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NBA I/5; BC A34

2. S. after Epiphany (BWV 155, 3, 13)

*Romans 12:6-16 (Ends at "men of low estate";

Diversity of gifts, exemplary conduct)

*John 2:1-11 (Wedding at Cana, where Jesus tells his mother, "My hour has not yet come.")

On this day the order of marriage was

traditionally read. See Petzoldt,

"Bach-Kommentar," vol. 2, p. 455.

Librettist: Georg Christian Lehms

(see note).

FP: 20 Jan. 1726 (St. Thomas).

This is part of Bach's third

cantata cycle in Leipzig (see note).

Fl. I, II
Ob. da caccia
Bc.

Cantata's Instrumentation:

Flauto dolce I, II

Oboe da caccia

Vln I, II

Vla

SATB

Continuo with organo

J.S. Bach

Anguished cantata with
unique instrumentation.



Cantata No. 13

(titled "concerto da chiesa")

Meine Seufzer, meine Tränen

1. Aria

13/1.

•Despair: My days are filled with sighs and tears (13/1). Probably allusion to Psalm 56:8: "Thou hast kept count of my tossings; put thou my tears in thy bottle! Are they not in thy book?"

Recorders in 3rds

1.

Ob da caccia

Da capo

aria

Sustained or repeated (throbbing) notes alternate with moving figures, suggesting resignation vs. discomfort. Suspensions act like sighs. The pastoral associations of 12/8 and woodwind scoring perhaps depict God's "hidden" shepherdly care. The recorders play theme derived from vocal opening.

Fl. I, II

Ob. da caccia

Bc.

Flauto dolce I, II

Oboe da caccia

Vln I, II

Vla

SATB

Continuo with organo

D minor (For the significance of D minor, see side note.)

Recorders in imitation.

G minor

F7

D minor

C# dim.

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

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G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

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D minor

G# dim.

E7

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D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

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D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

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D minor

G# dim.

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D minor

G# dim.

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G# dim.

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G# dim.

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G# dim.

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G# dim.

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G# dim.

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G# dim.

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D minor

G# dim.

E7

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D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

E7

A7

D minor

G# dim.

J.S. Bach - Church Cantatas BWV 13

11

sein,

Ritornello

L.H.

D7 G minor C7 F major

13

mei - ne Seuf - zer, mei - ne Trä - nen kön - nen nicht zu zäh - len

R.H.

5 independent lines creates turgid color reflective of the text.

F major D minor D minor

15

sein, mei - ne Seuf - zer, mei - ne Trä - nen,

E7 A minor D major

17

mei - ne Seuf - zer, mei - ne Trä - nen kön - nen nicht zu zäh - len

G minor

J.S. Bach - Church Cantatas BWV 13

19

8

sein, — mei - ne Seuf - zer; mei - ne

L. H.

G minor A7 D minor G7

21

8

Trä - nen kön - nen nicht zu zäh - len

C minor F7 D minor A7

23

8

sein, meine Seuf - zer, mei - ne Trä - nen können nicht zu zäh - len

D minor G# dim.7 C# dim.7 A7 D minor

Text painting: Chromaticism for "Seufzer," including cross relation.

25

8

sein;

Ritornello *f*

D minor

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27

E7 A minor D7 G minor

29

G minor F7 D minor A7

31

D minor E7 D minor

B Section of da capo aria. The "path of death" is depicted with a steadily sinking vocal line. Modulations to the remote keys of B-flat minor and F minor.

33

wenn sich täg - lich Weh - mut fin - det

Oboe da caccia echoes singer to depict gloom following believer constantly. Then the instrument resumes 16th-note runs.

Oboe da caccia imitates singer.

D minor G7 C minor D7

35

und der Jam - mer nicht ver - schwin - det,

Oboe da caccia imitates singer.

G minor A# dim. F7 B-flat minor C7

E-flat 7

J.S. Bach - Church Cantatas BWV 13

Text painting: Chromaticism for description of "pain."

Text painting: Long note for "torment" to indicate its unrelenting nature, while oboe da caccia resumes 16th-note runs, probably indicating torment's all-encompassing nature (see later singer's melisma).

37

ach, so muß uns die - se Pein

Oboe da caccia

F minor E-flat 7 C minor D7 E-flat major (G minor delayed)

39

— schon den Weg — zum To - de bah - nen,

Original: "bähnen," a usage common in Silesia, the librettist's home region. See Petzoldt, vol. 2, p. 456.

G minor G minor

41

wenn sich täg-lich Weh - mut fin - det und der Jam - mer nicht ver -

Oboe da caccia in parallel 3rds with singer.

G minor

Singer's only melisma spans 2 octaves, depicting the poet's all-encompassing, unrelenting misery (text: "will not disappear").

43

schwin - det, ach, so

Oboe da caccia imitates singer's melisma.

G7 C minor F7

J.S. Bach - Church Cantatas BWV 13

Text painting: Extreme Chromaticism & held note for "pain."

45

8

muß uns die - se Pein - schonden Weg - zum To - de bah -

Recorder I

Recorder II

2 descending tetrachords, traditional symbol of lament.

G# dim.7

A minor

47

8

nen, ach, - so muß - uns die - se Pein schonden Weg zum

A minor

E7

49

8

To - de bah - nen.

tr

pp

mf

A minor

A minor

D minor

dal segno

Secco

13/2. 2. Recitativo

Alto

Despair: I cry to God but he does not answer (13/2). The word "noch" (yet or still) recalls Jesus' words in the Gospel reading (and the theme often emphasized on this day): "My hour has not yet come" (see above).

Alto is often the voice of the believing soul. See Petzoldt, *Bach-Kommentar*, vol. 1, p. 541.

Mein liebster Gott läßt mich an noch vergebens rufen und mir in meinem Weinen noch

My dearest God lets me hitherto in-vain call and (lets) to-me in my weeping still

B-flat 7

E-flat major

D7

The reference to "Stunde" when God still recalls Jesus' words to his mother in the Gospel reading, "My hour has not yet come." The hour of waiting for God's hour was often emphasized on this day (see above). The reference to "seeing the promise from afar" may allude to Hebrews 11:13, which lists the heroes of faith: "These all died in faith, not having received what was promised, but having seen it and greeted it from afar...."

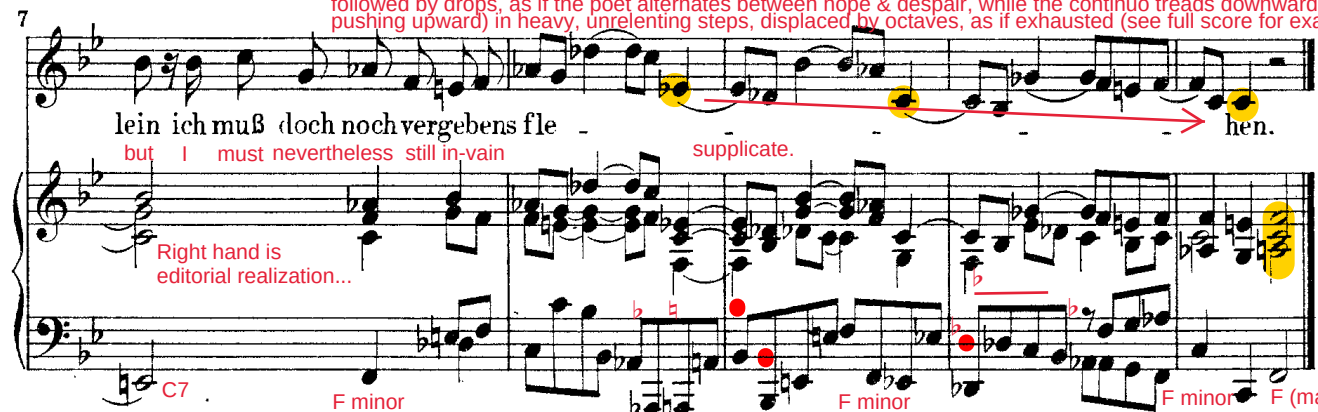
4. 

kei-nen Trost erscheinen. Die Stunde läs-set sich zwar wohl von fer-ne se-hen, al-

no consolation appear. The hour lets itself indeed from afar be-seen,

G minor G minor E dim.7 C major

Text painting: Chromatic ariso for "flehen" (plead); The vocal line is characterized by large upward-reaching intervals, followed by drops, as if the poet alternates between hope & despair, while the continuo treads downward (occasionally pushing upward) in heavy, unrelenting steps, displaced by octaves, as if exhausted (see full score for exact line).

7. 

lein ich muß doch noch vergebens fle - hen.

but I must nevertheless still in-vain supplicate.

Right hand is editorial realization...

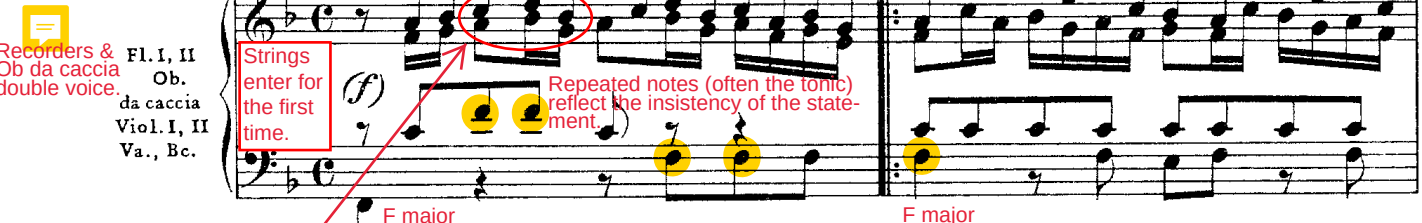
C7 F minor F minor F minor F (major?)

NBA: continuo note is unfigured, suggesting hopeful F major.

13/3. Stanza 2 of 6-stanza hymn, "Zion klagt" (see note). 3. Choral (Mel: „Freu dich sehr, o meine Seele“)

Central Movement: Alto voice continues. It is often the voice of the believing soul. See Petzoldt, "Bach-Kommentar," vol. 1, p. 541.

•Despair: God's promise to help has not come true (13/3). The chorale as a whole alludes to Isaiah 49:14–16. "But Zion said, 'The LORD has forsaken me, my Lord has forgotten me....'"



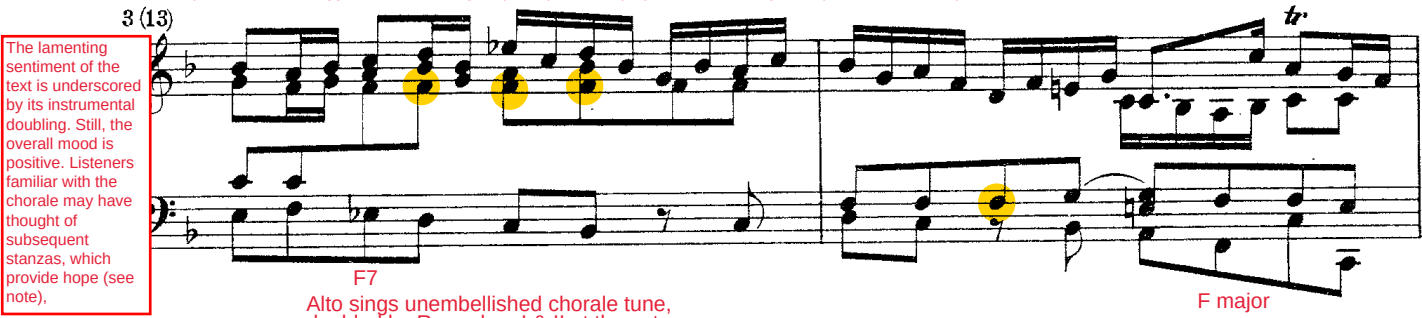
Fl. I, II Ob. da caccia Viol. I, II Va., Bc.

Strings enter for the first time.

Repeated notes (often the tonic) reflect the insistency of the statement.

F major F major

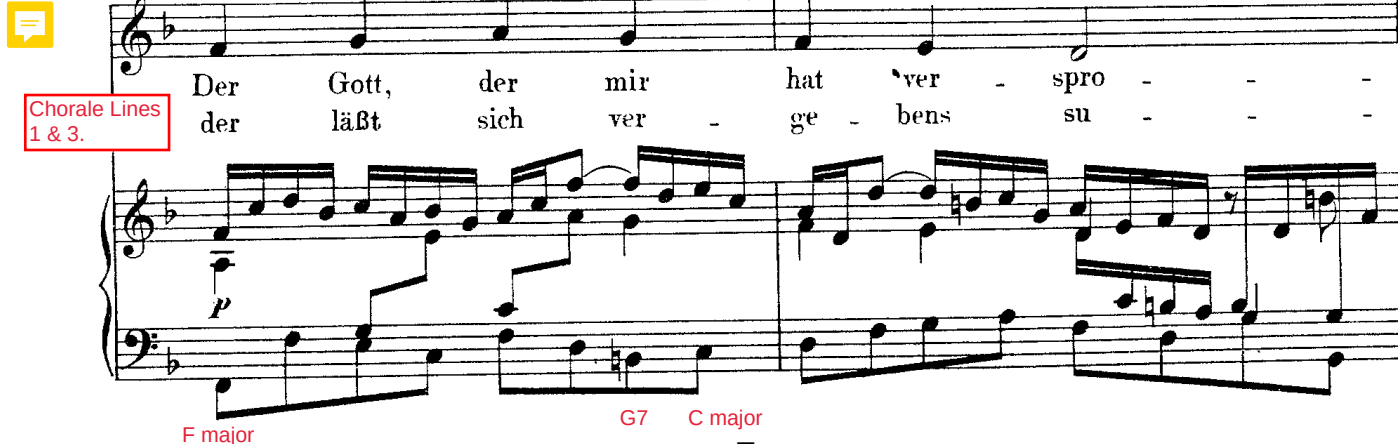
Note the frequent appearance of figura cotta (see side note). "Lively string figures in a joyful F major express...hope for God's promised help, even though...so far no such help is forth coming." See Alfred Dürr/Jones, p. 199. Petzoldt suggests that the strings express persistent prayer in face of delayed response. See vol. 2, p. 458.

3 (13) 

The lamenting sentiment of the text is underscored by its instrumental doubling. Still, the overall mood is positive. Listeners familiar with the chorale may have thought of subsequent stanzas, which provide hope (see note).

F7 F major

Alto sings unembellished chorale tune, doubled by Recorders I & II at the octave and Oboe da caccia.

5 (15) Alto 

Der Gott, der mir hat ver-spro- - -
der läßt sich ver-ge-bens su- - -

Chorale Lines 1 & 3.

F major G7 C major

The appearance of strings, key of F major, and diatonic writing signal more positive sentiments.

7(17)

chen
chen

C7

9(19) C major

Chorale Lines
2 & 4.

sei - nen Bei - stand je - der zeit,
itzt in mei - ner Trau - rig keit.

F major

F major

F major

F major

D minor

A7 D minor

For significance of D minor see note at opening movement.

D7 G minor

D minor

A7

D minor

26

Chorale Line 5.

Ach, will er denn für und für

D minor

(C7) F major

F7

G7

A7 D minor

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28

f

D minor

D minor

30

Chorale Line 6.

grau - sam zür - nen ü - ber

p

F major

F major

32

mir,

f

G7 C major

C major C7

C# dim. A7

A7

34

D minor

F7

B-flat major

F major

36

Chorale Line 7.

kann und will er sich der Ar -

p

F major

F7

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38

men

B-flat major

40

Chromatic inflection colors the final text line.

Chorale Line 8.

[Could and would he] *tr* itzt nicht wie vor
now not as formerly

C7 D minor F major F major F7 B-flat major

43

hin er - bar - men?
have-mercy?

C7 B-flat delayed... F7 B-flat major B-flat major (C7)

45

F major

47

F7 B-flat major C7 F major F major

J.S. Bach - Church Cantatas BWV 13

Secco

13/4. **4. Recitativo** • Hope: Sorrow real yet God can change it to joy (13/4). Chromaticism used to color the text.

Soprano

Chromatic saturation in the vocal part in 6 mm.

The text alludes to a range of biblical passages and themes, with a metaphorical application of the day's Gospel reading being prominent (see note).

Mein Kummer nimmt zu und raubt mir al-le Ruh, mein Jammerkrug ist
My grief increases and robs me (of) all rest, my (cup)-of-woe is

F7 F# dim.7 G minor B dim.7

Allusion to the "water jugs" ("Wasserkrüge") of the Gospel reading.



ganz mit Trä-nen angefüllet, und die-se Not wird nicht gestillet, so mich ganz unempfindlich macht.
completely with tears filled, and this distress is not stilled, which me completely insensible makes.

C minor E dim.7 F minor E dim.7 F minor

Text painting: Descent of an octave for "pressing heart down."

Der Sorgen Kummernacht drückt mein beklemmtes Herz darnieder, drum sing ich lauter Jammerlieder.
- Sorrow's night-of-worries presses - my constricted heart down, therefore sing I only songs-of-lamentation.

F minor A dim.7 F7 B-flat minor

Doch, Seele, nein, sei nur ge-trost in dei-ner Pein: Gott kann den Wer-mut-saft gar leicht in
Yet, soul, no, be just consoled in your pain: God can the wormwood's-juice quite easily into

B-flat minor F minor G7 C7 F# dim.7

Text painting: F# dim.7 for "wormwood/gall," which is treated enharmonically as G-flat so that it resolves not to G minor but B-flat major.

Text painting: Major chord reached at the word "transform" (wormwood into wine). This is an allusion to the Gospel reading in which Jesus turns the water into wine. Eric Chafe notes that the tears/wine metaphor appears in BWV 21, 155, 13. See "Analyzing Cantatas," 49, 251n10.

Freu-denwein ver-keh-ren und dir als-dann viel tau-send Lust ge-wäh-ren.
wine-of-gladness transform and you thereupon many housand pleasures grant.

F7 B-flat major B-flat major (ends hopefully)

Word painting: "Transformation" is depicted with enharmonic treatment.

NBA: alsdenn. Text painting: "Pleasures" depicted with upward leaps of 6ths.

J.S. Bach - Church Cantatas BWV 13

• Hope gained by looking to heaven; weeping of no use (13/5). Extreme chromaticism for opening anguished text: augmented seconds, diminished seventh chords, tritones. Hope expressed in ascending scales ("looking to heaven"). This is one of the most anguished of Bach's arias.

13/5. 5. Aria

Obbligato by Recorders I, II, Vln solo in unison (a unique timbral mixture)

Fl. I, II
Viol. solo
Bc.

Alfred Dürr notes the two affects of the ritornello (lament vs. joy). See note.

Ritornello

Sighing figures

figura corta

Tritones

G minor C# dim.7 D dim. B dim.7 C minor F# dim.7 C# dim.7 D7

G minor

Lament of previous measures changes to hope/joy
Ascending B-flat major scale, harmonized in G minor.

G minor

G minor This material is developed in the B section (mm. 35-52), the ascending lines depicting "looking to heaven."

Figura corta (see side note). Obbligato rises to D, then sinks to G.

B-flat major

Ascending G minor scale C major

D7 G minor

Basso

Text painting: Extreme chromaticism for "groaning" and "pitiful weeping."

Äch - zen und er - bärmlich Weinen,

A-flat major D7

G minor

G minor F# dim.7 C# dim.7 D dim. B dim.7 G7 C minor

Äch - zen und erbärmlich Wei - nen, erbärmlich Wei - nen,

Descending chromatic 4th is traditional symbol of lament.

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

J.S. Bach - Church Cantatas BWV 13

15

Äch - zen und er - bärmlich Wei - - nen hilft der

F# dim.7 D minor C# dim.7 D7 C# dim. A7 D major D7

17

Sor-gen Krankheit nicht, nicht, Äch - zen, Äch - zen und erbärmlich Wei -

Emphatic, speech-like vocal writing while obbligato points to heaven. Obbligato echoes voice.

Ascending B-flat major scale.

G minor F7 B-flat major C# dim. F# dim. F# dim. D7 G minor

20

- - - nen, und - - - erbärmlich Wei - - - nen, er.bärmlich Wei - - - nen,

Descending chromatic 4th is traditional symbol of lament.

C# dim.7 D7 G major C# dim.7 N6 (B-flat-D-F-G#) A major A7 D minor G# dim.7 E major A dim. D major G minor

24

Äch - zen und er - bärmlich Wei - - nen hilft der

C# dim.7 A minor G# dim.7 N6 A7 A7 D minor A major

Descending chromatic 4th is traditional symbol of lament.

J.S. Bach - Church Cantatas BWV 13

Emphatic, speech-like vocal writing while obbligato points to heaven.

26

Sor - gen Krank - heit nicht, nicht, hilft der Sor - gen

Ascending F major scale.

D minor C major C7 F major

28

Krank - heit, hilft der Sorgen Krank - heit

F major A major G7 A7 D minor C# dim.7 D minor

R.H.

30

nicht, nicht, hilft der Sor - gen Krank - heit nicht;

Ritornello transposed to D minor.

D minor G# dim.7 E7 A dim. F# dim.7 G minor D7

33

Descending chromatic 4th is traditional symbol of lament.

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

35

Ascending F major scale.

D minor C major F major

J.S. Bach - Church Cantatas BWV 13

Petzoldt notes the comparison of the "Path to Death" in movement 1 with the "Glance toward Heaven" here in movement 5.

37

This material from the second part of the ritornello (m. 5ff.) reappears, the ascending lines & intervals depicting "looking to heaven."

Figura corta (see side note above).

aber

G major A major G7 C major A7 D minor D minor

Contrasting B Section. Text painting: Octave leap up in voice for "looking to heaven" with rapid ascending scales in the obbligato.

39

wer gen Him - mel sie - het und sich da um Trost be - mü - het, dem kann

D minor G minor F major

p R.H. R.H. R.H.

41

leicht ein Freu - den - licht in der Trau - erbrust er - schei - nen, figura corta

G# dim. A minor E7 A minor A minor

43

a - ber wer gen Him - mel sie - het

Text painting: Octave leap up in voice for "looking to heaven" with ascending scales in the obbligato.

D7 E7 A minor D7 G minor

R.H.

J.S. Bach - Church Cantatas BWV 13

45

und sich da - um - Trost be - mü - het,

Ascending B-flat major scale.

G minor

B-flat major

R.H.

47

dem - kann leicht ein Freu - den - licht in der Trau -

figura corta

B-flat 7

G7

C minor

tr

49

- er - brust er - schei - nen, dem kann leicht ein Freu - denlicht, ein

G major

C minor

C minor

51

Freu - den - licht in der Trauer - brust - er - schei -

figura corta

C minor

E-flat major

F7

G7

C minor

C minor

N6

G7

C minor

tr

J.S. Bach - Church Cantatas BWV 13

53

Malcolm Boyd writes, "A complete subdominant recapitulation of the earlier material (one of Bach's more far-reaching modifications of the traditional da capo form) soon plunges the music into darkness again." See *J. S. Bach. Oxford Composer Companions*, ed. Malcolm Boyd (New York: Oxford University Press, 1999), p. 290.

nen.

Opening material returns ("modified da capo"),

Descending chromatic 4th, traditional symbol of lament.

C minor

F# dim.7
D7

E dim.7

C major

B dim.7
F minor

G minor

F# dim.7
G7

56

Äch - zen und er - bärm - lich Wei -

C minor

C minor
B dim.7

F# dim.7
D7

E dim.7
C7
F minor

59

- nen, und erbärmlich Wei - nen, er -

Descending chromatic 4th is traditional symbol of lament.

B dim.7

E dim.

F major

B dim.7

F# dim.7

G major

C minor

F# dim.7

D major

62

bärmlich Wei - nen, Äch - zen und er - bärmlich Wei - nen hilft der

E dim.7
C major

F minor

B dim.7

F# dim.7

G7

G major

G7

Chromatic descending 4th

J.S. Bach - Church Cantatas BWV 13

Emphatic, speech-like vocal writing while obbligato points to heaven.

65

Sor-gen Krank-heit nicht, nicht, Äch-zen, Äch-zen und erbärmlich Weinen,

C minor B-flat 7 E-flat major F# dim. B dim. G major C minor

68

Äch-zen und erbärmlich Wei - nen, erbärmlich Wei - nen,

Descending chromatic 4th is traditional symbol of lament.

F# dim.7 G7 C major F# dim.7 C# dim.7 D major G minor C# dim.7 A major D dim. G major C minor

72

Äch - zen und er - bärmlich Wei - nen hilft der

Descending chromatic 4th is traditional symbol of lament.

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

74

Sor - gen Krank-heit nicht, nicht, hilft der Sor - - gen

Emphatic, speech-like vocal writing while obbligato points to heaven.

figura corta (despite anguished text)

G minor F major F7 B-flat major G minor

J.S. Bach - Church Cantatas BWV 13

76. Krank - - - - - heit, hilft der Sorgen Krankheit

78. nicht, nicht, hilft der Sor - gen Krankheit nicht.

81. Descending chromatic 4th is traditional symbol of lament.

83. Ascending B-flat major scale. figura corta

85. Ascending G minor scale.

Chord progressions and annotations:

- 76: F7, B-flat major, C major, D major, F# dim.7, G minor
- 78: G minor, G minor, C# dim.7, A major, B dim.7, C minor, G7
- 81: F# dim.7, C# dim.7, D7, G minor, D major, D7
- 83: G minor, F major, F7, B-flat major
- 85: C major, D major, D major, G minor, G minor, G minor

Other annotations: L.H., L.H., tr

13/6. **6. Choral** (Mel: „Nun ruhen alle Wälder“)

Soprano 1.

Simple, 4-part chorale setting enjoins the believer to trust God despite suffering. For a description of Bach's unhappiness during this time in his life, see note above at movement no. 1.

The first phrase seems to mean "So soul; possess thyself."

Fl. I, II
Ob.
da caccia
Viol. I, II
Va., Bc.

So sei nun, See-le, dei-ne und trau-e dem al-lei-ne, der

B-flat major

dich er-schaf-fen hat. Es ge-he, wie es ge-he, dein

B-flat major

Va-ter in der Hö-he, der weiß zu al-len Sa-chen Rat.

B-flat major