

Cantate

Am sechsten Sonntage nach Trinitatis

„Zieh auf dich und siehe, ob irgend ein Schmerz sei.“

Klagelieder Jeremia Cap. I. V. 12.

№ 46.

Dominica 10 post Trinitatis.

„Schäuet dich und sehet, ob irgend ein Schmerz sei.“

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Flauto I.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- Flauto II.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- Tromba o Corno da tirarsi.**: Treble clef, 3/4 time, rests.
- Oboe da caccia I.**: Bass clef, 3/4 time, rests.
- Oboe da caccia II.**: Bass clef, 3/4 time, rests.
- Violino I.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- Violino II.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- Viola.**: Bass clef, 3/4 time, melodic line with slurs and accents.
- Soprano.**: Bass clef, 3/4 time, rests.
- Alto.**: Bass clef, 3/4 time, rests.
- Tenore.**: Bass clef, 3/4 time, rests.
- Basso.**: Bass clef, 3/4 time, rests.
- Continuo.**: Bass clef, 3/4 time, rhythmic accompaniment with notes and rests.

At the bottom of the score, there are figured bass figures: 6 4, 7 4 2, 9 4, 9 4.

The musical score is arranged in a grand staff with ten staves. The top two staves are for the right hand of the piano, showing intricate sixteenth-note patterns and trills. The next three staves (3, 4, and 5) are for the left hand, with the fifth staff containing a vocal line. The bottom three staves (6, 7, and 8) are for the piano's left hand, featuring a steady eighth-note accompaniment. The bottom-most staff (9) is a bass line with sparse notes. The score is divided into five measures by vertical bar lines.

6 4 4 2 — 6 5 7 7 4 3 5 4 #

A musical score for piano, consisting of 11 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle seven staves are grand staff notation (treble and bass clef). The score is divided into four measures. The first measure contains a complex melodic line in the upper staves and a bass line. The second measure continues the melodic development. The third measure features a more active melodic line. The fourth measure concludes the passage. Below the bass staff, a figured bass line provides harmonic guidance with the following figures: 7, 9, (8), 7', 6, 5, 9, 8, 7, 6'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

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 8 6 5 4 7 6 7 6 5 9⁷ 4 7
 7 - 5 6

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 # 5 - (6) # 9 8 7 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 5 7 9 8 7 8 7

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

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 6 7 7 4 3 4 4 5 (5)

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

9 8 5 7 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, ou ir - gend ein - Schmerz sei, wie - - - - - mein
 se - - - - - het, ob ir - gend ein Schmerz sei, wie mein

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

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

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

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

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

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

Un poco allegro.

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 7 6 6 6 5 6 7

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

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

- - 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 -

♯ 5^b 6 5 7^b 7 ♯ 6 6 7^b 6 ♯ 6 4 5 5 ♯ 6 4₂ 2

(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 3 2 9 8 5 2 6b 4 2 6 6 6 4 2 6 5

The image shows a page of a musical score, page 206. It features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The lyrics are in German and describe the 'Zorn' (wrath) of a character. The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The score is divided into four measures. The lyrics are: 'am - - - 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'. The piano part includes trills in the final two measures. At the bottom of the page, there are numbers 5, 6, 7, 8, 6, 6, 5, 6, 5, 4, 2, 6, which likely correspond to fingerings for the piano accompaniment.

- - - ge sei - nes grim migen Zorns, - - - am Ta - ge sei - nes
 sei - - nes grim migen 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 7 8 9 8 7

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

7 7 3 4 # 6 4 #

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,

(forte)

7 6 5 4 6 4 # 5 4 6 5 9 4 # 3 6 # 6 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 7
 4 4 4
 2 2 2

7⁷ 6 5
 5 5 4
 4 3 2

6 7
 4 4
 2 2

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 7 7 6 6 7^b 6 7^b 6 6^b 7^b

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 6 6 6 6
4 4 5 7 6 7 5 4 5 4 3 2 2 3

- - 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 3 5 4 3

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 - -

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

6 7 7 6 6 7 6 5 9 9 6 6
 5 5 4 3 2 2 2 2 2 2 2 2

- - - 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 4 #

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

7 6 # 1 5 7 6 5 5 #
 5 1

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 Aschenbau-fen! Lass ganze

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

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

6 4 2 7 7

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

6 7 6 3 7 6 3 2

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

6 4 2 6 4 2 6 4 2 6

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

6 4 2 7 6 6 4 2 7

ARIA.

Tromba o
Corno da tirarsi.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

The first system of the musical score features six staves. The top staff is for Tromba or Horn. The next two staves are for Violino I and Violino II. The fourth staff is for Viola. The fifth staff is for Basso. The bottom staff is for Continuo. The music is in 3/4 time and begins with a treble clef and a key signature of one flat. The Continuo part includes figured bass notation: 7 4 2, 8 5 3, 7 5 4, and (5 3 2).

The second system continues the musical score with five staves. It includes Violino I, Violino II, Viola, Basso, and Continuo. The Continuo part includes figured bass notation: 6 4 2, 6 4 2, 6 4 2, 6 4 2, 6 4 2, and 6 4 2.

The third system continues the musical score with five staves. It includes Violino I, Violino II, Viola, Basso, and Continuo. The Continuo part includes figured bass notation: 6 5, 6 4 2, 7 1, 6 6 7, and 7 1. The lyrics "Dein Wet - ter" are written below the Continuo staff. The word "piano" is written above the Violino I, Violino II, and Viola staves.

zog *piano* sich auf von Weitem, doch dessen

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

Strahl bricht endlich ein, bricht endlich ein!

6 6 4 6 6 4 2

Dein Wetter zog sich auf von Weitem, doch dessen

6 7 6 4 7 4 2 8 5 3 5

Strahl

6 4 2
5
(6 4 2)
5

Detailed description: 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 sixteenth-note patterns. The vocal line has a melodic contour that rises and then falls. The system concludes with a fermata over the final measure.

5 6 7 4 6 5

Detailed description: This system contains measures 5 through 8. The piano accompaniment continues with its rhythmic patterns, while the vocal line remains mostly silent, indicated by rests. The system ends with a fermata over the final measure.

(forte)
forte
forte
briecht endlich ein!
forte

7 22 4

Detailed description: This system contains measures 9 through 12. It begins with a dynamic marking of *forte*. The piano accompaniment features a dense texture of sixteenth-note chords. The vocal line enters in measure 10 with the lyrics "briecht endlich ein!". The system concludes with a fermata over the final measure.

The first system of the musical score consists of five staves. The top two staves are for the piano, with the right hand playing a complex, rhythmic pattern of eighth and sixteenth notes. The left hand provides a steady accompaniment. The vocal line is on the third staff, with lyrics 'un - er - träg - lich sein,'. The bottom two staves are for the bass line, with lyrics 'un - er - träg - lich,'. The system concludes with a fermata over the final note.

The second system continues the musical score. It features piano accompaniment on the top two staves and vocal lines on the bottom two staves. The piano part includes dynamic markings such as *pianissimo* and *(piano)*. The vocal lines contain the lyrics 'Und muss dir un - er - träg - lich sein,'. The system ends with a fermata over the final note.

The third system is primarily piano accompaniment, consisting of five staves. The piano part is highly rhythmic and complex. There are some vocal lines interspersed, with lyrics 'un - er - träg - lich,'. The system concludes with a fermata over the final note.

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

forte

forte

forte

sein: *forte*

piano

da ü - ber - häuf - te

piano

piano *forte*

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

6 4 2 7 6 4 2 7

piano *piano*

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

7 5 6 4 2 6 5 6 4 2

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

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

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

7 6 5 4 5 7 7 4 2

(piano)
piano
piano
piano
 Dein Wet - ter zog - sich auf - von
(piano)

7 4 2 6 5 7 7 4 2

Wei - - tem, doch des - sen Strahl

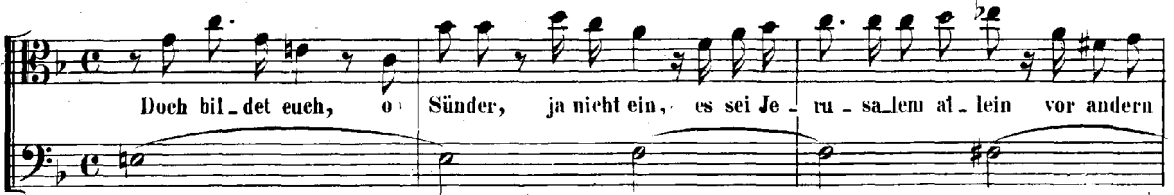
6 7 5 6 4 2 6 6 4 6 4 2

First system of musical notation, featuring five staves. The top staff is a vocal line with lyrics. The piano accompaniment consists of four staves (treble and bass clefs). Fingerings are indicated by numbers 1-5 below the notes.

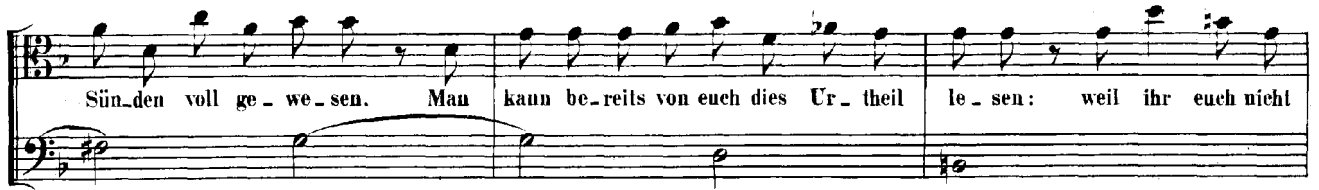
Second system of musical notation, featuring five staves. The piano accompaniment includes a dense texture of sixteenth notes in the right hand. The vocal line includes the lyrics "bricht end - lich ein!". Dynamic markings "forte" are present. Fingerings are indicated by numbers 1-5 below the notes.

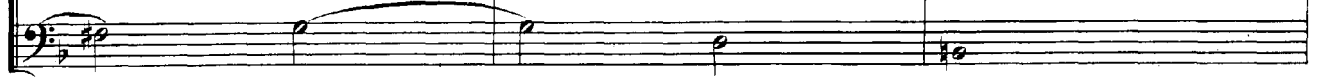
Third system of musical notation, featuring five staves. The piano accompaniment continues with complex textures. The vocal line concludes with a fermata. Fingerings are indicated by numbers 1-5 below the notes.

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 kaun 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.*



(3 4 4 7 5)
8 4 ;

ARIA.

Alto. 

Flauto I. 

Flauto II. 

Oboe da caccia I. II. 







Doch Je - sus will auch bei der Stra - fe

piano

tr.

piano

piano

Detailed description: This system contains the first three measures of the piece. It features a vocal line at the top and a piano accompaniment below. The piano part consists of two staves (treble and bass clef) with a complex, flowing texture. The vocal line has lyrics in German. The first measure is mostly rests for the vocal line. The second and third measures contain the vocal melody. The piano accompaniment is marked 'piano' and includes trills in the second and third measures.

der Frommen Schild — und Bei - stand sein,

forte

forte

forte

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment becomes more intense, marked 'forte'. The texture remains complex with many sixteenth notes and slurs. The vocal line has a melodic contour that rises and then falls.

Detailed description: This system contains the final three measures of the piece. It features only the piano accompaniment, with no vocal line. The piano part continues with its intricate texture, marked 'forte'. The piece concludes with a final cadence in the third measure.



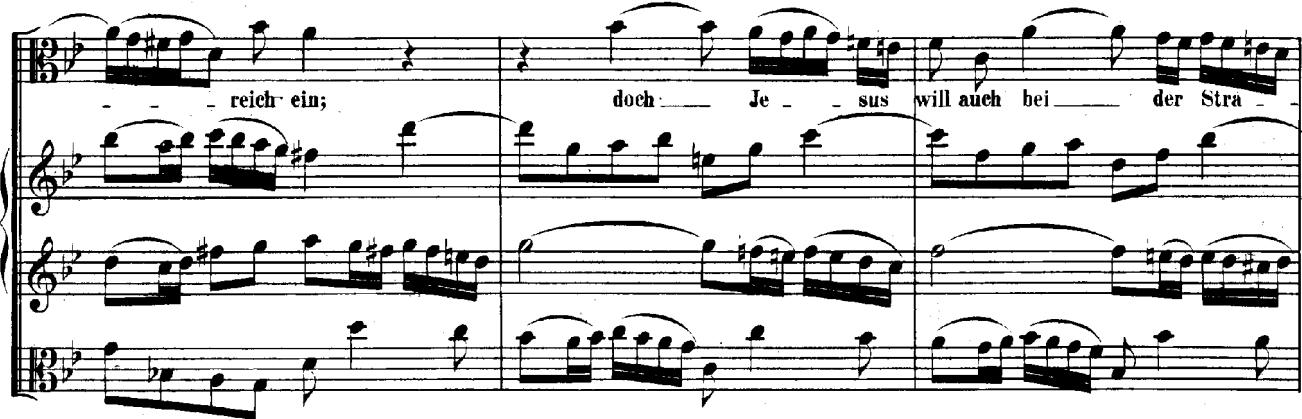
er - sam - melt sie als sei - ne Scha - fe, als sei - ne Küch - lein lieb -

piano

piano

piano

This system contains the first three measures of the piece. It features a vocal line with lyrics and three piano accompaniment staves. The piano part is marked 'piano' in all three staves.



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

This system contains the next three measures. The piano accompaniment continues with a consistent rhythmic pattern.



- fe der Frommen Schild und Bei - stand sein,

forte

forte

This system contains the next three measures. The piano accompaniment becomes more active, and the dynamic marking changes to 'forte' in the final two measures.



forte

This system contains the final three measures of the page. The piano accompaniment continues with a strong, consistent rhythm, marked 'forte'.

er sam - uelt sie als sei - ne Scha - fe, als sei - ne Kuch - 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 Kuchlein lieb - - reich ein, als sei - ne Kuch - - lein

lieb - - reich ein.

forte

forte

(forte)

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a '22' marking above the first measure.

Second system of musical notation with lyrics: "Wenn Wet-ter der Ra-che die Sün-der be -".

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

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

First system of a musical score. It features a vocal line at the top with lyrics: "woh - - - - - nen, si - cher woh -". Below the vocal line are three staves for piano accompaniment. The piano part consists of intricate, flowing sixteenth-note passages in both hands, with many notes beamed together.

Second system of the musical score. The vocal line continues with lyrics: "- - - - - nen, si - cher woh - - - - - nen." and includes a trill (tr) above the final note. The piano accompaniment continues with similar sixteenth-note patterns. The word "forte" is written below the piano part in the second and third measures of this system.

Third system of the musical score. The piano accompaniment continues with dense sixteenth-note textures. A trill (tr) is marked above the first note of the first measure in the upper piano staff.

Fourth system of the musical score. This system shows the continuation of the piano accompaniment with its characteristic sixteenth-note patterns. The vocal line is not present in this system.

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 - nen 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.