

Nr. 15 Mein Gott, mein Gott, warum hast du mich verlassen

Kantate für den Sonntag „Judica“ für Chor, Soli, Orchester, Orgel

SONATA WOLFGANG CARL BRIEGEL (1626-1712)

Violino I./II.
Viola I./II.

Soprano
Alto
Tenore
Basso

Organo
Vc. e Kb.

5

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

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

8 *Solo* Mein Gott, mein Gott, wa - rum hast du, hast du mich ver - len,

Piano accompaniment for the second system.

Senza Kb.

Third system of musical notation, including vocal staves and piano accompaniment.

5
 wa - rum hast du mich ver - las - sen, ich heu - le, ich heu - le, ich heu - le.

Piano accompaniment for the third system.

8

8

A - ber mei - ne Hil - fe, mei - ne Hil - fe ist fer - ne.

Solo Sie - he, das ist mein Licht, ich er -

4 3 # + Kb 6 5 #

12

8

hal - te ihn und mein Aus - er - wähl-ter, an wel-chem mei - ne See - le Wohl - ge - fal - len hat, ich

#

#

4

3

16

Musical notation for measures 16-18. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for measures 19-21. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ha - be ihm mei - nen Geist ge - ge - ben. Er wird das Recht un - ter die Hef - den brin - gen

Musical notation for measures 22-24. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

4 3

19

Musical notation for measures 25-27. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for measures 28-30. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ich a - ber bin ein Wurm und kein Mensch, ein Spott, ein Spott der

Musical notation for measures 31-33. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Musical notation for measures 34-36. The vocal line (soprano) has rests. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Vc.

5

6

H. 3215 H.

#

7

6

#

6

22

8 Leu - te und Ver - ach - tung des Volke. Al - le, die mich se - hen, spot - ten mein, sper - ren

6 7 4 3 6 6

25

Er war der Al - ler - ver - ach - tet - ste
Er war der Al - ler - ver - ach - tet - ste

8 Maul auf und schüt - - - - - teln den Kopf.

4 3 4 2

Two staves of piano introduction. The right hand has a treble clef and the left hand has a bass clef. The music consists of whole notes and rests.

First vocal line with lyrics: und Un-wet - te - fteool - let Schmer-zen und Krank - heit. Er

Second vocal line with lyrics: und Un-wet - te - fteool - let Schmer - zen und Krank - heit. Er wat lo oet-

First piano accompaniment system with two staves. The right hand has a treble clef and the left hand has a bass clef. The music consists of whole notes and rests.

Second piano accompaniment system with two staves. The right hand has a treble clef and the left hand has a bass clef. The music consists of chords and moving lines. Fingerings 7, 6, #, #, 6, 4, 4, # are indicated below the notes.

Third piano accompaniment system with two staves. The right hand has a treble clef and the left hand has a bass clef. The music consists of whole notes and rests.

Third vocal line with lyrics: wat lo ad - tet, dat man dae An - ge - licht, oet ihm oet - barg

Fourth vocal line with lyrics: ad - tet, dat man dae An - ge - licht, dae An - ge - licht oet ihm oet - barg,

Fourth piano accompaniment system with two staves. The right hand has a treble clef and the left hand has a bass clef. The music consists of whole notes and rests. The word 'Gro - fte' is written below the right hand staff.

Fifth piano accompaniment system with two staves. The right hand has a treble clef and the left hand has a bass clef. The music consists of chords and moving lines. Fingerings #, #, 3, 4, 3 are indicated below the notes.

41

Piano accompaniment for measures 41-43, consisting of a grand staff with treble and bass clefs. The music features chords and single notes in both hands.

Vocal staves for measures 41-43, including a soprano staff, an alto staff, and a bass staff. The vocal lines are mostly rests.

Er wird nicht schrei-en noch ru - fen und sei - ne Stim-me wird man nicht ho - ren auf de

Piano accompaniment for measures 41-43, continuing from the first system. It includes a grand staff with treble and bass clefs.

+ Kb.

44

Piano accompaniment for measures 44-46, consisting of a grand staff with treble and bass clefs. The music features chords and single notes in both hands.

Vocal staves for measures 44-46, including a soprano staff, an alto staff, and a bass staff. The vocal lines are mostly rests.

Gal - le. Er wird nicht mü - r-lich noch greu - lich sein, und das zer - sto - ße - ne Rohr wird er

Piano accompaniment for measures 44-46, continuing from the first system. It includes a grand staff with treble and bass clefs.

47

Musical notation for measures 47-49. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#).

Empty musical staves for measures 47-49, including vocal line and piano accompaniment.

nicht zer - bre - chen und den glim - men - den, glim - men - den Docht wird er nicht aus - lö -

Musical notation for measures 47-49. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#).

50

Empty musical staves for measures 50-52, including vocal line and piano accompaniment.

Alti
Ei, was er denn ge - tan, was sind lei - ne Schul - den, daß er da - für je - der -

Tutti
hat er denn ge - tan, was sind lei - ne Schul - den, daß er da - für je - der -

Musical notation for measures 50-52. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#).

schyen.

Musical notation for measures 50-52. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one sharp (F#).

#

Vc.

4
2

H. 3215 H.

4 3

4
2

man sol - che Schmach muß dul - den. Hat er et - wa Gott be - trübt bei ge - sun - den Ta - -

man sol - che Schmach muß dul - den. Hat er et - wa Gott be - trübt bei ge - sun - den Ta - -

en, daß er an - jet - zo gibt sei - nen Lohn und Pla - gen?

gen, ihm an - jet - zo gibt sei - nen Lohn und Pla - gen?

Nun für - wahr, wahr - haf - tig

60

nein ist er oh - ne Sün - de, son - dern was der Mensch für Pein bit - lig sollt em

6 4 3 7 6# 6 4 6 7 6#

63

den, was für Krank - heit, Ängst und Weh uns von Recht ge - büß - - ret, das ist's,

6 7 # 4 3

66

Nun, er tut es herz - lich

Nun, er tut es herz - lich

was ihm in die Höhe und ans Kreuz ge - füh - ret.

68

Nun, er tut es herz - lich gern, ach des from - men Her - zen.

ach des from - men Her - zen.

gern. ach des from - men Her - zen.

Et nimmt

71

7 6 #

4 3

Carus

73

#

#

H. 3215 H.

4

3

all - zeit soll Ge - duld, läßt kein Wört - lein hö - ren wi - der die, so oh - ne
 duld, soll Ge - duld, läßt kein Wört - lein hö - ren wi - der die, so oh - ne
 wi - der die, so ne
 wi - der die, oh - ne

Schuld, ihm so hoch, so hoch be - schwe - ren.
 Schuld, ihm so hoch, so hoch be - schwe - ren.
 Schuld, ihm so hoch, so hoch be - schwe - ren.
 Schuld, ihm so hoch, so hoch be - schwe - ren.