

J.S. Bach
Cantata No. 46

Schauet doch und sehet, ob irgend ein Schmerz sei

(Coro.)
(Larghetto ♩ = 50.)

Pianoforte.

The musical score is presented in five systems. Each system consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part is characterized by intricate sixteenth-note patterns, often with slurs and ties. The left hand part provides a steady accompaniment with eighth and sixteenth notes, frequently including rests. The dynamic marking 'Pianoforte' is indicated at the beginning. The tempo is 'Larghetto' at 50 beats per minute. The key signature is one flat (B-flat major or D minor). The score ends with a final cadence in the right hand.

J.S. Bach - Church Cantatas BWV 46

C O R O.

Soprano.
Alto.
Tenore.
Basso.

Schauet doch und se - het, ob ir - gend ein Schmerz sei, wie mein
Schmerz,
schauet doch und se - het, ob
wie mein Schmerz,
schauet doch und se -

Schau - et doch und se - het, ob
Schmerz sei, wie mein Schmerz, schau - et
ir - gend ein Schmerz sei, wie mein Schmerz,
- het, ob ir - gend ein Schmerz sei, wie mein
ir - gend ein Schmerz sei, wie mein Schmerz,

L.H.

doch und se - het, ob ir - gend ein Schmerz sei,
schau - et doch und se - het, ob ir - gend ein
Schmerz, schau - et doch und se - het, ob
schau - et doch und
L. H.

wie mein Schmerz, schauet doch und se -
Schmerz sei, wie mein Schmerz, schauet doch und se -
ir - gend ein Schmerz sei, wie mein Schmerz, schauet doch und
se - het, ob ir - gend ein Schmerz sei, schauet doch und

- - het, ob ir - gend ein Schmerz sei,
- - het, ob ir - gend ein Schmerz sei,
se - het, ob ir - gend ein Schmerz sei,
se - het, ob ir - gend ein Schmerz sei, wie

wie mein Schmerz, der mich tref - fen
wie mein Schmerz, der mich tref - fen
wie mein Schmerz, der mich tref - fen
mein Schmerz, der mich tref - fen hat. Schau - et

A
hat. Schau - et doch und
hat. Schau - et doch und se - het, ob
hat. Schau - et doch und se - het, ob ir - gend ein
doch und se - het, ob ir - gend ein Schmerz sei,

se - het, ob ir - gend ein Schmerz sei, schauet doch und
ir - gend ein Schmerz sei, wie mein Schmerz, schauet doch und
Schmerz sei, wie mein Schmerz, schauet doch und se
wie mein Schmerz, schauet doch und se

se - het, ob ir - gend ein Schmerz sei,
se - het, ob ir - gend ein Schmerz sei,
- het, ob ir - gend ein Schmerz sei,
- het, ob ir - gend ein Schmerz sei,

wie mein Schmerz, der mich tref - fen
wie mein Schmerz, der mich tref - fen
wie mein Schmerz, der mich tref - fen
wie mein Schmerz, der mich tref - fen

hat, schau - et doch und se - het, ob ir - gend ein
hat, schau - et doch und se - het, ob ir - gend ein
hat, schau - et doch, ob ir - gend ein
hat, schau - et doch, ob ir - gend ein

Schmerz sei, wie mein Schmerz, der mich trof - fen
Schmerz sei, wie mein Schmerz, der mich trof - fen
Schmerz sei, wie mein Schmerz, der mich trof - fen
Schmerz sei, wie mein Schmerz, der mich trof - fen

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Schmerz sei, wie mein Schmerz, der mich trof - fen". The piano part features a rhythmic pattern of eighth and sixteenth notes.

B *Un poco allegro.* (♩ = 80.)

hat;
hat; denn der Herr hat mich voll Jam - mers ge -
hat; denn der
hat;

The second system begins with a tempo marking: "B Un poco allegro. (♩ = 80.)". It features four vocal staves and a piano accompaniment. The lyrics are: "hat; hat; denn der Herr hat mich voll Jam - mers ge - hat; denn der hat;". The piano part continues with a similar rhythmic pattern.

B *Un poco allegro.*

The piano accompaniment for the second system, showing the right and left hand parts. It features a rhythmic pattern of eighth and sixteenth notes, with some dynamic markings like *f* and *b*.

macht, am Ta - ge seines grimmigen Zorns, am Ta - ge sei -
Herr hat mich voll Jam -

The third system features four vocal staves and a piano accompaniment. The lyrics are: "macht, am Ta - ge seines grimmigen Zorns, am Ta - ge sei - Herr hat mich voll Jam -". The piano part continues with a similar rhythmic pattern.

The piano accompaniment for the third system, showing the right and left hand parts. It features a rhythmic pattern of eighth and sixteenth notes, with some dynamic markings like *f* and *b*.

grim - mi - gen Zorns, der Herr hat mich voll Jam -
- mers ge - macht, am Ta - ge sei - nes grimmigen Zorns, am Ta -
denn der Herr hat

- mers ge - macht, am Ta - ge sei - nes grimmigen Zorns, am Ta -
- ge sei - nes grimmigen Zorns, am Ta - ge sei - nes grim - migen
mich voll Jam - mers ge -

denn der Herr hat
- ge - sei - nes grim - migen Zorns,
Zorns, der Herr hat mich voll Jam -
macht, am Ta - ge sei - nes grimmigen Zorns, am Ta -

mich voll Jam - mers ge -
am Ta - ge seines grim - migen
mers ge - macht, am Ta - ge seines grimmigen Zorns, am Ta -
- ge seines grimmigen Zorns, am Ta - ge seines grim - migen

macht, am Ta - ge sei - nes grim - migen
Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta - ge
- ge sei - nes grimmigen Zorns, der Herr hat mich voll Jam -
Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta - ge

Zorns, am Ta - ge sei - nes grim - mi - gen
sei - nes grim - migen Zorns, am Ta -
- mers ge - macht, am Ta - ge sei - nes grim - migen
sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen

Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta - ge
- ge sei - nes grim - migen Zorns, am Ta -
Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta -
Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta - ge

sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen
- ge sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen
- ge sei - nes grim - migen Zorns, denn der
sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen

Zorns, der Herr hat mich voll Jammers ge - macht, am Ta - ge
Zorns, der Herr hat mich voll Jammers ge - macht, am Ta - ge sei - nes grim - migen Zorns,
Herr hat mich voll Jam -
Zorns,

sei - nes grimmi-gen Zorns, am Ta - ge sei - nes grim-migen
denn der Herr hat mich voll
- mers ge - macht, am Ta - ge sei - nes grim-migen
- der Herr hat - mich voll Jam -

Zorns, am Ta - ge sei - nes grim - migen
Jam - mers - ge -
Zorns, am Ta - ge sei - nes grim - mi - gen
- mers ge - macht, am Ta - ge sei - nes grimmigen Zorns, der

Zorns, der Herr hat mich voll Jam -
macht, am Ta - ge sei - nes grimmi-gen Zorns,
Zorns, der Herr hat mich voll Jam - mers ge -
Herr hat mich voll Jam -

- mers ge - macht, denn der Herr hat
- am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge
macht, am Ta - ge sei - nes grim - migen Zorns, am Ta -
- mers - ge - macht, am Ta -

mich voll Jam -
sei - nes grim - migen Zorns, am Ta - ge sei - nes
- ge sei - nes grim - migen Zorns, am Ta - ge
- ge sei - nes grim - migen Zorns, am Ta - ge sei - nes

D
- mers ge - macht, am Ta - ge sei - nes grim - migen
grim - mi - gen, Zorns, am Ta - ge sei - nes grim - migen
sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen
grim - mi - gen Zorns, am Ta -

Zorns, am Ta - ge sei - nes grim - migen Zorns, denn der Herr hat
Zorns, am Ta - ge sei - nes grim - migen Zorns, denn der Herr hat
Zorns, am Ta - ge sei - nes grim - migen Zorns, denn der Herr hat
ge seines grimmigen Zorns, denn der

ff

mich voll Jam - mers ge - macht, am Ta - ge sei - nes grim -
mich voll Jam - mers ge - macht, am Ta - ge sei -
mich voll Jam - mers ge - macht, am Ta - ge sei -
Herr hat mich voll Jam -

mi - gen Zorns, am Ta -
nes grim - migen Zorns, am Ta - ge sei - nes grim - migen
nes grim - migen Zorns, am Ta - ge sei - nes grim - migen
mers - ge - macht, am Ta - ge sei - nes grim - migen

ge sei -

Zorns, am Ta - ge sei - nes grimmigen Zorns, am Ta - ge

Zorns, am Ta - ge sei - nes grimmigen Zorns, am

Zorns, am Ta - ge sei - nes grimmigen Zorns, am Ta - ge sei - nes

ff L.H.

- nes grim - mi - gen Zorns.

sei - nes grim - mi - gen Zorns.

Ta - ge sei - nes grim - mi - gen Zorns.

grim - mi - gen Zorns.

Recitativo a tempo.

(♩ = 56.)

Tenore.

So kla - ge du, zer - stö - re Got - tes - stadt, du armer

p

Stein-und Aschenhau-fen! Lass ganze Bä - che Thränen lau - fen, weil dich be -

trof-fen hat ein un-er.setz-licher Verlust der aller-höch-sten Huld, die du entbehren

musst durch deine Schuld. Du wurdest wie Gomorra zu-ge-richt-et, wie -

wohl nicht gar ver-nich-tet. O bes-ser! wärest du in Grund zerstört, als

dass man Christi Feind jetzt in dir lästern hört. Du ach-test Je-su Thränen

nicht, so ach-te nun des Ei-fers Wasser-wo-gen, die du selbst ü-ber dich ge-

zo-gen, da Gott nach viel Ge-duld, den Stab zum Ur-theil bricht.

Aria.

(Allegro maestoso ♩ = 72.)

The Aria section consists of two systems of keyboard accompaniment. The first system is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes. The second system continues this pattern with some melodic variation in the right hand.

The first system shows the piano introduction. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

Basso.

Dein Wet - ter zog sich

The second system begins with the vocal line (Basso) and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Dein Wet - ter zog sich". The piano accompaniment continues with its characteristic rhythmic patterns. A piano dynamic marking (*p*) is present.

auf von Wei - - tem, doch des - sen Strahl

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "auf von Wei - - tem, doch des - sen Strahl". The piano accompaniment features dense sixteenth-note textures. A forte dynamic marking (*f*) is present.

bricht endlich ein, bricht endlich ein! Dein Wet - ter

R.H. *cresc.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "bricht endlich ein, bricht endlich ein! Dein Wet - ter". The piano accompaniment features a right-hand section with a crescendo marking (*cresc.*) and a forte dynamic marking (*f*).

zog sich auf von Wei - - tem, doch dessen

L.H. *f*

The fifth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "zog sich auf von Wei - - tem, doch dessen". The piano accompaniment features a left-hand section with a forte dynamic marking (*f*).

Strahl

p

This system contains the first two systems of music. The top staff is a single bass clef line with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) with a piano accompaniment. The word "Strahl" is written above the first staff. A piano dynamic marking *p* is present in the first measure of the grand staff.

R.H.

This system contains the next two systems of music. The top staff continues the melodic line from the previous system. The bottom two staves continue the piano accompaniment. The marking "R.H." is written above the first measure of the grand staff.

bricht endlich ein!

R.H.

f

This system contains the next two systems of music. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment. The text "bricht endlich ein!" is written above the first measure of the grand staff. A forte dynamic marking *f* is present in the first measure of the grand staff. The marking "R.H." is written above the first measure of the grand staff.

This system contains the next two systems of music. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment.

This system contains the final two systems of music on the page. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment.

Und muss dir un - er - träg - lich

p R.H.

sein, un - er - träg - lich,

cresc.

un - er - träg - lich, un - er -

träg - lich, und muss dir un - er - träg - lich sein,

p R.H.

The first system shows the piano introduction. The right hand features a complex, rhythmic pattern of sixteenth and thirty-second notes, while the left hand plays a steady eighth-note accompaniment. The key signature is one flat (B-flat major or D minor).

da ü - ber - häuf - - te Sün - den, ü - ber -

The piano accompaniment continues with the same rhythmic patterns. A dynamic marking of *p* (piano) is present in the right hand.

häuf - - te Sün - den der Ra - che Blitz,

The piano accompaniment features a *cresc.* (crescendo) marking in the right hand and a *f* (forte) marking in the left hand. The texture becomes more dense.

der Ra - che Blitz ent - zün - den und dir den Un - ter -

The piano accompaniment includes a section marked *R.H.* (Right Hand) with a *p* (piano) dynamic. The right hand plays a rhythmic pattern of eighth notes.

gang und dir den Un - ter - gang be - rei - ten, da ü - berhäuf - te

The piano accompaniment concludes with a final flourish in the right hand and a steady accompaniment in the left hand.

Sünden der Rache Blitz ent - zün - den und dir den Un - ter - gang

be - rei - ten.

Dein Wet - ter zog - sich

auf - von Wei - tem, doch des - sen Strahl

First system of the musical score, featuring a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat, and the time signature is 3/4. The piano part includes a complex texture with sixteenth-note patterns and chords.

Second system of the musical score, continuing the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note figure in the right hand and a more active bass line.

Third system of the musical score, including the vocal line and piano accompaniment. The text "bricht end - lich ein!" is written below the vocal staff. The piano part has a dense texture with many chords and sixteenth-note runs.

Fourth system of the musical score, primarily consisting of the piano accompaniment. The right hand has a melodic line with some grace notes, while the left hand continues with rhythmic patterns.

Fifth system of the musical score, the final system on this page. It shows the piano accompaniment concluding with a final cadence. The right hand has a long note with a fermata, and the left hand has a final chord.

Recitativo.

Alto.

Doch bil - det euch, o Sün - der, ja nicht ein, es sei Je -

ru - sa - lem al - lein vor an - dern Sün - den voll ge - we - sen. Man kann be - reits von

euch dies Ur - theil le - sen: Weil ihr euch nicht bessert und täglich die Sünden ver -

grö - ssert, so müs - set ihr Al - le so schrecklich um - kommen.

Aria.
(Moderato ♩ = 66.)

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and contains a complex texture of sixteenth-note chords and arpeggiated figures. The lower staff is in bass clef and features a steady eighth-note accompaniment. The dynamic marking *mf* is placed at the beginning of the first measure.

Alto.

Doch Je - sus will auch bei der Stra - fe der Frommen Schild und

The second system includes the vocal line for the Alto and the piano accompaniment. The vocal line is in treble clef and contains the lyrics "Doch Je - sus will auch bei der Stra - fe der Frommen Schild und". The piano accompaniment continues with the same texture as the first system, with a dynamic marking of *p* at the start.

Bei - stand sein,

The third system shows the continuation of the vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "Bei - stand sein,". The piano accompaniment continues with the same texture, with a dynamic marking of *f* at the start.

The first system shows the piano introduction. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady accompaniment of eighth notes.

er_sam_melt sie als_sai_ne Scha_fe, als sei_ne

The vocal line enters with a half note 'er' followed by a quarter note 'sam', then a half note 'melt' and a quarter rest. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking 'p' is present at the beginning of the piano part.

Küch_lein lieb_reich ein; doch_Je_sus_

The vocal line continues with a quarter note 'Küch', a quarter note 'lein', a quarter note 'lieb', a quarter note 'reich', a quarter note 'ein', a quarter rest, a quarter note 'doch', a quarter note 'Je', a quarter note 'sus', and a quarter rest. The piano accompaniment continues with a steady eighth-note pattern.

will auch bei_der Stra_fe der Frommen

The vocal line continues with a quarter note 'will', a quarter note 'auch', a quarter note 'bei', a quarter note 'der', a quarter note 'Stra', a quarter note 'fe', a quarter note 'der', a quarter note 'Frommen', and a quarter rest. The piano accompaniment continues with a steady eighth-note pattern.

Schild und_Bei_stand sein,

The vocal line continues with a quarter note 'Schild', a quarter note 'und', a quarter note 'Bei', a quarter note 'stand', a quarter note 'sein', and a quarter rest. The piano accompaniment continues with a steady eighth-note pattern.

The first system of the cantata shows the vocal line and piano accompaniment. The vocal line begins with a melodic phrase, and the piano accompaniment provides a rhythmic and harmonic foundation.

er sammelt sie als sei-ne Scha-fe, als

sei-ne KÜchlein lieb-reich ein, er sammelt sie als sei-ne

Scha-fe, er sammelt sie als sei-ne Scha-fe, als sei-ne KÜchlein

lieb-reich ein, als sei-ne KÜch-lein lieb-reich ein.

The first system consists of two staves. The upper staff is a vocal line in G minor, featuring a melodic line with eighth and sixteenth notes. The lower staff is a keyboard accompaniment with a rhythmic pattern of eighth notes and sixteenth notes.

The second system continues the vocal and keyboard parts. The vocal line has some phrasing slurs, and the keyboard accompaniment maintains its rhythmic texture.

The third system includes the vocal line and keyboard accompaniment. The lyrics "Wenn Wetter der Ra.che die Sünder be ." are written below the vocal staff.

The fourth system continues the vocal and keyboard parts. The lyrics "loh - nen, wenn Wät.ter der Ra. che die Sünder be ." are written below the vocal staff. A dynamic marking of *f* (forte) is present at the beginning of the system.

The fifth system continues the vocal and keyboard parts. The lyrics "loh - nen," are written below the vocal staff. A dynamic marking of *p* (piano) is present at the beginning of the system.

J.S. Bach - Church Cantatas BWV 46

hilft er, dass Fromme sicher woh

- nen, sicher woh - nen, sicher

woh - nen.

Choral. (Mel: „O grosser Gott von Macht“)

(♩ = 66.)

Soprano.

Alto. O gro - sser Gott der - Treu,
Tenore. O gro - sser Gott der Treu,
Basso. O gro - sser Gott der Treu,
O gro - sser Gott der Treu,

L.H.

weil vor dir Nie - mand gilt
weil vor dir Nie - mand gilt
weil vor dir Nie - mand gilt
weil vor dir Nie - mand gilt

R.H. L.H.

als dein Sohn Je - sus
als dein Sohn Je - sus
als dein Sohn Je - sus
als dein Sohn Je - sus

R.H.

Christ, der deinen Zorn ge -
Christ, der deinen Zorn ge -
Christ, der deinen Zorn ge -
Christ, der deinen Zorn ge -

L.H. R.H.

stillt: so sieh' doch an die Wun - den
stillt: so sieh' doch an die Wun - den
stillt: so sieh' doch an die Wun - den
stillt: so sieh' doch an die Wun - den

L.H. R.H.

sein, sein' Mar - ter, Angst und schwe - re Pein.
sein, sein' Mar - ter, Angst und schwe - re Pein.
sein, sein' Mar - ter, Angst und schwe - re Pein.
sein, sein' Mar - ter, Angst und schwe - re Pein.

L.H. L.H.

Um sei - net - wil - len
Um sei - net - wil - len
Um sei - net - wil - len
Um sei - net - wil - len

R. H.

scho - ne, und nicht nach
scho - ne, und nicht nach
scho - ne, und nicht nach
scho - ne, und nicht nach

L.H. R.H.

Sün - den loh - ne.
Sün - den loh - ne.
Sün - den loh - ne.
Sün - den loh - ne.

L.H. R.H.

p.