

# J.S. Bach - Church Cantatas BWV 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.

Introduction & updates at melvinunger.com.

NBA I/19; BC A117

10. S. after Trinity (BWV 46, 101, 102)

\*1 Cor. 12:1-11 (There is a diversity of gifts but one Spirit)

\*Lk. 19:41-48 (Jesus foretells destruction of Jerusalem and drives traders out of temple)

Librettist: Unknown

FP: 1 August 1723 (St. Thomas)

## J.S. Bach

# Cantata No. 46

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.)

## 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.

Instrumentation:

- Tromba
- Corno da tirarsi
- Flauto dolce I, II
- Oboe da caccia I & II
- Vln I & II
- Vla
- SATB
- Continuo

(remarkably rich instrumentation for an ordinary Sunday)

### Pianoforte.

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

46/1. (Coro.) •Sorrow: Is there any like mine? Lam. 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.

Alfred Dürr Analysis (Dürr/Jones 480): A. Mm. 1-17: Sinfonia a, b

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).

G minor

A minor

A minor

A minor

G minor

D minor

# J.S. Bach - Church Cantatas BWV 46

Chorus is in 2 sections: Canon 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," vol. 1, p. 221.

Alfred Dürr Analysis (Dürr/Jones 480): A. Mm. 17-37: Canon at the 5th c, Motivic accompaniment figures

17. **Soprano.**  
**Alto.** suspensions  
**Tenore.** Schautet doch und se-het, ob ir-gend ein Schmerz sei, wie mein  
**Basso.** Schautet doch und se-het, ob ir-gend ein Schmerz sei,

Viola plays rocking 8ths.

23. D minor  
Schau-et doch und se-het, ob ir-gend ein Schmerz, schautet doch und se-het, ob wie mein Schmerz, schautet doch und se-het, ob  
Schau-et doch und se-het, ob

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

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

L. H.

35.

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

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

faster rhythms intensify the emotion

Alfred Dürr  
 Analysis  
 (Dürr/Jones  
 480):  
 A. Mm. 37-45:  
 Sinfonia a +  
 Chöreinsatz  
 (embedded  
 choral part)

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

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

G# dim. 7      A minor      N6      A minor

45.

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

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

Alfred Dürr  
Analysis  
(Dürr/Jones  
480):  
A. Mm. 45-51:  
Canon at the  
5th c', motivic  
accompani-  
ment figures

49.

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

R.H.      L.H.

A minor      D minor

Alfred Dürr  
Analysis  
(Dürr/Jones  
480):  
A. Mm. 51-67:  
Sinfonia a, b +  
Choreinbau  
(transposed to  
the dominant)

53.

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

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

56.

wie mein Schmerz, der mich tref - fen  
wie mein Schmerz, der mich tref - fen  
wie mein Schmerz, der mich tref - fen  
wie mein Schmerz, der mich tref - 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 -

hat; denn der

hat;

hat;

**B** Un poco allegro.

A major A minor D7 G minor D minor

Alfred Dürr Analysis (Dürr/Jones 480): B. Mm. 67-142: Choral fugue, recorders thematic, other instruments colla parte, with coda of free polyphony & independent instruments

73.

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

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

Herr hat mich voll Jam - mers ge -

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

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

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

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 - ge  
 Zorns, am Ta - ge sei - nes grim - migen Zorns, am Ta - ge  
 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, **Second fugal exposition begins.** denn der **Accompanying voices continue in agitation.**  
 sei - nes grim - migen Zorns, am Ta - ge sei - nes grim - migen

104.

A minor

D minor

Zorns, der Herr hat mich voll Jammers gemacht, am Ta - ge  
 Zorns, der Herr hat mich voll Jammers gemacht, 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 -

A minor

111.

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

G minor

D minor

114.

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 "wathful anger."

117.

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

D minor

126.

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

*ff*  
 D minor

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 -

7  
 D minor

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

7  
 D minor D major G minor

137.

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

G minor D major D minor

140.

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

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

Chromatic saturation in the vocal part in 9 mm.

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.

1. Tenore.  $\text{♩} = 58.$  E-flat

So kla - ge du, zer - stör - te Got - tesstadt, du armer

Recorders & sustained strings

Continuo plays detached quarter notes.

G D B

G minor G7

J.S. Bach - Church Cantatas BWV 46

D-flat B-flat

3. F A-flat C

Stein-und Aschenhau-fen! Lass ganze Bä - che Thränen lau - fen, weil dich be -

B dim. 7 C minor E-flat 7 C7

E 6 A

trof-fen hat ein un-er.setz-licher Verlust der aller-höch-sten Huld, die du entbehren

F7 B-flat minor F minor

8. F#

musst durch deine Schuld. Du wurdest wie Gomorra zu-ge-richt-et, wie -

C minor C minor F# dim. 7 G minor

11.

wohl nicht gar ver-nich-tet. O bes-ser! wärest du in Grund zerstört, als

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

F# dim. 7                      B7                      G# dim. 7

16.

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

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.

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

The trumpet introduces vocal theme in quarter notes (a triad ending with the leading tone held against tonic chord), suggesting a coming threat. The scoring of this aria (bass voice, trumpet, strings, for the wrathful God) contrasts with the scoring of 46/5 (alto voice, 2 recorders, unison oboes da caccia, without basso continuo for the merciful God). See Chafe, "Tonal Allegory," 170.

46/3. **Aria.** • 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.

1. (Allegro maestoso ♩ = 12.)

B-flat major

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

4.

F major

8.

Musical score for measures 8-10, featuring a piano accompaniment in B-flat major and F major.

B-flat major

F major

11. **Basso.**

Musical score for measures 11-14, including a vocal line for Bass and piano accompaniment in B-flat major.

Dein Wet - ter zog sich

B-flat major

15.

Musical score for measures 15-18, including a vocal line and piano accompaniment.

auf von Wei - tem, doch des - sen Strahl

19.

Musical score for measures 19-22, including a vocal line and piano accompaniment with "R.H." and "cresc." markings.

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

F major

B-flat major

F major

23.

Musical score for measures 23-26, including a vocal line and piano accompaniment with "L.H." and "f" markings.

zog sich auf von Wei - tem, doch dessen

B-flat major

F major

F# dim. 7

Opening gesture softened to a minor seventh.



# J.S. Bach - Church Cantatas BWV 46

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

27.

Musical score for measures 27-30. The system includes a vocal line and a piano accompaniment. The vocal line features a long melisma. The piano accompaniment is marked with a piano (*p*) dynamic. The key signature is B-flat major. The word "Strahl" is written above the vocal line.

Strahl

G minor F major B-flat major

31.

Musical score for measures 31-34. The system includes a vocal line and a piano accompaniment. The piano accompaniment is marked with a piano (*p*) dynamic. The key signature is B-flat major. The word "R.H." is written above the piano part.

R.H.

F major

35.

Musical score for measures 35-38. The system includes a vocal line and a piano accompaniment. The vocal line contains the text "brichtend - lich ein!". The piano accompaniment is marked with a piano (*p*) dynamic. The key signature is B-flat major. The word "R.H." is written above the piano part.

brichtend - lich ein!

R.H.

F major

39.

Musical score for measures 39-41. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The word "R.H." is written above the piano part.

R.H.

B-flat major F major

42.

Musical score for measures 42-44. The system includes a vocal line and a piano accompaniment. The key signature is B-flat major. The word "R.H." is written above the piano part.

R.H.

F major

# J.S. Bach - Church Cantatas BWV 46

## Middle Section

45.

Und muss dir un - er - träg - lich

*p* R.H.

F major

Detailed description: This system shows measures 45-47. The vocal line (bass clef) has the lyrics 'Und muss dir un - er - träg - lich'. The piano accompaniment (grand staff) features a right-hand melody starting with a half note G4, followed by quarter notes A4, B4, and C5, then a descending chromatic line. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* is present. The key signature is one flat (B-flat 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

Detailed description: This system shows measures 48-50. The vocal line (bass clef) has the lyrics 'sein, un - er - träg - lich,'. The piano accompaniment (grand staff) features a right-hand melody with a chromatic line and a left-hand accompaniment of quaking strings. A dynamic marking of *cresc.* is present. The key signature changes to two flats (B-flat major).

51.

un - er - träg - lich, un - er -

G7 C minor C# dim. 7

Detailed description: This system shows measures 51-53. The vocal line (bass clef) has the lyrics 'un - er - träg - lich, un - er -'. The piano accompaniment (grand staff) features a right-hand melody with a chromatic line and a left-hand accompaniment of quaking strings. The key signature changes to three flats (C minor).

54.

Chromatic line depicts the unbearable nature of this judgment.

Trumpet drops out mm. 54-83.

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

R.H. *p*

D major G major G minor G minor

Detailed description: This system shows measures 54-58. The vocal line (bass clef) has the lyrics 'träg-lich, und muss dir un-er-träg - lich sein,'. The piano accompaniment (grand staff) features a right-hand melody with a chromatic line and a left-hand accompaniment of quaking strings. A dynamic marking of *p* is present. The key signature changes to two sharps (D major).

59.

C minor G minor

Detailed description: This system shows measures 59-63. The piano accompaniment (grand staff) features a right-hand melody with a chromatic line and a left-hand accompaniment of quaking strings. The key signature changes to one flat (B-flat major).

J.S. Bach - Church Cantatas BWV 46

63.

Text painting: Rising gesture to depict "heaped up sins)

G minor

66.

E dim. 7

F7

69.

Quaking bass descends chromatically from E to G, then a whole step to F to depict sinking ("Untergang").

Written as ornaments in NBA

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

D7

E-flat 7

C7

72.

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

B dim. 7

C7

F major

75.

B-flat 7

C7

F minor

Chafe argues that 46/2 & 46/3 "represent spiritual annihilation with modulations into deep flats." See "Tonal Allegory," 170.

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

F minor

87.

Dein Wet - ter zog - sich

p

R.H.

B-flat 7

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

90.

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

p

E-flat major C minor

J.S. Bach - Church Cantatas BWV 46

94.

Musical score for measures 94-96. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The music is in B-flat major and 3/4 time. Measure 94 features a continuous eighth-note pattern in the top bass staff and a similar pattern in the bottom bass staff. The grand staff contains chords and melodic fragments.

97.

Musical score for measures 97-99. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. Measure 97 features a continuous eighth-note pattern in the top bass staff. Measure 98 has a similar pattern. Measure 99 features a more complex rhythmic pattern with some rests. Chord labels 'F7' and 'B-flat major' are present below the grand staff.

100.

Musical score for measures 100-103. The system consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. Measure 100 features a continuous eighth-note pattern in the top bass staff. Measure 101 has a similar pattern. Measure 102 features a more complex rhythmic pattern with some rests. Measure 103 features a more complex rhythmic pattern with some rests. The text 'bricht end - lich ein!' is written above the grand staff in measure 102. Chord labels 'F major' and 'B-flat major' are present below the grand staff.

104.

Musical score for measures 104-106. The system consists of three staves: a grand staff (treble and bass) at the top, and a bass staff at the bottom. Measure 104 features a continuous eighth-note pattern in the top grand staff. Measure 105 has a similar pattern. Measure 106 features a more complex rhythmic pattern with some rests. The chord label 'E-flat major' is present below the grand staff.

107.

Musical score for measures 107-109. The system consists of three staves: a grand staff (treble and bass) at the top, and a bass staff at the bottom. Measure 107 features a continuous eighth-note pattern in the top grand staff. Measure 108 has a similar pattern. Measure 109 features a more complex rhythmic pattern with some rests. The chord label 'B-flat major' is present below the grand staff.

# 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.

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

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

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

G minor

A-flat 6. B

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

C7

8. D-flat

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

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) often used to depict something 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. (Moderato ♩ = 68.)

2 recorders  
1.

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

G minor Oboe da caccia I, II in unison, no basso continuo.

Imitation between oboes da caccia and recorder II.

B-flat major

8. **Alto.** Allusion to Psalm 84.

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

G minor

11. Bei - stand sein, 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.

G minor

19.

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

Allusion to Matthew 23.

G minor

21.

will auch bei - der Stra - fe der Frommen

F major

24.

Schild und - Bei - stand sein,

Ritornello

D minor



26.

F major D minor

28.

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

D minor F7

31.

sei-ne KÜch-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 KÜchlein

C minor A-flat major E-flat major

36.

lieb-reich ein, als sei-ne KÜch-lein lieb-reich ein. *Ritornello*

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 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 Wet...ter 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 BWV 46

50.

Text-painting: Long note for the godly ones are held securely in safety; allusion to Psalm 4.

hilft er, dass Fromme sicher woh -

G minor

Detailed description: This system shows measures 50-52. The vocal line features a long, sustained note on the word 'woh' in measure 51, which is highlighted as text-painting. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is G minor.

53.

- nen, sicher woh - nen, sicher

G minor

Detailed description: This system shows measures 53-54. The vocal line continues with the words 'nen, sicher woh - nen, sicher'. The piano accompaniment maintains the sixteenth-note texture. The key signature remains G minor.

55.

Ritornello

woh - nen.

G minor

Detailed description: This system shows measures 55-57, marked as a Ritornello. The vocal line has a trill on the word 'nen.' in measure 55. The piano accompaniment features a more complex texture with trills and sixteenth-note runs in both hands. The key signature is G minor.

58.

B-flat major

Detailed description: This system shows measures 58-60. The piano accompaniment features a dense texture of sixteenth-note runs in both hands. The key signature changes to B-flat major.

61.

G minor

G minor

Detailed description: This system shows measures 61-63. The piano accompaniment continues with sixteenth-note runs. The key signature returns to G minor.

# J.S. Bach - Church Cantatas BWV 46

For Bach's treatment of chorale tunes in the hypophrygian mode (final = E, cofinal = A), see "Analyzing Cantatas," 92, 94, 100, 138.

Imaginative orchestration:  
A 4-part, cantional setting of the chorale in which strings and continuo double the voice parts with throbbing 8th notes. The trumpet doubles the soprano. The recorders expand the texture to 6 parts: some doubling, then play canonic cascading 16th-note interludes between chorale phrases, largely without continuo. Oboes da caccia are silent. The end of the text alludes to Psalm 103 ("He does not deal with us according to our sins, nor requite us according to our iniquities. For as the heavens are high above the earth, so great is his steadfast love toward those who fear him... As a father pities his children, so the Lord pities those who fear him. For he knows our frame; he remembers that we are dust.")

## 46/6. Choral. (Mel: „O grosser Gott von Macht“) •Prayer: Spare us in judgment for Jesus' sake (46/6).

(♩ = 66.) This is the final stanza of the nine-stanza chorale "O großer Gott von Macht" (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 movement no. 2. See "Bach Kommentar," vol. 1, p. 219.

Soprano.  
Alto.  
Tenore.  
Basso.

O gro - sser Gott der Treu,  
O gro - sser Gott der Treu,  
O gro - sser Gott der Treu,  
O gro - sser Gott der Treu,

L.H.

Following the content of the text, Bach separates Chorale Phrases 1 & 2, then presents them in pairs. Martin Petzoldt argues that the chorale fulfills a catechismal function answering the question of how the payment for sin is satisfied. See "Bach Kommentar," vol. 1, p. 225.

The interludes adopt the texture and style of the G minor aria (46/5). See Chafe, "Analyzing Cantatas," 134.

Recorders in canon, without continuo (apart from overlap), apparently suggesting heavenly, fatherly favor (Psalm 103).

G minor C minor

3.

weil vor dir Nie - mand gilt  
weil vor dir Nie - mand gilt  
weil vor dir Nie - mand gilt  
weil vor dir Nie - mand gilt

R.H. L.H.

C7 F# dim. G minor Bach joins Chorale phrases 3 & 4, 5 & 6, 7 & 8.

5.

als dein Sohn Je - sus  
als dein Sohn Je - sus  
als dein Sohn Je - sus  
als dein Sohn Je - sus

R.H.

G minor B-flat major

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

J.S. Bach - Church Cantatas BWV 46

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.

G 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, D major see Chafe, "Analyzing Cantatas," 100, 132, 138, 179.