

First movement: Elegiac (highly embellished and chromatic) oboe solo, against strings and somewhat static harmonic foundation; reminiscent of Vivaldi slow movements (see note for more).

Sinfonia

Weinen, Klagen, Sorgen, Zagen

1713) and Maria Sophia at 3 weeks (15 March 1713). In any case, Martin Petzoldt argues that the three cantatas are similar in a number of respects, including the fact that they end with chorales that function more as catechismal response (the listener identifies with the message of the cantata by means of a familiar hymn) than as a response by the church/congregation. See "Bach-Kommentar," vol. 2, p. 822.

J.S. Bach

Cantata No. 12

Adagio assai [♩ = 80]

Instrumentation:

Tromba
Oboe
Vln I & II
Vla I & II
Fagotto
SATB
Continuo

Divided violas suggest it's an early work (not yet Italian instrumentation).

1. Oboe
Vln I & II
p

2. F minor
Bass rises by step...

4. 4 rhythmic strata:
Ob: "free" line of 32nd notes
Vlns: 16th-note ostinato figure
Vlas: harmonic filler of 8ths
Bsn & continuo mark the half measure.

For Alfred Dürr's comments, see note.

5. F minor
F minor
E7

7. A-flat major
B-flat 7
E-flat major

B dim.7
C minor
N6
D dim.7

Unexpected harmonies...

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8. Oboe cadences but strings push the harmonies further, back to F minor.
Bass rises by step...

10.

11.

13. *dim.*

14. *rit.* *pp* *a tempo* *p*

16.

D7 F# dim.7 C minor G7 C minor F minor
B-flat 7 C7 F minor B-flat minor
E7 F7 B-flat minor
G-flat major E dim.7 B dim.7
G7 E diim.7 (avoiding C, pushing back to F minor) F minor C7
D-flat major (deceptive cadence) C7 F minor

Bach adapts this passacaglia-based "motet" movement for his "Crucifixus" of the B-Minor Mass. The bass figure is repeated 12 times, perhaps alluding to Gospel lesson: Jesus' farewell to 12 disciples. The first section utilizes all but the last line of text.

12/2. Chorus (da capo)

Lento [♩ = 84]

•Affliction is the Christian's lot in life (12/2).

1. SOPRANO Seufzer (sighing) motive

Wei - nen,
Weep - ing,

ALTO

Kla - gen,
cry - ing,

TENOR

Sor - gen, Wei -
sor - row, weep -

BASS

Za - gen,
sigh - ing,

Vln I, II
Vla I, II,
Fagotto
SATB
Continuo

Lento [♩ = 84]

1. 2.

F minor

F minor Descending chromatic tetrachord, traditional symbol of lament (compare, for example, Dido's lament "When I am laid" from Purcell's *Dido and Aeneas*).

6. The text alludes to a range of biblical passages and themes (see note).

New vocal section

Kla - gen, Wei - nen, Kla - gen,
cry - ing, weep - ing, cry - ing,

Za - gen, Wei - nen,
sigh - ing, weep - ing,

- nen,
- ing,

Sor - gen,
sor - row,

3.

F minor

11.

Sor - gen, Za - gen, Wei - nen,
 sor - row, sigh - ing, weep - ing,

Kla - gen, Sor - gen, Za - gen,
 cry - ing, sor - row, sigh - ing,

Wei - nen, Kla - gen,
 weep - ing, cry - ing,

Wei - nen, Kla - gen, Sor - gen, Za - gen,
 weep - ing, cry - ing, sor - row, sigh - ing,

4.

F minor

16.

Kla - gen, Wei - nen, Wei - nen, Kla - gen,
 cry - ing, weep - ing, weep - ing, cry - ing,

Wei - nen, Kla - gen, Sor - gen, Za - gen,
 weep - ing, cry - ing, sor - row, sigh - ing,

gen, Wei - nen, Kla - gen,
 ing, weep - ing, cry - ing,

5.

F minor

21.

New vocal section

gen, Sor - gen, Za - - - gen, Angst und
ing, sor - row, sigh - - - ing, anx - ious

- gen, Sor - gen, Za - - - gen, Angst und
- ing, sor - row, sigh - - - ing, anx - ious

- - - gen, Sor - gen, Za - - - gen, Angst und
- - - ing, sor - row, sigh - - - ing, anx - ious

Wei - nen, Kla - - - gen, Sor - gen, Za - - - gen, Angst und
weep - ing, cry - - - ing, sor - row, sigh - - - ing, anx - ious

6. 7.

F major F minor

Alfred Dürr writes, "[The] loosely fugal, imitative texture...coalesces into chordal writing in the middle statements of the [bass] theme, nos. 7-8. The last statement, no. 12, is purely instrumental." See Alfred Dürr, *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), pp. 307-308.

26.

Not, Angst und Not sind der Chri - sten
care, anx - ious care, these the Chris - tian's

Not, Angst und Not, Angst und Not sind der Chri - sten
care, anx - ious care, anx - ious care, these the Chris - tian's

Not, Angst und Not, Angst und Not sind der Chri - sten
care, anx - ious care, anx - ious care, these the Chris - tian's

Not, Angst und Not, Angst und Not sind der Chri - sten
care, anx - ious care, anx - ious care, these the Chris - tian's

8.

F major F minor

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Allusion to Psalm 80:5 (80:6 in German bible): "Thou hast fed them with the bread of tears, and given them tears to drink in full measure."

31.

A New vocal section

Trä - nen - brot, Angst und Not, Angst und
bread of tears, anx - ious care, anx - ious

Trä - nen - brot, Angst und
bread of tears, anx - ious

Trä - nen - brot, Angst
bread of tears, anx -

Trä - nen - brot,
bread of tears,

A

9.

F minor

36.

Not, Angst und Not, Angst und Not sind der
care, anx - ious care, anx - ious care, these the

Not, Angst und Not, Angst und
care, anx - ious care, anx - ious

und Not, Angst und
- ious care, anx - ious

Angst und Not, Angst, Angst und Not
anx - ious care, anx - ious care,

10.

F7

F minor

41.

Chri - sten Trä - nen - brot, sind der Chri - sten Trä - nen - brot,
Chris - tian's bread of tears, these the Christian's bread of tears,
Not sind der care, these the Chri - sten Trä - nen - brot,
care, these the Chris - tian's bread of tears,
sind der Chri - sten Trä - nen - brot,
these the Christian's bread of tears,
sind der Chri - sten Trä - nen - brot,
these the Christian's bread of tears,

11. 12.

F minor F minor

Last statement of lamento bass is without voices.

Middle section utilizes only the last phrase of text. Allusion to Galatians 6:17b: "I bear on my body the marks ("Mahlzeichen") of Jesus. The motet-like setting, has an air of victory/overcoming.

46.

die das Zei - chen Je - su
these the sym - bols Je - sus
die das Zei - chen
these the sym - bols
die das Zei - chen
these the sym - bols
die das Zei - chen
these the sym - bols

Un poco allegro [♩ = 104]
Vln I & II

F minor C minor

Alfred Dürr writes, "The middle section—'un poco allegro'—is motet-like, lacking independent instrumental parts (presumably the instruments should not be tacet, as most modern editions prescribe, but rather double the voice parts). The texture is part polyphonic and part chordal, with imitation in the outer parts." See Alfred Dürr, The Cantatas of J. S. Bach, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 308.

Instruments doubling voices.

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52. Text painting: Long melismas on "tragen" (to carry/bear/endure).

tra - - - - - gen, die das
car - - - - - ried, these the

Je - su tra - - - -
Je - sus car - - - -

Je - su tra - - - -
Je - sus car - - - -

Je - su tra - - - -
Je - sus car - - - -

G7 C minor

57.

Zei - chen Je - su tra - - -
sym - bols Je - sus car - - -

- - - gen, die das Zei - chen Je - su tra -
- - - ried, these the sym - bols Je - sus car -

- - - gen, die das Zei - chen Je - su tra -
- - - ried, these the sym - bols Je - sus car -

- - - gen, die das Zei - chen Je - su
- - - ried, these the sym - bols Je - sus

C minor B-flat major E-flat major

62.

tra - gen, die das
car - ried, these the

E-flat 7

A-flat major

67.

B 71.

Zei - chen Je - su tra - gen,
sym - bols Je - sus car - ried,
Zei - chen Je - su tra - gen,
sym - bols Je - sus car - ried,
gen, die das
ried, these the

B-flat 7

E-flat major

E-flat major

E-flat major

72.

die das Zei - chen Je - su tra -
these the sym - bols Je - sus car -

die das Zei - chen Je - su tra -
these the sym - bols Je - sus car -

die das Zei - chen Je - su tra -
these the sym - bols Je - sus car -

Zei - chen Je - su tra -
sym - bols Je - sus car -

E-flat 7

77.

- gen, das Zei -
- ried, the sym -

- gen, das Zei -
- ried, the sym -

- gen, das Zei -
- ried, the sym -

- gen, das Zei -
- ried, the sym -

A-flat major

C7

F minor

B dim.7 G7

C minor

82.

[Andante $\text{♩} = 88$]

chen Je - su tra - gen, die das
bols Je - sus car - ried, these the

chen Je - su tra - gen, die das Zei - chen
bols Je - sus car - ried, these the sym - bols

chen Je - su tra - gen, die das Zei - chen Je -
bols Je - sus car - ried, these the sym - bols Je -

chen Je - su tra - gen, die das Zei - chen Je - su,
bols Je - sus car - ried, these the sym - bols Je - sus,

Text painting: Ascending chromatic line for
"bearing the mark of Jesus" (presumably a
reference to "bearing the cross").

[Andante $\text{♩} = 88$]

chen Je - su tra - gen, die das Zei - chen Je - su,
bols Je - sus car - ried, these the sym - bols Je - sus,

C minor C major F minor F major B-flat major
B-flat minor

87.

Da Capo

Zei - chen Je - su tra - gen.
sym - bols Je - sus car - ried.

Je - su, die das Zei - chen, das Zei - chen Je - su tra - gen.
Je - sus, these the sym - bols, the sym - bols Je - sus car - ried.

su, die das Zei - chen Je - su, das Zei - chen Je - su tra - gen.
sus, these the sym - bols Je - sus, the sym - bols Je - sus car - ried.

die das Zei - chen Je - su tra - gen.
these the sym - bols Je - sus car - ried.

E-flat major A-flat major D-flat major A-flat major *Da Capo*
E-flat minor A-flat minor A-flat 7 A-flat major A-flat major

C seems to represent Christ for Bach. Eric Chafe writes that C minor "is the burial key of Christ in the Passions and the preferred key of the 'sleep of death' of Lutheran eschatology." See *Tonal Allegory in the Vocal Music of J. S. Bach* (Berkeley: University of California Press, 1991), p. 139). Compare the key of the central recitatives in Bach's matching debut cantatas when he started in Leipzig in 1723 (BWV 75 & 76). Here in BWV 12, the C scales ascend in the violin, descend in the bass, to provide a chi (cross) figure and "illustrate the antithesis behind the text" (Chafe, *Analyzing Bach Cantatas* (1991), p. 57). Compare also the significance of C and line inversion in the riddle canon BWV 1077 (Symbolum: Christus coronabit crucigeros, i.e., "Christ crowns the cross-bearers") and the (apparently) related title *Ciaccona* (BWV 1004/5) in manuscript, with its circled "i" and 3 grouped Cs, which perhaps similarly signify "Iesu Christus coronabit crucigeros."

12/3.

Recitativo

•Tribulation precedes entrance to kingdom: Acts 14:22 (12/3). Bach sets this scriptural text as a chorus in BWV 146 (after an opening sinfonia).

All strings (divided violins and violas), bassoon doubling the continuo

Vln I

4-part strings

Concerning major vs. minor, see note. Here the contrasting modes may signify "crown" and "cross," respectively.

Ascending C major scale in Vln I. Descending C minor scale in bass. Produces chi (cross) figure.

C minor

D7

G minor

Alto

C G A B-flat F-sharp A-flat

Wir müs-sen durch viel Trüb-sal, durch viel
Through paths of trib-u-la-tion, trib-u-

Chromatic pitch saturation in the voice part in 6 measures out of a total of 7. In BWV 105/2, 48/2, and 78/3, Bach appears to use chromatic pitch saturation to represent complete depravity of human nature, alluding to Romans 7 (compare also the chorale prelude "Durch Adams Fall"). Here in 12/3 it seems to indicate utter misery in tribulation. Martin Petzoldt notes that Bach often uses the alto voice to represent Mary's faith, the church, and also the Holy Spirit. See Petzoldt, "Bach-Kommentar," vol. 2, p. 824.

3.

E F D-flat

Trüb-sal, wir müs-sen durch viel Trüb-sal, durch viel
la-tion, through paths of trib-u-la-tion, trib-u-

Bach does not use the second half of this movement in the B-Minor Mass. "Zeichen Jesu" = cross?

C7

F minor

E dim.7

C7

[8va lower in original-----]

"In the alto recitativo of Cantata 12, C minor and C major scales are placed in opposition. For the tonal importance of C major as a pivoting tonality in Cantatas 75 and 76 and the importance of C minor in the central aria of Cantata 12, see Unger, "Bach's First Two Leipzig Cantatas," 113, 118–120."

5.

E-flat D B

Trüb-sal in das Reich Got-tes ein-ge-hen.
la-tion, must mor-tals en-ter God's King-dom.

Word painting: ascending line for entrance into the kingdom of heaven.

E-flat

B-natural

cresc.

dim.

F# dim.7

G(7)

G7

C minor

C minor

C minor

[-----8va lower in original-----]

Here the rhythm (figura corta) seems to signify both "kreuzige" (as in the Passions) and joy. The figura corta was defined as an ornament by W.C. Printz in 1689 and by Johann Gottfried Walther in his lexicon of 1732. Walther wrote, "Figura corta consists of three fast notes, one of which by itself is as long as the other ones." (Johann Walther, Lexikon, 1732. p. 244, translated). Albert Schweitzer interpreted it as a "joy motive." See Albert Schweitzer, *J. S. Bach*, vol. 2, trans. Ernest Newman (Boston: Bruce Humphries Pub., 1962), pp. 65–66. Bach's second cantata cycle (the chorale cantata cycle) has pervasive use of figura corta for joyous texts.

Da capo
Aria 12/4. Central movement
First of 3 consecutive arias without intervening recitatives.

Andante [♩ = 100] • Cross and crown related; Christ's wounds our comfort (12/4).

1. Ornate oboe obbligato

Ritornello figure related to vocal phrase. Figura corta

C minor C minor

3. E-flat major

4. cresc. G7 C minor

6. dim. *p* N6 C minor F# dim.7

The score is written for a single system with a treble and bass clef. The key signature is C minor (three flats). The time signature is 12/4. The tempo is Andante, with a metronome marking of 100 beats per minute. The score is divided into six measures, with various musical notations and annotations. The first measure is marked '1.' and features an 'Ornate oboe obbligato' and a 'Figura corta' annotation. The second measure is marked '3.' and features an 'E-flat major' annotation. The third measure is marked '4.' and features a 'cresc.' annotation. The fourth measure is marked '6.' and features a 'dim.' and '*p*' annotation. The fifth measure is marked 'N6' and the sixth measure is marked 'F# dim.7'. The score also includes a 'Ritornello figure related to vocal phrase' annotation and a 'C minor' annotation at the bottom.

The text alludes to a range of biblical passages and themes (see note).



7. **Alto**

Alliteration with "Ks" Kreuz und Kro - ne sind ver - bun - den, Kampf und
 Cross and Crown are bound to - geth - er, Palm and

Oboe tacet

p Continuo realization is editorial.

C minor

9.

Klei - nod sind ver - eint, Kreuz und
 war to - geth - er go, Cross and

+Oboe

sfp

F# dim.7 G(7) C minor

10.

Kro - ne sind ver - bun - den,
 Crown are bound to - geth - er,

C minor E-flat major

12.

Kampf und Klei - nod sind ver - eint, Kreuz und Kro - ne
 Palm and war to - geth - er go, Cross and Crown are

cresc.

G7 C minor B-flat 7 C minor

13.

sind ver : bun - den, Kampf und Klei-nod sind ver-eint, Kampf und
bound to - geth - er, Palm and war to - geth - er go, Palm and

C minor N6 C minor

15.

Klei - nod sind ver - eint, Kampf
war to - geth - er go, Palm

C minor D7

16.

und Klei - nod, Kampf und Klei - nod sind ver -
and bat - tle; Palm and war to - geth - er

C minor G major

18.

eint.
go.

Ritornello

C minor

19.

C minor E-flat major

21.

cresc. C minor B-flat 7 C minor

22.

G7 C minor C minor

24. Contrasting B Section

Chri - sten__ ha - ben al - le
Chris - tians__ must en - dure pri -

mf C minor E-flat major

25.

Stun - den ih - re Qual und ih - ren Feind,
va - tion, con - quer care and fight the foe,

p *mf*

E-flat major

27.

Chri - sten ha - ben al - le
Chris - tians must en - dure pri -

cresc.

C7

F minor

B-flat 7

28.

Stun - den ih - re Qual und ih - ren Feind, ih - re
va - tion, con - quer care and fight the foe, con - quer

f *dim.*

E-flat major

F# dim.7

D7

30.

Qual und ih - ren Feind;
care and fight the foe;

Ritornello *p*

G minor

31.

doch ihr Je - sus

Oboe tacet

Continuo realization is editorial.

G minor B-flat major B-flat 7 E-flat major E-flat 7

33. Text from A section comes back before the da capo, joined now with the end of the B text.

Trost sind Chri - sti Wun - den, Kreuz und Kro - ne sind ver -
death was sure sal - va - tion, Cross and Crown are bound to -

Continuo realization is still editorial here.

C7 F minor B-flat 7

34.

bun - den, Kampf und Klei - nod sind ver - eint,
geth - er, Palm and war - to - geth - er - go,

+Oboe

E-flat major E-flat major C minor

36.

doch ihr Trost sind Chri - sti
Je - sus' death was sure sal -

mf

B-flat 7 E-flat major E-flat 7 A-flat major (B-flat 7) E-flat major

37. *Da Capo*

Wun - den, Chri - sti Wun - den.
va - tion, sure sal - va - tion.

cresc. *f* *dim.*

E-flat major C minor *Da Capo* G major

12/5. **Aria** Four-voice canon (Vln I, II, Continuo, Singer) is used to indicate discipleship, i.e., "Imitatio Christi," "following."
1. [Moderato ♩ = 84] • Discipleship: Willing acceptance of the cross (12/5)

Second of 3 consecutive arias without intervening recitatives.

Vln I Vln II Continuo Ritornello *mf*

E-flat major Canonic imitation of theme that anticipates the closing chorale. E-flat 7

3. A-flat major B-flat 7

5. **Bass** 4-voice canon depicts "following." The motive is apparently derived from closing chorale tune opening.

Ich fol - ge Chri - sto nach, _____ von
With Je - sus will I go, _____ nar

The text alludes to a range of biblical passages and themes (see note).

Canonic Imitation

E-flat major E-flat major

7. E-flat 7 A-flat major

Original E 8va lower

ihm will ich nicht las -
suf - fer Him to leave

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9.

sen, ich fol - ge Chri - sto nach, von ihm — will ich nicht
me, with Je - sus will I go, nor suf - fer Him to

cresc.

B-flat major

F7

11.

las - sen
leave me,

p Ritornello

B-flat major

B-flat major Martin Petzoldt suggests that the use of 4 voices in the canon may be related to the 4 life situations mentioned here: "Wohl, Ungemach, Leben, Erblassen" (prosperity, privation, living, dying (literally, "growing pale")), and that the phrase lengths correspond to the sign of the cross (long horizontal line for "Wohl - Ungemach" and two delineated points for beginning and end of life. See "Bach-Kommentar," vol. 2, p. 825.

14.

im — Wohl,
through life,

p *mf*

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

Suffering "Ungemach" may allude to Hebrews 11:25, where Moses is listed as a hero of faith for preferring to share the ill-treatment ("Ungemach") of God's people than remaining in the Pharaoh's court.

16.

im Wohl und Un - ge - mach, im
through life, in weal and woe, un -

p

C minor D major

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18.

Le - ben und Er - blas - sen, im Wohl und Un - ge - mach, im
 til the grave re - ceive me, through life, in weal and woe, un -

Vln I
 Vln II

mf *cresc.*

G minor G minor

21.

Le - ben und Er - blas - sen.
 til the grave re - ceive me. Ritornello

p

G minor G minor G7 C minor C7

24.

Ich
 To

cresc. *p*

F minor (G7) C minor C minor

26.

küs - se, ich küs - se Chri - sti Schmach, ich will sein Kreuz um -
 Je - sus, to Je - sus' Cross I cleave, from Him will naught di -

pp *p*

C minor D7 N6 B-flat 7 (C7) F minor

29.

fas-sen, ich küs - se, ich küs - se Chri - sti Schmach, ich
vide me, to Je - sus, to Je - sus' Cross I cleave, from

pp *p* *pp* *mf*

F minor B-flat major E-flat major E-flat major

32.

will sein Kreuz um-fas Him will naught di - vide sen. Ich
me. Him

Word painting: Circling melisma for "umfassen" ("embrace").

Shortened da capo in instrumental parts.

Vln I Vln II

pp *mf*

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

35.

Bass sings first 2 lines of A section on a rising scale. Text painting: Following Jesus into the Kingdom of Heaven.

fol - ge Chri - sto nach, von ihm will ich nicht las - sen.
will I nev - er leave, but keep Him close be - side me.

f *mf*

Ritornello

A-flat major E-flat major E-flat major

38.

E-flat major

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The chorale played by the trumpet, is an additional hermeneutical layer introduced by the composer. Later, in Bach's first Leipzig cantata cycle, instrumentally rendered chorale tunes appear in 25/1, 48/1, 70/9, 75/8, and 77/1, as well as in the second movement of the audition cantata, BWV 23.

12/6. **Aria** [Allegro moderato ♩ = 92] • Reward comes after suffering; this is our comfort (12/6).

Third of 3 consecutive arias without intervening recitatives.

Trumpet (chorale)
Tenor
Continuo

This keyboard realization is editorial. *mf*

Ostinato-like ritornello bass

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

5. **Tenor**

The text alludes to a range of biblical passages and themes (see note).

Sei ge -
Be ye

cresc. *f*

D7 (strong resolution to G minor = resolute demeanor). G minor G minor

Superimposed chorale played by trumpet: "Jesu, meine Freude." Listeners would probably "hear" stanza 1 (see Petzoldt, *Bach-Kommentar* 2:825–26). The melody contains notes lying outside the natural harmonic series of the instrument.

9.

treu, sei ge - treu, —
true, be ye true, —

Word painting: Extended melisma for "remain faithful."

Possible "heard" stanzas (see note):
1. Jesu, meine Freude...
6. Weicht, ihr Trauergeiste...

Trp Je - su, mei Freu - lang, - - - ne ach Freu lang - - - -

Ach - - - wie lang, - - - ne ach

G minor

13.

al - le Pein,
all your pain,

de,
ge

p *mf*

G minor D minor F7 B-flat major

17.

al - le Pein
all your pain

cresc.

A7

20.

wird doch nur ein Klei - nes
pass - es by like sum - mer

tr
p
cresc.

D minor

D minor

23.

sein, al - le Pein, al -
rain, all your pain, all

mf

mei - nes
ist - dem

D7

G minor

26.

Her - zens Wei - le Pein wird doch
er - zen ban - de, pass - es

p

G minor

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29.

nur ein Klei sum - mei ne
by like Je und - su, ver langt - ne nach

cresc.

G major C minor

32.

Zier, dir!
1.

dim. *cresc.*

G7 C minor F# dim.7 D7

35.

nes, wird doch nur ein Klei - nes sein. Sei ge -
mer, pass es by like sum - mer rain. Be ye

f *p*

G minor G minor

33.

nes sein. Nach dem Re - gen blüht -
mer rain. Af - ter show - ers come -
Got - tes Lamm, mein

mf

F7 B-flat major B-flat major

J.S. Bach - Church Cantatas BWV 12

37.

der Se - gen, nach dem Re - gen blüht der
the flow - ers, af - ter show - ers come the

Bräu - ti - gam,

p *f*

B-flat major

Possible allusion to Ezekiel 34:26-27: "I will send down the showers in their season; they shall be showers of blessing. And the trees of the field shall yield their fruit, and the earth shall yield its increase."

41.

Se - gen, blüht der Se -
flow - ers, come the flow -

dim.

B-flat major

45.

gen, al - les Wet - ter geht vor -
ers, storm - y weath - er clears a -

au - ßer dir soll mir auf Er -

mf

B-flat major C# dim.7 D minor A7

49.

bei, al
gain, storm -

den.

p

D major G minor C7 F major B-flat major (C# dim.7) A7

53.

- les Wet-ter, al-les Wet-ter geht vor-bei.
- y weath-er, storm-y weath-er clears a-gain.

D major

56.

Sei ge-treu, sei ge-
Be ye true, be ye

nichts sonst Lie-bers wer

G minor

59.

treu!
true.
den.

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

63.

D7 G minor G minor

This is the last stanza of six in the 1675 chorale by Samuel Rodigast (1649–1708), set in high register. It seems that the chorale was one of Bach's favorites because he used it many times (see notes).

The chorale serves as catechismal response. The text alludes to a range of biblical passages and themes (see note).

12/7. **Chorale** Same motive as "Ich folge Christo nach" of Bass aria (no. 5).

•God's sovereignty: In affliction God comforts (12/7).

+Oboe, Vln II

SOPRANO 1.

Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver -
 What God does is with rea - son done, This truth will not for -

+Vla I

ALTO

Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver -
 What God does is with rea - son done, This truth will not for -

+Vla II

TENOR

Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver -
 What God does is with rea - son done, This truth will not for -

+Fagotto, Continuo Organo

BASS

Was Gott tut, das ist wohl - ge - tan, da - bei will ich ver -
 What God does is with rea - son done, This truth will not for -

Descant not identified in the original score.

Descant played by Trumpet, Vln I? Martin Petzoldt suggests that it represents divine protection and ultimate rescue. See "Bach-Kommentar," vol. 2, p. 827.

B-flat major

Alfred Dürr writes, "The chorale melody has a particular significance in the context of this cantata: as now becomes clear, it was anticipated by the imitative theme of no. 5, which is itself thematically related to no. 3.... Thus the thematic contrast between chromatic descent (no. 2) and diatonic ascent (nos. 3, 5, and 7, and also by allusion in the continuo steps of no. 1) pervades the entire cantata." See *The Cantatas of J. S. Bach*, revised and translated by Richard Jones (Oxford: Oxford University Press, 2005), p. 308.

4.

blei - ben, es mag mich auf die rau - he Bahn Not,
 sake me, Al - though His will by thorn - y paths Through

blei - ben, es mag mich auf die rau - he Bahn Not,
 sake me, Al - though His will by thorn - y paths Through

blei - ben, es mag mich auf die rau - he Bahn Not,
 sake me, Al - though His will by thorn - y paths Through

blei - ben, es mag mich auf die rau - he Bahn Not,
 sake me, Al - though His will by thorn - y paths Through

B-flat major

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7.

Abgesang of bar form.

Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in
 toil and troub - le take me. My Fa - ther, He will care for me, Se -

Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in
 toil and troub - le take me. My Fa - ther, He will care for me, Se -

Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in
 toil and troub - le take me. My Fa - ther, He will care for me, Se -

Tod und E - lend trei - ben, so wird Gott mich ganz vä - ter - lich in
 toil and troub - le take me. My Fa - ther, He will care for me, Se -

B-flat 7 E-flat major F7 B-flat major

Martin Petzoldt suggests that the descant for the last three phrases of text portrays the encircling and protecting arms of God, the text alluding to Isaiah 40:11: "He will gather the lambs in his arms, he will carry them in his bosom...." See "Bach-Kommentar," vol. 2, p. 827.

11.

sei - nen Ar - men hal - ten, drum lass ich ihn nur wal - ten.
 cure will He pro - tect me; Him would I have di - rect me.

sei - nen Ar - men hal - ten, drum lass ich ihn nur wal - ten.
 cure will He pro - tect me; Him would I have di - rect me.

sei - nen Ar - men hal - ten, drum lass ich ihn nur wal - ten.
 cure will He pro - tect me; Him would I have di - rect me.

sei - nen Ar - men hal - ten, drum lass ich ihn nur wal - ten.
 cure will He pro - tect me; Him would I have di - rect me.

C major F major C7 B-flat major B-flat major B-flat major