

JOHANN BACH
BACHZ
(1685-1750)

CANTATA No. 46
Schauet doch und sehet

BWV 46

FULL SCORE

Dominica 10 post Trinitatis.

„Schauet doch und sehet, ob irgend ein Schmerz sei.“

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Flauto I.**: Treble clef, 3/4 time. Features a melodic line with slurs and a trill (tr) in the final measure.
- Flauto II.**: Treble clef, 3/4 time. Features a melodic line with slurs.
- Tromba o Corno da tirarsi.**: Treble clef, 3/4 time. Rests throughout.
- Oboe da caccia I.**: Bass clef, 3/4 time. Rests throughout.
- Oboe da caccia II.**: Bass clef, 3/4 time. Rests throughout.
- Violino I.**: Treble clef, 3/4 time. Features a melodic line with slurs.
- Violino II.**: Treble clef, 3/4 time. Features a melodic line with slurs.
- Viola.**: Bass clef, 3/4 time. Features a melodic line with slurs.
- Soprano.**: Bass clef, 3/4 time. Rests throughout.
- Alto.**: Bass clef, 3/4 time. Rests throughout.
- Tenore.**: Bass clef, 3/4 time. Rests throughout.
- Basso.**: Bass clef, 3/4 time. Rests throughout.
- Continuo.**: Bass clef, 3/4 time. Features a rhythmic accompaniment of eighth notes.

At the bottom of the page, there are numerical figures: 6 4, 7 4 2, 9 4, 8 4.

The musical score is arranged in a grand staff format. The piano part is written on the top two staves (treble and bass clefs). The right hand features complex sixteenth-note patterns, often with slurs and accents. The left hand has a more rhythmic, melodic line. The orchestral part consists of several staves below the piano part, with some notes in the lower strings (violin I, violin II, viola, and cello/bass) and rests in the upper strings and woodwinds. The page number 190 is located in the top left corner.

6 4 4 2 — 6 5 6 7 7 4 3 4 4 4

This musical score page features a grand staff with ten staves. The top two staves are treble clefs, the next four are alto clefs, and the bottom two are bass clefs. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings. At the bottom of the page, a series of numbers (7, 9, (8), 7, 6, 5, 9, 8, 7, 6) are placed below the bass line, likely indicating fingering for the left hand.

The musical score consists of two systems. The first system includes a piano introduction with two staves of treble clef and two of bass clef. The piano part features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand. The second system introduces a vocal line with lyrics in German. The piano accompaniment continues with a 'piano' dynamic marking. The lyrics are: 'Schau-et doch und se-het, ob ir-gend ein Schmerz sei, Schau-et doch und se-het, ob ir-gend ein'. The score concludes with a bass line marked '(piano)' and a series of numbers: 9 7 5, 8 6 5 4 7 5, 6, 7 6 5 4, 9 7 8 7.

piano

piano

piano

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

Schau-et doch und se-het, ob ir-gend ein

(piano)

9 7 5 8 6 5 4 7 5 6 7 6 5 4 9 7 8 7

A musical score for a voice and piano piece, page 193. The score is written in a grand staff format with ten staves. The top four staves (1-4) are for the piano accompaniment, and the bottom six staves (5-10) are for the vocal line. The key signature has one flat (B-flat), and the time signature is 3/4. The score consists of five measures. The vocal line features a melodic line with lyrics: 'Schau - et doch und se - - het, ob ir - - gend ein wie mein Schmerz, schauet doch und se - - - - - het, ob Schmerz sei, wie mein Schmerz, schauet doch und se - - - - -'. The piano accompaniment includes arpeggiated chords and moving lines in both hands. The bottom staff shows a bass line with a sequence of notes: 7, 6, 5.

Schau - et doch und se - - het, ob ir - - gend ein

wie mein Schmerz, schauet doch und se - - - - - het, ob

Schmerz sei, wie mein Schmerz, schauet doch und se - - - - -

Schau - et doch und se - - het, ob

7 6 5

The image shows a page of a musical score, page 194. It features a piano accompaniment at the top and a vocal line at the bottom. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The vocal line is in bass clef. The lyrics are in German and are written in a Gothic-style font. The score is divided into measures by vertical bar lines. At the bottom of the page, there are some numerical figures and symbols, possibly related to the piano part's fingering or a specific edition's notation.

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

9 8 7 7 5 - (6) 4 3 2 1 2 3 4 5 6

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

(7) 9 8 6 5 7 8 7 8

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

6 7 9 8 7 6 7
 4 4 4 4 4 4 4
 2 2 2 2 2 2 2

wie mein Schmerz, der mich tref - - - fen hat.
 wie — mein Schmerz, der — mich tref - - fen hat. Schau - et
 wie mein Schmerz, der mich tref - - - fen hat. Schau - et doch und
 mein Schmerz, der mich tref - fen hat. Schau - et doch und se - het, ob

5 5 6² 7 7 4 8 5 4 (7²)

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

9 8 5 7^b 5 9 7 5 (8)

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

6 4 2 4 2 9 8 6 4 4 4 5 7 5

der mich trof - - - fen hat, schau - et doch — und se - het, ob

Schmerz, der mich trof - - - fen hat, schau - et doch — und se - het, ob

Schmerz, der — mich trof - - fen hat, schau - et doch, ob

Schmerz, der mich trof - - - fen hat, schau - et doch, ob

6⁷ 7 7 4 2 5⁴ 7 9 8

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

7^o 6 5 4 3 2 7 6^b 9 7 8 6 7 5

Un poco allegro.

The image shows a musical score for piano and voice. The piano part consists of eight staves, with the first four staves grouped by a brace on the left. The voice part consists of three staves. The lyrics are in German. The piano part features a complex rhythmic pattern with many beamed notes. The voice part has lyrics that are partially obscured by the piano accompaniment. The tempo is marked 'Un poco allegro.' and there is a '(forte)' marking in the piano part.

hat;
hat; denn der Herr hat mich voll Jam - - - - - mers ge-macht, am Ta - - ge seines grimmigen
hat; denn der Herr hat mich voll
hat;
(forte)

7 7 5 2 2 6 6 6 5 5 2

Zorns, am Ta_ge sei_nes grim - - migen Zorns, der Herr hat mich voll Jam - - -
 Jam - - - - - mers ge - macht, am Ta - - - - ge seines grimmigen
 denn der

7 9 7 7 7 8 7 9 8

5 7 4 3 4 4 4 5 4

2 2 4 4 4 4 4 4 4

The image shows a musical score for voice and piano. The piano part consists of eight staves (four for the right hand and four for the left hand) with treble and bass clefs. The voice part consists of two staves with a bass clef. The lyrics are in German and are written below the voice staves. The score includes various musical notations such as notes, rests, and trills. The lyrics are: "Herr hat mich voll Jam - - - - - mers ge - - - - - gemacht, am Ta - - - - - ge sei_nes grimmigen Zorns, am Ta - - - - - Zorns, am Ta - - - - - ge sei_nes grimmigen Zorns, am Ta - - - - - ge sei_nes grim - - - - - mi - gen". The piano part includes fingering numbers (1-5) and a trill (tr) in the right hand.

----- mers ge - - macht, am Ta - - ge sei_nes grimmigen Zorns, am Ta - - - -

Zorns, am Ta - - - - ge sei_nes grimmigen Zorns, am Ta - ge sei_nes grim - - mi - gen

Herr hat mich voll Jam - - - - - mers ge -

4 5 6 5 7 6 6 7 6 4 5 5 4 5 6

(forte)

denn der Herr hat mich voll

- - ge sei_nes grimmigen Zorns, am Ta - -

Zorns, der Herr hat mich voll Jam - - - - - mers ge - -

macht, am Ta - - - - - ge sei_nes grimmigen Zorns, am Ta - - - - - ge sei_nes grimmigen

4 # 7 9 8 5 6b 6 6 6 6 5

3 2 2 4 2 4 2 2 4 5

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

5 6 7 6 6 6 5 6 5 5 4 3 e

6
4
2

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

7 5 7 9 8 7 7 5 6 9 9 8

The image shows a page of a musical score, page 208. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with various chords and melodic lines. The vocal line is on a single staff with lyrics in German. The lyrics are: "grim - - - mi - gen Zorns, am Ta - - - ge sei - nes grimmigen Zorns, am Ta - ge Zorns, am Ta - - - - - ge sei - nes grimmigen Zorns, am Ta - - - sei - - - nes grimmigen Zorns, am Ta - - - - ge sei - nes grimmigen Zorns, am Ta - - sei - nes grim - - migen Zorns, am Ta - ge sei - - - nes grimmigen Zorns, am Ta - ge". The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill). At the bottom of the page, there are some numbers and symbols: 7, 7, 8, 4, 8, 8, 4, 8.

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

7 6 # 5 6 9 4 8 6 # 6 6 6 7 6
 4 4 4 5 4 4 8 4 6 6 6 6 4

mich voll Jam - mers ge - macht, am Ta - - - - ge sei - - - nes grimmigen
 mich voll Jam - mers ge - macht, am Ta - ge sei - nes grimmigen Zorns, denn der
 mich voll Jam - - - - - mers ge - -

7⁷ 5 6
 4 4
 2 2

2⁷ 9 # 6 7
 5 5 #

6 7
 4 4
 2 #

The musical score consists of two systems of staves. The first system includes two vocal staves (Soprano and Alto) and four piano accompaniment staves. The second system includes two vocal staves (Tenor and Bass) and four piano accompaniment staves. The lyrics are written in German and are placed between the vocal staves. The piano part features complex chordal textures and melodic lines, including a trill in the right hand of the second system.

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

Herr hat mich voll Jam - - - - -

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

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

Fingering and articulation markings for the piano accompaniment, including numbers 1-5 and symbols like 'tr' (trill) and 'f' (forte).

grim - - - migen Zorns, der Herr hat mich voll Jam - - -

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

grim - - mi - gen Zorns, der Herr hat mich voll Jam - - - mers ge - -

grimmigen Zorns, der Herr hat mich voll Jam - - -

7^b 5 7 # 7 6 6 7^b 5^b 6 7^b 6 6^b 7^b 5

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

6 5 6 4 2 (5 5^b 6 4) b 7 4₂ 6 4₂ 9^b 5^b 8 2

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

♭ 6 6
 4 5
 9 7
 7 6 7
 7 5 5 6
 5 4 5 6
 2 2 2 2
 6 6
 4 6
 2 5

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

9 8 6 6 6 9 8 6 #
 7 6 4 5 4 8

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

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

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

Zornis, denn der Herr hat mich voll Jam - - -

6 7 7 8 9 6 7 6 5 4 3 2 1 2 3 4 5 6 7 8 9

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

7 # # 6 #
 5 5 4

- - ge sei - - - nes grim - - - mi - - gen Zorns.
 - - ge seines grimmigen Zorns, am Ta - ge sei - - - nes grim - - mi - gen Zorns.
 sei - - nes grimmigen Zorns, am Ta - ge sei - nes grim - - - mi - gen Zorns.
 sei - - nes grimmigen Zorns, am Ta - ge sei - nes grim - - - mi - gen Zorns.

7 6 # 4 5 7 6 5 5 #

5 4 # 4 #

RECITATIVO a tempo.

Flauto I. *piano*

Flauto II. *piano*

Violino I. *piano*

Violino II. *(piano)*

Viola. *(piano)*

Tenore.

Continuo. *(piano)*

So kla-ge du, zer-stör - te Gottes-stadt, du armer Stein-und Aschenhau-fen! Lass ganze

Bä - che Thränen lau - fen, weil dich betrof - fen hat ein un - setzlicher Verlust der aller

höch - sten Huld, die du ent - beh - ren musst durch dei - ne Schuld. Du wurdest wie Gomorra zu - ge

6 7 7 7 7 7 7

6
4
2

richtet, wie wohl nicht gar ver - nichtet. O besser! wärest du in Grund zerstört, als dass man Christi Feind jetzt

6 7 6 5 6 6 6 6

6
4
2

in dir lästern hört. Du ach - test Jesu Thränen nicht, so ach - - te nun des Ei - fers Wasser -

5 4 4 2 6

wo - gen, die du selbst über dich ge - zo - gen, da Gott, nach viel Ge - duld, den Stab zum Ur - theil bricht.

6 7 6 7
4 5 4 4
2 5 2 2

ARIA.

Tromba o
Corno da tirarsi.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

The first system of the musical score includes staves for Tromba o Corno da tirarsi, Violino I, Violino II, Viola, Basso, and Continuo. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

7 8 7 (8)
4 5 5 5
2 8 4

The second system continues the instrumental parts from the first system, showing further development of the melodic and harmonic material.

6 6 6 6 6 6
4 4 4 4 4 4
2 4 2 4

The third system introduces the vocal line. The word "Dein Wetter" is written below the vocal staff. The instrumental parts continue to support the vocal melody. The word "piano" is written above the vocal staff in several places.

6 6 7 6 6 7
5 5 5 5 5 5

zog *piano* sich auf von Wei - - - tem, doch des - - sen

7 8 7 (7) 8
4 5 4 5
2 3 2 3

Strahl bricht endlich ein, bricht endlich ein!

6 1 6 6 6 6
4 4 4 2

Dein Wet - ter zog sich auf von Wei - - - tem, doch des - sen

6 7 6 7 8 8 5
4 4 4 4 3 3

Strahl

4 4 2
6 5
6 5

This system contains the first four measures of the piece. It features a vocal line and a piano accompaniment with five staves. The piano part includes a prominent bass line with eighth-note patterns. The word "Strahl" is written below the first measure. Fingering numbers are provided for the piano accompaniment.

6 7
6 4
6 4 2
6 5

This system contains measures 5 through 8. The piano accompaniment continues with similar rhythmic patterns. Fingering numbers are provided for the piano accompaniment.

(forte)
forte
forte
bricht end - lich ein!
forte

8 7 7 4

This system contains measures 9 through 12. The piano accompaniment becomes more intense, marked with "forte" in several places. The vocal line enters with the lyrics "bricht end - lich ein!". Fingering numbers are provided for the piano accompaniment.

7 4 2
5 5
5
6 6 7

pianissimo
pianissimo
pianissimo
pianissimo
(piano)

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

pianissimo

3 7 5

un - - er - - träg - - - lich, un - - er - - träg - - - lich,

6 5 4 3 6 5 4 3

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

7^b 5 6 # 7 # 6 # 7 6 # 6 4 2 # 6 #

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. The lyrics are 'un - er - träg_lich, und muss dir un - er - träg - lich'. The bottom of the system shows a series of figured bass numbers: 7^b 5 6 # 7 # 6 # 7 6 # 6 4 2 # 6 #.

sein: *forte*

7 6 4 2 (4 3 2)

Detailed description: This system contains measures 6 through 10. The piano part is marked 'forte' and features a dense texture of sixteenth-note patterns. The vocal line continues with the word 'sein:'. The bottom of the system shows figured bass numbers: 7 6 4 2 (4 3 2).

da ü - ber - häuf - - - te *piano*

7^b 6 5 6 4 # 7^b 6 5

Detailed description: This system contains measures 11 through 15. The piano part continues with sixteenth-note patterns. The vocal line has the lyrics 'da ü - ber - häuf - - - te' and is marked 'piano'. The bottom of the system shows figured bass numbers: 7^b 6 5 6 4 # 7^b 6 5.

piano *forte*

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

6 7 6 7
4 4 4 4
2 2 2 2

piano *piano*

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

7 6 6 5
5 4 4 4
2 2 2 2

Un - ter - gang be - rei - ten, da ü - berhäuf - te Sün - den der Ra - che Blitz ent -

7 7 (8) 7 6
7 7 7 7
4 4 4 4

zün - den, und dir den Un - - tergang be - rei - - - ten.

forte *forte* *forte* *forte*

7 6 5 4 5 7 4 2

Dein Wet - ter zog sich auf von

piano *piano* *piano* *(piano)*

7 4 2 6 5 7 (6/4) 2

Wei - - tem, doch des - sen Strahl

tr *tr* *tr* *tr*

6 7 5 6 4 2 6 6 6 4 2

System 1: A five-staff musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment, with the first two in treble clef and the last two in bass clef. The music consists of eighth and sixteenth notes, with some rests. Below the piano staves, there are chord symbols: 6/5, 6/4, 6/5, 6, 6/4, 5/3.

System 2: A five-staff musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand. The vocal line has a few notes and rests. The text "briecht endlich ein!" is written below the piano staves. The word "forte" is written above the piano staves in several places. Below the piano staves, there are chord symbols: 7/4, 7/2, 6/5, 7/5, 7.

System 3: A five-staff musical score. The top staff is a vocal line with a treble clef and a key signature of one flat. The lower four staves are piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand. The vocal line has a few notes and rests. Below the piano staves, there are chord symbols: 6/4, 7, 7, 6/5, 7/5.

RECITATIVO.

Alto.  Doch bil-det euch, o Sünder, ja nicht ein, es sei Je-ru-sa-lem al-lein vor andern

Continuo.  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 müsset ihr Al-le so schrecklich umkommen.



ARIA.

Alto. 

Flauto I. 

Flauto II. 

Oboe da caccia I. II. 







Doch Je - sus will auch bei der Stra - fe

piano

tr

piano

piano

der Frommen Schild — und Bei - - stand sein,

forte

forte

forte

forte

er sammelt sie als sei-ne Scha-fe, als sei-ne Kueh-lein lieb-

piano

piano

piano

reich ein: doch Je-sus will auch bei-der Stra-

-fe der Frommen Schild und Bei-stand sein,

forte

forte

forte

er sam_melt sie als sei_ne Scha_fe, als sei_ne Kuech_lein

piano

lieb_reich ein, er sam_melt sie als sei_ne Scha_fe, er sam_melt

piano

sie als sei_ne Scha_fe, als sei_ne Kuechlein lieb_reich ein, als sei_ne Kuech_lein

lieb_reich ein

forte

tr

forte

tr

forte

(forte)

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a *p2* dynamic marking.

Second system of musical notation, including the vocal line with the lyrics "Wenn Wet-ter der Ra-che die Sün-der be -".

Third system of musical notation, including the vocal line with the lyrics "loh - - - - - nen, wenn Wet - ter der Ra - che die Sün - der be -". The piano accompaniment is marked *forte*.

Fourth system of musical notation, including the vocal line with the lyrics "loh - - - - - neu, hilft er, dass Fromme si - cher". The piano accompaniment is marked *piano*.

woh - - - - - nen, si - cher woh - - - - -

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note accompaniment. The key signature has one flat, and the time signature is 3/8.

- - - - - nen, si - cher woh - - - - - nen.

tr *forte* *forte* *forte*

This system contains the next three measures. The vocal line continues with lyrics and includes a trill in the second measure. The piano accompaniment features a trill in the right hand in the second measure and a *forte* dynamic marking in the third measure. The piano part continues with its characteristic sixteenth-note texture.

This system contains the next three measures. The piano accompaniment continues with its intricate sixteenth-note patterns in both hands, providing a rhythmic and harmonic foundation for the vocal line.

This system contains the final three measures of the piece. The piano accompaniment concludes with a final flourish of sixteenth notes, and the vocal line ends with a sustained note.

CHORAL.

Flauto I. a due.*
Flauto II. a due.*
Violino I.
Violino II.
Viola.
Soprano.
Tromba o
Corno da tirarsi
col Soprano.
Alto.
Tenore.
Basso.
Continuo.

O gro - - sser Gott der Treu,

weil vor dir Nie-mand gilt als dein Sohn Je - sus
weil vor dir Nie-mand gilt als dein Sohn Je - sus
weil vor dir Nie-mand gilt als dein Sohn Je - sus
weil vor dir Nie-mand gilt als dein Sohn Je - sus

*) Siehe das Vorwort.

Christ, der dei - nen Zorn ge - - stillt:

Christ, der dei - nen Zorn ge - - stillt:

Christ, der dei - nen Zorn ge - - stillt:

Christ, der dei - - uen Zorn ge - - stillt:

so sieh' doch an die Wun - den sein, sein' Mar - ter, Angst und

so sieh' doch an die Wun - den sein, sein' Mar - ter, Angst und

so sieh' doch an die Wun - den sein, sein' Mar - ter, Angst und

so sieh' doch an die Wun - den sein, sein' Mar - ter, Angst und

schwe - re Pein. Um sei - net - wil - len scho - - ne,
 schwe - re Pein. Um sei - net - wil - len scho - - ne,
 schwe - re Pein. Um sei - net - wil - len scho - - ne,
 schwe - re Pein. Um sei - net - wil - len scho - - ne,

und nicht nach Sün - den loh - - ne.
 und nicht nach Sün - den loh - - ne.
 und nicht nach Sün - den loh - - ne.
 und nicht nach Sün - den loh - - ne.