

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 steady bass line in the left hand. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score is presented in a clear, black-and-white format, suitable for a printed edition.

First system of a piano score. 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 features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A dynamic marking of *p* (piano) is present in the right hand.

Second system of the piano score. The right hand continues with intricate melodic patterns, including some grace notes. The left hand maintains its accompaniment. A dynamic marking of *mf* (mezzo-forte) is visible in the right hand.

Third system of the piano score. The right hand has a more active melodic line with frequent beaming. The left hand accompaniment consists of quarter notes. A dynamic marking of *f* (forte) is present in the right hand.

Fourth system of the piano score. The right hand continues with its melodic development. The left hand accompaniment is steady. A dynamic marking of *dim.* (diminuendo) is present in the right hand.

Fifth system of the piano score. This system includes tempo markings: *rit.* (ritardando) at the beginning, *a tempo* in the middle, and *tr* (trill) at the end. Dynamic markings of *pp* (pianissimo) and *p* (piano) are also present.

Sixth system of the piano score. The right hand features a melodic line with some grace notes. The left hand accompaniment is steady. The system concludes with a fermata over the final notes.

# Chorus

Lento [♩ = 84]

SOPRANO



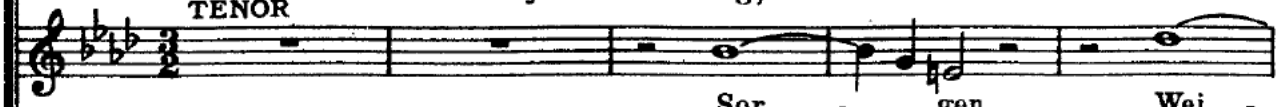
Wei - nen,  
Weep - ing,

ALTO



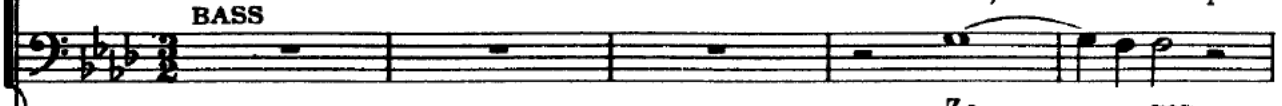
Kla - gen,  
cry - ing,

TENOR



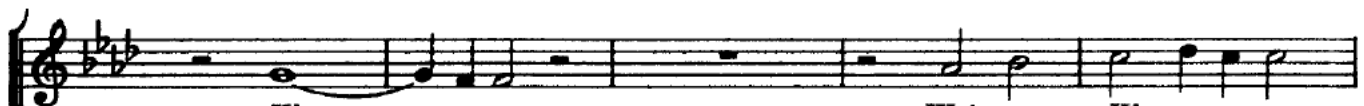
Sor - gen, Wei -  
sor - row, weep -

BASS



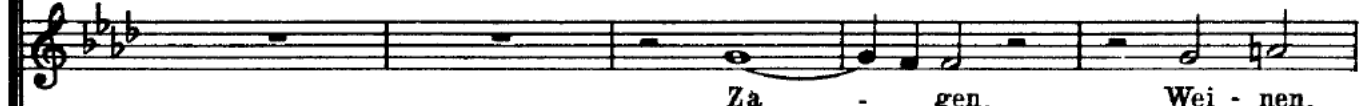
Za - gen,  
sigh - ing,

Lento [♩ = 84]

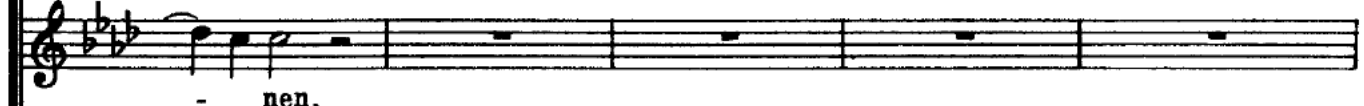


Kla - gen,  
cry - ing,

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

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 -

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

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  $\text{♩} = 88$ ]

*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.

*cresc.* *dim.*

# Aria

Andante [ $\text{♩} = 100$ ]

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. 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 right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes. A fermata is placed over a note in the right hand at the end of the first measure.

The second system continues the musical piece. It maintains the same grand staff and key signature. The right hand continues with its melodic line, and the left hand provides accompaniment. A fermata is present over a note in the right hand at the end of the second measure.

The third system of musical notation continues the piece. It features a *cresc.* (crescendo) marking in the right hand. The right hand's melodic line is more active, and the left hand's accompaniment is also more rhythmic. A fermata is placed over a note in the right hand at the end of the second measure.

The fourth system of musical notation concludes the piece. It includes a triplet of eighth notes in the right hand, marked with a bracket and the number '3'. The dynamics include *dim.* (diminuendo) and *p* (piano). The right hand's melodic line is more active, and the left hand's accompaniment is also more rhythmic. A fermata is placed over a note in the right hand at the end of the second measure.

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  
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

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

eint.  
 go.

The first system of the piano accompaniment features a treble clef staff with a key signature of two flats and a 7/8 time signature. The right hand plays a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand provides a steady accompaniment with a mix of eighth and quarter notes.

The second system continues the piano accompaniment. It includes a *cresc.* (crescendo) marking in the right hand. The melodic lines in both hands are dense and rhythmic.

The third system of the piano accompaniment features a triplet of eighth notes in the right hand, indicated by a bracket and the number '3'. A *dim.* (diminuendo) marking is present in the right hand. The left hand continues with its accompaniment.

The fourth system includes a vocal line in the treble clef staff. The lyrics are: "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 below, starting with a *mf* (mezzo-forte) dynamic marking. The right hand of the piano part has a melodic line that follows the vocal line, while the left hand provides accompaniment.



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]

**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*

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 and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a minor key and 3/4 time.

Tenor

Sei — ge —  
Be — ye

*cresc.* *f* *p* *tr*

The piano accompaniment for the first vocal line features a complex texture. The right hand has a melodic line with trills and grace notes, while the left hand has a rhythmic accompaniment. Dynamics range from *cresc.* to *f* and *p*. A trill (*tr*) is marked in the right hand.

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

*mf* *tr*

The piano accompaniment for the second vocal line continues the melodic and rhythmic patterns. It includes accents (^) and a trill (*tr*) in the right hand. The dynamics are marked *mf*.

al — le Pein,  
all your pain,

*p* *mf*

The piano accompaniment for the third vocal line features a melodic line with accents (^) and a trill (*tr*) in the right hand. The dynamics are marked *p* and *mf*.

al - le Pein  
all your pain

*tr*  
*cresc.*

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

*tr*  
*f*  
*p*  
*cresc.*

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

*tr*  
*mf*

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

*p*



nur ein Klei -  
by like sum -

*cresc.*

1.

*dim.* *cresc.*

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

*f* *p*

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 -

Piano accompaniment for the first system of the chorale, featuring a grand staff with treble and bass clefs. The music is in a common time signature and a key signature of one flat (B-flat). The accompaniment consists of a steady bass line and a more active treble line with chords and moving lines.

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

Piano accompaniment for the second system of the chorale, continuing the grand staff from the first system. The musical texture remains consistent, with a strong harmonic foundation in the bass and a more melodic line in the treble.

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.