



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

86.

Serie 13.

Oratorien.

Partitur.

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

LEIPZIG, BREITKOPF & HÄRTEL.

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# Felix Mendelssohn Bartholdy's Werke.

Kritisch durchgesehene Ausgabe

VON JULIUS RIETZ.

Mit Genehmigung der Originalverleger

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ORATORIEN.

PARTITUR.

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N<sup>o</sup> 86. Elias.

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

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# ELIAS.

Ein Oratorium nach Worten des alten Testaments.

Op. 70.

## INHALT.

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# ELIAS

## Ein Oratorium

Mendelssohns Werke.

nach Worten des alten Testaments  
von

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

### FELIX MENDELSSOHN BARTHOLDY.

Op. 70.

#### Erster Theil.

**EINLEITUNG.**  
Grave. M.M. ♩ - 60.

Flauti.

Oboi.

Clarinetten in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Violoncello e Basso.

Elias.

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

Grave.

The musical score consists of 18 staves. The top two staves are for the voice, with the first staff in treble clef and the second in bass clef. The piano accompaniment is spread across the remaining 16 staves, including two grand staves (treble and bass clefs) and several individual staves for different instruments. The score includes dynamic markings such as *f*, *p*, *pp*, and *sfz*. The lyrics are written in German and English at the bottom of the page.

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



# OUVERTURE.

Moderato. ♩. 92.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D. A.

Violino I.

Violino II.

Viola.

Violoncello e Basso.

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

Moderato.

Ob.

Clar.

Fag.

Cor. in D.

This system contains the next 6 staves of the score. The instruments listed on the left are: Ob., Clar., Fag., and Cor. in D. The fifth and sixth staves are grouped together with a brace. The music continues with various dynamics and articulations. The first staff (Ob.) has a whole rest. The second staff (Clar.) has a half note G4, followed by a half note F4, and a half note E4, with a *p* dynamic marking. The third staff (Fag.) has a whole rest. The fourth staff (Cor. in D.) has a half note G4, followed by a half note F4, and a half note E4, with a *p* dynamic marking. The fifth staff (Violino I) has a half note G4, followed by a half note F4, and a half note E4, with a *pp* dynamic marking. The sixth staff (Violino II) has a half note G4, followed by a half note F4, and a half note E4, with a *pp* dynamic marking.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor in B. The score is written for five staves. The Flute, Oboe, and Clarinet parts begin with a *p* dynamic. The Bassoon part also begins with a *p* dynamic. The Cor in B part begins with a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamics. The Flute, Oboe, and Clarinet parts feature melodic lines with some grace notes. The Bassoon part has a more rhythmic, eighth-note pattern. The Cor in B part has a melodic line with some grace notes.

Musical score for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Cor in D, and Cor in B. The score is written for five staves. The Oboe, Clarinet, and Bassoon parts begin with a *cresc.* dynamic. The Cor in D and Cor in B parts begin with a *p* dynamic. The score includes various musical notations such as notes, rests, and dynamics. The Oboe, Clarinet, and Bassoon parts feature melodic lines with some grace notes. The Cor in D and Cor in B parts have melodic lines with some grace notes.

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

- Violins I & II:** *p*
- Violas:** *p*
- Celli:** *p*
- Bassi:** *p*
- Cor. in D:** *p*
- Timp.** (Tympani)
- Woodwinds (Flutes, Oboes, Clarinets, Bassoons):** *dim.*, *p*, *f*, *p*, *cresc.*
- String Ensemble:** *dim.*, *p*, *f*, *p*, *cresc.*

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

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

Cor. in B.

*az.*

*cresc.*

*sempre cresc.*

*f*

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

Cor. in D.

Cor. in B.

Tromb. Ten.

Tromb. Basso.

Ophiel.

Timp.

*f*

*piuf*

*f*

*piuf*

*f*

*piuf*

*f*

This system contains the remaining ten staves of the score. The seventh staff is for Cor. in D. The eighth staff is for Cor. in B. The ninth staff is for Tromb. Ten. The tenth staff is for Tromb. Basso. The eleventh staff is for Ophiel. The twelfth staff is for Timp. The thirteenth and fourteenth staves are for strings, with dynamic markings *f* and *piuf*. The fifteenth staff is for strings, with *f* and *piuf*. The sixteenth staff is for strings, with *f* and *piuf*. The seventeenth staff is for strings, with *f* and *piuf*.

The musical score is arranged in 14 staves. The top two staves are for the piano, and the remaining 12 staves are for strings. The music is in a key with one sharp (F#) and a 2/4 time signature. It features various musical notations including notes, rests, dynamics (f), and first endings (a2.).

This page of a musical score contains 15 staves. The top four staves are for the piano, with the first three in treble clef and the fourth in bass clef. The bottom seven staves are for the orchestra, including strings and woodwinds. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings. The word "piu f" (piano fortissimo) is written above the first three piano staves in the fourth measure. The letter "f" (forte) appears below the piano's bass staff and above several orchestral staves. The music is written in a key with one sharp (F#) and a common time signature.

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

This page of musical notation consists of 14 staves. The top four staves are grouped together with a brace on the left. The first three staves are in treble clef, and the fourth is in bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are placed throughout the score. The piece is in a key with one sharp (F#) and a 2/4 time signature. A first ending bracket labeled 'a2.' spans the final two measures of the first three staves. The bottom two staves are also in bass clef. The notation continues with similar rhythmic complexity and dynamic markings.



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

This block contains the main orchestral score for strings and woodwinds. It consists of 14 staves. The top two staves are for Violins I and II, followed by Violas, Cellos, and Double Basses. The bottom four staves are for woodwinds: Flutes, Oboes, Clarinets, and Bassoons. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines.

This block contains the score for the woodwind and brass sections. It includes staves for Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), and Cor Anglais (Cor. in D.). The woodwind parts feature melodic lines with various ornaments and dynamics. The brass parts, including the Cor Anglais, play a rhythmic accompaniment. The score is divided into measures by vertical bar lines.

Nº 1. CORO.

Andante lento. ♩ - 76.

*Das Volk.*

Sopr. *ff*  
 Alt. *ff*  
 Ten. *ff*  
 Basso *ff*

Hilf, Herr! ——— Hilf, Herr! ——— willst du uns denngar ver - til - gen?  
 Help. Lord! ——— Help. Lord! ——— Help. Lord! wilt thou quite de - stroy us?  
 Hilf, Herr! ——— Hilf, Herr! ——— willst du uns denngar ver - til - gen?  
 Help. Lord! ——— Help. Lord! ——— Help. Lord! wilt thou quite de - stroy us?

Organo *ff*

Andante lento.

dim. p a2. p

dim. p a2. p

tr. dim. p dim. p dim. p

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

Die  
 The

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

Hilf, Herr!  
*Help, Lord!*

*Ped.*  
 p

82.  
p  
82.  
p

kom - men!  
help us!

Die  
The

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

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

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

*cresc.*

*cresc.*

*cresc.*

82 *cresc.*

*cresc.*

Ern-te ist 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, the sum-mer days are gone, and yet no pow-er com-eth to help us,

*cresc.*

ist kei-ne 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, com-eth to help us, no pow-er com-eth to help us, the

*cresc.*

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

kom-men!  
help us!

Die  
The

*mf* T.S.

*cresc.*

*cresc.*

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

*f*

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

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

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

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

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



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

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

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

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

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

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



The musical score consists of multiple staves. The upper staves are for the piano accompaniment, and the lower staves are for the voice. The lyrics are written in German and English. The score includes dynamic markings such as *cresc.* and *f*, and repeat signs with the number 82.

*cresc.*  
 Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on. will denn der  
 Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? will then the

*cresc.*  
 Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on. nicht  
 Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? in

*cresc.*  
 Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? Die Ern - te ist ver -  
 Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on? The har - vest now is

*cresc.*  
 Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on.  
 Lord be no more God in Zi - on? will then the Lord be no more God in Zi - on?

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

mehr Gott sein? Die Ern - te ist ver - gan - gen, der Sommer ist da -  
 Zi - on? The har - vest now is o - ver, the summer days are

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

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

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

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

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

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

Musical score for the first part of the piece, featuring multiple staves for voices and instruments. The notation includes treble and bass clefs, various time signatures, and dynamic markings such as *ff* and *f*. The music is arranged in a multi-staff format, typical of a choral or orchestral score.

gan - gen, der Som - mer ist da - hin!      Hilf,      Herr!      Hilf!      Die  
*o - ver, the sum - mer days are gone!*      *Help,*      *Lord!*      *Help!*      *the*

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

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

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

Musical score for the second part of the piece, continuing the multi-staff arrangement. It features similar notation to the first part, including treble and bass clefs and dynamic markings like *ff*.

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

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

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

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

Recitativo.  
L'istesso tempo.

Cor in D.

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

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

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

L'istesso tempo.

Fag.

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

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

Durst!  
mouth,

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

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

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

*cresc.*



### Nº2. DUETTO con CORO.

Sostenuto ma non troppo. ♩ = 100.

Flauti.

Clarineti in B.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano I. SOLO.

Soprano II. SOLO.

Soprano. Alto. CORO.

Tenore. Basso. Das Volk.

Violoncello e Basso.

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

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

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

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

*pizz. pp*

Sostenuto ma non troppo.

Clar.

Cor.

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

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

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

*dolce*

Zi — on

Zi — on

*dolce*

Zi — on

Zi — on

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

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

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

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

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

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

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

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

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

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

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

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

The first system of the musical score consists of six staves. The top two staves are vocal lines, and the bottom four are piano accompaniment. Dynamic markings include *cresc.*, *dim.*, *p*, and *pp*. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

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

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

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

The final line of the musical score is a piano accompaniment line, ending with a *p* dynamic marking.

**B** *cresc.*

*p*

*cresc.*

*p*

*f*

*dim.*

*dim.*

*cresc.*

*p*

*p cresc.*

*p*

*cresc.*

*pp*

*cresc.*

*pp*

*cresc.*

*p*

*pp*

*cresc.* *sf*

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

*cresc.* *sf*

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

*pp* *p*

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

*cresc.* *dim.* *p*

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

*cresc.* *p*

**B**

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

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

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

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

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

*dim.* *pp*

## Nº 3. RECITATIVO.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *fp*

Obadjah.

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

Violoncello e Basso. *fp*

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

*f* *f* *p*

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

*p* *p* *p*

*p* *p* *p*

*p* *p* *p*

*p* *p* *p*

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

Nº4. ARIA.

Andante con moto.  $\text{♩} = 72$ .

Flauto.

Clarineti in B.

Fagotti. *p*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Tenore Solo. Obadjah.

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

Violoncello e Basso. *pp*

Andante con moto.

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



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

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

Bassi

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

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

Bassi

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

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

**A**

*f* *p*

*f* *p*

*f* *p*

*sf* *p*

*sf* *p*

*sf* *p*

*sf* *p*

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

**A** *sf* *p*

*p* *pp*

*p* *pp*

*p* *pp*

*dim.* *pp*

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

*p* *pp*

*dim.* *p* *pp*

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

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

Nº5. CORO.

Allegro vivace.  $\text{♩} = 96$ .

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in F.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Er spottet un-ser.  
He mocketh at us;

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

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

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

Allegro vivace.

The first system of the musical score consists of ten staves. The top two staves are vocal lines (soprano and alto), followed by two piano staves (treble and bass clef). The bottom four staves are for a string quartet (two violins, two violas, and two cellos/basses). The music is in a minor key and features various dynamics such as *ff* and *f*.

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

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

Herr sieht es nicht, er spottet un - ser, er spottet un - ser.  
 Lord see it not, He mocketh at us, He mocketh at us;

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

Violin I: *f*

Violin II: *f*

Viola: *f*

Cello: *f*

Double Bass: *f*

Percussion: *tr* (trummen)

Dynamic markings: *f*, *sempre f*, *ff*

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 wraith will pur-

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

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

Dynamic markings: *f*, *ff*, *sempre f*

The musical score consists of several systems. The first system includes a vocal line with a long note and a piano accompaniment. The second system continues the instrumental accompaniment. The third system introduces the vocal melody with the lyrics: "er wird uns ver - folgen bis er uns töd - tet, ver - fol - gen bis er uns". The fourth system continues the vocal line with the lyrics: "His wrath will pur - sue us till He de - stroy us, pur - sue us till He de -". The fifth system continues the vocal line with the lyrics: "folgen bis er uns töd - tet, bis er uns töd - tet, bis er uns töd - tet, er wird uns ver -". The sixth system continues the vocal line with the lyrics: "sue us till He de - stroy us, till He de - stroy us, till He de - stroy us, His wrath will pur -". The seventh system continues the vocal line with the lyrics: "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,". The eighth system continues the vocal line with the lyrics: "er wird uns ver - folgen bis er uns töd -". The ninth system continues the vocal line with the lyrics: "His wrath will pur - sue us till He de - stroy". The score concludes with a final instrumental line.

The musical score consists of 15 staves. The top two staves are vocal parts with lyrics. The middle section contains several staves of instrumental accompaniment, including a piano part with a forte (*f*) dynamic. The bottom section continues the vocal parts with lyrics. The score is written in a key signature of two flats and a common time signature.

*a. 2.*

*f*

*a. 2.*

*f*

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

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

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

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in bass clef. The middle six staves are empty, likely representing other instruments or parts that are not fully written out in this section. The music is in a key with two flats and a 4/4 time signature.

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It includes the same ten-staff structure with vocal lines at the top and piano accompaniment at the bottom. The lyrics are written below the vocal staves.



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

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

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

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

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

The second system of the musical score consists of two staves. The top staff is a vocal line in G major, marked *Vel.*. The bottom staff is a piano accompaniment line in G major, marked *f*.

B

Fluch ist ü - ber uns ge - kom - men, ge - kom - men, er wird uns ver - fol - gen bis er uns  
*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 -*

Bassi

B

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining six staves are empty. The music is marked with a forte dynamic (*ff*) in several places. The notation includes various rhythmic values and rests.

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

The second system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining six staves are empty. The music is marked with a forte dynamic (*ff*) in several places. The notation includes various rhythmic values and rests.

Grave.  $\text{♩} = 54.$

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle systems show additional instrumental parts. The bottom system contains the vocal lines with German and English lyrics. The score is marked with dynamics like *f*, *p*, and *cresc.* throughout.

„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.

Musical score for the first system, featuring multiple staves with various musical notations including dynamics like 'dim.' and 'cresc.', and a 'C' time signature.

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

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

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

The musical score consists of several systems. The upper systems are for the organ, with multiple staves for different parts. Dynamics include *cresc.*, *f*, and *p*. The lower systems are for voices, with lyrics in German and English. The lyrics are:
   
 ha - ben und mei - ne Ge - bo - te hal - ten,
   
 them that love Him. — and keep His com - mand - ments.
   
 ha - ben und mei - ne Ge - bo - te hal - ten, Barmher -
   
 them that love Him. — and keep His com - mand - ments. und thu - e
   
 His mer - cies

The musical score consists of approximately 15 staves. The top staves are for instrumental accompaniment, including strings and woodwinds. The bottom staves are for vocal parts. Dynamics include *cresc.* (crescendo) and *dim.* (diminuendo). The lyrics are in English and German, with some lines in German appearing above the English lines.

**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

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

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

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



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

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

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

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

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

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

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

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

A complex musical score for instruments, consisting of multiple staves. The score includes various dynamics such as *dim.* (diminuendo) and *cresc.* (crescendo), and a *p* (piano) marking. The notation features a variety of rhythmic patterns and melodic lines.

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

A continuation of the instrumental musical score, featuring similar dynamic markings and rhythmic complexity.

The first part of the score consists of approximately 12 staves. The top four staves (treble and bass clefs) likely represent strings and woodwinds. The middle section includes a piano part with a complex rhythmic pattern. Dynamics include *cresc.* (crescendo) and *dim.* (diminuendo). The music is in a major key with a 4/4 time signature.

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

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

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

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

The second part of the score continues the musical accompaniment. It includes a *Basso* (bass) line and a *Vol.* (Violin) line. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo). The music concludes with a final cadence.

Nº 6. RECITATIVO.

Violino I. *p*

Violino II. *p*

Viola. *p*

Ein Engel.

Alto Solo.

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

Violoncello e Basso. *p*

*p*

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

Bassi

tempo Andante. Recit.

tempo Andante. Recit.

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

*p*

**Nº 7. DOPPEL-QUARTETT.**

*Allegro non troppo. ♩ = 126.*

Flauti. *p*

Clarineti in B. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

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

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

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

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

Tenore I. Solo.  
Dass — sie dich be-

Tenore II. Solo.  
That — they shall pro-

Basso I. Solo.  
Dass — sie dich be-

Basso II. Solo.  
That — they shall pro-

Violoncello e Basso. *p*

*Allegro non troppo.*

*cresc.*  
 denn er hat sei-nen En-geln be-foh-len ü-ber dir,  
 For He shall give His an-gels charge o-ver thee;  
 denn er hat sei-nen En-geln be-foh-len ü-ber dir,  
 For He shall give His an-gels charge o-ver thee;  
 hü-ten auf allen deinen We-gen, dass sie dich be-  
*cresc.*  
 tect thee in all the ways thou go-est; That they shall pro-  
*cresc.*  
 hü-ten auf allen deinen We-gen, dass sie dich be-  
*cresc.*  
 tect thee in all the ways thou go-est; That they shall pro-

Λ

Piano accompaniment for the first system, including treble and bass staves with various musical notations like notes, rests, and dynamics.

*cresc.*

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

*cresc.*

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

*cresc.*

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

*cresc.*

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

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

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

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

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

Λ

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

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

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

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

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

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

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

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



B

B

The musical score consists of multiple staves. The upper staves are for the piano accompaniment, featuring various instruments like strings and woodwinds. The lower staves are for the voice, with lyrics in both German and English. The score includes dynamic markings such as *crese.*, *p*, and *sf*. The lyrics are as follows:

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

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

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

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

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

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

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

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

*cresc.* *f* *dim.*

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

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

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

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

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

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

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

*cresc.* *f*

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

*cresc.* *f*

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

*cresc.* *f*

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

*f* *p*

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

*cresc.* *f* *p*

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

*cresc.* *f* *p*

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

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

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

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



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

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

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

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

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

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

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

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

Vel.  
p

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

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

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

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

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

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

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

*pp* Bassi  
*pp*

**Recit.**  
**Alto Solo. Ein Engel.**

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

a tempo Andante.

a tempo Andante.

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

Recit. Tempo.

Recit. Tempo.

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

Bassi

Nº 8. RECIT. ARIA e DUETTO.

Andante agitato. ♩ = 66.

Recit.

Oboi.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Die Wittwe

Was  
What have

Andante agitato.

Recit.

Recit.

hast du an mir gethan, du Mann Got\_tes! Du bist zu mir her\_ein ge\_kommen, dass mei\_ner Mis\_sethat ge\_dacht und mein  
I to dowithther, O man of God? artthou 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 artthou come hi\_ther. Help me\_ man of God, my son is sick! and his sick\_ness is so





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

**B**

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

**B**

*p* *cresc.* *f*

*cresc.*

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

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

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

*cresc.* *f*

*p* *cresc.* *dim.*

Nacht; du schaut das E - lend, seidu der Armen Hel - fer, du schaut das E - lend, seidu der Armen  
 night. See mine af - flie - tion: bethou the orphan's help - er! See mine af - flie - tion; bethou the orphan's

*dim.* **Recit.**

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

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

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

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

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

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

Andante sostenuto. ♩ = 58.

Clar. in A.

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

Vol.

Andante sostenuto.

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

Bassi.



Ob.

Clar.

Fag. pp

pp

pp

pp

pp

pp

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

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

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

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

*cresc.* *f* pp

*cresc.* *f* pp

*cresc.* *f* pp

**Die Wittve.**

men!  
live!

Wirst du denn un - ter den Tod - ten Wunder thun?  
Willst thou shew won - ders, won - ders to the dead?

Es ist kein O - - dem mehr in ihm.  
there is no breath, — no breath in him.

Clar.

Fag.

Timp.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

**Recit.**

**Recit.**

*cresc.* *f*

*cresc.* *f*

*p* *cresc.* *f*

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

**Recit.** **Die Wittve.** *f*

Herr, — mein Gott, lasse die See - le die - ses Kin - des wie - der zu ihm kom - men!  
Lord — my God, — let the spi - rit of this child — re - turn, that he a - gain may live!

Wer - den die Ge - storb - nen  
Shall the dead a - rise the

*cresc.* *cresc.*

**D**

Fag.

Cor. in C.

Trombe in C.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

**Recit.**  
Elias.

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

**D**

Tempo.  
Oboi.

Clar. in A.

Fag.

Cor. in C.

Timp.

Tempo.

Tempo.

Tempo.

Die Wittwe.

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

**E**

*f*

**Recit.**

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

**Recit.**

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

**a tempo Andante.**

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

**Elias.**

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

**Vel.** **Bassi**

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

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

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

**Vel.** *p*

*cresc.* *f*



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

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

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

*p* Bassi

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

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

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

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

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

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

Nº 9. CORO.

Allegro moderato. ♩ = 98.

Flauti.

Oboi.

Fagotti.

Corni in G.

Corni in C.

Trombe in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello.

Basso.

SOLO

pp TUTTI

tet!  
Him!

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

Allegro moderato.

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. A *cresc.* marking is present in the piano part towards the end of the system.

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

Wohl Dem,  
*Bless - ed,*

The second system continues the musical score. The vocal line enters with the lyrics "Wohl Dem, der den Herrn fürch-tet, und auf-". The piano accompaniment continues with the same eighth-note pattern. A *p* (piano) dynamic marking is placed above the piano part, and a *cresc.* marking is placed below it towards the end of the system.

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

The third system of the musical score shows the piano accompaniment continuing. The right hand part features a dense texture of eighth notes, while the left hand part remains more rhythmic. A *cresc.* marking is visible in the piano part towards the end of the system.

The musical score is written for piano and voice. It features a complex piano accompaniment with multiple staves. The vocal line is 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 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 Him, the men who fear".

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

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

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

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

a 2.

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

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

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

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

A

Musical score for instruments. The score includes staves for strings and woodwinds. Dynamic markings include *cresc.*, *p*, and *f*. The music features various note values and rests, with some staves showing sustained notes.

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

Vocal staves with lyrics. The lyrics are: "geht. *peace.* Den From-men geht das Licht auf in der Fin-ster-niss, Through dark-ness ri-ath light, light to the up-right." Dynamic markings include *cresc.* and *p*.

Musical score for instruments, including a prominent bass line. Dynamic markings include *p*, *cresc.*, and *f*. The score shows various rhythmic patterns and note values.

The musical score consists of several systems. The top system features piano accompaniment with dynamic markings *f*, *p*, and *cresc.* across four staves. The second system continues the piano accompaniment. The third system introduces the vocal line with lyrics in German and English. The German lyrics are: "Den From-men geht das Licht auf, das Licht, ri - neth light, ri - neth light." The English lyrics are: "Through dark - ness ri - neth light, Through dark - ness ri - neth light." The piano accompaniment continues with dynamic markings *f*, *p*, and *cresc.* The bottom system shows the piano accompaniment concluding with dynamic markings *f*, *p*, and *cresc.*



**B**

ff

ff

ff a2.

ff

ff

ff

ff

ff

ff

ff

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

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

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

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

sf

ff

ff

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

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

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

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

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

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

den Herrn fürch - tet, und auf sei - nen We - gen geht, wohl Dem, der den Herrn  
 - sed the men - who fear Him, they e - ver walk in the ways of peace. Bless - ed are the men who  
*cresc.*  
 den Herrn fürch - tet, und auf sei - nen We - gen geht. Den From - men geht das Licht  
 are the men who fear Him, they ever walk in the ways of peace. Through dark - ness ri - seth light,  
*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.*  
 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 several staves. The top section features piano accompaniment with dynamic markings of *f* and *p*. The vocal line includes German and English lyrics. The piano part includes a prominent sixteenth-note figure in the right hand.

**Lyrics:**

fürch\_tet. Den From\_men geht das Licht auf in der Fin\_ster\_niss. Wohl Dem,  
 fear Him. Through dark\_ness ri\_seth light, light to the up\_ right. Bless\_ed

auf, ihnengeht das Licht auf. Wohl Dem, der den Herrn fürch\_tet, wohl Dem  
 through dark\_ness ri\_seth light. Bless\_ed are the men who fear Him, Bless\_ed

geht das Licht auf, das Licht. Wohl Dem, der den Herrn, der den  
 ri\_seth light, ri\_seth light. Bless\_ed are the men who fear

geht. Den From\_men geht das Licht auf. Wohl Dem, der den Herrn  
 peace. Through darkness ri\_seth light. Bless\_ed are the men who

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

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

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

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

*cresc.* *dim.* *p*

This musical score is for a piano and voice piece. It features a piano accompaniment with multiple staves and a vocal line. The piano part includes various textures, such as arpeggiated figures and sustained chords, with dynamic markings like *dim.* and *pp*. The vocal line consists of four staves, each with a different vocal part (Soprano, Alto, Tenor, Bass). The lyrics are: "Wohl Dem! Bless ed!". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The piano part begins with a *pp* dynamic and includes several *dim.* markings. The vocal parts enter with *pp* dynamics. The piece concludes with a final *pp* dynamic marking.

Nº 10. RECITATIVO con CORO.

Grave. ♩ = 60.

Recit.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.

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

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

Recit.

Tempo.

Recit.

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

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

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

Recit.

Allegro vivace. ♩ = 144.

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

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

*p* *cresc.* *cresc.*

*p* *cresc.* *cresc.*

*p* *cresc.*

**Allegro vivace.**

Cor. in Es. **Recit.**

Trombe in Es.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso

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

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

**Recit.**



**A Tempo.**

**Recit.**

**Das Volk.**

Du bist's, E - li - as, du bist's, der I - - sra-el ver-wirrt!  
 Thou art E - li - jah, thou he that trou - - bleth Is - ra - el.

Du bist's, E - li - as, du bist's, der I - - sra-el ver-wirrt! **Recit. Elias.**  
 Thou art E - li - jah, thou he that trou - - bleth Is - ra - el. Ich ver-wir-re I - srael nicht, I never trou-bled Is-ra-el's peace:

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

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

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

**Recit.**

**Tempo.**

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

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

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

Recit.

Recit.

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

B a tempo

Recit.

a tempo

Recit.

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

Auf denn, ihr Propheten  
*Rise then, ye priests of*

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

B a tempo

Recit.

Maestoso.  $\text{♩} = 80.$

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

Baals, er-wählet ei-nen Farren, und legt kein Feuer da-ran, und ru-fet ihr an den Namen eu-res Got-tes, und ich will den  
Baal; se-lect and slay a bullock, and put no fire under it; up-lift your voices and call the God ye worship; and I then will  
Vel.

Maestoso.

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

Ob.  
Cor. in B.

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

Bassi

a tempo Allegro vivace.

Ob.

Recit.

Clar. in B. *cresc.*

Fag.

Cor. in B.

Trombe in D. *cresc.*

Tromb. Alto.

Tromb. Ten.

Tromb. Basso.

*cresc.*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*cresc.*

*p*

*cresc.*

*f*

*p*

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

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

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

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

Elias. Recit.

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

Recit.

*arco*

Lento.

*p*

*p*

*p*

*p*

Ich a - ber bin al - lein ü - ber - ge - blie - ben, ein Pro - phet des Herrn. Ruft eu - re Feld - götter, und eu - re Berg - götter!  
I, e - ven I on - - ly remain one prophet of the Lord. In - ro - ke your for - est gods, and moun - tain de - i - ties.

*p*

Lento.

Nº 11. CORO.

Andante grave e maestoso. ♩ = 84.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in B.

Trombe in B.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola I.

Viola II.

Soprano I. II.

Alto I. II.

Tenore I. II.

Basso I. II.

Violoncello e Basso.

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

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

Andante grave e maestoso.

hö-re uns, Baal, er - hö - re uns! Wen-de dich zu unserm

ery to thee, hear and an - swer us! Heed the sa-cri-fice we

Wen-de dich zu un-serm Opfer. Baal, er - hö - re, er - hö - re uns!

Heed the sa-cri-fice we offer Baal, O hear us, and an - swer us!

A

The first system of the musical score consists of ten staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamic markings include 'cresc.' (crescendo) and 'ff' (fortissimo) throughout the system.

The second system features vocal lines and piano accompaniment. The lyrics are written in German and English. The vocal parts are marked with dynamics like 'f' and 'mf'. The piano accompaniment includes 'cresc.' and 'ff' markings. The lyrics are as follows:

O\_pfer.Baal, er\_hö\_re, er\_hö\_re uns! Baal, er\_hö\_re uns, Baal, er\_hör; er\_hö\_re uns! Wende  
of\_fer; Baal, O hear us, and an\_swer us! Baal, we cry to thee, Baal, O hear and an\_swer us! Heed the  
er\_hör; er\_hö\_re uns!  
O hear us, an\_swer us!

O\_pfer.Baal, er\_hö\_re, er\_hö\_re uns! Baal, er\_hö\_re uns, Baal, er\_hö\_re uns, er\_hö\_re uns! Wen\_de  
of\_fer; Baal, O hear us, and an\_swer us! Baal, we cry to thee, Baal, O hear and an\_swer, an\_swer us! Heed the  
Baal, er\_hö\_re uns!  
hear and an\_swer us!

Baal, er\_hö\_re uns, Baal, er\_hö\_re uns, er\_hö\_re uns!  
Baal, we cry to thee, Baal, we cry to thee, O an\_swer us!

Baal, er\_hö\_re uns, Baal, er\_hö\_re uns, Baal, er\_hö\_re uns!  
Baal, we cry to thee, Baal, we cry to thee, hear and an\_swer us!

A

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

The second system contains vocal lines and piano accompaniment. The vocal parts are written in treble clefs, and the piano accompaniment is in bass clefs. The lyrics are in German and English.

German lyrics:  
 dich zu un\_serm O\_pfer, Baal, er\_hö\_re, er\_hö\_re uns! Baal, er\_hö\_re, er\_hö\_re

English lyrics:  
 sa\_ri\_fice we of\_fer! Baal, O hear us and an\_swer us! Baal, O hear us and an\_swer

Additional German lyrics:  
 Baal, er\_hö\_re, er\_hö\_re uns! Wende dich zu un\_serm O\_pfer, Baal, er\_hö\_re, er\_hö\_re

Additional English lyrics:  
 Baal, O hear us and an\_swer us! Heed the sa\_ri\_fice we of\_fer! Baal, O hear us and an\_swer



Allegro non troppo. ♩ = 160.

The piano accompaniment for the first system consists of ten staves. The upper staves (treble clef) feature complex rhythmic patterns with frequent sixteenth and thirty-second notes. The lower staves (bass clef) provide a steady harmonic foundation. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo) throughout the system.

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

The first vocal line begins with a treble clef and a key signature of one flat. The melody is characterized by eighth and sixteenth notes, with some rests. It concludes with a fermata.

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

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

The second vocal line continues the melody from the first line, maintaining the same rhythmic and melodic patterns.

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

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

The third vocal line features a similar melodic structure to the previous lines.

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

The fourth vocal line continues the vocal melody.

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

The fifth vocal line concludes the vocal part of this system.

Bassi

Basso  
 Allegro non troppo.

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a complex texture with multiple voices and a prominent bass line. The vocal parts have lyrics in German. The score includes dynamic markings such as *mf* and *f*. The lyrics are: "Baal, er-hö-re uns! Baal, O an-swer us!" and "Hö-re uns, mäch-ti-ger Gott! Hö-re uns, Hear us, Baal, hear, mighty God!".

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

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

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

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

The musical score is arranged in two systems. The upper system contains vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lower system contains the vocal parts with lyrics and piano accompaniment. The score includes dynamic markings such as *mf* and *f*, and performance directions like *a 2.* and *a 2.*. The lyrics are in German and English.

**Vocal Lyrics:**

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

mäch.ti.ger Gott!  
 hear, mighty God!

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

mäch.ti.ger Gott!  
 hear, mighty God!

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

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

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

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

B

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The piano accompaniment is spread across multiple staves below the vocal lines. Dynamic markings are placed throughout the score to indicate volume changes. The lyrics are as follows:

**Vocal 1 (Soprano):**  
 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,

**Vocal 2 (Alto):**  
 Hö - re uns, mäch - ti - ger Gott! Baal. er - hö - re uns!  
 Hear us, Baal! hear mighty God, Baal, O an - swer us!

**Vocal 3 (Tenor):**  
 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,

**Vocal 4 (Bass):**  
 Feind! Hö - re uns, mäch - ti - ger Gott! Baal. er - hö - re uns!  
 foe! Hear us, Baal! hear mighty God, Baal, O an - swer us!

B

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

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

Send' uns dein Feu -  
 Baal, let thy flames

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

Send' uns dein Feu -  
 Baal, let thy flames

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

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

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

Fourth system of musical notation, including the vocal line with the lyrics: *Hö - re / Hear us,*

Fifth system of musical notation, including the vocal line with the lyrics: *er, und ver - til - ge den Feind! / fall, and ex - tir - pate the foe!*

Sixth system of musical notation, including the vocal line with the lyrics: *Hö - re uns, / Hear us, Baal!*

Seventh system of musical notation, including the vocal line with the lyrics: *mäch - ti - ger Gott! / hear, migh - ty God!*

Eighth system of musical notation, including the vocal line with the lyrics: *Hö - re / Hear us,*

Ninth system of musical notation, including the vocal line with the lyrics: *er, und ver - til - ge den Feind! / fall, and ex - tir - pate the foe!*

Tenth system of musical notation, including the vocal line with the lyrics: *Hö - re uns, / Hear us, Baal!*

Eleventh system of musical notation, including the vocal line with the lyrics: *mäch - ti - ger Gott! / hear, migh - ty God!*

Twelfth system of musical notation, including the vocal line with the lyrics: *Hö - re / Hear us,*

Thirteenth system of musical notation, including the vocal line with the lyrics: *er, und ver - til - ge den Feind! / fall, and ex - tir - pate the foe!*

The musical score consists of several systems. The top system features vocal staves with lyrics and piano accompaniment. The lyrics are: "uns, mäch\_tig\_ger Gott! Baal! hear, mighty God! Hö - re uns, mäch\_tig\_ger Hear us, Baal! hear, mighty". The piano part includes a section marked "a 2." and "più f". The bottom system continues the vocal lines with the same lyrics and piano accompaniment, also marked "più f".



Sheet music for a multi-voice choir, featuring vocal lines and a basso continuo line. The lyrics are in German and English, describing a plea for help from Baal.

**Vocal Lines (Soprano, Alto, Tenor, Bass):**

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

**Basso Continuo:**

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

Musical score for piano and strings. The score consists of multiple 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 *dim.* and *p*.

Vocal score with lyrics in German and English. The lyrics are:
   
hö - - re uns! Hör' uns!
   
hear - - us! Baal, Hear - - us!
   
hö - - re uns! Hö - re uns!
   
hear - - us! Hear - - us!
   
hö - - re uns! Hö - re uns! hö - re uns!
   
hear - - us! Hear - - us! Hear - - us!

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

Nº 12. RECITATIVO e CORO.

Recit.

Flauti.

Oboi.

Clarineti in B.

Violino I.

Violino II.

Viola.

Basso Solo.

Elias.

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

Violoncello e Basso.

Recit.

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

Fl. *ff*

Ob. *ff*

Clar. in A. *ff*

Fag. *ff*

Corni in A. *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb. Alto. *ff*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

Timp. in Fis. Cis. *ff*

*f*

Baal, er - hö - re  
Hear our cry, O

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

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

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

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

The upper portion of the page contains a complex musical score. It consists of approximately 12 staves. The top two staves are for the vocal line, with a treble clef and a key signature of two sharps (F# and C#). The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. The score includes various musical notations such as notes, rests, and dynamic markings. The first vocal staff has a '2.' marking above it, and the piano accompaniment has 'ff' (fortissimo) markings. The music is in a 4/4 time signature.

uns, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?  
 Baal! now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?

auf, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?  
 rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?

auf, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?  
 rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?

The lower portion of the page contains the vocal line with German and English lyrics. The German lyrics are: "uns, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?" and "auf, wa.che auf! wa.rumschläfst du? wa.che auf! wa.rumschläfst du? wache auf! warum schläfst du?". The English lyrics are: "Baal! now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?" and "rise, now a - rise, wherefore slum - ber? now a - rise! wherefore slum - ber? now a - rise, wherefore slum - ber?". The musical notation for the vocal line is shown above and below the lyrics.

Nº 13. RECITATIVO e CORO.

Clarineti in A. *Recit.*

Violino I. *sp.*

Violino II. *sp.*

Viola. *sp.*

Basso Solo. *f.*

Violoncello e Basso. *Recit. sp.*

*1.*

*all.*

Elias.

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

*Allegro molto. ♩ = 160.*

Wei - se.  
man - ner;

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

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

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

kei - ne Antwort,  
none will lis - ten;

kein Auf - merken.  
none heed you.

Fl. *ff*

Ob. *ff*

Clar.

Fag.

Corni in A. *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb. Alto. *ff*

Tromb. Tenore. *ff*

Tromb. Basso. *ff*

Timp. in Fis. Cis. *ff*

*ff* Baal! Gib uns Ant-wort, Baal!

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

*ff* Baal! Gib uns Ant-wort, Baal!

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

Presto.



**D**

Musical score for the first system, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings like 'a2' and 'f'.

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

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

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

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

Musical score for the second system, including vocal lines with lyrics and piano accompaniment.

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

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

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

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

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

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

The first system of the musical score consists of ten staves. The top two staves are vocal parts in G major (one sharp). The bottom two staves are piano accompaniment. The middle six staves contain various instrumental parts, including a string quartet and woodwinds. The piano part features a prominent rhythmic pattern of eighth and sixteenth notes.

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

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

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

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

The second system continues the musical score with vocal lines and piano accompaniment. It includes the same instrumental parts as the first system. The lyrics are written below the vocal staves.

The first system of the musical score consists of ten staves. The top two staves are vocal parts, likely soprano and alto. The next four staves are piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The bottom two staves are piano accompaniment, including a grand staff and two additional staves. The music is in a key with one sharp (F#) and a 2/4 time signature.

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

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

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

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

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

E

Musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *mf*. The key signature is E major, and the time signature is 4/4.

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

E

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

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

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

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

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

The second system continues the musical score with lyrics. It features four vocal lines (two treble and two bass clefs) and four piano accompaniment staves (two treble and two bass clefs). The lyrics are repeated in German and English. The musical notation includes notes, rests, and dynamic markings like *ff*.

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 one sharp (F#). The middle staves contain various musical notations, including long horizontal lines, notes, and rests. Dynamic markings such as *f* and *ff* are present throughout the section.

This section contains the vocal and instrumental parts with lyrics. It features four vocal staves and two instrumental staves. The lyrics are as follows:

**Vocal 1 (Soprano):** Baal! Baal! gib uns Antwort, gib uns Antwort,  
**Vocal 2 (Alto):** Baal! Baal! hear and answer, hear and answer,  
**Vocal 3 (Tenor):** Baal! Baal! gib uns Antwort, gib uns Antwort,  
**Vocal 4 (Bass):** Baal! Baal! hear and answer, hear and answer.

The instrumental parts are in the same key signature and include dynamic markings like *ff*.

in B.

in Es.

*gib uns Antwort,*

*gib uns Antwort!*

*hear and answer!*

*hear and answer!*

*gib uns Antwort,*

*gib uns Antwort!*

*hear and answer!*

*hear and answer!*

*Elias.*

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

Adagio. *pp*



Nº 14. ARIA.

Adagio.  $\text{♩} = 63.$

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

Adagio.

dim.

cresc.

p

Elias.

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

cresc.

cre - scen -

cresc.

cresc.

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

ich dein Knecht, Herr Gott A\_brahams! und dass ich solches Al\_les nach dei\_nem Wor\_te ge\_than,  
 I am thy ser\_vant! Lord God of A\_bra\_ham! O shew to all this peo\_ple that I have done these things

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

nach dei\_nem Wor\_te ge\_than. Er\_hö\_re mich, Herr, er\_hö\_re mich, er\_hö\_re mich, Herr, er\_hö\_re  
 ac\_cord\_ing to Thy word! O hear me, Lord, and an\_swer me, O hear me, Lord, and an\_swer

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

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

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

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

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

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p* *dim.*

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*

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

*mf* *p* *pp* *pp*

*mf* *p* *pp* *pp*

Nº15. QUARTETTO.

Più Adagio.  $\text{♩} = 52.$

Flauti. *pp*

Clarineti in B. *pp*

Fagotti. *pp*

Corni in Es. *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

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

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

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

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

Organo. *pp*

Violoncello e Basso. *pp*

Più Adagio.

*pp*

pp

pp

pp

pp

pp

pp

pp

pp

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

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

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

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

pp

pp

pp

The first system of the score consists of seven staves of piano accompaniment. The notation includes various rhythmic patterns and melodic lines. Dynamic markings include 'cresc.' (crescendo) and 'pp' (pianissimo) across 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 five staves of piano accompaniment. The notation continues from the first system, showing various musical textures and dynamics.

Basso  
 pp Vel.

Nº 16. RECITATIVO con CORO.

Recit.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in E.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in Es.H.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Organo.

Violoncello e Basso.

Elias.

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



Allegro con fuoco. ♩ = 152.

The musical score consists of several systems of staves. The upper systems are for piano accompaniment, including the right and left hands. The lower systems are for the vocal line. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in both German and English.

**Lyrics:**  
 Das Feu-er fiel her-  
 The fire descends from  
 Das Feu-er fiel her-ab!  
 The fire descends from heav'n!  
 sen-de sie her-ab!  
 Let them now des-cend!

Allegro con fuoco.

M. B. 86.

The musical score consists of multiple staves. At the top, there are several staves with treble clefs and a key signature of one sharp (F#). Below these are two staves with bass clefs and a key signature of one sharp. The score includes dynamic markings such as *fz.*, *ff*, and *in E.H.*. The bottom section of the score features vocal lines with lyrics in German and English. The German lyrics are: "ab! das Feu . er fiel her . ab! das Feu . er fiel her .". The English lyrics are: "heav'n! The fire descends from heav'n! The fire descends from heav'n! from". The score concludes with a final instrumental staff at the bottom.

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

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

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

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

Musical score for piano accompaniment, including staves for right and left hand and grand piano section. The score is in G major and 2/4 time. It features a complex texture with multiple voices in the right hand and a rhythmic accompaniment in the left hand. The grand piano section consists of two staves with a steady eighth-note accompaniment.

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

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

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

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

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

*sempre f*

*f*

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

con - sume his off' - ring, die Flam.me frass das  
*the flames con - sume his*

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

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

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

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

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

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

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

The second part of the musical score continues the piano accompaniment from the first part. It consists of approximately 12 staves, maintaining the same instrumental texture and dynamic markings. The music concludes with a final cadence.

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



B

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are written in mensural notation with lyrics in German and English. The instrumental parts (piano and strings) are also in mensural notation. The score is marked with dynamics such as *pp*, *p*, *cresc.*, and *f*. There are also markings for *dim.* (decrescendo) and *pp* (pianissimo). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

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 first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'a2.' and 'f'. The key signature is one sharp (F#).

un-ser Gott ist ein ei - ni-ger Herr, und es sind kei-ne andern Göt - ter ne - ben ihm.

ra-el hear! Our God is one Lord and we will have no o - ther Gods be - fore the Lord.

un-ser Gott ist ein ei - ni-ger Herr, und es sind kei-ne an-dern Göt - ter ne-ben ihm.

ra-el hear! Our God is one Lord and we will have no o - ther Gods be - fore the Lord.

The second system of the musical score continues the notation from the first system. It features the same instrumental parts with treble and bass clefs, maintaining the key signature and dynamic markings.

Recit.

Timp.

*p*

*ff*

*ff*

*ff*

*ff*

Elias.

Greift die Pro-pheten Baals, dass ih-rer Kei-ner ent-rin-ne, führt sie hin-ab an den Bach, und  
 Take all the prophets of Baal, and let not one of them es-cape you. Bring them down to Kishon's brook; and

Recit.

*ff*

*ff*

*ff*

a tempo Allegro vivace.

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

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

CORO.

Greift die Pro-pheten Baals, dass ih-rer kei-ner ent-rin-ne. kei-ner ent-rin-ne!

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

Greift die Pro-pheten Baals, dass ih-rer kei-ner ent-rin-ne. kei-ner ent-rin-ne!

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

a tempo Allegro vivace.

*ff*

*f*

*f*

attacca subito

Nº17. ARIA.

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

Clarinetti in A.

Corni in E.  
III. IV.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello  
e Basso.

Elias.

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

Allegro con fuoco e marcato.

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

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

cresc.

schlägt?  
rock.

Sein Wort ist wie ein Feu - er, und wie ein Ham - mer, ein Ham - mer, der

His word is like a fire, and like a ham - mer, a ham - mer that

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

Fel - sen zerschlägt.  
break - eth the rock.

Gott ist ein rechter Richter, und ein Gott der täglich droht; ein rechter

For God is an - gry, an - gry with the wicked ev - ry day. for God is

*A* *ff* *p* *pp* *sempr p* *p*

Richter, und ein Gott der täglich droht.

an - gry with the wicked ev - ry day; Will man sich nicht be - keh - ren, so hat er sein Schwert ge - wetzt, sein

and if the wick - ed turn not; the Lord will whet his sword, will

*p*

Swert 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

Dynamic markings: *mf*, *f*, *ff*, *sf*, *p*, *pp*, *cresc.*

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

Section marker: **B**

Dynamic markings: *ff*, *f*, *p*, *pp*, *cresc.*, *sempre p*

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

Dynamic markings: *pp*, *p*, *mf*, *f*, *ff*, *cresc.*

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

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

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

*Più lento.*

Tempo I.

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

Tempo I.

Nº 18. ARIOSO.

Lento. ♩ = 96.

Violino I.  
 Violino II.  
 Viola.  
 Alto Solo.  
 Violoncello e Basso.

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

Lento.

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

Bassi



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

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

*cresc.* *pp*

*cresc.* *pp* *cresc.*

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

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

*pp* *pp* *pp*

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

*pp* *pp* *pp* *Bassi*

Nº 19. RECIT. con CORO.

Violino I. *Recit.*

Violino II. *p*

Viola. *p*

Tenore Solo. *Obadjah.*

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

Violoncello e Basso. *Recit.*

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

*Recit.*

*Elias.*

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

*Recit.*

Andante sostenuto. = 66.

Fag. *pp*

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

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

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

Basso *pp* *cresc.*

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

Andante sostenuto.

Fl. *pp*

Ob. *pp*

Clar. in B. *mf* *pp*

Fag. *pp*

Cor. in Es. *pp*

Cor. in C. *pp*

Das Volk **CORO.**

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

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

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

*pp* *mf* *pp*

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

Elias.  
p

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

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

Ob.  
Clar.  
Fag.  
Cor.  
Cor.

Der Knabe. Elias.

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

Recit. **A**Tempo.

Fag.

Cor. in C.

weil sie an dir ge-sün-di-get ha-ben, und sie wer-den be-ten und dei-nen Na-men be-ken-nen  
 cause they have sin-ned, have sin-ned a-gainst Thee; Yet, if they pray and con-fess, con-fess thy name,— and

*cresc.*

Fl.

Clar.

Fag.

Cor. in Es.

Cor. in C.

und sich von ih-ren Sün-den be-keh-ren, so wol-lest du ih-nen gnä-dig sein, hilf dei-nem Knecht, o—  
 turn from their sin when Thou didst afflict them: Then hear from heav'n, and for-give—the sin; Help, send thy ser-vant—

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

du — mein Gott!  
help, O God!

**C O R O**

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

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

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

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

Fl. Recit. *p*

Ob. *p*

Clar. *p*

*dim.*

*dim.*

*dim.*

Elias. Der Knabe.

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

Recit.

**B Più animato. ♩=80.**

Fl.

Ob.

Fag. *p cresc.*

Cor. in Es. *cresc.*

Cor. in C. *cresc.*

*p cresc.*

Elias. *cresc.*

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

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

**B Più animato.**

Recit.

Tempo.

Ob.

Fag.

Cor. in Es.

Cor. in C.

Der Knabe.

Elias.

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

Recit.

Tempo.

Recit.

Fag.

Cor. in Es.

Cor. in C.

Tr. Alto.

Tr. Ten.

Tr. Basso.

Herr du mein Gott!  
 O Lord my God!

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



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.

ker!  
er!

TUTTI

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

TUTTI

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

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

Organo.

The musical score consists of multiple staves. The upper staves are for piano accompaniment, featuring chords and melodic lines. The lower staves are for the vocal line, with lyrics in German and English. The score includes dynamic markings such as *p*, *cresc.*, and *ff*. 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 / 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 / dan - ket dem Herrn, denn er ist freundlich. dan - ket, dan - ket dem / Thanks be to God for all His mer - cies, thanks, thanks be to".

Recit.

Recit.

Herrn, denner ist freundlich.

God for all His mer\_cies!

Herrn, denner 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 -

Nº 20. CORO.

Allegro moderato ma con fuoco. ♩ = 126.

a 2.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in B.

Trombe in Es.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleïde.

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Dank sei dir Gott, du—

Thanks be to God! He

**TUTTI.**

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

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

Allegro moderato ma con fuoco.

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

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

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

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

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

A

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

The upper portion of the page contains a complex musical score. It features a vocal line at the top with lyrics in German and English. Below the vocal line are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The piano part includes intricate textures with sixteenth-note patterns and sustained chords. The vocal line consists of three parts, each with its own set of lyrics. The lyrics are:
   
 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 first system of the musical score consists of ten staves. The top five staves are vocal parts: Soprano, Alto, Tenor, Bass, and a fifth voice part. The bottom five staves are piano accompaniment, including a grand staff (treble and bass clefs) and a cello/bass line. The music is in a minor key and features a mix of rhythmic patterns, including eighth and sixteenth notes.

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

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

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

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

The second system of the musical score consists of five staves, primarily piano accompaniment. It includes a grand staff and a cello/bass line. The music continues with similar rhythmic and melodic motifs as the first system.

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

The musical score consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The middle system features a piano accompaniment with a 'cresc.' marking. The bottom system contains two vocal lines with German and English lyrics. The lyrics are:
   
 Was-ser-strö - me er - he - ben sich, die Was-ser-strö - me er - he - ben sich, du
   
 wa - ters ga - ther, they rush a-long! the wa - ters ga - ther, they rush a - long! He
   
 he - ben sich. Dank sei dir Gott. du trän - kest das Land,
   
 rush a-long! Thanks be to God! He la - veth the land!
   
 die Was-ser-strö - me er - he - ben sich, er - he - ben sich. die
   
 the wa - ters ga - ther, they rush a-long, they rush a - long! the
   
 Gott, du trän - kest das durst'ge Land, Dank sei dir,
   
 God! He la - veth the thirs - ty land! Thanks be to

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

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

The musical score consists of several systems. The top system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part features a prominent tremolo in the lower register, marked with *ff*. The lyrics are written in German and English. The German lyrics are: "gross und brausen gewaltig, die Wasserwogen sind gross und brausen ge-". The English lyrics are: "high, their fury is mighty; the stormy billows are high, their fury is". The score includes dynamic markings such as *f* and *ff*, and various musical notations including notes, rests, and slurs.

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

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

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

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

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

Musical score for vocal parts, including lyrics in German and English, and piano accompaniment.

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

in As. *ff*

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

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

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

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

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



Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *ff* (fortissimo) and *f* (forte), and includes performance markings like *in A.* and *tr.* (trills).

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

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

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

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

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

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

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

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

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

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

Musical score for the second system, continuing the vocal and instrumental parts.

The first part of the musical score consists of several staves. The top staff is the vocal line, followed by a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'a 2.' and 'truu'.

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

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

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

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

The second part of the musical score continues the vocal and instrumental parts. It features similar notation to the first part, including notes, rests, and dynamic markings.

Musical score for piano and strings. The score includes vocal lines with lyrics in German and English. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The strings provide harmonic support. Dynamics include *p*, *cresc.*, and *f*.

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

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

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

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

The first system of the musical score consists of ten staves. The top four staves are vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The bottom six staves are for piano accompaniment, including two grand staves (treble and bass clefs) and four individual staves for the right and left hands of the piano.

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system, maintaining the same ten-staff layout.

Musical score for instruments including strings, woodwinds, and brass. The score is written in E major and features various dynamics such as *ff* (fortissimo) and *f* (forte). The instrumentation includes Violins I and II, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, and Horns.

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, continuing the instrumental accompaniment. It includes a *ff* dynamic marking and is labeled "Bassi" at the bottom right.

The first system of the musical score consists of ten staves. The top five staves are for the vocal parts, and the bottom five are for the piano accompaniment. The piano part features a prominent, rhythmic bass line with a 'ff' (fortissimo) dynamic marking. The vocal parts have various melodic lines, some with long notes and others with more active rhythms.

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

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

The second system continues the musical score. It includes vocal staves with lyrics and piano accompaniment. The piano part has a 'ff' dynamic marking and a 'Bassi.' instruction. The vocal parts continue with the same melodic and rhythmic motifs as in the first system.

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 *ff*. Some staves include the marking *a2.*

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

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

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

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

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



# Zweiter Theil.

## Nº 21. ARIA.

Adagio.  $\text{♩} = 80.$

Flauti.

Oboi.

Clarinetti in A.

Fagotti.

Corni in E.

Trombe in E.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

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

Adagio.

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

Musical score for the first system, featuring five staves. The vocal line includes lyrics: "Ach, dass du merktest, merktest auf sein Ge-bot, ach, dass du merktest. merktest auf sein Ge-bot, ach, dass du merktest. merktest auf sein Ge-bot, ach, dass du merktest auf sein Ge-bot, heed-ed my commandments, heed-ed my commandments, Oh, hadst thou heed-ed, heed-ed my commandments, Oh, hadst thou heed-ed, heed-ed my commandments, Oh, hadst thou heed-ed, heed-ed my commandments, Oh, hadst thou heed-ed, heed-ed my commandments." The score includes dynamic markings such as *p*, *cresc.*, and *f*.

Bassi *cresc.* *f* *p*

Musical score for the second system, featuring five staves. The vocal line includes lyrics: "merktest auf sein Ge-bot! heed-ed my com-mand-ments!" and "A-ber wer glaubt uns'-rer Predigt? und wem wird der Arm des Who hath be-lier-ed our re-port? to whom is the arm, the". The score includes dynamic markings such as *pp*, *cresc.*, and *p*.

Bassi *pp* *cresc.* *p*

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

**A**

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

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

Più Adagio. Recit.

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

Più Adagio. Recit.

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

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

Allegro maestoso. ♩ = 132.

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

*ff*

*pp*

*p*

*p*

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

*cresc. sf*

Allegro maestoso.

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

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

B

The first system of the musical score consists of nine staves. The top two staves are vocal lines, with the first staff starting with a forte (*f*) dynamic. The remaining seven staves are instrumental accompaniment, including piano and bass lines. Dynamics such as *f*, *p*, and *cresc.* are indicated throughout the system.

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

B

The second system of the musical score consists of nine staves. It continues the vocal and instrumental parts from the first system. The vocal lines are on the top two staves, and the instrumental accompaniment is on the remaining seven staves. Dynamics include *p*, *pp*, *cresc.*, and *f*.

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

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

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

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

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



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

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

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

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

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

*ff* *pp cresc.* *ff*

Nº 22. CORO.

Allegro maestoso ma moderato. ♩ = 112.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in E.

Corni in C.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in G.D.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Bassi

Allegro maestoso ma moderato. M.B. 86.

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

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

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

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

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

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

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

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

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

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

**A** *a2.*

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

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

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

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

**Bassi**

**A** *f*

Musical score for piano and organ, measures 1-15. The score includes multiple staves for piano and organ, with dynamic markings like 'f' and 'a2.'

— 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!

Musical score for piano and organ, measures 16-25. The score includes multiple staves for piano and organ, with dynamic markings like 'f'.

The upper portion of the page contains a complex musical score for piano and orchestra. It features multiple staves for various instruments: strings (violin I, violin II, viola, cello, double bass), woodwinds (flute, oboe, clarinet, bassoon), and brass (trumpet, trombone, tuba). The score includes dynamic markings such as *f* (forte) and *a 2.* (second ending), and contains several measures with rests and melodic lines.

A single musical staff for the vocal line, showing the melody for the lyrics below. It begins with a treble clef and a key signature of one sharp (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*

The lower portion of the page continues the musical score for piano and orchestra. It includes staves for strings, woodwinds, and brass. The piano part features a prominent bass line with a *f* (forte) dynamic marking. The woodwind and brass parts provide harmonic support.

Rech - - ten, ob tau - - send, ob tau send fal - - len, ob tau send, tau - - send, -  
 pe - - rish, though thou - - sands, though thousands lan - - guish, though thousands lan - - guish, -

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

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

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



First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

— 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,

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

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

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

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

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

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

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

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

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

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 languish, and tens of thou sands, and tens of thousands around thee

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

B

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with the first staff containing a melodic line and the second staff containing a more active line. The bottom six staves are for piano accompaniment, including a bass line and several chords. Dynamics such as *f* and *a2.* are indicated.

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system, maintaining the same instrumental and vocal lines.

B

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

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

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

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

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

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

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

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

ritard.

a2.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ritard.

ritard.

ritard.

nicht,

fürchte dich nicht!

Fürchte dich nicht, ich bin mit

fraid,

be not a - fraid!

Be not a - fraid; thy help is

nicht,

fürchte dich nicht!

Fürchte dich nicht,

fürchte dich nicht,

ich bin mit

fraid,

be not a - fraid!

Be not a - fraid,

be not a - fraid,

thy help is

fürchte dich nicht,

nicht!

Fürchte dich nicht,

fürchte dich nicht, ich

bin mit

be not a - fraid,

a - fraid!

Be not a - fraid,

be not a - fraid, thy

help is

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

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It includes the same vocal staves and piano accompaniment staves. The lyrics are printed below the vocal lines. The piano part includes a section labeled 'Bassi' with dynamics markings *sf* and *ff*.

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

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

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

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



The first system of the musical score consists of ten staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics written below them. The bottom six staves are piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The music is in G major and 4/4 time. There are several 'a2.' markings above the vocal staves, indicating a second ending. The piano part features a steady accompaniment with some melodic lines. The system concludes with a double bar line and a 'ff' dynamic marking.

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It consists of ten staves. The vocal parts continue with their respective lyrics. The piano accompaniment maintains its accompanimental role. The system concludes with a double bar line.

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

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

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

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

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

The second system of the musical score continues the piano accompaniment from the first system. It consists of two staves, a grand staff (treble and bass clefs). The music features flowing arpeggiated patterns and sustained chords, with a dynamic marking of *ff* at the beginning.

### Nº 23. RECITATIVO con CORO.

Andante.  $\text{♩} = 72.$  Recit.

Oboi.

Corni in D.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias. Recit.

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

Andante.

Tempo.

Recit.

Tempo.

Recit.

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

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

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

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

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

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

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

a tempo

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

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

*ff* *f* *f*

Ob.

Cor. in D.

a 2.

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

Alto Solo. Die Königin.

I - sra - el über - ge - ben, um eu - rer Sün - de wil - len. Habt ihr's ge - hört,  
 He - shall give Is - rael up, and thou shalt know He is the Lord. Have ye not heard,

*f* *pp*

Ob.

Fag.

Cor. in A.

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

wie er geweissagt hat wi - der die - ses Volk? Wie er geweissagt hat  
 heard he hath prophe - sied against all Is - ra - el? Hath he not pro - phesied

Soprano.

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

Alto.

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

Tenore.

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

Basso.

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

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

Recit.

The first system of the musical score consists of five staves. The top staff is a vocal line with a recitative style. Below it are two piano staves (treble and bass clef) and two more vocal staves. The piano accompaniment features a rhythmic pattern of eighth notes. The word 'cresc.' is written above several measures in the piano and vocal parts, indicating a crescendo. The key signature has one sharp (F#).

Recit.

The second system continues the musical score with five staves. It includes vocal lines with lyrics in German and English, and piano accompaniment. The lyrics are:
   
wider den Kö - nig in I - srael? / al - so against the king of Is - ra-el?
   
Wir ha - ben es ge - hört! / We heard it with our ears.
   
The piano part includes 'cresc.' markings and dynamic markings like 'f' and 'ff'. The key signature remains one sharp.

The third system of the musical score consists of five staves. It includes vocal lines with lyrics in German and English, and piano accompaniment. The lyrics are:
   
Na - men des Herrn? / Name of the Lord?
   
Was wä - re für ein Kö - nigreich in I - srael, wenn E - li - as Macht hät - te ü - ber des Kö - nigs / Doth A - hab govern the king - dom of Is - ra - el, while E - lijah's pow'r is greater than the
   
The piano part includes 'cresc.' markings and dynamic markings like 'f' and 'ff'. The key signature remains one sharp.

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

a tempo Allegro moderato. *f*

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

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

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

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

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

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

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

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

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

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

*pp* *cresc.* *f*

Recit. Tempo. Recit.

Recit. Tempo. Recit.

Er hat die Pro-pheten Baals getö-det.  
Hath he not des-troyed Baals prophets?

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

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

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

er muss ster-ben!

He shall pe-rish!

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

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



Tempo. Recit. Tempo. Recit.

Tempo. Recit. Tempo. Recit.

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

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

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

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

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

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

Tempo.

Recit.

The first system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom four staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The tempo is marked 'Tempo.' and the style is 'Recit.'. The music features a series of chords and melodic lines, with dynamic markings such as *ff* and *f*. The piano part includes a section marked 'in A.'.

Tempo.

Recit.

The second system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp. The bottom four staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The tempo is marked 'Tempo.' and the style is 'Recit.'. The lyrics are written below the vocal staves. The piano part includes a section marked 'And call-ed down a fa - mine up - on the land.'.

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

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

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

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

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

The third system of the musical score consists of six staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp. The bottom four staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The tempo is marked 'Tempo.' and the style is 'Recit.'. The lyrics are written below the vocal staves. The piano part includes a section marked 'And call-ed down a fa - mine up - on the land.'.

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

Nº 24. CORO.

Allegro moderato. ♩ = 100.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in A.

Corni in E.

Timpani in A.E.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

Allegro moderato.

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

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

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

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

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

The second system contains four vocal staves. The top two staves are for the soprano and alto voices, and the bottom two are for the tenor and bass voices. Each staff has its corresponding lyrics written below it. The lyrics are in German and English. Dynamics like *f* and *ff* are placed above the notes.

The second system of piano accompaniment consists of ten staves. The top four staves are for the right hand, and the bottom six staves are for the left hand. The music continues with similar rhythmic and melodic patterns as the first system. Dynamics such as *f* and *ff* are present. The instruction *senza Pedale* is written below the bottom two staves.

The first system of the musical score consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom three staves are piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "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

The second system continues the vocal and piano parts. The lyrics are: "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, and why hath he

The third system continues the vocal and piano parts. The lyrics are: "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, and why hath he

The fourth system continues the vocal and piano parts. The lyrics are: "weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum darf er den Himmel ver - schliessen? wa - rum? wa -  
spo - ken in the name of the Lord? and why, and why, why hath he clos - ed the hea -vens? and why, and

The fifth system continues the vocal and piano parts. The lyrics are: "weis - sa - gen im Na - men des Herrn? wa - rum? wa - rum darf er den Himmel ver - schliessen? wa - rum? wa -  
spo - ken in the name of the Lord? and why, and why, why hath he clos - ed the hea -vens? and why, and



The musical score consists of several systems. The first system includes vocal staves and piano accompaniment. The second system features a piano introduction with the marking 'sempre f'. The third system contains the vocal entries with German and English lyrics. The fourth system continues the piano accompaniment with 'sempre f' markings. The fifth system shows the vocal lines with lyrics. The sixth system continues the piano accompaniment. The seventh system shows the vocal lines with lyrics. The eighth system continues the piano accompaniment with 'sempre f' markings.

**Vocal Lyrics:**

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

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

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

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

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The second system contains the vocal line with lyrics in German and English. The third system continues the vocal line with lyrics. The bottom system shows the piano accompaniment.

**Lyrics:**

*dig, risk!*  
*die.ser ist des To - des, die.ser ist des To - des, die.ser ist des To - des*  
*let the guilty pro - phet, let the guilty, let the guilty pro - phet*

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

**№ 25. RECITATIVO.**

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Obadjah. *pp*

Tenore Solo.

Violoncello e Basso. *pp* Bassi

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

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

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

Lento.

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

Vcl.

a tempo Andante sostenuto. ♩ = 63.

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

Recit.

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

Elias.  
 cresc.

Recit.

Adagio. ♩ = 66.

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

No 26. ARIA.

Adagio. ♩ = 66.

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

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

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

Basso Solo.

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

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

*pp* *cresc.* *p*

*pp* *cresc.* *p*

*pp* *cresc.* *p*

*pp* *cresc.* *p*

Elias.

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

*pp* *cresc.* *p*

*pp* *cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

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

*cresc.* *f* *p*

*cresc.*

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

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

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

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

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

Musical score for the first system, including vocal lines and instrumental parts for Trombe in A and piano accompaniment.

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

Musical score for the second system, including vocal lines and piano accompaniment.

Molto Allegro vivace.

Musical score for the third system, including vocal lines and piano accompaniment.

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

Musical score for the fourth system, including vocal lines and piano accompaniment.



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

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

Herrn,  
 Lord,

um den Gott Ze - ba - oth,  
 for the Lord God of Hosts,

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

ich bin al - lein  
 I, e - ven I

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

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

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

Adagio.  $\text{♩} = 66.$

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

*al.* *ff* *f* *pp* *con forza* *dim.* *pp*

*Adagio.* *pp*

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

*p* *p*

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

**№ 27. RECITATIVO.**

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

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

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

Bassi

No. 28. TERZETTO. Die Engel.  
Andante con moto. ♩ = 100.

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

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

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

**Soprano I.**  
kommt. Dei - ne Hül - fe kommt vom Herrn, der Him - mel und Er - de ge - macht hat.  
help. Thy help com - eth from the Lord, the ma - ker of hea - ven and earth.

**Soprano II.**  
kommt. Dei - ne Hül - fe kommt vom Herrn, vom Herrn, kommt vom Herrn, der Him - mel und Er - de ge - macht hat.  
help. Thy help com - eth, com - eth from the Lord, from the Lord, the ma - ker of hea - ven and earth.

**Alto.**  
kommt. Dei - ne Hül - fe kommt vom Herrn, der Him - mel und Er - de ge - macht hat.  
help. Thy help com - eth from the Lord, the ma - ker of hea - ven and earth.

**Soprano I.**  
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht, der dich be - hütet,  
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

**Soprano II.**  
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht,  
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

**Alto.**  
Er wird dei - nen Fuss nicht glei - ten las - sen, und der dich be - hütet, schläft nicht,  
He hath said thy foot shall not be mov - ed. Thy Keep - er will ne - ver slum - ber, ne - ver, will ne - ver

**Soprano I.**  
schläft nicht, der schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen von  
slum - ber, ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains, whence

**Soprano II.**  
der dich be - hütet, schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen von  
ne - ver, will ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains, whence

**Alto.**  
der dich be - hütet, schläft nicht, der schläft nicht. He - be dei - ne Au - gen auf zu den Ber - gen  
ne - ver, will ne - ver slum - ber, will ne - ver slum - ber. Lift thine eyes, O lift thine eyes to the mountains,

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

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

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

Nº 29. CORO.

Allegro moderato. ♩ = 126.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are positioned in the lower half of the page. The instrumental parts (Flauti, Oboi, Clarineti in A, Fagotti, Corni in D, Violino I, Violino II, Viola, Violoncello e Basso) are in the upper half. The tempo is marked 'Allegro moderato' with a metronome marking of ♩ = 126. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part includes the following lyrics:

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

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

Allegro moderato.

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

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

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

Sie - he, er  
 He, watching

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



**A**

*p cresc.*

*a2. cresc.*

*a2. cresc.*

*cresc.* *sempre legato*

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

*cresc.*

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

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

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

schlum - mert nicht.  
 not, nor sleeps.

*cresc.*

**A**

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

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

*f* *cresc.* *f*

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

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

*f* *cresc.* *f*

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

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

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

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*cresc.*

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

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

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

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

mit - ten in Angst wan - delst, wenn du in Angst wan - delst, so erquickt er dich, so erquickt er  
*walk - ing in grief lan - guish, walking in grief lan - guish; He will quicken thee, He will quicken*

so er - quickt er dich, wenn du mitten in Angst wandelst, so erquickt er dich, so erquickt er  
*He will quick - en thee. Shouldst thou walking in grief languish; He will quicken thee, He will quicken*

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

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

**B**

*p*

*p*

*p*

*p*

*pp*

*p* *sempre legato*

*p* *sempre legato*

*p*

*p*

*p*

**B**

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

*p*

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

*p*

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

*p*

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

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

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

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

*f* *dim.* *dim.*

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

*f* *dim.* *dim.*

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

*f* *dim.*

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

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

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

*cresc.* *dim.*

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

sie - he, erschläft noch schlum - mert nicht, sie - he, der Hü - ter I - sra - els schläft - noch schlummert  
 He slum - bers not: He slum - bers not: He, watching o - ver Is - ra - el, slum - bers not, nor  
 - he, erschläft noch schlummert nicht, der Hü - ter I - sra - els schläft - noch schlummert  
 slum - bers not: He slum - bers not; He, watching Is - ra - el, slum - bers not, nor  
 sie - he, er schläft noch schlummert nicht, er schlum - mert nicht, er schlum - mert  
 He slum - bers not, He slum - bers not, He slum - bers not, He slum - bers  
 sie - he, er schläft noch schlummert nicht, er schläft noch schlum - mert nicht, er schlum - mert  
 slum - bers not, He slum - bers not, He slum - bers not, He slum - bers not, nor

The musical score consists of several systems. The top system features piano accompaniment with dynamics *p* and *pp*. The middle system contains vocal lines with lyrics in German and English. The bottom system continues the piano accompaniment with dynamics *dim.*, *p*, and *pp*, ending with a *C* time signature.

**Vocal Lyrics:**

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

**Second Vocal Line:**

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

**Third Vocal Line:**

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

**Fourth Vocal Line:**

|            |        |             |            |                 |        |       |         |
|------------|--------|-------------|------------|-----------------|--------|-------|---------|
| 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, measures 1-10. The score consists of eight staves. The first four staves are for the right hand, and the last four are for the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamics include pp and dim.

Vocal score with lyrics in German and English. It includes four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "Hü - ter I - sraels schläft noch schlummert nicht. watch - ing Is - ra-el, slum - bers not, nor sleeps." Dynamics include p, cresc., dim., and pp.

Nº 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.

Recit.

*pp*

Recit. Elias.

Näch - te sollst du gehn bis an den Berg Got - tes Ho - reb. O Herr, ich ar - bei - te ver - geb - lich,  
*nights shalt thou go to Ho - reb, the mount of God. O Lord, I have la - bourd in vain!*

Allegro vivace.  $\text{♩} = 92$ .

Ob.

Cor. in E.

Trombe in E.

Recit.

Tempo.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

Recit.

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

Allegro vivace.

Tempo.

Recit.

Allegro moderato. Recit.

$\text{♩} = 100.$

Ob.

Tromb. Alto.

Tromb. Ten.

Tromb. Basso

Timp.

*p cresc.*

Recit.

Recit.

Recit.

Ach, — dass du den Him-mel zer-ris-sest  
 O — that Thou wouldst rend the heavens,

und füh-rest her-ab!  
 that Thou wouldst come down!

Allegro moderato.

Cor.

Trombe

Dass die Ber-ge vor dir zerflös-sen!  
 That the mountains would flow down at thy presence,

Dass dei-ne Fein-de vor dir zit-tern müs-sen  
 to make thy Name known to thine ad-ver-sa-ries.

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

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

No 31. ARIA.

Andantino.  $\text{♩} = 72$ .

Flauto. *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp* *sempre pp*

Alto Solo. *pp* *sempre pp*

Violoncello e Basso. *pp* *sempre pp*

Der Engel.

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

Bassi

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

*cresc.* *p*

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

Vel. Bassi *Vel. cresc.* *p* Bassi

*p*

*p*

*p*

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

*p*

**A**

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

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

Bassi

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

Nº 32. CORO.

Andante sostenuto. ♩ = 66.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

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

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

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

Andante sostenuto.

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

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

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

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

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

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

Vcl. Bassi

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



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

En-de beharrt, der wird se-lig, se- - - lig, der wird se-lig, der wird se- - lig.  
 dure to the end, shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa- - ved.

- - de beharrt, der, - der wird se-lig, der wird se- - - lig, der wird se-lig, der wird se- - lig.  
 - - to the end, he shall be sa-ved, shall be sa- - - ved, shall be sa-ved, shall be sa- - ved.

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

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

No 33. RECITATIVO.

Clarineti in A.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.  
 Herr, es wird Nacht um mich, sei du nicht fer- - ne! Ver-birg dein Antlitz nicht vor  
 Night fall-eth round me, O Lord! Be Thou not far from me! hide not thy face, O Lord, from

Andante. ♩ = 72.

*mf* *f*

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

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

Allegro. ♩ = 92.

*f* *p*

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

Lento.

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

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

Nº 34. CORO.

Allegro molto.  $\text{♩} = 100.$

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Tenore.**

**Basso.**

Organo.

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

Allegro molto.

M. B. 86.

The musical score consists of the following parts and markings:

- Woodwinds:** Flute, Clarinet, Bassoon, and Trumpet parts, each with a *p cresc.* marking.
- Strings:** Violin I, Violin II, Viola, and Cello/Double Bass parts, each with a *p cresc.* marking.
- Piano:** Right and left hand parts, both starting with *pp* and marked *cresc.*
- Vocal Soloists:**
  - First Soloist (Soprano/Alto): *pp* "Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach," *cresc.* *f*
  - Second Soloist (Tenor/Bass): *pp* "And a migh-ty wind rent the mountains a-round, brake in pie-ces the rocks," *cresc.* *f*
- Chorus:**
  - First Chorus (Soprano/Alto): *pp* "Und ein star-ker Wind, der die Ber-ge zer-riss und die Fel-sen zer-brach," *cresc.*
  - Second Chorus (Tenor/Bass): *pp* "And a migh-ty wind rent the mountains a-round, brake in pie-ces the rocks," *cresc.*
- Conductor's Part:** Located at the bottom, starting with *pp* and marked *cresc.*

**A**

The musical score is arranged in a grand staff format. It includes vocal parts with lyrics in German and English, and instrumental parts for strings and woodwinds. The score is marked with various dynamics such as *ff*, *dim.*, and *pp*. The lyrics are:

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

a 2.

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

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

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

B

The musical score consists of several staves. The vocal line (soprano) has lyrics in German and English. The piano accompaniment includes a right hand with chords and a left hand with a tremolo effect. Dynamics such as *p*, *dim.*, and *pp* are used throughout. The score is marked with a section letter 'B' at the top and bottom.

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

brake them be-fore the Lord. But yet the Lord was not in the tem-pest.

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

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

Vel.



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

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

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

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

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

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

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

Bassi

Musical score for Basses (Bassi) with dynamics *cresc.*, *ff*, and *pp*.

The musical score consists of multiple staves. The upper section features piano accompaniment with various dynamics including *p cresc.*, *cresc.*, *dim.*, and *f*. The lower section contains vocal lines with lyrics in German and English. The German lyrics are: "und das Meer er - brau - ste, und die Er - de er - beb - te, und das Meer er - brau - ste, beb - te, und das Meer er - brau - ste, und die Er - de er - beb - te, und das Meer er -". The English lyrics are: "and the earth was sha - ken, and the sea was up - hea - ved, and the earth was sha - ken, hea - ved, and the earth was sha - ken, and the sea was up - hea - ved, and the earth was". The score concludes with a piano accompaniment line marked *cresc.* and *dim.*

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

dim. dim. dim. p pp

dim. p pp

dim. p pp

dim. p dim. pp

dim. p dim. pp

dim. p dim. pp

*f* dim. p pp

Meer er - brau - ste, das Meer er - brau - ste, er - brauste, a - ber der Herr war  
 earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was

und das Meer er - brau - ste, er - brauste, a - ber der Herr war  
 and the earth was sha - ken, was sha - ken. But yet the Lord was

beb - te, und das Meer er - brau - ste, das Meer er - brauste, er - brauste, a - ber der Herr war  
 hea - red, and the earth was sha - ken, the earth was sha - ken, was sha - ken. But yet the Lord was

Er - de er - beb - te, und das Meer er - brau - ste, er - brauste, a - ber der Herr war  
 sea was upheaved, and the earth was sha - ken, was sha - ken. But yet the Lord was

dim. p dim. pp C

Musical score for the first part of the piece, featuring multiple staves with dynamic markings like *p*, *cresc.*, and *ff*. The score includes various musical notations such as notes, rests, and slurs.

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

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

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

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

Musical score for the second part of the piece, including piano and bass staves with 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

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

Erd - be - - - ben kam ein Feu - er, und nach dem Erd - be - ben kam - ein - Feu - er.

earth - quake - - - there came a fire, and af - ter the earth - quake there came a - - - fire.

und nach dem Erd - be - - - ben kam ein Feu - er, es kam ein Feu - er, ein Feu - er.

and af - ter the earth - quake - - - there came a fire, and af - ter the earth - quake, a fire.

Musical score for piano and orchestra, measures 13-16. The score includes staves for piano (treble and bass clefs) and orchestra (strings and woodwinds). Dynamics include 'sempre ff' and 'ff'.

The first system of the musical score consists of ten staves. The top two staves are for the piano, with dynamics markings of *ff*. The remaining eight staves are for the string ensemble, with dynamics markings of *ff* and *sempre ff*.

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

*ff*

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

*ff*

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

*ff*

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

*ff*

The second system of the musical score consists of ten staves. The top two staves are for the piano, with dynamics markings of *ff*. The remaining eight staves are for the string ensemble, with dynamics markings of *ff* and *sempre ff*.



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 dynamic markings such as *f*, *pp*, and *ff*, and a section marked with a large 'E' at the top right. The bottom of the page features the publisher's information 'M. B. 86' and another 'E' with 'pp' below it.

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

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

fire, there came a still small voice:

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

fire, there came a still small voice:

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

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in German and English. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Violin, Viola, Cello, and Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

*cresc.*  
*a 2.*  
*p cresc.*  
*pp*  
*tr*  
*pp*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*tr*  
*pp*  
*cresc.*

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

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

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

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

Bassi  
*cresc.*

The musical score consists of multiple staves. The top section features piano accompaniment with dynamics such as *cresc.*, *pp*, and *p*. The middle section contains vocal staves with lyrics in German and English. The lyrics are:
   
nah-te sich der Herr, im Säuseln nah-te sich der Herr, nah-te sich der Herr,
   
onward came the Lord. And in that still voice came the Lord, onward came the Lord,
   
sich der Herr, im Säuseln nah-te, nah-te sich der Herr,
   
came the Lord, and in that still voice onward came the Lord,
   
Herr, nah-te sich der Herr, nah-te sich, nah-te
   
Lord, on-ward came the Lord, on-ward came, on-ward
   
nah-te sich, im Säuseln nah-te sich der Herr,
   
came the Lord, and in that still voice came the Lord,
   
The bottom section returns to piano accompaniment with dynamics like *cresc.*, *pp*, and *p*.

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

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

*cresc.* **pp**

nah-te sich der Herr, — und in dem Säu - - seln nah-te

*cresc.* **pp**

onward came the Lord, — and in that still voice, onward

*cresc.* **pp**

sich der Herr, — nah - te sich der Herr, — nah - - te sich —

came the Lord, — on - ward came the Lord, — on - - ward came —

*cresc.* **pp**

nah-te sich der Herr, — und sich der in dem Säu - - seln nah-te

onward came the Lord, — and in that still voice, onward

*cresc.* **pp**

*cresc.* **Fpp**

The musical score consists of several systems. The top system features a vocal line and piano accompaniment. The vocal line includes the lyrics: "sich der Herr, nah - te, nah - te, nah -". The piano accompaniment has dynamic markings "cresc." and "pp".  
 The second system continues the vocal line with lyrics: "came the Lord, on - ward, on - ward, on -".  
 The third system has lyrics: "sich der Herr, und in dem Sä - seln nah - te, nah -".  
 The fourth system has lyrics: "came the Lord, and in that still - voice, on - ward, on -".  
 The fifth system has lyrics: "der Herr, nah - te, nah -".  
 The sixth system has lyrics: "the Lord, on - ward, on -".  
 The seventh system has lyrics: "sich der Herr, nah - te, nah -".  
 The eighth system has lyrics: "came the Lord, on -".  
 The bottom system features piano accompaniment with dynamic markings "cresc." and "pp".

te sich der Herr.

ward came the Lord.

te sich der Herr.

ward came the Lord.

Bassi

pp



Nº 35. RECITATIVO.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone Alto e Tenore.

Trombone Basso. Ophicleide.

Timpani in C.G.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto I.

Alto II.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

SOLOISTI

CORO

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

QUARTETTO con CORO.

Adagio non troppo.  $\text{♩} = 72.$

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

Vocal parts with German and English lyrics. The lyrics are:
   
Heilig, heilig, heilig ist Gott der Herr, der Herr Ze-ba-oth.
   
Ho-ly, ho-ly, ho-ly is God the Lord, the Lord Sa-ba-oth.
   
Heilig ist Gott der Herr, der Herr Ze-ba-oth.
   
Ho-ly is God the Lord, the Lord Sa-ba-oth.
   
Heilig, heilig, heilig ist Gott der Herr, der Herr
   
Ho-ly, ho-ly, ho-ly is God the Lord, the Lord
   
Heilig, heilig, heilig ist Gott der Herr, der Herr
   
Ho-ly, ho-ly, ho-ly is God the Lord, the Lord

Adagio non troppo.

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

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

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

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

Ze - ba - oth. Al - le Lan - de sind sei - ner Eh - re voll,  
 Now His glo - ry hath fil - led all the earth,

Sa - ba - oth. Al - le Lan - de sind sei - ner Eh - re  
 Now His glo - ry hath fil - led all the

Ze - ba - oth. Al - le Lan - de sind sei - ner Eh - re  
 Now His glo - ry hath fil - led all the

Sa - ba - oth. Al - le Lan - de sind  
 Now His glo - ry hath

Musical score for the first system, including vocal lines and piano accompaniment. The score is written for a choir and piano. The piano part features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and several additional staves for different instruments or voices. Dynamics include *p* and *pp*.

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 Lan - des 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 Lan - des 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.

Musical score for the second system, including vocal lines and piano accompaniment. The score continues the vocal lines and piano accompaniment from the first system. Dynamics include *pp*.

The piano accompaniment consists of multiple staves. The right hand (treble clef) features a melodic line with various dynamics including *ff*, *p*, and *pp*. The left hand (bass clef) provides harmonic support with chords and moving lines. The music is in a common time signature and features a key signature of one flat.

Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll, sind  
 God the Lord. Now His glo - ry hath fil - led all the earth; now  
 Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll, sind  
 God the Lord. Now His glo - ry hath fil - led all the earth; hath  
 Hei - - lig ist Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll,  
 voll. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the  
 earth. earth.  
 sei - ner Eh - re voll. Hei - - lig ist Gott der Herr. Al - le Lan - de sind sei - ner Eh - re voll;  
 fil - led all the earth. Ho - - ly is God the Lord. Now His glo - ry hath fil - led all the  
 earth;  
 Al - le Lan - de sind sei - ner, sei - ner Eh - re voll. Al - le Lan - de sind sei - ner Eh - re voll,  
 Now hath fil - led the earth. Ho - ly is God the Lord. Now His glo - ry hath fil - led all the  
 earth;

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

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

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sei - ner Eh - re  
 His - glo - ry hath fil - led all the earth, now His glo - ry hath fil - led all the earth, fil - led all the

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re  
 hath His glo - ry fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the

sei - ner Eh - re voll, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind  
 fil - led all the earth, fil - led all the earth, now His glo - ry hath fil - led all the earth, hath

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner  
 fil - led all, hath fil - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry

sei - ner Eh - re, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner  
 fil - led all, hath fil - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry

sind sei - ner, sei - ner Eh - re voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner  
 hath fil - led, fil - led all the earth; now His glo - ry hath fil - led all the earth, His glo - ry hath

Musical score for the first system, featuring multiple staves with musical notation and dynamics like "cresc." and "pp".

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 all, hath fil - led all the - earth, now His glo - ry hath fil - led all the earth.

voll, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 earth, fil - led all the - earth, now His glo - ry hath fil - led all the earth.

voll, sind sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 earth, hath fil - led all the earth, now His glo - ry hath fil - led all the earth.

sei - ner, sei - ner Eh - re - voll, al - le Lan - de sind seiner Eh - re voll.  
 fil - led, fil - led all the - earth, now His glo - ry hath fil - led all the earth.

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re voll.  
 now hath fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

Eh - re, sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re voll.  
 now hath fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

sei - ner Eh - re - voll, al - le Lan - de sind sei - ner Eh - re voll, sind sei - ner Eh - re voll.  
 fil - led all the earth, now His glo - ry hath fil - led all the earth, hath fil - led all the earth.

Musical notation for the final system, including piano and bass staves with dynamics like "pp sempre" and "allacru".

## 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, return up-on thy way! For the Lord yet hath left Him se-ven-thou-sand in Is-ra-el, knees which

a tempo Adagio non troppo.

M.B.86.



Recit.

♩ = 84.

Musical score for the first system, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like "cresc." and "p".

Recit.

Ge-he wieder-um hin-ab, thu-e nach des Herrn Wort!  
 Go re-turn up-on thy way, Thus the Lord command-eth.

Ge-he wieder-um hin-ab, thu-e nach des Herrn Wort!  
 Go re-turn up-on thy way, Thus the Lord command-eth.

thu-e nach  
 Thus the Lord

nicht gebeugt vor Baal. Ge-he wie-der-um hin-ab, geh' hin-ab, thu-e nach des Herrn Wort!

have not bow'd to Baal. Go, re-turn up-on thy way, Go thy way, Thus the Lord command-eth.

Bassi

Recit.

Più mosso.

Ob. Recit.

Fag.

*cresc.* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

*cresc. f* *ff* *dim.*

Elias. Recit.

Ich ge-he hin-ab in der Kraft-des Herrn. Du bist ja der Heré, ich mussum delnet-willen  
*I go on my way in the strength of the Lord. For Thou art my Lord, and I will suf-fer for thy*

*f* *f* *cresc. f* *ff* *dim.*

*p* *pp*

*p* *pp*

*p* *pp*

lei-den, da-rum freu-et sich mein Herz und ich bin fröh-lich; auch mein Fleisch wird si-cher lie-gen.  
*sake My heart in there-fore glad, my glo-ry re-joi-ceth; and my flesh shall at-so rest in hope.*

*p* *pp*

**Nº 37. ARIOSO.**

Andante sostenuto.  $\text{♩} = 100.$

Oboe.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

*p* *p* *p* *dim.* *p* *p* *p*

Elias. *p*

Ja, es sol - len wohl Berge wei - chen.  
For the moun - tains shall de - part,

Andante sostenuto.

*p* *cresc.* *cresc.* *cresc.* *cresc.* *p* *cresc.*

— Berge weichen und Hügel hin - fal - len, a - ber dei - ne Gna - de, a - ber dei - ne Gna - de, deine  
— and the hills, — the hills be re - mo - red, but Thy kindness shall not de - part: but Thy kindness, Thy kind - ness shall

*dim.* *p* *dim.* *p* *dim.* *p*

Guade wird nicht von mir wei - chen, und der Bund dei - nes Frie - dens soll nicht fallen, und der  
not, — shall not — de - part — from me; nei - ther shall — the co - venant of Thy peace of Thy

*cresc.* *p* *cresc.* *dim.*  
*cresc.* *p* *cresc.* *dim.* *p*  
*cresc.* *p* *cresc.* *dim.* *p*  
*cresc.* *p* *cresc.* *dim.* *p*

Bund, er soll nicht fal - len und der Bund dei - nes Frie - dens, dei - nes Frie - dens soll nicht fal - len. Deine  
 peace be re - mo - ved, nei - ther shall the co - ve - nant of Thy peace be - re - mo - ved, but Thy

*cresc.* *p* *cresc.* *dim.* *p*

*cresc.* *p*  
*cresc.* *p*  
*cresc.* *p*  
*cresc.* *p*

Gnade wird nicht von mir wei - chen, wird nicht von mir wei - chen, dei - ne Gna - de wird nicht von mir wei - chen,  
 kindness shall not de - part, shall not de - part, But Thy kind - ness shall not de - part, shall

*cresc.* *p*

*p* *dim.*  
*p* *pp*  
*p* *pp*  
*p* *pp*

nicht von mir wei - chen, und der Bund dei - nes Frie - dens soll nicht fal - len.  
 not de - part from me; nei - ther shall be re - mo - ved the co - venant of Thy peace.

*p* *pp*

Nº 38. CORO.

Moderato maestoso. ♩ = 76.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in F.

Corni in B.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in A. E.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Und der Prophet E - li - as brach her - vor wie ein  
 Then did E - li - jah the prophet break forth like a  
 Und der Prophet E - li - as brach her - vor wie ein  
 Then did E - li - jah the prophet break forth like a

Moderato maestoso.

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te wie ei - ne  
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burning

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te, sein Wort brann - te  
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burn - ing torch - es,

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te  
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed

Feu - er, und sein Wort brann - te wie ei - ne Fa - ckel, und sein Wort brann - te wie ei - ne  
 fire, his words ap - pear - ed like burning torch - es, his words ap - pear - ed like burning

A

The first system of the musical score consists of ten staves. The top two staves are vocal lines in G major, with a treble clef and a key signature of one sharp. The bottom two staves are piano accompaniment, with a bass clef and a key signature of one sharp. The middle six staves contain various instrumental parts, including a piano part with a treble clef and a key signature of one sharp, and a bass part with a bass clef and a key signature of one sharp. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Fa - ckel, wie ei - ne Fa - ckel, wie ei - ne Fa - ckel.  
 torch - es, like burning torch - es, like burning torch - es.

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat  
 like burning torch - es, like burning torch - es. Migh - ty

wie ei - ne Fa - ckel, wie ei - ne Fa - ckel. Er hat stol - ze Kō - ni - ge ge -  
 like burning torch - es, like burning torch - es. Migh - ty kings by him were o - ver -

Fa - ckel, wie ei - ne Fa - ckel.  
 torch - es, like burning torch - es.

Er hat stol - ze Kō - ni - ge ge - stürzt, er hat  
 Migh - ty kings by him were a - ver - thrown, migh - ty

A

Er hat stol - ze Kö - ni - ge ge - stürzt, er hat stol - ze, stol - ze Kö - ni - ge ge -  
*Migh - ty* *kings* *by him were o - ver - thrown,* *by him migh - ty,* *migh - ty* *kings were o - ver -*  
 stol - ze Kö - ni - ge ge - stürzt, Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -  
*kings* *by him were o - ver - thrown,* *kings* *were o - ver - thrown,* *by* *him migh - ty,* *migh - ty* *kings were o - ver -*  
 stürzt, er hat stol - ze Kö - ni - ge ge - stürzt, hat stol - ze, stol - ze Kö - ni - ge ge -  
*thrown, migh - ty* *kings* *by him were o - ver - thrown,* *were o - ver - thrown,* *by him were o - ver -*  
 stol - ze Kö - ni - ge, hat Kö - ni - ge ge - stürzt, er hat sie ge - stürzt, er hat sie ge -  
*migh - ty* *kings* *were o - ver - thrown,* *were o - ver - thrown,* *by* *him* *kings were o - ver - thrown,* *o - ver -*



The musical score consists of multiple staves. The top section includes vocal lines and piano accompaniment. The lyrics are provided in both German and English. The German lyrics are: "stürzt. Er hat auf dem Ber-ge Si - na - i ge - hört die zu - künf - ti - ge Stra - fe, und in Ho - reb die". The English lyrics are: "thrown. He stood on the mount of Si - na - i, and heard the judg - e - ments of the fu - ture, and in Ho - reb, its". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *sf*.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "Ra - che, und in Ho - reb die Ra - che, und in Ho - reb die Ra - che, die zu - künftige ven - geance; and in Ho - reb, its ven - geance, and in Ho - reb, its ven - geance; the judgements of the". The second system continues the lyrics: "Ra - che, und in Ho - reb die Ra - che, und in Ho - reb die Ra - che, die zu - künftige ven - geance; and in Ho - reb, its ven - geance and in Ho - reb, its ven - geance; the judgements of the". The third system continues: "in Ho - reb die Ra - che, in Ho - reb, und in Ho - reb, in Ho - reb die Ra - che, die zu - künftige in Ho - reb, its ven - geance, its ven - geance; and in Ho - reb, in Ho - reb, its ven - geance; the judgements of the". The fourth system continues: "und in Ho - reb die Ra - che, und in Ho - reb, und in Ho - reb die Ra - che, die zu - künftige and in Ho - reb, its ven - geance; and in Ho - reb, and in Ho - reb, its ven - geance; the judgements of the". The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *f* and *a 2.*

B

The first system of the musical score features a vocal line in the upper part and piano accompaniment in the lower part. The piano part includes a prominent bass line with a 'sempre ff' (sempre fortissimo) marking. The vocal line begins with a melodic phrase in the key of B-flat major.

Strafe und in Ho - reb die Ra - che. Und da der Herr ihn woll - te genHimmel  
 fu - ture, and in Ho - reb its vengeance. And when the Lord would take him away to

Strafe und in Ho - reb die Ra - che. Und da der Herr ihn woll - te genHimmel  
 fu - ture, and in Ho - reb its vengeance. And when the Lord would take him away to

Strafe und in Ho - reb die Ra - che. Und da der Herr \_\_\_\_\_ ihn woll - te genHimmel  
 fu - ture, and in Ho - reb its vengeance. And when the Lord \_\_\_\_\_ would take him away to

The second system continues the musical score with vocal lines and piano accompaniment. The piano part features a complex texture with multiple voices and a 'sempre ff' marking. The vocal lines conclude with a final melodic phrase.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *p*, *cresc.*, and *f*. A section in the first staff is marked *az.*

ho-len, sie-he! da kam ein feu-riger Wa-gen mit feu-rigen, feu-rigen Ros-sen, und er  
 haeven, Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry hors-es; and he  
 ho-len, sie-he! da kam ein feu-riger Wa-gen mit feu-rigen, feu-rigen Ros-sen, und er  
 haeven, Lo! there came a fi-e-ry cha-riot, with fi-e-ry, fi-e-ry horn-es, and he

Musical score for the vocal parts, including tenors and basses, with lyrics in German and English. Dynamics include *p* and *cresc.*

fuhr im Wet - - ter gen Him - mel, da kam ein feu - ri - ger Wa - gen mit  
 went by a whirl - wind to hea - ven: there came a fi - e - ry cha - riot, with  
 fuhr im Wet - - ter gen Him - mel, da kam ein feu - ri - ger Wa - gen mit  
 went by a whirl - wind to hea - - ven: there came a fi - e - ry cha - riot, with

The musical score consists of several systems. The piano accompaniment is written for both hands, with the right hand often playing sixteenth-note patterns. The vocal lines are in German and English. The German lyrics are: "feu - rigen, feu - rigen Ros - sen, und er fuhr im Wet - ter gen Him - mel, und er". The English lyrics are: "fi - e - ry, fi - e - ry hor - ses; and he went by a whirl - wind to hea - ven, and he". Dynamics include *f*, *cresc.*, and *sf*. A 2/2 time signature is present in the upper right.

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. The middle system features a dense piano accompaniment with intricate patterns. The bottom system contains vocal lines with lyrics in both German and English, accompanied by piano and bass lines. Dynamic markings such as *sempre ff* and *più f* are used throughout to indicate intensity. The lyrics describe a journey through the sky and by a whirlwind.

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 for a piece in E-flat major (indicated by 'in Es.'). It features a grand staff with piano accompaniment and four vocal staves. The piano part includes a complex rhythmic pattern in the right hand, often marked with a '3' (triplets), and a more melodic line in the left hand. The vocal parts have lyrics in both German and English. The score is marked with various dynamics such as *mf*, *f*, and *Cff* (fortissimo). A 'C' time signature is visible at the top right. The lyrics are as follows:

fuhr im Wet - - - ter gen Him - mel, er fuhr -  
 went by a whirl - - - wind to hea - ven, he went  
 fuhr im Wet - - - ter gen Him - mel, er fuhr - im Wet - -  
 went by a whirl - - - wind to hea - ven, he went by a whirl -  
 fuhr im Wet - - - ter, er fuhr im Wet - - - ter gen Him - mel, im  
 went by a whirl - - - wind, went by a whirl - - - wind to heav'n, by a  
 fuhr im Wet - - - ter gen Him - - -  
 went by a whirl - - - wind to hea - - -



The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *ff* (fortissimo) and *f* (forte) are present throughout the system.

er fuhr im Wet - ter gen Him - mel,  
 went by a whirl - wind to hea - ven;

ter gen Him - mel,  
 wind to hea - ven;

Wet - ter gen Him - mel, er fuhr im Wet - ter gen  
 whirl - wind to hea - ven; he went by a whirl - wind to

mel, er fuhr im Wet - ter gen Him - mel, fuhr im Wet - ter gen  
 ven; he went by a whirl - wind to hea - ven, went by a whirl - wind to

The second system of the score includes a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics in both German and English. The piano accompaniment continues with similar rhythmic patterns as the first system. Dynamics markings like *ff* and *f* are used.

This musical score features a piano accompaniment and a vocal line. The piano part consists of multiple staves, including a grand staff (treble and bass clefs) and a lower bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The score is marked with dynamics such as *ff* and *ritard.*. The vocal line includes German and English lyrics. The piano part features intricate textures, including tremolos and rapid sixteenth-note passages in the lower bass staff.

er fuhr im Wet - ter gen Him - mel, im Wet - ter, im Wet - ter fuhr er gen Him - mel.

he went by a whirl - wind to hea - ven, a whirl - wind, by a whirl - wind went he to hea - ven.

Him - mel, fuhr im Wet - ter gen Him - mel, im Wet - ter, im Wet - ter fuhr er gen Him - mel.

hea - ven, by a whirl - wind to hea - ven, a whirl - wind, by a whirl - wind went he to hea - ven.

Nº 39. ARIA.

Andante. ♩ = 80.

Clarinetti in B.

Fagotti.

Trombone Alto.

Trombone Tenore.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Dann werden die Ge-rech-ten leuch-ten, wie die Son-ne in ih-res Va-ter's Reich.  
Then, then shall the righteous shine forth as the sun in their heav'nly Fa-ther's realm,

Andante.

leuch-ten, wie die Son-ne in ih-res Va-ter's Reich, dann wer-den die Ge-  
shine forth as the sun in their heav'nly Fa-ther's realm, Then shall the righ-teenous

rech - tendie Ge - rech - ten leuch - - ten, wie die Son - ne, wie die Son - - ne in ih - res Va - ters  
 shine forth in their heav'n - ly Fa - ther's realm, as the sun, — as the sun — in their heavenly 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.

*cresc.* *sf* *dim.* *dim.p*

*cresc.* *sf* *dim.* *dim.p*

*cresc.* *sf* *dim.*

*cresc.* *sf* *dim.*

Dann wer-den die Ge-rech-ten leuch - ten, wie die Son - ne in ih-res Va - ters Reich, leuch - ten.  
 Then, then shall the righteous shine forth as the sun in their heavnly Fa - ther's realm; shine forth,

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

leuch - ten in ih - res Va - ters Reich,      leuch - ten wie die Son - - - ne in ih - res Vaters  
 shine      in their heav'nly Father's realm;      shine forth as the sun      in their heav'nly Father's

Reich, in ih - res Va - ters Reich,      In ih - res Va - ters Reich.  
 realm; then shall the righ - teous shine      in their heav'nly Fa - ther's realm.

# Nº 40. RECITATIVO.

Andante sostenuto. ♩ = 69.

Tromba in C.

Violino I.

Violino II.

Viola.

Soprano Solo.

Violoncello e Basso.

Darum ward ge\_sen\_det der Prophet E - li - as, eh denn da kom\_me der gro\_sse und Behold, God hath sent E - li - jah the prophet, be\_fore the com\_ing of the great and

Andante sostenuto.

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

Recit.

Bassi

Tempo.

Vä - tern, dass der Herr nicht kom\_me und das Erd\_reich mit dem Ban - ne schla - - ge. fa\_thers, lest the Lord shall come and smite the earth, and smite the earth with a curse.

Tempo.

Nº 41. CORO.

Andante con moto. ♩ = 88.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in E.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are at the bottom, with lyrics in German and English. The instrumental parts include woodwinds (Flauti, Oboi, Clarineti in A, Fagotti), brass (Corni in D and E, Trombe in D, Trombone Alto, Tenore, Basso, Ophicleide), and strings (Violino I and II, Viola, Violoncello e Basso). The percussion part (Timpani in D.A.) is also present. The score includes dynamic markings such as *pp*, *f*, *mf*, *sf*, *p*, and *cresc. f*. The tempo is marked 'Andante con moto' with a metronome marking of ♩ = 88.

Andante con moto.



This musical score page, numbered 302, contains a complex arrangement of staves. The upper section includes a vocal line and several piano accompaniment staves. The lower section features a grand piano accompaniment with multiple staves. The score is marked with various dynamics such as *p*, *pp*, and *cresc.*, along with performance instructions like *ne.* and *call.*. The notation includes a variety of note values, rests, and articulation marks.

A musical score for piano and voice. The piano part consists of multiple staves, including a grand staff with treble and bass clefs, and several lower staves. The voice part is written in a single staff with lyrics in German and English. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The lyrics are: "A - - - ber Ei - - - ner erwacht von Mit - - - ternacht, a - - - ber  
But the Lord, from the north hath rai - - - sed one, but the  
A - - - ber Ei - - - ner erwacht von  
But the Lord, from the north hath  
A - - - ber  
But the

The musical score consists of several systems of staves. The top system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The piano part features a prominent bass line with a 'cresc.' marking. The lyrics are written in German and are repeated across four vocal parts. The score includes various musical notations such as 'sempre cresc.', 'cresc.', 'mf', and 'f'. The bottom system shows a continuation of the piano accompaniment with a 'cresc.' marking.

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sempre cresc.*

*cresc.*

*sempre cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*cresc.*

*f*

*cresc.*

A - - - ber Ei - ner erwacht von Mit - ternacht, und er kommt vom  
 But the Lord, from the northhath rai - sed one, He hath rai - - - sed

Ei - ner erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom  
 Lord, from the northhath rai - sed one, hath rai - sed one, He hath rai - - - sed

Mit - ternacht, erwacht von Mit - ternacht, von Mit - ternacht, und er kommt vom  
 rai - sed one, the Lordhath rai - sed one, hath rai - sed one, He hath rai - - - sed

Ei - ner erwacht von Mit - ternacht, erwacht von Mit - ternacht, und er kommt vom Auf - gang der  
 Lord, from the northhath rai - sed one, the Lordhath rai - sed one, He hath rai - sed one, rai - sed

*cresc.*

*cresc.*

A

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics in German and English. The middle systems contain instrumental parts, including a piano accompaniment and a bass line. The score is marked with various dynamics and includes a section for 'Bassi' at the bottom.

Auf - - - gang, er kommt vom Auf - gang der Son - - ne, der wird des  
*cresc.* *ff*  
 onk, who, from the ri - - - sing of the sun, shall call up -  
*cresc.* *ff*  
 Auf - gang, er kommt vom Auf - gang der Son - - ne, der wird des  
 one, who, from the ri - - - sing of the sun, shall call up -  
*cresc.* *ff*  
 Son - ne, er kommt, er kommt vom Auf - gang der Son - - ne, der wird des  
 one, who, from the ri - - - sing of the sun, shall call up -  
*cresc.* *ff*

The first system of the musical score consists of ten staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for piano accompaniment (Right and Left Hand). The bottom two staves are for a string ensemble (Violins and Cellos/Double Basses). The music is in a major key with a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes. The string part has a steady eighth-note accompaniment.

Herrn Na-men pre-di-gen und wird ü-ber die Ge-wal-ti-gen ge - hen; das ist sein Knecht, sein Aus-er-  
 on his name, up - on his name, call up - on his name, and come - on prin - ces. Be-hold my ser - vant, and mine e -

Herrn Na-men pre-di-gen und wird ü-ber die Ge-wal-ti-gen ge - hen; das ist sein Knecht, sein Aus-er-  
 on his name, up - on his name, call up - on his name, and come - on prin - ces. Be-hold my ser - vant, and mine e -

The second system continues the musical score with the same ten staves as the first system. It includes the vocal lines and piano accompaniment. The lyrics are repeated for the second time. The piano part continues with its rhythmic accompaniment, and the string part maintains its steady accompaniment.

Musical score for piano and organ. The score consists of multiple staves. The piano part includes a vocal line with lyrics and a bass line with rhythmic accompaniment. The organ part features intricate patterns in both hands. Dynamics include *sempre f* (sempre forte) and *mf* (mezzo-forte).

wähl - ter, an welchem sei - ne See - le Wohl - - - ge - fal - len hat.  
 leet, and mine e - leet, in whom my soul de - light - eth!

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat.  
 leet, and mine e - leet, in whom my soul de - light - - eth!

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat. Auf ihm wird  
 leet, and mine e - leet, in whom my soul de - light - - eth! On him the

wähl - ter, an welchem sei - ne See - le Wohl - - ge - fal - len hat. Auf ihm wird ru - hen der Geist des  
 leet, and mine e - leet, in whom my soul de - light - - eth! On him the Spi - rit of God shall

The musical score consists of several systems of staves. The first system includes vocal staves with lyrics and piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system features a large section of piano accompaniment with intricate patterns. The fourth system returns to vocal parts with lyrics. The fifth system continues the vocal parts and piano accompaniment. The sixth system features another large section of piano accompaniment. The seventh system returns to vocal parts with lyrics. The eighth system continues the vocal parts and piano accompaniment. The ninth system features a final section of piano accompaniment. The tenth system concludes the piece with vocal parts and piano accompaniment.

*a 2.*

*a 2.*

*a 2.*

*a 2.*

Auf ihm wird ru - hen der Geist des Herrn, des  
 On him the Spi - rit of God shall rest, shall

Auf ihm wird ru - hen der Geist des Herrn, auf ihm, auf ihm wird  
 On him the Spi - rit of God shall rest; on him, on him the

ru - hen der Geist des Herrn, der Geist des Herrn, auf ihm wird ru - hen der Geist des  
 Spi - rit of God shall rest, of God shall rest; on him the Spi - rit of God shall

Herrn, der Geist des Herrn, auf ihm wird ru - hen der Geist des  
 rest, of God shall rest; on him the Spi - rit of God shall

The musical score consists of a vocal line and piano accompaniment. The vocal line includes the following lyrics:

Herrn, auf ihm wird ruhen der Geist des Herrn, auf ihm wird  
*rest; on him the Spi-rit of God shall rest, on him the*

ruhen der Geist des Herrn, auf ihm wird ruhen der Geist des  
*Spi-rit of God shall rest; on him the Spi-rit of God shall*

Herrn, auf ihm, auf ihm wird ruhen der Geist des  
*rest, shall rest; on him the Spi-rit of God shall*

Herrn, auf ihm wird ruhn, auf ihm wird  
*rest; on him the Spi-rit, on him the*

The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the right hand. The left hand provides a steady bass line. The score is divided into systems, with the vocal line and piano accompaniment appearing in pairs.



Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, various musical notations including notes, rests, and dynamic markings like 'f' and 'ten.'

ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-  
 Spi - rit of God shall rest: the spirit of wis\_dom, and und\_er-

Herrn, auf ihm wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-  
 rest, on him the Spi - rit of God shall rest: the spirit of wis\_dom, and und\_er-

Herrn, wird ru - hen der Geist des Herrn, der Geist der Weisheit und des Ver-  
 rest, the Spi - rit of God shall rest: the spirit of wis\_dom, and und\_er-

ru - hen der Geist des Herrn, der Geist, des Herrn, der Geist der Weisheit und des Ver-  
 Spi - rit of God, the Spi - rit of God shall rest: the spirit of wis\_dom, and und\_er-

Musical score for vocal parts with lyrics in German and English, including dynamic markings like 'f' and 'ten.'

The first system of the musical score consists of 12 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The remaining staves are grouped in pairs, likely representing piano and bassoon parts. The music is in a common time signature (C) and features a variety of rhythmic values including eighth and sixteenth notes. Dynamic markings include *ff* (fortissimo) and *p* (piano) throughout the system.

standes, der Geist des Rathes und der Stärke, der Geist der Erkenntniss und der Furcht des Herrn.

standing, the spirit of might and of counsel, the spirit of knowledge and of the fear of the Lord.

standes, der Geist des Rathes und der Stärke, der Geist der Erkenntniss.

standing, the spirit of might and of counsel, the spirit of knowledge.

*crec.*  
A - ber  
*crec.*  
Thunsaith the

The second system continues the instrumental parts from the first system. It features the same 12-staff structure with treble and bass clefs. The music continues with similar rhythmic patterns and dynamic markings, including *ff* and *p*.

Musical score for instruments including strings, woodwinds, and brass. The score features various dynamics such as *p*, *ff*, and *cresc.* across multiple staves.

Und er kommt, er kommt vom Auf-gang der Son - - ne.  
 who from the ri-sing, on my nameshall call.

Ein-er er-wacht von Mit-ter - nacht, und er kommt vom Auf - - gang.  
 Lord, I have rai-sed one from the north, who on my name shall call.

Musical score for vocal parts with lyrics in German and English. The score includes dynamics like *cresc.* and *f*.

# QUARTETTO.

Andante sostenuto.  $\text{♩} = 76.$

Clar. I. in B.

Fag. I.

Cor. III. IV. in B.

Soprano Solo.

Alto Solo.

Tenore Solo.

Basso Solo.

Wohl - an, Al - le die ihr dur - stig seid, kommt  
O come ev - ry one that thirst - eth, o

Andante sostenuto.

*pp*

her zum Was - ser, kommt her zu ihm! Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, kommt  
come to the wa - ters, o come unto Him, O come ev - ry one that thirst - eth, o come to Him, o

Musical score for the first system, including piano and vocal staves. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal staves are currently silent.

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,

Musical score for the second system, including piano and vocal staves. The piano accompaniment continues with various dynamics including *cresc.* and *p*. The vocal staves contain the following lyrics:

Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, und  
 O come ev - - - ry one that thirst - eth, come ye un - to Him, o

kommt zu ihm, kommt her zu ihm, zu ihm, kommt her zu ihm, und  
 come un - to Him, come un - - to Him, to Him, come ye un - to Him, o

Wohl - an, Al - le die ihr dur - stig seid, kommt her zu ihm, kommt her zu ihm, so  
 O come ev - - - ry one that thirst - eth, come ye un - to Him, come un - to Him, o

kommt her zum Was - ser, kommt her zu ihm, zu ihm, und  
 come to the wa - ters, come un - to Him, to Him,

neigt eu - er Ohr, und kommt zu ihm, so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -  
 hear, and your souls shall live for e - ver, your souls shall live for e - ver; o hear, and your souls shall  
 wird eu - re See - - le, eu - re See - le le - ben, und neigt eu - er Ohr, und -  
 hear, hear and your souls, your souls shall live for e - ver; o hear, and your souls shall  
 neigt eu - er Ohr, und kommt zu ihm, so wird eu - re See - le le - ben, und neigt eu - er Ohr, und -  
 hear, and your souls shall live for e - ver, your souls shall live for e - ver; o hear, and your souls shall

kommt zu ihm, so wird eu - re See - - le le - - ben, so wird sie le - - ben..  
 live for e - ver, o come to the wa - ters, o come to the wa - - ters come un - to Him,  
 kommt zu ihm so wird eu - re See - - le le - - ben, le - - ben. Wohl -  
 live for e - ver, o come to the wa - ters, o come er - - ry one to Him, o  
 kommt zu ihm, so wird eu - re See - le le - ben, so wird sie le - - ben..  
 live for e - ver, o come to the wa - ters, come to the wa - - - ters, come to Him,

Die ihr dur - stig seid, wohl -  
to the wa - ters come er' - ry

an, Al - le, wohl -  
come to the waters, o

Wohl - an, Al - le, wohl - an, Al - le die ihr  
o come to the waters, o come er' - ry one that

Die ihr dur - stig seid, wohlan,  
O come un - to Him; *cresc.* Bassi o come,

an, wohl - an, ihr - Al - le die ihr dur - stig -  
one, o come, come er' - ry one that thirst - eth,

an, Al - - - le die ihr dur - - stig seid, kommt her, ihr Al - le die - ihr  
come er' - - - ry one that thirst - eth, come to Him; come er' - ry one - that

dur - stig seid, kommt her zum Was - ser, kommt her zu ihm, ihr Al - le die - ihr  
thirst - eth, o come to the wa - ters, o come un - to Him; come er' - ry one - that

Al - - le kommt her zum Was - ser, kommt her zu ihm, kommt her, kommt  
come er' - ry one, come to the wa - ters, come! o come to

seid, kommt her zu ihm, kommt her zum Was ser, kommt zu ihm, kommt  
 -come, o come to Him, o come to the wa ters, come to Him, o

dur stig seid, kommt her zum Was ser, kommt zu ihm, kommt her,  
 thirst eth, to the wa ters, come to Him, o come

dur stig seid, kommt her zum Was ser, kommt zu ihm, kommt her,  
 thirst eth, to the wa ters come, o come to Him, o come

her, kommt her zu ihm, kommt, kommt zu ihm, kommt  
 Him! o come to Him, come, come to Him, o

*cresc.*

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!

*mf* *dim.* *p dim.* *p dim.* *dim.* *dim.* *dim.* *dim.*



Nº 42. CORO.

Andante maestoso.  $\text{♩} = 96$ .

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in B.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Violoncello e Basso.

Als dann wird eu - er Licht her - vor - bre - chen wie die

And then, then shall your light break forth as the light of

Als dann wird eu - er Licht her - vor - bre - chen wie die

And then, then shall your light break forth as the light of

Andante maestoso.

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die Herrlichkeit des  
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; And the glo - ry of the

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen,  
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; p

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die Herrlichkeit des Herrn wird euch  
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; And the glo - ry of the Lord e - ver

Mor - - - gen - rö - the, und eu - re Besse - rung wird schnell wachsen, und die  
 morn - - - ing breaketh and your health shall spee - di - ly spring forth then; and the

The image shows a page of musical notation for an organ and choir. The organ part consists of eight staves (four treble and four bass clefs). The choir part consists of four staves (Soprano, Alto, Tenor, Bass). The lyrics are in German and English. The score includes various musical markings such as *cresc.*, *p*, and *f*. The German lyrics are: "Herrn wird euch zu sich nehmen, wird euch zu sich, zu sich nehmen, und die Herrlichkeit des Herrn wird euch zu sich, zu sich nehmen. zu sich nehmen, die Herrlichkeit des Herrn wird euch zu sich nehmen, Herrlichkeit des Herrn wird euch zu sich nehmen, wird euch zu sich nehmen." The English lyrics are: "Lord ever shall reward you, ever, ever shall reward you, ever shall reward you, and the glory of the Lord ever shall reward you, and the glory of the Lord ever shall reward you, and the glory of the Lord ever shall reward you, and the glory of the Lord ever shall reward you." The page number 325 is in the top right corner.

men. you. *f* Herr un-ser Herrscher, wie herr-lich ist dein Na-me in Lord our Cre-a-tor, how ex-cel-lent the Name is in

Herr un-ser Herrscher, wie herr-lich ist dein Na-me in al-len Lan-den, Herr, in al-len Lan- - - Lord our Cre-a-tor, how ex-cel-lent thy Name is in all the na-tions, Lord, in all the na- - -

men. you.



den, in al - len Lan - den, wie herr - lich in al - len Lan - den, —  
 tions, in all the na - tions, how ex - cel - lent in all, —

Herr - scher, wie herr - lich ist dein Na - me, — Herr un - ser Herr -  
 a - tor, how ex - cel - lent thy Name is, — Lord our Cre - a -

Herr - scher, wie herr - lich ist dein Na - me in al - len Lan - den, — in al - len Lan - den, Herr un - ser  
 a - tor, how ex - cel - lent thy Name is in all the na - tions, — in all the na - tions, Lord our Cre -

in al - len Lan - den, in al - len Lan - den,  
 in all the na - tions, in all the na - tions,

Vcl.

— in allen Lan - - - - - den, wie herrlich ist dein Na - me in al - len Lan - -  
 — in all the na - - - - - tions, how ex - cel - lent thy Name is in all the na - -

scher, wie herr - lich ist dein Na - - - me in al - len Lan - - - den, Herr un - ser  
 tor, Cre - a - - tor, how ex - cel - lent thy Name in all the na - - - tions, Lord our Cre -

Herr - - - - - scher, Herr un - ser Herrscher, wie herrlich ist dein Na - - - me, is dein  
 a - - - - - tor, Lord our Cre - a - - tor, how ex - cel - lent thy Name in all the

Herr un - ser Herrscher, wie herrlich ist dein Na - me in al - len Lan - - - - -  
 Lord our Cre - a - - tor, how ex - cel - lent thy Name is in all the na - - - - -

Bassi

**A**

den!  
tions!

Herr un-ser Herrscher, wie herrlich ist dein Na - - - me! A - - - men,  
Lord our Cre - a - tor, how ex-cel-lent thy Name \_\_\_\_\_ is! A - - - men,

Herrscher, wie herrlich ist dein Na - me in al-len Lan-den, \_\_\_\_\_ in al-len Lan - - - den! A - - -  
a - tor, how ex-cel-lent thy Name is in all the na-tions, \_\_\_\_\_ in all the na - - - tions! A - - -

Na - - - me in al-len Lan-den, Herr un-ser Herr-scher \_\_\_\_\_ in al-len Lan - - - den, Herr un-ser  
na - - - tions, in all the na - tions, Lord our Cre - a - tor, \_\_\_\_\_ in all the na - - - tions, Lord our Cre-

- - - den, wie herrlich ist dein Na-me in al-len Lan-den, \_\_\_\_\_ in al-len Lan - - - den,  
- - - tions, how ex-cel-lent thy Name is in all the na-tions, \_\_\_\_\_ in all the na - - - tions,

**A**

Vel.



A - - - men, A - - - - - men! Herr un-ser Herr - scher,  
 A - - - men, A - - - - - men! Lord our Cre - a - tor!

- - - men, A - - - - - men, A - men! Wie herrlich ist dein Na - - - me,  
 - - - men, A - - - - - men. A - men! How ex-cel-lent thy Name is.

Herrscher, Herr un-ser Herr - - - scher, wie 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 -

**B**

Herr un-ser Herr-scher, wie herr-lich, wie  
 Lord our Cre-a-tor, in all the na-tions, how

wie herrlich, herrlich ist dein Na-me, ist dein Na-me, Herr un-ser Herrscher, wie  
 how ex-cel-lent thy Name is, in all the na-tions. Lord our Cre-a-tor, how

herrlich ist dein Na-me, wie herrlich ist dein Na-me, Herr un-ser Herrscher, wie  
 ex-cel-lent thy Name is, how ex-cel-lent thy Name is, Lord our Cre-a-tor, how

Herr-scher, wie herrlich ist dein Na-me, Herr un-ser Herr-scher, wie herrlich ist dein Na-me, Herr,  
 a-tor, how ex-cel-lent thy Name is, Lord our Cre-a-tor, how ex-cel-lent thy Name is, Lord.

**B**

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, including a grand staff section.

herrlich ist dein Na - me in al - len Lan - den, wie herrlich ist dein Na - me in al - len Lan - den,  
*ex\_cel\_lent thy Name is in all the nations, how ex\_cel\_lent thy Name is in all the na\_tions!*

herrlich ist dein Na - me in al - len Lan - den, in al - len Lan - den, Herr un - ser Herr - scher,  
*ex\_cel\_lent thy Name is in all the nations, in all the na\_tions! Lord our Cre - a - tor.*

herrlich ist dein Na - me in al - len Lan - den, in al - len Lan - den,  
*ex\_cel\_lent thy Name is in all the na\_tions, in all the na\_tions!*

Herr, Herr un - ser  
 Lord, Lord our Cre -

Musical score for piano accompaniment, continuing from the previous section.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as *ff*.

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,

Musical score for the second system, including a Basses part at the bottom.

The first system of the musical score consists of 12 staves. The top two staves are for the vocal parts, with treble clefs and a key signature of one sharp (F#). The remaining ten staves are for the piano accompaniment, including two grand staves (treble and bass clefs) and six individual staves for various instruments. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. There are also articulation marks like *tr* (trills) and *trum* (trumpet) visible.

in al - len Lan - den, da man dir dankt - im Him - - mel, Herr un - ser  
 in all the na - tions. Thou fil - lest heav'n with glo - - ry. Lord our Cre -

in al - len Lan - den, da man dir dan - ket im Him - - mel, Herr un - ser  
 in all the na - tions. Thou fil - lest heav'n with thy glo - - ry. Lord our Cre -

in al - len Lan - den, da man dir dan - ket im Him - - mel. Herr un - ser Herrscher, un - ser  
 in all the na - tions. Thou fil - lest heav'n with thy glo - - ry. Lord our Cre - a - tor, our Cre -

in al - len Lan - den, da man dir dan - ket im Him - - mel, Herr un - ser Herrscher, Herr un - ser  
 in all the na - tions. Thou fil - lest heav'n with thy glo - - ry. Lord our Cre - a - tor, Lord our Cre -

The upper portion of the page contains a detailed musical score for piano and organ. It consists of approximately 12 staves. The top four staves are for the piano, with a grand staff (treble and bass clefs) at the top. The remaining staves are for the organ, with various clefs and registrations indicated. The music is in a major key and 4/4 time, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as rests and dynamic markings.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dankt im Him - mel.  
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him - mel.  
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him - mel.  
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry.

Herr-scher, wie herr-lich ist dein Na - me in al-len Lan - den, da man dir dan - ket im Him-mel. A -  
 a - tor, how ex - cel - lent thy Name is in all the na - tions, Thou fil - lest heavn with thy glo - ry. A -

The bottom of the page features the concluding musical staves. It includes a grand staff for piano and organ, with various clefs and dynamic markings. The music ends with a final chord and a fermata over the last note.

The first system of the musical score consists of ten staves. The top two staves are in treble clef, and the bottom two are in bass clef. The middle six staves are grouped by a brace on the left, indicating a piano accompaniment. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like *trium*.

A - - - men, A - - - men, A - - - men. A - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

A - - - men, A - - - men, A - - - men. A - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

men, A - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

men, A - - - men, A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men!

The second system continues the musical score with vocal lines and piano accompaniment. It features the same notation style as the first system, with lyrics written below the vocal staves. The piano accompaniment continues with similar rhythmic patterns and dynamics.







