

Johann Sebastian
BACH

Schauet doch und sehet

Look ye then and see now

BWV 46

Kantate zum 10. Sonntag nach Trinitatis
für Soli (ATB), Chor (SATB)
2 Blockflöten, 2 Oboen da caccia, Zugtrompete
2 Violinen, Viola und Basso continuo
herausgegeben von Paul Horn
revidiert von Uwe Wolf

Cantata for the 10th Sunday after Trinity
for soli (ATB), choir (SATB)
2 recorders, 2 oboes da caccia, slide trumpet
2 violins, viola and basso continuo
edited by Paul Horn, revised by Uwe Wolf
English version by Henry S. Drinker
revised by Gordon Paine

Stuttgarter Bach-Ausgaben · Urtext
In Zusammenarbeit mit dem Bach-Archiv Leipzig

Klavierauszug / Vocal score
Paul Horn



Carus 31.046/03

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Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Partitur (Carus 31.046), Studienpartitur (Carus 31.046/07), Klavierauszug (Carus 31.046/03),
Chorpartitur (Carus 31.046/05), komplettes Orchestermaterial (Carus 31.046/19).

↓ Digitale Ausgaben sind erhältlich: www.carus-verlag.com/3104600

The following performance material is available:
full score (Carus 31.046), study score (Carus 31.046/07), vocal score (Carus 31.046/03),
choral score (Carus 31.046/05), complete orchestral material (Carus 31.046/19).

↓ Digital editions for this work are listed at www.carus-verlag.com/3104600

Schauet doch und sehet

Look ye then and see now

BWV 46

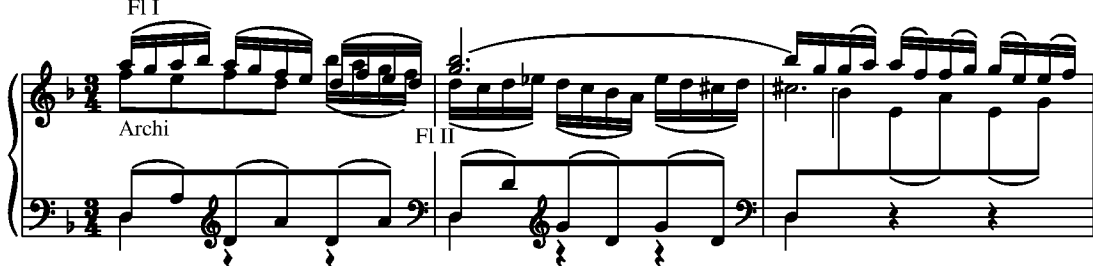
Johann Sebastian Bach

1685–1750

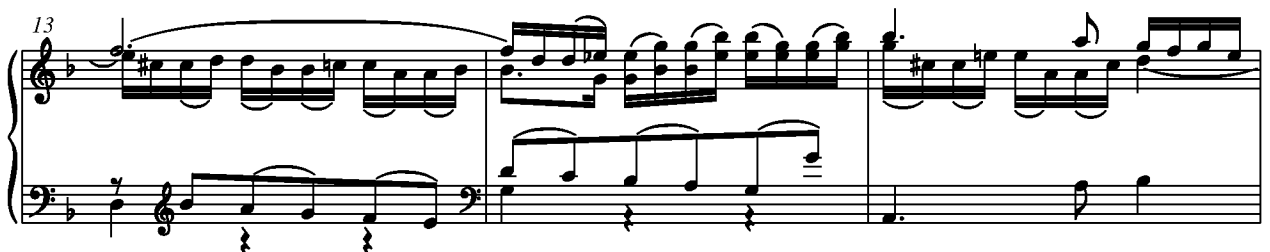
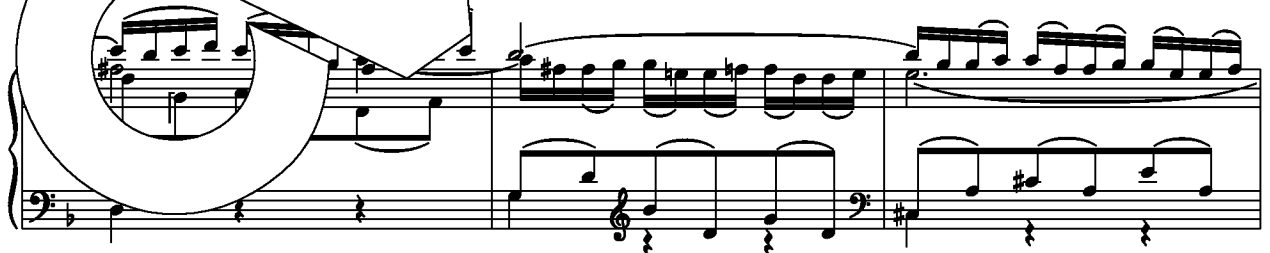

1. Coro

Klavierauszug: Paul Horn (1922–2016)

Flauti
Oboi da caccia
Tromba o
Corno da tirarsi
Archi
Continuo
ed Organo



Fl I
Archi
Fl II



Aufführungsdauer / Duration: ca. 17 min.

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Urtext

edited by Paul Horn

revised by Uwe Wolf

English version by

Henry S. Drinker (revised)

16 Soprano

Alto

Tenore

Basso

Schau - et doch und se - het, ob ir - gend - ein
 Look ye then and see now, if there be a

Schau - et doch und se - het, ob
 Look ye then and see now, if

Archi

21

Schmerz sei wie mein Schmerz, schau - et doch und
 sor - - row like my pain, look ye then and

ir - gend - ein Schmerz sei wie mein Schmerz,
 there be a sor - - row like my pain,

Schau - et
 Look ye

se - het ir - gend - ein Schmerz sei wie mein
 see now, there be a sor - - row like my

het, ob ir - gend - ein Schmerz sei
 now, if there be a sor - - row

schau - et doch und se - - - - - het, ob ir - gend - ein
 look ye then and see - - - - - now, if there be a

doch und se - het, ob ir - gend - ein Schmerz sei
 then and see now, if there be a sor - - - - - row

Fl I

Fl II

29

Schmerz, schau - et doch und se - het, ob
 pain, look - ye then and see now, if

wie mein Schmerz, schau - et doch und
 like my pain, look - ye then and

Schmerz sei wie mein Schmerz, schau - et
 sor - - row like my pain, look - ye

wie mein Schmerz,
 like my pain,

Tr/Cor, Oboi con Coro

33

ir - gend - ein Schmerz sei wie mein Sch
 there be - a sor - - row like my pain,

se - het, ob ir - gend - ein Schme sei wie mein
 see now, if there be - a sor - - row like my

doch und se, ob ir - gend - ein Schmerz sei
 then and see, if there be - a sor - - row

schau look schen then und se - - - - - het, ob ir - gend - ein
 look then and see now, if there be - a

Schmerz, schau - et doch und se - - - - - het, ob ir - gend - ein
 pain, look ye then and see now, if there be - a

wie mein Schmerz, schau - et doch und se - het, ob ir - gend - ein
 like my pain, look ye then and see now, if there be - a

Schmerz sei, schau - et doch und se - het, ob ir - gend - ein
 sor - row, look ye then and see now, if there be - a


41

Schmerz sei wie mein Schmerz, der mich trof - fen
 sor - row like the pain which hath strick - en

Schmerz sei wie mein Schmerz, der mich trof - fen
 sor - row like the pain which hath strick - en

Schmerz sei wie mein Schmerz, der mich trof - fen
 sor - row like the pain which hath strick - en

Schmerz sei wie mein Schmerz, der mich trof - fen hat; schau - et
 sor - row like the pain, which hath strck - en me, look - ye



45

hat; me, schau - doch und
 me, look ye then and

hat; me, schau - et doch und se - het, ob
 me, look ye then and see now, if

hat; me, schau - et doch und se - het, ob ir - gend - ein
 me, look ye then and see now, if there be a


doch then and se - het, if ir - gend - ein Schmerz sei
 then and see now, if there be a sor - row

ob if ir - gend - ein Schmerz sei, schauet doch und
 if there be a sor - row, look ye then and

ir - gend - ein Schmerz sei wie mein Schmerz, schauet doch und
 there be a sor - row like my pain, look ye then and

Schmerz sei wie mein Schmerz, schauet doch und se -
 sor - row like my pain, look ye then and see

wie mein Schmerz, schauet doch und se -
 like my pain, look ye then and see



53

se - het, ob ir - gend - ein Schmerz sei wie mein Schmerz,
 see now, if there be a sor - row like the pain

se - het, ob ir - gend - ein Schmerz sei wie mein
 see now, if there be a sor - row like the

- - het, ob ir - gend - ein Schmerz sei wie mein
 now, if there be a sor - row like the

- - het, ob ir - gend - ein Schmerz sei wie mein
 now, if there be a sor - row like the

57

der mich trof - fen hat; schau - et doch
 which hath strick - en me; look - ye then

Schmerz, der mich trof - fen hat; schau - et und
 pain, which hath strick - en me; look - ye and

Schmerz, der mich trof - fen hat; schau - et
 pain, which hath strick - en me; look - ye

Schmerz, der mich trof - fen hat; schau - et
 pain, which hath strick - en me; look - ye

ob if ir - gend - ein Schmerz sei wie mein
 there be a sor - row like the

se - het, ob ir - gend - ein Schmerz sei wie mein
 see now, if there be a sor - row like the

doch, ob ir gend ein Schmerz sei wie mein
 then, if there be a sor - row like the

doch, ob if there be a Schmerz sei wie mein
 then, if there be a sor - row like the

un poc' allegro

65

Schmerz, der mich trof - - fen hat.
 pain which hath strick - - en me.

Schmerz, der mich trof - - fen hat. Denn der Herr hat
 pain which hath strick - - en me. For the Lord did

Schmerz, der mich trof - - fen hat.
 pain which hath strick - - en me.

Schmerz, der mich trof - - fen hat.
 pain which hath strick - - en me.

Org

69

mich voll Jam - - ers ge - macht am Ta - -
 sore ly ly ment my - soul, the day

Denn der Herr hat
 For the Lord did

- ge sei - nes grimmigen Zorns, am Ta - ge sei - nes grim - mi - gen
 - He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

mich voll Jam - - mers - ge -
 sore ly ly tor - - ment - my -

Zorns, der Herr hat mich voll Jam - - - mers_ ge -
 wrath, the Lord did sore - ly tor - - - ment_ my -
 macht am Ta - - - ge sei - nes grimmigen Zorns, am Ta - - - ge sei - nes grimmigen
 soul, the day He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Denn der Herr hat mich voll
 For the Lord did sore - - - ly

macht am Ta - - - ge sei - nes grimmigen Zorns, am Ta - - - ge sei - nes grimmigen
 soul, the day He showed His ter - ri - ble the day He showed His ter - ri - ble

Zorns, am Ta - ge sei nes grim - migen Zorns, der Herr hat
 wrath, the day He showed His ter - ri - ble wrath, the Lord did

Jam - - - mers_ ge - macht am Ta - - -
 tor - - - ment_ my_ soul, the day

Denn der Herr hat mich voll
 For the Lord did did sore - - - ly

Zorns, am Ta - - -
 wrath, the day

mich voll Jam - - - mers_ ge -
 sore - ly tor - - - ment_ my -

- ge sei - nes grim - mi - gen Zorns, am Ta - - - ge sei - nes grim - mi - gen
 He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

VII

Jam - tor - - - - - mers - ge -
 tor - - - - - ment - my -

ge sei - nes grim - mi - gen
 He showed His ter - ri - ble

macht am Ta - ge sei - nes grim - mi - gen Zorns, am Ta -
 soul, the day He showed His ter - ri - ble wrath, the day

Zorns, am Ta - ge sei - nes grim - mi - gen
 wrath, the day He showed His ter - ri - ble

macht am Ta - ge sei - nes grim - mi - gen
 soul, the day He showed His ter - ri - ble

Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

ge sei - nes grim - mi - gen Zorns, der Herr - hat - ich voll Jam -
 He showed His ter - ri - ble wrath, the Lord - did - sore - ly tor -

Zorns, sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

am Ta - ge sei - nes grim - mi - gen
 the day He showed His ter - ri - ble

sei - nes grim - mi - gen Zorns, am Ta -
 showed His ter - ri - ble wrath, the day

mers - ge - macht am Ta - ge sei - nes grim - mi - gen
 ment - my - soul, the day He showed His ter - ri - ble

sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes grim - mi - gen
 showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Zorns, am Ta - - ge sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

ge sei - nes grim - mi - gen Zorns, am Ta - -
 He showed His ter - ri - ble wrath, the day

Zorns, am Ta - - ge sei - nes grim - mi - gen Zorns, am Ta -
 wrath, the day He showed His ter - ri - ble wrath, the day

Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

sei - - nes grim - mi - gen Zorns, am Ta - - - ge sei - nes grim - mi - gen
 showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

ge sei - nes grim - mi - gen Zorns, am Ta - - ge sei - nes grim - mi - gen
 He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

ge sei - nes grim - mi - gen Zorns, am Ta - - ge sei - nes grim - mi - gen
 He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

denn der
 for the

sei - nes grim - mi - gen Zorns, am Ta - - ge sei - nes grim - mi - gen
 showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Va. Ob d.c. II col Tenore

wrath, the Lord hat mich voll Jam - mers ge - macht am Ta - -
 did sore - ly tor - ment my soul, the day

Zorns, der Herr hat mich voll Jam - mers ge - macht am Ta - ge sei - nes
 wrath, the Lord did sore - ly tor - ment my soul, the day He showed His

Herr hat mich voll Jam - mers ge - macht am Ta - -
 Lord did sore - ly tor - ment my soul, the day

Zorns,
 wrath,

ge sei - nes grim - mi - gen Zorns, am Ta -
 He showed His ter - ri - ble wrath, the day

grim - mi - gen Zorns, denn der Herr hat
 ter - ri - ble wrath, for the Lord did

mers - ge - macht am Ta -
 ment - my - soul, the day

der Herr hat
 the Lord did

VI II, Ob d.c. I col Alto

ge sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes
 He showed His ter - ri - ble wrath, the day He showed His

mich voll Jam -
 sore - ly tor

ge sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes
 He showed His ter - ri - ble wrath, the day He showed His

mich voll Jam -
 sore - ly tor

mers - ge - macht am Ta - ge sei - nes
 ment - my - soul, the day He showed His

grim - mi - gen Zorns, der Herr hat mich voll Jam -
 ter - ri - ble wrath, the Lord did sore - ly tor

gers - ge - macht am Ta - ge sei - nes grim - mi - gen
 ment - my - soul, the day He showed His ter - ri - ble

grim - mi - gen Zorns, der Herr hat mich voll Jam -
 ter - ri - ble wrath, the Lord did sore - ly tor

grim - mi - gen Zorns, der Herr hat mich voll Jam -
 ter - ri - ble wrath, the Lord did sore - ly tor

116

mers ge macht, denn der
 ment my soul, for the
 Zorns, am Ta - ge sei - nes grim - mi - gen
 wrath, the day He showed His ter - ri - ble
 mers ge macht am Ta - ge sei - nes grim - mi - gen
 ment my soul, the day He showed His ter - ri - ble
 Jam mers ge
 tor ment my
 Cor col Soprano

119

Herr hat mich voll Jam
 Lord did sore ly tor
 Zorns, am Ta - ge sei - nes m - mi - en Zorns, am Ta
 wrath, the day He showed His ter - ri - ble wrath, the day
 Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta
 wrath, the day He showed His ter - ri - ble wrath, the day
 macht am Ta - ge sei - nes grim - mi - gen Zorns, am Ta
 soul, the day He showed His ter - ri - ble wrath, the day
 ge sei - nes grim - mi - gen Zorns, am
 He showed His ter - ri - ble wrath, the
 ge sei - nes grim - mi - gen Zorns, am
 He showed His ter - ri - ble wrath, the
 am Ta - ge sei - nes grim - mi - gen Zorns, am Ta
 the day He showed His ter - ri - ble wrath, the day

- ge sei - nes grim - mi - gen Zorns, am Ta - - - ge sei - nes grim - mi - gen
 He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Ta - ge sei - nes grim - mi - gen Zorns, am Ta - - ge sei - nes grim - mi - gen
 day He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes grim - mi - gen
 day He showed His ter - ri - ble wrath, the day He showed His ter - ri - ble

Zorns; denn der Herr hat mich
 wrath, for the Lord did sore - - - ly

Zorns; denn der Herr hat mich voll
 wrath, for the Lord did sore - - - ly

Zorns; denn der Herr hat mich voll
 wrath, for the Lord did sore - - - ly

- ge sei - nes grim - mi - gen Zorns; denn der Herr hat
 He showed His ter - ri - ble wrath, for the Lord did

ge - macht am Ta - - - ge sei - nes grim
 my soul, the day He showed His ter - ri - ble

Jam - mers ge - macht am Ta - - - ge sei - -
 tor - ment my soul, the day He showed

Jam - mers ge - macht am Ta - - - ge sei - -
 tor - ment my soul, the day He showed

mich sore - - - voll ly Jam - - -

mi - gen Zorns, am Ta - ge sei - nes grim - mi - gen
 ri - ble wrath, the day He showed His ter - ri - ble

nes grim - mi - gen Zorns, am Ta - ge sei - nes grim - mi - gen
 His ter - ri - ble wrath, the day He showed His ter - ri - ble

nes grim - mi - gen Zorns, am Ta - ge sei - nes grim - mi - gen
 His ter - ri - ble wrath, the day He showed His ter - ri - ble

mers ge - macht am Ta - ge sei - nes grim - mi - gen
 ment my soul, the day He showed His ter - ri - ble

Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge
 wrath, the day He showed His ter - ri - ble wrath, the day He

Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes
 wrath, the day He showed His ter - ri - ble wrath, the day He showed His

nes grim - mi - gen Zorns. wrath.
 His ter - ri - ble

sei - nes grim - mi - gen Zorns. wrath.
 showed His ter - ri - ble

Ta - ge sei - nes grim - mi - gen Zorns. wrath.
 day He showed His ter - ri - ble

grim - mi - gen Zorns. wrath.
 ter - ri - ble

2. Recitativo

a tempo

Tenore

So kla - ge, du *zu - stör - te Got - tes - stadt, du ar - mer
 La - ment and wail thou ru - ined town of God, thy tumb - led

Flauti
 Archi
 Continuo
 ed Organo

Fl. I, II

Archi accomp. sempre

p

3

Stein - und A - schen - hau - fen! Laß gan - ze Bä - - - che - - - ner
 stones and heaps of ash - es! Let tears pour stream - - - ing - - - thy

5

fen, weil dich of - fen hat ein un - er - setz - li - cher Ver - lust der al - ler -
 thou must and a - gha - st at the ir - re - pa - ra - ble loss of God's own

7

höch - sten Huld, so du ent - beh - ren muß durch dei - ne Schuld.
 pre - cious Son, a loss that thou must bear for thine own sin.

* zerstörte

9

8 Du wur-dest wie Go-mor-ra zu-ge- rich - tet, wie-wohl nicht gar ver-
 Thou know - est like Go-mor-rah, cas - ti - ga - tion if not an - ni - hi -

11

8 nich - tet. O bes-ser wä-rest du in Grund* ver-stört, als daß man Chri-sti Feind jetzt
 la - tion. 'Tis bet - ter to be lev - eled to the ground than that thou hear'st the foes of

14

8 in dir lä - stern hört. Du ach - test Je - su Tränen nicht, so
 Christ their slan - ders sound. Chri - tears thou hee - est not all; so

16

8 ach - te - rs Was - ser - wo - gen, die du selbst ü - ber dich ge -
 mark the waves thou did in - her - it, the wrath that thou thy - self doth

18

8 zo - gen, da Gott, nach viel Ge - duld, den Stab zum Ur - teil bricht.
 mer - it, which pa - tient God will pass, and rain on thee at last. —

* zerstört

3. Aria

Basso

Tromba o
Corno da
tirarsi
Archi
Continuo
ed Organo

Tr

Archi

4

7

13

Dein Wet - ter zog sich auf von wei - - ten,
Thy storm of wrath was long in com - - ing

17

doch des - sen Strahl bricht end - lich
 but now its flash and thun - der

20

ein, bricht end - lich ein; dein Wet - ter
 roar, and thun - der roar, thy storm of

23

zog sich auf wei doch des - sen
 wrath was long com but now its

27

Strahl
 flash

31

35

bricht end - lich ein
and thun - der roar.

Org Archi Tr

39

43

und m - d i - un - er -
The m - ty n - er will

Archi

pp

träg
suf -

sein,
sore,

un - er -
soon - er will

Tr

50

träg - - lich, un - er - träg - - lich, un - er -
suf - - fer, soon will suf - - fer, soon will

54

träg - lich, und muß dir un - er - träg - lich
 suf - fer, Thy ci - ty soon will suf - fer

Org

58

sein,
 sore,

Archi

62

66

da ü - ber te Sün - den, ü - ber - häuf - te
 for vi - ces in - creas - ing, vi - ces still in -

Va VII VII

70

Sün - den der Ra - che Blitz, der Ra - che Blitz ent -
 creas - ing have stirred God's wrath, have stirred God's wrath un -

zün - den und dir den Un - ter - gang, und dir den
 ceas - ing which now pre - pares thine end, thy ru - in

Org Archi

Un - ter - gang be - rei - ten, da ü - ber - häuf - te Sün - den
 and an - ni - hi - la - tion, for vi - ces still in - creas - ing

der Ra - che Blitz ent - zün den und dir de Ur - ter - gang
 have stirred God's wr un - ceas ing, thy ru - in an - ni -

be - hi - ten. tion.

Tr

Dein Wet - ter zog sich
 Thy storm of wrath was

90

auf von wei - - ten, doch des - sen Strahl
 long in com - - ing, but now its flash

Tr Tr Org Archi

94

7 Tr

98

7

bricht end ein.
 and thur roar.

Tr

Org *f* Archi

106

4. Recitativo

Alto

Doch bil - det euch, o Sün - der, ja nicht ein, es sei Je -
I - ma - gine not, ye sin - ners, that with sin a - lone Je -

Continuo
 ed Organo

3

ru - sa - lem al - lein vor an - dern Sün - den voll ge - we - sen! dan
ru - sa - lem has been be - set be - yond all oth - er pla - ces. from

5

kann be - reits von ich dies Ur teil le - sen Weil ihr euch nicht
thee man - kind may rn a good ly les - son: Since thy sins un -

bes - sert und - lich die Sün - den ver - grö - ßert, so müs - set ihr al - le so
ceas - ing are dai - ly, yea hour - ly, in - creas - ing, then all of thee like - wise in

9

schreck - lich um - kom - men.
tor - ment shall per - ish.

5. Aria *

Alto

Flauti
Oboi da caccia

Fl I, II

Ob unis.

4

7

Doch - sus_ will auch be - er Stra - fe
But e - sus' grace he gains e - ter - nal,

Fl

p

10

der From - men. Bei - stand sein,
the just men's trust - ed friend,

f

13

* Aria Nr. 5 wird ohne Continuo-Beteiligung ausgeführt. Generalbaßmäßige Füllstimmen – hier in Kleinstich beigegeben – dienen lediglich der Korrepetition.

16

er samm - let sie als sei - ne Scha - fe, als sei - ne Kuch - lein lieb -
 He gives to us His grace su - per - nal, to keep us safe and sure

19

- - - reich ein. Doch Je - sus, will auch bei der St
 de - fend. But Je - sus' grace re - mains e -

22

- - - er From - men Schild und Bei - stand sein,
 he just man's shield and trust - ed friend.

28

er samm - let sie als sei - ne Scha - fe, als sei - ne Kuch - lein
 He gives to us His grace su - per - nal, to keep us safe and

31

lieb - reich ein, er samm-let_ sie als sei - ne_ Scha - fe, er samm - let_
 sure ___ de - fend, He gives to - us His grace su - per - nal, He gives to -

34

sie als sei - ne Scha - fe, ___ als sei - ne_ KÜch - lein lieb - - reich
 us His grace su - per - nal, ___ to keep us - safe and sure ___

36

ein, als_ sei - ne_ KÜch lein lieb reich ein.
 fend, to - keep us - safe and sure de - fend.

42

54

nen, si-cher woh - - - nen.
ing, peace un - fail - - - ing.

tr

f Fl II *tr* *f* +Fl I *tr*

57

60

6. Chorale

Soprano

O gro - ßer Gott von Treu,
O God of mer - cy sure,

Tenore

O gro - ßer Gott von Treu,
O God of mer - cy sure,

Basso

O gro - ßer Gott von Treu,
O God of mer - cy sure,

Flauti

Tromba

Corno da tirarsi

Archi

Continuo ed Organo

Archi col coro

12

sein, sein Mar - ter, Angst und schwe - re Pein;
 gain, His mar - tyr's cross, His bit - ter pain.

sein, sein Mar - ter, Angst und schwe - re Pein;
 gain, His mar - tyr's cross, His bit - ter pain.

sein, sein Mar - ter, Angst und schwe - re Pein;
 gain, His mar - tyr's cross, His bit - ter pain.

sein, sein Mar - ter, Angst und schwe - re Pein;
 gain, His mar - tyr's cross, His bit - ter pain.

15

um sei - net - wil - len scho - ne,
 Through Je - sus' in - ter ces sion

um sei - net - wil - len scho - ne,
 Through Je - sus' in - ter ces sion

um sei - net - wil - len scho - ne,
 Through Je - sus' in - ter ces sion

um sei - net - wil - len scho - ne,
 Through Je - sus' in - ter ces sion

nicht nach Sün - den loh - - ne.
 give us our trans - gres - - sion.

uns nicht nach Sün - den loh - - ne.
 for - give us our trans - gres - - sion.

uns nicht nach Sün - den loh - - ne.
 for - give us our trans - gres - - sion.

uns nicht nach Sün - den loh - - ne.
 for - give us our trans - gres - - sion.

Nachwort

Die Kantate *Schauet doch und sehet* BWV 46 entstand 1723 zum 10. Sonntag nach Trinitatis, der in diesem Jahr auf den 1. August fiel. Sie steht also ziemlich am Anfang von Bachs Leipziger Schaffen. Das Evangelium zum 10. Sonntag nach Trinitatis – Jesu Ankündigung der Zerstörung des Tempels und die Vertreibung der Händler aus dem Tempel (Lk 19,41–48) – gab dem unbekanntem Textdichter Anlass für die Auswahl eines Verses aus den Klagegeden Jeremia (Klgl 1,12) als Eröffnung der Kantate. Das nachfolgende Rezitativ erklärt den Grund des Klagens: „So klage, du zustörte Gottesstadt“. Die erste Arie (Satz 3) schildert den Untergang als Rache für die Sünden Tröstlich stimmt allein die zweite Arie. Als Bild für den besonderen Schutz Jesu wird neben dem Hirten auch das Bild der Henne bemüht, die ihre Küken unter ihren Flügeln versammelt („als seine Küchlein lieblich“, in Anlehnung an Mt 23,37). Der abschließende Choral, die 9. Strophe des Liedes „O großer Gott von Macht“ von Johann Matthäus Meyfahrt (1590–1642), bitet schließlich darum, uns Sündern angesichts der Wunden Jesu den gerechten Lohn für unsere Sünden zu erlassen.

Die schmerzvolle Stimmung aus den Klagegeden vertont Bach in einem an Spannung und Dissonanzen reichen Chorsatz, dessen erster Teil später zum „Qui tollis“ der h-Moll-Messe BWV 232 werden sollte. Es ist ein durchkonstruierter Satz. Im Zentrum steht ein zweimaliger Kanon, unterbrochen von einer Wiederholung eines Teils der Eingangssinfonie, allerdings mit Vokaleinbau. Es schließt sich eine Chorfüge an, zu der die beiden Blockflöten unisono als fünfte Fugenstimme hinzutreten; erst gegen Ende des Satzes verselbstständigen sich auch die übrigen Instrumentalstimmen. Bei dem nachfolgenden *Accompagnato* handelt es sich um eines jener motivgeprägten *Accompagnati* Bachs. Hier steht das stets gleichbleibende Motiv in den Blockflöten wohl sinnbildlich für die Tränenflüsse.

Auch wenn im Text selbst nicht vom Jüngsten Gericht die Rede ist, greift Bach mit punktierten Rhythmen, einer solistischen Trompete und dem für die Stimme des Propheten stehenden Solo-Bass in Satz 3 die typischen Zutaten einer Gerichts-Arie auf.

Nachdem im *Secco*-Rezitativ den Hörern ihre Sündhaftigkeit vor Augen geführt wird, entführt Bach diese dann mit der zweiten Arie auch klanglich in eine andere, hoffnungsvolle, ja man möchte fast sagen abgehobene Welt. Die Altstimme (in Bachs Ensemble eine hohe Stimme) wird nur von den Blockflöten und den beiden unisono geführten Oboi da caccia begleitet, als ebenfalls in Alllage spielendes „Bassettschen“; die Streicher und auch der komplette *Basso continuo* schweigen. Größer könnte der Kontrast zur vorangehenden Arie kaum sein: Den bodenständigen Drohgebärden des Jüngsten Gerichts wird die Aussicht auf Verschonung in wahrhaft himmlischen Klängen gegenübergestellt. Statt mit einem schlichten Schlusschoral beendet Bach die Kantate mit einem Choral, bei dem selbstständige Blockflötenstimmen nicht nur dem Vokalsatz Glanz verleihen, sondern auch Zeilenzwischenspiele bestreiten.

Stuttgart, im Frühjahr 2017

Uwe Wolf

Postscript

The cantata *Schauet doch und sehet* (Look ye then and see now) BWV 46 was composed in 1723 for the 10th Trinity Sunday, which fell on 1 August of that year. It is thus one of the early works from Bach's years in Leipzig. The gospel reading for the 10th Trinity Sunday – Jesus's prediction of the destruction of the temple, and the casting out of the merchants from the temple (Luke 19:41–48) – motivated the unknown text author to select a verse from the Lamentations of Jeremiah (Lam 1:12) for the opening of the cantata. The following recitative explains the reason for the lament: “So klage, du zustörte Gottesstadt” (Lament and wail, thou ruined town of God). The first aria (movement 3) portrays the destruction as a retribution for sins. Only the second aria offers comfort. Not only is the shepherd used as a symbol for Jesus's especial protection: mention is also made of the hen which gathers its chicks under its wings (“als seine Küchlein lieblich” – “as its delightful chicks,” following Matt 23:37). The closing chorale takes the 9th verse of the chorale “O großer Gott von Macht” by Johann Matthäus Meyfahrt (1590–1642): it expresses the prayer that in the face of Jesus's wounds, we sinners should be spared the just reward for our misdeeds.

Bach evoked the anguished atmosphere from the Lamentations in a choral setting rich in tension and dissonances; its first section would later become the “Qui tollis” from the B Minor Mass BWV 232. The movement is elaborately constructed. At its center, there is a canon which is sounded twice, interrupted by a repetition of a section of the introductory sinfonia, albeit with voices added. A choral fugue follows which has the two recorders entering in unison as the fifth voice; the other instrumental parts only become independent towards the end of the movement. The recitative which follows is one of Bach's *accompagnato* recitatives characterized by a particular motive; in this case, the persistent und unchanging motive in the recorders probably represents the floods of tears.

Even though the text itself does not mention the Last Judgment, Bach makes use of the typical ingredients of a “Judgment Aria” in movement 3: dotted rhythms, a soloistic trumpet part and the solo bass representing the voice of the prophet.

After the listeners are confronted with their sinfulness in the *secco* recitative, Bach carries them off into another, more sanguine, one could almost say detached world in the second aria. The contralto voice (a high voice in Bach's ensemble) is accompanied only by the recorders and the two oboi da caccia who play in unison as a “Bassettschen” or bass line playing in the alto range; the strings and the entire *basso continuo* are silent. The contrast to the preceding aria could hardly be greater: the down-to-earth threatening gestures of the Last Judgment are contrasted with the promise of mercy in truly heavenly sounds. Instead of an unadorned final chorale, Bach closes this cantata with a chorale in which the independent recorder parts not only lend brilliance to the vocal setting, but also play interludes between the chorale lines.

Stuttgart, spring 2017

Uwe Wolf

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