

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, playing a melodic line with slurs and a trill in the final measure.
- Flauto II.**: Treble clef, 3/4 time, playing a similar melodic line.
- Tromba o Corno da tirarsi.**: Treble clef, 3/4 time, with a whole rest.
- Oboe da caccia I.**: Bass clef, 3/4 time, with a whole rest.
- Oboe da caccia II.**: Bass clef, 3/4 time, with a whole rest.
- Violino I.**: Treble clef, 3/4 time, playing a melodic line.
- Violino II.**: Treble clef, 3/4 time, playing a melodic line.
- Viola.**: Bass clef, 3/4 time, playing a melodic line.
- Soprano.**: Bass clef, 3/4 time, with a whole rest.
- Alto.**: Bass clef, 3/4 time, with a whole rest.
- Tenore.**: Bass clef, 3/4 time, with a whole rest.
- Basso.**: Bass clef, 3/4 time, with a whole rest.
- Continuo.**: Bass clef, 3/4 time, playing a rhythmic accompaniment of eighth notes.

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

The musical score is arranged in a grand staff format. The piano part is written in the upper staves, with the right hand playing a complex, rhythmic melody characterized by slurs and accents. The left hand provides a more active bass line. The orchestral part, including strings and woodwinds, is written in the lower staves and consists primarily of rests, indicating that the instruments are silent for most of this section. The score includes various musical notations such as slurs, accents, and trills.

6 4 4 2 — 6 5 7 7 4 3 5 4 #

A musical score for piano, consisting of 12 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle eight 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 phrase. Below the staves is a figured bass line 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 9² 4 7
 7 - 5

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 5 (5)

Schaue doch und sehe, ob irgend ein Schmerz sei,
 doch und sehe, ob irgend ein Schmerz sei, wie mein
 sehe, ob irgend ein Schmerz sei, wie mein Schmerz, schauet doch und
 irgend ein Schmerz sei, wie mein Schmerz, schauet doch und

9 8 5 7 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

6 4 5 4 2 9 8 # 6 4 3 9 7 5

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

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 5 4 3 2

Un poco allegro.

hat;

hat; denn der Herr hat mich voll Jam - - - - - mers gemacht, am Ta - - ge seines grimmigen

hat; denn der Herr hat mich voll

hat;

(forte)

7 7 5 # 7 # 6 6 # 6 5 6 7 # 2

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 8
 5 7 5 7 7 6 7 9 8
 2 7 5 7 7 6 7 9 8

... 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 -

6 5 7b 5 7 # 6 6 7b 5 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 5
3 2 2 4 2 4 2 2 5

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

5 6 7 8 6 6 5 6 5 4 2 6
 21

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 4 3 2 1

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 - -

(forte)

7⁷ 5 4 2 6 4 2 7⁷ 5 6 5 4 6 4 2 7⁷

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 6 9 7 7 5 7 2 7 9 8
 ♭ ♭ 7 7 5 2 7 2 7 9 8
 ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯

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

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

6
5
 6
4
2
 7
(5 5^b - 4)
 6
4
2
 7
4
2
 6
4^b
2
 5^b
 6
5
4
2

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

- - 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

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 8 6 7 6 5 9 9 8 6 6
5 4 2 3 2 2 2 2 5

- - - 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 #

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

6 7 6 3 7 6 6 6

(2) 7 4 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 includes staves for Tromba o Corno da tirarsi, Violino I, Violino II, Viola, Basso, and Continuo. The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

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

The second system continues the instrumental parts from the first system, showing further development of the melodic and harmonic material.

6 6 6 6 6 6 6
4 4 4 4 4 4 4
2 2 2 2 2 2 2

The third system introduces vocal lines for the Basso and Continuo parts. The word "Dein Wetter" is written below the vocal lines. The music is marked "piano" in several places.

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

zog *piano* sich auf von Wei - - - tem, doch des - - sen
 7 8 7 (4) 5 8
 4 5 4 5 8
 2 2 2

Strahl bricht end-lich ein, bricht end-lich ein!
 6 6 6 6
 4 4 4 2

Dein Wet-ter zog sich auf von Wei - - - tem, doch des - - sen
 6 7 6 7 8 8 5
 4 4 4 2 5 8
 2 2 2

Strahl

6 4 2
5
(6 4 2)
5

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 word "Strahl" is written below the first measure. Fingering numbers are provided for the piano accompaniment.

5 6 7 4 6 2 5

This system contains measures 5 through 8. The piano accompaniment continues with complex rhythmic patterns. Fingering numbers are shown below the piano staves.

forte *forte* *forte* *forte*

briecht end lich ein!

7 22 4

This system contains measures 9 through 12. The piano accompaniment becomes more intense, with multiple instances of the word "forte" marking the dynamics. The vocal line enters in measure 9 with the lyrics "briecht end lich ein!". Fingering numbers are present at the end of the system.

The first system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the bass. The music is in a minor key and features intricate rhythmic patterns, including sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 below the notes. A trill is marked with 'tr' in the second measure of the piano part.

The second system includes vocal lines and piano accompaniment. The piano part features a dense texture of sixteenth notes in the right hand and a more melodic line in the left hand. The lyrics are: "Und muss dir un - - er - - träg - - lich sein,". The dynamic marking *pianissimo* is used throughout, and a *(piano)* marking appears in the final measure. Fingerings are indicated below the piano staves.

The third system continues the musical score with piano accompaniment and vocal lines. The piano part maintains the complex rhythmic texture. The lyrics are: "un - er - träg - - lich, un - er - träg - - lich,". The dynamic remains *pianissimo*. Fingerings are indicated below the piano staves.

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

2 7 5, 6 # 7 6 6 6 6 6 6 7 6 6

forte *forte* *forte* *forte*

sein: *forte*

7 6 7 6 7 6 7 6 7 6 7 6

piano *piano*

da ü - - - ber - - - häuf - - - te

7 6 5 6 # 7 6 5 7 6 5

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 6 2

Wei - - tem, doch des - sen Strahl

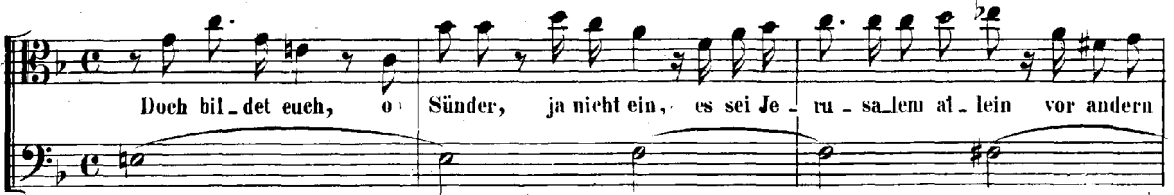
6 7 5 6 4 2 6 6 4 6 4 2

First system of musical notation. It consists of five staves: a vocal line at the top, followed by two grand piano staves (treble and bass clef), and two bass clef staves at the bottom. The music features a complex rhythmic pattern with many sixteenth notes. Below the bottom two staves, there are chordal figures: 6/8, 6/4, 6/5, 6, 6/4, 5/3.

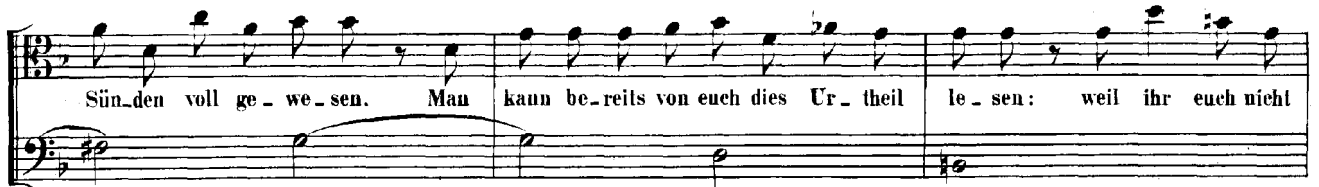
Second system of musical notation. It consists of five staves. The vocal line has the lyrics "bricht end - lich ein!". The piano accompaniment features a dense texture of sixteenth notes in the right hand and bass clef staves. The word "forte" is written above the piano staves in several places. Below the bottom two staves, there are chordal figures: 7/4, 7/2, 6/5, 6/5, 7/5, 7.

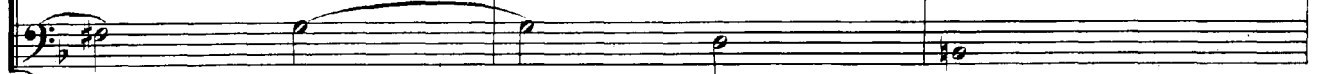
Third system of musical notation. It consists of five staves. The piano accompaniment continues with a dense texture of sixteenth notes. The vocal line has a fermata over the final note. Below the bottom two staves, there are chordal figures: 6/4, 7/4, 7, 8/8, 7/5.

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)

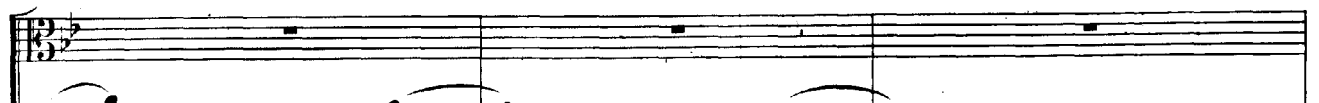
ARIA.


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 consisting of three staves. The piano part includes a complex texture with many sixteenth notes and trills. The lyrics are 'Doch Je - sus will' and 'auch bei der Stra - fe'. Dynamic markings include 'piano' and 'tr.' (trill).

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 'der Frommen Schild — und' and 'Bei - stand sein,'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include 'forte'.

Detailed description: This system contains the final three measures of the piece. It consists entirely of piano accompaniment across three staves, featuring intricate sixteenth-note passages and trills.

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

piano

piano

piano

Detailed description: This system contains the first three measures of the piece. The vocal line is in a soprano or alto register, with lyrics 'er - sam - melt sie als sei - ne Scha - fe, als sei - ne Kuch - lein lieb -'. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The tempo is marked 'piano'.

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

piano

piano

piano

Detailed description: This system contains measures 4-6. The vocal line continues with lyrics '- reich ein; doch Je - sus will auch bei der Stra -'. The piano accompaniment continues with the same three-staff structure. The tempo remains 'piano'.

- fe der Frommen Schild und Bei - stand sein,

forte

forte

Detailed description: This system contains measures 7-9. The vocal line has lyrics '- fe der Frommen Schild und Bei - stand sein,'. The piano accompaniment continues. The tempo changes to 'forte' starting in the second measure of this system.

forte

Detailed description: This system contains measures 10-12. It features only the piano accompaniment, consisting of the same three-staff structure as the previous systems. The tempo is marked 'forte'.

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

piano

This system contains the first two measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

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

piano

piano

piano

This system contains the next two measures. The piano accompaniment continues with the sixteenth-note texture, and the vocal line provides the lyrics. The dynamic marking *piano* is repeated for both the piano and vocal parts.

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

This system contains the next two measures. The piano accompaniment maintains its sixteenth-note pattern, and the vocal line continues with the lyrics. The dynamic marking *piano* is not explicitly repeated in this system but is implied from the previous system.

lieb - - reich ein.

forte

forte

(forte)

This system contains the final two measures of the piece. The piano accompaniment features a more active sixteenth-note pattern. The vocal line concludes with the lyrics. The dynamic marking *forte* is used for the piano and vocal parts, with *(forte)* appearing in the bass line.

22

Wenn Wet-ter der Ra-che die Sün-der be-

loh - nen, wenn Wet - ter der Ra - che die Sün - der be -

forte

loh - tr - neu, hilft er, dass Fromme si - cher

piano

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 3/4.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has the lyrics "nen, si - cher woh - - - - - nen." and includes a trill (tr) above the final note. The piano accompaniment includes dynamic markings "forte" and "tr" (trill). The texture remains dense with sixteenth-note patterns.

Third system of musical notation. This system is primarily instrumental for the piano, showing intricate sixteenth-note passages in both the right and left hands. A trill (tr) is marked at the beginning of the system.

Fourth system of musical notation. This system continues the piano accompaniment with further sixteenth-note runs and arpeggiated figures. The vocal line is not present in this system.

CHORAL.

Flauto I. a due^o

Flauto II. a due^o

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.