

Last changed: 20 September 2025.

A dramatic cantata from Bach's early Leipzig tenure.

46

From the 8th Sunday after Trinity in 1723 (18 July), Bach changed his approach from large bipartite cantatas to smaller dimensions. Now they were often only 6 or 7 movements long, with one common patterns being: Biblical passage (usually set for chorus) - Recitative - Aria - Recitative - Aria - Chorale ): BWV 136, 105, 46, 179, 69a, 77, 25, 109, 89 (begins with a B aria), and 104. See also side note.

Cantatas 105 and 46 "mark a new level of artistic accomplishment ...in the intricacy of the compositional design and in the vigorous musical expression and striking rhetorical power of their opening choruses." (Wolff, "Bach the Learned Musician, 274.)

# J.S. Bach Cantata No. 46

## Schauet doch und sehet, ob irgend ein Schmerz sei

Lutheran preaching regarded Jerusalem as having a fourfold meaning: it represented a literal city, the church, the soul, and the Kingdom of Heaven. Josephus's account of the city's destruction was read annually in Leipzig (and elsewhere) on the 10th Sunday of Trinity. See Eric Chafe, "Analyzing Bach Cantatas," 241-242n6; see also note for Alfred Dürr's comments on the cantata.

Instrumentation:

Tromba or Corno da tirarsi (see 46/1. note).

Flauto dolce I, II

Oboe da caccia I & II

Vln I & II

Vla

SATB

Continuo

(remarkably rich instrumentation for an ordinary Sunday)

Two-part form similar to prelude and fugue (see also 105/1, one week earlier).

A. Sinfonia: a b (mm. 1-17) Dm

Canon at the 5th (c), *motivic accomp. figures* (17-37) Dm

Sinfonia a + choral insertion (37-45) Dm-Am

Canon at the 5th (c1), *motivic accomp. fig.* (45-51) Dm-Am

Sinfonia a b + choral insertion (on dominant) (51-67) Am-AM

B. Choral fugue, with *recorders thematic, other instruments colla parte*, and *freely polyphonic coda with instruments independent* (67-142) AM-DM

See Dürr/Jones, *The Cantatas of J. S. Bach*, 480.

(Coro.) •Sorrow: Is there any like mine? Lamentations 1:12 (46/1). Substantial, bipartite opening chorus. (Larghetto ♩ = 50.)

Recorders play 16ths, often in 1-measure alternation. Compare opening of St. John Passion with its swirling 16th notes.

Sighing duples

Sinfonia: a b (mm. 1-17)

D minor The orchestral writing contrasts recorders with strings, with corno da tirarsi and oboes da caccia reinforcing the vocal parts after a while (starting in m. 30). The recorders represent flowing tears.

Instrumental introduction does not return in the manner of a ritornello.

G minor

A minor

Note: In the baroque era, recorders were often associated with pastoral themes or with mourning.

A minor

A minor

D minor

N6

Chorus is in 2 sections: Canonic polyphony with falling motives, chromatically inflected tones, dissonant suspensions, followed by a faster fugal section. The

first part of the chorus was re-used in the "Qui tollis" of the B-minor Mass. Martin Petzoldt suggests that Bach's use of canons may have been to symbolize a comparison between the pain of Jerusalem's destruction with Jesus' pain concerning spiritual Jerusalem's sins. See *Bach-Kommentar* 1:221.

17. **Soprano.** For Alfred Dürr's description, see note.

For biblical background, see note.

Canon at the 5th (c), *motivic accompanying figures*

suspensions

**C O R O.**

**Alto.** Schauet doch und se-het, ob ir-gend ein Schmerz sei, wie mein

**Tenore.** Schauet doch und se-het, ob ir-gend ein Schmerz sei,

**Basso.** Schauet doch und se-het, ob ir-gend ein Schmerz sei,

-Recorders...

Vla plays rocking 8ths.

23. D minor

G# dim.7 E7

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

Schau-et doch und se-het, ob

Rec I

Rec II

A major

B-flat major

G minor

27.

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.

D# dim.7

B7

E7

A minor

Trp (Corno da tirarsi) & Oboes da caccia enter (doubling voices).

# J.S. Bach - Church Cantatas BWV 46

31. 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

35. 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

39. - - 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

L. H.

faster rhythms intensify the emotion

Sinfonia a + choral insertion

D minor B-flat 7 E-flat major C# dim.7

A7 D minor G minor

D minor D major G minor

# J.S. Bach - Church Cantatas BWV 46

Cross relation and Neapolitan 6 chord create tension

42.

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

G# dim.7 A minor N6 A minor

45. A

Canon at the 5th (c1) with motivic accompanying figures

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

A minor F7 B-flat major G# dim.7

49.

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

Sinfonia a b + choral insertion (on the dominant)

R.H. L.H.

A minor D minor



53.

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

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

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

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

A minor A major D minor D# dim.7 G major

56.

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

E minor E minor B7

59.

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

E minor D minor G# dim.7

63.

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

A minor D minor B-flat major E major

67. **B** Un poco allegro. (♩ = 80.)

hat; Muscular, angular fugue subject characterized by rhythmic energy (probably to illustrate "Zorn") and chromatic inflection

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

hat; Choral fugue, with recorders thematic, other instruments colla parte, and freely polyphonic coda with instruments independent. The overall form of the movement is similar to that of 105/1, performed one week earlier (like a prelude and fugue).

hat;

**B** Un poco allegro. Continuo alone...

A major A minor D7 G minor D minor

73.

Emotional words ("Jammers," "grimmigen," "Zorn") get chromatic melismas.

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

Herr hat mich voll Jam - mers ge - denn der

A minor

77.

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*

Cross relations: C#/C, E/E-flat

A major D minor

81.

- 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 -

G minor D minor

85.

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 -

G minor D minor

Vln I

88.

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

D minor A minor

E major A minor

92.

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

Recorders enter in unison with fugue subject providing a 5th voice.

95.

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

A minor

A# dim.7

B major

E minor

B major



98.

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

101.

E major C A minor

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, am Ta - ge sei - nes grim - migen

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

+Ob II  
Vla

Second fugal exposition begins.

denn der

Accompanying voices continue in agitation.

Vla

104.

A minor D minor

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 grimmigen Zorns,

Herr hat mich voll Jam -

Zorns,

108.

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 -

111.

A minor

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

114.

G minor

D minor

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 -

Text painting: Complex, chromatic harmonic progressions (mm. 114–124) and modulation "downward" to remote key of F minor for "wrathful anger."

F minor  
(harmonically remote)

117.

- 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 -

120.

F minor

F minor

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

123.

C minor G minor

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 minor

126.

126.

ge seines grimmigen Zorns, denn der Herr hat

Zorns, am Ta - ge seines grimmigen Zorns, denn der Herr hat

Zorns, am Ta - ge seines grimmigen Zorns, denn der Herr hat

Zorns, am Ta - ge seines grimmigen Zorns, denn der Herr hat

ge seines grimmigen Zorns, denn der

*ff*

D minor

D minor

130.

130.

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-

131.

134.

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

Da Capo

## D minor

D major

G minor



# J.S. Bach - Church Cantatas BWV 46

137.

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.

G minor D major D minor

140. G minor



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

G# dim.7 A major D minor D major

**Recitativo a tempo.** •Jerusalem brings flood of judgment on itself (46/2).

Chromatic saturation  
in the vocal part in 9 mm. 1.

Compare Luke 19:41  
(from the Gospel  
reading of the day):  
Jesus weeping over  
Jerusalem.

Martin Petzoldt argues that the use of undulating recorders for Jesus' tears corresponds to the use of recorders in movement no. 6 for Jesus' wounds. See Petzoldt, "Bach-Kommentar," vol. 1, p. 219.

**Tenore.<sup>a</sup>**

Recorders play a crying (double sighing) figure with sustained strings.

So kla - ge du, zer - stör - te Got - tesstadt,  
So lament thou, (O) destroyed city-of-God,

du armer  
thou poor

For biblical background, see note.

**p** Continuo plays detached quarter notes. The recorders play a crying figure, reminiscent of the flowing tears in no. 1.

Note: In the baroque era, recorders were often associated with pastoral themes or with mourning.

G7

3. F A-flat C D-flat B-flat

Stein- und Aschenhaufen! Lass ganze Bäche Thränen laufen, weil dich be-

stone- and ash-heap! Let whole streams of-tears run, for thee

B dim.7 C minor E-flat 7 C7

NBA: so

E 6 A

troffen hat ein un-ersetzlicher Verlust der allerhöchsten Huld, die du entbehren

befallen hath an irreparable loss of-the most-precious/Most High's favor, which thou do-without

F7 B-flat minor F minor

8. F#

musst durch deine Schuld. Du wurdest wie Gomorra zu-gerichtet, wie-

must through thine-own fault/guilt. Thou wast like Gomorrah treated, although

C minor C minor F# dim.7 G minor

11. Original: verstört

wohl nicht gar vernichtet. O besser! wärest du in Grund zerstört, als

not entirely annihilated. O better, wert thou (to-ty) foundation destroyed, than

D7 G7 B dim.7 G7 C7

# J.S. Bach - Church Cantatas BWV 46

13.

dass man Christi Feind jetzt in dir lästern hört. Du ach - test Je - su Thränen  
that one Christ's foe now in thee blaspheming hears. Thou heedest Jesus' tears

F# dim.7 B7 G# dim.7

16.

Chromatic bass line...

nicht, so ach - te nun des Ei - fers Wasser - wo - gen, die du selbst ü - ber dich ge -  
not, so heed now (his) zeal's watery-billows which thou - upon thyself

A7 D7 G7

The staff referenced here appears to allude to Zecharia 11:10 (Luther 1545: "stab Sanft, i.e., "staff Gentle") and 11:14 (Luther 1545: "stab Weh," i.e., staff woe). Regarding their interpretation see side note.

18.

zo - gen, da Gott nach viel Ge - duld, den Stab zum Ur - theil bricht.  
hast-drawn, as God, after much forbearance, the staff in judgment breaks.

C# dim.7 C# dim.7 D7 F# dim.7 G minor

The trumpet introduces vocal theme in quarter notes (a triad ending 46/3, repeated 16ths, with descending 16th-note scales (= rain and lightning?), and dotted rhythms. Brilliant, instrumentally conceived writing, trumpet in foreground, theatrical in its effect.

## Aria. (Allegro maestoso ♩ = 12.)

Trp enters (Strings dotted)...

B-flat major

In BWV 105, performed one week earlier, repeated 16ths represent the sinner's trembling.

God's judgment breaks like a storm coming down on Jerusalem (46/3), depicted musically with concitato style of repeated 16ths, with descending 16th-note scales (= rain and lightning?), and dotted rhythms. Brilliant, instrumentally conceived writing, trumpet in foreground, theatrical in its effect.

See Chafe, "Tonal Allegory," 170.

For concitato figures in Cycle 1, see BWV 46/3, 70/2, 70/9, 70/10, 90/3, 105/1.

For Alfred Dürr's comments, see note.

F major

# J.S. Bach - Church Cantatas BWV 46

8.

B-flat major

F major

11. **Basso.**

Trp (Corno da tirarsi)...

Dein Wet - ter zog sich

B-flat major

15.

NBA: weiten

auf von Wei - tem, doch des - sen Strahl

Trp

19.

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

R.H.

cresc.

F major

B-flat major

F major

23.

zog sich auf von Wei - tem, doch dessen

L.H.

B-flat major

F major

F# dim.7

Opening gesture softened to a minor seventh.



# J.S. Bach - Church Cantatas BWV 46

Extremely long, demanding melisma (8 mm.) to depict the extent of the judgment. (See also mm. 93–101.)

27.

Strahl

*p* Strings

G minor F major B-flat major

31.

R.H.

F major

35.

brichtend - lich ein!

+Trp

R.H.

*f* Ritornello

F major

39.

B-flat major F major

42.

F major

# J.S. Bach - Church Cantatas BWV 46

## Middle Section

45.

Und muss dir un - er - träg - lich

Strings...

*p* R.H.

F major

48.

F# dim.7 Quaking strings; Instrumental bass moves up chromatically (threateningly) from F# to D.

sein, un - er - träg - lich,

*cresc.*

F7 B-flat major

51.

un - er - träg - lich, un - er -

G7 C minor C# dim.7

54.

Chromatic line depicts the unbearable nature of this judgment.

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

Trumpet drops out mm. 54-83.

Strings...

*p* R.H. Continuo alone...

Ritronello

D major G major G minor G minor

59.

C minor G minor

# J.S. Bach - Church Cantatas BWV 46

63.

Text painting: Rising vocal gesture to depict "heaped up sins) followed by layered strings. G minor

66.

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

+Vla +Vln II

E dim.7 F7

69.

häuf - te Sün den der Ra - che Blitz,

+Vln I

cresc.

f

D7 E-flat 7 C7

Writen as ornaments in NBA

Hyperactive 16th notes in the strings for "wrath's lightening."

72.

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

R.H.

p

B dim.7 C7 F major

Text painting: Vln I depicts "Untergang" (downfall) with descending leaps ending in F minor.

75.

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

B-flat 7 C7 F minor

# J.S. Bach - Church Cantatas BWV 46

79.

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

More concitato string writing for "wrath's lighening."

Quaking chords for "downfall."

B-flat minor

F minor

83.

be - rei - ten.

Trumpet enters again.

F minor

87.

Dein Wet - ter zog — sich

*p*

R.H.

B-flat 7

90.

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

Trp

E-flat major

C minor

The second, extremely long melisma (9 mm.) to depict the extent of the judgment. (See also mm. 27-34).



J.S. Bach - Church Cantatas BWV 46

94.

97.

F7

B-flat major

100.

bricht end - lich ein!

Ritornello

F major

B-flat major

104.

E-flat major

107.

B-flat major

B-flat major

# J.S. Bach - Church Cantatas BWV 46

Secco (continuo accompaniment alone)

46/4. **Recitativo.** • Judgment not reserved for Jerusalem alone—the central idea of the cantata (46/4).

Chromatic saturation  
in 8 mm.

For biblical  
background,  
see note.



1. **Alto.** G C E B-flat D A F

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

Yet imagine -, O sinners, indeed not -, it be

Secco

Possible allusion to Jesus' words in Luke 13:2-5: "Do you think that these Galileans were worse sinners than all the other Galileans, because they suffered thus? I tell you, No; but unless you repent you will all likewise perish...."

C major Chromatic bass line rising, then falling. F major

3. E-flat F#

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

Jerusalem alone (that) above others (with) sins filled was! One can already concerning

G minor

6. A-flat B

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

you this judgment read: because/while you yourselves (do) not reform and daily (your) sins

C7

8. D-flat

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

increase, therefore/then must you all just-so terribly perish.

F minor C minor

# J.S. Bach - Church Cantatas BWV 46

Tonal Scheme: Various modulations on the flat side of circle of fifths:  
B-flat major, Gm, FM, Cm E-flat major, A-flat major.

Bassetto technique (no basso continuo) is often used to depict something heavenly, without earthly foundation). Scored for alto, 2 recorders (often in thirds) in dialog with the voice, and oboes da caccia in unison, presumably to create a pastoral mood (for biblical images of Jesus as merciful God—shepherd and hen caring for chicks). This instrumentation contrasts with the trumpet & strings in the bass aria (no. 3), which depicts the wrathful God. See Chafe, "Tonal 3. Allegory," 170. "Analyzing Cantatas," p. 134..

46/5. **Aria.** • Jesus wants to shelter righteous like sheep or chicks (46/5).

(Moderato ♩ = 66.)

2 recorders

1.

*mf* Ritornello: Opening motive derived from vocal opening.

G minor Oboe da caccia I, II in unison, no basso continuo (bassetto texture).

G minor Oboe da caccia I, II in unison, no basso continuo (bassetto texture).

Imitation between oboes da caccia and recorder II.

6.

B-flat major

8.

**Alto.**

Allusion to Psalm 84.

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

*p*

G minor

11.

Bei - stand sein,

*f* Ritornello

G minor B-flat major

14.

G minor

16.

er\_sam\_melt sie als\_sei-ne Scha-fe, als sei-ne

Allusion to John 10.

p

G minor

19.

Küch-lein lieb-reich ein; doch-Je-sus-

G minor

21.

will auch bei-der Stra-fe der Frommen

F major

24.

Schild und-Bei-stand sein, Rec II Rec I

Ritornello

D minor

For biblical background, see note.





26.

F major

D minor

28.

er sam-melt sie als sei-ne Scha-fe, als

D minor

F7

31.

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

B-flat major

33.

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

Rec I

Rec II

C minor

A-flat major

E-flat major

36.

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

Ritornello

38.

E-flat major

41.

A-flat major

C minor

44.

Wenn Wetter der Ra...che die Sünder be...

G major

C minor

C minor

B section of aria is more animated: a picture of the storm of judgment reappears, with arpeggio figures, virtuosic vocal melismas, leaping lines, dotted rhythms, syncopations (recorders), and pulsing repeated notes in the bassetto line (oboes da caccia).

46.

loh - nen, wenn Wetter der Ra...che die Sünder be...

F7

B-flat major

Text painting: storm of vengeance on sinners.

48.

loh - nen,

D7

G minor

# J.S. Bach - Church Cantatas

Text-painting: Long note for the godly ones are held securely in safety; possible allusion to Psalm 4:8: In peace I will both lie down and sleep; for thou alone, O Lord, makest me dwell in safety.

50.

hilft er, dass Fromme sicher woh

G minor

53.

nen, sicher woh

nen, sicher

G minor

55.

Ritornello

woh nen.

Rec I

Rec II

G minor

58.

B-flat major

61.

G minor

G minor

• Prayer: Spare us in judgment for Jesus' sake (46/6).

46/6.

# Choral. (Mcl: „O grosser Gott von Macht“) This is the final stanza of 9 in the 1633 chorale "O großer Gott von Macht" by Johann Matthäus Meyfart (1590–1642). See side note for more.

1. Martin Petzoldt argues that the use of recorders here for Jesus' wounds corresponds to the use of undulating recorders for Jesus' tears in no. 2. See "Bach-Kommentar," vol. 1, p. 219.

Soprano.

(♩ = 66.)

NBA:  
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7.

Christ, der deinen Zorn ge -

Christ, der deinen Zorn ge -

Christ, der deinen Zorn ge -

Christ, der deinen Zorn ge -

L.H. R.H.

9.

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.

12. B-flat major G minor

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.

G minor C major

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15.

Um sei - net - wil - len

Um sei - net - wil - len

Um sei - net - wil - len

Um sei - net - wil - len

R. H.

17.

scho - ne, und nicht nach

scho - ne, und nicht nach

scho - ne, und nicht nach

scho - ne, und nicht nach

L. H.

R. H.

NBA: uns

G minor

G7

C minor

For the last phrase, recorders join voices and continuo.

19.

Sün - den loh - ne.

Sün - den loh - ne.

Sün - den loh - ne.

Sün - den loh - ne.

L. H.

R. H.

G minor

A major

D major

Having both E and E-flat, results in a sense of ambiguity: is the D major a dominant of G minor, or a new tonic? Regarding this weakened ending, see Chafe, "Analyzing Cantatas," 100, 132, 138, 179.