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Drey Motetten für Singechöre, mit Orchesterbegleitung

Seyfried, Ignaz Xaver von

Leipzig, [1816]

III. Hymnus. Moderato [Nocte surgentes - Über den Sternen wohnt Gottes
Friede]

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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 Won-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 dense rhythmic patterns, likely for a keyboard instrument. The bottom three staves (bass clef) are mostly empty, with some notes appearing in the second and third staves of this group.

The second system of the musical score includes vocal lines and instrumental accompaniment. It features four staves with lyrics in German. The word "Solo" is written above several of the staves, indicating solo passages for the instruments. The lyrics are:

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_

Ster_nen 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_

The bottom two staves of this system contain further instrumental accompaniment.

The first system of the musical score consists of six staves. The top two staves are treble clefs, the middle two are alto clefs, and the bottom two are bass clefs. The music is written in a complex, multi-measure style with various note values and rests.

The second system of the musical score includes vocal lines with German lyrics and instrumental accompaniment. The lyrics are written in German and Latin. The word "Tutti" is written above the vocal lines. The lyrics are as follows:

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

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamics like "dol" and "f".

Musical score for the second system, including lyrics in Latin and German, and dynamic markings like "Solo", "Tutti", "arco", and "Org".

vo-ce con-cor-di ca-na-mus hym-nos;

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

Solo aus Lei-dens-we-hen erblüht die Freu-de. *Tutti* *mf* ut pi-o re-gi pa-ri-ter ca-nen-tes
 Mit Thrä-nen streu-en wir die Saat, mit Thrä-nen, mit Thrä-nen,

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

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

Musical score for the first system, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *sp* (sforzando) and *dol* (dolce) are used throughout. The score is written in a key signature of one flat and a common time signature.

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 wei - chen der Son - _ _ _ ne.

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

Musical score for the second system, consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *sp* (sforzando) and *dol* (dolce) are used throughout. The score is written in a key signature of one flat and a common time signature.

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

Sp Sp Sp Sp Sp Sp dol pp

Sp2 Sp Sp Sp Sp Sp dol pp

Sp Sp Sp Sp Sp Sp dol pp

si-mul et per-en-nem, si-mul et per-en-nem du-ce-re vi-tam. Solo. sotto voce
 doch aus die-sen Thränen, doch aus diesen Thränen blü-het die Noc-te sur-gen-tes

en-nem Thrä-nen per-ennem du-ce-re Ve-ber den Sternen Solo. s. v.
 aus die-sen Thrä-nen blü-het Freu-de.

du-ce-re vi-tam, vi-tam. Solo. s. v.
 blü-het die Freu-de, Freu-de.

du-ce-re vi-tam, si-mul et per-en-nem vi-tam, Solo. s. v.
 blü-het die Freude, doch aus Thränen blü-het Freu-de

Sp Sp Sp Sp Sp Sp dol pp

Sp Sp Sp Sp Sp Sp dol pp

Sp Sp Sp Sp Sp Sp dol pp

Sp Sp Sp Sp Sp Sp dol pp

dol *tasto* senza Org.

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 staff contains a melodic line with eighth and sixteenth notes. The second staff provides a harmonic accompaniment. The third staff has a similar melodic line. The fourth and fifth staves are mostly rests, with some notes appearing later in the system. Dynamic markings include 'pp' (pianissimo) and 'Solo'.

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: "vi-gi-le-mus om-nes, sem-per in psal-mis me-di-te-mur;". The second part features a vocal line with lyrics: "noh-net Gottes Frie-de und sü-se Ah-nung ewiger Wan-ne;". The piano accompaniment consists of several staves with chords and melodic fragments. Dynamic markings include 'Tutti' and 'pp'.

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

noh-net Gottes Frie-de und sü-se Ah-nung ewiger Wan-ne; *Tutti* *pp* ü-ber den Sternen noh-net Gottes

The first system of the musical score consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle two staves appear to be for a keyboard instrument, with some notes beamed together. The music is written in a historical style with various note values and rests.

The second system of the musical score includes vocal lines with lyrics in Latin and German. The lyrics are:

omnes, semper in psalms meditemur, voce concordamus,

Friede und süsse Ahnung erger Wonnen; Thüren der Wehmuth, hier so oft gemeynet,

hier so oft gemeynet,

Domino canamus,

The word "Solo" is written above several of the vocal lines.

The third system of the musical score features instrumental accompaniment in bass clef. It consists of two staves with various musical notations, including notes, rests, and dynamic markings.

The first system of the musical score consists of five staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is written in a common time signature and features a complex, rhythmic melody with many sixteenth and thirty-second notes. There are several slurs and accents throughout the piece.

The second system of the musical score includes vocal lines with lyrics in German and Latin, and instrumental accompaniment. The lyrics are as follows:

Tutti
dul - ci - ter ca - na - mus Do - mi - no hymnos, vo - ce con - cor - di
bittern Lei - dens we - hen
Tutti
jen - - - - - seits trocknet sie ein lä - - cheln - der Lin - ge, und es er - blüht aus
Domi - no ca - - na - mus dul - - ci -
bittern Lei - dens - we - hen loh - - nend
Tutti
Domi - no ca - - na - mus, dul - ci -
bittern Lei - dens - we - hen loh - - nend
Tutti
Domi - no ca - - na - mus
bittern Lei - dens - we - hen - - - - - einst

The instrumental accompaniment continues with the same rhythmic complexity as the first system, providing a rich harmonic and rhythmic background for the vocal lines.

The musical score consists of several systems. The top system features a vocal line with lyrics and a piano accompaniment. The piano part includes a keyboard instrument (likely harpsichord or spinet) and a basso continuo line. The lyrics are in Latin and German. The score includes dynamic markings such as *mol*, *p dol*, and *Solo*. The bottom system continues the piano accompaniment with markings for *pizz* and *arco*.

mol

mol

mol

p dol

Solo

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 Thrü nen bli het

Solo

ter hym nos, aus Lei dens me hen er blüht 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 aus Thrü nen bli het

Solo

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

pizz

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 noc - te sur - gen - tes Do - mi - no *pp*
 einst blüht aus Thränen jenseits aus Thränen, jen - seits blüht

pizz