

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

Sinfonia

Adagio assai [♩ = 80]

Piano  
or  
Organ

The musical score consists of six staves of music for a piano or organ. The first staff shows a basso continuo line with a cello-like part and a bassoon-like part. The subsequent five staves show the right hand playing a melodic line with various dynamics (p, f, ff) and articulations (staccato dots). The left hand provides harmonic support with sustained notes and chords. The music is in common time, with a key signature of four flats.

Musical score for J.S. Bach's Church Cantata BWV 12, featuring six staves of music for two voices and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8.

- System 1:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.
- System 2:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.
- System 3:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.
- System 4:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.
- System 5:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns. The instruction "dim." appears above the bass staff.
- System 6:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns. The instruction "rit." appears above the treble staff, and "a tempo" appears above the bass staff.
- System 7:** Treble staff has eighth-note patterns with grace notes. Bass staff has eighth-note patterns.

**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,  
sor - row, sigh - ing,

Kla - gen, Sor - gen, Za - gen,  
cry - ing, sor - row, sigh-ing,

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

Wei - nen, Kla - gen, Za -  
weep-ing, cry - ing, sor - row, sigh -

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

Wei - nen, Kla - gen, Sor - gen, Za -  
weep - ing, cry - ing, sor - row, sigh -

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

- gen,  
- ing,

Wei - nen, Kla -

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, care, these the Chris - tian's

Not, Angst und Not, Angst und Not sind der Chri - sten  
 care, anx - ious care, care, these the Chris - tian's

Not, Angst und Not, Angst und Not sind der Chri - sien  
 care, anx - ious care, care, these the Chris - tian's

A

Tränen - brot,  
bread of tears,      Angst \_\_\_\_\_ und Not, Angst und  
anx - ious care, anx - ious

Tränen - brot,  
bread of tears,      Angst \_\_\_\_\_ und  
anx - ious

Tränen - brot,  
bread of tears,      Angst \_\_\_\_\_  
anx -

Tränen - brot,  
bread of tears,      Angst \_\_\_\_\_  
anx -

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 \_\_\_\_\_ and Not, Angst, \_\_\_\_\_ Angst und Not  
 anx - - ious care, anx - - ious care,

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]

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

Je - su tra - - -  
Je - sus car - - -

Je - su tra - - -  
Je - sus car - - -

Je - sn 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 - sn 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  $\text{d} = 68$ ]

chen Je - su tra - gen,  
bols Je - sus car - ried,

die das  
these the *tr*

chen Je - su tra - gen,  
bols Je - sus car - ried,

die das Zei - chen  
these the sym - bols *tr*

chen Je - su tra - gen,  
bols Je - sus car - ried,

die das Zei - chen Je -  
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  $\text{d} = 68$ ]

*Da Capo*

*tr*

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 Canto*

## Recitativo

Alto

Alto

Wir müssen durch viel Trübsal,  
Through paths of tribulation,

The image shows a page from a musical score for voice and piano. The vocal part is in soprano range, starting with a melodic line consisting of eighth and sixteenth notes. The lyrics are in German, with some English words in parentheses: "Trübsal, wir müssen durch viel Trübsal, durch viel la-tion, through paths of trib-u-la-tion, trib-u-". The piano accompaniment is in basso continuo style, with bass notes and harmonic indications like "b" and "bP" below the staff. The key signature is B-flat major (two flats), and the time signature is common time.

A musical score page featuring two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The piano part features harmonic chords and includes dynamic markings such as 'cresc.' and 'dim.'. The lyrics describe a 'Trübsal' (distress) and a 'Reich' (realm). The vocal line continues with 'Got - tes ein - ge - hen.' and 'la - tion, must mor-tals en - ter God's King dom.'

**Aria**

Andante [♩ = 100]

Musical score for the first system of the Aria. The key signature is B-flat major (two flats). The tempo is Andante (♩ = 100). The vocal line consists of eighth-note patterns, primarily eighth-note pairs. The piano accompaniment features sustained notes and eighth-note chords. Dynamics include *p* (piano) and a dynamic marking consisting of a vertical line and a horizontal bar.

Musical score for the second system of the Aria. The key signature remains B-flat major. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords. The vocal line includes a melodic line with eighth-note pairs and sixteenth-note figures.

Musical score for the third system of the Aria. The key signature changes to A-flat major (one flat). The vocal line becomes more complex, featuring sixteenth-note patterns and eighth-note pairs. The piano accompaniment consists of sustained notes and eighth-note chords. A dynamic marking *cresc.* (crescendo) is placed above the piano part.

Musical score for the fourth system of the Aria. The key signature returns to B-flat major. The vocal line continues with sixteenth-note patterns and eighth-note pairs. The piano accompaniment features eighth-note chords. Dynamic markings include *dim.* (diminuendo) and *p* (piano).

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,  
 war to - geth - er go,

Kreuz und  
 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

3

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.



Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff has a bassoon-like line. A dynamic marking "cresc." is placed above the bass staff.

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff has a bassoon-like line. A dynamic marking "dim." is placed above the bass staff. A measure number "3" is written above the top staff.

Continuation of the musical score. The top staff shows eighth-note patterns. The bottom staff has a bassoon-like line. The lyrics "Chris-tians must en-dure pri-" are written below the top staff. A dynamic marking "mf" is placed above the bass staff.

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 -  
 cresc.

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

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

*cresc.*      *dim.*

*Da Capo*

**Aria**[Moderato  $\text{♩} = 84$ ]

**Bass**

Ich fol - ge Chri - sto - nach, \_\_\_\_\_ von  
With Je-sus will I go, \_\_\_\_\_ nor

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,

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 -

*cresc.*

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

*cresc.*

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 -

*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  $\text{d} = 92$ ]**Tenor**

Sei — ge -  
Be — ye

*cresc.*

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

al — le Pein,  
all your pain,

al - le Pein  
all your pain

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

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

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

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 -

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 -

dim.

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

bei, gain, al storm -

*p*

- 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 - hei 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 ran - 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 H - 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 R - 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.