



Introduction & updates at melvinunger.com.

For Alfred Dürr's comments on the cantata, see note. Much of the cantata explores the sorrow-joy antithesis.

- Form of No. 1
- Sinfonia (mm. 1-27) Bm
- A. Permutation fugue 1 (27-43), Line 1, Bm
- Sinfonia (first part) + choral insertion (43-55), Line 2, Bm-Em
- A'. Permutation fugue 2 (55-75), Lines 1+2 (countersubject), Em-F#m
- Sinfonia (first part) + choral insertion (75-92), Line 2, Duets on A theme in 3rds & 6ths, C#m-F#m
- Sinfonia (second part) with choral insertion (92-98), Lines 1-2, fugato, homorhythmic ending, F#m
- B. Recit (101-108), Line 3 (B=vox Christ), Adagio, common meter, F#m-Am
- A'. Permutation fugue 2 (109-128), Lines 4-5, Am-Bm
- Sinfonia (first part) + choral insertion (129-145), Lines 4-5, Am-Bm
- Sinfonia (second part) + choral insertion (146-155), Line 4-5, fugato, homorhythmic ending, Bm-BM

NBA I/11; BC A69

Jubilate: 3. S. after Easter (BWV 12, 103, 146)

*1 Peter, 2:11-20 (Be subject to all human orders)

*John 16:16-231 (Jesus' farewell to his disciples)

Librettist: Christiane Mariane von Ziegler. This is the first of 9 texts by von Ziegler that Bach set after abandoning the chorale cantata cycle project. (Text shortened and slightly modified by someone: J. S. Bach?) See note.

FP: 22 April 1725 (Leipzig: St. Thomas)

Instrumentation:

- Flauto piccolo (high recorder; later rewritten for solo violin or transverse flute)
- Ob d'amore I, II
- Vln I, II
- Vla
- SATB
- Continuo

J.S. Bach Cantata No. 103

Ihr werdet weinen und heulen

1. Coro • Weeping foretold; it will turn to joy: John 16:20 (103/1).

Moderato (♩ = 80) The first movement is profoundly symbolic, exploring the sorrow-joy antithesis structurally & rhetorically.

Although the entire text of no. 1 consists of Jesus' words, Bach sets only one line as a vox Christi—a short recitative that he surrounds with permutation fugues (their inflexibility presumably representing the inevitability of Jesus' prediction), which are embedded in a concertante instrumental fabric characterized by "rejoicing" figures (representing the mockery of the world and the rejoicing of Jesus' followers in turn). By setting part of Jesus' saying for ensemble, Bach appears to contrast Jesus' words with statements of experiential confirmation by his followers.

103/1. **Fi piccolo**

Figura corta (see note), associated with "rejoice" in m. 44ff. and 109ff.

Sinfonia Obs. Str.

B minor B minor B minor

Alfred Dürr writes, "[The form of the first movement] represents a fascinating attempt to unite the old principle of the motet—a sequence of separate, text-engendered passages—with the large form of the more modern concertante movement. See *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), 311.

The piccolo recorder appears to act as a flighty observer of the opposing groups in the scenario (those who wail and those who jeer). Some commentators hear it as malevolent derision.

B minor B minor D7

7 G major G major

10 B7 E minor

13 E minor A7 D major F#7

J.S. Bach - Church Cantatas BWV 103

Measures 16-18 of the keyboard part. The music is in B minor, featuring a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand.

B minor

B minor

Measures 19-21 of the keyboard part. The music continues in B minor with similar rhythmic patterns and textures.

B minor

Measures 22-24 of the keyboard part. The music continues in B minor, showing further development of the fugue's texture.

B minor

Measures 25-28. Tenore part with lyrics: "Ihr wer - det wei -". A red box labeled 'A' highlights the first measure of the vocal line. A red box labeled 'A. Permutation fugue 1, line 1.' points to the piano accompaniment. The piano part includes a trill (tr) and a piano (p) dynamic marking.

B minor

B minor

Measures 29-32. Alto part with lyrics: "Ihr wer - det wei - - - - - nen und - - - - - nen und heu - - - - - len, wei - - - - - nen und heu - - - - -". A red box labeled 'A' highlights the first measure of the vocal line. A red box labeled 'B' highlights a descending chromatic fourth in the piano accompaniment, with a note: "Descending chromatic 4th, traditional symbol of lament." A red arrow points to a tritone interval in the piano accompaniment.

C#7

F# minor

F# minor

D major

The original meaning of Jesus' words to his disciples was his impending death and resurrection: "You will weep and lament, but the world will rejoice; you will be sorrowful, but your sorrow will turn into joy." The cantata libretto applies this analogously to the present-day believer.

34 **Soprano**

Ihr wer - det wei - - - nen und heu - - -

heu - - - len, wei - - - nen und heu - - -

- - - len, wei - - - nen und heu - - -

Basso

tr

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

39

len, wei - - - - - nen und heu - - - - -

- - - - - len, wei - - - - - nen und - - - - -

- - - - - len, wei - - - - - nen und heu - - - - -

Ihr wer - det wei - - - - - nen und heu - - - - -

F# minor F# minor D major F#7

J.S. Bach - Church Cantatas BWV 103

43

Sinfonia (first part) +
choral insertion, line 2.

Figura corta for "But the world will rejoice."

len, a - ber die Welt wird sich freu -

- len, a - ber,

len, a - ber die Welt wird sich freu -

len, a - ber,

B minor

B minor

B minor

46

- en,

a - ber, a - ber die Welt wird sich freu -

- en,

a - ber, a - ber die Welt wird sich freu -

B minor

B minor

D7

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49

a - ber, a - ber die Welt wird sich freu - -
- - - - - en, a - ber die Welt wird sich
a - ber, a - ber, a - ber die Welt wird sich
- - - - - en,
G major G major G major

52

freu - - - - -
freu - - - - -
die Welt wird sich freu - - - - - en,
B7 E minor E minor

J.S. Bach - Church Cantatas BWV 103

55

B

- en, -

- en, -

- en, -

A

A Permutation fugue 2, lines 1-2.

ihr wer - det wei - - - - - nen und heu - - - - -

B

E minor E minor F#7

59

Countersubject
: Durr says
impression of a
double fugue

A

ihr wer - - - - - det wei - - - - - nen und - - - - -

A

B (derived from sinfonia)

len, a - - - - - ber die Welt wird sich freu - - - - -

B (derived from sinfonia)

B minor B minor

J.S. Bach - Church Cantatas BWV 103

62

Musical score for measures 62-64. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ihr werdet weilen, aber die Welt wird sich freuen". The piano part has a steady eighth-note accompaniment. Chord markers are placed below the piano part: C#7 under measure 62 and F# minor under measure 63.

ihr werdet weilen, aber die Welt wird sich freuen

C#7 F# minor

65

Musical score for measures 65-67. The score is in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ihr werdet weilen und freuen, aber die Welt wird sich freuen, ihr werdet". The piano part continues with the eighth-note accompaniment. Chord markers are placed below the piano part: F# minor under measure 65, A# dim.7 under measure 66, F#7 under measure 66, and B minor under measure 67.

ihr werdet weilen und freuen, aber die Welt wird sich freuen, ihr werdet

F# minor A# dim.7 F#7 B minor

J.S. Bach - Church Cantatas BWV 103

68

wei - - - - - nen und heu - - - - -
 freu - - - - -
 - - - - - en, die Welt wird sich freu - - - - -
 wei - - - - - nen und heu - - - - -

B minor C#7

71

len, a - - - - - ber die Welt wird sich freu - - - - -
 - - - - - en, die Welt wird sich
 en, ihr wer - det wei - - - - - nen und - - - - -
 len, a - - - - - ber die Welt wird sich freu - - - - -

Fl piccolo enters with subject.

F# minor F# minor

J.S. Bach - Church Cantatas BWV 103

Sinfonia (first part) +
choral insertion, line 2.

74

en,
freu - en, a - ber die Welt wird sich freu -
heu - len, a - ber die Welt wird sich freu - en,

Duets using A in parallel 3rds & 6ths to suggest sweetness.

G#7 C# minor C#7

77

a - ber, a - ber, a - ber die Welt wird sich
en.
en.
en.

F# minor F# minor F# minor

J.S. Bach - Church Cantatas BWV 103

80

freu - - - - -
 a - ber, a - ber,
 a - ber, a - ber,
 freu - - - - -

[6] [7] [8]

A7 D major D major

83

- en, a - ber die Welt wird sich freu - - - - -
 a - ber die Welt wird sich freu - - - - -
 a - ber die Welt wird sich freu - - - - -
 - en, a - ber die Welt wird sich freu - - - - -

[A] [A] [9] [10] [11]

D major F#7 B minor

L. H.

J.S. Bach - Church Cantatas BWV 103

86

Musical score for measures 86-88. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "en, a - ber die Welt wird sich freu -". The piano part includes chord markings: B minor, B minor, E7, and A major. There are red boxes labeled 'A' above the first two vocal staves.

89

Musical score for measures 89-91. It features four vocal staves and a piano accompaniment. The lyrics are: "en, en, en, en,". The piano part includes chord markings: C#7, F# minor, and C# pedal... There are red boxes labeled [12], [13], [14], [15], [16], and [17] above the piano part.

J.S. Bach - Church Cantatas BWV 103

92

C

Sinfonia (second part) +
choral insertion, lines 1-2.

ihr wer - det wei - - - - - nen und

ihr wer - det wei - - - - -

ihr wer - det

Fugato, homorhythmic ending.
Compare the "Et incarnatus" of the B minor Mass.

F# minor

F# minor

95

heu - - - - - len,

nen und heu - - - - - len,

wei - - - - - nen und heu - - - - -

ihr wer - det wei - nen - und heu - - - - -

F# minor

J.S. Bach - Church Cantatas BWV 103

98

a - ber dieWelt wird sich freu - en, wird sich

len, a - ber dieWelt wird sich freu - en, wird sich

len, a - ber dieWelt wird sich freu - en, wird sich

[24] [25] [26] tr.

F# minor

101 Adagio (♩ = 60)

en. en. freuen. freuen. Ihr aber werdet trau - rig sein, ihr werdet trau - rig sein, ihr

B. Recit., line 3 (B=vox Christi).

Fl piccolo

F# minor D# dim.7 B major E minor A# dim.7 B minor

J.S. Bach - Church Cantatas BWV 103

104

a.berwerdet trau - rig sein, ihr werdet trau - rig sein, ihr a.berwerdet

FI piccolo

107

B minor E# dim.7 F# minor B# dim.7 C# minor D Tempo I

trau - - - - - rig - - - - - sein. Doch eu - re

A', Permutation fugue 2, lines 4-5.

[A]

FI piccolo

D

[55]

110

C# dim.7 D minor Phrygian cadence ornamented chromatically E(7) A minor

Trau - - - - - rig - - - - -

[56] [57] [58]

A minor F# dim. B7

J.S. Bach - Church Cantatas BWV 103

113

Musical score for measures 113-115. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has two parts: a soprano part (labeled A) and a bass part (labeled B). The piano accompaniment has two parts: a right hand (labeled [59], [60], [61]) and a left hand (labeled E minor, E minor). The lyrics are: "Doch eu - re Trau - keit soll in Freu -".

116

Musical score for measures 116-118. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has three parts: a soprano part (labeled A), a soprano part (labeled B), and a bass part (labeled C). The piano accompaniment has two parts: a right hand (labeled [62], [63], [64]) and a left hand (labeled F#7, B minor). The lyrics are: "Doch. eu - re Trau - rig - keit soll in Freu -".

J.S. Bach - Church Cantatas BWV 103

119

Doch eu - re
- rig - keit soll in Freu -
de, in Freu - de ver - keh - ret wer - den, doch eu - re

[A] [B] [C] [D]

[65] [66] [67]

B minor D# dim.7 B7 E minor

122

Trau - rig
- de, in Freu - de ver - keh - ret wer -
Trau - rig

[68] [69] [70]

E minor F#7

J.S. Bach - Church Cantatas BWV 103

125

keit soll in Freu

de, in Freu.de ver

den, doch eu re Trau

keit soll in Freu.de ver keh

Fl piccolo enters with subject.

[71] [72] [73]

B minor

B minor

128

keh ret wer den, soll in Freu

rig keit soll in Freude ver keh ret wer

ret wer den, doch eu re Trau rig

Sinfonia (first part) + choral insertion, lines 4-5.

[74] [75] [76]

C#7

F# minor

F#7

J.S. Bach - Church Cantatas BWV 103

131

de verkeh-ret wer-den, eu-re
de verkeh-ret wer-den, soll in Freude ver-
den, in Freu-
keit soll in Freu-de ver-keh-ret wer-den, soll in Freu-

[3] [4] [5]

B minor B minor B minor

Detailed description: This block contains the musical score for measures 131-133. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are: 'de verkeh-ret wer-den, eu-re', 'de verkeh-ret wer-den, soll in Freude ver-', 'den, in Freu-', and 'keit soll in Freu-de ver-keh-ret wer-den, soll in Freu-'. The keyboard part includes three measures marked with red numbers [3], [4], and [5], each with a 'B minor' label below it.

134

Trau-ri-g-keit soll in Freu-de ver-keh-ret wer-
keh-ret wer-den, in Freu-
de verkeh-ret
de verkeh-ret

[6] [7] [8]

D7 G major G major

Detailed description: This block contains the musical score for measures 134-136. It features four vocal staves and a grand staff for the keyboard. The lyrics are: 'Trau-ri-g-keit soll in Freu-de ver-keh-ret wer-', 'keh-ret wer-den, in Freu-', 'de verkeh-ret', and 'de verkeh-ret'. The keyboard part includes three measures marked with red numbers [6], [7], and [8], with 'D7' and 'G major' labels below them.

J.S. Bach - Church Cantatas BWV 103

137

den, in Freu - - - - -
wer-den, in Freu - - - - -
wer - den, soll in Freu - - - - - de verkeh - ret

[9] [10] [11]

G major B7 E minor

Detailed description: This block contains the musical score for measures 137 through 140. It features four vocal staves and a grand staff for the keyboard. The lyrics are: 'den, in Freu - - - - -', 'wer-den, in Freu - - - - -', 'wer - den, soll in Freu - - - - - de verkeh - ret'. The keyboard part includes red annotations [9], [10], and [11] above the treble clef staff. Chord labels 'G major', 'B7', and 'E minor' are placed below the grand staff.

140

- de ver-keh-ret wer-den, in Freu - - - - -
- de verkeh-ret wer - den, in Freu - - - - -
- - - - - de soll in Freu-de, in Freu - - - - -
wer - den, in Freu - - - - -

[12] [13] [14]

E minor E minor A7 D major

Detailed description: This block contains the musical score for measures 140 through 144. It features four vocal staves and a grand staff for the keyboard. The lyrics are: '- de ver-keh-ret wer-den, in Freu - - - - -', '- de verkeh-ret wer - den, in Freu - - - - -', '- - - - - de soll in Freu-de, in Freu - - - - -', 'wer - den, in Freu - - - - -'. The keyboard part includes red annotations [12], [13], and [14] above the treble clef staff. Chord labels 'E minor', 'E minor', 'A7', and 'D major' are placed below the grand staff.

J.S. Bach - Church Cantatas BWV 103

143

de ver.keh.ret wer den,
 de ver.keh.ret wer den,
 de ver.keh.ret wer den,
 de ver.keh.ret wer den,

[15] [16] [17]
 F#7 B minor F# pedal...

146

E

doch eu-re Trau
 doch eu-re
 doch eu-re Trau

Sinfonia (second part) +
 choral insertion, line 4-5.
 Fugato, homorhythmic ending.

[18] [19] [20]
 B minor B minor

J.S. Bach - Church Cantatas BWV 103

149

Musical score for measures 149-151. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the keyboard. The lyrics are: "Trau - - - - - rig - - - - -", "doch eu - re Trau - - - - - rig - - - - - keit". Red annotations [21], [22], and [23] are placed above the keyboard part.

B minor

152

Musical score for measures 152-155. It features four vocal staves and a grand staff for the keyboard. The lyrics are: "keit soll in Freu - de ver - keh - - - - - ret wer - - - - - den.", "keit soll in Freu - - - - - de verkehret wer - - - - - den.", "keit soll in Freu - - - - - de verkeh - ret wer - - - - - den.", "soll in Freu - - - - - de ver - keh - ret wer - - - - - den." Red annotations [24], [25], [26], and [27] are placed above the keyboard part. The mode changes from B minor to B major at the end.

B minor

B minor

B major

2. Recitativo • Weeping because Jesus, our refuge, taken from us (103/2),

Text painting: Descending line for "untergehn" ("sink"); ascending line for "entrissen" ("torn away").

103/2. *Secco*
Tenore G# B C# D E# D#

Wer soll - te nicht in Kla - gen un - ter - gehn, wenn uns der
Von Ziegler 1728: wann uns das Liebste

Chromatic saturation in the vocal part in 5 mm.

Von Ziegler's original text here ("das Liebste," i.e., "that which is most dear") suggests she may have been thinking of her personal losses (see note at no. 1).

Martin Petzoldt (*Bach Kommentar* 2:831) argues that revising the text to "der Liebste" ("the beloved") from "das Liebste" ("the dearest [thing]") corrects the text theologically in light of passages in Isaiah and Matthew, which specify a person. See Isaiah 53:8: "By oppression and judgment he was taken away (Luther 1545: weggerissen)." and Matthew 12:17-18: "This was to fulfil what was spoken by the prophet Isaiah: "Behold, my servant whom I have chosen, my beloved (Luther 1545: Liebster) with whom my soul is well pleased."

3 E# dim.7 C#7

Lieb - ste wird ent - ris - sen? Der See - le Heil, die Zuflucht kranker Her - zen acht'
NBA: Seelen

F# minor A major A# dim.7 B minor

5 II Text painting: Chromatic arioso (melisma on "Schmerzen") for complaint that Jesus has disregarded heartsickness and sorrow (contrary to the promise).
B#

nicht auf uns - re Schmer - zen.
Allusion to Isaiah 53:4: Surely he has borne our griefs (Luther 1545: Krankheit) and carried our sorrows (Luther 1545: Schmerzen).

G#7 C# minor N6 B# dim.7 B# dim.7 C# minor C# minor

3. Aria

(Andante $\text{♩} = 100$) • Christ as physician & balm; our only hope (103/3).

103/3. *Fl piccolo*

Ritornello provides material for all 3 lines (flauto piccolo, alto, continuo).

F# minor E7 A major E# dim.7 F# minor

3

F# minor A major

Continuo

Sequential treatment of thematic material may symbolize the fruitless searching for a physician, as referenced in the text.

The theme of Jesus as the Great Physician is based on passages such as Mark 2:17: "Jesus...said to them, "Those who are well have no need of a physician, but those who are sick; I came not to call the righteous, but sinners.'" (Also Luke 5:30-31.)

6
E# dim.7 F# minor

9
C#7 C#7

11 **Alto** Alto is often the voice of faith. **A**

Here the piccolo flute suggests a flitting bird seeking rest. Compare Genesis 8:8-9: "Then [Moses] sent forth a dove from him, to see if the waters had subsided from the face of the ground; but the dove found no place to set her foot, and she returned to him to the ark..."

The aria never settles in major.

Kein Arzt ist au. Ber dir zu
No physician is other than-thou to be

hemiola

C#7 F# minor F# minor

14

This type of aria 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.

fin - den, Fl picc
found, tr

E7 A major E# dim.7 F# minor iv6

16

kein Arzt ist au. Ber dir zu

Phrygian cadence, often used for questions. Here it underscores the text's emphasis on fruitless searching for a physician.

F# minor

Gilead, a region east of the Jordan River, was known for its healing balms. See Jeremiah 8:21-22: For the wound of the daughter of my people is my heart wounded, I mourn, and dismay has taken hold on me. Is there no balm in Gilead? Is there no physician there? Why then has the health of the daughter of my people not been restored? (Also Genesis 37:25, Jeremiah 46:11.) Here the piccolo recorder appears to represent Jesus' healing balm.

18.

fin - den, ich su - - - che durch ganz Gi - le -

NBA: Gilead

E7 A major E# dim.7 F# minor F# minor iv6

Phrygian cadence, often used for questions.

20

ath, ich su - - - che durch ganz Gi - le - ath; wer

Motto/Deiwe

V F# minor E7 A major A major C#7

23

heilt die Wunden mei - - ner Sün - den, weil man hier kei - - - nen Balsam

F# minor E7 A major C#7 F# minor G#7 C# minor

26

hat, wer heilt die Wun - den mei - ner Sün - - den,

C# minor C# minor B7 E major

J.S. Bach - Church Cantatas BWV 103

28

weil man hier keinen, hier kei - - nen Bal - sam hat?

(G#7) C# minor C# minor C# minor (B7)

31

B7 C# minor G#(7)

33

G#7 C# minor

35

B

Ver - birgst . du _ dich, so muß ich ster - ben, ver - birgst du _

C# minor F#7 B minor D# dim.7

38

Text painting: Wandering harmonic progression and wandering melisma for "then I must die."

dich, so muß ich ster -

E minor D7 G7 E7 A7

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41

- ben. Er - bar - me - dich! ach, hö - re doch! ach, hö - - re

F#7 B minor E# dim.7 C#7 F# minor

44

doch! er - bar - - - - - me

Fl picc

C#7 C#7

46

dich! ach. hö - - re doch! Du su - chest ja nicht mein - - Ver -

C

C#7 F# minor F# minor

48

der - ben, wohl - an, so hofft mein Her - ze - - noch, wohl - an, - - so -

Rhetorical pause after "hofft" ("hopes").

Von Zieger 1728: Drum hofft mein armes Herze noch

tr tr Fl picc

E7 A major C#7 F# minor F# minor

J.S. Bach - Church Cantatas BWV 103

51

hofft mein Her - ze noch, mein Her - ze noch, so hofft mein

E7 A major C#7

53

Her - ze noch, mein Her - ze, wohl - an, so

C#7 C#7 F# minor

55

hofft mein Her - ze noch, wohl an, so hofft mein Her - ze noch.

FI picc

hemiola

mf

F# minor F# minor

58

D

F# minor E7 A major E# dim.7 (F# minor)

60

iv6 V F# minor
Phygian cadence, often used for questions.

4. Recitativo • Sorrow will turn to joy when Christ returns (103/4).

103/4.

Alto

Alto is often the voice of faith.

The text has been tightened up (omitting "mein Heiland" and "Wohlan").

Two lines are omitted from Von Ziegler's 1728 original despite disruption to the rhyme scheme:
Und diß vielleicht in kurzer Zeit,
Nach bäng-und ängstlichen Gebehrdn,
[And perhaps in a short time,
After anxious and fearful prayers.] See note.

A# dim.7 Apparent allusion to Psalm 138:7: Though I walk in the midst of trouble (Luther 1545: Angst), thou dost preserve my life (Luther 1545: so erquickest du mich).

Rudolf Lutz suggests that a more normal resolution from Em would be A# dim.7 to Bm and the enharmonic change from A# to B-flat reflects the transformation referenced in the text (see note).

Translation of Original Text
After my anguish, thou wilt also revive me again;
Therefore I will prepare myself for thine arrival,
I trust the word-of-promise,
That my sorrow
[And this perhaps shortly,
After anxious and fearful prayers,]
Shall be transformed into joy.

Text painting: Arioso ending with scalar melisma ending in the relative major for "shall be transformed into joy."

The cadence to D also acts as preparation for the following aria.

The movement is characterized by virtuosic writing for the singer (see note).
The trumpet appears for the first time.

The cadence to D acts as preparation for the following aria.

5. Aria • Sorrow will turn to joy; I will see Jesus again (103/5).

103/5. (Allegro moderato $\text{♩} = 80$)

Trp
Ob d'amore I / II / Vln I
Vln II
Vla

Ritornello derived from vocal line.

Concertante exchange of wake-up motive.

Form (Rhyme: ABABCD)D
Ritornello (mm. 1-7) DM
Lines 1-2 (8-16) DM-AM
Rit (17-23) AM
Lines 3-4 (23-31) DM-F#m
Rit (31-36) F#m
Lines 5-8 (37-59) F#m-DM
Rit (60-66) DM

A syncopated figure on beat 1 signifies joy. It becomes more prevalent in the aria's second section.

16
all - - zu weh.

Ritornello

A major A major

19
D# dim.7 E major A7 D major C# minor A major

22
Laßt von dem trau - ri -
Trp

A major A major A7 D major

25
gen - Begin - nen, eh ich in Trä - nen un - ter -

F#7 B minor A7 D major F#7

27 II
geh, laßt von dem trau - rigen Be - gin - - nen, eh

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

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30

ich in Tränen untergeh.

Ritornello

F# minor

F# minor

Trp

32 II

F# minor

35

The second half of the aria alludes to Jesus' promise in the Gospel reading, "Again a little while, and you will see me...your sorrow will turn into joy...I will see you again and your hearts will rejoice, and no one will take your joy from you" (John 16:16, 20, 22).

Mein Je - - sus

F# minor

F# minor

Trp

Lines 5-8.

37 II

läßt sich wieder sehen, o Freude

Trp continues...

E7

A major

D7

G major

B7

40

de, mein Je - - sus läßt sich wieder sehen, o Freude

E minor

E minor

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43

Musical score for measures 43-44. The vocal line (treble clef) has lyrics: "de, der_nichts glei - chen kann, o Freu -". The piano accompaniment (grand staff) features a complex rhythmic pattern. A red "D" is placed above the vocal line at the start of measure 44. Red text "E minor" appears below the piano part in measures 43 and 44.

45

Musical score for measures 45-46. The vocal line (treble clef) has lyrics: "de, o Freu - de, o Freu -". A red annotation above the piano part reads: "Word painting: Surprisingly long coloratura for 'Freude' ('joy')." The piano accompaniment (grand staff) includes trills (tr) in the right hand. Red text "E minor" and "A7" are placed below the piano part in measures 45 and 46 respectively.

47II

Musical score for measures 47-49. The piano accompaniment (grand staff) features a prominent, rhythmic ritornello pattern. Red text "D major" is placed below the piano part in measure 47.

50

Musical score for measures 50-51. The vocal line (treble clef) has lyrics: "de, der nichts". A red annotation above the piano part reads: "Text painting: The ritornello's early entrance suggests impatient exuberance." The piano accompaniment (grand staff) features a ritornello pattern. Red text "Ritornello" is placed above the piano part in measure 50. Red text "D major" is placed below the piano part in measure 51.

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53

glei - - chen kann; wie wohl ist - mir - da - - durch ge - schehen, nimm,

G# dim.7 A major D major G major C# F# minor half dim.7 D major

56

nimm mein Herz, mein Herz zum Op - - fer an, nimm, nimm mein Herz - zum

Chromatic inflection here suggests that the heart being offered is hurting.

C# dim.7 A7 G# dim.7 A major

59

Op - - fer an!

E

Ritornello

D major D major D major

62

G# dim.7 A major D7 G major C# half dim.7 F# minor

64

D major D major

This is the 9th stanza of 18 in the 1653 chorale "Barmherziger Vater, höchster Gott" by Paul Gerhardt (1607–1676). The chorale stanza begins with an allusion to Isaiah 54:7–8: For a brief moment I forsook you, but with great compassion I will gather you... for a moment I hid my face from you, but with everlasting love I will have compassion on you, says the Lord, your Redeemer. Here Old Testament passage is understood as the vox Christi.

103/6. **6. Choral** (Mel. „Was mein Gott will“)

Soprano 1/5. •Sorrow brief & will turn to joy; Jesus comforts us (103/6).

+Trp
Ob d'amore
Vln I

Alto
Ich hab dich ei-nen Au-gen-blick, o lie-bes Kind, ver-las-sen,
sieh a-ber, sieh, mit gro-ßem Glück und Trost ohn al-le Ma-ßen

Tenore
Ich hab dich ei-nen Au-gen-blick, o lie-bes Kind, ver-las-sen,
Basso sieh a-ber, sieh, mit gro-ßem Glück und Trost ohn al-le Ma-ßen

Bach's setting alternates minor and major modes, which suits the contrasting ideas of sorrow and joy expressed in the text.

B minor D major D major B minor B minor

The reference to the crown of joy is based on passages such as 2 Timothy 4:8 (see note), but here understood as already a present reality.

will ich dir schon die Freu-den-kron auf-set-zen und ver-eh-ren. Dein
Res-plen-dis-sant se-ra ton front de l'au-ré-o-le sain-te. La

B minor A major D major B minor F# major B minor

kur-zes Leid soll sich in Freud und e-wig Wohl ver-keh-ren.
pei-ne dure un seul mo-ment: sans fin se-ra la joi-e!

kur-zes Leid soll sich in Freud und e-wig Wohl ver-keh-ren.

D major E7 A major B minor B major

As at the end of no. 1, Bach ends in the major mode to emphasize the transformation referenced in the text. Regarding major vs. minor, see side note.