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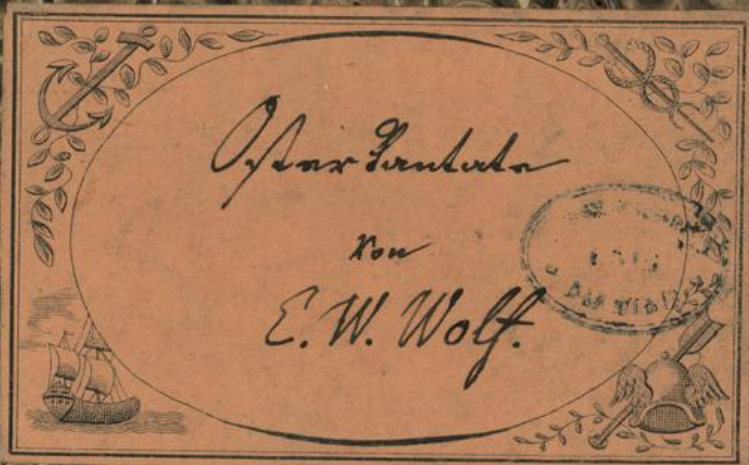
Ostercantate

Wolf, Ernst Wilhelm

Leipzig, 1794

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

Opus Perubata
von
E. W. Wolf.



R 558



Bücherei
der
staatl. Hochschule für Musik
Köln

~~100000~~

V. Leipziger Musike. Zeitung 1808. N. 202. — 1803. N. 483.

Stercantate.

In Musik gesetzt

von

Ernst Wilhelm Wolf,

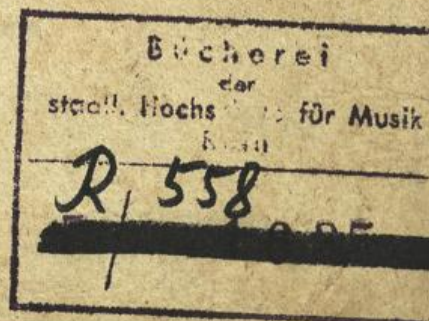
Herzoglich Sachsen-Weimarischer Capellmeister.



Neue unveränderte Auflage.

Leipzig, 1794.

In der Gräffschen Buchhandlung.



R 558

Handwritten text in Gothic script, likely a title or header, possibly reading "Herrn..."

Handwritten text in Gothic script, possibly a date or location, possibly reading "1588..."



Verzeichniß

der respective Herren Subscribernten.



Sr. des registirenden Herrn Herzogs zu Sachsen
Weimar Hochfürstl. Durchlaucht, 1 Exempl.

Ihro der regierenden Frau Herzogin Hochfürstl.
Durchlaucht, 2 Exempl.

Ihro der verwittibten Frau Herzogin, Annen Amas-
lien, Hochfürstl. Durchlaucht, 1 Exempl.

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Dessau, 5 Exempl.

Herr Kammermusikus Ehrenberg. Herr Hofrath Her-
mann, 3 Exempl. Herr Tänzer.

Dresden, 1 Exempl.

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Dürkheim an der Hard, 1 Exempl.

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Die Herren Westphal und Comp.

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Herr Hofverwalter Deutrich. Herr Studios. Holz.
Herr Buchhändler Kummer.

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Herr Musikdirector Rolke. Herr Summiffarius Blum
am Dohm.

Mainz, 2 Exempl.

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Oelsnis, 1 Exemplar.

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Orlamünde, 1 Exempl.

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Herr Friedrich Benda, Königl. Preuß. Kammermusikus.
Herr Stadtkantor Kolbe.

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Schleusingen, 1 Exempl.

Herr Kantor Stäps.

Schmiedeberg, 1 Exempl.

Herr Kantor Klein.

Stendal, 1 Exempl.

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Kapitains von Wagener, Hochwohlgeb. Gnaden.

Mecklenburg-Schwerin, 4 Ex.

Herr von N. Herr Kapellmeister Westenholz. Herr
Kammermusikus Otto Zinck, jun. Herr Kammer-
musikus Weber.

Behlen bey Pirna, 1 Exempl.

Herr Schulmeister Zichner.

Weimar, 5 Exempl.

Sr. des Herrn Ministers von Fritsch, Excellenz. Herr
Hofmusikus Ambrosius. Herr Hoftrompeter Mar-
tini. Herr Stadtkantor Liebestind. Herr Kauf-
mann Ortelli.

Zerbst, 1 Exempl.

Herr Kantor Vorbrodt.

Leipzig,

gedruckt bey Johann Gottlob Immanuel Breitkopf.

Ostercantate

Bücherei I
der
Staatl. Hochschule für Musik
Köln

R/558

Chor.

no. 1. Adagio.

Diskant 1. *(Jede Singstimme ohngefähr Dreysfach besetzt.)* Des

Diskant 2.

Tenor. Des Le = =

Baß. Des Lebens

Bässe, und Orgel. Adagio. *all unisono.* *p.* 6 5 4

Le = = bens Fürsten ha = ben sie ge = töd = tet, den Hei = land Is = ra =

Des Lebens Fürsten ha = ben sie ge = töd = tet, den Hei = land Is = ra =

= = = bens Fürsten ha = ben sie ge = töd = tet, den Hei = land Is = ra =

Fürsten, des Lebens Fürsten ha = ben sie ge = töd = tet, den Heiland Is = ra =

unis. 5 4 3 4 3

ten. ten.

els, den Hei = land Is = ra = els!

els, den Hei = land Is = ra = els!

els, den Hei = land Is = ra = els!

els, den Hei = land Is = ra = els!

els, den Hei = land Is = ra = els!

T.S. b 6 5 4 3* =

Des Le = bens Fürsten ha = ben sie ge = tödtet, den Hei = land Is = ra =

Des Le = bens Fürsten ha = ben sie ge = tödtet, den Heiland Is = ra =

Des Lebens Fürsten ha = ben sie ge = tödtet, den Hei = land Is = ra =

Des Lebens Fürsten, des Lebens Fürsten ha = ben sie ge = tödtet, den Hei = land Is = ra =

6 5 4 6 6 8 7 4 8 6 6 4 6 - - 8 7 5 4 3 5 4 - 3*

els, den Hei = land Is = ra = els! Sie nah = men ihn und

els, den Hei = land Is = ra = els! Sie nah = men ihn und

els, den Hei = land Is = ra = els! Sie nah = men ihn und

els, den Hei = land Is = ra = els! Sie nah = men ihn und

5 3* 5 4 3 5 4 3 = T.S. 6 - 9 8 5 4 3 1

würg = ten ihn, sie nah = men ihn und würg = ten ihn.

würg = ten ihn, sie nah = men ihn und würg = ten ihn.

würg = ten ihn, sie nahmen ihn und würg = ten ihn.

würg = ten ihn, sie nah = men ihn und würg = ten ihn.

9 8 5 = 3b 5 - * = T.S.

unis.

Bratsche 1.

Largo.

Musical staff for Violin 1, 3/4 time, key of B-flat. Dynamics: *mf*.

Bratsche 2.

Musical staff for Violin 2, 3/4 time, key of B-flat. Dynamics: *mf*.

Distanz 2.

Solo.

Musical staff for Viola, 3/4 time, key of B-flat. Dynamics: *mf*.

Der From = me geht — da = hin, und Nie = mand

Tenor.

Musical staff for Tenor, 3/4 time, key of B-flat.

Musical staff for Cello, 3/4 time, key of B-flat. Dynamics: *mf*.

Violonzello's alleine,
Orgel ohne Pedal, und ohne Akkorde.

Musical staff for Violin 1, 3/4 time, key of B-flat.

Musical staff for Violin 2, 3/4 time, key of B-flat.

Musical staff for Viola, 3/4 time, key of B-flat.

ist der es zu Her = zen neh = me, Nie = mand ist — der es zu Her = zen

Musical staff for Tenor, 3/4 time, key of B-flat.

Musical staff for Cello, 3/4 time, key of B-flat.

Musical staff for Violin 1, 3/4 time, key of B-flat. Dynamics: *mf*, *p*.

Musical staff for Violin 2, 3/4 time, key of B-flat. Dynamics: *mf*, *p*.

Musical staff for Viola, 3/4 time, key of B-flat. Dynamics: *mf*, *p*.

neh = me, zu Her = zen, zu Her = zen neh = = me.

Musical staff for Tenor, 3/4 time, key of B-flat.

Musical staff for Cello, 3/4 time, key of B-flat. Dynamics: *mf*, *p*.

Der Hei = li = ge wird weg = ge = raft, und Nie = mand ach = tet drauf;
Solo.
 Der Hei = li = ge wird weg = ge = raft, und Nie = mand ach = tet drauf;
 Alle Bässe und Orgel mit Pedal. *unis.* *p* *unis.*

der Hei = li = ge wird weg = ge = raft, und Nie = mand
 der Hei = li = ge wird weg = ge = raft, und Nie = mand
p *unis.* *p*

ach = tet drauf, Niemand ach = tet drauf.
 ach = tet drauf, Niemand ach = tet drauf.
5/5 *5/4* *3** *unis.* *p*

Allegro.

Aber deine Todten werden

Aber deine Todten werden

Aber deine Todten werden

Aber deine Todten werden

Aber deine Todten werden

Allegro.

leben, und auf er stehen; deine Todten werden leben, und auf

leben, und auf er stehen; deine Todten werden leben, und auf

leben, und auf er stehen; deine Todten werden leben, und auf

leben, und auf er stehen; deine Todten werden leben, und auf

leben, und auf er stehen; deine Todten werden leben, und auf

Allegretto.

er = stehn. Er = wacht, und blüht, ihr Schla = fenden un = ter der

er = stehn. Er = wacht, und blüht, ihr Schla = fenden un = ter der

er = stehn. Er = wacht, und blüht, ihr Schla = fenden un = ter der

er = stehn. Er = wacht, und blüht, ihr Schla = fenden un = ter der

Allegretto. 12. 8 7 5 6 4 3

Er = de, sein Thau ist Früh = lings = thau, sein

Er = de, sein Thau ist Früh = lings = thau, sein

Er = de, sein Thau ist Früh = lings = thau, sein

Er = de, sein Thau ist Früh = lings = thau, sein

Violoncello's und Orgel ohne Pedal.

Alle Bässe und Orgel mit Pedal.

Thau ist Früh = lings = thau; er = wacht, und blüht, — ihr
 Thau ist Früh = lings = thau; er = wacht, und blüht, ihr
 Thau ist Früh = lings = thau; er = wacht, und blüht, — ihr
 Thau ist Früh = lings = thau; er = wacht, und blüht, ihr

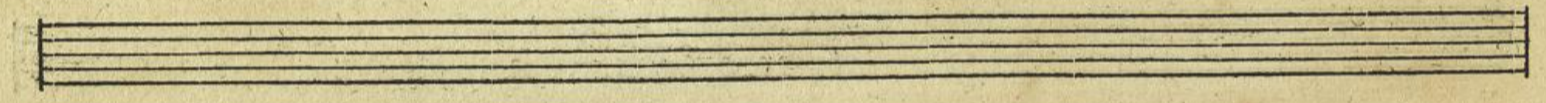
6 4 = 6 7 5 *6 4 5 6*

Schla = fenden un = ter der Er = de, ihr Schla = fen = den un = ter der Er = de, sein
 Schla = fenden un = ter der Er = de, ihr Schlafen = den un = ter der Er = de, sein
 Schlafen = den un = ter der Er = de, ihr Schla = fenden un = ter der Er = de,
 Schlafen = den un = ter der Er = de, ihr Schlafen = den un = ter der Er = de,

7 6 4 5 7 5 6 4 5 *4 2 = 7*

aus Mollers
 nach Jungs 1873

p
Tutti.
 Thau ist Früh = lings = thau, sein Thau ist Früh = lings =
Tutti.
 Thau ist Früh = lings = thau, sein Thau ist Früh = lings =
Solo. sein Thau ist Frühlings = thau, *Tutti.* sein Thau ist Früh = lings =
 sein Thau ist Früh = lings =
T. S.
 Violonzello's und Orgel ohne Pedal. Alle Bässe und Orgel mit Pedal.



p
Solo. thau, sein Thau ist Früh = lings = thau, *Tutti.* sein
Solo. thau, sein Thau ist Früh = lings = thau, *Tutti.* sein
Solo. thau, sein Thau ist Frühlings = thau, *Tutti.* sein
 thau, sein
T. S.
 Violonzello's und Orgel ohne Pedal. Alle Bässe und Orgel mit Pedal.

Thau ist Früh = lings = thau.

Thau ist Früh = lings = thau.

Thau ist Früh = lings = thau.

Thau ist Früh = lings = thau.

Thau ist Früh = lings = thau.

6 6 6 4 = 3 6

41.

No 2.

Non troppo allegro.

Hörner.

Hoboe 1.

Hoboe 2.

Violine I.

Violine 2.

Bratsche.

Diskant.

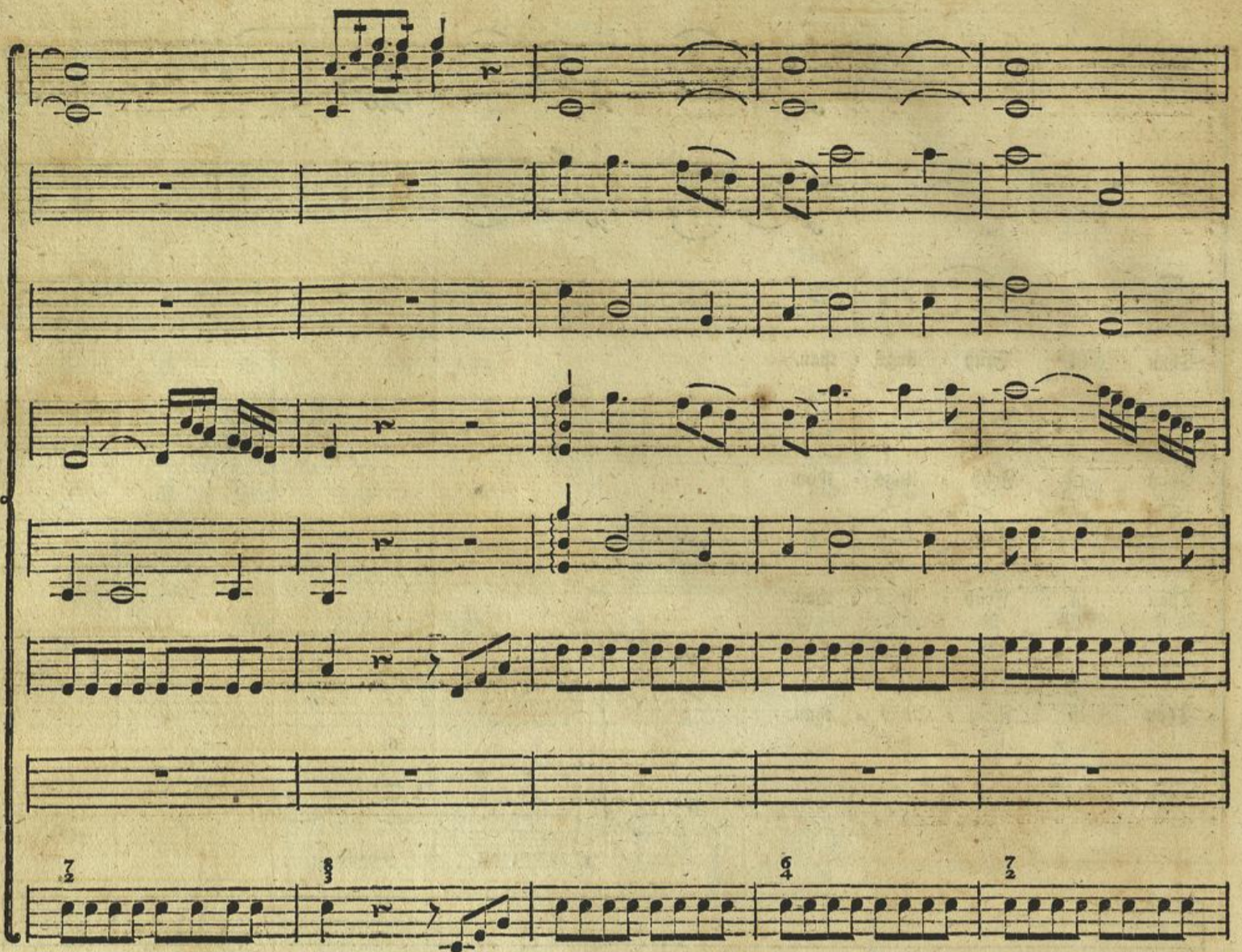
Baß.

p *mf* *f*

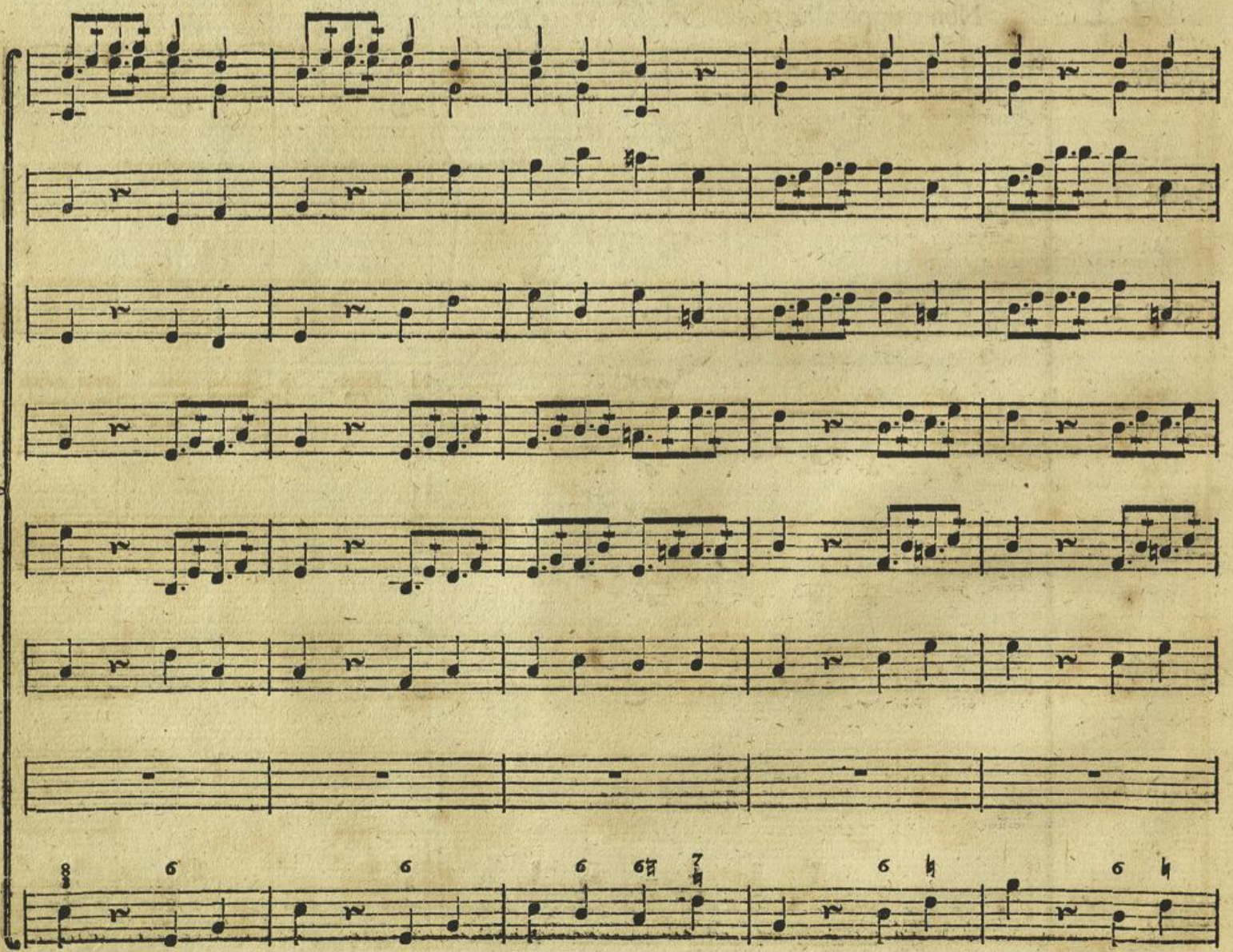
7 3 = 2 3 4

Wolfs Ostercantate.

C



The first system of the musical score consists of seven staves. The top staff features a complex melodic line with many beamed notes and rests. The second and third staves contain simpler melodic lines. The fourth staff has a more active melodic line with many beamed notes. The fifth staff contains a series of chords. The sixth staff is mostly empty. The seventh staff features a rhythmic pattern of eighth notes with some rests, and is marked with the numbers 2, 3, 4, and 2 above it.



The second system of the musical score consists of seven staves. The top staff continues the complex melodic line from the first system. The second and third staves contain simpler melodic lines. The fourth staff has a more active melodic line with many beamed notes. The fifth staff contains a series of chords. The sixth staff is mostly empty. The seventh staff features a rhythmic pattern of eighth notes with some rests, and is marked with the numbers 6, 6, 6, 6, 7, 6, 6, and 6 above it.

The first system of the musical score consists of seven staves. The top two staves contain a complex, multi-measure rest for the first instrument. The third staff features a melodic line with notes and rests. The fourth and fifth staves contain dense, sixteenth-note passages with various accidentals. The sixth staff continues the melodic line. The seventh staff includes notes with fingering numbers 6, b, 7, 6, 6b, and 6 written above them.

The second system of the musical score consists of seven staves. The top three staves are mostly empty, with only a few notes and rests. The fourth staff contains a complex, multi-measure rest. The fifth and sixth staves feature melodic lines with notes and rests. The seventh staff includes notes with fingering numbers 6, 6, 6, 7, 6, and 7 written above them.

Violonzello's und
Orgel ohne Pedal.

The first system of the musical score consists of eight staves. The top two staves contain simple harmonic accompaniment with quarter and eighth notes. The third staff has a similar accompaniment but includes a half note with a fermata. The fourth staff is a complex, multi-measure passage for the left hand, featuring sixteenth-note runs and chords. The fifth and sixth staves continue the harmonic accompaniment with various rhythmic patterns. The seventh staff is empty. The eighth staff contains a bass line with fingerings 6, 2, 6, 5, 7, 7, 6, 7 indicated above the notes.

Alle Bässe und Orgel mit Pedal.

Violonzello's alleine, Orgel ohne Pedal.

The second system of the musical score consists of eight staves. The top two staves feature a simple harmonic accompaniment with half notes and quarter notes. The third staff has a similar accompaniment. The fourth staff is a complex, multi-measure passage for the left hand, featuring sixteenth-note runs and chords. The fifth and sixth staves continue the harmonic accompaniment with various rhythmic patterns. The seventh staff is empty. The eighth staff contains a bass line with fingerings 6, 7, 6, b, b7, 6, 4 indicated above the notes.

Alle Bässe und Orgel mit Pedal.

The first system of the musical score consists of seven staves. The top two staves appear to be vocal lines, with the second staff containing a trill (tr) at the end. The third staff is a melodic line with a trill at the end. The fourth and fifth staves contain dense, rapid sixteenth-note passages. The sixth staff is a rhythmic accompaniment line with repeated eighth-note patterns. The seventh staff is a bass line with some trills and sixteenth-note passages.

The second system of the musical score consists of seven staves. The top two staves are vocal lines with trills (tr) at the end. The third staff is a melodic line with a trill at the end. The fourth and fifth staves contain dense, rapid sixteenth-note passages. The sixth staff is a rhythmic accompaniment line with repeated eighth-note patterns. The seventh staff is a bass line with some trills and sixteenth-note passages.

The first system of the musical score consists of seven staves. The top two staves appear to be vocal lines with rests. The third staff contains a melodic line with dynamics *sf*, *p*, *f*, and *ff*. The fourth and fifth staves are accompaniment lines with dynamics *f* and *p*. The sixth staff is a bass line with dynamics *f* and *ff*. The seventh staff is a rhythmic accompaniment line with a 2/4 time signature and dynamics *f* and *p*.

Recitat.

The recitative section consists of seven staves. The top three staves are vocal lines with rests. The fourth, fifth, and sixth staves are accompaniment lines with dynamics *p*. The seventh staff is a rhythmic accompaniment line.

M = mächt'ger Schauer dringt durch al = le We = sen.

Recitat.

The second recitative section consists of two staves. The top staff is a vocal line with rests. The bottom staff is an accompaniment line with dynamics *p*.

Musical score for the first system, consisting of eight staves. The top two staves are vocal lines. The piano accompaniment is spread across the remaining six staves. Dynamic markings include *f*, *p*, and *unis.*. The lyrics "Klinge das Le-ben und der Tod um sei-nen" are written below the vocal lines.

Musical score for the second system, consisting of eight staves. It continues the vocal and piano parts from the first system. Dynamic markings include *f*, *p*, and *unis.*. The lyrics "Fürsten?" are written below the vocal lines.

Gott Je-ho=va ruft den Sohn im Schoos der kü=hen Nacht.

p *mf*

6 6 2/2 3/8 2/2 3/8

p *mf*

Detailed description: This system contains the first six staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are for the right hand of the piano, and the fourth and fifth staves are for the left hand. The sixth staff is a basso continuo line. Dynamics include piano (*p*) and mezzo-forte (*mf*). The basso continuo line includes figured bass notation: 6, 6, 2/2, 3/8, 2/2, 3/8.

Detailed description: This system contains the next six staves of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with various rhythmic patterns and dynamics. The basso continuo line includes figured bass notation: 6, 2, 3/8.

Vom tiefen Schlaf erwacht, sieht auf der Held und blickt em-

4 2 3 6 7

por!

ff *ff* *ff* *ff*

Violonzello's allein,
Orgel ohne Pedal.

Alle Bässe und
Orgel mit Pedal.

Wolfs Oftercantate.



Wer mag ihn hal-ten?

mf *ff* *mf* *ff*

Violoncello's allein,
Orgel ohne Pedal.

Alle Bässe und Orgel
mit Pedal.

Durch das Thor des Lebens zeucht er? Hel-le Schaa-ren, die in dem Arm der Nacht ge-fangen mit ihm

mf

waren, sie zie-hen nach ihm, ihrem Herrn, wie Sterne nach dem Morgenstern,

sie drin-gen nach dem Licht her-vor, em-por, em-

Chor.

No. 3.

Allegro.

Trompete 1.

Trompete 2.

Trompete 3.

Pauken.

Hoboe 1.

Hoboe 2.

Violine 1.

Violine 2.

Bratsche.

Diskant 1.

Diskant 2.

Tenor.

Baß.

Baße, und Orgel.

Allegro.

6

7

tr tr

Thut auf die Pfor = ten, die Tho = re der Welt, es zeucht der

Thut auf die Pfor = ten, die Tho = re der Welt, es zeucht der

Thut auf die Pfor = ten, die Tho = re der Welt, es zeucht der

Thut auf die Pfor = ten, die Tho = re der Welt, es zeucht der

5

tr

p

p

p

p

p

p

p

p

p

p

p

König, der König der Ehren einher, es

König, der König der Ehren einher, es

König, der König der Ehren einher, thut auf die

König, der König der Ehren einher, thut auf die

6 6 6 7

Violoncello's allein,
Orgel ohne Pedal.

zeucht der Kö = nig der Eh = ren ein = her,

zeucht der Kö = nig der Eh = ren ein = her, thut auf die

Pfor = ten, der Kö = nig der Eh = ren ein = her, thut auf die

Pfor = ten, die Eho = re, die Eho = re der Welt, es

Alle Bässe und Orgel mit Pedal.

Violoncello's allein, Orgel ohne Pedal.

thut auf die Tho = = re der Welt, es

Pfor = = ten, die Tho = = re, die Tho = = re der Welt, es

Pfor = = ten, die Tho = = re, die Tho = = re der Welt, es

zeucht der Kö = = nig der Eh = = ren ein = = her, es

Alle Bässe und Orgel mit Pedal.

The musical score consists of several systems of staves. The upper systems feature instrumental parts with various dynamics such as *f*, *p*, and *ff*. The lower systems contain vocal parts with the lyrics: "zeucht der Kö = nig der Eh = ren ein = her!". The lyrics are repeated across four different vocal staves. The bottom-most staff includes figured bass notation with numbers 4, 6, 4, 5, 6, 6.

tr

tr

tr

Solo. Tutti.

Solo. Tutti.

Solo. Tutti.

Solo. Tutti.

Solo. Tutti.

6 6 6 3

6

Musical score for the first part of the page, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings.

*Solo.**Tutti.*

Held; wer ist der König? Es ist der Held; schrecklich, schrecklich,

*Solo.**Tutti.*

Held; wer ist der König? Es ist der Held; schrecklich, schrecklich,

*Solo.**Tutti.*

Held; wer ist der König? Es ist der Held; schrecklich, schrecklich,

*Solo.**Tutti.*

Held; wer ist der König? Es ist der Held; schrecklich, schrecklich,

*

*

Handwritten musical score on page 28. The page contains 15 staves of music. The first 10 staves are instrumental, with various rhythmic patterns and melodic lines. The 11th staff begins with the lyrics: *mäch = tig, mach = tig, schreck = lich, mach = tig im*. This is followed by four more staves, each with the same lyrics. The 15th staff includes the instruction *unis.* and contains a complex rhythmic pattern with notes marked with numbers 7, 5, 6, and 5.

The musical score consists of 15 staves. The first four staves are instrumental. The fifth staff begins with a vocal line marked *tr* (trill) and includes a fermata. The sixth and seventh staves continue the vocal line with a fermata. The eighth and ninth staves feature a complex instrumental passage marked *ff* (fortissimo). The tenth and eleventh staves continue this passage. The twelfth and thirteenth staves are vocal lines with lyrics: "Streit, — — — — — schreck = lich," and "Streit, mäch = tig, schreck = lich,". The fourteenth and fifteenth staves are instrumental, with the fourteenth staff marked *ff* and containing fingerings 5 and 6.

The musical score consists of a vocal line and a piano accompaniment. The vocal line features the lyrics: "mäch = tig im Streit, schrecklich, mäch = = =". The piano accompaniment includes various dynamics such as *p*, *ff*, and *tr*. The score is written on multiple staves, with the vocal line at the top and the piano accompaniment below. The piano accompaniment includes complex rhythmic patterns and dynamic markings.

= = = = = tig, schrecklich, mächtig im Streit.
 = = = = = tig, schrecklich, mächtig im Streit.
 = = = = = tig, schrecklich, mächtig im Streit.
 = = = = = tig, schrecklich, mächtig im Streit.
 5 7 6 5 4 5 6 * 6 *

Blut?

Blut?

Blut?

Solo.
Ich trat die Kel-ter, ich trat sie al = lein, ich

Alle Bässe und Orgel mit Pedal.

schritt al = lein am Sa = ge der Schlacht, und ward voll Blut!

6 6 * 6 * 6 6 4 5 7-6 6 *

Tutti.
 Hut auf die Pfor = ten, die Eho = re der Welt, es zeucht der
 Tutti.
 Hut auf die Pfor = ten, die Eho = re der Welt, es zeucht der
 Tutti.
 Hut auf die Pfor = ten, die Eho = re der Welt, es zeucht der
 Tutti.
 Hut auf die Pfor = ten, die Eho = re der Welt, es zeucht der

Kbnig, der Kbnig, der Ehren einher, es
 Kbnig, der Kbnig, der Ehren einher, es.
 Kbnig, der Kbnig, der Ehren einher, thut auf die
 Kbnig, der Kbnig, der Ehren einher, thut auf die

Violoncello's allein,
Orgel ohne Pedal.

The musical score consists of several systems. The first seven systems are instrumental, featuring a complex texture with multiple staves. The eighth system is a vocal line with the lyrics: "zeucht der Kö = nig der Eh = ren ein = her,". The ninth system continues the vocal line: "zeucht der Kö = nig der Eh = ren ein = her, thut auf die". The tenth system continues: "Pfor = ten, die Tho = re, die Tho = re der Welt, thut auf die". The eleventh system continues: "Pfor = ten, die Tho = re, die Tho = re der Welt, es". The twelfth system includes performance instructions: "Alle Bässe und Orgel mit Pedal." and "Violonzello's allein, Orgel ohne Pedal.".

thut auf die Tho = re der Welt, es

ffor = ten, die Tho = re, die Tho = re der Welt, es

ffor = ten, die Tho = re, die Tho = re der Welt, es

zeucht der Kö = nig der Eh = ren ein = her, es

Alle Bässe und Orgel mit Pedal.

zeucht der Kö = nig der Eh = ren ein = her, und

zeucht der Kö = nig der Eh = ren ein = her, und

zeucht der Kö = nig der Eh = ren ein = her, und

zeucht der Kö = nig der Eh = ren ein = her, und

*

glän = = jet Heil,

glän = = jet Heil,

glän = = jet Heil,

glän = = jet Heil,

* 4 5 6 7 6 5 4 3

The musical score consists of 15 staves. The first 10 staves are instrumental, featuring various rhythmic patterns and textures. The 11th staff begins with the lyrics: "er glän = zet, er glän = = zet Heil,". The 12th staff continues with "glän = = = = zet, er glän = = zet Heil, er glän = zet". The 13th staff has "er glän = zet, er glän = = = = zet Heil,". The 14th staff has "glän = = = = zet, er glän = = = = zet Heil, er glän = zet". The 15th staff contains numerical figures (5, 6, 4, 5) and musical notation. The bottom-most staff is empty.

Handwritten musical score on aged paper, page 42. The score consists of 15 staves. The top staff features a melodic line with slurs and ties. The second through seventh staves contain rhythmic accompaniment with various note values and rests. The eighth and ninth staves show a piano accompaniment with chords and dynamics markings 'p' and 'ff'. The tenth through twelfth staves contain vocal lines with lyrics 'Heil, er' and 'Heil, er'. The thirteenth and fourteenth staves continue the piano accompaniment. The fifteenth staff is empty.

The musical score consists of 15 staves. The first 10 staves are instrumental, featuring complex rhythmic patterns, triplets, and trills. The 11th staff is a vocal line with the lyrics "glän = = = = jet, er glän = = = = = jet". The 12th, 13th, and 14th staves are also vocal lines with the same lyrics. The 15th staff is instrumental, starting with a five-measure rest and a six-measure rest, followed by a melodic line. The page number "43" is in the top right corner.

This page contains a handwritten musical score for page 44. The score is organized into several systems of staves. The top system consists of ten staves of music, featuring complex rhythmic patterns with many sixteenth notes and some triplet markings. The second system also consists of ten staves, with some staves containing rests and others having melodic lines. The third system includes five staves, with the first four staves each beginning with the word "Heil." written in a Gothic script. The final system consists of two staves, with the first staff containing a melodic line with sixteenth notes and some triplet markings, and the second staff being empty. The paper is aged and shows some staining.

Handwritten musical score for 'Wolfs Ostersantate' on page 45. The score consists of 15 staves. The first 10 staves contain musical notation with various notes, rests, and accidentals. The next 4 staves are empty. The final staff contains a single line of music. A measure number '120.' is written at the end of the final staff.

Choral.

No. 4.

Je = sus Chri = stus, un = ser Hei = land, der den Tod ü = ber =

Je = sus Chri = stus, un = ser Hei = land, der den Tod ü = ber =

Je = sus Chri = stus, un = ser Hei = land, der den Tod ü = ber =

Orgel. Je = sus Chri = stus, un = ser Hei = land, der den Tod ü = ber =

wand, ist auf = er = stan = den, den Feind hält er ge = fan = gen.

wand, ist — auf = er = stan = den, den Feind hält — er ge = fan = gen.

wand, ist — auf = er = stan = den, den Feind hält er ge = fan = gen.

wand, ist auf = er = stan = den, den Feind hält er ge = fan = gen.

Hal = le = lu = jah!

Hal = le = lu = jah!

Hal = le = lu = jah! — —

Hal = le = lu = jah!

20

Tod und Hölle, Leben und Gnad,
 All's in Händen er hat;
 Er kann erretten
 Alle, die zu ihm treten.
 Hallelujah!

W. 5

Recitativ.

Adagio.

1.)

Wie die fern ab = ge = schied = ne ge = lieb = te

Sonne sich nach ih = res Frühlings Kin = dern seh = net, und wenn in kal = ter Nacht noch matt ihr Au = ge

thränet, als Morgen = rö = the schon den düstern Ne = bel bricht, zerreißt den Schleier, und wird Licht.

M. 2

So seh = net sich, so ste = het der be = trüb = ten Ma =

ri = a Je = sus nah, und nennt sie, und ist da. — Und eilt mit je = nem Paar, die nach der

Ru = he seh'n, ein Wandrer, mit zu geh'n. Er raubet sanft ihr Herz, und

taktmäßig.

ohne Taft.

ath=met frem=de Blut in ih=ren lech=zen=den, ge=sunt=nen, fal=ten Muth, ent=hüllt sich, und ver=

7 6

schwindet. Bis er die zehn Ge=lieb=ten, ver=

1.)

loh=re=nen zu=sammen wieder fin=det, und Frie=den ih=nen giebt, und haucht sie an mit Gei=st, der von der

2.)
 Balsamkraft des andern Lebens fließt. Er sucht den Irrenden in sei-ner Zweifel Nacht, der,

taktmäßig.
 wie von schwerem Traum erwacht, die Hand ihm legt in sei-ne Wunden: ich ha-be dich ge-

fun-den, mein Herr — und Gott! Du se-best —

1.) Recitirend.

ich bin todt!

Und wandelst in des Morgens Frühe mit sei = nen Kindern:

taktmäßig.

liebt ihr mich?

der mich nicht kannte,

Si = mon,

liebst du mich?

Un = wissen = der,

6

sie = he mein Herz,

sie = he mein Herz! —

Ich lie = be dich.

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 are arranged vertically from top to bottom: Hörner, Hoboe I., Hoboe 2., Violine I., Violine 2., Bratsche, Diskant, and Baß. The first four measures show rests for the woodwinds and strings, followed by a melodic line in the strings and a vocal line in the Bassoon.

Sie = he, das schö = ne, das

Musical score for the second system, including strings and vocal line. The score continues from the first system. The instruments are arranged vertically from top to bottom: Violins, Viola, Bassoon, and Bass. The first four measures show rests for the woodwinds and strings, followed by a melodic line in the strings and a vocal line in the Bassoon.

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 the lyrics "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 *f*, *p*, and *ff*.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics "Tod, durch den Tod er - wacht, durch den". The piano accompaniment includes trills (*tr*) and various rhythmic patterns.

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line includes lyrics: "Tob er = macht. Sie = he, das schö = ne, das". The piano accompaniment includes dynamic markings such as *pp*, *ff*, *tr*, and *p*.

Musical score for the second system. It features a vocal line and piano accompaniment. The vocal line includes lyrics: "schö = ne Mor = gen = roth, in dunk = = = ler Nacht, sie = he,". The piano accompaniment includes dynamic markings such as *pp*, *ff*, and *p*.

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 triplets and sixteenth-note patterns.

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 triplets and sixteenth-note patterns.

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 some notes. The second system includes a vocal line with the lyrics "Was" and a second vocal line. The instruments are represented by staves with various rhythmic and melodic patterns, including some complex passages with many notes.

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

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 piano accompaniment, starting with a common time signature (C) and a *pp* dynamic marking. The bottom four staves are for the violin, beginning with a treble clef and a key signature of one flat (B-flat). The violin part features a melodic line with various ornaments and dynamics, including *f* and *p*.

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

The second system of the musical score consists of eight staves. The top staff is the vocal line, starting at measure 26 and marked with a *p* dynamic. The bottom seven staves are piano accompaniment. The vocal line includes the lyrics: "roth, in dunk = = ler Nacht, — das Mor = = = gen =". The piano accompaniment continues with complex rhythmic patterns and dynamics, including *f* and *p*. Measure numbers 26, 32, and 38 are indicated below the piano part.

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

ten. ⁶

Tod, — durch den Tod — er — wacht,

⁶
t7 5b

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

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

Musical score for the first system, consisting of six staves. The top staff contains complex chordal textures. The second and third staves feature a melodic line with dynamic markings 'p' and 'ff'. The fourth and fifth staves contain dense, rapid sixteenth-note passages. The sixth staff is mostly empty with a few notes.

Musical score for the second system, consisting of one staff. It begins with a measure marked '6' and contains a melodic line with dynamic markings 'p' and 'ff'. It ends with a measure marked '7'.

Musical score for the third system, consisting of eight staves. The top staff has complex textures. The second and third staves have sparse notes. The fourth and fifth staves have melodic lines with dynamic markings 'p' and 'ff'. The sixth and seventh staves are mostly empty.

Musical score for the fourth system, consisting of one staff. It contains a melodic line with dynamic markings 'p' and 'ff'. The system ends with a double bar line and the number '69' written below.

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 6

3
 töd = tet, und ma = chet le = ben =
 töd = tet, und ma = chet le = ben = dig,
 töd = tet, und ma = chet le = ben = dig,
 töd = tet, und ma = chet le = ben =
 6 9 7 3

= dig, le = ben = dig,
 le = ben =
 le = ben =
 = dig,
 46 49 53 57 60

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*

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,

Solo.

T.S.
Violoncello'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.



füb = ret hin = aus. Der Herr
 füb = ret hin = aus. Der Herr
 füb = ret hin = aus. Der Herr
 füb = ret hin = aus. Der Herr
 füb = ret hin = aus. Der Herr

6/8 4/4 5/4 b7 p

töd = tet, der Herr töd = tet,
 töd = tet, der Herr töd = tet,
 töd = tet, der Herr töd = tet,
 töd = tet, der Herr töd = tet,
 töd = tet, der Herr töd = tet,

6 6/8 9/8 4/4 6/8 b 4/4 6/8 6/8 b7 6 b7 6/8 5/4

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

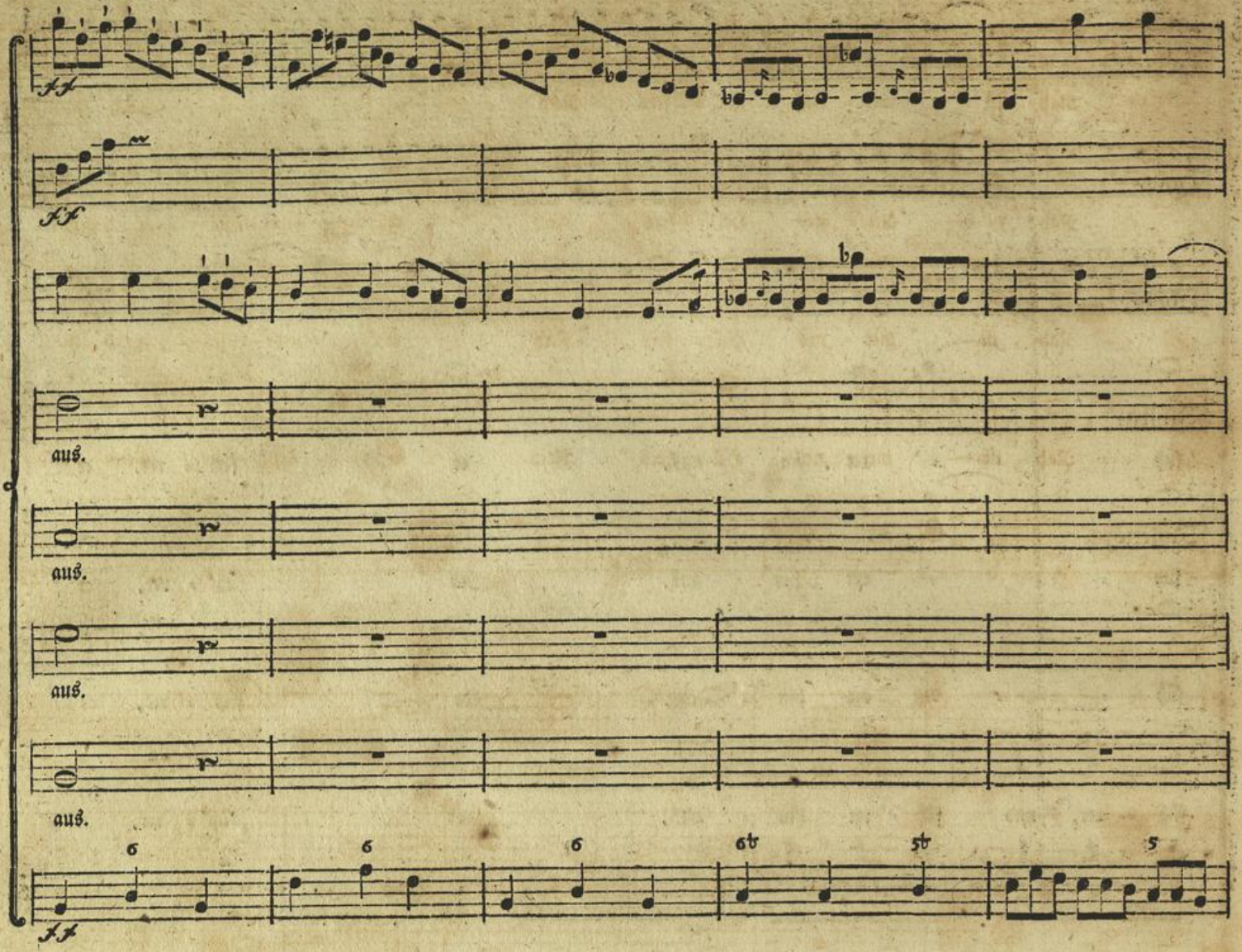
er ma = chet le = ben = dig, er ma = chet le = ben = dig, und

er ma = chet le = ben = dig, und

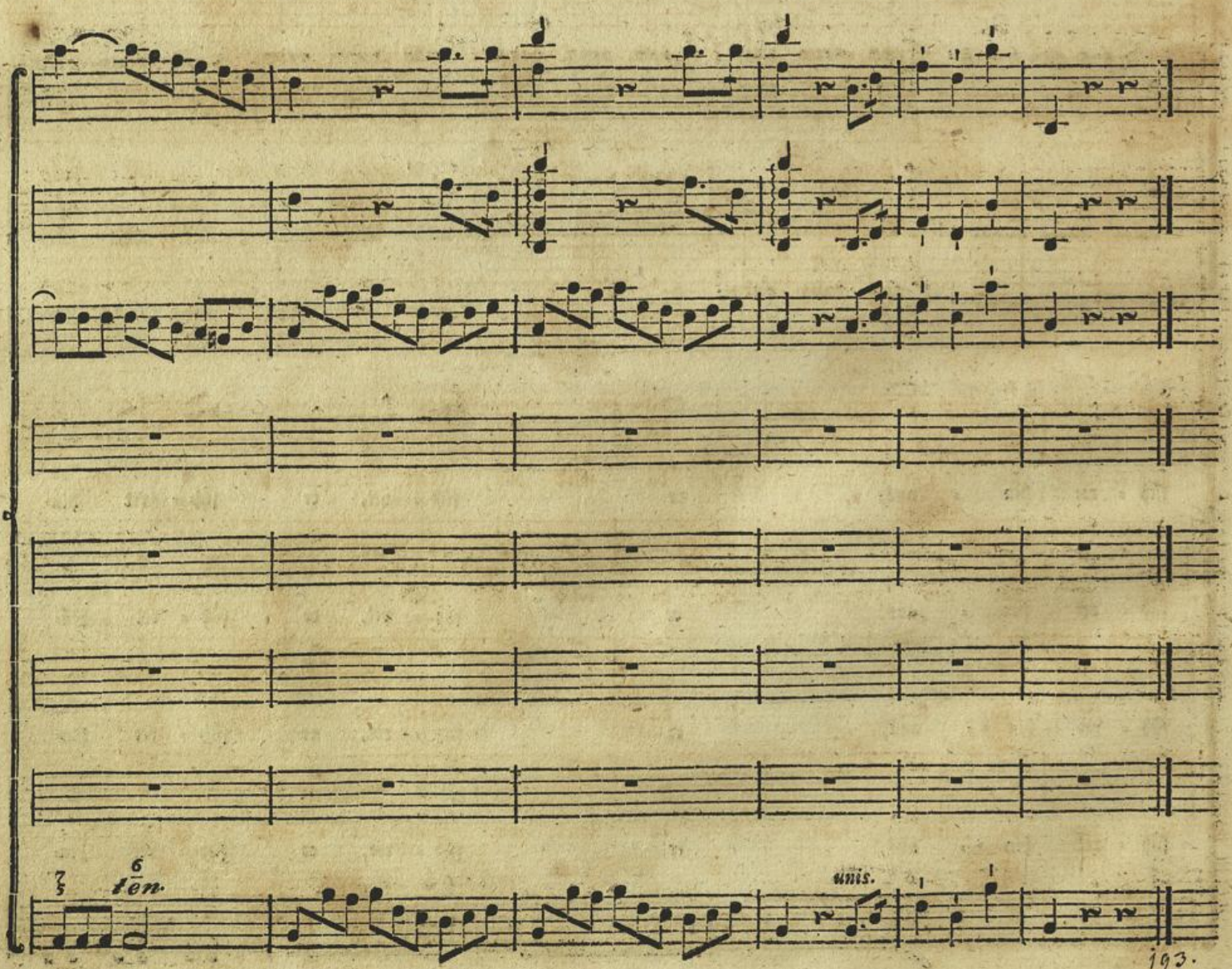
6 7 6 7 6 4 3 7 6 7 6 4 4

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 few notes. The third staff continues the melody. The fourth, fifth, and sixth staves are mostly empty, each starting with the word "aus." (aus). The seventh staff contains a bass line with notes marked with fingerings 6, 6, 6, 6b, 5b, and 5, and a forte (*ff*) dynamic marking.



Musical score system 2, consisting of seven staves. The top staff has a melodic line with a slur. The second staff has a complex chordal texture. The third staff continues the melody. The fourth, fifth, sixth, and seventh staves are mostly empty, each starting with the word "aus." (aus). The bottom staff contains a bass line with notes marked with fingerings 6, 6, 6, 6b, 5b, and 5, and a forte (*ff*) dynamic marking.

Choral.

№ 8.

Nah ist mei = nes Hel = fers Reich = = te, sieht sie gleich mein

Nah ist — mei = nes Hel = fers Reich = = te, sieht sie gleich mein

Nah ist mei = nes Hel = fers Reich = = te, sieht sie gleich mein

Nah ist — mei = nes Hel = fers Reich = = te, sieht sie gleich mein

6 7 6 5/4 3* * 6 6 4

Nu = ge nicht, wei = ter hin, im Thal der Näch = = te, ist mein

Nu = ge nicht, wei = ter hin, im Thal der Näch = = te, ist mein

Nu = ge nicht, wei = ter hin, im Thal der Näch = = te, ist mein

Nu = ge nicht, wei = ter hin, im Thal der Näch = = te, ist mein

6 6 6 7 * 6 6 6

Ret = ter und sein Licht. Da, da wird mir Gott be = geg = = nen,

Ret = ter und sein Licht. Da, da wird mir Gott be = geg = = nen,

Ret = ter und sein Licht. Da, da wird mir Gott be = geg = = nen,

Ret = ter und sein Licht. Da, da wird mir Gott be = geg = = nen,

3/4 3* 6/8 5/4 5 4 3

da wird mich sein Ant = lig seg = = nen, in der trüb = sten

da wird mich sein Ant = lig seg = = nen, in der trüb = sten

da wird mich sein — Ant = lig seg = = nen, in der trüb = sten

da wird mich sein Ant = lig seg = = nen, in der trüb = sten

6 4 6 7 5 6/4 6

Stun = de Graun, will ich hof = fend nach ihm schaum.

Stun = de Graun, will ich hof = fend nach ihm schaum.

Stun = de Graun, will ich hof = fend nach ihm schaum.

Stun = de Graun, will ich hof = fend nach ihm schaum.

6 7 * 6 6 6 6/4 5

Recitativ.

W. g. Allegro moderato.

Hörner.

Hoboe 1.

Hoboe 2.

Violine I.

Violine 2.

Bratsche.

Distant.

Baß.

mit der 2ten Violine.

mit der 2ten Violine.

p

f

p

f

The first system of the musical score consists of seven staves. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. Dynamic markings include *p* (piano), *sf* (sforzando), and *f* (forte). The notation includes various note values, rests, and articulation marks.

The second system of the musical score consists of seven staves. It begins with a treble clef and a common time signature. The notation continues with various note values and rests. Dynamic markings include *p*, *sf*, and *f*. The instruction *a due.* is written below the sixth staff. The instruction *T.S.* (Tutti) is written above the seventh staff. The notation includes various note values, rests, and articulation marks.

O, Auf=er=stan=de=ner, wo schwebst=du, an=ge=sehn?

The third system of the musical score consists of a single staff. It begins with a treble clef and a common time signature. The notation includes various note values, rests, and articulation marks. Dynamic markings include *p*, *sf*, and *f*.

mit der 2ten Violine.

In welchem Rei = che leb = test, ein Kö = nig, Du?

der Ret = ter der Na = tur!

die er = ste schö = ne, neu = er = wäch = te Blu = me, auf Got = tes

6 * 7 6 9

Flur! ... und trankst der Auf = er =

6 6 5 *

mit der 2ten Violine.

stie- hung Kraft, für deinen Kelch der Lei- den,

6 6 6 6 6 6

ein- ath- mend Him- mels- freu- den, ver- breitend ü- ber = all des er- = gen

6 6 6 6 6 6

49

Lebens Saft; ich sehe Dich.

The musical score consists of eight staves. The first seven staves contain the vocal line with lyrics. The eighth staff contains the instrumental accompaniment with figured bass notation: 24, =, 6, 4, 2, 3.

Dein schö - nes Kleid ist Morgenroth in al - ler Menschen Blicken, die Hofnung der Un-

The musical score consists of eight staves. The first three staves are empty. The fourth, fifth, and sixth staves contain the vocal line with lyrics. The seventh and eighth staves contain the instrumental accompaniment with a dynamic marking of *p*.

This system contains the first six staves of the musical score. The vocal line begins on the fourth staff with the lyrics "sterblichkeit; dein Leib die hei-li-ge, verborg-ne Christenheit;". The piano accompaniment consists of three staves. Dynamics include *mf* and *p*. A section marked "T. S." (Tutti) begins with the second staff of the piano accompaniment.

This system contains the next six staves of the musical score. The vocal line continues with the lyrics "dein An-ge-sicht Ent-zü-cken". The piano accompaniment continues with three staves. Dynamics include *p* and *pp*.

Ich seh! Auf deinem Grabe blüht des Lebens ho-her Baum!

ff

ff

ff

ff

ff

6 5

ff

6 6 5

an dem in weitem Raum die Schöpfung sich aus Nacht und Mo-der zieht,

5 7 6 6 6
3 4

b7

6

und e = wig wächst, e = wig wächst, und e = wig blüht.

6 6 6 6 4 6 7

p p p

6 6 4 6 6 6 4 6 6 6 6

The first system of the musical score consists of eight staves. The top two staves are mostly empty with rests. The third staff contains a melodic line with notes and rests. The fourth staff features a melodic line with trills marked 'tr' and a piano dynamic marking 'p'. The fifth staff continues the melodic line with a trill. The sixth staff shows a more active melodic line with notes and rests. The seventh staff is mostly empty with rests. The eighth staff contains a complex melodic line with sixteenth notes and slurs, marked with a piano dynamic 'p'.

The second system of the musical score consists of eight staves. The top three staves are mostly empty with rests. The fourth staff contains a melodic line with notes and rests, marked with a mezzo-forte dynamic 'mf'. The fifth staff continues the melodic line with a trill, also marked 'mf'. The sixth staff shows a melodic line with notes and rests, marked 'mf'. The seventh staff contains a melodic line with notes and rests. The eighth staff features a melodic line with notes and rests.

Was tö = net aus den Grüf-ten dort für Ge = sang her-vor?

The third system of the musical score consists of eight staves. The top three staves are mostly empty with rests. The fourth staff contains a melodic line with notes and rests, marked with a mezzo-forte dynamic 'mf'. The fifth staff continues the melodic line with notes and rests. The sixth staff shows a melodic line with notes and rests. The seventh staff contains a melodic line with notes and rests. The eighth staff features a melodic line with notes and rests, marked with a mezzo-forte dynamic 'mf'.

Er steigt zu den Lüften; das Feld der Tod-ten wird der Auf-er-ste-hung

6 6 4 3h 6 6

Choral.

(Die Instrumente gehen mit den Singstimmen.)

Diskant 1.
Je = sus mein Er = lö = ser lebt,

Diskant 2.
Je = sus mein Er = lö = ser lebt,

Tenor.
Je = sus mein Er = lö = ser lebt,

Baß.
Je = sus mein Er = lö = ser lebt,

Chor.
Je = sus mein Er = lö = ser lebt,

4h 6 6 6 6

ich werd' auch das Le = ben schau = en; schwe = ben, wo mein

ich werd' auch das Le = ben schau = en; schwe = ben, wo mein

ich werd' auch das Le = ben schau = en; schwe = ben, wo mein

ich werd' auch das Le = ben schau = en; schwe = ben, wo mein

Hei = land schwebt, auf des schö = nen Him = mels Lu = en.

Hei = land schwebt, auf des schö = nen Him = mels Lu = en.

Hei = land schwebt, auf des schö = nen Him = mels Lu = en.

Hei = land schwebt, auf des schö = nen Him = mels Lu = en.

Da wird Schwach = heit und Ver = druß lie = gen un = ter mei = nem

Da wird Schwach = heit und Ver = druß lie = gen un = ter mei = nem

Da wird Schwach = heit und Ver = druß lie = gen un = ter mei = nem

Da wird Schwach = heit und Ver = druß lie = gen un = ter mei = nem

Zwo Trompeten.

Trompete 3.

Pauken.

Hörner.

Hoboen.

Violine 1.

Violine 2.

Bratsche.

Chor I.

Distant 1.

Distant 2.

Tenor.

Baß.

Chor 2.

Distant 1.

Distant 2.

Tenor.

Baß.

Alle Bässe.

The musical score consists of 18 staves. The first five staves (Trompeten, Trompete 3, Pauken, Hörner, Hoboen) are mostly empty, indicating rests. The Violine 1 and 2 staves contain melodic lines starting with a piano (p) dynamic. The Bratsche staff contains a melodic line. The choir parts (Chor I, Chor 2) and distant parts (Distant 1, Distant 2) for both choruses are marked with a fermata and the word 'Fuß.' (Foot), indicating they are to be played on the foot. The Tenor and Bass parts for both choruses are also marked with a fermata and 'Fuß.'. The 'Alle Bässe' staff contains a bass line starting with a piano (p) dynamic.

Violonzello's allein, ohne Orgel.

The first system of the musical score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music is mostly composed of rests, with some rhythmic notation appearing in the lower staves.

1.)

Solo.

Hal = le = lu = jah, Hal = le = lu =

Solo.

Hal = le = lu = jah, Hal = le = lu =

Distant 3. Solo.

Hal = le = lu = jah, Hal = le = lu =

The first vocal part (1.) is written on three staves. It begins with a 3/4 time signature and a key signature of one sharp (F#). The lyrics are "Hal = le = lu = jah, Hal = le = lu =". The notation includes whole notes and half notes, with some slurs and accents.

2.)

The second system of the musical score consists of five staves, similar to the first system, with mostly rests and some rhythmic notation in the lower staves.

The musical score is written on aged, yellowed paper. It begins with a system of five empty staves. The sixth staff contains the start of a piano accompaniment, with notes and rests. Dynamic markings *pp*, *smorz.*, and *mf* are placed below the notes. The seventh and eighth staves continue the piano part. The ninth staff is labeled 'I.)' and contains the vocal line with the word 'jah!' written below the staff. The tenth staff also has 'jah!' and includes a 'Tenor.' label and a 3/8 time signature. The eleventh staff continues the vocal line with 'jah!' and rests. The twelfth staff is empty. The thirteenth staff is labeled '2.)' and contains five empty staves.

Der Tod ist ver = schlun = gen, ver = schlun = gen in Siegs = ge =

1.)

2.)

Der Tod ist ver = schlun = gen, ver = schlun = gen in Siegs = ge =

Alle Flüsse und Orgel mit Pedal.

Musical score for a piece, likely a chorale or hymn. The score consists of several staves. The top staves show piano accompaniment with dynamic markings *p* and *mf*. The lower staves feature three vocal parts, each with the lyrics: "Hal = le = lu = jah, Hal = le = lu = jah!". The first vocal part is marked "Solo.". The second vocal part also has "Solo." above it. The third vocal part has "Solo." above it. The piece concludes with a 3/4 time signature and a key signature of one flat. The final notes are marked *mf* and include fingering numbers 5, 6, 6, 5.

Violonzello's allein,
Orgel ohne Pedal.

The first system of the musical score consists of seven staves. The top four staves appear to be for a vocal ensemble or choir, with various rhythmic values and rests. The fifth staff contains a more complex melodic line with slurs and trills. The sixth and seventh staves provide harmonic support with sustained notes and some rhythmic patterns.

1.) *Tutti.*

Der Tod ist ver = schlun = gen, ver =

Tutti.

Tenor. Der Tod = ist ver = schlun = gen, ver =

Tutti.

Der Tod ist ver = schlun = gen, ver =

Tutti.

Der Tod ist ver = schlun = gen, ver =

This section contains the first vocal entry. It features four staves of music. The first staff is the vocal line with the lyrics "Der Tod ist ver = schlun = gen, ver =". The second staff is a piano accompaniment. The third staff is labeled "Tenor." and contains the lyrics "Der Tod = ist ver = schlun = gen, ver =". The fourth staff is another piano accompaniment. The word "Tutti." is written above and below the vocal lines.

2.)

Der Tod ist ver = schlun = gen, ver =

schlun = gen, ver = schlungen in Siegsge = fang, in Siegsge = fang, der Tod ist ver = schlun = gen, ver =

schlun = gen, ver = schlungen in Siegsge = fang, in Siegsge = fang, ist ver = schlun = gen, ver =

Der Tod ist ver = schlun = gen, ver =

6 6 6 6 7 4 = 5 6 5 6 6

This section contains the second vocal entry. It features four staves of music. The first staff is the vocal line with the lyrics "Der Tod ist ver = schlun = gen, ver =". The second staff is a piano accompaniment. The third staff is another vocal line with the lyrics "schlun = gen, ver = schlungen in Siegsge = fang, in Siegsge = fang, der Tod ist ver = schlun = gen, ver =". The fourth staff is another piano accompaniment. The word "Tutti." is written above and below the vocal lines. At the bottom of the system, there are some numbers: "6 6 6 6 7 4 = 5 6 5 6 6".

Alle Basse und Orgel mit Pedal.

The first system of the musical score consists of ten staves. The notation includes various rhythmic values, rests, and melodic lines. There are several trills marked with 'tr' and some notes marked with 'x'.

I.)

The second system of the musical score includes vocal lines with German lyrics. The lyrics are: "schlungen in Siegs = ge = fang, in Siegsge = fang, — ver = schlungen in Siegsge = fang, — ver = schlungen in Siegsge = fang, in Siegs = ge = fang, ver = schlungen in Siegs = ge = fang, ver = schlungen in schlungen in Siegs = ge = fang, in Siegs = ge = fang, ver = schlungen in Siegs = ge = fang, ver = schlungen in schlungen in Siegs = ge = fang, in Siegs = ge = fang, ver = schlungen in Siegs = ge = fang, ver = schlungen in".

mit dem ersten Chore.

The third system of the musical score consists of three empty staves, likely representing a section where the first choir enters.

The fourth system of the musical score includes a bass line with figured bass notation. The figures are: 6 6 7 4 6 5/4 6 5 6 4m 7 * 6 *

tr tr

tr

1.)

schlun = gen in Siegs = ge = fang, der Tod ist ver = schlun = gen,

Siegs = ge = fang, der Tod ist ver = schlun = gen, ver-

Siegs, in Siegs = ge = fang, der Tod ist ver = schlun = gen, ver-

Siegs, in Siegs = ge = fang, der Tod ist ver = schlun = gen, ver-

2.)

1.)

ver = schlun = = gen, verschlun = gen in Siegs = = ge = = fang;

schlun = = gen, ver = schlun = = gen in Siegs = = ge = = fang; der

schlun = gen, ver = schlun = gen in Siegs = = ge = = fang;

schlun = gen, ver = schlun = = gen in Siegs = ge = = fang; der

2.)

1.)

der Tod ist ver = schlun = gen in Siegs = = ge =

Tod ist ver = schlun = gen, der Tod ist ver = schlun = gen in Siegs = = ge =

der Tod ist ver = schlun = gen, der Tod — ist ver = schlun = gen in Siegs = = ge =

Tod ist ver = schlun = gen, der Tod ist ver = schlun = gen in Siegs = ge =

2.)

Siegs = = ge =

Siegs = = ge =

Siegs = = ge =

Siegs = ge =

1.) *Solo.*

fang. Hal = le = lu = jah, Hal = le = lu = jah! — —

Solo.

fang. Hal = le = lu = jah, Hal = le = lu = jah! — —

Solo.

fang. Hal = le = lu = jah, Hal = le = lu = jah! — —

fang.

2.)

fang.

fang.

fang.

fang.

fang.

pp smorz. pp smorz. pp

1.) Tutti.

Tutti. *Lob, wo ist dein Pfeil? Lob, wo ist dein Pfeil?*

Tutti. *Lob, wo ist dein Pfeil? Lob, wo ist dein Pfeil?*

Tenor. Tutti. *Lob, wo ist dein Pfeil? Lob, wo ist dein Pfeil?*

Tutti. *Lob, wo ist dein Pfeil? Lob, wo ist dein Pfeil?*

Lob, wo ist dein Pfeil? Lob, wo ist dein Pfeil?

2.) *Grab, wo ist dein Sieg? Grab, wo ist dein*

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Grab, wo ist dein Sieg? Grab, wo ist dein

Musical score for the first system, consisting of seven staves. The notation includes various rhythmic values, rests, and accidentals across the staves.

1.)

Musical score for the first system with lyrics: Grab, wo ist dein Sieg? Grab, wo ist dein Sieg? Tod, wo ist dein Sieg?

Grab, wo ist dein Sieg? Grab, wo ist dein Sieg? Tod, wo ist dein Sieg?

Grab, wo ist dein Sieg? Grab, wo ist dein Sieg? Tod, wo ist dein Sieg?

Grab, wo ist dein Sieg? Grab, wo ist dein Sieg? Tod, wo ist dein Sieg?

2.)

Musical score for the second system with lyrics: Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Pfeil?

Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Pfeil?

Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Pfeil?

Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Pfeil?

7 6 4 7 4 6 * 7 6 3 4 4 6 7 6 5

Piano accompaniment for the first system, consisting of five staves. The music includes various rhythmic patterns and dynamics such as *p* and *mf*.

1.)

Vocal line for the first system, consisting of five staves. The lyrics are: Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein Pfeil? Grab, wo ist dein

2.)

Vocal line for the second system, consisting of five staves. The lyrics are: Pfeil? Grab, Grab, wo ist dein Sieg? Pfeil? Grab, Grab, wo ist dein Sieg? Pfeil? Grab, Grab, wo ist dein Sieg? Pfeil? Grab, Grab, wo ist dein Sieg?

Piano accompaniment for the second system, consisting of one staff. It includes dynamic markings *p* and *mf*, and some numerical annotations (6, 6, 6, 6, *, 6, *, 4, 6) above the notes.

Instrumental introduction for the first system, consisting of seven staves with various musical notations including notes, rests, and dynamic markings like 'ff'.

1.)

Sieg, wo ist dein Sieg?
 Sieg, wo ist dein Sieg?
 Sieg, wo ist dein Sieg?
 Sieg, wo ist dein Sieg? Ge = lobt sey Gott, der

2.)

wo ist dein Sieg?
 wo ist dein Sieg?
 wo ist dein Sieg?
 wo ist dein Sieg? Ge = lobt sey Gott, der

T.S.
 ff

Musical notation for the first system, consisting of seven staves. The first six staves contain rests, while the seventh staff has some notes.

1.)

Musical notation for the first system with lyrics: "Ge = lobt sey Gott, der uns den Sieg ge = ge = ben, der uns den Sieg ge = ge". The notation includes various note values and rests.

2.)

Musical notation for the second system with lyrics: "Ge = lobt sey Gott, der uns den Sieg ge = ge = ben, der uns den Sieg ge = ge". The notation includes various note values and rests.

mit dem ersten Chore.

Ge =

Ge = lobt sey Gott, der uns den Sieg ge = ge = ben, der

uns den Sieg ge = ge = ben, ge = ge = ben, der

Tromp. 1.

Tromp. 2.

Tromp. 3.

Pauken.

Horn 1.

Horn 2.

Soboe 1.

Soboe 2.

Ge = lobt sey Gott, der uns den Sieg ge = ge = = = = =

uns den Sieg ge = ge = ben, der uns den Sieg — ge = ge = ben; ge = lobt sey Gott, — der

ben, der uns den Sieg, den Sieg ge = ge = = = = ben;

ge = ben; ge = lobt — sey Gott, ge = lobt sey Gott, der

Violonzello's allein,
Orgel ohne Pedal.

Alle Bässe und
Orgel mit Pedal.

The musical score consists of 15 staves. The first 14 staves are for the voice, and the 15th staff is for the instruments. The lyrics are written below the voice staves. The music is in a 3/4 time signature and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings like 'tr' (trill) and 'fr' (fermata) above certain notes. The lyrics are:

= = = = = ben, der uns den Sieg, den Sieg ge-
 uns den Sieg ge = ge = = = ben, ge = ge = = = ben; ge = lobt — —
 ge = = = ben; ge = lobt sey Gott, der uns den Sieg, den Sieg ge = ge = = ben; ge = lobt —
 ge = lobt sey Gott, der uns den Sieg ge = ge = = ben, ge = ge = =

Below the 15th staff, there are some numerical markings: 5/4, 4, 7, 4, 5, 7, *, 6, 5, 4.

Alle Däße und Orgel mit Pedal.

Handwritten musical score for a hymn, featuring multiple staves of music and German lyrics. The score includes a vocal line with lyrics and a basso continuo line with figured bass notation.

Lyrics:

ben, den Sieg ge = ge = ben,
 uns, der — unſ den — Sieg, den Sieg — — ge = ge = ben,
 Gott, der uns den Sieg ge = ge = ben, den Sieg ge = ge = ben,
 ben, den Sieg — ge = ge = ben,

Figured bass notation (bottom staff):

7 6/4 7 6 7 6 6 - 7 6 6 5 = =

Handwritten musical score for a choir with four parts and a basso continuo line. The score includes vocal lines with lyrics and a basso continuo line with figured bass notation.

Lyrics: durch Chri = stum, Chri = stum un = fern Herrn, durch

Figured Bass: * 4 6 5 *

The musical score consists of 15 staves. The first 10 staves are instrumental, with the bottom two staves (10 and 11) featuring a complex rhythmic pattern of sixteenth notes. The last five staves (12-16) are vocal parts for four voices, each with the lyrics 'Chri = = = stum un = = fern Herrn.' written below the notes. The vocal parts are arranged in a four-part setting, with the top voice (Soprano) having a 'fr' marking above the final note.

Wolfs Ostercantate.

3i

Ge = lobt sey Gott, der uns den Sieg ge = ge = = = = =

Ge = lobt sey Gott, der uns den Sieg ge =

Ge =

Violonzello's allein,
Orgel ohne Pedal.

ben, der uns den Sieg, — der uns den Sieg ge = ge = ben; ge = lobt sey Gott, der

ge = = = ben, ge = ge = = = ben; ge = lobt, ge = lobt sey

lobt sey Gott, der uns den Sieg ge = ge = ben; ge = lobt sey Gott, der

Ge = lobt sey Gott, der uns den Sieg ge

Alle Bässe und Orgel mit Pedal.

Herr, durch Christum un = fern Herr. Ge = lobt sey Gott, ge =
 un = fern Herr, un = fern Herr. Ge = lobt sey Gott, ge =
 un = fern Herr, durch un = fern Herr. Ge = lobt sey Gott, ge =
 un = fern, un = fern Herr. Ge = lobt sey Gott, ge =

lobt sey Gott, der uns den Sieg ge = ge = =

lobt sey Gott, der uns den Sieg ge = ge = =

lobt sey Gott, der uns den Sieg ge = ge = =

lobt sey Gott, der uns den Sieg ge = ge = =

lobt sey Gott, der uns den Sieg ge = ge = =

4 6 6 4 6

ben, durch Chri = stum un = fern Herrn, durch Chri = stum

ben, durch Chri = stum un = fern Herrn, durch Chri = stum

ben, durch Chri = stum un = fern Herrn, durch Chri = stum

ben, durch Chri = stum un = fern Herrn, durch Chri = stum

6 6 6 6 6 6 6 6

The musical score consists of 15 staves. The first seven staves are instrumental, featuring rhythmic patterns with repeated notes and rests. The eighth and ninth staves are vocal lines with lyrics. The tenth and eleventh staves are instrumental, with the eleventh staff marked with a piano (*p*) dynamic. The twelfth, thirteenth, and fourteenth staves are vocal lines with lyrics. The fifteenth staff is instrumental, marked with a piano (*p*) dynamic.

un = fern Herrn, durch Chri = stum un = fern Herrn,
 un = fern Herrn, durch Chri = stum un = fern Herrn,
 un = fern Herrn, durch Chri = stum un = fern Herrn,
 un = fern Herrn, durch Chri = stum un = fern Herrn,

Handwritten musical score for a multi-stemmed instrument, likely a harpsichord or spinet. The score consists of 14 staves. The first 10 staves contain instrumental notation with various dynamics (p, f, ff) and trills (tr). The last four staves contain vocal lines with the lyrics "durch Christum unfern" repeated in four different parts. The bottom-most staff includes fingerings (5, 6, 6, 5, 3) and a final "ff" dynamic marking.

durch Christum unfern

durch Christum unfern

durch Christum unfern

durch Christum unfern

The instrumental introduction consists of 11 staves of music. The first four staves feature a rhythmic pattern of eighth and sixteenth notes. The fifth and sixth staves have a more melodic line with some slurs. The seventh and eighth staves continue the melodic line with some dynamics like *p*. The ninth and tenth staves feature a more complex rhythmic pattern with slurs. The eleventh staff concludes the introduction with a melodic line.

Solo.

Herrn. Hal = le = lu = jah, Hal = le = lu =

Solo.

Herrn. Hal = le = lu = jah, Hal = le = lu =

Distant. Solo.

Herrn. Hal = le = lu = jah, Hal = le = lu =

Herrn.

4 2 3

