

# Canzler

Am zehnten Sonntage nach Trinitatis

„Bist du doch und sehest, ob irgend ein Schmerz sei.“

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№ 46.



**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, melodic line with trills and slurs.
- Flauto II.**: Treble clef, 3/4 time, melodic line with trills and slurs.
- 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.
- Violino II.**: Treble clef, 3/4 time, melodic line with slurs.
- Viola.**: Bass clef, 3/4 time, melodic line with slurs.
- 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.

At the bottom of the score, there are figured bass notations: 6 4, 7 4 2, 6 4, 5 3.

A musical score for piano and voice, consisting of 11 staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The next four staves are for the voice, with the first two in treble clef and the last two in bass clef. The bottom three staves are for the piano accompaniment, with the first two in bass clef and the last one in bass clef. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features complex piano textures with many sixteenth and thirty-second notes, often beamed together. The voice part has a melodic line with some grace notes and slurs. The piano accompaniment provides harmonic support with chords and moving lines. The score is divided into measures by vertical bar lines.

R.W.X.

7 9 (8) 7 6 5 9 8 7 6

B. W. X.

The musical score consists of several staves. The piano accompaniment includes a right-hand part with intricate arpeggiated figures and a left-hand part with a steady bass line. The vocal parts enter in the third measure. The lyrics are written in German. The word 'piano' is written in italics in several places. At the bottom of the page, there are numerical figures: 9 7, 8 6 5 4 7, 5, #, 6, 7 6 5, #, 8 7.

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

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



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 # — (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 6 7  
 5  
 9 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

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

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

B. W. X.

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

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

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

6<sup>b</sup> 7 7 4 3 5<sup>b</sup> 4 † 7 9 8

12.

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<sup>o</sup> 6 5 9 8 7 7 6<sup>b</sup> 9 8 8 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)*



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 5 2    9 7 #    4 4    7 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 -

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

3 2 2 4 2 4 4 2 5

Jan - - - 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 4 8 6

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 2 8 8

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

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 6 9 8 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 - -

7<sup>b</sup> 5 6  
 4 4  
 2 2  
 7<sup>b</sup> 5 5 # 4 7  
 5 5 # 4 2 #



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

♭ 6 9 7 5 7 4 7 9 2

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

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

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

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

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



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 4 4 4 4  
 5 5 5 5 5 5  
 7 7 7 7 7 7

- - 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 6 4 5 4 8 6 #

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 - - -

R. W. X.

- - - 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 #  
 5 5

- - - - 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 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 - stö - re Got - tes - stadt, du armer Stein - und Aschen - hau - fen! Lass ganze

Bä - - - che Thränen lau - fen, weil dich betref - 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 Gomorrah zu - ge -

b 6 7 2

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

6 7 6 7 6 6 6

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

8 8 41 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  
41 5 41 7  
2 5 2 #

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 a key signature of one flat. The Continuo part includes figured bass notation: 7 4 2, 7 5 3, 7 5 4, and a circled 5 3.

The second system continues the musical score with the same six staves. The Continuo part includes figured bass notation: 6 4 2, 6 4, 6 4, 6 4 2, 6 4, 6 4.

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

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

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

Strahl bricht endlich ein, bricht endlich ein!

6      6 4      6      6 4 2

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

6      7      6 4      7 4 2      8 5 8      6

The musical score is divided into three systems. The first system includes a vocal line with the word "Strahl" and piano accompaniment. The second system continues the piano accompaniment with various chordal textures. The third system features a vocal line with the lyrics "bricht endlich ein!" and piano accompaniment, marked with "forte".

**System 1:** Vocal line: "Strahl". Piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. Chordal figures are indicated below the bass staff:  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ , and  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ .

**System 2:** Piano accompaniment. Treble clef staff:  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ . Bass clef staff:  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ .

**System 3:** Vocal line: "bricht endlich ein!". Piano accompaniment. Treble clef staff:  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ . Bass clef staff:  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ ,  $\begin{matrix} 6 & 4 & 2 \\ 5 & & \end{matrix}$ .

The first system of the musical score consists of six staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. The piano accompaniment is spread across five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The system concludes with a trill (tr) in the vocal line.

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

The third system is primarily piano accompaniment, consisting of five staves. It features a dense texture of sixteenth and thirty-second notes. There are two vocal lines at the bottom of the system with the lyrics: "un - er - träg - lich, un - er - träg - lich,". The system concludes with a fermata over the final notes of the piano accompaniment.

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

7<sup>b</sup> 6 7 6 4<sup>b</sup> 2 6 7 6 4<sup>b</sup> 2 6 7

*forte* *forte* *forte*

sein: *forte*

7 6 7 4 2 (2)

*piano* *piano*

da ü - ber - häuf - - - te

7<sup>b</sup> 6 5 4 3 7<sup>b</sup> 6 5



*piano* *forte* *forte* *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* *piano*

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

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

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

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

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

*forte*

Dein Wet - ter zog - - sich auf - - von

*piano*

Wei - - tem, doch des - sen Strahl

System 1: A five-staff musical score. The top staff is a vocal line with eighth-note patterns. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Below the staves are figured bass notations: 6/5, 6/4, 6/5, 6/5, 6/4, 5/3.

System 2: A five-staff musical score. The vocal line has a melodic phrase. The piano accompaniment features a dense texture of sixteenth-note patterns in the bass. The word "bricht end - lich ein!" is written below the vocal line. The word "forte" is written above the piano staves. Below the staves are figured bass notations: 7/4, 2, 6/5, 6/5, 7/5, 7.

System 3: A five-staff musical score. The piano accompaniment continues with sixteenth-note patterns. The vocal line has a melodic phrase. Below the staves are figured bass notations: 6/4, 7, 7, 6/5, 3, 7/5.

RECITATIVO.

Alto.

Continuo.

( 5 4 3 2 1 )

ARIA.

Alto.

Flauto I.

Flauto II.

Oboe da caccia I. II.

Docht Je - sus will auch bei der Stra - fe

*piano*

*tr*

*piano*

*piano*

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The piano part features flowing sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *piano* and *tr* (trills).

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 maintains its rhythmic texture. Dynamics are marked *forte* in all three staves of the piano part.

Detailed description: This system contains the final three measures of the piece. It features the piano accompaniment for the last part of the section, with the same rhythmic and melodic motifs as the previous systems.

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

*piano*

lieb - - reich ein, er sam - melt sie als sei - ne Scha - fe, er sam - melt

*piano*

*piano*

*piano*

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

lieb - - reich ein

*tr*

*forte*

*tr*

*forte*

*(forte)*

First system of musical notation, featuring piano accompaniment in three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line has the lyrics "Wenn Wet-ter der Ra-che die Sün-der be-".

Third system of musical notation, including vocal lines and piano accompaniment. The vocal line has the lyrics "loh - - - - - nen, wenn Wet - ter der Ra - che die Sün - der be -". Dynamic markings "forte" are present.

Fourth system of musical notation, including vocal lines and piano accompaniment. The vocal line has the lyrics "loh - - - - - neu, hilft er, dass Fromme si-cher". Dynamic markings "piano" are present.



First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The vocal line contains the lyrics "woh - - - nen, si - cher woh - - -". The piano accompaniment features a complex texture with many sixteenth-note runs and arpeggiated chords. The key signature has two flats, and the time signature is 12/8.

Second system of musical notation. The vocal line continues with the lyrics "nen, si - cher woh - - - nen." and includes a trill (tr) above the final note. The piano accompaniment continues with similar textures, including trills (tr) and a section marked "forte".

Third system of musical notation. This system continues the piano accompaniment with intricate sixteenth-note patterns and arpeggios. The vocal line is mostly silent in this system, with a trill (tr) visible at the beginning.

Fourth system of musical notation. This system continues the piano accompaniment with similar textures. The vocal line is mostly silent 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,

O gro - - sser Gott der Treu,

O gro - - sser Gott der Treu,

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.