

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 prominent left-hand bass line with a steady eighth-note accompaniment and a right-hand melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes various musical notations such as slurs, ties, and dynamic markings.

J.S. Bach - Church Cantatas BWV 12

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 4/4 time signature. It includes various musical notations such as slurs, ties, and dynamic markings like *p*.

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

Third system of the musical score, showing further development of the musical themes.

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

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

Sixth system of the musical score, concluding the page with final musical notations.

Chorus

Lento [♩ = 84]

SOPRANO

Wei - nen,
Weep - ing,

ALTO

Kla - gen,
cry - ing,

TENOR

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

BASS

Za - gen,
sigh - ing,

Lento [♩ = 84]

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,

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, 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 -

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 -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with some rests. The piano accompaniment provides a harmonic foundation with a steady rhythm.

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

The second system of the musical score continues the vocal and piano parts. It includes a section marked with a 'B' time signature. The lyrics are repeated in three different vocal parts, showing the text in German and English. The piano accompaniment continues with its harmonic support.

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 4/4 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 4/4 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 Aria is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante' with a metronome marking of a quarter note equal to 100 beats per minute. The first measure begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. A fermata is placed over the final note of the first system.

The second system continues the musical piece. The right hand maintains its eighth-note melodic pattern, and the left hand continues with quarter-note accompaniment. The dynamics remain piano (*p*).

The third system introduces a crescendo (*cresc.*) marking. The melodic line in the right hand becomes more active, with some notes marked with accents (*acc.*). The left hand continues with quarter-note accompaniment.

The fourth system features a triplet of eighth notes in the right hand, indicated by a bracket and the number '3'. The dynamics are marked as decrescendo (*dim.*) and then piano (*p*). The piece concludes with a final melodic flourish in the right hand.

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' (likely a fingering or breath mark) throughout the system.

The second system continues the musical piece. It features similar rhythmic complexity. A 'cresc.' (crescendo) marking is placed above the treble staff in the middle of the system, indicating a gradual increase in volume. The notation includes various note values and rests.

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 placed above the treble staff towards the end of the system, indicating a gradual decrease in volume. The musical notation continues with intricate patterns.

The fourth system introduces a vocal line in the upper staff, which begins with a whole rest followed by the lyrics: "Chri - sten__ ha - ben al - le" and "Chris - tians__ must en - dure pri -". The piano accompaniment is in the lower staves, starting with a mezzo-forte (*mf*) dynamic. The lyrics are aligned with the vocal melody.

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 -

Aria

[Allegro moderato ♩=92]

mf

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a steady accompaniment with eighth notes.

Tenor

Sei ge -
Be ye

cresc. f tr

The first system shows the Tenor vocal line and the piano accompaniment. The piano part includes a *cresc.* marking and a *f* dynamic. A trill (*tr*) is indicated in the right hand.

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

mf

The second system continues the vocal and piano parts. The piano accompaniment features several accents (^) and a *mf* dynamic.

al - le Pein,
all your pain,

p mf

The final system shows the concluding vocal and piano parts. The piano accompaniment includes a *p* dynamic followed by 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, gain, al storm -

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

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

treu!
true.

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.