

Martin Petzoldt notes that this aria text relates to the theme of Jubilate with its references to Acts 13:22 and John 16:20, 22 (see BWV 12, 103, and 146) See Petzoldt, Bach-Kommentar 2:342. See the note for the biblical passages. 153/8 •Suffering ends in heaven where it changes to rapture (153/8). 8. Aria Viol. I Repeated Antecedent Binary Form Ritornello A (Antecedent: mm.1-12) GM Lines 1-3/Rit A (13-24) GM-DM Rit B (Consequent: 25-48) DM-GM Lines 1-3/Rit B' (49-60) DM-Am Line 4/Rit B" (2x: 61-70) Am-DM ines 5-6/Imitative accomp. (71-89) GM Rit B (89-106) GM A minor A minor D major G major Minuet (perhaps from a pre-existing instrumental work or a parody of a movement from a secular work). **A7** A minor D major For biblical major background, Alfred Dürr writes, "It is in binary dance form: each section is first stated by the instruments alone, after which the voice part is incorporated in its slightly expanded reprise. Only towards the end of the second reprise ... [m. 71] does a new 'allegro' theme enter, forming a spirited conclusion to the vocal part of the aria. Thereafter, the instruments take up the interrupted reprise once more, bringing it to an end in the form of a postlude." See *The Cantatas of J. S. Bach*, p. 166. see note 13 f AltoSoll ich. Kreuz und mei\_nen Le \_ bens\_lauf ter un Lines 1-3/Ritornello A Arch-shaped melody depicts "mein Lebenslauf" ("course of my life"). (Antecedent) E7 A minor E7 A minor G major D major G# dim.7 A7 D major 19 doch im Him sal füh \_ ren, hört \_\_\_ es auf. mel \_\_\_\_ hemiola B minor D major A minor D7 G major A7 D major E major Ritornello B (Consequent) D# dim.7 D7 B(7) G major D major

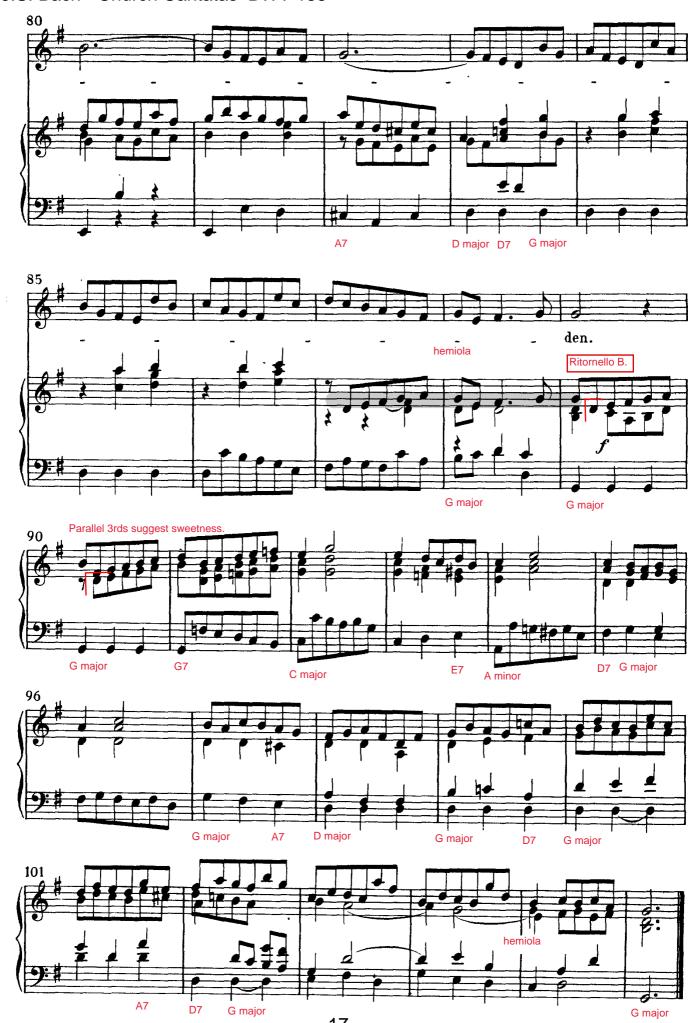
14

E minor



J.S. Bach - Text painting: At "Cross and tribulation will nevertheless cease in heaven" the sound stops. Then the transformation of sorrow into jubilation is signaled with a modulation.





17





C major

G major

18

C major

A minor

D minor

E major