



Mika Ruben Stähle

Musik für den so genannten Sonntag "Cantate" in der Osterzeit
Hertz und Auge müssen weinen

[aus] Geistliche Cantaten über alle Sonn-
Fest- und Aposteltage
zu Beförderung
Gott geheiligter Hauß- und
Kirchenandacht
in ungezwungen Teutschen Versen

von M. Erdmann Neumeister
Halle in Magdeburg Anno 1705

zur Beförderung des Höchsten in Musik gesetzt von
Mika Ruben Stähle Anno 2021

~Flauto traverso~
~Violino I~
~Violino II~
~Sopran~
~Tenor~
~Basso~
~Basso continuo~



Hertz und Auge müssen weinen

Musik für den so genannten Sonntag "Cantate" in der Osterzeit

1. Sinfonia - Christ lag in Todesbanden

Allegro, Canto fermo in Basso

Mika Ruben Stähle

Violino I

Violino II

con Bassono

Basso continuo

4

7

9

12

This section consists of three staves. The top staff has a treble clef, a B-flat key signature, and features an eighth-note pattern. The middle staff also has a treble clef and a B-flat key signature, with two measures of rests. The bottom staff has a bass clef and a B-flat key signature, with a single measure of rest.

15

This section consists of three staves. The top staff has a treble clef, a B-flat key signature, and a sixteenth-note pattern. The middle staff also has a treble clef and a B-flat key signature, with a sixteenth-note pattern. The bottom staff has a bass clef and a B-flat key signature, with a single measure of rest.

18

This section consists of three staves. The top staff has a treble clef, a B-flat key signature, and a sixteenth-note pattern. The middle staff also has a treble clef and a B-flat key signature, with a sixteenth-note pattern. The bottom staff has a bass clef and a B-flat key signature, featuring quarter notes.

21

This section consists of three staves. The top staff has a treble clef, a B-flat key signature, and an eighth-note pattern. The middle staff also has a treble clef and a B-flat key signature, with a sixteenth-note pattern. The bottom staff has a bass clef and a B-flat key signature, featuring quarter notes.

24



27



30



33



36

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one flat (B-flat). The music consists of various note patterns, including eighth and sixteenth notes, with some grace notes and slurs.

39

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes to one sharp (F-sharp) at the beginning of the second staff. The music features eighth and sixteenth-note patterns with grace notes.

42

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes to one sharp (F-sharp) at the beginning of the second staff. The music includes eighth and sixteenth-note patterns with grace notes.

44

Musical score for piano, two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes to one sharp (F-sharp) at the beginning of the second staff. The music consists of eighth and sixteenth-note patterns with grace notes.

47

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The music consists of six measures. The first measure contains eighth-note pairs. The second measure has eighth-note pairs followed by a single eighth note. The third measure contains eighth-note pairs. The fourth measure has eighth-note pairs followed by a single eighth note. The fifth measure contains eighth-note pairs. The sixth measure ends with a single eighth note followed by a fermata.

50

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one flat (B-flat). The music consists of six measures. The first measure contains eighth-note pairs. The second measure has eighth-note pairs followed by a single eighth note. The third measure contains eighth-note pairs. The fourth measure has eighth-note pairs followed by a single eighth note. The fifth measure contains eighth-note pairs. The sixth measure ends with a single eighth note followed by a fermata.

53

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The music consists of six measures. The first measure contains eighth-note pairs. The second measure has eighth-note pairs followed by a single eighth note. The third measure contains eighth-note pairs. The fourth measure has eighth-note pairs followed by a single eighth note. The fifth measure contains eighth-note pairs. The sixth measure ends with a single eighth note followed by a fermata.

55

A musical score page featuring three staves. The top staff uses a treble clef, the middle staff a treble clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The music consists of six measures. The first measure contains eighth-note pairs. The second measure has eighth-note pairs followed by a single eighth note. The third measure contains eighth-note pairs. The fourth measure has eighth-note pairs followed by a single eighth note. The fifth measure contains eighth-note pairs. The sixth measure ends with a single eighth note followed by a fermata.

57

61 2. Rezitativo

Tenor

Gleich wie ein Hirsch nach frisch-en Was-ser schrey-et so schrey-et mei - ne See - le, GOTT, zu

B.c.

\flat \sharp_7 5 \sharp_4 6

64

dir. Sie dürs-tet mit Be-gier nach dei-ner Ge-gen-wart, an der sie sich er-quick-et und er -

$6\ 5\ \flat$ \sharp_4 2 6 \sharp_5

68

freu - et. Das seh - nen fällt mir gar zu hart, eh ich dich in Le - bens - Au - en von

\sharp_4 2 6

71

An - ge - sicht zu An - ge - sicht kan schau - en.

\sharp_4 2 6 \sharp_5 \sharp

3. Aria

Largo

Violino I

Violino II

Tenor

B.c.

73

$\frac{7}{4}$ 2 8 5 $\frac{4}{2}$ 6 5 5 $\frac{6}{4}$ 5 3 $\frac{7}{4}$ 2

81

9 6 b 7 $\frac{6}{5}$ $\frac{9}{5}$ 7 7 $\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{5}$ b5 7 \sharp

88

$\frac{7}{4}$ $\frac{2}{2}$ 6 $\frac{6}{4}$ 5 $\frac{6}{4}$ 5 \sharp

94

Hertz und Au-ge müs - sen wei-nen. Thrä 3 - nen sind mein tä - glich Brod.

6 5 # $\frac{7}{6}$ 6 4 # 6 5 7 6 #

102

Musical score for system 102. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The key signature is B-flat major (two flats). The time signature changes between common time and 3/4. Dynamics include *p*, *f*, and *mf*. Measure 102 starts with a forte dynamic *f* in 3/4. The lyrics "Hertz und Au-ge müs - sen wei-nen. Thrä - - - - nen sind mein täg - lich" are written below the bass staff. Measure 103 begins with a piano dynamic *p*. The bass staff shows harmonic progressions: $\frac{5}{4}$, $\frac{7}{5}$, $\frac{5}{4}$, $\frac{5}{3}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{5}{5}$, $\frac{7}{6}$, $\frac{9}{8}$, $\frac{7}{2}$, $\frac{7}{5}$, $\frac{6}{5}$, $\frac{5}{4}$, $\frac{6}{5}$, $\frac{5}{3}$.

110

Musical score for system 110. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The key signature is B-flat major (two flats). The time signature changes between common time and 3/4. Dynamics include *p*, *f*, and *mf*. Measure 110 starts with a piano dynamic *p*. The lyrics "Brod. Hertz und Au-ge müs - sen wei-nen. Thrä - - - - nen Thrä - - -" are written below the bass staff. Measure 111 begins with a piano dynamic *p*. The bass staff shows harmonic progressions: $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{7}{5}$, $\frac{7}{4}$, $\frac{7}{5}$, $\frac{6}{5}$, $\frac{2}{6}$, $\frac{6}{5}$, $\frac{7}{5}$.

119

Musical score for system 119. The score consists of four staves: Treble, Alto, Bass, and Bassoon. The key signature is B-flat major (two flats). The time signature changes between common time and 3/4. Dynamics include *p*, *f*, and *mf*. Measure 119 starts with a piano dynamic *p*. The lyrics "nen sind mein täg - lich Brod. Hertz und Au-ge müs - sen wei-nen. Thrä - - -" are written below the bass staff. Measure 120 begins with a piano dynamic *p*. The bass staff shows harmonic progressions: $\frac{9}{8}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{5}{4}$, $\frac{4}{2}$, $\frac{7}{5}$, $\frac{7}{5}$, $\frac{6}{5}$, $\frac{6}{4}$.

127

135

ad lib. 

täg - lich Brod



145

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves: Violin 1 (top), Violin 2 (middle), and Cello/Bass (bottom). The key signature is one flat. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The piano part features eighth-note chords. The bassoon part has sustained notes. The strings play eighth-note patterns.

152

4. Rezitativo accompagnato

157 Presto

Musical score for measures 157-160. The score includes parts for Violino I, Violino II, Sopran, Tenor, and B.c. Measure 157 starts with Violino I playing eighth-note patterns. Measures 158-159 show sustained notes from Sopran, Tenor, and B.c. Measure 160 begins with a melodic line in Violino I.

Violino I

Violino II

Sopran

Tenor

B.c.

#6

6

160

Musical score for measures 160-163. The score features a recitative for Tenor and basso continuo. The lyrics "Denn weil mich mei - ne Fein - de schmä-hen: Wo ist denn nun dein" are written below the Tenor part. Measure 160 shows eighth-note patterns in Violino I. Measures 161-162 show sustained notes from Sopran, Tenor, and B.c. Measure 163 begins with a melodic line in Violino I.

Rezitativo: Tenor

Denn weil mich mei - ne Fein - de schmä-hen: Wo ist denn nun dein

6 6 6 6 #6 6 $\frac{\#4}{2}$ 6 5 #6

163

Musical score for measures 163-166. The score continues the recitative for Tenor and basso continuo. The lyrics "Gott? Ja, daß er sich von dir nicht lies - se seh - en. Ach die-ser Hohn Ach die-ser" are written below the Tenor part. Measure 163 shows eighth-note patterns in Violino I. Measures 164-165 show sustained notes from Sopran, Tenor, and B.c. Measure 166 begins with a melodic line in Violino I.

Gott? Ja, daß er sich von dir nicht lies - se seh - en. Ach die-ser Hohn Ach die-ser

$\frac{\#4}{2}$ 6 7 6 5 9 6 4 6 5

167

Hohn und Spott macht mei-ner See - le ban - ge. Wie lang? Ach lie - ber GOTT, wie

9 6/4 7 6 # 6/5 7 6

171 Presto

lang - e?

b #6 6

174

Rezitativo: Sopran

Was ist vor Schmer-tzen an - zu - fang-en? Ach die-ses geht mir

6 6 6 6 #6 6/5 6

177

nah: GOTT ist nicht da! Möch-te doch in sol-cher Noth mir mein lie-ber GOTT er - schei-nen! Hertz und Au-ge müs-sen

$\frac{7}{4}$ 3 5 6 # 7 6

182

Presto

wei-nen.

$\frac{6}{4}$ 5 #6 6

186

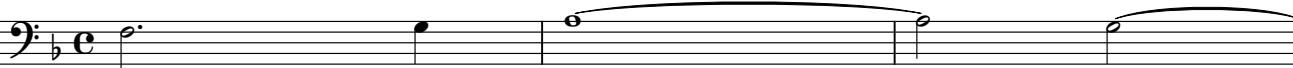
6 6 6 6 #6 6 6 6 6 6 7 6 6 5 #6 6 6 5 6 4 7

191

5. Rezitativo

Soprano 

Ach mei - ne See - le sing - et wie - der die Weis-en ihr - er Kla - ge - lie - der, das

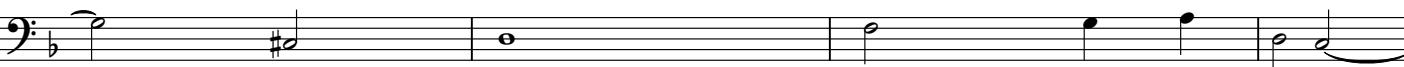
B.c. 

$\frac{4}{2}$ $\frac{4}{3}$ 6 $\frac{\#4}{2}$

194



Gott von mir sol weg - ge-gang - en seyn. Auf die - ses trotzt mein Feind, und höhnt mich fort für fort. Diß



b7 6 5 # $\frac{\#4}{2}$

198



ge - het als ein Mord durch Marck und Bein. Verlas-las-sen soll ich gehn? ver-stos-sen soll ich sein?



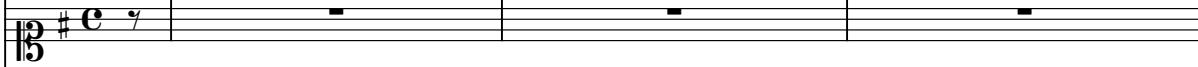
6 #6 6 $\frac{\#4}{3}$ $\frac{\#5}{2}$

6. Aria

202

Andante

Flauto traverso 

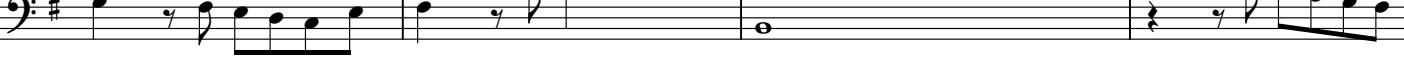
Soprano 

B.c. 

6 $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{3}$ $\frac{4}{3}$ # 6 7 2 $\frac{6}{5}$ 7

206





7 2 $\frac{6}{5}$ 7 7 $\frac{4}{3}$ # 7 $\frac{6}{4}$ $\frac{6}{2}$ 6 $\frac{4}{3}$

210

Musical score for system 210. The vocal line starts with eighth-note pairs followed by quarter notes. The bass line provides harmonic support. The lyrics "Doch, See - le, was be-trübst du dich," are sung. Roman numerals below the staff indicate harmonic progressions: 6, 6, 6, 5; 3, #, 6, 7; 2, 6, 5, 7.

214

Musical score for system 214. The vocal line features eighth-note pairs and sixteenth-note patterns. The bass line continues harmonic support. The lyrics "Doch, See - le, was be-trübst du dich be - trübst du dich, Doch, See - le," are sung. Roman numerals below the staff indicate harmonic progressions: 7, 2, 6, 5, 7, 7, 4, #; 7, 6, 6, #4, 2, 6, 4, 3.

218

Musical score for system 218. The vocal line includes eighth-note pairs and sixteenth-note patterns. The bass line provides harmonic support. The lyrics "Doch, See - le, was be-trübst du dich be - trübst du dich, Doch, See - le," are sung. Roman numerals below the staff indicate harmonic progressions: 6, 6, 6, 5; 6, 5, #4, 2, 6; —, 6, 5, 6.

223

Musical score for system 223. The vocal line consists of eighth-note pairs and sixteenth-note patterns. The bass line provides harmonic support. The lyrics "was be-trübst du dich, be - trübst du dich, Doch, See - le, und machst dir tau-send-fach-e" are sung. Roman numerals below the staff indicate harmonic progressions: 6, 5; 9; 6, #6; 6, 4; #, #6; 6, 5.

226

Schmer - tzen? tau-send-fach - e Schmer - tzen? tau-send-fach - e Schmer-tzen?
und machst dir

$\frac{6}{5}$ $\frac{6}{4} \# 7 6$

228

tau-send-fach - e Schmer - - - - - tzen? und

6 $\frac{6}{4}$ — $\frac{5}{\sharp}$ — 6 $\frac{6}{4} 6 \frac{4}{2}$

230

machst dir tau-send-fach-e Schmer - tzen? tau-send-fach-e Schmer - - - - - tzen?

$\frac{6}{4}$ — $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{\sharp}$

233

und machst dir tau - send - fach - e Schmer-tzen? tau send Schmer - - tzen?

6 $\frac{6}{4} \frac{4}{2}$ 6 $\frac{4}{3}$ 6 $\frac{6}{5}$ $\frac{6}{4}$ 5 # 6

236

$\frac{6}{4} \frac{5}{\sharp} \frac{6}{4} \frac{4}{3} \#$ 6 7 2 $\frac{6}{5}$ 7 7 2 $\frac{6}{5}$ 7 7 $\frac{4}{3} \#$

240

Ver-trau-e

6 6 $\frac{\#}{4}$ 2 6 4 3 6 6 5 6 4 5

244

Gott von gan - zem Her - tzen. Ja hof - fe nur. Er

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

246

zei - get sich Un - fehl - bar noch im Lei - de. ja hof - fe nur. Er

6 5 6 4 5 $\frac{\#}{2}$ 6 $\frac{\#}{6}$ $\frac{\#}{2}$

248

zei - get sich Un - fehl - bar noch im Lei - de. Und kehrt in lau - ter

6 $\frac{\#}{6}$ 7 7 - 6 $\frac{\#}{5}$ 6 6 5

250

Freu - de

4 2 6 6

252

Freu - de. lau-ter Freu

6 6 # 2

254

de. Un fehl bar noch im Lei - de. Un fehl-bar noch im

6 5 6 4 # 6 5 6 # 6 # — 7 #6

257

Lei - de. Un - fehl - bar noch im Lei - de.

#5 — 7 #6 6 5 6 4 5

D.C.

7. Rezitativo accompagnato

260

Violino I

Violino II

Bass

B. c.

Und weil er auf der Welt sich frey-lich stets ver - bor - gen hält, so lass uns

$\frac{6}{4}$

263

aus der Welt von hin-nen fliehn, und hin zu ihm in den Him-mel ziehn. Gieng den mein

$\frac{7}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{7}{4}$ $\frac{7}{4}$

267

JE - SUS nicht des - we - gen selbst vor - an, und brach mir so die Bahn?

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

8. Arioso

Andantino

270 Violino I

Violino II

Bass

B. c.

2 7 6 # 7 7

273

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

277

Al - les will ich nie - der - le - gen. Denn ich ei - le
JE - sus kommt mir selbst ent - ge - gen, und der Trö - ster

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

281

1. 2.

weg von hier. ist bei mir. Nun ver - ges - sen sich die Zäh - ren, so die Welt mir
Mei - ne Fein - de die mich quäl - ten, sind ge - quält. Dar -

6 5 # 6 5 # # 4 2 6 5 b 6 6 6 6 6 6

aus - ge-preßt, weil mich GOTT in sich ver - klä - ren, und mit Won - ne krö - nen läßt.
ge - gen ich Kan mit al - len Aus - er - wehl - ten GOTT nun schau - en e - wig - lich.

6 6 6 b
6 6 6 6 8 7
6 5 8 4 7

2 7 # 7 7 7 7 7

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

9. Choral

3. Choralf

Violino I

Violino II

Soprano

Tenor

Bass

B.c.

300

JE - SUS Chris - tus GOT - TES Sohn an uns - rer Statt ist
hat die Sün - de weg - ge - than, da - mit dem Todt ge

JE - SUS Chris - tus GOT - TES Sohn an uns - rer Statt ist
hat die Sün - de weg - ge - than, da - mit dem Todt ge

JE - SUS Chri - stus GOT - TES Sohn an uns - rer Statt ist
hat die Sün - de weg - ge - than, da - mit dem Todt ge

JE - SUS Chri - stus GOT - TES Sohn an uns - rer Statt ist
hat die Sün - de weg - ge - than, da - mit dem Todt ge

8 7 # 6 #6 - b7 9 7 6 7 6 9 8 7 #6 6 #6 b5 b6 4

304

1.

2.

kom - men und nom - men all' sein Recht und sein Ge - walt da

kom - men und nom - men all' sein Recht und sein Ge - walt da

kom - men und nom - men all' sein Recht und sein Ge - walt da

kom - men und nom - men all' sein Recht und sein Ge - walt da

$\frac{9}{5}$ $\frac{6}{4}$ $\frac{7}{4}$ $\#$

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\#$

6 5 6

$\frac{6}{5}$ $\flat 7$

#6

308

blei - bet nichts denn Todts Ge - stalt, den Stach'l hat er ver -

blei - bet nichts denn To - dts Ge-stalt, den Stach'l hat er ver -

blei - bet nichts denn Todts Ge - stalt, den Stach'l hat er ver -

#6 6 6 6 b7 9 7 6 7 6 — b7

311

Fine

lo - - ren. Hal - le - lu - ja.

lo - - ren. Hal - - - le - lu - ja.

lo - - ren. Hal - - - le - lu - ja.

9 4/3 6/5 7 6 6 9 8/6 b9/4 8/7