



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.

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VON JULIUS RIETZ.

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ORATORIEN.

PARTITUR.

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N^o 86. Elias.

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

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ELIAS.

Ein Oratorium nach Worten des alten Testaments.

Op. 70.

INHALT.

Erster Theil.

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ELIAS

Ein Oratorium

Mendelssohns Werke.

nach Worten des alten Testaments
von

Serie 13. N^o 86.

FELIX MENDELSSOHN BARTHOLDY.

Op. 70.

Erster Theil.

EINLEITUNG.
Grave. M.M. ♩ - 60.

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.

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.

The musical score consists of multiple staves. The piano accompaniment includes treble and bass clefs with various dynamics such as *f*, *p*, *pp*, and *sfz*. The vocal line is in a lower register, likely bass or tenor. The lyrics are written in German and English below the vocal staff.

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.

This system contains the first 14 staves of the score. The instruments listed on the left are: 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, and Violoncello e Basso. The music is in 3/4 time with a key signature of one flat. The first staff (Flauti) has a whole rest. The second staff (Oboi) has a whole rest. The third staff (Clarineti in B) has a whole rest. The fourth staff (Fagotti) has a whole rest. The fifth staff (Corni in D) has a half note G4, followed by a half note F4, and then a half note E4. The sixth staff (Corni in B) has a whole rest. The seventh staff (Trombe in D) has a whole rest. The eighth staff (Trombone Alto) has a whole rest. The ninth staff (Trombone Tenore) has a whole rest. The tenth staff (Trombone Basso) has a whole rest. The eleventh staff (Ophicleide) has a whole rest. The twelfth staff (Timpani in D. A.) has a whole rest. The thirteenth staff (Violino I) has a whole rest. The fourteenth staff (Violino II) has a whole rest. The fifteenth staff (Viola) has a half note G4, followed by a half note F4, and then a half note E4. The sixteenth staff (Violoncello e Basso) has a half note G3, followed by a half note F3, and then a half note E3. The dynamic marking *pp* is present at the beginning of the first and sixteenth staves.

Moderato.

Ob.
Clar.
Fag.
Cor. in D.

This system contains the next 5 staves of the score. The instruments listed on the left are: Ob., Clar., Fag., and Cor. in D. The music continues from the first system. The first staff (Ob.) has a half note G4, followed by a half note F4, and then a half note E4. The second staff (Clar.) has a half note G4, followed by a half note F4, and then a half note E4. The third staff (Fag.) has a half note G4, followed by a half note F4, and then a half note E4. The fourth staff (Cor. in D) has a half note G4, followed by a half note F4, and then a half note E4. The fifth staff (Violoncello e Basso) continues from the first system with a half note G3, followed by a half note F3, and then a half note E3. The dynamic marking *pp* is present at the beginning of the fifth staff.

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

cresc. *p*

This system contains five staves of music for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor in B. The Flute, Oboe, Clarinet, and Bassoon parts begin with a dynamic marking of *p* and feature long, sustained notes with hairpins. The Cor in B part is mostly silent, with a *p* marking at the end. Below these are five staves of piano accompaniment, with *cresc.* markings in the first three staves and *p* markings in the last two.

Ob. *cresc.* *p* *cresc.*
Clar. *cresc.* *p* *cresc.*
Fag. *cresc.* *p* *cresc.*
Cor. in D. *cresc.* *p* *cresc.*
Cor. in B. *cresc.* *p* *cresc.*

cresc. *p* *cresc.*

This system contains five staves of music for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor in D, and Cor in B. The Oboe, Clarinet, Bassoon, and Cor in D parts feature long, sustained notes with *cresc.* markings, while the Cor in B part has a *p* marking. Below these are five staves of piano accompaniment, with *cresc.* markings in the first three staves and *p* markings in the last two.

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

- Violins I & II:** *p*
- Violas:** *p*
- Celli:** *p*
- Bass:** *p*
- Cor. in D:** *p*
- Timp.:** *p*
- Woodwinds (Flutes, Oboes, Clarinets, Bassoons):** *dim.*, *p*, *f*, *p*, *cresc.*
- Rehearsal Mark:** *a 2.*

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

- Violins I & II:** *cresc.*, *a 2.*
- Violas:** *cresc.*, *a 2.*
- Celli:** *cresc.*
- Bass:** *cresc.*
- Cor. in D:** *cresc.*, *a 2.*
- Cor. in B:** *cresc.*
- Timp.:** *p*
- Woodwinds (Flutes, Oboes, Clarinets, Bassoons):** *f*, *sempre cresc.*
- Rehearsal Mark:** *a 2.*

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 next six staves of the score. The top two staves are for Cor. in D and Cor. in B. The third staff is for Tromb. Ten., the fourth for Tromb. Basso, the fifth for Ophiel., and the sixth for Timp. The bottom two staves are for the strings, with dynamic markings *f* and *piuf*.

The musical score on page 7 is arranged in 14 staves. The top two staves are for the piano, and the remaining 12 staves are for the orchestra. The music is in a key with one sharp (F#) and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'a2.'.

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 strings and woodwinds. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings. The word "piu f" (piano fortissimo) is written above the first three piano staves in the fourth measure. The letter "f" (forte) appears below the piano's bass staff and above several orchestral staves. The music is written in a key with one sharp (F#) and a common time signature.

This page of musical notation consists of 14 staves. The first four staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The bottom six staves are grouped by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'a2.'

This page of musical notation is a complex score for piano, consisting of 14 staves. The notation is dense and includes various rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Dynamic markings such as *ff* (fortissimo) are used throughout. There are also markings for *a2.* (second ending) and *tr* (trill). The score is divided into measures by vertical bar lines, and the overall structure suggests a multi-measure rest or a complex rhythmic exercise. The notation is written in a standard musical staff format with a treble and bass clef.

This musical score page contains 15 staves of music. The top three staves are for woodwinds, with dynamic markings *piu f* and *f*. The next three staves are for strings, with dynamic markings *f* and *ff*. The bottom three staves are for Basses, with dynamic markings *f* and *ff*. The score includes various musical notations such as notes, rests, and slurs. A section marked *82.* begins in the fourth measure of the first three staves. The word *Bassi* is written at the end of the bottom staff.

This block contains the main orchestral score for strings and woodwinds. It consists of 14 staves. The top two staves are for Violins I and II, followed by Violas, Cellos, and Double Basses. The bottom four staves are for woodwinds: Flutes, Oboes, Clarinets, and Bassoons. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *ff* and *f* throughout the score.

This block contains the score for the woodwind and brass sections. It includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Horn in D (Cor. in D.). The woodwinds have melodic lines with some slurs and accents. The brass section, specifically the Horns, has a rhythmic accompaniment consisting of repeated eighth-note patterns. The music is written in a common time signature and includes dynamic markings like *f* and *sfz*.

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.

dim. p a2. p dim. p a2. p dim. p

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

Die
 The

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

Hilf, Herr!
 Help, Lord!

Ped.

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, com - eth to help us, no pow - er com - eth to help us, the

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

cresc.

cresc.

cresc.

82.
cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

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

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

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

ist kei-ne Hül-fe ge-kom-men, die
com-eth to help us, the

Ern-te ist ver-gan-gen, der Som-mer ist da-hin,
har-vest now is o-ver, the har-vest now is o-ver,

und uns ist kei-ne Hül-fe ge-
and yet no pow-er com-eth, and

kom-men!
help us!

Die
The

mf T.S.

cresc.

cresc.

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics in German and English, and piano accompaniment. The middle system contains empty staves for additional instruments. The bottom system continues the vocal and piano parts.

Vocal Lyrics:

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

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

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

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

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

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as "piu f" and "f".

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

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

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

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

Musical score for piano accompaniment, continuing from the previous section. It includes treble and bass staves with notes and dynamic markings like "f" and "piu f".

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 vocal staves 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 score includes dynamic markings such as 'f' and 'cresc.', and repeat signs with '82.' above them. 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. The top system includes a vocal line and piano accompaniment. The middle system features a piano part with a prominent bass line and a treble line. The bottom system contains the vocal melody with German and English lyrics. The lyrics are as follows:

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

mehr Gott sein? Die Ern - te ist ver - gan - gen, der Sommer ist da -
 Zi - on? 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

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system contains the vocal melody with German and English lyrics. The bottom system includes a bass line and piano accompaniment. The lyrics are as follows:

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 summer 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

The first part of the musical score consists of approximately 12 staves. The top two staves are for vocal parts, with lyrics written below them. The remaining staves are for piano accompaniment, including treble and bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. Dynamics such as *ff* and *f* are indicated throughout the score.

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,*

The second part of the musical score consists of approximately 4 staves, primarily for piano accompaniment. It continues the musical themes from the first part, with dynamic markings like *ff* and *f*. The notation includes various rhythmic patterns and chordal structures.

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.
L'istesso 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!

L'istesso 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. $\text{♩} = 100.$

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

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

f dim.
Herr, hö-re un-ser Ge-bet!
Lord, bom thine ear to our pray'r!

f dim.
Herr, hö-re un-ser Ge-bet!
Lord, bom thine ear to our pray'r!

pizz. pp

Sostenuto ma non troppo.

Clar.

Cor.

Niemand der sie trö-ste, Zi-on strecht 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 strecht 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!

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. *ff*

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

cresc. *ff*

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

pp *p*

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

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

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* *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). The next four staves are piano accompaniment for the right hand (treble clef). The bottom four staves are piano accompaniment for the left hand (bass clef). The music is in a key with two flats (B-flat major or D minor) and a common time signature. Dynamics include *ff* (fortissimo) and *f* (forte).

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;

Violin I: *f*

Violin II: *f*

Viola: *f*

Cello: *f*

Double Bass: *f*

Percussion: *f*

Orchestra: *sempre f*

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 systems feature 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 written in a key signature of one flat and a common time signature.

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 section contains several staves of instrumental accompaniment, including a piano part with a forte (*f*) dynamic. The bottom section continues the vocal parts with lyrics. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

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 (Soprano and Alto). The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and three additional bass clef staves. The music is in a minor key and features various rhythmic patterns and dynamics.

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 first system of the musical score consists of ten staves. The top staff is a vocal line in G major, marked *ff*. The second staff is a piano accompaniment line in G major, marked *f*. The third staff is a piano accompaniment line in G major, marked *f*. The fourth staff is a piano accompaniment line in G major, marked *f*. The fifth staff is a piano accompaniment line in G major, marked *f*. The sixth staff is a piano accompaniment line in G major, marked *f*. The seventh staff is a piano accompaniment line in G major, marked *f*. The eighth staff is a piano accompaniment line in G major, marked *f*. The ninth staff is a piano accompaniment line in G major, marked *f*. The tenth staff is a piano accompaniment line in G major, marked *f*.

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 vocal line in G major, marked *Vel.*. The bottom staff is a piano accompaniment line in G major, marked *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

Musical score for the first system, featuring multiple staves with musical notation and dynamics like "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!

Musical score for the second system, including a bass line with a "ff" dynamic marking.

Grave. $\text{♩} = 54.$

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle systems are primarily instrumental, likely for strings or woodwinds. The bottom system contains the vocal lines with German and English lyrics. The lyrics are: „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.

Musical score for the first system, featuring multiple staves with musical notation, dynamics like "dim." and "cresc.", 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

Musical score for the second system, continuing the vocal and instrumental parts with dynamics like "dim." and "cresc.".

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 grand staff with piano and bass clefs, and a vocal line. The middle system features a piano accompaniment with intricate sixteenth-note patterns. The bottom system contains the vocal lines with lyrics in German and English. The lyrics are: "ha - ben und mei - ne Ge - bo - te hal - ten, them that love Him. and keep His com - mand - ments. und His mer - cies". The score includes various musical notations such as dynamics (cresc., f, p), articulation (trills, slurs), and a large 'D' time signature at the top and bottom.

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". The score concludes with a *cresc.* marking and a *dim.* marking.

Musical score for the first part of the piece, featuring multiple staves with various instruments and dynamic markings such as *p*, *sf*, *cresc.*, and *f*.

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

Tau - sen - den, Barm - her - zig - keit, und thu - e Barm - her - zig - keit.
 thou - sands fall, on thou - sands fall, His mer - cies on thou - sands

Musical score for the second part of the piece, continuing the instrumental accompaniment with dynamic markings like *p* and *cresc.*

Musical score for the first part of the hymn, featuring multiple staves with various musical notations including dynamics like 'dim.' and 'cresc.'

- 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

Musical score for the second part of the hymn, including the final vocal line and piano accompaniment.

Musical score for the first part of the piece, featuring multiple staves with various dynamics like 'cresc.', 'ff', and 'dim.'

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.

Musical score for the second part of the piece, including a 'Basso' section and 'Vol.' marking.

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*

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. _____

Nº 7. DOPPEL-QUARTETT.

Allegro non troppo. ♩ = 126.

Flauti. *p*

Clarineti in B. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

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

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

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

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

Tenore I. Solo.
Dass — sie dich be-

Tenore II. Solo.
That — they shall pro-

Basso I. Solo.
Dass — sie dich be-

Basso II. Solo.
That — they shall pro-

Violoncello e Basso. *p*

Allegro non troppo.

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 higher register. A *cresc.* marking is present in the vocal line.

denn er hat sei-nen En-geln be-foh-len ü-ber dir,

For He shall give His an-gels charge o-ver thee;

denn er hat sei-nen En-geln be-foh-len ü-ber dir,

For He shall give His an-gels charge o-ver thee;

hü-ten auf allen deinen We-gen,

dass sie dich be-
cresc.

tect thee in all the ways thou go-est;

That they shall pro-
cresc.

hü-ten auf allen deinen We-gen,

dass sie dich be-
cresc.

tect 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

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

hü - ten — auf al - len, al - len dei - nen We - gen, auf dei - nen We - gen, denn

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

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

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

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

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

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

The musical score features a vocal line and a piano accompaniment. The piano accompaniment consists of a right-hand line and a left-hand line. The vocal line includes the following lyrics:

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
 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. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

p

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

sf *p*

cresc. *p*

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

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

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

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

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

sf Stein sto - - *ssesst.*
stone - - - shall up - hold, - - - up - hold - - - thee.

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

sf Stein sto - - *ssesst.*
stone, they shall up - - - hold - - - thee.

cresc. *p*

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*

The musical score consists of several systems, each with multiple staves. The top system includes piano accompaniment for the right hand (treble clef) and left hand (bass clef). Below this, there are four vocal parts (Soprano, Alto, Tenor, Bass) and a fifth staff for organ accompaniment. The organ part features a rhythmic pattern of eighth and sixteenth notes. Dynamics are indicated throughout: piano (*p*), crescendo (*cresc.*), and forte (*f*). The lyrics are written in German and English below the vocal staves.

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, 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,

p *dim.* *p* *p*

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

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

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

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

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

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

p *Vel.* *p*

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.

p
 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.

p
 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

First system of musical notation. It includes vocal lines with lyrics and piano accompaniment. The piano part features dense sixteenth-note patterns. Dynamics include *crec.*, *f*, and *p*. The lyrics are: "hart, dass kein O - dem mehr in ihm blieb, kein O - dem, kein O - dem mehr in ihm".

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, no breath left in

Second system of musical notation. It continues the vocal lines and piano accompaniment. Dynamics include *f* and *p*. The lyrics are: "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".

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

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

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

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

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 - flie - tion: bethou the orphan's help - er! See mine af - flie - 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*
cresc. *p* *cresc.* *f*
dim. *pp* *cresc.* *f*
dim. *pp* *cresc.* *f*
dim. *pp* *cresc.* *f*
dim. *pp* *cresc.* *f*
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
 pa_sion, and plenteous in mer_cy and truth— for Thou art gra_cious, and full of com_pasion, and

Andante con moto. ♩ = 63.

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

gro_sser Gü_te und Treu_e. Herr_ mein Gott. lass die See_le dieses Kin_des wieder zu ihm kom
 Lord_ my God, let the spi_rit of this child_ re_turn. that he a_gain may

Bassi

Andante con moto.
 M. B. 86.

Ob.
 Clar.
 Fag. *pp*
pp
pp
pp
pp
pp
pp
pp *dim.* *pp* *cresc.* *f* *pp*
pp *dim.* *pp* *cresc.* *f* *pp*
pp *dim.* *pp* *cresc.* *f* *pp*
 Die Wittwe.
 - men!
 live!
 wirst du denn un - ter den Tod - ten Wunder thun? Es ist kein O - - dem mehr in ihm.
Willt thou show won - ders, won - ders to the dead? there is no breath, — no breath in him.

Clar.
 Fag.
 Timp.
 Recit.
 Recit.
 Elias.
cresc. *sempre cresc.*
 Herr, — mein Gott, lasse die See - le die - ses Kin - des wie - der zu ihm kom - men! Werden die Ge - storbnen
Lord — my God, — let the spi - rit of this child — re - turn, that he a - gain may live! Shall the dead a - rise the
cresc. *cresc.*

D

Fag.

Cor. in C.

Trombe in C.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

Recit.
Elias.

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

D

Tempo.
Oboi.

Clar. in A.

Fag.

Cor. in C.

Timp.

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-ri-eth.

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!

Vel. **Bassi**

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

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

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

Vel. *p*

cresc. *f*

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

gelten al - le sei - ne Wohl - that, die er an mir 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 features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A *cresc.* marking is present in 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 continues the musical score. The vocal line enters with the lyrics "Wohl Dem, der den Herrn fürch-tet, und auf-". The piano accompaniment continues with the same eighth-note pattern. A *p* (piano) dynamic marking is placed above the piano part, and a *cresc.* marking is placed below it 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 shows the piano accompaniment continuing. The right hand part features a dense texture of eighth notes, while the left hand part remains more rhythmic. A *cresc.* marking is visible at the bottom right of the system.

The musical score consists of multiple staves. The top section features piano accompaniment with various instruments including strings and woodwinds, marked with *cresc.* (crescendo). The vocal line includes the following lyrics:

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

The musical score consists of multiple staves. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The vocal line is in a single staff with lyrics in German and English. Dynamics such as *p*, *cresc.*, and *dim.* are indicated throughout the score. The lyrics are as follows:

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

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'p', and 'f'. The music is written in a key with one sharp (F#) and a 4/4 time signature.

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.

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

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'p', and 'f'. The music is written in a key with one sharp (F#) and a 4/4 time signature.

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 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

sf

ff

ff

Tenor 1: *rech - - - ten. Wohl Dem, der den Herrn fürch - tet, der*
right - - - teous. Bless - ed are the men who fear Him, bless -

Tenor 2: *rech - - - ten. Wohl Dem, der den Herrn fürch - - - tet,*
right - - - teous. Bless - ed are the men who fear Him,

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

Soprano: *rech - - - ten, den From - men geht das Licht*
right - - - teous. Through dark - ness ri - seth light

The score includes piano (p) and forte (f) markings, dynamic hairpins, and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a fermata and a double bar line.

The musical score consists of a piano accompaniment and a vocal line. The piano part features a complex texture with multiple staves, including a prominent bass line with sixteenth-note patterns. The vocal line is in a single staff with lyrics in German and English. Dynamics are marked throughout, including *dim.*, *p*, *cresc.*, and *pp*. The lyrics are as follows:

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). The lyrics are as follows:

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

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.

cresc. *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 parts include lyrics in German: "Wohl Dem! Bless - ed!". The score is arranged in a traditional format with piano accompaniment at the top and vocal parts below.

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.

f *sp* *sp* *pp* *f*

f *sp* *sp* *pp* *f*

f *sp* *sp* *pp* *f*

Elias. *f* *sp* *sp* *pp* *f*

Recit.

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-reth, be-fore whom I stand; three years this day ful-

Grave. *f* *sp* *sp* *pp* *f*

Recit.

Clar. in B.

Fag.

f *p*

f *p*

f *p*

Tempo. Recit.

Tempo. Recit.

Jah-re, will ich mich dem Kö-ni-ge zei-gen. und der Herr wird wie-der reg-nen las-sen auf Er-den.
 fil-led, I will 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 trou-bled 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

Recit.

a tempo

Recit.

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

Auf denn, ihr Propheten
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.
Bassi

Namen des Herrn an-ru-fen; wel-cher Gott nun mit Feu-er ant-wor-ten wird, der sei Gott.
call on the Lord Je-ho-rah, and the God, who by fire shall an-swer, Let him be God.

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.

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

Elias. Recit.

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

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 - ro - ke your for - est gods, and moun - tain de - 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 contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. 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 both German and English. The German lyrics are: "O_pfer.Baal, er_hö_re, er_hö_re uns! Baal, er_hö_re uns, Baal, er_hör; er_hö_re uns! Wende of_sir; 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!" The English lyrics are: "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_sir; 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!" The piano accompaniment continues with complex rhythmic patterns and dynamic markings like 'cresc.' and 'ff'.

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. The first four measures show a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

The second system features vocal lines and piano accompaniment. The vocal parts are written in treble clefs, and the piano accompaniment is in bass clefs. The lyrics are in German and English. The German lyrics are: "dich zu un-serm O-pfer, Baal, er-hö-re, er-hö-re-uns! Baal, er-hö-re, er-hö-re". The English lyrics are: "sa-cri-fice we of-fer! Baal, O hear us and an-swer us! Baal, O hear us and an-swer". The piano accompaniment continues with similar rhythmic patterns as the first system.

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 is written on a single staff with a treble clef. It begins with a rest, followed by the vocal entry on the word 'uns!'.

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.

The second vocal line is written on a single staff with a treble clef. It begins with a rest, followed by the vocal entry on the word 'uns!'.

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

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

The third vocal line is written on a single staff with a treble clef. It begins with a rest, followed by the vocal entry on the word 'uns!'.

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

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

The fourth vocal line is written on a single staff with a treble clef. It begins with a rest, followed by the vocal entry on the word 'uns!'.

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 is written on a single staff with a treble clef. It begins with a rest, followed by the vocal entry on the word 'uns!'.

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 many sixteenth notes and dynamic markings such as *mf* and *f*. The vocal lines are in German and include the following lyrics:

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

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 us!

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. At the top, there are vocal staves with lyrics. Below them are piano accompaniment staves. The music is written in a key with one sharp (F#) and a common time signature. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are markings for *a 2.* (second ending) in several places. The piano part features a prominent sixteenth-note accompaniment pattern.

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 is arranged in a system of staves. The vocal parts are on the left, and the piano accompaniment is on the right. The lyrics are written below the vocal staves. The piano part includes various dynamic markings and a 'Vcl.' marking at the end.

Vocal Lyrics:

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

Piano Accompaniment Dynamics: *cresc.*, *ff*, *mf*, *dim.*, *f*, *Vcl.*

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 dense piano accompaniment with many sixteenth notes. The bottom system returns to vocal staves with lyrics and piano accompaniment.

Lyrics for the first system:

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

Lyrics for the second system:

Send' uns dein Feu -
 Baal, let thy flames

Lyrics for the third system:

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

Lyrics for the fourth system:

Send' uns dein Feu -
 Baal, let thy flames

a 2.
 a 2.
 a 2.

cresc.
 cresc.
 cresc.
 cresc.
 mf
 mf
 mf
 mf

Hö - re
Hear us,

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

Hö - re
Hear us,

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

cresc.
 mf

Bassi

The musical score consists of several systems. The top system features vocal staves with lyrics and piano accompaniment. Dynamics include *f* and *più f*. A section marked **C** begins with a *f* dynamic. The piano part includes a complex texture with many sixteenth notes. The vocal lines are in German, with lyrics such as "uns, mächtiger Gott!" and "Höre uns, mächtiger".

uns, mächtiger Gott! Höre uns, mächtiger
 Baal! hear, mighty God! Hear us, Baal! hear, mighty

Höre uns, mächtiger Gott!
 Hear us, Baal! hear, mighty God!

uns, mächtiger Gott! Höre uns, mächtiger
 Baal! hear, mighty God! Hear us, Baal! hear, mighty

Höre uns, mächtiger Gott!
 Hear us, Baal! hear, mighty God!

The image shows a musical score for a choral piece, likely a prayer or hymn. The score is written in G major and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is characterized by dynamic markings such as *ff*, *mf*, and *dim.*, and includes a section marked 'a 2.'. The lyrics are in German and English. The bottom part of the page shows the lyrics for the Soprano, Alto, and Bass parts.

Soprano (S):
 Gott! er-hör' uns, er-hör' uns, Baal, er-hö-re uns, Baal, er-
 God! O hear us, O hear us, Baal! O hear us! Baal, O

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

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

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

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

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

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

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

f *f* *f* *f*

dim. *dim.* *dim.* *dim.* *dim.*

The musical score is divided into two main sections. The upper section contains instrumental parts for various instruments, including strings and woodwinds. These parts feature dynamic markings such as *sf dim.* and *dim.*, indicating a decrease in volume. The lower section is for a choir, with lyrics in both German and English. The lyrics are: "hör' uns! / Hear us!". This phrase is repeated across several vocal staves, with some parts marked *dim.* and others *f*. The score concludes with a *dim.* marking.

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

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

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

f 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 ornaments.

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.*

Violino I. *sp.*

Violino II. *sp.*

Viola. *sp.*

Basso Solo. *f.*

Violoncello e Basso. *Recit. sp.*

1.

all.

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.

Wei - se.
man - ner;

Hinkt um den Al - tar, den ihr ge - macht,
leap up - on the al - tar ye have made;

ru - fet und weis - sagt,
call him and pro - phe - cy,

da wird kei - ne Stimme sein,
not a voice will an - swer you,

kei - ne Antwort,
none will lis - ten;

kein Auf - merken.
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

Musical score for the instrumental introduction, featuring multiple staves for piano and organ with various musical notations like notes, rests, and dynamics.

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

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

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

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

D

The first part of the musical score consists of 12 staves. The top two staves are for the first and second violins, followed by the first and second violas, and then the first and second cellos/double basses. The bottom four staves are for woodwinds and brass, including flutes, oboes, clarinets, and trumpets. The music is in a key with one sharp (F#) and a 3/4 time signature. It features various musical notations such as notes, rests, slurs, and dynamic markings like *f* and *ff*.

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 vocal part of the score is written on four staves. The first two staves are for the soprano and alto voices, and the last two are for the tenor and bass voices. The lyrics are written below the notes in both German and English. The music is in the same key and time signature as the instrumental part. Dynamic markings like *f* and *ff* are present.

musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, including dynamic markings like 'a 2' and 'f'.

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 first system of the musical score consists of ten staves. The top two staves are vocal parts, likely soprano and alto. The next 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 2/4 time signature.

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 from the first system. It features the same ten-staff layout with vocal lines and piano accompaniment. The lyrics are printed below the vocal staves.

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 next two staves are piano accompaniment with treble clefs. The bottom four staves are piano accompaniment with bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). A rehearsal mark 'a2' is present above the fourth staff.

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 vocal lines with lyrics and four piano accompaniment lines. 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* and *sf*.

This section of the score contains instrumental parts for various instruments. The top staves feature woodwinds (flutes, oboes, and bassoons) with melodic lines and dynamic markings such as *f* and *ff*. Below them are the string sections (violins, violas, cellos, and double basses) providing harmonic support with sustained notes and rhythmic patterns. The brass section (trumpets and trombones) is also present, contributing to the overall texture with sustained notes and dynamic markings like *ff*.

This section contains the vocal parts for the choir. The lyrics are written in both German and English. The German lyrics are: "Baal! Baal! gib uns Antwort, gib uns Antwort,". The English lyrics are: "Baal! Baal! hear and answer, hear and answer,". The vocal lines are written in four parts (Soprano, Alto, Tenor, Bass) and include dynamic markings such as *ff* and *f*.

Adagio. ♩ = 63.

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.

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

Adagio. *pp*

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. *cre - scen -*

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

ich dein Knecht, Herr Gott A_brahams! 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

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

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_cord_ing to Thy word! O hear me, Lord, and an_swer me, O hear me, Lord, and an_swer

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

cresc. *p* *mf*

cresc. *p*

cresc. *mf*

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,

pp *pp* *pp*

pp *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.

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, featuring multiple staves with dynamic markings such as "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, featuring multiple staves with dynamic markings such as "cresc." and "pp".

Basso
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 staves. The upper staves are for piano accompaniment, including the right and left hands. The lower staves are for the vocal line. The score is divided into measures by vertical bar lines. Dynamics such as *cresc.*, *ff*, *p*, and *dim.* are indicated throughout. The tempo is marked *Allegro con fuoco* with a metronome marking of ♩ = 152. The key signature has one sharp (F#).

Das Volk.

Das Feu-er fiel her-

The fire descends from

Das Feu-er fiel her-ab!

The fire descends from heav'n!

sen-de sie her-ab!
Let them now des-cend!

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.

ab! heav'n! Feu - er fiel her - ab! Feu - er fiel her - ab!

fire - - - - - descends from heav'n! fire - - - - - descends from

ab! heav'n! Feu - er! Die Flamme frass das Brand - ring, his

fire descends! The flames con - sume his off' - ring,

ab! heav'n! Feu - er fiel her - ab! Feu - er!

fire - - - - - descends from heav'n! fire descends!

ab! Die Flamme frass das Brand - ring, his off' - ring; die Flamme frass das

heav'n! The flames con - sume his off' - ring; the flames con - sume, con -

Musical score for piano accompaniment, including staves for right and left hand and grand piano. The score is divided into three measures with dynamic markings like 'f' and 'ff'.

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

o pfer, ring, die the Flam flames, me, die the
 Flam flames, me frass, consume, die the Flam flames
 Flam flames, me, die the Flam flames, me, die the Flam flames, con

sempre f

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and a piano accompaniment. The middle section features a large gap in the vocal line, with the piano accompaniment continuing. The bottom system resumes the vocal line with lyrics. The lyrics are in both German and English.

Lyrics:

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 consume 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 (treble and bass clefs) contain intricate melodic and harmonic lines with frequent sixteenth and thirty-second notes. The lower staves (bass clefs) provide a steady bass line. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The key signature has two sharps (F# and C#).

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 complex rhythmic patterns from the first part. It features similar melodic and harmonic structures with dynamic markings like *f* and *ff*. The key signature remains consistent with the first part.

The first system of the score consists of several staves. At the top, there are five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics. Below them are two piano staves (Right and Left Hand). The piano part features a rhythmic accompaniment with chords and melodic lines. Dynamics include *f* (forte) and *dim.* (diminuendo). The key signature has one sharp (F#) and the time signature is 4/4.

eu - er An - ge - sicht, fällt nie - der auf eu - er An - ge - sicht, fällt nie - der
 on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be - fore Him,
 nie - der auf eu - er An - ge - sicht, auf eu - er An - ge - sicht, fällt nie - der
 fore Him, be - fore Him fall; be - fore Him, up - on your fa - ces fall; be - fore Him,

The second system continues the vocal parts with the same lyrics. The piano accompaniment continues with similar rhythmic patterns and dynamics. The lyrics are: "eu - er An - ge - sicht, fällt nie - der auf eu - er An - ge - sicht, fällt nie - der" and "on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be - fore Him,".

The third system shows the continuation of the piano accompaniment. It includes the right and left hand parts with various musical notations such as slurs, accents, and dynamic markings like *f* and *dim.*. The piano part provides a steady accompaniment for the vocal lines.

B

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the right side of the page, with lyrics in German and English. The instrumental parts (Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Trombones) are on the left side. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal Lyrics:

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

Dynamic Markings: pp, p, dim., cresc., f.

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 music is written in a key with one sharp (F#) and a 2/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like 'a2.' and '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 composition with ten staves, maintaining the same musical notation and dynamic markings as the first system.

Recit.

Timp.

Musical score for the first recitative section. It includes a timpani part with a wavy line indicating tremolo and a piano accompaniment with dynamic markings *p* and *ff*.

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.

Musical score for the chorus introduction, marked *a tempo Allegro vivace*. It features piano accompaniment with dynamic markings *f* and *ff*.

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.

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.

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

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.
 Violoncello e Basso.

Woh' ih - nen, dass sie von mir weichen! Sie müssen ver - stö - ret werden, denn sie sind ab - trün - nig
Woe, woe un - to them who for - sake Him! de - struction shall fall up - on them: for they have trans - gress - ed,

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,
gressed 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.* *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 *pp* *pp* *Bassi*

Nº 19. RECIT. con CORO.

Violino I. *Recit.*

Violino II. *p*

Viola. *p*

Tenore Solo. *Obadjah.*

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

Violoncello e Basso. *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.**

Öffne 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!

Öffne 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!

hilf deinem Knecht, o du mein Gott!
 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*

du — mein Gott!
help, O God!

C O R O

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.
Cor. in Es.
Cor. in C.

Der Knabe.
Elias.

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.

al do

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

Adagio.

Fl.

Ob.

Cor. in Es.

Cor. in C.

Trombe in C.

Tr. Alto.

Tr. Ten.

Tr. Basso.

Der Knabe.

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

Adagio.

Fl.

Ob.

Clar.

Fag.

Cor. in C.

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

Fl. *cresc.*

Ob.

Clar. in B. *cresc.*

Fag. *cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

Trbe in Es. *cresc.*

Tr. Alto

Tr. Ten. *fp* *cresc.*

Tr. Basso *fp* *cresc.*

Timp. in Es B. *fp* *cresc.*

cresc.

cresc.

cresc.

TUTTI

ker! er!

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

Thanks be to God for all His mer - - cies,

TUTTI

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

Thanks be to God for all His mer - - cies,

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

Thanks be to God for all His mer - - - cies,

Organo.

cresc.

cresc.

cresc.

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a string section with dynamic markings such as *p*, *cresc.*, and *ff*. The bottom system contains the vocal parts with lyrics in German and English. The lyrics are:

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

Recit.

The first section of the score consists of approximately 14 staves. The top staves contain vocal or instrumental lines with various notes and rests. The lower staves provide accompaniment. Dynamics such as *ff* and *p* are indicated throughout. The key signature has two flats, and the time signature is 4/4.

Recit.

The second section begins with a vocal line in a tenor clef. The lyrics are: "Herrn, denner ist freundlich." and "God for all His mer_cies!". The music is in a recitative style with a simple harmonic accompaniment.

The third section continues with a vocal line. The lyrics are: "Herrn, denner ist freundlich. Elias." and "God for all His mer_cies! Danket dem Herrn, denn er ist freundlich, und seine Gü - te währet e - - wig. Thanks be to, God! for He is gracious; and His mercy en dureth for e - - ver." The music features a more active melodic line for the vocal part.

The final section shows piano accompaniment for the lower staves, including a grand staff with treble and bass clefs. Dynamics like *ff* and *p* are present. The piece concludes with a *p* *Vel.* marking.

Nº 20. CORO.

Allegro moderato ma con fuoco. ♩ = 126.

a 2.

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

Dank sei dir Gott, du—

Thanks be to God! He

Dank sei dir Gott, du

Thanks be to God! He

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

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

TUTTI.

Allegro moderato ma con fuoco.

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

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, including lyrics in German and English, and musical notation for the vocal lines.

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 notes, rests, and dynamics. 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". Dynamics like *ff* and *f* are used throughout the score.

Musical score for piano accompaniment, including staves for right and left hand, and a grand staff with treble and bass clefs. The score features various musical notations such as notes, rests, and dynamic markings.

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

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

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

Musical score for vocal parts with lyrics in German and English. The lyrics describe water rushing and lifting their voices.

The first system of the musical score consists of several staves. At the top, there are five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) with lyrics written below them. Below the vocal staves are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music features a variety of note values, rests, and dynamic markings.

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 -

The second system of the musical score continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs, and a separate bass line. The music is primarily instrumental, with various rhythmic patterns and melodic lines.

sie er - he - ben sich. Dank sei dir Gott, die
 see, they rush a-long! Thanks be to God! the
 Was - ser - strö - me er - he - ben sich, die Was - ser - strö - me er - he - ben sich, er -
 wa - ters ga - ther, they rush a-long! the wa - ters ga - ther, they rush a-long, they
 Dank sei dir Gott, du trän - kest das durst'ge Land, Dank sei dir
 Thanks be to God! He - la - veth the thirs - ty land! Thanks be to
 sich,
 long! die Was - ser - strö - me er - he - ben sich.
 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 with a '2.' marking. The piano accompaniment features a prominent bass line with a 'tr.' (trill) and 'cresc.' (crescendo) marking. The lyrics are written in both German and English, with the English text appearing below the German text. The score concludes with a final piano accompaniment line.

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

tr
mf cresc.

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!

B

Gott, du tränkst das durstige Land. Die Wasserwogen sind
 God! He la - veth the thirs - ty land! The stromy billows are

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

B

The musical score consists of several systems. The upper systems feature instrumental parts for strings and woodwinds, with various dynamics like *f* and *ff*. The lower systems contain vocal parts with lyrics in German and English. The German lyrics are: "gross und brausen gewaltig, die Wasserwogen sind gross und brausen ge-". The English lyrics are: "high, their fury is mighty; the stormy billows are high, their fury is". The piano accompaniment at the bottom is marked with *ff* and features a rhythmic bass line.

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings such as 'ff' and 'az.'

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 vocal parts, including lyrics in German and English, and piano accompaniment staves.

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

in As. *ff*

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

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

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

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

Second system of musical notation, including vocal lines with lyrics and piano accompaniment.

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 musical notation, dynamics like 'ff' and 'a2.', and a key signature change to D major.

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, continuing the vocal and instrumental parts.

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 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.

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

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

Musical score for vocal parts with lyrics in German and English.

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 includes the same four vocal staves and six piano accompaniment staves. The lyrics are printed below the vocal staves, with lines of music corresponding to the words. The piano accompaniment continues with its characteristic rhythmic 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 rhythmic pattern. 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 others with more active rhythms.

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 have melodic lines corresponding to the lyrics.

Musical score for the first system, featuring multiple staves with musical notation and dynamics like "a2." and "ff".

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

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

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

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

Musical score for the second system, continuing the musical notation from the first system.

Zweiter Theil.

Nº 21. ARIA.

Adagio. $\text{♩} = 80.$

Flauti.
Oboi.
Clarineti in A.
Fagotti.
Corni in E.
Trombe in E.
Violino I.
Violino II.
Viola.
Soprano Solo.
Violoncello e Basso.

p *p* *p* *p* *p* *p* *pp* *pp* *pp* *p* *pp*

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

Adagio.

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

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

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

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

pp *f*
Bassi

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

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 speak-eth: „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,
pp **Bass!**

Più Adagio. **Recit.** *pp*

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

cresc.

cresc.

cresc. sf

cresc. sf

cresc. sf

cresc. sf

cresc. sf

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, with the first staff starting with a *f* dynamic. The lower staves include piano accompaniment with various dynamics such as *f*, *p*, and *cresc.* (crescendo). The music is in a key with two sharps and a 2/4 time signature.

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

B

The second system of the musical score continues with ten staves. It features similar musical notation to the first system, with dynamics including *f*, *p*, *pp*, and *cresc.*. The piano accompaniment shows more complex rhythmic patterns and dynamic shifts.

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,

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,

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 -

musical score for the first system, including vocal lines and piano accompaniment. The score features multiple staves with various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

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

nicht, wei-che nicht, denn ich bin dein Gott, wei-che nicht, wei-che
fraid, be not a-fraid, I, I am thy-God, be not a-fraid, be not a-

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

musical score for the second system, including vocal lines and piano accompaniment. The score continues with various musical notations and dynamic markings. The lyrics are written below the vocal staves.

pp cresc. *ff* *ff*

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

pp cresc. *ff*

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

Allegro maestoso ma moderato. M.B. 86.

The first part of the musical score consists of approximately 12 staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). Below it are several instrumental staves, including a piano accompaniment with grand staff notation (treble and bass clefs) and other instrumental parts. The music is written in a common time signature (C) and features a variety of rhythmic patterns and melodic lines.

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 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 same vocal line at the top. The instrumental parts continue to provide accompaniment and support for the vocal melody. The piece concludes with a final cadence.

The musical score consists of multiple staves for voice and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are written in German and English, with some parts in italics. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *a2.* and *trium*. The key signature is one sharp (F#) and the time signature is 2/2.

a2. *a2.* *a2.* *a2.*

ff *ff* *f*

trium

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

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

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

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

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

— 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 first system of the musical score consists of several staves. At the top, there is a vocal line in G major with a treble clef. It begins with a rest, followed by a melodic phrase starting on a half note G4, marked 'a 2.' and 'f'. Below the vocal line is a piano accompaniment. The right hand (treble clef) features a series of eighth-note chords, while the left hand (bass clef) provides a steady bass line. A dynamic marking 'f' is present. The system concludes with a long, sustained note in the right hand, marked with a fermata.

The second system continues the musical score. The vocal line resumes with a melodic phrase starting on a half note G4, marked 'f'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'f' is present.

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

The third system continues the musical score. The vocal line resumes with a melodic phrase starting on a half note G4, marked 'f'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'f' is present.

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

The fourth system continues the musical score. The vocal line resumes with a melodic phrase starting on a half note G4, marked 'f'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking 'f' is present.

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 -
 Oh tau send fal - len zu dei - ner
 Though thousands languish and fall be -
 Oh 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

a. 2.
 — ob — tau — send fal — — — — — len. ob tau — send fal — len zu dei — ner Sei — te,
 — though thou — sands lan — — — — — guish, though thou — sands lang — uish and fall be — side thee,
 — — — — — te — — — — — und ze — hen — tau — send zu dei — ner Rech — ten, ob tau — send fal — len zu dei — ner
 — — — — — thee, — — — — — and tens of thou — sands a — round thee pe — rish, though thou — sands lang — uish and fall, and
 Sei — te und ze — hen — tau — send zu dei — ner Rech — — — — — ten, zu dei — — — — — ner Rech — ten, ob tau — send fal — len zu dei — ner
 side thee, and tens of thou — sands a — round thee pe — — — — — rish, a — round thee pe — rish, though thou — sands lang — uish 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 thou — sands

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

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

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

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

B

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 active line. The bottom six staves are for piano accompaniment, with the bass line on the bottom-most staff and the right hand on the upper staves. The piano part features a steady accompaniment with some melodic fragments in the right hand.

ob tau send fal len zu dei ner Sei - - - te, ob tau send fal len zu dei ner Sei - - te, so
 though thousands languish and fall be - side thee, though thousands languish and fall be - side thee; yet

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It consists of ten staves, with the vocal lines at the top and the piano accompaniment below. The piano part continues with its accompaniment, and the vocal lines continue with their respective parts.

B

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with lyrics in German and English. The bottom system includes a vocal line and 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

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

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

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

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

ritard.

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 - fraid!

Be not a - fraid; thy help is

nicht,

fürchte dich nicht!

Fürchte dich nicht,

fürchte dich nicht,

ich bin mit

fraid,

be not a - fraid!

Be not a - fraid,

be not a - fraid,

thy help is

fürchte dich nicht,

nicht!

Fürchte dich nicht,

fürchte dich nicht, ich

bin mit

be not a - fraid,

a - fraid!

Be not a - fraid,

be not a - fraid, 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 dynamic markings such as *sf* and *ff*. The music features a variety of note values, including eighth and sixteenth notes, and rests.

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 includes the same ten staves layout. The vocal lines continue with the lyrics provided in the text blocks. The piano accompaniment features dynamic markings such as *f* and *ff*. The system concludes with a double bar line.

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 passages with tremolos and arpeggiated figures. The lyrics are provided in both German and English, with some lines appearing in multiple parts of the score.

Lyrics:

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

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

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

zu dir spricht: fürchte dich nicht, ich hel - fe dir. 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 staff marked 'a2.'. The bottom six staves are piano accompaniment. Dynamic markings include 'ff' (fortissimo) in the fifth and sixth staves, and 'a2.' (second ending) in the first, second, and fifth 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 notation continues with various musical symbols and dynamics.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the first staff starting with a dynamic marking of *ff*. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a major key and 4/4 time, with various chordal textures and melodic lines.

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 continues the piano accompaniment from the first system. It features two staves, a grand staff and a bass staff, with dynamic markings of *ff*. The music concludes with a final chord and a fermata over the last few notes.

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 ü-ber Al-le, die vor dir gewe-sen sind.
 King. But thou, Ahab, hast done ev-il to provoke him to an-ger ab-ove all that were before thee:

pp *cresc.* *f* *pp*
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* *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. *a 2.*

Cor. in D.

cresc. dim. pp f pp

Alto Solo. Die Königin.

I-sra-el über-ge-ben, um eu-erer Sün-de wil-len. *f* **A** *pp*
 He shall give Israel up, and thou shalt know He is the Lord. *f* **A** *pp*

Habt ihr's ge-hört, *f* **A** *pp*
 Have ye not heard, *f* **A** *pp*

Ob.

Fag.

Cor. in A.

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

Soprano.

Alto.

Tenore.

Basso.

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

wie er geweissagt hat wi-der die-ses Volk? *p* *cresc.* *pp* *cresc.*
 heard he hath prophe-sied against all Is-ra-el? *p* *cresc.* *pp* *cresc.*

Wie er geweissagt hat *p* *cresc.*
 Hath he not pro-phetied *p* *cresc.*

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

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

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

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

Recit.

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.

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

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

a tempo Allegro moderato. ♩ = 100.

Fag. a 2.

Macht? Die Götter thun mir dies und das, wenn ich nicht morgen um die-se Zeit sei-ner See-le thue, wie dieser See-len
king? 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*

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!

M. B. 86.

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!

Tempo.

Recit.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with the first staff containing the lyrics. The bottom four staves are for the piano accompaniment, with dynamic markings such as *ff* and *f*. The tempo is marked "Tempo." and the style is "Recit." (recitative). The key signature has one sharp (F#).

in A.

Tempo.

Recit.

The second system of the musical score consists of six staves. The top two staves are for the vocal line, with the first staff containing the lyrics. The bottom four staves are for the piano accompaniment, with dynamic markings such as *f* and *ff*. The tempo is marked "Tempo." and the style is "Recit." (recitative). The key signature has one sharp (F#).

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

So zie - het hin, und greift E - li - as,
So go ye forth and seize E - li - jah, for

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 line, with the first staff containing the lyrics. The bottom four staves are for the piano accompaniment, with dynamic markings such as *ff*. The tempo is marked "Tempo." and the style is "Recit." (recitative). The key signature has one sharp (F#).

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.

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

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

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

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

Allegro moderato.

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The upper staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides harmonic support with chords and moving bass lines. 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 vocal line for the first system is written on a single staff with a soprano clef. It contains the lyrics in German and English. The music is written in a key signature of one sharp and a 3/4 time signature. Dynamics such as *f* and *ff* are indicated.

The second system of the score continues the piano accompaniment. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp and a 3/4 time signature. The upper staff contains a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The lower staff provides harmonic support with chords and moving bass lines. Dynamics such as *f* and *ff* are indicated throughout the system.

The first system of the musical score consists of eight staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom four staves are piano accompaniment, including a grand staff (treble and bass clef) and a separate bass line. The music is in a key with one sharp (F#) and a 3/4 time signature. There are 'a2.' markings above several notes in the vocal parts.

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

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

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

weissagen 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). The bottom two staves are piano accompaniment (bass clef). The music continues from the first system.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with German and English lyrics. The bottom system continues the piano accompaniment. The lyrics are as follows:

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

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

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

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

A

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

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

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

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

dig,
rish!

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

To - des schul - dig,
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 -
pe -

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 Guil - ty pe - rish!

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands. The middle systems contain vocal staves with lyrics in German and English. The bottom system includes piano accompaniment for the right and left hands. The lyrics are as follows:

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

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. $\text{♩} = 92$.

The first system of the score features a vocal line at the top, followed by two staves for Trombe in A. Below these are the piano accompaniment staves, including a grand staff with treble and bass clefs. The music is in a major key with a 2/4 time signature. Dynamics include *ff* and *p*.

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

The second system continues the vocal and instrumental parts from the first system. It includes the same vocal line and piano accompaniment. Dynamics include *ff*, *p*, and *f*.

Molto Allegro vivace.

The third system of the score continues the musical composition. It features the vocal line and piano accompaniment. Dynamics include *ff*, *p*, and *f*.

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

The fourth system concludes the page's musical score. It includes the vocal line and piano accompaniment. Dynamics include *p*, *ff*, and *p*.

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

Adagio. ♩ = 66.

men, mein Le - ben neh - men! Es ist ge - nug, es ist ge - nug!
 it, to take it a - way! It is e - nough. it is e - nough.

Es ist ge - nug, so nimm nun, Herr, mei - ne See - le, ich bin nicht bes - ser denn mei - ne Vā -
 it is e - nough. O Lord, now take a - way my life. - for I am not bet - ter than my fa -

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, Violino I, Violino II, Viola, Violoncello e Basso) are in the upper half. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 126. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part includes the following lyrics:

Sie - he, der Hü - ter I - sraels schläft noch schlummert nicht,
 He, watch - ing o - ver Is - ra-el, slum - bers not, nor sleeps;

Dynamic markings include *p* (piano), *pp* (pianissimo), and *sempre legato*. The woodwinds and strings have specific rhythmic patterns, with the strings playing a steady eighth-note accompaniment.

Allegro moderato.

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

The score consists of ten staves. The top staff is for the right hand, and the bottom staff is for the left hand. The music features various dynamics such as *p*, *cresc.*, *dim.*, and *p*. The key signature has two sharps (F# and C#). The time signature is 2/4.

cresc. sie he, der Hü - ter I - sraels schläft noch schlummert nicht, schläft
He, watching o - ver Is - rael, slum - bers not, nor sleeps, slum -

cresc. schläft noch schlummert nicht, sie he, der Hü - ter I - sra - els schläft noch schlummert
slum - bers not, nor sleeps; He, watching o - ver Is - ra - el, slum - bers not, He

cresc. nicht, der Hü - ter I - sra - els schläft noch schlummert
not, nor sleeps, He slum - bers not, nor sleeps, slum - bers not, He

cresc. schläft noch schlummert nicht, der Hü - ter I - sra - els schläft noch
slum - bers not, nor sleeps; He slum - bers not, nor sleeps, slum - bers

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.

cresc.

cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

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

p

B

dich. Sie-he, der Hü - ter I - sraels schläft noch schlummert nicht. Wenn du mit-ten in Angst wan - delst.
thee. He, watching o - ver Is - rael, slum - bers not, nor sleeps. Shouldst thou, walking in grief, lan - guish:

p

dich. Sie - he, der Hü - ter I - sra - els schlummert nicht. Wenn du mit - ten in Angst
thee. He, watching o - ver Is - ra - el, slum - bers not. Shouldst thou, walk - ing in grief, lan -

p

dich, wenn du mit-ten in Angst wan - delst, so er - 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,

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

pp *cresc.* *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, —

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 —

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.*

The musical score consists of ten staves. The top five staves are for the piano accompaniment, and the bottom five are for the voice. The piano part features a variety of textures, including arpeggiated chords, sustained chords, and flowing sixteenth-note passages. The voice part is a single melodic line with lyrics in German and English. Dynamics include piano (*p*), forte (*f*), crescendo (*cresc.*), decrescendo (*dim.*), and *f sempre legato*. The lyrics are:

 German: sie - he, erschläft noch schlum - mert nicht, sie - he, der Hü - ter I - sra - els schläft - noch schlummert

 English: He slum - bers not: He slum - bers not: He, watching o - ver Is - ra - el, slum - bers not, nor

 German: - he, erschläft noch schlummert nicht, der Hü - ter I - sra - els schläft - noch schlummert

 English: - slum - bers not: He slum - bers not; He, watching Is - ra - el, slum - bers not, nor

 German: sie - he, er schläft noch schlummert nicht, er schlum - mert nicht, er schlum - mert

 English: He slum - bers not, He slum - bers not, He slum - bers not, He slum - bers

 German: sie - he, er schläft noch schlummert nicht, er schläft noch schlum - mert nicht, er schlum - mert

 English: 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 lines with lyrics in German and English, including dynamics (dim., p, pp) and a common time signature (C).

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

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

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

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 - bourd in vain!

Allegro vivace. $\text{♩} = 92$.

Ob. *p*

Cor. in E. *p*

Trombe in E. *p*

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. *p*

Tempo. *cresc.*

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-dera 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. ♩ - 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

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.* *p* Bassi

p

p

p

wünscht. Befiehl ihm dei - ne We - ge und hof - fe auf ihn, befiehl ihm dei - ne We - ge und hof - fe auf ihn. Steh ab - vom -
sires. Commit thy way un - to Him, and trust in Him; commit thy way un - to Him, and trust in Him, and fret not thy -

A

Zorn. und lass den Grimm. Sei stil - le dem Herrn und war - te auf ihn, war - te auf ihn, sei stil - le dem
 self - because of e - vil do - ers. O rest in the Lord, wait patient - ly for Him, wait patient - ly for Him; O rest in the

Herrn und war - te auf ihn, der wird dir ge - ben, was dein Herz wünscht, der wird dir ge - ben, was dein Herz wünscht, der wird dir
 Lord, wait patient - ly for Him, and He shall give thee thy heart's de - sires, and He shall give thee thy heart's de - sires, and He shall

Bassi

ge - ben, was dein Herz wünscht. Sei stil - le dem Herrn, sei stil - le dem Herrn und war - te, und war - te auf ihn.
 give thee thy heart's de - sires. O rest in the Lord, O rest in the Lord, and wait, - - wait 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.

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

cresc.
f
dim.
p
cresc.
f
dim.

se lig, 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;

f
dim.
p
cresc.
f
dim.

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

cresc.
f
dim.
p
cresc.
f
dim.

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;

cresc.
f
dim.
cresc.
f
dim.

— wird se lig, werbis an das Ende beharrt, — der wird se —
 — be sa-red. He that shall endure to the end, — shall be sa —

Vcl.
 Bassi

p
cresc.
f
dim.
cresc.
f
dim.

The musical score consists of ten systems of staves. The first system includes a vocal line with a 'a2.' marking and dynamic markings: *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The second system includes a piano line with *p* and *cresc.* markings. The third system includes a vocal line with *p* and *cresc.* markings. The fourth system includes a piano line with *p* and *cresc.* markings. The fifth system includes a vocal line with *p* and *cresc.* markings. The sixth system includes a piano line with *p* and *cresc.* markings. The seventh system includes a vocal line with *p* and *cresc.* markings. The eighth system includes a piano line with *p* and *cresc.* markings. The ninth system includes a vocal line with *p* and *cresc.* markings. The tenth system includes a piano line with *p* and *cresc.* markings.

Lyrics for the first system:
 wer bis an das En.de be.harrt, der wird se - - - lig. wer bis an das
 he that shall en - dure to the end, shall be sa - - - red; he that shall en -

Lyrics for the second system:
 harrt. - - - bis an das En.de be.harrt, der wird se - - - lig. wer bis an das En -
 end. - - - he that shall endure to the end, shall be - sa - - - red; he that shall en - dure -

Lyrics for the third system:
 wer bis an das En.de be.harrt. - - - der wird se - - - lig, wer bis an das En.de beharrt, der -
 he that shall en - dure to the end, - - - shall be sa - - - red; he that shall en - dure to the end, shall -

Lyrics for the fourth system:
 lig. Wer bis an das En.de be.harrt, der wird se - lig. wer bis an das En.de be.harrt, - - - der wird
 red; He that shall endure to the end, shall be sa - red; he that shall en - dure to the end, - - - shall be

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*

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 *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. sf*

Oboi. *pp cresc. sf*

Clarineti in A. *pp cresc. sf*

Fagotti. *p cresc. sf*

Corni in E. *pp cresc. sf*

Corni in C. *pp cresc. sf*

Trombe in E. *pp cresc. sf*

Trombone Alto. *sf*

Trombone Tenore. *sf*

Trombone Basso. *sf*

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

Violino I. *pp cresc. sf*

Violino II. *pp cresc. sf*

Viola. *pp cresc. sf*

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

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

Tenore. *f*

Basso. *f*

Organo. *f*

Violoncello e Basso. *pp cresc. sf*

Allegro molto.

M. B. 86.

pp *cresc.* *f*
 Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach,
pp *cresc.* *f*
 And a migh-ty wind rent the mountains a-round, brake in pie-ces the rocks,
pp *cresc.*
 Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-
pp *cresc.*
 And a migh-ty wind rent the mountains a-round, brake in pie-ces the

A

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

A *ff* *dim.* *pp*

a 2.

The musical score consists of multiple staves. The top section includes piano accompaniment with dynamic markings like *cresc.*, *ff*, and *dim.*. The middle section features a vocal line with lyrics in German and English. The bottom section includes a bass line with dynamic markings like *cresc.* and *dim.*.

German Lyrics:
 der die Ber-ge zer-riss und die Fel-sen zer-brach, ging vor dem Herrn her,
 Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach, ging vor dem Herrn

English Lyrics:
 vent the mountains a-round, brake in pie-ces the rocks, brake them be-fore the Lord,
 wind vent the mountains a-round, brake in pie-ces the rocks, brake them be-fore the

B

The musical score consists of multiple staves. The vocal line includes the following lyrics:

ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.
 brake them be-fore the Lord. But yet the Lord was not in the tem-pest.
 her, ging vor dem Herrn her, a.ber der Herr war nicht im Sturm.wind.
 Lord, brake them be-fore the Lord. But yet the Lord was not in the tem-pest.

The piano accompaniment includes various dynamics such as *p*, *dim.*, and *pp*. The score concludes with a *pp* Basso section.

Vel.
pp Basso

Musical score for instruments including strings, woodwinds, and brass. The score includes various dynamics such as *cresc.*, *ff*, and *pp*.

Und die Er-de er-beb-te,
 And the sea was up-hea-red,
 Der Herr ging vor-ü-ber:
 Be-hold, God the Lord passed by!
 Und die Er-de er-beb-te,
 And the sea was up-hea-red,
 Der Herr ging vor-ü-ber:
 Be-hold, God the Lord passed by!
 Und die Er-de er-
 And the sea was up-
 Und die Er-de er-
 And the sea was up-

Bassi
 Musical score for Basses, including dynamics like *cresc.*, *ff*, and *pp*.

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 4/4 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 shows the vocal lines for the four voices. The lyrics are:

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

Erd - be - ben kam ein Feu - er, die Er - de er - beb - te, das Meer er - brau - ste, und nach dem
 earthquake there came a fire, there came a fire, there came a fire and af - ter the
 Erd - be - ben kam ein Feu - er, die Er - de er - beb - te, das Meer er - brau - ste,
 earthquake there came a fire, there came a fire, there came a fire
 Erd - be - ben kam ein Feu - er, die Er - de er - beb - - - - te,
 earthquake there came a fire, there came a fire

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano (treble and bass clefs) and orchestra (strings, woodwinds, brass). Dynamics include 'f' and 'ff'. The piano part features a 'sempre ff' marking.

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 piano part continues with 'sempre ff' and 'ff' markings.

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 clef) and four individual staves. The music is written 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 continues the composition with ten staves. It includes vocal lines and piano accompaniment. Dynamics include *ff* and *sempre ff*.

Feu-er, a-ber der Herr war nicht im Feu-er, a-ber der Herr war nicht im Feu-er. Und nach dem
 fire, But yet the Lord was not in the fire, But yet the Lord was not in the fire. And af-ter the
 Feu-er, a-ber der Herr war nicht im Feu-er, a-ber der Herr war nicht im Feu-er. Und nach dem
 fire, But yet the Lord was not in the fire, But yet the Lord was not in the fire. And af-ter the

The first system of the musical score consists of several staves. At the top, there are vocal staves with lyrics: "aio", "aio", "aio", "aio", "aio", "aio", "aio", "aio", "aio", "aio". Below these are piano accompaniment staves. The piano part features a prominent melodic line in the right hand, often marked with *pp* (pianissimo) and *sempre pp* (always pianissimo). The left hand provides harmonic support with chords and moving lines. The score includes various musical notations such as slurs, ties, and dynamic markings.

The second system of the musical score continues the vocal and piano parts. The vocal lines are written in both German and English. The German lyrics are: "Feu-er, kam ein stil-les, sanf-tes Sau - - - sen." The English lyrics are: "fire, there came a still small voice:". The piano accompaniment continues with its characteristic melodic and harmonic textures, maintaining the *pp* and *sempre pp* dynamics.

The third system of the musical score shows the continuation of the piano accompaniment. It features a dense texture of chords and moving lines in both hands, with a focus on the right hand's melodic development. The score concludes with a final cadence.

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

The musical score consists of multiple staves. The upper staves feature piano accompaniment with various dynamics such as *cresc.*, *pp*, and *a 2.*. The lower staves contain the vocal line with lyrics in German and English. The lyrics are: "Säu - seln nah - te sich der Herr, nahe sich der Herr, / still voice, on - ward came the Lord, on - ward came the Lord, / Säu - seln nah - te sich der Herr, nahe sich der Herr, nahe / still voice, on - ward came the Lord, on - ward came the Lord, on - ward". The score includes various musical notations like notes, rests, and dynamic markings.

The musical score is arranged in systems. The top system includes vocal staves and instrumental staves. The vocal parts have lyrics in German and English. The instrumental parts include strings and woodwinds. Dynamics are indicated throughout the score.

Vocal Lyrics:

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 score consists of multiple staves. The piano accompaniment includes a grand staff (treble and bass clef) and a separate bass staff. The vocal line is in a single staff with lyrics in German and English. Performance markings include *cresc.* and *pp*. A section of the score is marked with a large 'F' above the staff. The lyrics are:

— nah-te sich der Herr, — und in dem Säu - - seln nah-te
cresc. *pp*
 — onward came the Lord, — and in that still voice, onward
cresc. *pp*
 sich der Herr, — nah - te sich der Herr, — nah - te sich —
 came the Lord, — on - ward came the Lord, — on - ward came —
cresc. *pp*
 — nah-te sich der Herr, — und sich der in dem Säu - - seln nah-te
 — onward came the Lord, — and in that still voice, onward
cresc. *pp*

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 - — — — —

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff containing a melodic line and the lower staff containing a supporting line. The remaining eight staves are for piano accompaniment, featuring a complex texture of chords and moving lines. A *pp* (pianissimo) dynamic marking is present in the second measure of the piano accompaniment.

This section contains four vocal staves with lyrics. The lyrics are:

- te sich der Herr.

- ward came the Lord.

- te sich der Herr.

- ward came the Lord.
 The musical notation includes notes and rests corresponding to the lyrics.

The second system of the musical score consists of four staves. The top two staves are piano accompaniment, and the bottom two staves are for Bassi. A *pp* dynamic marking is present in the first measure of the piano accompaniment. The Bassi part features a melodic line with a *pp* dynamic marking.

Nº 35. RECITATIVO.

Flauti.

Oboi.

Clarinetti 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.

SOLI

CORO

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.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *pp*, *ff*, and *a 2.* (second ending). The instrumentation includes Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns.

Vocal parts with German and English lyrics. The lyrics are:

Heilig, heilig, heilig ist Gott der Herr, der Herr Ze-ba-oth.

Ho-ly, ho-ly, ho-ly is God the Lord, the Lord Sa-ba-oth.

Heilig ist Gott der Herr, der Herr Ze-ba-oth.

the Lord Sa-ba-oth.

Heilig ist Gott der Herr, der Herr Ze-ba-oth.

Ho-ly is God the Lord, the Lord Sa-ba-oth.

Heilig, heilig, heilig ist Gott der Herr, der Herr

Ho-ly, ho-ly, ho-ly is God the Lord, the Lord

Heilig, heilig, heilig ist Gott der Herr, der Herr

Ho-ly, ho-ly, ho-ly is God the Lord, the Lord

Adagio non troppo.

p

p

pp

pp

pp

pp

pp

pp

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 in German and Latin, with lyrics such as "sei - ner, sei - ner Eh - re voll." and "Hei - lig, hei - lig, hei - lig ist".

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the previous system, with lyrics such as "fil - led, fil - led all the earth." and "Ho - ly, ho - ly, ho - ly is". The piano accompaniment includes a trill in the right hand and a tremolo in the left hand. The vocal lines are in German and Latin, with lyrics such as "Al - le Lan - de sind sei - ner Eh - re voll." and "Now His glo - ry hath fil - led all the earth."

The piano accompaniment consists of several staves. The upper staves are in treble clef, and the lower staves are in bass clef. The music is written in a key signature of one flat (B-flat major or D minor). Dynamic markings include *p* (piano), *pp* (pianissimo), and *ff* (fortissimo). The accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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.
 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*.

Vocal score with German lyrics and musical notation for the voice part.

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

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

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

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

pp sempre

pp attacenu

N^o 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 piano accompaniment and vocal lines. The piano part includes multiple staves with various dynamics and 'cresc.' markings. The vocal lines are marked with 'cresc.' and 'p cresc.'.

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.

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*

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*

Nº 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. *p*
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 key signature of one sharp. The bottom two staves are piano accompaniment, with a bass clef and a key signature of one sharp. The middle six staves contain various instrumental parts, including a piano part with a treble clef and a key signature of one sharp, and a bass part with a bass clef and a key signature of one sharp. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

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 provided in both 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*.

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

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

in Ho - reb die Ra - che, in Ho - reb, und in Ho - reb, in Ho - reb die Ra - che, die zu - künftige
 in Ho - reb, its ven - geance, its ven - geance; and in Ho - reb, in Ho - reb, its ven - geance; the judgements of the

und in Ho - reb die Ra - che, und in Ho - reb, und in Ho - reb die Ra - che, die zu - künftige
 and in Ho - reb, its ven - geance; and in Ho - reb, and in Ho - reb, its ven - geance; the judgements of the

B

The first system of the musical score features a vocal line at the top and piano accompaniment below. The piano part includes a prominent bass line with a 'sempre ff' (sempre fortissimo) marking. The music is in a minor key and 4/4 time.

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 continues the piano accompaniment from the first system, featuring a bass line with a 'sempre ff' marking.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *p*, *cresc.*, and *f*. A section in the first staff is marked *az.*

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 tenors and basses, with lyrics in German and English.

fuhr im Wet - - ter gen Him - mel, da kam ein feu - ri - ger Wa - gen mit
 went by a whirl - wind to hea - ven: there came a fi - e - ry cha - riot, with
 fuhr im Wet - - ter gen Him - mel, da kam ein feu - ri - ger Wa - gen mit
 went by a whirl - wind to hea - - ven: there came a fi - e - ry cha - riot, with

The musical score consists of several systems. The piano accompaniment is written for both hands, with a complex texture of chords and moving lines. The vocal parts are arranged in two systems, each with a vocal line and a corresponding piano accompaniment line. The lyrics are provided in both German and English. The score includes various musical notations such as notes, rests, and dynamic markings.

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 woodwind part with 'pizz' (pizzicato) markings. The bottom system contains the vocal line with lyrics in German and English, and a piano accompaniment. The score is marked with various dynamics such as *ff* (fortissimo) and *pizz f* (pizzicato fortissimo).

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

Full musical score for piano and voice. The score includes multiple staves for the piano accompaniment and vocal lines with German and English lyrics. Key markings include *in Es.* and *a 2.*. There are also markings for triplets (*3*) and dynamic markings like *sf* and *ff*. A large **C** marking appears at the top right, and another **C** is at the bottom left.

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

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

fuhr im Wet - ter, er fuhr im Wet - ter gen Him - mel, im
 went by a whirl - wind, went by a whirl - wind to heav'n, by a

fuhr im Wet - ter gen Him - mel, im
 went by a whirl - wind to hea - ven, by a

er fuhr im Wet - ter gen Him - mel,
 went by a whirl - wind to hea - ven;

ter gen Him - mel,
 wind to hea - ven;

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

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

The first system of the score consists of ten staves. The top five staves are for the right hand, and the bottom five are for the left hand. The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The piece begins with a *ritard.* (ritardando) marking. The piano part features a complex texture with many chords and moving lines. The bottom two staves of the left hand include a *tr* (trill) marking.

The second system of the score contains vocal lines and piano accompaniment. It begins with the German lyrics: "er fuhr im Wet - ter gen Him - mel, im Wet - ter, im Wet - ter fuhr er gen Him - mel." Below this are the English lyrics: "he went by a whirl - wind to hea - ven, a whirl - wind, by a whirl - wind went he to hea - ven." The system includes staves for the vocal parts and piano accompaniment. The piano part continues with a *ritard.* marking. The bottom two staves of the piano part include a *tr* (trill) marking.

Nº 39. ARIA.

Andante. ♩ = 80.

Clarinetti in B.

Fagotti.

Trombone Alto.

Trombone Tenore.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Musical score for the first system, including woodwinds, strings, and vocal soloist. The score is in common time (C) and the key signature has two flats (B-flat major or D-flat minor). The tempo is marked 'Andante' with a metronome marking of ♩ = 80. The instruments listed are Clarinetti in B, Fagotti, Trombone Alto, Trombone Tenore, Violino I, Violino II, Viola, Tenore Solo, and Violoncello e Basso. The vocal soloist part includes the lyrics: '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 heavenly Fa-ther's realm,'

Andante.

Musical score for the second system, including woodwinds, strings, and vocal soloist. The score continues from the first system. The vocal soloist part includes the lyrics: '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-teous'. The score includes dynamic markings such as *mf*, *pp*, *cresc.*, *dim.*, and *p*.

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 heavenly 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. *p* *p* *f dim.* *p*

Violino I. *pp* *f* *pp*

Violino II. *pp* *f* *pp*

Viola. *pp* *f* *pp*

Soprano Solo. *p*

Violoncello e Basso. *pp*

Andante sostenuto.

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

Recit.

pp *pp* *pp* *pp*

Recit.

schreck_li_che Tag des Herrn. Er soll das Herz der Vä_ter be_keh-ren zu den Kin_dern, und das Herz der Kin_der zu ih-ren
dread_ful day of the Lord. And he shall turn the heart of the fa_thers to the chil_dren, and the heart of the chil_dren un-to their

Bassi

Tempo.

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

Tempo.

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) sections are grouped together. The strings (Violino I, Violino II, Viola, Violoncello e Basso) and Timpani are also included. The vocal parts (Soprano, Alto, Tenore, Basso) are at the bottom. The score includes dynamic markings such as *pp*, *f*, *mf*, *sf*, and *cresc. f*. The lyrics are written below the vocal staves.

mf A - ber Ei - ner er - wacht von Mit - ter - nacht, und er kommt vom Auf - gang der Son -
mf But the Lord, from the north hath rai - sed one, who from the ris - ing on his name shall

Andante con moto.

p
cresc.
cresc.
cresc.
cresc.
pp
p
cresc.
cresc.
cresc.
cresc.
ne.
coll.
pp
p
cresc.

82.
p cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.
cresc.
p cresc.
p cresc.
p cresc.
p cresc.
p cresc.
cresc.
p cresc.
p cresc.
p cresc.
mf cresc.

A - - - ber Ei - - - ner erwacht von Mit - - - ternacht, a - - - ber
 But the Lord, from the north hath rai - - - sed one, but the

A - - - ber Ei - - - ner erwacht von
 But the Lord, from the north hath
mf cresc.

A - - - ber
 But the

p cresc.
M.B. 86.

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 'sempre cresc.' marking. The vocal parts enter with a 'sempre cresc.' instruction. The lyrics are in German and appear in three parts across the lower systems. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score concludes with a 'cresc.' marking in the piano part.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

cresc.

cresc.

cresc.

cresc.

mf

cresc.

f

cresc.

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

cresc.

cresc.

A

The musical score consists of several systems of staves. The top systems are instrumental accompaniment, including piano and bass. The middle systems are vocal parts with lyrics in German and English. The bottom system is a bass line labeled 'Bassi'. Dynamic markings include 'cresc.', 'al', and 'ff'. The piece ends with a 'Bassi' section marked 'ff'.

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 -

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 3/4 time signature. The piano part features a prominent 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-staff structure as the first system. It includes vocal lines and piano accompaniment. The piano part features a prominent rhythmic pattern of eighth and sixteenth notes. The string part has a steady eighth-note accompaniment. The system concludes with a final cadence.

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 complex rhythmic patterns in the right hand and a bass line in the left hand. Dynamics include *sempre f* (sempre forte) and *mf* (mezzo-forte).

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 vocal parts with lyrics. The middle system contains piano accompaniment. The bottom system includes more vocal parts with lyrics. The lyrics are in German and English.

a 2.

Auf ihm wird ru - hen der Geist des Herrn, des
 On him the Spi - rit of God shall rest, shall

Auf ihm wird ru - hen der Geist des Herrn, auf ihm, auf ihm wird
 On him the Spi - rit of God shall rest; on him, on him the

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

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

The image displays a musical score for a voice and piano ensemble. The score is written on 14 staves. The top four staves (treble and bass clefs) represent the vocal parts, with lyrics in German and English. The remaining ten staves represent the piano accompaniment, including treble and bass clefs. The music features a variety of note values, rests, and dynamic markings. The lyrics are as follows:

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 piano accompaniment, featuring multiple staves with treble and bass clefs, various musical notations including chords, arpeggios, and dynamics 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 piano accompaniment, continuing from the previous section with various musical notations and dynamics.

The first system of the musical score consists of 12 staves. The top two staves are vocal lines. The remaining ten staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a 3/4 time signature and features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout the system.

standes, der Geist des Rathes 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 Rathes 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 piano accompaniment from the first system. It consists of 12 staves, with the top two staves being vocal lines and the remaining ten staves for piano accompaniment. The music continues with similar rhythmic patterns and dynamic markings, including *ff* and *C p*.

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, 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 is arranged in a standard format with multiple staves. The top section contains instrumental parts, likely for strings and woodwinds, with dynamic markings such as *cresc.* and *p*. The bottom section contains vocal parts with lyrics in German and English. 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. triumph f.

al - len Lan - den, Herr, wie herr - lich in al - len Lan - - - den. in al - len Lan - - -
 all the na - tions, Lord, how ex - cel - lent in all the na - - - tions, in all the na - - -

den, in al - len Lan - den, in al - len Lan - - - den, al - - - len Lan - - - den, Herr un - ser
 tions, in all the na - tions, in all the na - - - tions, all the na - - - tions. 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.

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The middle system features a vocal line with German and English lyrics. The bottom system includes a vocal line and piano accompaniment, with the label 'Bassi' at the beginning.

Lyrics (German):
 — 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 — — — — —

Lyrics (English):
 — in all the na — — — — — tions, how ex — cel — lent thy Name is in all the na —
 scher, how ex — cel — lent thy Name in all the na — — — — tions, Lord our Cre —
 Lord our Cre — a — — tor, how ex — cel — lent thy Name — — — — in — — all the
 Lord our Cre — a — — tor, how ex — cel — lent thy Name is in all the na — — — — —

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 Herrscher _____ in al-len Lan - - - den, Herr un-ser
na - - - tions, in all the na - tions, Lord our Cre - a - tor, _____ in all the na - - - tions, Lord our Cre-

- - - den, wie herrlich ist dein Na-me in al-len Lan-den, _____ in al-len Lan - - - den,
- - - tions, how ex-cel-lent thy Name is in all the na-tions, _____ in all the na - - - tions,

A

Vel.

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-

B

Herr un-ser Herr-scher, wie herr-lich, wie
 Lord our Cre-a-tor, in all the na-tions, how

wie herrlich, herrlich ist dein Na-me, ist dein Na-me, Herr un-ser Herrscher, wie
 how ex-cel-lent thy Name is, in all the na-tions. Lord our Cre-a-tor, how

herrlich ist dein Na-me, wie herrlich ist dein Na-me, Herr un-ser Herrscher, wie
 ex-cel-lent thy Name is, how ex-cel-lent thy Name is, Lord our Cre-a-tor, how

Herr-scher, wie herrlich ist dein Na-me, Herr un-ser Herr-scher, wie herrlich ist dein Na-me, Herr,
 a-tor, how ex-cel-lent thy Name is, Lord our Cre-a-tor, how ex-cel-lent thy Name is, Lord.

B

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, including a grand staff section.

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 parts, likely Soprano and Alto. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The bottom two staves are further piano accompaniment. The music is in a major key and 4/4 time. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). There are various musical notations such as notes, rests, and slurs.

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 composition. It features a vocal line at the top, followed by piano accompaniment. A specific part for Basses is indicated at the bottom of the system. The notation includes notes, rests, and dynamic markings like *ff*.

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 a grand staff (treble and bass clefs) and individual staves for various instruments. The music is in a common time signature (C). Dynamics include *ff* (fortissimo) and *f* (forte). There are also markings for *tr* (trill) and *trm* (trill). The system concludes with a double bar line and a *ff* dynamic marking.

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 in treble clef, and the bottom two are in bass clef. The notation is dense, with many notes, rests, and dynamic markings. There are some markings that look like 'tr' or 'trm' on the lower staves.

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 notation from the first system, with similar complexity and multiple staves.

MENDELSSOHN'S WERKE.

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Gesang-Musik.

Nr.	Oratorien.	Partitur.		Stimmen.		Kl.-Arzk.	Nr.	Beschreibung	Partitur.		Stimmen.		Nr.	Beschreibung	Partitur.		Stimmen.		
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106	Psalm 43 für achtstimmigen Chor. Op. 78. Nr. 2	—	90	—	60			(Im Walde. — 3 Volkslieder. — Mädelied. — Auf dem See.)					144	6 — Op. 34	—	1	50		
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								(Frühlingsabnung. — Die Primel. — Frühlingsfeier. — Lerchengesang. — Morgengebet. — Herbstlied.)					146	6 — Op. 57	—	1	50		
								6 Lieder. Op. 59	—	90	—	20	147	6 — Op. 71	—	1	20		
								(Im Grünen. — Frühzeitiger Frühling. — Abschied vom Wald. — Die Nachtigall. — Rabenthal. — Jagdlied.)					148	6 — Op. 86	—	1	20		
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													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	—	—			