

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

Sinfonia

Adagio assai [♩ = 80]

Piano
or
Organ

The first system of musical notation for the Sinfonia. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The treble staff features a complex texture with sixteenth-note runs and chords, while the bass staff provides a steady accompaniment with quarter notes and rests.

The second system of musical notation. It continues the piece with similar textures in both staves. The treble staff has a melodic line with grace notes and rests, and the bass staff continues with a rhythmic accompaniment.

The third system of musical notation. The treble staff shows a more active melodic line with frequent sixteenth-note patterns. The bass staff maintains its accompaniment role with some harmonic changes.

The fourth system of musical notation. The texture remains consistent, with the treble staff carrying the primary melodic material and the bass staff providing harmonic support.

The fifth system of musical notation, the final system on this page. It concludes with a final cadence in the treble staff and a sustained bass line in the bass staff.

First system of the musical score, featuring a treble and bass clef. The music is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a complex, flowing melody with many sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in the second measure of the right hand.

Second system of the musical score, continuing the piece. The right hand's melody continues with intricate sixteenth-note patterns. The left hand maintains its accompaniment. A dynamic marking of *p* is visible in the right hand.

Third system of the musical score. The right hand features a prominent sixteenth-note run. The left hand accompaniment consists of eighth notes. A dynamic marking of *p* is present in the right hand.

Fourth system of the musical score. The right hand continues with its sixteenth-note texture. The left hand accompaniment is steady. A dynamic marking of *dim.* (diminuendo) is placed in the right hand.

Fifth system of the musical score. The right hand begins with a *rit.* (ritardando) marking. The left hand has a *pp* (pianissimo) marking. The system concludes with an *a tempo* marking and a *tr* (trill) marking in the right hand.

Sixth system of the musical score, the final system on this page. The right hand continues with sixteenth-note patterns. The left hand accompaniment is consistent with the previous systems.

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 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, Angst, 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

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

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 -

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

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

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

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

[Andante $\text{♩} = 88$]

chen Je - su tra - gen, die das
bols Je - sus car - ried, these the *tr*

chen Je - su tra - gen, die das Zei - chen
bols Je - sus car - ried, these the sym - bols *tr*

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 $\text{♩} = 88$]

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

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 [♩ = 100]

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). 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 100 quarter notes per minute. The first system begins with a piano (*p*) dynamic. The second system continues the melodic and harmonic development. The third system includes a crescendo (*cresc.*) marking. The fourth system features a triplet of eighth notes in the treble clef, followed by a decrescendo (*dim.*) and a return to piano (*p*) dynamics. The score is written in a clear, standard musical notation style.

Alto

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

p

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

sfp

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

cresc.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment includes a right-hand part with a triplet of eighth notes and a left-hand part with a steady bass line. A dynamic marking of *dim.* is present in the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a rest for the first half of the system. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic pattern. A dynamic marking of *p* is visible in the piano part.

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

The third system shows the vocal line with a rest for the first half. The piano accompaniment continues with a right-hand part featuring a melodic line and a left-hand part with a rhythmic pattern. A dynamic marking of *mf* is present in the piano part.

eint.
 go.

The fourth system shows the vocal line with a rest for the first half. The piano accompaniment continues with a right-hand part featuring a melodic line and a left-hand part with a rhythmic pattern. A dynamic marking of *p* is present in the piano part.

The first system of piano accompaniment features a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with a prominent bass line and some chordal textures. A fermata is placed over the final note of the treble staff.

The second system continues the piano accompaniment. It includes a *cresc.* (crescendo) marking in the treble staff. The melodic line in the treble staff remains intricate, while the bass staff continues with its accompaniment. A fermata is present at the end of the system.

The third system of piano accompaniment features a *dim.* (diminuendo) marking in the treble staff. A triplet of sixteenth notes is indicated by a bracket and the number '3' above the treble staff. The system concludes with a fermata in the treble staff.

The fourth system includes a vocal line in the treble staff and piano accompaniment in the bass staff. 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 in the bass staff includes a *mf* (mezzo-forte) marking. A fermata is placed over the first note of the vocal line.

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

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

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

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

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 -

Da Capo

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

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.*

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

p

Ich
 To

cresc. *p*

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*

fas-sen, ich küs - se, ich küs - se Chri - sti Schmach, ich
 vide me, to Je - sus', to Je - sus' Cross I cleave, from

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.

Aria

[Allegro moderato ♩ = 92]

mf

The first system of the piano accompaniment features a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in both hands, with a dynamic marking of *mf*.

Tenor

Sei — ge —
Be — ye

cresc. *f* *p* *tr*

The second system shows the Tenor vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Sei — ge — Be — ye". The piano accompaniment includes a *cresc.* marking, a fortissimo (*f*) section with a trill (*tr*) in the right hand, and a piano (*p*) section.

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

mf *tr*

The third system continues the Tenor vocal line and piano accompaniment. The vocal line has the lyrics "treu, sei — ge — treu, true, be — ye — true,". The piano accompaniment features a dynamic marking of *mf* and a trill (*tr*) in the right hand.

al — le Pein,
all your pain,

p *mf*

The fourth system concludes the Tenor vocal line and piano accompaniment. The vocal line has the lyrics "al — le Pein, all your pain,". The piano accompaniment includes dynamic markings of *p* and *mf*.

al - le Pein
all your pain

cresc.

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

p *cresc.*

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

mf

- le Pein wird doch
your pain pass - es

p

nur ein Klei - nes - - - - -
by like sum - - - - -

cresc.

f

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^o

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

mf

2.

— 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.