

Musica

3388

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Streckantate,

in Musik gesetzt

von

Ernst Wilhelm Wolf,

Herzoglich Sachsen-Weimarischer Capellmeister.



Dessau,

auf Kosten der Verlagscaffé für Gelehrte und Künstler, und zu finden in der Buchhandlung der Gelehrten.

1782.



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Verzeichniß

Der respective Herren Subscribenten.



Sr. des regierenden 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-
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mann, 3 Exempl. Herr Tänzer.

Dresden, 1 Exempl.

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Herr Stadthauptmann Geißler.

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am Dohm.

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Schmiedeberg, 1 Exempl.

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Mecklenburg-Schwerin, 4 Ex.

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Kammermusikus Otto Zinck, jun. Herr Kammer-
musikus Weber.

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Hofmusikus Ambrosius. Herr Hofstrompeter Mar-
tini. Herr Stadtkantor Liebeskind. Herr Kauf-
mann Orcelli.

Zerbst, 1 Exempl.

Herr Kantor Vorbrodt.

Leipzig,

gedruckt bey Johann Gottlob Immanuel Breitkopf.

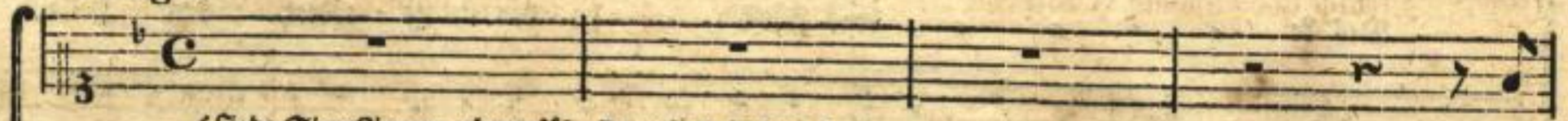
Ostercantate.

I

Chor.

Adagio.

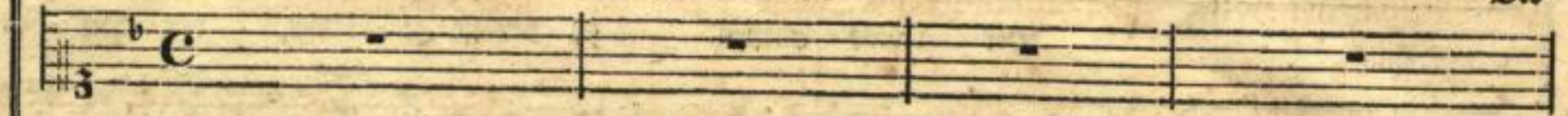
Diskant 1.



(Jede Singstimme ohngefähr Dreyfach besetzt.)

Des

Diskant 2.



Tenor.



Des Le =

Baß.



Baße, und
Orgel.

Adagio.



all' unisono.

Des Lebens

6 5 4

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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.

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!

T.S.

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 6 6 8 7 9 8 6 6 4 b - - 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 4b 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.

Bratsche 2.

Diskant 2.

Solo.

Tenor.

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

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

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

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

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 Flöte und Orgel
mit Pedal.

unis.

unis.

der Hei = li = ge wird weg = ge = raft, und Nie = mand

der Hei = li = ge wird weg = ge = raft, und Nie = mand

unis.

ach = tet drauf, Niemand ach = tet drauf.

ach = tet drauf, Niemand ach = tet drauf.

unis.

Allegro.



Tutti.

A = ber dei = ne Tod = ten wer = den



Tutti.

A = ber dei = ne Tod = ten wer = den



Tutti.

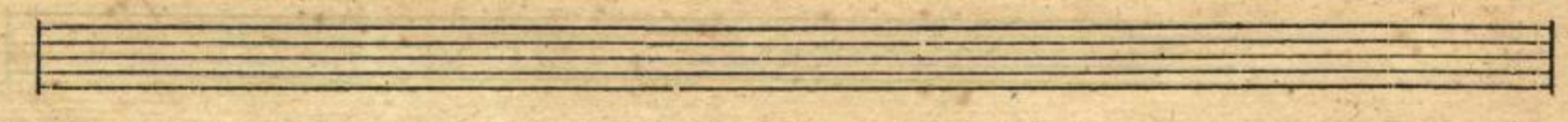
A = ber dei = ne Tod = ten wer = den



Tutti.

A = ber dei = ne Tod = ten wer = den

Allegro.



le = ben, und auf = = = er = stehn; dei = ne Tod = ten wer = den le = ben, und auf = =



le = ben, und auf = = = er = stehn; dei = ne Tod = ten wer = den le = ben, und auf = =



le = ben, und auf = = = er = stehn; dei = ne Tod = ten wer = den le = ben, und auf = =



le = ben, und auf = = = er = stehn; dei = ne Tod = ten wer = den le = ben, 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.

1 2 3 4

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

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

Violonzello's und Orgel ohne Pedal.

Alle Bässe und Orgel mit Pedal.

6 7 8 9 10

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

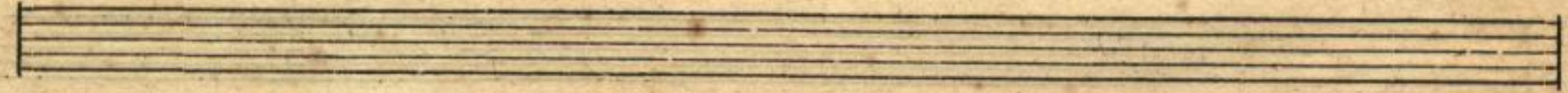
Thau ist Früh = lings = thau; er = wacht, und blüht, ihr

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

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

6 4 7 5 6 4 5 6

11 12 13 14 15 16



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

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

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

Schla = fen = den un = ter der Er = de, ihr Schla = fen = den un = ter der Er = de,

7 6 4 5 7 5 6 4 5

17 18 19 20 21 22 23

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

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

This section contains the vocal parts and basso continuo for the first system. It consists of seven staves. The top two staves are instrumental accompaniment. The next four staves are vocal parts, each with the lyrics "Thau ist Fröh = lings = thau." written below. The bottom staff is the basso continuo line, featuring figured bass notation: 6 6, 4 = 3, and 6.

Non troppo allegro.

This section contains the instrumental parts for the orchestra. It includes staves for Hörner, Hoboe 1., Hoboe 2., Violine 1., Violine 2., Bratsche, Diskant., and Baß. The Baß part includes figured bass notation: 3, 3, = 3, 3, and 4. Dynamic markings *p*, *mf*, and *f* are present throughout the instrumental parts.

Wolfs Ostercantate.

ε

Handwritten musical score on aged paper, page 10. The score consists of two systems of staves. The first system has 8 staves, and the second system has 8 staves. The notation includes various musical symbols such as notes, rests, and ornaments. There are some markings like '2', '3', '6', and '7' above certain notes. The paper shows signs of age, including foxing and staining.

Handwritten musical score for Violoncello and Organ. The score consists of 12 staves. The first system (staves 1-4) features a complex texture with sixteenth-note runs in the upper staves and a steady accompaniment in the lower staves. The second system (staves 5-8) continues this texture with similar rhythmic patterns. The third system (staves 9-12) shows a change in the lower parts, with more prominent sixteenth-note figures and some rests in the upper parts. The notation includes various note values, rests, and dynamic markings like 'ppp'.

Violonzello's und
Orgel ohne Pedal.
C 2

The first system of the musical score consists of eight staves. The top three staves contain sparse musical notation with notes and rests. The fourth staff features a complex, rapid sixteenth-note passage. The fifth and sixth staves contain more rhythmic notation with notes and rests. The seventh staff is mostly empty. The eighth staff contains a sequence of notes with fingerings: 6, 7, 6, 5, 7, 6, 7.

Alle Sasse und Orgel mit Pedal.

Violonzello's alleine, Orgel ohne Pedal.

The second system of the musical score consists of eight staves. The top three staves contain sparse musical notation with notes and rests. The fourth staff features a complex, rapid sixteenth-note passage. The fifth and sixth staves contain more rhythmic notation with notes and rests. The seventh staff is mostly empty. The eighth staff contains a sequence of notes with fingerings: 6, 7, 6, b, b7, 6.

Alle Sasse und Orgel mit Pedal.

The first system of the musical score consists of eight staves. The top two staves appear to be vocal parts, with notes and rests. The third staff contains a melodic line with some slurs. The fourth and fifth staves feature dense, rapid sixteenth-note passages. The sixth staff continues with a melodic line. The seventh staff is a blank staff. The eighth staff contains a melodic line with fingerings 7, 6, 5, 4, and 3 indicated above the notes.

The second system of the musical score consists of eight staves. The top two staves are vocal parts. The third staff has a melodic line. The fourth and fifth staves contain dense sixteenth-note passages. The sixth staff continues with a melodic line. The seventh staff is a blank staff. The eighth staff contains a melodic line with fingerings 6, 5, 4, and 3 indicated above the notes, and a dynamic marking 'p' (piano) at the end.

Wolfs Oftercantate.



The first system of the musical score consists of eight staves. The top two staves appear to be vocal lines with rests. The third and fourth staves contain melodic lines with dynamic markings such as *sf*, *p*, *f*, and *ff*. The fifth and sixth staves continue the melodic development. The seventh staff is a blank staff. The eighth staff is a basso continuo line with figured bass notation, including figures like 7, 2, 11, 3, 7, =, 3, and 3.

Recitat.

The second system of the musical score consists of eight staves. The top three staves are vocal lines with rests. The fourth and fifth staves contain melodic lines. The sixth and seventh staves continue the melodic development. The eighth staff is a basso continuo line with figured bass notation, including figures like 7, 2, 11, 3, 7, =, 3, and 3.

All-mäch'ger Schauer dringt durch al-le We-sen.

Recitat.

The third system of the musical score consists of a single staff with musical notation, including a dynamic marking of *f*.

Musical score for the first system. It consists of seven staves. The top six staves are for piano accompaniment, and the seventh is for the vocal line. The vocal line contains the lyrics: "Gott Je-ho-va ruft den Sohn im Schoos der kü-ten Nacht." The piano accompaniment includes dynamic markings *p* and *mf*.

Musical score for the second system. It consists of eight staves. The top seven staves are for piano accompaniment, and the eighth is for the vocal line. The piano accompaniment includes dynamic markings *p* and *mf*.

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

6 7 8 6

por!

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* *mf* *ff* *mf* *ff*

mf *ff* *mf* *ff*

Violonzello's allein,
Orgel ohne Pedal.

Alle Bässe und Orgel
mit Pedal.

6 7 6 7 6 5 4

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

6

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.

Allegro.

Trompete 1.

Trompete 2.

Trompete 3.

Pauken. *tr* *tr*

Hoboe 1.

Hoboe 2.

Violine 1. *ff*

Violine 2. *ff*

Bratsche. *ff*

Diskant 1. *por!*

Diskant 2.

Tenor.

Baß.

Bässe, und Orgel. *ff*

Allegro.

The musical score consists of several staves. The top two staves are empty. The next ten staves contain instrumental music, including a line with trills (tr) and a line with a fermata. The bottom section features a vocal line with the following lyrics:

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

The lyrics are repeated four times, each corresponding to a vocal staff. The final staff of the vocal line includes a fermata and a '5' above the notes.

fr

p

p

p

König, der König der Ehren einher, es

König, der König der Ehren einher, es

König, der König der der Ehren einher, thut auf die

König, der König der Ehren einher, thut auf die

5 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.

Violonzello'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 staves. The top two staves are empty. The third staff begins with a vocal line. The fourth and fifth staves are instrumental accompaniment. The sixth and seventh staves continue the vocal line with lyrics. The eighth and ninth staves are instrumental accompaniment. The tenth and eleventh staves continue the vocal line with lyrics. The twelfth and thirteenth staves are instrumental accompaniment. The lyrics are: zeucht der Kö = nig der Eh = ren ein = her!

Solo. *Tutti.*
 Wer ist der König? Es ist der
Solo. *Tutti.*
 Wer ist der König? Es ist der
Solo. *Tutti.*
 Wer ist der König? Es ist der
 6 6 6 6 6 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,

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

* *

Musical score for the second part of the page, featuring vocal lines with lyrics and instrumental accompaniment. The lyrics are: "Held; wer ist der König? Es ist der Held; schrecklich, schrecklich,". The score includes dynamic markings like "Solo." and "Tutti." and asterisks under the lyrics.

mäch = tig, mäch = tig, schreck = lich, mäch = tig im
 mäch = tig, mäch = tig, schreck = lich, mäch = tig im
 mäch = tig, mäch = tig, schreck = lich, mäch = tig im
 mäch = tig, mäch = tig, schreck = lich, mäch = tig im

unis.

7 3 6 5

The page contains a handwritten musical score with the following components:

- Instrumental Staves:** There are 11 staves of music at the top of the page, likely for a string quartet or similar ensemble. The notation includes various note values, rests, and dynamic markings.
- Vocal Lines:** Below the instrumental staves are five vocal staves. Each staff contains a line of music with lyrics underneath. The lyrics are: "tig, schrecklich, mäch = tig im Streit." This phrase is repeated on each of the five vocal staves.
- Figured Bass:** At the bottom of the page, there is a single staff of music with numerical figures (5, 7, 6, 6, 4, 5, 6, 6) written below the notes, indicating a figured bass or basso continuo part.

Blut?

Blut?

Blut?

Solo.

Ich trat die Kel-ter, ich trat sie al-lein, ich

Alle Bässe und Orgel mit Pedal.

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

The first ten staves of the page contain instrumental music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is written in a single system across ten staves.

Tutti.

Shut auf die Pfor = ten, die Eho = re der Welt, es zeucht der

Tutti.

Shut auf die Pfor = ten, die Eho = re der Welt, es zeucht der

Tutti.

Shut auf die Pfor = ten, die Eho = re der Welt, es zeucht der

Tutti.

Shut auf die Pfor = ten, die Eho = re der Welt, es zeucht der

The final staff of the page contains instrumental music, continuing the piece. It features a melodic line with some grace notes and a final cadence.

The first ten staves of the musical score contain instrumental music. The notation includes various rhythmic values, rests, and melodic lines across multiple staves. There are some dynamic markings like 'p' (piano) visible in the lower staves of this section.

Rö = nig, der Rö = nig der Eh = ren ein = her, es

Rö = nig, der Rö = nig der Eh = ren ein = her, es

Rö = nig, der Rö = nig der Eh = ren ein = her, thut auf die

Rö = nig, der Rö = nig der Eh = ren ein = her, thut auf die

The vocal parts are written on four staves. The lyrics are: "Rö = nig, der Rö = nig der Eh = ren ein = her, es", "Rö = nig, der Rö = nig der Eh = ren ein = her, es", "Rö = nig, der Rö = nig der Eh = ren ein = her, thut auf die", and "Rö = nig, der Rö = nig der Eh = ren ein = her, thut auf die". The musical notation includes notes, rests, and some fingerings (6, 6, 6, 7) indicated below the notes.

Violonzello's allein,
Orgel ohne Pedal.

An empty musical staff is located at the bottom of the page, below the performance instructions.

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

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

Pfor = = ten, die Eho = re, die Eho = = re der Welt, thut auf die

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

Alle Bässe und Orgel mit Pedal.

Violonzello's allein, Orgel ohne Pedal.

thut auf die Thore der Welt, es

pforten, die Thore, die Thore der Welt, es

pforten, die Thore, die Thore der Welt, es

zeucht der Könige der Ehren einher, 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

Handwritten musical score on aged paper, page 40. The score consists of 15 staves. The top four staves feature a melodic line with various ornaments and rests. The fifth staff includes a trill (tr) and a fermata. The sixth and seventh staves show a more active melodic line with slurs and accents. The eighth and ninth staves contain dense rhythmic patterns, possibly for a keyboard or lute. The tenth and eleventh staves continue the melodic line. The twelfth staff has the lyrics "glän = = zet Heil,". The thirteenth and fourteenth staves also have the lyrics "glän = = zet Heil,". The fifteenth staff includes fingerings (4, 5, 6) and a 3/4 time signature. The bottom-most staff is empty.

The musical score consists of 15 staves. The first 10 staves are instrumental, featuring various rhythmic patterns and textures. The 11th staff begins the vocal entry with the lyrics: "er glän = zet, er glän = = zet Heil,". The following staves continue the vocal melody with lyrics: "glän = = = = zet, er glän = = zet Heil, er glän-zet", "er glän = zet, er glän = = = = zet Heil,", and "glän = = = = zet, er glän = = = = zet Heil, er glän-zet". The final staff contains a complex instrumental passage with fingerings 5, 6, 4, and 5 indicated above the notes.

This page of handwritten musical notation contains 15 staves. The top staff features a melodic line with slurs and ties. The second and third staves contain rests, with some notes appearing in the third staff. The fourth and fifth staves continue with rests and notes. The sixth and seventh staves consist of whole notes. The eighth, ninth, and tenth staves show a progression from rests to notes, with dynamic markings *p* and *ff* indicating changes in volume. The eleventh staff has a whole note with the marking *tr* above it. The twelfth staff contains rests. The thirteenth and fourteenth staves feature a vocal line with the lyrics "Heil," and "er" written below the notes. The fifteenth staff continues with rests and notes, ending with a *ff* marking.

glán = = = = jet, er glán = = = = = jet

glán = = = = jet, er glán = = = = = jet

glán = = = = jet, er glán = = = = = jet

glán = = = = jet, er glán = = = = = jet

This page contains a handwritten musical score for a multi-staff instrument. The score is organized into several systems. The first system consists of ten staves, each containing a line of music. The notation includes various rhythmic values, such as sixteenth and thirty-second notes, and rests. Some staves feature complex rhythmic patterns, including triplets and sixteenth-note runs. The second system consists of four staves, each with a whole rest in every measure, and the word "Heil." written below the first staff. The third system consists of two staves, each with a line of music. The notation includes sixteenth notes and rests, with some measures containing a "6" above the staff, likely indicating a sixteenth-note pattern. The page concludes with a single empty staff at the bottom.

Heil.

Heil.

Heil.

Heil.

6

6

6

6

6

5

130043

Recitativo.

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

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

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

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

Ru = he sehn, ein Wandrer, mit zu gehn. Er raubet sanft ihr Herz, und

taktmäßig.

ohne Takt.

ath = met frem = de Blut in ih = ren lech = zen = den, ge = sunk = nen, kal = 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 Geist, der von der

27

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 le-beſt —

1.) Recitirend.

ich bin todt! Und wandelt in des Morgens Frü-he mit sei-nen Kindern:

taktmäßig.

liebt ihr mich? der mich nicht kannte, Si-mon, liebst du mich? All-wissen-der,

sie-he mein Herz, sie-he mein Herz! — Ich lie-be dich.

F. Hörner.

Allegro.

Hoboe 1.

Hoboe 2.

Violine 1.

Violine 2.

Bratsche.

Distant.

Baß.

The first system of the musical score includes parts for Horns (F), Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, Bassoon, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro'. The first four staves (Horn, Oboe 1, Oboe 2, Violin 1) contain rests. The Violin 2, Viola, and Bassoon parts begin with a piano (*p*) dynamic and play a rhythmic pattern of eighth notes. The Bassoon part includes the lyrics 'Sie = he, das schö = ne, das'.

The second system continues the musical score. The Violin 1 and Violin 2 parts play a melodic line with a piano (*p*) dynamic. The Viola part continues with a similar melodic line. The Bassoon part includes the lyrics 'schö = ne Mor = gen = roth, in dunt = = ler Nacht, in dunt = = ler'. The Bass part provides a harmonic accompaniment with a piano (*p*) dynamic.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamics include *pp*, *ff*, *tr*, and *p*. The vocal line has lyrics: "Tob — et = wacht. Sie = he, daß schö = ne, daß".

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part features a dense sixteenth-note texture. Dynamics include *ff*, *p*, and *z*. The vocal line has lyrics: "schö = ne Mor = gen = roth, in dunk = = = ler Nacht, sie = he,".

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

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

pp

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

6 7 6 5b

das

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

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line begins with a half rest, followed by a melodic phrase. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The lyrics are written below the vocal line.

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

Detailed description: This system continues the musical piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. The lyrics are written below the vocal line.

Wolfs-Ostercantate.

p

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

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

Handwritten text at the bottom right of the page.

wach, *mf*
f p *f p* *mf*
f p *f p* *mf*
f p *f p* *mf*
 wach, al = so das Le = ben durch den Tod er = wach, *mf*
f p *f p* *mf*

pp
p *f p* *f p* *f p*
p *f p* *f p* *f p*
p *f p* *f p* *f p*
 — das Le = ben durch den Tod er = wach, durch den
p *f p* *f p* *f p*

Musical score for the first system, featuring vocal lines and piano accompaniment. The system includes dynamic markings such as *p*, *f*, and *ff*. The vocal line begins with the lyrics "Sob er = macht."

Musical score for the second system, continuing the vocal and piano parts. This system includes various musical notations such as trills (*tr*) and dynamic markings like *p* and *ff*. The piano part features complex textures with many sixteenth notes.

jagst du? was jagst du, mei-ne Seele, der hei-zen Noth?

4^b 5 b 6 6^z

was jagst du, der hei-zen Noth? Im

6^z 6^z 6^z 6^z

Wolfs Oftercantate.

D

Andante.

tief = sten Lei = den, mit Him = mels = freu = den, mit Him = mels = freu = den er = scheint die

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

Andante.

Gott, mit Him = mels = freu = den, mit Him = mels =

6 * 4 2 6 * 4 2 6

Handwritten text at the bottom right of the page.

Allegro.

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

roth, in dunk = = = ler Nacht, — das Mor = = = = gen =
6 4
6 7 3

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

This system contains the first six staves of music. The top three staves are empty. The fourth and fifth staves contain vocal lines with trills (tr) and piano (p) markings. The sixth staff contains piano accompaniment. Below the sixth staff, the lyrics "macht, — — daß Le - ben durch den Tod — — — — — er=" are written. The seventh staff continues the piano accompaniment with figured bass notation (6, 6 7, 6 7, 4) and a piano (p) marking.

This system contains the next six staves of music. The top three staves are empty. The fourth and fifth staves contain vocal lines with trills (tr) and piano (p) markings. The sixth staff contains piano accompaniment. Below the sixth staff, the lyrics "macht, — — — — — durch — — — — — den Tod — — — — — er = macht." are written. The seventh staff continues the piano accompaniment with figured bass notation (4, 4, 6, 9, 8, 7, 6, 6) and a piano (p) marking.

Sie = he, das schö = ne Morgen = roth,
 6 9 = 5

sie = he, in dunk = = ler Nacht, das Mor = = gen = roth, das
 6 9 = 5 4 7/2 8

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

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

6 7 - 6 5

Musical score system 1, consisting of seven staves. The first staff contains a complex melodic line with many beamed notes. The second and third staves feature a simple harmonic accompaniment with whole notes and rests. The fourth and fifth staves contain more complex melodic lines with slurs and dynamic markings. The sixth staff has a dense texture with many beamed notes. The seventh staff contains a melodic line with slurs and dynamic markings.

Musical score system 2, consisting of ten staves. The first staff continues the complex melodic line from the previous system. The second and third staves are mostly empty, with only a few notes. The fourth and fifth staves contain melodic lines with slurs. The sixth and seventh staves have melodic lines with dynamic markings. The eighth and ninth staves are mostly empty. The tenth staff contains a melodic line with slurs and dynamic markings.

Allegro moderato.

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

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

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

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

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

ben = dig; der Herr töd =

ben = dig; der Herr töd =

ben = dig; der Herr töd =

ben = dig; der Herr töd =

ben = dig; der Herr töd =

unis, mf

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 = — — — — —

f *f* *f*

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

tr *p* *tr* *p* *Solo.* *Solo.* *tr* *Solo.*

Violonzello's allein,
Orgel ohne Pedal.

Musical score for the first system, including vocal lines and organ accompaniment. The organ part features various figured bass notations: $\frac{7}{4}b$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$, $\frac{7}{4}$, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{4}$.

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 Hände und Orgel mit Pedal.

Musical score for the second system, including vocal lines and organ accompaniment.

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

füb = ret hin = aus, er füb = ret, er füb = ret hin =
 füb = ret hin = aus, er — — füb = ret, er füb = ret hin =
 füb = ret hin = aus, er — — füb = ret, er — füb = ret hin =
 füb = ret hin = aus, er füb = ret, er füb = ret hin =

aus. Der Herr töd = = =
 aus. Der Herr töd = = =
 aus. Der Herr töd = = =
 aus. Der Herr töd = = =

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

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

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

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

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

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

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

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

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

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

Wolfs Oftercantate.

tob = tet, und ma = = = = chet le = ben =

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

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

tob = tet, und ma = chet le = ben =

6 6 7 3

= dig, le = ben = dig,

le = ben =

le = ben =

= dig,

4 4 3 b7 4

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;

mf
mf
mf
 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

Höl = le, in die

Höl = le, in die

Höl = le, in die

Höl = le, in die Höl = le,

ff mf p ff

p Solo.

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

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

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

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

T.S.

Violonzello's allein,
Orgel ohne Pedal.

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

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

Alle Bässe und Orgel
 mit Pedal.
 Wolfs Oftercantate.

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

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.

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

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

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

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

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

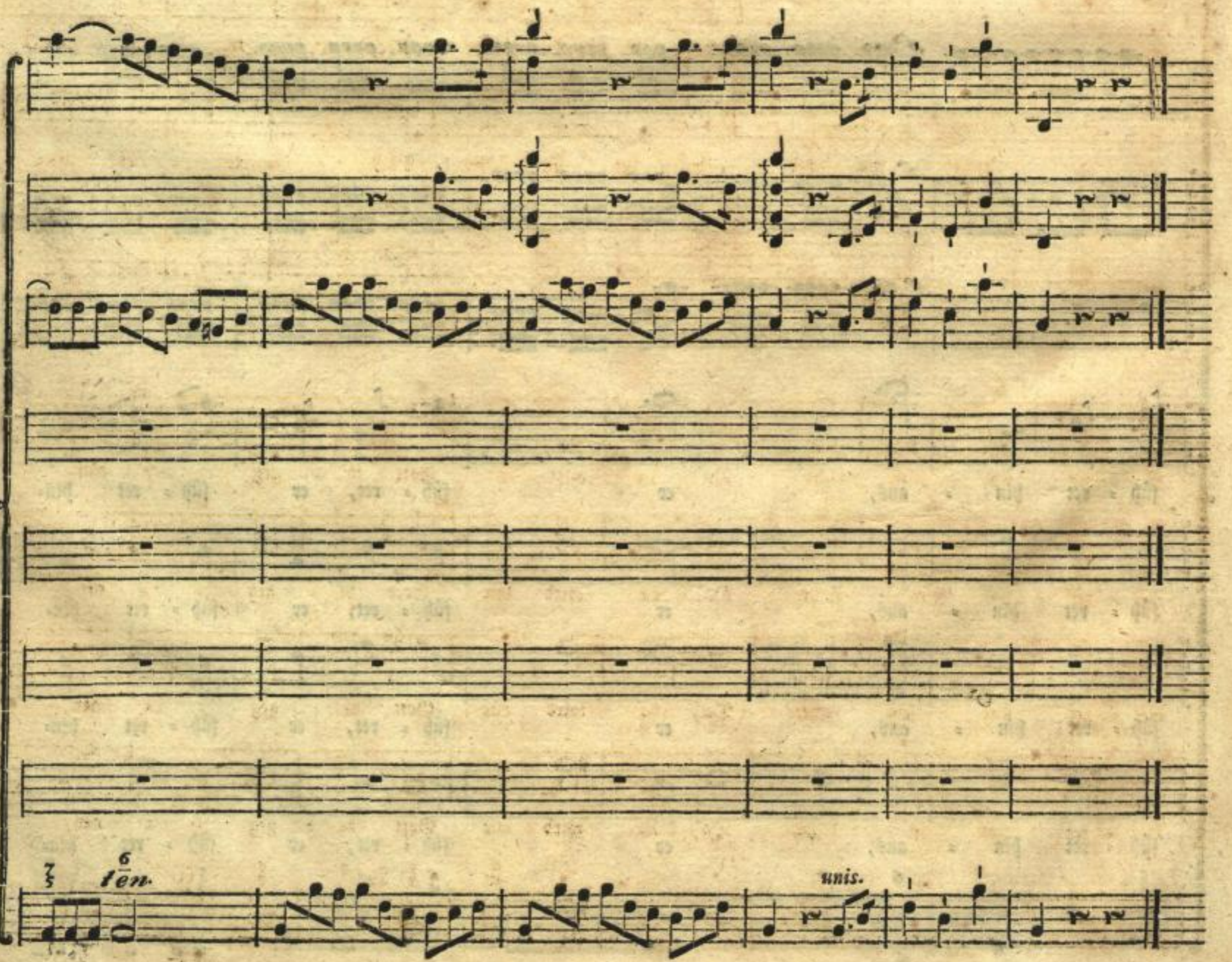
füh = ret hin = aus, er füh = ret, er füh = ret hin =

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 complex melodic line with many sixteenth notes. The second staff has a few notes at the beginning. The third staff continues the melodic line. The fourth, fifth, and sixth staves are mostly empty, with the word "aus." written below the first three. The seventh staff contains a bass line with notes and fingerings (6, 6, 6, 6, 5b, 5).



Musical score system 2, consisting of ten staves. The top three staves contain complex melodic and harmonic lines. The remaining seven staves are mostly empty, with the word "unis." written below the bottom staff. The bottom staff also has a 3/4 time signature and the word "ten." above it.

Rab ist mei = nes Hel = fers Rech = = te, sieht sie gleich mein
 Rab ist — mei = nes Hel = fers Rech = = te, sieht sie gleich mein
 Rab ist mei = nes Hel = fers Rech = = te, sieht sie gleich mein
 Rab ist — mei = nes Hel = fers Rech = = te, sieht sie gleich mein

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

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

6 6 6 5/4 7 * 6 6

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

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

Stun = de Braun, will ich hof = fend nach ihm schau.

Stun = de Braun, will ich hof = fend nach ihm schau.

Stun = de Braun, will ich hof = fend nach ihm schau.

Stun = de Braun, will ich hof = fend nach ihm schau.

6 7 * 6 6 6 6 5

Recitativ.

Allegro moderato.

Hörner.

Hoboe 1.

Hoboe 2.

Violine 1.

Violine 2.

Bratsche.

Diskant.

Baß.

The second system of the musical score continues the instrumental parts. It includes staves for Horns, Oboe 1, Oboe 2, Violin 1, Violin 2, Viola, and Bass. The Viola part includes a specific instruction: *mit der 1ten Violine.* The Bass part features several measures with fingerings indicated by the numbers 4, 6, 5, 6, 5, 3, and 6.

This page of a handwritten musical score contains ten systems of staves. The notation includes various note values, rests, and articulation marks. Fingerings are indicated by numbers 4, 5, 6, and 7. A specific instruction, "mit der 2ten Violine," is written in the middle of the page. The paper shows signs of age, including some staining and foxing.

mit der 2ten Violine.

Musical score for the first system, consisting of seven staves. The notation includes various note values, rests, and dynamic markings such as *p*, *sf*, and *a. due.*. The music is written in a historical style with some specific clefs and ornaments.

Musical score for the second system, consisting of eight staves. The fifth staff contains the vocal line with the lyrics: "D, Auf-er-stande-ner, wo schwebst du, un-ge-sehn?". The eighth staff is a basso continuo line with figured bass notation, including figures such as 6, 6, 6, 6, 6, 7, and T.S.

mit der 2ten Violine.

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

5 7 6 6 5

der Ket = ter der Na = tur!

6 5 6 6 4*

die er = ste schön = e, neu = er = wach = te Blu = me, auf Got = tes

6 * 7 6 6

Flur! und trankst der Auf = er =

6 6 5 *

Wolfs Oftercantate.

21a

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

mit der 2ten Violine.

Handwritten musical notation for the first system, including vocal line and piano accompaniment.

ein- ath- mend Him- mel's- freu- den, ver- brei- tend ü- ber- all des er- gen

Handwritten musical notation for the second system, including vocal line and piano accompaniment.

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

5 7 6 6 4 an dem in weitem Raum die Schöpfung sich aus Nacht und Mo-der zieht, 67

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

6 6 6 6 4 67

Detailed description: This system contains seven staves. The top staff is a vocal line with rests. The second and third staves are vocal lines with notes and rests. The fourth and fifth staves are vocal lines with notes and rests. The sixth staff is a vocal line with notes and rests. The seventh staff is a basso continuo line with notes and rests. The lyrics are written below the sixth staff.

Detailed description: This system contains seven staves. The top staff is a vocal line with rests. The second and third staves are vocal lines with notes and rests. The fourth staff is a vocal line with notes and rests. The fifth and sixth staves are vocal lines with notes and rests. The seventh staff is a basso continuo line with notes and rests.

The first system of the musical score consists of eight staves. The top two staves are mostly empty with rests. The third and fourth staves contain melodic lines with notes and rests, including trills marked 'tr'. The fifth and sixth staves continue the melodic development with various note values and rests. The seventh staff is empty with rests. The eighth staff features a more complex rhythmic pattern with sixteenth notes and rests, marked with a 'p' dynamic.

The second system of the musical score consists of eight staves. The top three staves are empty with rests. The fourth and fifth staves contain a vocal line with lyrics: "Was tö = net aus den Grüf = ten dort für Ge = sang her = vor?". The sixth and seventh staves contain piano accompaniment with notes and rests, marked with a 'mf' dynamic. The eighth staff continues the piano accompaniment with notes and rests, also marked with a 'mf' dynamic.

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

6 6 4 3h 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,

h 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 Au = en.

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

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

Hei = land schwebt, auf des schö = nen Him = mels Au = 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

Allegro moderato.

Zwo
Trompeten.

Trompete 3.

Pauken.

Hörner.

Hoboen.

Violine 1.

Violine 2.

Bratsche.

Chor I.

Diskant 1.

Diskant 2.

Tenor.

Baß.

Chor 2.

Diskant 1.

Diskant 2.

Tenor.

Baß.

Alle Bässe.

Violonzello's allein,
ohne Orgel.

Musical score for instruments including strings and woodwinds. The score consists of ten staves. The first five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The last five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoons). The music is in 3/4 time and features a variety of rhythmic patterns and melodic lines.

1.) *Solo.*
 Hal = le = lu = jah, Hal = le = lu =

Vocal line 1 with lyrics: Hal = le = lu = jah, Hal = le = lu =

Solo.
 Hal = le = lu = jah, Hal = le = lu =

Vocal line 2 with lyrics: Hal = le = lu = jah, Hal = le = lu =

Distant 3. Solo.
 Hal = le = lu = jah, Hal = le = lu =

Vocal line 3 with lyrics: Hal = le = lu = jah, Hal = le = lu =

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

2.)

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

Musical staff for instruments, likely a woodwind or string part, continuing the accompaniment.

The musical score on page 104 consists of several systems of staves. The top five systems are piano accompaniment, featuring chords and melodic lines. The sixth system begins with a vocal line marked *pp* (pianissimo), followed by *smorz.* (ritardando) and *mf* (mezzo-forte). The seventh system continues with *pp*, *smorz.*, and *mf*. The eighth system has *pp* and *smorz.*. The ninth system is marked *1.)* and contains the vocal line with the lyrics "jah!". The tenth system also has "jah!". The eleventh system is marked *Tenor.* and contains the lyrics "jah!". The twelfth system is marked *2.)*. The bottom five systems are piano accompaniment.

Piano accompaniment for the first system, featuring a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand. Dynamics include *p* and *mf*.

1.) *Solo.*
 Hal = le = lu = jah, Hal = le = lu = jah!
Solo.
 Hal = le = lu = jah, Hal = le = lu = jah!
Solo.
 Hal = le = lu = jah, Hal = le = lu = jah!

Vocal lines for the first system, showing three staves with lyrics and musical notation. Dynamics include *Solo.*

2.)
 fang. Der Tod ist ver-
 fang. Der Tod ist ver-
 fang. Der Tod ist ver-
 fang. Der Tod ist ver-

Vocal lines for the second system, showing four staves with lyrics and musical notation. Dynamics include *mf* and fingering numbers 5, 6, 5.

Violonzello's allein,
 Orgel ohne Pedal.

Der Lob ist ver = schlun = gen, ver =
 Der Lob ist ver = schlun = gen, ver =

1.)

Tutti.

Der Lob ist ver = schlun = gen, ver =
 Der Lob ist ver = schlun = gen, ver =
 Der Lob ist ver = schlun = gen, ver =

Tenor.

2.)

Der Lob ist ver = schlun = gen, ver =
 schlun = gen, ver = schlungen in Siegsge = sang, in Siegsge = sang, der Lob ist ver = schlun = gen, ver =
 schlun = gen, ver = schlungen in Siegsge = sang, in Siegsge = sang, ist ver = schlun = gen, ver =
 Der Lob ist ver = schlun = gen, ver =

Alle Bässe und Orgel mit Pedal.

The first part of the score consists of ten staves of instrumental music. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'tr' (trills) and 'r' (ritardando). The music is written in a single system across the staves.

1.)

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

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

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

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

2.)

The second part of the score consists of five empty musical staves, indicating a section where the music is not present or is to be filled in.

The final part of the score consists of a single musical staff with a complex rhythmic pattern, including notes with flags and slurs. It appears to be a concluding or transitional passage.

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.)

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

I.)

Solo.

fang. *Solo.* Hal = le = lu = jah, Hal = le = lu = jah!

fang. *Solo.* Hal = le = lu = jah, Hal = le = lu = jah!

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

fang.

2.)

fang.

fang.

fang.

fang.

fang.

pp
smorz.

pp
smorz.

pp

1.)

Tutti.

Tutti.

Tutti.

Tenor. Tutti.

Tutti.

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

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

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

The first system of the musical score consists of eight staves. The top two staves appear to be vocal lines with some rests. The middle two staves contain sustained notes, possibly for a keyboard or lute. The bottom four staves feature a complex rhythmic accompaniment with many sixteenth and thirty-second notes.

1.)

1.)
 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.)

2.)
 Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Sieg?
 Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Sieg?
 Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Sieg?
 Sieg? Tod, wo ist dein Pfeil? Tod, wo ist dein Pfeil, wo ist dein Sieg?

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

Musikverlag G. Henle

Musical score for the first part of the piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'mf'.

1.)

Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein

Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein

Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein

Pfeil? Grab, Tod, wo ist dein Pfeil? Grab, wo ist dein

2.)

Pfeil? Grab, Grab, wo ist dein Sieg?

Pfeil? Grab, Grab, wo ist dein Sieg?

Pfeil? Grab, Grab, wo ist dein Sieg?

6 6 6 6 6 * 4 6
p mf

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

* 4/2 6 *

Allabreve mà non troppo presto.

Seven staves of musical notation, each containing a whole rest for the duration of the measure.

1.)

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

2.)

mit dem ersten Chore.

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.

Hoboe 1.

Hoboe 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 instrumental, with various rhythmic patterns and melodic lines. The 15th staff is a vocal line with German lyrics. The lyrics are: "ben, der uns den Sieg ge = ge = ben; ge = lobt sey Gott, der uns den Sieg ge = ge = ben;". The score includes dynamic markings such as *fr* and *tr*. At the bottom of the page, there are performance instructions: "Violonzello's allein, Orgel ohne Pedal." and a signature "G g 2".

Violonzello's allein,
Orgel ohne Pedal.

G g 2

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 =

3 4 7 4 5 7 * 6 4 4

Alle Saße und Orgel mit Pedal.

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

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

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

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

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

Handwritten musical score for a hymn. The score consists of multiple staves of music. The lyrics are written below the staves and include:

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,

The music features various notations, including notes, rests, and trills (marked 'tr'). The paper shows signs of age, including some staining and foxing.

Handwritten musical score for a hymn, featuring multiple staves of music and German lyrics. The lyrics are: "durch Christum, Christum unsern Herrn, durch". The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano).

durch Christum, Christum unsern Herrn, durch

durch Christum, Christum unsern Herrn, durch

durch Christum, Christum unsern Herrn, durch

durch Christum, Christum unsern Herrn, durch

4 6 5 *

The musical score consists of 15 staves. The top 10 staves are instrumental, with the 10th staff featuring a complex rhythmic pattern of sixteenth notes. The bottom 5 staves are vocal parts, each with a corresponding line of German lyrics. The lyrics are: "Chri = = = stum un = = fern Herrn." The vocal parts are arranged in a choir-like fashion, with some parts having a 'fr' marking above them. The bottom-most staff is a keyboard accompaniment with figured bass notation: 6, 6, 4, 5.

Wolfs Ostercantate.

31

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.

Handwritten text, possibly a signature or publisher's mark.

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

♭4 ♭3 ♭4 ♭7/5 ♭ ♭8 ♭7/5 ♭4 ♭3 ♭4 ♭6

Alle Bässe und Orgel mit Pedal.

The musical score consists of 15 staves. The first 10 staves are instrumental, featuring various rhythmic patterns and melodic lines. The 11th staff begins with the lyrics: "ben, durch Chri = stum un = fern". The 12th staff continues with "ben, der uns den Sieg ge = ge = ben, durch Chri = stum". The 13th staff repeats "ben, der uns den Sieg ge = ge = ben, durch Chri = stum". The 14th staff repeats "ben, der uns den Sieg ge = ge = ben, durch Chri = stum". The 15th staff concludes with a final melodic line.

Wolfs Oftercantate.

RE

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

un = fern Herrn, un = fern Herrn. Ge = lobt sey Gott, ge =

un = fern Herrn, durch un = fern Herrn. Ge = lobt sey Gott, ge =

un = fern, un = fern Herrn. Ge = lobt sey Gott, ge =

The musical score consists of 15 staves. The first four staves are vocal parts with lyrics. The fifth and sixth staves are instrumental parts with long notes and slurs. The seventh and eighth staves are vocal parts with lyrics. The ninth and tenth staves are instrumental parts with sixteenth-note patterns. The eleventh and twelfth staves are vocal parts with lyrics. The thirteenth and fourteenth staves are instrumental parts with long notes and slurs. The fifteenth staff is a vocal part with lyrics.

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

A musical score for a hymn, consisting of 14 staves. The top five staves are instrumental parts. The bottom nine staves contain vocal parts with German lyrics. The lyrics are:

= 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

The bottom staff includes figured bass notation with figures: 6, 6, 6, 6, 6, 6, 6, 6, 6.

The musical score consists of 16 staves. The first four staves contain instrumental music with rhythmic markings. The fifth and sixth staves are empty. The seventh and eighth staves contain vocal lines with lyrics. The ninth and tenth staves contain instrumental music with a 'p' dynamic marking. The eleventh and twelfth staves contain vocal lines with lyrics. The thirteenth and fourteenth staves contain instrumental music with a 'p' dynamic marking. The fifteenth and sixteenth staves contain vocal lines with lyrics.

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 on aged paper, page 134. The score consists of 18 staves. The first 12 staves are instrumental, featuring various musical notations such as rests, notes, and trills. The last 6 staves contain vocal lines with the lyrics "durch Christum unfern" written below the notes. The paper shows signs of age, including foxing and some staining.

durch Christum unfern

durch Christum unfern

durch Christum unfern

durch Christum unfern

A single staff of music at the bottom of the page, likely a basso continuo line. It features numerical figures (5, 6, 6, 5, 3) placed above the notes, indicating figured bass notation.

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

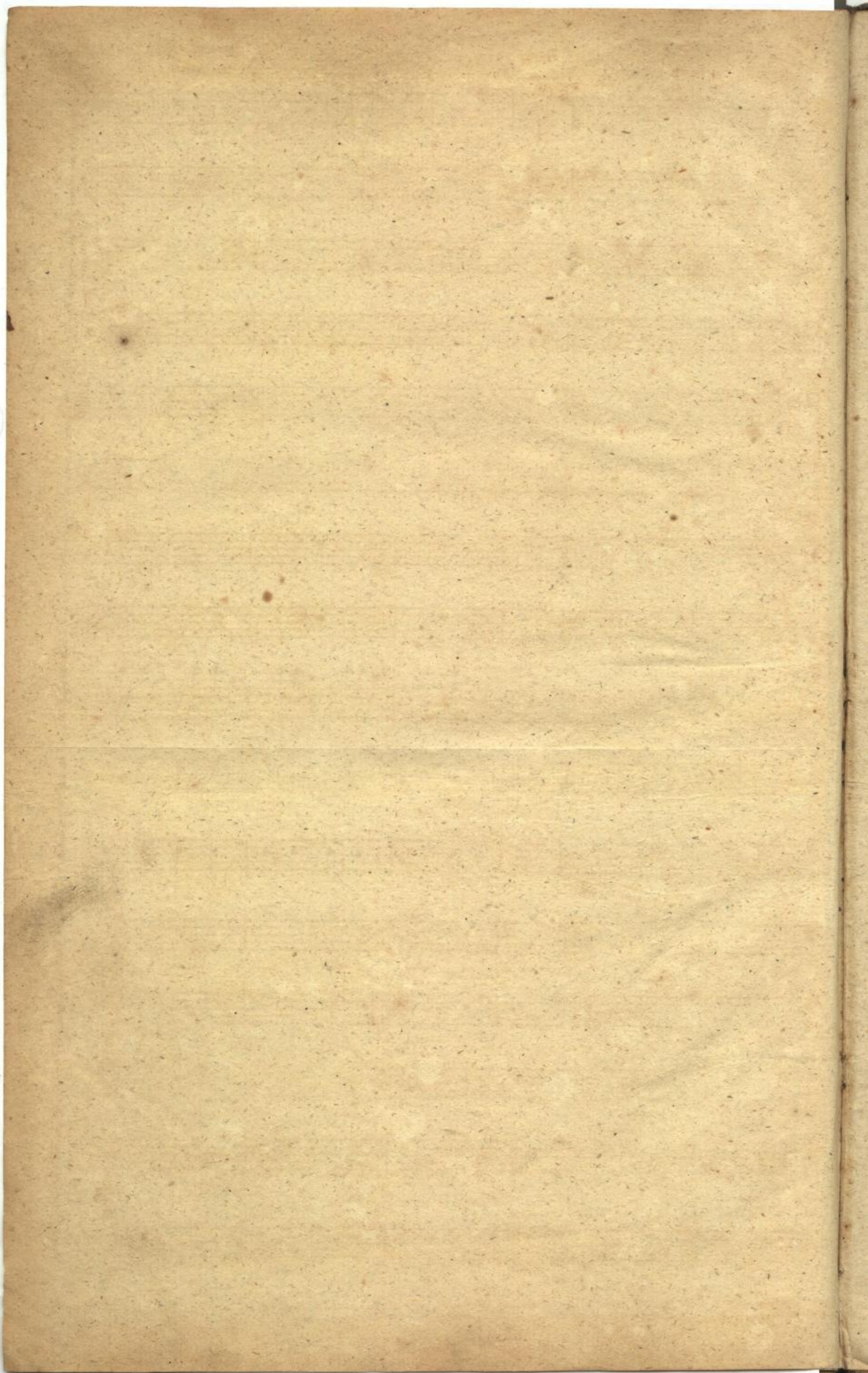
Herrn. Hal = le = lu = jah, Hal = le = lu =

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

Herrn.

4 7 8

The image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '136' in the top left corner. It contains 15 staves of music. The notation includes various note values, rests, and dynamic markings. The word 'ENDE.' is written in the middle of the score, indicating the end of a section. The paper shows signs of age, including some staining and a small tear on the left edge.



33 88

E | 501

