

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

**Sinfonia**

*Adagio assai* [♩ = 80]

Piano  
or  
Organ

The first system of the Sinfonia 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) and 4/4 time. The music begins with a piano (*p*) dynamic. The upper staff features a complex texture of sixteenth-note runs and chords, while the lower staff provides a steady accompaniment of quarter notes.

The second system continues the musical texture from the first system. It features similar sixteenth-note patterns in the upper staff and a consistent accompaniment in the lower staff. The dynamics remain piano.

The third system of the Sinfonia shows further development of the musical themes. The upper staff continues with intricate sixteenth-note passages, and the lower staff maintains its accompaniment. A piano (*p*) dynamic marking is present in the lower staff.

The fourth system of the Sinfonia continues the musical texture. The upper staff features sixteenth-note runs and chords, while the lower staff provides a steady accompaniment. The dynamics remain piano.

The fifth and final system of the Sinfonia concludes the piece. It features the same musical texture as the previous systems, with sixteenth-note patterns in the upper staff and a steady accompaniment in the lower staff. The dynamics remain piano.

First system of musical notation for J. S. Bach's Cantata No. 12. It consists of two staves, treble and bass clef, with a grand staff bracket on the left. The key signature is three flats (B-flat, E-flat, A-flat). The music features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. A dynamic marking of *p* is present in the second measure of the bass staff.

Second system of musical notation. It continues the complex texture from the first system. A dynamic marking of *p* is present in the second measure of the bass staff. The notation includes various rhythmic values and articulation marks.

Third system of musical notation. The texture remains dense with intricate patterns. A dynamic marking of *p* is present in the second measure of the bass staff. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The music continues with similar complexity. A dynamic marking of *dim.* (diminuendo) is present in the second measure of the bass staff. The system ends with a fermata.

Fifth system of musical notation. This system includes tempo markings: *rit.* (ritardando) at the beginning, *pp* (pianissimo) in the second measure, and *a tempo* in the third measure. A dynamic marking of *p* is present in the fourth measure of the bass staff. The system ends with a fermata.

Sixth system of musical notation. The music continues with intricate patterns. 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 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

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.

# Aria

Andante [♩ = 100]

The first system of musical notation 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) and 3/4 time. The tempo is marked 'Andante' with a metronome marking of 100 quarter notes per minute. The first measure of the upper staff begins with a piano (*p*) dynamic. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are fermatas over the first and second measures of the lower staff.

The second system of musical notation continues the piece. It features similar rhythmic complexity with sixteenth and thirty-second notes. There are fermatas over the first and second measures of the lower staff.

The third system of musical notation continues the piece. It features similar rhythmic complexity with sixteenth and thirty-second notes. A *cresc.* (crescendo) marking is present in the upper staff. There are fermatas over the first and second measures of the lower staff.

The fourth system of musical notation concludes the piece. It features similar rhythmic complexity with sixteenth and thirty-second notes. A triplet of sixteenth notes is marked with a '3' in the upper staff. The dynamics include *dim.* (diminuendo) and *p* (piano). There are fermatas over the first and second measures of the lower staff.

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

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 piano accompaniment features a treble and bass clef. The treble clef part begins with a series of eighth-note patterns, while the bass clef part provides a steady accompaniment with some eighth-note runs. A fermata is placed over the final note of the treble staff.

The second system continues the piano accompaniment. The treble clef part shows a gradual increase in volume, indicated by the *cresc.* marking. The bass clef part continues with its accompaniment, featuring a fermata over the final note.

The third system of piano accompaniment includes a triplet of eighth notes in the treble clef, marked with a '3' above it. The volume decreases, as indicated by the *dim.* marking. A fermata is placed over the final note of the treble staff.

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line includes the lyrics: "Chri - sten\_ ha - ben al - le" and "Chris - tians\_ must en - dure pri -". The piano accompaniment includes a fermata over the first note and a *mf* marking.



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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include 'p' (piano) and 'mf' (mezzo-forte).

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of 'cresc.' (crescendo) is present.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamic markings include 'f' (forte) and 'dim.' (diminuendo).

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

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. The piano part features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of 'p' (piano) is present.

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* *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 -

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*

## Tenor

Sei — ge —  
Be — ye

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

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

*mf* *tr*

al — le Pein,  
all your pain,

*p* *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,  
rain, all your pain, all

*mf*

- 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*

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 -

Piano accompaniment for the first system, featuring treble and bass clefs with a key signature of one flat and a common time signature. The music consists of chords and moving lines in both hands.

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, continuing the treble and bass clef parts from the first system. It includes the same key signature and time signature.

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.