

The cantata is in chiasmic form. Bach often used chiasmic (x-shaped/symmetrical) forms, in which center movements (where the mirror image begins) provide the crux of the matter. There antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). For Alfred Dürr's comments, see note.

## Introduction & updates at melvinunger.com.

NBA I/11; BC A70

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: Unknown

Time of Composition uncertain. FP perhaps 12 May 1726

or 18 April 1728 (Leipzig: St. Thomas; see note).

This cantata is part of Bach's third cantata cycle (see note).

Organ concerto cantata dealing with the sorrow-joy antithesis, which may have had deep personal meaning for Bach.

Martin Petzoldt outlines the symmetrical form (*Bach-Kommentar* 2:837):

5. S. Aria. Heavenly joy reaps a harvest of tears.
6. T. Recit. Per crucem ad lucem (through the cross to the light)
4. S. Recit. Per aspera ad astra (through harsh [ways] to the stars)
7. T/B Aria (Duet). Life with joy in heaven
3. A. Aria. Life without peace in the world
8. Chorus. Into joy through the call of Christ
- 1 & 2. Sinfonia-Chorus. Into the kingdom of God through tribulation

Eric Chafe argues that the cantata uses tonal anabasis to allegorize "the progression from the tribulation articulated in its first chorus (G minor) to the joy and anticipation of eternity of its final duet...and chorus." For details, see *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 191–193.

146/1.

Adapted from a lost concerto, perhaps for violin. It survives as the harpsichord concerto in D minor, BWV 1052.

See note for more.

## 1. Sinfonia

Instrumentation:

Flauto traverso

Ob I, II, also Ob d'amore I, II

Taille

Vln I, II

Vla

SATB

Organo obbligato (see note)

Continuo

See note for significance of D minor.

1. **Tutti** Figura corta (see note)

Oboes  
Strings  
Organ

D minor

Alfred Dürr writes, "In the cantata, [the movement] becomes an organ concerto (with the top part played on octave lower at four-foot pitch for reasons of keyboard compass), in which the original string tutti is enriched by woodwind." See Dürr/Jones, p. 314. Bach's inclusion of an instrumental movement is initially puzzling, since it imbalances an existing chiasmic structure. Furthermore, within the context of the cantata's exploration of tribulation, the sinfonia's vigorous theme, played in unison and featuring the figura corta (normally associated with joyous ideas) initially appears incongruous. Still, the overall effect is bombastic and may therefore represent the believer's struggles. See also the note on the significance of D minor.

Note: In Weimar, after encounters with Vivaldi's music, Bach incorporated unison themes.

Ob. Viol. Ob. Viol.

Org.

D minor

Note: In much of the movement, the left hand of the organ part is simpler than in the harpsichord concerto, BWV 1052.

Org. Ob. Viol. Ob. Viol.

D minor

Tutti

D minor

# J.S. Bach - Church Cantatas BWV 146

14

BWV 1052 has 2-part keyboard writing...

17

Org.

D minor

G# dim.7

20

+ Ob., Viol.

E7

A7

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

Ob. Viol. Ob. Viol.

23

BWV 1052 has 2-part keyboard writing...

A minor

A minor

25

Ob.

Org.

A minor

A minor

A minor

27II

Ob. I, Viol. I

Ob. II, Viol. II

A minor

A minor

A7

D minor

D7

# J.S. Bach - Church Cantatas BWV 146

30

Ob. I, Viol. I

Ob. II, Viol. II

G minor G7 C major C7 F major

32 II

Ob. I, Viol. I

Ob. II, Viol. II

F7 B-flat major E7 A minor

BWV 1052, has 2-part keyboard writing...

35

D7 G minor C7 F major

37

Tutti

40

Ob., Viol., Va. (tr)

Org.

F major (F# dim.7) D7

43

Org.

Ob., Viol.

G minor E7 A major (A7)

J.S. Bach - Church Cantatas BWV 146

45

Org.

Ob. I

Ob. II

Viol.

D minor

E7

47

A minor

A7

A7

49

D minor

B7

E(7)

B7

E(7)

51

A minor

F major

A minor

F major

A minor

54

Org.

Ob. I, Viol. I

Ob. II, Viol. II

Taille Va.

A minor

A minor

A minor

A minor

57

A minor

A minor

J.S. Bach - Church Cantatas BWV 146

50

Org.  
Viol. I

A minor

63

Viol. I  
Va.

A minor

A minor

65

Viol. I  
Va.

A minor

A minor

67

A minor

A minor

69

Org.  
Tutti  
Ob. I

A minor

B7

E minor

71

Ob. I  
Ob., Taille

E minor

E minor

J.S. Bach - Church Cantatas BWV 146

73

E minor

E minor

75

E minor

E minor

77

Ob. I, II

Viol. I, II

E minor

E minor

79

Taille, Va.

E minor

E7

A minor

81

G7

C7

F major

C major

G7

83II

F# dim.7

G major pedal...



J.S. Bach - Church Cantatas BWV 146

86

F# dim.7 G7 C minor

88II

Ob.

Dominant pedal...

91

Ob., Viol., Va.

Org.

C major C7 A7

94

Viol.

Org.

Va.

D minor (D7) G minor

96II

Viol.

Va.

Viol., Va.

G minor

99

Org.

Viol. II Viol. I Viol. II Viol. I

F# dim.7

J.S. Bach - Church Cantatas BWV 146

102

D7 G minor

Tutti

104

Org. G minor

107

D7 G7

109

Org. solo Cadenza

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

111

G minor C7

Tutti

113

Ob. I, Viol. I

Ob. II, Viol. II

Main theme reappears

G minor C7 F major



# J.S. Bach - Church Cantatas BWV 146

115

Org.

Ob., Viol.

Ob., Viol.

Org.

A7

Org., Re.

D minor

D minor

117II

D minor

120

Org.

Ob. II, Viol. II

A(7)

D minor

122II

Ob. I, Viol. I

Ob. II, Viol. II (up 8va)

D7

G minor

G7

C minor

C7

125

Ob. I, Viol. I (up 8va)

up 8va

up 8va

F major

F7

B-flat major

B-flat 7

E-flat major

128

Taille, Va.

BWV 1052 has 2-part keyboard writing...

A7

D minor

G7

C minor

F7

B-flat major

# J.S. Bach - Church Cantatas BWV 146

131

Tutti

B-flat major

134

Org. (tr. ~~~~~)

Viol., Va.

Tutti

B-flat 7

137

C minor

A major

D minor

139||

Bach 1052 has 2-part keyboard writing...

D major

G minor

A7

142

D minor

C7

F7

B-flat major

144||

C7

C# dim.

A7

D minor

N6

J.S. Bach - Church Cantatas BWV 146

147

N6 D minor D pedal... D minor

149II

D minor D minor

152

Org. solo

D minor D minor

154II

157

159II

D7 G major (E dim.) D minor

# J.S. Bach - Church Cantatas BWV 146

162

Ob. Taille Viol., Va. Ob. Taille Viol., Va.

G# dim.7 D minor

165

Org. (+ Viol., Va.)

D minor G# dim.7 E7

BWV 1052 has arpeggios of 32nd notes for the keyboard instead of just chords (see full score)...

167

C# dim.7 A7 D7

168II

D minor C# dim.7 D minor

170

G# dim.7 E7 A7

171II

A7 D minor

**f** Tutti

J.S. Bach - Church Cantatas BWV 146

174

Org.

D minor D7

177

G minor E7 A7

179 II

D minor B-flat major D minor

182

Org. Be. f Tutti

D minor D minor

185

188

D minor



The text phrases Acts 14:22, taken from the account of Paul and Barnabas at the end of their exhortatory journey, in which they exhorted converts to continue in the faith with the realization that "we must enter the kingdom of God through much tribulation." The text forms the basis also for BWV 12/3.

## 2. Coro

(Adapted from nonextant concerto's slow movement)

The voices move in various directions, suggesting the multifarious troubles facing believers. This changes with the last iteration of the text (m. 74ff.).

146/2.

Adagio

•Tribulation precedes entrance to kingdom: Acts 14:22, slightly modified (146/2).  
Section A.

Form  
Ost. 1/Chorus A (mm. 1-13) Gm  
Ost. 2/Chorus B (14-26+3) Gm  
Ost. 3/Chorus C (30-42+2) Dm  
Ost. 4/Chorus D (45-57+3) Cm  
Ost. 5/Chorus B' (61-74+1) Gm  
Ost. 6/Chorus A' (75-87) Gm

Martin Petzoldt notes that the choral part in sections 3 to 5 is written in an "ongoing way" ("hinwegkomponiert") and that the organ obbligato similarly provides unity to the movement, entering before the third ostinato statement and continuing until the beginning of the 6th statement. See *Bach-Kommentar* 2: 838.

Word painting:  
Frequent long notes for "Trübsal" ("tribulation") accompanied by diminished chords.

Wir müs - sen durch viel Trüb -

Alto

Wir müs - sen durch viel Trüb -

Tenore

Wir müs - sen durch viel Trüb -

Basso

Wir müs - sen durch viel Trüb -

Wir müssen durch viel Trübsal, durch viel Trüb -

Adagio

Choral insertion ("Vokaleinbau") into concerto movement.

Organ & Strings

For biblical background, see note.

G minor Ostinato 1.

Note: In Weimar, after encounters with Vivaldi's music, Bach incorporated unison themes.

sal in - das Reich Got - tes ein - ge - hen, in das Reich Got - tes ein -

sal in - das Reich Got - tes ein - ge -

sal in das Reich Got - tes ein - ge -

sal in das Reich Got - tes ein - ge - hen, durch viel Trüb - sal in -

ge - hen, wir müssen durch viel Trübsal,

hen, wir müssen durch viel Trüb - sal,

hen, wir müssen durch viel Trüb - sal,

das Reich Got - tes ein - ge - hen, wir müssen durch viel Trübsal,

Organ obbligato

C minor D7 G minor G minor Ost. 2.



16

durch viel Trüb - - - sal in das Reich

durch viel Trüb - - - sal in das

durch viel Trüb - - - sal in das Reich

durch viel Trüb - - - sal in das Reich Got - tes ein -

21

Got - tes ein - ge - hen, in - - - das Reich Got - tes ein - ge - - -

- Reich Gottes ein - ge - hen, in - - - das Reich Got - tes ein - ge - - -

Got - tes ein - ge - hen, in - das Reich Got - tesein - ge - - -

ge - hen, durch viel Trüb - - - sal in - das Reich Got - tesein ge -

26

hen. Wir müßendurch viel

hen. Wir müßendurch viel

hen. Wir müs - sendurch viel

hen. Wir müßendurch viel

# J.S. Bach - Church Cantatas BWV 146

31

Trüb.sal, durch viel Trüb - - - - -

Trüb.sal, durch viel Trüb - - - - -

8 Trüb.sal, durch viel Trüb - - - - -

Trüb.sal, durch viel Trüb - - - - -

B-flat major C# dim.7 A7

35

- sal in das Reich Got - tes ein - ge - hen,

sal in das Reich Got - tes ein - ge - hen, in -

8 sal in das Reich - Got - tes ein - ge - hen.

- sal in das Reich Got - tes ein - ge - hen, durch viel Trüb -

D minor A7 B-flat major

39

in - das Reich Got - tes ein - ge - - - - - hen, durch viel

das Reich Got - tes ein - ge - - - - - hen,

in - das Reich Got - tes ein - ge - - - - - hen,

- sal in - das Reich Got - tes ein - ge - - - - - hen,

F# dim.7 F7 B-flat major B-flat major

43

Trüb - - - sal, wir müssendurch viel - Trüb - sal,  
 durch viel Trüb - sal, wir müs - sendurch viel Trüb - sal,  
 durch viel Trüb - sal, wir müssendurch viel - Trüb - sal,  
 durch viel Trüb - sal, wir müssendurch viel Trüb - sal,

G7

47

durch viel Trüb - - - durch viel Trüb - - -  
 durch viel Trüb - - - durch viel Trüb - - -  
 durch viel Trüb - - - durch viel Trüb - - -  
 durch viel Trüb - - - sal in das Reich

C minor Ost. 4.

Cross relation

51

sal in das Reich Got - tes - ein - - sal, wir müs - sen durch viel  
 sal, durch viel Trüb - sal, wir  
 Got - tes - ein - - ge - hen, durch viel Trüb - - -

C minor

N6

G7

C minor

A-flat major

51

ge - hen, in das Reich Got - tes ein - ge -  
 Trüb - sal in das Reich Got - tes ein - ge -  
 müssen durch viel Trüb - sal in das Reich Got - tes ein - ge -  
 sal in das Reich Got - tes ein - ge -

E dim.7 F minor B dim.7 G7

57

hen, durch viel Trüb -  
 hen, durch viel Trüb -  
 hen, durch viel Trüb -  
 hen, durch viel Trüb -

Org. Tutti

C minor F# dim.7 D7

Section B'.

60

sal, wir müssen durch viel Trüb - sal, durch viel  
 sal, wir müssen durch viel Trüb - sal, durch viel  
 sal, wir müssen durch viel Trüb - sal, durch viel  
 sal, wir müssen durch viel Trüb - sal, durch viel

Cf. m. 14 Cf. m. 15 Cf. m. 16

G minor Ost. 5 F# dim.7

Cross relation

64

NBA: sal

Trüb - sal - in -

Trüb - sal - in - das -

Trüb - sal in das -

Trüb - sal in das Reich

Cross relation

Cf. m. 17.

Cf. m. 18.

Cf. m. 19.

67

D7

in das

G minor

das Reich Got - tes ein - ge - hen, in das Reich

Reich das Got - tes Reich Got - tes ein - ge - hen, in das Reich

Reich Got - tes ein - ge - hen, in das Reich

Got - tes ein - ge - hen, durch viel Trüb -

Cf. m. 20.

Cf. m. 21.

Cf. m. 22.

70

Got - tes, in das Reich Got - tes

Got - tes, in das Reich Got - tes

Got - tes, in das Reich Got - tes

sal in das Reich Got - tes, in das Reich Got - tes

Cross relation

Cf. m. 23.

Cf. m. 24.

Cf. m. 25.

B dim.7

C minor



73

C

ein - ge - - - hen. Wir müs - sen durch viel

ein - ge - - - hen.

ein - ge - - - hen.

ein - ge - - - hen.

Cf. m. 26.

Org.

C# dim.7 D7 G minor

75

Section A'.

Trüb - - - sal in das Reich Got - - -

Wir müs\_sen durch viel Trüb - - - sal in das Reich

Wir müs\_sen durch viel Trüb

Wir müs\_sen durch viel

Tutti Cf. m. 1. Cf. m. 2. Cf. m. 3.

G minor Ost. 6.

78

- tes, in das Reich Got - tes ein - ge - hen, in - das Reich Got - tes ein -

Gottes, in das Reich Got - tes ein - ge - hen, in - das Reich Got - tes ein -

- sal in das Reich Got - tes ein -

Trüb - - - sal in das Reich Got - tes ein - ge - hen, durch viel

Cf. m. 4. Cf. m. 5. Cf. m. 6. Cf. m. 7. Cf. m. 8.

G minor



83

ge - hen, in das Reich Got - tes ein - ge - hen.  
 - ge - hen  
 ge - hen.  
 Trüb - sal in - das Reich Got - tes ein - ge - hen.

Cf. m. 9. Cf. m. 10. Cf. m. 11. Cf. m. 12. Cf. m. 13.

Da capo B dim.7 D7 G major

In Agricola's manuscript (see note at no. 1), the obligato line is given to the organ; a later copy assigns it to the violin.

## 3. Aria • Sodom rejected for prospect of heaven (146/3).

146/3. 1. Viol. (organ?)

Ritornello (independent) Cont. Figura corta

B-flat major

Rising figures presumably represent the prospect of the believer's ascent to heaven referenced in the text.

3. B-flat major C7 F major B-flat major

5. B dim.7 G7 C minor f7 B-flat major B-flat 7

7. Alto

Alto is often the voice of faith.

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. Accordingly, the obligato probably represents the anticipated joys of heaven.

Lines 1-3. Ich will -

(p)

For biblical background, see note.

E-flat major F7 B-flat major B-flat major

# J.S. Bach - Church Cantatas BWV 146

Text painting: Rising scale for reference to ascent to heaven.

9

nach dem Him-mel zu, — nachdem Him-mel willich zu, —

B-flat major

11

Sodom is used here as a metaphor for the sinful and God-opposed world, which is rejected in favor of heaven. See note for representative biblical passages.

ich will —

B-flat major

13

nach dem Him-mel zu, — nachdem Him-mel willich zu, —

B-flat major

If BWV 146 was indeed presented in May of 1726, the references here to "schnödes Sodom" and .to the "treacherous world" in the following recitative may have had personal meaning for Bach (see note for background).

A variety of chromatic figures and elaborate, disjunct lines (with rests) characterize the separation of the speaker from "schnödes Sodom" ("base Sodom"). See mm. 15, 16, 20, 32, 34.

15

schnö - des So - dom, ich von dir, schnödes So - dom, ich von und du, und

Text painting: Separation from the world depicted literally with leaps and rests.

Viol.

Cont.

B dim.7 G7 C minor D7

# J.S. Bach - Church Cantatas BWV 146

17

~~dir~~, du, ~~ich von dir~~ sind nun - mehr ge-schie - den, ~~ich von~~ ich und

Viol. Cont. Viol.

G minor C7 F major F major

19

~~dir~~ du sind nunmehr ge - schie - den, schnüdes So - dom, ~~ich von~~ und

Viol. Cont.

Chromatic inflection for "Sodom."

F major C7 F minor G7

21

~~dir~~ du sind nunmehr ge - schie - den.

Ritornello

C major C7 F major F major

23

G7 C major

25

F major F# dim.7 D7 G minor

27

C7 F major F7 B-flat major C7

29

Lines 1-3.

Ich will nach dem Him-mel zu, nach dem

(p)

F major F major F major F# dim.7 D7

31

Himmel willich zu, schnö des So-dom, ich will

Chromatic inflection for "base Sodom."

G minor B dim.7 G7 C minor B-flat 7

33

nach dem Him-mel zu, schnö des So-dom,

E-flat major F7 B-flat minor

35

Text painting: Separation from the world depicted even more graphically with leaps and rests.

ich ~~von dir~~ sind nun-mehr ge-schieden, ich ~~von dir~~ sind und du und du

B-flat minor E dim.7 F major F7 B dim.7 F7

# J.S. Bach - Church Cantatas BWV 146

37

nun-mehr ge-schieden,

Ritornello

B-flat major C7 F major F7 B-flat major

39

ich will nach dem Himmel zu, nachdem

B-flat major

41

Him-mel will ich zu, schnö-des So-dom, ich ~~von~~ und

Chromatic inflection for "Sodom."

B-flat major B dim.7 G7

43

Text painting: Separation from the world depicted literally with leaps and rests.

~~dir, ich von dir, ich von dir~~ sind nun-mehr geschieden,  
du, ich und du, ich und du

C minor G minor D7 G minor B-flat 7 E-flat major (F7) B-flat major



# J.S. Bach - Church Cantatas BWV 146

45

schndes So - dom, ~~ich von dir~~ sind nunmehr ge - schie -

Chromatic inflection for "Sodom." und du —

F7 B-flat major B-flat minor C7 F(7) B-flat major

47

den. ich von dir, ich von und dir sind nun - - mehr ge - schie -

und du. ich und du

B-flat major B-flat 7 E-flat major B-flat major

49

den.

(f) Ritornello

B-flat major

51

B-flat major C7 F major B-flat major

53

B dim.7 G7 C minor F7 B-flat major B-flat 7



# J.S. Bach - Church Cantatas BWV 146

55 Lines 4-6.

Mei - nes

E-flat major F7 B-flat major B-flat major

B Section. Text painting: Repeated pitches for "bleiben" ("remain"), with imitation between singer and continuo.

57

Bleibens ist nicht hier, — denn ich le - be doch bei dir — nimmer.

G minor D7 G minor C# dim.7 A7

The theme of the B section is similar to the theme in the movement's counterpart in the cantata's symmetrical structure (no. 7).

59

mehr in Frie - - den, mei - nes

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

61

Bleibens ist nicht hier, — denn ich le - be doch bei dir — nimmer.

D minor D minor (C7)

63

mehr, nimmermehr, nimmermehr in Frie - den, denn ich

F major (D7) G minor F7 B-flat major D7

65

le - be doch bei dir nimmermehr in Frie - den, nimmer.

G major G7 C major C7 F major F7 B-flat (7)

67

mehr, nimmermehr in Frie - den, in Frie - den.

E-flat major E-flat 7 A-flat major B-flat 7 E-flat major E-flat major *da capo*

Cont.

#### 4. Recitativo

Chromatic saturation in the vocal part in 5 mm.

146/4.

Soprano

• Yearning for heaven because of oppression by world (146/4).

In lamenting persecution by the world, the text uses language reminiscent of some of the Psalms as well as other biblical passages (for biblical background, see note).

Opening gesture

Ach! (A) B-flat F G B A-flat

wer doch schon im Himmel war! wie dränget mich nicht die böse

(If) only (I) already in heaven were! How oppresses me the evil

"Halo" of Strings Continuous modulation...

F# dim.7 D7 G minor F7 B-flat major B dim.7 G7

4

Welt! Mit Weinen steh ich auf, mit Weinen leg ich mich zu Bet.te, wie trügl'ich wird mir nachge.

world! With weeping rise I up, with weeping lay I me to bed, how treacherously am (I) waylaid!

Chromatic voice leading for "Weinen."

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

Tritone for "wie trügl'ich."

# J.S. Bach - Church Cantatas BWV 146

7 stellt! Herr! mer - ke, schau - e drauf! Sie has - sen mich, und oh - ne  
Lord! take-note look upon-it! They hate me, and without

A minor A7 D minor G# dim.7

9 Schuld, als wenn die Welt die Macht mich gar zu tö - ten hät - te; und  
cause, as if the world the might me even to slay did-have; and

G# dim. 7 F# minor (instead of A minor)

11 NBA: denn leb ich dann mit Seufzen und Ge - duld verlassen und veracht, so hat sie noch an meinem  
live I though with sighing and forbearance forsaken and despised, then has [the world] yet in my

B-A-C-H motive in reverse.

F#7 G7 C minor A-flat major Opening gesture repeated

14 Lei - de die größte Freude. Mein Gott, das fällt mir schwer. Ach! - wenn ich  
suffering the greatest pleasure. My God, that (find-I) hard. Ah, if

Text painting: Descending tritone leaps for "that I find hard" (literally "heavy").

Enharmonic change

F# dim.7 G minor G minor G7 E dim.7 C7 C# dim.7

17 doch, mein Je - su, heute noch bei dir im Himmel wär!  
only, my Jesus, today yet with thee in heaven were!

A7 D minor D minor

Strings echo vocal cadence.

This is the central (pivot) movement in the cantata's chiasmic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the text alludes to the paradox described in Psalm 126:5-6: May those who sow in tears reap with shouts of joy! He that goes forth weeping, bearing the seed for sowing, shall come home with shouts of joy, bringing his sheaves with him. (For Alfred Dürr's comments, see note.)

## 5. Aria

146/5.

1.

Fl.

Ritornello derived from vocal theme.

Cont.

Ob. d'am. I, II

For biblical background, see note.

D minor



Flute plays frequent sighing motives...

4 (86)

L. H.

D7

G7

7 (89)

L. H.

C7

F7

G minor  
B-flat major

10 (92)

L. H.

C# dim.7

A(7)

12 II (94 II)

D minor

E7

15 (97)

A(7)

D minor

D minor

A "shaking" melisma, trudging bass, and the pastoral sound of transverse flute and two oboes d'amore in parallel 3rds depict the sower scattering his seed in sorrow yet with the sweet hope of a harvest, as described in this quotation from the book of Psalms and also reflected in Jesus' words in the day's Gospel:

"You will be sorrowful, but your sorrow will turn into joy (John 16:20).

# 17(99) Soprano

"Sowing in tears" may suggest that the sower is risking his sustenance by using seed to sow a crop.

Sighing duples

Fl.

See NBA.

Ob.

D minor

20

bangem Her-zen aus,

ich sä - e mei - ne

D minor

G# dim.7

E7

224

Zäh - ren mit ban - gem Her - zen aus,

ich

A minor

F# dim.7

D7

G minor

A(7)

D minor

25

sä - e mei - ne Zäh - ren mit ban - gem Her - zen

D minor

G# dim.7

E7

A minor

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25  
aus, ich sü - - - e mei-ne Zäh - ren mit ban - gem

A minor A minor E7

30II  
Her - - - zen aus, mit ban - gem - Her - zen, - mit

A minor

33  
ban - gem Her - zen, ich sü - - - e mei - ne Zäh - ren mit

Cont.  
D# dim.7 B7 E major E7 G# dim.7 E7

35II  
ban - gem Her - zen aus.

Fl.  
Ritornello Ob.  
A minor A minor



38

L. H.

A7

41

D7

G7

C7

L. H.

44

F major

D minor

G# dim.7

A minor

46 II

The B section describes the joyful harvest, with added allusion to 2 Corinthians 4:17: For this slight momentary affliction is preparing for us an eternal weight of glory (Luther 1545: Herrlichkeit) beyond all comparison. The latter idea is developed more fully in the following recitative.

B Section.

Je - doch ——— mein

A minor

D7

49

Her - ze - leid — wird mir die Herr - lich - keit am Ta - ge — der

G minor

F7

B-flat major

C7

F major (for significance, see note).

F major

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52

se - li - gen Ern - te ge - bü - ren, je - doch - mein Her - ze -

F major F7 B-flat major

54

leid wird mir die Herr - lich - keit am Ta - ge der

B-flat major G7 C major C(7) F major

57

se - li - gen Ern - te ge - bü - ren, am Ta - ge der

F7 B-flat major B-flat major F major C7

59

se - li - gen Ern - te ge - bü - ren. Ritornello

Cont. Fl. Ob.

F major F major F major

62

F major F7 B-flat major

64

B-flat major G7 C major A7 D minor C7 F major

67

Je - doch\_ mein Her - ze - leid wird mir\_ die

F major (F7) F# dim.7 D7 G minor C# dim.7

69

Herr - lich - keit\_ am Ta - ge\_ der se - ligen Ern - te ge -

D minor D minor D minor

72

bä - ren, je - doch mein Her - ze - leid\_ wird

A7 L.H.

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74

mir die Herr - lich - keit am Ta - ge - der

D minor G# dim.7 E7 A(7)

76II

se - ligen Ern - te - ge - bä -

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

79

- ren, - am Ta - ge der se -

D minor D minor

81

- li - gen Ern - te - ge - bä - ren.

Cont. Fl.

D minor D minor

*dal segno*

## 6. Recitativo • Heaven entered only by bearing one's cross (146/6).

146/6.

Tenore

Chromatic saturation in the vocal part in 9 mm.

For a similar text by Menantes, see note.



In one of Bach's letters, he refers to "bearing his cross (see note).

1. E D C B A F G-sharp G

Ich bin be-reit, mein Kreuz ge-duldig zu ertragen, ich weiß daß al-le meine  
I am prepared, my cross patiently to carry; I know that all my

Be. Compare St. Matthew Passion, Bass aria with gamba obbligato, "Komm süßes Kreuz."

A minor C major



For biblical background, see note.

B-flat C#

Plagen nicht wert der Herrlich-keit, die Gott an den er-wählten Scharen und auch an  
torments (are) not (comparable) to the glory, which God to the chosen multitudes and also to

C7 A7 D minor G7



6 II Allusion to Romans 8:18 (see note above).

mir wird of-fen-ba-ren. Jetzt wein ich, da das Welt-ge-  
me will reveal. Now weep I, while the world's

C major F#

Allusion to Jesus' words in the Gospel reading (John 16:20, 22), "Truly, truly, I say to you, you will weep and lament, but the world will rejoice; you will be sorrowful, but your sorrow will turn into joy... So you have sorrow now, but I will see you again and your hearts will rejoice, and no one will take your joy from you."



C major F# dim.  
(for the significance of this central cadence in C major, see note).

9 E-flat

tümmel bei mei-nem Jammer fröh-lich scheint; bald kommt die Zeit. da  
tumult at my misery happy appears; soon comes the time when

F# dim.7 F7 B-flat major C7

11

sich mein Herz er-freut und da die Welt einst oh-ne Trö-ster  
- my heart will-rejoice and when the world - without comforters

F major A7 D major C# dim.7

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13

weint. Wer mit dem Fein-de ringt und schlägt, dem wird die

will-weep. He-who with the foe wrestles and fights, on-him is the

A major D major F# dim.7

The final text phrase is an example of a double negative, used for emphasis.

15

Krone bei-ge-legt, denn Gott trägt keinen nicht mit Händen in den Himmel.

crown conferred, for God carries no-one not with (his) hands to - heaven.

(For God brings no one to heaven without effort.)

D7 E7 A minor A minor

## 7. Aria 'Deutto) • Anticipation of heaven's bliss after earth's pain (146/7).

146/7. Ob. I, Viol. I

Form (Rhyme: ABCBB)  
Ritornello (mm. 1-21) FM  
A. Lines 1-2 (22-44) FM-CM  
Rit (45-52) CM  
Lines 1-2 (53-83) Am-FM  
Rit (84-104) FM [Fine]  
B. Lines 3-5 (105-120) Dm-Am  
Rit (121-128) Am  
Lines 3-5 (129-144) Am-Dm  
da capo

Ritornello derived from vocal line.

Ob. II Viol. II Va.

F major (for significance, see note at no. 5).

For biblical background, see note.

Dance-like triple meter with figura corta (see earlier note), resulting in a triumphant affect. The theme is reminiscent of the theme in the B section of the movement's counterpart in the cantata's symmetrical structure (see no. 3, m. 57ff.).



6

Ob. Viol. Va.

F major F major

11

Ob. Viol. Va.

F major

Anticipation of heaven's bliss after earth's pain is described in language reminiscent of various biblical passages (see note). Alfred Dürr writes, "[The] secco recitative, no. 6, leads to a duet of joyous excitement, no. 7, which might possibly have been parodied from a lost secular composition. Except for insignificant



passages of imitation, the tenor and bass move in rich parallel thirds and sixths. The instruments surround the main section with a full-textured, dance-like ritornello, but are silent in the middle section, which is accompanied only by continuo." See Dürr/Jones, *The Cantatas of J. S. Bach*, p. 315.

The singers repeat the canonic imitation of the ritornello, symbolizing the anticipation of heaven referenced in the text.

# J.S. Bach - Church Cantatas BWV 146

36

will ich mich la - - - - -

will ich mich la - - - - -

R. H.

C pedal...

F major

(G7)

40

- - ben.wenn al - le ver - gäng - li - che Trübsal vor - bei!

- - ben, wenn al - le ver - gängli - che Trübsal vor - bei!

Ritornello

Ob. I, Viol. I

Cont.

(f)

Ob. II, Viol. II, Vcl.

C major

F# dim.7

C major

C major

46

C major

51

Vocal insertion

Wie will ich mich freu - - - - -

Wie will ich mich freu - - - - -

Ob.

(p)

Viol.

Cont.

C major

A minor

F# dim.7

D7

# J.S. Bach - Church Cantatas BWV 146

56

- en, wie will ich mich la - ben, wie

- en, wie will ich mich la - ben,

Viol. 7/8 Ob.

Cont.

G minor F7 B-flat major

61

will ich mich freu - en, mich freu -

wie will ich mich freu - en, mich freu -

Viol.

(G7) C major F7 B-flat major C7

66

- en, wie will ich mich la - ben, wie

- en, wie will ich mich la - ben, wie

Vocal insertion

Ob.

Viol. Va.

F major C7 F major

# J.S. Bach - Church Cantatas BWV 146

71

will ich mich freu-en, wie willich mich

will ich mich freu-en, wie willich mich

Vocal insertion

Ob.

Viol., Va.

Cont.

R. H.

76

la - - - - - ben, wenn al - le ver -

la - - - - - ben, wenn al - le ver -

Ob.

Viol.

Va.

Cont.

C7 (C pedal...)

F major

81

gängli - che Trüb.sal vor - bei!

gäng-li - che Trübsal vor - bei!

Chromatic inflection for "Trübsal."

Ritornello

Ob. I, Viol. I

(f) Ob. II, Viol. II

Va.

F major

F major

87

Ob.

F major

# J.S. Bach - Church Cantatas BWV 146

92

Viol., Va.

F major

97

F major

102

The B section uses language reminiscent of biblical passages such as Daniel 12:3: And those who are wise shall shine like the brightness of the firmament; and those who turn many to righteousness, like the stars for ever and ever; Matthew 13:43: Then the righteous will shine like the sun in the kingdom of their Father.

B Section (same canonic motivic material in the parallel minor.

Da glänz ich wie Ster - ne\_ und

Da

hemiola

Cont. alone...

(p) Cont.

F major

D minor

107

leuch - te wie Son - - - -

glänz ich wie Ster - ne\_ und leuch - te\_ wie Son - - - -

D minor

G7



# J.S. Bach - Church Cantatas BWV 146

111

ne, da stö - ret die himm-li - sche, se - li - ge

C major (E7)

116

Won - ne\_ kein Trau - ern, Heu - len und Ge - schrei.

E7 A minor (A7) D minor G# dim.7 E7 A minor A minor

Ritornello

121

G7 C major A minor

126

Da glänz ich wie Ster - ne und

(p) Cont. A minor A minor E7

# J.S. Bach - Church Cantatas BWV 146

131

glänz ich wie Ster - ne\_ und leuch - te\_ wie Son - - -

leuch - te wie Son - - - - - - - - -

C major D7

135

- - - - ne, da\_ stö - ret die himm-li - sche, se - li - ge

- - - - ne, da\_ stö - ret die himm-li - sche, se - li - ge

G minor A7

140

Won-ne\_ kein Trau - ern, Heu - len und Ge - schrei.

Won-ne\_ kein Trau - ern, Heu - - - len\_ und Ge - schrei.

Chromatic inflection for "Trauern, Heulen" ("grieving, wailing").

D minor F# dim.7 C minor C# dim.7 A major D minor D minor *da capo*

146/8.

## 8. Choral



+Flute  
+Vln I  
Ob I

+Vln II  
Ob II

+Vla  
Taille

•Anticipation of heaven where all is perfect (146/8).  
Freu dich sehr, o meine Seele,  
und vergiß all Not und Qual,  
weil dich nun Christus, der Herr,  
ruft aus diesem Jammerthal.  
Aus Trübsal und großem Leid  
sollst du fahren in die Freud,  
die kein Ohr hat je gehört,  
die in Ewigkeit auch währet.

For biblical  
background,  
see note.

(5) Sopra:co

(Lob und Dank sei dir ge-sungen, Va-ter der Barm-her-zig-keit,  
daß mir ist mein Werk ge-lungen. daß du mich so hoch er-freut)

Alto

(Lob und Dank sei dir ge-sungen, Va-ter der Barmher-zig-keit,  
daß mir ist mein Werk ge-lungen. daß du mich so hoch er-freut)

Tenore

(Lob und Dank sei dir ge-sungen, Va-ter der Barmher-zig-keit,  
daß mir ist mein Werk ge-lungen. daß du mich so hoch er-freut)

Basso

(Lob und Dank sei dir ge-sungen, Va-ter der Barmher-zig-keit,  
daß mir ist mein Werk ge-lungen. daß du mich so hoch er-freut)

F major C major F major F major



9

und vor Sün-den man-cher Art so ge-treu-lich hast be-wahrt,  
und vor Sün-den man-cher Art so ge-treu-lich hast be-wahrt,  
und vor Sün-den man-cher Art so ge-treu-lich hast be-wahrt,  
und vor Sün-den man-cher Art so ge-treu-lich hast be-wahrt,

C major D7 G minor G minor G minor F7 B-flat major B-flat major

13

auch den Feind hin-weg-ge-trie-ben, und ich un-ver-sehrt ge-blieben.)  
auch den Feind hin-weg-ge-trie-ben, und ich un-ver-sehrt ge-blieben.)  
auch den Feind hin-weg-ge-trie-ben, und ich un-ver-sehrt ge-blieben.)  
auch den Feind hin-weg-ge-trie-ben, und ich un-ver-sehrt ge-blieben.)

F major C major F major F major