

J.S. Bach
Cantata No. 12
Weinen, Klagen, Sorgen, Zagen

Sinfonia

Adagio assai [♩ = 80]

Piano
or
Organ

The image displays the musical score for the Sinfonia of Cantata No. 12 by J.S. Bach. The score is written for Piano or Organ and is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked 'Adagio assai' with a metronome marking of 80 quarter notes per minute. The score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic marking. The music features a complex texture with multiple voices in the right hand and a more active bass line. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a final cadence in the fifth system.

J.S. Bach - Church Cantatas BWV 12

First system of the musical score, featuring a treble and bass clef. The music is in a minor key with two flats. It includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *p* (piano) is present in the second measure.

Second system of the musical score, continuing the piece with similar rhythmic complexity and dynamic markings.

Third system of the musical score, showing further development of the melodic and harmonic lines.

Fourth system of the musical score, featuring a *dim.* (diminuendo) marking in the second measure.

Fifth system of the musical score, including dynamic markings of *rit.* (ritardando), *pp* (pianissimo), and *a tempo*.

Sixth system of the musical score, concluding the piece with a final cadence.

Chorus

Lento [♩ = 84]

SOPRANO

Musical staff for Soprano voice part, showing the beginning of the phrase with a long note on the first staff.

Wei - nen,
Weep - ing,

ALTO

Musical staff for Alto voice part, showing the beginning of the phrase with a long note on the first staff.

Kla - gen,
cry - ing,

TENOR

Musical staff for Tenor voice part, showing the beginning of the phrase with a long note on the first staff.

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

BASS

Musical staff for Bass voice part, showing the beginning of the phrase with a long note on the first staff.

Za - gen,
sigh - ing,

Lento [♩ = 84]

Piano accompaniment for the first system, showing chords and melodic lines in both hands.

Musical staff for Soprano voice part, showing the continuation of the phrase.

Kla - gen,
cry - ing,

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

Musical staff for Alto voice part, showing the continuation of the phrase.

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

Musical staff for Tenor voice part, showing the continuation of the phrase.

- nen,
- ing,

Musical staff for Bass voice part, showing the continuation of the phrase.

Sor - gen,
sor - row,

Piano accompaniment for the second system, showing chords and melodic lines in both hands.

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,

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,

gen,
 ing,

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

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

A

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

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,

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,

Un poco allegro [♩ = 104]

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

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 -

Je - su tra -
Je - sus car -

Je - su tra -
Je - sus car -

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

tra - car -

gen, die das
ried, these the

gen, die das
ried, these the

tra - car -

B

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

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 -

The first system of the musical score consists of four vocal staves and a keyboard accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are printed below each vocal staff. The keyboard part is written for a grand piano with a treble and bass clef. The music is in a minor key and common time.

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

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

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

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

The second system of the musical score continues the vocal and keyboard parts from the first system. The lyrics are printed below each vocal staff. The keyboard part continues with the same accompaniment. The music is in a minor key and common time.

[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 $\text{♩} = \text{ss}$]

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

Recitativo

Alto

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

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

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

tr *tr*

cresc. *dim.*

Aria

Andante [$\text{♩} = 100$]

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff provides a harmonic accompaniment with chords and moving lines. A fermata is placed over a note in the upper staff towards the end of the system.

The second system continues the musical piece. It maintains the same two-staff structure. The melodic line in the upper staff continues with similar rhythmic patterns. The bass line in the lower staff provides a steady accompaniment. A fermata is present in the upper staff towards the end of the system.

The third system of the score shows a change in dynamics. The upper staff begins with a *cresc.* (crescendo) marking. The melodic line becomes more active with sixteenth-note passages. The lower staff continues with its accompaniment. A fermata is located in the upper staff towards the end of the system.

The fourth system concludes the piece. It features a triplet of eighth notes in the upper staff, marked with a '3' above a bracket. The dynamics include *dim.* (diminuendo) and *p* (piano). The melodic line in the upper staff has a long, sweeping phrase. The lower staff provides a final accompaniment. A fermata is placed over a note in the upper staff towards the end of the system.

Alto

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

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

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

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

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

dim.

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

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

mf

eint.
go.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music features a complex texture with many sixteenth and thirty-second notes, particularly in the treble staff. There are some rests and dynamic markings like '7' in both staves.

The second system continues the musical piece. It features similar notation to the first system. A 'cresc.' (crescendo) marking is present in the treble staff, indicating a gradual increase in volume. There are also some rests and dynamic markings like '7' in both staves.

The third system of the score includes a triplet of eighth notes in the treble staff, marked with a '3' above it. A 'dim.' (diminuendo) marking is present in the treble staff, indicating a gradual decrease in volume. There are also some rests and dynamic markings like '7' in both staves.

The fourth system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line has the following lyrics: "Chri - sten__ ha - ben al - le" on the first line and "Chris - tians__ must en - dure pri -" on the second line. The piano accompaniment continues with similar notation to the previous systems, including a 'mf' (mezzo-forte) marking in the bass staff.

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

p *mf*

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

cresc.

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

f *dim.*

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

p

doch ihr
Je - sus' -

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

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

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

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

cresc. *f* *dim.*

Da Capo

Aria

[Moderato ♩ = 84]

f *mf*

f *mf*

Bass

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

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

f *mf*

- 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.

las - sen
leave me,

p

im — Wohl,
through life,

p *mf*

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

p *tr* *tr* *tr*

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 -

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

Ich
 To

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 -

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*

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

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*

f *mf*

Aria

[Allegro moderato ♩ = 92]

mf

The piano introduction consists of four measures in 3/4 time, featuring a treble and bass clef. The melody in the treble clef is marked *mf* and includes a trill in the second measure. The bass clef provides a steady accompaniment.

Tenor

Sei — ge —
Be — ye

cresc. *f* *p* *tr*

The first system shows the Tenor vocal line and piano accompaniment for measures 5-8. The piano part includes a *cresc.* marking, a *f* dynamic, and a trill (*tr*) in the treble clef.

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

mf *tr*

The second system continues the Tenor vocal line and piano accompaniment for measures 9-12. The piano part features a *mf* dynamic and a trill (*tr*) in the treble clef.

al — le Pein, ———
all your pain, ———

p *mf*

The final system shows the Tenor vocal line and piano accompaniment for measures 13-16. The piano part includes a *p* dynamic and a *mf* dynamic.

al - le Pein
all your pain

cresc.

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

tr
p
cresc.

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

mf

(b)
le Pein wird doch
your pain pass - es

p

nur ein Klei -
by like sum -

cresc.

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

dim. *cresc.*

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

f

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

mf

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

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

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

bei, al
 gain, storm -

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

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are written below the notes. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.

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

The second system continues the vocal and piano parts. The vocal line has a trill (tr) above the final note of the first phrase. The piano accompaniment includes accents (^) over several notes in the right hand.

treu!
true.

The third system shows the vocal line with a fermata over the final note. The piano accompaniment includes a mezzo-forte (mf) dynamic marking and accents (^) over notes in the right hand.

The fourth system consists of a piano accompaniment on two staves. It features a trill (tr) above the final note of the right-hand part and a fermata over the final note of the left-hand part.

Chorale

SOPRANO
 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
 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
 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
 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 -

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

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 -

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.