

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. The music features a prominent left hand accompaniment with a steady eighth-note pattern and a right hand melody with various rhythmic figures, including sixteenth-note runs and slurs. The score concludes with a final cadence in the right hand.

J.S. Bach - Church Cantatas BWV 12

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking of *p* is present in the second measure.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity with sixteenth and thirty-second notes. A dynamic marking of *mf* is visible in the second measure.

Third system of musical notation, showing further development of the musical themes. It includes a variety of note values and rests.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking in the second measure, indicating a gradual decrease in volume.

Fifth system of musical notation, including dynamic markings of *rit.* (ritardando) and *a tempo*. It also features *pp* (pianissimo) and *p* markings.

Sixth system of musical notation, concluding the piece with various rhythmic patterns and rests.

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,
cry - ing,

Wei - nen, Kla - gen,
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,
 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

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

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

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

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

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

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

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

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

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

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 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. 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 is 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. The dynamics are marked 'p' (piano). The music consists of flowing sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand. A fermata is placed over the final note of the first measure in both staves.

The second system continues the musical texture established in the first system. It features similar sixteenth-note runs in the right hand and accompaniment in the left hand. The dynamics remain 'p'.

The third system of the Aria includes a 'cresc.' (crescendo) marking in the right hand, indicating a gradual increase in volume. The musical notation continues with sixteenth-note patterns and accompaniment.

The fourth system of the Aria features a triplet of sixteenth notes in the right hand, marked with a '3' above the notes. The dynamics are marked 'dim.' (decrescendo) and 'p' (piano). The system concludes with a fermata over the final note in both staves.

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 piano accompaniment features a treble and bass clef. The treble clef part consists of a series of eighth-note chords and single notes, while the bass clef part provides a steady accompaniment with eighth notes and chords. The key signature has two flats (B-flat and E-flat).

The second system continues the piano accompaniment. It includes a *cresc.* (crescendo) marking in the treble clef part, indicating a gradual increase in volume. The musical notation remains consistent with the first system.

The third system of the piano accompaniment features a *dim.* (diminuendo) marking in the treble clef part, indicating a gradual decrease in volume. Additionally, there is a triplet of eighth notes in the treble clef part. The key signature remains two flats.

The fourth system includes a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has the 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 includes a *mf* (mezzo-forte) marking. The key signature is two flats.

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*

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

- 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*

Aria

[Allegro moderato ♩=92]

mf

The piano introduction consists of four measures in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The dynamic is marked *mf*.

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 Tenor part begins with a rest, followed by the lyrics "Sei ge - Be ye". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *cresc.*, *f*, and *p*, with a trill (*tr*) in the right hand.

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

mf

The second system continues the Tenor vocal line and piano accompaniment for measures 9-12. The Tenor part has the lyrics "treu, sei ge - treu, true, be ye true,". The piano accompaniment continues with a similar rhythmic pattern. The dynamic is marked *mf*.

al - le Pein,
all your pain,

p mf

The third system shows the final measures of the Tenor vocal line and piano accompaniment for measures 13-16. The Tenor part has the lyrics "al - le Pein, all your pain,". The piano accompaniment concludes with a final cadence. Dynamics include *p* and *mf*.

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.

dim. *cresc.*

1.

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

f

2.
- 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.

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