

J.S. Bach - Church Cantatas

Form: Sinfonia - Chorus - Aria (A) - Recit (S) - Aria (S) - Recit (T) - Duet (T/B) - Chorale.

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).

The cantata is in chastic form. Bach often used chastic (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.

A cantata that 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. Chorale. 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 chorale." For details, see *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), pp. 191–193.

Cantata No. 146

Wir müssen durch viel Trübsal

146/1. Adapted from a lost concerto, perhaps for violin. It survives as the harpsichord concerto in D minor, BWV 1052.

1. Sinfonia See note for more.

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.

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 *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 314. Bach's inclusion of an instrumental movement is initially puzzling, since it imbalances an existing chastic 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.

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

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14

BWV 1052 has 2-part keyboard writing...

Musical score for measures 14-16. The system shows two staves with complex keyboard accompaniment. A red note indicates that BWV 1052 has 2-part keyboard writing.

17

Org.

D minor

G# dim.7

Musical score for measures 17-19. The system includes an Organ part. Chords are labeled as D minor and G# dim.7.

20

+ Ob., Viol.

Ob. Viol. Ob. Viol.

E7

A7

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

A minor

Musical score for measures 20-22. The system includes parts for Oboe and Violin. Chords are labeled as E7, A7, C# dim.7, D minor, G# dim.7, and A minor.

23

BWV 1052 has 2-part keyboard writing...

A minor

A minor

Musical score for measures 23-24. A red note indicates that BWV 1052 has 2-part keyboard writing. Chords are labeled as A minor.

25

Ob.

Org.

A minor

A minor

A minor

Musical score for measures 25-27. The system includes parts for Oboe and Organ. Chords are labeled as A minor.

2711

Ob. I, Viol. I

Ob. II, Viol. II

A minor

A minor

A7

D minor

D7

Musical score for measures 271-273. The system includes parts for Oboe I, Violin I, Oboe II, and Violin II. Chords are labeled as A minor, A7, D minor, and D7.

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30

Ob. I, Viol. I

Ob. II
Viol. II

G minor G7 C major C7 F major

32^{II}

Ob. II
Viol. II

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

F7 B-flat major E7 A minor

35

D7 G minor C7 F major

37

Tutti

D7 G minor C7 F major

40

Ob., Viol., Va.
(tr)

Org.

F major (F# dim.7) D7

43

Org.

Ob., Viol.

G minor E7 A major (A7)

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45

Org. Ob. I Ob. II Viol.

D minor E7

Detailed description: This system covers measures 45 and 46. The top staff features the Organ (Org.), Oboe I (Ob. I), Oboe II (Ob. II), and Violin (Viol.). The bottom staff is the piano accompaniment. Measure 45 is in D minor. Measure 46 has a chord change to E7.

47

A minor A7

Detailed description: This system covers measures 47 and 48. The top staff continues with the Organ, Oboe I, Oboe II, and Violin. The bottom staff is the piano accompaniment. Measure 47 is in A minor. Measure 48 has a chord change to A7.

49

D minor B7 E(7)

Detailed description: This system covers measures 49 and 50. The top staff continues with the Organ, Oboe I, Oboe II, and Violin. The bottom staff is the piano accompaniment. Measure 49 is in D minor. Measure 50 has a chord change to B7, and the end of the system is in E(7).

51

A minor F major A minor

Detailed description: This system covers measures 51, 52, and 53. The top staff continues with the Organ, Oboe I, Oboe II, and Violin. The bottom staff is the piano accompaniment. Measure 51 is in A minor. Measure 52 has a chord change to F major. Measure 53 is in A minor.

54

Org. Ob. I, Viol. I Ob. II, Viol. II Taille Va.

A minor A minor

Detailed description: This system covers measures 54, 55, and 56. The top staff features the Organ (Org.), Oboe I and Violin I (Ob. I, Viol. I), Oboe II and Violin II (Ob. II, Viol. II), and Cello/Double Bass (Taille Va.). The bottom staff is the piano accompaniment. Measure 54 is in A minor. Measure 56 has a chord change to A minor.

57

Detailed description: This system covers measures 57 and 58. The top staff continues with the Organ, Oboe I and Violin I, Oboe II and Violin II, and Cello/Double Bass. The bottom staff is the piano accompaniment.

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Musical score for measures 60-62. The system includes a grand staff with treble and bass clefs. The right hand part features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand part is simpler, with quarter and eighth notes. The key signature is one flat (B-flat). The instrument labels 'Org.' and 'Viol. I' are positioned above the right-hand staff.

A minor

Musical score for measures 63-64. The system includes a grand staff with treble and bass clefs. The right hand part continues the complex rhythmic pattern. The left hand part has a steady eighth-note accompaniment. The key signature is one flat. The instrument labels 'Viol., Va.' and 'Viol. I' are positioned above the right-hand staff.

A minor

A minor

Musical score for measures 65-66. The system includes a grand staff with treble and bass clefs. The right hand part features a complex rhythmic pattern. The left hand part has a steady eighth-note accompaniment. The key signature is one flat. The instrument labels 'Viol., Va.' and 'Viol. I' are positioned above the right-hand staff.

A minor

A minor

Musical score for measures 67-68. The system includes a grand staff with treble and bass clefs. The right hand part features a complex rhythmic pattern. The left hand part has a steady eighth-note accompaniment. The key signature is one flat. The instrument labels 'Org.' and 'Viol. I' are positioned above the right-hand staff.

A minor

A minor

Musical score for measures 69-70. The system includes a grand staff with treble and bass clefs. The right hand part features a complex rhythmic pattern. The left hand part has a steady eighth-note accompaniment. The key signature is one flat. The instrument labels 'Org.' and 'Tutti' are positioned above the right-hand staff, and 'Ob. I' is positioned above the left-hand staff.

A minor

B7

E minor

Musical score for measures 71-72. The system includes a grand staff with treble and bass clefs. The right hand part features a complex rhythmic pattern. The left hand part has a steady eighth-note accompaniment. The key signature is one flat. The instrument labels 'Ob., Taille' and 'Ob. I' are positioned above the right-hand staff.

E minor

E minor

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73

E minor E minor

Two systems of musical notation for measures 73 and 74. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 73-74) is marked with 'E minor' in red text below the staff.

75

E minor E minor

Two systems of musical notation for measures 75 and 76. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 75-76) is marked with 'E minor' in red text below the staff.

77

Ob. I, II Viol. I, II

E minor E minor

Two systems of musical notation for measures 77 and 78. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 77-78) is marked with 'Ob. I, II' and 'Viol. I, II' in black text below the staff, and 'E minor' in red text below the staff.

79

Taille, Va.

E minor E7 A minor

Two systems of musical notation for measures 79 and 80. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 79-80) is marked with 'Taille, Va.' in black text below the staff, and 'E minor', 'E7', and 'A minor' in red text below the staff.

81

G7 C7 F major C major G7

10b.

Two systems of musical notation for measures 81 and 82. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 81-82) is marked with 'G7', 'C7', 'F major', 'C major', and 'G7' in red text below the staff. The second system (measure 82) is marked with '10b.' in black text below the staff.

83I

F# dim.7 G major pedal...

Two systems of musical notation for measures 83I and 83II. The top system is a grand staff with treble and bass clefs. The bottom system is a single bass clef line. The key signature is one flat (B-flat). The first system (measures 83I-83II) is marked with 'F# dim.7' and 'G major pedal...' in red text below the staff.

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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. G minor

99

Org. Viol. II Viol. I Viol. II Viol. I F# dim.7

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102

Tutti

D7 G minor

Detailed description: This system shows measures 102 and 103. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a simpler accompaniment. A red box highlights the first measure of measure 102. The word 'Tutti' is written in the right margin.

104

Org.

G minor

Detailed description: This system shows measures 104 and 105. The right hand continues with intricate sixteenth-note passages. The left hand has a steady accompaniment. The word 'Org.' is written in the left margin. A red box highlights the first measure of measure 104.

107

D7 G7

Detailed description: This system shows measures 107 and 108. The right hand has a more active melodic line. The left hand has a steady accompaniment. Red boxes highlight the first measure of measure 107 and the first measure of measure 108.

109

Org. solo
Cadenza

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

Detailed description: This system shows measures 109 and 110. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The text 'Org. solo Cadenza' is written in the left margin. Red boxes highlight the first measure of measure 109 and the first measure of measure 110. Chord labels are written below the left hand.

111

Tutti

Detailed description: This system shows measures 111 and 112. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The word 'Tutti' is written in the right margin. A red box highlights the first measure of measure 111.

113

Ob. I, Viol. I

Ob. II, Viol. II

Main theme reappears

G minor C7 F major

Detailed description: This system shows measures 113 and 114. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. The text 'Ob. I, Viol. I' and 'Ob. II, Viol. II' is written above the right and left staves respectively. The text 'Main theme reappears' is written in the left margin. Red boxes highlight the first measure of measure 113 and the first measure of measure 114. Chord labels are written below the left hand.

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115

Org. Ob., Viol. Ob., Viol. Org.

A7 D minor D minor

117II

D minor

120

Org. Ob. II, Viol. II

A(7) D minor

123II

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

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131

Tutti

B-flat major

134

Org. (*tr.* ~~~~~)

Viol., Va.

Tutti

B-flat 7

137

C minor

A major

D minor

139||

BWV 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

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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

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162

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

G# dim.7 D minor

165

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

D minor G# dim.7 E7

167

C# dim.7 A7 D7

168II

D minor C# dim.7 D minor

170

G# dim.7 E7 A7

171II

f Tutti

A7 D minor

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Musical score for measures 174-176. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes. Chord labels "D minor" and "D7" are placed below the bass staff.

Musical score for measures 177-181. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes. Chord labels "G minor", "E7", and "A7" are placed below the bass staff.

Musical score for measures 179II-181. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes. Chord labels "D minor", "B-flat major", and "D minor" are placed below the bass staff.

Musical score for measures 182-184. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes. Chord labels "D minor", "Bc.", and "D minor" are placed below the bass staff. A red box highlights a section of the treble staff in measure 184, and the word "Tutti" is written above it.

Musical score for measures 185-187. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes.

Musical score for measures 188-190. The system includes a treble clef staff and a bass clef staff. The organ part is marked "Org.". The key signature is one flat (B-flat major). The tempo is marked with a fermata. The music features a complex texture with many sixteenth notes. A chord label "D minor" is placed below the bass staff.

The text rephrases Acts 14:22, taken from the account of Paul and Barnabas at the end of their first missionary 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

Soprano
 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 -

Organ & Strings
 Adagio
 Wir müs - sen durch viel Trüb - sal, durch viel Trüb -

G minor Ostinato 1.

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

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.

Choral insertion ("Vokaleinbau") into concerto movement.

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

- sal in - das Reich Göt - 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,

Section B. B dim.7

Organ obbligato

C minor D7 G minor G minor Ost. 2.

16

durch viel Trübsal in das Reich Gottes ein-
 durch viel Trübsal in das Reich Gottes ein-
 durch viel Trübsal in das Reich Gottes ein-
 durch viel Trübsal in das Reich Gottes ein-

G minor

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

G minor

26

hen. Wir müssen durch viel
 hen. Wir müssen durch viel
 hen. Wir müs - sendurch viel
 hen. Wir müssen durch viel

B dim.7 A C minor Section C. A D minor D minor Ost. 3.

C minor A(7) D minor D minor Ost. 3.

31

Trüb-sal, durch viel Trüb

Trüb-sal, durch viel Trüb

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

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 - sendurchviel Trüb - sal,
 durch viel Trüb - sal, wir müssendurch viel - Trüb - sal,
 durch viel Trüb - sal, wir müssendurch viel Trüb - sal,

G7 C minor Ost. 4.

47

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

Cross relation C minor

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 - - -

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

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

Cross relation

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

G minor Ost. 5. F# dim.7

64

NBA: sal

Trüb - - - - - sal - - - - - irr

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

G minor

in das

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

Reich das 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

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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.

73

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.

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.

Form (Rhyme: AABCCB)
 Ritornello (mm. 1-8) B M
 A. Lines 1-3 (9-22) B M-FM
 Rit (22-29) FM
 Lines 1-3 (30-37) FM-B M
 Rit (38-39) B M
 Lines 1-3 (40-49) B M
 Rit (49-56) B M [Fine]
 B. Lines 4-6 (57-68) Gm-E M
 da capo
 Note: The B section comprises less than 1/10 of the aria's length.

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

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

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

9

nach dem Him-mel zu, — nachdem Him-mel will ich 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 will ich 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 und

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

Cont. Viol. Cont.

B dim.7 G7 C minor D7

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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-schieden, schnüdes So - dom, ich von
und

Viol. Cont.

F major C7 F minor G7

Chromatic inflection for "Sodom."

21

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

Viol. Cont.

C major C7 F major F major

Ritornello

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

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

(p)

31

Himmel will ich zu, schön - 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, schön - 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

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

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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, — schön - des So - dom, ich ~~von~~ und

Chromatic inflection for "Sodom."

B-flat major B dim.7 G7

43

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

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

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

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45
 schnödes 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 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*

4. Recitativo

146/4.

Soprano

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

Chromatic saturation in the vocal part in 5 mm.

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

Ach! wer doch schon im Himmel wär! 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

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

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

Tritone for "wie trüglich." Chromatic voice leading for "Weinen."

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

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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

tritone tritone

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 C# dim.7

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

A7 D minor D minor

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.

Ritornello derived from vocal theme.

Fl.

Cont.

Ob. d'am. I, II

D minor

4 (86)

L. H.

Flute plays frequent sighing motives...

D7

G7

7 (89)

L. H.

C7

F7

B-flat major

G minor

10 (92)

L. H.

C# dim.7

A(7)

12 II (94 II)

L. H.

D minor

E7

15 (97)

L. H.

A(7)

D minor

D minor

A "shaking" melisma, featuring 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.

Ich sä - e mei - ne Zä - ren mit ban - gem Herzen, mit

Fl. Ob.

D minor

bangem Her-zen aus, ich sä - e mei - ne

D minor G# dim.7 E7

Zä - ren mit ban - gem Her - zen aus, ich

A minor F# dim.7 D7 G minor A(7) D minor

sä - e mei - ne Zä - 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

30^{II}
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

35^{II}
ban - gem Her - zen aus.

Fl. Ob.
Ritornello
A minor A minor

38

L. H.

A7

41

D7

G7

C7

L. H.

44

F major

D minor

G# dim.7

A minor

46II

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



52

se - ligen 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

F major F major F major

J.S. Bach - Church Cantatas BWV 146

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

F1. ob.

(p)

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

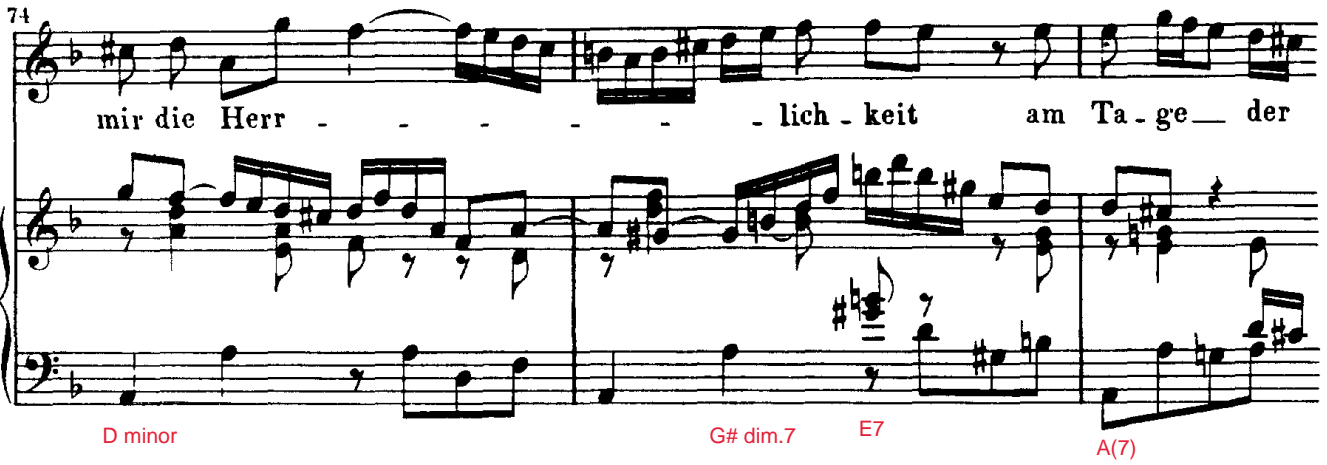
L.H.

A7

J.S. Bach - Church Cantatas BWV 146

74

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



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

76II

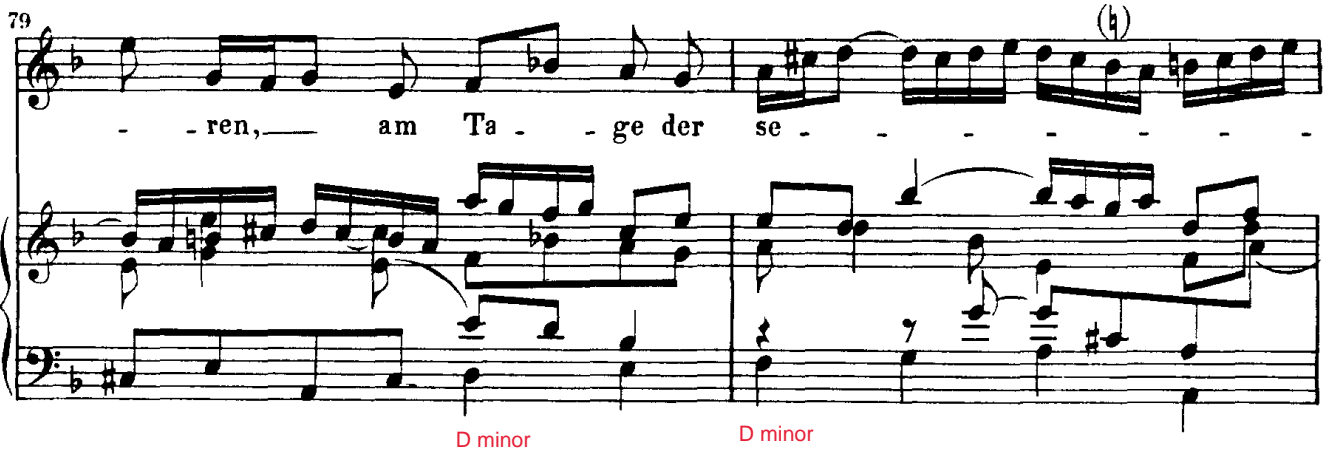
se - - ligen Ern - te - ge - bä - - -



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

79

- - ren, - - am Ta - - ge der se - - - (b)



D minor D minor

81

- - - li - gen Ern - te - ge - bä - - ren.



D minor D minor dal segno

The recitativo develops the ideas of the previous movement with successive allusions to various biblical passages and themes (see note).

Secco

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

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

A minor C major

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 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). F#

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 C major F# dim.

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

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."

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. *will-weep.* Wer mit dem *He-who with the* Fein-de *foe* ringt und schlägt, *wrestles and fights,* dem wird die *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. *crowns 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: ABCCB)
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).

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

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 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 *The Cantatas of J. S. Bach*, translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 315.



Musical score for measures 16-20. The system includes a vocal line and a piano accompaniment. The piano part features a full-textured, dance-like ritornello. The vocal line is marked with a hemiola in the final measure. Chords are labeled as F major.

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

Musical score for measures 21-25. The system includes vocal lines for Tenore and Basso, and a piano accompaniment. The vocal lines are marked with a hemiola in the final measure. The piano part features a full-textured, dance-like ritornello. Chords are labeled as F major, F major, F7, and B-flat major.

Musical score for measures 26-30. The system includes vocal lines and a piano accompaniment. The piano part features a full-textured, dance-like ritornello. Chords are labeled as C7 and F major. A "Vocal insertion" is marked in the vocal line.

Musical score for measures 31-35. The system includes vocal lines and a piano accompaniment. The piano part features a full-textured, dance-like ritornello. Chords are labeled as F major. A "Vocal insertion" is marked in the vocal line.

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36

will ich mich la - - -

will ich mich la - - -

R. H.

R. H.

C pedal...

F major

(G7)

40

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

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

Cont.

Ritornello

Ob. I, Viol. I

Ob. II, Viol. II

Vi.

C major

F# dim.7

C major

C major

46

C major

51

Wie will ich mich freu - - -

Wie will ich mich freu - - -

Ob.

Viol.

Cont.

(p)

C major

A minor

F# dim.7

D7

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56

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

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

Viol. 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

Viol. Va. Ob.

F major C7 F major

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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 -

tr.

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

Ob. II, Viol. II

Va.

(f)

F major

F major

87

Ob.

F major

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

Continuo alone...

hemiola

Cont. (p)

F major

D minor

107

leuch - te wie Son - - -

glänz ich wie Ster - ne_ und leuch - te_ wie Son - - -

D minor

G7

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111

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

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.

Won - ne_ kein Trau - ern, Heu - len und Ge - schrei. Ritornello

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

Cont.

121

G7 C major A minor

126

Da

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 Sterne und leuchte wie Sonne

leuchte wie Sonne

C major

D7

135

ne, da störet die himmlische, selige

ne, da störet die himmlische, selige

G minor

A7

140

Wonne kein Trauern, Heulen und Geschrei.

Wonne kein Trauern, Heulen und Geschrei.

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



(5) Sopra: c

+Flute
+Vln I
+Ob I

(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)

+Vln II
+Ob II

(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)

+Vla
+Taille

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)

•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.

9

F major C major F major F major

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,

13

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

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.)