

= Ihr werdet weinen und heulen , BWV 103 =

Ihr werdet weinen und heulen (You shall weep and wail) , BWV 103 , is a cantata by Johann Sebastian Bach , a church cantata for the third Sunday after Easter , called Jubilate (Jubilate Sunday) .

Bach composed the cantata in his second year as Thomaskantor in Leipzig and first performed it on 22 April 1725 . It is the first of nine cantatas on texts by Christiana Mariana von Ziegler , which Bach composed at the end of his second annual cycle of cantatas in Leipzig . Based on the Gospel reading from the Farewell Discourse , where Jesus , announcing that he will leave , says " your sorrow shall be turned into joy " , Bach contrasts music of sorrow and joy , notably in the unusual first movement , where he inserts an almost operatic recitative of Jesus in the fugal choral setting . The architecture of the movement combines elements of the usual concerto form with the more text @-@ related older form of a motet . Bach scores an unusual flauto piccolo (descant recorder in D) as an obbligato instrument in an aria contemplating the sorrow of missing Jesus , who is addressed as a doctor who shall heal the wounds of sins . Bach scores a trumpet in only one movement , an aria expressing the joy about the predicted return of Jesus . The cantata in six movements closes with a chorale , the ninth stanza of Paul Gerhardt 's hymn " Barmherzger Vater , höchster Gott " .

= = History and words = =

Bach composed the cantata in Leipzig for third Sunday after Easter , called Jubilate . The prescribed readings for the Sunday were from the First Epistle of Peter , " Submit yourselves to every ordinance of man " (1 Peter 2 : 11 ? 20) , and from the Gospel of John , Jesus announcing his second coming in the so @-@ called Farewell Discourse , saying " your sorrow shall be turned into joy " (John 16 : 16 ? 23) . For this occasion Bach had already composed in 1714 Weinen , Klagen , Sorgen , Zagen , BWV 12 , which he used later as the basis for the movement Crucifixus in his Mass in B minor .

In his second year in Leipzig , Bach composed chorale cantatas between the first Sunday after Trinity and Palm Sunday , but for Easter he returned to cantatas on more varied texts , possibly because he lost his librettist . Nine of his cantatas for consecutive occasions in the period between Easter and Pentecost are based on texts by Christiana Mariana von Ziegler , this one being the first of the series especially written for Bach . He had possibly commissioned them in 1724 for his first cantata cycle but not composed them at that time , because of his exceptional workload in creating the St John Passion .

The librettist begins with a quotation from the Gospel , verse 20 , and concludes with the ninth stanza of Paul Gerhardt 's hymn " Barmherzger Vater , höchster Gott " (1653) . Her own poetry reflects , in a sequence of recitatives and arias , in two movements sadness at the loss of Jesus , and in two others joy at his predicted return . Bach edited her writing considerably , for example in movement 4 , excising two lines of four and rephrasing the others .

Bach first performed the cantata on 22 April 1725 with the Thomanerchor . For later performances , he revised the instrumentation , replacing the flauto piccolo by a flauto traverso .

= = Scoring and structure = =

The cantata in six movements is scored for three vocal soloists (alto , tenor and bass) , a four @-@ part choir , trumpet , flauto piccolo (descant recorder in D) , two oboes d 'amore , two violins , viola and continuo .

Chorus and arioso (bass) : Ihr werdet weinen und heulen

Recitative (tenor) : Wer sollte nicht in Klagen untergehn

Aria (alto) : Kein Arzt ist außer dir zu finden

Recitative (alto) : Du wirst mich nach der Angst auch wiederum erquicken

Aria (tenor) : Erholet euch , betrübte Sinnen

Chorale : Ich hab dich einen Augenblick

= = Music = =

The cantata begins in B minor , illustrating sorrow , but in movement 4 shifts to the relative major key of D major , illustrating the theme of consolation in Ziegler 's text .

The opening chorus has an unusual structure , which includes an arioso passage for the bass voice . All instruments except the trumpet play a ritornello , after which a choral fugue pictures the weeping and wailing of the text in unrelated musical material , rich in chromaticism . In great contrast the following line , " aber die Welt wird sich freuen " (But the world will rejoice) , is conveyed by the chorus embedded in a repeat of the first part of the ritornello . The sequence is repeated on a larger scale : this time the fugue renders both lines of the text as a double fugue with the second theme taken from the ritornello , then the ritornello is repeated in its entirety . The bass as the vox Christi (voice of Christ) sings three times , with a sudden tempo change to adagio , " Ihr aber werdet traurig sein " (But you will be sad) as an accompagnato recitative . Musicologist Julian Mincham notes : " This recitative is a mere eight bars long but its context and piteousness give it enormous dramatic impact . Bach 's lack of respect for the conservative Leipzig authorities ' dislike of operatic styles in religious music was never more apparent ! " Klaus Hofmann compares the recitative 's " highly expressive melody and harmony " to Bach 's Passions . Finally , the extended sequence of fugue and ritornello with chorus returns transposed , on the text " Doch eure Traurigkeit soll in Freude verkehret werden " (Yet your sorrow shall be changed into joy) . According to Alfred Dürr , the architecture of the movement is a large scale experiment combining elements of the older style of a text @-@ related motet with the form of a concerto of instrumental groups and voices , as typically used by Bach .

John Eliot Gardiner , who conducted the Bach Cantata Pilgrimage with the Monteverdi Choir in 2000 , notes that Bach 's " strategy is to superimpose these opposite moods , binding them in a mutually enlightening whole and emphasising that it is the same God who both dispenses and then ameliorates these conditions .

Movement 2 is a secco recitative for tenor , concluding in an arioso section with a " deeply moving " melisma on the word " Schmerzen " (sorrows) . Movement 3 , " Kein Arzt ist außer dir zu finden " (Besides You is no doctor to be found) is an aria for alto with the obbligato flauto piccolo , which according to Mincham , employs a " figuration ever striving upwards , moderates the underlying sense of potential tragedy " . The alto recitative " marks a change of scene " , it begins in B minor , like the opening chorus , but modulates to D @-@ major and ends with a wide @-@ ranging coloratura marking the word " Freude " (joy) . Movement 5 , " Erholet euch , betrübte Sinnen " (Recover now , O troubled feelings) , picks up the joyful coloraturas , supported by the trumpet and fanfares in triads in the orchestra , Mincham notes that the trumpet " bursts upon us with an energy , acclamation and jubilation unheard , so far , in this work " . The cantata is closed with a four @-@ part setting of the chorale , sung to the melody of " Was mein Gott will , das g 'scheh allzeit " which Bach used frequently , including in his St Matthew Passion .

= = Selected recordings = =

The sortable table are excerpt from the selection on the Bach @-@ Cantatas website . For several recordings , the name of the bass soloist is not provided . The type of choir and orchestra is roughly shown as a large group by red background , and as an ensemble with period instruments in historically informed performance by green background .