

= Weinen , Klagen , Sorgen , Zagen , BWV 12 =

Weinen , Klagen , Sorgen , Zagen ( Weeping , lamenting , worrying , fearing ) , BWV 12 , is a church cantata by Johann Sebastian Bach . He composed it in Weimar for Jubilate , the third Sunday after Easter , and led the first performance on 22 April 1714 in the Schlosskirche , the court chapel of the Schloss in Weimar .

Bach was appointed Konzertmeister in Weimar in the spring of 1714 , a position that called for the performance of a church cantata each month . He composed Weinen , Klagen , Sorgen , Zagen as the second cantata in the series , on a text probably written by court poet Salomon Franck . The work is structured in seven movements , an instrumental Sinfonia , a choral passacaglia , a recitative on a Bible quotation , three arias and , as the closing chorale , the last stanza from Samuel Rodigast 's hymn " Was Gott tut , das ist wohlgetan " ( 1674 ) . The cantata is scored for three vocal soloists , a four @-@ part choir , trumpet , oboe , bassoon , two violins , two violas , and basso continuo .

Bach performed the cantata again in his first year as Thomaskantor ? director of church music ? in Leipzig , on 30 April 1724 . He reworked the first section of the first chorus to form the Crucifixus movement of the Credo in his Mass in B minor . Franz Liszt based extended keyboard compositions on the same material .

= = History and words = =

On 2 March 1714 Bach was appointed concertmaster of the Weimar court capelle of the co @-@ reigning dukes Wilhelm Ernst and Ernst August of Saxe @-@ Weimar . As concertmaster , he assumed principal responsibility for composing new works , specifically cantatas for the Schlosskirche ( palace church ) , on a monthly schedule . Weinen , Klagen , Sorgen , Zagen is the second cantata in this series , composed for the third Sunday after Easter , Jubilate , after Himmelskönig , sei willkommen , BWV 182 , for Palm Sunday and Annunciation , and before Erschallet , ihr Lieder , erklinget , ihr Saiten ! BWV 172 , for Pentecost . The prescribed readings for that 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 ) . The text , depicting the affliction that Christians have to pass , is assumed to have been written by Salomon Franck , the Weimar court poet who wrote most texts for Bach cantatas of the Weimar period . It follows details of the Gospel and the idea from the epistle reading : " For this is thankworthy , if a man for conscience toward God endure grief , suffering wrongfull . " ( verse 19 ) . The text of the opening chorus corresponds to John 16 : 20 , the text of the first recitative is taken from Acts 14 : 22 , " we must through much tribulation enter into the kingdom of God " . Franck contends that this is true not only for the disciples who were addressed directly , but for every Christian . Movement 4 sees the suffering of Jesus as a consolation for the afflicted Christian , movement 5 voices a decision to follow Jesus even in suffering , movement 6 offers the consolation that it will be only a short time until all sadness is overcome , alluding to ( as in movement 4 ) Revelation 2 : 10 . The cantata is closed by the sixth and final stanza of the hymn " Was Gott tut , das ist wohlgetan " ( 1674 ) by Samuel Rodigast . Theme of the first part of the text is a situation of God 's temporary absence .

Bach first performed the cantata in the Weimar court chapel on 22 April 1714 , then performed it in Leipzig in his first year as Thomaskantor on 30 April 1724 . In Leipzig , Jubilate was the beginning of the trade fair Ostermesse ( Easter fair ) which attracted visitors for three weeks . His predecessor , Johan Kuhnau , had already noted that " visitors and distinguished gentlemen certainly want to hear something fine in the principal churches . "

Bach reworked the first section of the first chorus to form the Crucifixus movement of the Credo in his Mass in B minor , the central movement of that work , three decades later . Franz Liszt based works for keyboard ( organ or piano ) on the first section of movement 2 , Prelude after a theme from Weinen , Klagen , Sorgen , Zagen by J. S. Bach ( S.179 , 1854 ) and Variations on a theme from

Weinen , Klagen , Sorgen , Zagen by J. S. Bach ( S.180 , 1862 ) .

= = Scoring and structure = =

The cantata in seven movements is scored for three vocal soloists ( alto ( A ) , tenor ( T ) and bass ( B ) ) , a four @-@ part choir SATB , trumpet ( Tr ) , oboe ( Ob ) , bassoon ( Fg ) , two violins ( VI ) , two violas ( Va ) and basso continuo ( Bc ) . The duration is given as c . 28 minutes .

In the following table of the movements , the scoring follows the Neue Bach @-@ Ausgabe . The keys and time signatures are taken from Alfred Dürr , using the symbol for common time ( 4 / 4 ) .

= = Music = =

The autograph score is titled " Concerto a 1 Oboe , 2 Violini , 2 Viole , Fagotto è 4 Voci coll ' Organo " . John Eliot Gardiner notes that the keys of the arias and the closing chorale move upwards like a ladder , ascending by thirds .

= = = 1 = = =

The cantata is opened by a Sinfonia , marked *adagio assai* , which resembles the slow movement of an oboe concerto , with an expressive and plaintive solo .

= = = 2 = = =

The first choral movement , " Weinen , Klagen , Sorgen , Zagen " ( Weeping , lamentation , worry , despair ) , is in *da capo* form . The first section is built on a basso ostinato as an old @-@ style *passacaglia* in 3 / 2 time . The lamento , a chromatic fourth ostinato , is repeated twelve times . Musicologist Julian Mincham notes that Henry Purcell arrived at a similar motif in Dido 's Lament in the opera Dido and Aeneas , which Bach probably did not know . The first four words are each sung by a different vocal part , each overlapping the next . Beginning with the highest voice , each part sings an extended sigh . The setting is intensified , until in the seventh repeat all voices continue the text simultaneously : " Angst und Not " ( " dread and need " or " anguish and trouble " ) . The ninth repeat is similar to the first , but in more extreme harmonies . The twelfth repeat is instrumental . The middle section of the line about the Christians " die das Zeichen Jesu tragen " ( that bear the marks of Jesus ) , first marked " *un poco allegro* " , is in a contrasting mood . Its last section is marked *andante* , the voices enter one after the other , beginning with the lowest and rising . Throughout the middle section , the instruments play *colla parte* with the voices . John Eliot Gardiner describes the first section as a " *tombeau* , one of the most impressive and deeply affecting cantata movements Bach can have composed to that point " .

= = = 3 = = =

The only recitative , " Wir müssen durch viel Trübsal in das Reich Gottes eingehen " ( We must enter the Kingdom of God through much sorrow ) , is accompanied by the strings in a *recitativo accompagnato* .

In German , sorrow is mentioned first , then the final Kingdom of God . Bach repeats the beginning text four times , while the singular destination appears only once . The key word " Trübsal " is illustrated each time by a downward line , each time with more intensity . In the end , an ascending scale in the first violin illustrates the idea of entering the kingdom of God . The scale is in C major , while the movement is in C minor , a symbol of the Kingdom of God which is a seen but not yet present . The scale is related to the beginning of the tune of the closing chorale .

= = = 4 = = =

The first of three arias , " Kreuz und Krone sind verbunden " ( Cross and crown are bound together ) , reflects the conflicting motifs of " Kreuz und Krone " ( cross and crown ) and " Kampf und Kleinod " ( conflict and jewel ) . The aria for alto voice and an oboe which almost always present , is in da capo form , ABA . A ritornello frames part A , but also accompanies the vocal entry . It is thus heard six times in different context , related to the repetitions of the passacaglia of movement 2 . The music illustrates the union of the four contrasting elements ( all beginning with K ) : Kampf is sung as a melisma with a trill in measure 15 , the preciousness of the jewel appears as a trill in the voice or the accompaniment . The text is also repeated in the middle section , as Bach was still experimenting with the da capo form .

== 5 ==

In the second aria , " Ich folge Christo nach " ( I follow after Christ ) , the decision to follow Jesus is made . " Walking steps " in imitation symbolize the following . The first motif is an upward scale , illustrating the direction of Heaven , played by the first violin , imitated in fast succession by the second violin and then the continuo . The voice enters with the same motif . Towards the end , the steps are expanded to more than an octave , reaching Heaven . The bass singer and the continuo are in unison , interpreted as a mystical union of man and God .

== 6 ==

During the last aria , " Sei getreu , alle Pein " ( Be faithful , all pain ) , the trumpet plays the chorale tune " Jesu , meine Freude " as a cantus firmus ; Bach may have thought of the stanza " Weicht , ihr Trauergeister " ( Go away , mournful spirits ) . The form of the aria follows the bar form of the chorale instead of the usual da capo form .

== 7 ==

The closing chorale , " Was Gott tut , das ist wohlgetan " ( What God does , is well done ) , is set for four parts , illuminated by an instrumental obbligato part . Masaaki Suzuki and Gardiner use the trumpet that played the cantus firmus in the preceding aria .

== Selected recordings ==

The table entries are excerpted from the list of recordings from the selection on the Bach @@ Cantatas website . Choirs are roughly marked as large by red background to One voice per part ( OVPP ) by green background , orchestras from large ( red ) to period instruments in historically informed performances ( green ) .