction, no. 1 from the Resurrection Cantata, W. 240, mm. 1–6



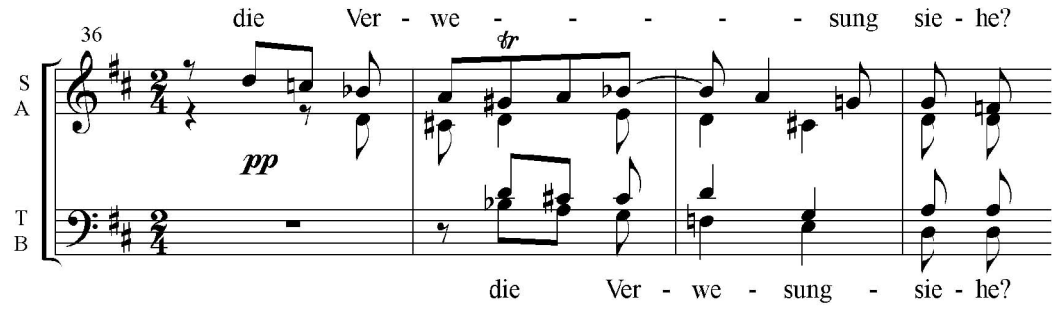
Although the harmonic implications of the unaccompanied bass tones are fairly clear, the featureless rhythm is enigmatic, and a partial repetition of the first phrase omits measure1. Hence one does not notice the repeat until after it has begun in measure 10. More significant than the darkness of the passage is the contrast formed by the consoling chorus in D major that follows; like the *Heilig,* the latter would be less meaningful without its introduction. Although the text of the chorus paraphrases a New Testament verse,[2] Bach sets it in a style similar to the choral arrangements of lieder that he was using regularly in his church pieces by the mid-1770s. It is, therefore, remote in manner from the severe choruses and chorales that typically opened earlier oratorios; even in Graun's *Tod Jesu* the opening chorus is more contrapuntal in conception. By the end of the first half of the movement, which is in a free binary (AA') form, Bach has asserted his expressive harmonic style by cadencing in the dominant *minor* (perhaps suggested by the word *Verwesung,* "corruption" or "decay"). The second half corrects this, ending in the major, but only after two imitative passages (the only such in the movement) that prefigure some of the work's chromatic obsessions (online example 12.28).

---

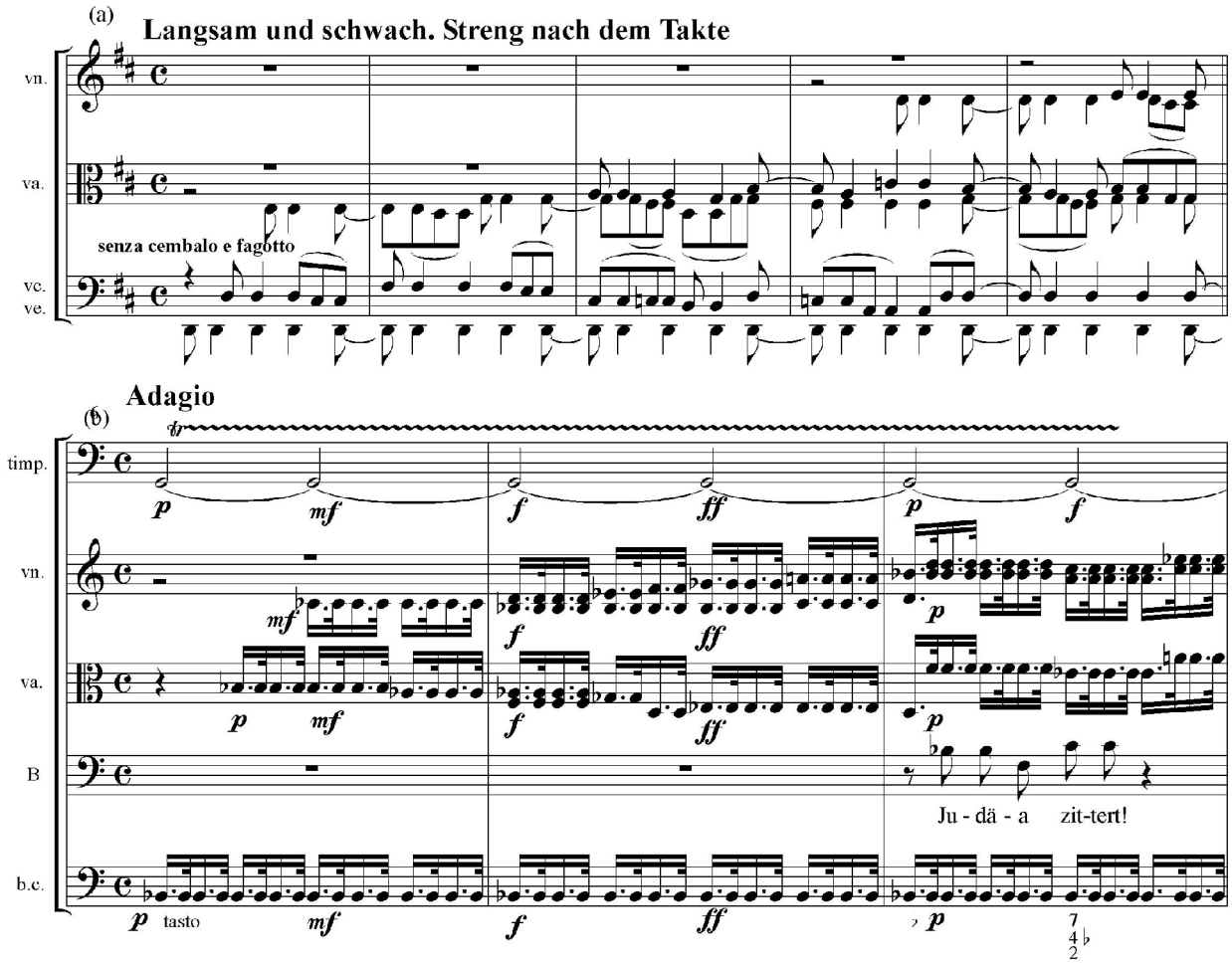
[1] "Den Anfang der Musik macht eine Art von *Requiem,*" *Hamburger Correspondent* (March 17, 1778, no. IV/18 in Wiermann, *Carl Philipp Emanuel Bach,* 452ff.).

[2] "Gott, du wirst seine Seele nicht in der Hölle lassen" (God, you will not leave his soul in hell, from Acts 2:27).

Example 12.28. Chorus “Gott, du wirst seine Seele nicht in der Hölle lassen,” no. 2 from the Resurrection Cantata, W. 240, mm. 36–39 (voices only)



Example 12.29. (a) Recitative “Noch kommt nicht die Sonne,” no. 1 from Klopstock's *Morgensang,* W. 239, mm. 1–5; (b) “Judäa zittert,” no. 3 from the Resurrection Cantata, W. 240, mm. 1–3



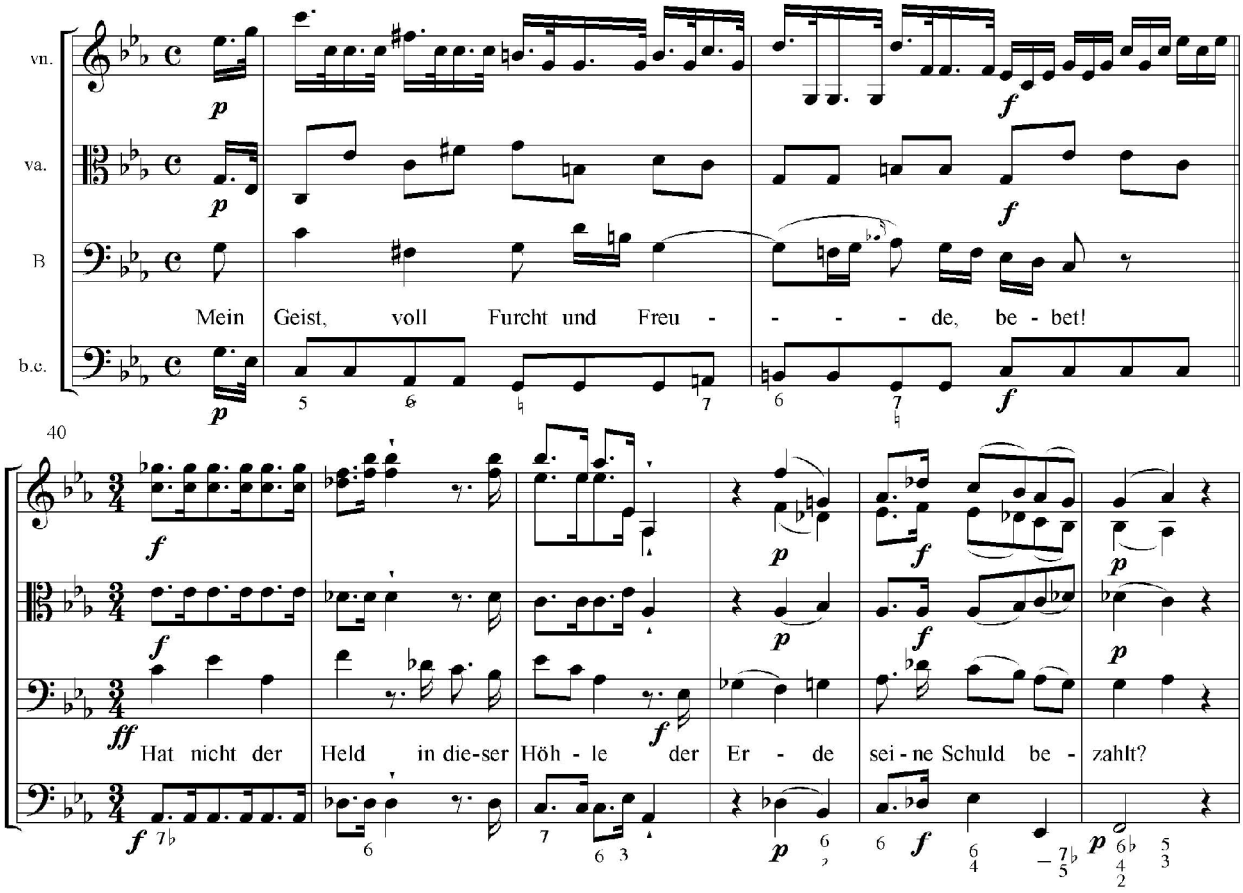
Telemann's *Donnerode* echoes again in the first recitative ("Judäa zittert"), for bass voice accompanied by timpani and strings (see example 9.49). As originally scored, without the drums, the movement represented the the miraculous earthquakes after the crucifixion in a way not unlike the chaos at the outset of the *Morgengesang* (online example 12.29). As in that work, or for that matter the orchestral introduction of the present one, chaos yields to tonality only gradually, as it becomes clear that the timpani and strings are sustaining the dominant of E-flat. But the latter never resolves to the tonic, and after the mountains are done shaking and Ramler's imagery has turned to a victorious heavenly host—all represented by unusually virtuosic versions of accompanied-recitative formulas for the strings—the music has passed through D major and B minor, only to end in G as the Roman soldiers flee. Bach has thus passed between the two main tonal poles of the work, and if one wished to seek so-called "tonal allegory" in this work, based on remote shifts of key, this movement might be the place to find it. Yet the "flattest" keys of the work, E-flat and even A-flat, will later be used for the its grandest moments. Although the other pole, D major, does retain its traditional association with military pomp in the aria no. 11 ("Ich folge dir"), it is not the keys themselves but their relationships that really count in the work.

As in some of Bach's late keyboard music, an apparent non-relationship may be equally important. In the first aria, the initial A section modulates from C minor to G minor; the B section, in a contrasting Adagio tempo, begins in a remote key, B-flat minor, ending on the dominant of A-flat:

A	B	A'
c > g	bb > Ab:V	c

The middle section is thus linked to the outer ones only by non-sequiturs. Yet the ambiguous augmented-sixth chord on A-flat so important in the A sections—where it is associated with the words *Furcht und Freude* (fear *and* joy)—recurs at the climax of the B section, now resolving normally as a dominant of D-flat (m. 41). There it sets the almost Wagnerian alliterating line "Hat nicht der Held in dieser Höhle der Erde seine Schuld bezahlt?" (Has not the hero in this hollow paid his debt to the world? online example 12.30). The dotted rhythms here echo those of the ritornello; the second A section returns momentarily to D-flat for a climactic melisma expressing the glory of divinity *(die Glorie der Gottheit*, m. 57*)*. Hence, like a number of Bach's instrumental works of the period, the seemingly disjointed aria is more integrated than the shocks at the formal divisions between A and B sections may suggest.

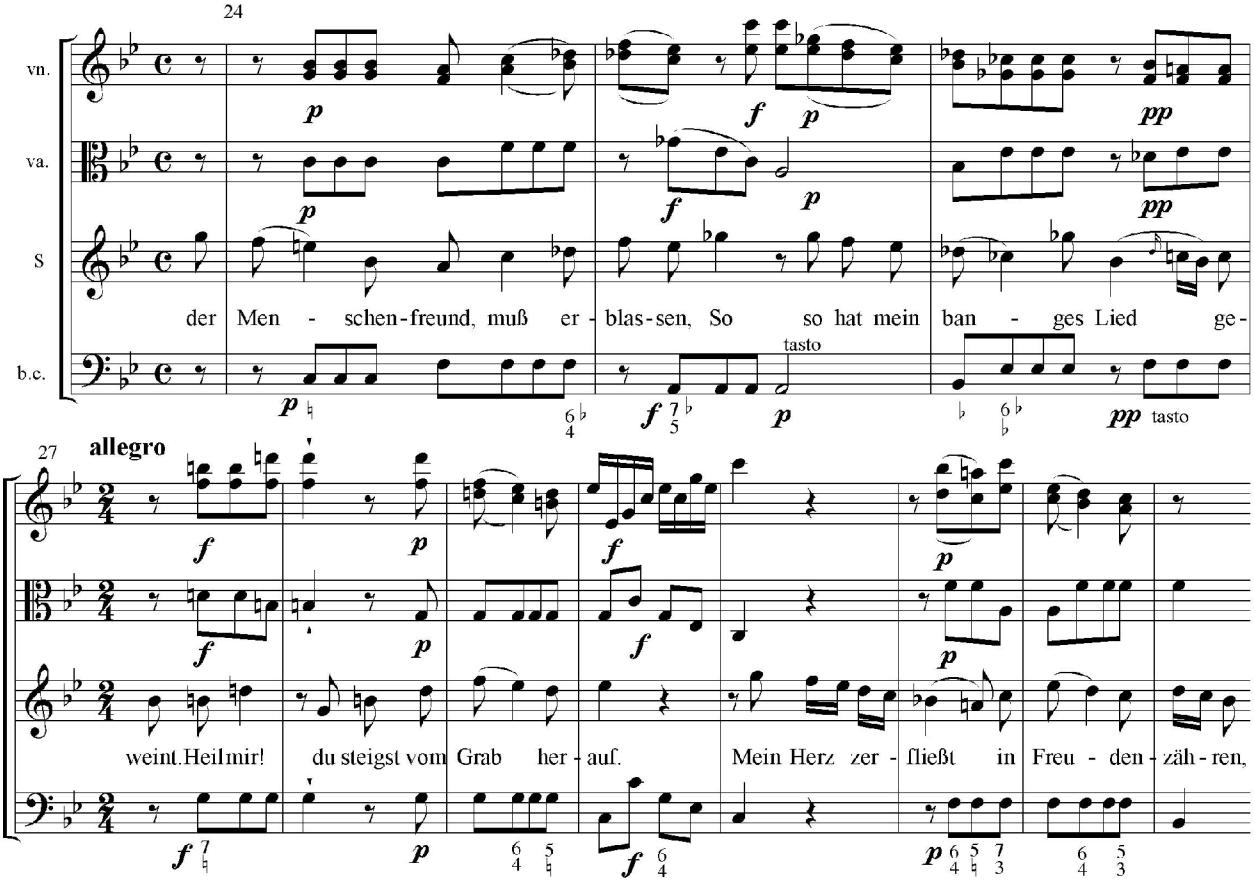
Example 12.30. Aria “Mein Geist, voll Furcht und Freude,” no. 4 from the Resurrection Cantata, W. 240, mm. 5–6 and 40–45 (without horns)



The substitute aria no. 7, “Wie bang hat dich mein Lied beweint,” resembles arias in Bach's church works of the period in the absence of an opening ritornello and in the lied- or arioso-like character of its first half. The latter, a lament for Jesus, is ostensibly in B-flat major, yet the first tonicized key is C minor (m. 2), the first formal cadence is in F minor (m. 12), and the A section concludes in B-flat minor, the soloist's last note unaccompanied. At that point the mood shifts to joy (“Heil mir,” restore me!) and the tempo resets to Allegro. Yet the tonic B-flat major is established only after a series of modulating phrases similar to those that open the final movements in some of Bach's late sinfonias (online example 12.31). For Richard Will the rejoicing in this B section “sounds as if it comes too soon” within the work.[3] Yet Bach asked Ramler for precisely this type of two-tempo bipartite aria at this point. He says nothing in his letter to the poet about the aria's place in the emotional arc of the work as a whole, yet the latter must have been a consideration for him. It may be no coincidence that the ritornello that ends the aria resembles that of “Dir sing ich froh” in the 1756 Easter Music, which Bach performed at Hamburg in 1769, 1776, and 1787

[3] “Reason and Revelation,” 101; Will later (p. 109) asserts that “the new second aria [“Wie bang”] makes the joy of the 'Triumph' chorus sound premature.”

Example 12.31. Aria "Wie bang," no. 7 from the Resurrection Cantata, W. 240, mm. 24–34

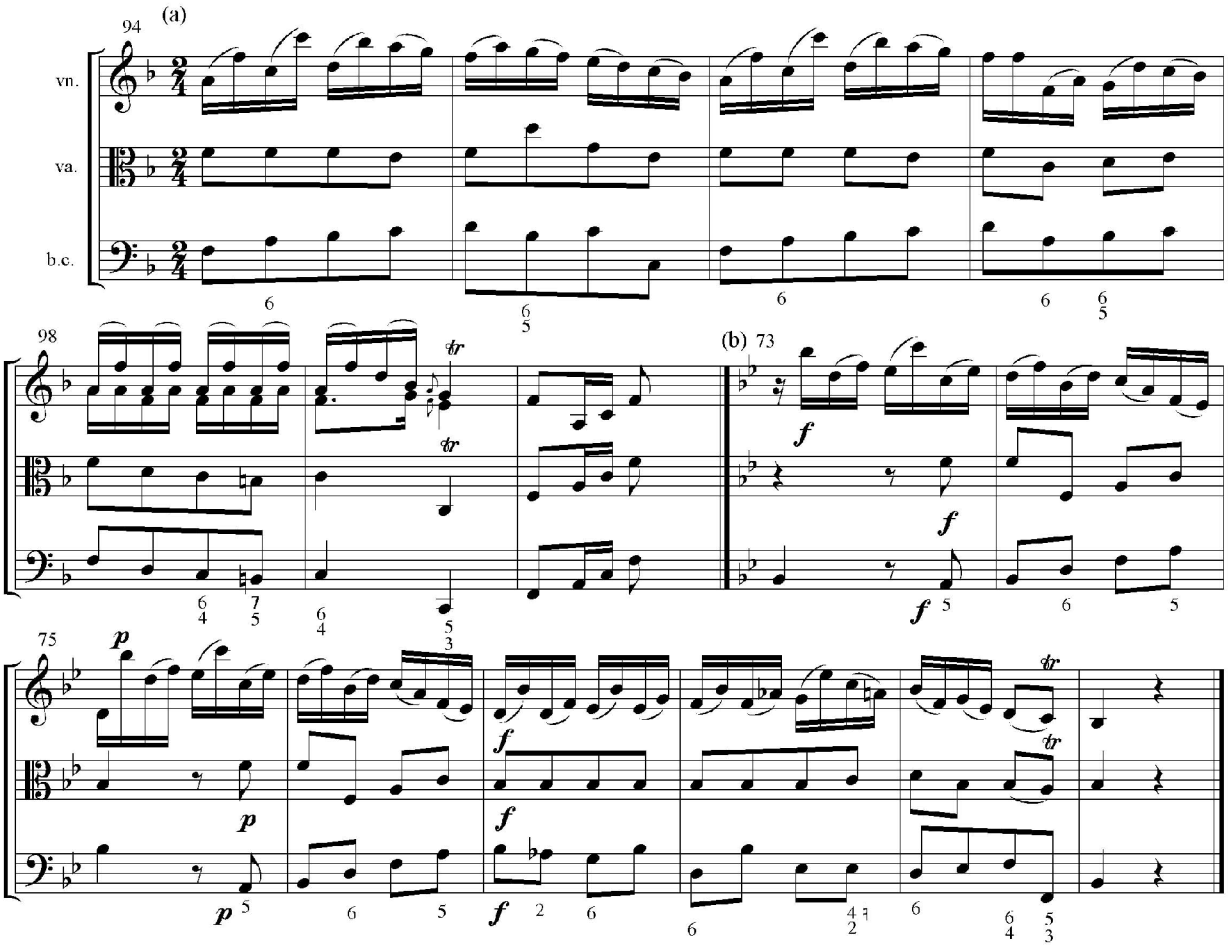


(online example 12.32).[4] The earlier aria, however, is far longer; here the rejoicing lasts for only a few seconds, and although the soprano soloist sings two extended melismas on *Wonne* (bliss), those moments have been hard won, following the anxious chromaticism of the first section.

It is true, nevertheless, that it is confusing today to encounter such passages at this moment in the work, or to be confronted by the first statement of the "Triumph" chorus even earlier, at the end of the first "scene." The "Triumph" chorus is, with the original aria no. 7 ("Sei gegrüßet") and aria no. 12 ("Ich folge dir"), one of three numbers that are thought to have been parodies, although it is difficult to understand how or why Bach would have fitted Ramler's texts to existing music. The music of "Triumph!" also occurs as the opening chorus of Bach's inaugural piece for Pastor Hornbostel in 1772 (H. 821e), where it sets Psalm 19:2, "Die Himmel erzählen" (The heavens are telling). The awkward, inconsistent declamation in the chorus for Hornbostel, however, makes the latter look more like the parody, despite Bach's indication on the title page

[4] Dates of performances from Sanders, "Carl Philipp Emanuel Bach and Liturgical Music," 272.

Example 12.32. (a) Aria “Dir sing ich froh,” no. 3 from Easter Music, W. 244, mm. 94–100; (b) aria “Wie bang,” no. 7 from the Resurrection Cantata, W. 240, mm. 73–79



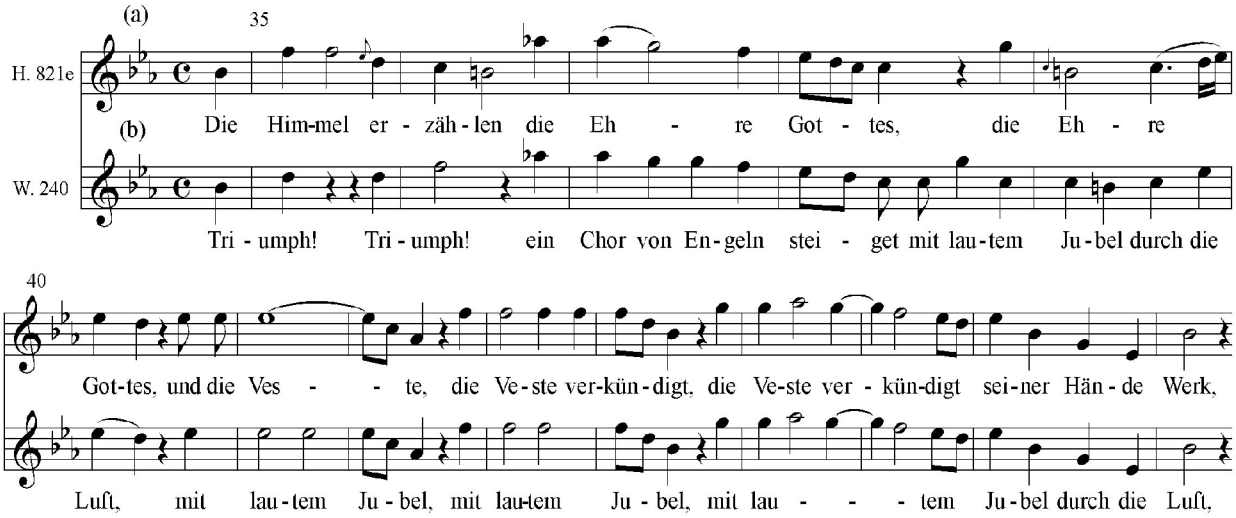
that the music was “entirely new.”[5] It is true that “Triumph!” itself is, in effect, parodied twice within the Resurrection Cantata, its music repeated for two subsequent stanzas with only small adjustments in the vocal parts. That, however, would have been a minor feat compared to the task of adapting Ramler's four-line strophes to a setting of a psalm verse, unless the latter happened to fall into two groups of four phrases each—which it does, a little too conveniently for one to believe it an accident.

In fact, there are suggestions within “Die Himmel erzählen” that the latter is the parody movement, not “Triumph!” The second half of the psalm verse, beginning *und die Feste,* is set

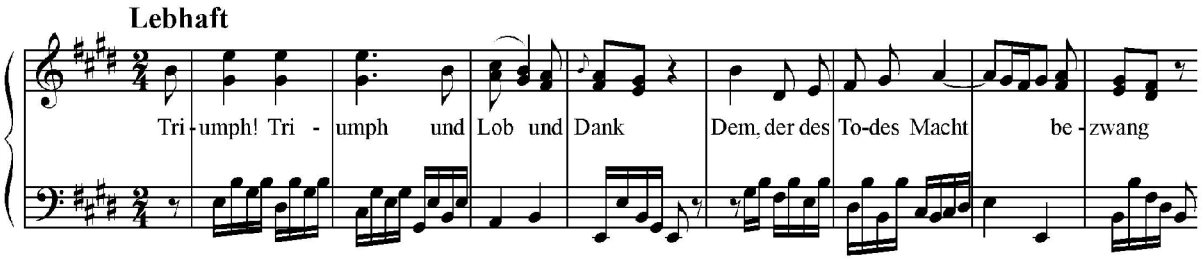
[5] “anno 1772 ganz neu gemacht, und hat niemand” (SA 707). Grant, “Die Herkunft des Chors 'Triumph!,'” does not consider the issues raised here, nor does the expanded English version (“The Origins of the Aria”), which extends the argument to an aria whose published version must again be a revised version of an earlier parody, “Dies ist mein Mut!” from the inaugural piece for Pastor Häseler (H. 821b).

awkwardly,[6] and the clauses of the verse are scrambled when it is repeated, although Bach did the same with what are apparently original texts as well (online example 12.33). Whichever text is original, the underlying conception is simpler than that of other numbers in the Resurrection Cantata, combining the Italianate chorus type seen in the opening movement of the Magnificat with a song-like melody. It is therefore curious that one of Bach's first Hamburg songs was a similar setting of a lied by Schiebeler (librettist of the *Israelites*). Could the latter have been a scaled-down version of an early draft of the "Triumph!" chorus (online example 12.34)? At the very least, this chorus, like the aria "Sei gegrüßet," raises the possibility that the history of Bach's Resurrection Cantata is even more complex than we know.

Example 12.33. (a) Chorus "Die Himmel erzählen," no. 1 from Inaugural Piece for Pastor Hornbostel, H. 821e, mm. 35–48; (b) "Triumph!," no. 5 from the Resurrection Cantata, W. 240, mm. 35–48 (soprano only)



Example 12.34. "Auf die Auferstehung des Erlösers," W. 202C/8, mm. 1–8



[6] The phrase begins on an upbeat which is divided into two eighth notes (bb'–g") for the words *und die,* although the oboe, doubling the soprano, has only the quarter g" as in the "Triumph!" chorus (m. 16).

The chorus that ends the first half of the work is of an entirely different type. Surprisingly light and brief for a "prelude-and-fugue" chorus, it is almost upstaged by the brilliant virtuoso tenor aria with trumpet ("Ich folge dir") that precedes it. Perhaps this is Bach's point; in the chorus, the "prelude" reduces to six rather jolly measures Ramler's paraphrase of I Corinthians 15:55 ("O death, where is they sting?"). The passage breaks off on a dominant-seventh chord of G before the rest of the verse ("O grave, where is thy victory?") can be sung. Ramler in fact omits these words, although his next line—"Ours is the victory"—answers the question. Bach, following Telemann, sets this verse as a fugue, yet he mirrors the poet's elision: the fugue begins in A minor, and only after an entire exposition in that key does the music return to major keys, in a rapid series of entries that includes only two complete ones in the tonic G major. The fugue is nearly devoid of any conventional musical representation of victory; the brief coda rather emphasizes the final clause of the text, "Dank sei Gott" (thanks be to God). Although cheerful, this is a somewhat puzzling movement, thanks to the incongruities between text and musical character. Equally puzzling is that it reminded the author of the 1778 review of Handel's *Messiah,* which contains nothing very close to it.[7]

Perhaps, however, the chorus is misunderstood as the concluding movement of Part 1. Although both the autograph score and the Breitkopf print give the heading *Zweyter Teil* (Part 2) atop the next movement, that seven-measure orchestral passage at that point opens in E minor, a key that relates closely to the fugue but not to anything else in the work. It may be that Bach did not contemplate a significant pause at this point in the Cantata, which now proceeds to a long recitative (no. 14). The latter is the central passage of the work, setting what is essentially a long speech or sermon ("Unterricht") that the risen Jesus makes to two of his disciples. The sermon itself, comprising lines 10–37 of the recitative, begins with prophecies from the Hebrew Bible of the Messiah's disgrace and suffering; the events of the passion are then summarized, and it ends with Jesus's burial and ascension.

Bach sets this for bass voice, the strings beginning their accompaniment with the commencement of the sermon, which they punctuate with numerous brief interjections as in other accompanied recitatives (see table below). Ramler's poetry must bear most of the responsibility for maintaining the coherence or continuity of the passage. Yet the question of whether and how the music should shape the words—intensifying their expression or representing their meaning, speeding or slowing their delivery, articulating the long speech into clear subdivisions, and imposing some sort of organization or direction—would have occurred to any thoughtful composer facing forty-three lines of irregularly rhyming verse. Bach, like the composers of opera, faced these problems whenever setting recitative, but they are deepened here by the highly emotional character of Ramler's verses and the elevated subject matter: not only the passion but the resurrection and the ascension. Like many long *accompagnati,* the passage is articulated by figuration which the strings insert during pauses in the vocal part. These insertions gradually grow more frequent, especially when the passion story begins to be recounted in the central section of the speech (see table below).

---

[7] "dergleichen man nur in Händels Meßias zu hören bekommt," no. IV/18 in Wiermann, *Carl Philipp Emanuel Bach,* 453.

Table. The "sermon" in the Resurrection Cantata and its articulation into sections or divisions

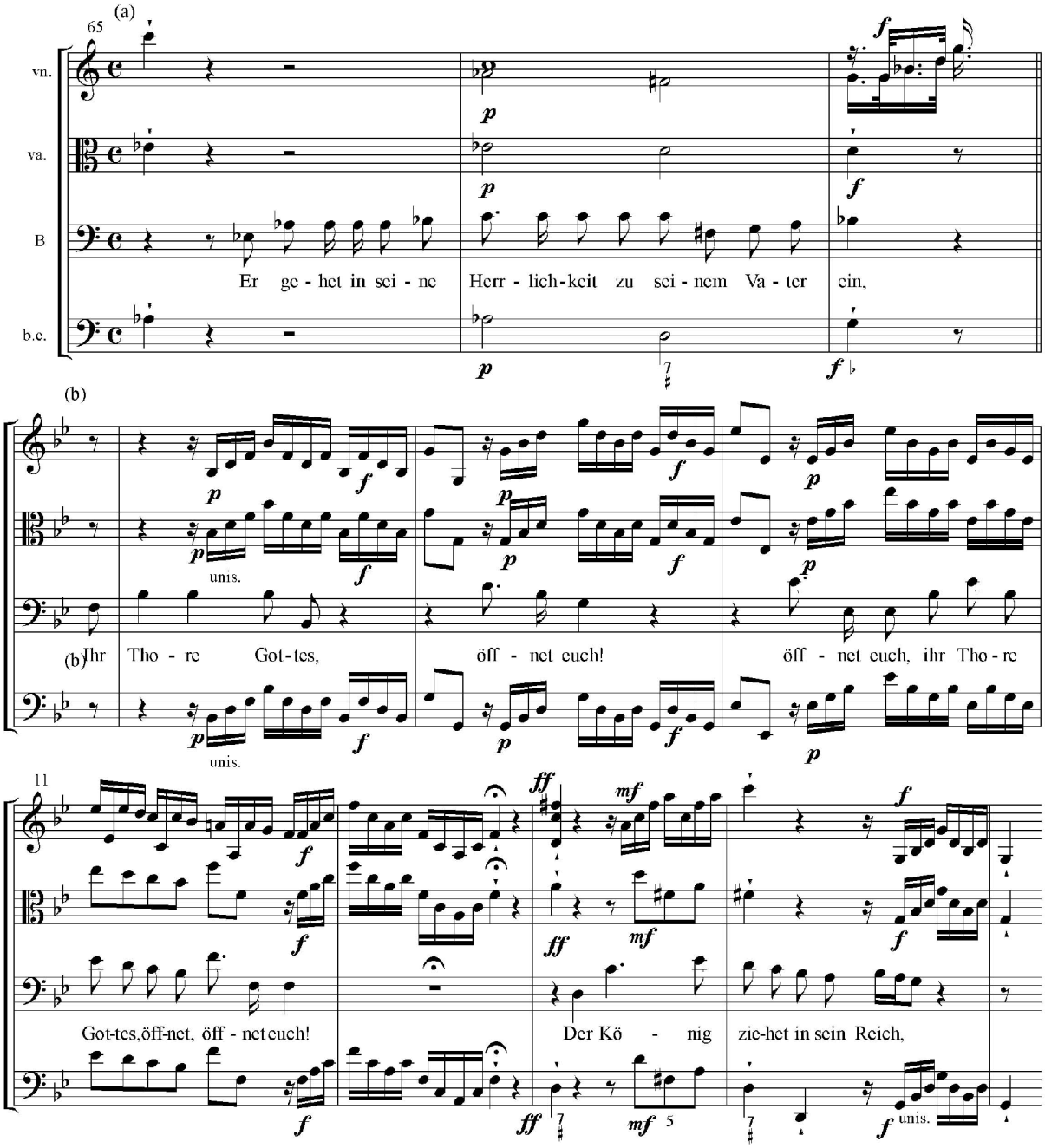
Column 4 characterizes brief instrumental passages that follow the text phrases described in columns 1–3. The three main divisions are signified by cadences listed **in bold type.**

after line	key	affective word (s)	prevailing figure (violins)
10	e	leiden	pairs of slurred sixteenths; cadence (E minor)
15	f	fallen	pairs of slurred sixteenths; cadence (F minor)
17	c	So spricht	dotted sixteenths; **cadence (G minor)**
19	Eb	verbirgt . . . nicht	slurred sixteenths
21	g	Schlägen	syncopated eighths
22	b	Schlachtbank	syncopated sixteenths; cadence (B minor)
23	>	Missethäter	slurred sixteenths
24	f#	Fleht er	slurred sixteenths; cadence (F-sharp minor)
25	e	durchgraben	syncopated eighths, bow vibrato, crescendo
27	>bb	Galle	slurred sixteenths; interrupted cadence (B-flat minor)
28	c	schütteln ihren Kopf	trills
29	f	verlassen	syncopated eighths
30a	bb	Völker werden sehn	pairs of slurred sixteenths
30b	Ab	wen sie durchstochen	pairs of slurred sixteenths
31a	eb	theilet sein Gewand	slurred sixteenths
31b	Db	Loos	slurred sixteenth; **cadence (D-flat)**
34a	Ab	zieht Gott ihn	dotted sixteenths (ascending arpeggio)
34b	Ab	stellt ihn auf den Fels	dotted sixteenths (ascending arpeggio)
35	>g	gehet . . . zum Vater	dotted sixteenths (ascending arpeggio)
36	F	Reich	dotted sixteenths (ascending arpeggio)
37	F	Sein Name bleibt	dotted sixteenths; **cadence (F)**

As the first nine lines of narration, set as simple recitative, are in E minor, and the following aria is in A-flat, the recitative as a whole must cover wide-ranging tonal ground. Although there is no straightforward modulating design, and few keys are repeated, the music on the whole passes from "sharp" minor keys (especially e and d), associated at the beginning with suffering and doubt, to "flat" major keys (D-flat and A-flat) used for lines that express the ideas of triumph and resurrection. These anticipate the following aria, but between the end of the "sermon" and the aria Ramler interposes further narration, which Bach sets as simple (unaccompanied) recitative beginning in F. Bach's specific choices of keys probably reflect his use of E-flat as the "tonic" of

the work as a whole, not any pre-existing system of so-called tonal allegory. It is the modulations themselves that express the sublime or transcendant. Thus a sudden enharmonic progression from A-flat to G minor near the end of the "sermon," describing Jesus's entrance into glory ("Er gehet in seine Herrlichkeit"), anticipates a moment later in the work, when G minor is reached via a sudden *fortissimo* chord within the aria "Ihr Thore Gottes" (online example 12.35).

Example 12.35. (a) Recitative "Dort seh' ich aus den Thoren," no. 14 from the Resurrection Cantata, W. 240, mm. 65–67; (b) aria "Ihr Thore Gottes," no. 21, mm. 8–15 (without winds)



The brief passages for strings that punctuate the speech are not ritornellos, as they are in certain other long accompanied recitatives (e.g., "So wird mein Heiland nun erhöht" in the 1756 Easter Music). Yet several recurring motives in these brief interjections by the strings help hold the "sermon" together. A trend in these passages away from slurred pairs of conjunct sixteenths toward dotted arpeggio figures parallels the shift in subject matter from past suffering to future glory. Slurred sixteenths function like "sigh" figures, syncopated rhythms during the recitation of the passion story are associated with agitation or suffering, and dotted figures relate to divinity or power. Yet the mode of expression is not chiefly symbolic or iconic, for it is above all the changes of harmony and key, their *rate* of change, and the varying degrees of remoteness in successive modulations that help shape the speech as a whole.

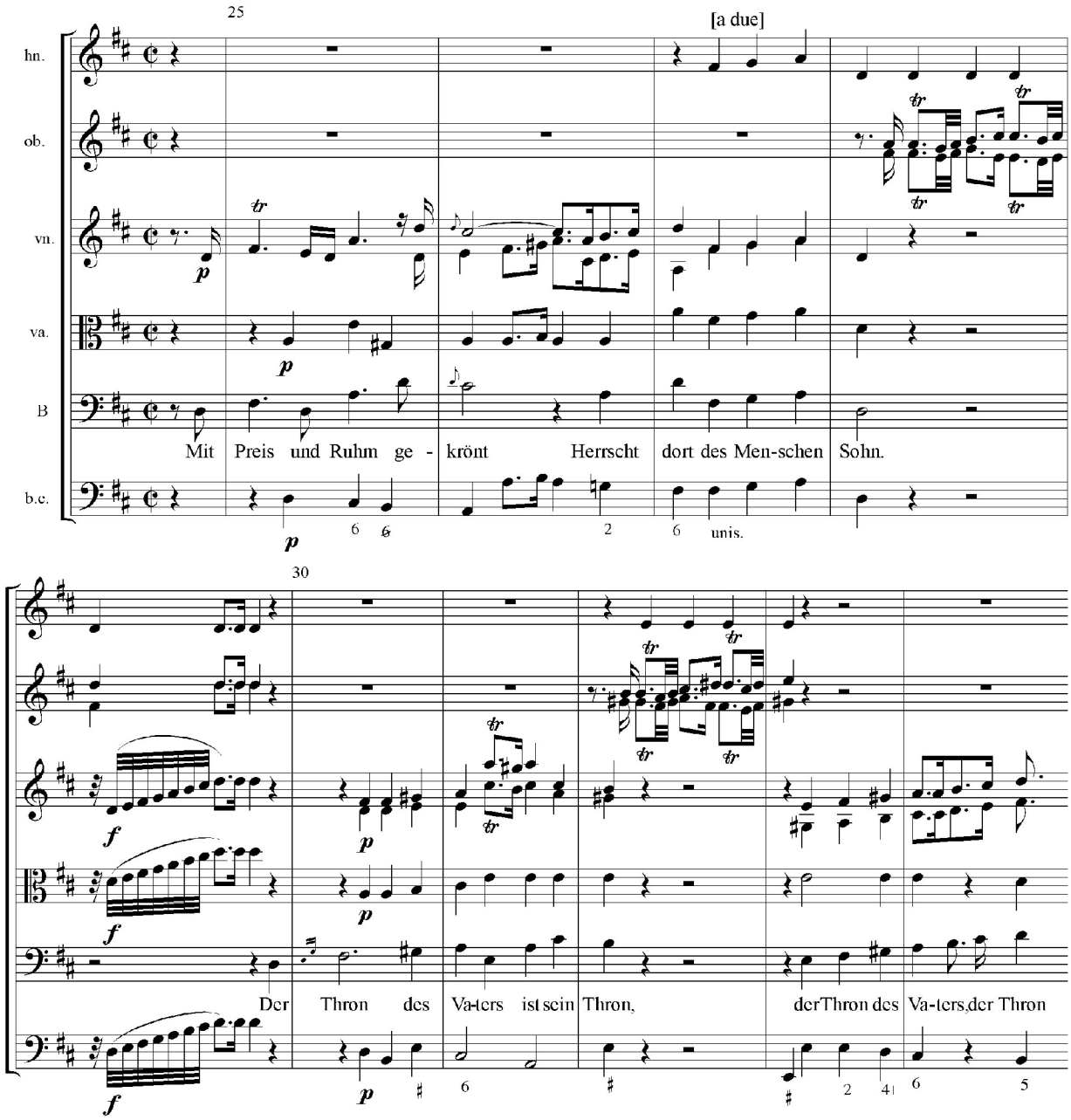
The following aria is one of two for bass voice in the work's second half, which focuses on Jesus and his male disciples, as the first half focused on women. The association of low voices with power and patrimony is hardly accidental in what is as much an ascension oratorio as a resurrection cantata. The use of obbligato bassoon alongside bass voice in the aria "Willkommen, Heiland!" would have reminded Bach's audiences of Moses's aria "Gott, sieh dein Volk" in the *Israelites*. The longest aria in the Cantata, it sounds at times almost too *galant* for its subject matter, and the long-winded, discursive style recalls some of the extended arias by Homilius that Bach used in his passions. Could this number have been a relatively early effort? The middle section, disproportionately short as in many earlier eighteenth-century arias, is perhaps remarkable for opening in G minor (vii). But whereas the remote key of the B section in the first bass aria (no. 4) is unmediated, here it is "explained" by a modulating bridge at the end of the first A section. Like similar passages in the W. 43 concertos and other instrumental works, the bridge seems tacked on, and it is not even necessary, given the preceding cadence in E-flat; much the same holds for the transition at the end of the B section. Similar modulating bridges, however, connect the sections of the following tenor aria "Mein Herr, mein Gott"—which otherwise has the concision of Bach's later arias, even omitting the opening ritornello.

More integrated is the famous bass aria "Ihr Thore Gottes," which celebrates the ascension and leads directly to the concluding series of choruses. It shares some features with arias by Homilius, particularly the grand "Preis und Ruhm gekrönt," likewise for bass, sung in the St. Mark Passion of 1770 after Pilate's question "Are you king of the Jews?." The latter, however, has an entirely different sound, echoing the old French overture with its pervasive dotted rhythms and *tirate* (online example 12.36). This may not yet have sounded old fashioned by the time Bach used it, but the aria in the Cantata has more sophisticated harmony and rhythm. Bach's ritornello comprises essentially a single line, played in octaves by the strings; the same line is simultaneously reduced to signals of repeated notes that are exchanged between the two trumpets (doubled by horns; online example 12.37).[8] But although the aria is in B-flat, the horns and trumpets are pitched in E-flat; this favors the "flat" side of the tonic and allows the natural brass instruments to

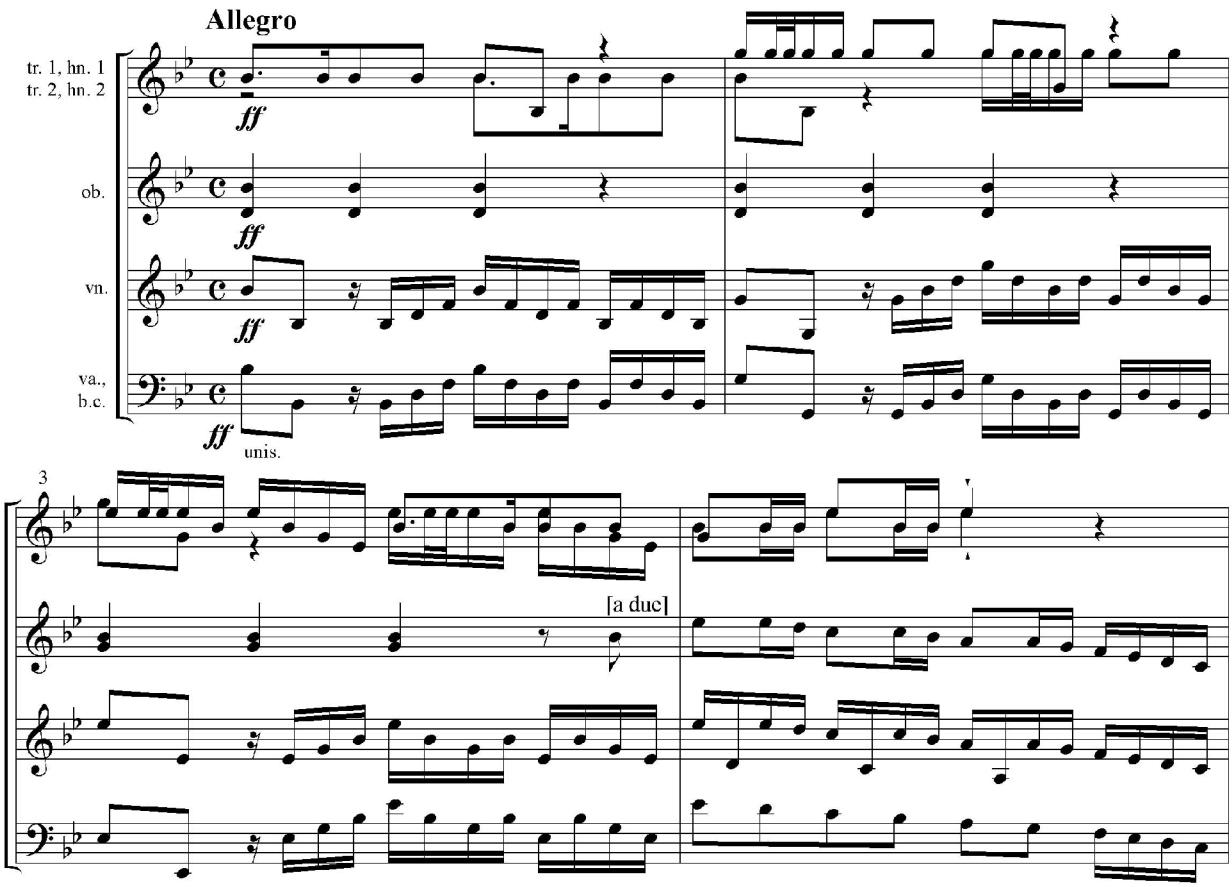
[8] In view of the almost monophonic texture, with so many doublings of parts, Carl von Winterfeld, *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes,* 3 vols. (Leipzig: Breitkopf und Härtel, 1843-47), 3:461, urged employing "a choir of bass singers" on the vocal line. Zelter was so impressed by Bach's aria that he left out this portion of Ramler's text in his own setting of *Die Auferstehung* (Miesner, *Philipp Emanuel Bach in Hamburg*, 75).

play the note E-flat itself (as in measure 3). This in turn gives the aria a distinctive color while emphasizing the tonic note of the following chorus, if not of the work as a whole

Example 12.36. Homilius, aria “Preis und Ruhm gekrönt,” no. 17 from the 1770 St. Mark Passion, mm. 25–34

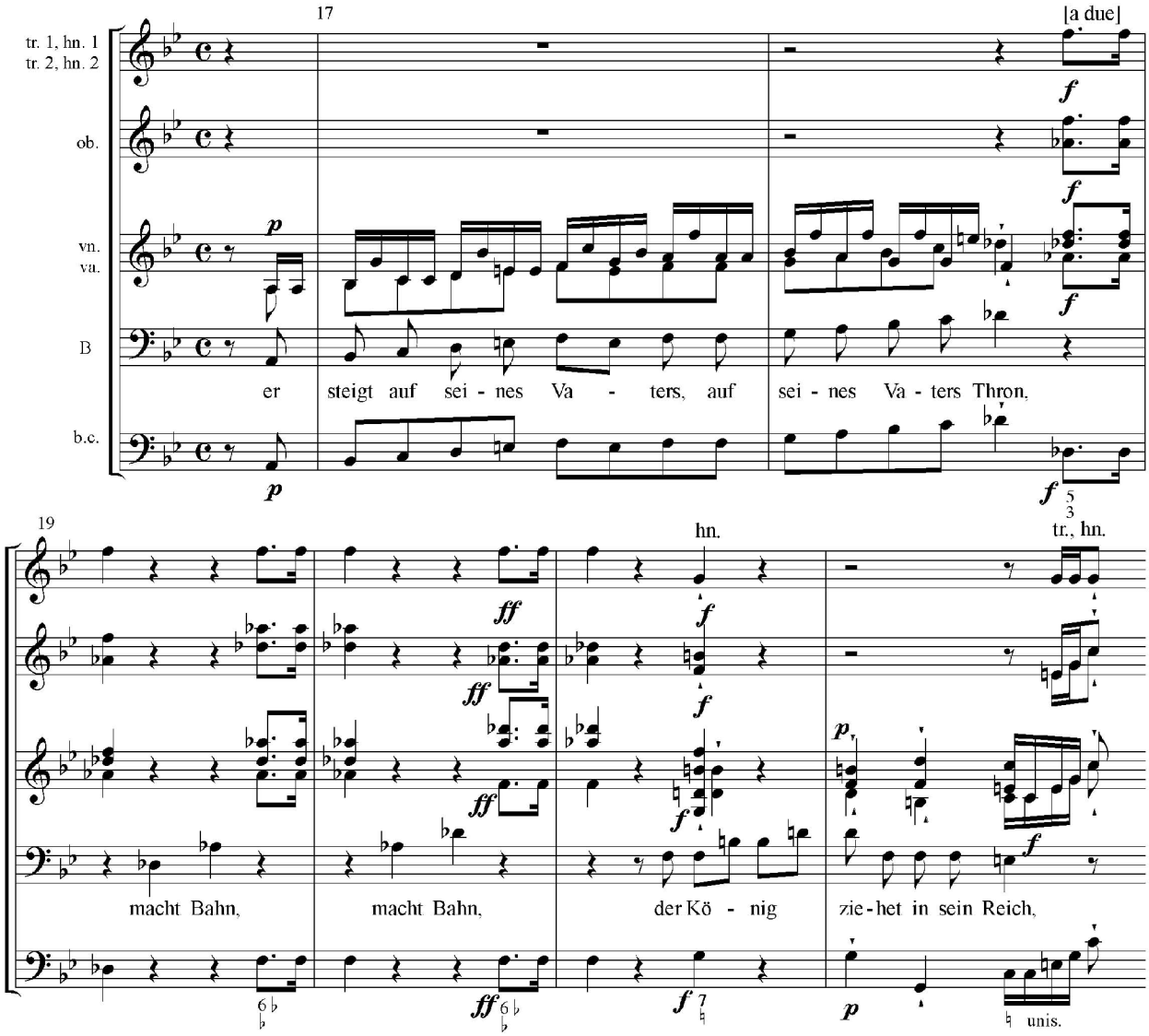


Example 12.37. Aria "Ihr Thore Gottes," no. 21 from the Resurrection Cantata, W. 240, mm. 1–4 (viola doubles continuo, one octave higher)



If in other works Bach treats instrumental timbre as something secondary, here, as in the "prelude" of the *Heilig,* he demonstrates an imagination for sonority colored by unusual harmonies. The brass, like the strings, often play in unison, although in many passages this is because only one note of the harmony is available to them. Thus the four brass instruments all double the third (f) in the stunning chords of D-flat (bIII) at *macht Bahn* ("make way," mm. 19–21), thereby emphasizing the strangeness of those sonorities. This third is actually the preparation for a dissonance, becoming the seventh in the chord that follows; helpfully, it is also the note that the singer must find at that point (online example 12.38). The voice, too, often sings in octaves with the instruments, although at the beginning of the B section it is essentially independent. Here the oboes, usually neglected by Bach, are likewise independent, imitating the voice for a few measures (mm. 36–39). Sonority plays a key role a few measures later, when Bach repeats the modulation to G minor previously heard during the "sermon" recitative (cf. ex. 12.35a). The crucial stroke is a sudden dominant-seven played as a triple stop by the violins (m. 44), repeating a sound already been heard in the A section of the aria (in m. 13; see ex. 12.35b).

Example 12.38. Aria “Ihr Thore Gottes,” no. 21 from the Resurrection Cantata, W. 240, mm. 17–22



As in the late keyboard music, connections of these types serve as fleeting reminders of past moments in the work. They do not form part of a connected argument or progression, and therefore they do not contribute to formal coherence of the sort found in either a Classical sonata form or a fugue by J. S. Bach. Rather they are points in a network of modulations to which the music returns insistently on various occasions, here in association with certain recurring textual ideas such as “glory” *(Herrlichkeit)*.

Similar moments occur during the large chorus (“Gott fähret auf”) that concludes the work. Musically it is a sort of rondo (ABCA'DA") ending in a fugue, although, unlike the so-called vaudeville chorus at the end of the Passion Cantata, it substitutes new text when the opening “A”

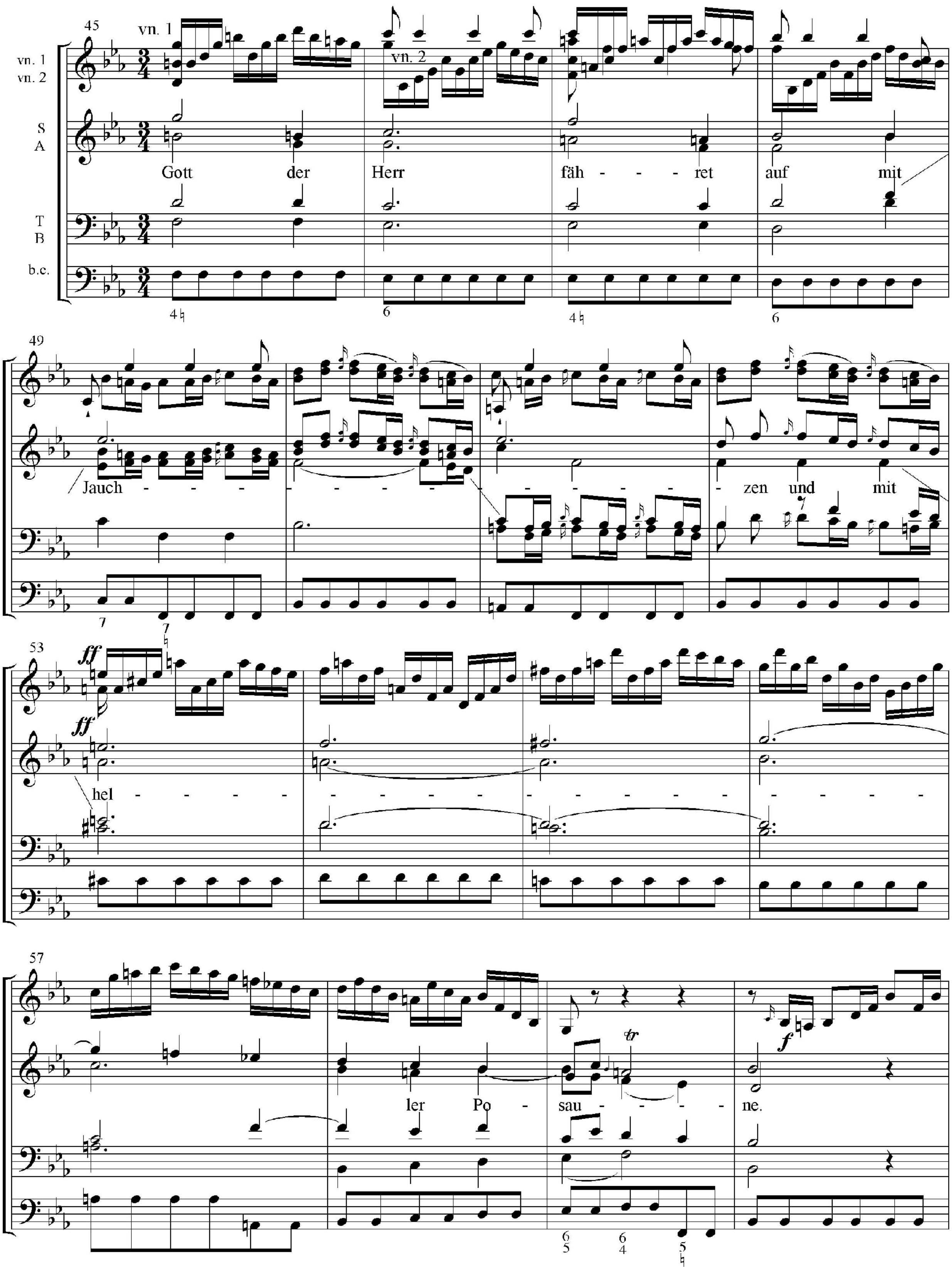
music returns in the course of the movement. Ramler's text, a medley of verses from no fewer than seven psalms, concludes with the favorite "Alles, was Odem hat" (Ps. 150:6), which Bach must have felt obliged to set as a grand fugue. His treatment of earlier lines in the text is more distinctive, although the sudden changes of texture, tempo, and key at several points break the movement up in a way that, as in some of the *Kenner und Liebhaber* pieces, threatens incoherence.

One striking "disruptive" moment—a sudden A-major chord in the opening section, on the word *heller* (bright)—is actually a momentary parenthesis. Like the false or premature reprises in remote keys that occur in the sinfonias of the same period, the passage on *heller* is embedded within a cadential phrase in the dominant B-flat (online example 12.39). Connecting this chorus with the preceding aria are the sudden D-flat-major chords that open the second contrasing section ("C"); these are echoed in A-flat major during the third ("D") section (online example 12.40).[9] Yet these hectoring, strenuously rhetorical octave passages weigh down the chorus as a whole, breaking it up into only a series of episodes, even if they do echo other passages in more or less subtle ways.

The final fugue, although longer than "Unser ist der Sieg," is conceived along similar lines: after its initial exposition there follow two more (at mm. 311 and 349) that incorporate numerous stretto entries. The tonal design is traditional, with the middle exposition centering on the relative minor, and there is also the obligatory coda after a fermata (m. 371), with particularly close stretto entries. It is a conventional ending for an extraordinary work, like the fugue of the Passion Cantata a demonstration of mastery in an approved contrapuntal idiom. Yet it is also modest in a sense, by its very conventionality diverting attention from the singular peculiarities of its composer.

[9] Will, "Reason and Revelation," 109, associates the chords of D-flat and later G-flat in the aria with its "otherworldliness," noting their connection with the setting of "Der Herr ist König" at m. 114 in the final chorus.

Example 12.39. Chorus "Gott fähret auf," no. 22 from the Resurrection Cantata, W. 240, mm. 45–60 (winds, timpani, and viola omitted)



Example 12.40. Chorus “Gott fähret auf,” no. 22 from the Resurrection Cantata, W. 240, mm. mm. 113–23, 215–24 (winds omitted)