

**Hochschule für Musik und Tanz Köln -
Hochschulbibliothek**

Ostercantate

Wolf, Ernst Wilhelm

Leipzig, 1794

No 6. Arie. Allegro [Siehe, das schöne, das schöne Morgenroth, in dunkler
Nacht]

[urn:nbn:de:hbz:kn38-2600](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-2600)

Allegro.

F.

Hörner.

Hoboe I.

Hoboe 2.

Violine I.

Violine 2.

Bratsche.

Diskant.

Baß.

Musical score for the first system, including Horns, Oboes, Violins, Viola, Bassoon, and Bass. The score is in common time (C) with a key signature of one flat (B-flat). The instruments listed are Hörner., Hoboe I., Hoboe 2., Violine I., Violine 2., Bratsche., Diskant., and Baß. The lyrics for the Bassoon part are: Sie = he, das schö = ne, das

Musical score for the second system, including Viola, Violins, Bassoon, and Bass. The score continues with the same instruments and key signature. The lyrics for the Bassoon part are: schö = ne Mor = gen = roth, in dunk = = ler Nacht, in dunk = = ler

Musical score for the first system, including vocal line and piano accompaniment. The vocal line begins with the word "Nacht!" and continues with "Al - so das Le - ben, das Le - ben durch den". The piano accompaniment features a complex texture with multiple voices and dynamic markings such as *ff*, *p*, and *f*. Fingerings 7 and 6 are indicated for the vocal line.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with "Tod, durch den Tod - er - wacht, - - - durch den". The piano accompaniment includes trills (*tr*) and dynamic markings like *p*. Fingerings 4, 5, 7, 6, and 8 are indicated for the vocal line.

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Tod er = macht." and "Sie = he, das schön = ne, das". The piano accompaniment features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and trills. Dynamic markings include *pp*, *ff*, *tr*, and *p*.

Tod er = macht. Sie = he, das schön = ne, das

Musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line includes the lyrics "schön = ne Mor = gen = roth, in dunk = = = ler Nacht, sie = he,". The piano accompaniment continues with similar textures, including arpeggiated chords and sixteenth-note patterns. Dynamic markings include *h*, *5*, and *7**.

schön = ne Mor = gen = roth, in dunk = = = ler Nacht, sie = he,

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features lyrics: "fie = he, das Mor = = gen = roth!". The piano accompaniment includes dynamic markings such as *p*, *sf*, and *cresc.*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line features lyrics: "Al = so das Le = ben, das Le = ben durch den Tod,". The piano accompaniment includes dynamic markings such as *sf*, *p*, and *f*.

pp

al = so das Le = ben durch den Tod er = wacht,

6⁷ 6
5^b

das

Le = ben durch den Tod er = = = wacht.

This system contains the first vocal line and piano accompaniment. The vocal line begins with the lyrics "Le = ben durch den Tod er = = = wacht." The piano accompaniment features a complex texture with multiple voices and chords, including some sixteenth-note passages.

Sie = he, daß schö = ne Mor = gen = roth, sie = he, daß

This system contains the second vocal line and piano accompaniment. The vocal line begins with the lyrics "Sie = he, daß schö = ne Mor = gen = roth, sie = he, daß". The piano accompaniment continues with similar complex textures, including sixteenth-note passages and dynamic markings like *p*.

Wolfs Oftercantate.

p

Mor = = gen = roth, in dunk = = ler Nacht, das

Mor = = gen = roth! — — All = so das Le = ben durch den Tod — er =

mf

f p *f p* *mf*

f p *f p* *mf*

f p *f p* *mf*

wacht, al = so das Le = ben durch den Tod er = wacht,

f p *f p* *mf*

pp

p *f p* *f p* *f p* *f p*

p *f p* *f p* *f p* *p*

das Le = ben durch den Tod er = wacht, durch den

p *f p* *f p* *f p* *p*

This page contains a handwritten musical score for a multi-instrument ensemble, likely a string quartet or similar, with two vocal lines. The score is written on 18 staves, organized into two systems of nine staves each. The notation includes various musical symbols such as notes, rests, dynamics (p, f, ff), and articulation marks (accents, slurs). The first system includes a vocal line with the lyrics "Lob er - wacht." and a second vocal line with numerical figures (6, 6, 6) above it. The second system includes a vocal line with the word "Was" at the end. The music features complex rhythmic patterns and dynamic contrasts.

87

agst du? was sagst du, mei-ne Seele, der klei - - - nen Noth?

5 6 6 7

was sagst du, der klei - - - nen Noth? Im

5 6 5 6

96

Wolfs Oftercantate.

Andante.

tief = sten Lei = den, mit Him = mels = freu = den, mit Him = mels = freu = den er = scheint dir
 7 6 5 6 6 5 4 3* 9 8 7 6 5 4 8
 * 4 * 4 3 4

Andante.

Gott, mit Him = = mels = freu = den, mit Him = = mels =
 6 * 4 6 - * 4 6

freu = den er = scheint dir, er = scheint dir Gott; im tief = sten Lei = den, mit

mf *mf* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Him = mels = freuden er = scheint dir Gott!

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Allegro.

pp

The first system of the musical score consists of seven staves. The top three staves are for piano, with the first staff containing a few notes and rests. The next two staves are for violin, featuring a melodic line with slurs and accents. The bottom two staves are for a second piano part, mirroring the first piano part. Dynamics include *pp* and *f*.

Allegro.

Sie = he, das schö = ne, das schö = ne Mor = gen =

The second system of the musical score includes a vocal line with lyrics and piano accompaniment. The lyrics are: "Sie = he, das schö = ne, das schö = ne Mor = gen =". The piano part continues with rhythmic accompaniment. Dynamics include *f* and *p*. There are some markings like "26" and "6" below the piano part.

roth, in dunk = = ler Nacht, — das Mor = = = gen =

roth! Al - so das Le - ben, das Le - ben durch den

ten. ⁶

Tod, — durch den Tod — er — wacht,

⁶
7

⁵
5b

er = macht, al = so das Le = ben durch den Tod er

5 4 6 7 4 3 4

wacht, — — das Le = ben durch den Tod — — — — — er =

wacht, — — — — — durch — den Tod — — — — — er = wacht.

Sie = he, das schö = ne Morgen = roth,
 6 4 = 3

sie = he, in dunk = = ler Nacht, das Mor = = gen = roth, das
 6 5 = 4 4 7/2 3

er = wacht, durch den Tod, das Le = ben,

tr

un.

ad libitum.

das Le = ben durch den Tod er = wacht.

6 7 - 8

This page of handwritten musical notation contains approximately 15 staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). The score is organized into systems, with some staves containing complex rhythmic patterns and others featuring more melodic lines. There are also some markings that appear to be fingerings or articulations, such as '6', '5', '4', and '7' above notes. The paper shows signs of age, with some staining and a slightly yellowed tone.

69 62

Allegro moderato.

Der Herr töd = = = = tet und ma = chet le =

Der Herr töd = = = = tet und ma = chet le =

Der Herr töd = = = = tet und ma = chet le =

Der Herr töd = = = = tet und ma = chet le =

ben = dig; der Herr töd =

unis. *mf*

tet und ma = chet le = ben = dig;

tet und ma = chet le = ben = dig;

tet und ma = chet le = ben = dig;

tet und ma = chet le = ben = dig;

ff unis.

er füh = ret in — die Höl = = le, er füh = ret in — die Höl =

er füh = ret in — die Höl = = le, er füh = ret

er füh = ret in — die Höl = = le, er füh = ret in — die Höl =

er füh = ret in — die Höl = = le, er füh = ret

le, er füh = ret in — die Höl = — — — — —
 in — die Höl = = le, in die Höl = — — — — —
 le, er füh = ret in die Höl = — — — — —
 in die Höl = = le, in die Höl = — — — — —

le, in — die Höl = le, in die Höl
 le, in die Höl = le, er füh = ret in die
 le, in — die Höl = le, er füh = ret in die
 le, in die Höl = le,

Violonzello's allein,
Orgel ohne Pedal.

füb = ret hin = aus, er füb = ret, er füb = ret hin =
 füb = ret hin = aus, er — — füb = ret, er füb = ret hin =
 füb = ret hin = aus, er — — füb = ret, er — füb = ret hin =
 füb = ret hin = aus, er füb = ret, er füb = ret hin =
 6 4 5 8 7 6 4 5

aus. Der Herr töd = = =
 7 5 6 4 5 6 7

tet und ma-chet le-ben=dig; der Herr töd

tet und ma-chet le-ben=dig, er töd=tet, er

töd = tet, und ma = chet le = ben = dig,

töd = tet, und ma = chet le = ben = dig,

töd = tet, und ma = chet le = ben = dig,

töd = tet, und ma = chet le = ben = dig,

3

3

3

3

6

9

7

3

= dig, le = ben = dig,

le = ben =

le = ben =

= dig,

46

40

3

47

46

1 1 1

er töd = tet und ma = chet le = ben = dig;
 = dig, er töd = tet und ma = chet le = ben = dig;
 = dig, er töd = tet und ma = chet le = ben = dig;
 er töd = tet und ma = chet le = ben = dig;

er füh = ret in — die Höl = = le, er füh = ret in — die Höl = = le, in die
 er füh = ret in — die Höl = = le, er füh = ret in — die Höl = = le, in die
 er füh = = ret in die Höl = le, in die
 er füh = ret in — die Höl = = le, er füh = ret in — die

ff *mf* *p* *ff*
 Höl = le, in die
 Höl = le, in die
 Höl = le, in die
 Höl = le, in die Höl = le,
ff *mf* *p* *ff*

ff *mf* *p* *ff*
 Höl = le, er füh = ret in die Höl = le, in die
 Höl = le, er füh = ret in die Höl = le, er füh = ret
 Höl = le, er füh = ret in die Höl = le, er füh = ret
 in die Höl = le, er füh = ret in die Höl = le,
 T.S.

Violonzello's allein,
Orgel ohne Pedal.

Höl = = = le, in die Höl = = = le,
 in die Höl = = = le, er füh = ret in die Höl = = = le,
 in die Höl = = = le, er füh = ret in die Höl = = = le,

Tutti.
 und füh = = ret hin = aus, er füh = ret, er
Tutti.
 und füh = = ret hin = aus, er füh = ret, er
 und füh = = ret hin = aus, er füh = ret, er
 und füh = = ret hin = aus, er füh = ret, er

Alle Bässe und Orgel
 mit Pedal.
 Wolfs Ostercantate.



er töd = tet, der Herr töd = tet, und füh = ret in — die

er töd = tet, der Herr töd = tet, und füh = ret in — die

er töd = tet, der Herr töd = tet, und

er töd = tet, der Herr töd = tet, und

150

Höl = le, er füh = ret in — die Höl = le; und ma = = = chet le=

Höl = le, er füh = ret in — die Höl = le; und ma = = = chet le=

füh = ret in die Höl = le, in die Höl = le; und ma = = = chet le=

füh = ret in — die Höl = le, in die Höl = le; — und ma = = = chet le=

4 6 4 7 6 4

ben = dig, und fñh = ret hin = auß;

ben = dig, und fñh = ret hin = auß;

ben = dig, und fñh = ret hin = auß;

ben = dig, und fñh = ret, und fñh = ret hin = auß;

5 7 6 7 6 4 4 2 3 2 8 7

er ma = chet le = ben = dig, und

er ma = chet le = ben = dig, und

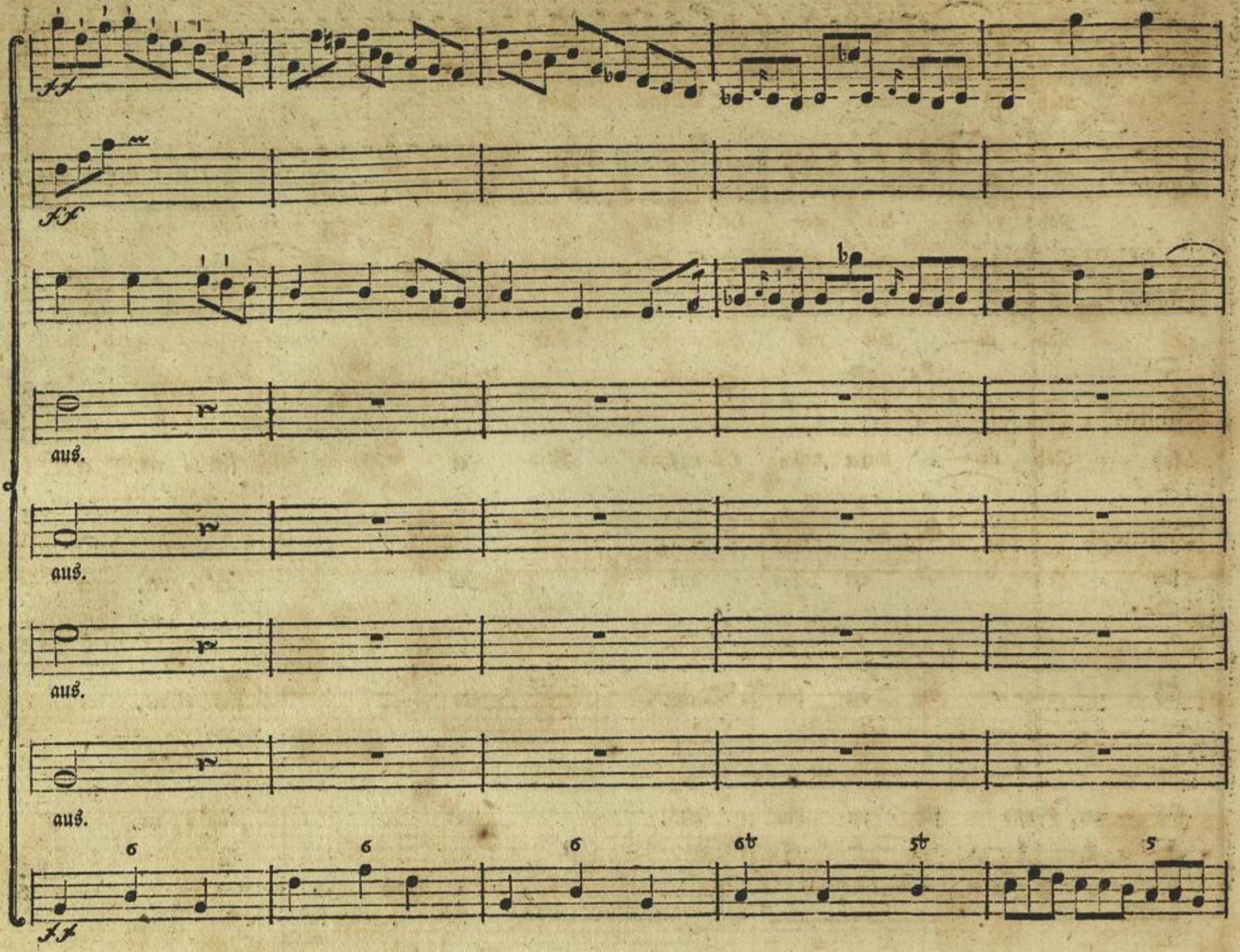
er ma = chet le = ben = dig, er ma = chet le = ben = dig, und

er ma = chet le = ben = dig, und

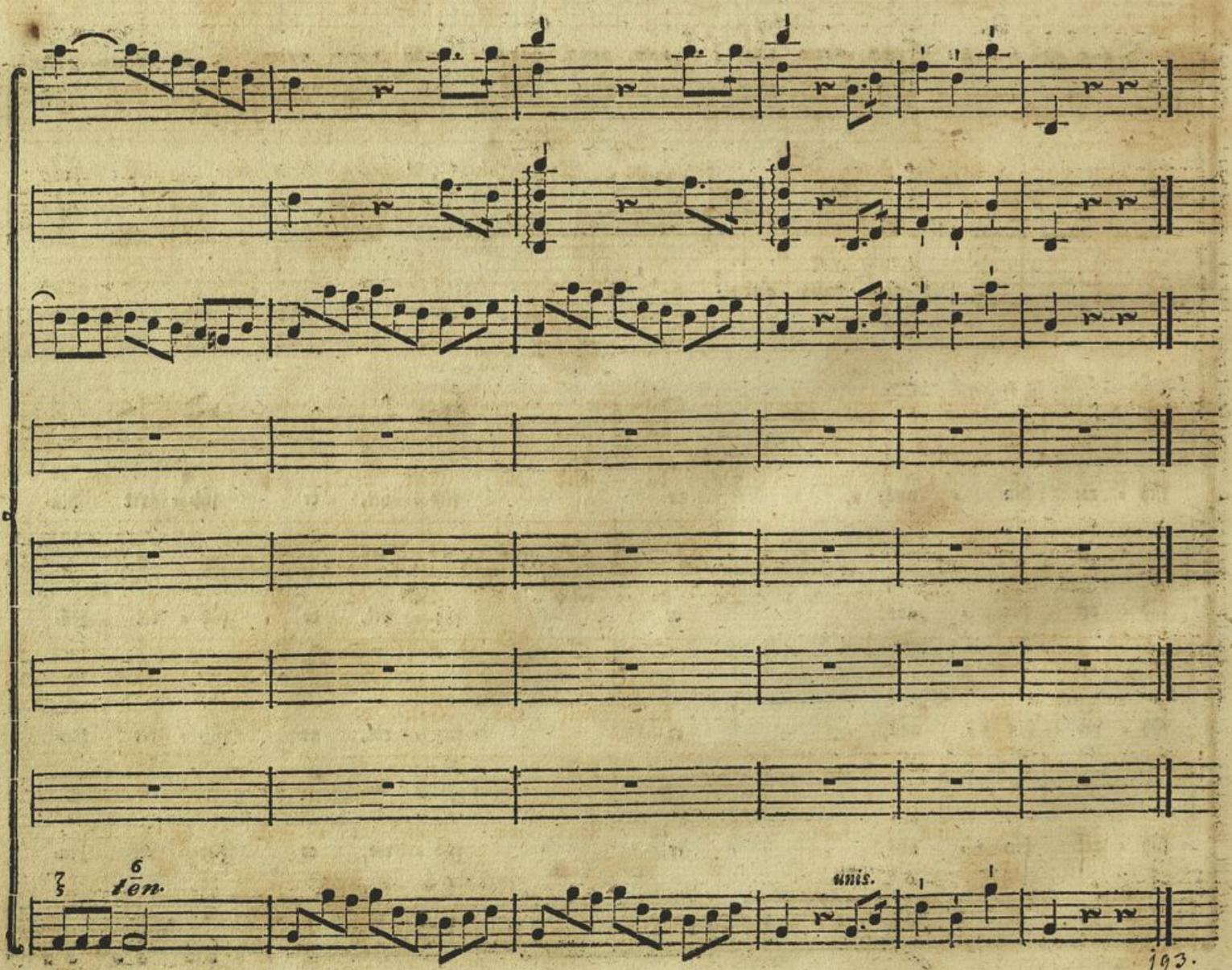
6 7 6 7 6 4 3 7 6 7 6 4 4

füb = = = = ret hin = auß, er füb = ret, er
 füb = = = = ret hin = auß, er füb = ret, er
 füb = = = = ret hin = auß, er füb = ret, er
 füb = ret, und füb = ret hin = auß, er füb = ret, er

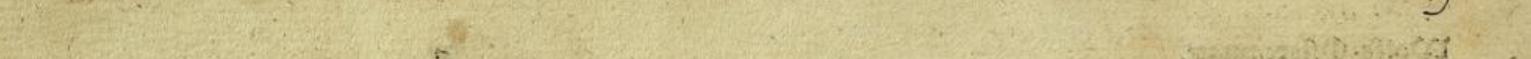
füb = ret hin = auß, er füb = ret, er füb = ret hin=
 füb = ret hin = auß, er füb = ret, er füb = ret hin=
 füb = ret hin = auß, er füb = ret, er füb = ret hin=
 füb = ret hin = auß, er füb = ret, er füb = ret hin=



Musical score system 1, consisting of seven staves. The top staff contains a melodic line with a forte (*ff*) dynamic marking. The second staff has a *ff* marking and a fermata. The third staff continues the melody with a flat sign. The fourth, fifth, and sixth staves are marked *aus.* and contain rests. The seventh staff has a *ff* marking and contains notes with fingerings 6, 6, 6, 6b, 5b, and 5.



Musical score system 2, consisting of seven staves. The top staff has a melodic line with a fermata. The second staff contains chords. The third staff continues the melody. The fourth, fifth, sixth, and seventh staves are empty.



Musical score system 3, consisting of one staff. It begins with a 3/4 time signature and a *ten.* marking. The staff contains a melodic line with a *aus.* marking and a fermata. The number 193 is written at the end of the staff.