

# Cantate

Am zehnten Sonntage nach Trinitatis

„Schauet nach und sehet, ob irgend ein Schmerz sei.“

Klagelieder Jeremia Cap. I. V. 12.

№ 46.



### Dominica 10 post Trinitatis.

„Schäuet doch 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, melodic line with slurs and accents.
- Flauto II.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- 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 and accents.
- Violino II.**: Treble clef, 3/4 time, melodic line with slurs and accents.
- Viola.**: Bass clef, 3/4 time, melodic line with slurs and accents.
- 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 page, there are some small numbers: 6, 4, 3, 4, 2, 1, 3, 2.

A musical score for piano, consisting of 12 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle eight staves are grand staves, each with a treble and bass clef. The score features complex notation, including many sixteenth notes, slurs, and trills. The first staff has a trill marked 'tr.' in the second measure. The second staff has a trill marked 'tr.' in the fourth measure. The fifth staff has a trill marked 'tr.' in the fourth measure. The sixth staff has a trill marked 'tr.' in the fourth measure. The seventh staff has a trill marked 'tr.' in the fourth measure. The eighth staff has a trill marked 'tr.' in the fourth measure. The ninth staff has a trill marked 'tr.' in the fourth measure. The tenth staff has a trill marked 'tr.' in the fourth measure. The eleventh staff has a trill marked 'tr.' in the fourth measure. The twelfth staff has a trill marked 'tr.' in the fourth measure.

6 4 4 3 — 5 5 7 7 4 6 5 4

A musical score for piano, consisting of 12 staves. The top two staves are treble clef, the next four are alto clef, and the bottom two are 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 and fourth measures show further melodic and harmonic progression. The bass line at the bottom is marked with fingerings: 7, 9, (8), 7, 6, 5, 9, 8, 7, 6.

*piano*

*piano*

*piano*

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

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

*(piano)*

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

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

7 6 5 7 6 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) 8 7 6



The musical score consists of two systems of staves. The first system includes a piano introduction with intricate arpeggiated figures in the right hand and a steady bass line in the left hand. The second system features a vocal line with German lyrics and a piano accompaniment. The lyrics are: "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". The piano accompaniment continues with similar arpeggiated patterns in the right hand and a supporting bass line in the left hand.

(7)

9

8

5<sup>2</sup>

7<sup>2</sup>

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

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

5 7<sup>b</sup> 6<sup>b</sup> 7 7 4 3 5<sup>b</sup> # (7<sup>b</sup>)  
 5 5 5 5 5

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

9 8 5 7<sup>b</sup> 5 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 2 4 2 9 8 6 4 6 4 5 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

6<sup>b</sup> 7 7 4 8 5 7 8 8

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

ir - gend ein Schmerz sei, wie mein Schmerz, der mich trof - - - fen

7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

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)*

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



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 9 7 7 7 6 7 9 8

2 5 7 2 5 7 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 -

# 5 6 5 7 7 6 6 5 6 5 # 6 4 5 6 # 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

3 3 2 4 2 4 4 4

2 2 2 2 2 2 2 2

Jam - - - - - 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 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 5 7 8 8

The musical score consists of two systems of staves. The first system includes a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "grim - - - mi - gen Zorns, am Ta - - - ge sei - nes grimmigen Zorns, am Ta - ge". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Zorns, am Ta - - - - - ge sei - nes grimmigen Zorns, am Ta - - - sei - - - nes grimmigen Zorns, am Ta - - - sei - nes grim - - migen Zorns, am Ta - ge sei - - - nes grimmigen Zorns, am Ta - ge". The piano accompaniment continues with similar melodic and harmonic patterns. The score concludes with a final chord in the piano part.

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 9 8 6 # 6 6 6 6 6

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>2</sup> 5 6  
 4 4  
 2 2  
 7<sup>2</sup> 6 5  
 5 5  
 4 4  
 7 7  
 4 4  
 2 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 6 9 7 5 2 5 7 2 7 9 2

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 - - -

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 - mi - gen Zorns, am  
 Zorns, am Ta - ge sei - nes grim - mi - gen Zorns, am Ta -

♭ 6 6 5<sup>2</sup> 9 7 6 7 7<sup>b</sup> 5 5 5 6 6 6 6  
 4 5 4 3 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 5 6 7 6 5 6 5 6 6 6 6

- - - - - 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

The musical score consists of ten staves. The top four staves are for the piano accompaniment, and the bottom six staves are for the voice. The lyrics are in German and are repeated across four lines of the vocal staves. The lyrics are:
   
- - - 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 # 1 5 7 6 5 5 #

5 1



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 ar - mer Stein - und As - chen - hau - fen! Lass ganze

Bä - - - - - che Thrä - nen lau - fen, weil dich bet - rof - fen hat ein un - er - setz - licher Ver - lust 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 | 2

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

6 7 (4 3) | 7 | 6 4 2 | 6

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

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

ARIA.

Tromba o  
Corno da tirarsi.

Violino I.

Violino II.

Viola.

Basso.

Continuo.

The first system of the musical score consists of 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 features a variety of rhythmic patterns and melodic lines.

7 8 7  
4 5 5  
2 3 4

(S)

The second system of the musical score continues the composition with six staves. It features more complex rhythmic patterns and melodic development across all parts.

6 6 6 7  
4 4 4 1  
2 2 2 2

The third system of the musical score includes the vocal line for the first time. The lyrics "Dein Wet - ter" are written below the vocal staff. The instrumental parts continue to provide accompaniment. The word "piano" is written above the vocal staff in several places.

6 6 7 6 6 7  
5 4 1 1 1 1

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

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

Strahl bricht endlich ein, bricht endlich ein!

6 6 6  
4 4 2

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

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

Strahl

6 4 2  
5

6 5

(4 4)  
2

6 5

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics 'Strahl'. The second and third staves are treble clef piano parts. The fourth and fifth staves are bass clef piano parts. The system includes various musical notations such as notes, rests, and slurs. Fingerings are indicated by numbers 1-5 below the notes.

6 5

6 7

6 4

6 4 2

6 5

Detailed description: This system contains five staves of music, continuing the piano accompaniment from the previous system. It features complex rhythmic patterns and melodic lines in both treble and bass clefs.

(forte)

forte

forte

forte

bricht end - lich ein!

forte

7

22

6 4

Detailed description: This system contains five staves of music. The vocal line has the lyrics 'bricht endlich ein!'. The piano accompaniment is marked 'forte' in several places. The system includes dynamic markings and fingerings. The page number '224' is partially visible at the bottom left.

Musical score system 1: Piano accompaniment. Treble and bass staves. Includes a trill (tr) in the second measure of the treble staff. Fingerings 6, 6, 7 are indicated at the end of the system.

Musical score system 2: Piano accompaniment and vocal line. Dynamic markings: *pianissimo* and *(piano)*. Lyrics: "Und muss dir un - - - er - - - träg - - - lich sein,". Fingerings 3, 5 are indicated below the vocal line.

Musical score system 3: Piano accompaniment and vocal line. Dynamic marking: *pianissimo*. Lyrics: "un - - - er - - - träg - - - lich, un - - - er - - - träg - - - lich,". Fingerings 5, 4, 3, 5, 4, 3 are indicated below the vocal line.

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

7 5 6 # 7 # 1 6 6 6 # 7 6 # 6 #

*forte*

*forte*

*forte*

sein: *forte*

7 # 6 4 7 4 2 (3 3)

*piano*

da ü - ber - häuf - te

*piano*

7 6 5 6 # 7 6 5



Musical score system 1, measures 61-64. The system includes vocal lines and piano accompaniment. The lyrics are: "Sün - den, ü - ber - häuf - te Sün - den der Ra - che Blitz,". Dynamics include *piano* and *forte*.

Musical score system 2, measures 65-68. The system includes vocal lines and piano accompaniment. The lyrics are: "der Ra - che Blitz ent - zün - den, und dir den Un - ter - gang, und dir den". Dynamics include *piano*.

Musical score system 3, measures 69-72. The system includes vocal lines and piano accompaniment. The lyrics are: "Un - ter - gang be - rei - ten, da ü - berhäuf - te Sün - den der Ra - che Blitz ent -". Dynamics include *piano*.

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

*forte*

*forte*

*forte*

*forte*

*forte*

7 6 5 4 5 7 7 4 2

Dein Wet - ter zog sich auf von

*piano*

*piano*

*piano*

*piano*

*piano*

7 4 2 5 7 8 4 2

We - - tem, doch des - sen Strahl

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

System 1: Five staves of music. The top staff is a treble clef with a 7/8 time signature. The second and third staves are grand staff (treble and bass clefs). The fourth and fifth staves are bass clefs. The music consists of rhythmic patterns and melodic lines. Below the staves are figured bass notations: 6 8, 6 4, 6 5, 6 6, 6 4, 5 8.


System 2: Five staves of music. The top staff is a treble clef. The second and third staves are grand staff. The fourth and fifth staves are bass clefs. The music features a prominent bass line with a melodic line above it. The word "briecht end - lich ein!" is written in the bass staff. The word "forte" appears in the treble and bass staves. Below the staves are figured bass notations: 7 4 2, 8 5 3, 6 6 5, 7 3, 7.

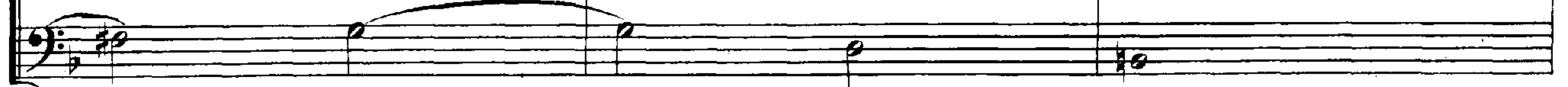
System 3: Five staves of music. The top staff is a treble clef. The second and third staves are grand staff. The fourth and fifth staves are bass clefs. The music features a prominent bass line with a melodic line above it. Below the staves are figured bass notations: 6 4, 7 4, 7, 8 5 3, 7.

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 kann 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.



( $\frac{6}{5}$   $\frac{6}{4}$   $\frac{6}{4}$  7  $\frac{6}{5}$ )

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 or alto clef with a treble clef and a key signature of one flat. The piano accompaniment consists of three staves: two treble clefs and one bass clef. The first measure shows the vocal line starting with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes with slurs. The second measure includes a trill (tr.) in the vocal line and the word 'piano' written below the piano staves. The third measure continues the vocal line and piano accompaniment.

der Frommen Schild — und Bei - stand sein,

*forte*

*forte*

*forte*

Detailed description: This system contains the next three measures. The vocal line continues with a dotted quarter note followed by eighth notes. The piano accompaniment maintains the rhythmic pattern. The second measure includes the word 'forte' written below the piano staves. The third measure also includes the word 'forte' written below the piano staves.

Detailed description: This system contains the final three measures of the piece. It features only the piano accompaniment, consisting of the same three staves as the previous systems. The musical notation continues with the established rhythmic and melodic patterns.



er — sam — melt sie als sei — ne Scha — fe, als sei — ne Kuch — 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 Küch - 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 Küchlein lieb - - reich ein, als sei - ne Küch - - lein

lieb - - reich ein.

*forte*

*forte*

*(forte)*

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 - - - - - nen, hilft er, dass Fromme si - cher

*piano*



First system of a musical score. It features a vocal line at the top with lyrics: "woh - nen, si - cher woh -". Below the vocal line is a piano accompaniment consisting of three staves (treble, middle, and bass clefs). The piano part includes arpeggiated chords and melodic lines.

Second system of the musical score. The vocal line continues with lyrics: "nen, si - cher woh - nen." and includes a trill (tr) above the final note. The piano accompaniment features a trill (tr) in the right hand and a *forte* dynamic marking in both the right and left hands.

Third system of the musical score. This system is primarily instrumental, showing the piano accompaniment with a trill (tr) in the right hand and various arpeggiated figures in both hands.

Fourth system of the musical score. This system continues the piano accompaniment with complex arpeggiated patterns and melodic lines across the three staves.

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.

\*) 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 .