

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

**Wolf, Ernst Wilhelm**

**Leipzig, 1794**

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

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[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.

The first system of the musical score includes parts for Hörner, Hoboe I, Hoboe 2, Violine I, Violine 2, Bratsche, Diskant, and Baß. The key signature is one flat (B-flat) and the time signature is common time (C). The Diskant part includes the lyrics: "Sie = he, das schö = ne, das".

The second system continues the musical score with vocal lines and lyrics. The lyrics are: "schö = ne Mor = gen = roth, in dunk = = ler Nacht, in dunk = = ler". The score includes various musical notations such as notes, rests, and dynamic markings.

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 rhythmic pattern with sixteenth and thirty-second notes.

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 continues with similar rhythmic patterns, including trills and sixteenth-note passages.

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords and a melodic line with trills and ornaments. Dynamics include *pp*, *ff*, *tr*, and *p*.

Text: Tod — er = macht. Sie = he, das schö = ne, das

Musical score for the second system. It continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a melodic line. Dynamics include *pp*, *ff*, and *p*.

Text: schö = 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,

6 7 6  
5b

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, and dynamic markings. The first system includes a vocal line with the lyrics "Lob er = wacht." and a piano line with a trill. The second system includes a vocal line with the lyrics "Was" and a piano line with a trill. The score is written in a historical style, with a focus on melodic and harmonic development.

Lob er = wacht.

Was

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 3

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*

6 7 6 6 5 6b

Him = mels = freuden er = scheint dir Gott!

6b 7 6 5 4 6 6 5 4

*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 piano accompaniment, starting with a common time signature (C) and a *pp* dynamic marking. The bottom four staves are for the violin, featuring a melodic line with various rhythmic patterns and dynamics such as *f* and *p*.

Sie = he, das schö = ne, das schö = ne Mor = gen =  
 Allegro. 6

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are: "roth, in dunk = = = ler Nacht, — das Mor = = = gen =". The score features various musical notations, including notes, rests, and dynamics like *p* and *f*. There are also some numerical markings (6, 4, 2, 6, 7, 3) below the notes, possibly indicating fingerings or specific musical instructions.

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

*ten.* <sup>6</sup>

Tod, — durch den      Tod —      er = wacht,

<sup>6</sup>  
7

<sup>5</sup>  
5b

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





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.*

*p* *f* *p* *ff*

das Le = ben durch den Tod er = wacht.

*ad libitum.* *tr*

*p* *sf* *p* *sf*

*p* *sf* *p* *sf*

*p* *sf* *p* *sf*

*6* *7* *8* *un.*

Musical score for the first system, measures 1-6. The notation includes a piano introduction with dynamic markings *p* and *ff*. Measures 5 and 6 feature trills (*tr*) over notes. The score is written on a grand staff with multiple staves.

Musical score for the second system, measures 7-12. The notation continues the piano introduction with dynamic markings *p* and *ff*. Measure 11 features a trill (*tr*). The score is written on a grand staff with multiple staves.

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 =

ben = dig; der Herr töd =

ben = dig; der Herr töd =

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

Violonzello's allein,  
Orgel ohne Pedal.



ppp *f*

*f*

*f*

*Tutti.*

le, in die Höl = = = le, und *Tutti.*

Höl = = = le, er füh = ret in die Höl = = = le, und *Tutti.*

Höl = = = le, er füh = ret in die Höl = = = le, und *Tutti.*

und

Alle Oboe und Orgel mit Pedal.

füh = = = ret, hin = aus, — er füh = ret, er

füh = = = ret hin = aus, — er füh = ret, er

füh = = = ret hin = aus, — — er füh = ret, er

füh = = = ret hin = aus, — er füh = ret, er

6 5 6 b 6

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 = = =  
 aus. Der Herr töd = = =  
 aus. Der Herr töd = = =  
 aus. Der Herr töd = = =  
 67 5 67 64



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

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings *ff*, *mf*, and *p*. The vocal lines are in German, with lyrics: "Höl = le, in die".

Musical score for the second system, featuring piano accompaniment and vocal lines. The piano part includes dynamic markings *ff*, *mf*, and *p*. The vocal lines are in German, with lyrics: "Höl = le, er füh = ret in die Höl = le, er füh = ret".

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

\* 6 6 7

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 4 4

ben = dig, und füh = ret hin = aus;

ben = dig, und füh = ret hin = aus;

ben = dig, und füh = ret hin = aus;

ben = dig, und füh = ret, und füh = ret hin = aus;

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

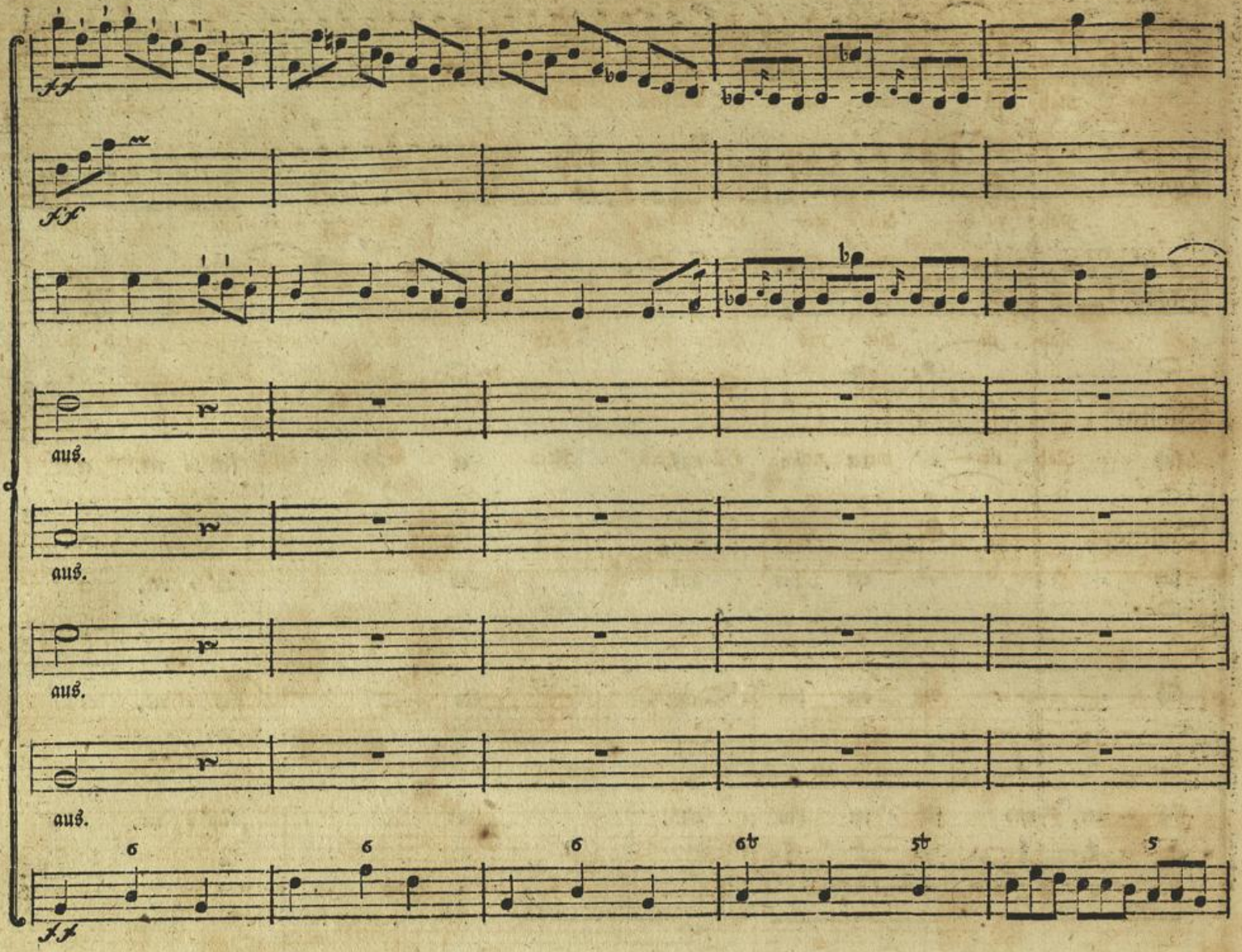
er ma = chet le = ben = dig, er ma = chet le = ben = dig, und

er ma = chet le = ben = dig, und

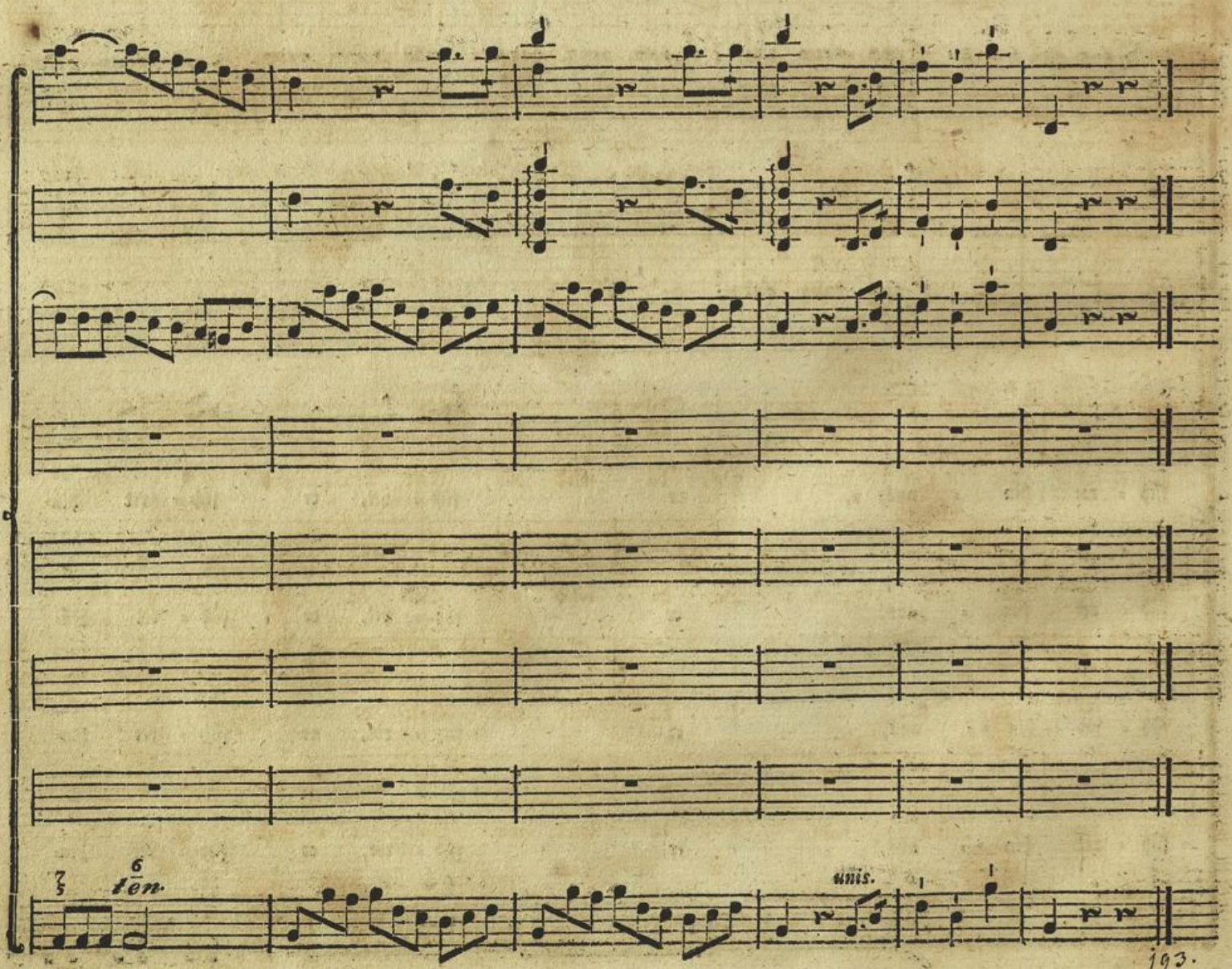
6 7 6 7 6 4 3 7 6 7 6 4 4

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

füh = ret hin = aus, er füh = ret, er füh = ret hin=  
 füh = ret hin = aus, er füh = ret, er füh = ret hin=  
 füh = ret hin = aus, er füh = ret, er füh = ret hin=  
 füh = ret hin = aus, er füh = ret, er füh = 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 contains a melodic line with a first ending bracket. The fourth, fifth, and sixth staves are marked *aus.* and contain rests. The seventh staff contains a melodic line with a forte (*ff*) marking and fingerings 6, 6, 6, 6b, 5b, 5.



Musical score system 2, consisting of seven staves. The top staff contains a melodic line with a fermata. The second and third staves contain melodic lines with a first ending bracket. The fourth, fifth, sixth, and seventh staves are empty. The bottom staff contains a melodic line with a 3/4 time signature, a *ten.* marking, and a *aus.* marking.