

J.S. Bach
Cantata No. 46

Schauet doch und sehet, ob irgend ein Schmerz sei

(Coro.)
(Larghetto ♩ = 50.)

Pianoforte.

The first system of the musical score, measures 1-3. It features a treble clef with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Larghetto' with a quarter note equal to 50 beats. The dynamics are marked 'Pianoforte' and 'mf'. The music consists of a vocal line with a complex rhythmic pattern of eighth and sixteenth notes, and a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

The second system of the musical score, measures 4-6. The vocal line continues with similar rhythmic patterns. The piano accompaniment features a more active right hand with sixteenth-note passages and a steady bass line.

The third system of the musical score, measures 7-9. The vocal line has a melodic contour that rises and then falls. The piano accompaniment includes a section with a treble clef in the right hand, indicating a change in texture.

The fourth system of the musical score, measures 10-12. The vocal line continues with a similar rhythmic pattern. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The fifth system of the musical score, measures 13-15. The vocal line concludes with a final melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

C O R O.

Soprano.
Alto.
Tenore.
Basso.

Schaut doch und se-het, ob ir-gend ein Schmerz sei, wie mein
Schmerz, schaut doch und se - - - het, ob
wie mein Schmerz, schaut 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 — trof — fen
 wie — mein Schmerz, — der — mich trof — fen
 wie — mein — Schmerz, der — mich — trof — fen
 mein Schmerz, der — mich — trof — 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,

L.H.

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 —

R.H. L.H.

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 trof - fen
 wie mein Schmerz, der mich trof - fen
 wie mein Schmerz, der mich trof - fen
 wie mein Schmerz, der mich trof - 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 includes vocal staves and piano accompaniment. The lyrics are: "hat; hat; denn der Herr hat mich voll Jam - - mers ge - hat; denn der hat;". The piano accompaniment continues with a similar rhythmic pattern.

B Un poco allegro.

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

The third system includes vocal staves and piano accompaniment. The lyrics are: "macht, am Ta - - ge seines grimmigen Zorns, am Ta - ge sei - nes Herr hat mich voll Jam - -". The piano accompaniment features a more complex rhythmic structure with some triplets.

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

mf

- mers ge - macht, am Ta - ge sei - nes grimmigen Zorns, am Ta -
 - ge seines grimmigen Zorns, am Ta - ge seines 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 -

D

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.

(♩ = 58.)

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The lyrics are: "dass man Christi Feind jetzt in dir lästern hört. Du ach-test Je-su Thränen". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "nicht, so ach-te nun des Ei-fers Wasser-wo-gen, die du selbst ü-ber dich ge-". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system concludes the vocal line and piano accompaniment. The lyrics are: "zo-gen, da Gott nach viel Ge-duld, den Stab zum Ur-theil bricht." The piano accompaniment continues with the same rhythmic pattern.

Aria.

(Allegro maestoso ♩ = 12.)

The beginning of the Aria is shown in a piano accompaniment on two staves. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The continuation of the Aria is shown in a piano accompaniment on two staves. It maintains the same rhythmic pattern and key signature as the beginning of the Aria.

The piano introduction consists of two staves. The right hand features a continuous sixteenth-note pattern, while the left hand plays a more rhythmic accompaniment with eighth and sixteenth notes.

Basso.

The first system shows the vocal line and piano accompaniment. The vocal line begins with the lyrics "Dein Wet - ter zog sich". The piano accompaniment features a sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* is present.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "auf von Wei - - tem, doch des - sen Strahl". The piano accompaniment features a sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *p* is present.

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "bricht endlich ein, bricht endlich ein! Dein Wet - ter". The piano accompaniment features a sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *cresc.* is present.

The fourth system continues the vocal and piano accompaniment. The vocal line has the lyrics "zog sich auf von Wei - - tem, doch dessen". The piano accompaniment features a sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *f* is present.

Strahl

bricht end - lich ein!

R.H.

Und muss dir un - er - träg - lich

p R.H.
pp

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.

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

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

cresc. *f*

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

R.H.

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

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 musical notation, featuring a bass line and a grand staff (treble and bass clefs).

Second system of musical notation, featuring a bass line and a grand staff.

Third system of musical notation, featuring a bass line and a grand staff. The text "bricht end - lich ein!" is written above the grand staff.

Fourth system of musical notation, featuring a grand staff.

Fifth system of musical notation, featuring a grand staff. The system concludes with a double bar line and a fermata.

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 -

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

Aria.

(Moderato ♩ = 66.)

The piano accompaniment for the Aria section consists of three systems of two staves each (treble and bass clef). The music is in G minor, 3/4 time, and marked *mf*. The first system begins with a treble clef and a bass clef. The second system continues the melodic and harmonic development. The third system concludes the piano part with a final cadence.

Alto.

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

The first system of the Alto section features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with the lyrics "Doch Je - sus... will auch bei der Stra - fe der Frommen Schild und". The piano accompaniment is marked *p* and provides harmonic support for the vocal melody.

Bei - stand sein,

The second system of the Alto section continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "Bei - stand sein,". The piano accompaniment is marked *f* and features more active harmonic textures.

The first system of the score shows the piano accompaniment. It consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The music is in G minor and 3/4 time. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

The second system includes the vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics underneath. The piano accompaniment continues on two staves. The lyrics are: "er_sam_melt sie als_sei.ne Scha_fe, als sei.ne". The piano part includes a dynamic marking of *p* (piano) and a fermata over the final note of the system.

er_sam_melt sie als_sei.ne Scha_fe, als sei.ne

The third system continues the vocal line and piano accompaniment. The lyrics are: "Küch_lein lieb_reich ein; doch_Je_sus_". The piano accompaniment features a prominent sixteenth-note pattern in the right hand and a more active bass line.

Küch_lein lieb_reich ein; doch_Je_sus_

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "will auch bei_der Stra_fe derFrommen". The piano accompaniment maintains its rhythmic complexity, with a steady flow of sixteenth notes in both hands.

will auch bei_der Stra_fe derFrommen

The fifth system concludes the vocal line and piano accompaniment. The lyrics are: "Schild und_Bei_stand sein,". The piano accompaniment ends with a final cadence, marked with a fermata and a *f* (forte) dynamic.

Schild und_Bei_stand sein,

The first system of the musical score 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 sam-melt sie als sei-ne Scha-fe, als

The second system continues the musical piece, with the vocal line and piano accompaniment. The lyrics are "er sam-melt sie als sei-ne Scha-fe, als".

sei-ne KÜch-lein lieb-reich ein, er sammelt sie als sei-ne

The third system continues the musical piece, with the vocal line and piano accompaniment. The lyrics are "sei-ne KÜch-lein lieb-reich ein, er sammelt sie als sei-ne".

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

The fourth system continues the musical piece, with the vocal line and piano accompaniment. The lyrics are "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 fifth system concludes the musical piece, with the vocal line and piano accompaniment. The lyrics are "lieb-reich ein, als sei-ne KÜch-lein lieb-reich ein."

The first system of the score shows the piano introduction. It consists of two staves: the upper staff is the right hand and the lower staff is the left hand. The music is in G minor (one flat) and 3/4 time. 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.

The second system shows the vocal entry and piano accompaniment. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are: "Wenn Wetter der Ra-che die Sünder be-". The music continues with the same piano accompaniment as the introduction.

The third system shows the vocal entry and piano accompaniment. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are: "loh - nen, wenn Wet-ter der Ra - che die Sünder be-". The piano accompaniment features a dynamic marking of *f* (forte).

The fourth system shows the vocal entry and piano accompaniment. The vocal line is on the upper staff, and the piano accompaniment is on the lower staff. The lyrics are: "loh - nen,". The piano accompaniment features a dynamic marking of *p* (piano).

hilft er, dass Fromme si-cher woh-

-nen, si-cher woh- nen, sicher

woh- nen.

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

(♩ = 66.)

Soprano.

O gro - sser Gott der - Treu',
O gro - sser Gott der Treu',
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 dei - nen Zorn ge -
 Christ, der dei - nen Zorn ge -
 Christ, der dei - nen Zorn ge -
 Christ, der dei - nen Zorn ge -

L.H. R.H.

Detailed description: This system contains the first four staves of the vocal entry. The top four staves are for four voices (Soprano, Alto, Tenor, Bass), each with the lyrics 'Christ, der deinen Zorn gegen'. The piano accompaniment is shown in the bottom two staves, with 'L.H.' (Left Hand) and 'R.H.' (Right Hand) labels. The music is in G minor and 3/4 time.

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

L.H. R.H.

Detailed description: This system contains the next four staves. The vocal parts are marked 'still:'. The lyrics are 'so sieh' doch an die Wunden'. The piano accompaniment continues in the bottom two staves, with 'L.H.' and 'R.H.' labels. The music is in G minor and 3/4 time.

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.

Detailed description: This system contains the final four staves. The vocal parts continue with the lyrics 'sein, sein' Marter, Angst und schwere Pein.'. The piano accompaniment is shown in the bottom two staves, with 'L.H.' labels. The music is in G minor and 3/4 time.

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.