



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 Christi), 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

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.

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).

103/1.

Moderato (♩ = 80)

The first movement is profoundly symbolic, exploring the sorrow-joy antithesis structurally & rhetorically.

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

Sinfonia Obs. Str.

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*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), 311.

B minor B minor D7

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.

G major G major

B7 E minor

E minor A7 D major F#7

J.S. Bach - Church Cantatas BWV 103

16

B minor

B minor

19

B minor

22

B minor

25

Tenore

A. Permutation fugue 1, line 1.

A

Ihr wer - det wei -

B minor

B minor

29

Alto

Tritone

B

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

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

Descending chromatic 4th, traditional symbol of lament.

C#7

F# minor

D major

34 **Soprano**

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

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

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

Basso

tr

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

39

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

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

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

A 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

J.S. Bach - Church Cantatas BWV 103

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 -

fren -

die Welt wird sich freu - en,

B7 E minor E minor

5

J.S. Bach - Church Cantatas BWV 103

55 **B**

- en, —

- en, —

- en, —

A Permutation fugue 2, lines 1–2.

A

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 - - - - -

B (derived from sinfonia)

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

B

B minor B minor

J.S. Bach - Church Cantatas BWV 103

62

ih^r wer - det wei -

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

C#7 F# minor

65

ih^r wer - det

- nen und heu - len, a - ber die Welt wird sich

- en, die Welt wird sich freu - en, ih^r wer - det

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 - - - - -

FI piccolo enters with subject.

F# minor F# minor

J.S. Bach - Church Cantatas BWV 103

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

74

en,
fren en, a ber die Welt wird sich freu
heu len, a ber die Welt wird sich freu
en,
G#7 C# minor C#7

77

a ber, a ber, a ber die Welt wird sich
en,
en,
en,
a ber, a ber, a ber die Welt wird sich
[3] [4] [5]
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 - - - - -

[9] [10] [11]

D major F#7 B minor

L.H.

J.S. Bach - Church Cantatas BWV 103

86

[A] en, a - ber die Welt wird sich freu -

[A] en, a - ber die Welt wird sich freu -

en, a - ber die Welt wird sich freu -

en, die Welt wird sich freu -

[12] [13] [14]

B minor B minor E7 A major

89

en,

en,

en,

en,

[15] [16] [17]

C#7 F# minor C# pedal...

J.S. Bach - Church Cantatas BWV 103

92

C

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

ihr werdet weinen und

ihr werdet weinen

ihr werdet

Fugato, homorhythmic ending.

Compare the "Et incarnatus" of the B minor Mass.

F# minor

F# minor

95

heulen,

nen und heulen,

weinen und heulen,

ihr werdet weinen und heulen

F# minor

J.S. Bach - Church Cantatas BWV 103

98

a - ber dieWelt wird sich freu -

a - ber dieWelt wird sich freu -

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

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

[24] [25] [26]

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).

F# minor

D# dim.7

B major E minor

A# dim.7

B minor

Fl piccolo

J.S. Bach - Church Cantatas BWV 103

104

a.berwerdet trau - rig sein, ihrwerdet 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

FI piccolo

D

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

113

A

Doch eu re Trau

B

keit soll in Freu

[59] [60] [61]

E minor E minor

116

116

A

Doch. eu re Trau

B

tr rig keit soll in Freu

C

[62] [63] [64]

F#7 B minor

J.S. Bach - Church Cantatas BWV 103

119

A Doch eu - re

B rig - keit soll in Freu -

C

D de, in Freu - de ver - keh - ret wer - den, doch eu - re

[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

B

keit soll in Freu -

C

- de, in Freu.de ver -

D

den, doch eu - re Trau -

A

keit soll in Freu.de ver - keh -

Fl piccolo enters with subject.

[71] [72] [73]

B minor B minor

128

A

keh - ret wer - den, soll in Freu -

A

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

rig - keit soll in Freude ver - keh - ret wer -

ret - wer - den, doch eu - re Trau - rig -

[74] [75] [76]

C#7 F# minor F#7

J.S. Bach - Church Cantatas BWV 103

131

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

[3] [4] [5]

B minor B minor B minor

134

Trau-rig-keit soll in Freu-de ver-keh-ret wer-keh-ret wer-den, in Freu-de ver-keh-ret

[6] [7] [8]

D7 G major G major

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

140

- de verkeh - 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

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-

[18] [19] [20]

E

B minor B minor

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

Fugato, homorhythmic ending.

J.S. Bach - Church Cantatas BWV 103

149

rig

Trau rig

rig

doch eu - re Trau rig - keit

[21] [22] [23]

B minor

152

keit soll in Freu - de ver - keh - ret wer - den.

keit soll in Freu - de ver - kehret wer - den.

keit soll in Freu - de ver - keh - ret wer - den.

soll in Freu - de ver - kehret wer - den.

[24] [25] [26] [27]

B minor B minor B major

By ending in the major mode, Bach emphasizes the transformation referenced in the text. Regarding major vs. minor, see note at end of no. 6.

J.S. Bach - Church Cantatas BWV 103

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").

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).

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

Wer soll - te nicht in Kla - gen un - ter - gehn, wenn uns der
Who would not amidst lamentation go-under, if from-us (our)

E# dim.7 C#7

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 F# A NBA: Seelen E A# G

Lieb - ste wird ent - ris - sen? Der See - le Heil, die Zuflucht kranker Her - zen acht
beloved (were) torn-away? (Our) soul's salvation, the refuge (of) sick hearts pays-heed

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.
not to our sorrows.

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

Allusion to Isaiah 53:4: Surely he has borne our griefs (Luther 1545: Krankheit) and carried our sorrows (Luther 1545: Schmerzen).

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 Continuo F# minor A major

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

6

E# dim.7 F# minor

9

C#7 C#7

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

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.

11

A

Kein Arzt ist au.ßer 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.

14

fin - den, *Fl picc*
found, *tr*

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

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

16

kein Arzt ist au.ßer dir zu

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

20. ath, ich su - - - che durch ganz — Gi - le - ath; wer Motto/Devise

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

26. hat, wer heilt — die Wun - den mei - ner Sün - - den,

24

Chord progressions: E7, A major, E# dim.7, F# minor, F# minor iv6, V, F# minor, E7, A major, A major, C#7, F# minor, A major, C#7, F# minor, G#7, C# minor, 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?

Fl picc

mf

7

(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 _

p

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

J.S. Bach - Church Cantatas BWV 103

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

55

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

F# minor F# minor F# minor

hemiola Fl picc

58

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

60

iv6 F# minor

Phrygian cadence, often used for questions.

J.S. Bach - Church Cantatas BWV 103

62

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

65

E7 A major C#7

67

C#7 Secco C#7 F# minor F# minor F# minor

hemiola

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

103/4.

Alto Von Ziegler 1728: Du wirst, mein Heyland, mich schon nach der Angst erquickten. Wohlan! Ich will mich auch

Alto is often the voice of faith.

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

Von Du wirst mich nach der Angst auch wie-derum er-quickten; so will ich mich zu

Thou wilt me after (my) anguish also again revive; therefore will I myself for

Two lines are omitted from Von Ziegler's 1728 original despite disruption to the rhyme scheme:
Und diß vielleicht in kurtzer Zeit,
Nach bäng-und ängstlichen Gebährden,
[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).

4

dei-ner Ankunft schicken, ich trau-e dem Ver-heißungswort, daß meine Traurigkeit in

thine arrival prepare, I trust the word-of-promise, that my sorrow into

D(7) G major B7 E minor C# dim.7

Rudolf Lutz suggests that a more normal resolution from Em would be A# to B-flat 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."

7

Freu- - - - - de soll ver- kehret werden.

joy shall transformed be.

D major (enharmonic resolution) D major

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
wakeup motive.

Form (Rhyme: ABABCD)CD
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

4 Tutti 1. Str +Trp tr

D major G# dim.7 D7

7 A Tenore

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

Er - ho - - let euch, er - ho - - let euch, be -

10 Chromatic inflection for reference to "You troubled spirits cause yourselves too much woe."

trüb - - te Sin - nen, ihr tut euch sel - ber all - zu weh, ihr

Vln I Str.

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

13

tut euch selber allzu weh, ihr tut euch sel - - ber

G# dim.7 E7 D# dim.7 E major A minor

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

16

all - - zu weh.

Ritornello

E7 A major A major

19

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

22

B

Lines 3-4,

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

30

J.S. Bach - Church Cantatas BWV 103

30
ich in Trä - - - nen un - - - ter geh'.

Ritornello

F# minor

F# minor

32II

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).

C

Lines 5-8.

Mein Je - - - sus

Trp

F# minor

F# minor

37II

läßt sich wie - - - der se - hen, o Freu -

Trp continues...

E7

A major

D7

G major

B7

40

- de, mein Je - - - sus läßt sich wie - - - der sehen, o Freu -

E minor

E minor

J.S. Bach - Church Cantatas BWV 103

43

D

- de, der_nichts glei - chen kann, o Freu -

E minor E minor

45

Word painting: Surprisingly long coloratura for "Freude" ("joy").

- de, o Freu - - de, o Freu -

E minor A7

47II

D major

50

- de, der nichts

Text painting: The ritornello's early entrance suggests impatient exuberance.

Ritornello

D major

J.S. Bach - Church Cantatas BWV 103

53
glei - chen kann; wie wohl ist mir da - durch ge - schehen, nimm,

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.

59
Op - fer an!

62

64

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

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

Ritornello

D major D major D major

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

D major D major D major

his 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“)

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

+Trp
Ob d'amore
Vln I

+Vln II

+Vla

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

1/5.

Soprano
Ich hab dich ei - nen Au - gen - blick, o lie - bes Kind, ver - las - - sen,
Alto
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

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 under-
stood as
already a
present reality.

5 9.

will ich dir schon die Freu - den - kron auf - set - zen und ver - eh - - ren. Dein
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

D major B minor

B minor

9 13.

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.