

MENDELSSOHN'S WERKE.

86

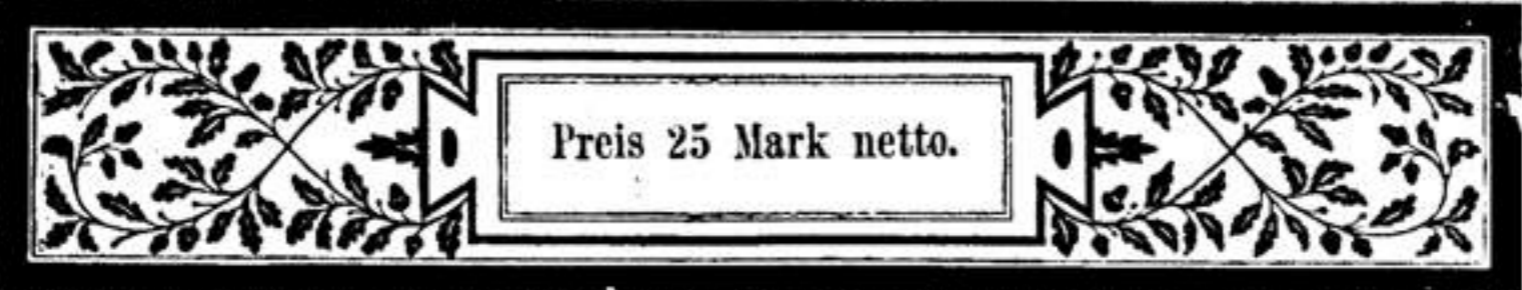
Serie 13.

O r a t o r i e n .

Partitur.

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

LEIPZIG, BREITKOPF & HÄRTEL.



Preis 25 Mark netto.

Felix Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

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ORATORIEN.

PARTITUR.

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

N^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.

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

Zweiter Theil.

21. Aria. Soprano Solo. Höre, Israel, höre des Herrn Stimme! — <i>Hear ye, Israel! Hear what the Lord speaketh</i>	179
22. Coro. Fürchte dich nicht, spricht unser Gott. — <i>Be not a afraid, said God the Lord</i>	188
23. Recit. con Coro. Basso e Alto Solo. Der Herr hat dich erhoben aus dem Volk. — <i>The Lord hath exalted thee</i>	205
24. Coro. Wehe ihm! Er muss sterben. — <i>Woe to him! he shall perish</i>	213
25. Recit. Tenore e Basso Solo. Du Mann Gottes, lass meine Rede. — <i>Man of God, now let my words</i>	222
26. Aria. Basso Solo. Es ist genug! So nimm nun, Herr, meine Seele. — <i>It is enough, O Lord, now take</i>	224
27. Recit. Tenore Solo. Siehe, er schläft unter dem Wachholder. — <i>See, now he sleepeth beneath a juniper tree</i>	230
28. Terzetto. Soprano I. II. e Alto. Hebe deine Augen auf zu den Bergen. — <i>Lift thine eyes to the mountains</i>	231
29. Coro. Siehe, der Hüter Israel's schläft noch schlummert nicht. — <i>He, watching over Israel, slumbers not</i>	232
30. Recit. Alto e Basso Solo. Stehe auf, Elias, denn du hast einen grossen Weg vor dir. — <i>Arise, Elijah</i>	244
31. Aria. Alto Solo. Sei stille dem Herrn und warte auf ihn. — <i>O rest in the Lord, wait patiently for Him</i>	247
32. Coro. Wer bis an das Ende beharrt, der wird selig. — <i>He that shall endure to the end</i>	249
33. Recit. Basso e Soprano Solo. Herr, es wird Nacht um mich. — <i>Night falleth round me, O Lord</i>	252
34. Coro. Der Herr ging vorüber. — <i>Behold, God the Lord passed by</i>	254
35. Recit. Alto Solo. Quartetto, (Sopr., Alto, Tenore e Basso Solo) con Coro. Heilig, ist Gott der Herr. — <i>Holy is God the Lord</i>	276
36. Coro-Recit. e Basso Solo. Gehe wiederum hinab! — <i>Go, return upon thy way</i>	282
37. Arioso. Basso Solo. Ja es sollen wohl Berge weichen. — <i>For the mountains shall depart</i>	285
38. Coro. Und der Prophet Elias brach hervor. — <i>Then did Elijah the prophet break forth</i>	287
39. Aria. Tenore Solo. Dann werden die Gerechten leuchten. — <i>Then, then shall the righteous shine</i>	301
40. Soprano Solo. Darum ward gesendet der Prophet Elias. — <i>Behold, God hath sent Elijah the prophet.</i>	305
41. Coro. Aber Einer erwacht von Mitternacht. — <i>But the Lord, from the north hath raised one</i>	306
Quartetto (Sopr., Alto, Tenore e Basso Solo). Wohlau, Alle die ihr durstig seid. — <i>O come e'ry one that thirsteth</i>	318
42. Coro. Alsdann wird euer Licht hervorbrechen. — <i>And then, then shall your light break.</i>	323

ELIAS

Ein Oratorium

Mendelssohns Werke.

nach Worten des alten Testaments
vonSerie 13. N^o 86.**PELIX MENDELSSOHN BARTHOLDY.**

Op. 70.

Erster Theil.**EINLEITUNG.**

Grave. M.M. ♩. = 60.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Violoncello e Basso.

pp

Elias.

So wahr der Herr, der Gott I - sra - els, le - bet, vor dem ich ste - he: Es
As God the Lord of Is - ra - el li - veth, be - fore - whom I stand, there

Grave.

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

OUVERTURE.

Moderato. ♩. 92.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

Moderato.

Ob.

Clar.

Fag.

Cor. in D.

Moderato.

Fl.

Ob.

Clar.

Fag.

Cor. in B.

Ob.

Clar.

Fag.

Cor. in D.

Cor. in B.

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

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

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

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

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

 The bottom three staves (Cello, Double Bass, and Bassoon) continue with dynamic markings: *p cresc.*, *f*, *sempre cresc.*, and *cresc.*.

Musical score for a symphony orchestra, page 6. The score includes parts for strings, woodwinds, and percussion. The woodwind section includes two Cor. in B, one Cor. in D, Tromb. Ten., and Tromb. Basso. The percussion section includes Ophicl. and Timp. The score features dynamic markings such as *f*, *cresc.*, and *piu f*.

This page of a musical score contains 15 staves of music. The top four staves are vocal parts, with dynamics *piu f* appearing in the second, third, and fourth measures. The fifth staff is a grand staff (treble and bass clefs) with dynamics *f* and *piu f*. The sixth through eighth staves are piano accompaniment, with dynamics *f* and *piu f*. The ninth through twelfth staves are additional piano accompaniment parts, with dynamics *f*. The thirteenth through fifteenth staves are further piano accompaniment parts, with dynamics *f*. The score includes various musical notations such as notes, rests, beams, and slurs.

This musical score page contains measures 81 through 86. It features a piano part with a grand staff (treble and bass clefs) and a string quartet part (two violins, two violas, and two cellos/double basses). The piano part includes a melodic line with a fermata and a dynamic marking of *ff* (fortissimo) at measure 82. The string part consists of rhythmic accompaniment with various articulations. The score is written in a key signature of one flat and a 4/4 time signature.

This page of a musical score, numbered 10, features a complex arrangement of 15 staves. The top four staves are for the piano, with the first two in treble clef and the last two in bass clef. The next six staves are for the orchestra, with the first two in treble clef and the last four in bass clef. The bottom five staves are for the piano again, with the first two in treble clef and the last three in bass clef. The score is filled with intricate musical notation, including sixteenth and thirty-second notes, rests, and dynamic markings such as *ff* (fortissimo) and *a 2.* (second ending). The piece concludes with a *triumphant* marking and a series of notes in the final measure.

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

This block contains the main orchestral score for strings and woodwinds. It consists of 14 staves. The top three staves are for Violins I, Violins II, and Violas. The next three staves are for Violas, Cellos, and Double Basses. The bottom four staves are for Woodwinds: Flutes (Fl.), Oboes (Ob.), Clarinets (Clar.), and Bassoons (Fag.). The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *ff* and *f* are present throughout the score.

This block contains the woodwind and brass score. It includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais in D (Cor. in D.). The woodwinds play melodic lines with various ornaments and slurs. The Cor Anglais part is also visible. The bottom two staves are for the Brass section, showing rhythmic accompaniment. The music is written in a common time signature (C) and includes dynamic markings like *f*.

Nº 1. CORO.

Andante lento. ♩ - 76.

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

- Choir:** Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Basso).
- Organ:** Organo.

The lyrics for the vocal parts are:

Sopr. / Alt. / Basso: Hilf, Herr! — Hilf, Herr! — willst du uns denn gar ver - til - gen?

Ten. / Organ: Help. Lord! — Help. Lord! — wilt thou quite de - stroy us?

The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

Andante lento.

The musical score consists of several systems of staves. The upper systems include a vocal line and an organ accompaniment. The organ part features a prominent tremolo in the lower register. The score includes dynamic markings such as *dim.* and *p*, and articulation like *tr* (trill). The lyrics are written in German and English. The organ part includes a *Ped.* (pedal) marking and a *dim.* marking at the bottom.

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!

kom - men!
help us!

Die
The

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

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

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

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

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

The musical score consists of multiple staves. The top four staves are for the vocal line, with the first staff marked *cresc.* and the second staff marked *cresc.*. The bottom two staves are for the piano accompaniment, with the first staff marked *cresc.* and the second staff marked *cresc.*. The lyrics are written in German and English. The German lyrics are: "Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe gekommen, ist keine Hülfe, keine Hülfe gekommen, ist keine Hülfe gekommen, die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe ge- kommen! help us! Die The". The English lyrics are: "harvest now is over, the summer days are gone, and yet no power cometh to help us, and yet no power cometh to help us, the harvest now is over, and yet no power cometh, and". The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *mf*.

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

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

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

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

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

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

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

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

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

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

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

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

A

in E. A. *pp*

kom - men, die Ern - te ist ver - gangen! Will denn der Herr nicht mehr Gott sein in Zi - on? will denn der
 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 - gangen! Will denn der 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 denn der 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

kommen, uns ist kei - ne Hül - fe ge - kommen! Will denn der 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 several staves. At the top, there are five staves for instruments, likely strings and woodwinds, with some notes and dynamics like *f* and *82.* visible. Below these are two staves for a vocal line, with lyrics in German and English. The lyrics are:

Herr nicht mehr Gott sein in Zi - on? will dennder Herr nicht mehr Gott sein in Zi - on, will dennder

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 dennder 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 dennder 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 dennder 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?

At the bottom, there are two more staves for instruments, with a *cresc.* marking.

The musical score consists of several staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in the lower staves, including the right and left hands. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'a2.' (second ending).

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

mehr Gott sein?
 Zi - - - on?

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

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

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

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

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

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

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

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

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

gan - gen, der Sommer ist da - hin! *ff* Hilf, Herr! Hilf! Die
o - ver, the sum - mer days are gone! *ff* 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 Sommer ist da - hin,
Zi - - - on? the har - vest now is o - ver, the sum - mer days are gone,

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

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

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

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

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

26 Recitativo.
 Listesso tempo.

Cor. in D.

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

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

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

Listesso tempo.

Fag.

p cresc.

cresc.

cresc.

cresc.

Durst!
 mouth,

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

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

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

cresc.

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. **Das Volk. CORO.**

Tenore Basso. **Das Volk. CORO.**

Violoncello e Basso.

pp

dolce

sf dim.

sf dim.

pizz.

pp

Sostenuto ma non troppo.

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

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

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

Clar.

Cor.

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

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

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

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

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

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 prayr!

Musical score for piano accompaniment, including staves for strings and piano. Dynamics include *cresc.*, *sf*, *dim.*, *p*, and *pp*. A section marked **A** begins in the first measure of the top staff.

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

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

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

bet! pray'r! Herr! Lord!

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

B

The piano accompaniment for the first system consists of seven staves. The top staff has a dynamic marking of *p*. The second staff has *cresc.* and *p*. The third staff has *cresc.* and *p*. The fourth staff has *p cresc.* and *p*. The fifth staff has *cresc.* and *pp*. The sixth staff has *cresc.* and *pp*. The seventh staff has *cresc.* and *pp*. The system concludes with a *pp* marking.

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

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

cresc. p

The musical score consists of several staves. The top section features piano accompaniment with dynamic markings *dim.* and *pp*. The vocal line begins with the lyrics: "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." The second vocal line repeats these lyrics. The third section includes the lyrics: "hö - re un - ser Ge - bet! bow thine ear to our pray'r! Hö - re! bow thine ear!" The piano accompaniment for this section includes dynamic markings *p*, *dim.*, and *pp*.

Nº 3. RECITATIVO.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *Obadjah.*

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

Violoncello e Basso. *fp*

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

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

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

f *f* *f* *p*

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

Nº4. ARIA.

Andante con moto. ♩ = 72.

Flauto.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Obadjah.

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

Andante con moto.

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

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

pp
 cresc.
 pp
 pp
 pp
 Bassi

Clar.

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
 cresc.
 pp
 cresc.
 cresc.
 cresc.
 cresc.
 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

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

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

Nº5. CORO.

Allegro vivace. $\text{♩} = 96.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in F.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

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

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

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

Allegro vivace.

The first part of the musical score consists of several staves. At the top, there are two vocal staves (Soprano and Alto) and a Bass staff. Below these are several piano accompaniment staves, including a grand staff (treble and bass clefs) and a separate bass staff. 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). There are some markings like *a2.* above the first vocal staff.

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

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

Herr sieht es nicht,
 Lord see it not,

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

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

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *f*, *ff*, and *sf*, and includes markings like *sempre f* and *triummum*.

men,
us;

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

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

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

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

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *f*, *ff*, and *sf*, and includes markings like *sempre f*.

The musical score consists of multiple staves. The top section features a vocal line with lyrics in German and English. The lyrics are: "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 - tet, / His wrath will pur - sue us till He de - stroy us." The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *fz*.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, with the upper staff marked 'a 2.'. The piano accompaniment is spread across the remaining eight staves, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a minor key and features various rhythmic patterns and dynamics such as *f* and *ff*.

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 -

fol - gen 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 second system of the musical score continues the vocal and piano parts from the first system. It follows the same layout with ten staves, including vocal lines and piano accompaniment.

The musical score consists of multiple staves. The top section features a vocal line with lyrics in German and English. The bottom section features a piano accompaniment with a bass line and a treble line. The score includes dynamic markings such as *f*, *sf*, and *ff*, and performance instructions like *triumm*. The lyrics are as follows:

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 two staves are vocal lines in treble clef. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass clef staves. The bottom two staves are vocal lines in bass clef. The music is in a key with two flats and a common time signature. Dynamics include *ff* and *fz*. There is a *tr* marking on the eighth staff.

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 ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass clef staves. The bottom two staves are vocal lines in bass clef. The music continues in the same key and time signature. Dynamics include *ff* and *fz*. There is a *tr* marking on the eighth staff.

B

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

Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics like *ff* and *f*.

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

Musical score for the second system, including piano accompaniment. The score features a piano accompaniment with a dynamic marking of *ff*.

Grave. $\text{♩} = 58.$

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The bottom system includes piano accompaniment staves. The tempo is marked 'Grave' with a quarter note equal to 58 beats. The score includes dynamics such as 'p' (piano) and 'cresc.' (crescendo). The lyrics are as follows:

„Denn ich der Herr dein Gott, ich bin ein eif-ri-ger Gott, der da heim-sucht der Vä-ter Mis-se-that an den
 For He the Lord our God, He is a jea-lous God: and He vi-sit-eth all the fa-thers' sins on the

„Denn ich der Herr dein Gott, ich bin ein eif-ri-ger Gott, der da heim-sucht der Vä-ter Mis-se-that an den
 For He the Lord our God, He is a jea-lous God: and He vi-sit-eth all the fa-thers' sins on the

Grave.

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German and English. The instrumental parts include strings and woodwinds. Dynamics such as *sf*, *dim.*, *p*, and *cresc.* are used throughout. A 'C' time signature change is indicated at the top of the page.

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

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

The musical score consists of several systems of staves. The top system includes a grand staff with piano and bass clefs, and a separate staff for a woodwind instrument (likely a clarinet or flute) with a treble clef. The piano part features a complex rhythmic pattern of eighth and sixteenth notes. The woodwind part has a melodic line with various ornaments and dynamics. The vocal parts are arranged in four staves, with lyrics in German and English. The lyrics are: "haben und meine Gebote halten, them that love Him, and keep His commandments. und His Barmherzigkeit, His mercies." The score includes various musical markings such as "cresc.", "f", "p", and "tr". A large "D" is written above the piano part in the upper right, and another "D" is at the bottom right. The page number "49" is in the top right corner.

The musical score consists of multiple staves. The top section includes instrumental parts with dynamic markings such as *sf*, *cresc.*, and *dim.*. The middle section contains vocal lines with lyrics in German and English. The bottom section features a piano accompaniment with *cresc.* and *dim.* markings.

Lyrics:

Barm-her - zig - keit, Barmher - zig - keit an vie - len, vie - len
 His mer - cies on thou - sands fall, on thou - sands fall, on
 dim.

thu - e Barm - her - zig - keit, Barm - her - zig - keit an vie - len
 mer - cies on thou - sands fall, His mer - cies on thou - sands fall, on
 dim.

zig - keit, Barmher - zig - keit an vie - len, an vie - len, vie - len
 - cies on thou - sands fall, His mer - cies on thou - sands fall, on
 dim.

Barm - her - zig - keit, Barmher - zig - keit an vie - len
 on thou - sands fall, His mer - cies on thou - sands fall, on

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. Dynamics such as *p*, *mf*, *sf*, and *cresc.* are used throughout. The score includes a repeat sign with a first ending (a2.) and a second ending. The lyrics are written in German and English, with some lines appearing in multiple parts.

Tau - sen - den,
 thou - sands fall,

Barm - her - zig - keit. Barmher -
 His mer - cies on thou -

Tau - sen - den, Barm - her - zig - keit. Barmher -
 thou - sands fall, His mer -

zig - keit, Barm - her - zig -
 - cics 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
 thou - sands fall, on thou - sands fall, His mer - cies on thou -

This page of musical notation is for a choir and orchestra. It features several vocal staves with lyrics in German and English. The piano accompaniment is written in multiple staves, including a prominent Basso line. The music is characterized by dynamic markings such as *cresc.*, *ff*, and *dim.*. The lyrics are:

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.

Basso
ff
Vol.
dim.

Nº 6. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo.

Ein Engel.

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

Violoncello e Basso. *p*

p

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

Bassi

tempo Andante. Recit. *p*

tempo Andante. Recit. *p*

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

Nº 7. DOPPEL-QUARTETT.

Allegro non troppo. ♩ = 128.

Flauti. *p*

Clarineti in B. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

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

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

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

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

Tenore I. Solo.
Dass — sie dich be-

Tenore II. Solo.
That — they shall pro-

Basso I. Solo.
Dass — sie dich be-

Basso II. Solo.
That — they shall pro-

Violoncello e Basso. *p*

Allegro non troppo.

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

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

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

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

hü-ten auf allen deinen We-gen, dass sie dich be-er-se.

test thee in all the ways thou go-est; That they shall pro-ecese.

hü-ten auf allen deinen We-gen, dass sie dich be-er-se.

test thee in all the ways thou go-est; That they shall pro-

A

p

creac.

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

creac.

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

creac.

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

creac.

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

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

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

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

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

A

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

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

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

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

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

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

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

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

B

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

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

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

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

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

f *p* *cresc.*

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

f *p* *cresc.*

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

f *p* *cresc.*

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

f *p* *cresc.*

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

f *p* *cresc.*

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

f *p* *cresc.*

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

f *dim.* *p*

B

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *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;

f *p*

f *p*

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

f *p*

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

f *p*

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

p

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

p

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

p

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

cresc. *p*

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:

f

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

cresc. *f* *p*

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

p *cresc.* *f* *p*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Vel.

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

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

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

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

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

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
Vcl.

Recit. Tempo.

Recit. Tempo.

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

Bassi

Nº 8. RECIT. ARIA e DUETTO.

Andante agitato. ♩ = 66.

Recit.

Oboi.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Andante agitato.

Die Wittwe.

Was

What have

f Recit.

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

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

Ob.

Fag.

Cor.

a tempo

a tempo

a tempo

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

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

crec.
crec.
crec.
crec.
crec.
crec.

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

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

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

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

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

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

cresc. *f*

cresc.

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

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

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

cresc. *f*

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

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

dim.

dim. ritard.

dim. ritard.

dim. pp ritard.

dim. pp ritard.

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

Recit.

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

p

Recit. Elias

Andante sostenuto. ♩ = 58.

Clar. in A.

Sohn! Herr, mein Gott, ver-nimm mein Flehn: wen-de dich Herr, und 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

Andante sostenuto.

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

Bassi.

orchestral and vocal score for the first system.

Music includes piano parts for strings, woodwinds, and brass, along with vocal lines. Dynamics include *cresc.*, *dim.*, *pp*, and *f*.

Lyrics:
dul_dig, und von gro_sser Gü_te und Treu_e, denn du bist gnä_dig, barm_her_zig, ge_dul_dig, und von
pas_sion, and plenteous in mer_cy and truth,— for Thou art gra_cious, and full of com_pas_sion, and

Andante con moto. ♩ = 63.

orchestral score for woodwinds, brass, and vocal parts.

Instruments: Clar. (Clarinet), Fag. (Bassoon), Cor. (Cornet), Timp. in E.H. (Timpani in E-flat).

Music includes piano parts for woodwinds, brass, and bass. Dynamics include *pp*, *cresc.*, and *dim.*.

Lyrics:
gro_sser Gü_te und Treu_e. Herr_ mein Gott, lass die See_le dieses Kin_des wieder zu ihm kom_
plenteous in truth and in mer_cy. Lord_ my God,— let the spi_rit of this child_ re_turn, that he a_gain may

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 Stim-me, die See-le des Kin-des kommt wie-der.
 The Lord hath heard thy pray-er, the soul of my son— re-ri-eth.

E

Recit.

ff Recit.

a tempo Andante.

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

Elias.

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

Vcl. Bassi

E ff

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

Vcl. p

cresc.

Ob.

Fag.

Cor. in C.

Tromb. Alto

Tromb. Ten.

Tromb. Basso

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

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

Bassi

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. ♩ = 96.

p

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

p *pp*

Allegro moderato.

The first system of the musical score consists of eight staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef, with a grand staff bracket on the left. The bottom two staves are piano accompaniment in bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal lines are melodic and include a *cresc.* marking in the final measure of the system.

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

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

The second system of the musical score consists of six staves. The top two staves are piano accompaniment in treble clef. The next two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in bass clef. The piano part continues with its complex, rhythmic accompaniment, featuring many sixteenth notes and a *cresc.* marking in the final measure of the system.

The musical score consists of several staves. The top section features piano accompaniment with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes various dynamics such as *cresc.*, *p*, and *f*. The vocal parts are in a lower register, with lyrics in German and English. The lyrics are:

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 several systems of staves. The upper systems contain piano accompaniment for the right and left hands. The lower systems contain vocal lines with lyrics in German and English. The lyrics are: "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." The score includes dynamic markings such as *p*, *cresc.*, and *dim.* throughout.

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

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

cresc. *f* *p cresc.*

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

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

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

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

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

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

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

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

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

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

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

geht. *peace.*

geht. *peace.*

geht. *peace.*

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

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

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

The musical score consists of several systems. The first system includes piano accompaniment for the right and left hands, with dynamic markings of *f*, *p*, and *cresc.*. The second system features the vocal line with lyrics in German and English. The German lyrics are: "den From-men", "geht das Licht", "auf in der Fin-ster-niss", "ri - seth light". The English lyrics are: "Through dark - ness", "ri - seth light", "to the up - right", "den", "Through". The score continues with piano accompaniment and a final vocal line with lyrics: "den From-men", "Through dark - ness", "ri - seth light".

B

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

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

f
ff
ff

B

The musical score consists of several staves. At the top, there are two systems of piano accompaniment, each with a treble and bass clef. The first system includes a vocal line with lyrics in German and English. The second system continues the piano accompaniment. The third system features a more complex piano accompaniment with six staves, including a grand staff (treble and bass clefs) and a separate bass line. The fourth system returns to a vocal line with lyrics. The fifth system shows the piano accompaniment for the final part of the piece, including a grand staff and a bass line. The score is marked with various dynamics such as *f* (forte) and *p* (piano), and includes performance instructions like *rit.* and *ad.*

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

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

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

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

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

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

p
 den Herrn fürch - tet, und auf sei - nen We - gen geht. Den From - men geht das Licht
 are the men who fear Him, they e - ver walk in the ways of peace. Through dark - ness ri - seth light,
cresc.

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
cresc.

p
 — auf. Wohl Dem, der auf Got - tes, auf Got - tes We - gen
 — Bless - ed are the men who walk in the ways of

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

The musical score consists of a vocal line and piano accompaniment. The piano part features a complex texture with multiple staves, including a prominent sixteenth-note pattern in the lower register. The vocal line is in a single staff with lyrics in German and English. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. The score is marked with a common time signature 'C' at the beginning and end.

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

Nº 10. RECITATIVO con CORO.

Grave. ♩ = 60.

Recit.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.

Recit.

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

Grave.

Recit.

Clar. in B.

Fag.

Tempo.

Recit.

Tempo.

Recit.

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

Tempo.

Recit.

Allegro vivace. ♩ = 144.

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

Allegro vivace.

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

Recit.

Tenore Solo.

Recit. Ahab.

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

Recit.

A Tempo. **Recit.**

Das Volk.

Du bist's, E - li - as, du bist's, der I - - sra-el ver-wirrt!
 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.
 Ich ver-wir-re I-srael nicht,
 I never trou-ble'd Is-ra-el's peace:

A Tempo. **Recit.**

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

Allegro vivace. **Tempo.**

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

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

Tempo. **Tempo.**

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

M.B.86.

Recit.

Recit.

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

B a tempo

Ob. a 2.

Cor. in C.

Trombe in C.

Timpani in C. G.

Recit.

a tempo

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

Da wol - len wir sehn, ob Gott der Herr ist.

And then we shall see whose God is God the Lord.

Da . wol - len wir sehn, ob Gott der Herr ist.

And then we shall see whose God is God the Lord.

B a tempo

Recit.

Maestoso. $\text{♩} = 80.$

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
Vcl.

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.

pizz. arco
pizz. arco
pizz. arco

C a tempo Allegro vivace.

Ob. *cresc.* Recit.

Clar. in B. *cresc.*

Fag.

Cor. in B.

Trombe in D. *cresc.*

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

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

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

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

p *cresc.* *f* *p*

p *cresc.* *f* *p*

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

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

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

Yea, and the God who by fire shall an - swer, Let him be God. Ruft eu - ren Gott zuerst, denn eu - rersind viele!
Call first up - on your god, your numbers are many:

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

Recit.

Lento.

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

Lento. *p*

Nº 11. CORO.

Andante grave e maestoso: ♩ = 84.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in B.

Trombe in B.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I.

Viola II.

Soprano I. II.

Alto I. II.

Tenore I. II.

Basso I. II.

Violoncello e Basso.

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

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

Andante grave e maestoso.

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in bass clef. The remaining eight staves are for piano accompaniment, with the upper four in treble clef and the lower four in bass clef. The music includes various rhythmic values, accidentals, and dynamic markings.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are written below the vocal staves.

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
 Wende 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

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

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

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

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

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

A

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The next four staves are piano accompaniment for the right hand, with dynamic markings of *mf*. The bottom four staves are piano accompaniment for the left hand, with dynamic markings of *f* and *mf*.

The second system of the musical score includes lyrics in three languages: German, English, and French. 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_ri_fice we of_ser! Baal, O hear us and an_swer us! Baal, O hear us and an_swer". The French lyrics are: "Baal, er_hö_re, er_hö_re uns! Wende dich zu un_serm O_pfer, Baal, er_hö_re, er_hö_re". The musical notation continues with vocal lines and piano accompaniment.

Allegro non troppo. ♩ = 160.

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

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

The first vocal part of the first system, showing the melody and lyrics: Baal, er-hör; er-hö-re uns! Baal, O hear and an-swer us.

The second vocal part of the first system, showing the melody and lyrics: 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 part of the first system, showing the melody and lyrics: Baal, er-hör; er-hö-re uns!
 Baal, O hear and an-swer us.

The fourth vocal part of the first system, showing the melody and lyrics: 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 fifth vocal part of the first system, showing the melody and lyrics: Baal, er-hö-re uns!
 hear and an-swer us.

The sixth vocal part of the first system, showing the melody and lyrics: 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 seventh vocal part of the first system, showing the melody and lyrics: 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 eighth vocal part of the first system, showing the melody and lyrics: 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 piano accompaniment part of the first system, showing the bass line and lyrics: Bassi

Musical score for piano and orchestra. The score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a grand piano (piano) part with intricate textures. The bottom system continues the piano accompaniment. Dynamics such as *mf* and *f* are indicated throughout the score.

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

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

Hö - re uns,
 Hear us, Baal,

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

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

Hö - re uns,
 Hear us, Baal,

Musical score for piano and strings. The score consists of several staves. The piano part is in the upper staves, and the string part is in the lower staves. The music features various notes, rests, and dynamic markings such as *mf* and *f*. There are also markings for *a 2.* (second ending).

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

mäch.ti.ger Gott!
 hear, mighty God!

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

mäch.ti.ger Gott!
 hear, mighty God!

The first system of the musical score consists of eight staves. The top two staves are vocal parts (Soprano and Alto), followed by two staves for the piano accompaniment (Right and Left Hand). The bottom two staves are empty. The music is in a key with one flat (B-flat) and a common time signature. The vocal lines feature melodic phrases with some rests, while the piano accompaniment provides harmonic support with chords and moving lines.

- 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

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

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

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

Musical score for vocal parts with lyrics in German and English. The lyrics are: Hö - re uns, mäch.ti - ger Gott! Baal. er - hö - re uns! Send' / Hear us, Baal! hear mighty God, Baal. O an - swer us! Baal, / Feind! Hö - re uns, mäch.ti - ger Gott! Baal. er - hö - re uns! / foe! Hear us, Baal! hear mighty God, Baal, O an - swer us!

B

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

Send' uns dein Feu - er
 Baal, let thy flames

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

Send' uns dein Feu - er
 Baal, let thy flames

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

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

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

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

Bassi

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

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

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

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

This section of the score contains instrumental parts for various instruments. The top two staves are for strings, with dynamic markings such as *f* and *dim.*. Below these are staves for woodwinds and brass. The bottom two staves of this section feature a rhythmic accompaniment with repeated eighth-note patterns. Dynamic markings like *dim.* are placed throughout the instrumental parts.

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

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

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

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

dim.

The musical score is arranged in systems. The top system contains vocal parts with lyrics: "hör' uns! Hör uns!". The middle system contains instrumental parts with dynamics like *f* and *dim.*. The bottom system contains more vocal parts with lyrics: "hör' uns! Hör uns!". The score concludes with a final instrumental line.

Nº 12. RECITATIVO e CORO.

Flauti. *Recit.*

Oboi.

Clarineti in B.

Violino I.

Violino II.

Viola.

Basso Solo. *Elias.*

Violoncello e Basso. *Recit.*

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

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

Allegro. ♩ = 160.

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Fag. *ff*

Corni in A. *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb. Alto. *ff*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

Timp. in Fis. Cis. *ff*

ff

C O R O

Baal, er - hö - re
Hear our cry, O

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

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

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

Allegro.

ff

The musical score consists of 12 systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system features a vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system features a vocal line with lyrics and a piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The ninth system features a vocal line with lyrics and a piano accompaniment. The tenth system continues the vocal line and piano accompaniment. The eleventh system features a vocal line with lyrics and a piano accompaniment. The twelfth system continues the vocal line and piano accompaniment.

Lyrics:

uns, wa.che auf! wa.rum schläfst du? wa.che auf! wa.rum schläfst 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.rum schläfst du? wa.che auf! wa.rum schläfst 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.rum schläfst du? wa.che auf! wa.rum schläfst 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?

Nº 13. RECITATIVO e CORO.

Recit.

Clarinetti in A.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e
Basso.

Recit.

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 af - 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

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 -

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 first part of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings like 'f' and 'a2'.

The second part of the musical score features a vocal line with lyrics and piano accompaniment. The lyrics are: "Ant - wort, Baal! gib uns Ant - wort, Baal! gib uns an - swer, Baal! hear, and an - swer, Baal! hear, and". The vocal line is in bass clef. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes. The lyrics are written below the vocal line, with some words underlined.

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

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

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

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

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

E

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

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

E

The first part of the musical score consists of several staves. At the top, there are two vocal staves with treble clefs and a key signature of two sharps (F# and C#). Below these are two piano staves, one with a treble clef and one with a bass clef, both in the same key signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *mf* and *ff* throughout the piece. A rehearsal mark 'a2' is present in the second measure of the piano accompaniment.

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 part of the musical score continues with the same vocal and piano staves. It contains the lyrics for the second system. The piano accompaniment features chords and melodic lines that support the vocal parts. Dynamic markings like *ff* are used to indicate volume changes.

The first section of the score consists of approximately 12 staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are in bass clef with a key signature of two sharps. The middle staves are for piano accompaniment. The music features long, sustained notes in the upper staves and more rhythmic patterns in the lower staves. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Baal! Baal! gib uns Antwort, gib uns Antwort,
 Baal! Baal! hear and answer, hear and answer,
 Baal! Baal! gib uns Antwort, gib uns Antwort,
 Baal! Baal! hear and answer, hear and answer,

in B.

in Es.

gib uns Antwort,

gib uns Antwort!

hear and answer!

hear and answer!

gib uns Antwort,

gib uns Antwort!

hear and answer!

hear and answer!

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

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

Adagio.

Nº14. ARIA.

Adagio. $\text{♩} = 63.$

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

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

Elias.

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

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

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

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

cresc. *p* *p* *mf*

cresc. *p* *mf*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

dim. *p*

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

cresc. *p*

cresc. *p*

pp *pp* *pp* *pp*

pp *pp* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

mf *p* *pp* *pp*

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

mf *p* *pp* *pp*

mf *p* *pp* *pp*

Nº15. QUARTETTO.

Più Adagio. $\text{♩} = 52.$

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Flauti. *pp*
 Clarineti in B. *pp*
 Fagotti. *pp*
 Corni in Es. *pp*
 Violino I. *pp*
 Violino II. *pp*
 Viola. *pp*
 Soprano. *pp* *cresc.*
 Alto. *pp* *cresc.*
 Tenore. *pp* *cresc.*
 Basso. *pp* *cresc.*
 Organo. *pp*
 Violoncello e Basso. *pp*

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

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 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

cresc.

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

cresc.

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

cresc.

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

cresc.

pp

pp

pp

The first system of the score consists of seven staves of piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings. The markings 'cresc.' (crescendo) and 'pp' (pianissimo) are used to indicate changes in volume and intensity throughout the system.

ist, und kei_ner wird zu Schan_den, der sei_ner har_ret.
 heav'ns. Let none be made a_sha_med, that wait up_on Thee!

ist, und kei_ner wird zu Schan_den, der sei_ner har_ret.
 heav'ns. Let none be made a_sha_med, that wait up_on Thee!

ist, und kei_ner wird zu Schan_den, der sei_ner har_ret.
 heav'ns. Let none be made a_sha_med, that wait up_on Thee!

ist, und kei_ner wird zu Schan_den, der sei_ner har_ret.
 heav'ns. Let none be made a_sha_med, that wait up_on Thee!

The second system of the score consists of two staves of piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings, continuing the musical accompaniment from the first system.

Basso
 cresc. pp Vcl.

Nº 16. RECITATIVO con CORO.

Recit.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in E.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in Es.H.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Organo.

Violoncello e Basso.

Elias.

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

cresc.

Allegro con fuoco. ♩ = 152.

The musical score consists of several systems of staves. The top systems are for strings and woodwinds, with dynamic markings such as *cresc.*, *ff*, and *p*. The middle systems include brass and woodwinds, with a *tr* marking and *cresc.* markings. The bottom systems are for the choir, with lyrics in German and English. The lyrics are: "Das Volk. Das Feu_er fiel her_ab! The fire descends from heaven!". The score concludes with the tempo marking "Allegro con fuoco." and the publisher's number "M. B. 86."

Das Volk.

Das Feu_er fiel her.
The fire descends from

sen.de sie her_ab!
Let them now des_cend!

Das Feu_er fiel her_ab!
The fire descends from heav'n!

Allegro con fuoco.

M. B. 86.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature. The bottom three staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part features a rhythmic pattern of eighth notes and chords. Dynamics include *ff* (fortissimo) and *f* (forte).

in E. H.

The second system continues the piano accompaniment from the first system. It features a dense texture of eighth-note chords and melodic lines in both the treble and bass clefs. The dynamics are marked *ff* and *f*.

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

The third system shows the piano accompaniment corresponding to the vocal lines above. It continues the rhythmic and harmonic patterns established in the previous systems, with dynamics marked *ff*.

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

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

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

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

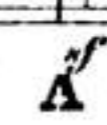
The first system of the musical score consists of ten staves. The top four staves are for the vocal ensemble (Soprano, Alto, Tenor, Bass), and the bottom six staves are for the piano accompaniment. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

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

o - pfer, die Flamme frass das Brand o - pfer, die Flamme frass, die
 off - ring, the flames con - sume his off - ring, the flames con - sume, the

Die Flamme frass das Brand o - pfer, die Flamme, die Flamme frass, die
 the flames con - sume his off - ring, the flames con - sume his off - ring, the flames, the

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



The musical score consists of several systems. The top system includes a piano accompaniment with four staves (treble and bass clefs) and a vocal line. The piano part features complex chordal textures and melodic lines. The vocal line is in German and includes the lyrics: "o pfer, die Flam me, die ring, the flames, the flames, me frass, die Flam me, die flames, consume, the flames". The score includes dynamic markings such as *sempre f* and *ff*. The bottom system continues the piano accompaniment with a *sempre f* marking.

The musical score consists of several systems. The top system features a piano introduction with a complex rhythmic pattern in the right hand and a steady bass line in the left hand. Below this are three vocal staves (Soprano, Alto, and Tenor/Bass) with lyrics in German and English. The lyrics are: "Flam me frass das O - pfer, die Flam.me frass / flames consume his off' - ring, the flames con - sume". The piano accompaniment continues with a similar rhythmic pattern, featuring sixteenth-note runs in the right hand and a bass line in the left hand. The score concludes with a final piano flourish.

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

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

die Flam - me frass das Opfer. Fallt nie - der auf eu - er An - ge - sicht, fällt
 the flames con - sume his offering! Be - fore Him, up - on your fa - ces fall; be -

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

B

The musical score is arranged in a grand staff format with multiple systems. It includes vocal parts with lyrics in German and English, and piano accompaniment. The score is marked with dynamic instructions such as *pp*, *cresc.*, *f*, and *dim.*. The lyrics are as follows:

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

The musical score is written for voice and piano. It features a vocal line with lyrics in German and English, and a piano accompaniment. The score is divided into two systems. The first system contains the vocal line and piano accompaniment. The second system contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "un-ser Gott ist ein ei-ni-ger Herr, und es sind kei-ne andern Göt-ter ne-ben ihm. ra-el hear! Our God is one Lord and we will have no o-ther Gods be-fore the Lord." The score includes various musical notations such as notes, rests, and dynamic markings.

Recit.

Timp.

p

ff

ff

ff

ff

Elias.

f

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

ff

ff

ff

Recit.

a tempo Allegro vivace.

f

ff

ff

ff

f

f

f

f

f

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

CORO.

f

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

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

f

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

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

ff

f

f

a tempo Allegro vivace.

attacca subito

Nº 17. ARIA.

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

Clarineti in A.

Corni in E.
III. IV.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello
e Basso.

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 Felsen 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.

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

The second system continues the musical score. The piano accompaniment features a strong tremolo. Dynamics include *sf*, *pp*, and *p*. A section marked 'A' begins in the vocal line.

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

The third system of the musical score. The piano part continues with tremolo. Dynamics include *sf*, *pp*, and *p*. A section marked 'A' is present in the piano part.

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

First system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes treble and bass staves. Dynamics include *cresc.*, *f*, *sf*, *ff*, *sp*, and *p*. The vocal line has lyrics in German and English.

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

Continuation of the first system's musical notation, primarily the vocal line with lyrics.

Second system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes treble and bass staves. Dynamics include *ff*, *p*, and *sempre p*. A section marked **B** begins. The vocal line has lyrics in German and English.

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

Continuation of the second system's musical notation, primarily the vocal line with lyrics.

Third system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes treble and bass staves. Dynamics include *pp*, *p*, and *cresc.*. The vocal line has lyrics in German and English.

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

Continuation of the third system's musical notation, primarily the vocal line with lyrics.

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

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

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

Più lento.

Tempo I.

Musical score for the first system, featuring piano and strings. The piano part consists of two staves with a melody and accompaniment. The string part consists of four staves (Violino I, Violino II, Viola, and Violoncello e Basso) with a rhythmic accompaniment. Dynamics include *ff* and *f*.

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

Tempo I.

Nº 18. ARIOSO.

Lento. ♩ = 96.

Musical score for the second system, featuring vocal solo and strings. The vocal solo part is for Alto Solo. The string part consists of four staves (Violino I, Violino II, Viola, and Violoncello e Basso). Dynamics include *pp* and *f*. The tempo is Lento.

Weh' 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 - gressed, trans -

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. — Wee, wee un-to them who for-

cresc. *pp*

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

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

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

pp *pp* *pp* *pp*

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

pp *pp* **Bassi**

Nº 19. RECIT. con CORO.

Recit.

Violino I. *p*

Violino II. *p*

Viola. *p*

Tenore Solo.

Obadjah.

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

Violoncello e Basso. *p*

Recit.

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

Recit.

p

sp

p

sp

p

sp

Elias.

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

p

sp

Recit.

Andante sostenuto. ♩ = 66.

Fag. *p*

Cor. in Es. *p*

Cor. in C. *p*

Vel. I. II. *p*

Basso *p*

cresc.

schaue nun vom Himmel her-ab, und wen-de die Noth, die Noth dei-nes Volkes; öff-ne den Him-mel 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,

Vel. I. II. *cresc.*

Basso *cresc.*

Andante sostenuto.

Fl. *pp*

Ob. *pp*

Clar. in B. *mf*

Fag. *pp*

Cor. in Es. *pp*

Cor. in C. *pp*

Das Volk.
CORO.

Oeffne den Him-mel und fah-re her-ab, hilf deinem Knecht, o du mein Gott!

O-pen the hea-vens and send us re-lief: Help, help thy ser-vant, now, O God!

Oeffne den Him-mel und fah-re her-ab, hilf deinem Knecht, o du mein Gott!

O-pen the hea-vens and send us re-lief: Help, help thy ser-vant, now, O God!

hilf deinem Knecht, o du mein Gott!
 help, help thy ser-vant, now, O God!

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.

Der Knabe. Elias.

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

Recit. **A** Tempo.

Fag.

Cor. in C.

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

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 heavn, and for_give the sin; Help, send thy ser_vant

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

The musical score consists of several systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, and piano staves for the accompaniment. The second system continues the vocal and piano parts. The third system introduces the lyrics in German and English. The fourth system continues the vocal and piano parts. The fifth system includes the final vocal lines and piano accompaniment. The score is marked with various dynamics and includes a 'cresc.' marking in several places.

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!

du mein Gott!
help, O God!

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

Fl. Recit. *p*

Ob. *p*

Clar.

dim.

dim.

dim.

Elias. Der Knabe.

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

Recit.

B Più animato. $\text{♩} = 80$.

Fl.

Ob.

Fag. *p cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

cresc.

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.

cresc.

B Più animato.

Recit.

Tempo.

Ob.

Fag.

Cor. in Es.

Cor. in C.

Der Knabe.

Elias:

cresc.

p

cresc.

cresc.

cresc.

cresc.

sempre

sempre

cresc.

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

p

cresc.

sempre

cresc.

Recit.

Tempo.

Recit.

Fag.

Cor. in Es.

Cor. in C.

Tr. Alto.

Tr. Ten.

Tr. Basso.

cresc.

f

f

f

f

f

f

Recit.

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

al do

f

f

f

f

f

f

al

f

Adagio.

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

Der Knabe.

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

Adagio.

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

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

Fl.
Ob.
Clar. in B.
Fag.
Cor. in Es.
Cor. in C.
Trbe in Es.
Tr. Alto
Tr. Ten.
Tr. Basso
Timp. in Es B.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
sp
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

TUTTI
TUTTI

ker!
er!

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.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

The musical score consists of several systems. The top system includes a piano introduction with a 3/4 time signature and a key signature of one flat. It features a treble and bass staff with piano accompaniment, including triplets and dynamic markings like *p* and *crese.*. The vocal parts enter in the second system with lyrics in German and English. The piano accompaniment continues with a rhythmic pattern of eighth notes. The lyrics are: "denn er ist freundlich, dan - ket dem Herrn, dan - ket, dan - ket dem / for all His mer - cies, thanks be to God, thanks, thanks be to". The score concludes with a final piano accompaniment section and a double bar line.

Recit.

This section contains the first recitative. It consists of several staves of music. The top staves are for voices, and the lower staves are for instruments. The music is written in a 4/4 time signature with a key signature of two flats. The word "Recit." is written above the first staff.

Recit.

This section contains the second recitative. It features vocal lines and piano accompaniment. The word "Recit." is written above the first staff.

Herrn, denn er ist freundlich.
 God for all His mer-cies!

Herrn, denn er ist freundlich. **Elias.**
 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.

This section contains the final musical notation, including piano accompaniment and a marking "pVcl." at the end.

Nº 20. CORO.

Allegro moderato ma con fuoco. ♩ = 126.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in B.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Dank sei dir Gott, du—

Thanks be to God! He

Dank sei dir Gott, du

Thanks be to God! He

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

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

Allegro moderato ma con fuoco.

tränkest das durstige Land, das durstige 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 durstige 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 durstige Land, Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir Gott,
 la_veth the thirs_ty land, the thirs - ty land. Thanks be to God! He la_veth the thirsty land. Thanks be to God,

A

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The middle systems feature piano accompaniment with various dynamics like *ff* and *f*. The bottom system includes a bass line and a rehearsal mark.

Gott, Dank sei dir Gott! Die Was-ser-strö-me er-
f *ff*
 God, thanks be to God! The wa-ter-ga-ther, they
f *ff*
 Gott, Dank sei dir Gott! Die Was-ser-strö-me er-
 God, thanks be to God! The wa-ter-ga-ther, they
f *ff*
 Dank sei dir Gott, sei dir Gott! Die Was-ser-strö-me er-
 thanks be to God, be to God! The wa-ter-ga-ther, they

The upper portion of the page contains a complex musical score. It includes several staves for piano accompaniment, characterized by dense chordal textures and arpeggiated patterns. Below these are staves for string instruments, showing sustained notes and tremolos. The notation is detailed, with various clefs 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

The lower portion of the page features vocal staves with lyrics in German and English. The lyrics describe water rising and gathering. Below the vocal staves is a piano accompaniment consisting of two staves with rhythmic and melodic lines.

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

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

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

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

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

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

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

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

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

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

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

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

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

B

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

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

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

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

M. B. 86.

The musical score consists of several systems of staves. The top system includes woodwind parts (flute, oboe, clarinet, bassoon) and string parts (violin I, violin II, viola, cello, double bass). The middle system contains vocal soloists with lyrics in German and English. The bottom system includes piano accompaniment and a double bass line. The lyrics are: "gross und brausen gewaltig, die Wasserwogen sind gross und brausen ge- high, their fury is mighty; the stormy billows are high, their fury is gross und brausen gewaltig, die Wasserwogen sind gross und brausen ge- high, their fury is mighty; the stormy billows are high, their fury is". Dynamic markings include *ff* and *f*.

The first part of the musical score consists of several staves. The top staves are for voices, with lyrics written below them. The lower staves are for instruments, including a piano and a cello/bass. The music is in a common time signature (C) and a key signature of two flats (B-flat major or D-flat minor). The tempo is marked as $\frac{3}{4}$. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'a2.'

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 -

The second part of the musical score consists of several staves. The top staves are for voices, with lyrics written below them. The lower staves are for instruments, including a piano and a cello/bass. The music is in a common time signature (C) and a key signature of two flats (B-flat major or D-flat minor). The tempo is marked as $\frac{3}{4}$. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'C'.

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

The first system of the musical score consists of ten staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats. The remaining eight staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The notation is dense, with many notes, rests, and dynamic markings such as *ff* and *f*. The music is in a dramatic, expressive style.

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-

The second system of the musical score continues the vocal and piano parts. It features the same ten-staff structure as the first system. The vocal line continues with the lyrics, and the piano accompaniment provides a rich harmonic and rhythmic foundation. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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.

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

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

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

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

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

Land, Dank sei dir Gott, Dank, du tränkest das Land, das dank sei dir Gott, dank sei dir Gott, du tränkest das Land, das Land, dank sei dir Gott, dank sei dir Gott, du tränkest, du tränkest das Land, das Land, Thanks be to God, thanks be to God! He la-veth the thirsty He la-veth the thirsty He la-veth the thirsty

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

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,

Musical score for instruments including strings, woodwinds, and brass. The score features various musical notations such as notes, rests, and dynamic markings like *ff* (fortissimo). The key signature is B-flat major, and the time signature is 4/4. The score is arranged in multiple systems, with some instruments having multiple staves.

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

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

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

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

Musical score for Basses, featuring a single staff with notes and rests. The score is in B-flat major and 4/4 time. It includes dynamic markings such as *ff*.

The first system of the score consists of ten staves of piano accompaniment. The top three staves are in treble clef, and the bottom seven staves are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *ff* (fortissimo) and *tr* (trills). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4.

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 of the score includes vocal lines and piano accompaniment. The top two staves are vocal lines in treble clef, and the bottom two staves are piano accompaniment in bass clef. The vocal lines correspond to the lyrics in the previous block. The piano accompaniment continues with complex rhythmic patterns. There is a dynamic marking of *ff* and a section labeled "Bassi." at the end of the system.

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

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

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

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

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

Musical score for instruments including strings and woodwinds. The score continues with various musical notations and dynamic markings.

Zweiter Theil.

Nº 21. ARIA.

Adagio. $\text{♩} = 80.$

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Trombe in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

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

Adagio.

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

A musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *cresc.*, and *f*. The vocal lines are in German and English. The piano accompaniment consists of multiple staves with various rhythmic patterns.

Ah, 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

Bassi

A musical score for the second system, continuing the vocal lines and piano accompaniment. It includes dynamic markings like *pp*, *cresc.*, and *p*. The vocal lines continue in German and English. The piano accompaniment features intricate rhythmic patterns.

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

Bassi

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

A

hö - re, I - sra. el, hö - re, I - sra. el, hö - re des Herrn Stimme! Ach, dass du merk - test
 hear ye Is - ra. el; hear ye Is - ra. el, hear what the Lord 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, hō — — — 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,
 Bass!

Più Adagio. **Recit.**

M. B. 86.

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

Allegro maestoso. ♩ = 132.

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

Allegro maestoso.

M. B. 86.

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

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

B

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

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

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

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

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

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

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *cresc.*, *p*, and *ff*. The lyrics are:

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 .

Musical score for the second system, continuing the vocal and piano parts. The score includes dynamic markings such as *pp*, *cresc.*, and *ff*. The lyrics are:

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

Nº 22. CORO.

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

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in G. D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Bassi

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

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

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

Allegro maestoso ma moderato. M. B. 86.

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

Vocal Lyrics:

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

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

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

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

The musical score consists of several systems of staves. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "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." The score includes dynamic markings such as *a2.*, *f*, and *ff*. There are also performance instructions like *trium* and *f*. The bottom system continues the musical notation with piano accompaniment.

The musical score consists of multiple staves for different vocal parts and instruments. The lyrics are written in German and English. The German lyrics are: "Fürchte dich nicht, spricht un-ser Gott, fürchte dich nicht, spricht un-ser Gott, ich hel-fe dir, ich hel-fe dir, denn". The English lyrics are: "Be not a-fraid, saith God the Lord, be not a-fraid, saith God the Lord: thy help is near, thy help is near. God,". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'f' (forte) and 'tr' (trill). There are also performance instructions like 'a2.' and 'Bassi'.

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

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

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

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

Bassi

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

denn ich bin der Herr dein Gott, der zu dir spricht: Fürchte dich nicht! Ob tausend fal-len zu dei-ner
 God, the Lord thy God, say-eth un-to thee: Be not a-fraid! Though thousands languish and fall be-

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

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

The musical score is arranged in systems. The top system includes vocal staves with lyrics in German and English. The middle system contains piano accompaniment for the vocal parts. The bottom system includes additional instrumental parts, likely for strings or woodwinds.

a 2.
f

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

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

f

Rech - - ten, ob tau - - send, — ob — tau send fal - - len, ob tau send, tau - - send, —
 pe - - risk, though thou - - sands, — though thousands lan - - guish, though thousands lan - - guish. —
 zu dei - ner Sei - - te, ob — tau send fal - - len zu dei - ner Sei -
 and fall be - side — thee, though thousands lan - - guish and fall be - side —
 Ob tau send fal - len zu dei - ner
 Though thousands languish and fall be -

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

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

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.

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 'a2.' and 'f'.

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

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 'a2.' and 'f'.

B.

The musical score consists of multiple staves. The top section includes a vocal line and piano accompaniment. The lyrics are provided in German and English. The piano part features various textures, including chords and melodic lines. The score is divided into systems, with a repeat sign and a first ending bracket labeled 'B 2.' visible. The bottom section continues the vocal line and piano accompaniment.

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 -

Sel - - - 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,

M. B. 86.

The first part of the musical score consists of approximately 12 staves. It includes vocal lines for Soprano, Alto, Tenor, and Bass, as well as piano accompaniment for the right and left hands. The music is in a major key and features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.

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 part of the musical score continues the vocal and instrumental lines from the first part. It includes the same four vocal parts and piano accompaniment. The lyrics are written below the vocal staves. Dynamics like *f* and *mf* are used to indicate the volume of the music.

Bassi

The upper portion of the page contains the piano accompaniment. It features a grand staff with treble and bass clefs. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'C' (Crescendo). The score includes various musical notations such as notes, rests, and dynamics. There are also markings 'a 2.' in several places, likely indicating a second ending or a specific performance instruction.

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

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

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

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

The lower portion of the page contains the vocal parts. It features a grand staff with treble and bass clefs. The lyrics are written in both German and English. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'C' (Crescendo). The score includes various musical notations such as notes, rests, and dynamics.

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

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

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

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

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

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

Nº 23. RECITATIVO con CORO.

Andante. ♩ = 72. Recit.

Oboi: *a 2.*

Corni in D.

Violino I. *pesante marcato*

Violino II. *pesante marcato*

Viola. *pesante marcato*

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

Violoncello e Basso. *pesante marcato*

Andante.

Tempo. Recit.

Tempo. Recit.

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

pp cresc. f pp

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

pp cresc. f pp

cresc. f p f p

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

cresc. f p f p

a tempo

ff f pp

a tempo

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

ff f

Recit.

Recit.

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

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

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

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

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

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

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

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

a tempo Allegro moderato. ♩ = 100.

Fag. a 2.

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

a tempo Allegro moderato. *f*

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

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

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

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

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

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

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

cresc. *f*

cresc. *f*

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

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

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

pp *cresc.* *f*

Recit. Tempo. Recit.

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

Recit. Tempo. Recit.

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

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

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

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

er muss ster-ben!

He shall pe-rish!

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

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

The second system of the musical score includes lyrics in German and English. The tempo is marked 'Tempo.' and the sections are labeled '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 destroy'd them all!

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

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

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

Tempo.

Recit.

Tempo.

Recit.

in A.

Nº 24. CORO.

Allegro moderato. $\text{♩} = 100.$

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in A.

Corni in E.

Timpani in A.E.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

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 consists of eight staves. The top four staves are for the piano: two treble clefs (right hand) and two bass clefs (left hand). The bottom four staves are for the organ: two treble clefs (right hand) and two bass clefs (left hand). The music is in a major key with a 2/4 time signature. Dynamics include *f* and *ff*.

Himmel, den Him-mel ver-schliessen? wa-rum darf er weis-sa-gen im Na-men des Herrn? wa-rum darf er

closed, he clos-ed the hea-rens. And why hath he spo-ken in the name of the Lord? and why hath he

Himmel, den Him-mel ver-schliessen? wa-rum darf er weis-sa-gen im Na-men des Herrn? wa-rum darf er

closed, he clos-ed the hea-rens. And why hath he spo-ken in the name of the Lord? and why hath he

The second system of the score consists of eight staves, similar to the first system. It includes piano and organ parts. Dynamics include *f* and *ff*. The instruction *senza Pedale* is written below the organ part.

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

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

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

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

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

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

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

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

The musical score consists of several systems. The vocal parts (Soprano, Alto, Tenor, Bass) are written in a four-part setting. The piano accompaniment is divided into right and left hands. The lyrics are provided in both German and English. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

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

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

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

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

Musical score for instruments including strings, woodwinds, and brass. It features various rhythmic patterns and dynamic markings such as *f* and *sempre f*.

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

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

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

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

Musical score for instruments including strings, woodwinds, and brass, continuing from the previous section with dynamic markings like *sempre f*.

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

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

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

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

dim. p dim. pp

Nº 25. RECITATIVO.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Obadjah.

Tenore Solo. *pp*

Violoncello e Basso. *pp* Bassi

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

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

Vcl. *p*

a tempo Andante sostenuto. ♩ = 63.

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

cresc.

Recit.

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

Elias. *cresc.*

Recit.

Adagio. ♩ = 66.

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

p cresc. dim.

Nº 26. ARIA.

Adagio. $\text{♩} = 66.$

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

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

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

Basso Solo.

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

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

pp *cresc.* *p*

pp *cresc.* *p*

pp *cresc.* *p*

Elias.

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

pp *cresc.* *p*

pp *cresc.* *p*

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

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

cresc. *f* *p*

cresc.

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

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

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

poco a poco poco cresc. al
 poco a poco poco cresc. al
 poco a poco poco cresc. al
 poco a poco poco cresc. al
 poco a poco poco cresc. al
 poco a poco poco cresc. al

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

tä - re ha - ben sie zer - bro - chen, und dei - ne Pro - phe - ten mit dem Schwert er - würgt, und
 co - venant, and thrown down thine al - tars, and slain all thy pro - phets, slain them with the sword, and

A

dei - ne Pro - phe - ten mit dem Schwert er - würgt. Ich ha - be ge - ei - fert um den
 slain thy — pro - phets, slain them with the sword. I have been ve - ry jea - lous for the

A

Herrn,
Lord,

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

ich bin al - lein ü - brig ge - blie - ben, und sie steh'n da - nach, dass sie mir mein Le - ben neh -
I, e - ven I on - ly am left;— and they seek my life, and they seek my life to take

Nº 28. TERZETTO. Die Engel.

Andante con moto. $\text{♩} = 100$.

Soprano I. *He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe*
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

Soprano II. *He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe*
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

Alto. *He - be dei - ne Au - gen auf zu den Ber - gen von wel - chen dir Hül - fe, dir Hül - fe*
Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth, whence com - eth

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.

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.

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.

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

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,

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,

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

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

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,

wel - chen dir Hül - fe, dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
com - eth, whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

wel - chen dir Hül - fe, dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
com - eth, whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

von wel - chen dir Hül - fe kommt, den Ber - gen von wel - chen dir Hül - fe kommt.
whence com - eth, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

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

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

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

p Sie - he, er
He, watching

cresc.

cresc.

cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

sempre cresc.

cresc.

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

wenn du mit - ten in Angst wan - delst, wenn du mit - ten in Angst wan - delst,
 Shouldst thou walk - ing in grief, lan - guish. Shouldst thou, walk - ing in grief, lan - guish,

mit - ten in Angst, in Angst wan - delst, so er - quickt er dich,
 walk - ing in grief, in grief, lan - guish; He will quick - en thee, will

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

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamics like *f* and *dim.*. The middle system contains the vocal line with lyrics in German and English. The bottom system continues the piano accompaniment. The lyrics are:

 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

p

pp

p *sempre legato*

p *sempre legato*

p

p

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

p

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

p

dich, wenn du mit - ten in Angst wan - delst, so er - quicht er dich. Sie, he, der Hü - ter I - sraels
 thee. Shouldst thou, walking in grief, lan - guish; He will quick - en thee. He, watching o - ver Is - ra - el,

p

dich. Sie, he, der Hü - ter I - sra - els, er schläft noch
 thee. He, watching o - ver Is - ra - el, slum - bers,

B

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

pp *cresc.*

cresc. *f* *dim.*

cresc. *f* *dim.*

cresc. *f* *dim.*

f *dim.* *dim.*

so erquickt er dich, sie - he, der Hü - ter I - sra - els schläft noch schlummert nicht,
 He will quick - en thee. He watching o - ver Is - ra - el, slum - bers not, nor sleeps,

f *dim.* *dim.*

wan - delst, erquickt er dich, er schlum - mert nicht, schläft noch schlummert nicht, sie -
 guish; He will quick - en thee. He slum - bers not, slum - bers not, nor sleeps, He

f *dim.*

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

cresc. *dim.* *dim.*

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

cresc. *dim.*

p *f* *dim.*
a 2. *f* *dim.*
a 2. *f* *dim.*
p *f* *dim.*
p *cresc.*
cresc.
p *cresc. f sempre legato* *dim.*
p *cresc. f sempre legato* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*
p *f* *dim.*

sie - he, er schläft noch schlum - mert nicht, sie - he, der Hü - ter I - sra - el's schläft noch schlummert
 He slum - bers not; He slum - bers not; He, watch - ing o - ver Is - ra - el, slum - bers not, nor

- he, er schläft noch schlummert nicht, der Hü - ter I - sra - el's schläft noch schlummert
 slum - bers not; He slum - bers not; He, watch - ing Is - ra - el, slum - bers not, nor

sie - he, er schläft noch schlummert nicht, er schlum - mert nicht, er schlum - mert
 He slum - bers not, He slum - bers not, He slum - bers not, He slum - bers

sie - he, er schläft noch schlummert nicht, er schläft noch schlum - mert nicht, er schlum - mert
 slum - bers not, He slum - bers not, He slum - bers not, He slum - bers not, nor

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

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

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.

dim. pp

N° 30. RECITATIVO.

Tempo Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. **Der Engel.**
 Ste-he auf, E-li-as, denn du hast ei-nen grossen Weg vor dir. Vier-zig Ta-ge und vier-zig
A - rise, E - li - jah, for thou hast a long jour - ney be - fore thee. For - ty days and for - ty

Violoncello e Basso. *p*

Timp. in E.A. *pp* **Recit.**

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

Cor. in E. *p cresc.*

Trombe in E. *p*

p cresc. *cresc.*

p cresc. *cresc.*

p cresc. *cresc.*

Recit.

und brin - ge mei - ne Kraft um - sonst und un - nütz zu.
yea, I have spent my strength, have spent my strength for naught!

Allegro vivace. **Tempo.** *cresc.*

durch die Wun-der, die du thust! Wa-rum lässtest du sie ir-ren von dei-nen We-gen,
 through the won-ders of thy works! O Lord, why hast Thou made them to err from thy ways?

und ihr Herz ver-stocken, dass sie dich nicht fürchten? O, dass mei-ne See-le stürbe! dass meine See-le stürbe!
 and harden-ed their hearts, that they do not fear Thee? O — that I now might die! O that I now might die!

Nº 31. ARIA.

Andantino. $\text{♩} = 72$.

Flauto. *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp* *sempre pp*

Alto Solo. *pp* Der Engel. *sempre pp*

Violoncello e Basso. *pp* *sempre pp*

Sei stil - le dem Herrn und war - te auf ihn, der wird dir ge - ben, was dein Herz wünscht; sei stil - le dem
O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's de - sires:— O rest in the

Bassi

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

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

Vel. *cresc.* Bassi *p*

p

p

p

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

p *p*

A

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

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

Bassi

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

Nº 32. CORO.

Andante sostenuto. ♩. 66.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

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

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

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

Andante sostenuto.

The musical score consists of several systems. The top system features piano accompaniment with dynamic markings *cresc.*, *f*, *dim.*, and *p*. The second system introduces the vocal line with lyrics in German and English. The third system continues the vocal line with lyrics: "harrt, bis an das Ende beharrt, der wird selig." The fourth system continues the vocal line with lyrics: "wer bis an das Ende beharrt, der wird selig." The fifth system continues the vocal line with lyrics: "lig. Wer bis an das Ende beharrt, der wird selig." The sixth system continues the piano accompaniment with dynamic markings *cresc.*, *f*, *dim.*, and *p*.

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 - - red.

- - 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 - - - red, shall be sa - ved, shall be sa - - red.

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

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.

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. $\text{♩} = 72$.

mf *f*

Soprano Solo.
Der Engel.

f

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. $\text{♩} = 92$.

f *p*

f *p*

f *p*

f *p*

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.

len.
pp

len.
pp

len.
pp

pp

pp

len.
pp

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

Nº 34. CORO.

Allegro molto. $\text{♩} = 100.$

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Tenore.

Basso.

Organo.

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

Allegro molto.

M. B. 86.

The musical score consists of multiple staves. The upper staves are for the piano accompaniment, featuring various instruments with a *p cresc.* marking. The lower staves include a vocal line with lyrics in German and English, and a bass line. The vocal line starts with a *pp* dynamic and includes *cresc.* and *f* markings. The piano accompaniment at the bottom also features a *pp* dynamic and a *cresc.* marking.

pp
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

pp *cresc.*

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are written in G major and 4/4 time. The instrumental parts include strings (Violins I & II, Violas, Cellos, Double Basses) and piano. The lyrics are in German and English. The score features dynamic markings such as *cresc.*, *ff*, *dim.*, and *p*. A section marked *a 2.* begins in the second measure. The lyrics describe a scene where a wind blows around mountains and breaks rocks before the Lord.

cresc.

a 2.

dim.

cresc.

ff

dim.

cresc.

ff

dim.

dim.

dim.

dim.

cresc.

dim.

dim.

cresc.

ff

dim.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

der die Ber - ge zer - riss

und die Fel - sen zer - brach,

ging vor dem Herrn her,

cresc.

dim.

vent the mountains a - round,

brake in pie - ces the rocks,

brake them be - fore the Lord,

Wind,

der die Ber - ge zer - riss

und die Fel - sen zerbrach,

ging vor dem Herrn

wind

vent the mountains a - round,

brake in pie - ces the rocks,

brake them be - fore the

cresc.

dim.

B

The musical score consists of multiple staves. The upper staves are for piano accompaniment, featuring various textures and dynamics such as *p*, *dim.*, and *pp*. The lower staves are for the vocal line, with lyrics in German and English. The lyrics are: "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." The score includes dynamic markings like *p*, *dim.*, and *pp*, and performance instructions like *Vcl.* and *pp Basso*. A section marker **B** is present at the bottom center.

Musical score for the first part of the piece, featuring multiple staves for strings and woodwinds. Dynamics include *cresc.*, *ff*, and *pp*.

Vocal staves with lyrics in German and English. Dynamics include *f* and *pp*.

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

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

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

Und die Er-de er-beb-te,
And the sea was up-heap-ed,

Basso continuo line with the label *Bassi* and dynamics *cresc.*, *ff*, and *pp*.

The musical score consists of several staves. The top staves feature long, sustained notes with dynamic markings of *cresc.* and *dim.*. The piano accompaniment includes a wavy line in the bass staff and rhythmic patterns in the right hand. The vocal line includes the following lyrics:

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

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

Lyrics:

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

und die Er-de er-beb-te, und das Meer er-brau-ste, und die Er-de er-beb-te,
 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 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

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a 'dim.' marking. The vocal line has 'dim.' markings and a 'C' time signature. The second system continues the piano accompaniment with 'dim.', 'p', and 'pp' markings. The third system shows the vocal line with lyrics in German and English, including 'Meer er - brau - ste, das Meer er - brau - ste, er - brauste, a - ber der Herr war' and 'earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was'. The piano accompaniment continues with 'dim.', 'p', and 'pp' markings. The fourth system continues the vocal line with lyrics 'und das Meer er - brau - ste, er - brauste, a - ber der Herr war' and 'and the earth was sha - ken, was sha - ken. But yet the Lord was'. The piano accompaniment continues with 'dim.', 'p', and 'pp' markings. The fifth system continues the vocal line with lyrics 'beh - te, und das Meer er - brau - ste, das Meer er - brauste, er - brauste, a - ber der Herr war' and 'hea - red, and the earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was'. The piano accompaniment continues with 'dim.', 'p', and 'pp' markings. The sixth system continues the vocal line with lyrics 'Er - de er - heb - te, und das Meer er - brau - ste, er - brauste, a - ber der Herr war' and 'sea was upheaved, and the earth was sha - ken, was sha - ken. But yet the Lord was'. The piano accompaniment continues with 'dim.', 'p', and 'pp' markings. The final system shows the piano accompaniment with 'dim.', 'p', and 'pp' markings, and a 'C' time signature.

The upper portion of the page contains a complex instrumental score. It includes staves for strings (Violins I & II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), and brass (Trumpets, Trombones, and Tuba). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *cresc.*, and *ff*. There are also some performance instructions like *tr* (trill) and *trm* (trumpet mutes).

nicht im Erd - be - ben. Und nach dem 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

nicht im Erd - be - ben. Und nach dem 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

nicht im Erd - be - ben. Und nach dem 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

nicht im Erd - be - ben. Und nach dem 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

The lower portion of the page contains the vocal score. It features four vocal staves (Soprano, Alto, Tenor, and Bass) with lyrics in German and English. The lyrics are: "nicht im Erd - be - ben. Und nach dem 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". The musical notation includes notes, rests, and dynamic markings like *pp cresc.* and *ff*.

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 —

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.

The musical score consists of multiple staves. The upper section includes a vocal line with lyrics in German and English. The lower section includes instrumental accompaniment for strings and bass. The score is marked with *ff* (fortissimo) and *sempre ff* (sempre fortissimo). The lyrics are:

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 musical score consists of multiple staves for voices and instruments. The lyrics are written in German and English. The German lyrics are: "Feu-er, a-ber der Herr war nicht im Feu-er, a-ber der Herr war nicht im Feu-er. Und nach dem". The English lyrics are: "fire, But yet the Lord was not in the fire, But yet the Lord was not in the fire. — And af-ter the". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *pp*. There are also large letters 'E' at the top and bottom of the page, possibly indicating a section or key signature.

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

fire, there came a still small voice: - - -

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

fire, there came a still small voice: - - -

Und in dem Säu - - seln nahe sich der Herr. Und in dem
And in that still voice, onward came the Lord. *And* in that

Und in dem
And in that

Und in dem
And in that

Und in dem
And in that

The musical score consists of multiple staves. The upper section includes piano accompaniment with dynamics such as *cresc.*, *pp*, and *pp cresc.*. The lower section features vocal parts with lyrics in German and English. The lyrics are: "Säu - - seln nah - te sich der Herr, - - - nahe sich der Herr, - - - still voice, onward came the Lord, - - - onward came the Lord, - - -". The score concludes with a *Bassi* section and a final *cresc.* marking.

The musical score is written for voice and piano. It features a complex arrangement of 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. The score is marked with dynamic instructions such as *cresc.*, *pp*, and *p*. The lyrics are in German and English, describing the Lord's coming. The piece concludes with a final piano accompaniment section.

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 Säu - seln nah.te sich der Herr,
 came the Lord, and in that still voice came the Lord,

The musical score consists of multiple staves. The upper staves are for the piano accompaniment, featuring various textures including arpeggiated figures and sustained chords. The lower staves are for the voice, with lyrics in German and English. The score includes dynamic markings such as *cresc.* and *pp*. A large 'F' is written above the piano part at the beginning of the second system. The lyrics are:
 German: nah.te sich der Herr, und in dem Säuseln nah.te
 English: onward came the Lord, and in that still voice, onward
 sich der Herr, nah.te sich der Herr, nah.te sich
 came the Lord, on ward came the Lord, on ward came

The musical score consists of multiple staves. The top section features piano accompaniment with various dynamics including *cresc.* and *pp*. The middle section contains vocal lines with lyrics in German and English. The bottom section continues with piano accompaniment, including a prominent bass line with *cresc.* and *pp* markings.

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

sich der Herr, und in dem Sä - 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 - ward, on -

The musical score consists of several systems. The top system includes a vocal line with a melodic flourish and piano accompaniment. The middle system features a vocal line with lyrics in German and English, and piano accompaniment. The bottom system includes a vocal line with lyrics and piano accompaniment. The piano part is marked *pp* (pianissimo) throughout. The lyrics are: "te sich der Herr." and "ward came the Lord."

Nº 35. RECITATIVO.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone Alto e Tenore.

Trombone Basso. Ophicleide.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto I.

Alto II.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

p

p

pp

pp

pp

pp

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

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Musical score for piano accompaniment, including staves for piano, violin, and viola. The score features various dynamics such as *p*, *pp*, and *ppp*, and includes hairpins for crescendos and decrescendos.

sei - - ner, sei - ner Eh - re voll. Hei - lig, hei - lig, hei - lig ist
 fil - - led, fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 Eh - re voll, sei - ner Ehre voll. Hei - lig, hei - lig, hei - lig ist
 all the earth, fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 Eh - re, sei - ner Ehre voll. Hei - lig, hei - lig, hei - lig ist
 fil - led hath fil - led all the earth. Ho - ly, ho - ly, ho - ly is
 al - le Lande sind sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re voll:
 Now His glo - ry hath fil - led all the earth. Now His glo - ry hath fil - led all the earth.
 voll, sind sei - ner Eh - re voll, sind sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re
 earth, hath fil - led all the earth, hath fil - led all the earth. Now His glo - ry hath fil - led all the
 voll, sind sei - ner Eh - re voll, sind sei - ner Eh - re voll. Al - le Lande sind
 earth, hath fil - led all the earth, hath fil - led all the earth. Now His glo - ry hath
 sei - ner Eh - re voll, sind sei - ner Eh - re voll.
 fil - led, fil - led all the earth, hath fil - led all the earth.

Final musical staves at the bottom of the page, including a *pp* dynamic marking.

The first system of the score consists of ten staves of piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* (fortissimo) and *p* (piano). The music is written in a key signature of one flat and a common time signature.

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. earth. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the earth;

sel - ner Eh - re voll. Hei - - lig ist Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll;

fil - led all the earth. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the 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, including staves for right and left hand and grand staff notation.

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

Nº 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, re-turn up-on thy way! For the Lord yet hath left Him se-venthou-sand in Is-ra-el, knees which

a tempo Adagio non troppo.

Ob. Recit.

Fag.

cresc. f *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 Herr, ich muss um deinet. willen
I go on my way in the strength of the Lord. For Thou art my Lord, and I will suf-fer for thy

cresc. f *ff* *dim.*

p *pp* *pp* *pp* *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 is there. fore glad, my glo. ry re. joi. ceth; and my flesh shall al. so rest in hope.

p *pp*

Nº 37. ARIOSO.

Andante sostenuto. ♩ = 100.

Oboe. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Basso Solo. *p*

Violoncello e Basso. *p*

Elias. *p*

Ja, es sol - len wohl Berge wei - chen.
For the moun - tains shall de - part, —

Andante sostenuto.

p cresc.

cresc.

cresc.

p cresc.

cresc.

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 - ved, but Thy kindness shall not de - part: but Thy kindness, Thy kind - ness shall

dim.

dim.

dim.

Gnade wird nicht von mir wei - chen, und der Bund dei - nes Frie - dens soll nicht fallen, und der
not, — shall not — de - part — from me; nei - ther shall — the co - venant of Thy grace of Thy

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

Bund, er soll nicht fal - len und der Bund dei - nes Frie - dens, dei - nes Frie - dens soll nicht fal - len. Deine
 peace be re - mo - ved, nei - ther shall the co - ve - nant of Thy peace be - re - mo - ved, but Thy

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

cresc. *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

Fa - ckel, wie ei - ne Fa - ckel, wie ei - ne Fa - ckel.
 torch - es, like burning torch - es, like burning torch - es.

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat
 like burning torch - es, like burning torch - es. *Migh - ty*

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat stol - ze Kö - ni - ge ge -
 like burning torch - es, like burning torch - es. *Migh - ty* kings by him were o - ver -

Fa - ckel, wie ei - ne Fa - ckel. Er hat stol - ze Kö - ni - ge ge - stürzt, er hat
 torch - es, like burning torch - es. *Migh - ty* kings by him were a - ver - thrown, *migh - ty*

Er hat stol - ze Kö - ni - ge ge - stürzt, er hat stol - ze, stol - ze Kö - ni - ge ge -
 Migh - ty kings by him were o - ver - thrown, by him migh - ty, migh - ty kings were o - ver -
 stol - ze Kö - ni - ge ge - stürzt, Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -
 kings by him were o - ver - thrown, kings were o - ver - thrown, by him migh - ty, migh - ty kings were o - ver -
 stürzt, er hat stol - ze Kö - ni - ge ge - stürzt, hat stol - ze, stol - ze Kö - ni - ge ge -
 thrown, migh - ty kings by him were o - ver - thrown, were o - ver - thrown, by him were o - ver -
 stol - ze Kö - ni - ge, hat Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -
 migh - ty kings were o - ver - thrown, were o - ver - thrown, by him kings were o - ver - thrown, o - ver -

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture, and in Ho - reb, its

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb
 thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture, and in Ho - reb,

stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe,
 thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture,

M. B. 86.

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

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

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

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

B

Musical score for the first system, including vocal staves and piano accompaniment. The score is in a key with two flats and a 3/4 time signature. It features a vocal line with lyrics and a piano accompaniment with various textures, including chords and melodic lines.

sempre ff

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

B *sempre ff*
M. B. 86.

The musical score consists of several systems of staves. The top systems are instrumental, featuring woodwinds and strings. The bottom systems are vocal, with lyrics in German and English. The score is marked with dynamics such as *p* (piano) and *cresc.* (crescendo). The key signature is two flats (B-flat and E-flat), and the time signature is 2/2.

Lyrics:

German: *ho-len, sie-he! da kam ein feu-ri-ger Wa-gen mit feu-ri-gen, feu-ri-gen Ros-sen, und er ha-even, Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry horns, and he*

English: *ho-len, sie-he! da kam ein feu-ri-ger Wa-gen mit feu-ri-gen, feu-ri-gen Ros-sen, und er ha-even, Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry horns, and he*

Musical score for piano and orchestra, measures 1-12. The score includes staves for piano, strings, woodwinds, and brass. Dynamics include *ff*, *fp*, *p*, and *cresc.* The piano part features a prominent triplet in the right hand.

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

Musical score for piano and orchestra, measures 13-18. The piano part continues with a triplet pattern. Dynamics include *ff* and *cresc.*

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The piano part features a prominent bass line with a 'cresc.' marking and a 'pizzicato' section. The vocal line has lyrics in both German and English. The bottom system continues the piano accompaniment with a dense, rhythmic pattern.

cresc.

pizzicato

feu - rigen, feu - rigen Ros - sen, und er fuhr im Wet - ter gen Him - mel, und er
 fi - e - ry, fi - e - ry hor - ses; and he went by a whirl - wind to hea - ven, and he

feu - rigen, feu - rigen Ros - sen, und er fuhr im Wet - ter gen Him - mel, und er
 fi - e - ry, fi - e - ry hor - ses; and he went by a whirl - wind to hea - ven, and he

The musical score is arranged in systems. The top system contains five staves for the piano accompaniment, including strings and woodwinds. The middle system contains three staves for the vocal parts. The bottom system contains two staves for the piano accompaniment. The lyrics are written in German and English. Dynamics such as *sempre ff*, *f*, and *piu f* are indicated throughout the score.

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

The musical score is written for voice and piano. It begins with a C-clef on the first staff, indicating a soprano or alto voice part. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score features several dynamic markings, including *f* (forte) and *sf* (sforzando). There are also performance instructions such as "in Es." (in E-flat) and "Cff" (C-clef, fortissimo). The vocal lines include lyrics in both German and English. The piece concludes with a *Cff* marking and a final cadence.

in Es.

in Es.

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

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *ff*.

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

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

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

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

Musical score for vocal parts with lyrics in German and English. The lyrics are: "er fuhr im Wetter gen Himmel, went by a whirlwind to heaven;". The score includes vocal lines with lyrics and piano accompaniment.

Nº 39. ARIA.

Andante. $\text{♩} = 80.$

Clarineti in B.

Fagotti.

Trombone Alto.

Trombone Tenore.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Clarineti in B. c
 Fagotti. c
 Trombone Alto. c
 Trombone Tenore. c
 Violino I. p
 Violino II. p
 Viola. p
 Tenore Solo. c
 Violoncello e Basso. p

Dann werden die Ge-rech-ten leuch-ten, wie die Son-ne in ih-res Va-ters Reich.
 Then, then shall the righteous shine forth as the sun in their heav'nly Fa-ther's realm,

Andante.

mf
 mf
 pp
 pp
cresc.
cresc.
cresc.
 f
leuch-ten, wie die Son-ne in ih-res Va-ters Reich, dann wer-den die Ge-
shine forth as the sun in their heav'nly Fa-ther's realm, Then shall the righ-teous
cresc.
dim.
 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 heav'nly Fa - ther's

Reich. Won - ne und Freu - de wer - den sie er - grei - fen, Won - ne und Freu - de wer - den sie er -
 realm. Joy on their head shall be for e - ver - last - ing, Joy on their head shall be for e - ver -

grei-fen. A - ber Trau-ern, Trau-ern und Seuf - zen wird vor ih-nen flie - hen, vor ih-nen flie - hen.
 last-ing, and all sor-row and mourn-ing shall flee a-way, shall flee a-way for e-ver.

Dann wer-den die Ge-rech-ten leuch - ten, wie die Son - ne in ih-res Va - ters Reich, leuch - ten.
 Then, then shall the righteous shine forth as the sun in their heav'nly Fa - ther's realm; shine forth,

leuch - ten in ih - res Va - ters Reich, leuch - ten wie die Son - - - ne in ih - res Vaters
 shine in their heav'nly Father's realm; shine forth as the sun in their heav'nly Father's

Reich, in ih - res Va - ters Reich, In ih - res Va - ters Reich.
 realm; then shall the righ - teous shine in their heav'nly Fa - ther's realm.

Nº 40. RECITATIVO.

Andante sostenuto. ♩ = 69.

I.

Tromba in C. *p* *f* *dim.* *p*

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

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

Viola. *pp* *f* *pp*

Soprano Solo.

Da-rum ward ge-sen-det der Prophet E - li - as, eh denn da kom-me der gro-sse und
 Behold, God hath sent E - li-jah the prophet, be-fore the com-ing— of the great and

Violoncello e Basso. *pp* *f* *pp*

Andante sostenuto.

Recit.

pp *pp* *pp* *pp*

Recit.

schreck-li-che Tag des Herrn. Er soll das Herz der Vä-ter be-keh-ren zu den Kin-dern, und das Herz der Kin-der zu ih-ren
 dread-ful day of the Lord. And he shall turn the heart of the fa-thers to the chil-dren, and the heart of the chil-dren un-to their

Bassi

Tempo.

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

p *cresc.* *f* *pp*

Tempo.

p *cresc.* *f* *pp*

Vä-tern, dass der Herr nicht kom-me und das Erd-reich mit dem Ban-ne schla- - - ge.
 fa-thers, lest the Lord shall come and smite the earth, and smite—the earth with a curse.

p *cresc.* *f* *pp*

Nº 41. CORO.

Andante con moto. ♩ = 88.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in E.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

A - ber Ei - ner er - wacht von Mit - ter - nacht, und er kommt vom Auf - gang der Son -

But the Lord, from the north hath rai - sed one, who from the ris - ing on his name shall

Andante con moto.

The musical score is arranged in 18 staves. The top four staves represent the right hand, and the bottom four staves represent the left hand. The middle staves are for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'pp', and 'cresc.'. There are also performance instructions like 'ne.' and 'coll.'.

sempre cresc.

f

sempre cresc.

f

sempre cresc.

f

sempre cresc.

f

sempre cresc.

f

cresc.

f

cresc.

cresc.

cresc.

sempre cresc.

sempre cresc.

cresc.

mf *cresc.* *f* *cresc.*

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

Ei - ner erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom
 Lord, from the north hath rai - sed one, hath rai - sed one, He hath rai - - - sed

Mit - ternacht, erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom
 rai - sed one, the Lord hath rai - sed one, hath rai - sed one, He hath rai - - - sed

Ei - ner erwacht von Mit - ternacht, erwacht von Mit - ternacht, und er kommt vom Auf - gang der
 Lord, from the north hath rai - sed one, the Lord hath rai - sed one, He hath rai - sed one, rai - sed

cresc.

cresc.

This section of the score contains instrumental parts for strings and woodwinds. It features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. There are dynamic markings such as *triumm* and *f* (forte) throughout the passage.

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-

This section continues the instrumental accompaniment for the vocal parts. It includes staves for strings and woodwinds, with dynamic markings like *f* (forte) and *triumm*.

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

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

a 2.

a 2.

a 2.

a 2.

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

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

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

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

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

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

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

Herrn, auf ihm wird ruhen, auf ihm wird
rest; on him the Spirit, on him the

ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

Herrn, auf ihm wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 rest, on him the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

Herrn, wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-
 rest, the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

ru - hen der Geist des Herrn, der Geist, des Herrn, der Geist der Weisheit und des Ver-
 Spi - rit of God, the Spi - rit of God shall rest: the spirit of wis - dom, and und - er-

The musical score consists of multiple staves. The upper section features piano accompaniment with various dynamics such as *pp*, *p*, *ff*, and *tr*. The lower section contains vocal lines with lyrics in German and English. The German lyrics are: "standes, der Geist des Rath's und der Stärke, der Geist der Erkenntniss und der Furcht des Herrn." The English lyrics are: "standing, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord." The score concludes with the word "Aber" and "Thus saith the" followed by a *cresc.* marking.

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are at the top, with German and English lyrics. The instrumental parts (Violins I & II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Trombones) are below. Dynamics such as *p*, *cresc.*, and *ff* are indicated throughout. The lyrics are:

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. ♩ = 76.

Clar. I in B. *p*

Fag. I. *p*

Cor. III. IV. in B. *p*

Soprano Solo. *p*

Alto Solo. *p*

Tenore Solo. *p*

Basso Solo. *p*

Andante sostenuto. *pp*

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

p

p

p

p

p

p

p

her zum Was - ser, kommt her zu ihm! Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, kommt
come to the wa - ters, o come unto Him, O come ev - ry one that thirst - eth, o come to Him, o

p

her zum Was - - - - - ser, kommt zu ihm!
 come to the wa - - - - - ters, come un-to Him.

Wohl-an, Al - le die ihr dur - stig seid, kommt her zum Was-ser,
 O come ev - ry one that thirst - eth, come, come to the wa - ters,

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

Wohl-an, Al - - le die ihr dur - stig seid, kommt her zu ihm, und
 O come ev - - ry one that thirst - eth, come ye un - to Him, o

kommt zu ihm, kommt her zu ihm, zu ihm, kommt her zu ihm, und
 come un-to Him, come un - - to Him, to Him, come ye un - to Him, o

Wohl-an, Al - - le die ihr dur - stig seid, kommt her zu ihm, kommt her zu ihm, so
 O come ev - - ry one that thirst - eth, come ye un - to Him, come un - to Him, o

kommt her zum Was-ser, kommt her zu ihm, zu ihm, und
 come to the wa-ters, come un - to Him, to Him,

neigt eu - er Ohr, und - kommt zu ihm, - so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, and your souls shall - live for e - ver, your souls shall live - for e - ver; o hear, and your souls shall
 wird eu - re See - le, eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, hear and your souls, your souls shall live for e - ver; o hear, and your souls shall
 neigt eu - er Ohr, und - kommt zu ihm, so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -
 hear, and your souls shall - live for e - ver, your souls shall live for e - ver; o hear, and your souls shall

kommt zu ihm, - so wird eu - re See - le le - ben, - so wird sie le - ben.
 live - for e - ver, o come to the wa - ters - o come - to the wa - ters come un - to Him,
 kommt zu ihm so wird eu - re See - le le - ben, le - ben. Wohl -
 live for e - ver, o come to the wa - ters, - o come - er - ry one to Him, o
 kommt zu ihm, so wird eu - re See - le le - ben, so wird - sie le - ben.
 live - for e - ver, o come to the wa - ters, come to the wa - ters, come to Him,

Die ihr dur - stig seid, wohl -
to the wa - ters come 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; *crese.* Bassi o come,

an, wohl - an, ihr Al - le die ihr dur - stig -
one, o come, come er - ry one that thirst - eth,

an, Al - le die ihr dur - stig seid, kommt her, ihr Al - le die ihr
come 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. ♩ = 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

Bassi

men.
you.

Herr un-ser Herrscher, wie herrlich 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. f Lord our Cre -

Herr un - ser Lord our Cre -

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

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.

A

den!
tions!

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

Herrscher, wie herrlich ist dein Na-me in al-len Lan-den, in al-len Lan-den! A-men,
a-tor, how ex-cel-lent thy Name is in all the na-tions, in all the na-tions! A-men,

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

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

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

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

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

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

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

cresc.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, likely Soprano and Alto. The remaining eight staves are for piano accompaniment, including strings and woodwinds. The music is in a major key with a 3/4 time signature. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

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

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

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

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

The second system of the musical score continues the vocal and piano parts. It includes a section for Basses, indicated by the label 'Bassi' and a *ff* dynamic marking. The piano accompaniment features a prominent bass line with a wavy, tremolo-like texture in the lower register.

The first system of the musical score consists of approximately 14 staves. The top staves are for vocal parts, and the lower staves are for piano accompaniment. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'a2.'

B 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-

B 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-

B 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-

B in al-len Lan-den, da man dir dan-ket im Him-mel, Herr un-ser Herrscher, Herr un-ser
 in all the na-tions. Thou fil-est heav'n with thy glo-ry. Lord our Cre-a-tor, Lord our Cre-

The second system of the musical score continues the vocal and instrumental parts from the first system. It features similar musical notations and dynamic markings, ending with a 'C' time signature and a 'ff' dynamic marking.

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 - est 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 - est 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 - est 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 - est heavn with thy glo - ry. A -

The musical score is arranged in systems. The first system includes a piano introduction with a drum part. The second system contains the vocal entries for four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "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!" The piano accompaniment provides harmonic support with chords and melodic lines. The score concludes with a final piano flourish.

