

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

Drey Motetten für Singechöre, mit Orchesterbegleitung

Seyfried, Ignaz Xaver von

Leipzig, [1816]

[urn:nbn:de:hbz:kn38-2838](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-2838)

3 Motetten

Von

Anton Seyfried



R 1002

Leinwand in der Leipziger Musikal. Zeitung 1817. N. 745. 161.

DREY MOTETTEN

für Singechöre, mit Orchesterbegleitung,

zum Gebrauch

an hohen Kirchenfesten



VON

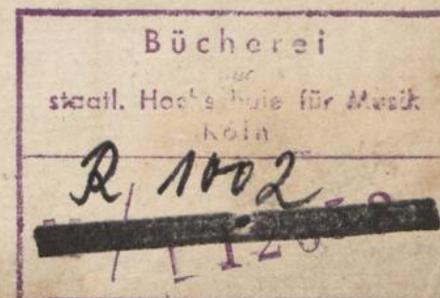
Kapellmeister J. v. Seyfried

Erste Sammlung.

PARTITUR.

Bei Breitkopf & Härtel in Leipzig. 1816.

Pr. 2 Rthlr.



2 R 1002

Andante maestoso.

I.

Psalm 99.

Violino I. *f*

Violino 2. *f*

Viola. *f*

Oboi. *f*

Clarineti in B. *f*

Fagotti. *f*

Corni in Es. *f*

Canto. *f* *Tutti* lu - bi - la - te

Alto. *f* *Tutti* Auf, mein Geist, zum

Tenore. *f* *Tutti* lu - bi - la - te De - o, omnis ter - ra, ser - vi - te Do - mi - no in lac - ti - ti - a, *f*

Basso. *f* *Tutti* Auf, mein Geist, zum grossen Welten - vater; em - por, em - por zu Gott, jubeln - der Ge - sang! *f*

Basso. *f*

p. tasto
Andante maestoso.

Instrumental musical score for strings and woodwinds. The score consists of seven staves. The top three staves are for woodwinds (flute, oboe, and bassoon), and the bottom four staves are for strings (violin I, violin II, viola, and cello). The music is in a minor key and features complex rhythmic patterns and melodic lines.

Vocal musical score with German lyrics. The lyrics are: "De-o, omnis ter-ra, ser-vi-te Do-mi-no in lae-ti-ti-a! In-tro-i-te Wie gross ist er in con-spectus e-rosen Wel-ten-va-ter; em-por, empor zu Gott, ju-belnder Ge-sang! In-tro-i-te in con-spectus e-rosen Wel-ten-va-ter; em-por, empor zu Gott, ju-belnder Ge-sang! In-tro-i-te in con-spectus e-rosen Wel-ten-va-ter; em-por, empor zu Gott, ju-belnder Ge-sang! In-tro-i-te in con-spectus e-rosen Wel-ten-va-ter; em-por, empor zu Gott, ju-belnder Ge-sang!"

R 1002

[Redacted]

The first system of the musical score consists of seven staves. The top two staves contain intricate rhythmic patterns with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and sustained notes. Dynamic markings include 'p' (piano) and 'cres' (crescendo) throughout the system.

The second system contains the vocal and basso continuo parts. The lyrics are in German and Latin. The vocal line is written in a soprano or alto clef, and the basso continuo line is in a bass clef. The lyrics are:

in conspec-tus e-jus in-tro-i-te, in-tro-ite, in ex-al-ta-ti-o-ne

wel-che rei-che Tie-se der gött-lichen, der gött-lichen,

jus, in-tro-ite, in-tro-i-te, der un-er-kannten Weis-heit,

se, der gött-lichen, der gött-lichen,

tus, in con-spec-tus, conspec-tus e-jus,

se, welche Tie-se, o welche Tie-se

spec-tus e-jus, in con-spec-tus, conspec-tus e-jus in ex-al-ta-ti-o-ne

rei-che Tie-se, welche Tie-se, o, welche Tie-se der un-er-kannten Weis-heit

The musical notation includes notes, rests, and dynamic markings like 'p' and 'cres'.

The first system of the musical score consists of seven staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music is written in a key with one sharp (F#) and a common time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings such as *p* (piano) and *f* (forte).

in exal-ta-ti-o-ne, O welche rei-che Tie-se der uner-kann-ten Weis-heit!
 in exal-ta-ti-o-ne, O welche rei-che Tie-se der uner-kann-ten Weis-heit!
 in exal-ta-ti-o-ne, O welche rei-che Tie-se der uner-kann-ten Weis-heit!
 in exal-ta-ti-o-ne, O welche rei-che Tie-se der uner-kann-ten Weis-heit!

The final system of the musical score includes a *Stato* marking and the page number 2428. It features a few final notes and rests on the staves.

Sci-to-te, quo-ni-am Do-mi-nus ip-se est De-us,
 Je-ho-vah, en-ger Geist, Er-den und Him-mel ver-kün-den
 quo-ni-am Do-mi-nus ip-se est De-us, ip-se fe-cit nos et non ip-si nos.
 en-ger Geist, Er-den und Him-mel ver-kün-den deiner Ma-je-stät unsterb-lichen Glanz!

Musical score for instruments, including strings and woodwinds. The score consists of eight staves. The top two staves are for woodwinds (flute and oboe), the next two for strings (violin I and II), and the bottom two for strings (viola and cello). The music is in a minor key and features complex rhythmic patterns and dynamics.

Vocal score with lyrics in Latin and German. The lyrics are:

ip-se fe-cit nos et non ip-si nos. Po-pulus e-jus et o-ves pas-cuae e-jus, in-

Dei-ner allmäch-tigen Hand entran-nen Wel-ten; der

deiner Ma-je-stät unsterb-lichen Glanz! Po-pu-lus e-jus et o-ves pas-cuae, por-tas

Dei-ner allmäch-tigen Hand entran-nen einst die

Po-pulus e-jus, o-ves pas-cuae e-jus, in-tro-i-te,

Dei-ner allmäch-tigen Hand ent-ran-nen Wel-ten, der Er-de Schmuck,

Po-pulus e-jus, o-ves pas-cuae e-jus,

Dei-ner allmäch-tigen Hand ent-ran-nen Wel-ten;

tasto

The first system of the musical score consists of seven staves. The top three staves contain intricate rhythmic patterns, likely for a keyboard instrument, with dynamic markings 'cres' appearing on the second, third, and fourth staves. The bottom four staves provide harmonic support, with dynamic markings 'f' appearing on the fourth and fifth staves. The music is written in a key with one flat and a common time signature.

The vocal line begins with a piano (*p*) dynamic marking. The lyrics are written in German and Latin. The musical notation includes various note values and rests, with dynamic markings 'cres' appearing at the end of the line.

tro -- i -- te, in -- tro -- i -- te
 Son -- ne Pracht, des Bau -- mes Frucht, por -- tas e -- jus in con -- fes -- si -- o -- ne, a -- tri -- a e -- jus in

e -- jus in con -- fes -- si -- o -- ne und dich nann -- te der Mensch in Ge -- fühl -- le se -- li -- ger Rüh -- rung. All.

Wöl -- ten, ent -- ronnen die Wöl -- ten;

in -- tro -- i -- te
 der Blu -- men Glanz;

por -- tas e -- jus in con -- fes -- si -- o -- ne in
 einst die Wöl -- ten; dich nannte der Mensch in Ge -- fühl,

The first system of the score consists of seven staves of piano accompaniment. The top two staves are in treble clef, and the bottom five are in bass clef. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, with various dynamic markings such as *p* (piano) and *pp* (pianissimo). The key signature is one flat (B-flat major or D minor).

The vocal line consists of five staves with German and Latin lyrics. The lyrics are:

hym - - - nis, in hym - - - nis, a - tri - a e - jus in hym - - nis: Con - fi - te - - mini

va - - - - - ter, a - tri - a e - jus in hym - - nis, se - li - ger Rüh - rung. Al - va - - - ter! Dir, All - seg - - nender,

se - li - ger Rüh - rung Al - va - - - ter! in hym - - - - - nis:

in hym - - - - - nis! All - va - - - - - ter!

The music includes dynamic markings such as *p*, *pp*, and *Solo*. The bottom staff includes the instruction *pp senza Org* and the number 2428.

con-fi-te-mi-ni il-li, lau-da-te no-men e-jus, lau-da-te no-men e-jus, quon-iam sva-vis est
 dei ne Gü-te ist

in des Himmels Ge-sil-den, dir tö-nen un-sre Lie-der, dir schla-gen unsre Herzen; quon-iam sva-vis
 täglich ist dei-ne

quon-iam sva-vis est
 dei-ne Gü-te ist

Do - - mi - nus in ae - - ter - - num mi - se - ri - cor - di - am tu - am *f* et us - - que in ge - ne - ra - ti - o - nem et ge - ne - ra - ti -

täg - - lich neu; al - les, was du ordnest, ist löblich und herrlich; *Tutti*

Gü - - te neu; in ae - - ter - - num *f* es strahlet durch alle Wel - ten - räume, durch alle Welten -

al - les, al - les; *Tutti*

in ae - - ter - - num mi - se - ri - cor - di - am tu - am *f*

alles, was du ordnest, ist löblich und herrlich; *Tutti*

täg - - lich neu; in ae - - ter - - num *f*

alles, al - les;

Org. *f* *p* *f*

2428

The musical score consists of ten staves. The top five staves are for instruments, and the bottom five are for voice. The lyrics are in German and Latin. The score includes dynamic markings such as *sp*, *f*, *p*, *mol*, *me*, and *no*. There are also performance instructions like *dol* and *senza Org.* at the bottom.

sp *dol*
sp *dol*
f *p* *dol*

ius, ve-ri-tas e- jus.
Ruhm, E-wi-ger, dein Ruhm.
tas p e- jus.
Ruhm, dein Ruhm.
ius, ve-ri-tas e- jus.
Ruhm, E-wi-ger, dein Ruhm.
tas f e- p jus.
ger, dein Ruhm.
8 *f* $\frac{5}{3}$ *p* $\frac{6}{4}$ 7 8 *dol*
senza Org.

Allegro, ma non troppo.

Violino I.

Violino 2.

Viola.

Oboi.

Corni in Es.

Clarini in B.

Soprano
concertant.

Canto.

Alto.

Tenore.

Basso.

Basso.

The musical score consists of eleven staves. The top five staves (Violino I, Violino 2, Viola, Oboi, and Corni in Es) contain active musical notation. The Violino I, Violino 2, and Viola parts begin with a *dol* marking and an *Ar.* (Ad libitum) marking. The Oboi part also begins with *dol*. The Corni in Es part has a *dol* marking and a *cres* marking. The bottom six staves (Clarini in B, Soprano concertant, Canto, Alto, Tenore, and Basso) are mostly empty, indicating that these parts are not present in this version of the score. The bottom-most staff (Basso) contains musical notation and is marked *dol* and *senza Organo*. The tempo marking *Allegro, ma non troppo.* is repeated at the bottom of the page.

Allegro, ma non troppo.

The first system of the musical score consists of seven staves. The top three staves contain dense, rapid rhythmic passages, likely for a keyboard instrument. The fourth staff contains a similar but less dense pattern. The fifth and sixth staves are mostly rests, with some notes appearing in the fifth staff. The seventh staff contains a few notes. Dynamic markings include *f*, *p*, *fz*, and *sp*. Performance instructions include *decris* and *dol*.

The second system features a vocal line on the top staff, with lyrics underneath. The lyrics are: "Dex-te-ra Do-mini fe-cit vir- / Schwin-ge dich him-el an- vom Erden-". The vocal line is marked with *dol*. Below the vocal line are five staves of accompaniment, which are mostly rests.

The third system includes a basso continuo line at the bottom, which contains figured bass notation. The figures are: *f* 3 *Org*, *p*, 6 4, *fz* 8 3, *p*, 6 4, *fz* 8 3, *tasto*, *sp*, *dol*, *senza Org.*. The rest of the system consists of five staves of accompaniment, which are mostly rests.

The first system of the musical score consists of five staves. The top staff is the vocal line, featuring a melodic line with various ornaments and slurs. The second staff is the piano accompaniment, with a 'pp' dynamic marking. The third staff shows a more active piano accompaniment with 'cres.' markings. The fourth and fifth staves are lower registers of the piano accompaniment, with 'pp' markings.

-tu tem, dex - te - ra Do - mi - ni ex - al - ta - vit me, ex - al - ta - vit ex - al - ta - vit me,
 staube, See - le, im Hoch - gefühl der Unsterb - lichkeit! See - le, schwin - ge froh dich himmel - an,

Two empty musical staves for piano accompaniment, showing the key signature and time signature.

The second system of the musical score consists of five staves. The top staff is the vocal line, continuing the melody. The second staff is the piano accompaniment, with a 'pp' dynamic marking. The third staff shows a more active piano accompaniment with 'cres.' markings. The fourth and fifth staves are lower registers of the piano accompaniment, with 'pp' markings. The word 'Org.' is written at the bottom right of the system.

The first system of the musical score consists of six staves. The top two staves are for the piano, both marked with 'cres' (crescendo). The next two staves are for the violin, with dynamic markings including 'f' (forte), 'pp' (pianissimo), and 'tr' (trills). The bottom two staves are for the cello and double bass, with dynamic markings 'f' and 'ff' (fortissimo).

S dex-te-ra Do-mi-ni ex-al-ta-vit me; non mo-ri-ar, sed vi-vam, non mo-ri-ar,
 See-le, im Hoch-gefühl der Unsterb-lichkeit! des Todes Graun wird stie-hen, des Grabes Nacht

Four empty musical staves, likely for the vocal line and other instruments, positioned below the lyrics.

The second system of the musical score consists of six staves. The top two staves are for the piano, with dynamic markings 'cres', 'f', and 'Pia-sto pp'. The next two staves are for the violin, with dynamic markings 'f', 'Pia-sto pp', and 'tr'. The bottom two staves are for the cello and double bass, with dynamic markings 'f', 'Pia-sto pp', and 'tr'. There are also some numerical markings (5, 6, 8) and a 'b' symbol.

f *dol* *dol* *dol* *ff* *ff* *dol* *dol* *dol* *dol* *dol*

sed vi- - -vam et nar-ra- - -bo, nar-ra- - -bo o- - -pe-ra Do- - -mini,
 wird schwin-den; Heil! dir strah-let, dir strahlet himm- - -lisches Morgenroth;

f *dol* *senza Org.*

narra- - bo o-pera Do- - mi-ni.
 dir strah- - let himlischea Mor- - genroth!

Tutti
p Non mo-ri-ar, sed vi-vam et nar-
 Des To-des Grauch wird schwinden, Heil! dir

Tutti
p Non mori-ar, sed vi-vam et nar-ra-
 Des Todes Grauch wird schwinden, Heil! dir strah

p *legato* *tasto*

Ar

p

f

Tutti

p Non mo--ri--ar, sed vi--vam et nar--ra--bo
 Des To--des Graun wird schwinden, Heil! dir strah--let,

Tutti

p Non mori-ar, sed vi-vam et nar-ra-bo nar-ra-bo
 Des Todes Graun wird schwinden, Heil! dir strah--let, dir strah--let

ra--bo, *f* non mo--ri--ar, sed
 strah--let, dir strah--let, dir

bo, *f* non mo--ri--ar, sed vi--vam et nar-ra--
 let, des To--des Graun wird schwinden, Heil! dir strah--

p

The first system of the musical score consists of six staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bottom four staves provide harmonic support with sustained notes and chords. The key signature has two flats, and the time signature is 4/4.

A single blank staff line, possibly serving as a separator between systems or a placeholder for a different instrument part.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

S sed vi-vam et nar-ra - - - bo et nar-ra - - - bo o -

 dir strah-let, dir strah - - - let, Heil! dir strah - - - let him -

 non mo-ri-ar sed vi - - - vam et nar-ra - - - bo, nar-ra - - - bo o -

 dir strah-let, dir strah - - - let, Heil! dir strah - - - let, dir strah - - - let him -

 vivam et nar-ra - - - bo, et nar-ra - - - bo et nar-ra - - -

 strah-let, Heil! dir strah - - - let, Heil! dir strah - - - let Heil! dir strah - - -

 bo, nar-ra - - - bo et nar-ra - - - bo et nar-ra - - -

 dir strah-let, Heil! dir strah - - - let, Heil! dir strah - - -

 The piano accompaniment continues with similar melodic and harmonic patterns as in the first system. At the bottom of the system, there are figured bass notations:

 6 6

 ♭6 8 ♭7 #6 ♭6

 ♭6 8 ♭7

 The page number 2498 is visible in the bottom right corner.

sf pp -dol
sf pp dol
sf pp
sf pp
sf

dol Dex-te-ra Do-mini fe-cit vir-tu-tem, dex-tera Domini ex-al-ta-vit me, ex-al-ta-vit
 Schwin-ge dich hi-mel-an vom Er-den-stau-be, See-te, im Hoch-ge-fühl der Un-sterb-lich-keit! schwin-ge dich, froh, o

dol
 - - - - - pera Do-mi-ni, Do-mi-ni.

dol
 - - - - - tisches Mor-gen-roth! Mor-gen-roth!

dol
 - - - - - bo o-pe-ra
 - - - - - let Mor-gen-roth!

dol
 - - - - - bo o-pe-ra
 - - - - - let Mor-gen-roth!

sf pp senza Org.

cres
ppp
p
s
f
tr
h

exal-ta-vit me, Seele, himmelan!
f dex-te-ra Do-mi-ni ex-al-ta-vit me.
 See-le, im Hoch-ge-fühl der Un-sterb-lich-keit!
p Non mori-ar, sed vi-vam,
 des Todes Gra-ven wird flie-hen,

cres
p
ppp
Plasto pp
 6 7 8 3b
Plasto

pp *dot*

pp *f* *dot*

pp *f* *dot*

ff *dot*

ff *dot*

inco

p non mo-ri-ar, *f* sed vi-van *dot* et nar-ra-bo, nar-ra-bo o- - pera Do-mini,
 des Grabes Nacht wird schwinden! Heil! dir strah-let, dir strahlet himmlisches Morgenroth!

pp *f* *dot* *senza Org.*

The first system of the musical score consists of six staves. The top two staves contain intricate melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and sustained notes. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the system.

The second system features a vocal line with German lyrics. The lyrics are: *narra — — — — bo o — — — — pera Do — — — — mi. ni.* Below the notes, the lyrics are written in German: *dir strah — — — — let himm — — — — liches Mor — — — — genroth!*

The third system includes a vocal line with Latin lyrics. The lyrics are: *Non mo — ri. ar, sed vi — — — — vam et nar — ra — — — —* and *Des To — des Graun wird schwinden, Heil! dir strah — — — —*. The word *Non* is written above the first note, and *Des* is written below the first note.

The fourth system continues the vocal line with Latin lyrics: *Non mori — ar, sed vi — — — — vam et nar — ra — — — —* and *Des Todes Graun wird schwinden, Heil! dir strah — — — —*. The word *Non* is written above the first note, and *Des* is written below the first note.

The fifth system continues the vocal line with Latin lyrics: *Non mori — ar, sed vi — — — — vam et nar — ra — — — —* and *Des Todes Graun wird schwinden, Heil! dir strah — — — —*. The word *Non* is written above the first note, and *Des* is written below the first note.

The sixth system continues the vocal line with Latin lyrics: *Non mori — ar, sed vi — — — — vam et nar — ra — — — —* and *Des Todes Graun wird schwinden, Heil! dir strah — — — —*. The word *Non* is written above the first note, and *Des* is written below the first note.

mori ar, sed vi_vam et nar_ra_bo, nar_ra_bo, *f* non mo_ri_ar, sed
 Todes Graun wird schwin_den; Heil! dir strah_let, dir strah_let, dir strahlet. Heil! dir
 bo, *f* non mo_ri_ar, sed vi_vam, sed
 let, dir strahlet. Heil! dir strah_let, dir
 bo, *f* non mo_ri_ar, sed vi_vam et nar_ra_bo,
 let, des To_des Graun wird schwinden; Heil! dir strah_let,
p non mo_ri_ar, sed vi_vam et nar_ra_bo et nar_ra_ *f*
 des To_des Graun wird schwinden; Heil! dir strah_let, Heil! dir strah_let,

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano) and *f* (forte). There are also some slurs and accents throughout the passage.

A single staff of music, likely a continuation of the previous system or a specific instrumental part, showing a few notes and rests.

Non mo-ri-
Des Gra-tes

vi- - - - -vam et nar-ra- - - - - bo o-pe-ra *P* Do- - mi- - ni.
strah- - - - -let, Heil! dir strah- - - - - let himmlisches Mor- - gen- roth!

vi-vam et nar-ra- - - - - bo, et nar-ra- - - - - bo o-pe-ra *P* Do- - mi- - ni.
strahlet, Heil! dir strah- - - - - let Heil! dir strah- - - - - let himmlisches Mor- - gen- roth!

et nar-ra- - - - - bo, et nar-ra- - - - - bo o-pe-ra *P* Do- - mi- - ni.
Heil! dir strah- - - - - let, Heil! dir strah- - - - - let himmlisches Mor- - gen- roth!

- - - - - bo, et nar-ra- - - - - bo, nar-ra- - - - - bo o-pe-ra *P* Do- - mi- - ni.
- - - - - let, Heil! dir strah-let, dir strah- - - - - let himmlisches Mor- - gen- roth!

♩6 ♭6 ♭7 8 6 *tasto* ♩6 ♭6 ♭7 98 ♭7 98 *Plasto*

The first system of the musical score consists of seven staves. The top two staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The third staff has a melodic line with a 'dol' (dolce) marking. The bottom three staves provide harmonic support with chords and bass lines. Dynamic markings include 'f' (forte) and 'dol'.

- ar, *f* sed vi - - - - - vam .
Nacht wird schwin - - - - - den .

The first vocal line begins with the lyrics '- ar, *f* sed vi - - - - - vam . Nacht wird schwin - - - - - den .'. The notes are in a soprano or alto range, with a strong dynamic marking.

nar - - - ra - - - bo, et vi - - - vam, nar - - - ra - - - bo o - - - pera Do - - - mi - - -

The second vocal line continues with the lyrics 'nar - - - ra - - - bo, et vi - - - vam, nar - - - ra - - - bo o - - - pera Do - - - mi - - -'. The notes are in a similar range to the first line.

Des To - - - des Graun wird flie - - - hen, wird schwin - - - den, dir strahlet himmlisches Morgen.

The third vocal line has the lyrics 'Des To - - - des Graun wird flie - - - hen, wird schwin - - - den, dir strahlet himmlisches Morgen.'. The notes are in a lower range, possibly tenor or bass.

non mo - - - ri - - - ar, sed vi - - - - - vam, nar - - - ra - - - bo, et vi - - - vam, et vi - - - vam, nar - - - ra - - - bo

The fourth vocal line continues with the lyrics 'non mo - - - ri - - - ar, sed vi - - - - - vam, nar - - - ra - - - bo, et vi - - - vam, et vi - - - vam, nar - - - ra - - - bo'. The notes are in a soprano or alto range.

non mo - - - ri - - - ar, *f* wird flie - - - hen, wird schwin - - - den, wird schwin - - - den, dir strahlet

The fifth vocal line has the lyrics 'non mo - - - ri - - - ar, *f* wird flie - - - hen, wird schwin - - - den, wird schwin - - - den, dir strahlet'. The notes are in a lower range.

The sixth vocal line continues with the lyrics 'wird flie - - - hen, wird schwin - - - den, wird schwin - - - den, dir strahlet'. The notes are in a soprano or alto range.

Musical score for the first system, featuring piano and organ parts. Dynamics include *p*, *f*, *sp*, and *pp*. The organ part includes a *fz* marking.

f non mo-ri-ar, sed vi-vam; narra-
 des To-des Graun wird flie-hen!

ni; non mo-ri-ar sed vi-vam et nar-ra-bo, non mori-ar, sed vi-
 roth! des To-des Graun wird flie-hen! denn dir strahlet Morgenroth;

et nar-ra-bo o-pe-ra, des Grabes Nacht wird flie-
 denn dir strahlet Morgenroth;

et nar-ra-bo o-pe-ra, denn dir strahlet
 Morgenroth;

non mo-ri-ar et nar-ra-bo o-pe-ra Do-mi-ni,
 des To-des Graun denn dir strahlet himmlisches Mor-genroth;

Musical score for the second system, including piano and organ parts with dynamics *p*, *fz*, and *pp*. The organ part is marked *sanza Org.*

The first system of the musical score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The music is written in a minor key, indicated by one flat in the key signature. The notation includes various rhythmic values, slurs, and dynamic markings such as 'cres' (crescendo) and 'f' (forte). The piece concludes with a double bar line and a fermata over the final notes.

The second system features a vocal line and piano accompaniment. The vocal line is written in a treble clef and includes German lyrics. The piano accompaniment is written in a bass clef. The lyrics are:

 bo, let, narra dir strah - let narra ein Mor - genroth!

 -vam, nar-ra-bo o-pera Do-mi-ni; non mori-ar, sed vi-vam, narra-bo o-pera Do-mi-ni, nar-ra-bo o-pera Do-mi-ni; non

 -hen, dir strahlet himlisches Morgenroth; des Todes Graun wird schwinden, dir strahlet himlisches Morgenroth, dir strahlet himlisches Morgenroth! nach

 The system includes dynamic markings such as 'pp' (pianissimo), 'f' (forte), and 'plasto' (ritardando). It ends with a time signature change to 6/4 and a final dynamic marking of 'f'.

stringendo sempre più il tempo

Musical score for strings and woodwinds. The score consists of seven staves. The top three staves are for woodwinds (flute, oboe, and clarinet), and the bottom four are for strings (violin I, violin II, viola, and cello/double bass). The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *pp*, *cres*, and *ff*. The tempo marking *stringendo sempre più il tempo* is written above the first staff.

Vocal line with lyrics. The lyrics are: *non mo-ri-ar, sed vi-vam. nach Grubensnacht strahlt Le-ben.*

Vocal line with lyrics. The lyrics are: *mo-ri-ar, sed vi-vam.*

Vocal line with lyrics. The lyrics are: *To-dograun strahlt Le-ben.*

Vocal line with lyrics. The lyrics are: *To-dograun strahlt Le-ben.*

Vocal line with lyrics. The lyrics are: *To-dograun strahlt Le-ben.*

Musical score for Violone and Basso. The Violone part is on the top staff and the Basso part is on the bottom staff. Both parts feature a rhythmic pattern similar to the string ensemble above. Dynamics include *pp*, *cres*, and *ff*. The tempo marking *stringendo sempre più il tempo* is written below the Basso staff.

Violone. *Basso* *stringendo sempre più il tempo* *pleno Ora.*

III.

Hymnus.

Violino I.
con sordino.

Violino 2.
con sordino.

Viola
con sordino.

Oboi.

Corni in C.

Timpani
in C e G.

Canto.

Alto.

Tenore.

Basso.

Violoncello
con sordino.

Basso.

Moderato.

Solo *sotto voce* Nocte sur-gen-tes vi-gi-le-mus om-nes, sem-per in psal-mis me-di-te-mur; nocte sur-
Tutti *pp*

Solo *sotto voce* Ueber den Sternen wohnet Gottes Eri-de und süsse Ahnung ew'ger Wö-n-ne! *Tutti* *pp* ü-ber den

Solo *sotto voce* *Tutti* *pp*

Solo *sotto voce* *Tutti* *pp*

pp *dol*

senza Org. *p pizz* *pizz*

Moderato.

The first system of the musical score consists of six staves. The top three staves (treble clef) contain rhythmic accompaniment with frequent sixteenth-note patterns. The bottom three staves (bass clef) are mostly empty, with some notes appearing in the second and third staves.

The second system of the musical score includes vocal lines and instrumental accompaniment. It features four staves with German lyrics and 'Solo' markings above the vocal lines.

gen_tes vi_gi_le_mus om_nes, sem_per in psal_mis me_di_te_mur, vo_ce con_cor_di Do_mino ca_na_mus dul_cri-
 Ste_rnen wohnt Got_tes Frie_de und süs_se Ahnung ew'ger Wö_n-ne; Thrä_nen der We_h_muth hier so oft ge_weinet, jen_seits
 hier so oft ge-
 Domino ca-

Tutti
 - ter ca - na - mus Do - mi - - no hymnos, vo - ce con - cor - di Do - mi - no ca - na - - - - mus hym - - - nos,
 bitterm Leidenswehn - - - - die Frau - - - de,

Tutti
 trocknet sie ein lä - - chelnder En - gel; und es er - blüht aus Do - mi - no ca - na - mus dul - ci - ter hym - - nos,
 bitterm Leidens - we - hen loh - nend einst Frau - - - de,

Tutti
 Do - mi - no ca - na - mus, dul - ci - ter ca - na - mus hym - - nos,
 bitterm Leidens - we - hen loh - nend, lohnend einst die Frau - - - de,

Tutti
 Do - mi - no ca - na - - - - mus dul - - ci - ter hym - - nos,
 bitterm Leidenswehn - - - - einst loh - - nend die Frau - - - de,

Musical score for strings and woodwinds. The top four staves are for woodwinds (flute, oboe, clarinet, bassoon) and the bottom two are for strings. Dynamics include *sp* (sforzando) and *f* (forte). The woodwinds play melodic lines with some grace notes, while the strings provide harmonic support.

Vocal and organ musical score with lyrics. The vocal parts are marked *Solo* and *Tutti*. The organ part is marked *Org* and *arco p*. Dynamics include *mf* (mezzo-forte) and *sp* (sforzando). The lyrics are in Latin and German.

vo-ce con-cor-di ca-na-mus hym-nos;
 aus Lei-dens-we-hen erblüht die Freu-de.

Solo ut pi-o re-gi pa-ri-ter
 Mit Thrä-nen streu-en wir die Saat;

Tutti ut pi-o re-gi pa-ri-ter ca-nen-tes
 Mit Thrä-nen streu-en wir die Saat, mit Thrä-nen,

Solo ut pi-o re-gi pa-ri-ter ca-nen-tes, ca-nen-tes
 Mit Thränen streu-en wir die Saat, mit Thrä-nen, mit Thrä-nen

Solo ut pi-o re-gi pa-ri-ter ca-nen-tes
 Mit Thränen streuen wir die Saat mit Thrä-

Org *arco p* *sp* *sp* *sp* *sp*

sp *sp* *sp* *sp* *sp* *dol*
sp *sp* *sp* *sp* *sp* *dol*
sp *sp* *sp* *sp* *sp* *dol*

ca_nen - tes cum san_ctis su - is, cum sanctis su - is me_re_a_mur ingre-di coe-li
 doch keimt aus der Saat der Thrä_nen die Freudenern - te, und die Nebel weichen der Son - ne,

cum sanctis su - is su - is me_re_a - mur, me_re_a_mur
 die Freudenern - te her - vor, und die Ne - bel, und die Nebel.

cum san - ctis su - is me_re_a_mur in - gredi coe - li,
 die Freudenern - te her - vor, und die Nebel rei - chen der Son - ne.

- tes; cum san - ctis su - is me_re_a - mur
 - nen! die Freudenern - te her - vor, und die Ne - bel

sp *sp* *sp* *sp* *sp* *dol*
sp *sp* *sp* *sp* *sp* *dol*
sp *sp* *sp* *sp* *sp* *dol*
sp *sp* *sp* *sp* *sp* *dol*

me-re-a-mur in-gre-di coe-li,
und die Nebel weichen der Sonne;

ut pi-o-re-gi pa-ri-ter
mit Thränen streuen wir die Saat,

in-gre-di coe-li me-re-a-mur,
weichen der Sonne weichen der Sonne;

ut pi-o-re-gi pa-ri-ter si-mul et per-
mit Thränen streuen wir die Saat, doch aus diesen

me-re-a-mur in-gredi coe-li,
und die Nebel weichen der Sonne;

ut pi-o-re-gi pa-ri-ter si-mul et peren-nem
mit Thränen streuen wir die Saat, doch aus diesen Thränen

in-gredi coe-li,
weichen der Sonne;

ut pi-o-re-gi pa-ri-ter si-mul et peren-nem
mit Thränen streuen wir die Saat, doch aus diesen Thränen

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 written in a common time signature. The first two staves contain a complex rhythmic pattern of eighth and sixteenth notes. The third staff has a similar pattern but with some rests. The fourth and fifth staves are mostly rests, with some notes appearing later in the system. Dynamic markings include 'pp' (pianissimo) and 'dol' (dolce).

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are in German. The system is divided into two parts by a double bar line. The first part features a vocal line with lyrics and a piano accompaniment. The second part features a vocal line with lyrics and a piano accompaniment. Dynamic markings include 'Tutti' and 'pp' (pianissimo).

vi -- gi -- le -- mus om -- nes, sem -- per in psal -- mis me -- di -- te -- mur; *Tutti* *pp* noc -- te sur -- gen -- tes vi -- gi -- le -- mus

woh -- net Gottes Fri -- de und süs -- se Ah -- nung ewi -- ger Wan -- ne; *Tutti* *pp* ü -- ber den Stern -- en woh -- net Gottes

The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are some markings like 'tr' (trill) and 'p' (piano) in the lower staves.

The second system of the musical score includes vocal lines with lyrics and instrumental accompaniment. The lyrics are written in Latin and German. The word 'Solo' is written above several staves, indicating solo passages. The lyrics are:

omnes, semper in psal-mis me-di-te - - - mur, vo-ce con-cor - - di Do - - mino ca - - na - mus,

Friede und süs-se Ah-nung er-göt-ter Won - - - ne; Thränen der Weh - - muth, hier so oft ge - - mei-net,

hier so oft ge - - mei-net,

Do - mino ca - - na - mus,

The third system of the musical score consists of two staves, both in bass clef. It features a complex instrumental accompaniment with many sixteenth and thirty-second notes, similar to the first system.

The first system of the musical score consists of six staves. The top three staves are treble clef, and the bottom three are bass clef. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. There are several dynamic markings, including a prominent *ff* (fortissimo) in the second measure of the second staff. The piece concludes with a fermata over a whole note in the final measure of the fifth staff.

The second system of the musical score features vocal lines with German lyrics and instrumental accompaniment. The lyrics are: "dul- - ci- - ter ca- - na- - mus Do- mi- - no hymnos, vo- - ce con- - cor- - di Do mi- no ca- - na - - - - - bittern Lei- - dens we- - - - - jen- - - - - seits trocknet sie ein lä- - - - - cheln-der Lin- - - - - gel, und es er- - - - - blüht aus Do mi- no ca- - - - - na- - - - - mus dul- - - - - ci- - - - - bittern Lei- - - - - dens - - - - - we- - - - - her loh- - - - - nend Do mi- no ca- - - - - na- - - - - mus, dul- - - - - ci- - - - - bittern Lei- - - - - dens - - - - - we- - - - - her loh- - - - - nend Do mi- no ca- - - - - na - - - - - mus bittern Lei- - - - - dens - - - - - we- - - - - her ein- - - - - st". The word "Tutti" is written above the vocal lines at the beginning of each line of lyrics. The instrumental accompaniment continues with complex rhythmic patterns.

mus hym nos, ca na mus hym nos, ca na mus hym nos,
 die Freu de, vo ce con cor di ca na mus hym nos, aus Thre nen bli het

ter hym nos, aus Lei dens me hen er bliht die Freu de; dul ci ter hym nos,
 einst Freu de, ter ca na mus hym nos, ca na mus hym nos,
 lo hrend einst die Freu de, lo hrend einst die Freu de, aus Thre nen bli het

dul ci ter hym nos, dul ci ter hym nos,
 loh nend die Freu de, einst er bliht loh nend

piza *arco*

dol

dol

dol

Tutti

ca - na - - mus, dul - ci - ter *pp* hym - - nos.

Tutti

die Frau - - de; jen - seits blüht *pp* Frau - - de.

Tutti

hymnos, in psalmis ca - na - - mus *pp*
 blühet aus Thränen blüht, jen - - seits

Tutti

vo - ce con - cor - di nocte sur - gen - tes Do - mi - no *pp*
 einst blüht aus Thränen, jenseits aus Thränen, jen - seits blüht

pizz

