



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  
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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

Mika Ruben Stähle

## 1. Sinfonia - Christ lag in Todesbanden

Allegro, Canto fermo in Basso

Violino I

Violino II

con Bassono

Basso continuo

4

7

9

12

Musical score for measures 12-14. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 12 features a melodic line in the first treble staff and a bass line in the bass staff. Measure 13 has rests in the first two staves and a melodic line in the bass staff. Measure 14 continues the melodic lines in the first two staves.

15

Musical score for measures 15-17. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 15 features a melodic line in the first treble staff and a bass line in the bass staff. Measure 16 has rests in the first two staves and a melodic line in the bass staff. Measure 17 continues the melodic lines in the first two staves, ending with a fermata-like symbol.

18

Musical score for measures 18-20. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 18 features a melodic line in the first treble staff and a bass line in the bass staff. Measure 19 has rests in the first two staves and a melodic line in the bass staff. Measure 20 continues the melodic lines in the first two staves.

21

Musical score for measures 21-23. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 21 features a melodic line in the first treble staff and a bass line in the bass staff. Measure 22 has rests in the first two staves and a melodic line in the bass staff. Measure 23 continues the melodic lines in the first two staves.

24

Musical score for measures 24-26. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line in the lower staves.

27

Musical score for measures 27-29. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line in the lower staves. A fermata is placed over the final note of measure 29.

30

Musical score for measures 30-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line in the lower staves.

33

Musical score for measures 33-35. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staves with many sixteenth and thirty-second notes, and a more rhythmic bass line in the lower staves.

36

Musical score for measures 36-38. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat (B-flat). Measure 36 features a melodic line in the upper treble staff with eighth and sixteenth notes, and a rhythmic accompaniment in the lower treble staff. The bass staff is mostly empty with a few notes. Measure 37 continues the melodic and rhythmic patterns. Measure 38 shows a continuation of the melodic line with some chromatic movement.

39

Musical score for measures 39-41. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 39 has a melodic line in the upper treble staff with a trill-like flourish above the final note. The lower treble staff has a rhythmic accompaniment. The bass staff has a few notes. Measure 40 continues the melodic and rhythmic patterns. Measure 41 shows a continuation of the melodic line with some chromatic movement.

42

Musical score for measures 42-43. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 42 features a melodic line in the upper treble staff with eighth and sixteenth notes. The lower treble staff has a rhythmic accompaniment. The bass staff has a few notes. Measure 43 continues the melodic and rhythmic patterns.

44

Musical score for measures 44-46. The system consists of three staves: two treble clefs and one bass clef. The key signature has one flat. Measure 44 features a melodic line in the upper treble staff with eighth and sixteenth notes. The lower treble staff has a rhythmic accompaniment. The bass staff has a few notes. Measure 45 continues the melodic and rhythmic patterns. Measure 46 shows a continuation of the melodic line with some chromatic movement.

47

Musical score for measures 47-49. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 47 features a complex melodic line in the first treble staff with many sixteenth notes and a sharp sign. The second treble staff has a similar melodic line. The bass staff is mostly empty with a few notes. Measure 48 continues the melodic development. Measure 49 shows a continuation of the melodic lines.

50

Musical score for measures 50-52. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 50 features a complex melodic line in the first treble staff with many sixteenth notes and a sharp sign. The second treble staff has a similar melodic line. The bass staff has a few notes. Measure 51 continues the melodic development. Measure 52 shows a continuation of the melodic lines.

53

Musical score for measures 53-54. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 53 features a complex melodic line in the first treble staff with many sixteenth notes and a sharp sign. The second treble staff has a similar melodic line. The bass staff has a few notes. Measure 54 continues the melodic development.

55

Musical score for measures 55-57. The system consists of three staves: a treble clef staff, a second treble clef staff, and a bass clef staff. The key signature has one flat (B-flat). Measure 55 features a complex melodic line in the first treble staff with many sixteenth notes and a sharp sign. The second treble staff has a similar melodic line. The bass staff has a few notes. Measure 56 continues the melodic development. Measure 57 shows a continuation of the melodic lines.

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.

b  $\begin{matrix} \#7 \\ \flat 4 \\ 2 \end{matrix}$  5  $\flat$   $\begin{matrix} \#4 \\ 2 \end{matrix}$  6 5

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  $\flat$   $\begin{matrix} \flat 4 \\ \# \end{matrix}$  2 6 6  $\begin{matrix} 6 \\ \flat 5 \end{matrix}$

68

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

$\begin{matrix} \#4 \\ 2 \end{matrix}$  6 5

71

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

$\#$  6 5  $\begin{matrix} \#6 \\ 4 \end{matrix}$  5  $\#$

### 3. Aria

73 **Largo**

Violino I

Violino II

Tenor

B.c.

#7 8 4 6 6 6 b6 5 b7  
4 5 2 5 5 4 5 4 2  
2 b

81

9 6 b 7 6 9 7 7 b6 b5 7  
b5 5 - b5 #  
3 -

88

b7 #4 6 6 6 6 5  
4 2 5 4 5 4 #  
#2

94

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

6 6 # b7 6 4 # 6 7 6 #  
5 5



*p* *f* 3

*p* *f* *mw*

*p* *f* 3

Hertz und Au-ge müs - sen wei-nen. Thrä - - - nen sind mein täg - lich

*p* *f*

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

*p* *f*

*p* *f* 3

*p* *f* 3

Brod. Hertz und Au-ge müs - sen wei-nen. Thrä - - - nen Thrä - -

*p* *f*

6 6 6 6 7 7 6 2 b6 - b7 b7  
4 5 5 4 # 5 4 # 5 4 7

*mw*

*mw*

*mw*

- nen sind mein täg - lich Brod. Hertz und Au-ge müs - sen wei-nen. Thrä - - -

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

- nen sind mein täg - lich Brod. Thrä 3 - nen Thrä 3 - nen sind mein

6 6 7 6 # b7 6 5 6 b5 6 4 7 # 6 5

täg - lich Brod

6 4 5 # #7 4 2 8 5 b b4 2 6 6 5 5 b6 4 5 3 b7 4 2 9 6

ad lib. *mw*

b 7 6 b5 9 7 7 3 6 5 b5 7 # b7 b

#4 2 6 6 4 #2 6 5 6 4 5 3

*mw*

# 4. Rezitativo accompagnato

157 Presto

Violino I

Violino II

Sopran

Tenor

B.c.

#6 6

160

Rezitativo: Tenor

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

6 6 6 6 #6 6 #4/2 6 b5 #6

163

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

#4/2 6/4 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 7 6 # 6 7 6  
4 5

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 b6 6 #6 6 5

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

#7  
4  
2

5  
3

6  
5

# 7 6

182

Presto

wei-nen.

6 5  
4 3

#6

6

186

6 6 6 6 #6 6 6 6 6 6 7 # 6 6 #6 6 6 6 7 #

191

## 5. Rezitativo

Sopran

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 trotz mein Feind, und höhnt mich fort für fort. Diß

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

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

## 6. Aria

202

## Andante

Flauto traverso

Sopran

B.c.

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

206

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

210

6 6 6 5  
5 4 #

4 # 6 7 2 6 7  
3 3 5

Doch, See - le, was be-trübst du dich,

214

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

Doch, See - le, was be-trübst du dich be - trübst du dich, Doch, See - le,

218

6 6 6 5 6 5 #4 6 - 6 6  
5 4 # 4 3 2 5 5

Doch, See - le, was be-trübst du dich be - trübst du dich, Doch, See - le,

223

6 9 6 #6 6 4 # #6 6  
5 5 5 5 5 5

was be-trübst du dich, be - trübst du dich, Doch, See - le, und machst dir tau-send-fach-e

226

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

6/5 6/4 #7 6/5

228

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

6 6/4 #2 #5 # 6 #6 6 #4/2

230

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

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

233

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

6 6/4 #4/2 6 4/3 6 6/5 6/4 5/# # 6

236

6/4 5/# 6/4 4/3 # 6 7 2 6/5 7 7 2 6/5 7 7 4/3 #



240

Ver-trau-e

244

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

246

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

248

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

250

Freu - de

4 4 6 6

2

252

Freu - de. lau-ter Freu -

6 6 # #4 6 6 2

2

254

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

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

5 4 5

257

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

# #5 7 #6 6 6 6 5

# 4 #

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

6  
4

263

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

#7  
4  
2

5  
3

#4  
2

7  
4 #

267

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

6

6  
5

6  
5

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 6 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 5 6 4 # 4 2

281

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

6 5 # 6 5 # # #4 6 5 b 6 #6 4 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  
b5

6 6 b

#4 4 7  
2 3 #

6 8 7  
5 4 #

2 7 # 7 7 7 7

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

# 9. Choral

300

Violino I

Violino II

Sopran

Tenor

Bass

B.c.

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

8 7 # 6 #6 - b7 9 7 6 7 6 9 8 7 #6 6 #6 b6  
 5 # 5 b5 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

b9 6 7 # 5 6 7 # 6 5 6 6 b7 #6  
 # 4 4 # # 4 4 # 5

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

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

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

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

9 4 6 7 6 9 8 b9 8 7

3 3 5 b 5 6 6 4 #

Fine