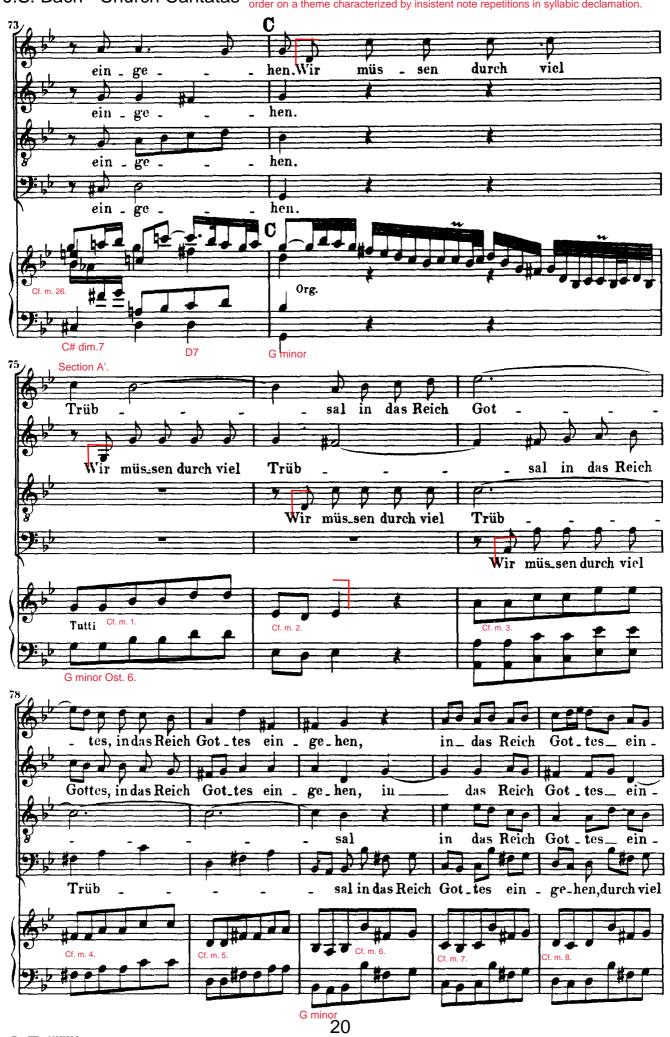
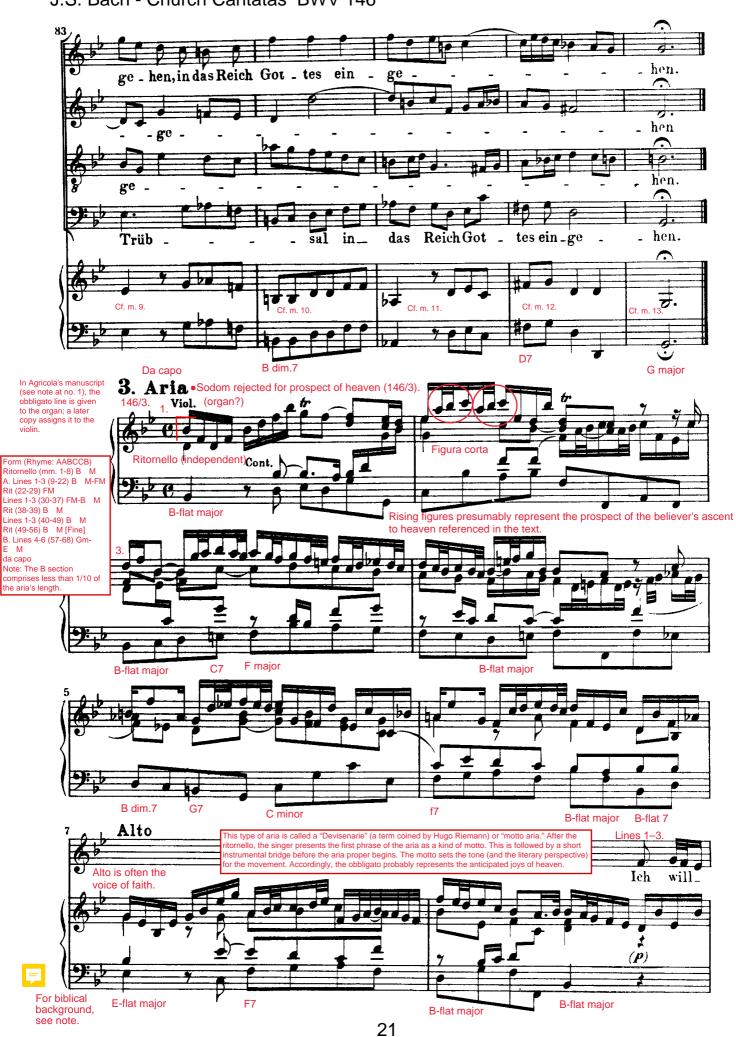


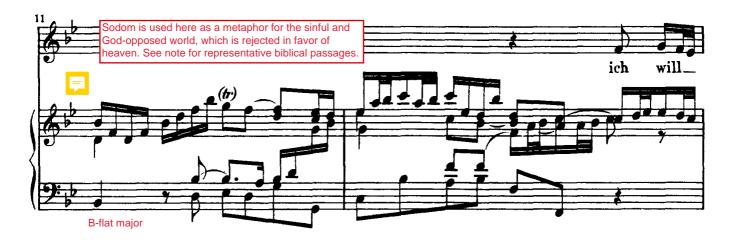
J.S. Bach - Church Cantatas For the last iteration of the text, the voices become unified, entering imitatively in descending order on a theme characterized by insistent note repetitions in syllabic declamation.

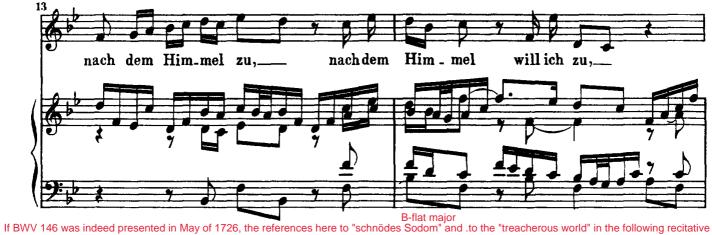




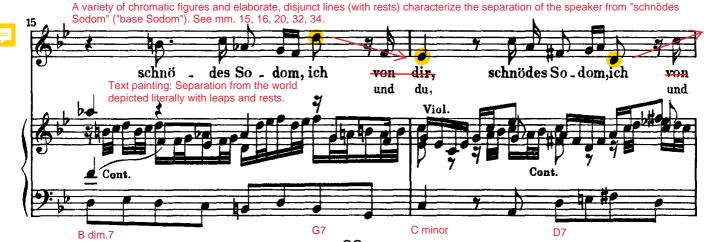
Text painting: Rising scale for reference to ascent to heaven.

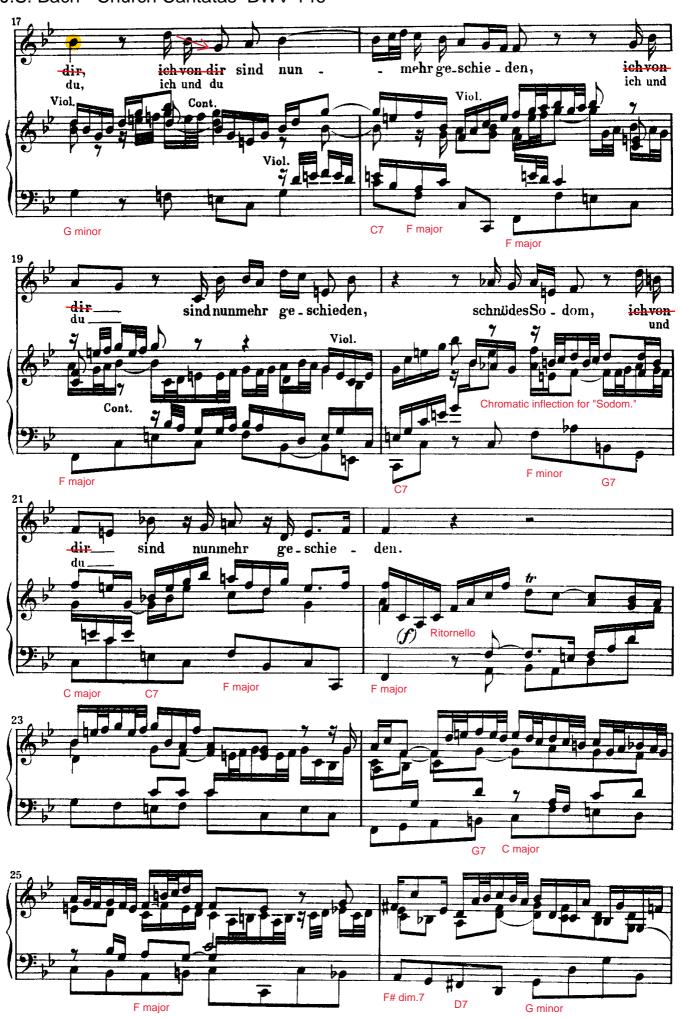




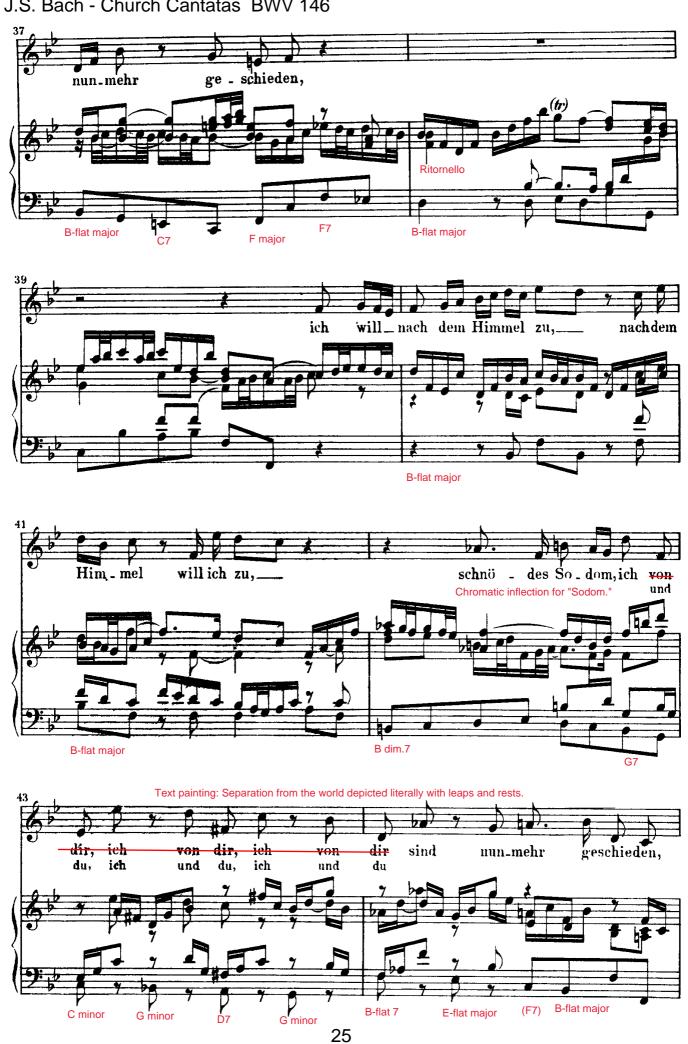


may have had personal meaning for Bach (see note for background).

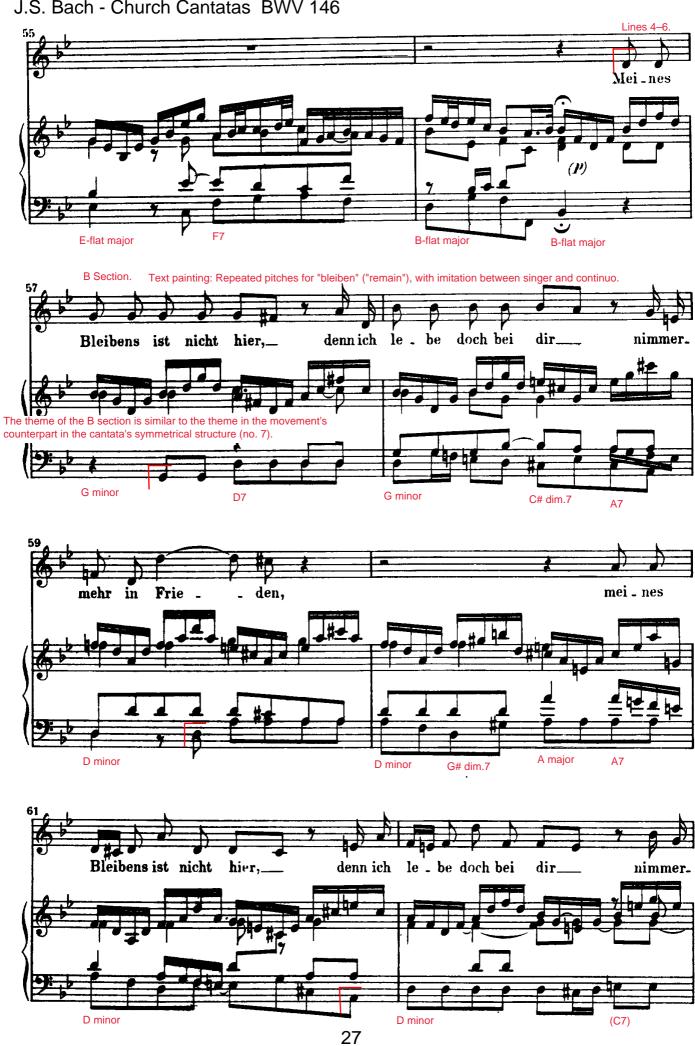


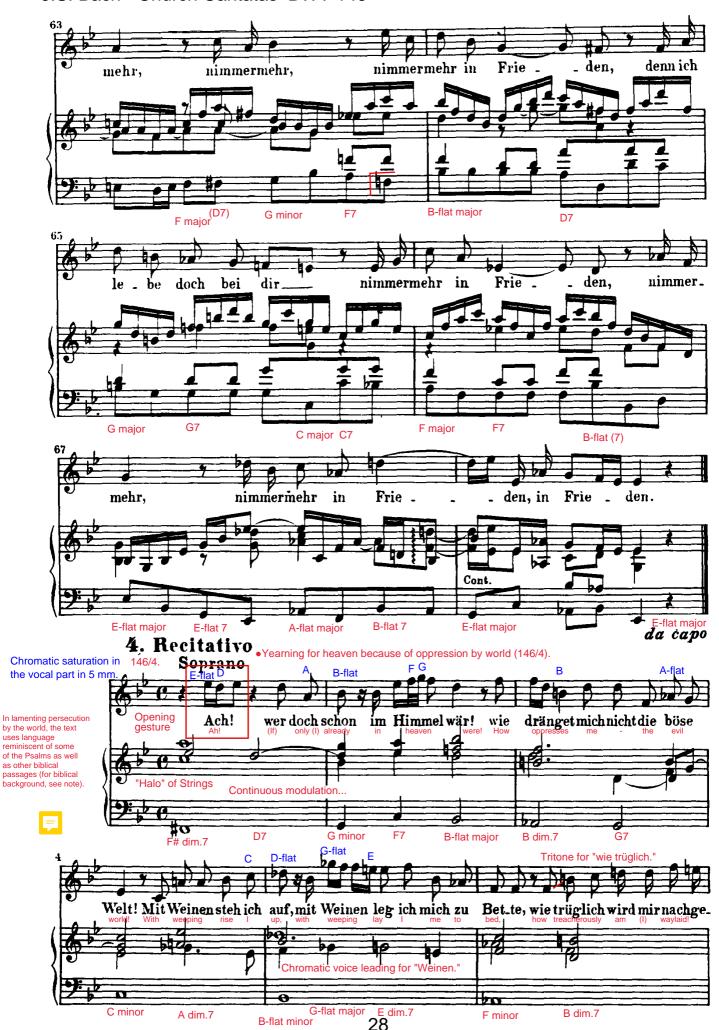


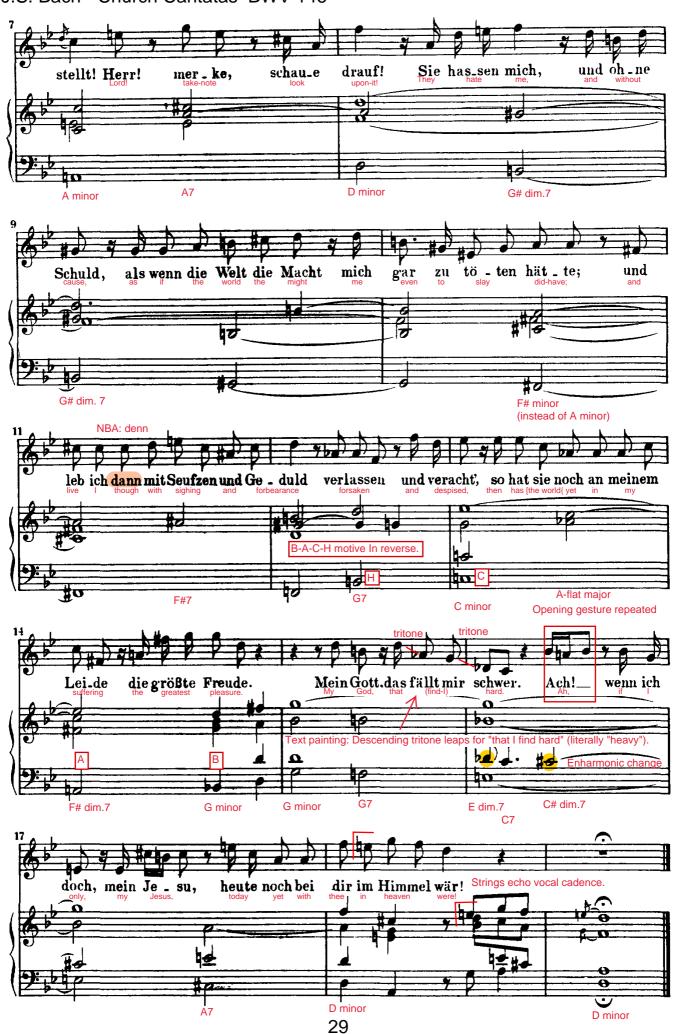




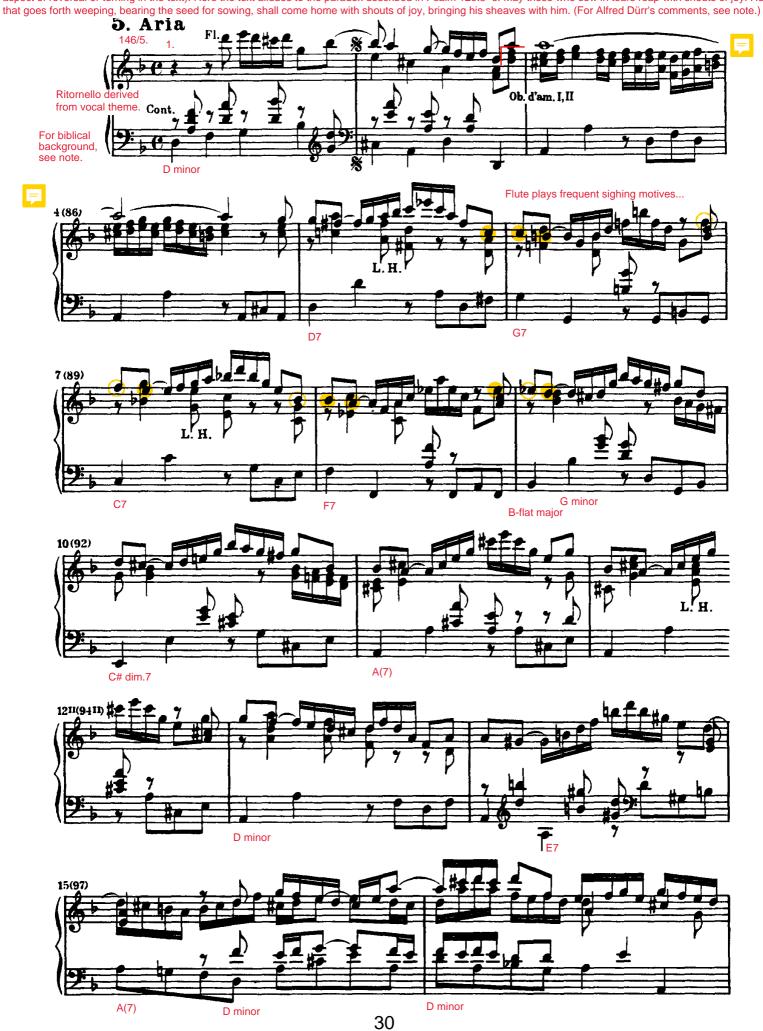




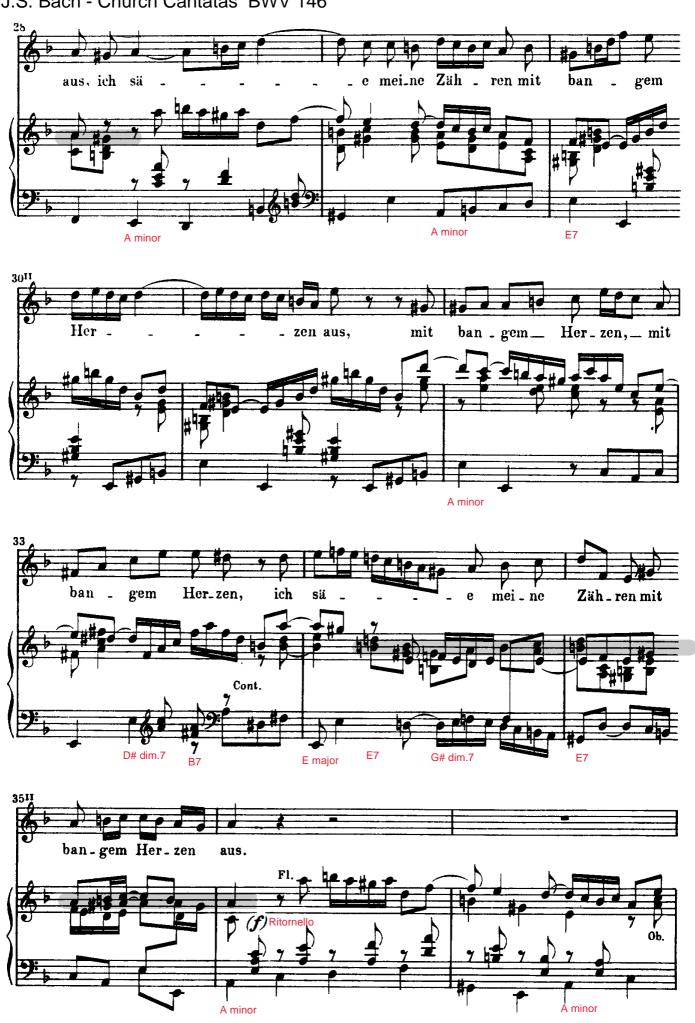




This is the central (pivot) movement in the cantata's chiastic form, where antithetical elements meet or are paradoxically inverted (formal inversion reflects an aspect of reversal or turning in the text). Here the text alludes to the paradox described in Psalm 126:5–6: May those who sow in tears reap 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.)

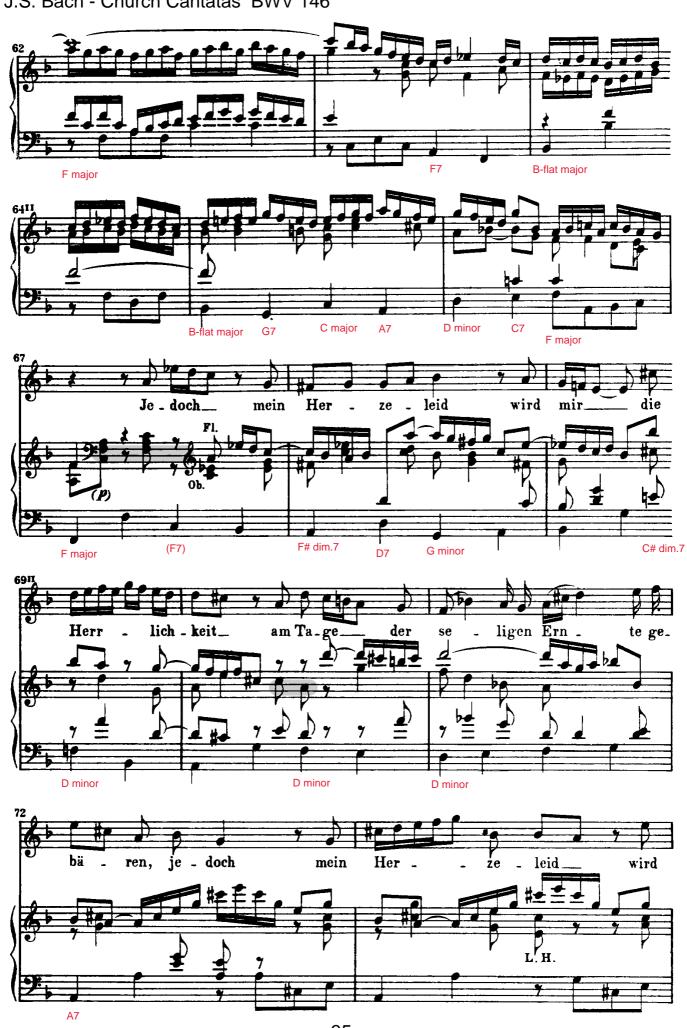










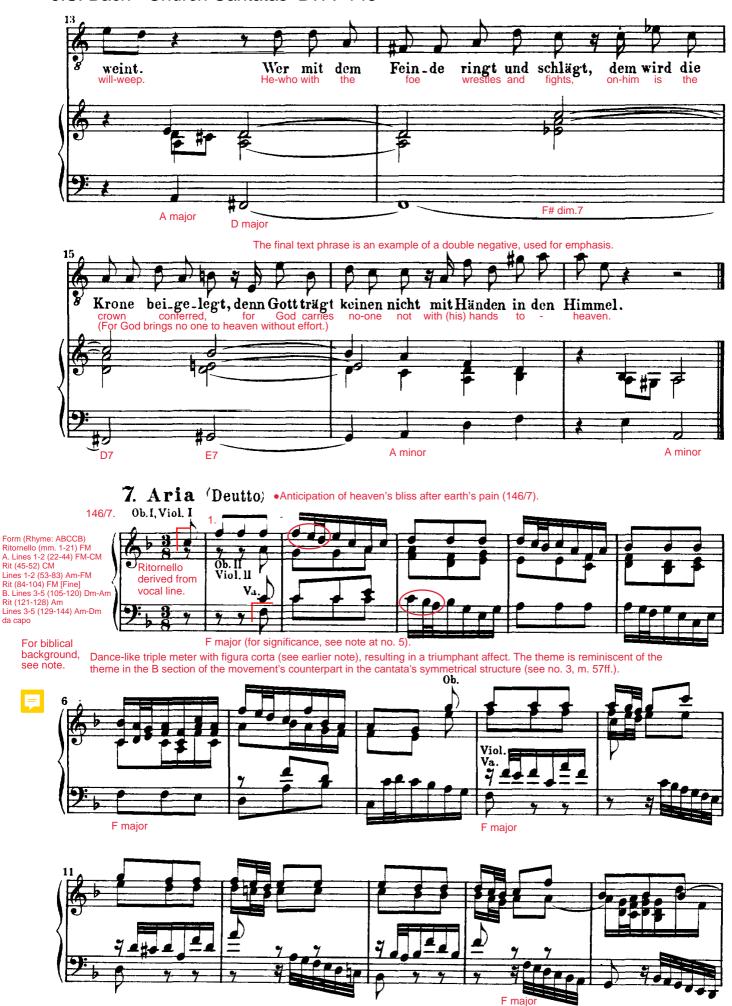




The recitative develops the ideas of the previous movement with successive allusions to various biblical passages and themes (see note on biblical background). 6. Recitativo •Heaven entered only by bearing one's cross (146/6). 146/6 Tenore BAF Chromatic saturation in the vocal part in 9 mm. ich weiß daß al-le meine Ich bin be-reit, mein Kreuzge-duldig zu ertragen, cross patiently For a similar text by Menantes, see note Be. Compare St. Matthew Passion, Bass aria with gamba obbligato, "Komm süßes Kreuz In one of Bach's letters, he refers to "bearing his cross (see note). A minor C major B-flat Scharen und auch an nicht wert der Herrlich-keit, die Gott an den er-wählten Plagen torments (are) not (comparable) to-the the glory, which God to the chosen multitudes and also to H For biblical background see note **A7** G7 D minor Allusion to Romans 8:18 (see note above) F# da das Welt_ge _ Jetzt mir wird of fen ba_ren. ich, wein weep O #10 Allustion 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 nto joy...So you have sorrow now, but I will see you again and our hearts will rejoice, and no one will take your joy from you." O F# dim. C major (for the significance of this central cadence in C major, see note). E-flat tümmel bei mei nem Jammer fröh_lich scheint; bald kommt die Zcit. da tumult my happy appears 10 B-flat major F# dim.7 C7 Welt sich mein Herz er _ freut und da die oh _ ne without Trö _ ster einst will-rejoice and when my world **A7** C# dim.7 F major

37

D 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

