

Felix Mendelssohn

Elijah


Viola.

ERSTER THEIL.

Grave. ♩ = 60.

Einleitung. 

Moderato. ♩ = 92.

Ouverture. *Bassi* 

p *cresc.* *cresc.* *cresc.* *p* *cresc.* *dim.* *p* *sf* *p* *cresc.* *cresc.* *sempre cresc.* *sempre cresc.* *al f* *f* *più f* *f* *ff* *sf*

First system of the musical score for Viola. It consists of three staves. The top staff has dynamics *sf sf più f*. The middle staff has dynamics *sf sf sf ff*. The bottom staff has a dynamic *ff* and a measure with a '4' above it.

Nº 1. Chor.

Andante lento. $\text{♩} = 76.$

Second system of the musical score for Viola, starting with the tempo marking 'Andante lento. ♩ = 76.'. It consists of ten staves. The first staff has a dynamic *ff* and fingerings '1' and '2'. The second staff has dynamics *dim.* and *p*. The third staff has a dynamic *cresc.*. The fourth staff has dynamics *cresc.* and *f*. The fifth staff has dynamics *più f*, *f*, and *p*. The sixth staff has a dynamic *divisi* and a *cresc.* marking. The seventh staff has a dynamic *f*. The eighth staff has a dynamic *f*. The ninth staff has a dynamic *ff* and a section marker 'B'. The tenth staff has dynamics *dim.* and *p*. The section marker 'A' is placed above the fifth staff, and 'non div.' is placed above the ninth staff.

Viola.

Recit.

Listesso tempo.

Chor Sopr. Tenore. Alto.

Die Tie - fe ist ver - sie - get! Und die Strö - me sind ver - trock - net! Dem Säug - ling klebt die

Basso. Tenore.

Zun - ge am Gau - men vor Durst! Die jun - gen Kin - der hei - sehen Brod! Die jun - gen Kin - der hei - sehen

Alto. Sopr.

Brod! Und da - ist Nie - mand - Und da - ist Nie - mand, der es ih - nen bre - - che!

cresc. *sf* *p*

Nº 2. Duett mit Chor.

Sostenuto ma non troppo: ♩ = 100.

Sopr. Alto. 1 2 1

Herr, hö - re un - ser Ge - bet!

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

A B

Viola.

Nº 3. Recit.

Tenore Solo.

Zer-reis-set eu-re Her-zen, und nicht eu-re Klei-der! Um uns-rer Sün-den wil-len hat E
 li-as den Himmel verschlossen durch das Wort des Herrn! So be-keh-ret euch zu dem Herrn, eu-rem Gott, denn er ist
 gnä-dig, barmher-zig, ge-dul-dig und von gros-ser Gü-te und reut- ihn bald der Strafe.

Nº 4. Arie.

Andante con moto. $\text{♩} = 72$.

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

Nº 5. Chor.

Allegro vivace. $\text{♩} = 96$.

f sf f

Viola.

ff

ff *sempre f*

A

B

ff *ff*

Grave. $\text{♩} = 58.$

f

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

C

dim. *cresc.*

f *p* *cresc.*

D

f *p* *cresc.*

Violino I and Violino II staves. The music is in 3/8 time with a key signature of one sharp (F#). The first staff (Violino I) begins with a *cresc.* marking and reaches a *f* dynamic. The second staff (Violino II) starts with a *dim.* marking, followed by a *p* dynamic and then a *cresc.* marking. The section concludes with a *ff* dynamic followed by a *dim.* and a *p* dynamic with a fermata.

Nº 6. Recit.

Alto Solo.

Alto Solo vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The lyrics are: "E - li - as! ge - he - weg von hin - nen, und wen - de dich gen Mor - gen, und ver -". The piano part begins with a *p* dynamic.

Alto Solo vocal line and piano accompaniment. The vocal line continues with the lyrics: "birg dich am Ba - che Crith! Du sollst vom Ba - che trin - ken, und die Ra - ben wer - den dir". The piano accompaniment provides harmonic support.

Alto Solo vocal line and piano accompaniment. The vocal line concludes with the lyrics: "Brod brin - gen des Mor - gens und des A - bends nach dem Wort dei - nes Got - tes." The tempo marking **Andante tempo.** and the **Recit.** instruction are present. The piano part ends with a *p* dynamic.

Nº 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

Violino I and Violino II staves for the beginning of the Doppel-Quartett. The music is in 3/8 time with a key signature of one sharp. Both staves begin with a *p* dynamic and feature a first ending bracket marked with a '1'.

A

p

cresc.

B

f *dim.*

cresc. *p*

C

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

cresc.

p *cresc.* *p*

pp *f*

Alto Solo.

Nun auch der Bach vertrocknet ist, E - li - as! ma - che dich auf, ge - he - gen Zar - path und blei - be da -

Recit.

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

a tempo Andante.

p *pp*

cresc.

wer-den, und dem Oelkrüge soll nichts mangeln, bis auf den Tag, da der Herr reg-nen lassen wird auf Er-den.

Recit. **Tempo.**

cresc. *p*

Nº 8. Recit. Arie u. Duett.
Andante agitato. ♩. = 66.

Sopr. Solo.

Was hast du an mir ge-than, du Mann

Recit.

1

sf sf p cresc. f

Got-tes? Du bist zu mir her-ein-ge-kommen, dass mei-ner Mis-se-that ge-dacht und mein Sohn ge-töd-tet wer-de!

f f pp cresc.

a tempo

1

psf sf p cresc. f-p

sf p sf p

A **divisi**

p cresc. f

p cresc. sf p sf

B 1

1

sf p cresc. p sf p cresc.

dim. p sf sf dim.

ritard. 1

Recit.

Viola.

Elias.

Andante sostenuto. ♩ = 58.

Gib mir herdeinen

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

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

Andante con moto. ♩ = 63.

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

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

Recit. **4 D** **2** **Tempo.**

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

Kindes wieder zu ihm kom -

Sopr. Solo.

Elias.

Es wird leben - dig! Siehe da, dein Sohn le - bet!

E Recit.

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

Andante a tempo. ♩ = 76.

p *cresc.* *f* *p*

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

Nº 9. Chor.

Allegro moderato. ♩ = 96.

p *pp*

cresc.

cresc.

cresc. *p*

Viola.

The musical score for the Viola part of Mendelssohn's *Elijah*, page 11, is written in G major and 3/4 time. It consists of 14 staves of music. The score is characterized by a variety of dynamics and performance markings. The first staff begins with a *cresc.* marking, followed by *sf* and *dim.* markings. The second staff starts with *cresc.* and ends with *p*. The third staff has *cresc.* and a section marker *A*. The fourth staff features *f*, *p*, and *cresc.* markings. The fifth staff has *f*, *p*, and *cresc.* markings. The sixth staff includes *cresc.* and *al* markings. The seventh staff, marked *B*, starts with *ff* and includes *dim.*, *sf*, and *f* markings. The eighth staff has *dim.* and *p* markings. The ninth staff, marked *C*, begins with *cresc.* and ends with *f*. The tenth staff starts with *p*. The eleventh staff has *cresc.* and *dim.* markings. The twelfth staff begins with *p* and ends with *dim.*. The thirteenth staff starts with *pp* and ends with a first ending bracket marked *1*. The score concludes with a final first ending bracket marked *1*.

Viola.

Nº 10. Recit. mit Chor.

Grave. ♩ = 60.

Elias.

Heu-te, im dritten Jah-re, willich
Recit.

mich dem Kö-ni-ge zei-gen, und der Herr wird wie-der reg-nen las-sen auf Er-den.

Tempo.

Recit.

Allegro vivace. ♩ = 144.

div.

Tenore Solo.

Bist du's, E-li-as, bist du's, bist du's, der I-sra-el verwirrt?

Recit.

Tempo.

Elias.

Ich ver-wir-re I-sra-el nicht, sondern du, Kö-nig, und dei-nes Va-ter's Haus, da-

Recit.

mit, dass ihr des Herrn Ge-bot ver-lasst und wan-delt Baa-lim nach. Wohl-an! so sen-de nun

Tempo.

hin und versammle zu mir das ganze I-sra-el auf dem Berg Carmel! und

Recit.

Tempo.

Recit.

al - le Prophe - ten Baals, und al - le Prophe - tendes Hains, die vom Ti - sche der Kö - ni - gin es - sen:

a tempo (Andante.)

B 1

p *cresc.* *f*

Auf denn, ihr Prophe - ten Baals, er - wäh - let ei - nen Far - ren, und legt kein Feuer da - ran, und ru - fet

Recit. **Maestoso.** ♩ = 80.

ihr an den Na - men eu - res Got - tes, und ich will den Na - men des Herrn an - ru - - fen.,

p

Allegro vivace a tempo.

pp *fsf* *pizz.* *p* *arco*

cresc. *f* *pizz.* *p* 1

Ruft eu - ren Gott zu - erst, denn eu - rer sind vie - le! Jch a - ber bin al - lein ü - ber - ge - blie - ben,

Recit. *arco*

p

ein Prophet des Herrn. Ruft eu - re Feld - - göt - ter, und eu - re Berg - göt - ter!

Lento.

p

Viola.

Nº 11. Chor.

Andante grave e maestoso. $\text{♩} = 84.$

Allegro non troppo. $\text{♩} = 160.$

19 A 9 Sopr. I. 10 11 12

Baal, er_hö_re uns, Baal, er_hör, er_hö - - re

I.

B

Viola.

First system of the Viola part, featuring a melodic line with eighth and sixteenth notes.

Second system of the Viola part, including the dynamic marking *cresc.*

First system of the piano accompaniment, with dynamic markings *f* and *mf*.

Second system of the piano accompaniment, including a *C* (Crescendo) marking and *piu f* dynamics.

Third system of the piano accompaniment, with dynamic markings *ff* and *mf*.

Fourth system of the piano accompaniment, including the dynamic marking *dim.* and a first ending bracket labeled *1*.

Fifth system of the piano accompaniment, including a first ending bracket labeled *1.* and *dim.* markings.

Sixth system of the piano accompaniment, including dynamic markings *sf* and *dim.*, and a first ending bracket labeled *1*.

Viola.

Nº 12. Recit. u. Chor.

Elias.

Ru - fet lau - ter! denn er ist ja Gott! er dich - tet, o - der er hat zu schaf - fen.

o - der ist ü - ber Feld, o - der schläft vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

Chor. Allegro. ♩ = 160.

Nº 13. Recit. u. Chor.

Elias.

Ru - fet lau - ter! erhörteuch nicht! Ritzeuch mit Messern und mit Pfiemen naheurer Wei - se.

Allegro molto. ♩ = 160.

Hinkt um den Altar, den ihr ge - macht, rufet und weissagt, da wird keine Stimme sein, keine Antwort, kein Aufmerken.

Chor. Presto. ♩ = 116.

ff

ff

ff

ff

ff

Adagio. ♩ = 63.

p

f

sf

Nº 14. Arie.
Adagio. ♩ = 63.

p

cresc.

f

dim.

p

p

cresc.

al

ff

p

cresc.

f

p

cresc.

p

mf

p

pp

Nº 15. Quartett.

Più Adagio. $\text{♩} = 52$.
Sopr. Solo.

Viola.

Wirf dein An.lie.genauf den *pp* *pp*

cresc. *pp*

Nº 16. Recit. mit Chor.

Elias.

Der du dei.ne Die .ner machst zu Geistern, und dei.ne Engel zu Feuerflammen, sende sie herab!

pp *cresc.*

pp *cresc.*

Chor.

Allegro con fuoco. $\text{♩} = 152$.

ff *p* *cresc.* *f*

ff

sempre f

f dim.

1 B

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

f

Elias.

Greift die Prophe. ten Baals, dass ih. rer kei. ner ent. rin. ne, führt sie hin. ab an den Bach, und schlach. tet

Recit.

tempo Allegro

ff *ff* *ff* *ff*

vivace.

ff *f* *f* *attacca*

Nº 17. Arie.

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

f *fp* *p*

f *fp* *p* *p*

p *f*

p *ff*

p *pp*

cresc. *f*

ff *fp* *p* *ff*

p *sempre p* *pp*

Viola.

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

p *cresc.*

p *cresc.*

ff **Più lento.** *Elias.*

ist nicht des Herrn Wort wie ein

Tempo I.

Ham - mer, *f* *ff*

Nº 18. Arioso.

Lento. ♩ = 96.

pp

cresc. *f dim.*

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

p *pp*

Nº 19. Recit mit Chor.

Tenore Solo.

p

Hilf dei - nem Volk, du Mann Got - tes! Es ist doch ja un - ter der Hei - den Gö - tzen

kei - ner, der Re - gen könn - te ge - ben; so kann der Himmel auch nicht reg - nen; denn Gott al - lein kann sol - ches

p

Viola.

Elias.
al - los thun. **Recit.** O Herr! du hast nun dei - ne Fein - de ver - wor - fen und zer - schla - gen; So

Andante sostenuto. ♩ = 66.

Recit. 1 **Sopr. Solo.** e - hernü - ber mei - nem Haupte. **Tempo.**

Recit. 1 ei - ser - nün - ter mir. **dim.**

Più animato. ♩ = 80.

Recit. **Tempo.** Ich sehe nichts!

Recit. 3 **Adagio.** Es ge - het ei - ne klei - ne Wol - ke auf aus dem Mee - re, wie ei - nes Man - nes

Sopr. Solo.

Viola.

Hand, der Himmel wird schwarz von Wolken und Wind; es rauschet stärker und stärker **a tempo Allegro. ♩ = 144.**
non div.

pp *cresc.*

cresc. *ff*

Elias.

Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewig -
Recit.

ff *p*

No. 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

f *ff* *sf*

The musical score for the Viola part of Mendelssohn's *Elijah*, page 23, is written in G minor (three flats) and 3/4 time. The score consists of 13 staves of music. The first staff begins with a *ff* dynamic and a *V* marking. The second staff is marked with a **B** and *ff*. The third staff also features *ff*. The fourth staff has a **C** marking and *ff*. The fifth staff includes a *V* marking, *non div.*, and *fff*. The sixth staff has a *f* dynamic. The seventh staff is marked with a **D** and *ff*. The eighth staff has a *f* dynamic. The ninth staff has a *V* marking. The tenth staff has a *f* dynamic. The eleventh staff is marked with a **E** and *ff*. The twelfth staff has a *ff* dynamic and a **1** marking. The thirteenth staff has a *ff* dynamic and a *V* marking.

Viola.

ZWEITER THEIL.

Nº 21. Arie.
Adagio. ♩ = 80.

p *pp* *cresc.* *cresc.* *p* *p* *cresc.* *f* *p* *pp* *cresc.* *p* *cresc.* *sf* *f* *p* *sf* *p* *pp* *cresc.* *A* *f* *sf* *p* *cresc.* *p* *cresc.* *p* *Più Adagio.* *sf* *pp* *sf* *pp* *3*

Sopr. Solo

So spricht der Herr, der Erlöser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist, so spricht der Herr:

Recit.

pp *cresc. sf*

Allegro maestoso. ♩ = 132.

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

Viola.

cresc.
f *p* *cresc.* *f* *p*
f *p* *p* *cresc.* *p*
pp *cresc.* *p* *cresc.*
sf *p* *pp*
cresc. *f* *ff* *p*
cresc. *p* *cresc.*
p *cresc.* *ff*
ff *ff* *pp*
cresc. *ff* *Corni*

Nº 22. Chor.

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

f

Viola.

A

f

Più animato. ♩ = 138.

f

f

f

f

B

f

f

f

Corni *ritard.* *al*

f

Tempo I. ♩ = 112.

ff

C

ff

ff

ff

ff

Viola.

Nº 23. Recit. mit Chor.

Andante. $\text{♩} = 72.$ *f pesante marcato* *Recit.* *p* *f*

Elias.
Der Herr hat dich er-ho-ben aus dem Volk, und dich zum König ü-ber I-sra-el ge-

setzt. *Tempo.* *f* *Recit.* *f* *fp* *f*

A-ber du, A-hab, hast U-bel-gethan ü-ber al-le, die vor dir ge-we-sen sind.

pp *cresc.* *f* *pp*

F-wardir ein Ge-rin-ges, dass du wan-de-ltest in der Sün-de Je-ro-be-am's, und machtest dem Baal ei-nen

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

Hain, den Herrn, den Gott I-sra-el's, zu er-zür-nen; du hast todt ge-schla-gen und fremdes Gut ge-nom-men!

a tempo *fsf* *sf* *sf* *pp* *cresc.*

dim. *f* *pp* *A* *pp* *pp*

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

Alto Solo. *Recit.*

f *f* *f*

Wa-rum darf er weis-sa-gen im Na-men des Herrn? Was wä-re für ein Kö-nigreich in

fp *f* *f*

I-sra-el wenn E-li-as Macht hät-te ü-ber des Kö-nigs Macht? Die Güt-ter thun mir dies und

Viola.

Allegro moderato. ♩ = 100.

a tempo

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

Alto Solo.

Er hat die Pro - pheten Baalsgetödet.

Er hat sie mit dem Schwert erwürgt.

Tempo.

Recit.

Tempo.

ff *f*

Er hat den Himmel verschlossen.

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

So zieht

Recit.

Tempo.

Recit.

Tempo.

Recit.

ff *ff*

hin, und greift E - li - as,

er ist des To - desschuldig;

tödtet ihn,

lasst uns ihm thun - wie er gethan hat!

f *ff*

Nº 24. Chor.

Allegro moderato. ♩ = 100.

f *ff* *ff* *f* *ff* *f* *f* *f*

Viola.

A

f *sf* *sempre f* *sf* *sf* *sf*

ff *sf*

sempre f *sf* *sf* *ff*

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

N^o 25. Recitativ.

Tenore Solo.

Du Mann Gottes, lass' mei-ne Re-de et was vor dir gel-ten! So spricht die Kö-ni-gin: E-li-as ist des

pp

To-desschuldig; und sie sammeln sich wi-der dich, sie stellen dei-nem Gange Net-ze, und zie-hen aus, dass sie dich

sf *p* *cresc.*

grei-fen, dass sie dich töd-ten. So ma-che dich auf und wen-de dich von ih-nen, ge-he hin in die Wüs-te! Der

Lento.

f *ff* *p*

a tempo Andante sostenuto. $\text{♩} = 63.$

pp *p*

Elias.

bleibe hier, du Knabe, der Herr sei mit euch! Ich ge-he hin in die Wüs-te.

Recit.

pp *sf* *p*

Viola.

Nº 26. Arie.

Adagio. ♩ = 66.

Adagio. ♩ = 66.

Molto Allegro vivace. *p*

poco a poco cresc. *al*

Viola.

A

ff *p* *cresc.*

Adagio. $\text{♩} = 66.$ **1**

f *pp* *al* *ff*

Elias.
Es ist ge -

Nº 27. Recit.

Tenore Solo.

Sie - he, er schläft — un - ter dem Wach - hol - der, in der Wü - ste; a - ber die

En - gel des Herrn la - gern sich um die her, so ihn fürch - ten. **1**

Nº 28. Terzett.

Andante. $\text{♩} = 100$ **35**

Sopr. Solo **36**

Ber - gen von wel - chen dir Hül - fe kommt. **37** **38** **39**

Nº 29. Chor.

Viola.

Allegro moderato. ♩ = 126.

The musical score for the Viola part of Mendelssohn's 'Elijah' No. 29, Chor. is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro moderato' with a quarter note equal to 126 beats per minute. The score consists of 11 staves of music. It begins with a piano (*p*) dynamic and features a variety of articulations including slurs, accents, and breath marks. The dynamics fluctuate throughout, with sections of crescendo (*cresc.*) and decrescendo (*dim.*). Section A (measures 1-10) includes a *cresc.* marking and a *mf* dynamic. Section B (measures 11-18) starts with a piano (*p*) dynamic and includes a *cresc.* marking. Section C (measures 19-24) begins with a piano (*p*) dynamic and ends with a *pp* (pianissimo) dynamic. The score includes numerous fingerings and articulation marks such as slurs and accents.

Nº 30. Recit.

Alto Solo.

Viola.

Ste-he auf, E-li-as, denn du hast ei-nen gros-sen Weg vor dir. Vier-zig Ta-ge und vier-zig

tempo Adagio.

p

Näch-te sollst du gehn bis an den Berg Got-tes Ho-reb. O Herr, ich ar-bei-te ver-geb-lich,

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

p cresc.

und brin-ge mei-ne Kraft umsonst und un-nütz zu.

Recit. a tempo

cresc.

Ach, — dass du den Himmel zer-ris-sest und führest her-ab! Dass die

Recit. Allegro moderato. $\text{♩} = 100.$ **Recit.**

ff *ff*

Ber-ge vor dir zer-flös-sen! Dass dei-ne Feinde vor dir zit-tern müs-sen durch die

ff *ff*

Wun-der, die du thust! Wa-rum läs-sest du sie ir-ren von dei-nen We-gen, und ihr Herz ver-

ff

stocken, dass sie dich nicht für-chten? O, dass mei-ne See-le stür-be! dass mei-ne See-le stür-be!

ff *dim.*

Basso

Viola.

Nº 31. Arie.
Andantino. $\text{♩} = 72$.

pp *sempre pp* *cresc.* *p* *p* *cresc.* *sf* *p* *cresc.* *ritard.* *pp* *cresc.*

Nº 32. Chor.
Andante sostenuto. $\text{♩} = 66$.

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

Nº 33. Recit.

Elias.

Herr, es wird Nacht um mich, sei du nicht fer- nel Ver- birg dein Ant- litz nicht vor mir, mei- ne See- le

dür- stet nach dir, wie ein dür- res Land.

Wohl- an denn,

Andante tempo. $\text{♩} = 72$.

Allegro. $\text{♩} = 92$.

p *sf* *f*

Viola.

ge - he hin - aus, und tritt auf den Berg vor den Herrn, denn seine Herrlichkeit er - schei -
 - net ü - ber dir. *Lento.* Ver - hül - le dein Antlitz, denn es naht der Herr.
ten.

Nº 34. Chor.
 Allegro molto. $\text{♩} = 100.$

Viola.

pp cresc. ff sf

sf sf sf sf

sempre ff

ff sf sf ff

ff sempre ff sf

ff sf pp

p

cresc.

cresc. pp p cresc.

F₁ pp

cresc.

pp pp

Nº 35. Recit.

Alto Solo.

Se - ra - phim stan - den ü - ber ihm, und ei - ner rief zum an - dern:

Viola.

Quartett mit Chor.
Adagio non troppo. $\text{♩} = 72.$

Nº 36. Chor-Recit.
a tempo Adagio non troppo. $\text{♩} = 63.$

Sopr.
e nach des Herrn Wort!
Recit.

Piu mosso. $\text{♩} = 84.$

Recit.

Elias.
Du bist ja der Herr, ich muss um deinetwillen leiden, darum freuet sich mein Herz und ich bin fröhlich; auch mein Fleisch wird si cher lie - gen

Nº 37. Arioso.
Andante sostenuto. $\text{♩} = 100.$

Nº 38. Chor.

Viola.

Moderato maestoso. ♩ = 76.

The musical score consists of 15 staves of music in bass clef, 2/4 time, and the key of B-flat major. The tempo is marked 'Moderato maestoso' with a quarter note equal to 76 beats. The score begins with a forte (*f*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *sf*, *f*, *ff*, *p*, and *sempre ff*. The score includes two repeat signs with first and second endings. A section marked 'B' begins with a 3-measure rest and a *p* dynamic. The score concludes with the instruction 'sempre ff'.

Viola.

First system of musical notation for Viola, measures 1-16. The score consists of five staves. The first staff begins with a dynamic marking of *f* and a tempo marking of *pù f*. The second staff has dynamic markings of *sf* and *ff*. The third staff has a fingering '4' above and '1' below. The fourth staff has a dynamic marking of *ff*. The fifth staff ends with a *ritard.* marking and a final *sf* dynamic.

Nº 39. Arie.
Andante. $\text{♩} = 80.$

Second system of musical notation for Viola, measures 17-32. The score consists of ten staves. The first staff begins with a dynamic marking of *p*. The second staff has dynamic markings of *cresc.*, *dim.*, and *p*. The third staff has a dynamic marking of *p*. The fourth staff has dynamic markings of *cresc.*, *p*, and *p*. The fifth staff has dynamic markings of *cresc.*, *sf*, and *p*. The sixth staff has dynamic markings of *cresc.* and *p*. The seventh staff has dynamic markings of *cresc.* and *p*. The eighth staff has dynamic markings of *cresc.*, *f sf*, *dim.*, and *p*. The ninth staff has dynamic markings of *dim.* and *p*. The tenth staff has a dynamic marking of *p*.

Nº 40. Recit.

Viola.

Audante sostenuto. ♩ = 69.

Musical notation for Tromba part of No. 40. Recit. The staff is in G major and 3/4 time. It begins with a first ending bracket over a whole note G. The melody consists of a series of half notes: G, A, B, A, G, F, E, D, C, B, A, G. Dynamics include *pp*, *f*, and *pp*. There are first and second ending brackets over the final notes.

Sopr. Solo.

Herz der Vä - ter be - keh - ren zu den Kin - dern, und das Herz der Kin - der zu ih - ren

Recit.

Musical notation for Soprano Solo part of No. 40. Recit. The staff is in G major and 3/4 time. The melody consists of a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. Dynamics include *pp*, *f*, and *pp*.

Tempo.

Musical notation for Viola part of No. 40. Recit. The staff is in G major and 3/4 time. The melody consists of a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. Dynamics include *p*, *cresc.*, *f*, and *pp*.

Nº 41. Chor.

Andante con moto. ♩ = 88.

Musical notation for Viola part of No. 41. Chor. The staff is in G major and 3/4 time. The piece begins with a first ending bracket over a whole note G. The melody consists of a series of eighth notes: G, A, B, A, G, F, E, D, C, B, A, G. Dynamics include *p*, *cresc.*, *p*, *cresc.*, *f*, *cresc.*, *al*, *ff*, and *f*. There are first and second ending brackets over the final notes.

B
sempre f
0 2 0
4 1 2 2 4
1 4 1 4 2 2
ten.
C 3
ff p p cresc. ff p

Quartett.

Andante sostenuto. ♩ = 76.

C
p pp
p
p 3
p cresc.
4
p p p cresc. p
p p
3
p dim.

Nº 42. Schluss-Chor.

Viola.

Andante maestoso. $\text{♩} = 96.$

The first section of the score is in 3/4 time with a key signature of one sharp (F#). It begins with a *ff* dynamic. The first staff contains a melodic line with some grace notes and a fermata. The second staff continues the melody with a *ff* dynamic and a *p* dynamic later. The third staff features a bass line with a *cresc.* marking and a *f* dynamic.

Allegro.

Doppio movimento. $\text{♩} = 96.$

The second section is in 3/4 time with a key signature of one sharp (F#). It starts with a *f* dynamic. The first two staves show a rhythmic pattern of eighth and sixteenth notes. The third staff has a *V* marking. The fourth staff is marked with *A* and has a *V* marking. The fifth staff has a *V* marking. The sixth staff is marked with *B* and has a *V* marking. The seventh staff has a *ff* dynamic. The eighth staff has a *V* marking and a *ff* dynamic. The ninth staff has a *V* marking. The tenth staff has a *V* marking. The section concludes with a double bar line.