

Kantate zum 10. Sonntag nach Trinitatis

Schauet doch und sehet, ob irgendein Schmerz sei

BWV 46

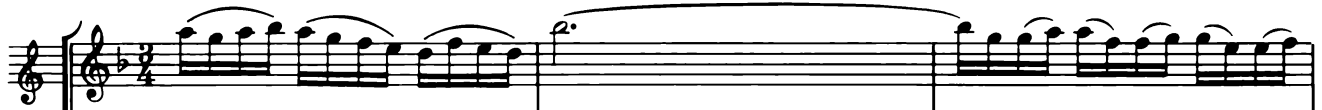
Tromba
Corno da tirarsi
Flauto dolce I, II
Oboe da caccia I, II
Violino I, II
Viola
Soprano
Alto
Tenore
Basso
Continuo

Schauet doch und sehet, ob irgendein Schmerz sei

BWV 46

1.

Flauto dolce I



Musical staff for Flauto dolce I, showing a melodic line with eighth notes and slurs.

Flauto dolce II



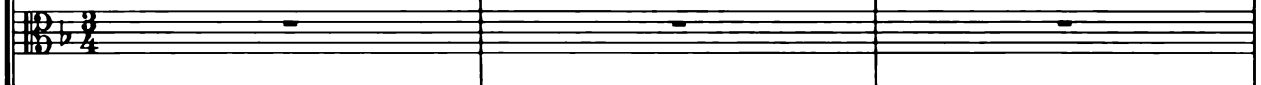
Musical staff for Flauto dolce II, showing a melodic line with eighth notes and slurs.

Corno da tirarsi



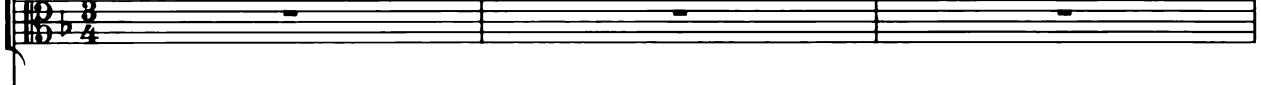
Musical staff for Corno da tirarsi, showing a whole rest.

Oboe da caccia I



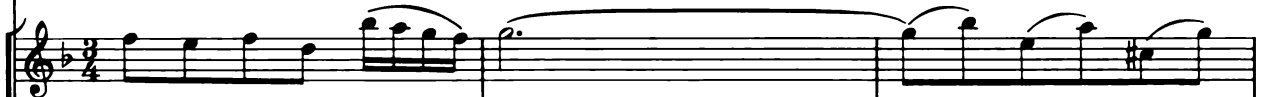
Musical staff for Oboe da caccia I, showing a whole rest.

Oboe da caccia II



Musical staff for Oboe da caccia II, showing a whole rest.

Violino I



Musical staff for Violino I, showing a melodic line with eighth notes and slurs.

Violino II



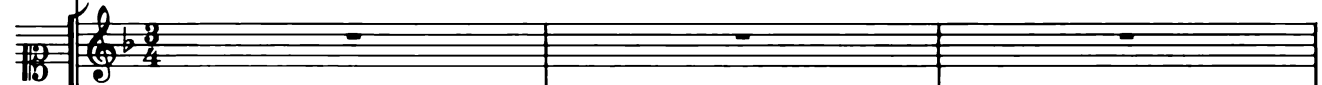
Musical staff for Violino II, showing a melodic line with eighth notes and slurs.

Viola



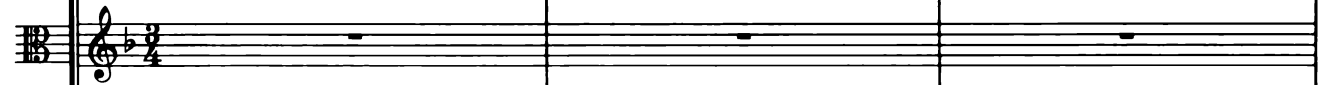
Musical staff for Viola, showing a melodic line with eighth notes and slurs.

Soprano



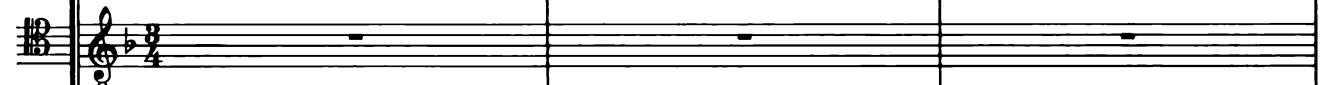
Musical staff for Soprano, showing a whole rest.

Alto



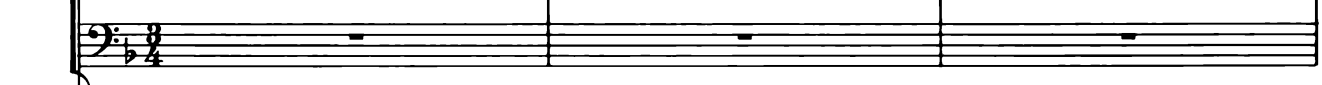
Musical staff for Alto, showing a whole rest.

Tenore



Musical staff for Tenore, showing a whole rest.

Basso



Musical staff for Basso, showing a whole rest.

Continuo (bez.)
Organo (bez.)



Musical staff for Continuo/Organo, showing a bass line with notes and rests. Includes figured bass notation: 6 4 and 7 4 2.

Org.

This musical score is for page 112 and consists of a piano and guitar arrangement. The score is organized into four systems, each with multiple staves. The first system includes a piano part with a 4-measure phrase, a trill (tr), and a melodic line with slurs. The second system contains empty staves for the piano and guitar. The third system features a piano part with a melodic line and a guitar part with a bass line. The fourth system contains empty staves for the piano and guitar. At the bottom of the page, there is a bass line with chord diagrams for the guitar part, including chords 9/3, B#, 6/4, 6b/4/3, 5b/6, 5/7, 6, 7, and 7#.

This page of a musical score, numbered 113, contains five systems of staves. The first system features two treble clef staves with musical notation, including notes, rests, and ornaments (tr, 8). The second system consists of three empty staves, with two treble clefs and one bass clef. The third system contains three staves with musical notation, including notes, rests, and ornaments. The fourth system consists of three empty staves, with two treble clefs and one bass clef. The fifth system features a single bass clef staff with musical notation, including notes, rests, and ornaments (4, 3, 5/4, #, 7, 9).

12

Musical notation for the first system, measures 12-15. It consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with eighth-note patterns and slurs.

Empty musical staves for the second system, consisting of two treble clef staves and two bass clef staves.

Musical notation for the third system, measures 16-19. It consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef and contains a bass line with eighth-note patterns and slurs.

Empty musical staves for the fourth system, consisting of two treble clef staves and two bass clef staves.

Fingerings for the bass line: 7, 6, 5, 9, 8, 7, 6b, 9, 8, 6, 5, 4.

16

The musical score consists of five systems of staves. The first system (measures 16-17) features two vocal staves and two piano staves. The second system (measures 18-19) features three piano staves. The third system (measures 20-21) features three piano staves with lyrics. The fourth system (measures 22-23) features three piano staves with lyrics. The fifth system (measures 24-25) features one piano staff with fingering numbers.

Lyrics:

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

Schau - et doch und se - het, ob

Fingering numbers: 7 5 # 6 7 6 5

21

Schmerz sei wie mein Schmerz, Schau - et doch und
ir - gend - ein Schmerz sei wie mein Schmerz, schau - et doch und
Schau - et

8 7 5 4

25

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

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

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

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

7 6 5 9 8 7 7

29

Schmerz, schau - et doch und se - het, ob
 wie mein Schmerz —, schau - et doch und
 Schmerz sei wie mein Schmerz —, schau - et
 wie mein Schmerz,

9# 8 7 6

33

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

9 8 6/5 7/5 9/7# 8 7

37

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

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

8 wie mein Schmerz, schau-et doch und se - het, ob ir - gend - ein

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

6/4 7/2 9/3 8/2 7

41

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

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

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

Schmerz sei wie mein Schmerz, der mich tref - fen hat; schau - et

6 4 6h 4h 3 5x 7 5 6 7 7 4 3 5h 4 #

45

hat;
hat;
8 hat; schau - et
doch und se - het, ob
doch und se - het, ob ir - gend - ein Schmerz sei

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

9 8 5

49

se - het, ob ir - gend - ein Schmerz sei, schau-et doch und
 ir - gend - ein Schmerz sei wie mein Schmerz, schau-et doch und
 8 Schmerz sei wie mein Schmerz, schau-et doch und se - - -
 wie mein Schmerz, schau-et doch und se - - -
 7 9 6
 5 7 4

53

se - het, ob ir - gend - ein Schmerz sei wie mein Schmerz,
 se - het, ob ir - gend - ein Schmerz sei wie mein —
 - - het, ob ir - gend - ein Schmerz — sei wie — mein
 - - het, ob ir - gend - ein Schmerz sei wie mein

Figured bass notation: 7/4 24, 94/3, 8/#, 6/4, 6/4 3, 6/5, 7/5

61

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

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

doch, ob ir - gend - ein Schmerz sei wie mein

doch, ob ir - gend - ein Schmerz sei wie mein

9 8 7 6 5 9 \flat 8 7 7 6

65

un poc' allegro

The first system of music features a vocal line in the upper staff with a trill (tr.) and a piano accompaniment in the lower staff. The key signature has one flat, and the time signature is 3/4.

The second system continues the vocal and piano parts. The piano accompaniment includes a bass line in the lower staff.

The third system continues the vocal and piano parts. The piano accompaniment includes a bass line in the lower staff.

The fourth system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "Schmerz, der mich trof - - fen hat." and "Schmerz, der mich trof - - fen hat. Denn der Herr hat mich voll".

The fifth system shows the piano accompaniment with figured bass notation: 9 7 #, 8 6, 7 5 #, 3 5, 7 #.

70

Two musical staves, both containing rests for the duration of the system.

Three musical staves, all containing rests for the duration of the system.

Three musical staves, all containing rests for the duration of the system.

Vocal line: Jam - - - - mers ge - macht am Ta - - ge sei-nes grim-mi-gen
 8
 Denn der Herr hat mich voll

Bass line with fingerings and accidentals: 5 2 # 7# 5 2 2 2 2 # 6 # 6 # 6 # 5 6 # 5 7 5 2

75

The musical score for page 75 consists of several systems of staves. The first four systems are empty, indicating that the music for these parts begins on the following page. The fifth system contains the vocal melody and lyrics. The lyrics are: "Zorns, am Ta - ge sei - nes grim - - mi - gen Jam - - - - - mers ge -". The sixth system shows the piano accompaniment with figured bass notation: 7 9 7 #, 7 9 # 2, #, 7 #, 7 #.

78

Zorns, der Herr hat mich voll Jam - - -
macht am Ta - - - - ge sei - nes grim - mi - gen Zorns, am Ta - - -
Denn der Herr hat

6 7 9 8 5b 6 5

Detailed description: This is a page of a musical score, page 130, starting at measure 78. The score is written for voice and piano. It features a vocal line with German lyrics and a piano accompaniment. The piano part includes a bass line with figured bass notation. The lyrics are: 'Zorns, der Herr hat mich voll Jam - - - macht am Ta - - - - ge sei - nes grim - mi - gen Zorns, am Ta - - -'. Below the piano part, there are figures: 6, 7, 9, 8, 5b, 6, 5. The score is divided into three measures. The first measure contains the first part of the lyrics. The second measure contains the second part. The third measure contains the third part. The piano accompaniment consists of chords and single notes in the bass line.

81

- mers ge - - macht am Ta - - ge sei - nes grim - mi - gen
 - ge sei - nes grim - mi - gen Zorns, am Ta - ge sei - nes
 mich voll Jam - - - - -

7^b₅ 7[#] 6 6[#]₄ 7[#]₅ 6[#]₅ #

84

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

tr tr

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

- - mers ge - macht am Ta - - - ge sei - nes grim - mi - gen

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

87

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

6
6
6 4 2
6 5
5
6 4 2

90

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

7 6 6 6 5 6 5 5 4 3 6

93

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

7 6^b 5 7 9 # 8 # 7 # 7^b 5 # 5

96

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

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

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

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

99

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

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

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

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

$\frac{6}{54}$ 4 # $\frac{7}{54}$ 6 4

102

Zorns, am Ta - - - ge sei - nes grim - mi-gen Zorns, der Herr hat

Zorns, am Ta - - ge sei - nes grim - mi-gen Zorns, der Herr hat

Zorns, denn der Herr hat

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

105

105

mich voll Jam - mers ge - macht am Ta - ge sei - nes grim - mi - gen Zorns;

mich voll Jam - mers ge - macht am Ta - ge sei - nes grim - mi - gen Zorns;

mich voll Jam - mers ge - macht am Ta - ge sei - nes grim - mi - gen Zorns;

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

108

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

6 7 9b 7
 2 2 # 7 7 #
 2 2 2b 2 2

111

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

5 2 7 4 7^b 5 4 3 2 1 7 7 9 3 7 5 7 #

114

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

7 6 6 7 5^b 6 7^b 6 6^b/₄ 7^b/₅

117

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

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

120

mich voll Jam - - - - -

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

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

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

123

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

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

126

Zorns, am Ta - - - ge sei - nes grim - mi-gen Zorns; denn der

Zorns, am Ta - - - ge sei - nes grim - mi-gen Zorns; denn der

Zorns, am Ta - ge sei - nes grim - mi-gen Zorns; denn der

- - - - - ge sei - nes grim - mi - gen

6 4 3 6 5 9 4 8 3 6 #

129

Herr hat mich voll Jam - mers ge - macht am Ta - - -

Herr hat mich voll Jam - mers ge - macht am Ta -

Herr hat mich voll Jam - mers ge - macht am Ta -

Zorns; denn der Herr hat mich voll Jam - - -

136

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

6 5 4 # 7 6 6
 5 4 4

139

ge sei - - nes grim - - mi - - gen Zorns.

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

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

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

4 5 7 6 5 5/4

2. Recitativo

a tempo

Flauto dolce I

Flauto dolce II

Violino I

Violino II

Viola

Tenore

Continuo (bez.)
Organo (bez.)
Org.

So kla - ge, du zu - stö - re te Got - tes - stadt, du ar - mer
zer -

Stein - und A - schen - hau - fen! Laß gan - ze Bä - - che Trä - nen

lau - fen, weil dich be - trof - fen hat ein un - er - setz - li - cher Ver - lust der al - ler -

7

höch - sten Huld, so du ent - beh - ren mußt durch dei - ne Schuld.

8

6
4
2
b

7

9

Du wur - dest wie Go - mor - ra zu - ge - rich - tet, wie - wohl nicht gar ver -

8

3

6

7

6

11

nich - tet. O bes - ser wä - rest du in Grund ver - stört, als daß man Chri - sti Feind jetzt

8

9
b
7
b

6
4
2
b

5

14

in dir lä - stern hört. Du ach - test Je - su Trä - nen nicht, so

16

ach - te nun des Ei - fers Was - ser - wo - gen, die du selbst ü - ber dich ge -

18

zo - gen, da Gott, nach viel Ge - duld, den Stab zum Ur - teil bricht.

3. Aria

Tromba

Violino I

Violino II

Viola

Basso

Continuo (bez.)
Organo (bez.)
Org.

4

8

12

Dein Wet - ter zog sich auf _____ von

7 7 7
4 4 4
2 2 2

16

wei - - ten, doch des - sen Strahl bricht end - lich

6 4
2 2

20

ein, bricht end - lich ein; dein Wet - ter zog _____ sich

6 6 6 7
4 4 4
2 2 2

24

Musical score for measures 24-27. The score consists of five staves: a vocal line and four piano accompaniment staves (treble and bass clefs). The key signature is B-flat major. The lyrics are: auf _____ von wei - - ten, doch des - sen Strahl _____

28

Musical score for measures 28-31. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is B-flat major. The lyrics are: auf _____ von wei - - ten, doch des - sen Strahl _____

32

Musical score for measures 32-35. The score consists of five staves: a vocal line and four piano accompaniment staves. The key signature is B-flat major. The lyrics are: bricht end - lich

36

Musical score for measures 36-39. The score consists of five staves. The top staff is the vocal line, starting with a fermata and then playing a melodic line with a forte (*f*) dynamic. The second and third staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes, also marked with *f*. The fourth staff is a bass line with rests. The fifth staff is a bass line with a melodic line, marked with *f*, and includes the lyrics "ein" and figured bass notation: 7 and 6/4.

40

Musical score for measures 40-43. The score consists of five staves. The top staff is the vocal line, playing a melodic line with a trill (*tr*) in the final measure. The second and third staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth staff is a bass line with rests. The fifth staff is a bass line with a melodic line and figured bass notation: 7/4, 6, 6, 6, 7/4.

44

Musical score for measures 44-47. The score consists of five staves. The top staff is the vocal line, which is mostly silent. The second and third staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes, marked with *pianissimo*. The fourth staff is a bass line with a melodic line and the lyrics "und muß dir un - - er - träg - - lich". The fifth staff is a bass line with a melodic line, marked with *pianissimo*, and includes figured bass notation: 7/5 and 7/4.

48

pianissimo

sein, un - er - träg - lich, un - er -

5 6 5 4 3 6 5

52

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

4 3 7 5 6 7 4 6 6

56

- lich - sein,

f

6b 7 6 6 7 7 4 6

61

Musical score for measures 61-64. The system includes a vocal line and piano accompaniment. The piano part features a complex bass line with figured bass notation: 7/4 2, 7, 6, 5, 6/4 #.

65

Musical score for measures 65-68. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "da ü - ber - häuf - - te Sün - den, ü - ber -". The piano part includes figured bass notation: 7b 6 5, 6/4 2.

69

Musical score for measures 69-72. The system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "häuf - - te Sün - - den der Ra - che Blitz, der Ra - che Blitz ent -". The piano part includes figured bass notation: 7 #, 6/4 2, 7b, 5.

zün - den und dir den Un - ter - gang, und dir den Un - ter - gang be -

rei - ten, da ü - ber - häuf - te Sün - den der Ra - che Blitz ent -

zün - den und dir den Un - ter - gang be - rei - ten.

85

tr

p

f

p

p

p

Dein Wet - ter

7/4

7/4

6/5b

89

p

tr

tr

f

p

p

zog sich auf von wei - ten, doch des - sen Strahl

7b

6

6

7

7b

6/4

94

p

f

p

p

zog sich auf von wei - ten, doch des - sen Strahl

6

6/4

6

6/4

6

6/4

6

98

Musical score for measures 98-101. The score consists of five staves: a vocal line at the top, followed by three piano staves (treble, middle, and bass clefs), and a bass line at the bottom. The key signature has two flats. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line includes figured bass notation: 6, 6/4, 5/3, 7h/4/2, 8/5/3, 6, 5/6.

102


Musical score for measures 102-105. The score consists of five staves: a vocal line at the top, followed by three piano staves, and a bass line at the bottom. The key signature has two flats. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line includes figured bass notation: 7/5, 7b, 6/4. The vocal line has the lyrics "bricht end - lich ein." and a dynamic marking *f*.

106

Musical score for measures 106-109. The score consists of five staves: a vocal line at the top, followed by three piano staves, and a bass line at the bottom. The key signature has two flats. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The bass line includes figured bass notation: 7/4, 7, 8/5/3, 7/5.

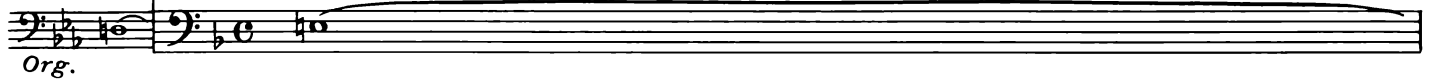
4. Recitativo

Alto




Doch bil - det euch, o

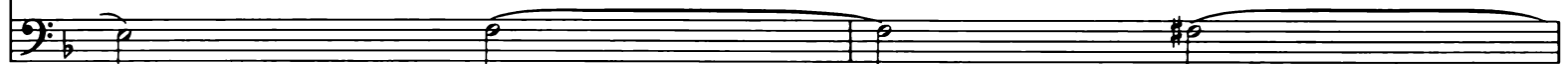
Continuo
Organo
Org.



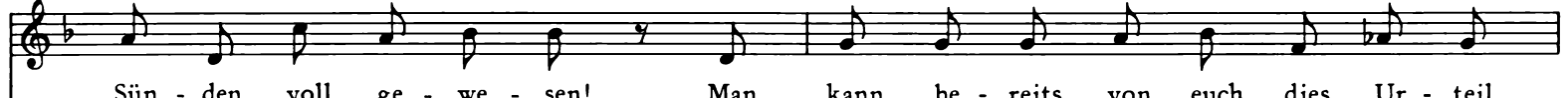
2



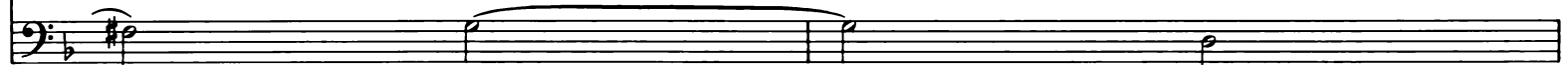
Sün - der, ja nicht ein, es sei Je - ru - sa - lem al - lein vor an - dern



4



Sün - den voll ge - we - sen! Man kann be - reits von euch dies Ur - teil



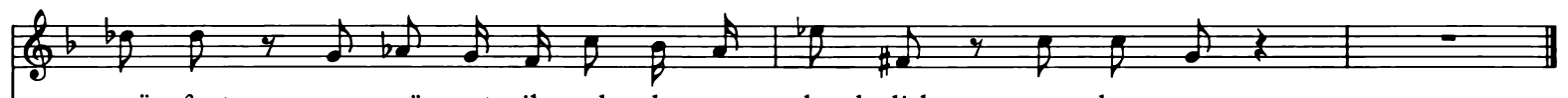
6




le - sen: Weil ihr euch nicht bes - sert und täg - lich die Sün - den ver -



8



grö - ßert, so müs - set ihr al - le so schreck - lich um - kom - men.



13

16

p

er samm - let sie als sei - ne Scha - fe, als sei - ne Kuch - lein lieb -

19

- reich ein. Doch Je - sus will auch bei der Stra -

22

- fe der From - men Schild und Bei - stand sein,

f

25

28

er samm-let sie als sei- ne Scha - fe, als sei- ne Küch-lein

31

lieb - reich ein, er samm-let sie als sei- ne Scha - fe, er samm-let

34

sie als sei- ne Scha-fe —, als sei- ne Küch-lein lieb - reich ein, als sei- ne Küch - lein

37

lieb - reich ein.

40

43

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

46

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

48

loh - - - - - nen, hilft er, daß From-me si-cher

51

woh - - - - - nen, si-cher woh - - - - -

54

- - - - - nen, si-cher woh - - - - - nen.

57 *tr.*

60

6. Chorale^{*)}

Flauto dolce I

Flauto dolce II

Violino I

Violino II

Viola

Soprano
Corno da
tirarsi
Sopr.

O gro - ßer Gott von Treu,

Alto

O gro - ßer Gott von Treu,

Tenore

O gro - ßer Gott von Treu,

Basso

O gro - ßer Gott von Treu,

Continuo
Organo
Org.

*) Zur Tonartvorzeichnung siehe den Kritischen Bericht, Kap. IV.

3

weil vor dir nie - mand gilt als
 weil vor dir nie - mand gilt als
 weil vor dir nie - mand gilt als
 weil vor dir nie - mand gilt als

6

dein Sohn Je - sus Christ, der dei - nen Zorn ge -
 dein Sohn Je - sus Christ, der dei - nen Zorn ge -
 dein Sohn Je - sus Christ, der dei - nen Zorn ge -
 dein Sohn Je - sus Christ, der dei - nen Zorn ge -

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

12

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;

15

um sei - net - wil - len scho - ne,
 um sei - net - wil - len scho - ne,
 um sei - net - wil - len scho - ne,
 um sei - net - wil - len scho - ne,

18

uns nicht nach Sün - den loh - ne
 uns nicht nach Sün - den loh - ne
 uns nicht nach Sün - den loh - ne
 uns nicht nach Sün - den loh - ne