



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

## Herz und Auge müssen weinen

[aus] Geistliche Cantaten über alle Sonn-  
Fest- und Aposteltage  
zu Beförderung  
Gott geheiligter Haus- 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~



# Herz und Auge müssen weinen

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

Mika Ruben Stähle

## 1. Sinfonia - Christ lag in Todesbanden

Allegro, Canto fermo in Basso

Violino I

Violino II

4

6

8

10

13

Musical notation for measures 13-15. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill-like flourish at the end of measure 15. The lower staff provides a rhythmic accompaniment with eighth-note chords and single notes.

16

Musical notation for measures 16-17. The system consists of two staves. The upper staff continues the melodic line with eighth-note patterns and a trill-like flourish at the end of measure 17. The lower staff continues the rhythmic accompaniment.

18

Musical notation for measures 18-20. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill-like flourish at the end of measure 20. The lower staff provides a rhythmic accompaniment with eighth-note chords and single notes.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill-like flourish at the end of measure 23. The lower staff provides a rhythmic accompaniment with eighth-note chords and single notes.

24

Musical notation for measures 24-26. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill-like flourish at the end of measure 26. The lower staff provides a rhythmic accompaniment with eighth-note chords and single notes.

27

Musical notation for measures 27-29. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and a trill-like flourish at the end of measure 29. The lower staff provides a rhythmic accompaniment with eighth-note chords and single notes.

30

Musical notation for measures 30-32. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and some slurs. The lower staff provides a rhythmic accompaniment with eighth-note chords and some rests.

33

Musical notation for measures 33-34. The upper staff has a melodic line with a long slur over measures 33 and 34. The lower staff continues the accompaniment with eighth-note patterns.

35

Musical notation for measures 35-36. The upper staff shows a melodic line with a slur over measures 35 and 36. The lower staff has a rhythmic accompaniment with eighth notes and a fermata over the final note of measure 36.

37

Musical notation for measures 37-38. The upper staff has a melodic line with eighth notes. The lower staff provides a rhythmic accompaniment with eighth-note chords.

39

Musical notation for measures 39-40. The upper staff has a melodic line with eighth notes and a slur. The lower staff has a rhythmic accompaniment with eighth notes and a slur.

41

Musical notation for measures 41-42. The upper staff has a melodic line with eighth notes and a slur. A trill symbol (tr) is placed above the first note of measure 41. The lower staff has a rhythmic accompaniment with eighth notes and a slur.

43

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with various accidentals (sharps and naturals).

45

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat. The music features a melodic line in the upper staff with a slur and a more rhythmic accompaniment in the lower staff.

48

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat. The music continues with eighth and sixteenth notes and various accidentals.

50

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

52

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat. The music features a melodic line in the upper staff with a slur and a rhythmic accompaniment in the lower staff.

54

Two staves of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat. The music features a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

56

58

## 61 2. Rezitativo

Tenor

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

64

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

68

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

71

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

### 3. Aria Largo

73

Violino I

Violino II

Tenor

80

85

89

94

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

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

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

- nen Thrä - - - - - nen sind mein täg - lich

Brod. Hertz und Au - ge müs - sen wei - nen. Thrä 3 - - - - - nen sind mein täg - lich



129

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

ad lib. (w)

138

144

149

153

# 4. Rezitativo accompagnato

Presto

157

Violino I

Violino II

Sopran

Tenor

159

Rezitativo: Tenor

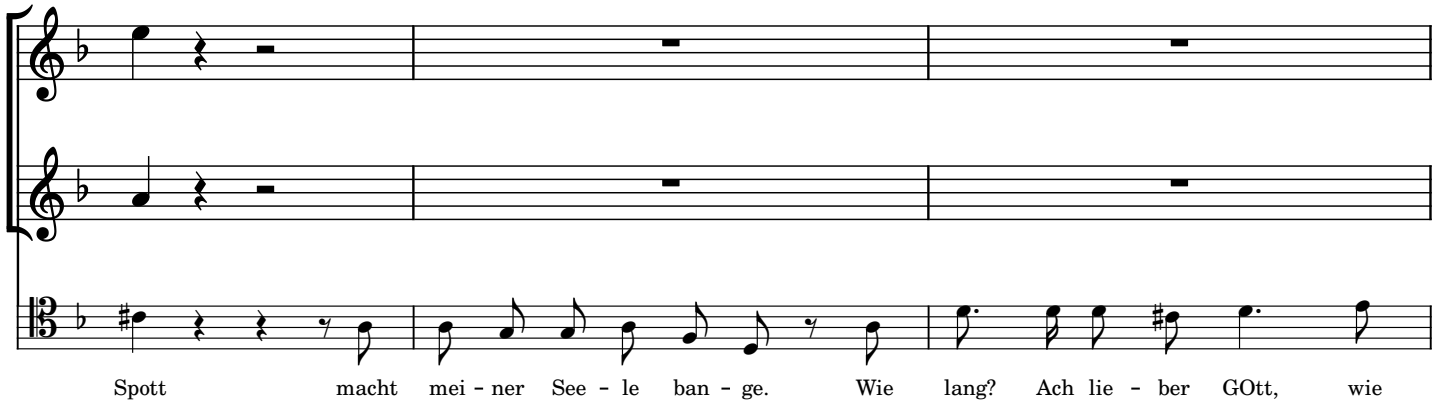
Denn weil mich mei - ne Fein - de

162

schmä - hen: Wo ist denn nun dein GOTT? Ja, daß er sich von

164

dir nicht lies - se seh - en. Ach die-ser Hohn Ach die-ser Hohn und



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

171 Presto



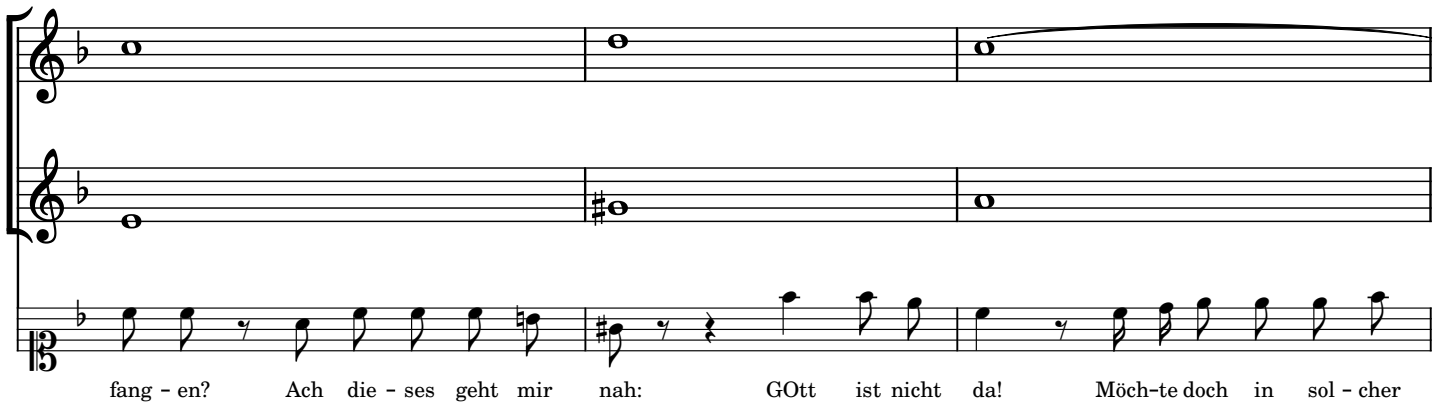
lang - e?

174

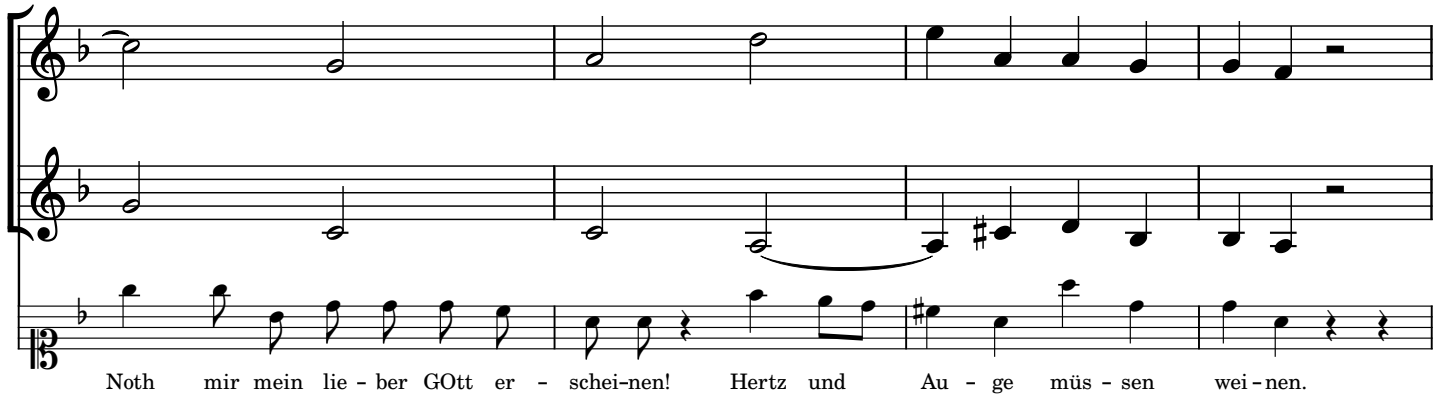


Rezitativo: Sopran  
Was ist vor Schmer-tzen an-zu -

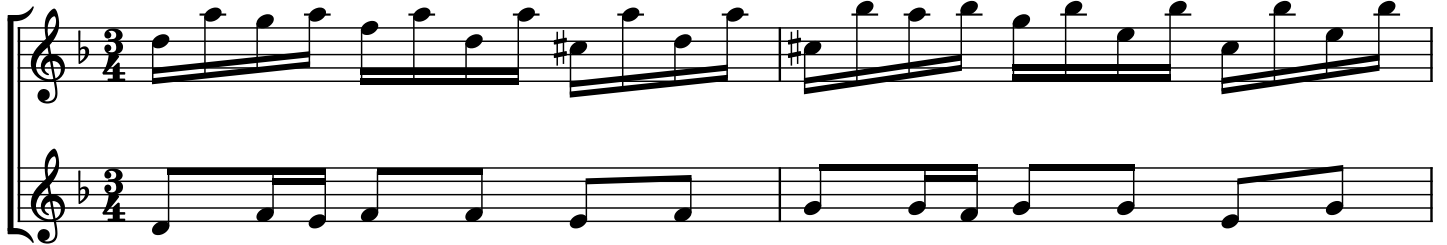
176




fang - en? Ach die - ses geht mir nah: Gott ist nicht da! Möch - te doch in sol - cher



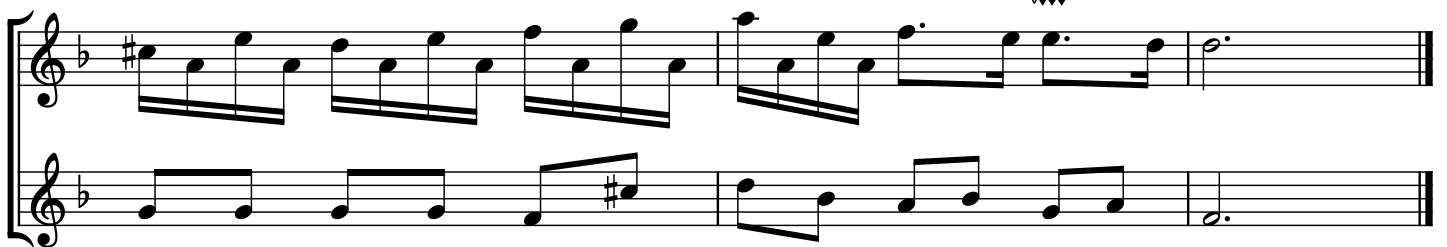
Noth mir mein lie - ber GOtt er - schei-nen! Hertz und Au - ge müs - sen wei - nen.

183 **Presto**


## 185



## 188



## 191

**5. Rezitativo**


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

## 194



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

## 198



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

# 6. Aria

202

Andante

Flauto traverso

Sopran

206

210

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

214

218

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

223

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

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

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

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

Ver-trau - e

GOtt von gan - zem Her-tzen. Ja hof - fe nur. Er zei - get sich und - fehl - bar noch im

Lei - de. ja hof - fe nur. Er zei - get sich un - fehl - bar noch im Lei - de. Und kehrts in lau - ter

250

Freu - de

252

Freu - de. lau-ter Freu -

254

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

257

Lei - de. un - fehl - bar noch im Lei - de. D.C.

260

### 7. Rezitativo accompagnato

Violino I

Violino II

Bass

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

263

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

267

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



# 8. Arioso

Andantino

270

Violino I

Violino II

Bass

273

278

1.

2.

Al - les will ich nie - der - le - gen. Denn ich ei - le weg von hier. ist bei mir.  
 JE - SUS kommt mir selbst ent - ge - gen, und der Trö - ster

283

Nun ver - ges - sen sich die Zäh - ren, so die Welt mir aus - ge - preßt, weil mich GOtt in  
 Mei - ne Fein - de die mich quäl - ten, sind ge - quält. Dar - ge - gen ich kan mit al - len

288

sich ver - klä - ren, und mit Won - ne krö - nen läßt.  
 Aus - er - wehl - ten GOtt nun schau - en e - wig - lich.

292

Musical score for measures 292-295. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat). Measure 292 has a wavy hairpin above the first staff. The music consists of eighth and sixteenth notes with various articulations and slurs.

296

Musical score for measures 296-300. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat). Measures 296, 297, 299, and 300 have wavy hairpins above the top staff. The music ends with a double bar line and repeat dots in both staves.

# 9. Choral

300

Violino I

Violino II

Sopran

Tenor

Bass

JE - SUS hat Chris die Sün - tus de GOT - TES Sohn an da -  
 weg - ge - than,

JE - SUS hat Chris die Sün - tus de GOT - TES Sohn an da -  
 weg - ge - than

JE - SUS hat Chri die Sün - stus de GOT - TES Sohn an da -  
 weg - ge - than

303

1. 2.

uns - rer Statt ist kom - men und nom - men all' sein Recht und  
 mit dem Todt ge

uns - rer Statt ist kom - men und nom - men all' sein Recht und  
 - mit dem Todt ge

uns - rer Statt ist kom - men und nom - men all' sein Recht und  
 mit dem Todt ge

sein Ge - walt da blei - bet nichts denn Todts Ge - stalt, den  
 sein Ge - walt da blei - bet nichts denn To - dts Ge - stalt, den  
 sein Ge - walt da blei - bet nichts denn Todts Ge - stalt, den

Stach'l hat er ver - lo - ren. Hal - le - lu - ja.  
 Stach'l hat er ver - lo - ren. Hal - le - lu - ja.  
 Stach'l hat er ver - lo - ren. Hal - le - lu - ja.