

# J.S. Bach - Church Cantatas BWV 12

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Form: Sinfonia - Chorus - Recit (A) - Aria (A) - Aria (B) - Aria (T) - Chorale.  
Eric Chafe says this cantata is based on Luther's Theology of the Cross. Most notably, Bach uses the second movement (opening chorus) with its chromatic descending tetrachord for the "Crucifixus" of the B-Minor Mass. Chafe also calls this an "Anabasis Cantata" because of its rising sequence of keys and movement from minor to relative major keys. See "Tonal Allegory," 134-35.

J.S. Bach

## Cantata No. 12

### Weinen, Klagen, Sorgen, Zagen

NBA I/11; BC A68

Jubilate: 3. S. after Easter (BWV 12, 103, 146)

\*1 Pet. 2:11-20 (Be subject to all human orders)

\*Jn. 16:16-23a (Jesus' farewell to his disciples)

Librettist: perhaps Salomon Franck

FP: 22 April 1714 (Weimar Palace Chapel). Performed again in Leipzig at St. Thomas on 30 April 1724.

Bach had become Konzertmeister 2 March 1714, with the duty of composing one cantata per month. Extant cantatas for Bach's new responsibilities as Konzertmeister include BWV 182 (25 March 1714), BWV 12 (22 April), and BWV 172 (20 May).

Cantata 12 perhaps reflects that this may have still been a time of grieving for Bach—about a year earlier, he and his wife had lost twins: Johann Christoph at birth (23 February 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.

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

### Sinfonia

12/1.

Adagio assai [♩ = 80]

Instrumentation:

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

Piano or Organ

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

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

F minor  
Bass rises by step...

F minor

C7

F minor

F minor

E7

A-flat major

B-flat 7

E-flat major

B dim.7

C minor

D-flat major

D dim.

Unexpected harmonies...

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Oboe cadences but strings push the harmonies further, back to F minor.

8.

D7 C minor C minor F minor  
Bass rises by step...

Detailed description: This system shows measures 8 and 9 of the cantata. The music is in F minor. Measure 8 features a D7 chord in the bass. Measure 9 features a C minor chord. The bass line in measure 9 rises by step from C to D.

10.

B-flat 7 (avoiding F minor) C7 F minor B-flat minor

Detailed description: This system shows measures 10 and 11. Measure 10 features a B-flat 7 chord, noted as avoiding F minor. Measure 11 features a C7 chord. The bass line continues to rise by step.

11.

E7 F7 B-flat minor

Detailed description: This system shows measures 12 and 13. Measure 12 features an E7 chord. Measure 13 features an F7 chord. The bass line continues to rise by step.

13.

G-flat major E dim.7 B dim.7

*dim.*

Detailed description: This system shows measures 14 and 15. Measure 14 features a G-flat major chord. Measure 15 features an E dim.7 chord. The music is marked *dim.* (diminuendo).

14.

G7 E diim.7 (avoiding C, pushing back to F minor) F minor C7

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

Detailed description: This system shows measures 16 and 17. Measure 16 features a G7 chord. Measure 17 features an E diim.7 chord, noted as avoiding C and pushing back to F minor. The music is marked *pp* (pianissimo) and *p* (piano). The tempo is marked *a tempo*.

16.

D minor (deceptive cadence) C7 F minor

Detailed description: This system shows measures 18 and 19. Measure 18 features a D minor chord, noted as a deceptive cadence. Measure 19 features a C7 chord. The music ends with an F minor chord.

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12/2. **Chorus** Bach adapts this passacaglia-based "motel" movement for his "Crucifixus" of the B-Minor Mass. Bass figure repeated 12 times, perhaps alluding to Gospel lesson: Jesus' farewell to 12 disciples. The first section utilizes all but the last line of text.

Lento [♩ = 84]

SOPRANO

Seufzer motive

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

1. Wei - nen,  
Weep - ing,  
Kla - gen,  
cry - ing,  
Sor - gen,  
sor - row, Wei - weep -

Lento [♩ = 84]

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

Za - sigen,  
sigh - ing,  
1. 2.

F minor Descending chromatic tetrachord, traditional symbol of lament

6.

New vocal section

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

3.

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,

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

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

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. F major 7. F minor

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.

Allusion to Ps. 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.

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

11. 12.

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]

mf

F minor C minor

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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 -

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

E-flat major



62.

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

67.

**B** 71.

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

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**

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 -

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 -

F minor C minor

85.

[Andante  $\text{♩} = \text{ss}$ ]

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,

[Andante  $\text{♩} = \text{ss}$ ]

C minor

88.

*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.

*Da Capo*

A-flat major

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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," 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," p. 57). Compare also the significance of C and line inversion in the riddle canon BWV 1077 (Symbolum: Christus coronabit crucigeros) and the (apparently) related title of the Chaconne in manuscript, with its circled "i" and 3 grouped Cs: "Iesu Christus coronabit crucigeros": Christ crowns the cross-bearers.

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

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-

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

C minor

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?

[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.

tr

cresc. dim.

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

C minor

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Here the rhythm (figura corta) seems to signify both "kreuzige" (as in the Passions) and joy. Figura corta was defined as an ornament by W.C. Prinz 1689 and by Johann Gottfried Walther in his lexicon of 1732. It could be long-short-short or short-short-long (this latter is like a written-out ornament). Authors say it implied faith and trust. Schweitzer interpreted it in the cantatas as a joy motive. See Schweitzer index under "Bach as an Artist/ Motives/Joy." Unger's cantata article for Cambridge U. Press notes that Jahrgang II has pervasive use of figura corta for joyous texts.

## 12/4. Central movement

First of 3 consecutive arias without intervening recitatives.

### Aria

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

1. Ornate oboe obbligato

*p* Ritornello figure related to vocal phrase.

C minor

3.

E-flat major

4. *cresc.*

*cresc.*

6. *dim.* *p*

*dim.* *p*

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

Continuo realization is editorial.

C minor

9.

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

+Oboe

*sfp*

C minor

10.

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

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.*

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

15.

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

C minor

16.

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

18.

eint.  
go.

Ritornello

C minor

19.

E-flat major

21.

*cresc.*

22.

*dim.*

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*

Detailed description: This system contains measures 25 and 26. The vocal line is in G minor, starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a final half note G5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

27.

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

*cresc.*

Detailed description: This system contains measures 27 and 28. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a final half note G5. The piano accompaniment continues with the same rhythmic pattern. A crescendo (*cresc.*) is marked in the piano part.

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.*

Detailed description: This system contains measures 29 and 30. The vocal line includes a trill (*tr*) on the note G5. The piano accompaniment features a dynamic of forte (*f*) and then diminuendo (*dim.*). The system ends with a fermata over the final G5 note.

30.

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

*p*

Detailed description: This system contains measures 31 and 32. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5, and a final half note G5. The piano accompaniment features a dynamic of piano (*p*). The system ends with a fermata over the final G5 note.

G minor

31.

doch ihr  
Je - sus'

Oboe tacet

Continuo realization is editorial.

B-flat major

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.

F minor

34.

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

+Oboe

pp

E-flat major

E-flat major

36.

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

mf

37. *Da Capo*

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

*cresc.* *f* *dim.*

C minor *Da Capo*

Second of 3 consecutive arias without intervening recitatives.

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

Vln I  
Vln II  
Continuo *f* *mf* *f*

Canon Imitation

E-flat major *Da Capo*

3.

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

5. **Bass**

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

Canon Imitation

E-flat major *Da Capo*

7.

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

Original E 8va lower *Da Capo*

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

11.

las - sen  
leave me,

*p*

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 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*



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 -

*mf* *cresc.*

G minor

21.

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

*p*

24.

Ich  
 To

*cresc.* *p*

F 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*

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

F minor E-flat major

32.

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

Shortened da capo in instrumental parts

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.

A-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 1. arias without intervening recitatives.

Trumpet (chorale)  
Tenor  
Continuo

This keyboard realization is editorial. *mf*

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

## 5. Tenor

Sei ge -  
Be ye

*cresc.* *f* *tr*

2 mm. of D7, dominant pedal = emphasizes resolute demeanor (strong resolution to Gm). G minor

Superimposed chorale played by trumpet: "Jesu, meine Freude." Listeners would probably be "hearing" stanza 1 (see Petzoldt, vol. 2, pp. 825-26).

## 9.

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

[1. Jesu, meine Freude,]  
[2. Ach, wie lang, ach lange.]

*mf* *tr*

## 13.

al - le Pein,  
all your pain,

*p* *mf* *tr*

D minor

17.

al - le Pein  
all your pain

*cresc.*

20.

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

*tr*  
*p*  
*cresc.*

D minor

23.

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

*mf*  
G minor

[1. meines Herzens Weide.]  
[2. ist dem Herzen bange]

26.

le Pein wird doch  
your pain pass - es

(b)  
*p*  
G minor

29.

nur ein Klei -  
by like sum -

[1. Jesu meine Zier;]  
[2. und verlangt nach dir,]

*cresc.*

32.

1.

*dim.* *cresc.*

35.

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

*f* *2<sup>a</sup>*

G minor

33.

2.

- nes sein. Nach dem Re - gen blüht -  
- mer rain. Af - ter show - ers come -

[Gottes Lamm, mein Bräutigam,]

*mf*

B-flat major

37.

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

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

dim. tr

45.

gen, al - les Wet - ter geht vor -  
ers, storm - y weath - er clears a -  
[ausser dir soll mir auf Erden]

mf tr

49.

bei, gain, al storm -

p tr

D major G minor



53.

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

56.

Sei ge-treu, sei ge-  
Be ye true, be ye  
[nichts sonst liebers werden.]

59.

treu!  
true.

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

63.

D major for 2 mm. G minor

# J.S. Bach - Church Cantatas BWV 12

Apparently one of Bach's favorite chorales because he used it many times.

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

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

**SOPRANO 1.**

+Oboe, Vln II

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 -

**ALTO**

+Vla I

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 -

**TENOR**

+Vla II

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 -

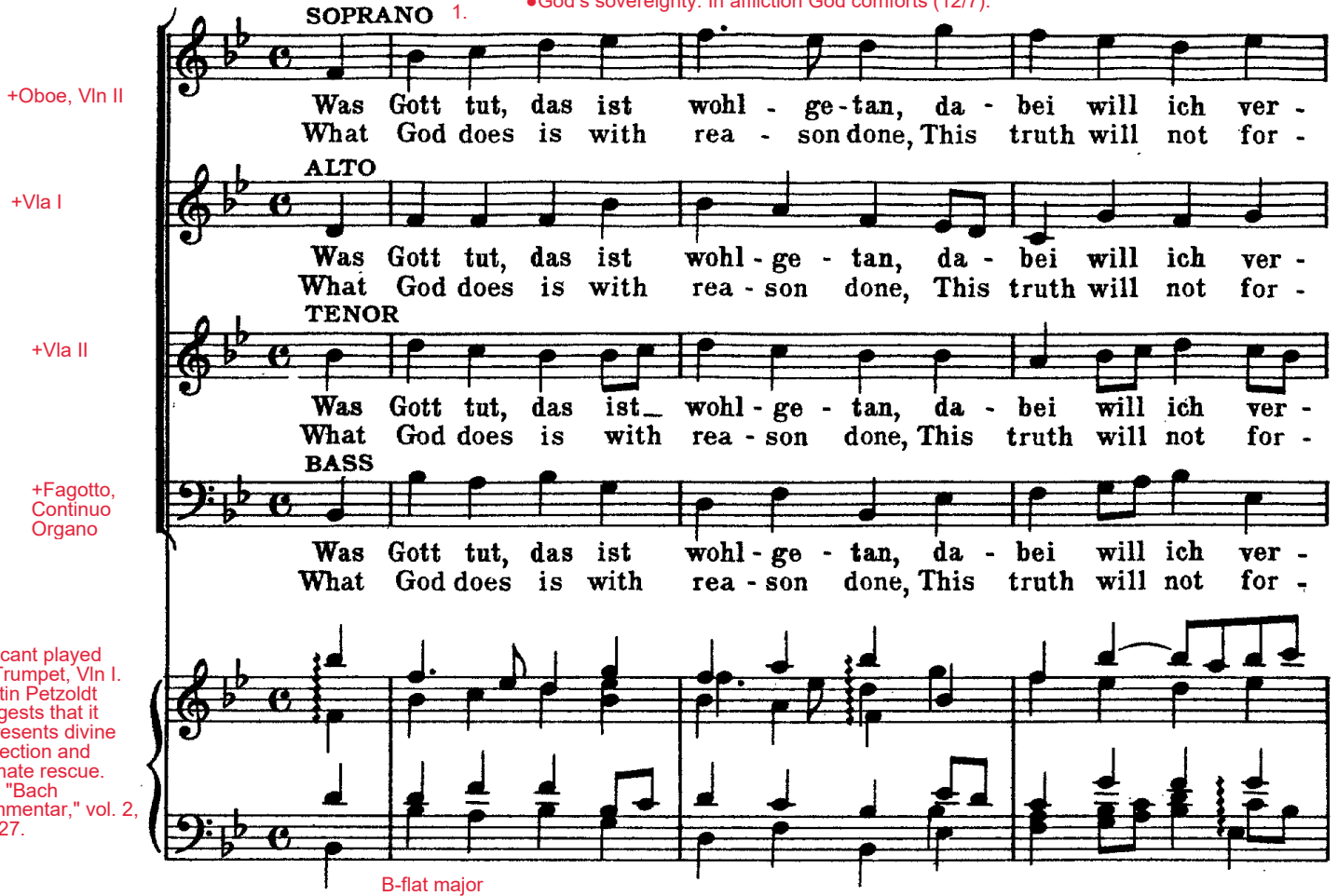
**BASS**

+Fagotto, Continuo Organo

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 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



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,  
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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



J.S. Bach - Church Cantatas BWV 12

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  
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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 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.

C7 F major B-flat major B-flat major  
 A dim.