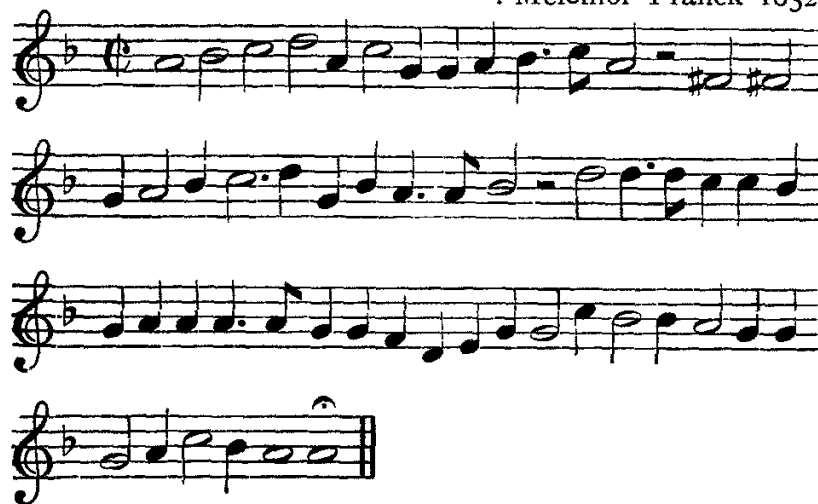


CANTATA XLVI. SCHAUET DOCH UND SEHET.
Tenth Sunday after Trinity (c. 1725)

Melody: "O grosser Gott von Macht"

? Melchior Franck 1632



The melody and words of the concluding Choral are from Balthasar Schnurr's (1572–1644) "O grosser Gott von Macht," published together as a broadsheet, entitled *Ein Andachtiges Buss-Lied, Aus der Vorbitt Abrahams für die Sodomiter* (Leipzig, 1632). The *Cantionale sacrum* (Gotha, Part II, 1648) contains a harmonisation of the melody by Melchior Franck. As that work includes thirty tunes harmonised by him, it may be conjectured that he was the composer of the melody, "O grosser Gott."

Melchior Franck was born at Zittau, c. 1573–80. In 1601 he was Town "Musiker" at Nürnberg, and two or three years later became Capellmeister at Coburg. He died there in 1639.

The melody, which Bach does not use elsewhere, is not in the *Choralgesange*. There does not appear to be earlier sanction for Bach's treatment of the fourth and sixth lines of the tune.

The words of the concluding Choral are the ninth stanza of the Hymn, an addendum to the original broadsheet of 1632, first published in Jeremias Weber's *Gesangbuch* (Leipzig, 1638). Its authorship is attributed by Erk¹ and Spitta² to Johann Matthaus Meyfart (1590-1642). In Weber's Hymn book, however, it bears the unidentified initials, "M. J. W."

O grosser Gott der³ Treu',
 Weil vor dir Niemand gilt
 Als dein Sohn Jesus Christ,
 Der deinen Zorn gestillt :
 So sieh' doch an die Wunden sein,
 Sein' Marter, Angst und schwere Pein.
 Um seinet-willen schone,
 Und nicht nach Sunden lohne.

B.G. x. 236.

Form. Extended (*Tromba or Corno da Tirarsi*⁴,
 2 *Fl. (a due)*, *Strings, Continuo*). Erk, No. 280.

¹ Vol. II. p. 125, No. 280.

² Vol. II. p. 428.

³ 1638 von.

⁴ Both instruments are said to have been a combination of Tromba and Trombone.