

MENDELSSOHN'S
WERKE.

86

Serie 13.

O r a t o r i e n .

Partitur.

No. 86. Elias. Ein Oratorium nach Worten des alten Testaments. Op. 70.

LEIPZIG, BREITKOPF & HÄRTEL.

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VON JULIUS RIETZ.

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PARTITUR.

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N^o 86. Elias.

Ein Oratorium nach Worten des alten Testaments. Op. 70.

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ELIAS.

Ein Oratorium nach Worten des alten Testaments.

Op. 70.

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ELIAS

Ein Oratorium

Mendelssohns Werke.

nach Worten des alten Testaments
von

Serie 13. N^o 86.

PELIX MENDELSSOHN BARTHOLDY.

Op. 70.

Erster Theil.

EINLEITUNG.
Grave. M.M. ♩. = 60.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Violoncello e Basso.

Elias.
So wahr der Herr, der Gott Israels, lebet, vor dem ich stehe: Es
As God the Lord of Israel, liveth, before whom I stand, there

Grave.

The musical score consists of 15 staves. The first 14 staves are for instruments, including strings and woodwinds. The 15th staff is for the vocal line. The lyrics are written below the vocal staff. The music features various dynamics such as *f*, *p*, and *pp*, and includes a section with a tremolo effect. The lyrics are in German and English.

soll die - se Jah - re we - der Thau noch Re - gen kom - men, ich sa - ge es denn.
 shall not be dew nor rain these years, there shall not be dew nor rain, but ac - cord - ing to my word.

OUVERTURE.

Moderato. ♩. 92.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Moderato.

Ob.

Clar.

Fag.

Cor. in D.

Moderato.

Fl.
Ob.
Clar.
Fag.
Cor. in B.

p
p
p
p
p

cresc.
cresc.
cresc.
cresc.

p
p
p
p

This system contains five staves for woodwinds. The Flute, Oboe, Clarinet, and Bassoon parts begin with a dynamic marking of *p* and feature a series of slurs. The Cor in B part is mostly silent, with a *p* marking at the end. Below these are four staves for strings, each marked with *cresc.* and *p* at the end of the system.

Ob.
Clar.
Fag.
Cor. in D.
Cor. in B.

cresc.
cresc.
cresc.
cresc.
cresc.

p
p
p
p
p

cresc.
cresc.
cresc.
cresc.
cresc.

p
p
p
p
p

This system contains five staves for woodwinds. The Oboe, Clarinet, Bassoon, Cor in D, and Cor in B parts all feature long, sustained notes with *cresc.* markings and *p* dynamics at the end. Below these are four staves for strings, each marked with *cresc.* and *p* at the end of the system.

This system contains the first five staves of the score. From top to bottom, they are:

- Violin I: *p*
- Violin II: *p*
- Viola: *p*
- Cor. in D: *p*
- Timp.: *p*

 The bottom three staves (Cello, Double Bass, and Bassoon) feature a complex rhythmic pattern with dynamic markings: *dim.*, *p*, *f*, *p*, and *cresc.*.

This system contains the next five staves of the score. From top to bottom, they are:

- Flute: *a2.*, *cresc.*
- Oboe: *a2.*, *cresc.*
- Cor. in D: *a2.*, *cresc.*
- Cor. in B: *cresc.*
- Timp.: *p*

 The bottom three staves (Cello, Double Bass, and Bassoon) continue with their rhythmic pattern, marked with *f*, *sempre cresc.*, and *cresc.*.

Musical score for a brass and woodwind ensemble. The score is divided into two systems. The first system includes parts for two Cor. in B, two Trombe (one in B, one in D), and a Timp. The second system includes parts for Cor. in D, Cor. in B, Tromb. Ten., Tromb. Basso, Ophiel., and Timp. The score features various musical notations such as dynamics (f, cresc., sempre cresc., più f), articulation (accents), and performance instructions (a2.). The music is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for piano and orchestra, page 7. The score consists of 14 staves. The top two staves are for the piano, and the remaining 12 staves are for the orchestra. The music is in 2/4 time and features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo). The score is divided into measures by vertical bar lines.

This page of a musical score contains 15 staves. The top four staves are for vocal parts, with dynamic markings of *piu f* appearing in the second, third, and fourth measures. The fifth staff is the piano right hand, and the sixth and seventh staves are the piano left hand. The bottom five staves are for a second set of instruments, possibly strings or woodwinds, with dynamic markings of *f* appearing in the second, third, and fourth measures. The score is written in a key signature of one flat and a common time signature.

This musical score page contains measures 81 through 86. It features a piano part with two staves (treble and bass clef) and an orchestral part with five staves (two woodwinds, two brass instruments, and a string section). The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The orchestral part includes woodwinds (flute and clarinet), brass (trumpet and trombone), and strings. The score is marked with a dynamic of *ff* (fortissimo) in several places. A rehearsal mark '82.' is placed above the piano staff at the beginning of measure 82. The music concludes with a final cadence in measure 86.

This page of a musical score, numbered 10, features a complex arrangement of 15 staves. The top four staves are for the piano, with the first two in treble clef and the last two in bass clef. The middle six staves are for the orchestra, with the first two in treble clef and the last four in bass clef. The bottom five staves are for the piano again, with the first two in treble clef and the last three in bass clef. The score is filled with intricate musical notation, including various note values, rests, and dynamic markings. The piano parts are marked with 'ff' (fortissimo) and 'a 2.' (second ending). The orchestral parts include various rhythmic patterns and articulations. The overall texture is dense and detailed.

This page of musical score contains 14 staves. The top four staves are vocal parts, with the first two staves marked *piu f* and the last two marked *ff*. The middle four staves are piano accompaniment. The bottom six staves are for strings, with the word "Bassi" written in the bass line. The score includes various musical notations such as notes, rests, and dynamic markings.

This block contains the main musical score for the first system, spanning 12 measures. It features a complex arrangement of instruments: Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. The notation is dense, with many notes and rests. The key signature has one sharp (F#), and the time signature is 2/4. The music is marked with a forte 'f' dynamic. The woodwind parts (Flute, Clarinet, Bassoon, Horn) have a melodic line with many slurs and accents. The string parts provide a rhythmic and harmonic foundation.

This block contains the musical score for the second system, also spanning 12 measures. It includes parts for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Horn in D (Cor. in D.), along with Violins I and II, Violas, Cellos, and Double Basses. The woodwind parts are more active, with many slurs and accents. The string parts continue their rhythmic and harmonic support. The key signature and time signature remain the same as in the first system.

Nº 1. CORO.

Andante lento. ♩ - 76.

The musical score is arranged in a grand staff format. It includes the following parts:

- Choir:** Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Basso). Each part has a vocal line with lyrics in German and Latin.
- Organ:** Organo, with a separate staff for the organ accompaniment.
- Instrumental:** There are several staves of instrumental music, likely for strings or woodwinds, which are partially obscured by the choir parts.

The lyrics for the vocal parts are:

Sopr. *ff* Hilf, Herr! — Hilf, Herr! — willst du uns denn gar ver - til - gen?
 Alt. *ff* Hilf, Herr! — Hilf, Herr! — willst du uns denn gar ver - til - gen?
 Ten. *ff* Help. Lord! — Help. Lord! — wilt thou quite de - stroy us?
 Basso *ff* Hilf, Herr! — Hilf, Herr! — willst du uns denn gar ver - til - gen?
 Help. Lord! — Help. Lord! — wilt thou quite de - stroy us?

Andante lento.

The musical score consists of multiple staves. The upper staves include vocal lines and piano accompaniment. The piano part features a complex texture with arpeggiated chords and melodic lines. Dynamics such as *dim.* and *p* are used throughout. Performance markings include *tr* (trills) and *ped.* (pedal). The score concludes with a final chord and a *dim.* marking.

Und uns ist keine Hülfe ge-
 And yet no power cometh to

Die
 The

Die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe ge.kom.men,
 The harvest now is o-ver, the summer days are gone, and yet no power cometh to help us,

Hilf, Herr!
 Help, Lord!

82.
p
82.
p

a1

kom - men!
help us!

Die
The

Ern - te ist ver - gan - gen, der - Som - mer ist da - hin,
har - vest now is o - ver, the sum - mer days are gone,
und uns ist kei - ne Hül - fe ge - kom - men,
and yet no pow - er com - eth to help us,

und uns ist kei - ne, kei - ne Hül - fe ge - kom - men, ist kei - ne Hül - fe ge - kom - men, die
and yet no pow - er com - eth, com - eth to help us, no pow - er com - eth to help us, the

Und uns ist kei - ne Hül - fe ge -
And yet no pow - er com - eth to

The musical score consists of several systems. The top system includes a vocal line with lyrics and an accompaniment line. The middle section contains four systems of vocal parts with German and English lyrics. The bottom section includes a piano accompaniment line with dynamics and a vocal line with lyrics. The score is marked with 'cresc.' in several places and 'mf' towards the end. The lyrics are: 'Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe gekommen, ist keine Hülfe, keine Hülfe gekommen, ist keine Hülfe gekommen, die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe gekommen, kom - men! help us! Die The'. The piece concludes with 'T.S.' and 'mf'.

ist keine Hül-fe, kei - - ne Hül-fe ge-kom - men, ist kei - ne Hül - fe ge-kom - men, die
 and yet no pow-er com - - eth, cometh to help us, no pow-er com - eth to help us, the

Ern - te ist vergan-gen, der Som - - mer ist da - hin. und uns ist kei - ne Hül - fe ge -
 har - vest now is o - ver, the sum - - mer days are gone, and yet no pow-er com-eth to

kom-men, keine Hül-fe, kei - ne Hül-fe ge-kom - - men, und uns ist kei - ne Hül - fe ge -
 yet no power cometh, com - eth, cometh to help us, and yet no pow-er com-eth to

Ern - te ist vergan-gen, der Sommer ist da-hin, und uns ist kei - ne Hül - fe ge - kom - men, ist kei - ne
 har - vest now is o - ver, the summer days are gone, and yet no pow-er com-eth to help us, no pow - er

Ern-te ist ver-gan - - - gen, und uns ist kei-ne Hül-fe ge-kom - men, ist kei-ne Hül-fe gekom - men,
 har-vest now is o - - - ver, and yet no pow-er com-eth to help- us, no pow-er com-eth to help us.

kom - men, und uns ist kei-ne Hül-fe ge-kom - men, ist kei-ne Hül - fe ge-kom - men, die
 help- us, and yet no pow-er com-eth to help us, no pow-er com - eth to help us. The

kom - men. Die Ern-te ist ver-gan - gen, der Sommer ist da-hin, und uns ist
 help us. The har-vest now is o - - - ver, the summer days are gone, and yet no

Hül - fe ge-kommen, uns ist kei-ne Hül-fe ge-kom - - - men, und uns ist kei-ne Hül - fe ge - kom - men,
 com - eth to help us, yet no pow-er com-eth to help us, and yet no pow-er com - eth to help us.

die Ern-te ist ver-gan-gen, der Sommer ist da-hin, und uns ist kei-ne Hül-fe ge-
 The harvest now is o-ver, the summer days are gone, and yet no pow-er com-eth to

Ern-te ist ver-gan-gen, der Sommer ist da-hin, und uns ist kei-ne Hül-fe ge-kom-men, die Ern-te ist ver-
 harvest now is o-ver, the summer days are gone, and yet no pow-er com-eth to help us, the har-vest now is

kei-ne Hül-fe gekom-men, ist kei-ne Hül-fe, und uns ist kei-ne Hül-fe ge-kom-men, ist kei-ne
 pow-er cometh to help us, no pow-er com-eth, and yet no pow-er com-eth to help us, and yet no

die Ern-te ist ver-gan-gen, und uns ist kei-ne Hül-fe, ist kei-ne Hül-fe ge-
 The har-vest now is o-ver, the harvest now is o-ver, and yet no pow-er, no

A

in E. A. *pp*

kom - men, die Ern - te ist ver - gan - gen! Will dennder Herr nicht mehr Gott sein in Zi - on? will dennder
help us, the har - vest now is o - ver! Will then the Lord be no more God in Zi - on? will then the

gan - gen, die Ern - te ist ver - gan - gen! Will dennder Herr nicht mehr Gott sein in Zi - on? will dennder
o - ver, the har - vest now is o - ver! Will then the Lord be no more God in Zi - on? will then the

Hül - fe, ist kei - ne Hül - fe ge - kommen! Will dennder Herr nicht mehr Gott sein in Zi - on? will dennder
pow - er, no pow - er com - eth to help us! Will then the Lord be no more God in Zi - on? will then the

kommen, uns ist kei - ne Hül - fe ge - kommen! Will dennder Herr nicht mehr Gott sein in Zi - on? will dennder
pow - er, yet no pow - er com - eth to help us! Will then the Lord be no more God in Zi - on? will then the

The musical score consists of several staves. At the top, there are five staves for instruments (flute, oboe, clarinet, bassoon, and strings), each with a first ending marked '82.'. Below these are two staves for the vocal parts (Soprano and Alto/Tenor). The vocal lines include German and English lyrics. The German lyrics are: 'Herr nicht mehr Gott sein in Zi - on? will dennder Herr nicht mehr Gott sein in Zi - on, will dennder Herr nicht mehr Gott sein in Zi - on, nicht in'. The English lyrics are: 'Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? The har - rest now is'. The score includes dynamic markings such as 'cresc.' and 'f'. At the bottom, there are two more staves for instruments, with a 'cresc.' marking.

The musical score consists of several staves. At the top, there are four staves for the vocal parts (Soprano, Alto, Tenor, Bass). Below these are two staves for the piano accompaniment. The piano part features a prominent rhythmic pattern in the right hand, consisting of eighth notes with a steady pulse. The left hand provides harmonic support with chords and moving lines. The score is divided into three measures, with various musical notations such as clefs, key signatures, and dynamic markings.

Herr nicht mehr Gott sein in Zi - on?
 Lord be no more God in Zi - on?

mehr Gott sein?
 Zi - - - - on?

Die Ern - te ist ver - gan - gen, der Sommer ist da -
 The har - vest now is o - - ver, the summer days are

gan - gen, der Sommer ist da - hin,
 o - ver, the summer days are gone,

und uns ist kei - ne Hül - fe gekom - men, ge -
 and yet no pow - er com - eth to help us, to

will denn der Herr nicht mehr Gott sein,
 will then the Lord be no more God,

will denn der Herr nicht mehr Gott sein in
 will then the Lord be no more God in

Die Ern - te ist ver - gan - gen, der Som - mer ist da - hin, — der Som - mer ist da - hin, — die Ern - te ist ver -
The har - vest now is o - ver, the sum - mer days are gone, — the sum - mer days are gone, — the har - vest now is

hin, — und uns ist kei - ne Hül - fe gekom - men: will denn der Herr nicht mehr Gott sein, nicht Gott sein in
gone, — and yet no power cometh to help us! will then the Lord be no more God, no more God in

kom - men; will denn der Herr nicht mehr Gott sein in Zi - on, nicht Gott sein in Zi - on, nicht Gott sein in
help — us! will then the Lord be no more God in Zi - on, no more God in Zi - on, no more God in

Zi - on, nicht Gott sein in Zi - on? Die Ern - te ist ver - gan - gen, die Ern - te ist ver - gan - gen, die Ern - te ist ver -
Zi - on, no more God in Zi - on? The har - vest now is o - ver, the har - vest now is o - ver, the har - vest now is

gan-gen, der Sommer ist da-hin! o-ver, the sum-mer days are gone! Hilf, Herr! Help, Lord! Die Ern-te ist ver-gan-gen, the har-vest now is o-ver, Herr, Lord, die Ern-te ist ver-gan-gen, der Sommer ist da-hin, the har-vest now is o-ver, the sum-mer days are gone, gan-gen! o-ver! Die Ern-te ist vergan-gen, the har-vest now is o-ver,

The musical score consists of multiple staves. The top section features piano accompaniment with various dynamics such as *ff*, *mf*, and *dim.*. The middle section contains vocal lines with lyrics in German and English. The bottom section continues the piano accompaniment. The lyrics are:

Ern-te ist ver-gan-gen, ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hül-fe ge-kom-men!
 har-vest now is o-ver, is o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!

gan-gen, ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hül-fe ge-kom-men!
 o-ver, is o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!

die Ern-te ist ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hül-fe ge-kom-men!
 the har-vest now is o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!

die Ern-te ist ver-gan-gen, der Som-mer ist da-hin, und uns ist kei-ne Hül-fe ge-kom-men!
 the har-vest now is o-ver, the sum-mer days are gone, and yet no pow-er com-eth to help us!

26 Recitativo.
 Listesso tempo.

Cor. in D.

Die Tie - fe ist ver - sie - get!
 The deeps afford no wa - ter;

Dem Säugling klebt die Zun - ge am Gau - men vor
 The suckling's tongue now clea - veth for thirst to his

Und die Strö - me sind vertrocknet!
 And the ri - vers are exhaust - ed!

Listesso tempo.

Fag.

p cresc.

cresc.

cresc.

cresc.

Durst!
 mouth,

Und da ist Niemand, der es ihnen bre - che!
 and there is no one breaketh it to feed them!

Die jungen Kin - der heischen Brod!
 The infant children ask for bread,

Die jungen Kin - der heischen Brod!
 The infant children ask for bread.

cresc.

N°2. DUETTO con CORO.

Sostenuto ma non troppo. $\text{♩} = 100.$

Flauti.

Clarineti in B.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano I. SOLO.

Soprano II. SOLO.

Soprano. Alto. Das Volk. CORO.

Tenore. Basso.

Violoncello e Basso.

pp

dolce

Zi-on streckt ih-re Hän-de aus, und da ist
Zi-on spreadeth her hands for aid; and there is
dolce

sf dim.

Herr, hö-re un-ser Ge-bet!
Lord, bow thine ear to our pray'r!

sf dim.

Herr, hö-re un-ser Ge-bet!
Lord, bow thine ear to our pray'r!

pizz.

pp

Sostenuto ma non troppo.

Clar.

Cor.

Niemand der sie trö-ste, Zi-on streckt ih-re Hän-de aus, und da ist Niemand der sie trö-ste,
nei-ther help nor com-fort, Zi-on spread-eth her hands for aid; and there is nei-ther help nor com-fort,

Niemand der sie trö-ste, Zi-on streckt ih-re Hän-de aus, und da ist Niemand der sie
nei-ther help nor com-fort. Zi-on spread-eth her hands for aid; and there is nei-ther help nor

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da — ist Niemand der sie trö — ste. Zi-on
 there — is neither help nor com — fort. Zi-on
 trö — ste, Niemand der sie trö — ste. Zi-on
 com — fort, neither help nor com — fort. Zi-on

Herr, hö-re un-ser Ge-bet! *sf* *cresc.*
 Lord, bow thine ear to our pray'r!

Herr, hö-re un-ser Ge-bet!
 Lord, bow thine ear to our pray'r!

streckt ih-re Hän-de aus, und da ist Niemand der sie trö-ste, Nie-mand der sie trö-ste,
 spread.eth her hands for aid; and there is nei-ther help nor com-fort, nei-ther help nor com-fort, *cresc.*

streckt ih-re Hän-de aus, ih-re Hän-de aus, und da ist Niemand der sie trö-ste, und da ist
 spread.eth her hands, she spread.eth her hands for aid; and there is nei-ther help nor com-fort, and there is

Herr, hö-re un-ser Ge-bet!
 Lord, bow thine ear to our pray'r!

Clar.
 Fag.

Musical score for piano accompaniment, including staves for right and left hand with dynamic markings like 'cresc.', 'sf', 'dim.', and 'p'.

der sie - trö - ste. Zi - on streckt ih - re Hän - de aus, und da ist Niemand der sie
 help nor - com - fort. Zi - on spread - eth her hands for aid; and there is nei - ther help nor

Nie - mand der sie trö - ste. Zi - on streckt ih - re Hän - de aus, und da ist Niemand der sie -
 nei - ther help nor com - fort. Zi - on spread - eth her hands for aid; and there is nei - ther help nor -

hö - re un - ser Ge - bet! Herr, hö - re un - ser Ge -
 bow thine ear to our prayr! Lord, bow thine ear to our

Herr, hö - re un - ser Ge - bet!
 Lord, bow thine ear to our prayr!

Musical staff with dynamic markings 'cresc.' and 'p'.

Musical score for piano accompaniment, including treble and bass staves with dynamic markings like "cresc.", "dim.", "p", and "pp".

trö-ste, und da ist Nie-mand der sie trö-ste, da ist- Niemand der sie trö - ste, und da ist-
 com-fort, and there is nei-ther help nor comfort, there is- nei-ther help nor com - fort, and there is-

trö-ste, und da ist Nie-mand der sie trö-ste, und da ist Nie - mand der sie trö - ste,
 com-fort, and there is nei-ther help nor- comfort, and- there is nei - ther help nor com - fort,

bet!
 pray'r!

Herr!
 Lord!

Herr, hö-re un-ser Ge-bet!
 Lord, bow thine ear to our pray'r!

Herr, hö-re un-ser Ge-
 Lord, bow thine ear to our

B

The piano accompaniment for the first system consists of seven staves. The top staff has a **B** section marker and a *cresc.* marking. The second staff has a *p* marking. The third staff has *cresc.* and *p* markings. The fourth staff has *cresc.* and *p* markings. The fifth staff has *p cresc.* and *p* markings. The sixth staff has *cresc.* and *pp* markings. The seventh staff has *cresc.* and *pp* markings. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

cresc. *ff*
 Nie-mand der sie trö - ste. Zi - - on streckt ih - re Hän - de - aus, und da ist Niemand der sie trö -
 nei - ther help nor com - fort. Zi - - on spread eth her hands for - aid, and there is nei - ther help nor com -

cresc. *ff*
 Nie-mand der sie trö - ste. Zi - - on streckt ih - re Hän - de - aus, und da ist Niemand der sie trö -
 nei - ther help nor com - fort. Zi - - on spread eth her hands for - aid, and there is nei - ther help nor com -

pp *p*
 Herr, hö - re un - ser Ge - bet! Herr,
 Lord, bow thine ear to our pray'r! Lord,

cresc. *dim.* *p*
 bet! Herr, hö - re un - ser Ge - bet!
 pray'r! Lord, bow thine ear to our pray'r!

cresc. *p*
B

The musical score consists of several systems. The top system shows piano accompaniment for the right and left hands, with dynamics *p* and *pp*. The second system continues the piano accompaniment with *dim.* and *pp* markings. The third system features a vocal line with lyrics in German and English, and piano accompaniment with *p dim.* and *pp* markings. The fourth system continues the vocal line and piano accompaniment with *dim.* and *pp* markings. The fifth system shows the vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings. The sixth system features a vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings. The seventh system shows the vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings. The eighth system features a vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings. The ninth system shows the vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings. The tenth system features a vocal line with lyrics and piano accompaniment with *dim.* and *pp* markings.

ste, und da ist Nie - mand, und da ist Niemand der sie trö - - - ste.
 fort, and there is nei - ther, and there is nei-ther help nor com - - - fort.

ste, und da ist Nie - mand, — und — da ist Niemand der sie trö - - - ste.
 fort, and there is nei - ther, — and — there is nei-ther help nor com - - - fort.

dim. hö - re un-ser Ge-bet! *pp* Hö - re!
 bow thine ear to our pray'r! bow thine ear!

p Herr, hö - re un-ser Ge - bet! *dim.* *pp*
 Lord, bow thine ear to our pray'r!

Nº 3. RECITATIVO.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *Obadjah.*

Zer-reisset eu-re Her-zen, und nicht eu-re Kleider! Um uns-erer Sün-den wil-len hat E-
Ye peo-ple, rend your hearts, rend your hearts, and not your garments, for your transgressions, e-ven as E-

Violoncello e Basso. *fp*

li-as den Himmel ver-schlossen durch das Wort des Herrn! So be-keh-ret euch zu dem Herrn, eu-rem Gott, denn er ist
li-jah hath seal-ed the hea-vens through the word of God. I therefore say to ye, Forsake your i-dols, return to God; for He is

gnä-dig, barmher-zig, gr-dul-dig und von gro-sser Gü-te und reut- ihn bald der Stra-fe.
slow to an-ger, and mer-ci-ful, and kind, and gra-cious. and re-pent-eth Him of the e-vil.

N^o 4. ARIA.

Andante con moto. ♩ = 72.

Flauto.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Obadjah.

„So ihr mich von gan-zem Her-zen su-chet, so will ich mich finden lassen.“
 „If with all your hearts ye tru-ly seek me, ye shall e-ver surely find me.“

Andante con moto.

spricht un-ser Gott. „So ihr mich von gan-zem Herzen su-chet, so will ich mich finden lassen.“
 Thus saith our God, „If with all your hearts ye tru-ly seek me, ye shall e-ver surely find me.“

te! ..So ihr mich von gan - zem Her - zen su - chet, so will ich mich fin - den las - sen,“ spricht un - ser
 Him! ..If with all your hearts ye tru - ly seek me; ye shall e - ver surely find me.“ Thus saith our

Gott. ..so will ich mich fin - den las - sen,“ spricht un - ser Gott.
 God ..ye shall e - ver surely find me.“ Thus saith our God.

Nº5. CORO.

Allegro vivace. $\text{♩} = 96.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in F.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Er spottet, un-ser.
He mocketh at us;

A-ber der Herr sieht es nicht, er spottet un-ser,
Yet doth the Lord see it not; He mocketh at us;

Er spottet un-ser. A-ber der
He mocketh at us; Yet doth the

A-ber der Herr sieht es nicht,
Yet doth the Lord see it not; er spottet un-ser,
He mocketh at us;

Allegro vivace.

The first part of the musical score consists of several staves. At the top, there are two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *f* (forte). The score ends with a double bar line and a fermata.

A - ber der Herr sieht es nicht, er spottet un - ser, er spottet un - ser. Der Fluch ist ü - ber uns ge - kom -
 Yet doth the Lord see it not, He mocketh at us, He mocketh at us; His curse hath fal - len down up - on

er spottet un - ser, er spottet un - ser.
 He mocketh at us, He mocketh at us;

Herr sieht es nicht,
 Lord see it not,

er spottet un - ser, er spottet un - ser.
 He mocketh at us, He mocketh at us;

er spottet un - ser, er spottet un - ser.
 He mocketh at us, He mocketh at us;

Musical score for piano and orchestra, measures 1-10. The score includes staves for piano, strings, and woodwinds. Dynamics include *f*, *sf*, and *ff*. Performance markings include *sempre f* and *triumphant*.

men,
us;

der Fluch ist ü - ber uns ge - kom - men,
His curse, kath fallen down up - on us;

Der Fluch ist ü - ber uns ge - kom - - - - - men, ge - kom - men, er wird uns ver -
His curse kath fal - len down up - on - - - - - us, up - on us; His wrath will pur -

Der Fluch ist ü - ber uns, - - - - - ist ü - ber uns ge - kom - men,
His curse kath fal - len down, - - - - - kath fal - len down up - on us:

Der Fluch ist ü - ber uns ge - kom - men, ü - ber uns ge - kom - men, ist ü - ber uns ge - kom - men,
His curse kath fal - len down up - on us, fal - len down up - on us, kath fal - len down up - on us:

Musical score for piano and orchestra, measures 11-15. The score includes staves for piano, strings, and woodwinds. Dynamics include *ff* and *sempre f*.

The musical score consists of multiple staves. The top section features a vocal line with a melodic line and a bass line. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fz*. There are also some performance instructions like *rit.* and *tr.* (trill). The score is divided into measures by vertical bar lines. The bottom section of the page shows the continuation of the musical score, including a final bass line and a double bar line.

er wird uns ver - folgen bis er uns töd - tet, ver - fol - - - gen bis er uns
 His wrath will pur - sue us till He de - stroy us, pur - sue us till He de -

folgen bis er uns töd - tet, bis er uns töd - tet, bis er uns töd - tet, er wird uns ver -
 sue us till He de - stroy us, till He de - stroy - us, till He de - stroy us, His wrath will pur -

er wird uns ver - folgen bis er uns töd - tet, ver - folgen bis er uns töd - tet,
 His wrath will pur - sue us till He de - stroy us, pur - sue us till He de - stroy us,

er wird uns ver - folgen bis er uns töd - - -
 His wrath will pur - sue us till He de - stroy - - -

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff marked 'a2.'. The bottom two staves are piano accompaniment, with the lower staff marked 'f' and 'a2.'. The remaining six staves are for other instruments, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a minor key and features complex rhythmic patterns and melodic lines.

The second system of the musical score includes vocal lines with lyrics and piano accompaniment. The lyrics are written in German and Latin. The system consists of ten staves. The top two staves are vocal parts, and the bottom two staves are piano accompaniment. The lyrics are as follows:

töd - tet, er wird uns ver - folgen bis er uns töd - tet, er wird uns ver - fol - gen, er wird uns ver -
 stroy us, His wrath will pur - sue us till He de - stroy us, His wrath will pur - sue us, His wrath will pur -
 folgen bis er uns töd - tet, er wird uns ver - folgen bis er uns töd - tet, er wird uns ver -
 sue us till He de - stroy us, His wrath will pur - sue us till He de - stroy us, His wrath will pur -
 er wird uns ver - fol - gen, er wird uns ver - folgen bis er uns
 His wrath will pur - sue us, His wrath will pur - sue us till He de -
 - tet, er wird uns ver - folgen bis er uns töd - tet, er wird uns ver -
 us, His wrath will pur - sue us till He de - stroy us, His wrath will pur -

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The piano accompaniment is spread across the remaining eight staves, including a grand staff (treble and bass clefs) and a double bass line. The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *f* and *sf*.

fol - - - gen, — er wird uns ver - folgen bis er uns töd - tet, bis er uns töd - tet, er wird uns ver -
sue — — — *us.* — *His wrath will pur - sue us till He de - stroy us,* till *He de - stroy us, His wrath will pur -*

folgen bis er uns töd - tet, — bis er uns töd - tet, er wird uns ver - folgen bis er uns töd - tet,
sue us till He de - stroy us, — till *He de - stroy us,* *His wrath will pur - sue us till He de - stroy us,*

töd - tet, bis er uns töd - tet, er wird uns ver - folgen bis er uns —
stroy us, till *He de - stroy us,* *His wrath will pur - sue us,* till *He de -*

fol - gen. Der Fluch ist ü - ber uns ge - kom - men,
sue us. *His curse hath fal - len down up - on us!*

The second system of the musical score continues the vocal and piano parts from the first system. It features similar notation and dynamics, with the piano accompaniment providing harmonic support for the vocal lines.

The first part of the musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various note values and rests, ending with a *ff* dynamic marking. Below it are piano accompaniment staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes chords, arpeggios, and a drum part indicated by the word *trumm* above a series of rhythmic marks. The score is divided into measures by vertical bar lines.

fol - gen bis er uns töd - tet, er wird uns ver - folgen bis er uns töd - tet. Der
 sue us till He de - stroy us, His wrath will pur - sue us till He de - stroy us. His

er wird uns ver - folgen bis er uns töd - tet, er wird uns ver - folgen bis er uns töd - tet, bis er uns
 His wrath will pur - sue us till He de - stroy us, His wrath will pur - sue us till He de - stroy us, till He de -

töd - tet, er wird uns ver - folgen bis er uns töd - tet, er wird uns ver - folgen bis er uns töd - tet,
 stroy us, His wrath will pur - sue us till He de - stroy us, His wrath will pur - sue us till He de - stroy us,

er wird uns ver - fol - gen bis er uns töd - tet, bis er uns töd - tet.
 His wrath will pur - sue us till He de - stroy us, till He de - stroy us.

The second part of the musical score features a Bassoon part. The staff is in bass clef with a key signature of two flats and a common time signature. It begins with a *Vel.* (Vivace) marking and contains a melodic line with various note values and rests. The score is divided into measures by vertical bar lines.

B

Fluch ist über uns ge - kom - men, ge - kom - men, er wird uns ver - fol - gen bis er uns
curse hath fallen down up - on us, up - on us! His wrath will pur - sue us till He de -

töd - tet, er wird uns ver - fol - gen, er wird uns ver - fol - gen, wird uns ver - fol - gen bis er uns
stroy us, His wrath will pur - sue us, His wrath will pur - sue us till He de - stroy us, till He de -

er wird uns ver - fol - gen bis er uns tödtet, er wird uns ver - fol - gen bis er uns
His wrath will pur - sue us till He de - stroy us, His wrath will pur - sue us till He de -

Der Fluch ist über uns ge - kom - men, er wird uns ver - fol - gen bis er uns
His curse hath fallen down up - on us! His wrath will pur - sue us till He de -

Bassi
ff

Musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *ff* and *f*, and a section marked *al. 2.*

töd - tet, er wird uns ver - fol - gen, er wird uns ver - fol - gen bis er uns töd - tet, bis er uns töd - tet.
 stroy us. His wrath will pur - sue us, His wrath will pur - sue us, till He de - stroy us, till He de - stroy us!
 töd - tet, er wird uns ver - fol - gen, er wird uns ver - fol - gen bis er uns töd - tet, bis er uns töd - tet.
 stroy us. His wrath will pur - sue us. His wrath will pur - sue us, till He de - stroy us, till He de - stroy us!

Musical score for the second system, including piano accompaniment. The score features multiple staves with various musical notations, including dynamics like *ff*.

Grave. $\text{♩} = 58.$

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are arranged in a standard choral format. The tempo is marked 'Grave' with a quarter note equal to 58 beats per minute. The key signature is B-flat major. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The lyrics are provided in both German and English.

Lyrics (German):
 „Denn ich der Herr dein Gott, ich bin ein eif-ri-ger Gott, der da heim-sucht der Vä-ter Mis-se-that an den

Lyrics (English):
 For He the Lord our God, He is a jea-lous God: and He vi-sit-eth all the fa-thers' sins on the

Grave.

Kindern, bis ins drit-te und vier-te Glied de-rer die mich has-sen. Und thu-e Barm-
 children to the third and the fourth ge-ne-ra-tion of them that hate Him. His mer-cies on
 Kindern, bis ins drit-te und vier-te Glied de-rer die mich has-sen. Und thu-e Barm-
 children to the third and the fourth ge-ne-ra-tion of them that hate Him. His mer-cies on

The musical score consists of several systems of staves. The upper systems are for instruments, likely strings and woodwinds, with dynamic markings of *f* (forte) and *p* (piano), and *cresc.* (crescendo). The lower systems are for voices, with lyrics in German and English. The German lyrics are: "her - zig - keit an vie - len Tau - sen - den, die mich lieb". The English lyrics are: "thou - sands fall, His mer - cies on thou - sands fall, fall on all". The score includes various musical notations such as notes, rests, and slurs.

The musical score consists of several systems. The upper systems are for piano accompaniment, with various staves for different instruments. The lower systems are for vocal parts, with lyrics in German and English. The score includes dynamic markings such as *cresc.* and *f*, and a 'D' time signature. The lyrics are:

German: ha - ben und mei - ne Ge - bo - te hal - ten,

English: them that love Him, and keep His com - mand - ments.

Additional lyrics include: Barmher - His mer - und thu - e His mer - cics

Nº 6. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo.

Ein Engel.

E - li - as! ge - he weg von hin - nen und wen - de dich gen Mor - gen, und ver -
 E - li - jah, get thee hence E - li - jah; de - part and turn thee east - ward, thi - ther

Violoncello e Basso. *p*

p

birg dich am Ba - che Crith! Du sollst vom Ba - che trin - ken, und die Ra - ben wer - den dir Brod bringen des
 hide thee by Cher - it's brook. There shalt thou drink its wa - ters; and the Lord thy God hath com - man - ded the

Bassi

tempo Andante. Recit. *p*

tempo Andante. Recit. *p*

Mor - gens und des A - bends, nach dem Wort _____ dei - nes Got - tes.
 ra - - rens to feed thee there; so do ac - cord - ing un - to his word. _____

Nº 7. DOPPEL-QUARTETT.

Allegro non troppo. ♩ = 126.

Flauti. *p*

Clarineti in B. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano I. Solo.
Denn er hat sei-nen En-geln be-fohlen ü-ber dir,

Soprano II. Solo.
For He shall give His an-gels charge o-ver thee;

Alto I. Solo.
Denn er hat sei-nen En-geln be-fohlen ü-ber dir,

Alto II. Solo.
For He shall give His an-gels charge o-ver thee;

Tenore I. Solo.
Dass — sie dich be-

Tenore II. Solo.
That — they shall pro-

Basso I. Solo.
Dass — sie dich be-

Basso II. Solo.
That — they shall pro-

Violoncello e Basso. *p*

Allegro non troppo.

denn er hat sei - nen En - geln be - foh - len ü - ber dir,
 For He shall give His an - - gels charge o - ver thee;
 denn er hat sei - nen En - geln be - foh - len ü - ber dir,
 For He shall give His an - - gels charge o - ver thee;
 hü - ten auf allen deinen We - - gen, dass sie dich be -
 erene.
 That they shall pro -
 erene.
 hü - ten auf allen deinen We - - gen, dass sie dich be -
 erene.
 That they shall pro -
 erene.

A

p

creac.

dass sie dich be - hü - ten auf al - len dei - nen We - gen, auf al - len dei - nen We -

creac.

That they shall pro - tect thee in all the ways thou go - est, in all the ways thou go -

creac.

dass sie dich be - hü - ten auf al - len dei - nen We - gen, auf al - len dei - nen We -

creac.

That they shall pro - tect thee in all the ways thou go - est, in all the ways thou go -

hü - ten auf al - len, al - len dei - nen We - gen, dei - nen We - gen, denn
 tect thee, pro - tect thee in all the ways, in all the ways thou go - est. For

hü - ten auf al - len, al - len dei - nen We - gen, auf dei - nen We - gen, denn
 tect thee in all, in all the ways, in all the ways thou go - est. For

hü - ten, dich be - hü - ten auf al - len dei - nen We - gen, dei - nen We - gen, denn
 tect thee, shall pro - tect thee in all the ways, in all the ways thou go - est. For

hü - ten, dich be - hü - ten auf al - len dei - nen We - gen, dei - nen We - gen, denn
 tect thee, shall pro - tect thee in all the ways, in all the ways thou go - est. For

A

gen, dass sie dich auf den Händen tra - gen,
cresc.

est. That their hands shall uphold and guide thee,
cresc.

gen, dass sie dich auf den Händen tra - gen,
cresc.

est. That their hands shall uphold and guide thee,
cresc.

er hat sei - nen En - geln be - fohlen über dir, dass sie dich auf den Händen
cresc.

He shall give His an - - gels charge o - ver thee; that their hands shall uphold and
cresc.

er hat sei - nen En - geln be - fohlen über dir, dass sie dich auf den Händen
cresc.

He shall give His an - - gels charge o - ver thee; that their hands shall uphold and
cresc.

B

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

cresc. *f* *dim.* *p*

f *dim.* *p* *cresc.* *f*

dass sie dich auf den Händen tra - gen — und — du deinen Fuss nicht an ei - - nen Stein sto -
 that their hands shall uphold and guide thee, lest thou — dash thy foot a - gainst a stone, they shall up - hold —

f *p* *cresc.*

dass sie dich auf den Händen tra - gen und du deinen Fuss nicht an ei - - nen
 that their hands shall uphold and guide thee, lest thou dash thy foot a - gainst a stone. they

f *p* *cresc.*

dass sie dich auf den Händen tra - gen und du — deinen Fuss nicht, nicht — an ei - - nen
 that their hands shall uphold and guide thee, lest thou — dash thy foot, dash, dash — thy foot, they

f *p* *cresc.*

dass sie dich auf den Händen tra - gen und du dei - nen Fuss nicht an ei - - nen
 that their hands shall uphold and guide thee, lest thou dash thy foot a - gainst a stone. they

f *p* *cresc.*

tra - gen, — auf den Händen tra - gen und du dei - - - - - nen — Fuss nicht an ei - - nen —
 guide thee, — shall uphold and guide thee, lest thou dash — thy — foot a - gainst a stone, — they —

f *p* *cresc.*

tra - gen, — auf den Händen tra - gen und du dei - - - - - nen Fuss nicht an ei - - nen
 guide thee, — shall uphold and guide thee, lest thou dash — thy foot — a - gainst a

f *p* *cresc.*

tra - gen, — auf den Händen tra - gen und du dei - - - - - nen Fuss nicht an ei - - nen
 guide thee, — shall uphold and guide thee, lest thou dash thy foot — a - gainst a

f *dim.* *p*

B

Musical score for piano accompaniment, including treble and bass staves with dynamic markings like "cresc." and "p".

*sses*t. Denn er hat sei - nen En - geln be - foh - len ü - ber dir,
thee. For He shall give His an - - gels charge o - ver thee;

f Stein sto - - *sses*t. Denn er hat sei - nen En - geln be - foh - len ü - ber dir, dass sie dich auf den Hän - den
 shall up - hold thee. For He shall give His an - - gels charge o - ver thee; that their hands shall uphold and

f Stein sto - - *sses*t. Denn er hat sei - nen En - geln be - foh - len ü - ber dir, dass sie dich auf den Hän - den
 shall up - hold thee. For He shall give His an - - gels charge o - ver thee; that their hands shall uphold and

f Stein sto - - *sses*t. Denn er hat sei - nen En - geln be - foh - len ü - ber dir, dass sie dich auf den Hän - den
 shall up - hold thee. For He shall give His an - - gels charge o - ver thee; that their

Stein sto - - *sses*t, dass sie dich auf den Hän - den
 shall up - hold, shall up - hold, up - hold thee; that their hands shall uphold and

Stein sto - - *sses*t,
 stone shall up - hold, up - hold thee.

ei - nen Stein sto - - *sses*t, dass sie dich auf den Hän - den
 gainst a stone they shall up - hold thee; that their hands shall uphold and

Stein sto - - *sses*t.
 stone, they shall up - hold thee.

Musical score for piano accompaniment, including treble and bass staves with dynamic markings like "cresc." and "p".

sie, dass sie dich be - hü - ten auf al - len. - al - len dei - nen We - gen,
 they shall, they shall pro - tect - thee in all - the - ways. - the ways thou go - est:

dass sie dich be - hü - ten auf - - - len dei - nen We - gen,
 that they shall pro - tect - thee in all - the ways thou go - est:

dass - - - sie dich be - hü - ten - - - auf - - - allen dei - nen We - gen.
 they, - - - they shall pro - tect - thee - - - in all - the ways thou go - est:

dass sie dich be - hü - ten auf allen dei - nen We - gen.
 that they shall pro - tect - thee in the ways thou go - est;

dass sie dich be - hü - - - ten auf dei - nen We - gen,
 that they shall pro - tect - thee in the ways thou go - est:

dass sie dich be - hü - ten - - - auf al - len dei - nen We - gen,
 that they shall pro - tect - thee - - - in all the ways thou go - est;

dich - - - be - hü - ten - - - auf al - len dei - nen We - gen,
 they - - - shall pro - tect - thee - - - in all the ways thou go - est;

Vel.
 p

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line. Dynamics include *pp* (pianissimo) and *p* (piano).

auf dei - nen We - gen, dich be - hü - ten auf dei - nen We - gen. _____
 they shall pro - tect thee, shall pro - tect thee, they shall pro - tect thee. _____

auf dei - nen We - gen, auf dei - nen We - gen. _____
 they shall pro - tect thee, they shall pro - tect thee. _____

auf dei - nen We - gen, auf dei - nen We - gen. _____

they shall pro - tect thee, they shall pro - tect thee. _____

ten auf dei - nen We - gen, be - hü - ten auf dei - nen We - gen. _____
 thee, they shall pro - tect thee, pro - tect thee, they shall pro - tect thee. _____

auf dei - nen We - gen, auf dei - nen We - gen. _____
 they shall pro - tect thee, they shall pro - tect thee. _____

auf dei - nen We - gen, auf dei - nen We - gen. _____

they shall pro - tect thee, they shall pro - tect thee. _____

Bassi

Recit.
Alto Solo. Ein Engel.

Nun auch der Bach vertrocknet ist, E-li-as! ma-che dich auf, ge-he gen Zar-path und blei-be da-
Now Cherith's brook is dri-ed up, E-li-jah, a-rise and de-part, and get thee to Za-re-phath, thi-ther a-

a tempo Andante.

a tempo Andante.

selbst! Denn der Herr hat daselbst ei-ner Witt-we ge-bo-ten, dass sie dich ver-sor-ge. Das Mehl im Cad soll nicht verzehret
hide: for the Lord hath commanded a wi-dow woman there to sus-tain thee; and the barrel of meal shall not

Vcl.

Recit. Tempo.

Recit. Tempo.

werden, und dem Oelkru-ge soll nichts mangeln, bis auf den Tag, da der Herr reg-nen lassen wird auf Er-den.
waste, neither shall the cruse of oil fail,— un-til the day that the Lord sendeth rain up-on the earth.

Bassi

Nº 8. RECIT. ARIA e DUETTO.

Andante agitato. ♩ = 66.

Recit.

Oboi.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Andante agitato.

Die Wittwe.

Was

What have

f Recit.

hast du an mir gethan, du Mann Got - tes! Du bist zu mir her - ein ge - kommen, dass mei - ner Mis - se - that ge - dacht und mein

I to do with thee, O man of God? art thou come to me, to call my sin - un - to re - mem - brance? to slay my

Ob.

Fag.

Cor.

a tempo

a tempo

a tempo

Sohn ge - töd - tet wer - de! Hilf mir, - du Mann Got - tes! mein Sohn ist krank, und sei - ne Krank - heit ist so

son art thou come hi - ther. Help me, - man of God, - my son is sick! and his sick - ness is so

crec.
crec.
crec.
crec.
crec.
crec.
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*

hart, dass kein O - dem mehr — in ihm blieb, kein O - dem, kein O - dem mehr in ihm
 sore that there is no breath left — in him, no — breath left, no breath, — nobreath left in

f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*
f *p* *f* *p* *f* *p*

blieb. Ich netze mit mei - nen Thrä - nen mein La - ger die gan - ze Nacht. ich netze mit mei - nen
 him! I gomourning all the day long, I liedownand weep at night; I gomourning all the

Thrä - nen mein La - ger die gan - ze Nacht; • du schaut das E - lend, du schaut das E - lend, sei du — der Armen
 day long, I lie down and weep at night! See mine af - flic - tion, see mine af - flic - tion, Be thou — the orphan's

Hel - fer, sei du, du — der Armen Hel - fer! — Ich ne - tze mit mei - nen Thrä - nen mein La - ger die gan - ze
 help - er! be thou, be thou the orphan's help - er! — I go mourning all the day long, I lie down and weep at

cresc. *f*

cresc.

p *cresc.* *f* *p* *cresc.* *dim.*

cresc. *p* *f* *p* *cresc.* *dim.*

p cresc. *p* *f* *p* *cresc.* *dim.*

cresc. *f*

Nacht; du schaut das E - lend, sei du der Armen Hel - fer, du schaut das E - lend, sei du der Armen
 night. See mine af - flic - tion: be thou the orphan's help - er! See mine af - flic - tion; be thou the orphan's

p *cresc.* *p* *f* *p* *cresc.* *dim.*

dim.

dim. ritard.

dim. ritard.

dim. *pp ritard.*

dim. *pp ritard.*

p *f* *f* *dim. ritard.*

p

Hel - fer! Hilf meinem Sohn! Es ist kein Odem mehr in ihm. Gib mir her deinen
 help - er! Help my son! there is no breath left in him! Give me thy—

p

Recit.
 Elias

Andante sostenuto. ♩ = 58.

Clar. in A.

Sohn! Herr, mein Gott, ver-nimm mein Flehn: wen-de dich Herr, und sei ihrgnädig, und hilf dem Soh-ne deiner
 son. Turn un-to her, O Lord, my God: Turn un-to her! O turn in mer-cy, in mer-cy helpthis widow's

Vel.

Andante sostenuto.

Magd, und hilf dem Soh-ne deiner Magd, Herr!— und hilf dem Soh-ne dei-ner Magd, denn du bist gnädig,barmherzig,ge-
 son, in mer-cy helpthis widow's son, Lord,— in mer-cy helpthis widow's son, For thou art gracions,and full of com.

Bassi.

D

Fag. Cor. in C. Trombe in C. Tromb. Alto. Tromb. Ten. Tromb. Basso.

Recit. Elias.

auf-stehn und dir dan-ken? Herr, mein Gott, las-se die See-le die-ses Kin-des wie-der zu ihm kom-
 dead a-rise and praise thee? Lord my God, O let the spi-rit of this child re-turn, that he a-gain may

D

Tempo. Oboi. Clar. in A. Fag. Cor. in C. Timp.

men! live! Der Herr er-hört dei-ne Stim-me, die See-le des Kin-des kommt wie-der.
 The Lord hath heard thy pray-er, the soul of my son— re-ri-eth.

Die Wittwe.

a tempo Andante. ♩ = 76.

E

f

ff *ff* *p* *p*

Recit.

ff *ff* *p* *p*

ff **Recit.** *f*

a tempo Andante.

B Es wird le - ben - dig! es wird le - ben - dig! Nun er - ken - ne ich, dass
 my son re - vi - veth! my son re - vi - veth! Now by this I know that

Elias.

Sie - he da, dein Sohn le - bet!
 Now be - hold, thy son li - veth!

Vel. **Bassi**

E *ff* *ff* *p* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

B du ein Mann Got - tes bist, und des Herrn Wort in deinem Mun - de ist Wahr - heit! Wie soll ich dem Herrn ver.
 thou art a man of God, and that His word in thy mouth in the truth. — What shall I ren - der to the

Vel. *p*

cresc. *f*

Ob.
Fag.
Cor. in C.
Tromb. Alto
Tromb. Ten.
Tromb. Basso

gelten al - le sei - ne Wohl - that, die er an mir that?
Lord, ren - der for all His be - ne - fits to me?
Elias.

Du sollst den Herrn dei - nen Gott lieb ha - ben von
Thou shalt love the Lord thy God, love Him with

Bassi

crese. f dim. p
crese. f dim. p
crese. f dim. p

Von gan - zer See - le, von al - lem Ver - mö - gen; wohl Dem, der den Herrn fürch -
with all my soul, and with all my might. O bless - ed are they who fear -

gan - zem Her - zen, von gan - zer See - le, von al - lem Ver - mö - gen; wohl Dem, der den Herrn, den Herrn fürch -
all thine heart, and with all thy soul, and with all thy might. O bless - ed, bless - ed are they - are they who fear

crese. f dim. p

The first system of the musical score consists of several staves. At the top, there are two vocal staves in treble clef. Below them are two piano staves in bass clef. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The word "cresc." is written below the piano staves at the end of the system.

fürch - tet, und auf sei - nen We - gen geht. Wohl Dem,
 fear Him, they e - ver walk in the ways of peace. Bless - ed,

Wohl Dem, der den Herrn fürch - tet, und auf -
 Bless - ed are the men who fear Him, they e - ver

The second system of the musical score continues the piano accompaniment from the first system. It features similar rhythmic patterns and includes the word "cresc." at the end.

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

fürch - tet, und auf sei - nen We - gen geht, und auf sei - - nen We - gen,
 fear Him, they e - ver walk in the ways of peace, in the ways of peace.

p *cresc.* *dim.*

fürch - tet, und auf sei - nen We - gen geht, auf seinen We - gen geht,
 fear Him, they e - ver walk in the ways of peace, in the ways of peace,

p *cresc.* *dim.* *p*

fürch - tet, wohl Dem, der auf sei - - nen We - gen geht, wohl Dem, der auf
 - Him, they e - ver walk e - ver walk in the ways of peace, - they e - ver

p *cresc.* *dim.*

fürch - tet, und auf sei - nen We - gen geht, auf seinen We - gen geht,
 fear Him, they e - ver walk in the ways of peace, in the ways of peace.

p *cresc.* *dim.* *p*

p *cresc.* *dim.* *p*

A

cresc. *f* *p* *cresc.*

cresc. *f* *p cresc.*

p *cresc.* *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

cresc. *f* *p* *cresc.*

geht. *peace.* Den From-men geht das Licht auf in der Fin-ster-niss,
 Through dark-ness ri-seth light, light to the up-right.

geht. *peace.*

geht. *peace.*

geht. *peace.*

geht. *peace.* *cresc.* Den From-men
 Through dark-ness

p *cresc.* *f* *p* *cresc.*

p *cresc.* *f* *p* *cresc.*

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamic markings of *f*, *p*, and *cresc.*. The second system features the vocal line with lyrics in German and English. The German lyrics are: "den Frommen geht das Licht auf, das Licht, — Through dark-ness ri-seth light, ri-seth light". The English lyrics are: "den Through dark-ness ri-seth light, ri-seth light". The piano accompaniment continues with complex rhythmic patterns and dynamic markings.

The musical score consists of several staves. At the top, there are five staves for the piano accompaniment, including a grand staff (treble and bass clefs) and three individual staves. The piano part features a complex texture with many sixteenth-note passages and sustained chords. Below the piano part are three vocal staves, each with German and English lyrics. The lyrics are:

 German: *rech - - - ten: Wohl Dem, der den Herrn fürch - tet, der*

 English: *right - - - teous. Bless - ed are the men who fear Him, bless -*

 The second vocal staff continues the lyrics:

 German: *rech - - - ten. Wohl Dem, der den Herrn fürch - - - tet,*

 English: *right - - - teous. Bless - ed are the men who fear Him,*

 The third vocal staff continues:

 German: *rech - - - ten. Wohl Dem, der den Herrn fürch - - - tet, wohl Dem,*

 English: *right - - - teous. Bless - ed are the men who fear Him, bless - ed*

 Below the vocal staves are two more staves for the piano accompaniment, continuing the musical texture. The score concludes with a double bar line and a fermata.

Vocal Lines:

First Voice (Soprano):
 fürch-tet. Den From-men geht das Licht auf in der Fin-ster-niss.— Wohl Dem,
 fear Him. Through dark-ness ri-seth light, light to the up-right.— Bless-ed

Second Voice (Alto):
 auf, ihnengeht das Licht auf. Wohl Dem, der den Herrn fürch-tet, wohl Dem—
 — through dark-ness ri-seth light. Bless-ed are the men who fear Him, Bless-ed—

Third Voice (Tenor):
 geht das Licht auf, das Licht. Wohl Dem, der den Herrn, der den
 ri-seth light, ri-seth light. Bless-ed are the men who fear—

Fourth Voice (Bass):
 geht. Den From-men geht das Licht auf. Wohl Dem, der den Herrn
 peace. Through darkness ri-seth light. Bless-ed are the men who

Piano Accompaniment:
 The piano part features a complex texture with multiple staves. It includes a prominent melodic line in the right hand, often marked with *f* (forte) or *p* (piano). The left hand provides harmonic support with chords and moving lines. Dynamics range from *f* to *p*. The score is marked with a common time signature (C) and a key signature of one sharp (F#).

The musical score consists of several systems. The top system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). The piano part features a melodic line with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The vocal parts enter in the second system with the lyrics: "Wohl Dem! Bless - ed!". The vocal lines are written in treble clef and include dynamic markings such as *p* and *pp*. The piano accompaniment continues with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The score concludes with a final system of piano accompaniment, including a *dim.* marking and a *pp* dynamic.

Nº 10. RECITATIVO con CORO.

Grave. ♩ = 60.

Recit.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.

Sowahr der Herr Ze-ba-oth le-bet, vor dem ich ste - he: Heu-te, im drit-ten
 As God the Lord of Sa-ba-oth li-ve-th, be-fore whom I stand; three years this day ful-

Grave. Recit.

Clar.in B.

Fag.

Tempo.

Recit.

Tempo.

Recit.

Jah-re, will ich mich dem Kö-ni-ge zei-gen, und der Herr wird wie-der reg - nen las-sen auf Er-den.
 fil-led, I will shew my-self un-to A-hab, and the Lord will then send rain a-gain u-pon the earth.

Tempo. Recit.

Allegro vivace. ♩ = 144.

The piano accompaniment consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is marked with a piano (*p*) dynamic and includes several crescendo (*cresc.*) markings. The tempo is Allegro vivace with a quarter note equal to 144 beats per minute.

Allegro vivace.

This section includes staves for Cor. in Es., Trombe in Es., Tromb. Alto, Tromb. Ten., Tromb. Basso, and piano accompaniment. The brass parts are marked with a forte (*f*) dynamic. The piano accompaniment continues with a forte (*f*) dynamic. The tempo remains Allegro vivace.

Recit.

Tenore Solo.

Recit. Ahab.

Bist du's, E - li - as, bist du's, bist du's, der I - sra - el verwirrt?
 Art thou E - li - jah! art thou, art thou he that troubleth Is - ra - el?

Recit.

A Tempo. **Recit.**

Das Volk.

Du bist's, E - li - as, du bist's, der I - - sra-el ver-wirrt! **Recit.**
Elias.

Thou art E - li - jah, thou he that trou - - bleth Is - ra - el. Ich ver-wir-re I - srael nicht,
I never trou-ble'd Is - rael's peace:

Du bist's, E - li - as, du bist's, der I - - sra-el ver-wirrt! **Recit.**

Thou art E - li - jah, thou he that trou - - bleth Is - ra - el.

A Tempo. **Recit.**

sondern du, König, und deines Va-terns Haus, da - mit, dass ihr des Herrn Ge-bot ver - lasst und wan-delt Baalim
it is thou A - kab, and all thy fathers house. Ye — have for - sa-ken God's comman's; and thou hast fol - low'd Baal -

Allegro vivace. **Tempo.**

Tempo. **Recit.** **Tempo.**

nach. Wohl an! so sende nun hin und versamm-le zu mir das gan-ze I - sra - el auf den Berg Carmel!
im. Now send and gather to me, send, and ga - ther to me the whole of Is - ra - el un-to Mount Carmel:

Tempo. **Recit.** **Tempo.**

Tempo. **Recit.** **Tempo.**

M. B. 86.

Recit.

Recit.

und al - le Pro - phe - ten Baals, und al - le Pro - phe - ten des Hains die vom Ti - sche der Kö - ni - gin es - sen:
 there sum - mon the pro - phets of Baal, and al - so the pro - phets of the groves who are feast - ed at Je - ze - bel's ta - ble.

B a tempo

Ob. a 2.

Cor. in C.

Trombe in C.

Timpani in C. G.

Recit.

a tempo

da wol - len wir sehn, ob Gott der Herr ist. Auf denn, ihr Propheten
 Then, then we shall see whose God is the Lord. Rise then, ye priests of

Da wol - len wir sehn, ob Gott der Herr ist.
 And then we shall see whose God is God the Lord.
 Da wol - len wir sehn, ob Gott der Herr ist.
 And then we shall see whose God is God the Lord.

B a tempo

Recit.

Maestoso. ♩ = 80.

Cor. in C.
Trombe in C.
Timp. *tr*

Baals, er_wählet ei_nen Farren, und legt kein Feuer da_ran, und ru_fet ihr an den Namen eu_res Got_tes, und ich will den
Baal; se lect and slay a bullock, and put no fire under it; up_lift your voices and call the God ye worship; and I then will
Vcl.

Maestoso.

C a tempo Allegro vivace. ♩ = 92.

Ob.
Cor. in B.
Bassi

Namen des Herrn an_ru_fen; wel cher Gott nun mit Feu_er ant_wor ten wird, der sei Gott.
call on the Lord Je_ho_rah, and the God, who by fire shall an_swer, Let him be God.

pizz. arco
pizz. arco
pizz. arco

C a tempo Allegro vivace.

Ob. *cresc.* Recit.

Clar. in B. *cresc.*

Fag.

Cor. in B.

Trombe in D. *cresc.*

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

cresc. *pizz.* *p* *arco*

cresc. *pizz.* *p* *arco*

cresc. *pizz.* *p* *arco*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

p *cresc.* *f* *p*

Ja, welcher Gott nun mit Feu - er ant - wor - ten wird, der sei Gott. Elias, Recit.

Yea, and the God who by fire shall an - swer, Let him be God.

Ja, welcher Gott nun mit Feu - er ant - wor - ten wird, der sei Gott.

Yea, and the God who by fire shall an - swer, Let him be God. Ruft eu - ren Gott zuerst, denn eu - rersind viele!

cresc. *f* *pizz.* *p* *arco* Call first up - on your god, your numbers are many:

cresc. *f* *p* *arco* Recit.

Lento.

p *p* *p* *p*

Ich a - ber bin al - lein ü - ber - ge - blie - ben, ein Pro - phet des Herrn. Ruft eu - re Feld - götter, und eu - re Berg - götter!

I, e - ven I on - - ly remain one prophet of the Lord. In - voke your for - est gods, and mountaine - i - ties.

p **Lento.**

Nº 11. CORO.

Andante grave e maestoso: ♩ = 84.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in B.

Trombe in B.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I.

Viola II.

Soprano I. II.

Alto I. II.

Tenore I. II.

Basso I. II.

Violoncello e Basso.

Baal, er - hö - re uns. Baal, er - hö - re uns. Baal, er - hö - re uns!

Baal, we cry to thee, Baal, we cry to thee, hear and an - swer us!

Andante grave e maestoso.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves for various instruments. The music is written in a key with one sharp (F#) and a common time signature (C). The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

The second system of the musical score continues the vocal and piano parts. It includes the following lyrics in German and English:

hö-re uns, Baal, er - hö - re uns! Wende dich zu unserm
 cry to thee, hear and an - swer us! Heed the sa-cri-fice we

Wen-de dich zu un-serm Op-fer, Baal, er - hö - re, er - hö - re uns!
 Heed the sa-cri-fice we of-fer Baal, O hear us, and an - swer us!

The musical notation continues with the vocal lines and piano accompaniment, corresponding to the lyrics provided.

A

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like *cresc.* and *ff*.

O-pfer.Baal, er - hō - re, er - hō - re - uns! Baal, er - hō - re uns, Baal, er - hō - re uns! Wende
of-fer; Baal, O hear us, and an - swer us! Baal, we cry to thee, Baal, O hear and an - swer us! Heed the
er - hō - re uns!
O hear us, an - swer us!

O - pfer.Baal, er - hō - re, er - hō - re uns! Baal, er - hō - re uns, Baal, er - hō - re uns, er - hō - re uns! Wen - de
of - fer; Baal, O hear us, and an - swer us! Baal, we cry to thee, Baal, O hear and an - swer, an - swer us! Heed the
Baal, er - hō - re uns!
hear and an - swer us!

Baal, er - hō - re uns, Baal, er - hō - re uns, er - hō - re uns!
Baal, we cry to thee, Baal, we cry to thee, O an - swer us!

Baal, er - hō - re uns, Baal, er - hō - re uns, Baal, er - hō - re uns!
Baal, we cry to thee, Baal, we cry to thee, hear and an - swer us!

A

dich zu un_serm O_pfer, Baal, er_hö_re, er_hö_re_ uns! Baal, er_hö_re, er_hö_re
 sa_ri_fice we of_ser! Baal, O hear us and an_swer us! Baal, O hear us and an_swer
 Baal, er_hö_re, er_hö_re_ uns! Wende dich zu un_serm O_pfer, Baal, er_hö_re, er_hö_re
 Baal, O hear us and an_swer us! Heed the sa_ri_fice we of_ser! Baal, O hear us and an_swer

Allegro non troppo. ♩ = 160.

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Allegro non troppo' with a quarter note equal to 160 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' (crescendo) and 'ff' (fortissimo).

Baal, er-hör, er-hö-re uns!
 Baal, O hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, er-hö-re uns!
 us. Baal, we cry to thee, Baal, O hear, O hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, er-hö-re uns!
 us. Baal, we cry to thee, Baal, O hear, O hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, er-hö-re uns!
 us. Baal, we cry to thee, Baal, O hear, O hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, Baal, er-hö-re uns!
 us. Baal, we cry to thee, Baal, we cry to thee, O an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, Baal, er-hö-re uns!
 us. Baal, we cry to thee, Baal, we cry to thee, hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, Baal, er-hö-re uns!
 us. Baal, we cry to thee, Baal, we cry to thee, hear and an-swer us.

uns! Baal, er-hö-re uns, Baal, er-hö-re uns, Baal, er-hö-re uns!
 us. Baal, we cry to thee, Baal, we cry to thee, hear and an-swer us.

Musical score for piano and strings. The score consists of several staves. The piano part is in the upper staves, and the string part is in the lower staves. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *mf* and *f*. The piano part features a melodic line with many slurs and ties, while the string part provides a rhythmic accompaniment with sixteenth-note patterns.

Baal, er - hö - re uns!
 Baal, O an - swer us!

Hö - re uns, mäch - ti - ger Gott!
 Hear us, Baal, hear, mighty God!

Hö - re uns,
 Hear us, Baal,

Baal, er - hö - re uns!
 Baal, O an - swer us!

Hö - re uns, mäch - ti - ger Gott!
 Hear us, Baal, hear, mighty God!

Hö - re uns,
 Hear us, Baal,

Baal. er - hö - re uns! Send' uns dein Feu - er,
 Baal, O an - swer us! Baal, let thy flames fall

mäch.ti.ger Gott!
 hear, mighty God!

Baal. er - hö - re uns! Send' uns dein Feu - er,
 Baal, O an - swer us! Baal, let thy flames fall

mäch.ti.ger Gott!
 hear, mighty God!

The first section of the score consists of approximately 12 measures. It features a complex arrangement of staves, including vocal lines and piano accompaniment. The music is characterized by long, flowing melodic lines and dense harmonic textures. Dynamic markings such as *f* (forte) are present throughout.

f — und ver - til - ge den Feind!
 — and ex - tir - pate the foe!

Send' uns dein Feu - er, und ver - til - ge den
 Baal, let thy flames fall — and ex - tir - pate the

f — und ver - til - ge den Feind!
 — and ex - tir - pate the foe!

Send' uns dein Feu - er, und ver - til - ge den
 Baal, let thy flames fall — and ex - tir - pate the

B

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand piano (piano) part with multiple staves. The bottom system contains vocal parts with German lyrics. The score includes various musical notations such as dynamics (cresc., ff, mf, f, dim.), articulation (accents), and phrasing (slurs). The lyrics are in German and appear to be a prayer or supplication to Baal.

Lyrics:

Hö - re uns, mäch.ti - ger Gott! Baal. er - hö - re uns! Send'
 Hear us, Baal! hear mighty God, Baal. O an - swer us! Baal,
 Feind! Hö - re uns, mäch.ti - ger Gott! Baal. er - hö - re uns!
 foe! Hear us, Baal! hear mighty God, Baal, O an - swer us!
 Hö - re uns, mäch.ti - ger Gott! Baal, er - hö - re uns! Send'
 Hear us, Baal! hear mighty God. Baal, O an - swer us! Baal,
 Feind! Hö - re uns, mäch.ti - ger Gott! Baal, er - hö - re uns!
 foe! Hear us, Baal! hear mighty God, Baal, O an - swer us!

B

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The middle system features a complex piano accompaniment with multiple staves. The bottom system returns to vocal staves with lyrics and piano accompaniment.

Lyrics for the first system:

uns dein Feu - er, und ver - til - ge den Feind!
 let thy flames fall and ex - tir - pate the foe.

Lyrics for the second system:

Send' uns dein Feu -
 Baal, let thy flames

Lyrics for the third system:

uns dein Feu - er, und ver - til - ge den Feind!
 let thy flames fall and ex - tir - pate the foe.

Lyrics for the fourth system:

Send' uns dein Feu -
 Baal, let thy flames

The first system of the musical score consists of several staves. At the top right, there are markings for a second ending: "a 2." with a fermata and a key signature change to one flat. The vocal line (top staff) features a melodic line with some rests. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a rhythmic pattern. The piano part includes markings for "cresc." and "mf".

Hö - re
Hear us,
er, und ver - til - ge den Feind! Hö - re uns, mäch - ti - ger Gott!
fall, and ex - tir - pate the foe! Hear us, Baal! hear, migh - ty God!

Hö - re
Hear us,
er, und ver - til - ge den Feind! Hö - re uns, mäch - ti - ger Gott!
fall, and ex - tir - pate the foe! Hear us, Baal! hear, migh - ty God!

The piano accompaniment for the second system continues with a treble clef staff and a bass clef staff. It features a rhythmic pattern with "cresc." and "mf" markings.

Bassi

uns, mach-ti-ger Gott! Hö-re uns, mach-ti-ger
 Baal! hear, mighty God! Hear us, Baal! hear, mighty

Hö-re uns, mach-ti-ger Gott! Hö-re uns, mach-ti-ger
 Hear us, Baal! hear, migh-ty God! Hear us, Baal! hear, mighty

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English, and a piano accompaniment. The piano part features a prominent bass line with sixteenth-note patterns. Dynamic markings such as *mf*, *f*, and *dim.* are used throughout. The score concludes with a double bar line and the marking *dim.*

Vocal Lyrics:

Gott! er - hör' uns, er - hör' uns, Baal, er - hö - re uns, Baal, er -
 God! O hear us, O hear us, Baal! O hear us! Baal, O

Hö - re uns, mäch - ti - ger Gott! Baal, er - hö - re uns, Baal, er -
 Hear us, Baal! hear, migh - ty God! Baal! O hear us! Baal, O

Gott! er - hör' uns, er - hör' uns, Baal, er - hö - re uns, Baal, er -
 God! O hear us, O hear us, Baal! O hear us! Baal, O

Hö - re uns, mäch - ti - ger Gott! Baal, er - hö - re uns, Baal, er -
 Hear us, Baal! hear, migh - ty God! Baal! O hear us! Baal, O

hör' uns! hör' uns! hör' uns!

Hear us! Hear us! Hear us!

hö-re uns! hö-re uns! hö-re uns!

Hear us! Hear us! Hear us!

hö-re uns! hör' uns! hör' uns!

Hear us! Hear us! Hear us!

hö-re uns! hör' uns! hör' uns!

Hear us! Hear us! Hear us!

Nº 12. RECITATIVO e CORO.

Flauti. *Recit.*

Oboi.

Clarineti in B.

Violino I.

Violino II.

Viola.

Basso Solo. *Elias.*

Violoncello e Basso. *Recit.*

Ru-fet lau-ter! denn er ist ja Gott! er dich-tet, o-der er hat zu schaf-fen,
 Call him loud-er! for he is a god. He talk-eth; or, he is pur-su-ing;

o-der ist ü-ber Feld, o-der schläft er vielleicht, dass er aufwache. Ru-fet lau-ter, ru-fet lau-ter!
 or, he is in a jour-ney; or, perad-ven-ture, he sleepeth; so a-wa-ken him. Call him loud-er, call him loud-er!

Allegro. ♩ = 160.

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Fag. *ff* *a2.*

Corni in A. *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb. Alto. *ff*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

Timp. in Fis. Cis. *ff*

ff

C O R O

Baal, er - hö - re
Hear our cry, O

Baal, er - hö - re uns, wa - che
Hear our cry, O Baal! now a -

Baal, er - hö - re uns, wa - che auf! wa - che
Hear our cry, O Baal! now a - rise, now a -

Baal, er - hö - re uns, wa - che auf! wa - che auf! wa - che
Hear our cry, O Baal! now a - rise, now a - rise, now a -

Allegro.

ff

The image shows a page of a musical score, page 12, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The score consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), each with a vocal line and a piano accompaniment line. The bottom four staves are for the piano accompaniment, with two grand staff systems (treble and bass clefs). The lyrics are written below the vocal staves. The score includes dynamic markings such as *ff* and *a 2.*. The lyrics are in German and English, with the German text above the English text. The lyrics are: "uns, wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? Baal! now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber? auf, wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber? auf, wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst du? rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?"

Fl. *ff*

Ob. *ff*

Clar.

Fag.

Corni in A. *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb. Alto. *ff*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

Timp. in Fis. Cis. *ff*

ff Baal! _____ Gib uns Ant. wort, Baal!

ff Baal! _____ Hear, and an - swer, Baal!

ff Baal! _____ Gib uns Ant. wort, Baal!

ff Baal! _____ Hear, and an - swer, Baal!

Presto.

D

gib uns Ant-wort, Baal! Sie - he, die Fein - de ver.spot - ten uns,
 hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth us,

gib uns Ant-wort, Baal! Sie - he, die Fein - de verspot - ten
 hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth

gib uns Ant-wort, Baal! Sie - he, die
 hear, and an - swer, Baal! Mark how the

gib uns Ant-wort, Baal! Baal! Sie - he, die Fein - de ver.
 hear, and an - swer, Baal! Baal! Mark how the scorn - er de -

D

sie - he, die Fein - de ver - spot - ten uns, gib uns
 mark how the scorn - er de - rid - eth us! hear, and

uns, sie - he, die Fein - de ver - spot - ten uns, gib uns Ant - wort, Baal!
 us, mark how the scorn - er de - rid - eth us! hear, and an - swer, Baal!

Fein - de ver - spot - ten, ver - spot - ten uns, gib uns Ant - wort, Baal!
 scorn - er de - rid - eth, de - rid - eth us! hear, and an - swer, Baal!

spot - ten uns, sie - he, die Fein - de ver - spot - ten, gib uns
 rid - eth us, mark how the scorn - er de - rid - eth! hear, and

Ant - wort, Baal! an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal!

gib uns Ant - wort, Baal! hear, and an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal!

gib uns Ant - wort, Baal! hear, and an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal!

Ant - wort, Baal! an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal! gib uns Ant - wort, Baal! hear, and an - swer, Baal!

The piano accompaniment consists of several staves. The upper staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staves provide a steady harmonic and rhythmic foundation with chords and moving bass lines.

Ant - wort, gib uns Ant - wort, Baal! Sie - he, die Fein - de verspot - ten uns, — ver.
 an - swer, hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth us, — de.

gib uns Ant - wort, gib uns Ant - wort, Baal! Sie - he, die Fein - de verspot - ten uns, — ver.
 hear, and an - swer, hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth us, — de.

gib uns Ant - wort, gib uns Ant - wort, Baal! Sie - he, die Fein - de verspot - ten uns, — ver.
 hear, and an - swer, hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth us, — de.

Ant - wort, gib uns Ant - wort, Baal! Sie - he, die Fein - de verspot - ten uns, — ver.
 an - swer, hear, and an - swer, Baal! Mark how the scorn - er de - rid - eth us, — de.

E

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music features a variety of chords and melodic lines. Dynamics include *sf* (sforzando) and *ff* (fortissimo). There are also articulation marks like accents and slurs.

spot - ten uns, ver - spot - ten uns, gib uns Antwort, gib uns Antwort, gib uns Antwort,
 rid - eth us, de - rid - eth us! Hear, and an - swer, hear, and an - swer, hear, and an - swer,
 spot - ten uns, ver - spot - ten uns, gib uns Antwort, gib uns Antwort,
 rid - eth us, de - rid - eth us! Hear, and an - swer, hear, and an - swer,

E

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a supporting line. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a lower grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo).

gib uns Antwort, Baal! gib uns Antwort, gib uns Antwort, gib uns Antwort!

hear, and answer Baal, hear, and answer, hear, and answer, hear, and answer!

gib uns Antwort, Baal! gib uns Antwort, gib uns Antwort, gib uns Antwort!

hear, and answer Baal, hear, and answer, hear, and answer, hear, and answer!

The second system of the musical score continues the vocal and piano parts from the first system. It features the same ten-staff layout. The vocal lines are clearly marked with the lyrics in German and English. The piano accompaniment continues with similar musical notation and dynamic markings.

Musical score for piano accompaniment, including treble and bass staves with various musical notations such as notes, rests, and dynamic markings.

ff Baal! _____ Baal! _____ gib uns Antwort, gib uns Antwort,

ff Baal! _____ Baal! _____ hear and answer, hear and answer,

ff Baal! _____ Baal! _____ gib uns Antwort, gib uns Antwort,

ff Baal! _____ Baal! _____ hear and answer, hear and answer,

ff

in B.

in Es.

gib uns Antwort,

gib uns Antwort!

hear and answer!

hear and answer!

gib uns Antwort,

gib uns Antwort!

hear and answer!

hear and answer!

Elias. e e e e e f e b e b o

*Kommt her, al. les Volk, kommt her zu mir!
Draw near all ye peo. ple, come to me!*

Adagio.

Nº14. ARIA.

Adagio. $\text{♩} = 63.$

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

Adagio. *dim.* *cresc.* *p*

Elias.

Herr Gott A - braham's, I - saaks und I - sra - els, lass' heut' kund wer - den, dass du - Gott bist, und
 Lord God of A - bra - ham, I - saac, and Is - ra - el; this day let it be known that Thou art God. - and

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

mich! me!
 Herr Gott A - braham's, I - saaks und I - sra - els, er - hö - re mich, Herr, er - hö - re mich, dass
 Lord God of A - bra - ham, I - saac and Is - ra - el; O hear me, O hear me and an - swer me; and

dies Volk wis - se, dass du Herr Gott bist, dass du ihr Herz da - nach be - keh - rest, dass
 shew this peo - ple that thou art Lord God, and let their hearts a - gain be turn - ed. O

cresc. *p* *p* *mf*

cresc. *p* *p* *mf*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

dim. *p*

dies Volk wis - se, dass du Herr Gott bist, dass du ihr Herz da - nach be - keh - rest,
 shew this peo - ple that - Thou art Lord God, and let their hearts a - gain be tur - ned,

cresc. *p*

cresc. *p*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

Herr, dass du ihr Herz, dass du ihr Herz da - nach be - keh - rest.
 Lord, and let their hearts, and let their hearts a - gain be tur - ned.

mf *p* *pp* *pp*

mf *p* *pp* *pp*

Nº15. QUARTETTO.

Più Adagio. $\text{♩} = 52.$

Flauti. *pp*

Clarineti in B. *pp*

Fagotti. *pp*

Corni in Es. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Soprano. *pp* *cresc.*
 Wirf dein An-lie-gen auf den Herrn, der wird dich ver-sor-gen, und wird den Ge-rech-ten nicht
 Cast thy burd-en up-on the Lord, and He shall sus-tain thee, He ne-ver will suf-fer the

Alto. *pp* *cresc.*
 Wirf dein An-lie-gen auf den Herrn, der wird dich ver-sor-gen, und wird den Ge-rech-ten nicht
 Cast thy burd-en up-on the Lord, and He shall sus-tain thee, He ne-ver will suf-fer the

Tenore. *pp* *cresc.*
 Wirf dein An-lie-gen auf den Herrn, der wird dich ver-sor-gen, und wird den Ge-rech-ten nicht
 Cast thy burd-en up-on the Lord, and He shall sus-tain thee, He ne-ver will suf-fer the

Basso. *pp* *cresc.*
 Wirf dein An-lie-gen auf den Herrn, der wird dich ver-sor-gen, und wird den Ge-rech-ten nicht
 Cast thy burd-en up-on the Lord, and He shall sus-tain thee, He ne-ver will suf-fer the

Organo. *pp*

Violoncello e Basso. *pp*

Più Adagio. *pp*

pp

pp

pp

pp

pp

pp

pp

pp

p

cresc.

e - wig - lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht so weit der Himmel
 righ - teous to fall; He is at thy right hand. Thy mer - cy, Lord, is great, and far a - bove the

p

cresc.

e - wig - lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht so weit der Him - mel
 righ - teous to fall; He is at thy right hand. Thy mer - cy, Lord, is great, and far a - bove the

p

cresc.

e - wig - lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht so weit der Himmel
 righ - teous to fall; He is at thy right hand. Thy mer - cy, Lord, is great, and far a - bove the

p

cresc.

e - wig - lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht so weit der Himmel
 righ - teous to fall; He is at thy right hand. Thy mer - cy, Lord, is great, and far a - bove the

pp

pp

pp

ist, und kei_ner wird zu Schan - den, der sei_ner har - ret.
 heav'ns. Let none be made a - sha - med, that wait up - on Thee!

ist, und kei_ner wird zu Schan - den, der sei_ner har - ret.
 heav'ns. Let none be made a - sha - med, that wait up - on Thee!

ist, und kei_ner wird zu Schan - den, der sei_ner har - ret.
 heav'ns. Let none be made a - sha - med, that wait up - on Thee!

ist, und kei_ner wird zu Schan - den, der sei_ner har - ret.
 heav'ns. Let none be made a - sha - med, that wait up - on Thee!

Basso
 cresc. pp Vcl.

Nº 16. RECITATIVO con CORO.

Recit.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in E.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in Es.H.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Organo.

Violoncello e Basso.

Elias.

Der du dei.ne Die - - ner machst zu Geistern, und dei.ne En - gel zu Feu.erflammen,
O Thou, who makest thine An - - gels Spi.rits, Thou, whose min.isters are flaming fires:

cresc.

Allegro con fuoco. ♩ = 152.

The musical score consists of approximately 18 staves. The top section is instrumental, featuring strings and woodwinds. The bottom section includes vocal parts with lyrics. The tempo is marked 'Allegro con fuoco' with a metronome marking of ♩ = 152. The key signature has two sharps (F# and C#). The score includes various dynamic markings such as *cresc.*, *ff*, *p*, and *dim.*. There are also performance instructions like *a 2.* and *tr.*. The bottom section includes vocal parts with lyrics in German and English: "Das Volk.", "Das Feu_er fiel her.", "The fire descends from", "sen.de sie her_ab!", "Let them now des_cend!", "Das Feu_er fiel her_ab!", "The fire descends from heav'n!".

Allegro con fuoco.

The first system of the musical score consists of several staves. At the top, there are vocal staves with notes and rests. Below them are piano accompaniment staves, including a grand staff with treble and bass clefs. The music features various dynamics such as *ff* and *f*. The key signature has one sharp (F#).

in E. H.

The second system continues the piano accompaniment from the first system. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* and *ff*. The key signature remains one sharp.

This section contains the vocal staves with lyrics. The lyrics are written in both German and English. The German lyrics are: "ab! das Feu . er fiel her . ab! das Feu . er fiel her .". The English lyrics are: "hear'n! The fire descends from heav'n! The fire descends from". The lyrics are aligned with the notes on the vocal staves.

The third system shows the piano accompaniment for the vocal lines. It continues the rhythmic and harmonic patterns established in the previous systems. Dynamics include *ff*. The key signature is one sharp.

The musical score consists of several systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment. The lyrics are as follows:

ab! Feu - er fiel her - ab! Feu - er fiel her -
 heav'n! fire - descends from heav'n! fire - descends from

ab! Feu - er! Die Flam me frass das Brand -
 heav'n! fire descends! The flames con - sume his off' - ring, his

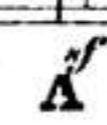
ab! Feu - er fiel her - ab! Feu - er!
 heav'n! fire - descends from heav'n! fire descends!

ab! Die Flamme frass das Brand - o - pfer, die Flamme frass das
 heav'n! The flames con - sume his off' - ring, his off' - ring; the flames con - sume, con -

Musical score for instruments including strings and woodwinds. The score is arranged in systems of staves. The top system includes a violin I part, violin II part, viola part, and cello part. The bottom system includes a bassoon part, clarinet part, and bass part. The music features various rhythmic patterns and melodic lines.

ab! heav'n! Feu - er! fire descends! Die Flamme frass das Brand The flames con - sume his off' - ring, die Flamme frass das Brand o - pfer, die Flamme frass, die off - ring, the flames con - sume, the Die Flamme frass das Brand o - pfer, die Flamme, die Flamme frass, die the flames con - sume his off - ring, the flames con - sume, the

Brand - o - pfer. Feu - er fiel her - ab! Die Flam - me frass, die sume his off' - ring, fire descends from heav'n; the flames con - sume, the



o - - pfer, die Flam - - me, die
- - ring, the flames, the

Flam - - me frass, die Flam - -
flames consume, the flames

Flam - - me, die Flam - -
flames, the flames con

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The middle system contains empty staves for additional instruments. The bottom system features a vocal line with lyrics in German and English, and piano accompaniment. The lyrics are:
 Flam me frass das O - pfer, die Flam.me frass
 flames consume his off' - ring, the flames con - sume
 consume his off' - ring, die Flam.me frass das
 the flames con - sume his
 Flam me frass das O - pfer, die Flam.me frass das
 flames consume his off' - ring, the flames con - sume his
 sume his off' - ring, me, die Flam.me frass das O - pfer,
 the flames con - sume his off' - ring,

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system contains empty staves for additional instruments. The bottom system features a vocal line with lyrics in three languages: German, English, and French. The lyrics are:

German: das Opfer. Fallt nieder auf eu-er An-ge-sicht, fällt nieder auf

English: his offering!— Before Him, up-on your fa-ces fall; be-fore Him, up-

French: O - pfer, das O - pfer. Fallt nie - der auf eu - er An - gesicht, fällt

off - ring, his off - ring! Be - fore Him, up - on your fa - ces fall; be -

die Flam-me frass das Opfer. Fallt nie - der auf eu - er An - gesicht, fällt

the flames con - sume his offering! Be - fore Him, up - on your fa - ces fall; be -

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower grand staff (two bass clefs). The vocal line is in a high register, with lyrics in German and English. The lyrics are: "eu - er An - ge - sicht, fällt nie - der auf eu - er An - ge - sicht, fällt nie - der on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be - fore Him, nie - der auf eu - er An - ge - sicht, auf eu - er An - ge - sicht, fällt nie - der fore Him, be - fore Him fall; be - fore Him, up - on your fa - ces fall; be - fore Him,". The score includes dynamic markings such as *f*, *dim.*, and *p*. The bottom system shows the continuation of the piano accompaniment.

The musical score consists of multiple staves. The top section features a vocal line with lyrics in German and English. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "un-ser Gott ist ein ei-ni-ger Herr, und es sind kei-ne andern Göt-ter ne-ben ihm. ra-el hear! Our God is one Lord and we will have no o-ther Gods be-fore the Lord." The score includes various musical notations such as notes, rests, and dynamic markings like *sf*.

Recit.

Timp.

p

ff

ff

ff

ff

Elias.

f

Greift die Pro_phe - ten Baals, dass ih_rer Kei - ner ent - rin_ne, führt sie hin_ab an den Bach, und
 Take all the prophets of Baal, and let not one of them es - cape you. Bring them down to Kishon's brook; and

ff

ff

ff

Recit.

a tempo Allegro vivace.

f

ff

ff

ff

f

f

f

f

schlachtet sie da - selbst!
there let them be slain.

CORO.

f

Greift die Pro_phe - ten Baals, dass ih_rer kei - ner ent - rin_ne. kei_ner ent - rin_ne!

Take all the prophets of Baal; and let not one of them es - cape us; bring all, and slay them!

f

Greift die Pro_phe - ten Baals, dass ih_rer kei - ner ent - rin_ne. kei_ner ent - rin_ne!

Take all the prophets of Baal; and let not one of them es - cape us; bring all, and slay them!

ff

f

f

a tempo Allegro vivace.

attacca subito

Nº 17. ARIA.

Allegro con fuoco e marcato. ♩ = 92.

Clarineti in A.

Corni in E.
III. IV.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello
e Basso.

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

Elias.

Ist nicht des Herrn Wort wie ein Feu - er, und wie ein
Is not His word like a fire! and like a

sf

Allegro con fuoco e marcato.

p *p* *p* *p*

Hammer, der Fel - sen zer - schlägt, wie ein Ham - mer, der Fel - sen zer - schlägt, der Fel - sen, der Felsen zer -
hammer that breaketh the rock, a ham - mer that breaketh the rock, that break - eth the rock in - to

pp *pp* *cresc.* *cresc.* *cresc.*

schlägt, wie ein Ham - mer, wie ein Ham - mer, ein Ham - mer, der Fel - sen zer -
pie - ces? like a fire, like a - fire, and like a ham - mer that break - eth, that break - eth the

cresc.

The first system of the musical score features a vocal line and piano accompaniment. The piano part includes a prominent tremolo in the right hand. Dynamics include *cresc.*, *f*, *sf*, and *sp*.

Schwert gewetzt, und sei - nen Bogen ge - spannt, und zie - let, zie - let, zie - let. Ist nicht des
 whet his sword; and He hath bent his bow, and made it ready, and made it ready, rea - dy! Is not His

Continuation of the first system, showing the vocal line and piano accompaniment with dynamics *cresc.* and *sf*.

The second system of the musical score features a vocal line and piano accompaniment. The piano part includes a prominent tremolo in the right hand. Dynamics include *ff*, *p*, and *sempre p*.

Herrn Wort wie ein Feu - er, und wie ein Ham - mer, der Fel - sen' zerschlägt, und wie ein Hammer, der Fel - sen zer -
 word like a fire? and like a ham - mer that break - eth the rock, like a ham - mer that breaketh the

Continuation of the second system, showing the vocal line and piano accompaniment with dynamics *p* and *ff*.

The third system of the musical score features a vocal line and piano accompaniment. The piano part includes a prominent tremolo in the right hand. Dynamics include *pp*, *p*, and *cresc.*.

schlägt, und wie ein Ham - mer, wie ein Ham - mer, ein Ham - mer, der Fel - sen zer -
 rock: is not His word - like a - fire, and like a ham - mer, a ham - mer that breaketh the

Continuation of the third system, showing the vocal line and piano accompaniment with dynamics *p* and *cresc.*.

schlägt, der Fel - sen zer - schlägt, zer - schlägt, und wie ein Ham - mer, ein
 rock, that break - eth the rock, that break - eth the rock, and like a fire, like a

Ham - mer, der Fel - sen zerschlägt? Ist nicht sein Wort wie ein Ham - mer, der Fel - sen zer - schlägt, ist nicht sein
 ham - mer that breaketh the rock, is not His word like a ham - mer that break - eth the - rock, is not His

Wort wie ein Ham - mer, der Fel - sen, Fel - sen zer - schlägt, ist nicht des Herrn Wort wie ein
 word like a ham - mer that break - eth the rock in to pie - ces? Is not His word like a

Più lento.

cresc. *f dim.* *pp*

wenn sie nicht Lü-gen wi-der mich lehr-ten, wenn sie nicht Lü - gen lehr - ten. — Weh' ih-nen, dass sie von mir
yet they have spo-ken false-ly a - gainst Him, spo-ken — false-ly a - gainst Him. — Wee, wee un-to them who for-

cresc. *pp*

cresc. *pp* *cresc.* **A**

weichen! Sie müssen ver-stö-ret wer-den. Ich woll-te sie wohl er - lö - sen, sie hö-ren es nicht, ich woll-te sie wohl er-
sake Him! de-struction shall fall up - on them. Though they are by Him re - deem - ed, from Him have they fled; though they are by Him re-

cresc. *pp* *cresc.* **A**

pp *pp* *pp* *pp*

lö - sen, a-ber sie hö-ren es nicht. Weh' ih-nen! Weh' ih-nen!
deem - ed: e-ven from Him they have fled. Wee unto them! Wee un-to them!

pp *pp* **Bassi**

Nº 19. RECIT. con CORO.

Recit.

Violino I. *p*

Violino II. *p*

Viola. *p*

Tenore Solo.

Obadjah.

Hilf dei - nem Volk, du Mann Got - tes! Es ist doch ja un - ter der Hei - den Gö - tzen
O man of God, help thy peo - ple! A - mong the I - dols of the Gen - tiles, are there

Violoncello e Basso. *p*

Recit.

Kei - ner, der Re - gen könn - te ge - ben: so kann der Him - mel auch nicht reg - nen; denn Gott al -
a - ny that can com - mand the rain. — or cause the heavns to give their show - ers? The Lord, our

Recit.

p

sp

p

sp

p

sp

Elias.

lein kann sol - ches al - les thun. O Herr! du hast nun dei - ne Feinde ver - worfen und zer - schla - gen: So
God a - lone can do these things. O Lord, thou hast o - ver - thrown thine e - nemies, and de - stroy'd them: Look

p

sp

Recit.

Ob.
Clar.
Fag.
Cor. in Es.
Cor. in C.

Elias.

Ge-he hin-auf, Kna-be, und schaue zum Mee-re zu, ob der Herr mein Ge-bet er-hört.
Go up now child; and look toward the sea. Hath my pray-er been heard by the Lord?

Fl. Recit. *pp* **A** Tempo.

Ob.
Clar.
Fag.
Cor.
Cor.

Der Knabe. Elias.

Ich se-he nichts; der Him-mel ist e-bern ü-ber mei-nem Haupte. Wenn der Himmel verschlossen wird,
There is nothing. The heavens are as brass, they are as brass a-bove me. When the hea-vens are clo-sed up, be-

Recit. **A** Tempo.

Fag.

Cor. in C.

weil sie an dir _____ ge_sün_di_get ha_ben, und sie wer_den be_ten und dei_nen Na_men be_ken_nen
 cause they have sin_ned, _____ have sin_ned a_gainst Thee; Yet, if they pray and con_fess, con_fess thy name, — and

Fl.

Clar.

Fag.

Cor. in Es.

Cor. in C.

und sich von ih_ren Sün_den be_keh_ren, so wol_lest du ih_nen gnä_dig sein, hilf dei_nem Knecht, o_____
 turn from their sin when Thou didst afflict them: Then hear from heavn, and for_give the sin; Help, send thy ser_vant

du — mein Gott!
help, — O God!

mf cresc. So wol-lest du uns gnä-dig sein, hilf dei-nem Knecht, o du mein Gott!

mf cresc. Then hear from heav'n, and for-give the sin: Help, send thy ser-vant help, O God!

mf cresc. So wol-lest du uns gnä-dig sein, hilf dei-nem Knecht, o du mein Gott!

mf cresc. Then hear from heav'n, and for-give the sin: Help, send thy ser-vant help, O God!

Fl. Recit. *p*

Ob. *p*

Clar. *p*

dim.

dim.

dim.

Elias. Der Knabe.

Ge-he wie-der hin und schau-e zum Mee-re zu. Ich se-he nichts; die Er-de ist ei-tern un-ter mir.
 Go up a-gain, and still look toward the sea. There is nothing. The earth is an i-ron un-der me.

Recit.

B Più animato. $\text{♩} = 80$

Fl.

Ob.

Fag. *p cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

cresc.

cresc.

Elias. *cresc.*

Rauscht es nicht als woll-te es reg-nen? Sie-hest du noch nichts vom Mee-re her?
 Hear-est thou no sound of rain? se-est thou noth-ing a-rise from the deep?

p cresc.

cresc.

cresc.

cresc.

B Più animato.

M.B.86.

Adagio.

Fl.
Ob.
Cor. in Es.
Cor. in C.
Trombe in C.
Tr. Alto.
Tr. Ten.
Tr. Basso.

Der Knabe.

nicht! Ge-den-ke, Herr, an dei-ne Barm-her-zigkeit. Es ge-het ei-ne klei-ne Wol-ke auf aus dem
me; and Thy great mer-cies, Thy mer-cies re-mem-ber, Lord! Be-hold, a litt-le cloud a-ris-eth now from the

Adagio.

Fl.
Ob.
Clar.
Fag.
Cor. in C.

Meere, wie ei-nes Man-nes Hand, der Him-mel wird schwarz von Wol-ken und Wind, es rau-schet stärker und stär-
waters: it is like a man's hand! The hea-vens are black with clouds and with wind: the storm rusheth louder and loud-

Fl. *cresc.*

Ob. *cresc.*

Clar. in B. *cresc.*

Fag. *cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

Trbe in Es. *cresc.*

Tr. Alto *sp*

Tr. Ten. *cresc.*

Tr. Basso *cresc.*

Timp. in Es B. *cresc.*

cresc.

cresc.

cresc.

TUTTI

ker!
er!

Dan - ket dem Herrn, denn er ist freund - lich,

Thanks be to God for all His mer - cies,

TUTTI

Dan - ket dem Herrn, denn er ist freund - lich,
Thanks be to God for all His mer - cies,

Organo.

cresc.

cresc.

— denn er ist freund - lich, dan - ket dem Herrn, dan - ket, dan - ket dem
 for all His mer - cies, thanks be to God. thanks, thanks be to
 denn er ist freund - lich, dan - ket dem Herrn. dan - ket, dan - ket dem
 for all His mer - cies, thanks be to God, thanks, thanks be to
 dan - ket dem Herrn, denner ist freund - lich. dan - ket, dan - ket dem
 Thanks be to God for all His mer - cies, thanks, thanks be to

M. B. 86.

Recit.

The first recitative section consists of ten staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass). The bottom six staves are for instruments, including two flutes, two violins, a viola, and a cello/bass. The music is in a recitative style with a 3/4 time signature and a key signature of one flat. The section begins with a 'Recit.' marking and continues with various musical notations including notes, rests, and dynamic markings like 'ff'.

Recit.

The second recitative section consists of three staves, primarily for the bass voice. It begins with a 'Recit.' marking and contains the lyrics: 'Herrn, denn er ist freundlich.' and 'God for all His mer-cies!'. The music is in a recitative style with a 3/4 time signature and a key signature of one flat.

Elias.

The 'Elias' section consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. It begins with an 'Elias.' marking and contains the lyrics: 'Herrn, denn er ist freundlich.' and 'God for all His mer-cies!'. The music is in a recitative style with a 3/4 time signature and a key signature of one flat.

God for all His mer-cies! Danket dem Herrn, denn er ist freundlich, und seine Gü-te währet e-wig-
Thanks be to, God! for He is gracious; and His mercy en dureth for e-ver.

The final section consists of two staves for piano accompaniment. It begins with a 'p' marking and contains the lyrics: 'Danket dem Herrn, denn er ist freundlich, und seine Gü-te währet e-wig- Thanks be to, God! for He is gracious; and His mercy en dureth for e-ver.' The music is in a recitative style with a 3/4 time signature and a key signature of one flat.

Nº 20. CORO.

Allegro moderato ma con fuoco. ♩ = 126.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in B.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Dank sei dir Gott, du—

Thanks be to God! He

Dank sei dir Gott, du

Thanks be to God! He

lich! Dank sei dir Gott, du tränktest das durstige Land! Dank sei dir Gott, du

more! Thanks be to God, He— la_veth the thirsty land. Thanks be to God! He

Allegro moderato ma con fuoco.

tränkest das durstige Land, das durst' - ge Land, Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir
 la - veth the thirs - ty land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land. Thanks be to
 tränkest das durstige Land, das durst' - ge Land, Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir
 la - veth the thirs - ty land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land. Thanks be to
 tränkest das durstige Land, das durst' - ge Land, Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir Gott,
 la - veth the thirs - ty land, the thirs - ty land. Thanks be to God! He la - veth the thirsty land. Thanks be to God,

A

Gott, Dank sei dir Gott! Die Was-ser-strö-me er-

God, thanks be to God! The wa-ter-ga-ther, they

Gott, Dank sei dir Gott! Die Was-ser-strö-me er-

God, thanks be to God! The wa-ter-ga-ther, they

Dank sei dir Gott, sei dir Gott! Die Was-ser-strö-me er-

thanks be to God, be to God! The wa-ter-ga-ther, they

M. B. 86.

he - ben sich, sie er - he - ben ihr Brau - sen, die Was - ser - strö - me er -
 rush a - long! they are lifting their voi - ces! The wa - ters ga - ther, they

he - ben sich, sie er - he - ben ihr Brau - sen,
 rush a - long! they are lifting their voi - ces!

he - ben sich, sie er - he - ben ihr Brau - sen, die
 rush a - long! they are lifting their voi - ces! The

M. B. 86.

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a prominent tremolo in the bass line. The lyrics are written in German and English. The bottom system shows the continuation of the piano accompaniment.

he - ben sich, er he - ben sich, die Wasserströme er - he - ben sich.
 rush a - long! they rush a - long! the waters gather, they rush a - long,

die Was - ser - strö - me er - he - ben sich, er - he - ben sich. die
 The wa - ters ga - ther, they rush a - long! they rush a - long! the

Was - ser - strö - me er - he - ben sich, die Was - ser - strö - me er - he - ben sich, er - he - ben sich.
 wa - ters ga - ther, they rush a - long! the wa - ters ga - ther, they rush a - long, they rush a - long!

Was - ser - strö - me er - he - ben sich, die Was - ser - strö - me er - he - ben
 wa - ters ga - ther, they rush a - long! the wa - ters ga - ther, they - rush a

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a piano solo with intricate sixteenth-note patterns. The bottom system contains the vocal line with lyrics in German and English, and a piano accompaniment.

Lyrics:

sie er - he - ben sich. Dank sei dir Gott, die
 see, they rush a-long! Thanks be to God! the

Was - ser - strö - me er - he - ben sich. die Was - ser - strö - me er - he - ben sich, er -
 wa - ters ga - ther, they rush a-long! the wa - ters ga - ther, they rush a-long, they

Dank sei dir Gott, du - trän - kest das durst'ge Land, Dank sei dir
 Thanks be to God! He - la - veth the thirs - ty land! Thanks be to

sich,
 long! die Was - ser - strö - me er - he - ben sich. Dank sei dir
 the wa - ters ga - ther, they rush a-long! Thanks be to

Was - ser - strö - me er - he - ben sich, die Was - ser - strö - me er - he - ben sich, du
 wa - ters ga - ther, they rush a - long! the wa - ters ga - ther, they rush a - long! He -

he - ben sich. Dank sei dir Gott. du trän - kest das Land,
 rush a - long! Thanks be to God! He la - veth the land!

die Was - ser - strö - me er - he - ben sich, er - he - ben sich. die
 the wa - ters ga - ther, they rush a - long, they rush a - long! the

Gott, du trän - kest das durst - ge Land, Dank sei dir,
 God! He la - veth the thirs - ty land! Thanks be to

First system of musical notation, featuring vocal staves and piano accompaniment. The piano part includes a prominent bass line with a *mf* dynamic and a *cresc.* marking.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, continuing the vocal and piano parts.

trän - kest das durst - ge Land, die Was - ser - strö - me er - he - ben sich. Dank sei dir
 la - veth the thirs - ty land! The wa - ters ga - ther, they rush a - long! Thanks be to

Dank sei dir Gott, sei dir Gott, die Was - ser - strö - me er -
 Thanks be to God, be to God! The wa - ters ga - ther, they

Was - ser - strö - me er - he - ben sich, Dank sei dir Gott, Dank sei dir
 wa - ters ga - ther, they rush a - long! Thanks be to God, thanks be to

Dank sei dir Gott, Dank! die Was - ser - strö - me er - he - ben sich.
 God, be to God, thanks! The wa - ters ga - ther, they rush a - long!

Fourth system of musical notation, concluding the vocal and piano parts.

B

Gott, du tränkst das durst' - ge Land. Die Wasser_wogen sind
 God! He la - veth the thirs - ty land! The stromy billows are

he - ben sich, du tränkst das durst' - ge Land. Die Wasser_wogen sind
 rush a - long, He la - veth the thirs - ty land! The stromy billows are

Dank sei dir Gott, du tränkst das durst' - ge Land. Die Wasser_wogen sind
 God, thanks to God! He la - veth the thirs - ty land! The stromy billows are

Dank sei dir Gott, du tränkst das durst' - ge Land. Die Wasser_wogen sind
 Thanks be to God! He la - veth the thirs - ty land! The stromy billows are

The musical score is arranged in a standard orchestral format. At the top, there are staves for woodwinds (flutes, oboes, bassoons, and clarinets) and strings (violins, violas, cellos, and double basses). Below these are the vocal parts, with lyrics in both German and English. The German lyrics are: "gross und brausen gewaltig, die Wasserwogen sind gross und brausen ge-". The English lyrics are: "high, their fury is mighty; the stormy billows are high, their fury is". The score includes various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The bottom of the page features a large bass line with *ff* markings.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *ff* and *az.* across multiple staves.

wal - tig, brau - sen ge - wal.tig. Doch der Herr ist noch
 migh - ty; migh - ty their fu - ry: But the Lord is a -

wal - tig, brau - sen ge - wal.tig. Doch der Herr ist noch
 migh - ty; migh - ty their fu - ry: But the Lord is a -

wal - tig, brau - sen ge - wal.tig. Doch der Herr ist noch
 migh - ty; migh - ty their fu - ry: But the Lord is a -

wal - tig, brau - sen ge - wal.tig. Doch der Herr ist noch
 migh - ty; migh - ty their fu - ry: But the Lord is a -

Musical score for strings and bass, continuing the piece with dynamic markings like *ff* and *C ff*.

First system of musical notation, including treble and bass clefs, notes, rests, and dynamics.

in As. *ff*

grö - sser in der Hö - he. Dank sei dir Gott, du tränkest das durstige Land. Die Wasser - wogen sind
 bove them, - and Al - migh - ty. Thanks be to God! He - la - veth the thirsty land! The stromy billows are

grö - sser in der Hö - he. Dank, Dank sei dir Gott! Die Wasser - wogen sind
 bove them, - and Al - migh - ty. Thanks, thanks be to God! The stromy billows are

grö - sser in der Hö - he. Dank sei dir Gott, dir - Gott! Die Wasser - wogen sind
 bove them, - and Al - migh - ty. Thanks be to God, to - God! The stromy billows are

grö - sser in der Hö - he. Dank sei dir Gott, du tränkest das durstige Land. Die Wasser - wogen sind
 bove them, - and Al - mighty. Thanks be to God! He - la - veth the thirsty land! The stromy billows are

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The notation includes complex rhythmic patterns and melodic lines across multiple staves.

gross und brau-sen ge-waltig. Doch der Herr ist noch grö-sser in der Hö-
 high, their fu-ry is mighty: But the Lord is a-bove them, and Al-migh-

gross und brau-sen ge-waltig. Doch der Herr ist noch grö-sser in der Hö-
 high, their fu-ry is mighty: But the Lord is a-bove them, and Al-migh-

gross und brau-sen ge-waltig. Doch der Herr ist noch grö-sser in der Hö-
 high, their fu-ry is mighty: But the Lord is a-bove them, and Al-migh-

gross und brau-sen ge-waltig. Doch der Herr ist noch grö-sser in der Hö-
 high, their fu-ry is mighty: But the Lord is a-bove them, and Al-migh-

ff

ff a2. D

he, doch der Herr, doch der Herr ist noch grö - sser in der Hö - he. Dank sei dir
 ty. But the Lord, but the Lord is a - bove them and Al - mighty. Thanks be to

he, doch der Herr, doch der Herr ist noch grö - sser in der Hö - he.
 ty. But the Lord, but the Lord is a - bove them and Al - migh - ty.

he, doch der Herr, doch der Herr ist noch grö - sser in der Hö - he.
 ty. But the Lord, but the Lord is a - bove them and Al - migh - ty.

he, doch der Herr ist noch grö - sser in der Hö - he.
 ty. But the Lord is a - bove them and Al - migh - ty.

ff M. B. 86. D

The musical score consists of several systems of staves. The top system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The middle system features a grand staff for piano accompaniment. The bottom system contains the lyrics in German and English, with musical notation for the vocal parts. The lyrics are:

Gott, du trän-kest das durst'ge Land, Dank sei dir Gott, du tränkst das durst'-ge
 God! He-la- veth the thirs-ty land. Thanks be to God! He loves the thirs-ty

Dank sei dir Gott, du trän-kest das durst'ge Land, das durst'-ge
 Thanks be to God! He-la- veth the thirs-ty land. He-la- veth the

Dank sei dir Gott, du trän-kest das durst'ge Land, du tränkst das dur- sti-ge Land.
 Thanks be to God! He-la- veth the thirs-ty land, He-la- veth, la- veth the land.

Dank. Thanks. Dank sei dir Gott, du tränkst das
 Thanks. Thanks be to God! He loves the

Land, — Dank — sei dir Gott, — Dank, du trän - kest das durst' - ge
 land. — Thanks — be to God, — thanks! He la - veth the thirs - ty

Land, Dank sei dir Gott, Dank, du trän - kest das Land, — das
 land. Thanks be to God, thanks! — He la - veth the land, — the

Dank sei dir Gott, Dank sei dir Gott, — du trän - kest das Land, — das
 Thanks be to God, thanks be to God! — He la - veth the land, — the

Land, Dank sei dir Gott, du tränkst, du trän - kest das durst' - ge
 land. Thanks be to God, He la - veth, He la - veth the thirs - ty

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The lyrics are in both German and English. The bottom system continues the piano accompaniment with a more active right hand.

Vocal Lyrics:

Land, land.	Dank Thanks	sei dir Gott, be to God,	dir — Gott. to — God,	Dank thanks	sei dir Gott, be to God,	dir —
durst' — ge thirs — ty	Land, land.	Dank Thanks	sei dir Gott, be to God,	Dank thanks	sei dir Gott, be to God,	
durst' — ge thirs — ty	Land, land.	Dank Thanks	sei dir Gott, be to God,	Dank thanks	sei dir be to	

Piano Accompaniment Lyrics:

Land, land.	Dank, Thanks,	Dank, thanks,
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Musical score for instruments including strings, woodwinds, and brass. The score is written in G major and 3/4 time. It features a variety of rhythmic patterns and dynamics, with a prominent *ff* (fortissimo) section in the middle. The woodwinds and strings play intricate patterns, while the brass provides harmonic support.

Gott, Dank sei dir Gott, Dank! Die Wasserströme er-he-ben sich, die
 God, thanks be to God, thanks! The waters gather, they rush a-long; the

Dank dir Gott, Dank sei dir Gott! Die Wasserströme er-he-ben sich, die
 thanks to God, thanks be to God! The waters gather, they rush a-long; the

Gott, Dank sei dir Gott, dir Gott! Die Wasserströme er-he-ben sich, die
 God, thanks be to God, to God! The waters gather, they rush a-long; the

Dank sei dir Gott! Die Wasserströme er-he-ben sich, die
 thanks be to God! The waters gather, they rush a-long; the

Musical score for Basses, featuring a melodic line with a *ff* dynamic marking. The basses play a rhythmic accompaniment that supports the vocal lines.

Musical score for piano and orchestra, measures 1-10. The piano part features a complex rhythmic pattern with many sixteenth notes. The orchestra part includes strings and woodwinds with various articulations and dynamics.

Wasserströme er - he - ben sich, er - he - ben sich, er - he - ben sich.

waters gather, they rush a-long, they rush a-long, they rush a-long!

Wasserströme er - he - ben sich, er - he - ben sich, er - he - ben sich.

waters gather, they rush a-long, they rush a-long, they rush a-long!

Musical score for piano and orchestra, measures 11-15. The piano part continues with a similar rhythmic pattern. The orchestra part includes strings and woodwinds with various articulations and dynamics.

ff *tr*

Dank sei dir Gott, du tränkest das durst'ge Land, Dank sei dir Gott, du tränkest das durst'ge Land.
 Thanks be to God! He la-veth the thirs-ty land: thanks be to God, He la-veth the thirs-ty land!

Dank sei dir Gott, du tränkest das durst'ge Land, Dank, du tränkest das durst'ge Land.
 Thanks be to God! He la-veth the thirs-ty land: thanks, He la-veth the thirs-ty land!

Dank sei dir Gott, du tränkest das durst'ge Land, Dank sei dir Gott, du tränkest das durst'ge Land.
 Thanks be to God! He la-veth the thirs-ty land: thanks be to God, He la-veth the thirs-ty land!

Dank sei dir Gott, du tränkest das durst'ge Land, Dank sei dir Gott, du tränkest das durst'ge Land.
 Thanks be to God! He la-veth the thirs-ty land: thanks be to God, He la-veth the thirs-ty land!

ff

Zweiter Theil.

Nº 21. ARIA.

Adagio. $\text{♩} = 80.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Trombe in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Hö-re, I-sra-el, hö-re des Herrn
 Hear ye, Is-ra-el! Hear what the Lord

Adagio.

Stimme! Ach, dass du merkest. merkest auf sein Ge - bot! Hö-re, I-sra-el, hö-re des Herrn Stimme!
 speaketh: „Oh, hadst thou heed-ed, heed-ed my commandments!“ Hear ye, Is-ra-el! hear what the Lord speaketh:

Herrn, der Arm des Herrn ge. of. fen. bart? wem wird der Arm des Herrn ge. of. fen. bart? Hö - re, I - sra. el,
 arm of the Lord re - veal.ed? to whom is the arm, the arm of the Lord re - veal.ed? Hear ye Is - ra. el,
 Bassi

hō - re, I - sra. el, hō - re, I - sra. el, hō - re des Herrn Stimme! Ach, dass du merk - test
 hear ye Is - ra. el; hear ye Is - ra. el, hear what the Lord speak. eth: „Oh, hadst thou heed - ed
 Bassi

der Er-lö-ser I-sra-els, sein Hei-li-ger zum Kuecht der un-ter den Ty-ran-nen ist, so spricht der Herr:
 — the Re-dee-mer of Is-ra-el, and his Ho-ly One, to him op-pres-sed by Ty-rants; Thus saith the Lord:

Allegro maestoso. ♩ = 132.

Ich, ich bin eu-er Trö-ster. Wei-che nicht, wei-che nicht, denn ich bin dein Gott! Ich
 I, I am He that com-fort-eth, Be not a-fraid, be not a-fraid, — for I am thy God: I

Allegro maestoso.

M. B. 86.

ich bin eu.er Trü - ster. Wei.che nicht, wei.che nicht, denn ich bin dein Gott, ich stár - ke dich,
 I am He that com - fort - eth. Be not a - fraid, be not a - fraid, for - I am thy God, I will strength - en thee!

wei - che nicht, ich stár - ke dich, ich bin dein Gott, ich stár - ke
 I, the Lord, will strength.en thee, for I thy God, will strength.en

B

The first system of the musical score consists of ten staves. The top three staves are for the vocal line, with dynamics ranging from *f* to *p*. The middle four staves are for the piano accompaniment, featuring complex rhythmic patterns and dynamics including *f*, *p*, and *cresc.*. The bottom three staves are for the basso continuo line, with dynamics *f*, *p*, and *cresc.*.

dich! Wer bist du denn, wer bist du denn, dass du dich vor Men - schen fürchtest, die doch ster - ben?
 thee. Say, who art thou? Say, who art thou, that thou art a - fraid of a man that shall die;

B

The second system of the musical score continues with ten staves. The vocal line (top three staves) uses dynamics *p*, *pp*, and *cresc.*. The piano accompaniment (middle four staves) includes *pp*, *cresc.*, and *a 2.* markings. The basso continuo line (bottom three staves) features *p*, *pp*, and *cresc.* dynamics.

und ver - gis - sest des Herrn, der dich ge - macht hat, — der den Him - mel aus - brei - tet
 and for - gettest the Lord, the Lord thy Ma - ker, — who hath stretch - ed fort the hea - vens,

cresc. *p cresc.* *cresc.* *ff* *f*
cresc. *cresc.* *ff* *f*
cresc. *p cresc.* *ff* *f*
cresc. *p cresc.* *ff* *f*
cresc. *p cresc.* *ff* *f*
cresc. *p cresc.* *ff* *f*
 nicht, wei . che nicht, denn ich bin dein Gott, wei . che nicht, wei . che
 fraid, be not a . fraid, I, I am thy God, be not a . fraid, be not a .

pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
pp cresc. *ff* *ff*
 nicht, denn ich bin dein Gott, ich stär . ke dich
 fraid, for I thy God will strengthen thee.

Nº 22. CORO.

Allegro maestoso ma moderato. $\text{♩} = 112$.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in G. D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Bassi

Fürchte dich nicht, spricht un. ser Gott, fürchte dich nicht, ich bin mit dir.
Be not a - fraid, saith God the Lord. Be not a - fraid, thy help is near.

Fürchte dich nicht, spricht un. ser Gott, fürchte dich nicht, ich bin mit dir. Fürchte dich nicht, ich bin mit dir.
Be not a - fraid, saith God the Lord. Be not a - fraid, thy help is near. Be not a - fraid, thy help is near. Fürchte dich nicht, Be not a -

Fürchte dich nicht, spricht un. ser Gott, fürchte dich nicht, ich bin mit dir. Fürchte dich nicht, ich bin mit dir.
Be not a - fraid, saith God the Lord. Be not a - fraid, thy help is near. Be not a - fraid, thy help is near. Fürchte dich nicht, Be not a - fraid,

Allegro maestoso ma moderato. M. B. 86.

The musical score consists of multiple staves. The vocal line is written in a single system with lyrics in German and English. The piano accompaniment is written in two systems, each with a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings like 'tr' (trills) and 'a2.' (second ending).

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, fürchte dich
Be not a-fraid, be not a-fraid, thy help is near, thy help is near, thy help is near, be not a-

nicht, ich bin mit dir, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich hel-fe, hel-fe
fraid, thy help is near, be not a-fraid, thy help is near, thy help is near, thy help is near, thy help, thy help is

dir, ich, ——— ich bin mit dir, mit dir, ich bin mit dir, ich bin mit dir, ich hel-fe
near, help, ——— thy help is near, thy help, thy help is near, thy help is near, thy help is

fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich hel-fe dir, ich hel-fe
be not a-fraid, thy help is near, thy help is near, thy help is near, thy help is near, thy help is

nicht, ich hel - fe dir, ich hel - fe dir, fürchte dich nicht, fürchte dich nicht, spricht un - ser Gott.
 fraid, thy help is near, thy help is near, be not a - fraid, be not a - fraid, thy help is near.

dir, fürchte dich nicht, ich hel - fe dir, ich hel - fe dir, spricht un - ser Gott.
 near, be not a - fraid, thy help is near, thy help is near, thy help is near.

dir, ich hel - fe dir, ich hel - fe dir, ich hel - fe dir, spricht un - ser Gott. Fürchte dich
 near, thy help is near, thy help is near, thy help is near, thy help is near. Be not a -

dir, fürchte dich nicht, fürchte dich nicht, ich hel - fe dir, ich hel - fe dir, spricht un - ser Gott. Fürchte dich
 near, be not a - fraid, be not a - fraid, thy help is near, thy help is near, thy help is near. Be not a -

The musical score consists of multiple staves for different vocal parts and instruments. The lyrics are written in German and English. The German lyrics are: "Fürchte dich nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir, denn". The English lyrics are: "Be not a-fraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near. God,". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *tr*.

Fürchte dich nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir, denn —
 Be not a-fraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near. God,

Fürchte dich nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir,
 Be not a-fraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near,

nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir,
 afraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near,

nicht, fürchte dich nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir, denn
 afraid, be not a-fraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near. God, the

Bassi

— ich bin der Herr dein Gott, der zu dir spricht: Fürchte dich nicht!
 — the Lord thy God, say-eth un-to thee: Be not a-fraid!

denn ich bin der Herr dein Gott, der zu dir spricht: Fürchte dich nicht!
 God, the Lord thy God, say-eth un-to thee: Be not a-fraid!

Ob tausend fal-len zu dei-ner
 Though thousands languish and fall be-

denn ich bin der Herr dein Gott, der zu dir spricht: Fürchte dich nicht!
 God, the Lord thy God, say-eth un-to thee: Be not a-fraid!

ich bin der Herr dein Gott, der zu dir spricht: Fürchte dich nicht!
 Lord thy God, say-eth un-to thee: Be not a-fraid!

Ob tau-send fal-len zu dei-ner Sei-te und ze-hen-tau-send zu dei-ner
 Though thousands languish and fall be-side thee, and tens of thousands around thee

Sei-te und ze-hen-tau-send zu dei-ner Rech-ten, ob tau-send, ob-tau send fal-len
 side thee, and tens of thousands a-round thee pe-rish, though thou-sands, though thousands lan-guish

Rech - - ten, ob tau - - send, ob tau send fal - - len, ob tau send, tau - - send,
 pe - - risk, though thou - - sands, though thousands lan - - guish, though thousands lan - - guish.
 zu dei - ner Sei - - te, ob tau send fal - - len zu dei - ner Sei -
 and fall be - side thee, though thousands lan - - guish and fall be - side -
 Ob tau send fal - len zu dei - ner
 Though thousands languish and fall be -
 Ob tau send fal - len zu dei - ner Sei - te und ze - hen - tau send zu dei - ner Rech - - ten, ob tau - - send
 Though thousands languish and fall be - side thee, and tens of thousands a - round thee pe - - risk, though thou - - sands

ob tau-send fal-len zu dei-ner Sei-te und ze-hen-tau-send zu dei-ner Rechten,
 though thousands languish and fall be-side thee, and tens of thousands a-round thee pe-rish,

Sei-te fal-len, und ze-hen-tau-send zu dei-ner Rechten, und ze-hen-tau-send zu dei-ner
 fall-be-side thee, and tens of thousands a-round thee pe-rish, and tens of thousands around thee,

Sei-te, ob-tau-send fal-len und ze-hen-tau-send, und ze-hen-tau-send zu dei-ner
 side thee, though thou-sands lan-guish, and tens of thou-sands, and tens of thousands around thee

fal-len zu dei-ner Sei-te und ze-hen-tau-send zu dei-ner Rech-ten, zu dei-ner
 languish and fall be-side thee, and tens of thousands a-round thee pe-rish, around thee

B.

ob tau send fal len zu dei ner Sei - - - te, ob tau send fal len zu dei ner Sei - - te, so
 though thou sands lang uish and fall be - side thee, though thou sands lang uish and fall be - side thee; yet

Rech - ten, ob tau - - send, ob tau send fal len zu dei ner Sei te, zu dei ner Sei - - te, so
 pe - - rish a - round thee, though thou sands lang uish and fall be - side thee, and fall be - side thee; yet

Rech - ten, ob tau send fal len zu dei ner Sei - - - te, ob tau send fal len, so wird es
 pe - - rish, though thou sands lang uish and fall be - side thee, though thou sands lang uish and fall; it

Rech - ten, ob tau - send fal - - len zu dei - - ner Sei - - - te, so
 pe - - rish, though thou - sands lan - - guish and fall be - - side thee; yet

The musical score consists of multiple staves. The top section includes a vocal line and piano accompaniment. The lyrics are provided in German and English. The score includes dynamic markings such as *f* and *ff*, and a section marked *ff* at the bottom. The lyrics are as follows:

wird es doch dich nicht tref - - fen, ob tau send fal - - len zu dei - ner
 still it shall not come nigh - - thee: though thousands lan - - guish and fall be -
 wird es doch dich nicht tref - - fen, ob tau send fal - len zu dei - ner Rech - -
 still it shall not come nigh - - thee: though thousands languish and fall be - side
 doch dich nicht tref - - fen, ob tau send fal - len zu dei - ner Sei - - te, zu dei - ner
 shall not come nigh - - thee: though thousands languish and fall be - - side - - - - - thee, and fall be -
 wird es doch dich nicht tref - - fen, ob tau send fal - len zu dei - ner Sei - - te, so wird es doch dich nicht
 still it shall not come nigh - - thee: though thousands languish and fall be - - side thee, yet still it shall not come

Sei - te, ob tau - send fal - len, so wird es doch dich nicht tref - fen. Fürchte dich
side thee, though thousands lan - guish; yet still it shall not come nigh thee. Be not a -

te, ob tau - send fal - len zu dei - ner Sei - te, so wird es doch dich nicht tref - fen. Fürchte dich
thee, though thousands languish and fall be - side thee, yet still it shall not come nigh thee. Be not a -

Sei - te, ob tau - send fal - len zu dei - ner Sei - te. Fürchte dich
side thee, though thousands lan - guish and fall be - side thee. Be not a -

tref - fen, ob tau - send fal - len, so wird es doch dich nicht tref - fen. Fürchte dich nicht,
nigh thee: though thousands lan - guish; yet still it shall not come nigh thee. Be not a - fraid,

ritard.

az. *ff*

The piano accompaniment consists of several systems of staves. The right hand part features melodic lines with dynamics ranging from *f* to *ff*. The left hand part provides harmonic support with chords and moving bass lines. There are several instances of *ritard.* and *az.* markings throughout the score.

ritard.

nicht, fürchte dich nicht! Fürchte dich nicht, ich bin mit
 afraid, be not a - afraid! *ritard.* Be not a - afraid; thy help is
 nicht, fürchte dich nicht! Fürchte dich nicht, fürchte dich nicht, ich bin mit
 afraid, be not a - afraid! Be not a - afraid, be not a - afraid, thy help is
 — fürchte dich nicht, nicht! Fürchte dich nicht, fürchte dich nicht, ich bin mit
 — be not a - afraid, a - afraid! Be not a - afraid, be not a - afraid, thy help is

ritard.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef, with dynamic markings of *f* and *ff*. The remaining six staves are piano accompaniment in bass clef, including a drum line with *trumm* markings. The music is in a key with one sharp (F#) and a 2/4 time signature.

dir, _____ ich bin mit dir, fürchte dich nicht, ich hel - fe dir. fürchte dich nicht, ich bin mit
 near, _____ for He is near, be not a - fraid; thy help is near: be not a - fraid; for He is

dir, ich bin _____ mit dir, _____ ich hel - fe dir, ich hel - fe
 near, for He _____ is near, _____ thy help _____ is near, thy help _____ is

dir. fürchte dich nicht, ich bin mit dir, fürchte dich nicht, fürchte dich nicht,
 near. Be not a - fraid; for He is near, be not a - fraid, be not a - fraid,

dir. fürchte dich nicht, ich bin mit dir, ich bin der Herr, dein Gott, der
 near. Be not a - fraid; for He is near, thy God, the Lord thy God saith

The second system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef, with dynamic markings of *f*. The remaining six staves are piano accompaniment in bass clef, including a drum line with *trumm* markings. The music continues in the same key and time signature.

Bassi

dir, mit dir, fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich hel - fe
 near, is near: be not a - fraid; thy help is near, be not a - fraid; thy help is

dir, fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich bin mit dir,
 near: be not a - fraid; thy help is near, be not a - fraid, for He is near;

fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich
 be not a - fraid; thy help is near, be not a - fraid, for

zu dir spricht: fürchte dich nicht, ich hel - fe dir, fürchte dich
 un - to thee; be not a - fraid; thy help is near: be not a -

fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich
 be not a - fraid; thy help is near, be not a - fraid, for

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features organ accompaniment with complex chordal textures. The bottom system continues the piano accompaniment. The score includes various musical notations such as triplets (marked '3. 2.'), dynamic markings ('ff'), and articulation marks.

dir, fürchte dich nicht, ich bin mit dir, fürchte dich nicht, fürchte dich nicht, ich hel - fe dir.
 near, be not a - fraid, for He is near: be not a - fraid: be not a - fraid, thy help is near.

fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich hel - fe dir.
 be not a - fraid: thy help is near: be not a - fraid: thy help is near.

hel - fe dir, fürchte dich nicht, ich hel - fe dir, fürchte dich nicht, ich hel - fe dir.
 He is near: be not a - fraid: thy help is near: be not a - fraid, thy help is near.

nicht, fürchte dich nicht, fürchte dich nicht, ich, ich hel - fe dir.
 fraid, be not a - fraid, be not a - fraid: thy help is near.

The final system of the score shows the concluding measures of the piece, with the piano accompaniment resolving to a final chord. The organ part also concludes with a final sustained chord.

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich hel-fe dir, spricht un-ser Gott.
 Be not a-fraid, be not a-fraid! „Thy help is near: be not a-fraid!“ saith God the Lord.

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich hel-fe dir, spricht un-ser Gott.
 Be not a-fraid, be not a-fraid! „Thy help is near: be not a-fraid!“ saith God the Lord.

Nº 23. RECITATIVO con CORO.

Andante. ♩ = 72. Recit.

Oboi: *a 2.*

Corni in D.

Violino I. *pesante marcato*

Violino II. *pesante marcato*

Viola. *pesante marcato*

Basso Solo. **Elias. Recit.**
 Der Herr hat dich er-ho-ben aus dem Volk, und dich zum König über Is-ra-el ge-
 The Lord hath ex-alt-ed thee from among the people, and o'er his people Is-ra-el hath made thee

Violoncello e Basso. *pesante marcato*

Andante.

Tempo. Recit.

Tempo. Recit.

setzt. Aber du, Ahab, hast Ü-bel gethan über Al-le, die vor dir gewe-sensind.
 King. But thou, Ahab, hast done ev-il to provoke him to an-ger ab-ove all that were before thee:

pp cresc. f pp

Es war dir ein Ge - rin - ges, dass du wan - deltest in der Sün - de Je - ro - beams, und machtest dem Baal ei - nen
 as if it had been a light thing for thee to walk in the sins of Je - ro - be - am. Thou hast made a

pp cresc. f pp

cresc. f p f p

Hain, den Herrn, den Gott I - sraels, zu er - zür - nen; du hast todt geschla - gen und fremdes Gut genommen!
 grove, and an al - - tar to Baal, and serv'd him and worshipp'd him. Thou hast kill - ed the right - eous, and al - so taken possession.

cresc. f p f p

a tempo

ff f pp

a tempo

Und der Herr wird I - srael schla - gen, wie ein Rohr im Was - ser be - wegt wird, und wird
 And the Lord shall smi - te all Is - ra - el as a reed is shaken in the wa - ter; and—

ff f

Ob.

Cor. in D.

a 2.

cresc. *dim.* *pp* *f* *pp* *pp*

Alto Solo. Die Königin.

I-sra-el über-ge-ben, um eu-er Sün-de wil-len. Habt ihr's gehört,
Have ye not heard,

f *pp*

Ob.

Fag.

Cor. in A.

pp *p* *cresc.* *pp* *cresc.* *pp* *cresc.*

Soprano.

Alto.

Tenore.

Basso.

pp *p* *cresc.* *pp* *cresc.* *pp* *cresc.*

Wie er geweissagt hat wi-der die-ses Volk? Wie er geweissagt hat
Hath he not prophesied

Wir ha-ben es ge-hört!
We heard it with our ears.

Wir ha-ben es ge-hört!
We heard it with our ears.

Wir ha-ben es ge-hört!
We heard it with our ears.

Wir ha-ben es ge-hört!
We heard it with our ears.

Recit.

Recit.

wi-der den Kö - nig in I - srael?
al-so against the king of Is - ra-el?

Wa - rum darf er weis - sa - gen im
And why hath he spo - ken in the

Wir ha - ben es ge - hört!
We heard it with our ears.

Wir ha - ben es ge - hört!
We heard it with our ears.

Wir ha - ben es ge - hört!
We heard it with our ears.

Wir ha - ben es ge - hört!
We heard it with our ears.

Wir ha - ben es ge - hört!
We heard it with our ears.

Na - men des Herrn? Was wä-re für ein Kö - nigreich in I - srael, wenn E - li - as Macht hät-te ü - ber des Kö - nigs
Name of the Lord? Doth A - hab govern the king - dom of Is - ra - el, while E - lijah's pow'r is greater than the

a tempo Allegro moderato. ♩ = 100.

Fag. a 2.

Macht? Die Götter thun mir dies und das, wenn ich nicht morgen um die-se Zeit sei-ner See-le thue, wie dieser See-len
king's? The gods do so to me, and more; if by to-morrow a-bout this time, I make not his life as the life of

a tempo Allegro moderato. *f*

Fl. *p* *cresc.* *f*

Ob. *p* *cresc.* *f*

Clar. in C. *p* *cresc.* *f*

Fag. *p* *cresc.* *f*

Cor. in C. *cresc.* *f*

Timp. in A. E. *pp* *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

cresc. *f*

cresc. *f*

El-ner, die er ge-o-pfert hat am Ba-che Ki-son.
one of them whom he hath sa-crificed at the brook of Kish-on!

Er muss ster-ben, er muss ster-ben,
He shall pe-rish! He shall pe-rish!

Er muss ster-ben, er muss ster-ben,
He shall pe-rish! He shall pe-rish!

pp *cresc.* *f*

Recit. Tempo. Recit.

The first system of the musical score consists of eight staves. The top two staves are vocal lines, and the bottom six staves are piano accompaniment. The tempo is marked 'Tempo.' and the sections are labeled 'Recit.'.

Recit. Tempo. Recit.

Er hat die Pro-pheten Baals getöd-tet.
Hath he not des-troyed Baals prophets?

Er hat sie mit dem Schwert erwürgt.
Yea, by sword he des-troyd them all!

— er muss ster-ben!
— He shall pe-rish!

ster-ben, er muss ster-ben!
pe-rish, he shall pe-rish!

er muss ster-ben!

He shall pe-rish!

Er muss ster-ben!
He shall pe-rish!

Er muss ster-ben!
He shall pe-rish!

The second system of the musical score consists of eight staves. The top two staves are vocal lines with lyrics, and the bottom six staves are piano accompaniment. The tempo is marked 'Tempo.' and the sections are labeled 'Recit.'.

Tempo. Recit. Tempo. Recit.

Tempo. Recit. Tempo. Recit.

Er hat den Him-mel verschlos-sen.
He al-so clos-ed the hea-rens.

Er hat die theu-re Zeit
And call-ed down a fa-

Er hat sie er-würgt.
He destroy'd them all!

Er hat den Him-mel verschlossen.
He al-so clos-ed the hea-rens.

Er hat sie er-würgt.
He destroy'd them all!

Er hat den Him-mel verschlossen.
He al-so clos-ed the hea-rens.

Nº 24. CORO.

Allegro moderato. $\text{♩} = 100.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in A.

Corni in E.

Timpani in A.E.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

We - he ihm! We - he ihm! er muss ster - ben! Wa - rum darf er den
 Woe to him! woe to him! he shall pe - rish, shall pe - rish; for he

We - he ihm! er muss ster - ben! Wa - rum darf er den
 Woe to him! he shall pe - rish, shall pe - rish; for he

We - he ihm! We - he ihm! er muss ster - ben! Wa - rum darf er den
 Woe to him! woe to him! he shall pe - rish, shall pe - rish; for he

We - he ihm! We - he ihm! er muss ster - ben! Wa - rum darf er den
 Woe to him! woe to him! he shall pe - rish, shall pe - rish; for he

Allegro moderato.

Himmel, den Him-mel ver-schliessen? wa-rum darf er weis - sa-gen im Na - men des Herrn? wa-rum darf er
 closed, he clos - ed the hea - vens. And why hath he spo - ken in the name of the Lord? and why hath he
 Himmel, den Him-mel ver-schliessen? wa-rum darf er weis - sa-gen im Na - men des Herrn? wa-rum darf er
 closed, he clos - ed the hea - vens. And why hath he spo - ken in the name of the Lord? and why hath he

senza Pedale

weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum darf er weis - sa - gen? wa -
 spo - ken in the name of the Lord? and why, and why hath he thus spo - ken, and

weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum?
 spo - ken in the name of the Lord? and why, and why,

weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum? wa - rum darf er
 spo - ken in the name of the Lord? and why, and why, and why hath he

weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum darf er den Himmel ver - schliessen? wa - rum? wa -
 spo - ken in the name of the Lord? and why, and why, why hath he clos - ed the hea -vens? and why, and

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system contains the vocal parts with lyrics in German and English. The bottom system continues the piano accompaniment.

Lyrics:

rum? wa - rum darf er weis - sa - gen im Na - mendes Herrn? wa - rum darf er
why, and why hath he spo - ken in the name of the Lord; and why hath he

warum darf er weis - sa - gen im Na - mendes Herrn, im Na - mendes Herrn? wa - rum? wa -
and why hath he spo - ken in the name of the Lord, the name of the Lord; and why, and

weis - sagen im Na - mendes Herrn, im Na - mendes Herrn? wa - rum? wa - rum darf er weis - sa - gen?
spo - ken in the name of the Lord, the name of the Lord? and why, and why hath he thus spo - ken

rum? wa - rum? wa - rum darf er weis - sagen im Na - mendes
why, and why, and why hath he spo - ken in the name of the

A

weis - sa - gen im Na - men des Herrn? Die - ser ist des To - des schul -
 spo - ken in the name of the Lord? Let the guilty pro - phet pe -

rum? wa - rum darf er weis - sa - gen im Na - men des Herrn? Die - ser ist des
 why, and why hath he spo - ken in the name of the Lord? Let the guilty

wa - rum darf er weis - sa - gen im Na - men des Herrn?
 and why hath he spo - ken in the name of the Lord?

Herrn, im Na - men des Herrn? Die - ser ist des To - des schul - dig,
 Lord, the name of the Lord? Let the guilty pro - phet pe - rish!

sempre f

dig, rish! die-ser ist des To-des, die-ser ist des To-des, ist des To-des
 let the guilty pro-phet, let the guilty, let the guilty pro-phet

To-des schul-dig, die-ser ist des To-des, die-ser ist des To-des schul-
 pro-phet pe-rish! let the guilty pro-phet, let the guilty pro-phet pe-

Die-ser ist des To-des schul-dig, die-ser ist des To-des schul-
 Let the guilty pro-phet pe-rish! let the guilty pro-phet pe-

die-ser ist des To-des schul-dig, des To-des schul-dig!
 let the guilty pro-phet pe-rish, the guilty pe-rish!

schul - dig! We - he ihm! We - he ihm, er muss ster - ben, denn er hat ge - weis - sagt wi - der die - se
 pe - rish! *Hoe to him!* *Hoe to him,* he shall pe - rish! He hath spoken false - ly, falsely against our

- dig! We - he ihm! er muss ster - ben, denn er hat ge - weis - sagt wi - der die - se
 - rish! *Hoe to him!* he shall pe - rish! He hath spoken false - ly, falsely against our

dig! We - he ihm! We - he ihm, er muss ster - ben, denn er hat ge - weis - sagt wi - der die - se
 rish! *Hoe to him!* *Hoe to him,* he shall pe - rish! He hath spoken false - ly, falsely against our

We - he ihm! We - he ihm, er muss ster - ben, denn er hat ge - weis - sagt wi - der die - se
Hoe to him! *Hoe to him,* he shall pe - rish! He hath spoken false - ly, falsely against our

Stadt, wie wir mit un - sern Oh - ren ge - hört, die - ser ist des To - des, die - ser ist des To - des
 land, and us as we have heard with our ears. Let the guil - ty pro - phet, let the guil - ty pro - phet

Stadt, wie wir mit un - sern Oh - ren ge - hört, die - ser ist des To - des, die - ser ist des
 land, and us as we have heard with our ears. Let the guil - ty pro - phet, let the guil - ty

Stadt, wie wir mit un - sern Oh - ren ge - hört,
 land, and us as we have heard with our ears.

Stadt, wie wir mit un - sern Oh - ren ge - hört, die - ser ist des To - des
 land, and us as we have heard with our ears. Let the guil - ty pro - phet

sempre f

schul - dig, schul - dig, so zie - het hin, greifet ihn, töd - tet ihn!
 pe - risk, pe - risk! So go ye forth, seize on him! He shall die!

To - des schul - dig, so zie - het hin, greifet ihn, töd - tet ihn!
 pro - phet pe - risk! So go ye forth, seize on him! He shall die!

die - ser ist des To - des schul - dig, so zie - het hin, greifet ihn, töd - tet ihn!
 I et the guilty pro - phet pe - risk! So go ye forth, seize on him! He shall die!

schul - dig, die - ser ist des To - des schul - dig, so zie - het hin, greifet ihn, töd - tet ihn!
 pe - risk, let the guilty pro - phet pe - risk! So go ye forth, seize on him! He shall die!

dim. p dim. dim. pp pp pp pp pp pp pp pp

Nº 25. RECITATIVO.

Violino I. pp

Violino II. pp

Viola. pp

Tenore Solo.
Obadjah.
 Du Mann Gottes, lass' meine Re - de et. was vor dir gelten! So spricht die Kö - nigin: E - li - as ist des
 Man of God, now let my words be precious in thy sight! Thus saith Je - re - bel: E - li - jah is

Violoncello e Bassi. pp

To - des schul - dig; und sie sammeln sich wi - der dich, sie stellen dein - m Gan - ge Netze, und ziehen
 wor - thy to die. So the migh - ty gather against thee, and they have pre - par - ed a net for thy

p cresc. cresc. cresc. cresc. cresc.

Lento.

aus, dass sie dich greifen, dass sie dich tödten. So mache dich auf und wende dich von ihnen, gehe hin in die Wüste! Der
 steps; that they may seize thee, that they may slay thee. Arise then, arise, and hasten for thy life; to the wilderness journey. The

Vcl. *p*

a tempo Andante sostenuto. ♩ = 63.

Herr, dein Gott wird selber mit dir wandeln, er wird die Hand nicht abthun, noch dich verlassen. Ziehe hin
 Lord thy God doth go, doth go with thee; He will not fail thee, He will not forsake thee. Now be gone,
 Bassi *pp*

Recit.

pp *p* *pp* *f* *p*

Elias. *cresc.*

Recit.

und segne uns auch, ziehe hin und segne uns auch! Sie wollen sich nicht bekehren! Bleibe
 be-gone, and bless me: Now be-gone, and bless me also. Though stricken, they have not grieved! Tarry

p *pp* *f* *p*

Adagio. ♩ = 66.

hier, du Knabe, der Herr sei mit euch! Ich gehe hin in die Wüste.
 here, my servant, the Lord be with thee. I journey hence to the wilderness.

p *cresc.* *dim.*

Nº 26. ARIA.

Adagio. ♩ = 66.

Violino I. *p* *cresc.* *p*

Violino II. *p* *cresc.* *p*

Viola. *p* *cresc.* *p*

Basso Solo.

Violoncello. *mf* *cresc.* *p*

Basso. *p* *cresc.* *p*

pp *cresc.* *p*

pp *cresc.* *p*

pp *cresc.* *p*

Elias.

Es ist ge - nug! So nimm nun, Herr, meine See - le, ich bin nicht bes - ser denn mei - ne
 It is e - nough, O Lord, now take away my life, — for I am not bet - ter than my

pp *cresc.* *p*

pp *cresc.* *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

Vä - ter. Es ist ge - nug! es ist ge - nug! So nimm nun mei - ne See - le, ich bin nicht
 fathers! It is e - nough, it is e - nough; now take a - way my life, — I am not

cresc. *f* *p*

cresc.

bes - ser, nicht bes - ser denn mei - ne Vä - ter, ich bin nicht bes - ser denn mei - ne Vä - ter, denn mei - ne Vä -
 bet - ter, not bet - ter than my fa - thers, I am not bet - ter, I am not bet - ter than my fa -

ter -
 thers! Ich be - geh - re nicht mehr zu le - ben, denn mei - ne Ta - ge sind ver -
 I de - sire - to live no longer: now let me die, for my

Clar. in A.
 Fag.
 Cor. in A.

geblich ge - we - sen, denn mei - ne Ta - ge sind ver - geb - lich, ver - geb - lich ge - we - sen.
 days are but va - ni - ty. now let me die, for my days are but va - nity, but va - nity.

Molto Allegro vivace. $\text{♩} = 92$.

The first system of the score includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a woodwind section (Flute, Oboe, Clarinet, Bassoon, and Trombones in A). The strings play a rhythmic accompaniment with eighth notes. The woodwinds and brass provide harmonic support with various melodic and harmonic lines. Dynamics include *ff* and *p*.

Ich ha-be ge-ei-fert um den Herrn, um den Gott Ze-ba-oth,
 I have been ve-ry jea-lous for the Lord, for the Lord God of Hosts,

The second system features the vocal parts (Soprano, Alto, Tenor, and Bass) and the string quartet. The vocalists sing the lyrics in German and English. The strings continue their accompaniment. Dynamics include *ff*, *p*, and *f*.

Molto Allegro vivace.

The third system continues the instrumental accompaniment with strings and woodwinds. The strings play a more active role with eighth-note patterns. Dynamics include *ff*, *p*, and *f*.

denn die Kinder— I - sra - els haben dei-nen Bund ver-las-sen, dei-nen Bund ver-las-sen, und dei - ne Al-
 for the children of Is - ra - el have bro - ken thy covenant, bro - ken thy covenant, have bro - ken thy

The fourth system features the vocal parts and the string quartet. The vocalists sing the final line of the lyrics. The strings provide a strong accompaniment. Dynamics include *ff*, *p*, and *f*.

tä - re ha - ben sie zer - bro - chen, und dei - ne Pro - phe - ten mit dem Schwert er - würgt, und
 co - venant, and thrown down thine al - tars, and slain all thy pro - phets, slain them with the sword, and

A

dei - ne Pro - phe - ten mit dem Schwert er - würgt. Ich ha - be ge - ei - fert um den
 slain thy — pro - phets, slain them with the sword. I have been ve - ry jea - lous for the

Herrn,
Lord,

um den Gott Ze - ba - oth, ge - ei - fert um den Herrn, den Gott Ze - ba - oth. Und
for the Lord God of Hosts, very jealous for the Lord, the Lord God of Hosts, and

ich bin al - lein ü - brig ge - blie - ben, und sie steh'n da - nach, dass sie mir mein Le - ben neh -
I, e - ven I on - ly am left;— and they seek my life, and they seek my life to take

Nº 28. TERZETTO. Die Engel.

231

Andante con moto. $\text{♩} = 100.$

Soprano I.
He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

Soprano II.
He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

Alto.
He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

Soprano I.
kommt. Dei - ne Hül - fe kommt vom Herrn, der Him - mel und Er - de ge - macht hat.
help. Thy help com - eth from the Lord, the ma - ker of hea - ven and earth.

Soprano II.
kommt. Dei - ne Hül - fe kommt vom Herrn, vom Herrn, kommt vom Herrn, der Him - mel und Er - de ge - macht hat.
help. Thy help com - eth, com - eth from the Lord, from the Lord, the ma - ker of hea - ven and earth.

Alto.
kommt. Dei - ne Hül - fe kommt vom Herrn, der Him - mel und Er - de ge - macht hat.
help. Thy help com - eth from the Lord, the ma - ker of hea - ven and earth.

Soprano I.
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht, der dich be - hütet,
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

Soprano II.
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht,
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

Alto.
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht,
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

Soprano I.
schläft nicht, der schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen von
slum - ber, ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains, whence

Soprano II.
der dich be - hütet, schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen von
ne - ver, will ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains, whence

Alto.
der dich be - hütet, schläft nicht, der schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen
ne - ver, will ne - ver slum - ber, will ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains,

Soprano I.
wel - chen dir Hül - fe, dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
com - eth, whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

Soprano II.
wel - chen dir Hül - fe, dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
com - eth, whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

Alto.
von wel - chen dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

er schläft noch schlum- - - mert nicht,
He slum - bers not, nor sleeps,

p Sie - he, er schläft noch schlummert nicht, er
He, watching slum - bers not, nor sleeps; He

p Sie - he, der Hü - ter I - sraels schläft noch schlummert nicht, er schlummert
He, watching o - ver Is - rael, slum - bers not, nor sleeps; He slum - bers

p Sie - he, er
He, watching

cresc.

cresc.

cresc.

a 2.

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

cresc.

mit - ten in Angst wan - delst, so er - quickt, erquickt er dich, wenn du
 walk - ing in grief. lan - guish; He will, He will quick - en thee, Shouldst thou,

wenn du mit - ten in Angst wan - delst, wenn du mit - ten in Angst wan - delst,
 Shouldst thou walk - ing in grief, lan - guish. Shouldst thou, walk - ing in grief, lan - guish,

mit - ten in Angst, in Angst wan - delst, so er - quickt er dich,
 walk - ing in grief, in grief, lan - guish; He will quick - en thee, will

dich, wenn du mit - ten in Angst wan - delst, so erquickt er dich,
 thee; Shouldst thou, walk - ing in grief, lan - guish; He will quick - en thee,

mit - ten in Angst wan - delst, wenn du in Angst wan - delst, so erquickt er dich, so erquickt er
 walk - ing in grief lan - guish, walking in grief lan - guish; He will quicken thee, He will quicken
 so er - quickt er dich, wenn du mitten in Angst wandelst, so erquickt er dich, so erquickt er
 He will quick - en thee. Shouldst thou walking in grief languish; He will quicken thee, He will quicken
 so er - quickt er dich, wenn du mit - ten in Angst wan - delst, so erquickt er dich, so erquickt er
 quick - en thee. Shouldst thou, walking in grief lan - guish; He will quicken thee, He will quicken
 so erquickt er dich, wenn du mit - ten in Angst wan - delst, so erquickt er dich, erquickt er
 He will quicken thee. Shouldst thou, walking in grief lan - guish; He will quicken, He will quicken

B

p

p

p

p

pp

p *sempre legato*

p *sempre legato*

p

p

p

p

B

dich. Sie, he, der Hü - ter I - sraels schläft noch schlummert nicht. Wenn du mit - ten in Angst wan - delst.
 thee. He, watching o - ver Is - rael, slum - bers not, nor sleeps. Shouldst thou, walking in grief, lan - guish:

p

dich. Sie - he, der Hü - ter I - sra - els schlummert nicht. Wenn du mit - ten in Angst
 thee. He, watching o - ver Is - ra - el, slum - bers not. Shouldst thou, walk - ing in grief, lan -

p

dich, wenn du mit - ten in Angst wan - delst, so er - quickt er dich. Sie, he, der Hü - ter I - sraels
 thee. Shouldst thou, walking in grief, lan - guish; He will quick - en thee. He, watching o - ver Is - ra - el,

p

dich. Sie, he, der Hü - ter I - sra - els, er schläft noch
 thee. He, watching o - ver Is - ra - el, slum - bers,

B

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

pp *cresc.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

f *dim.* *dim.*

so erquickt er dich, sie - he, der Hü - ter I - sra - els schläft noch schlummert nicht,
 He will quick - en thee. He watching o - ver Is - ra - el, slum - bers not, nor sleeps,

f *dim.* *dim.*

wan - delst, erquickt er dich, er schlum - mert nicht, schläft noch schlummert nicht, sie -
 guish; He will quick - en thee. He slum - bers not, slum - bers not, nor sleeps, He

f *dim.*

schläft noch schlummert nicht, er schlum - mert nicht, er schlum - mert nicht,
 slum - bers not, nor sleeps, He slum - bers not, He slum - bers not,

cresc. *dim.* *dim.*

schlum - mert nicht, er schläft noch schlum - mert nicht,
 slum - bers not, He slum - bers not, nor sleeps, He

cresc. *dim.*

p *f* *dim.*
a 2. *f* *dim.*
a 2. *f* *dim.*
p *f* *dim.*
p *cresc.* *f* *dim.*
cresc.
cresc.
p *cresc.* *f* *sempre legato* *dim.*
p *cresc.* *f* *sempre legato* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*

sie - he, er schläft noch schlum - mert nicht, sie - he, der Hü - ter I - sra - el's schläft noch schlummert
 He slum - bers not; He slum - bers not; He, watch - ing o - ver Is - ra - el, slum - bers not, nor
 he, er schläft noch schlummert nicht, der Hü - ter I - sra - el's schläft noch schlummert
 slum - bers not; He slum - bers not; He, watch - ing Is - ra - el, slum - bers not, nor
 sie - he, er schläft noch schlummert nicht, er schlum - mert nicht, er schlum - mert
 He slum - bers not, He slum - bers not, He slum - bers not, He slum - bers
 sie - he, er schläft noch schlummert nicht, er schläft noch schlum - mert nicht, er schlum - mert
 slum - bers not, He slum - bers not, He slum - bers not, He slum - bers not, nor

Musical score for piano accompaniment. The score consists of several staves. The top two staves are for the right hand, and the bottom two are for the left hand. The grand staff includes piano (p) and pianissimo (pp) markings. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A common time signature 'C' is visible at the top right.

dim. *p* *pp*
 nicht, sie - he, er schläft noch schlum - mert nicht, sie - he, der
 sleeps; He slum - bers not, He slum - bers not, sleeps not, He

dim. *p* *pp*
 nicht, sie - he, er schläft noch schlummert nicht, sie - he,
 sleeps; He slum - bers not, He slum - bers not, sleeps not,

dim. *p* *pp*
 nicht, sie - he, er schläft noch schlummert nicht, sie - he,
 not, He slum - bers not, He slum - bers not, sleeps not,

dim. *p* *pp*
 nicht, sie - he, er schläft noch schlummert nicht, sie - he,
 sleeps: He slum - bers not, He slum - bers not, sleeps not,

dim. *p* *pp*
 Musical score for the vocal line, including lyrics in German and English. The lyrics are: "nicht, sie - he, er schläft noch schlum - mert nicht, sie - he, der sleeps; He slum - bers not, He slum - bers not, sleeps not, He". The score includes dynamic markings like *dim.*, *p*, and *pp*. A common time signature 'C' is at the bottom right.

The musical score consists of several staves. The top four staves are for the piano accompaniment, featuring a variety of textures including sustained chords, arpeggiated figures, and melodic lines. The bottom four staves are for the voice, with lyrics in German and English. The lyrics are: "Hü - ter I - sraels schläft noch schlummert nicht. / watch - ing Is - ra-el, slum - bers not, nor sleeps." The score includes dynamic markings such as *pp*, *dim.*, *cresc.*, and *p*. The key signature is one sharp (F#) and the time signature is 4/4.

N° 30. RECITATIVO.

Tempo Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. **Der Engel.**
 Ste - he auf, E - li - as, denn du hast ei - nen grossen Weg vor dir. Vier - zig Ta - ge und vier - zig
A - rise, E - li - jah, for thou hast a long jour - ney be - fore thee. For - ty days and for - ty

Violoncello e Basso. *p*

Timp. in E.A.

pp Recit.

pp

Recit. Elias.
 Näch - te sollst du gehn bis an den Berg Got - tes Ho - reb. O Herr, ich ar - bei - te ver - geb - lich,
nights shalt thou go to Ho - reb, the mount of God. O Lord, I have la - bourd in vain!

Allegro vivace. $\text{♩} = 92$.

Recit.

Tempo.

Ob. *p*

Cor. in E. *p*

Trombe in E. *p*

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

Recit.
 und brin - ge mei - ne Kraft um - sonst und un - nütz zu.
yea, I have spent my strength, have spent my strength for naught!

p cresc.

Tempo. *cresc.*

Allegro vivace.

Ob. **Recit.** **Allegro moderato. Recit.**
 Tromb. Alto.
 Tromb. Ten.
 Tromb. Basso
 Timp. *p cresc.*

Ach, — dass du den Him-mel zer-ris-sest
 O — that Thou wouldst rend the heavens,
 und füh-rest her-ab!
 that Thou wouldst come down!

Allegro moderato.

Cor.
 Trombe

Dass die Ber-ge vor dir zerflös-sen!
 That the mountains would flow down at thy presence,
 Dass dei-ne Fein-de vor dir zit-tern müs-sen!
 to make thy Name known to thine ad-ver-sa-ries,

durch die Wun-der, die du thust! Wa-rum lässtest du sie ir-ren von dei-nen We-gen,
 through the won-ders of thy works! O Lord, why hast Thou made them to err from thy ways?

und ihr Herz ver-stocken, dass sie dich nicht fürchten? O, dass mei-ne See-le stürbe! dass meine See-le stürbe!
 and harden-ed their hearts, that they do not fear Thee? O — that I now might die! O that I now might die!

№ 31. ARIA.

Andantino. $\text{♩} = 72$.

Flauto. *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp* *sempre pp*

Alto Solo. *pp* Der Engel. *sempre pp*

Violoncello e Basso. *pp* *sempre pp*

Sei stil - le dem Herrn und war - te auf ihn, der wird dir ge - ben, was dein Herz wünscht; sei stil - le dem
O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's de - sires:— O rest in the

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

Herrn und war - te auf ihn, der wird dir ge - ben, was dein Herz wünscht, der wird dir ge - ben, was dein Herz
Lord, wait patient - ly for Him, and He - shall give thee thy heart's de - sires. — and He shall give thee thy heart's de -

Vel. *cresc.* Bassi *p*

p

p

p

wünscht. Befiehl ihm dei - ne We - ge und hof - fe auf ihn, befiehl ihm dei - ne We - ge und hof - fe auf ihn. Steh ab - vom -
sires. Commit thy way un - to Him, and trust in Him; commit thy way un - to Him, and trust in Him, and fret not thy -

A

Zorn. und lass' den Grimm. Sei stil - le dem Herrn und war - te auf ihn, war - te auf ihn, sei stil - le dem
 self - because of e - vil do - ers. O rest in the Lord, wait patient - ly for Him, wait patient - ly for Him; O rest in the

Herrn und war - te auf ihn, der wird dir ge - ben, was dein Herz wünscht, der wird dir ge - ben, was dein Herz wünscht, der wird dir
 Lord, wait patient - ly for Him, and He shall give thee thy heart's de - sires, and He shall give thee thy heart's de - sires, and He shall

Bassi

ge - ben, was dein Herz wünscht. Sei stil - le dem Herrn, sei stil - le dem Herrn und war - te, und war - te auf ihn.
 give thee thy heart's de - sires. O rest in the Lord, O rest in the Lord, and wait, — wait patiently for Him.

Nº 32. CORO.

Andante sostenuto. ♩. 66.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Wer bis an das En.de beharrt, der wird se.lig, wer bis an das En.de beharrt, der wird
 He that shall en-dure to the end, shall be sa-red; he that shall en-dure to the end, shall be

Wer bis an das En.de beharrt, der wird se.lig, wer bis an das En.de beharrt, der wird se.lig,
 He that shall en-dure to the end, shall be sa-red; he that shall en-dure to the end, shall be sa-red.

Wer bis an das En.de beharrt, der wird se.lig, wer bis an das En.de beharrt, der wird se.lig,
 He that shall en-dure to the end, shall be sa-red; he that shall en-dure to the end, shall be sa-red.

Wer bis an das En.de beharrt, der wird se.lig, wer bis an das En.de beharrt, der wird se.lig,
 He that shall en-dure to the end, shall be sa-red; he that shall en-dure to the end, shall be sa-red.

Andante sostenuto.

The musical score consists of multiple staves for voice and instruments. The lyrics are written in German and English. The score includes dynamic markings such as *cresc.*, *f*, *dim.*, and *p*. The lyrics are as follows:

se - lig, se - lig, der - wird se - lig, der - wird se - lig, der - wird se - lig,
 sa - ved. shall be sa - ved, shall be sa - ved, shall be sa - ved, shall be sa - ved;

lig, wer bis an das En - de be - harrt, der wird se - lig, se - lig, wer bis an das En - de be -
 ved; He that shall en - dure to the end, shall be sa - ved, sa - ved; he that shall en - dure to the

der - wird se - lig, der - wird se - lig, der - wird se - lig, se - lig, der - wird se - lig,
 shall be sa - ved, shall be sa - ved, shall be sa - ved, shall be sa - ved, shall be sa - ved;

— wird se - lig, wer bis an das En - de be - harrt, — der - wird se -
 — be sa - ved. He that shall en - dure to the end, — shall be sa -

At the bottom of the page, there are two staves labeled "Vel. Bassi" with dynamic markings *p*, *cresc.*, *f*, *dim.*, *cresc.*, *f*, and *dim.*

En-de beharrt, der wird se-lig, se-lig, der wird se-lig, der wird se-lig.
 dure to the end, shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved.

- de beharrt, der, der wird se-lig, der wird se-lig, der wird se-lig, der wird se-lig.
 - to the end, he shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved.

- wird se-lig, se-lig, se-lig, der wird se-lig.
 - be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved.

se-lig, der wird se-lig, der wird se-lig, der wird se-lig.
 sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved.

No 33. RECITATIVO.

Clarineti in A.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.
 Herr, es wird Nacht um mich, sei du nicht fer-ne! Ver-birg dein Antlitz nicht vor
 Night fall-eth round me, O Lord! Be Thou not far from me! hide not thy face, O Lord, from

Nº 34. CORO.

Allegro molto. $\text{♩} = 100.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in E. II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

The musical score is arranged in a standard orchestral format. The woodwinds (Flauti, Oboi, Clarineti in A, Fagotti) and brass (Corni in E and C, Trombe in E, Trombone Alto, Tenore, Basso) sections are marked with dynamics such as *pp*, *cresc.*, and *ff*. The strings (Violino I, Violino II, Viola, Violoncello e Basso) and Timpani in E. II also follow this dynamic structure. The vocal parts (Soprano, Alto, Tenore, Basso) enter in the final measures with the lyrics: "Der Herr ging vor ü - - - ber." and "Be - hold, God the Lord passed by." The organ part is indicated by a double bar line and a repeat sign.

Allegro molto.

M. B. 86.

The musical score consists of multiple staves. The upper staves are for the piano accompaniment, featuring various instruments with dynamics like *p cresc.* and *tr*. The lower staves are for the voice, with lyrics in German and English. The German lyrics are: "Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach,". The English lyrics are: "And a migh-ty wind rent the mountains a-round, brake in pie-ces the rocks,". The score includes dynamic markings such as *pp*, *cresc.*, and *f*.

A

The musical score consists of several systems of staves. The top system includes a vocal line and multiple instrumental staves. The vocal line has lyrics in German and English. The instrumental staves include woodwinds, strings, and a basso continuo line. The score is marked with various dynamics, including *dim.*, *pp*, and *ppp*. The piece concludes with a final chord marked **A** and *ff*.

The lyrics for the vocal parts are:

German: *ging vor dem Herrn her, ging vor dem Herrn her, und ein star-ker Wind,*
 English: *brake them be-fore the Lord, brakethem be-fore the Lord; And a mighty wind*
brach, ging vor dem Herrn her, ging vor dem Herrn her, und ein star-ker
rocks, brakethem be-fore the Lord, brake them be-fore the Lord; And a mighty

B

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a piano accompaniment. The piano part features a prominent tremolo in the bass line. The vocal lines are written in a single treble clef. Dynamics such as *p*, *dim.*, and *pp* are used throughout. The lyrics are provided in both German and English. The piece concludes with a *pp* dynamic and a *Vcl.* marking.

ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.

brake them be. fore the Lord. But yet the Lord was not in the tem. pest.

her, ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.

Lord, brake them be. fore the Lord. But yet the Lord was not in the tem. pest.

Musical score for the first part of the piece, featuring multiple staves for strings and woodwinds. Dynamics include 'cresc.', 'ff', and 'pp'.

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

Der Herr ging vor-ü-ber:
Be-hold, God the Lord passed by!

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

Der Herr ging vor-ü-ber:
Be-hold, God the Lord passed by!

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

Bassi

Musical score for the Basses, showing a single staff with dynamics 'cresc.', 'ff', and 'pp'.

The musical score consists of several systems of staves. The top system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). Dynamic markings such as *p*, *cresc.*, and *ff* are used throughout. The middle section features a choral setting with lyrics in both German and English. The bottom system includes a bass line and a piano accompaniment line.

Choral Lyrics:

und die Er-de er-beb-te, and the sea was up-hea-ved,	und das Meer er-brau-ste, and the earth was sha-ken,	und die Er-de er-beb-te, und das and the sea was up-hea-ved, and the
brau-ste, sha-ken,	und die Er-de er-beb-te, and the sea was up-hea-ved,	und das Meer er-brau-ste, and the earth was sha-ken, and the sea was up-
brau-ste, sha-ken,	und die Er-de er-beb-te, and the sea was up-hea-ved,	und das Meer er-brau-ste, and the earth was sha-ken, and the

dim. dim. dim. p pp

dim. p pp

dim. p dim. pp

dim. p dim. pp

dim. p dim. pp

dim. p dim. pp

Meer er - brau - ste, das Meer er - brau - ste, er - brauste, a - ber der Herr war
 earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was

und das Meer er - brau - ste, er - brauste, a - ber der Herr war
 and the earth was sha - ken, was sha - ken. But yet the Lord was

beb - te, und das Meer er - brau - ste, das Meer er - brauste, er - brauste, a - ber der Herr war
 hea - red, and the earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was

Er - de er - beb - te, und das Meer er - brau - ste, er - brauste, a - ber der Herr war
 sea was uphea - red, and the earth was sha - ken, was sha - ken. But yet the Lord was

dim. p dim. pp C

Erd-be - ben kam ein Feu - er, die Er - de er - beb - te, das Meer er - brau - ste, — und nach dem
 earthquake there came a fire, there came a fire, there came a fire — and af - ter the
 Erd-be - ben kam ein Feu - er, die Er - de er - beb - te, das Meer er - brau - ste,
 earthquake there came a fire, there came a fire, there came a fire
 Erd-be - ben kam ein Feu - er, die Er - de er - beb - - - - - te,
 earthquake there came a fire, there came a fire —

Musical score for piano and strings, measures 1-12. The score includes multiple staves for piano (treble and bass clefs) and strings (violin I, violin II, viola, cello, and double bass). The music is in D major and 2/4 time. Dynamics include piano (p), forte (f), and fortissimo (ff).

Erd - be - - - ben kam ein Feu - er, und nach dem Erd - be - ben kam - ein - Feu - er,
 earth - quake - - - there came a fire, and af - ter the earth - quake there came a - - - fire.
 und nach dem Erd - be - - - ben kam ein Feu - er, es kam ein Feu - er, ein Feu - er,
 and af - ter the earth - quake - - - there came a fire, and af - ter the earth - quake, a fire.

Musical score for piano and strings, measures 13-16. The piano part continues with 'sempre ff' dynamics. The string part is mostly rests. The score concludes with a final chord in D major.

The musical score consists of multiple staves for voices and instruments. The lyrics are written in German and English. The German lyrics are: "Feu-er, a-ber der Herr war nicht im Feu-er, a-ber der Herr war nicht im Feu-er. Und nach dem". The English lyrics are: "fire, But yet the Lord was not in the fire, But yet the Lord was not in the fire. — And af-ter the". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. There are also large letters 'E' at the top and bottom of the page, possibly indicating the end of a section or a specific key signature.

The musical score is arranged in systems. The top system contains the vocal line and piano accompaniment. The middle system features a piano solo with intricate arpeggiated patterns, marked with *pp* and *sempre pp*. The bottom system contains the vocal line with lyrics in German and English, and piano accompaniment. The lyrics are: "Feu-er . kam ein stil-les, sanf-tes Sau - - - sen." and "fire, there came a still small voice:".

The musical score is arranged in a system of staves. At the top, there are two staves for the vocal parts (Soprano and Alto/Tenors). Below these are two staves for the piano accompaniment (Right and Left Hand). The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*. The lyrics are written in German and English below the vocal staves.

Lyrics:

Und in dem Säu - - seln nahe sich der Herr. Und in dem
And in that still voice, onward came the Lord. *And* in that

Und in dem
And in that

Und in dem
And in that

Und in dem
And in that

The musical score consists of several staves. The top staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The bottom staves are for vocal parts, with lyrics in German and English. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *cresc.*, *pp*, and *ppp*. There are also performance instructions like *tr* (trill) and *trmn* (trumpet).

Säu - - seln nah - te sich der Herr, nahe sich der Herr,
 still voice, onward came the Lord, onward came the Lord,
cresc.

Säu - - seln nah - te sich der Herr, nahe sich der Herr, nah - te
 still voice, on - - ward came the Lord, onward came the Lord, on - ward
cresc.

Säu - - seln nah - te sich der Herr, nahe sich der Herr,
 still voice, on - - ward came the Lord, onward came the Lord,
cresc.

Säu - - seln nah - te sich der Herr, nahe sich der Herr,
 still voice, on - - ward came the Lord, onward came the Lord,
cresc.

Bassi

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings 'p' and 'pp'. The vocal staves are arranged in two parts, with lyrics in German and English. The lyrics are:

 sich der Herr, nah - te, nah - te, nah - te, nah - te,

 came the Lord, on - ward, on - ward, on - ward, on - ward,

 sich der Herr, und in dem Säu - seln nah - te, nah - te,

 came the Lord, and in that still - voice, on - ward, on - ward,

 — der Herr, nah - te, nah - te,

 — the Lord, on - ward, on - ward,

 sich der Herr, nah - te, nah - te,

 came the Lord, on - ward, on - ward.

 The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'cresc.', 'pp', and 'p'. There are also some markings like 'a2.' and 'p' at the beginning of certain staves.

The musical score consists of several systems. The top system includes a vocal line with a melodic flourish and piano accompaniment. The middle system features a vocal line with lyrics in German and English, and piano accompaniment. The bottom system includes a vocal line with lyrics and piano accompaniment. The piano part is characterized by dense, flowing textures with many slurs and ties. Dynamics include *pp* (pianissimo) and *Bassi* (bass).

Lyrics in German: *te sich der Herr.*

Lyrics in English: *ward came the Lord.*

Nº 35. RECITATIVO.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone Alto e Tenore.

Trombone Basso. Ophicleide.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto I.

Alto II.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

S O L I.

C O R O.

Se - ra - phim stan - den ü - ber ihm, und Fi - ner rief zum An - dern:
A - bove Him stood the Se - ra - phim: and one cri - ed to an - o - ther:

Musical score for piano accompaniment, including staves for right and left hand, and a drum part. The score features various musical notations such as notes, rests, and dynamic markings like *p* and *pp*.

Vocal score with lyrics in German and English for multiple voices. The lyrics are:

Al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re voll,

Now His glo - ry hath fil - led all the earth, hath fil - led all the earth,

Al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner

Now His glo - ry hath fil - led all the earth, hath fil - led

Ze - ba - oth. Al - le Lan - de sind sei - ner Eh - re voll,

Now His glo - ry hath fil - led all the earth;

Sa - ba - oth. Al - le Lan - de sind sei - ner Eh - re

Now His glo - ry hath fil - led all the

Ze - ba - oth. Al - le Lan - de sind sei - ner Eh - re

Now His glo - ry hath fil - led all the

Sa - ba - oth. Al - le Lan - de sind

Now His glo - ry hath

Musical score for piano accompaniment, including staves for right and left hand and various string instruments (flute, violin, viola, cello, double bass). The score features dynamic markings such as *p*, *pp*, and *ppp*, and includes hairpins for crescendo and decrescendo.

sei - - ner, sei - ner Eh - re voll. Hei - lig, hei - lig, hei - lig ist
 fil - - led, fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 Eh - re voll, sei - ner Ehre voll. Hei - lig, hei - lig, hei - lig ist
 all the earth, fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 Eh - re, sei - ner Ehre voll. Hei - lig, hei - lig, hei - lig ist
 fil - led hath fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 al - le Lande sind sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re voll.
 Now His glo - ry hath fil - led all the earth. Now His glo - ry hath fil - led all the earth.
 voll, sind sei - ner Eh - re voll, sind sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re
 earth, hath fil - led all the earth, hath fil - led all the earth. Now His glo - ry hath fil - led all the
 voll, sind sei - ner Eh - re voll, sind sei - ner Eh - re voll. Al - le Lande sind
 earth, hath fil - led all the earth, hath fil - led all the earth. Now His glo - ry hath
 sei - ner Eh - re voll, sind sei - ner Eh - re voll.
 fil - led, fil - led all the earth, hath fil - led all the earth.

Gott der Herr. Al - le Lan - de sind sei - ner Eh - re - voll, sind

God the Lord. Now His glo - ry hath fil - led all the earth; now

Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll, sind

God the Lord. Now His glo - ry hath fil - led all the earth; hath

Hei - - lig ist Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll,

voll. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the

sel - ner Eh - re voll. Hei - - lig ist Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll;

fil - led all the earth. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the

Al - le Lan - de sind sei - ner, sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re voll,

Now hath fil - led the earth. Ho - ly is God the Lord. Now His glo - ry hath fil - led all the

Piano accompaniment for the first system, featuring multiple staves for right and left hand and a grand staff. Dynamics include *pp* and *ff*.

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sei - - ner
 His - glo - ry hath fil - led all the - earth, now His glo - ry hath fil - led all the earth, fil - - led

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sei - ner Eh - re
 His - glo - ry hath fil - led all the - earth, now His glo - ry hath fil - led all - the earth, fil - led all the

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re
 hath His glo - ry fil - led all the - earth, now His glo - ry hath fil - led all - the earth, hath fil - led all the

sei - ner Eh - re voll, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind
 fil - led all the earth, fil - led all the - earth, now His glo - ry hath fil - led all the earth, sind
 hat

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner
 fil - led all, hath fil - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner
 fil - led all, hath fil - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry

sind - sei - ner, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner
 hath - fil - led, fil - - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry hath

pp

M. B. 86.

ff

Nº 36. CORO-RECITATIVO.

a tempo Adagio non troppo. $\text{♩} = 63$.

Oboi.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in Gis.C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Ge. he wie. der. um hin. ab! Noch sind üb. rig ge. blie. ben sie. ben tau. send in I. sra. el die sich

Go, return up. on thy way! For the Lord yet hath left Him se. ven thou. sand in Is. ra. el, knees which

a tempo Adagio non troppo.

Recit.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a recitative section marked 'Recit.' and includes dynamic markings such as 'cresc.' and 'p'. The piano accompaniment consists of multiple staves, with dynamics ranging from 'p' to 'f'. The tempo is marked 'Piu mosso.' with a quarter note equal to 84 beats per minute.

Recit.

Ge. he wieder. um hin - ab, thu - e nach des Herrn Wort!
 Go re. turn up - on thy way, Thus - the Lord command - eth.

Ge. he wieder. um hin - ab, thu. e nach des Herrn Wort!
 Go re. turn up - on thy way, Thus the Lord command - eth.

thu - e nach
 Thus the Lord

nicht gebeugt vor Baal. Ge. he wie. der. um hin. ab, geh' hin - ab, thu. e nach - des Herrn Wort!

have not bow'd to Baal. Go, re. turn up - on thy way, Go thy way, Thus the Lord - com - mand - eth.

Bassl

Recit.

Recit.

Ob.

Fag.

Elias.

Recit.

Ich ge. he hin. ab in der Kraft des Herrn.
 I go on my way in the strength of the Lord.

Du bist ja der Herr, ich muss um deinet. willen
 For Thou art my Lord, and I will suf-fer for thy

lei. den, da. rum freu. et sich mein Herz und ich bin fröh. lich; auch mein Fleisch wird si. cher lie. gen.
 sake My heart is there. fore glad, my glo. ry re. joi. ceth; and my flesh shall al. so rest in hope.

Nº 37. ARIOSO.

Andante sostenuto. ♩ = 100.

Oboe. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Basso Solo. *p*

Violoncello e Basso. *p*

Elias. *p*

Ja, es sol - len wohl Berge wei - chen.
For the moun - tains shall de - part, —

Andante sostenuto.

p cresc.

cresc.

cresc.

p cresc.

cresc.

— Berge weichen und Hügel hin - fal - len, a - ber dei - ne Gna - de, a - ber dei - ne Gna - de, deine
— and the hills, — the hills be re - mo - ved, but Thy kindness shall not de - part: but Thy kindness, Thy kind - ness shall

dim.

dim.

dim.

Gnade wird nicht von mir wei - chen, und der Bund dei - nes Frie - dens soll nicht fallen, und der
not, — shall not — de - part — from me; nei - ther shall — the co - venant of Thy grace of Thy

cresc. *p* *cresc.* *dim.*
cresc. *p* *cresc.* *dim.* *p*
cresc. *p* *cresc.* *dim.* *p*
cresc. *p* *cresc.* *dim.* *p*

Bund, er soll nicht fal - len und der Bund dei - nes Frie - dens, dei - nes Frie - dens soll nicht fal - len. Deine
 peace be re - mo - ved, nei - ther shall the co - ve - nant of Thy peace be - re - mo - ved, but Thy

cresc. *p* *cresc.* *dim.* *p*

cresc.
cresc. *p*
cresc. *p*
cresc.

Gnade wird nicht von mir wei - chen, wird nicht von mir wei - chen, dei - ne Gna - de wird nicht von mir wei - chen,
 kindness shall not de - part, shall not de - part, But Thy kind - ness shall not de - part, shall

cresc. *p*

p *dim.*
p *pp*
p *pp*

nicht von mir wei - chen, und der Bund dei - nes Frie - dens soll nicht fal - len.
 not de - part from me; nei - ther shall be re - mo - ved the co - venant of - Thy peace.

p *pp*

Nº 38. CORO.

Moderato maestoso. ♩ = 76.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in B.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in A. E.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Und der Prophet E - li - as brach her - vor wie ein
 Then did E - li - jah the prophet break forth like a
 Und der Prophet E - li - as brach her - vor wie ein
 Then did E - li - jah the prophet break forth like a

Moderato maestoso.

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te wie ei - ne
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burning

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te, sein Wort brann - te
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burn - ing torch - es,

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te wie ei - ne
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burning

Λ

Fa - ckel, wie ei - ne Fa - ckel, wie ei - ne Fa - ckel.
 torch - es, like burning torch - es, like burning torch - es.

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat
 like burning torch - es, like burning torch - es. *Migh - ty*

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat stol - ze Kö - ni - ge ge -
 like burning torch - es, like burning torch - es. *Migh - ty* kings by him were o - ver -

Fa - ckel, wie ei - ne Fa - ckel. Er hat stol - ze Kö - ni - ge ge - stürzt, er hat
 torch - es, like burning torch - es. *Migh - ty* kings by him were a - ver - thrown, *migh - ty*

Er hat stol - ze Kö - ni - ge ge - stürzt, er hat stol - ze, stol - ze Kö - ni - ge ge -
 Migh - ty kings by him were o - ver - thrown, by him migh - ty, migh - ty kings were o - ver -
 stol - ze Kö - ni - ge ge - stürzt, Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -
 kings by him were o - ver - thrown, kings were o - ver - thrown, by him migh - ty, migh - ty kings were o - ver -
 stürzt, er hat stol - ze Kö - ni - ge ge - stürzt, hat stol - ze, stol - ze Kö - ni - ge ge -
 thrown, migh - ty kings by him were o - ver - thrown, were o - ver - thrown, by him were o - ver -
 stol - ze Kö - ni - ge, hat Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -
 migh - ty kings were o - ver - thrown, were o - ver - thrown, by him kings were o - ver - thrown, o - ver -

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judge - ments of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judge - ments of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb
 thrown. He stood on the mount of Si - na - i, and heard the judge - ments of the fu - ture, and in Ho - reb,

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe,
 thrown. He stood on the mount of Si - na - i, and heard the judge - ments of the fu - ture,

Ra - che, und in Ho - reb die Ra - che, und in Ho - reb die Ra - che, die zu - künftige
 ven - geance; and in Ho - reb, its ven - geance, and in Ho - reb, its ven - geance; the judge - ments of the

Ra - che, und in Ho - reb die Ra - che, und in Ho - reb die Ra - che, die zu - künftige
 ven - geance; and in Ho - reb, its ven - geance and in Ho - reb, its ven - geance; the judge - ments of the

in Ho - reb die Ra - che, in Ho - reb, und in Ho - reb, in Ho - reb die Ra - che, die zu - künftige
 in Ho - reb, its ven - geance, its ven - geance; and in Ho - reb, in Ho - reb, its ven - geance; the judge - ments of the

und in Ho - reb die Ra - che, und in Ho - reb, und in Ho - reb die Ra - che, die zu - künftige
 and in Ho - reb, its ven - geance; and in Ho - reb, and in Ho - reb, its ven - geance; the judge - ments of the

B

The first system of the musical score consists of several staves. At the top, there are vocal staves with lyrics. Below them are piano accompaniment staves, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a key with two flats and a 3/4 time signature. A dynamic marking *sempre ff* is present in the piano part.

Strafe und in Ho - reb die Ra - che. Und da der Herr ihn woll - te genHimmel
 fu - ture, and in Ho - reb its vengeance. And when the Lord would take him away to
 Strafe und in Ho - reb die Ra - che. Und da der Herr ihn woll - te genHimmel
 fu - ture, and in Ho - reb its vengeance. And when the Lord would take him away to
 Strafe und in Ho - reb die Ra - che. Und da der Herr ihn woll - te genHimmel
 fu - ture, and in Ho - reb its vengeance. And when the Lord would take him away to

The second system of the musical score continues the piano accompaniment from the first system. It features a grand staff and a bass line. The music concludes with a final cadence.

The musical score consists of several systems of staves. The top system includes five staves for instruments and one for the vocal line. The vocal line has lyrics in German and English. The German lyrics are: "ho-len, sie-he! da kam ein feu-riger Wa-gen mit feu-rigen, feu-rigen Ros-sen, und er haeven, Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry horns, and he". The English lyrics are: "Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry horns, and he". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *p* (piano) and *cresc.* (crescendo). The bottom system includes two staves for instruments and one for the vocal line, continuing the musical and lyrical material.

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano, strings, woodwinds, and brass. Dynamics include *ff*, *fp*, *p*, and *cresc.* The piano part features a prominent triplet in the right hand.

fuhr 'im Wet - - ter gen Him - mel, da kam ein feu - ri-ger Wa - gen mit
 went by a whirl - wind to hea - ven: there came a fi - e - ry cha - riot, with
 fuhr im Wet - - ter gen Him - mel, da kam ein feu - ri-ger Wa - gen mit
 went by a whirl - wind to hea - ven: there came a fi - e - ry cha - riot, with

Musical score for piano and orchestra, measures 13-18. The piano part continues with a triplet pattern. Dynamics include *ff* and *cresc.*

The musical score consists of multiple staves. The upper section features piano accompaniment with various textures, including chords and melodic lines. The lower section contains vocal parts with lyrics in German and English. The lyrics are: "feu - rigen, feu - rigen Ros - sen, und er fuhr im Wet - ter gen Him - mel, und er fi - e - ry, fi - e - ry hor - ses; and he went by a whirl - wind to hea - ven, and he feu - rigen, feu - rigen Ros - sen, und er fuhr im Wet - ter gen Him - mel, und er fi - e - ry, fi - e - ry hor - ses; and he went by a whirl - wind to hea - ven, and he". The score includes dynamic markings such as *f*, *ff*, and *mf*, and a *cresc.* marking. The bottom of the page features a bass line with a rhythmic pattern and the number "M.B. 86".

The musical score is written for a voice and piano. It begins with a C-clef on the first staff, indicating a soprano or alto voice part. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment is written for the right and left hands, with various textures including chords, arpeggios, and sixteenth-note passages. Dynamics range from *f* (forte) to *sf* (sforzando). Performance instructions include "in Es." (in E-flat) and "Cff" (C-clef, fortissimo). The lyrics are in German and English, describing a journey "to heaven" or "heaven".

fuhr im Wet - - - ter gen Him - mel, er fuhr -
 went by a whirl - - - wind to hea - ven, he went -
 fuhr im Wet - - - ter gen Him - mel, er fuhr im Wet - -
 went by a whirl - - - wind to hea - ven, he went by a whirl - -
 fuhr im Wet - - - ter, er fuhr im Wet - - - ter gen Him - mel, im
 went by a whirl - - - wind, went by a whirl - - - wind to heav'n, by a
 fuhr im Wet - - - ter gen Him -
 went by a whirl - - - wind to hea -

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present throughout the system.

er fuhr im Wet - ter gen Him - mel,
 went by a whirl - wind to hea - ven;

ter gen Him - mel,
 wind to hea - ven;

Wet - ter gen Him - mel, er fuhr im Wet - ter gen
 whirl - wind to hea - ven; he went by a whirl - wind to

mel, er fuhr im Wet - ter gen Him - mel, fuhr im Wet - ter gen
 ven; he went by a whirl - wind to hea - ven, went by a whirl - wind to

The second system of the score continues the piano accompaniment. It features similar rhythmic and melodic motifs as the first system, with dynamic markings like *ff* and *f* indicating the intensity of the music.

ritard.

ff

ritard.

ff

ritard.

ff

ritard.

er fuhr im Wet - ter gen Him - mel, im Wet - ter, im Wet - ter fuhr er gen Him - mel.
 he went by a whirl - wind to hea - ven, a whirl - wind, by a whirl - wind went he to hea - ven.
 Him - mel, fuhr im Wet - ter gen Him - mel, im Wet - ter, im Wet - ter fuhr er gen Him - mel.
 hea - ven, by a whirl - wind to hea - ven, a whirl - wind, by a whirl - wind went he to hea - ven.

ritard.

ff

ritard.

Nº 39. ARIA.

Andante. $\text{♩} = 80.$

Clarineti in B.

Fagotti.

Trombone
Alto.Trombone
Tenore.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e
Basso.

Dann werden die Ge-rech-ten leuch-ten, wie die Son-ne in ih-res Va-ters Reich.
Then, then shall the righteous shine forth as the sun in their heav'nly Fa-ther's realm,

Andante.

Musical score for the second system of the aria. The piano accompaniment includes Violino I, Violino II, Viola, Violoncello e Basso, and a grand piano. The vocal line is for Tenore Solo. The score includes dynamic markings such as *mf*, *pp*, *cresc.*, *dim.*, and *p*. The lyrics are:

leuch-ten, wie die Son-ne in ih-res Va-ters Reich, dann wer-den die Ge-
 shine forth as the sun in their heav'nly Fa-ther's realm, Then shall the righ-teous

rech - tendie Ge - rech - ten leuch - ten, wie die Son - ne, wie die Son - - ne in ih - res Va - ters
 shine forth in their heav'n - ly Fa - ther's realm, as the sun, as the sun in their heav'nly Fa - ther's

Reich. Won - ne und Freu - de wer - den sie er - grei - fen, Won - ne und Freu - de wer - den sie er -
 realm. Joy on their head shall be for e - ver - last - ing, Joy on their head shall be for e - ver -

grei-fen. A - ber Trau-ern, Trau-ern und Seuf - zen wird vor ih-nen flie - hen, vor ih-nen flie - hen.
 last-ing, and all sor-row and mourn-ing shall flee a-way, shall flee a-way for e-ver.

Dann wer-den die Ge-rech-ten leuch - ten, wie die Son - ne in ih-res Va - ters Reich, leuch - ten.
 Then, then shall the righteous shine forth as the sun in their heav'nly Fa - ther's realm; shine forth,

leuch - ten in ih - res Va - ters Reich, leuch - ten wie die Son - - - ne in ih - res Vaters
 shine in their heav'nly Father's realm; shine forth as the sun in their heav'nly Father's

Reich, in ih - res Va - ters Reich, In ih - res Va - ters Reich.
 realm; then shall the righ - teous shine in their heav'nly Fa - ther's realm.

Nº 40. RECITATIVO.

Andante sostenuto. ♩ = 69.

I.

Tromba in C. *p* *f* *dim.* *p*

Violino I. *pp* *f* *pp*

Violino II. *pp* *f* *pp*

Viola. *pp* *f* *pp*

Soprano Solo.

Da-rum ward ge-sen-det der Prophet E - li - as, eh denn da kom-me der gro-sse und
 Behold, God hath sent E - li-jah the prophet, be-fore the com-ing— of the great and

Violoncello e Basso. *pp* *f* *pp*

Andante sostenuto.

Recit.

pp *pp* *pp* *pp*

Recit.

schreck-li-che Tag des Herrn. Er soll das Herz der Vä-ter be-keh-ren zu den Kin-dern, und das Herz der Kin-der zu ih-ren
 dread-ful day of the Lord. And he shall turn the heart of the fa-thers to the chil-dren, and the heart of the chil-dren un-to their

Bassi

Tempo.

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

Tempo. *cresc.*

Vä-tern, dass der Herr nicht kom-me und das Erd-reich mit dem Ban-ne schla- - - ge.
 fa-thers, lest the Lord shall come and smite the earth, and smite—the earth with a curse.

p *cresc.* *f* *pp*

Nº 41. CORO.

Andante con moto. ♩ = 88.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in E.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

A - ber Ei - ner er - wacht von Mit - ter - nacht, und er kommt vom Auf - gang der Son -

But the Lord, from the north hath rai - sed one, who from the ris - ing on his name shall

Andante con moto.

The musical score is arranged in two systems. The first system contains 10 staves, and the second system contains 8 staves. The right hand part is written on the top 10 staves, and the left hand part is written on the bottom 8 staves. The music is in 4/4 time and features a complex texture with multiple voices. Dynamics include *pp*, *p*, and *cresc.* (crescendo). There are also markings for *ne.* and *coll.*.

The musical score consists of several systems. The top system features piano accompaniment with the instruction *sempre cresc.* repeated across five staves. The middle section contains vocal parts with lyrics in German and English. The bottom system includes piano accompaniment with *cresc.* markings.

mf *cresc.* *f* *cresc.*
 A - - - ber Ei - ner erwacht von Mit - ternacht, und er kommt vom
 But the Lord, from the north hath rai - sed one, He hath rai - - - sed
 Ei - ner erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom
 Lord, from the north hath rai - sed one, hath rai - sed one, He hath rai - - - sed
 Mit - ternacht, erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom
 rai - sed one, the Lord hath rai - sed one, hath rai - sed one, He hath rai - - - sed
 Ei - ner erwacht von Mit - ternacht, erwacht von Mit - ternacht, und er kommt vom Auf - gang der
 Lord, from the north hath rai - sed one, the Lord hath rai - sed one, He hath rai - sed one, rai - sed

The first system of the musical score consists of ten staves. The top four staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom six staves are piano accompaniment: Right Hand (treble clef), Left Hand (bass clef), and a grand staff (treble and bass clefs). The music is in a key with two sharps (D major) and a 4/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand and a bass line in the left hand. There are some dynamic markings like *triumm* and *f*.

Herrn Na-men pre-di-gen und wird ü-ber die Ge-wal-ti-gen ge-hen; das ist sein Knecht, sein Aus-er-
 on his name, up-on his name, call up-on his name, and come-on prin-ces. Be-hold my ser-vant, and mine e-

Herrn Na-men pre-di-gen und wird ü-ber die Ge-wal-ti-gen ge-hen; das ist sein Knecht, sein Aus-er-
 on his name, up-on his name, call up-on his name, and come-on prin-ces. Be-hold my ser-vant, and mine e-

The second system of the musical score consists of four staves. The top two staves are piano accompaniment: Right Hand (treble clef) and Left Hand (bass clef). The bottom two staves are vocal parts: Tenor (treble clef) and Bass (bass clef). The music continues from the first system, maintaining the same key and time signature. The piano part continues with its accompaniment, and the vocal parts have their respective lines.

brum brum brum

sempre f

sempre f

sempre f

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat., Auf ihm wird
 lect, and mine e - lect, in whom my soul de - light - eth! On him the

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat.
 lect, and mine e - lect, in whom my soul de - light - eth!

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat. Auf ihm wird ru - hen der Geist des
 lect, and mine e - lect, in whom my soul de - light - eth! On him the Spi - rit of God shall

mf

rit. 2.

Auf ihm wird ru - hen der Geist des Herrn, des
 On him the Spi - rit of God shall rest, shall

Auf ihm wird ru - hen der Geist des Herrn, auf ihm, auf ihm wird
 On him the Spi - rit of God shall rest; on him, on him the

ru - hen der Geist des Herrn, der Geist des Herrn, auf ihm wird ru - hen der Geist des
 Spi - rit of God shall rest, of God shall rest; on him the Spi - rit of God shall

Herrn, der Geist des Herrn, auf ihm wird ru - hen der Geist des
 rest, of God shall rest; on him the Spi - rit of God shall

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Herrn, auf ihm wird ru - hen der Geist des Herrn, auf ihm wird
rest; on him the Spi - rit of God shall rest, on him the

ru - hen der Geist des Herrn, auf ihm wird ru - hen der Geist des
Spi - rit of God shall rest; on him the Spi - rit of God shall

Herrn, auf ihm, auf ihm wird ru - hen der Geist des
rest, shall rest; on him the Spi - rit of God shall

Herrn, auf ihm wird ruhn, auf ihm wird
rest; on him the Spi - rit, on him the

ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

Herrn, auf ihm wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 rest, on him the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

Herrn, wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 rest, the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

ru - hen der Geist des Herrn, der Geist, des Herrn, der Geist der Weisheit und des Ver-
 Spi - rit of God, the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

The musical score consists of multiple staves. The upper section features piano accompaniment with various dynamics such as *pp*, *p*, *ff*, and *tr*. The lower section contains vocal lines with lyrics in German and English. The German lyrics are: "standes, der Geist des Rath's und der Stärke, der Geist der Erkenntniss und der Furcht des Herrn." The English lyrics are: "standing, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord." The score concludes with the word "A - ber" and "Thusaith the".

The musical score consists of approximately 18 staves. The top section includes instrumental parts with various dynamics such as *p*, *cresc.*, *ff*, and *p*. The lower section features vocal lines with lyrics in German and English. The lyrics are:

 Und er kommt, er kommt vom Auf-gang der Son - - ne.

 who from the ri-sing, on my nameshall call.

 Ei-ner er-wacht von Mit-ter - nacht, und er kommt vom Auf - - gang.

 Lord, I have rai-sed one from the north, who on my name shall call.

 The score also includes dynamic markings like *tr* and *p cresc.* throughout the instrumental parts.

QUARTETTO.

Andante sostenuto. ♩ = 76.

Clar. I in B. *p*

Fag. I. *p*

Cor. III. IV. in B. *p*

Soprano Solo. *p*

Alto Solo. *p*

Tenore Solo. *p*

Basso Solo. *p*

Andante sostenuto. *pp*

Wohl - an, Al - le die ihr dur - stig seid, kommt
O come ev - ry one that thirst - eth, o

p

p

p

p

p

p

p

p

her zum Was - ser, kommt her zu ihm! Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, kommt
come to the wa - ters, o come unto Him, O come ev - ry one that thirst - eth, o come to Him, o

p

her zum Was - - - - - ser, kommt zu ihm!
 come to the wa - - - - - ters, come un - to Him.

Wohl - an, Al - le die ihr dur - stig seid, kommt her zum Was - ser,
 O come ev' - ry one that thirst - eth, come, come to the wa - ters,

Wohl - an, Al - le die ihr dur - stig seid,
 O come ev' - - ry one that thirst - eth, come,

Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, und
 O come ev' - - ry one that thirst - eth, come ye un - to Him, o

kommt zu ihm, kommt her zu ihm, zu ihm, kommt her zu ihm, und
 come un - to Him, come un - - to Him, to Him, come ye un - to Him, o

Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, kommt her zu ihm, so
 O come ev' - - ry one that thirst - eth, come ye un - to Him, come un - to Him, o

kommt her zum Was - ser, kommt her zu ihm, zu ihm, und
 come to the wa - ters, come un - to Him, to Him,

neigt eu - er Ohr, und - kommt zu ihm, - so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, and your souls shall - live for e - ver, your souls shall live - for e - ver; o hear, and your souls shall
 wird eu - re See - le, eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, hear and your souls, your souls shall live for e - ver; o hear, and your souls shall
 neigt eu - er Ohr, und - kommt zu ihm, so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, and your souls shall - live for e - ver, your souls shall live for e - ver; o hear, and your souls shall

kommt zu ihm, - so wird eu - re See - le le - ben, - so wird sie le - ben.
 live - for e - ver, o come to the wa - ters - o come - to the wa - ters come un - to Him,
 kommt zu ihm so wird eu - re See - le le - ben, le - ben. Wohl -
 live for e - ver, o come to the wa - ters, - o come - er - ry one to Him, o
 kommt zu ihm, so wird eu - re See - le le - ben, so wird sie le - ben.
 live - for e - ver, o come to the wa - ters, come to the wa - ters, come to Him,

Die ihr dur - stig seid, wohl -
to the wa - ters come ev' - ry

an, Al - le, wohl -
come to the waters, o

Wohl - an, Al - le, wohl - an, Al - le die ihr
o come to the waters, o come ev' - ry one that

Die ihr dur - stig seid, wohlan,
O come un - to Him; *crese.* Bassi o come,

an, wohl - an, ihr Al - le die ihr dur - stig -
one, o come, come - er - ry one that thirst - eth,

an, Al - le die ihr dur - stig seid, kommt her, ihr Al - le die ihr
come ev' - ry one that thirst - eth, come to Him; come ev' - ry one that

dur - stig seid, kommt her zum Was - ser, kommt her zu ihm, ihr Al - le die ihr
thirst - eth, o come to the wa - ters, o come un - to Him; come ev' - ry one that

Al - le kommt her zum Was - ser, kommt her zu ihm, kommt her, kommt
come ev' - ry one, come to the wa - ters, come! o come to

seid, kommt her zu ihm, kommt her zum Was - - - - - ser, kommt zu ihm, kommt
 - come, - o come to Him, o come to the wa - - - - - ters, come to Him, o

dur - - stig seid, kommt her zum Was - - - - - ser, kommt zu ihm, kommt her,
 thirst - eth, to the wa - - - - - ters, come to Him, o come

dur - - stig seid, kommt her zum Was - - - - - ser, kommt zu ihm, kommt her,
 thirst - eth, to the wa - - - - - ters come, - - - - - o - come to Him, o come

her, kommt her zu ihm, kommt, kommt zu ihm, kommt
 Him! o come to Him, come, come to Him, o

her, kommt her, kommt her zu ihm!
 come, o come, o come to Him!

kommt her zu ihm, kommt her zu ihm!
 o come to Him, o come to Him!

kommt her, kommt zu ihm!
 to Him, come to Him!

her zu ihm, kommt her zu ihm!
 come to Him, o come to Him!

Nº 42. CORO.

Andante maestoso. ♩ = 96.

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauti, Oboi, Clarinetti in A, Fagotti, Corni in D, Corni in B, Trombe in D, Trombone Alto, Trombone Tenore, Trombone Basso, Ophicleide, Timpani in D.A., Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, Organo, and Violoncello e Basso. The score is in common time (C) with a key signature of one sharp (F#). The tempo is marked 'Andante maestoso' with a metronome marking of ♩ = 96. The dynamics range from *ff* (fortissimo) to *f* (forte). The vocal parts include lyrics in German and English. The German lyrics are: 'Als dann wird eu - er Licht her - vor - bre - chen wie die'. The English lyrics are: 'And then, then shall your light break forth as the light of'. The organ part provides harmonic support throughout the piece.

Andante maestoso.

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die Herrlichkeit des
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; And the glo - ry of the

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die Herrlichkeit des Herrn wird euch
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; And the glo - ry of the Lord e - ver

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; and the

Bassi

Herrn wird euch zu sich neh - men, wird euch zu sich, zu sich neh -
 Lord e - ver shall re - ward you, e - ver, e - ver shall re - ward
 und die Herrlich - keit des Herrn wird euch zu sich, zu sich neh - men.
 And the glo - ry of the Lord e - ver shall re - ward re - ward you.
 zu sich neh - men, die Herrlich - keit des Herrn wird euch zu sich neh -
 shall re - ward you, the glo - ry of the Lord e - ver shall re - ward
 Herrlich - keit des Herrn wird euch zu sich neh - men, wird euch zu sich neh -
 glo - ry of the Lord e - ver shall re - ward you, e - ver shall re - ward

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics: "men. you. Herr un-ser Herr-scher, wie herr-lich ist dein Na-me in Lord our Cre-a-tor, how ex-cel-lent the Name is in". The second system continues the vocal line with lyrics: "Herr un-ser Herr-scher, wie herr-lich ist dein Na-me in al-len Lan-den, Herr, in al-len Lan- Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions, Lord, in all the na-". The score also includes instrumental parts with various dynamics and articulations.

in E. a2. f. f. triumph f.

al - len Lan - den, Herr, wie herr - lich in al - len Lan - - - den, in al - len Lan - - -
 all the na - tions, Lord, how ex - cel - lent in all the na - - - tions, in all the na - - -

den, in al - len Lan - den, — in al - len Lan - - - den, al - - - len Lan - - - den, Herr un - ser
 tions, in all the na - tions, — in all the na - - - tions, all the na - - - tions. f Lord our Cre -

Herr un - ser Lord our Cre -

Herr un - ser Herr - scher, wie herrlich ist dein Na - me in al - len Lan - den.
 Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the na - tions,

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are piano accompaniment in bass clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature.

den, in al-len Lan-den, wie herr-lich in al-len Lan-den, —
 - tions, in all the na- - tions, how ex- - cel-lent in all, —

Herr-scher, wie herr-lich ist dein Na-me, — Herr un-ser Herr-
 a - tor, how ex- - cel-lent thy Name is, — Lord our Cre-a - -

Herr-scher, wie herr-lich ist dein Na-me in al-len Lan-den, — in al-len Lan-den, Herr un-ser
 a - tor, how ex-cel-lent thy Name is in all the na-tions, — in all the na-tions, Lord our Cre-

in al- - - len Lan- - den, in al-len Lan-den,
 in all the na- - - tions, in all the na-tions,

The second system of the musical score consists of four staves. The top two staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The music continues from the first system. A 'Vcl.' marking is present above the bottom staff.

The musical score consists of two systems. The first system includes a vocal line with lyrics in German and English, and a piano accompaniment. The second system continues the piano accompaniment. The lyrics are:
 in allen Lan - den, wie herrlich ist dein Na - me in al - len Lan -
 in all the na - tions, how ex - cel - lent thy Name is in all the na -
 scher, wie herr - lich ist dein Na - me in al - len Lan - den, Herr un - ser
 tor, Cre - a - tor, how ex - cel - lent thy Name in all the na - tions, Lord our Cre -
 Herr - scher, Herr un - ser Herrscher, wie herrlich ist dein Na - me, ist dein
 a - tor, Lord our Cre - a - tor, how ex - cel - lent thy Name in all the
 Herr un - ser Herrscher, wie herrlich ist dein Na - me in al - len Lan -
 Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the na -
 Bassi

A

den!
tions!

Herr un-ser Herrscher, wie herrlich ist dein Na-me! A-men,
Lord our Cre-a-tor, how ex-cel-lent thy Name is! A-men,

Herrscher, wie herrlich ist dein Na-me in al-len Lan-den, in al-len Lan-den! A-men,
a-tor, how ex-cel-lent thy Name is in all the na-tions, in all the na-tions! A-men,

Na-me in al-len Lan-den, Herr un-ser Herrscher in al-len Lan-den, Herr un-ser
na-tions, in all the na-tions, Lord our Cre-a-tor, in all the na-tions, Lord our Cre-

-den, wie herrlich ist dein Na-me in al-len Lan-den, in al-len Lan-den,
-tions, how ex-cel-lent thy Name is in all the na-tions, in all the na-tions,

A

Vel.

Musical score for the first part of the hymn, featuring multiple staves for voices and instruments. The music is in a key with one sharp (F#) and a 4/4 time signature. It includes dynamic markings like 'a2.' and 'f'.

A - - - men, A - - - - - men! ——— Herr un-ser Herr-scher,
 A - - - men, A - - - - - men! ——— Lord our Cre-a - - tor!

- - - men, A - - - - - men, ——— A - men! Wie herrlich ist dein Na - - - - - me,
 - - - men, A - - - - - men, ——— A - men! How ex-cel-lent thy Name ——— is,

• Herrscher, Herr un-ser Herr - - - - - scher, wie herrlich ist dein Na - - - - - me, wie
 a - tor, Lord our Cre - a - - - - - tor. how ex-cel-lent thy Name ——— is, how

Herr un-ser Herr-scher, wie herrlich ist dein Na - - - - - me, Herr un-ser
 Lord our Cre-a - - tor, how ex-cel-lent thy Name ——— is, Lord our Cre-

Musical score for the second part of the hymn, including a Bass line. The music continues with similar notation and dynamics.

B

Herr un-ser Herr-scher, wie herr-lich, wie
 Lord our Cre-a-tor, in all the na-tions, how

wie herrlich, herrlich ist dein Na-me, ist dein Na-me, Herr un-ser Herrscher, wie
 how ex-cel-lent thy Name is, in all the na-tions. Lord our Cre-a-tor, how

herrlich ist dein Na-me, wie herrlich ist dein Na-me, Herr un-ser Herrscher, wie
 ex-cel-lent thy Name is. how ex-cel-lent thy Name is, Lord our Cre-a-tor, how

Herr-scher, wie herrlich ist dein Na-me, Herr un-ser Herr-scher, wie herrlich ist dein Na-me, Herr,
 a-tor, how ex-cel-lent thy Name is, Lord our Cre-a-tor, how ex-cel-lent thy Name is, Lord,

B

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like "a2." and "f".

herrlich ist dein Na - me in al - len Lan - den, wie herrlich ist dein Na - me in al - len Lan - den,
 ex - cel - lent thy Name is in all the na - tions, how ex - cel - lent thy Name is in all the na - tions!

herrlich ist dein Na - me in al - len Lan - den, in al - len Lan - den, Herr un - ser Herr - scher,
 ex - cel - lent thy Name is in all the na - tions, in all the na - tions! Lord our Cre - a - tor.

herrlich ist dein Na - me in al - len Lan - den, in al - len Lan - den,
 ex - cel - lent thy Name is in all the na - tions, in all the na - tions!

Herr,
 Lord,

Herr un - ser
 Lord our Cre -

Musical score for piano accompaniment, including a "cresc." marking. The score continues with piano accompaniment for the vocal lines.

The first system of the musical score consists of ten staves. The top two staves are vocal parts (Soprano and Alto). The next four staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are for the Basses. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

Herr un-ser Herrscher, Herr, Herr un-ser Herrscher, wie herrlich ist dein Na-me in al-len Lan-den,
 Lord our Cre-a-tor, Lord, Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions,

- wie herr-lich ist dein Na-me, Herr un-ser Herrscher, wie herrlich ist dein Na-me in al-len Lan-den,
 - how ex-cel-lent thy Name is, Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions,

Herr un-ser Herr - - - - - scher, Herr un-ser Herrscher, wie herrlich ist dein Na-me in al-len Lan-den,
 Lord our Cre-a - - - - - tor, Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions,

Herrscher, wie herr-lich, Herr un-ser Herrscher, wie herrlich ist dein Na-me in al-len Lan-den,
 a-tor, Cre-a-tor, Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions,

The second system of the musical score continues the vocal and piano parts. It includes the same vocal staves and piano accompaniment as the first system. The lyrics are repeated for the vocal parts. Dynamics include *ff* and *sfz*. The word "Bassi" is written below the bottom staff.

in al-len Lan-den, da man dir dankt im Him-mel, Herr un-ser
 in all the na-tions. Thou fil-est heav'n with glo-ry. Lord our Cre-

in al-len Lan-den, da man dir dan-ket im Him-mel, Herr un-ser
 in all the na-tions. Thou fil-est heav'n with thy glo-ry. Lord our Cre-

in al-len Lan-den, da man dir dan-ket im Him-mel, Herr un-ser Herrscher, un-ser
 in all the na-tions. Thou fil-est heav'n with thy glo-ry. Lord our Cre-a-tor, our Cre-

in al-len Lan-den, da man dir dan-ket im Him-mel, Herr un-ser Herrscher, Herr un-ser
 in all the na-tions. Thou fil-est heav'n with thy glo-ry. Lord our Cre-a-tor, Lord our Cre-

The upper portion of the page contains a complex musical score for piano and organ. It consists of approximately 14 staves. The top four staves are for the piano, with two treble clefs and two bass clefs. The remaining staves are for the organ, with two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dankt im Him - mel.
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him - mel.
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him - mel.
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him - mel. A -
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry. A -

The bottom of the page features the concluding musical staves. It includes two staves for the piano (treble and bass clefs) and two staves for the organ (treble and bass clefs). The music ends with a final chord and a fermata over the last note.

The musical score is arranged in systems. The first system includes a piano introduction with a drum part. The second system contains the vocal entries for 'Amen'. The third system continues the vocal parts with the lyrics 'A - - - men, A - men, A - - - men. A - men, A - - - - men, A - men, A - - men!'. The fourth system continues the vocal parts with the lyrics 'A - - - men, A - men, A - - - men, A - - - - men, A - - - - men!'. The fifth system continues the vocal parts with the lyrics 'A - - - - - men, A - - - - - men, A - men, A - - men!'. The sixth system continues the vocal parts with the lyrics 'men, A - - men, A - - - - men, A - - - - men, A - - - - men, A - - - - men!'. The score concludes with a final piano accompaniment section.

MENDELSSOHN'S WERKE.

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Gesang-Musik.

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								(Frühlingsabnung. — Die Primel. — Frühlingsfeier. — Lerchengesang. — Morgengebet. — Herbstlied.)						
							127	6 Lieder. Op. 59		90		20		
								(Im Grünen. — Frühzeitiger Frühling. — Abschied vom Wald. — Die Nachtigall. — Rubenthal. — Jagdlied.)						
								Lieder u. Gesänge für 2 Stimmen mit Pianoforte.						
								(Serie 18.)						
								Complet in 1 brochirten Bande					3	
								6 Lieder. Op. 63					1	50
								(Ich wollt' meine Liebe. — Abschied der Zugvögel. — Gruss. — Herbstlied. — Volkslied. — Märl. — und die Blumlein.)						
								3 Lieder. Op. 77						60
								(Sonntagsmorgen. — Das Aehrenfeld. — Lied aus Ruy Blas.)						
								3 Volkslieder						90
								Suleika und Hatem (Aus Op. 8. No. 12)						30
								Lied aus Ruy Blas (mit Streichinstr.) Partitur und Stimmen.						60
								Lieder und Gesänge für eine Singstimme mit Pianoforte.						
								(Serie 19.)						
								Complet in 1 brochirten Bande					13	
								12 Gesänge. Op. 8					2	10
								12 Lieder. Op. 9					1	50
								6 Gesänge. Op. 19a					1	50
								6 — Op. 34					1	50
								6 Lieder. Op. 47					1	20
								6 — Op. 57					1	50
								6 — Op. 71					1	20
								6 Gesänge. Op. 86					1	20
								6 — Op. 99					1	20
								3 Gesänge für eine tiefe Stimme. Op. 84						90
								2 Romanzen von Lord Byron						
								2 Gesänge für eine tiefe Stimme						
								2 Gesänge						
								Der Blumenkranz				2	10	
								Des Mädchens Klage						
								Seemans Scheidelied						
								Warnung vor dem Rhein						
								Die 79 einstimmigen Lieder (ausser Lied 72—77 u. 79) sind auch einzeln zum Preis von 30—60 Pf. zu haben.						