



**MENDELSSOHN'S**  
**WERKE.**

86.

Serie 13.

Oratorien.

Partitur.

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

LEIPZIG, BREITKOPF & HÄRTEL.

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# Felix Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

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ORATORIEN.

PARTITUR.

N <sup>o</sup>		
85.	Paulus-Oratorium nach Worten der heiligen Schrift. ....	Op. 36.
86.	Elias. Ein Oratorium nach Worten des alten Testaments. ....	70.
87.	Recitative und Chöre aus dem unvollendeten Oratorium Christus. ....	97.

N<sup>o</sup> 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.

## INHALT.

### Erster Theil.

	Seite
Einleitung. Basso Solo. So wahr der Herr, der Gott Israels lebet. — <i>As God the Lord of Israel liveth</i> . . . . .	1
Ouverture . . . . .	3
1. Coro. Hilf, Herr! willst du uns denn gar vertilgen? — <i>Help, Lord! wilt thou quite destroy us?</i> . . . . .	13
Coro Recit. Die Tiefe ist versieget! — <i>The deeps afford no water</i> . . . . .	26
2. Duetto con Coro. Herr, höre unser Gebet! — <i>Lord, bow thine ear to our pray'r!</i> . . . . .	27
3. Recit. Tenore Solo. Zerreisset eure Herzen. — <i>Ye people, rend your hearts</i> . . . . .	33
4. Aria. Tenore Solo. So ihr mich von ganzem Herzen suchet. — <i>If with all your hearts ye truly seek me.</i> . . . . .	34
5. Coro. Aber der Herr sieht es nicht. — <i>Yet doth the Lord see it not</i> . . . . .	37
6. Recit. Alto Solo. Elias! gehe weg von hinnen. — <i>Elijah, get thee hence Elijah</i> . . . . .	54
7. Doppel-Quartett. Denn er hat seinen Engeln befohlen. — <i>For He shall give His angels charge</i> . . . . .	55
Recit. Alto Solo. Nun auch der Bach vertrocknet ist. — <i>Now Cheriths brook is dried up</i> . . . . .	65
8. Recit. Aria e Duetto (Soprano- e Basso Solo). Was hast du an mir gethan. — <i>What have I to do with thee</i> . . . . .	66
9. Coro. Wohl Dem, der den Herrn fürchtet. — <i>Blessed are the men who fear Him</i> . . . . .	76
10. Recit. con Coro. Basso e Tenore Solo. So wahr der Herr Zebaoth lebet. — <i>As God the Lord of Sabaoth liveth</i> . . . . .	89
11. Coro. Baal, erhöre uns. — <i>Baal, we cry to thee</i> . . . . .	95
12. Recit. e Coro. Basso Solo. Rufet lauter! denn er ist ja Gott! — <i>Call him louder! for he is a God.</i> . . . . .	110
13. Recit. e Coro. Rufet lauter! er hört euch nicht. — <i>Call him louder! he heareth not.</i> . . . . .	113
14. Aria. Basso Solo. Herr Gott Abraham's, Isaak's und Israel's. — <i>Lord God of Abraham, Isaac, and Israel</i> . . . . .	123
15. Quartetto. Sopr., Alto, Tenore e Basso Solo. Wirf dein Anliegen auf den Herrn. — <i>Cast thy burden upon the Lord</i> . . . . .	127
16. Recit. Basso Solo con Coro. Der du deine Diener machst zu Geistern. — <i>O Thou, who makest thine Angels</i> . . . . .	130
17. Aria. Basso Solo. Ist nicht des Herrn Wort wie ein Feuer. — <i>Is not His word like a fire!</i> . . . . .	142
18. Arioso. Alto Solo. Weh' ihnen, dass sie von mir weichen! — <i>Woe, woe unto them who forsake Him.</i> . . . . .	146
19. Recit. con Coro. Soprano, Tenore e Basso Solo. Hilf deinem Volk, du Mann Gottes! — <i>O man of God, help thy people</i> . . . . .	148
20. Coro. Dank sei dir Gott. — <i>Thanks be to God.</i> . . . . .	159

### Zweiter Theil.

21. Aria. Soprano Solo. Höre, Israel, höre des Herrn Stimme! — <i>Hear ye, Israel! Hear what the Lord speaketh</i> . . . . .	179
22. Coro. Fürchte dich nicht, spricht unser Gott. — <i>Be not a afraid, said God the Lord</i> . . . . .	185
23. Recit. con Coro. Basso e Alto Solo. Der Herr hat dich erhoben aus dem Volk. — <i>The Lord hath exalted thee</i> . . . . .	205
24. Coro. Wehe ihm! Er muss sterben. — <i>Woe to him! he shall perish</i> . . . . .	213
25. Recit. Tenore e Basso Solo. Du Mann Gottes, lass meine Rede. — <i>Man of God, now let my words</i> . . . . .	222
26. Aria. Basso Solo. Es ist genug! So nimm nun, Herr, meine Seele. — <i>It is enough, O Lord, now take.</i> . . . . .	224
27. Recit. Tenore Solo. Siehe, er schläft unter dem Wachholder. — <i>See, now he sleepeth beneath a juniper tree</i> . . . . .	230
28. Terzetto. Soprano I. II. e Alto. Hebe deine Augen auf zu den Bergen. — <i>Lift thine eyes to the mountains</i> . . . . .	231
29. Coro. Siehe, der Hüter Israel's schläft noch schlummert nicht. — <i>He, watching over Israel, slumbers not</i> . . . . .	232
30. Recit. Alto e Basso Solo. Stehe auf, Elias, denn du hast einen grossen Weg vor dir. — <i>Arise, Elijah</i> . . . . .	244
31. Aria. Alto Solo. Sei stille dem Herrn und warte auf ihn. — <i>O rest in the Lord, wait patiently for Him</i> . . . . .	247
32. Coro. Wer bis an das Ende beharrt, der wird selig. — <i>He that shall endure to the end</i> . . . . .	249
33. Recit. Basso e Soprano Solo. Herr, es wird Nacht um mich. — <i>Night falleth round me, O Lord</i> . . . . .	252
34. Coro. Der Herr ging vorüber. — <i>Behold, God the Lord passed by</i> . . . . .	254
35. Recit. Alto Solo. Quartetto, Sopr., Alto, Tenore e Basso Solo, con Coro. Heilig, ist Gott der Herr. — <i>Holy is God the Lord</i> . . . . .	276
36. Coro-Recit. e Basso Solo. Gehe wiederum hinab! — <i>Go, return upon thy way</i> . . . . .	282
37. Arioso. Basso Solo. Ja es sollen wohl Berge weichen. — <i>For the mountains shall depart</i> . . . . .	285
38. Coro. Und der Prophet Elias brach hervor. — <i>Then did Elijah the prophet break forth</i> . . . . .	287
39. Aria. Tenore Solo. Dann werden die Gerechten leuchten. — <i>Then, then shall the righteous shine</i> . . . . .	301
40. Soprano Solo. Darum ward gesendet der Prophet Elias. — <i>Behold, God hath sent Elijah the prophet.</i> . . . . .	305
41. Coro. Aber Einer erwacht von Mitternacht. — <i>But the Lord, from the north hath raised one</i> . . . . .	306
Quartetto (Sopr., Alto, Tenore e Basso Solo). Wohlan, Alle die ihr durstig seid. — <i>O come e'ry one that thirsteth</i> . . . . .	318
42. Coro. Alsdann wird euer Licht hervorbrechen. — <i>And then, then shall your light break.</i> . . . . .	323



# ELIAS

## Ein Oratorium

Mendelssohns Werke.

nach Worten des alten Testaments  
von

Serie 13. N<sup>o</sup> 86.

### FELIX 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 I - srä - els, le - bet, vor dem ich ste - he: Es  
As God the Lord of Is - ra - el li - veth, be - fore - whom I stand, there

Grave.

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.

Ophicleide.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

The first system of the musical score includes parts for Flutes, Oboes, Clarinets in B, Bassoons, Horns in D and B, Trombones (Alto, Tenor, Bass), Ophicleide, Timpani in D. A., Violino I, Violino II, Viola, and Violoncello e Basso. The music is in 3/4 time with a tempo of Moderato (92 beats per minute). The key signature has one sharp (F#). The Cello/Double Bass part begins with a *pp* dynamic marking.

Moderato.

Ob.

Clar.

Fag.

Cor. in D.

The second system continues the orchestral parts, specifically showing the Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Horn in D (Cor. in D.) parts. The Cello/Double Bass part continues with a *pp* dynamic marking.

Fl. *p*

Ob. *p*

Clar. *p*

Fag. *p*

Cor. in B. *p*

Ob. *cresc.*

Clar. *p* *cresc.*

Fag. *p* *cresc.*

Cor. in D. *p* *cresc.*

Cor. in B. *cresc.*

This system of musical notation includes the following parts and markings:

- Violins I & II:** *p*
- Violas:** *p*
- Celli:** *p*
- Bassi:** *p*
- Cor. in D:** *p*
- Timp.** (Tympani)
- Woodwinds:** *dim.*, *p*, *f*, *p*, *cresc.*
- String Ensemble:** *dim.*, *p*, *f*, *p*, *cresc.*
- Other:** *a 2.*, *cresc.*, *p cresc.*

This system of musical notation includes the following parts and markings:

- Violins I & II:** *cresc.*, *a 2.*
- Violas:** *cresc.*, *a 2.*
- Celli:** *cresc.*
- Bassi:** *cresc.*
- Cor. in D:** *cresc.*, *a 2.*
- Cor. in B:** *cresc.*
- Timp.** (Tympani)
- Woodwinds:** *cresc.*, *a 2.*
- String Ensemble:** *p cresc.*, *f*, *sempre cresc.*
- Other:** *cresc.*, *sempre cresc.*

Cor. in B.

*az.*

*cresc.*

*sempre cresc.*

*f*

This system contains the first six staves of the score. The top two staves are for the Cor. in B. The third staff is for the strings, with dynamic markings *f*, *cresc.*, and *sempre cresc.*. The bottom two staves are for the strings, with dynamic markings *f* and *az.*.

Cor. in D.

Cor. in B.

Tromb. Ten.

Tromb. Basso.

Ophiel.

Timp.

*f*

*piuf*

*f*

*piuf*

*f*

*piuf*

*f*

This system contains the remaining ten staves of the score. The staves are for Cor. in D, Cor. in B, Tromb. Ten., Tromb. Basso, Ophiel., and Timp. The bottom four staves are for the strings, with dynamic markings *f* and *piuf*.

Musical score for piano and orchestra, page 7. The score consists of 14 staves. The top two staves are for the piano (treble and bass clefs). The next six staves are for the orchestra (flute, oboe, clarinet, bassoon, horn, and trumpet). The bottom six staves are for the piano accompaniment (treble and bass clefs). The score includes various musical notations such as notes, rests, dynamics (f), and articulation marks (accents). There are three 'a2.' markings above the staves, indicating a second ending or a specific performance instruction. The key signature has one sharp (F#) and the time signature is 4/4.

This page of a musical score contains 15 staves. The top four staves are for the piano, with the first three in treble clef and the fourth in bass clef. The bottom seven staves are for the orchestra, including woodwinds, strings, and a double bass line. The score is written in a key with one sharp (F#) and a 3/4 time signature. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings include *piu f* (piano fortissimo) and *f* (forte). The page number '8' is located in the top left corner.

This page of musical notation consists of 14 staves. The top four staves are grouped by a brace on the left and contain treble clefs. The next four staves are grouped by a brace on the left and contain bass clefs. The bottom six staves are grouped by a brace on the left and contain a mix of treble and bass clefs. The notation includes various note values, rests, and dynamic markings such as *ff*. A specific marking 'a2.' is present above the fifth staff. The piece concludes with a double bar line and a final dynamic marking *ff*.

This page of musical notation is a score for piano, consisting of 14 staves. The notation is dense and complex, featuring a variety of rhythmic patterns and dynamic markings. The first three staves are marked with a forte dynamic (*ff*) and contain intricate rhythmic figures. The fourth staff is marked with a second ending (*a2.*). The fifth and sixth staves are marked with a forte dynamic (*ff*). The seventh and eighth staves are marked with a forte dynamic (*ff*). The ninth and tenth staves are marked with a forte dynamic (*ff*). The eleventh and twelfth staves are marked with a forte dynamic (*ff*). The thirteenth and fourteenth staves are marked with a forte dynamic (*ff*). The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page of a musical score, numbered 11, contains multiple staves of music. The top section features a vocal line with lyrics and several instrumental staves. The music is marked with dynamics such as *piu f* and *ff*. A section of the score is marked with the number 82. The bottom right corner of the page is labeled "Bassi".

A large block of musical notation consisting of approximately 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *f*. The staves are arranged in a traditional orchestral layout, with woodwinds and strings at the top and brass and percussion at the bottom.

Ob.  
Clar.  
Fag. *f*  
Cor. in D.

A section of musical notation for woodwinds and brass. It includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag. *f*), and Horn in D (Cor. in D.). The notation features complex rhythmic patterns and dynamic markings. The word "sais" is written vertically on the staff for the Horn in D.

Nº 1. CORO.

Andante lento. ♩ - 76.

*Das Volk.*

Sopr. *ff*  
Hilf, Herr! ——— Hilf, Herr! ——— willst du uns denngar ver - til - gen?

Alt. *ff*  
Help. Lord! ——— Help. Lord! ——— Help. Lord! wilt thou quite de - stroy us?

Ten. *ff*  
Hilf, Herr! ——— Hilf, Herr! ——— willst du uns denngar ver - til - gen?

Basso *ff*  
Help. Lord! ——— Help. Lord! ——— Help. Lord! wilt thou quite de - stroy us?

Organo *ff*

*Andante lento.*

Musical score for voice and piano. The score includes vocal lines with lyrics and piano accompaniment. The lyrics are:

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,  
 Hül, Herr!  
 Help, Lord!

Musical markings include *dim.*, *p*, *a2.*, *tr*, *Ped.*, and *dim.*. The piano part features arpeggiated chords and flowing lines.

82. *p*

82. *p*

kom - men!  
help us!

Die  
The

Ern - te ist vergan - gen, der - Sommer ist da - hin,  
harvest now is o - ver, the summer 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, cometh 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

*cresc.*

*cresc.*

*cresc.*

82. *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hilfe gekommen,  
 harvest now is over, the summer days are gone, and yet no power cometh to help us,

ist keine Hilfe, keine Hilfe gekommen, ist keine Hilfe gekommen, die  
 and yet no power cometh, cometh to help us, no power cometh to help us, the

Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hilfe gekommen,  
 harvest now is over, the harvest now is over, and yet no power cometh, and

kom - men!  
 help us! Die The

*mf* T.S.

*cresc.*

*cresc.*

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-  
kar-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

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in G major, with a bass clef and a key signature of one flat. The middle six staves are empty, likely representing a grand staff for a different instrument or a placeholder.

Ern-te ist ver-gan - - - gen, und uns ist kei-ne Hül-fe ge-kom-men, ist kei-ne Hül-fe ge-kom-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.

The second system of the musical score consists of ten staves, following the same layout as the first system, with vocal lines, piano accompaniment, and empty grand staff staves.



Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

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 harvest now is o-ver, the harvest now is o-ver, and yet no pow-er, no

Musical score for piano accompaniment, continuing from the previous section. It includes treble and bass staves with musical notation and dynamic markings like 'f' and 'p'.

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 denn der  
 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 denn der  
 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 multiple staves. The top section includes staves for vocal parts and piano accompaniment. The piano part features a prominent bass line with a 'cresc.' marking. The vocal parts have lyrics in German and English. The lyrics are:
   
Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on. will denn der
   
Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? will then the
   
Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on. nicht
   
Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? in
   
Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? Die Ern - te ist ver -
   
Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? The har - vest now is
   
Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on.
   
Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on?

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system features a piano accompaniment with a prominent bass line. The bottom system contains the lyrics in German and English, with musical notation above and below the text.

**Lyrics:**

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, und uns ist kei - ne Hül - fe gekom - men, ge -  
 o - ver, the summer days are gone, and yet no pow - er com - eth to help us, to

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

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

hin, — und uns ist kei - ne Hil - 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 Som - mer ist da - hin!      Hilf,      Herr!      Hilf!      Die  
*o - ver, the sum - mer days are gone!*      *Help,*      *Lord!*      *Help!*      *the*

Zi - - - on?      Die Ern - te ist ver - gan - - - gen,      Herr,      die Ern - te ist ver -  
*Zi - - - on?      the har - vest now is o - - - ver,*      *Lord,*      *the har - vest now is*

Zi - - - on?      Die Ern - te ist ver - gan - gen, der Som - mer ist da - hin,  
*Zi - - - on?      the har - vest now is o - ver, the sum - mer days are gone,*

gan - - - gen!      Hilf,      Herr!      Die Ern - te ist vergan - gen,  
*o - - - ver!*      *Help,*      *Lord!*      *the har - vest now is o - ver,*

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!

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.

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

Durst!  
mouth,

Und da ist Niemand, —  
and there is no one,

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

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



Nº2. DUETTO con CORO.

Sostenuto ma non troppo. ♩ = 100.

Flauti.

Clarineti in B.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano I. SOLO.

Soprano II. SOLO.

Soprano. Alto. CORO.

Tenore. Basso. Das Volk.

Violoncello e Basso.

*pp*

*dolce*

*dolce*

*f* *dim.*

*f* *dim.*

*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

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

trö - ste, Niemand der sie trö - ste.  
com - fort, neither help nor com - fort.

Herr, hö - re un - ser Ge - bet!  
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,

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!

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,

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!

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,

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!

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,

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!

*sf* *dim.* *p*  
*cresc.* *sf* *dim.* *p*  
*cresc.* *sf* *p*  
*cresc.* *sf* *p*  
*cresc.* *sf* *dim.* *pp*

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 -

*cresc.* *pp*  
 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!

*cresc.* *p* **A**

Musical score for the first system, including vocal lines and piano accompaniment. Dynamic markings include *cresc.*, *dim.*, *p*, and *pp*.

*f* trö-ste, und da ist Niemand der sie trö-ste, da ist Niemand der sie trö - ste, und da ist -  
*com-fort, and there is nei-ther help nor com-fort, there is nei-ther help nor com - fort, and there is -*

*f* trö-ste, und da ist Niemand 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,*

*f* bet! Herr!  
*pray'r! Lord!*

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

Musical score for the second system, including piano accompaniment. Dynamic marking includes *p*.

**B** *cresc.*

*p*

*cresc.*

*p*

*f*

*dim.*

*dim.*

*cresc.*

*p*

*p cresc.*

*p*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*p*

*pp*

*cresc.* *sf*

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.* *sf*

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 prayr! Lord,

*cresc.* *dim.* *p*

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

*cresc.* *p*

**B**

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

*f*  
 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.

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

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

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

*dim.* *pp*

## Nº 3. RECITATIVO.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *fp*

Obadjah.

Zer-reisset eu-re Her-zen, und nicht eu-re Kleider! Um uns-rer 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*

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

li-as den Himmel verschlossen 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*

*p* *p* *p*

*f* *f* *p*

*f* *f* *p*

gnä-dig, barmher-zig, ge-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.*

Nº4. ARIA.

Andante con moto.  $\text{♩} = 72$ .

Flauto.

Clarineti in B.

Fagotti. *p*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Tenore Solo. 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.“

Violoncello e Basso. *pp*

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.“



spricht un - ser Gott, spricht un - ser Gott. Ach! dass ich wüss - te, wie ich ihn fin - den und zu  
 Thus saith our God, thus saith our God. Oh! that I knew where I might find Him, that I might

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

Bassi

seinem Stuh - le kommen möch - te! Ach! dass ich wüss - te, wie ich ihn fin - den und zu seinem Stuhle kommen  
 e - ven come be - fore His presence! Oh! that I knew, where I might find Him, that I might e - ven come be - fore His

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

Bassi

möch - te, wie ich ihn fin - den möch - te! Ach! dass ich wüss - te, wie ich ihn fin - den möch -  
 presence! come be - fore His presence! Oh! that I knew - where I might find

*cresc.* *sf* *p* *dim.* *pp* *cresc.* *sf* *p* *dim.* *pp* *cresc.* *sf* *p* *dim.* *pp* *cresc.* *sf* *p* *dim.* *pp*

**A**

*f* *p*

*f* *p*

*f* *p*

*sf* *p*

*sf* *p*

*sf* *p*

*sf* *p*

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

**A** *sf* *p*

*p* *pp*

*p* *pp*

*p* *pp*

*dim.* *pp*

*dim.* *sf* *p* *pp*

*dim.* *p* *pp*

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.

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

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 system of the musical score consists of ten staves. The top two staves are vocal lines (Soprano and Alto/Tenors). The remaining eight staves are for piano accompaniment, including grand piano (GP), harpsichord (H), and basso continuo (C). The music is in a minor key and features various dynamics such as *ff* and *f*.

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, er spottet un - ser, er spottet un - ser.  
 Lord see it not, 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, including staves for strings, woodwinds, and brass.

men, der Fluch ist ü-ber uns ge-kom-men.  
 us; 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 wraith 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:

The musical score consists of several systems of staves. The top system includes a vocal line with a large note and a piano accompaniment. The middle section features a vocal line with lyrics in German and English, and a piano accompaniment. The bottom system includes a vocal line with lyrics and a piano accompaniment. The score is marked with 'A' at the beginning and end of the section.

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 musical score consists of 15 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental accompaniment. The bottom staves are additional vocal parts. The lyrics are in German and Latin. The score includes dynamic markings like 'f' and 'a. 2.' and various musical notations such as slurs and accents.

*a. 2.*

*f*

*a. 2.*

*f*

*f*

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 treble clef. The bottom two staves are piano accompaniment in bass clef. The middle six staves are empty, likely representing other instruments or parts that are not fully written out in this section. The music is in a minor key and features a steady rhythmic accompaniment.

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 includes the same ten-staff structure with vocal lines at the top and piano accompaniment at the bottom. The lyrics are written below the vocal staves.



The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a dynamic marking of *ff* at the end. The next two staves are piano accompaniment, with a dynamic marking of *f* and a second ending bracket labeled "2." The bottom six staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass), with a dynamic marking of *trium* at the beginning.

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 system of the musical score consists of two staves. The top staff is a Basso line with a dynamic marking of *f* and a *Vel.* (Vivace) marking. The bottom staff is a piano accompaniment line with a dynamic marking of *f*.

B

Fluch ist ü - ber uns ge - kom - men, ge - kom - men, er wird uns ver - fol - gen bis er uns  
 cursè kath fal - len 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 töd - tet, 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 ü - ber uns ge - kom - men, er wird uns ver - fol - gen bis er uns  
 His curse kath fal - len down up - on us! His wrath will pur - sue us till He de -

Bassi

B

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*.

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!

The second system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*.

Grave.  $\text{♩} = 54.$

The musical score consists of multiple staves. The top two staves are vocal parts, with lyrics in German and English. The lower staves are for piano accompaniment. The tempo is marked 'Grave' with a quarter note equal to 54 beats. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The score is divided into several systems, with the vocal lines and piano accompaniment often playing in parallel motion.

„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

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

„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

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.

The first system of the musical score consists of 12 staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are vocal lines with lyrics. The sixth and seventh staves are vocal lines with lyrics. The eighth and ninth staves are vocal lines with lyrics. The tenth and eleventh staves are vocal lines with lyrics. The twelfth staff is a vocal line with lyrics. The score includes various musical notations such as dynamics (dim., cresc.), articulation marks, and a 'C' time signature.

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 second system of the musical score consists of 12 staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are vocal lines with lyrics. The sixth and seventh staves are vocal lines with lyrics. The eighth and ninth staves are vocal lines with lyrics. The tenth and eleventh staves are vocal lines with lyrics. The twelfth staff is a vocal line with lyrics. The score includes various musical notations such as dynamics (dim., cresc.), articulation marks, and a 'C' time signature.

her - zig - keit an vie - len Tau - sen - den, die mich lieb  
 thou - sands fall, His mer - cies on thou - sands fall, fall on all  
 her - zig - keit an vie - len Tau - sen - den, die mich lieb  
 thou - sands fall, His mer - cies on thou - sands fall, fall on all

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle system features a piano solo with intricate rhythmic patterns. The bottom system continues the vocal and piano accompaniment. Dynamic markings such as *cresc.* and *f* are used throughout to indicate changes in volume. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The musical score consists of approximately 15 staves. The top staves feature instrumental accompaniment with dynamic markings such as *sf*, *cresc.*, and *dim.*. The lower staves contain the vocal melody with lyrics in both English and German. The lyrics are:
   
Barm-her - zig - keit, Barmher - zig - keit an vie - len, vie - len
   
His mer - cies on thou - sands fall, on thou - sands fall, on
   
thu - e Barm - her - zig - keit, Barm - her - zig - keit an vie - len
   
mer - cies on thou - sands fall, His mer - cies on thou - sands fall, on
   
- zig - keit, Barm her - zig - keit an - vie - len, an vie - len, vie - len
   
- cies on thou - sands fall, His - mer - cies on thou - sands fall, on
   
Barm - her - zig - keit, Barm her - zig - keit an vie - len
   
on thou - sands fall, His mer - cies on thou - sands fall, on
   
The score concludes with a *cresc.* marking and a *dim.* marking at the bottom right.



Instrumental introduction with multiple staves. Dynamics include *p*, *mf*, *sf*, *cresc.*, and *f*. The music features a variety of rhythmic patterns and melodic lines.

Tau - sen - den, Barm - her - zig - keit. Barm - her - zig - keit, Barm - her - zig - keit, Barm - her - zig - keit, Barm - her - zig - keit.

thou - sands fall, His mer - cies on thou - sands fall, on - thou - sands

Tau - sen - den, und thu - e Barm - her - zig - keit an vie - len Tau - sen - den, und thu - e Barm - her - zig - keit.

thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thousands fall, His mer - cies on thou - sands

Tau - sen - den, Barm - her - zig - keit, und thu - e Barm - her - zig - keit, Barm - her - zig - keit, Barm - her - zig - keit.

thou - sands fall, on thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thousands fall, His mer - cies on thou - sands

Instrumental accompaniment for the vocal parts, including piano and bass staves with dynamics like *p*, *mf*, *sf*, *cresc.*, and *f*.

The musical score consists of multiple staves for piano accompaniment and a vocal line. The piano part includes various textures such as arpeggiated figures and sustained chords. The vocal line features a melodic line with lyrics written below it. Dynamic markings like *dim.* and *cresc.* are used throughout to indicate changes in volume. The score is written in a key with one sharp (F#) and a 4/4 time signature.

- zig - keit - - an vie - len - Tau - sen - den, Barm - her - zig -  
 - sands fall, - His mer - cies on thou - sands fall. on thou - sands  
 keit an vie - len, vie - len Tau - sen - den, an vie - len, vie - len - Tau - sen -  
 fall, on thou - sands fall, on thou - sands fall, His mer - - cies on - thou - sands  
 - an vie - - len, - vie - len Tau - sen - den, an vie - len Tau - sen -  
 - on thou - - sands fall, on thou - sands fall, His mer - - cies on  
 - zig - keit - - an vie - len Tau - sen - den, Barm - her - zig -  
 - sands fall, - His mer - cies on thou - sands fall, on thou - sands

The first part of the musical score consists of approximately 15 staves. The top four staves are for strings, with dynamics including *cresc.*, *f*, *ff*, and *dim.*. The middle section includes a woodwind part with *ff* and *dim.* markings. The bottom section features a piano accompaniment with *ff* and *dim.* dynamics. The music is characterized by sweeping melodic lines and rhythmic patterns.

keit an vie - len, vie - len Tau - sen - den, an vie - len Tau - sen - den.  
 fall, on thou - sands fall, on thou - sands fall, His mer - cies on thousands fall.

den, an vie - len Tau - sen - den, an vie - len Tau - sen - den.  
 fall, His mer - cies on thou - sands fall. His mer - cies on thousands fall.

den, an vie - len Tau - sen - den, an vie - len Tau - sen - den.  
 thou - sands fall, on thou - sands fall. His mer - cies on thousands fall.

keit an vie - len Tau - sen - den, an vie - len Tau - sen - den.  
 fall, on thou - sands fall, His mer - cies on thousands fall.

The second part of the musical score includes a Basso staff at the bottom, marked with *ff* and *dim.* dynamics. The piano accompaniment continues with *ff* and *dim.* markings. The overall texture is dense and dramatic.

**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.

tempo Andante. Recit.

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

*p*

# Nº 7. DOPPEL-QUARTETT.

Allegro non troppo.  $\text{♩} = 126.$

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.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes.

*cresc.*

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;

*cresc.*

hü-ten auf allen deinen We-gen,

dass sie dich be-

teet thee in all the ways thou go-est;

That they shall pro-

hü-ten auf allen deinen We-gen,

dass sie dich be-

teet thee in all the ways thou go-est;

That they shall pro-

Λ

*p*

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

fect 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

fect 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

fect 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

fect thee, shall pro - tect thee in all the ways, in all the — ways thou go - - est. For

Λ

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*

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

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

*f* *dim.* *p*

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

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

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

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

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

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

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 -

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

B



*cresc.* *f* *dim.*

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

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

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

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

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

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

dass sie dich auf den Hän-den tra - gen, dich auf den Hän-den tra - gen.  
 that their hands shall up-hold and guide thee. they shall up-hold and guide thee.

*cresc.* *f*

tra - gen, dich auf den Hän-den tra - gen, dich auf den Hän-den tra - gen.  
 guide thee, shall up-hold and guide thee, they shall up-hold and guide thee.

*cresc.* *f*

tra - gen, dich auf den Hän-den tra - gen, dich auf den Hän-den tra - gen.  
 guide thee, shall up-hold and guide thee, they shall up-hold and guide thee.

*cresc.* *f*

dich auf den Hän-den tra - gen, dich auf den Hän-den, dich auf den Hän-den tra-gen.  
 hands shall up-hold and guide thee. they shall up-hold and guide thee. up-hold and guidethee:

*f* *p*

tra - gen, dass sie dich auf den Hän-den tra-gen, dass sie  
 guide thee, that their hands shall up-hold and guide thee: that they

*cresc.* *f* *p*

dass sie dich auf den Hän-den, dich auf den Hän-den tra - gen, dass sie  
 that their hands shall up-hold and guide thee. up-hold and guide thee. that they

*cresc.* *f* *p*

tra - gen, dich auf den Hän-den tra - gen, dich auf den Hän-den tra - gen, dass sie  
 guide thee. they shall up-hold and guide thee. they shall up-hold and guide thee. that they

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

dass sie dich auf den Hän-den tra - gen, dich auf den Hän-den tra - gen, dass sie  
 that their hands shall up-hold and guide thee. they shall up-hold and guide thee. that they

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

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

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

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

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

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

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

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

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

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

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

pp

pp

pp

pp

pp

pp

pp

pp

*p*  
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.

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

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

*p*  
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.

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

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

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

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

Bassi  
*pp*

**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  
 Vel.

**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



cresc.   
 cresc.   
 cresc.   
 cresc.   
 cresc.

p   
 f   
 p   
 f   
 p

cresc.   
 cresc.   
 cresc.   
 cresc.

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

p   
 p   
 p   
 p   
 p

p   
 p   
 p   
 p   
 p

p   
 p   
 p   
 p   
 p

blieb. Ich netze mit mei - nen Thrä - nen mein Lager die gan - ze Nacht. ich netze mit mei - nen  
 him! I gomourning all the day long, I liedownandweep 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

**B**

Hel - fer, sei du, du — der Armen Hel - fer! — Ich ne - tze mit mei - nen Thrä - nen mein Lager 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

**B**

*p* *cresc.* *f*

*cresc.*

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

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

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

*cresc.* *f*

*p* *cresc.* *dim.*

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: bethou the orphan's help - er! See mine af - flic - tion; bethou the orphan's

*dim.* **Recit.**

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

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

*p* *dim.* *pp ritard.*

*p* *dim.* *pp ritard.*

*p* *f* *f* *dim. ritard.* **Recit. Elias**

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 -

Andante sostenuto. ♩ = 58.

Clar. in A.

Sohn! Herr, mein Gott, ver-nimm mein Flehn; wen-de dich Herr, und sei ihr gnädig, 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 help this widow's

Vol.

Andante sostenuto.

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

Bassi.

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

dul\_dig, und von gro\_sser Gü\_te und Treu\_e, denn du bist gnä\_dig, barm\_her\_zig, ge\_dul\_dig und von  
 pas\_sion, and plenteous in mer\_cy and truth,— for Thou art gra\_cious, and full of com\_pas\_sion, and

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

Andante con moto. ♩ = 63.

Clar. *pp* *dim.*  
 Fag. *pp* *cresc.* *dim.*  
 Cor. *pp*  
 Timp. in E.H. *pp*

gro\_sser Gü\_te und Treu\_e. Herr\_ mein Gott, lass die See\_le dieses Kin\_des wieder zu ihm kom\_  
 plenteous in truth and in mer\_cy. Lord\_my God,— let the spi\_rit of this child\_ re\_turn. that he a\_gain may

Vel. Bassi *pp* *cresc.* *f* *dim.*

Andante con moto.



**D**

Fag.

Cor. in C.

Trombe in C.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

**Recit.**  
Elias.

auf\_ steh'n 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.

Tempo.

Tempo.

Tempo.

Die Wittwe.

men! live!

Der Herr er\_ hört dei\_ ne Stimme, die See\_ le des Kin\_ des kommt wie\_ der.

The Lord hath heard thy pray\_ er, the soul of my son\_ re\_ vi\_ veth.

**E**

*f*

**Recit.**

*ff* *ff* *p* *p*

**Recit.**

*ff* *ff* *p* *p*

**a tempo Andante.**

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

**Elias.**

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

**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

**Bassi**

*cresc.* *f* *p*



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

gelten al - le sei - ne Wohl - that, die er an mir thut?  
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

*p* Bassi

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

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

*cresc.* *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

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

Nº 9. CORO.

Allegro moderato. ♩ = 98.

Flauti.

Oboi.

Fagotti.

Corni in G.

Corni in C.

Trombe in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello.

Basso.

SOLO

pp TUTTI

tet!  
Him!

Wohl Dem, der den Herrn  
Bless - ed are the men who

Allegro moderato.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a melodic phrase that continues through the system. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The word "cresc." is written below the piano part towards the end of the system.

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

Wohl Dem,  
*Bless - ed,*

The second system of the musical score continues the vocal and piano parts. The vocal line begins with the lyrics "Wohl Dem, der den Herrn fürch-tet, und auf-". The piano accompaniment continues with its characteristic rhythmic texture. The word "cresc." is written below the piano part towards the end of the system.

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

The third system of the musical score continues the vocal and piano parts. The piano accompaniment features a dense, rhythmic texture in the right hand. The word "cresc." is written below the piano part towards the end of the system.

auf sei - nen We - gen geht,  
bless - ed are the men,  
wohl Dem, der den Herrn  
Bless - ed are the men who

Wohl Dem, der den Herrn fürch - tet, wohl Dem, der den Herrn  
Bless - ed are the men, the men who fear Him, the men who

sei - nen We - gen geht, wohl Dem, der den Herrn, der den Herrn  
walk in the ways of peace, Bless - ed are the men who fear

Wohl Dem, der den Herrn, der den Herrn  
Bless - ed are the men, are the men who

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.

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,

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

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

a 2.

der — auf sei — nen We — gen geht, der auf Got — tes We — gen geht, der auf Got — tes Wegen  
 they ever walk in the ways of peace, they walk in the ways of peace, the ever walk in the ways of

der — auf sei — nen We — gen geht, — auf sei — nen, sei — — nen We — gen geht, der auf Got — tes Wegen  
 they ever walk in the ways of peace, — they e — ver walk — in the ways of peace, they ever walk in the ways of

sei — nen We — gen geht, — der — auf sei — nen We — — gen geht, der auf Got — — tes Wegen  
 walk in the way of peace, — they e — ver walk in the ways — of peace, they ever walk — in the ways of

der — auf sei — nen We — gen geht, der — auf Gottes We — gen geht, auf Got — tes Wegen  
 they ever walk in the ways of peace, in the ways — of peace, e — ver walk in the ways of

A

This system contains the first five staves of the musical score. The top staff is the piano part, followed by two violin staves and two cello/bass staves. Dynamic markings include *cresc.*, *f*, and *p*. The piano part features a melodic line with slurs and ties. The strings provide harmonic support with sustained notes and rhythmic patterns.

The vocal line consists of a single staff with German and English lyrics. The lyrics are: "geht. peace. Den From-men geht das Licht auf in der Fin-ster-niss, Through dark-ness ri-ath light, light to the up-right." The word "peace." is written below the first measure. The vocal line is accompanied by piano accompaniment in the staves below it.

This system contains the sixth to tenth staves of the musical score. It includes the continuation of the piano, violin, and cello parts. The piano part has a melodic line with slurs and ties. The strings provide harmonic support with sustained notes and rhythmic patterns. Dynamic markings include *cresc.*, *f*, and *p*.

The musical score consists of several systems. The top system features piano accompaniment with dynamic markings *f*, *p*, and *cresc.*. The middle system contains the vocal line with German and English lyrics. The bottom system continues the piano accompaniment.

**Lyrics:**

den From-men  
Through dark-ness

Den From-men geht das Licht auf, das Licht,  
Through dark-ness ri-neth light. ri-neth light

Den From-men geht das Licht,  
Through dark-ness ri-neth light

geht das Licht auf in der Fin-ster-niss, den  
ri-neth light to the up-right. Through



**B**

ff

ff

ff a2.

ff

ff

ff

ff

ff

ff

ff

geht das Licht, das Licht auf von dem Gnä-digen, Barm-her-zigen, Barm-her-zigen und Ge-  
 ri-seth light, light. He is gra-cious, com-pas-sionate, com-pas-sionate: He is

ihnen geht das Licht auf von dem Gnä-digen. Barm-her-zigen, Barm-her-zigen und Ge-  
 to the up-right. He is gra-cious, com-pas-sionate, com-pas-sionate: He is

ih-nen geht das Licht auf von dem Gnä-digen. Barm-her-zigen, Barm-her-zigen und Ge-  
 to the up-right light. He is gra-cious. com-pas-sionate, com-pas-sionate: He is

From-men geht das Licht auf von dem Gnä-digen, Barm-her-zigen, Barm-her-zigen und Ge-  
 dark-ness ri-seth light. He is gra-cious, com-pas-sionate, com-pas-sionate: He is

f

ff

ff

The musical score consists of multiple staves. The top section includes a piano introduction with a melodic line and a bass line. The vocal part begins with the lyrics:

rech - - - ten. Wohl Dem, der den Herrn fürch - tet, der  
 righ - - - teous. Bless - ed are the men who fear Him, bless -

The piano accompaniment features a complex, rhythmic pattern in the right hand, often marked with *f* (forte). The left hand provides a steady harmonic foundation.

The lyrics continue across several staves, including:

rech - - - ten. Wohl Dem, der den Herrn fürch - - - tet, wohl Dem,  
 righ - - - teous. Bless - ed are the men who fear Him, bless - ed

The final line of lyrics is:

rech - - - ten, den From - men geht das Licht  
 righ - - - teous. Through dark - ness ri - seth light

The score concludes with a piano section marked *p* (piano) and a *rit.* (ritardando) marking.

The musical score consists of several systems. The upper systems contain instrumental parts (likely strings or woodwinds) with dynamic markings such as *dim.*, *p*, and *cresc.*. The middle systems contain vocal parts with lyrics in German and English. The lower systems contain piano accompaniment, including a prominent bass line with complex rhythmic patterns.

**Lyrics:**  
 - den Herrn fürch - tet, und auf sei - nen We - gen geht, wohl Dem, der den Herrn  
 - sed the men who fear Him, they e - ver walk in the ways of peace. Bless - ed are the men who  
 - den Herrn fürch - tet, und auf sei - nen We - gen geht. Den From - men geht das Licht  
 are the men who fear Him, they ever walk in the ways of peace. Through dark - ness ri - seth light,  
 der den Herrn fürch - tet, wohl Dem, der auf sei - nen We - gen geht. Den From - men  
 are the men who fear Him, they e - ver walk in the ways of peace. Through dark - ness  
 - auf. Wohl Dem, der auf Got - tes, auf Got - tes We - gen  
 - Bless - ed are the men who walk in the ways of

The musical score is written for voice and piano. It features a vocal line with German and English lyrics, and a piano accompaniment with multiple staves. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation like slurs and accents. The lyrics are:
   
 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
   
 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
   
 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
   
 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

The musical score consists of several systems. The top system features piano accompaniment with a treble and bass clef. The second system contains the vocal line with German and English lyrics. The third system continues the vocal line. The fourth system shows piano accompaniment with a treble and bass clef. The fifth system continues the piano accompaniment. The sixth system features piano accompaniment with a treble and bass clef. The seventh system continues the piano accompaniment. The eighth system features piano accompaniment with a treble and bass clef. The ninth system continues the piano accompaniment. The tenth system features piano accompaniment with a treble and bass clef. The eleventh system continues the piano accompaniment. The twelfth system features piano accompaniment with a treble and bass clef. The thirteenth system continues the piano accompaniment. The fourteenth system features piano accompaniment with a treble and bass clef. The fifteenth system continues the piano accompaniment. The sixteenth system features piano accompaniment with a treble and bass clef. The seventeenth system continues the piano accompaniment. The eighteenth system features piano accompaniment with a treble and bass clef. The nineteenth system continues the piano accompaniment. The twentieth system features piano accompaniment with a treble and bass clef. The twenty-first system continues the piano accompaniment. The twenty-second system features piano accompaniment with a treble and bass clef. The twenty-third system continues the piano accompaniment. The twenty-fourth system features piano accompaniment with a treble and bass clef. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system features piano accompaniment with a treble and bass clef. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system features piano accompaniment with a treble and bass clef. The twenty-ninth system continues the piano accompaniment. The thirtieth system features piano accompaniment with a treble and bass clef. The thirty-first system continues the piano accompaniment. The thirty-second system features piano accompaniment with a treble and bass clef. The thirty-third system continues the piano accompaniment. The thirty-fourth system features piano accompaniment with a treble and bass clef. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system features piano accompaniment with a treble and bass clef. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system features piano accompaniment with a treble and bass clef. The thirty-ninth system continues the piano accompaniment. The fortieth system features piano accompaniment with a treble and bass clef. The forty-first system continues the piano accompaniment. The forty-second system features piano accompaniment with a treble and bass clef. The forty-third system continues the piano accompaniment. The forty-fourth system features piano accompaniment with a treble and bass clef. The forty-fifth system continues the piano accompaniment. The forty-sixth system features piano accompaniment with a treble and bass clef. The forty-seventh system continues the piano accompaniment. The forty-eighth system features piano accompaniment with a treble and bass clef. The forty-ninth system continues the piano accompaniment. The fiftieth system features piano accompaniment with a treble and bass clef. The fifty-first system continues the piano accompaniment. The fifty-second system features piano accompaniment with a treble and bass clef. The fifty-third system continues the piano accompaniment. The fifty-fourth system features piano accompaniment with a treble and bass clef. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system features piano accompaniment with a treble and bass clef. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system features piano accompaniment with a treble and bass clef. The fifty-ninth system continues the piano accompaniment. The sixtieth system features piano accompaniment with a treble and bass clef. The sixty-first system continues the piano accompaniment. The sixty-second system features piano accompaniment with a treble and bass clef. The sixty-third system continues the piano accompaniment. The sixty-fourth system features piano accompaniment with a treble and bass clef. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system features piano accompaniment with a treble and bass clef. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system features piano accompaniment with a treble and bass clef. The sixty-ninth system continues the piano accompaniment. The seventieth system features piano accompaniment with a treble and bass clef. The seventy-first system continues the piano accompaniment. The seventy-second system features piano accompaniment with a treble and bass clef. The seventy-third system continues the piano accompaniment. The seventy-fourth system features piano accompaniment with a treble and bass clef. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system features piano accompaniment with a treble and bass clef. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system features piano accompaniment with a treble and bass clef. The seventy-ninth system continues the piano accompaniment. The eightieth system features piano accompaniment with a treble and bass clef. The eighty-first system continues the piano accompaniment. The eighty-second system features piano accompaniment with a treble and bass clef. The eighty-third system continues the piano accompaniment. The eighty-fourth system features piano accompaniment with a treble and bass clef. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system features piano accompaniment with a treble and bass clef. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system features piano accompaniment with a treble and bass clef. The eighty-ninth system continues the piano accompaniment. The ninetieth system features piano accompaniment with a treble and bass clef. The hundredth system continues the piano accompaniment.

der den Herrn fürch - tet und auf sei - - nen We - gen geht.  
 are the men who fear Him, they e - - ver walk in the ways - of peace.

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

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

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

*crac.* *dim.* *p*

*crac.* *dim.* *p*

The musical score consists of several systems. The piano accompaniment is written across multiple staves, featuring various dynamics such as *dim.* (diminuendo) and *pp* (pianissimo). The vocal line includes the following lyrics:

Wohl Dem!  
Bless ed!

Wohl Dem!  
Bless ed!

Wohl Dem!  
Bless ed!

Wohl Dem!  
Bless ed!

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 dritten  
 As God the Lord of Sa-ba-oth li-ve-th, be-fore whom I stand; three years this day ful-

Grave. *f* *sp* *sp* *pp* *f* **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 show my-self un-to A-hab, and the Lord will then send rain a-gain u-pon the earth.

Tempo. *f* *p* **Recit.**

Allegro vivace. ♩ = 144.

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

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

*p* *cresc.* *cresc.*

*p* *cresc.* *cresc.*

*p* *cresc.*

**Allegro vivace.**

Cor. in Es. **Recit.**

Trombe in Es.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso

**Tenore Solo.** **Recit. Ahab.**

Bist du, E - li - as, bist du, bist du, 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!  
 Thou art E - li - jah, thou he that trou - - bleth Is - ra - el.

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 troubled Is-ra-el's peace:

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

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

**Allegro vivace.**  
**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.**

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. Recit.

Cor. in C. *p cresc. f*

Trombe in C. *p cresc. f*

Timpani in C. G. *pp cresc. f*

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.  $\text{♩} = 80.$

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  
Vel.

Maestoso.

**C** a tempo Allegro vivace.  $\text{♩} = 92.$

Ob.  
Cor. in B.

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.

Bassi

a tempo Allegro vivace.

Ob.

Recit.

Clar. in B. *cresc.*

Fag.

Cor. in B.

Trombe in D. *cresc.*

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

*cresc.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*cresc.*

*p*

*cresc.*

*f*

*p*

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.

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.

Ruft eu - ren Gott zuerst, denn eu - rer sind viele!  
Call first up - on your god, your numbers are many!

Recit.

*arco*

Lento.

*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.

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 Opfer. Baal, er - hö - re, er - hö - re uns!  
 Heed the sa-cri-fice we of-fer Baal, O hear us, and an - swer us!

A

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is highly rhythmic, with many sixteenth and thirty-second notes. Dynamic markings include 'cresc.' (crescendo) and 'ff' (fortissimo) throughout the system.

The second system features vocal lines and piano accompaniment. The lyrics are written in German and English. The music includes dynamic markings like 'cresc.' and 'mf'.

O\_pfer.Baal, er\_hö\_re, er\_hö\_re uns! Baal, er\_hö\_re uns, Baal, er\_hör; er\_hö\_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\_hör; er\_hö\_re uns!  
 O hear us, an\_swer us!  
 O\_pfer.Baal, er\_hö\_re, er\_hö\_re uns! Baal, er\_hö\_re uns, Baal, er\_hö\_re uns, er\_hö\_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\_hö\_re uns!  
 hear and an\_swer us!  
 Baal, er\_hö\_re uns, Baal, er\_hö\_re uns, er\_hö\_re uns!  
 Baal, we cry to thee, Baal, we cry to thee, O an\_swer us!  
 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!

A

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are piano accompaniment. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf* and *f*.

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\_fer! 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\_fer! Baal, O hear us and an\_swer

The second system of the musical score includes vocal lines and piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment continues with similar rhythmic complexity as the first system. The lyrics are in German and English, with some words in italics. The system concludes with a final piano accompaniment line.



Allegro non troppo. ♩ = 160.

The piano accompaniment for the first system consists of ten staves. The upper staves (treble clef) feature a complex rhythmic pattern with frequent sixteenth and thirty-second notes. The lower staves (bass clef) provide a more melodic and harmonic foundation. Dynamics such as *cresc.* and *ff* are indicated throughout the system.

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

The first vocal line begins with a treble clef and a key signature of one flat. The melody is characterized by a series of eighth and sixteenth notes, with some rests. The lyrics are written below the staff.

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.

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

The second vocal line continues the melody from the first line, with similar rhythmic patterns and dynamics. The lyrics are written below the staff.

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.

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

The third vocal line features a more active melodic line with frequent sixteenth notes. The lyrics are written below the staff.

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

The fourth vocal line continues the vocal melody with similar rhythmic and dynamic markings. The lyrics are written below the staff.

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.

The fifth vocal line concludes the vocal part of this system with a final melodic phrase. The lyrics are written below the staff.

Bassi

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a lower bass staff. Dynamics such as *mf* and *f* are indicated throughout. The lyrics are written in German and are repeated in two different parts of the score.

**Lyrics:**

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

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

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

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

The first system of the musical score consists of several staves. The top staves contain vocal or instrumental lines with notes and rests. Dynamic markings such as *mf* and *f* are present. There are also markings for *a 2.* (second ending). The bottom staves of this system show a rhythmic accompaniment with sixteenth-note patterns.

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!

- 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

- 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 vocal staves with lyrics and piano accompaniment. The middle system features a piano solo with intricate rhythmic patterns. The bottom system returns to vocal staves with lyrics and piano accompaniment. Dynamic markings are placed throughout the score to indicate volume changes.

**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!

**Dynamic Markings:** *cresc.*, *ff*, *mf*, *f*, *dim.*, *Vcl.*

B

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

Send' uns dein Feu -  
 Baal, let thy flames

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

Send' uns dein Feu -  
 Baal, let thy flames

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a prominent bass line with a 'cresc.' marking.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a 'cresc.' marking and a 'mf' dynamic.

Third system of musical notation, showing the vocal lines and piano accompaniment.

Fourth system of musical notation, including the vocal line and piano accompaniment.

Fifth system of musical notation, featuring the vocal line and piano accompaniment.

Sixth system of musical notation, including the vocal line and piano accompaniment.

Seventh system of musical notation, featuring the vocal line and piano accompaniment.

Eighth system of musical notation, including the vocal line and piano accompaniment.

Ninth system of musical notation, featuring the vocal line and piano accompaniment.

Tenth system of musical notation, including the vocal line and piano accompaniment.

Eleventh system of musical notation, featuring the vocal line and piano accompaniment.

Twelfth system of musical notation, including the vocal line and piano accompaniment.

Hö - re  
Hear us,

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!

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!

Bassi

The musical score consists of several staves. At the top, there are four staves of piano accompaniment in treble clef. Below these are four staves of piano accompaniment in bass clef. The bottom section contains four vocal staves with lyrics in German. The score includes dynamic markings such as *f* (forte) and *più f* (piano più forte). A section of the score is marked with a 'C' time signature. The lyrics are as follows:

uns, mäch\_ti\_ger Gott! Hö - re uns, mäch\_ti\_ger  
 Baal! hear, mighty God! Hear us, Baal! hear, mighty

Hö - re uns, mäch\_t\_i\_ger Gott!  
 Hear us, Baal! hear, migh\_t\_y God!

uns, mäch\_t\_i\_ger Gott! Hö - re uns. mäch\_t\_i\_ger  
 Baal! hear, mighty God! Hear us, Baal! hear, mighty

Hö - re uns, mäch\_t\_i\_ger Gott!  
 Hear us, Baal! hear, migh\_t\_y God!





Musical score for piano and orchestra, measures 1-16. The piano part is in the upper staves, and the orchestra part is in the lower staves. Dynamics include 'f' and 'dim.'

Vocal score for four voices (Soprano, Alto, Tenor, Bass) with lyrics in German and English. Dynamics include 'f' and 'dim.'

S: hō - - re uns! Hör' uns! uns!  
 hear - - us! Baal, Hear - - us! us!

A: hō - - re uns! Hö - re uns!  
 hear - - us! Hear - - us!

T: hō - - re uns! Hö - re uns!  
 hear - - us! Hear - - us!

B: hō - - re uns! Hö - re uns! hō - re uns!  
 hear - - us! Hear - - us! Hear - - us!

Musical score for a choir and orchestra. The score consists of 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The middle four staves are for the piano accompaniment. The bottom four staves are for the choir parts. The music includes various dynamics such as *sf*, *dim.*, and *f*. The lyrics are in German and English: "hör' uns! / Hear us!". The score is arranged in a system with a brace on the left side.

Nº 12. RECITATIVO e CORO.

Recit.

Flauti.

Oboi.

Clarineti in B.

Violino I.

Violino II.

Viola.

Basso Solo.

Elias.

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;

Violoncello e Basso.

Recit.

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!

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Fag. *ff*

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*

*f*

Baal, er - hö - re  
Hear our cry, O

**C**  
**O**  
**R**  
**O**

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

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, dynamic markings like 'ff' and 'a2.', and various musical notations including notes, rests, and accidentals.

uns, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum 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.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum 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.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?

rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?

Musical score for vocal parts, including lyrics in German and English, with corresponding musical notation for voice lines.

### Nº 13. RECITATIVO e CORO.

Clarineti in A. *Recit.* *f*

Violino I. *sp*

Violino II. *sp*

Viola. *sp*

Basso Solo. *f*

Violoncello e Basso. *Recit.* *sp*

*Elias.*

Ru - fet lau - ter! er hört euch nicht. Ritzt euch mit Mes - sern und mit Pfriemen nach eu - rer  
 Call him loud - er! he hear - eth not. With knives and lan - cets cut yourselves of - ter your

*Allegro molto.* ♩ = 160.

Weiß - se. Hinkt um den Al - tar, den ihr ge - macht,  
 man - ner; leap up - on the al - tar ye have made;

ru - fet und weis - sagt, da wird kei - ne Stimme sein, kei - ne Antwort, kei - ne Auf - merken.  
 call him and pro - phe - cy, not a voice will an - swer you, none will lis - ten; none heed you.

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

The first system of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef. The bottom six staves are piano accompaniment in bass clef. The key signature is D major (two sharps). The time signature is 4/4. The system includes various musical notations such as notes, rests, and dynamic markings like 'a2' and 'f'.

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-

The second system of the musical score includes lyrics for four vocal parts. The lyrics are in German and English. The piano accompaniment continues with musical notation in bass clef. The system ends with a 'D' time signature and dynamic markings 'f'.

The first part of the musical score consists of several staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note accompaniment in the left hand and more complex rhythmic patterns in the right hand, including sixteenth-note runs.

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

The second part of the musical score continues the vocal and piano parts. It includes the same vocal lines and piano accompaniment as the first part, with lyrics written below the vocal staves. The piano accompaniment continues with its characteristic eighth-note accompaniment and sixteenth-note runs.

The first part of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics written below them. The remaining eight staves are for instrumental accompaniment, including piano and bass. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations such as notes, rests, and dynamic markings like 'f' and 'a 2'.

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

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

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

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

The second part of the musical score continues with the same ten-staff format. It includes vocal lines with lyrics and instrumental accompaniment. The lyrics are repeated in a call-and-response style between different vocal parts.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a 2/4 time signature. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and a melodic line in the right hand.

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.

The second system of the musical score continues the vocal and piano parts. It features the same vocal lines and piano accompaniment as the first system, with the lyrics printed below the vocal staves. The piano part continues with its rhythmic and melodic accompaniment.

E

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

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 lines with treble clefs. The middle four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are further piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) are present throughout the system.

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 contains lyrics and musical notation. It features four staves with lyrics written below the notes. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "gib uns Antwort, Baal! gib uns Antwort, gib uns Antwort, gib uns Antwort!" and "hear, and answer Baal, hear, and answer, hear, and answer, hear, and answer!". The musical notation includes treble and bass clefs, note values, and dynamic markings like *ff*.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *f*, *ff*, and *sf*. It includes complex rhythmic patterns and melodic lines across multiple staves.

Vocal score with lyrics in German and English. The lyrics are:
   
Baal! Baal! gib uns Antwort, gib uns Antwort,
   
Baal! Baal! hear and answer, hear and answer,
   
Baal! Baal! gib uns Antwort, gib uns Antwort,
   
Baal! Baal! hear and answer, hear and answer.

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. *pp* *f*

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

*pp* *f*

Adagio.



Nº 14. 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.* *cresc.* *cresc.* *cresc.* *cresc.*

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

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

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

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

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

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

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

do  
 ich dein Knecht, Herr Gott Abrahams! und dass ich solches Al les nach dei nem Wor te ge than,  
 I am thy ser vant! Lord God of A bra ham! O shew to all this peo ple that I have done these things

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

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

*p* *p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

nach dei nem Wor te ge than. Er hö re mich, Herr, er hö re mich, er hö re mich, Herr, er hö re  
 ac cor ding to Thy word! O hear me, Lord, and an swer me, O hear me, Lord, and an swer

*dim.*

*p*

*cresc.*

*dim.*

*p*

*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*

*cresc.* *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 bur.den 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 bur.den 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 bur.den 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 bur.den 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* e - - wig.lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht *cresc.* 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* e - - wig.lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht *cresc.* 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* e - - wig.lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht *cresc.* 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* e - - wig.lich in Un - ru - he las - sen. Denn sei - ne Gna - de reicht *cresc.* 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

Musical score for piano accompaniment, including treble and bass staves with various dynamics like 'cresc.' and 'pp'.

*dim.* 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!

*dim.* 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!

*dim.* 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!

*dim.* 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!

Musical score for piano accompaniment, including treble and bass staves.

Basso  
*cresc.* *pp* Vel.

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 several systems of staves. The upper systems are for piano accompaniment, including the right and left hands. Dynamics include *ff*, *p*, and *cresc.*. The lower systems are for voice, with lyrics in German and English. The lyrics are: "Das Feu-er fiel her-ab!" and "The fire descends from heaven!". The tempo is marked "Allegro con fuoco" with a metronome marking of ♩ = 152. The score concludes with the tempo marking "Allegro con fuoco." and dynamics *ff*, *p*, *cresc.*, and *f*.

Allegro con fuoco.

M. B. 86.

ab! das Feu . er fiel her . ab! das Feu . er fiel her .

heav'n! The fire descends from heav'n! The fire descends from

das Feu . er fiel her . ab! das Feu . er fiel her . ab! fiel her .

The fire descends from heav'n! The fire descends from heav'n! from

in E.H.

M.B. 86.

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

ab! Feu - er! Die Flamme frass das Brand  
 heav'n! fire descends! The flames consume 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 consume his off - ring, his off - ring; the flames consume, con -

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

ab! Feu - er! Die Flamme frass das Brand  
 heav'n! fire descends! The flames consume his off'

o - pfer, die Flamme frass das Brand o - pfer, die Flamme frass, die  
 off' - ring, the flames consume his off' - ring, the flames consume, the

Die Flamme frass das Brand o - pfer, die Flamme, die Flamme frass, die  
 the flames consume his off' - ring, the flames consume his off' - ring, the flames, the

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

The musical score is arranged in systems. The top system contains four staves of piano accompaniment. The middle system contains two vocal staves with lyrics. The bottom system contains two more staves of piano accompaniment. The lyrics are: "o - pfer, die Flam - me, die ring, the flames, the Flam - me frass, die Flam - flames consume, the flames Flam - me, die flames, the flames con". Dynamic markings include *f* and *sempre f*.

Flam - me frass das O - pfer, die Flam.me frass  
 flames consume his off - ring, the flames con - sume

con - sume 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 con - sume his off - ring, the flames con - sume his

sume his off - ring, die Flam.me frass das O - pfer,  
 the flames con - sume his off - ring,

The first part of the musical score consists of approximately 12 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), and the bottom eight staves are for the piano accompaniment. The music is in a major key with a 2/4 time signature. It features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) are used throughout. The piano part has a busy, rhythmic texture, while the vocal parts have more melodic lines.

das O - pfer. Fallt nie - der auf eu - er An - ge - sicht, fällt nie - der auf  
 his off' - ring! Be - fore Him, up - on your fa - ces fall; be - fore Him, up -

O - pfer. Fallt nie - der auf eu - er An - ge - sicht, fällt nie - der auf  
 off' - ring! Be - fore Him, up - on your fa - ces fall; be - fore Him, up -

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 Flamme frass das Opfer. Fallt nie - der auf eu - er An - gesicht, fällt  
 the flames consume his offering! Be - fore Him, up - on your fa - ces fall; be -

The second part of the musical score continues the piano accompaniment from the first part. It consists of approximately 12 staves, with the top two staves for the vocal parts and the bottom ten staves for the piano accompaniment. The musical style remains consistent with the first part, featuring complex rhythmic patterns and dynamic markings.

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,



B

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a common time signature and key signature. The instrumental parts include strings (Violins I & II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, Trumpets, Trombones, and Tuba). The score features a variety of musical notations, including notes, rests, and dynamic markings. The lyrics are provided in both German and English.

**Lyrics:**  
 auf eu - er An - ge - sicht! Der Herr ist Gott, der Herr ist Gott, der Herr  
 up - on your fa - ces fall! The Lord is God, the Lord is God, O Is -

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation is dense, with many notes, rests, and accidentals. There are several dynamic markings, including 'a2.' and 'f'. The key signature has one sharp (F#).

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.

un-ser Gott ist ein ei - ni-ger Herr, und es sind kei-ne an-dern 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 second system of the musical score continues the notation from the first system. It features the same ten-staff structure with treble and bass clefs, complex notation, and dynamic markings like 'f'. The key signature remains one sharp.

Recit.

Timp.

Elias.

Greift die Pro-pheten 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

Recit.

a tempo Allegro vivace.

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

CORO.

Greift die Pro-pheten 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!

Greift die Pro-pheten 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!

a tempo Allegro vivace.

ff

f

f

attacca subito

Nº17. ARIA.

Allegro con fuoco e marcato.  $\text{♩} = 92$ .

Clarinetti in A.

Corni in E.  
III. IV.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello  
e Basso.

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

Elias.

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

Allegro con fuoco e marcato.

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

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

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

schlägt? Sein Wort ist wie ein Feu - er, und wie ein Ham - mer, ein Ham - mer, der  
 rock. His word is like a fire, and like a ham - mer, a ham - mer that

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

Fel - sen zerschlägt. Gott ist ein rechter Richter, und ein Gott der täglich droht; ein rechter  
 break - eth the rock. For God is an - gry, an - gry with the wicked ev - ry day. for God is

*f* *ff* *p* *pp* *cresc.*

Richter, und ein Gott der täglich droht. Will man sich nicht be - keh - ren, so hat er sein Schwert ge - wetzt, sein  
 an - gry with the wicked ev - ry day; and if the wick - ed turn not; the Lord will whet his sword, will

*f* *pp* *p*

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

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

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

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 into pie - ces? Is not His word like a

*Più lento.*

Tempo I.

Hammer, der Fel - sen zer - schlägt?  
*ham - mer that break - eth the rock?*

Tempo I.

Nº 18. ARIOSO.

Lento. ♩ = 96.

Violino I.

Violino II.

Viola.

Alto Solo.

Vel. *Woe, woe un - to them who for - sake Him! de - struction shall fall up - on them: for they have trans - gressed, trans -*

Violoncello e Basso.

Lento.

von mir ge - wor - den. Ich woll - te sie wohl er - lö - sen, — sie wohl er - lö - sen, ich woll - te sie wohl er - lö - sen,  
*greaed a - gainst Him. Though they are by Him re - deem - ed, — by Him re - deem - ed, though they are by Him re - deem - ed,*

Bassi



*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. — Woe, woe un-to them who sur-

*cresc.* *pp*

*cresc.* *pp* *cresc.*

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.*

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

*pp* *pp* *pp*

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

*pp* *Vel.* *pp* Bassi

Nº 19. RECIT. con CORO.

Recit.

Violino I.

Violino II.

Viola.

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.

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.

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*

Recit.

Andante sostenuto. = 66.

Fag. *pp*

Cor. in Es. *pp* *cresc.*

Cor. in C. *pp* *cresc.*

Vel. I. II. *pp* *cresc.*

Basso *pp* *cresc.*

schaue nun vom Himmel her.ab, und wen.de die Noth, die Noth dei.nes Volkes; öff-ne den Himmel und fah-re her.ab,  
 down on us from hea-ven, O Lord; re-gard the distress, the distress of thy peo-ple! O-pen the hea-vens, and send us re-lief,

Andante sostenuto.

Fl. *pp*

Ob. *pp*

Clar. in B. *mf* *pp*

Fag. *pp*

Cor. in Es. *pp*

Cor. in C. *pp*

Das Volk **CORO.**

Oeffne den Him-mel und fah-re her.ab, hilf deinem Knecht, o du mein Gott!  
 O-pen the hea-vens and send us re-lief: Help, help thy ser-vant, now, O God!  
 Oeffne den Him-mel und fah-re her.ab, hilf deinem Knecht, o du mein Gott!  
 O-pen the hea-vens and send us re-lief: Help, help thy ser-vant, now, O God!

*pp* *mf* *pp*

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

Elias.  
p

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-hern ü-ber mei-nem Haupte. Wenn der Him-mel verschlossen wird,  
There is nothing. The hea-vens 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

*cresc.*

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 heav'n, and for-give—the sin; Help, send thy ser-vant—

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

a 2.  
 mf  
 f  
 p  
 p  
 p  
 cresc.  
 f  
 p  
 pp  
 cresc.  
 f  
 p  
 pp  
 mf cresc.  
 f  
 p  
 mf cresc.  
 f  
 p  
 mf cresc.  
 f  
 p  
 mf cresc.  
 f  
 p  
 cresc.  
 f  
 p  
 cresc.  
 f  
 p

du — mein Gott!  
 help, O God!  
 Then hear from heav'n, and for-give the sin: Help, send thy ser-vant help, O God!  
 So wol-lest du uns gnä-dig sein, hilf dei-nem Knecht, o du mein Gott!  
 Then hear from heav'n, and for-give the sin: Help, send thy ser-vant help, O God!  
 So wol-lest du uns gnä-dig sein, hilf dei-nem Knecht, o du mein Gott!  
 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 schaue zum Mee - re zu. Ich se. he nichts; die Er. de ist ei. sern un. der 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. ♩ = 80.**

Fl.

Ob.

Fag. *p cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

*p 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.**

Recit.

Tempo.

Ob.

Fag. *cresc.*

Cor. in Es. *cresc.*

Cor. in C. *p* *cresc.* *cresc.* *cresc.*

Der Knabe. *cresc.*

Elias. *cresc.* *sempre* *sempre* *cresc.*

Ich se - he nichts! Wen - de dich zum Ge - bet dei - nes Knechts, zu sei - nem Flehn, Herr!  
 No; there is nothing. Have re - spect to the pray'r. to the pray'r of thy ser - vant, O Lord.

*p* *cresc.* *sempre* *cresc.*

*cresc.* *sempre* *cresc.*

Recit.

Tempo.

Recit.

Fag.

Cor. in Es.

Cor. in C.

Tr. Alto.

Tr. Ten.

Tr. Basso.

Herr du mein Gott!  
 O Lord my God!

Wenn ich ru - fe zu dir, Herr mein Hort, so schweige mir  
 Un - to Thee will I cry, Lord, my rock: be not si - lent to

*al do* *f*

*al* *f*

*al* *f*



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-

Musical score for Fl., Ob., Clar. in B., Fag., Cor. in Es., Cor. in C., Trbe in Es., Tr. Alto, Tr. Ten., Tr. Basso, Timp. in Es B., and Organo. Includes lyrics in German and English for a choral section.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The middle system features a piano part with intricate textures and dynamic markings such as *p*, *cresc.*, and *ff*. The bottom system contains the vocal lines with lyrics in both German and English. The lyrics are:
   
 German: denn er ist freund - lich, dan - ket dem Herrn, dan - ket, dan - ket dem
   
 English: for all His mer - cies, thanks be to God, thanks, thanks be to
   
 German: dan - ket dem Herrn, denn er ist freund - lich. dan - ket, dan - ket dem
   
 English: Thanks be to God for all His mer - cies, thanks, thanks be to

Recit.

*sf*

*p*

Recit.

Herrn, denn er ist freundlich.

God for all His mercies!

Herrn, denn er ist freundlich. Elias.

God for all His mercies! Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewig.

Thanks be to God! for He is gracious; and His mercy endureth forever.

*sf*

*p* *Vel.*

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.

Ophicleïde.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Bassi

TUTTI.

Dank sei dir Gott, du —

Thanks be to God! He

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

more! Thanks be to God, He la-vesth the thirsty land. Thanks be to God! He

Allegro moderato ma con fuoco.

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, showing complex rhythmic patterns and chordal textures.

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,

Musical score for vocal parts with lyrics in German and English, including piano accompaniment staves at the bottom.

A

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The middle system contains piano and string parts with various musical notations such as slurs, accents, and dynamic markings. The bottom system continues the vocal and instrumental parts. The lyrics are: "Gott, Dank sei dir Gott! Die Was-ser-strö-me er-", "God, thanks be to God! The wa-ter-ga-ther, they", and "Dank sei dir Gott, sei dir Gott! thanks be to God, be to God! Die Was-ser-strö-me er- The wa-ter-ga-ther, they".

The upper portion of the page contains a complex musical score. It features a vocal line at the top with lyrics in German and English. Below the vocal line are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes intricate textures with sixteenth-note patterns and sustained chords. The vocal line consists of three parts: a soprano part with lyrics, a mezzo-soprano part with lyrics, and a bass part with lyrics. The lyrics are in German and English, describing a scene of water rushing and voices being lifted.

he - ben sich,  
rush a-long!

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

die Was - ser-strö - me er -  
The wa - ters ga - ther, they

he - ben sich,  
rush a-long!

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

he - ben sich,  
rush a-long!

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

die  
The



The first system of the musical score consists of ten staves. The top five staves are vocal parts: Soprano, Alto, Tenor, Bass, and a fifth voice part. The bottom five staves are piano accompaniment, 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. The vocal lines feature melodic phrases with lyrics, while the piano accompaniment provides harmonic support with various textures, including sustained chords and moving lines.

he - ben sich, er he - ben sich, die Wasser-ströme 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 -

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

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 accompaniment with a 'cresc.' marking. The bottom system contains two vocal lines with German and English lyrics. The score is written in a key signature of two flats and a 2/4 time signature.

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

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!

Gott, du tränkst das durstige Land. Die Wasserwogen sind  
 God! He la-veih the thirs-ty land! The stromy billows are  
 he-ben sich, du tränkst das durstige Land. Die Wasserwogen sind  
 rush a-long. He la-veih the thirs-ty land! The stromy billows are  
 Dank sei dir Gott, du tränkst das durstige Land. Die Wasserwogen sind  
 God, thanks to God! He la-veih the thirs-ty land! The stromy billows are  
 Dank sei dir Gott, du tränkst das durstige Land. Die Wasserwogen sind  
 Thanks be to God! He la-veih the thirs-ty land! The stromy billows are

The musical score consists of several systems. The upper systems are for vocal parts, with lyrics in German and English. The lower systems are for piano accompaniment, featuring a prominent tremolo in the lower register. The score includes dynamic markings such as *ff* and *f*.

**Vocal Lyrics:**

gross und brau - sen ge - wal - tig, die Was - ser - wo - gen sind gross und brau - sen ge -  
 high, their fu - ry is mighty; the stro - my bil - lows are high, their fu - ry is  
 gross und brau - sen ge - wal - tig, die Was - ser - wo - gen sind gross und brau - sen ge -  
 high, their fu - ry is mighty; the stro - my bil - lows are high, their fu - ry is

Musical score for piano and orchestra, measures 1-109. The score includes multiple staves for piano and various orchestral instruments. Dynamics include 'a2.', 'ff', and 'f'.

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 piano and orchestra, measures 110-120. The score includes multiple staves for piano and various orchestral instruments. Dynamics include 'ff' and 'C ff'.

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 dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *in A.* and *tr.* (trills).

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-

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *ff* (fortissimo) and *f* (forte).

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "ff" and "a2.".

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.

Musical score for the second system, featuring multiple staves with notes and rests.

The first part of the musical score consists of approximately 12 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle four staves are for piano accompaniment. The bottom four staves are for organ or keyboard accompaniment. The music is in a common time signature and features a variety of rhythmic patterns and melodic lines.

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

Dank sei dir Gott. du trän - kest das durstige 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 durstige 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. Dank sei dir Gott. du tränkst das  
 Thanks. Thanks be to God! He laves the

The second part of the musical score continues the vocal and instrumental parts from the first part. It features similar staves for vocal and instrumental parts, maintaining the same musical style and structure.

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 tränkt, du trän - kest das durst' - ge  
 land. Thanks be to God, He la - veth, He la - veth the thirs - ty

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 lower bass line (bass clef). The music is in a key with two flats and a 4/4 time signature. It features various note values, rests, and dynamic markings.

Land, Dank sei dir Gott, dir Gott, Dank sei dir Gott, dir  
 land. Thanks be to God, to God, thanks be to God, to

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

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

Land, Dank, Dank,  
 land. Thanks, thanks,

The second system of the musical score continues the vocal and piano parts from the first system. It contains the same ten staves layout. The lyrics are printed below the vocal staves, with some words hyphenated across lines. The piano accompaniment continues with similar rhythmic and melodic patterns.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English. Below it are several instrumental staves, including a piano part with a complex, flowing melody. The bottom system continues the vocal and instrumental parts. The lyrics are as follows:

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

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 piano part features a prominent, rhythmic bass line with a 'ff' (fortissimo) dynamic marking. The vocal parts have various melodic lines, some with long notes and some with more active passages.

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!

The second system continues the musical score. It includes vocal staves and piano accompaniment. The piano part has a 'ff' dynamic marking and a 'Bassi.' instruction. The vocal parts continue with their respective melodic lines.

Musical score for instruments including strings, woodwinds, and brass. The score features dynamic markings such as *ff* and *a2.* across multiple staves.

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

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

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

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



# Zweiter Theil.

## Nº 21. ARIA.

Adagio.  $\text{♩} = 80.$

Flauti.

Oboi.

Clarinetti 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 merktest. merktest 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:

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

Ach, dass du merktest, merktest auf sein Ge - bot, ach, dass du merktest. merktest auf sein Ge - bot, ach, dass du  
 „Oh, hadst thou heed - ed, heed - ed my commandments, Oh, hadst thou heed - ed, heed - ed my commandments, Oh, hadst thou

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

Bassi

*p*

*p*

*p*

*pp* *cresc.* *p*

*pp* *cresc.* *p*

*pp* *cresc.* *p*

merktest auf sein Ge - bot! *pp* *cresc.* *p* Aber wer glaubt uns' rer Predigt? und wem wird der Arm des  
 heed - ed my com - mandments!" *pp* *cresc.* *p* Who hath be - lieved our re - port? to whom is the arm, the

*pp* *f*

Bassi

Herrn, der Arm des Herrn ge-*o*ffen-bart? wem wird der Arm des Herrn ge-*o*ffen-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

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

auf sein Ge - bot, ach, dass du merk - test, merk - test auf sein Ge - bot!  
 heeded my com - mand - ments! Oh, hadst thou heed - ed. Oh, - hadst thou heeded my com - mand - ments!"

**Più Adagio.** **pp** **Recit.**

Hö - re, I - sra - el, I - sra - el, hö - re des Herrn Stim - me! So spricht der Herr,  
 Hear ye, Is - ra - el, Is - ra - el, hear what the Lord speak - eth! Thus saith the Lord,  
 Bassl

**Più Adagio.** **pp** **Recit.**

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:

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

**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

*ff*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

*sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

*sf*

*p*

*cresc. sf*

**Allegro maestoso.**

ich bin eu-er Trö-ster. Wei-che nicht, wei-che nicht, denn ich bin dein Gott, ich stär-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 stär-ke dich, ich bin dein Gott, ich stär-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 two staves are vocal lines. The middle four staves are piano accompaniment. The bottom two staves are a double bass line. Dynamic markings include *f* (forte), *p* (piano), and *cresc.* (crescendo). The key signature has two sharps (F# and C#), and the time signature is 2/4.

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

B

The second system continues the musical score with ten staves. It includes vocal lines, piano accompaniment, and a double bass line. Dynamic markings include *p*, *pp*, *cresc.*, and *f*. The notation includes various musical symbols such as slurs, accents, and dynamic hairpins.

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,

pp  
cresc.  
f  
pp  
cresc.  
p cresc.  
f  
pp  
cresc.  
f  
pp  
cresc.  
p cresc.  
cresc.  
f  
pp  
cresc.  
f  
pp  
cresc.  
f  
pp  
cresc.  
f

und die Er - de grün - det, die Er - de grün - det, wer bist du denn? Ich,  
and laid the earth's foun - da - tions, the earth's foun - da - tions; Say, who art thou? I,

f p  
pp  
cresc.  
f  
pp  
cresc.  
f  
pp  
cresc.  
f  
pp  
cresc.  
f

p  
f  
dim.  
cresc.  
p  
pp  
cresc.  
pp  
cresc.  
pp  
cresc.  
p  
cresc.  
p  
pp  
cresc.  
p  
cresc.  
p  
pp  
cresc.  
p  
pp  
cresc.  
p  
pp  
cresc.  
p

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

p  
cresc.  
p



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-

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

nicht, denn ich bin dein Gott, ich stär-ke dich!  
 fraid, for I thy God will strengthen thee.

*pp cresc.* *ff* *f*

Nº 22. CORO.

Allegro maestoso ma moderato. ♩ = 112.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in G.D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Bassi

The first part of the musical score consists of approximately 12 staves. It includes a vocal line with lyrics and several instrumental parts, likely for piano and strings. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a2.'.

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 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*

The second part of the musical score continues the vocal and instrumental lines from the first part. It features similar notation and includes the continuation of the lyrics.

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, 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, near, thy help is near, 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, near, thy help is near, near. Be not a -

**A** *a2.*

*f* *a2.* *a2.*

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,  
 fraid, 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  
 fraid, 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**

**A** *f*

— 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! Ob tausend fal-len zu dei-ner  
 God, the Lord thy God, say-eth un-to thee: Be not a-fraid! 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!

The musical score consists of several systems of staves. The top system includes a vocal line with a '2.' marking and a piano accompaniment. The middle system shows piano accompaniment with dynamic markings like 'f' and 'ff'. The bottom system contains two vocal lines with German and English lyrics, and piano accompaniment. The lyrics are:
   
 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 - - rish, 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 - - rish, though thou - - sands



The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The music features a variety of note values, including eighth and sixteenth notes, and rests.

ob tau send fal len, ob tau send fal len zu dei ner Sei te,  
 though thousands lan guish, though thousands languish and fall be side thee,

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

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

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

fal len zu dei ner Sei te, zu dei ner Sei te, ob tau send  
 lan guish and fall be side thee, and fall be side thee, though thousands

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with the first staff containing a melodic line and the second staff containing a more rhythmic line. The bottom six staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional staves. The piano part features a complex texture with many chords and moving lines. Dynamics include *f* (forte) and *a2.* (second ending).

The second system contains three vocal lines with lyrics in German and English. The lyrics are:
   
 German: *ob tau send fal len zu dei ner Sei - - - te, ob tau send fal len zu dei ner Sei - - te, so*
  
 English: *though thousands languish and fall be - side thee, though thousands languish and fall be - side thee; yet*
  
 German: *Rech - ten, ob tau - - send, ob tau send fal len zu dei ner Sei te, zu dei ner Sei - - te, so*
  
 English: *pe - - rish a - round thee, though thousands languish and fall be - side thee, and fall be - side thee; yet*
  
 German: *Rech - ten, ob tau send fal len zu dei ner Sei - - - te, ob tau send fal len, so wird es*
  
 English: *pe - - rish, though thousands languish and fall be - side thee, though thousands languish and fall; it*
  
 German: *Rech - ten, ob tau - send fal - - len zu dei - - ner Sei - - - te, so*
  
 English: *pe - - rish, though thou - sands lan - - guish and fall be - - side thee: yet*

B

The musical score consists of multiple staves. The top section includes vocal staves with lyrics in German and English. The bottom section features piano accompaniment. 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

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The second system continues the vocal and piano parts, with dynamic markings like 'f' and 'a2.'. The third system contains the vocal line with German and English lyrics. The fourth system continues the lyrics and includes a piano accompaniment line. The fifth system shows the vocal line and piano accompaniment. The sixth system continues the lyrics and includes a piano accompaniment line. The seventh system shows the vocal line and piano accompaniment. The eighth system continues the lyrics and includes a piano accompaniment line. The ninth system shows the vocal line and piano accompaniment. The tenth system continues the lyrics and includes a piano accompaniment line. The eleventh system shows the vocal line and piano accompaniment. The twelfth system continues the lyrics and includes a piano accompaniment line. The thirteenth system shows the vocal line and piano accompaniment. The fourteenth system continues the lyrics and includes a piano accompaniment line. The fifteenth system shows the vocal line and piano accompaniment. The sixteenth system continues the lyrics and includes a piano accompaniment line. The seventeenth system shows the vocal line and piano accompaniment. The eighteenth system continues the lyrics and includes a piano accompaniment line. The nineteenth system shows the vocal line and piano accompaniment. The twentieth system continues the lyrics and includes a piano accompaniment line.

ritard.

a2.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ritard.

ritard.

ritard.

nicht,

fürchte dich nicht!

Fürchte dich nicht, ich bin mit

fraid,

be not a - afraid!

Be not a - afraid; thy help is

nicht,

fürchte dich nicht!

Fürchte dich nicht,

fürchte dich nicht,

ich bin mit

fraid,

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a 2/4 time signature. The bottom two staves are piano accompaniment, with a bass clef and a 2/4 time signature. The middle six staves contain various instrumental parts, including strings and woodwinds, with various clefs and dynamic markings such as *sf* and *ff*. The music features complex rhythmic patterns and melodic lines.

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 continues the vocal and piano parts from the first system. It features similar notation, including vocal lines and piano accompaniment. The bottom staff is labeled 'Bassi' and includes dynamic markings like *sf* and *ff*.

The musical score consists of multiple staves for voice and piano accompaniment. The piano part includes a variety of textures, from simple harmonic support to more complex rhythmic patterns, including a section with 'trumm' (trill) markings. The lyrics are written in German and English, with the German text above the English translation. The score is marked with 'C' at the beginning and end of the piece.

Lyrics (German):  
 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

Lyrics (English):  
 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;

Lyrics (German):  
 fürchte dich nicht, ich hel - fe dir, fürch - te dich nicht, ich  
 be not a - fraid; thy help is near, be not a - fraid, for

Lyrics (English):  
 zu dir spricht: fürchte dich nicht, ich hel - fe dir. fürch - te dich  
 un - to thee; be not a - fraid; thy help is near: be not a -



The first system of the musical score consists of ten staves. The top four staves are vocal parts, with the first three marked 'a2.'. The bottom six staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode. Dynamic markings include 'ff' (fortissimo) in the fifth and sixth staves.

15 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.

15 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.

16 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 second system of the musical score continues the vocal and piano parts. It features the same ten-staff layout as the first system, with vocal parts on top and piano accompaniment on the bottom. The musical notation and dynamics continue from the previous system.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, with the first staff starting with a dynamic marking of *ff*. The remaining eight staves are instrumental accompaniment, including piano and bass parts, also marked with *ff*. The music is in a major key and 4/4 time, with various rhythmic patterns and chordal textures.

*ff* Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich hel-fe dir, spricht un-ser Gott.

*ff* Be not a-fraid, be not a-fraid! „Thy help is near: be not a-fraid!“ saith God the Lord.

*ff* Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich hel-fe dir, spricht un-ser Gott.

*ff* Be not a-fraid, be not a-fraid! „Thy help is near: be not a-fraid!“ saith God the Lord.

The second system of the musical score continues the instrumental accompaniment from the first system. It consists of two staves, with the top staff starting with a dynamic marking of *ff*. The music maintains the same key and time signature, featuring sustained chords and melodic lines.

Nº 23. RECITATIVO con CORO.

Andante.  $\text{♩} = 72.$  Recit.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias. Recit.

Der Herr hat dich er-ho-ben aus dem Volk. und dich zum König ü-ber 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

Andante.

Tempo.

Recit.

Tempo.

Recit.

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

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

Es war dir ein Ge - rin - ges, dass du wan - deltest in der Sün - de Je - ro - beam's, 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*  
*cresc.* *f* *p* *f* *p*  
*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 possrsson.

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

a tempo

*ff* *f* *pp*  
*ff* *f* *pp*  
*ff* *f* *pp*

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* *f*

Ob.  
Cor. in D.

I - sra - el über - ge - ben, um eu - rer Sün - de wil - len.  
Heshall give Israel up, and thou shalt know He is the Lord.

Alto Solo. Die Königin.  
Habt ihr's gehört,  
Have ye not heard,

Ob.  
Fag.  
Cor. in A.

wie er geweissagt hat wi - der die - ses Volk?  
Heark he hath prophe - sied against all Is - ra - el?

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

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

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

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

Recit.

*cresc.*  
*cresc.*  
in E.  
*cresc.*  
*cresc.*  
*cresc.*

Recit.

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

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.

*f cresc.* *ff*

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

*f* *sp* *f*

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? The gods do so to me, and more; if by to-morrow about 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*

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.

Recit. Tempo. Recit.

Er hat die Pro-pheten Baals getö-det.  
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!



Tempo. Recit. Tempo. Recit.

Tempo. Recit. Tempo. Recit.

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

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

Er hat sie er-würgt.  
He destroyd them all!

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

Er hat sie er-würgt.  
He destroyd them all!

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

Tempo.

Recit.

The first system of the musical score consists of six staves. The top two staves are for the vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for the piano accompaniment, with the upper two in treble clef and the lower two in bass clef. The music begins with a tempo marking 'Tempo.' and a recitative section 'Recit.'. The piano part features a prominent eighth-note accompaniment. A dynamic marking 'ff' is present. The key signature has one sharp (F#). The system concludes with a section marked 'in A.'.

Tempo.

Recit.

The second system of the musical score consists of six staves. The top two staves are for the vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for the piano accompaniment, with the upper two in treble clef and the lower two in bass clef. The system includes lyrics in German and English. The tempo marking 'Tempo.' and recitative section 'Recit.' are present. The piano part features a prominent eighth-note accompaniment. A dynamic marking 'f' is present. The key signature has one sharp (F#). The system concludes with a section marked 'ff'.

ü - ber uns gebracht.  
mine up - on the land.

Er hat die theu - re Zeit ü - ber uns gebracht.

And call - ed down a fa - mine up - on the land.

Er hat die theu - re Zeit ü - ber uns gebracht.

And call - ed down a fa - mine up - on the land.

The third system of the musical score consists of six staves. The top two staves are for the vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for the piano accompaniment, with the upper two in treble clef and the lower two in bass clef. The system includes lyrics in German and English. The piano part features a prominent eighth-note accompaniment. A dynamic marking 'ff' is present. The key signature has one sharp (F#). The system concludes with a section marked 'ff'.

er ist des To - des schuldig; töd - tet ihn, lässt uns ihm thun — wie er ge - than hat!  
he is wor - thy to die; slaughter him! do un - to him — as he hath done!

Nº 24. CORO.

Allegro moderato. ♩ = 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.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are positioned in the lower half of the page, with their lyrics written below the notes. The instrumental parts (Flauti, Oboi, Clarineti in C, Fagotti, Corni in A and E, Timpani, Violino I and II, Viola, Organo, Violoncello e Basso) are in the upper half. The score includes dynamic markings such as *ff*, *f*, *sf*, and *sfz*. The tempo is marked as *Allegro moderato* with a metronome marking of ♩ = 100. The key signature has one sharp (F#).

Allegro moderato.

The first system of the score consists of ten staves of piano accompaniment. The top four staves are in treble clef, and the bottom six staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout the system.

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-rens. 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-rens. And why hath he spo-ken in the name of the Lord? and why hath he

The second system of the score contains four vocal staves. The top two staves are in treble clef, and the bottom two are in bass clef. Each staff contains a line of lyrics in German and English. The lyrics are: "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-rens. 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-rens. And why hath he spo-ken in the name of the Lord? and why hath he". Dynamics like *f* and *ff* are present above the notes.

The second system of the piano accompaniment consists of six staves. The top two staves are in treble clef, and the bottom four staves are in bass clef. The music continues with similar rhythmic and harmonic patterns as the first system. A dynamic marking of *ff* is visible. The instruction "sensa Pedale" is written below the bottom two staves.

The first system of the musical score consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass), each with a treble clef and a key signature of one sharp (F#). The bottom four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in a common time signature. There are several 'a2.' markings above the vocal staves, indicating a second ending or a specific performance instruction.

weissagen im Namen des Herrn? warum? warum darf er weissen sagen? wa-  
 spoken in the name of the Lord? and why, and why hath he thus spoken, and

weissen sagen im Namen des Herrn? warum? warum?  
 spoken in the name of the Lord? and why, and why,

weissen sagen im Namen des Herrn? warum? warum? warum darf er  
 spoken in the name of the Lord? and why, and why, and why hath he

weissen sagen im Namen des Herrn? warum? warum darf er den Himmel verschliessen? warum? wa-  
 spoken in the name of the Lord? and why, and why, why hath he closed the heavens? and why, and

The second system of the musical score consists of four staves. The top two staves are piano accompaniment (grand staff), and the bottom two staves are a separate bass line. The music continues from the first system, maintaining the same key signature and time signature.

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



The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The second system contains the vocal line with German lyrics. The third system continues the piano accompaniment. The fourth system shows the vocal line with more lyrics. The fifth system continues the piano accompaniment. The sixth system shows the vocal line with lyrics. The seventh system continues the piano accompaniment. The eighth system shows the vocal line with lyrics. The ninth system continues the piano accompaniment. The tenth system shows the vocal line with lyrics. The eleventh system continues the piano accompaniment. The twelfth system shows the vocal line with lyrics. The thirteenth system continues the piano accompaniment. The fourteenth system shows the vocal line with lyrics. The fifteenth system continues the piano accompaniment. The sixteenth system shows the vocal line with lyrics. The seventeenth system continues the piano accompaniment. The eighteenth system shows the vocal line with lyrics. The nineteenth system continues the piano accompaniment. The twentieth system shows the vocal line with lyrics. The twenty-first system continues the piano accompaniment. The twenty-second system shows the vocal line with lyrics. The twenty-third system continues the piano accompaniment. The twenty-fourth system shows the vocal line with lyrics. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system shows the vocal line with lyrics. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system shows the vocal line with lyrics. The twenty-ninth system continues the piano accompaniment. The thirtieth system shows the vocal line with lyrics. The thirty-first system continues the piano accompaniment. The thirty-second system shows the vocal line with lyrics. The thirty-third system continues the piano accompaniment. The thirty-fourth system shows the vocal line with lyrics. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system shows the vocal line with lyrics. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system shows the vocal line with lyrics. The thirty-ninth system continues the piano accompaniment. The fortieth system shows the vocal line with lyrics. The forty-first system continues the piano accompaniment. The forty-second system shows the vocal line with lyrics. The forty-third system continues the piano accompaniment. The forty-fourth system shows the vocal line with lyrics. The forty-fifth system continues the piano accompaniment. The forty-sixth system shows the vocal line with lyrics. The forty-seventh system continues the piano accompaniment. The forty-eighth system shows the vocal line with lyrics. The forty-ninth system continues the piano accompaniment. The fiftieth system shows the vocal line with lyrics. The fifty-first system continues the piano accompaniment. The fifty-second system shows the vocal line with lyrics. The fifty-third system continues the piano accompaniment. The fifty-fourth system shows the vocal line with lyrics. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system shows the vocal line with lyrics. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system shows the vocal line with lyrics. The fifty-ninth system continues the piano accompaniment. The sixtieth system shows the vocal line with lyrics. The sixty-first system continues the piano accompaniment. The sixty-second system shows the vocal line with lyrics. The sixty-third system continues the piano accompaniment. The sixty-fourth system shows the vocal line with lyrics. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system shows the vocal line with lyrics. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system shows the vocal line with lyrics. The sixty-ninth system continues the piano accompaniment. The seventieth system shows the vocal line with lyrics. The seventy-first system continues the piano accompaniment. The seventy-second system shows the vocal line with lyrics. The seventy-third system continues the piano accompaniment. The seventy-fourth system shows the vocal line with lyrics. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system shows the vocal line with lyrics. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system shows the vocal line with lyrics. The seventy-ninth system continues the piano accompaniment. The eightieth system shows the vocal line with lyrics. The eighty-first system continues the piano accompaniment. The eighty-second system shows the vocal line with lyrics. The eighty-third system continues the piano accompaniment. The eighty-fourth system shows the vocal line with lyrics. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system shows the vocal line with lyrics. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system shows the vocal line with lyrics. The eighty-ninth system continues the piano accompaniment. The ninetieth system shows the vocal line with lyrics. The hundredth system continues the piano accompaniment.

dig,  
rish!

die.ser ist des To - des, die.ser ist des To - des, die.ser ist des To - des  
let the guilty pro - phet, let the guilty, let the guilty pro - phet

To - des schul - dig,  
pro - phet pe - rish!

die.ser ist des To - des,  
let the guilty pro - phet,

die.ser ist des To - des  
let the guilty pro - phet

schul - dig,  
pe - rish!

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

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

des To - des schul - dig!  
the guilt - ty 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 - risk! Hoe to him! Hoe to him, he shall pe - risk! 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  
 risk! Hoe to him! Hoe to him, he shall pe - risk! 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 - risk! He hath spoken false - ly, falsely against our

Musical score for piano accompaniment, including treble and bass staves with various musical notations and dynamics like "sempre f".

13 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

13 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

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

13 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

Musical score for piano accompaniment, including treble and bass staves with various musical notations and dynamics like "sempre f".

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

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

**№ 25. RECITATIVO.**

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Obadjah. *pp*

Tenore Solo.

Violoncello e Basso. *pp* Bassi

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

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

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

Lento.

aus, dass sie dich greifen, dass sie dich töd.ten. So ma.che dich auf und wen.de dich von ih.nen, Gehe hin in die Wü.ste! Der  
 steps; that they may seize thee, that they may slay thee. A.rise then, a - rise, and hasten for thy life; to the wil.derness journey. The

Vcl.

a tempo Andante sostenuto. ♩ = 63.

Herr, dein Gott wird sel.ber mit dir wan.deln, er wird die Hand nicht ab - thun, noch dich verlas.sen. Zie - he hin -  
 Lord thy God doth go, doth go with thee; He will not fail thee, He - will not for - sake thee. Now be - gone,  
 Bassi

Recit.

und segne uns auch, zie - he hin - und seg - ne uns auch! Sie wol - len - sich nicht be.kehren! Bleibe  
 be.gone, and bless me: Now - be - gone, and bless me - al.so. Though stri - cken, - they have not grieved! Tarry

Elias.  
 cresc.

Recit.

Adagio. ♩ = 66.

hier, du Knabe, der Herr sei mit euch! Ich ge. he hin in die Wü - ste.  
 here, my servant, the Lord be with thee. I journey hence to the wil.derness.

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*

*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 - nity. now let me die, for my days are but va - nity, but va - nity.

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

Trombe in A.  
 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,  
 Molto Allegro vivace.

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 coven - ant, bro - ken thy coven - ant, have bro - ken thy



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

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,  
 for the Lord God of Hosts,

ge - ei - fert um den Herrn, den Gott Ze - ba - oth. Und  
 very jealous for the Lord, the Lord God of Hosts, and

ich bin al - lein  
 I, e - ven I

ü - brig ge - blie - ben,  
 on - ly am left;

und sie steh'n da - nach,  
 and they seek my life,

dass sie mir mein Le - ben neh -  
 and they seek my life to take



ter, nimm nun, o Herr, nimm, nimm, o Herr, meine See-le!  
 thers. now let me die, Lord, take a-way my life!

**№ 27. RECITATIVO.**

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Sie - he, er schläft un-ter dem Wach-hol-der, in der Wü- ste: a-ber die  
 See, now he sleep-eth beneath a ju-ni-per tree in the wil-der-ness! and there the  
 Vel.

En-gel des Herrn la-gern sich um Die her, so ihu fürch-ten.  
 an-gels of the Lord en-camp-round a-bout all them that fear Him.

Bassi

No. 28. TERZETTO. Die Engel.  
Andante con moto. ♩ = 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 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 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 help.

Nº 29. CORO.

Allegro moderato. ♩ = 126.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are positioned in the lower half of the page. The instrumental parts (Flauti, Oboi, Clarineti in A, Fagotti, Corni in D, Timpani in D.A., Violino I, Violino II, Viola, Violoncello e Basso) are in the upper half. The score includes dynamic markings such as *p*, *pp*, and *sempre legato*. The lyrics for the Soprano part are: "Sie - he, der Hü - ter I - sraels schläft noch schlummert nicht. He, watching o - ver Is - ra-el, slum - bers not, nor sleeps;".

Allegro moderato.

The musical score consists of several staves. The top section includes a vocal line and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line. The vocal line has lyrics in German and English. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). There are also performance instructions like *82.* and *8* in some staves.

er schläft noch schlum- - - mert nicht,  
 He slum - bers not, - - - nor sleeps,

Sie - he, er schläft noch schlummert nicht. er  
 He, watching slum - bers not, nor sleeps; He

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

Sie - he, er  
 He, watching





**A**

*p cresc.*

*a2. cresc.*

*a2. cresc.*

*cresc.* *sempre legato*

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

*cresc.*

13 — noch schlummert nicht. Wenn du  
 - bers not, nor sleeps. Shouldst thou,

13 nicht, — schlummert nicht. Wenn du mit - ten in Angst wan - - delst,  
 slumbers not, nor sleeps. Shouldst thou, walk - ing in grief, lan - - guish,

13 nicht, noch schlummert nicht. Wenn du mit - ten in Angst wan - - delst, so erquicket er dich, wenn du  
 slum - bers not, nor sleeps. Shouldst thou, - walking in grief, lan - - guish, He will quicken thee; Shouldst thou,

schlum - mert nicht.  
 not, nor sleeps.

*cresc.*

**A**

*cresc.* *mf* *f* *a 2.*

*cresc.* *sempre legato* *mf* *sempre legato* *mf* *sempre legato* *mf*

*f* *cresc.* *f*

mit - ten in Angst wan - delst, so erquickt er dich, so erquickt er dich, wenn du  
 walking in grief, lan - guish; He will quick - en thee, He will quick - en thee, Shouldst thou,

so erquickt er dich, erquickt er dich, so erquickt er dich, erquickt er dich,  
 He will quicken thee, will quick - en thee, He will quick - en thee.

*f* *cresc.* *f*

mit - ten in Angst. in Angst wan - delst. so erquickt er dich, wenn du  
 walking in grief, in grief lan - guish, He will quick - en thee, Shouldst thou,

Wenn du mit - ten in Angst wan - delst, so erquickt er  
 Shouldst thou, walk - ing in grief, lan - guish; He, He will quick - en

Bassi.  
*cresc.* *cresc.* *sempre cresc.*

*cresc.*

*f*

*f*

*f*

*a 2.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*sempre cresc.*

*f*

*sempre cresc.*

*f*

*sempre cresc.*

*f*

*cresc.*

mit - ten in Angst wan - delst, so er - quicht, erquicht 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 - quicht 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 erquicht 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*

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 - quicht 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.* *f* *dim.*

*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.*  
*cresc.*  
*p* *p* *cresc. f sempre legato* *dim.*  
*p* *p* *cresc. f sempre legato* *dim.*  
*p* *p* *f* *dim.*  
*p* *f* *dim.*  
*p* *f* *dim.*  
*p* *f* *dim.*  
*p* *f* *dim.*

sie - he, erschläft noch schlum - mert nicht, sie - he, der Hü - ter I - sra - els schläft - noch schlummert  
 He slum - bers not: He slum - bers not: He, watching o - ver Is - ra - el, slum - bers not, nor  
 - he, erschläft noch schlummert nicht, der Hü - ter I - sra - els schläft - noch schlummert  
 slum - bers not: He slum - bers not; He, watching 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, featuring multiple staves with various musical notations including dynamics (p, pp), articulation (dim.), and a common time signature (C).

nicht. sie - he, er schläft noch schlum - mert nicht, sie - he, der  
 sleeps; He slum - bers not, He slum - bers not, sleeps not, He

nicht, sie - he, er schläft noch schlummert nicht, sie - he,  
 sleeps; He slum - bers not, He slum - bers not, sleeps not,

nicht. sie - he, er schläft noch schlummert nicht, sie - he,  
 not. He slum - bers not, He slum - bers not, sleeps not,

nicht, sie - he, er schläft noch schlummert nicht, sie - he,  
 sleeps; He slum - bers not, He slum - bers not, sleeps not,

Musical score for vocal parts with German and English lyrics. Dynamics include *dim.*, *p*, and *pp*. The piece concludes with a common time signature (C).



Hü - ter I - sraels schläft noch schlummert nicht.  
 watch - ing Is - ra-el, slum - bers not, nor sleeps.

*p* der Hü - ter I - sraels schläft noch schlummert nicht.  
*He,* watch - ing Is - ra-el, slum - bers not, nor sleeps.

*p* der Hü - ter schläft noch schlummert nicht.  
*He,* watch - ing slum - bers not, nor sleeps.

*p* der Hü - ter I - sraels schlummert nicht.  
*He,* watch - ing Is - ra-el slum - bers not, nor sleeps.

Nº 30. RECITATIVO.

Tempo Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *p*

Violoncello e Basso. *p*

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*

Timp. in E.A. *pp*

Recit.

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-bour'd in vain!*

Allegro vivace.  $\text{♩} = 92$ .

Ob.

Cor. in E.

Trombe in E.

Recit.

Tempo.

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!*

Allegro vivace.

Tempo.

Recit.

Allegro moderato. Recit.

$\text{♩} = 100.$

Ob.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso

Timp.

*p cresc.*

Recit.

Recit.

Recit.

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-der-ers 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!

No 31. ARIA.

Andantino.  $\text{♩} = 72$ .

Flauto. *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp* *sempre pp*

Alto Solo. *pp* *sempre pp*

Violoncello e Basso. *pp* *sempre pp*

Der Engel.

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*

Bassi

*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. Bassi Vel. *cresc.* Bassi

*p*

*p*

*p*

wünscht. Befieh ihm dei - ne We - ge und hof - fe auf ihn, befieh 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 -*

*p*

**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 patient - ly 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.

Werbis an das En.de beharrt, der wird se lig, werbis 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

Werbis an das En.de beharrt, der wird se lig, werbis 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.

Werbis an das En.de beharrt, der wird se lig, werbis 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.

Musical score for the first system, featuring multiple staves with dynamic markings such as *cresc.*, *p*, *f*, and *dim.*

se - lig, se - - - - - lig, der - - - - - wird se - lig, der - - - - - wird se - lig, der - - - - - wird se - lig, der - - - - - wird se - lig,  
 sa - red, shall be sa - - - - - red, shall - be sa - red, shall - - - - - be sa - red, shall - be sa - red, shall - be sa - red;

lig. werbis an das En.de beharrt, der wird se - - - - - lig, se - lig, werbis an das En.de be.  
 red; He that shall en - dure to the end, shall be sa - - - - - red, sa - red; he that shall endure to the

der - - - - - wird se - - - - - lig, der - - - - - wird se - lig, der - - - - - wird se - - - - - lig, se - lig, der - - - - - wird se - lig,  
 shall - be sa - - - - - red, shall - be sa - red, shall - be, shall - be sa - red, shall - be sa - red;

- - - - - wird se - - - - - lig, werbis an das En.de be.harrt, - - - - - der - - - - - wird se - - - - -  
 - - - - - be sa - - - - - red. He that shall en - dure to the end, - - - - - shall - be sa - - - - -

Musical score for the second system, featuring multiple staves with dynamic markings such as *cresc.*, *p*, *f*, and *dim.*

Vcl. Bassi

Musical score for the third system, featuring multiple staves with dynamic markings such as *p*, *cresc.*, *f*, and *dim.*



The musical score consists of several systems of staves. The top system includes a vocal line with a 'a2.' marking and dynamic markings: *cresc.*, *f*, *dim.*, *p*, and *cresc.*. Below this are four piano accompaniment staves, each with its own dynamic markings: *p cresc.*, *f*, *dim.*, *p*, and *cresc.*. The lyrics are written in German and English. The German lyrics are: "wer bis an das Ende beharrt, der wird selig. wer bis an das Ende beharrt, der wird selig." The English lyrics are: "he that shall endure to the end, shall be saved; he that shall endure to the end, shall be saved." The score continues with more musical notation and lyrics, including: "harrt. bis an das Ende beharrt, der wird selig. wer bis an das Ende beharrt, der wird selig." and "wer bis an das Ende beharrt, der wird selig. wer bis an das Ende beharrt, der wird selig." The bottom system shows piano accompaniment staves with dynamic markings: *p cresc.*, *f*, *dim.*, *p*, and *cresc.*.

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.

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

Andante. ♩ = 72.

*mf* *f* *f*

**Soprano Solo.**  
**Der Engel.**

mir, mei-ne See-le dür-stet nach dir, wie ein dür-res Land. Wohl-an denn,  
*me; my soul is thirsting for Thee, as a thirsty land. A-rise now!*

Allegro. ♩ = 92.

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

ge-he hin-aus. und tritt auf den Berg vor den Herrn, denn sei-ne Herrlich-keit er-  
*get thee wit-hout, stand on the mount before the Lord: for there His glo-ry will ap-*

Lento.

*ten.* *pp* *ten.* *pp* *ten.* *pp* *pp*

schei-net ü-ber dir! Ver-hül-le dein Antlitz. denn es naht der Herr.  
*pear, and shine on thee! Thy face must be vei-led, for He draweth near.*

Nº 34. CORO.

Allegro molto.  $\text{♩} = 100.$

Flauti. *pp* *cresc.* *ff*

Oboi. *pp* *cresc.* *ff*

Clarineti in A. *pp* *cresc.* *ff*

Fagotti. *p* *cresc.* *ff*

Corni in E. *pp* *cresc.* *ff*

Corni in C. *pp* *cresc.* *ff*

Trombe in E. *pp* *cresc.* *ff*

Trombone Alto. *pp* *cresc.* *ff*

Trombone Tenore. *pp* *cresc.* *ff*

Trombone Basso. *pp* *cresc.* *ff*

Timpani in E. H. *pp* *cresc.* *ff*

Violino I. *pp* *cresc.* *ff*

Violino II. *pp* *cresc.* *ff*

Viola. *pp* *cresc.* *ff*

**Soprano.** *f* Der Herr ging vor ü - - - ber.

**Alto.** *f* Be - hold, God the Lord passed by.

**Tenore.**

**Basso.**

Organo.

Violoncello e Basso. *pp* *cresc.* *ff*

Allegro molto.

M. B. 86.

The musical score consists of multiple staves. At the top, there are several staves for woodwinds and strings, each with a *p cresc.* marking. Below these are staves for piano accompaniment, including a grand piano (pp) and a bass line with *pp* and *cresc.* markings. The vocal parts are in the lower half of the page, with German and English lyrics. The lyrics are: "Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach, und die Fel-sen zer-brach," and "And a migh-ty wind rent the mountains a-round, brake in pie-ces the rocks, brake in pie-ces the rocks,". The score includes dynamic markings such as *pp*, *cresc.*, and *f*.

**A**

ging vor dem Herrn her, ging vor dem Herrn her, und ein star-ker Wind,  
brake them be-fore the Lord, brake them be-fore the Lord; And a mighty wind  
brach, ging vor dem Herrn her, ging vor dem Herrn her, und ein star-ker  
rocks. brake them be-fore the Lord, brake them be-fore the Lord; And a mighty

ff dim. pp

a 2.

The musical score consists of multiple staves. The vocal parts include German and English lyrics. The piano accompaniment features various dynamic markings and articulation.

**Lyrics:**  
 der die Ber-ge zer-riss und die Fel-sen zer-brach, ging vor dem Herrn her,  
 vent the mountains a-round, brake in pie-ces the rocks, brake them be-fore the Lord.  
 Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach, ging vor dem Herrn  
 wind vent the mountains a-round, brake in pie-ces the rocks, brake them be-fore the

**Dynamic Markings:** *cresc.*, *ff*, *dim.*, *p*, *f*, *dim.*

B

Musical score for voice and piano. The score includes vocal lines and piano accompaniment. Dynamics include *p*, *dim.*, and *pp*. The piano part features a tremolo in the bass line. The lyrics are in German and English.

German lyrics:  
 ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.  
 her, ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.

English lyrics:  
 brake them be-fore the Lord. But yet the Lord was not in the tem-pest.  
 Lord, brake them be-fore the Lord. But yet the Lord was not in the tem-pest.



Musical score for instruments and voices. The score includes piano, strings, and vocal parts. Dynamic markings include *cresc.*, *ff*, and *pp*. The piano part features complex chordal textures. The vocal parts have long, sustained notes.

Und die Er-de er-beb-te,  
 And the sea was up-hea-red,  
*pp*

Der Herr ging vor-ü-ber:  
 Be-hold, God the Lord passed by!  
*f*

Und die Er-de er-beb-te,  
 And the sea was up-  
*pp*

Der Herr ging vor-ü-ber:  
 Be-hold, God the Lord passed by!  
*f*

Und die Er-de er-  
 And the sea was up-  
*pp*

Bassi  
*cresc.* *ff* *pp*

The musical score consists of multiple staves. The upper staves feature piano accompaniment with dynamic markings such as *p cresc.*, *cresc.*, and *dim.*. The lower staves contain the vocal line with lyrics in German and English. The lyrics describe a scene of natural phenomena: the sea boiling, the earth shaking, and the sea rising. The score includes various musical notations like notes, rests, and dynamic markings.

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

und das Meer er - brau - ste, und die Er - de er - beb - te, und das Meer er - brau - ste,  
and the earth was sha - ken, and the sea was up - hea - ved, and the earth was sha - ken,  
beb - te, und das Meer er - brau - ste, und die Er - de er - beb - te, und das Meer er -  
hea - ved, and the earth was sha - ken, and the sea was up - hea - ved, and the earth was

und die Er-de er-beb-te, und das Meer er-brau-ste, und die Er-de er-beb-te, und das  
 and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-hea-ved, and the  
 brau-ste, und die Er-de er-beb-te, und das Meer er-brau-ste, und die Er-de er-  
 sha-ken, and the sea was up-hea-ved, and the earth was sha-ken, and the sea was up-  
 brau-ste, und die Er-de er-beb-te, und das Meer er-brau-ste, und die  
 sha-ken, and the sea was up-hea-ved, and the earth was sha-ken, and the

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 upheaved, and the earth was sha - ken, was sha - ken. But yet the Lord was

Musical score for instruments including strings, woodwinds, and brass. The score is written in G major and 2/4 time. It features dynamic markings such as *p*, *cresc.*, and *ff* across multiple staves. The music is characterized by sweeping melodic lines and dense harmonic textures.

nichtim Erd-be-ben.      Und nachdem Erd-be-ben kam ein Feu-er, und nach dem  
 not in the earth - - quake.      And af-ter the earthquake there came fire, - and af-ter the

nichtim Erd-be-ben.      Und nachdem Erd-be-ben kam ein Feu-er, und nach dem  
 not in the earth - quake.      And af-ter the earthquake there came fire, and af-ter the

nichtim Erd-be-ben.      Und nachdem Erd-be-ben kam ein Feu-er, und nach dem  
 not in the earth - quake.      And af-ter the earthquake there came fire, and af-ter the

nichtim Erd-be-ben.      Und nachdem Erd-be-ben kam ein Feu-er, und nach dem  
 not in the earth - - quake.      And af-ter the earthquake there came fire, and af-ter the

Musical score for the vocal parts, including lyrics in German and English. It includes dynamic markings like *pp cresc.* and *f*.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system features a grand staff with piano and bass clefs. The bottom system contains the vocal line with lyrics in German and English. The lyrics are: "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".

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (treble and bass clefs) and orchestra (strings, woodwinds, brass). Dynamics include *sf* and *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 orchestra, measures 13-16. The score includes staves for piano (treble and bass clefs) and orchestra (strings, woodwinds, brass). Dynamics include *sf* and *ff*.

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include *ff* and *sempre ff*.

a.ber der Herr war nicht, a.ber der Herr war nicht im Feu.er, a.ber der Herr war nicht im

But yet the Lord was not, But yet the Lord was not in the fire, But yet the Lord was not in the

a.ber der Herr war nicht, a.ber der Herr war nicht im Feu.er, a.ber der Herr war nicht im

But yet the Lord was not, But yet the Lord was not in the fire, But yet the Lord was not in the

The second system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The remaining eight staves are for piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves. The music continues in the same key and time signature. Dynamics include *ff* and *sempre ff*.



The musical score consists of multiple staves. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a bass clef with a key signature of one sharp (F#). The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The lyrics are written below the vocal line, alternating between 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 concludes with a double bar line and a final chord marked with a large 'E' and *pp*.

Feu-er, kam ein stil-les, sanf-tes Sau - sen.

fire, there came a still small voice:

Feu-er kam ein stil-les, sanf-tes Sau - sen.

fire, there came a still small voice:

Und in dem Stillseln nahete sich der Herr. Und in dem  
*And in that still voice, onward came the Lord. And in dem that*

The musical score consists of several systems. The top system includes vocal staves and instrumental staves (strings and woodwinds). The second system continues the instrumental accompaniment. The third system introduces the vocal lyrics. The lyrics are written in German and English. The bottom system continues the instrumental accompaniment, including a section for Basses.

**Lyrics:**

Säu - - seln      nah - te sich der Herr,      nahe sich der Herr,  
 still      voice,      onward came the Lord,      onward came the Lord,

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

Säu - - seln      nah - - te sich der Herr,      nahe sich der  
 still      voice,      on - - ward came the Lord,      Lord,      on - ward came the

Säu - - seln      nah - - te sich der Herr,      nahe sich der Herr,  
 still      voice,      on - - ward came the Lord,      on - ward came the Lord,

**Instrumental parts:**

Woodwinds: *pp*, *cresc.*

Strings: *cresc.*, *a 2.*, *p cresc.*, *pp*

Basses: *cresc.*

The musical score is written for voice and piano. It features a vocal line with German lyrics and piano accompaniment. The score includes various dynamic markings such as *cresc.*, *pp*, and *p*. The lyrics are:   
 nah.te sich der Herr, im Säuseln nah.te sich der Herr, nah.te sich der Herr,   
 onward came the Lord. And in that still voice came the Lord, onward came the Lord,   
 sich der Herr, im Säuseln nah - te, nah - te sich der Herr,   
 came the Lord, and in that still voice on - ward came the Lord,   
 Herr, nah - te sich der Herr, nah - te sich, nah - te   
 Lord, on - ward came the Lord, on - ward came, on - ward   
 nah - te sich, im Säuseln nah.te sich der Herr,   
 came the Lord, and in that still voice came the Lord,   
 The piano accompaniment includes a drum part with *cresc.* markings and a string part with *pp* and *p* markings.

The musical score consists of multiple staves. The vocal parts include:

- First Voice (Soprano):** *cresc.* *pp* nah-te sich der Herr, und in dem Säu - - seln nah-te
- Second Voice (Alto):** *cresc.* *pp* onward came the Lord, and in that still voice, onward
- Third Voice (Tenor):** *cresc.* *pp* sich der Herr, nah - te sich der Herr, nah - - te sich
- Fourth Voice (Bass):** *cresc.* *pp* came the Lord, on - ward came the Lord, on - - ward came

The piano accompaniment includes:

- Right Hand:** *cresc.* *pp* (melodic lines with grace notes)
- Left Hand:** *cresc.* *pp* (bass line with grace notes)

Key signature change to **F** major is indicated at the top of the score.

The musical score consists of several systems. The top system features piano accompaniment with dynamics *cresc.* and *pp*. The second system contains vocal staves with lyrics in German and English, and piano accompaniment. The third system continues the vocal and piano parts. The fourth system includes lyrics for a second voice part. The fifth system continues the vocal and piano parts. The sixth system features piano accompaniment with dynamics *cresc.* and *pp*. The seventh system continues the piano accompaniment.

sich der Herr, ——— nah - te, nah - ——— te, nah - ———  
 came the Lord, ——— on - ward, on - ——— ward, on - ———

sich der Herr, und in dem Säü - seln nah - ——— te, nah - ———  
 came the Lord, and in that still - ——— voice, on - ——— ward, on - ———

— der Herr, ——— nah - ——— te, nah - ———  
 — the Lord, ——— on - ——— ward, on - ———

sich der Herr, ——— nah - ——— te, nah - ———  
 came the Lord, ——— on - ———

te sich der Herr.

ward came the Lord.

te sich der Herr.

ward came the Lord.

Bassi

pp



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.

SO  
LI  
C  
O  
R  
O.

Se - ra - phim stan - den ü - ber ihm, und Ei - ner rief zum An - dern:  
A - bove Him stood the Se - ra - phim: and one cri - ed to an - o - ther:

QUARTETTO con CORO.

Adagio non troppo. ♩ = 72.

The musical score is arranged in a system of 15 staves. The top four staves represent the instrumental quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom eleven staves represent the vocal choir, with parts for Soprano, Alto, Tenor, and Bass. The lyrics are written in German and English. The score begins with a piano introduction marked *pp*. The vocal parts enter with the lyrics: "Heilig, heilig, heilig ist Gott der Herr, Ho-ly, ho-ly, ho-ly in God the Lord, der Herr Ze-ba-oth. the Lord Sa-ba-oth." The instrumental accompaniment features a prominent bass line with a trill-like texture in the lower register. Dynamics range from *pp* to *ff*. The tempo is marked "Adagio non troppo" with a metronome marking of ♩ = 72.

Adagio non troppo.

Musical score for piano accompaniment, including treble and bass staves with various dynamics like *p* and *pp*.

Vocal staves with lyrics in German and English, including parts for Ze-ba-oth and Sa-ba-oth.

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  
 Now His glo - ry hath fil - led all the earth, hath

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 the first system, including vocal lines and piano accompaniment. The score is written for a choir and piano. The piano part features a complex texture with multiple voices and instruments, including strings and woodwinds. The vocal lines are written in a high register, with lyrics in German and English. The tempo is marked 'p' (piano) and the dynamics range from 'pp' (pianissimo) to 'p'.

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.

The piano accompaniment consists of several staves. The upper staves use treble clefs, while the lower staves use bass clefs. The music is written in a key signature of one flat (B-flat major or D minor). Dynamic markings include *p* (piano) and *ff* (fortissimo). The accompaniment provides a harmonic and rhythmic foundation for the vocal parts.

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  
 earth. earth.  
 sei - 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  
 earth;  
 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  
 earth;

Musical score for piano accompaniment, featuring multiple staves with dynamic markings such as *pp*, *p*, 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, hath

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

Musical score for the first system, featuring multiple staves with musical notation and dynamics such as "cresc.", "pp", and "ppp".

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 all, hath fil - led all the - earth, now His glo - ry hath fil - led all the earth.

voll, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 earth, fil - led all the - earth, now His glo - ry hath fil - led all the earth.

voll, sind sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 earth, hath fil - led all the earth, now His glo - ry hath fil - led all the earth.

sei - ner, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 fil - led, fil - led all the - earth, now His glo - ry hath fil - led all the earth.

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re - voll.  
 now hath fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re - voll.  
 now hath fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re - voll.  
 fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

Musical score for the second system, including dynamics like "pp sempre", "M. B. 86.", and "pp".

pp sempre

M. B. 86.

pp

allacru

N<sup>o</sup> 36. CORO-RECITATIVO.

a tempo Adagio non troppo. ♩ = 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.

M.B.86.



Recit.

♩ = 84.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc." and "p".

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 command-eth.

Bassi

Recit.

Più mosso.

Ob. Recit.

Fag.

*cresc.* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

Elias. Recit.

Ich ge-he hin-ab in der Kraft— des Herrn. Du bist ja der Heré, ich mussum delnet-willen  
*I go on my way in the strength of the Lord.* *For Thou art my Lord, and I will suf-fer for thy*

*f* *f* *cresc. f* *ff* *dim.*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

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 in there-fore glad, my glo-ry re-joi-ceth; and my flesh shall at-so rest in hope.*

*p* *pp*

N<sup>o</sup> 37. ARIOSO.Andante sostenuto.  $\text{♩} = 100$ .

Oboe.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

*p*

*p*

*p*

*dim.*

*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.*

*p* *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 - red, but Thy kindness shall not de - part: but Thy kindness, Thy kind - ness shall

*dim.*

*dim.*

*dim.*

Guade 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 peace of Thy

*dim.*

*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.* *p*

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*  
*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

A

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a common time signature. The bottom two staves are piano accompaniment, with a bass clef and a common time signature. The middle six staves contain various instrumental parts, including a piano part with a treble clef and a bass part with a bass clef. The music is marked with a forte 'f' dynamic.

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 Kō - 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.  
 torch - es, like burning torch - es.

Er hat stol - ze Kō - ni - ge ge - stürzt, er hat  
 Migh - ty kings by him were a - ver - thrown, migh - ty

A

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 -*



The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The lyrics are written in German and English. The German lyrics are: "stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die". The English lyrics are: "thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture, and in Ho - reb, its". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sf*.

The musical score consists of multiple staves. The top section features a vocal line with lyrics in German and English. The lyrics are: "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 judgements of the". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *a 2.*. The bottom section of the score shows piano accompaniment with intricate rhythmic patterns.

B

The first system of the musical score features a vocal line in the upper part and piano accompaniment in the lower part. The piano part includes a prominent bass line with a 'sempre ff' (sempre fortissimo) marking. The vocal line begins with a rest, followed by a melodic phrase.

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 complex texture with multiple voices in the piano part, including a prominent bass line. The vocal line is not present in this system.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The instrumentation includes multiple staves for strings, woodwinds, and brass.

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 hors-es; and he

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 horn-es, and he

Musical score for the vocal parts, including lyrics in German and English. Dynamics include *p* and *cresc.*

fuhr im Wetter gen Himmel, da kam ein feuriger Wagen mit  
 went by a whirlwind to heaven: there came a fiery chariot, with  
 fuhr im Wetter gen Himmel, da kam ein feuriger Wagen mit  
 went by a whirlwind to heaven: there came a fiery chariot, with

The musical score consists of several systems. The piano accompaniment is written for both hands, with a triplet in the right hand. The vocal parts are written in a single system with lyrics in German and English. The score includes dynamic markings such as *f* and *cresc.* and a section marked *ff*. The tempo is indicated as *2/2*.

fea - rigen, fea - 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

fea - rigen, fea - 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 musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system features a complex piano accompaniment with multiple staves, including a prominent sixteenth-note pattern. The bottom system contains the vocal line with lyrics in German and English, and a piano accompaniment. Dynamics such as *sempre ff* and *più f* are indicated throughout the score.

fuhr im Wet - ter gen Him - mel,    und er fuhr im Wet - ter, er fuhr im Wet - ter, er  
 went by a whirl - wind to hea - ven,    and he went by a whirl - wind, he went by a whirl - wind, he  
 fuhr im Wet - ter gen Him - mel,    und er fuhr im Wet - ter, er fuhr im Wet - ter, er  
 went by a whirl - wind to hea - ven,    and he went by a whirl - wind, he went by a whirl - wind, he  
 fuhr im Wet - ter gen Him - mel,    und er fuhr im Wet - ter gen Himmel, und er  
 went by a whirl - wind to hea - ven,    and he went by a whirl - wind, he

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The piano part features a prominent triplet figure in the right hand and a steady bass line in the left hand. The vocal lines are in German and English, with lyrics such as "fuhr im Wet-ter gen Him-mel, er fuhr" and "went by a whirl-wind to hea-ven, he went". The score includes dynamic markings like *sf* and *ff*, and articulation marks like accents and slurs. The piece concludes with a *Cff* marking.



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 *ff* and *f*.

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

Musical score for vocal parts with lyrics in German and English. The score includes piano accompaniment at the bottom.

*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.

*tr.*

*ritard.*

Nº 39. ARIA.

Andante. ♩ = 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-ter's Reich.  
Then, then shall the righteous shine forth as the sun in their heav'nly Fa-ther's realm,

Andante.

leuch-ten, wie die Son-ne in ih-res Va-ter's Reich, dann wer-den die Ge-  
shine forth as the sun in their heav'nly Fa-ther's realm, Then shall the righ-teenous

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.  
 realm.

Won - ne und Freu - de wer - den sie er - grei - fen, Won - ne und Freu - de wer - den sie er -  
 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.

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

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

*cresc.* *sf* *dim.*

*cresc.* *sf* *dim.*

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 heavnly Fa - ther's realm; shine forth,

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

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.

Tromba in C.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Darum 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  
pp f dim. p pp f pp 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  
pp pp Bassi

Tempo.

p cresc. f pp

Tempo.

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.

The musical score is arranged in a standard orchestral format. The woodwinds (Flauti, Oboi, Clarineti in A, Fagotti) and brass (Corni in D and E, Trombe in D, Trombone Alto, Tenore, Basso, Ophicleide) parts are in the upper half. The strings (Violino I, Violino II, Viola, Violoncello e Basso) and timpani are in the lower half. The vocal parts (Soprano, Alto, Tenore, Basso) are at the bottom. The score includes dynamic markings such as *pp*, *f*, *mf*, *ppp*, and *cresc. f*. The lyrics are written below the vocal staves.

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.



This musical score page, numbered 302, contains a complex arrangement of staves. The top section includes a vocal line and several piano accompaniment staves. The piano part features a prominent melodic line in the right hand, characterized by slurs and dynamic markings such as *p*, *pp*, and *cresc.*. The left hand provides harmonic support with chords and bass lines. A section of the score is marked *ne. call.* (no call). The bottom of the page shows a continuation of the piano accompaniment with similar melodic and harmonic textures.



The musical score consists of several systems of staves. The top system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part features a prominent bass line with a 'cresc.' marking. The lyrics are written in German and are repeated across four vocal parts. The score includes various musical notations such as 'sempre cresc.', 'cresc.', 'mf', and 'f'. The bottom system shows a continuation of the piano accompaniment with a 'cresc.' marking.

A - - - ber Ei - ner erwacht von Mit - ternacht, und er kommt vom  
 But the Lord, from the northhath rai - sed one, He hath rai - - - sed  
 Ei - ner erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom  
 Lord, from the northhath 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 Lordhath 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 northhath rai - sed one, the Lordhath rai - sed one, He hath rai - sed one, rai - sed

A

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The middle systems contain instrumental parts, likely for strings and woodwinds, with various dynamic markings. The bottom system features a bass line labeled 'Bassi'.

**Lyrics:**  
 Auf - gang, er kommt vom Auf - gang der Son - ne, der wird des  
 onk, who, from the ri - - - - - sing of the sun, shall call up -  
 Auf - gang, er kommt vom Auf - gang der Son - ne, der wird des  
 one, who, from the ri - - - - - sing of the sun, shall call up -  
 Son - ne, er kommt, er kommt vom Auf - gang der Son - ne, der wird des  
 one, - - - - - who, from the ri - - - - - sing of the sun, shall call up -

**Dynamic Markings:** cresc., al, ff, Bassi, Aff

The first system of the musical score consists of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for piano accompaniment (Right and Left Hand). The bottom two staves are for a string ensemble (Violins and Cellos/Double Basses). The music is in a major key with a 4/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. The string part has a steady eighth-note accompaniment.

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 continues the musical score with the same ten staves as the first system. It includes the vocal lines and piano accompaniment. The piano part has a dynamic marking of *f* (forte) at the end of the system. The string part continues with its eighth-note accompaniment.

Musical score for piano and organ. The score consists of multiple staves. The piano part includes a vocal line with lyrics and a bass line with rhythmic accompaniment. The organ part features intricate patterns in both hands. Dynamics markings include *sempre f* and *mf*. The tempo is marked *allegro* at the top.

wähl - ter, an welchem sei - ne See - le Wohl - - - ge - fal - len hat.  
 leet, and mine e - leet, in whom my soul de - light - eth!

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat.  
 leet, and mine e - leet, in whom my soul de - light - - eth!

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat. Auf ihm wird  
 leet, and mine e - leet, in whom my soul de - light - - eth! On him the

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat. Auf ihm wird ru - hen der Geist des  
 leet, and mine e - leet, in whom my soul de - light - - eth! On him the Spi - rit of God shall

The musical score consists of several systems of staves. The top system includes a vocal line with a 'a2.' marking. Below it are several piano accompaniment staves. The bottom system features three vocal parts with the following lyrics:

Auf ihm wird ruhen der Geist des Herrn, des  
 On him the Spirit of God shall rest, shall

Auf ihm wird ruhen der Geist des Herrn, auf ihm, auf ihm wird  
 On him the Spirit of God shall rest; on him, on him the

ruhen der Geist des Herrn, der Geist des Herrn, auf ihm wird ruhen der Geist des  
 Spirit of God shall rest, of God shall rest; on him the Spirit of God shall

Herrn, der Geist des Herrn, auf ihm wird ruhen der Geist des  
 rest, of God shall rest; on him the Spirit of God shall

Herrn, auf ihm wird ruhen der Geist des Herrn, auf ihm wird  
*rest; on him the Spi-rit of God shall rest, on him the*

ruhen der Geist des Herrn, auf ihm wird ruhen der Geist des  
*Spi-rit of God shall rest; on him the Spi-rit of God shall*

Herrn, auf ihm, auf ihm wird ruhen 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*



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 'f' and 'ten.'.

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-

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 'f' and 'ten.'.

The first system of the musical score consists of 12 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The remaining staves are grouped in pairs, likely representing different instruments or voices. The music is written in a common time signature. Dynamic markings include *ff* (fortissimo) and *p* (piano) throughout the system.

standes, der Geist des Raths und der Stärke, der Geist der Erkenntniss und der Furcht des Herrn.

standing, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

standes, der Geist des Raths und der Stärke, der Geist der Erkenntniss.

standing, the spirit of might and of counsel, the spirit of knowledge.

*crec.*  
A - ber  
*crec.*  
Thusaith the

The second system of the musical score continues the composition. It features similar instrumentation and notation to the first system. Dynamic markings include *ff* and *C p* (Crescendo piano).

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

Und er kommt, er kommt vom Auf-gang der Son - - ne.

who from the ri-sing, on my nameshall call.

Ein-er 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.

# QUARTETTO.

Andante sostenuto.  $\text{♩} = 76.$

Clar. I. in B.

Fag. I.

Cor. III. IV. in B.

Soprano Solo.

Alto Solo.

Tenore Solo.

Basso Solo.

Wohl - an, Al - le die ihr dur - stig seid, kommt  
O come ev - ry one that thirst - eth, o

Andante sostenuto.

*pp*

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

First system of musical notation, including piano accompaniment and vocal lines. Dynamics include *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,

Second system of musical notation, including piano accompaniment and vocal lines. Dynamics include *cresc.* and *p*.

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 er - 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 er - ry one that

Die ihr dur - stig seid, wohlan,  
O come un - to Him; *cresc.* 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 er - - - ry one that thirst - eth, come to Him; come er - 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 er - ry one - that

Al - - le kommt her zum Was - ser, kommt her zu ihm, kommt her, kommt  
come er - 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.  $\text{♩} = 96$ .

Flauti.

Oboi.

Clarineti 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.

Violoncello e Basso.

Als dann wird eu - er Licht her - vor - bre - chen wie die

And then, then shall your light break forth as the light of

Als dann wird eu - er Licht her - vor - bre - chen wie die

And then, then shall your light break forth as the light of

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,  
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; p

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

The musical score consists of approximately 15 staves. The top section is instrumental, with various dynamics like *cresc.* and *p*. The bottom section contains vocal parts with German lyrics. The lyrics are:
   
Herrn wird euch zu sich nehmen, wird euch zu sich, zu sich nehmen,
   
Lord e - ver shall re - ward you, e - ver, e - ver shall re - ward
   
und die Herrlichkeit des Herrn wird euch zu sich, zu sich nehmen.
   
And the glo - ry of the Lord e - ver shall re - ward re - ward you.
   
zu sich nehmen, die Herrlichkeit des Herrn wird euch zu sich nehmen
   
shall re - ward you, the glo - ry of the Lord e - ver shall re - ward
   
Herrlichkeit des Herrn wird euch zu sich nehmen, wird euch zu sich nehmen
   
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 and a piano accompaniment. The middle system features a vocal line with lyrics and a piano accompaniment. The bottom system includes a vocal line with lyrics and a piano accompaniment. The score is marked with various dynamics and performance instructions.

*a2.*

*f*

*dim.*

*f*

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

Herr un-ser Herrscher, wie herrlich 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-

men.

you.

in E. a2. f. f. *trium* f. f. 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. 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.

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,

*Vcl.*

— 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

The musical score consists of several systems. The top system includes a vocal line starting with a fermata and a section marked 'A'. Below this are multiple staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are written in German and English, with the English text in italics. The score includes dynamic markings such as *f* and *8.2.*, and a *Vel.* marking at the bottom right.

**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 - - -  
a - tor, how ex-cel-lent thy Name is in all the na-tions, in all the na - - - tions! A - - -

Na - - - me in al-len Lan-den, Herr un-ser Herr-scher 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,

*Vel.*



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 herr-lich 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-

Bassi



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

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 nations, 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 nations, 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, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

Herr, Herr un - ser  
 Lord, Lord our Cre -

The first system of the musical score consists of ten staves. The top two staves are vocal lines, and the remaining eight staves are for piano accompaniment. The music is in a major key and 4/4 time. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The piano part features a prominent bass line with a wavy, tremolo-like texture in the lower register.

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 a specific line for the Basses, labeled "Bassi". The piano accompaniment continues with its characteristic wavy bass line. Dynamics include *ff* and *mf*.

The first system of the musical score consists of 12 staves. The top two staves are for the vocal parts, with treble clefs and a key signature of one sharp (F#). The remaining ten staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and six individual staves for various instruments. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. There are also articulation marks like *tr* (trill) and *trm* (trill mark).

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-

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, showing chords and melodic lines.

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 -

Musical score for piano accompaniment, continuing from the previous section, showing chords and melodic lines.

The first system of the musical score consists of ten staves. The top two staves are vocal parts with treble clefs. The next four staves are piano accompaniment, with two staves in treble clef and two in bass clef. The bottom two staves are additional piano accompaniment, also in treble and bass clefs. The notation includes various note values, rests, and dynamic markings.

A - - - men, A - - - men, A - - - men. A - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

A - - - men, A - - - men, A - - - men. A - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

A - - - men, A - - - men, A - - - men, A - - - - - men, A - - - - - men!

A - - - men, A - - - men, A - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

men, A - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

men, A - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

The second system of the musical score continues the piano accompaniment from the first system. It consists of four staves in treble and bass clefs, with complex notation including various note values and rests.







# MENDELSSOHN'S WERKE.

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## Gesang-Musik.

Oratorien.				Partitur.				Stimmen.				Kl.-Arsk.				Nr.			
(Serie 13.)				M   F				M   F				M   F				M   F			
<b>Complet</b> in 3 broch. Bänden und in Umschlägen				5				6				90				2 40			
55	Paulus. Op. 36																		
56	Elias. Op. 70																		
57	Christus. Recitative u. Chöre. Op. 97																		
<b>Geistliche Gesangwerke.</b>																			
(Serie 14.)																			
<b>Abtheilung A.</b>																			
<b>Für Solostimmen, Chor und Orchester.</b>																			
<b>Complet</b> in broch. Bänden und in Umschlägen				49 20				65 60				26 70							
88	Psalm 115 für Chor, Solo und Orchester. Op. 31			3 60				4 20				2 10							
89	Psalm 42 für Chor, Solo und Orchester. Op. 42			5 40				6 90				2 70							
90	Psalm 95 für Chor, Solo und Orchester. Op. 46			5 70				7 80				3							
91	Psalm 114 für 8stimmigen Chor und Orchester. Op. 51			4 20				6 30				2 40							
92	Psalm 98 für 8stimmigen Chor, Solo und Orchester. Op. 91			2 10				3 60				1 20							
93	Lobgesang, Symphonie-Cantate. Op. 52			15 60				20				7 50							
94	Lauda Sion für Chor, Solo u. Orchester. Op. 73			6				7 80				3 90							
95	Hymne f. eine Altstimme mit Chor und Orchester. Op. 96			3 60				5 10				1 50							
96	Tu es Petrus für 5stimmigen Chor und Orchester. Op. 111			2 40				2 40				1 50							
97	„Verleih' uns Frieden“. Gebet für Chor und Orchester			1 20				1 50				— 90							
<b>Abtheilung B.</b>																			
<b>Für Solostimmen, Chor und Orgel (oder Pfte.).</b>																			
<b>Complet</b> in 1 broch. Bande und in Umschlägen				7 50				9 60											
98	Kirchenmusik f. Chor- u. Solostimmen mit Orgel. Op. 23			2 40				4 20											
99	3 Motetten für weibliche Stimmen mit Orgel od. Pfte. Op. 39			2 10				1 50											
100	2 Geistliche Lieder für eine Singstimme mit Pianoforte. Op. 112			— 60				—											
101	Responsorium et Hymnus für Männerst. u Orgel. Op. 121			1 20				1 50											
102	3 Geistliche Lieder f. eine Altstimme mit Chor und Orgel			1 20				— 60											
103	Hymne f. 1 Sopranstimme mit Chor und Orgel			1 20				— 90											
104	Te Deum für Solo und Chor mit Orgel			— 90				— 90											
<b>Abtheilung C.</b>																			
<b>Für Solostimmen und Chor ohne Begleitung.</b>																			
<b>Complet</b> in 1 broch. Bande und in Umschlägen				6 60				9 60											
105	Psalm 2 für Chor und Solostimmen. Op. 78. Nr. 1			1 20				1 20											
106	Psalm 43 für achtstimmigen Chor. Op. 78. Nr. 2			— 90				— 60											
107	Psalm 22 für Chor und Solostimmen. Op. 78. Nr. 3			— 90				1 20											
107a	Psalm 100 für gemischten Chor.			— 60				— 30											
109	3 Motetten für Chor u. Solostimmen. Op. 69. Nr. 1			— 60				— 60											
108a	— „ 2			— 90				— 60											
108b	— „ 3			1 20				— 90											
109	6 Sprüche für 8stimm. Chor. Op. 79			1 20				1 20											
110	2 Geistliche Chöre für Männerstimmen. Op. 115			— 60				— 60											
111	Trauergefang für gem. Chor. Op. 116			— 60				— 30											
112	„Ehre sei Gott in der Höhe“ für gemischten (Doppel-) Chor			— 90				— 60											
112a	„Heilig“ f. gemischten (Doppel-) Chor			— 60				— 60											
112b	„Kyrie eleison“, f. gem. (Doppel-) Chor			— 30				— 60											
113	Zum Abendsegen f. gemischten Chor			— 30				— 30											
<b>Grössere weltliche Gesangwerke.</b>																			
(Serie 15.)																			
<b>Complet</b> in broch. Bänden u. in Umschlägen																			
114	Musik zu Antigone von Sophokles. Op. 55			10 50				15				4 50							
115	Musik zu Athalia von Racine. Op. 74			13 50				19 50				6 30							
116	Musik zu Oedipus in Kolonos von Sophokles. Op. 93			10 80				15				4 50							
117	Musik zu Sommernachts Traum von Shakespeare. Op. 61			13 20				18				5 40							
118	Die erste Walspurgisnacht. Ballade v. Goethe. Op. 60			12				13 50				5							
119	Festgesang „An die Künstler“ nach Schiller's Gedicht. Op. 68			1 80				(3 30)				1 20							
120	Festgesang zur Säcularfeier der Buchdruckerkunst			2 10				3 90				1 20							
121	Die Hochzeit des Camacho. Kom. Oper in 2 Acten. Op. 10			10 80				15				6 30							
122	Heimkehr aus d. Fremde. Liederspiel in 1 Acte. Op. 89			6 30				9 30				3							
123	Loreley. Unvollendete Oper Op. 9			2 70				3				1 20							
124	Concertarie für eine Sopranstimme mit Orchester. Op. 94																		
<b>Lieder für Sopran, Alt, Tenor und Bass.</b>																			
(Serie 16.)																			
<b>Complet</b> in 1 broch. Bande 40				3 30															
„ in 1 broch. Bande 80				3															
„ in 4 broch. Bändchen								5 10											
125	6 Lieder. Op. 41. (Im Walde. — 3 Volkslieder. — Märlied. — Auf dem See.)			— 90				— 90											
126	6 Lieder. Op. 48. (Frühlingsnahnung. — Die Primel. — Frühlingsfeier. — Lerchengesang. — Morgenhebet. — Herbstlied.)			— 90				— 90											
127	6 Lieder. Op. 59. (Im Grünen. — Fröhlicher Frühling. — Abschied vom Wald. — Die Nachtigall. — Rabenthal. — Jagdlied.)			— 90				— 20											
128	6 Lieder. Op. 88. (Neujahrslied. — Der Glückliche. — Hirtenlied. — Die Waldvögel. — Deutschland. — Der wandernde Musikant.)			— 90				1 20											
129	4 Lieder. Op. 100. (Andenken. — Lob des Frühlings. — Frühlingslied. — Im Wald.)			— 60				— 90											
<b>Lieder und Gesänge für 4 Männerstimmen.</b>																			
(Serie 17.)																			
<b>Complet</b> in 1 broch. Bande 40				3															
„ in 1 broch. Bande 80				2 40															
„ in 4 broch. Bändchen								5 40											
130	6 Lieder. Op. 50. (Türkisches Schenkenlied. — Der Jäger Abschied. — Sommerlied. — Wasserfahrt. — Liebe und Wein. — Wanderlied.)			1 20				1 80											
131	4 Lieder. Op. 75. (Der fröhe Wandermann. — Abendständchen. — Trinklied. — Abschiedstafel.)			— 60				— 90											
132	4 Lieder. Op. 76. (Das Lied vom braven Mann. — Rheinweihnied. — Lied für die Deutschen in Lyon. — Comitatz.)			— 60				— 90											
133	4 Lieder. Op. 120. (Jagdlied. — Morgenruas. — Im Süden. — Zigeunerlied.)			— 60				— 90											
134	Ersatz für Unbestand			— 30				— 30											
135	Nachtgesang			— 30				— 30											
136	Stiftungsfeier			— 30				— 90											
<b>Lieder u. Gesänge für 2 Stimmen mit Pianoforte.</b>																			
(Serie 18.)																			
<b>Complet</b> in 1 brochirten Bande				3															
137	6 Lieder. Op. 63. (Ich wollt' meine Liebe. — Abschied der Zugvögel. — Gruss. — Herbstlied. — Volkslied. — Märlückchen und die Blümelein.)			— 60				— 60											
138	3 Lieder. Op. 77. (Sonntagmorgen. — Das Aehrenfeld. — Lied aus Ruy Blas.)			— 60				— 60											
139	3 Volkslieder			— 90				— 90											
140	Suleika und Hatem (Aus Op. 8. No. 12)			— 30				— 30											
140a	Lied aus Ruy Blas (mit Streichinstr.) Partitur und Stimmen.			— 60				— 60											
<b>Lieder und Gesänge für eine Singstimme mit Pianoforte.</b>																			
(Serie 19.)																			
<b>Complet</b> in 1 brochirten Bande				13															
141	12 Gesänge. Op. 8			2 10															
142	12 Lieder. Op. 9			1 50															
143	8 Gesänge. Op. 19a			1 50															
144	6 — Op. 34			1 50															
145	6 Lieder. Op. 47			1 20															
146	6 — Op. 57			1 50															
147	6 — Op. 71			1 20															
148	6 Gesänge. Op. 86			1 20															
149	6 — Op. 99			1 20															
150	3 Gesänge für eine tiefe Stimme. Op. 84			— 90															
151	2 Romanzen von Lord Byron																		
152	2 Gesänge für eine tiefe Stimme																		
153	2 Gesänge																		
154	Der Blumenkranz			2 10															
155	Des Mädchens Klage																		
156	Seemans Scheideliel																		
157	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.																			