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Elias

Mendelssohn Bartholdy, Felix

Bonn [u.a.], 1847

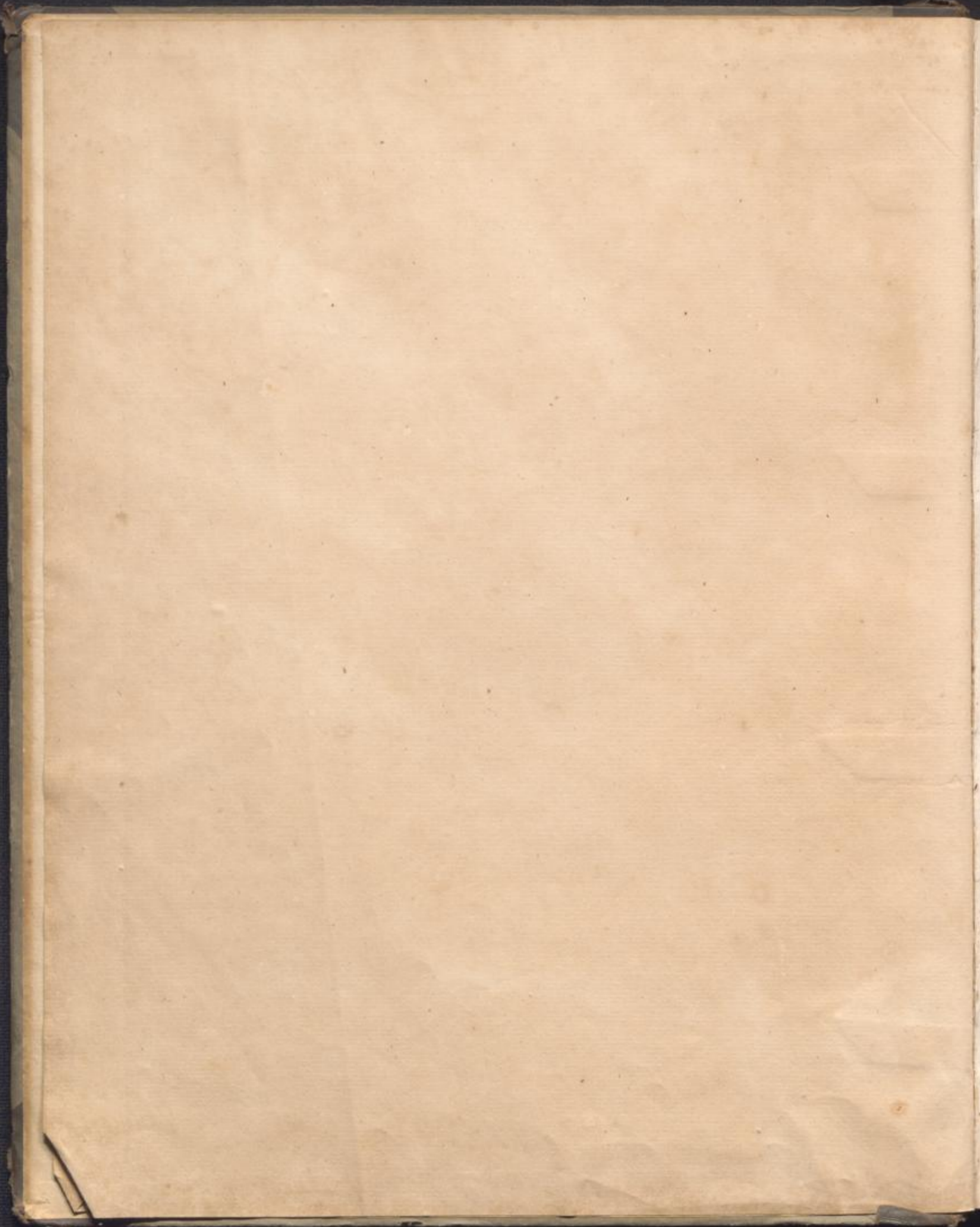
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Elias

Partitur.

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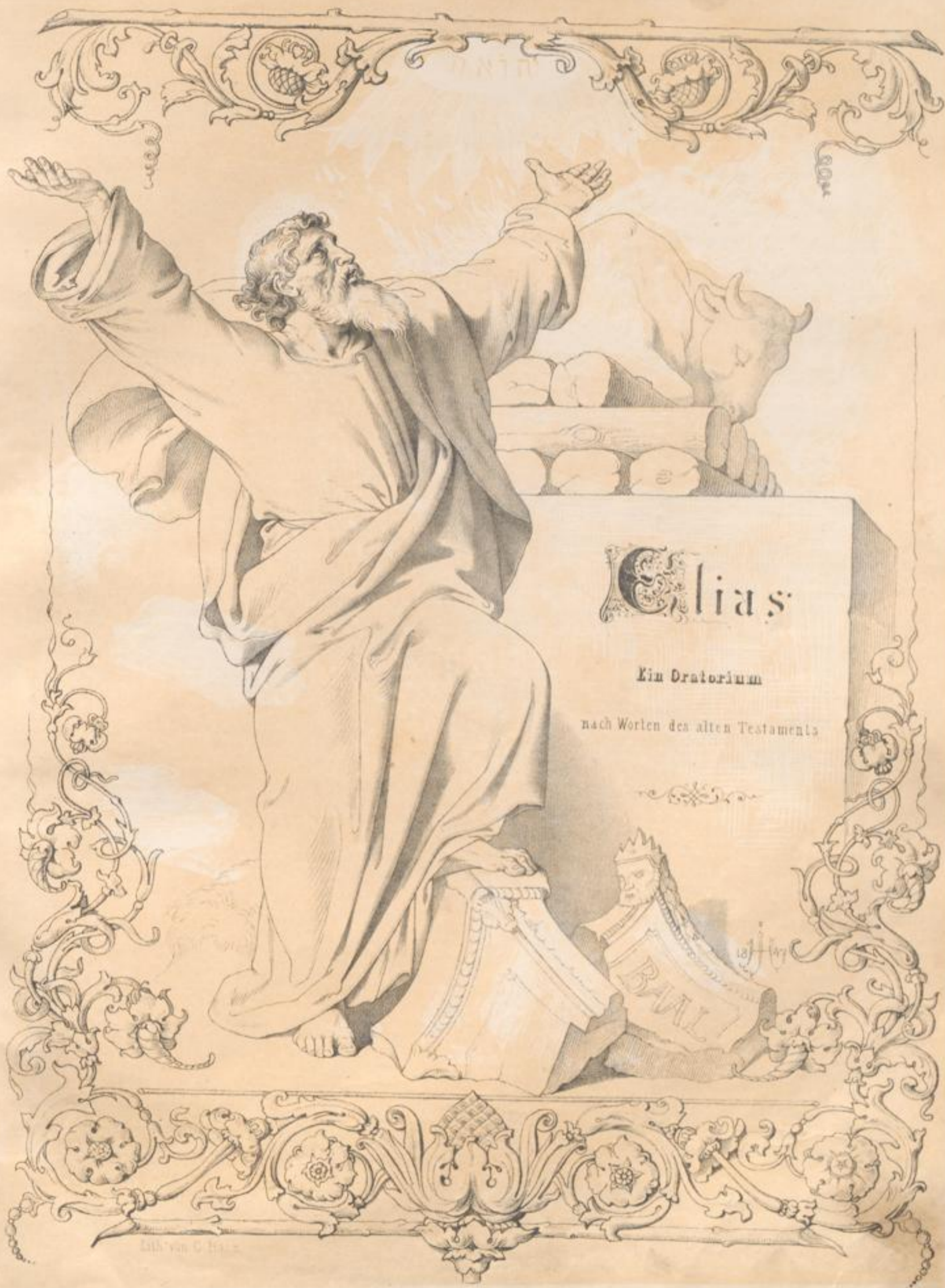
Ein Gedicht

von C. H. B.

1850

Lib. von C. H. B.





Elias

Ein Oratorium

nach Worten des alten Testaments

1847

Geht von G. H. H. H.

ELIAS.

Ein Oratorium nach Worten des alten Testaments.

ERSTER THEIL.

Einleitung.

(Elias.)

So wahr der Herr, der Gott Israels, lebet, vor dem ich stehe: Es soll diese Jahre weder Thau noch Regen kommen, ich sage es denn.

Ouverture.

Chor. (Das Volk.)

Hilf Herr! Willst du uns denn gar vertilgen? Die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hilfe gekommen! Will denn der Herr nicht mehr Gott sein in Zion?

Chor-Recitativ. (Das Volk.)

Die Tiefe ist versieget, und die Ströme sind vertröcknet; dem Säugling klebt die Zunge am Gaumen vor Durst! die jungen Kinder heischen Brod und da ist Niemand, der es ihnen breche!

Duett und Chor. (Das Volk.)

Chor.

Herr, höre unser Gebet!

Zwei Stimmen.

Zion streckt ihre Hände aus, und da ist Niemand der sie tröste.

Recitativ. (Obadja.)

Zerreißet eure Herzen, und nicht eure Kleider! Um unsrer Sünden willen hat Elias den Himmel verschlossen, durch das Wort des Herrn! So bekehret euch zu dem Herrn, eurem Gott, denn er ist gnädig, barmherzig, geduldig und von grosser Güte, und reut ihn bald der Strafe.

Arie. (Obadja.)

„So ihr mich von ganzem Herzen suchet, so will ich mich finden lassen“, spricht unser Gott. Ach! dass ich wüsste, wie ich ihn finden, und zu seinem Stuhle kommen möchte!

Chor. (Das Volk.)

Aber der Herr sieht es nicht, er spottet unser! Der Fluch ist über uns gekommen, er wird uns verfolgen bis er uns tödtet. „Denn ich der Herr dein Gott, bin ein eifriger Gott, der da heimsucht der Väter Missethat an den Kindern bis in's dritte und vierte Glied derer die mich hassen. Und thue Barmherzigkeit an vielen Tausenden, die mich lieb haben und meine Gebote halten.“

Recitativ. (Der Engel.)

Elias! Gehe weg von hinnen, und wende dich gen Morgen, und verbirg dich am Bache Crith! Du sollst vom Bache trinken, und die Raben werden dir Brod bringen des Morgens und des Abends, nach dem Wort deines Gottes.

Doppel-Quartett. (Die Engel.)

Denn er hat seinen Engeln befohlen über dir, dass sie dich behüten auf allen deinen Wegen, dass sie dich auf den Händen tragen, und da deinen Fuss nicht an einen Stein stösset.

Recitativ. (Der Engel.)

Nun auch der Bach vertröcknet ist, Elias, mache dich auf, gehe gen Zarith und bleibe daselbst! Denn der Herr hat daselbst einer Wittwe geboten, dass sie dich versorge. Das Mehl im Cad soll nicht verzehret werden, und dem Ölkrüge soll nichts mangeln, bis auf den Tag, da der Herr regnen lassen wird auf Erden.

(Die Wittwe.)

Was hast du an mir gethan, du Mann Gottes? Du bist zu mir hereingekommen, dass meiner Missethat gedacht und mein Sohn getödtet werde! Hilf mir, du Mann Gottes! mein Sohn ist krank, und seine Krankheit ist so hart, dass kein Odem mehr in ihm blieb. Ich netze mit meinen Thränen mein Lager die ganze Nacht; du schaust das Elend, sei du der Armen Helfer! Hilf meinem Sohn! Es ist kein Odem mehr in ihm.

(Elias.)

Gieb mir her deinen Sohn! Herr, mein Gott, vernimm mein Wort, wende dich, Herr, und sei

ihr gödlig! und hilf dem Sohne deiner Magd! Denn du bist gnädig, barmherzig, geduldig und von grosser Güte und Treue. Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen!

(Die Wittwe.)

Wirst du denn unter den Todten Wunder thun? Es ist kein Odem mehr in ihm!

(Elias.)

Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen!

(Die Wittwe.)

Werden die Gestorbenen aufstehn und dir danken?

(Elias.)

Herr, mein Gott! Lasse die Seele dieses Kindes wieder zu ihm kommen!

(Die Wittwe.)

Der Herr erhört deine Stimme, die Seele des Kindes kommt wieder! Es wird lebendig!

(Elias.)

Siehe da, dein Sohn lebet!

(Die Wittwe.)

Nun erkenne ich, dass du ein Mann Gottes bist, und des Herrn Wort in deinem Munde ist Wahrheit! Wie soll ich dem Herrn vergelten alle seine Wohlthat, die er an mir thut?

(Elias.)

Du sollst den Herren deinen Gott lieb haben von ganzem Herzen, von ganzer Seele, von allem Vermögen. Wohl dem, der den Herrn fürchtet!

Chor.

Wohl dem, der den Herrn fürchtet, und auf seinen Wegen geht! Den Frommen geht das Licht auf von dem Gnädigen, Barmherzigen und Gerechten.

Recitativ. (Elias.)

So wahr der Herr Zebaoth lebet vor dem ich stehe: Heute im dritten Jahre will ich mich dem Könige zeigen, und der Herr wird wieder regnen lassen auf Erden.

(Der König.)

Bist du's, Elias, bist du's der Israel verwirrt?

(Das Volk.)

Du bist's, Elias, du bist's der Israel verwirrt!

(Elias.)

Ich verwirre Israel nicht, sondern du, König, und deines Vaters Baals, damit das ihr des Herrn Gebot verlasst, und wandelt Baalim nach. Wohlau! so sende nun hin, und versammle zu mir das ganze Israel auf den Berg Carmel, und alle Propheten Baals, und alle Propheten des Baals, die vom Tische der Königin essen; da wollen wir sehn, ob Gott der Herr ist.

(Das Volk.)

Da wollen wir sehn, ob Gott der Herr ist.

(Elias.)

Auf denn, ihr Propheten Baals, erwählet einen Farren und legt kein Feuer daran, und rufet ihr an den Namen eures Gottes, und ich will den Namen des Herrn anrufen; welcher Gott nun mit Feuer antworten wird, der sei Gott.

(Das Volk.)

Ja, welcher Gott nun mit Feuer antworten wird, der sei Gott.

(Elias.)

Ruft Euren Gott zuerst, denn eurer sind viele! Ich aber bin allein übriggeblieben, ein Prophet des Herrn. Ruft eure Feldgötter! und eure Berggötter!

Chor. (Die Baalspriester.)

Baal, erhöre uns! Wende dich zu unserm Opfer! Höre uns, mächtiger Gott! Send' uns dein Feuer und vertilge den Feind!

Recitativ. (Elias.)

Rufet lauter! Denn er ist ja Gott! Er dichtet, oder er hat zu schaffen, oder ist über Feld, — Oder

schläft er vielleicht, das er aufwache. Rufet lauter!

Chor. (Die Baalspriester.)

Baal, erhöre uns! Wache auf! warum schläfst du? —

Recitativ. (Elias.)

Rufet lauter! Er hört euch nicht! Ritzt euch mit Messern und mit Pflöcken nach eurer Weise! Hinkt um den Altar, den ihr gemacht, rufet und weissagt! Da wird keine Stimme sein, keine Antwort, kein Aufmerken.

Chor. (Die Baalspriester.)

Gieb uns Antwort, Baal! Siehe, die Feinde verspotten uns! Gieb uns Antwort! Gieb uns Antwort!

Arie. (Elias.)

Kommt her, alles Volk, zu mir!

Herr Gott Abrahams, Isaaks und Israels, lass heut kund werden, das du Gott bist und ich dein Knecht, und dass ich solches alles nach deinem Worte gethan! Erhöre mich Herr, erhöre mich, dass diess Volk wisse, dass du, Herr, Gott bist, dass du ihr Herz danach bekehrest!

Vier Stimmen.

Wird dein Anliegen auf den Herrn, der wird dich versorgen und wird den Gerechten nicht ewiglich in Unruhe lassen. Denn seine Gnade reicht so weit der Himmel ist, und keiner wird zu Schanden, der seiner harret.

Recitativ. (Elias.)

Der du deine Diener machst zu Geistern, und deine Engel zu Feuerflammen, sende sie herab!

Chor. (Das Volk.)

Das Feuer sei herab! Die Flamme fraß das Brandopfer! Fallt nieder auf euer Angesicht! der Herr ist Gott, der Herr ist Gott!

Der Herr unser Gott ist ein einziger Herr und es sind keine andern Götter neben ihm.

Recitativ. (Elias und das Volk.)

Greift die Propheten Baals, dass ihrer keiner entrinne! Führt sie hinab an den Bach, und schlachtet sie daselbst!

Arie. (Elias.)

Ist nicht des Herrn Wort wie ein Feuer, und wie ein Hammer der Felsen zerschlägt? Gott ist ein rechter Richter, und ein Gott der täglich droht; Will man sich nicht bekehren, so hat er sein Schwert gewetzt, und seinen Bogen gespannt und zielt!

Eine Stimme.

Weh ihnen, dass sie von mir weichen! Sie müssen verstört werden, denn sie sind abtrünnig von mir geworden! Ich wollte sie wohl erlösen, wenn sie nicht Lügen wider mich lehrten.

Recitativ. (Obadja.)

Hilf deinem Volk, du Mann Gottes! Es ist doch ja unter der Heiden Götzen keiner, der Regen könnte geben; so kann der Himmel auch nicht regnen; denn Gott allein kann solches alles thun.

(Elias.)

O Herr! du hast nun deine Feinde verworfen und zerschlagen! So schaue nun vom Himmel herab, und wende die Noth deines Volkes; öffne den Himmel und fahre herab. Hilf deinem Knecht, o du mein Gott.

(Das Volk.)

Öffne den Himmel und fahre herab! Hilf deinem Knecht, o du mein Gott!

(Elias.)

Gehe hinauf, Knabe, und schaue zum Meere zu, ob der Herr dein Gebet erhört?

(Der Knabe.)

Ich sehe nichts! Der Himmel ist ebern über meinem Haupte.

(Elias.)

Wenn der Himmel verschlossen wird, weil sie an dir gesündigt haben, und sie werden beten und deinen Namen bekennen, und sich von ihren Sünden bekehren, so wollest du ihnen gnädig sein.



1.

soll diese Jahre weder Thau noch Regen 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.

Bassi.

Moderato.

4631.

A handwritten musical score on aged, yellowed paper. The score is organized into a system of 18 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle staves are mostly empty, with some faint markings. The bottom two staves contain dense musical notation, including notes, rests, and dynamic markings like 'p' (piano). There are some handwritten annotations in the top right corner, possibly 'Fl.' and 'Corno'. The paper shows signs of age, including foxing and staining.

A handwritten musical score on aged paper, consisting of 15 staves. The top four staves contain the main melodic and harmonic parts, with some notes marked with slurs and accents. The fifth staff has a handwritten 'II' above it. The bottom six staves contain a more complex rhythmic accompaniment with many sixteenth and thirty-second notes. The score is written in a historical style with a key signature of one flat and a common time signature.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two main systems. The upper system consists of six staves, with the top two staves containing musical notation and the word "eres" written in a cursive hand. The lower system consists of four staves, each containing musical notation and the word "eres" printed in a standard font. The notation includes various note values, rests, and dynamic markings such as "p" (piano). The paper shows signs of age, including foxing and staining.

The musical score on page 10 consists of 15 staves. The notation includes various rhythmic patterns, including sixteenth-note runs and tremolos. Dynamics such as *cres* (crescendo), *p* (piano), and *dim* (diminuendo) are used throughout. A handwritten *Cres* is visible in the upper right quadrant. The score is organized into measures across the staves.

The musical score consists of 14 staves. The first four staves (treble and bass clefs) feature melodic lines with dynamic markings such as *cres* and *f*. The fifth staff is a treble clef line with *f* markings. The sixth and seventh staves are bass clef lines, mostly containing rests. The eighth staff is a treble clef line with *f* markings. The ninth and tenth staves are bass clef lines, mostly containing rests. The eleventh staff is a treble clef line with *f* markings and the instruction *sempre cres*. The twelfth staff is a treble clef line with *f* markings and the instruction *sempre cres*. The thirteenth staff is a bass clef line with *f* markings and the instruction *sempre cres*. The fourteenth staff is a bass clef line with *f* markings and the instruction *sempre cres*. The score concludes with *al f* markings in the final measures.

Handwritten musical score on 12 staves. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'f' and 'più f'. A handwritten signature 'P. Scarlatti' is visible in the lower right quadrant of the score.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is organized into systems of staves. The top system consists of five staves, with the first staff being a treble clef and the others being bass clefs. The music is written in a historical style, featuring complex rhythmic patterns and dynamic markings such as *f* (forte) and *ff* (fortissimo). A prominent feature is a large, sweeping melodic line in the second staff of the top system, marked with a *f*. Below this, there are several staves with more rhythmic and harmonic accompaniment. A handwritten signature or name is visible in the middle of the page, written across several staves. The bottom system also consists of five staves, continuing the musical composition with similar complexity and dynamic range.

A handwritten musical score on aged paper, numbered 14. The score is arranged in a system of 15 staves. The top three staves are for string instruments (Violin I, Violin II, and Viola), each starting with a treble clef and a key signature of one flat. The fourth staff is for the Cello and Double Bass, using a bass clef. The remaining staves are for woodwind instruments, including Flute, Oboe, Clarinet, Bassoon, and Bass Clarinet, each with its respective clef and key signature. The music is written in a classical style, featuring complex rhythmic patterns and dynamic markings such as *f* (forte) and *piu f* (pianissimo forte). The notation includes various note values, rests, and articulation marks. At the bottom center of the page, the number "1431" is printed.

A handwritten musical score on aged paper, consisting of 14 staves. The score is organized into two systems of seven staves each. The top system includes a vocal line (soprano) and six instrumental parts (flute, oboe, clarinet, bassoon, violin, and viola). The bottom system includes a piano part and three additional instrumental parts (cello, double bass, and another string part). The notation is in a single system with a common time signature. Dynamics such as *ff* (fortissimo) are indicated throughout. The score concludes with a double bar line and a final *ff* dynamic marking.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into 16 systems, each consisting of two staves. The instruments are indicated by clefs: Treble clef (G-clef) and Bass clef (F-clef). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, with 'ff' (fortissimo) appearing in the first system and 'f' (forte) appearing in the final system. The paper shows signs of age, including some staining and foxing.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into several systems of staves. The top system includes a vocal line and two piano parts, with dynamic markings such as *piu f* and *f*. The middle system features a harpsichord part, indicated by the word *Harpsichord* written below the staff. The bottom system includes a trumpet part, marked with *tr*, and two more piano parts. The notation includes various note values, rests, and articulation marks. The page number 17 is located in the upper right corner, and the number 1651 is printed at the bottom center.

This page contains 15 staves of handwritten musical notation. The notation is arranged in a system with various clefs and dynamic markings. The first staff begins with a treble clef and a forte dynamic marking (*ff*). The second and third staves also use treble clefs. The fourth staff uses a bass clef. The fifth staff uses a soprano clef. The sixth staff uses a treble clef. The seventh and eighth staves use alto clefs. The ninth and tenth staves use bass clefs. The eleventh staff uses a bass clef and includes a trill-like ornament. The twelfth staff uses a treble clef. The thirteenth staff uses an alto clef. The fourteenth staff uses a bass clef and is labeled 'Bass' below it. The fifteenth staff uses a bass clef. The page is numbered '18.' at the top left and '4651.' at the bottom center.

This page contains a handwritten musical score for a multi-instrument ensemble. The score is organized into two systems of staves. The first system consists of eight staves, with the top four in treble clef and the bottom four in bass clef. The second system also consists of eight staves, with the top two in treble clef and the bottom six in bass clef. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *pff* (pianissimo). The paper shows signs of age, including some staining and foxing.

A handwritten musical score on page 20, consisting of 15 staves. The top four staves (treble and bass clefs) contain notes and rests, with dynamic markings such as *f*, *ff*, and *fz*. A handwritten *fz* is also present in the second measure of the first staff. The bottom four staves (treble and bass clefs) feature a complex rhythmic pattern of sixteenth notes, with dynamic markings *f* and *ff*. The remaining seven staves are empty. The page is numbered '20.' at the top left and '1631.' at the bottom center.

N^o. 1. Chor.

Andante lento. ♩ = 76.

The musical score consists of several staves. At the top, there are five staves for the organ accompaniment, including a grand staff (treble and bass clefs) and three individual staves. Below these are four vocal staves: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), and Bass (Bass). The lyrics are written below the vocal staves in both German and French. The organ part features a prominent sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

Sopr. *Hilf Herr!* *Hilf Herr!* *willst du* *uns denn gar ver-* *til - gen?*
Help, Lord! *Help, Lord!* *Help, Lord!* *wilt thou quite de-* *stroy us?*

Alt. *Hilf Herr!* *Hilf Herr!* *willst du* *uns denn gar ver-* *til - gen?*
Help, Lord! *Help, Lord!* *Help, Lord!* *wilt thou quite de-* *stroy us?*

Ten. *Hilf Herr!* *Hilf Herr!* *willst du* *uns denn gar ver-* *til - gen?*
Help, Lord! *Help, Lord!* *Help, Lord!* *wilt thou quite de-* *stroy us?*

Bass *Hilf Herr!* *Hilf Herr!* *willst du* *uns denn gar ver-* *til - gen?*
Help, Lord! *Help, Lord!* *Help, Lord!* *wilt thou quite de-* *stroy us?*

dim: *p* *Cresc. II*

dim: *p*

tr *dim:*

dim: *p* *dim:*

dim: *p* *dim:*

dim: *p*

Die Ernte ist vergangen, der Sommer ist dahin! und uns ist keine Hilfe ge-
 The harvest now is over, the summer days are gone; and yet no power cometh to

Hilf Herr!
 Help, Lord!

dim: *p*

4651.

Handwritten musical score for a choir and orchestra. The score includes vocal parts with German and English lyrics, and instrumental parts for strings and woodwinds. The lyrics are:

Und uns ist keine Hilfe gekommen!
 And yet no power cometh to help us!

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

Und uns ist keine Hilfe gekommen!
 And yet no power cometh to help us!

Und uns ist keine Hilfe gekommen!
 And yet no power cometh to help us!

eres
eres
eres
eres
eres
eres

die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe ge.
the harvest now is o. ver, the summer days are gone, and yet no power cometh to
kom. men, ist keine Hül. fe, kei. ne Hül. fe ge. kom. men, ist keine
help us, and yet no pow. er com. eth, com. eth to help us, no power
Hül. fe ge. kommen, die Ernte ist vergan. gen, der Sommer ist da. hin,
com. eth to help us, the harvest now is o. ver, the harvest now is o. ver,
Und uns ist keine Hülfe gekom. men!
And yet no power cometh to help us!

cres
cres
cres

4851.

eres
eres
eres
eres

eres
eres
eres

kommen,
help us.

ist keine Hülfe,
and yet no power

keine Hülfe ge-
cometh to help us!

kommen, keine Hülfe,
and yet no power cometh,

die Ernte ist vergangen, der Sommer ist dahin!

die Ernte ist vergangen, der Sommer ist dahin!

keine Hülfe ge-
cometh, cometh to help us,

keine Hülfe ge-
cometh, cometh to help us,

und uns ist keine Hülfe ge-
and yet no power cometh to

4631.

Musical score for the first system, featuring vocal staves and keyboard accompaniment. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music consists of several measures of rhythmic patterns and melodic lines.

Hülfe gekom. men, die Ernte ist vergan. - - - gen, und uns ist keine Hülfe gekommen, ist
 com. eth to help us, the harvest now is o. - - - ver, and yet no power cometh to help us, no

und uns ist keine Hülfe gekom. men, und uns ist keine Hülfe gekommen, ist keine Hül. fe ge.
 and yet no power cometh to help us, and yet no power cometh to help us, no power com. eth to

und uns ist keine Hülfe gekom. men. Die Ernte ist ver. gan. gen, der Sömer ist da.
 and yet no power cometh to help us, The harvest now is o. - - - ver, the summer days are

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

keine Hülfe gekommen . Die Ernte ist ver-gangen, der Sommer ist da hin !
 power cometh to help us . The harvest now is o- - ver, the summer days are gone,
 kommen . Die Ernte ist ver-gangen, der Somer ist dahin ! und uns ist keine Hülfe ge-
 help us . The harvest now is o- - ver, the summer days are gone, and yet no power cometh to
 hin, und uns ist keine Hülfe gekommen, ist keine Hül- fe, -und uns ist keine Hülfe ge-
 gone; and yet no power cometh to help us, no power com- - eth, and yet no power cometh to
 Hül- fe ge- kommen . Die Ern- - te ist ver-gangen, und uns ist keine Hül- fe, ist keine
 com- eth to help us . The har- - vest now is o- - ver, the harvest now is o- - ver, and yet no

und uns ist keine Hülfe ge- kommen, die Ernte ist ver- gangen! Will denn der Herr nicht mehr Gott sein in
 and yet no power cometh to help us, the harvest now is o - ver! Will then the Lord be no more God in
 kommen, die Ernte ist ver- gan- gen, die Ernte ist ver- gangen! Will denn der Herr nicht mehr Gott sein in
 help us! the harvest now is o - ver, the harvest now is o - ver! Will then the Lord be no more God in
 kommen, ist keine Hül- fe, ist keine Hülfe gekommen! Will denn der Herr nicht mehr Gott sein in
 help us, and yet no pow - er, no power cometh to help us! Will then the Lord be no more God in
 Hül- fe ge- kommen, uns ist keine Hülfe gekommen! Will denn der Herr nicht mehr Gott sein in
 pow - er no power, yet no power cometh to help us! Will then the Lord be no more God in

The musical score consists of several staves. At the top, there are five empty staves with clefs. Below them are two more empty staves. The main part of the score begins with a double bar line and a series of slurs. The first staff below the slurs contains the word "cres" and a series of notes. The second staff contains "cres" and notes. The third staff contains "cres" and notes. The fourth staff contains "cres" and notes. The fifth staff contains the lyrics: "Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in". The sixth staff contains the English translation: "Zi - on? Will then the Lord be no more God in Zi - on? Will then the Lord be no more God in". The seventh staff contains "cres" and notes. The eighth staff contains the lyrics: "Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in". The ninth staff contains the English translation: "Zi - on? Will then the Lord be no more God in Zi - on? Will then the Lord be no more God in". The tenth staff contains "cres" and notes. The eleventh staff contains the lyrics: "Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in". The twelfth staff contains the English translation: "Zi - on? Will then the Lord be no more God in Zi - on? Will then the Lord be no more God in". The thirteenth staff contains "cres" and notes. The fourteenth staff contains the lyrics: "Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in". The fifteenth staff contains the English translation: "Zi - on? Will then the Lord be no more God in Zi - on? Will then the Lord be no more God in". The sixteenth staff contains "cres" and notes. The seventeenth staff contains the lyrics: "Zi - on? will denn der Herr nicht mehr Gott sein in Zi - on? will denn der Herr nicht mehr Gott sein in". The eighteenth staff contains the English translation: "Zi - on? Will then the Lord be no more God in Zi - on? Will then the Lord be no more God in". The score ends with a double bar line and the word "cres".

Handwritten musical score for a hymn. The score consists of 14 staves. The first 10 staves are instrumental, featuring various woodwinds and strings. The 11th staff is the vocal line with lyrics in German and English. The 12th staff continues the vocal line. The 13th and 14th staves are instrumental accompaniment. The lyrics are as follows:

Zi. - on?	will denn der Herr nicht mehr Gott sein in	Zi. - on?
Zi. - on?	Will then the Lord be no more God in	Zi. - on?
Zi. - on?	nicht mehr Gott sein?	Die Ernte ist ver-
Zi. - on?	in	The har-vest now is
Zi. - on?	Die Ernte ist ver-	gan-gen, der Sommer ist da hin,
Zi. - on?	The har-vest now is	o-ver, the summer days are gone, and yet no
Zi. - on?	will denn der Herr nicht mehr Gott sein?	will denn der
Zi. - on?	Will then the Lord be no more God,	will then the

The musical score consists of multiple staves for voices and instruments. The lyrics are written below the vocal staves. The text is in German and English. The German text is: "Die Ernte ist vergangen, der Sommer ist dahin! und uns ist keine Hilfe gekommen; will denn der Herr nicht mehr Gott sein in Zion, nicht Gott sein in Zion? Die Ernte ist ver-". The English text is: "The harvest now is over, the summer days are gone, and yet no power cometh to help us! will then the Lord be no more God in Zion? The har-vest now is".

31

Chor I

hin, — der Sommer ist da — hin, — die Ernte ist ver — gangen, der Sommer ist da —
 gone, — the sum mer days are gone, — the har vest now is o. — ver, the sum mer days are

will denn der Herr nicht mehr Gott sein, nicht Gott sein in Zi. — on? die
 will then the Lord be no more God, no more God in Zi. — on? the

Zi. — on, nicht Gott sein in Zi. — on, nicht Gott sein in Zi. — on?
 Zi. — on, no more God in Zi. — on, no more God in Zi. — on?

gan gen, die Ernte ist ver — gan gen, die Ernte ist ver — gan — gen!
 o. — ver, the har vest now is o. — ver, the har vest now is o. — ver;

ff Coll' Organo

hin ! Hilf Herr ! Hilf, die Ernte ist vergangen, ver-
 gone! Help Lord ! Help! the harvest now is o - - ver, is
 Ernte ist vergan - - - gen, Herr, die Ernte ist ver gan - - gen, ver-
 harvest now is o - - - ver, Lord, the harvest now is o - - - ver, is
 die Ernte ist ver- gehen, der Sommer ist da hin ! die Ernte ist ver-
 the harvest now is o - - ver, the summer days are gone the harvest now is -
 Hilf Herr ! die Ernte ist vergan - gen, die Ernte ist ver-
 Help Lord ! the harvest now is o - - ver, the harvest now is

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

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

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

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

1651.

L'istesso tempo.
Recitativo.

The musical score consists of multiple staves. The top section features a large, ornate musical flourish. Below this, the vocal parts enter with the following lyrics:

Die Tiefe ist ver-sieget!
The deeps afford no wa-ter;

Und die Ströme sind vertrocknet!
And the ri-vers are ex-haust-ed!

Dem Säugling klebt die
The suckling's tongue now

L'istesso tempo.
Recitativo.

Zun-ge am Gau-men vor Durst!
 tes. -veth for thirst to his mouth;

eres - - - cen - - - do

Die jungen Kinder heischen
 The in - fant chil - dren ask for

eres - - - cen - - - do

Die jungen Kinder heischen Brod.
 The in - fant chil - dren ask for bread.

clar.

eres

eres

eres

eres - - - cen - - - do und da ist Niemand, der es ih - nen bre. - che!
 and there is no one breaketh it to feet them!

Und da ist Nie - mand,
 and there is no one,

Brod;
 bread;

eres

N.^o 2. Duett mit Chor.

Sostenuto ma non troppo. ♩ = 100.

Flauti.

Clarinetto in B.

Fagotti.

Corni in E.

Violino I.

Violino II.

Viola.

Sopr. I. Solo. dolce Zion streckt ihre Hände aus, und da ist Zi.ou spread,eth her hands for aid; and there is dolce

Sopr. II. Zion streckt ihre Hände aus, und da ist Zi.ou spread,eth her hands for aid; and there is

Sopr. Alto. unis: dim: Herr, höre unser Gebet! Lord, how thine ear to our pray'rs!

Ten. Bass. unis: dim: Herr, höre unser Gebet! Lord, how thine ear to our pray'rs!

Violoncello e Basso. pp pizz:

Organo tacet.

Sostenuto ma non troppo.

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie tröste.
 nei - ther help nor comfort. Zi - on spread - eth her hands for aid; and there is nei - ther help nor com - fort.

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie tröste.
 nei - ther help nor comfort. Zi - on spreadeth her hands for aid; and there is nei - ther help nor

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

Herr, höre unser Gebet !
 Lord, how thine ear to our pray'r !

Zion
 Zi - on
 dolce
 Zion
 Zi - on

Cello

pp

p

p

p

cres

streckt ihre Hände aus, und da ist Niemand der sie trö - ste, Niemand der sie trö - ste,
 spreadeth her hands for aid; and there is neither help nor com - fort, neither help nor com - fort,
cres

streckt ihre Hände aus, ihre Hände aus, und da ist Niemand der sie tröste, und da ist
 spreadeth her hands, she spreadeth her hands for aid; and there is neither help nor comfort, and there is

p

Herr, hö.re unser Ge.bet!
 Lord, how thinc est to our pray'rs!

The musical score consists of eight staves. The top two staves are vocal parts with lyrics in German and Latin. The bottom two staves are organ accompaniment. The middle four staves are for a second vocal part or organ, with lyrics in German and Latin. Dynamics include *dim:*, *f*, *p*, and *pp*. The lyrics are:

der sie trö. ste. Zi. on streckt ihre Hände aus, und da ist Niemand der sie
 help nor com. fort. Zi. on spreadeth her hands for aid; and there is nei. ther help nor

Niemand der sie trö. ste. Zi. on streckt ihre Hände aus, und da ist Niemand der sie
 nei. ther help nor com. fort. Zi. on spreadeth her hands for aid; and there is nei. ther help nor

hö. re unser Ge. bet ! Herr, hö. re unser Ge.
 how thin: ear to our pray'r! Lord, how thin: ear to our

Herr, höre unser Ge. bet !
 Lord, how thin: ear to our pray'r!

eres dim: p

eres dim: pp

eres dim:

tröste, und da ist Niemand der sie tröste, da ist Niemand der sie tröste, und da ist
 comfort, and there is nei-ther help nor comfort, there is nei-ther help nor com- - fort, and there is

tröste, und da ist Niemand der sie tröste, und da ist Niemand der sie tröste,
 comfort, and there is nei-ther help nor comfort, and there is nei-ther help nor com- - fort,

bet!
 pray'r!

Herr!
 Lord!

Herr, hö-re unser Gebet!
 Lord, how thine ear to our pray'r!

Herr, hö-re unser Ge-
 Lord, how thine ear to our

cres
cres *p*
dim:
dim:
p *p*
cres *pp*
cres *pp*
cres *p* *pp*
cres *f*
cres *f*
pp *pp*
cres *dim: p*
cres *p*

da ist
 here is
 ste,
 fort,
 unser Ge-
 ear to our

Niemand der sie trö- ste . Zi- on streckt ihre Hände aus, und da ist Niemand der sie trö-
 nei- ther help nor com- fort . Zi- on spreadeth her hands for aid, and there is nei- ther help nor com-

Herr, höre unser Gebet !
 Lord, how thine ear to our pray'r !

Herr, hö-re unser Gebet !
 Lord, how thine ear to our pray'r !

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.

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.

höre unser Gebet ! Hö- re !
 how thine ear to our pray'r ! how thine ear !

Herr, höre unser Gebet !
 Lord, how thine ear to our pray'r !

N.º 3. Recitativo.

45.

Violino I. *fp*

Violino II. *fp*

Viola. *fp*

Tenore Solo. *Obadjah.*
Zer-reisset eu-re Her-zen, und nicht eu-re
 Ye peo-ple, rend your hearts, rend your hearts, and not your

Violoncello e Basso. *fp*

Kleider! um unsrer Sün-den willen hat E-li-as den Him-mel verschlossen, durch das
 garments for your trans-gressions: e-ven as E-li-jah hath seal-ed the hea-vens through the

Wort des Herrn! So bekehret euch zu dem Herrn, eurem Gott, denn er ist
 word of God. I therefore say to ye, Forsake your idols, return to God; for He is

gnädig, barmherzig, geduldig und von grosser Güte, und reut ihn bald der Strafe.
 slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

Nº 4. Aria.

Andante con moto. $\text{♩} = 72.$

Flauto.

Clarinetti
in B.

Fagotti.

Violino I.

Violino II.

Viola.

Tenore Solo

Violoncello
e Basso.

Obadjah.
So ihr mich von ganzem Herzen suchet, so will ich mich finden
If with all your hearts ye truly seek me, ye shall see surely

lassen" spricht unser Gott. So ihr mich von ganzem Herzen suchet,
find me. Thus saith our God. If with all your hearts ye truly seek me.

Contra

so will ich mich finden lassen " spricht unser Gott, spricht unser Gott. Ach! dass ich
 ye shall e - ver surely find me? Thus saith our God, thus saith our God, Veilli Oh! that I

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

wusste, wie ich ihn finden und zu seinem Stuhle kommen möchte! Ach! dass ich wusste, wie ich ihn
 knew where I might find Him, that I might e - ven come before His presence! Veilli Oh! that I knew where I might

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

fin. den und zu seinem Stuhle kommen möchte, wie ich ihn finden möchte!
 find Him, that I might e. ven come before His presence! come before His presence!

Ach, dass ich wüsste, wie ich ihn finden möch - - - te! „So ihr mich von
 Oh, that I knew where I might find Him! „If with all your

N^o 5. Chor.

Allegro vivace. $\text{♩} = 90.$

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.

Chor. Das Volk.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Er spottet unser!
He mocketh at us;

Aber der Herr sieht es nicht, er spottet unser!
Yet doth the Lord see it not; He mocketh at us;

Er spottet unser! Aber der
He mocketh at us; Yet doth the

er spottet unser!
He mocketh at us;

Allegro vivace.

4651.

The musical score consists of multiple staves. The top section features instrumental accompaniment with treble and bass clefs. The bottom section contains vocal parts with lyrics in German and Latin. The lyrics are:

 aber der Herr sieht es nicht, er spottet unser, er spottet un-ser. Der Fluch ist

 Yes doth the Lord see it not, He mocketh at us, He mocketh at us; His curse hath

 er spottet unser, er spottet un-ser.

 He mocketh at us, He mocketh at us;

 Herr sieht es nicht, er spottet unser, er spottet un-ser.

 Lord see it not, He mocketh at us, He mocketh at us;

 er spottet unser, er spottet un-ser.

 He mocketh at us, He mocketh at us;

The musical score consists of multiple staves for voices and instruments. The lyrics are in German and are repeated across several parts of the score. The text includes:

ü.ber uns ge.kom. men, der Fluch ist über uns ge.
 fal. len down up. on His curse hath fallen down up.

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

Der Fluch ist ü.ber uns, ist
 His curse hath fal. len down, hath

Der Fluch ist ü.ber uns ge. kom. men, ü.ber uns ge. kommen, ist
 His curse hath fal. len down up. on us, fal. len down up. on us, hath

At the bottom of the page, there is a small number: 4851.

The musical score consists of multiple staves for different instruments and voices. The lyrics are written below the vocal staves. The text is in German and English. The German text is: "kom - men . Er wird uns verfolgen bis er uns töd . tet, ver - kom - men . Er wird uns verfolgen bis er uns töd . tet, bis er uns töd . tet, ü . ber uns ge . kom - men . Er wird uns verfolgen bis er uns töd . tet, ver - ü . ber uns ge . kom - men . Er wird uns ver -". The English text is: "His wrath will pur - sue us till he de - stroy us, pur - His wrath will pur - sue us till he de - stroy us, till he de - stroy us, His wrath will pur - sue us till he de - stroy us, pur - His wrath will pur -". The score includes dynamic markings such as *f*, *sempre f*, and *ff*. The number 4651 is printed at the bottom right of the page.

fol - - - - - gen bis er uns töd - tet, er wird uns verfolgen bis er uns töd - tet,
 me us till he de - stroy us, His wrath will pur - sue us till he de - stroy us,

bis er uns tödtet, er wird uns verfolgen bis er uns töd - tet, er wird uns ver.
 till he de - stroy us, His wrath will pur - sue us till he de - stroy us, His wrath will pur -

folgen bis er uns töd - tet, er wird uns verfol - gen,
 sue us till he de - stroy us, His wrath will pur - sue us

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

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

er wird uns verfolgen bis er uns töd. - tet, bis er uns töd. - - - -
 His wrath will pur. sue us till he de. stroy us, till he de. stroy

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

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

er wird uns ver. folgen bis er uns tödtet, er wird uns ver. folgen bis er uns tödtet, 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.

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

fol. - gen bis er uns töd. - tet, bis er uns töd. - tet.
 sue us till he de. stroy us, till he de. stroy us.

Bass 4651.

The musical score consists of multiple staves for voices and instruments. The lyrics are in German and English. The German lyrics are: "Fluch ist über uns gekommen, gekommen, er wird uns verfolgen bis er uns tödtet, er wird uns verfolgen, er wird uns verfolgen, wird uns verfolgen bis er uns er wird uns verfolgen bis er uns tödtet, er wird uns verfolgen bis er uns Der Fluch ist über uns gekommen, er wird uns verfolgen bis er uns". The English lyrics are: "curse hath fallen down upon us, upon us! His wrath will pursue us till he destroy us, till he destroy us, till he destroy us, till he destroy us, till he destroy us, till he destroy us, till he destroy us, till he destroy us".

ff

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

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

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

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

ff

Grave. $\text{♩} = 58$

61.

The musical score consists of two systems. The first system is an instrumental introduction for the organ, marked 'Grave' with a tempo of $\text{♩} = 58$. It features a complex texture with multiple staves, including a prominent treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system is a vocal setting of the same text, also marked 'Grave'. It includes four vocal parts (Soprano, Alto, Tenor, Bass) and an organ accompaniment. The lyrics are in German and Latin, with the German text in a larger font and the Latin text in a smaller font below it. The organ part continues to provide accompaniment for the vocalists.

Grave.
Coll'Organo 4651.

der	da	heim	sucht	der	Vä	ter	Mis	se	that	an	den	Kindern,	bis	in's	drit	te	und
and	he	vi	sit	eth	all	the	fa	thers'	sins	on	the	children	to	the	third	and	the
eres					eres					eres							
der	da	heim	sucht	der	Vä	ter	Misse	that	an	den	Kindern,	bis	in's	drit	te	und	
and	he	vi	sit	eth	all	the	fa	thers'	sins	on	the	children	to	the	third	and	the
eres					eres					eres							
der	da	heim	sucht	der	Vä	ter	Mis	se	that	an	den	Kindern,	bis	in's	drit	te	und
and	he	vi	sit	eth	all	the	fa	thers'	sins	on	the	children	to	the	third	and	the
eres					eres					eres							
der	da	heim	sucht	der	Vä	ter	Mis	se	that	an	den	Kindern,	bis	in's	drit	te	und
and	he	vi	sit	eth	all	the	fa	thers'	sins	on	the	children	to	the	third	and	the
eres					eres					eres							

vier. te G lied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. ra. tion of them that hate Him. His mer. cies on
 vier. te G lied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. ra. tion of them that hate Him. His mer. cies on
 vier. te G lied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. ra. tion of them that hate Him. His mer. cies on
 vier. te G lied de. rer die mich has. sen. Und thu. e Barm.
 fourth ge. ne. ra. tion of them that hate Him. His mer. cies on

Musical score for a choral piece, page 64. The score is written for multiple voices and instruments. The lyrics are in German and Latin. The score includes dynamic markings like *f* and *p*, and performance instructions like *cres* and *tr.*.

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
cres

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
cres

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
cres

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
cres

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *Veello*
Ein Engel.
 E. li - as! *veello* gehe weg von hinnen und wende dich gen Morgen, und ver-
 E - li - jah, get thee hence E - li - jah; de - part and turn thee east - ward, thi - ther

Violoncello e Basso. *p*

Basso
 birg dich am Bache Crith! du sollst vom Bache trinken und die Raben werden dir Brod bringen des
 hide thee by Cherith's brook. There shalt thou drink its wa - ters; and the Lord thy God hath comman - - - ded the

tempo Andante. *Recit:*

tempo Andante. *Recit:*

Morgens und des A. - bends, nach dem Wort dei - nes Got - tes.
 ex - - - vents to feed thee there; so he ac - cord - ing un - to his word.

tempo Andante. *Recit:* *attacca N.º 7.*

N.º 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

Flauti. *p*

Clarinetten in B. *p*

Fagotti. *p*

Violino I. *p*

Violino II. *p*

Viola. *p*

Soprano I Solo. *p*

Soprano II Solo. *p*

Alto I Solo. *p*

Alto II Solo. *p*

Tenore I Solo. *p*

Tenore II Solo. *p*

Basso I Solo. *p*

Basso II Solo. *p*

Violoncello e Basso. *p*

Die Engel.

Denn er hat seinen En-geln be-fohlen ü-ber dir
 For he shall give His an-gels charge a-bove thee

Dass
That

Allegro non troppo. 1651.

denn er hat seinen En-geln be-fohlen ü-ber
 For he shall give His an-gels charge o-ver
 denn er hat seinen En-geln be-fohlen ü-ber
 For he shall give His an-gels charge o-ver
 denn er hat seinen En-geln be-fohlen ü-ber
 For he shall give His an-gels charge o-ver
 denn er hat seinen En-geln be-fohlen ü-ber
 For he shall give His an-gels charge o-ver
 sie dich be-hü-ten auf allen deinen We-gen.
 they shall pro-tect thee in all the ways thou go-est;
 sie dich be-hü-ten auf allen deinen We-gen.
 they shall pro-tect thee in all the ways thou go-est;
 sie dich be-hü-ten auf allen deinen We-gen.
 they shall pro-tect thee in all the ways thou go-est;
 sie dich be-hü-ten auf allen deinen We-gen.
 they shall pro-tect thee in all the ways thou go-est;

The musical score consists of several systems. The top system includes a vocal line and piano accompaniment. The second system contains three vocal parts with the lyrics: "auf al-len dei-nen We-gen. Dass sie That their in all the ways thou go-est." The third system continues with the same lyrics. The fourth system introduces the text: "dei-nen We-gen denn er hat seinen En-geln be-fohlen ü-ber dir For He shall give His an-gels charge o-ver thee;". The fifth system repeats this text. The sixth system continues with the same text. The seventh system concludes with the text: "dei-nen We-gen denn er hat seinen En-geln be-fohlen ü-ber dir For He shall give His an-gels charge o-ver thee;". The piano accompaniment features various dynamics such as *p* (piano) and *sf* (sforzando).

cres

cres

cres

cres

cres

cres

denn er hat seinen En - geln be - fohlen ü - ber dir
 For He shall give His an - - - gels charge o - ver thee;

- sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie dich auf den Händen
 hold thee, For He shall give His an - - - gels charge o - ver thee; that their hands shall up - hold and

- sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie dich auf den Händen
 hold thee, For He shall give His an - - - gels charge o - ver thee; that their hands shall up - hold and.

- sest, denn er hat seinen En - geln be - fohlen ü - ber dir dass sie
 hold thee, For He shall give His an - - - gels charge o - ver thee; that their

stos - - - sest. Dass sie dich auf den Händen
 shall up - hold, up - hold thee; that their hands shall up - hold and

stos - - - sest.
 shall up - hold up - hold thee.

Stein
 they shall up - hold

stos - - - sest. Dass sie dich auf den Händen
 shall up - hold hold thee; that their hands shall up - hold, and

stos - - - sest.
 shall up - hold hold thee.

cres

The musical score is a choral arrangement with piano accompaniment. It consists of 12 staves. The first five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and another Soprano/Alto part), and the last seven staves are for the piano accompaniment. The music is written in G major and 4/4 time. The lyrics are in German and English. Dynamics include *cres* (crescendo), *f* (forte), and *dim:* (diminuendo). The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

	<i>cres</i>	<i>f</i>	<i>dim:</i>
	<i>cres</i>	<i>f</i>	<i>dim:</i>
	<i>cres</i>	<i>f</i>	<i>dim:</i>
<i>cres</i>		<i>f</i>	<i>dim:</i>
<i>cres</i>		<i>f</i>	<i>dim:</i>
<i>cres</i>		<i>f</i>	<i>dim:</i>
<i>cres</i>		<i>f</i>	<i>dim:</i>
<i>p</i> <i>cres</i>		<i>f</i>	<i>dim:</i>
dass sie that their	dich auf den Händen hands shall up - hold and	tra - - gen, guide thee,	dich auf den Hän - den they shall up - hold and
<i>cres</i>	<i>cres</i>		
tra - - gen, guide thee,	dich auf den Händen shall up - hold and	tra - - gen, guide thee,	dich auf den Hän - den they shall up - hold and
<i>cres</i>	<i>cres</i>		
tra - - gen, guide thee,	dich auf den Händen shall up - hold and	tra - - gen, guide thee,	dich auf den Hän - den they shall up - hold and
<i>cres</i>	<i>cres</i>		
dich auf den Händen hands shall up - hold and	tra - - gen, guide thee,	dich auf den Händen, they shall up - hold and	dich auf den Hän - den guide thee, up - hold and
<i>cres</i>	<i>cres</i>		
tra - - gen, guide thee,	<i>cres</i>	dass sie that their	dich auf den Hän - den hands shall up - hold and
<i>p</i> <i>cres</i>	<i>cres</i>		
tra - - gen, guide thee,	dich auf den Händen they shall up - hold and	tra - - gen, guide thee,	dich auf den Hän - den they shall up - hold and
<i>cres</i>	<i>cres</i>		
Dass sie that their	dich auf den Händen hands shall up - hold and	tra - - gen, guide thee,	dich auf den Hän - den they shall up - hold and
<i>cres</i>	<i>cres</i>		
<i>cres</i>		<i>f</i>	<i>dim:</i>

Musical score for voice and piano. The score consists of 12 systems. Each system includes a vocal line and a piano accompaniment line. The lyrics are in German, with English translations provided below. Dynamic markings include *p* (piano) and *eres* (crescendo). The tempo marking *Andante* is written above the first piano staff. The score ends with the number 1451.

tra - gen;	dass sie dich be. hü -	- ten auf allen deinen We - gen,	eres
guide thee:	that they shall pro. tect	thee in all the ways thou go - est,	
tra - gen;	dass sie dich be. hü -	ten auf allen deinen We -	eres
guide thee:	that they shall pro. tect	thee in all the ways thou go -	
tra - gen;	dass sie dich be. hü -	ten auf allen deinen We -	eres
guide thee:	that they shall pro. tect	thee in all the ways thou go -	
tra - gen;	dass sie dich be. hü -	ten auf allen deinen We - gen,	eres
guide thee:	that they shall pro. tect	thee in all the ways thou go - est,	
tra - gen; dass sie dich be. hü -	- ten auf allen deinen We - gen,	dass sie	eres
guide thee: that they shall pro. tect	thee in all the ways thou go - est,	they, they	
tra - gen; dass sie dich be. hü -	ten auf allen deinen We - gen,	dich	eres
guide thee: that they shall pro. tect	thee in all the ways thou go - est,	they	
tra - gen; dass sie dich be. hü -	ten auf allen deinen We - gen,	dich	eres
guide thee: that they shall pro. tect	thee in all the ways thou go - est,	they	

p

p

p

p

cres *dim:*

cres

cres

p

dich be-hü-ten; dass sie, dass sie dich be-hü-ten auf al-len
 they shall pro-tect thee; they they shall, they shall pro-tect thee in all the

gen, dich be-hü-ten; dass sie dich be-hü-ten auf
 ect pro-tect thee; that they shall pro-tect thee in all

gen, dich be-hü-ten; dass sie dich be-hü-ten
 ect pro-tect thee; they, they shall pro-tect thee

dich be-hü-ten; dass sie dich be-
 shall pro-tect thee; that they shall pro-

dich be-hü-ten; dass sie dich be-
 shall pro-tect thee; that they shall pro

dich be-hü-ten; dass sie dich be-hü-ten
 shall pro-tect thee; that they shall pro-tect thee

dich be-hü-ten; dich be-hü-ten
 shall pro-tect thee; they shall pro-tect thee

p *cres* *p*

al - - - len dei - nen We - - - gen, auf dei - nen
ways the thou go - - - est: they shall pro -

al - - - len dei - nen We - - - gen, auf dei - nen
ways the thou go - - - est: they shall pro -

— auf — al - len dei - nen We - - - gen, auf dei - nen
— in all — the ways thou go - - - est: they shall pro -

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

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

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

— auf al - len dei - nen We - - - gen, auf dei - nen
— in all the ways thou go - - - est: they shall pro -

— auf al - len dei - nen We - - - gen, auf dei - nen
— in all the ways thou go - - - est: they shall pro -

Vcello

We - - gen, dich be - hü - - ten auf deinen We - - gen .
 thee, shall pro- tect thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, be - hü - ten auf deinen We - - gen .
 thee, pro- tect thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

We - - gen, auf deinen We - - gen .
 thee, they shall pro- tect thee .

Recit:

Violino I.

Violino II.

Viola.

Recit:

Alto Solo. (Ein Engel)

Nun auch der Bach vertrocknet ist, Elias, mache dich auf, gehe gen Zarpeth und bleibe da.

Now Oberrith's brook is dried up, E-l-i-a-s, a-rise and de-part, and get thee to Zerephath, thi-thee a-

a tempo Andante.

a tempo Andante.

selbst! denn der Herr hat daselbst einer Wittwe geboten, dass sie dich versorge. Das Mehl im Cad soll nicht verzehret

himself: for the Lord hath command-ed a widow woman there to sus-tain thee; and the barrel of meal shall not

Recit:

tempo.

eres

eres

eres

Recit:

tempo.

werden, und dem Oelkrüge 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.

Andante agitato. $\text{♩} = 66.$

Solo.

Oboi. *f* *eres*

Fagotti. *f* *f* *p* *eres*

Corni in E. *f* *f* *p* *eres*

Violino I. *p* *f* *p* *eres*

Violino II. *p* *f* *p* *eres*

Viola. *f* *f* *p* *eres*

Soprano Solo.

Bassi. *p* *eres*

f *f* *f*

Recit:

Recit:

Recit:

Die Wittwe.

Was hast du an mir gethan, du Mann Gottes? du bist zu mir herein gekommen, dass meiner
 What have I to do with thee, O man of God? art thou come to me, to call my sin - to re -

f *f* *f*

Recit:

4031.

a tempo.
Solo.

pp
eres
pp
eres
pp
eres
pp
eres

Missethat gedacht, und mein Sohn getödtet werde! Hilf mir, du Mann Gottes! mein Sohn ist
membrance? to slay my son set thou come hi-ther? Help me, man of God, my son is

eres
eres
eres
eres
eres
eres

krank, und seine Krankheit ist so hart, dass kein O- dem mehr in ihm
sick! and his sick-ness is so sore that there is no breath left in

blieb, kein O - dem kein O - - dem mehr in ihm blieb. Ich
 him, no breath left, no breath, no breath left in him!

netze mit mei - nen Thrä - nen mein Lager die gan - ze Nacht. Ich netze mit mei - nen
 go mourning all the day long, I lie down and weep at night; I go mourning all the

Thrä - nen mein Lager die gan - ze Nacht; du schaust das E - lend, du schaust das E - lend!
 day long, I lie down and weep at night! See mine af - flic - tion, see mine af - flic - tion,

sei du — der Armen Hel - fer! sei du, du — der Armen Hel - fer! — Ich
 Be thou — the orphan's help - er! be thou, be thou the orphan's help - er! — I

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

cres cresc

f *p* *f* *f*

f *p* *f* *f*

f *f* *p* *cres*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

netze mit meinen Thränen mein Lager die ganze Nacht! Du schaust das Elend!

go mourning all the day long, I lie down and weep at night. See mine affliction!

f *p* *f* *f* *cres*

p *f* *p* *f* *cres* *dim:*

p *f* *p* *f* *cres* *dim:*

p *f* *p* *f* *cres* *dim:*

p *f* *p* *f* *cres* *dim:*

Sel du der Armen Helfer, du schaust das Elend, sel du der Armen Helfer.

be thou the orphan's helper, see mine affliction; be thou the orphan's help.

p *f* *p* *f* *cres* *dim:*

fer!
er!

Hilf meinem Sohn!
Help my son!

Es ist kein O. dem mehr in
there is no heath left in

dim:
ritard:
dim: ritard:
dim: ritard:
dim: ritard:
dim: ritard:

Recit:
Clarinetten in A.

Andante sostenuto. $\text{♩} = 58.$

Recit:
Elias.

Andante sostenuto.

ihm! Gleich mir her deinen Sohn! Herr, mein Gott, ver- nimm mein Flehn;
him! Give me thy son. Turn un- to her, O Lord, my God;

1851.

dim: *pp* *cres* *pp*

dim: *pp* *cres* *pp*

dim: *p* *pp* *cres* *pp*

dim: *p* *pp* *cres* *pp*

dim: *p* *pp* *cres* *pp*

dim: *p* *pp* *cres* *pp*

dim: *p* *cres* *pp*

wende dich, Herr, und sei ihr gnädig: und hilf dem Sohne deiner Magd! und hilf dem
 Turn un-to her! O turn in mer-cy, in mer-cy help this widow's son, in mer-cy

dim: *p* *cres* *pp*

cres

cres

cres

cres

cres

cres

cres

cres

cres

Sohne deiner Magd, Herr! und hilf dem Sohne deiner Magd; denn du bist gnädig, barmherzig, ge-
 help this widow's son, Lord, in mer-cy help this widow's son? For thou art gra-cious, and full of com-

cres *p* *pp*

Clar. *dim: pp*

Fag: *cres dim:*

Timp: *pp*

pp dim: pp f

pp dim: pp f

cres

dim: pp f

Seele dieses Kin. des wieder zu ihm kom- men!
 spi-rit of this child re-born, that he a-gain may live!

Die Wittwe.
 Wirst du denn unter den Tod-
 wilt thou shew won- - ders, won-

dim:

Oboi. *Solo. f*

cres f

dim: pp cres f pp

dim: pp cres f pp

dim: pp cres f pp

dim: pp cres f pp

dim: pp cres f pp

Elias. cres

- ten Wunder thun?
 - ders to the dead?

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

Herr, mein
 Loed my

cres

Clar:

Clarinet part: *p cres*, *tr*, *p cres*, *f*

Vocal part lyrics:
 Gott, lasse die Seele dieses Kindes wieder zu ihm kommen!
 God, let the spirit of this child re-turn, that he gain may live!
 Werden die Ge-storbnen
 Shall the dead a-rise the

Fagotti.

Recit:

Woodwinds and Strings parts: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*, *ff*

Vocal part lyrics:
 Recit: Elias.
 auf-stehn und dir danken?
 dead a-rise and praise thee?
 Herr, mein Gott!
 Lord my God,
 lasse die Seele dieses Kindes wieder
 O let the spi-rit of this child re-turn, that

Recit:

tempo.

Oboi. *eres*

Clar. in A.

Fagotti. *eres*

Corni in E. *pp* *Ref.* *f* *p*

Corni in C. *eres* *f* *p*

Trombe in C. *pp*

Timpani *pp* *mf* *dim:*

tempo. *p cres* *ff* *pp*

tempo. *p cres* *ff* *pp*

tempo. *p cres* *ff* *pp*

Die Wittwe. *f*

Der Herr erhört dei. ne Stim. me, die
The Lord hath heard thy pray. er, the

zu ihm kom - men!
he a. gain may live!

tempo. *p cres.* *ff* *pp*

The musical score consists of multiple staves. The vocal parts are marked with *eres*. The piano accompaniment includes various textures, including a prominent tremolo in the lower register. Dynamics such as *f* and *ff* are indicated. The score includes a recitative section marked *Recit:*. The lyrics are as follows:

Seele des Kindes kommt wieder! Es wird leben. dig!
 soul of my son re - vi - veth; my son re - vi - veth.
 Es wird leben. dig! Es wird leben. dig!
 My son re - vi - veth! My son re - vi - veth!

Seehe
 Now he.

a tempo Andante. ♩ = 76.

Violino I. *p*

Violino II. *p*

Viola. *p*

a tempo Andante.

Nun erkenne ich, dass du ein Mann Gottes bist, und des Herrn Wort in deinem
 Now by this I know that thou art a man of God, and that His word in thy

da, dein Sohn lebet!
 hold, thy son li-ve-th!

Vcelli *p* Bassi *p*

cres

Mun - de ist Wahrheit! Wie soll ich dem Herrn ver- gelten, alle seine Wohlthat, die er an mir
 mouth is the truth. What shall I render to the Lord, ren-der for all His be-nefits to

Vcelli *p*

Musical score for voice and piano. The score consists of 12 staves. The top four staves are for the voice part, and the bottom eight staves are for the piano accompaniment. The lyrics are written in German and English. The tempo is marked *p* (piano). The score includes various musical notations such as notes, rests, and dynamics.

Lyrics:
 We-gen geht! are the men,
 Wohl dem, der den Herrn fürchtet, und auf
 Bles-sed are the men who fear Him, they e-ver
 Wohl dem, der den Herrn fürchtet, wohl dem, der den Herrn fürchtet, und auf
 Bles-sed are the men, the men who fear Him, the men who fear Him, they e-ver
 geht! peace.
 Wohl dem, der den Herrn, — der — den Herrn fürchtet, wohl
 Bles-sed are the men — — who fear — Him, they
 Wohl dem, der den Herrn, der den Herrn fürchtet, und auf
 Bles-sed are the men, are the men who fear Him, they e-ver

Musical markings include *cres* (crescendo) and *p* (piano). The score is numbered 4651 at the bottom.

The musical score consists of 14 staves. The first three staves are instrumental, likely for strings or woodwinds. The fourth and fifth staves are vocal parts. The sixth and seventh staves are instrumental accompaniment. The eighth and ninth staves are vocal parts with German lyrics. The tenth and eleventh staves are instrumental accompaniment. The twelfth and thirteenth staves are vocal parts with German lyrics. The fourteenth staff is instrumental accompaniment.

Lyrics (German):
 sei - nen We - gen geht, und auf sei - nen We - gen, der auf
 walk in the ways of peace, in the ways of peace, they e - ver
 sei - nen We - gen geht, auf sei - nen We - gen geht, der auf sei - nen
 walk in the ways of peace, in the ways of peace, they e - ver walk in the
 dem, der auf sei - nen We - gen geht, wohl dem, der auf sei - nen We - gen
 e - ver walk, e - ver walk in the ways of peace, — they e - ver walk in the ways of
 sei - nen We - gen geht, auf sei - nen We - gen geht, der auf
 walk in the ways of peace, in the ways of peace, they e - ver

Dynamic markings: *cres*, *dim:*, *p*, *sf*.

The musical score consists of 14 staves. The top five staves are instrumental accompaniment. The bottom five staves are vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are in German and English. The score includes dynamic markings such as *p* (piano), *cres* (crescendo), and *dim:* (diminuendo). The piece concludes with a double bar line and the number 1631.

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

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

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

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

1631.

The musical score consists of several staves. The top staves are vocal lines with lyrics in German and English. The bottom staves are for the organ, labeled 'Coll' Organo'. The score includes dynamic markings such as *cres*, *f*, and *p*. The lyrics are as follows:

geht . peace .	Den Frommen Through dark - ness	geht das Licht et. - ert light,	auf in der Finster - niss, light to the up - right .
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Additional lyrics for the organ part include "Den Frommen Through dark - ness".

The musical score consists of 14 staves. The first 10 staves are instrumental, with dynamics *f* and *p* and the word *cres* indicating crescendo. The 11th staff contains the lyrics: **Den Frommen** / Through dark-ness. The 12th staff continues the lyrics: **Den Frommen geht das Licht auf, das Licht** / Through dark-ness ri- Seth light, ri- Seth light. The 13th staff continues: **Den Frommen geht das Licht** / Through dark-ness ri- Seth light. The 14th staff contains the lyrics: **geht das Licht auf in der Fin-ster-niss,** / ri- Seth light - to the up- - right, **Den** / Through. The score concludes with the word *cres* and the number 107.

geht das Licht, das Licht auf von dem Gnädigen, Barm. herzigen, Barm. herzigen 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 Gnädigen, Barm. herzigen, Barm. herzigen und Ge.
 — to the up - right. He is gra. - cious, com - pas. sionate, com - pas. sionate; He is
 — ihnen geht das Licht auf von dem Gnädigen, Barm. herzigen, Barm. herzigen und Ge.
 — to the up - right light. He is gra. - cious, com - pas. sionate, com - pas. sionate; He is
 Frommen geht das Licht auf von dem Gnädigen, Barm. herzigen, Barm. herzigen und Ge.
 deck. - ness ri. - seth light. He is gra. - cious, com - pas. sionate, com - pas. sionate; He is

The musical score consists of several systems of staves. The top systems are instrumental, likely for strings or woodwinds, with dynamic markings of *f* and *dim:*. The lower systems include vocal parts with German lyrics. The lyrics are:

rech - ten . Wohl dem , der den Herrn fürchtet , der den Herrn
 rich - teous . Bless - ed are the men who fear Him , ble - sed the men who

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

rech - ten . Wohl dem , der den Herrn fürch - tet , Wohl dem , der den Herrn
 rich - teous . Bless - ed are the men who fear Him , ble - sed are the men who

rech - ten . Den Frommen geht das Licht auf .
 rich - teous Through dark - ness , ri - zeth light Bless - ed

The score concludes with the number 4831.

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

eres

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

eres

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

eres

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

eres

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

eres

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

eres

fürchtet, und auf sei - nen We - gen geht, Wohl dem, der den Herrn fürchtet, den
 fear Him, they e - ver walk in the ways of peace. Bless - ed are the men who fear Him. Through

eres

fürchtet, und auf sei - nen We - gen geht, den Frommen geht das Licht auf, ihnen geht das
 fear Him, they e - ver walk in the ways of peace. Through dark - ness ri - seth light, — through dark - ness

eres

fürchtet, Wohl — dem, der auf seinen We - gen geht, den Frommen geht das Licht
 fear Him, they — e - ver walk in the ways of peace. Through dark - ness ri - seth light,

eres

Wohl dem, der auf Got - tes, auf Got - tes We - gen geht, den Frommen
 — ed are the men who walk in the ways of peace. Through dark - ness

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

eres

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

eres

Frommen geht das Licht auf in der Fin-ster-niss. Wohl dem, der den Herrn
 darkness ri- - soth light, light to the up- - right. Bles- sed see the men who
 Licht auf. Wohl dem, der den Herrn fürchtet, Wohl dem, der ihn
 ri- soth light. Bles- sed are the men who fear Him, Bles- sed see the men who
 auf, das Licht Wohl dem, der den Herrn, der den Herrn fürch-
 ri- - soth light. Bles- sed are the men who fear Him, bles- -
 geht das Licht auf. Wohl dem, der den Herrn fürch- - tet,
 ri- soth light Bles- sed are the men who fear

The musical score consists of several staves. At the top, there are two staves with melodic lines. Below them are two more staves, one of which is marked 'Trombe' (Trumpet) and includes a dynamic marking 'p'. The lower section of the score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are as follows:

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

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

- - - tet und auf sei - - - nen We - - - gen geht .
 - - - and they e - - - ver walk in the ways of peace .

Wohl dem , der auf sei - - - nen We - - - gen geht .
 Him, they e - - - ver walk in the ways of peace .

Dynamic markings include 'cres', 'dim:', and 'p' (piano). The piano accompaniment features a rhythmic pattern of eighth notes.

dim: pp

dim: pp

dim: pp

dim: pp

dim: pp

dim: pp

dim: pp

Wohl dem !
Bles - - sedl

Wohl dem !
Bles - - sedl

Wohl dem !
Bles - - sedl

Wohl dem !
Bles - - sedl

Wohl dem !
Bles - - sedl

dim: pp

pp

Nº 10. Recitativo.

III.

Grave. $\text{♩} = 60$.

Trombe in Es *f* *Recit:*

Trombone Alto. *f*

Trombone Tenore. *f*

Trombone Basso. *f*

Violino I. *f* *fp* *fp* *pp* *Recit:*

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

Viola. *f* *fp* *fp* *pp* *f*

Basso Solo. *Elias.* *Recit:*

So wahr der Herr Ze.baath lebet, vor dem ich ste - he: heute im dritten
 As God the Lord of Sa - ba,oth li - veth be - fore whom I stand; three years this day ful -

Bassi. *f* *fp* *fp* *pp* *Recit:*

Grave. *f* *fp* *fp* *pp*

Clarinetten in B. *f* *tempo.* *Recit:*

Fagotti. *f* *tempo.*

Violino I. *f* *tempo.* *Recit:*

Violino II. *f* *p*

Viola. *f* *p*

Jahre will ich mich dem Könige zeigen und der Herr wird wieder regnen las - sen auf Erden.
 filled, I will show myself unto A - lah; And the Lord will then send rain again u - pon the earth.

f *f* *tempo.* *p* *Recit:*

f *f* *tempo.* *p* *Recit:*

Allegro vivace, ♩ = 144.

p eres - - - - - al -
p eres - - - - - al -
p eres - - - - - al -
p eres - - - - - al -

Corni in Es. **Recit:**

Trombe in Es. **f**

Tromb: Alto. **f**

Tromb: Tenore. **f**

Tromb: Basso. **f**

Recit:

Tenore Solo.

Recit:
Ahab.
 Bist du's E. lias, bist du's, bist du's der I. srael verwirrt?
 Art thou E. li-ah? art thou, art thou he that troubleth Is- ra-el?

Recit:

Tempo.

Recit:

Chor. Das Volk.

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

Recit:
 Elias.
 Ich verwirre Israel nicht,
 I never troubled Is-rael's peace.

Tempo. Recit:

sondern du, König, und deines Vaters Haus, da mit dass ihr des Herrn Gebot verlasst, und wandelt Baalim
 it is thou Ahab, and all thy father's house. Ye have forsaken God's command; and thou hast followed Baalim

Tempo. Recit: Tempo.

nach. Wohlan!
in - to Now send

so sende nun hin,
and ex - tere to me,

und versammle zu mir das ganze Isra. el
and, and ex - tere to me the whole of Is - ra - el

Tempo. Recit: Tempo.

Recit: tr

auf den Berg Carmel!
in - to Mount Carmel:

und alle Propheten Baals, und alle Propheten des Hains, die vom
There summon the Prophets of Baal, and al - so the prophets of the groves who are

Recit: f

Oboi. a tempo. *p* cres

Clar: in B.

Fagotti.

Corni in C. in C *p* cres

Corni in B.

Trombe in C. in C *p* cres

Tromb: Alto. *p* cres

Tromb: Tenore.

Tromb: Basso.

Timpani in C.G. *pp* tr tr tr cres

Violino I. *tr* a tempo. *p* cres

Violino II. *tr* *fp* *p* cres

Viola. *fp* *p* cres

Tische der Königl. es. sen; da wollen wir sehn, ob Gott der Herr ist.
 feast. of at Je. zehof's ta. ble. Then, then we shall see whose God is the Lord. *mf* *p* cres

Chor. *mf* *p* cres

Da wol. len wir sehn, ob Gott der
 And then we shall see whose God is

Da wol. len wir sehn, ob Gott der
 And then we shall see whose God is

Da wol. len wir sehn, ob Gott der
 And then we shall see whose God is

Da wol. len wir sehn, ob Gott der
 And then we shall see whose God is

a tempo. *p* 4631. Coll'Organo

Recit:

Maestoso. ♩ = 80.

The musical score consists of 15 staves. The top two staves are vocal lines. The next four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom three staves are for a basso continuo line. The score is divided into two main sections. The first section is a recitative piece in G major, 3/4 time, marked 'Maestoso. ♩ = 80'. The lyrics are: 'Herr ist. Herr ist. Herr ist.' The second section is also a recitative piece, marked 'Recit: Elias.' The lyrics are: 'Auf denn, ihr Propheten Baals, erwählet einen Farren, und legt kein Feuer da.' The score includes various musical notations such as dynamics (f, sf), articulation (accents), and performance instructions like 'tr' (trill) and 'f' (forte).

Herr ist.
Lord.

Herr ist.
God the Lord.

Herr ist.
God the Lord.

Recit:
Elias.

Auf denn, ihr Propheten Baals, erwählet einen Farren, und legt kein Feuer da.
Rise then, ye priests of Baal; so lect bullock, and put no fire

Recit:
Maestoso. senza Organo

Corni in C.
Trombe in C.
Timpani.
Viol. I.
Viol. II.
Viola.

ran, und rufet ihr an den Namen eures Gottes, und ich will den Namen des Herrn anru - fen;
under it; uplift your voi-ces and call the God ye worship; and I then will call on the Lord Je - ho - vah;
Vccllo
Bassi

a tempo Allegro vivace. $\text{♩} = 12$.
Oboi.
Corni in B.

a tempo Allegro vivace.

a tempo Allegro vivace.

welcher Gott nun mit Feu - er ant - worten wird, der sei Gott.
and the God, who by fire shall an - swer, Let Him be God.
pizz:
arco,
pizz:
arco,
pizz:
arco,
pizz:
arco,
pp
f
p
p
f
f
pp

Oboi.

Clar:

Fagotti.

Corni in C.

Corni in B.

Trombe in D.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Chor.

eres

f

p

in D

pizz:

f

p

Ja welcher Gott nun mit Feu. er ant. worten wird der sei Gott.

Yes; and the God who by fire shall an. swer, Let him be God.

eres

f

p

Ja welcher Gott nun mit Feu. er ant. worten wird der sei Gott.

Yes; and the God who by fire shall an. swer, Let him be God.

eres

f

p

Ja welcher Gott nun mit Feu. er ant. worten wird der sei Gott.

Yes; and the God who by fire shall an. swer, Let him be God.

eres

f

p

Ja welcher Gott nun mit Feu. er ant. worten wird der sei Gott.

Yes; and the God who by fire shall an. swer, Let him be God.

eres

f

pizz:

Recit:

Musical score for the first recitative section, consisting of eight staves. The notation is sparse, with many rests, indicating a recitative style.

Recit:

arco

Musical score for the second recitative section, featuring dynamic markings such as *p* and *arco*. The notation includes some melodic lines.

Recit:

Elias.

Musical score for the recitative section with lyrics in German and English. The lyrics are: "Ruft euren Gott zuerst, denn eurer sind viele! Ich aber bin allein übergeblieben." (Call first upon your God, your numbers are many; I only remain).

Recit:

Lento.

Musical score for the first Lento section, featuring a slower tempo and more melodic lines.

Lento.

Musical score for the second Lento section with lyrics in German and English. The lyrics are: "ein Prophet des Herrn. Ruft eure Feldgötter! und eure Berggötter!" (our prophet of the Lord. Invoke your forest gods, and mountain deities).

Lento.

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. Soprani. Alti. Tenori. Bassi. Violoncello e Basso.

Baal, er höre uns, Baal, er höre uns, Baal, er höre uns!
 Baal, we cry to thee, Baal, we cry to thee, hear and answer us!

Baal, er höre uns, Baal, er höre uns, Baal, er höre uns!
 Baal, we cry to thee, Baal, we cry to thee, hear and answer us!

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

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

Wen.de dich zu un.serm
 heed the ex.cri.fice we

Wen.de dich zu un.serm
 heed the ex.cri.fice we

Tacet

Wende dich zu unserm Opfer, Baal, erhöre, erhö-re uns!
 Hear the sa-cri-fice we of-fer; Baal, O hear us and an-swer us!

Wende dich zu unserm Opfer, Baal, erhöre, erhö-re uns!
 Hear the sa-cri-fice we of-fer; Baal, O hear us and an-swer us!

Opfer, Baal, erhöre, erhö-re uns!
 of-fer! Baal, O hear us and an-swer us!

Opfer, Baal, erhöre, erhö-re uns!
 of-fer! Baal, O hear us and an-swer us!

uns! Baal, er hö.re uns, Baal, er hör! er hö . re uns! Wende dich zu un . serm
 us! Baal, we cry to thee, Baal - O hear us, hear and an . ever us! Heed the sa . cri - fice we

uns! Baal, er hö.re uns, Baal, er hör! er hö . re uns! Wende dich zu un . serm
 us! Baal, we cry to thee, Baal - O hear us, hear and an . ever us! Heed the sa . cri - fice we

Baal, er hö . re uns, Baal, er hör! er hö . re uns! Wende dich zu un . serm
 Baal, we cry to thee, Baal we cry to thee, O an . ever us!

Baal, er hö.re uns, Baal, er hör! er hö . re uns! Wende dich zu un . serm
 Baal, we cry to thee, Baal we cry to thee, hear and an . ever, an . ever us!

Tromba

O - pfer, Baal, er - hö - re, erhö - re uns! Baal er -
of - fer! Baal, O hear us and an - swer us! Baal O

O - pfer, Baal, er - hö - re, erhö - re uns! Baal er -
of - fer! Baal, O hear us and an - swer us! Baal O

Baal, er - hö - re, erhö - re uns! Wende dich zu un - serm Opfer Baal er -
Baal, O hear us and an - swer us! Hear the sa - cri - fice we of - fer! Baal O

Baal, er - hö - re, erhö - re uns! Wende dich zu un - serm Opfer Baal er -
Baal, O hear us and an - swer us! Hear the sa - cri - fice we of - fer! Baal O

sf *f* *f* *f* *f*

4631.

The musical score consists of several systems of staves. The upper systems are instrumental, featuring a variety of woodwinds and strings. The lower systems are vocal parts, including Soprano, Alto, Tenor, and Bass. The lyrics are in Latin and German. The piece begins with a key signature of one flat (B-flat) and a common time signature (C). The tempo and dynamics are marked with 'f' (forte) and 'ff' (fortissimo).

Lyrics:

Baal, er - hör, er - hö - re
Baal O hear and an - swer

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

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

Baal, er - hör, er - hö - re
Baal O hear and an - swer

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

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

Allegro non troppo. ♩ = 160.

uns !

Hö-re uns, mächtiger Gott !
Hear us Baal, hear mighty God !

Baal, Baal

mf

C. Basson

Allegro non troppo.

4651.

er hö-re uns!
O an- - wer us!

hö-re uns, mächtiger Gott!
Hear us Baal, hear mighty God!

er hö-re uns!
O an- - wer us!

hö-re uns, mächtiger Gott!
Hear us Baal, hear mighty God!

Baal er-
Baal o

Baal er-
Baal o

4951

hö. re uns! Send' uns dein Feu. er, und ver. tilge den Feind.
 an - swer us! Hear, let thy flames fall and ex - tirpate the foe!

hö. re uns! Send' uns dein Feu. er, und ver. tilge den Feind.
 an - swer us! Hear, let thy flames fall and ex - tirpate the foe!

The musical score is composed of several systems. The upper systems feature instrumental parts with various dynamics and articulations. The central system is the vocal part, which includes the following lyrics in German and English:

Send' uns dein Feu - er, und ver - tilge den Feind.
 Hear us, let thy flames fall and ex - tirpate the foe!
 Hö - re uns,
 Hear us, O God!
 Hö - re uns,
 Hear us, O God!
 Hö - re uns,
 Hear us, O God!

The lower systems include a basso continuo part with corresponding lyrics in German and English, as well as additional instrumental parts.

und ver. tilge den Feind.
and ex - tirpate the foe!

Send' uns dein Feu. er, und ver. tilge den
Hail, let thy flames fall and ex - tirpate the

und ver. tilge den Feind.
and ex - tirpate the foe!

Send' uns dein Feu. er, und ver. tilge den
Hail, let thy flames fall and ex - tirpate the

eres

eres

eres

eres

eres

The musical score consists of several systems. The top system includes vocal staves and piano accompaniment. The piano part features a prominent sixteenth-note pattern in the right hand. The vocal parts enter with the lyrics: "Hör - re uns, mächtiger Gott!" (Hear us, O mighty God!). The lyrics are repeated in the lower systems for different vocal parts, including a part labeled "Feind" (foe!). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The number "4651." is printed at the bottom of the page.

Hör - re uns, mächtiger Gott!
Hear us, O! hear mighty God!

Feind . Hör - re uns, mächtiger Gott!
foe! Hear us, O! hear mighty God!

Feind . Hör - re uns, mächtiger Gott!
foe! Hear us, O! hear mighty God!

4651. *mf*

The musical score on page 133 consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves. The middle section features four staves of rapid sixteenth-note passages, each marked with *piu f*. Below these are four vocal staves, each with German and English lyrics. The bottom system includes two more staves, with the first marked *piu f* and the second marked *ff*.

Lyrics:

hö - re uns, mächtiger Gott ! er - hör' uns,
 Hear us, God ! hear mighty God ! O hear us,

hö - re uns, mächtiger Gott ! hö - re uns,
 Hear us, God ! hear mighty God ! Hear us, God !

hö - re uns, mächtiger Gott ! er - hör' uns,
 Hear us, God ! hear mighty God ! O hear us,

hö - re uns, mächtiger Gott ! hö - re uns,
 Hear us, God ! hear mighty God ! Hear us, God !

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

mächtiger Gott! Baal, er - hö - re uns, Baal, er - hö - re
 hear mighty God! Baal! O hear us! Baal, O hear us!

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

mächtiger Gott! Baal, er - hö - re uns, Baal, er - hö - re
 hear mighty God! Baal! O hear us! Baal, O hear us!

mf dim:

The musical score is arranged in a system of staves. At the top, there are several staves for woodwinds and strings, mostly containing rests. The vocal parts are in the lower half of the page. The lyrics are:

uns ! hör' uns !
 uns ! hö . re uns !
 uns ! hö . re uns !
 uns ! hö . re uns !

Dynamic markings include *f*, *p*, *dimin:*, and *dim:*. A handwritten signature is visible in the upper left of the vocal section.

The musical score consists of several systems of staves. The upper systems include vocal parts and piano accompaniment. The lower systems feature a choir with four parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in German and include the phrase "hör' uns!" (Hear us!).

Lyrics for the choir parts:

- Soprano: hör' uns!
- Alto: hör' uns!
- Tenor: hör' uns!
- Bass: hör' uns!

Lyrics for the basso continuo:

- hö. re uns!
- hör' uns!
- hör' uns!
- hör' uns!

Dynamic markings include *f* (forte), *dim:* (diminuendo), and *p* (piano).

N.º 12. Recitativo und Chor.

137.

Flauti. *Recit:*

Oboi.

Clarinetti in B.

Violino I. *Recit:*

Violino II.

Viola.

Basso Solo. *Elias.*

Rufet lauter! denn er ist ja Gott! er dichtet, o - der er hat zu schaffen,
 Call him louder! for he is a God, He talketh; or, he is pur - su - ing;

Bassi. *Recit:*

oder ist über Feld, oder schläft er vielleicht, dass er aufwache. Rufet lauter, rufet lauter!
 or, he is in a journey; or, perad - ven - ture, he sleepeth; so as wa - ken him, Call him louder, call him louder!

The musical score consists of 13 staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The next five staves are for the piano accompaniment (Right Hand and Left Hand). The bottom four staves contain the lyrics for the vocal parts. The lyrics are in German and English. The piece is in 3/4 time and G major. The tempo is marked 'Allegretto'. The score includes various musical notations such as clefs, notes, rests, and dynamics.

Lyrics:

Baal, er - hö - re uns, wache auf! wa - rum schläfst
 Hear our cry, O Baal! now a - rise, wherefore slum -

hö - re uns, wache auf, wache auf! wa - rum schläfst
 cry, O Baal! now a - rise, now a - rise, wherefore slum -

wa - che auf! wache auf, wache auf! wa - rum schläfst
 now a - rise, now a - rise, now a - rise, wherefore slum -

wa - che auf! wache auf, wache auf! wa - rum schläfst
 now a - rise, now a - rise, now a - rise, wherefore slum -

du? wa che auf warum schläfst du? wa che auf! warum schläfst du?
 her? now a rise! wherefore slum - - her? now a rise; wherefore slum - - her?

du? wa che auf warum schläfst du? wa che auf! warum schläfst du?
 her? now a rise! wherefore slum - - her? now a rise; wherefore slum - - her?

du? wa che auf warum schläfst du? wa che auf! warum schläfst du?
 her? now a rise! wherefore slum - - her? now a rise; wherefore slum - - her?

du? wa che auf warum schläfst du? wa che auf! warum schläfst du?
 her? now a rise! wherefore slum - - her? now a rise; wherefore slum - - her?

Recit:

Clarinetten in A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso Solo.

Elias.

Rufet lauter! er hört euch nicht. Ritzt euch mit Messern und mit Pfiemen, nach eurer
 Call him louder! he hear-eth not. With knives and lancets cut yourselves af-ter your

Bassi.

Recit: *sp*

Allegro molto. (♩ = 160)

Weise.
 manny;

Hinkt um den Al-
 leap up on the

tar, den ihr ge-
 al-tar ye have made;

macht,
 ra_fet und weissagt,
 call him, and prophecy;

Allegro molto.

4651.

Flauti.

Oboi.

Clar:

Fagotti.

Corni in A.

Corni in D.

Trombe in D.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Timpani in Fis.Cis.

Chor.

Baal !
Baal !

Baal !
Baal !

da wird keine Stimme sein, keine Antwort, kein Aufmerken.
not a voice will answer you, none will listen; none heed you.

Presto. (♩ = 126)

The musical score consists of multiple staves. The top section features instrumental accompaniment with various staves, including woodwinds and strings. The bottom section contains four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German. The lyrics are: "gib uns Ant. wort, Baal !", "Hear and an. - swer, Baal !", and "gib uns hear and". The score includes dynamic markings such as *ff* and *f*, and includes a repeat sign with first and second endings.

Fein - de ver - spot - ten uns! gieb uns Ant - wort,
 scorn - er de - ri - - deth us! hear and an - - swer

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

spot - ten, ver - spot - ten uns! gieb uns Ant - wort, Baal!
 ri - - deth, de - ri - - - - - deth us! hear and an - - swer Baal!

uns, sie - he, die Fein - de ver - spot - ten, gieb uns Ant - wort,
 us, mark how the scorn - er de - ri - - - - - deth! hear and an - - swer

4651.

Baal !
Baal !

gieb uns
hear and

Ant. wort,
an - - - swer,

Baal !
Baal !

gieb uns
hear and

Ant. wort,
an - - - swer,

Baal !
Baal !

gieb uns
hear and

Ant. wort,
an - - - swer,

Baal !
Baal !

gieb uns
hear and

Ant. wort,
an - - - swer,

Baal !
Baal !

gieb uns
hear and

Ant. wort,
an - - - swer,

The first system of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The music is in a 3/4 time signature and features a variety of rhythmic patterns and melodic lines.

The second system of the musical score consists of ten staves. The top two staves are vocal parts in treble clef. The next two staves are piano accompaniment in treble clef. The bottom four staves are piano accompaniment in bass clef. The lyrics are written below the vocal staves.

gib uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 hear and an. - swer, Baal! Mark how the scorn. er de. ri. - deth us, de.

Ant. wort, gib uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 an. - swer, hear and an. - swer, Baal! Mark how the scorn. er de. ri. - deth us, de.

Ant. wort, gib uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 an. - swer, hear and an. - swer, Baal! Mark how the scorn. er de. ri. - deth us, de.

gib uns Ant. wort, Baal! sie he, die Feinde ver. spot. ten uns, ver.
 hear and an. - swer, Baal! Mark how the scorn. er de. ri. - deth us, de.

The musical score consists of multiple staves. The top two staves are for the vocal parts, with lyrics in German. The bottom two staves are for the piano accompaniment. The lyrics are:
 spot. ten uns, ver. spot. ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri. - deth us, de. ri. - deth us! Hear and an - swer, hear and an - swer, hear and
 spot. ten uns, ver. spot. ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri. - deth us, de. ri. - deth us! Hear and an - swer, hear and an - swer, hear and
 spot. ten uns, ver. spot. ten uns! gieb uns Antwort, gieb uns Antwort, gieb uns
 ri. - deth us, de. ri. - deth us! Hear and an - swer, hear and an - swer, hear and

Ant. wort, gieb uns Ant. wort, Baal! gieb uns Ant. wort, gieb uns Ant. wort, gieb uns
 an - swer, hear and an - swer, Baal, hear and an - swer, hear and an - swer, hear and

Ant. wort, gieb uns Ant. wort, Baal! gieb uns Ant. wort, gieb uns Ant. wort, gieb uns
 an - swer, hear and an - swer, Baal, hear and an - swer, hear and an - swer, hear and

gieb uns Ant. wort, Baal! gieb uns Ant. wort, gieb uns Antwort,
 hear and an - swer, Baal, hear and an - swer, hear and an - swer,

gieb uns Ant. wort, Baal! gieb uns Ant. wort, gieb uns Antwort,
 hear and an - swer, Baal, hear and an - swer, hear and an - swer,

The musical score on page 150 consists of 14 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental parts, including a keyboard part with a figured bass line. The bottom two staves are vocal parts with lyrics. The score is divided into three measures. The first measure contains the lyrics "Ant. wort!" and "an. over!". The second measure contains the lyrics "Baal!" and "Baal!". The third measure contains the lyrics "Baal!" and "Baal!". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *ff*.

Ant. wort!
an. over!

Ant. wort!
an. over!

gieb uns
hör und

gieb uns
hör und

Ant. wort!
an. over!

Ant. wort!
an. over!

Baal!
Baal!

Baal!
Baal!

Baal!
Baal!

Baal!
Baal!

The musical score on page 151 consists of 18 staves. The top two staves are for vocal parts, with lyrics: "gib uns Antwort, hear and answer!". The middle staves are for piano accompaniment, including a grand piano (G) and a harpsichord (C). The bottom staves are for a basso continuo (B) and a lute (L). The score is divided into three measures, each starting with a dynamic marking of *ff* (fortissimo). The lyrics are repeated in each measure: "gib uns Antwort, hear and answer!". The page number "151." is printed at the top right. At the bottom center, there is a small number "4031." and two *ff* markings.

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

- Two vocal staves with lyrics: "gieb uns Antwort!" (hear and answer!).
- A vocal staff with lyrics: "Kommt her, alles Volk, kommt her zu mir!" (Come near all ye people, come to me!).

The instrumental parts include:

- Two staves marked "in B." with dynamics *p* and *f*.
- Two staves marked "in Es." with dynamics *p* and *f*.
- Other instrumental staves with dynamics *ff*, *p*, and *f*.

Tempo markings include "Adagio." and "Velli a 2.".

Adagio.

2651.

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

Elias.

Herr Gott Abrahams, Isaaks und I. saaks, lass
 Lord God of A - braham, I - saac, and I - sa - el; this

hent kund wer - den, dass du Gott bist, und
 thy let it be known that Thou art God, — and

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

ich dein Knecht! Herr Gott Abrahams! und dass ich solches Al. les nach deinem Worte gethan,
 I am thy servant! Lord God of A. - braham! O shew to all this peo. ple that I have done these things

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

— nach deinem Worte ge than. Erhö. re mich Herr, er. hö. re mich! er. hö. re mich Herr, er. hö. re
 — ac. cording to Thy word! O hear me Lord, and an. - swer me, O hear me Lord, and an. - swer

135

al *f* *p* *cres* *f*

al *ff* *p* *cres* *f*

al *ff* *p* *cres* *f*

eres al *ff* *p* *cres* *f*

eres al *ff* *p* *cres* *f*

eres al *ff* *p* *cres* *f*

mich! **Herr Gott Abrahams, Isaaks und Israels, er.** **hö. re mich Herr, er.** **hö. re mich! dass**
me! *Lord God of A. braham, I. sac and Is. raels; O* *hear me, O* *hear me and* *an. swer me, and*

al. *ff* *p* *cres* *f* *dim*

ff *p* *cres* *f* *dim*

p *p* *p* *p* *p* *p* *p* *p*

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

p *p* *p* *p* *p* *p* *p* *p*

4821.

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with various dynamics.

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

Dynamics: *cres*, *p*, *mf*, *dim:*

This system continues the musical score with a vocal line and piano accompaniment. It includes a section marked 'attacca subito' at the end.

Lyrics:
 Herr, dass du ihr Herz, dass du ihr Herz danach be. keh. . rest.
 Lord, and let their hearts, and let their hearts a - gain be tur - - ned!

Dynamics: *mf*, *p*, *pp*, *attacca subito.*

4651.

Più Adagio. (♩ = 52)

Flauti. *pp*

Clarinetti in B. *pp*

Fagotti. *pp*

Corni in Es *pp*

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Soprano Solo. *pp*
 Wirf dein An-liegen auf den Herrn, der wird dich ver-sor-gen, und
 Cast thy bur-den up-on the Lord; and He shall sus-tain thee: He

Alto Solo. *pp*
 Wirf dein An-liegen auf den Herrn, der wird dich ver-sor-gen, und
 Cast thy bur-den up-on the Lord; and He shall sus-tain thee: He

Tenore Solo. *pp*
 Wirf dein An-liegen auf den Herrn, der wird dich ver-sor-gen, und
 Cast thy bur-den up-on the Lord; and He shall sus-tain thee: He

Basso Solo. *pp*
 Wirf dein An-liegen auf den Herrn, der wird dich ver-sor-gen, und
 Cast thy bur-den up-on the Lord; and He shall sus-tain thee: He

Violoncello e Basso. *pp*

Più Adagio. (♩ = 52)

Organo coll'Orchestra

4851.

The musical score consists of several staves. At the top, there are five instrumental staves (treble and bass clefs) with dynamics like *pp*. Below these are four vocal staves, each with a vocal line and German lyrics. The German lyrics are: "wird den Ge.rechten nicht e. . . wiglich in Un. . ruhe las. sen. Denn seine Gnade reicht so". Below the German lyrics are the English translations: "ne. . ver will suf. . fer the righ. . teous to fall; He is at thy right hand. Thy mercy, Lord, is great, and". The score concludes with a final instrumental staff at the bottom with a *pp* dynamic.

Musical score for voice and piano. The score consists of 12 staves. The first three staves are instrumental accompaniment (piano). The remaining nine staves are for a vocal line, with German and English lyrics. The lyrics are: "weit der Himmel ist, und keiner wird zu Schanden, der seiner harret." / "far above the heav'ns, let none be made ashamed, that wait upon Thee!"

Dynamic markings include *pp*, *dim:*, and *pp*. The word *Voell* is written at the bottom right of the score.

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.

Violoncello e Basso.

Recit:

Allegro con fuoco. (♩ = 132)

The musical score is arranged in multiple systems. The vocal parts (Soprano, Alto, Tenor, Bass) are written in the upper systems, with lyrics in German and English. The instrumental parts (strings and woodwinds) are in the lower systems. The score includes various musical notations such as clefs, time signatures, and dynamic markings. The lyrics are: "Das Feuer fiel herab! / The fire descends from heaven!".

Allegro con fuoco. *p*
Senza Organo 4651.

cres *f*

The musical score on page 162 consists of several staves. At the top, there are three staves with treble clefs, likely for a piano introduction. Below these are two staves with bass clefs, also for piano accompaniment. The score is divided into three measures. The first measure is a piano introduction. The second measure is marked "in E. H." and features a piano accompaniment with a rhythmic pattern of eighth notes. The third measure features a vocal entry with the lyrics "das Feuer fiel herab!". The lyrics are written in German and English. The German lyrics are "ab! das Feuer fiel herab!" and the English translation is "heav'n! The fire descends from heav'n!". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "ff".

The musical score is arranged in three systems, each with three vocal parts (Soprano, Alto, Bass) and a keyboard accompaniment. The first system includes a vocal line with lyrics and a keyboard line with a tremolo effect. The second system continues the vocal lines and includes a keyboard line with a tremolo effect. The third system concludes the vocal parts with lyrics and includes a keyboard line with a tremolo effect.

Vocal Lyrics:

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

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

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

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

The musical score consists of several systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons, Trumpets, Trombones). The bottom system includes staves for voices (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the vocal staves.

Lyrics:

German:
 ab! Feu-er! die Flamme frass das Brand- o- pfer,
 o- pfer, die Flamme frass das Brand- o- pfer, die Flamme frass, die Flam-
 die Flamme frass das Brand- o- pfer, die Flamme frass, die Flam-
 Brand- o- pfer! Feu-er fiel herab! die Flamme frass, die Flam-

English:
 heav'n! Fire descends! The flames consume his off- ring, the flames consume his off- ring, the flames consume, the flames,
 off- ring, the flames consume his off- ring, the flames consume, the flames consume, the flames,
 the flames consume his off- ring, the flames consume, the flames consume, the flames,
 consume his off- ring fire descends from heav'n; the flames consume, consume, the flames,

die Flam - me, die Flam - me frass das
 the flames, the flames consume his
 me frass, die Flam - me, me,
 consume, the flames consume his off- ring,
 me, die Flam - me frass das
 the flames consume his
 me, die Flamme
 the flames con-

1651.

O - pfer, die Flamme frass das O - pfer!
off' - ring, the flames con - sume his off' - ring!

die Flamme frass das O - pfer!
the flames con - sume his off' - ring!

O - pfer, die Flamme frass das O - pfer, das O - pfer,
off' - ring, the flames con - sume his off' - ring, his off' - ring!

frass das O - pfer, die Flamme frass das
consume his off' - ring, the flames con - sume his

- fällt nieder auf eu - er An - gesicht, fällt nie - der auf eu - er An - gesicht, fällt nieder auf
 - Be - fore Him, up - on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be - fore Him, up -

- pfer ! fällt nieder auf eu - er An - gesicht, fällt nieder auf eu - er An - gesicht, auf
 - ring ! Be - fore Him, up - on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be - fore Him, up -

O - pfer ! fällt nieder auf eu - er An - gesicht, fällt nieder auf eu - er An - gesicht, auf
 off - ring ! Be - fore Him, up - on your fa - ces fall; be - fore Him, up - on your fa - ces fall; be -

4651.

The musical score consists of several staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), each with a treble clef and a key signature of two flats. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional staves. The score is divided into four measures. The first measure is marked with a forte *f* dynamic. The second and third measures feature a piano *p* dynamic with a *dim:* (diminuendo) marking. The fourth measure is marked with a pianissimo *pp* dynamic. The lyrics are written below the vocal staves in both German and English. The German lyrics are: "eu. er An. ge. sicht !", "fallt nieder,", "auf euer An. gesicht !". The English lyrics are: "on your fa. ces fall,", "be. fore Him,", "up. on your fa. ces fall !". The piano accompaniment includes various rhythmic patterns, including sixteenth-note runs in the second and third measures.

eu. er An. ge. sicht !
on your fa. ces fall,

fallt nieder,
be. fore Him,

auf euer An. gesicht !
up. on your fa. ces fall !

eu. er An. ge. sicht !
on your fa. ces fall,

fallt nieder,
be. fore Him,

auf euer An. gesicht !
up. on your fa. ces fall !

eu. er An. ge. sicht !
on your fa. ces fall,

fallt nieder,
be. fore Him,

auf euer An. gesicht !
up. on your fa. ces fall !

eu. er An. ge. sicht !
on your fa. ces fall,

fallt nieder,
be. fore Him,

auf euer An. gesicht !
up. on your fa. ces fall !

f *dim:* *p* *dim:* *pp*

4631.

The musical score is arranged in a system of 12 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass), each with the word "eres" written below the notes. The next four staves are instrumental parts for the Coll'Organo, with dynamics like *pp* and *f* marked. The bottom four staves are vocal parts with lyrics in German and English. The lyrics are: "Der Herr ist Gott, der Herr ist Gott, der Herr un-ser Gott ist ein ei-". The English translation below is: "The Lord is God, the Lord is God, O He - - - - - hear! Our God".

Coll'Organo

eres

4651.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
 e - one Lord; and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
 e - one Lord; and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
 e - one Lord; and we will have no o - ther Gods be - fore the Lord.

ni - ger Herr, und es sind kei - ne an - dern Göt - ter ne - ben ihm.
 e - one Lord; and we will have no o - ther Gods be - fore the Lord.

Timpani.

piano

Recit: *a tempo All^o vivace*

Violini. *ff*

Viola. *ff*

Elias. *ff* *a tempo All^o vivace*

Recit: *senza Organo.* *ff* *a tempo All^o vivace*

Greift die Propheten Baals, dass ihrer keiner entrinne, führt sie hinab an den Bach, und schlachtet sie da.
 Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's brook; and there let them be

f

Elias. *ff*

selbst!
 choro.

Chor. *f*

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne! kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne! kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne! kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

Greift die Prophe-ten Baals, dass ih-rer kei-ner ent-rinne! kei-ner ent-rinne!
 Take all the prophets of Baal; and let not one of them es-cape us; bring all, and slay them!

ff *f* *f* *attacca subito*

Allegro con fuoco e marcato. (♩ = 92)

Clarinetten in A.

Corni in E. (3^{te} e 4^{te})

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.

Ist nicht des Herra Wort wie ein Feuer,
Is not His word like a fire?

und wie ein Hammer, der Felsen zer. schlägt? wie ein Hammer, der Fel. sen zer.
and like a ham - mer that break. eth the rock, ham - mer that break. eth the

schlägt? der Felsen, der Felsen zerschlägt? wie ein Ham- mer, wie ein
 rock, that breaketh the rock in-to pie- ces? like a fire, like a fire, and like a

Ham- mer, ein Ham- mer, der Fel- sen zer- schlägt? sein Wort ist wie ein
 ham- mer that break- eth, that break- eth the rock. He word is like a

eres
eres
eres

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

pp
cres
ff

Gott ist ein rech - ter Rich - ter, und ein Gott der täglich droht; ein rech - ter
For God is an - gry, an - gry with the work - ing evil - ly day, for God is

sp
sempre p
p

Richter, und ein Gott der täglich droht; will man sich nicht bekehren, so hat er sein Schwert ge-
 an-gry with the wicked ev'ry day; and if the wicked turn not; the Lord will whet his

pp *p*

wetzt, sein Schwert gewetzt, und seinen Bo-gen ge-spannt, und zie-let-
 sword, will whet his sword; and He hath bent his bow, and made it

eres *f* *eres* *f* *eres* *f* *eres* *f* *eres* *f*

f *ff* *ff* *sf* *p* *ff*
f *ff* *sf* *p* *ff*
f *ff* *sf* *p* *ff*
f *ff* *sf* *p* *ff*
f *ff* *sf* *p* *ff*
f *ff* *sf* *p* *ff*

zie - let zie - let! Ist nicht des Herrn Wort wie ein Feu - er?
 ready, and made it ready, ready! Is not His word like a fire?

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p*

und wie ein Hammer, der Felsen zerschlägt, und wie ein Hammer, der Felsen zer-
 and like a ham - mer that breaketh the rock, like a ham - mer that breaketh the

schlägt, und wie ein Ham - mer, wie ein Ham - mer, ein Ham - mer, der
 rock is not his word like a fire, and like a ham - mer, a ham - mer that

pp *p* *cres* *cres* *cres*

Fel - sen zerschlägt, der Fel - sen zer - schlägt, zer - schlägt,
 break - eth the rock, that break - eth the rock, that break - eth the

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

eres
eres
eres
eres
eres

p *p* *p* *p* *p* *p*

— und wie ein Ham. mer, ein Ham. mer der Fel. sen zerschlägt, Ist nicht sein
rock; and like a fire, like a ham-mer that break-eth the rock; is not His

p

eres
eres
eres
eres
eres

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

p

eres



Più lento.

cres

f

ff

Più lento.

Fel-sen, Felsen zer-schlägt?
 break- eth the rock into pie-ces,
 Ist nicht des Herrn Wort, wie ein
 Is not His word like

cres

ff

Tempo 1^{mo}

f

ff

f

ff

f

ff

f

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

f

ff

Tempo 1^{mo}

Lento. (♩ = 90)

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Alto Solo.

W^oh ih - nen, dass sie von mir wei - chen! sie müs - sen ver - stö - ret wer - den, denn
 Woe, woe un - to them who for - sake Him! de - struc - tion shall fall up - on them: for

Violoncello e Basso. *pp*

vegli

sie sind ab - trün - nig von mir ge - wor - den. Ich woll - te sie wohl er - lö - sen, sie wohl er -
 they have trans - gressed, trans - gressed a - gainst Him. Through they are by Him re - deem - ed, by Him re -

Basso

cres

cres

cres

lö - sen, ich woll - te sie wohl er - lö - sen, wenn sie nicht Lü - gen wider mich leh - ren, wenn sie nicht
 deem - ed, though they are by Him re - deem - ed, yet they have spo - ken fal - se - ly a - gainst Him, spo - ken

cres

f dimi - nuen - do *pp* *cres*

f dimi - nuen - do *pp* *cres*

f dimi - nuen - do *pp* *cres*

f Lü - gen lehr - ten; - Weh - ihnen, dass sie von mir weichen, sie müssen verstöret werden. Ich
false - ly a - gainst Him - Woe, woe un - to them who for - sake Him! de - struction shall fall up - on them, Throug

pp *cres*

pp *cres*

pp *cres*

pp *cres*

pp *cres*

wollte sie wohl er - lö - sen; sie hören es nicht. Ich wollte sie wohl er - lö - sen, a - ber
they are by Him re - deem - ed, from Him have they fled; though they are by Him re - deem - ed, e - ven

pp *cres*

pp *dim:* *pp*

pp *pp*

pp *pp*

sie hören es nicht. Weh ihnen! Weh ihnen!
from Him they have fled. Woe unto them! Woe un - to them!

pp *pp* *Bassi*

Recit:

Violino I.

Violino II.

Viola.

Obadjah.

Tenore Solo.

Hilf deinem Volk, du Mann Gottes, es ist doch ja un-ter der Heiden Götzen
 O man of God, help thy peo-ple! A-mong the I-dols of the Gen-tiles, are there

Violoncello.

Basso.

Recit:

keiner, der Regen könnte geben; so kann der Him-mel auch nicht regnen; denn Gott al-
 no-one that can command the rain, or cause the heav'n to give their showers? The Lord, our

Recit:

lein kann solches alles thun. O Herr! du hast nun deine Fein.de ver-worfen und zer-
 God, no-one can do these things. O Lord, thou hast o-ver-thrown thine e-nemies and de-

sp Elias.

Recit:

Andante sostenuto. (♩ = 66)

Fagotti.
Corni in Es.
Corni in C.
Violini.
Viola.
schlagen! So schaue nun vom Himmel herab, und wende die Noth, die Noth deines Volkes;
struck them: Look down on us from hea-ven, O Lord; re- gird the distress, the dis- tress of thy peo- ple!
Veelli.
C. Bassi.

Andante sostenuto.

eres pp
eres pp
eres pp
öff- ne den Him- mel, und fah- re herab. Hilf deinem Knecht, o du mein Gott.
O- pen the hea- ven, and send us re- lief! help, help thy ser- vant, me, O God!
eres pp
eres pp
eres pp

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in C.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in Es. B.

Chor. Das Volk.

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!

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

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!

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

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!

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

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!

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

Elias.

Gehe hinauf, Knabe, und schaue zum

Go up now child; and look toward the

Solo
cres
f
pp
ff

Der Knabe.
Solo

Ich sehe nichts; der Himmel ist ehen über meinem Haupte.
 There is nothing. The heav'n is as heav'n, they are as heav'n - above me.

Meere zu, ob der Herr mein Gebet er hört.
 sea. Hath my pray - er been heard by the Lord?

The first part of the musical score consists of 14 staves. The top two staves are for the first and second violins. The third and fourth staves are for the first and second violas. The fifth and sixth staves are for the first and second cellos. The seventh and eighth staves are for the first and second double basses. The ninth and tenth staves are for the flute and oboe. The eleventh and twelfth staves are for the clarinet and bassoon. The thirteenth and fourteenth staves are for the horn and trumpet. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Elias. eres

Wenn der Himmel verschlossen wird, weil sie an dir gesündigt haben, und sie werden beten und
 When the hea - vens are clo - sed up, be - cause they have sinned - have sinned against Thee; Yet if they pray and con -

The vocal part of the score is written on a single staff in a bass clef. It includes the name 'Elias.' at the beginning and 'eres' at the end. The lyrics are written below the staff in both German and English. The music is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

deinen Namen bekennen und sich von ih . ren Sünden bekehren, so wollest du ihnen gnä . dig sein ,
 fess, con . fess thy name and turn from their sin when Thou dost afflict them: Then hear from heav'n, and for . give the sin ;

1851.

Musical score for the beginning of the piece, featuring piano (p), mezzo-forte (mf), and forte (f) dynamics.

Fl.

 Musical score for the flute part, featuring piano (p), mezzo-forte (mf), and forte (f) dynamics.

Musical score for the vocal parts, including dynamics such as *mf*, *f*, and *p*.

eres

 Musical score for the vocal parts, marked *eres*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Chor.

 Musical score for the choir, marked **Chor.**

tutti

 Musical score for the vocal parts, marked **tutti**.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

Musical score for the vocal parts, including dynamics such as *f*, *p*, and *pp*.

<p><i>eres</i></p> <p><i>mf</i></p> <p><i>mf</i></p> <p><i>f</i></p> <p><i>f</i></p>	<p>So wollest du uns gnädig sein, hilf deinem Knecht, o du mein Gott.</p> <p>Then hear from heav'n, and forgive the sin: Help, send thy ser. vant, help, O God!</p>	<p><i>f</i></p> <p><i>f</i></p> <p><i>p</i></p> <p><i>p</i></p> <p><i>p</i></p>
<p>Chor.</p> <p><i>mf</i></p> <p><i>mf</i></p> <p><i>f</i></p> <p><i>f</i></p>	<p>So wollest du uns gnädig sein, hilf deinem Knecht, o du mein Gott.</p> <p>Then hear from heav'n, and forgive the sin: Help, send thy ser. vant, help, O God!</p>	<p><i>f</i></p> <p><i>f</i></p> <p><i>p</i></p> <p><i>p</i></p> <p><i>p</i></p>
<p><i>mf</i></p> <p><i>mf</i></p> <p><i>f</i></p> <p><i>f</i></p>	<p>So wollest du uns gnädig sein, hilf deinem Knecht, o du mein Gott.</p> <p>Then hear from heav'n, and forgive the sin: Help, send thy ser. vant, help, O God!</p>	<p><i>f</i></p> <p><i>f</i></p> <p><i>p</i></p> <p><i>p</i></p> <p><i>p</i></p>
<p>tutti</p> <p><i>mf</i></p> <p><i>mf</i></p> <p><i>f</i></p> <p><i>f</i></p>	<p>hilf deinem Knecht, o du mein Gott. So wollest du uns gnädig sein, hilf deinem Knecht, o du mein Gott.</p> <p>Help, send thy ser. vant help, O God! Then hear from heav'n, and forgive the sin: Help, send thy ser. vant, help, O God!</p>	<p><i>f</i></p> <p><i>f</i></p> <p><i>p</i></p> <p><i>p</i></p> <p><i>p</i></p>

Recit:

Handwritten: *U I*

Solo.

p

dim:

dim:

dim:

Der Knabe.

Ich sehe nichts, die Erde ist eisern unter mir!
 There is nothing. The earth is as iron under me.

Elias.

Gehe wieder hin, und schaue zum Meer zu.
 Go up again, and still look toward the deep.

Recit:

190. Più animato. (♩ = 80)

Recit: Tempo.

Handwritten notes: *le p*, *eres*, *f*, *will*, *f*, *eres*, *f*, *eres*, *f*.

Solo.

p

Der Knabe.

Ich sehe nichts!
No; there is nothing.

Più animato.

Recit: Tempo.

Elias.

Rauscht es nicht, als wollte es regnen? siehst du noch nichts vom Meere her?
Hear'st thou no sound of rain? seest thou no-thing ... rise from the deep?

Wende dich
Have respect

Più Animato. (♩ = 80)

1631.

Recit: Tempo.

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and a piano accompaniment. The lyrics are: "zum Gebet deines Knechts, zu seinem Flehen, Herr! Herr du mein Gott! Wenn ich". The English translation below is: "to the pray'r, to the pray'r of thy ser- vant, O Lord, O Lord my God! Du, to".

Dynamic markings include "cres" (crescendo), "sempre" (always), and "al" (allegro). The score also features a "Recit:" (Recitative) section. The bottom system continues the musical notation with further lyrics and dynamics.

Adagio.

The musical score is arranged in a system of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The middle six staves are for instruments: Flute I, Flute II, Oboe, Clarinet, Bassoon, and Cello/Double Bass. The bottom four staves are for organ accompaniment. The score begins with a 'Solo' section for the Soprano voice, marked with a piano (*p*) dynamic. This is followed by a section for 'Der Knabe' (The Boy), with lyrics in German and English. The tempo is marked 'Adagio' throughout. Dynamics include *f* (forte), *pp* (pianissimo), and *ff* (fortissimo).

Solo

p

pp

Der Knabe

Es gehet eine kleine

Rehold, a little cloud a-

Adagio.

rufe zu dir, Herr mein Hort, so schweige mir nicht! Gedenke Herr an deine Barmherzigkeit!

This will I cry, Lord, my rock: he not is - lent to me; and Thy great mercies, Thy mercies re - member, Lord!

Adagio.

The musical score on page 193 consists of several staves. At the top, there are five staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), each starting with a *p* dynamic marking. Below these are staves for woodwinds (Flutes, Oboes, Clarinets, Bassoons) and brass (Trumpets, Trombones, Horns, Tuba/Euphonium). The vocal line is written in a single staff with German and English lyrics. The lyrics are: "Wolke auf aus dem Meere, wie eines Mannes Hand; der Himmel wird schwarz von Wolken und Wind; es riseth now from the wa-ters: it is like a man's hand! The hea-vens see black with clouds and with wind: the". The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*. There are also handwritten annotations in the score, including "Cor I" and "Amei".

Musical score for a choir and orchestra. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, and brass. The tempo is marked "a tempo Allegro" with a metronome marking of 144. The score includes dynamic markings such as "cres", "p", "sp", and "ff". The lyrics are in German and English, with the German text appearing above the English text. The score is divided into several systems, with the lyrics starting in the lower systems. The lyrics are:

rauschet stärker und stärker!
 storm rusbeth loud, er and loud - ker!
 Chor.
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 Chor.
 Dan - ket dem Herrn, denn er ist
 Thanks be to God for all His
 freund - lich
 mer - cies,

The score concludes with the tempo marking "a tempo Allegro." and the number "4654." at the bottom.

Recit:

Musical score for the first system, featuring multiple staves with notes and rests. The notation includes various clefs and dynamic markings.

Recit:

Musical score for the second system, featuring multiple staves with notes and rests. The notation includes various clefs and dynamic markings.

Herrn, denn er ist freundlich.
 God for all His mercies!

Herrn, denn er ist freundlich.
 God for all His mercies!

Recit:

Herrn, denn er ist freundlich.
 God for all His mercies!

Elias.

Herrn, denn er ist freundlich. Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewig.
 God for all His mercies! Thanks be to God! for He is gracious; and His mercy endureth for ever.

Recit: *ff* 4631.

N.º 20. Chor.

Allegro moderato ma con fuoco. (♩ = 126)

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

Corni in B.

Trombe in Es

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide

Timpani in Es. B.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

Dank sei dir
Thanks be to

lich!
more!

Dank sei dir Gott, du tränkest das durstige Land.
Thanks be to God, He giveth the thirsty land.

Dank sei dir
Thanks be to

Allegro moderato ma con fuoco.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. Below this are several empty staves for other instruments. The bottom system contains the lyrics for four different parts: Soprano, Alto, Tenor, and Bass. The lyrics are in German and English.

Soprano:
 Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He is... with the thirsty land, the thirst-ty land. Thanks be to God! He is... with the thirst-ty

Alto:
 Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He is... with the thirsty land, the thirst-ty land. Thanks be to God! He is... with the thirst-ty

Tenor:
 Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He is... with the thirsty land, the thirst-ty land. Thanks be to God! He is... with the thirst-ty

Bass:
 Gott, du tränkest das durst'ge Land, das durst'ge Land! Dank sei dir Gott, du tränkest das durst'ge
 God! He is... with the thirsty land, the thirst-ty land. Thanks be to God! He is... with the thirst-ty

Land, Dank sei dir Gott, Dank sei dir Gott, Die Wasserströme er.
 land. Thanks be to God, thanks be to God, The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott, Die Wasserströme er.
 land. Thanks be to God, thanks be to God, The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott, Die Wasserströme er.
 land. Thanks be to God, thanks be to God, The waters ga-ther, they

Land, Dank sei dir Gott, Dank sei dir Gott, sei dir Gott, Die Wasserströme er.
 land. Thanks be to God, thanks be to God, be to God, The waters ga-ther, they

1931.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent tremolo effect in the bass register. The lyrics are written in German and include English translations. The score is marked with dynamics such as *f* (forte) and *tr* (tremolo).

Lyrics (German):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

Lyrics (English):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

Lyrics (German):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

Lyrics (English):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

Lyrics (German):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

Lyrics (English):
 heben sich, sie er- heben ihr Brausen, die Wasserströme er- heben sich,
 röh- a- lung! they are lift- ing their voi- ces! The wa- ters ga- ther, they röh- a- lung!

er - heben sich, die Wasserströme er - heben sich, sie er - heben sich,
 they rush a - long! the wa - ters go - ther, they rush a - long, see, they rush a - long!

Wasserströme er - heben sich, er - he - - ben sich, die Wasserströme er - heben sich,
 wa - ters go - ther, they rush a - long! they rush a - long! the waters go - ther, they rush a - long!

heben sich, die Wasserströme er - heben sich, er - heben sich, Dank sei dir
 rush a - long! the wa - ters go - ther, they rush a - long! they rush a - long! Thanks be to

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

Dank sei dir Gott, die Wasserströme erheben sich, die Wasserströme er-
 Thanks be to God! the wa-ters ex-ther, they rush a-long! the wa-ters ex-ther, they
 die Wasserströme erheben sich, erheben sich. Dank sei dir Gott, du
 the wa-ters ex-ther, they rush a-long, they rush a-long! Thanks be to God! He
 Gott, du tränkest das durstige Land, die Wasserströme erheben sich, er-
 God! He is- with the thirsty land! the wa-ters ex-ther, they rush a-long, they
 Wasserströme erheben sich. Dank sei dir Gott, du tränkest das durstige Land,
 wa-ters ex-ther, they rush a-long! Thanks be to God! He is- with the thirst-y land!

he - - - hen sich, du tränkest das durstige Land, die Wasserströme er - heben sich;
 ruh a - - long! He is - - veth the thirsty Land! The wa - - ters ex - - tery, they ruh a - - long!

tränkest das Land, Dank sei dir Gott, sei dir Gott, die
 is - veth the land, Thanks be to God, be to God! The

he - - - hen sich, die Wasserströme er - heben sich, Dank sei dir Gott,
 ruh a - - long! the wa - - ters ex - - tery, they ruh a - - long! thanks be to God,

Dank sei dir, Dank sei dir Gott, Dank die Wasserströme er -
 Thanks be to God, be to God, thanks! The wa - - ters ex - - tery, they

The musical score consists of several systems of staves. The top system includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The bottom system features the lyrics in German and English, with corresponding musical notation for the vocal parts. The lyrics are:

 Dank sei dir Gott du tränk'st das durst' - ge Land. Die Wasserwogen sind

 Thanks be to God! he taketh the thirsty - - ty land! The stormy billows are

 Wasserströme er - he - - ben sich du tränk'st das durst' - ge Land. Die Wasserwogen sind

 wa - ters ga - - ther, they rush a - - long, he taketh the thirsty - - ty land! The stormy billows are

 Dank sei dir, Dank sei dir Gott du tränk'st das durst' - ge Land. Die Wasserwogen sind

 Thanks be to God, thanks to God! he taketh the thirsty - - ty land! The stormy billows are

 heben sich; Dank sei dir Gott du tränk'st das durst' - ge Land. Die Wasserwogen sind

 rush a - - long! Thanks be to God! he taketh the thirsty - - ty land! The stormy billows are

gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

gross, und brausen ge-waltig; die Wasserwogen sind gross, und brausen ge-wal-tig,
 high, their fu-ry is mighty; the stormy billows are high, their fu-ry is migh-ty;

brausen ge-waltig.
migh-ty their fu-ry:

brausen ge-waltig.
migh-ty their fu-ry:

brausen ge-waltig.
migh-ty their fu-ry:

brausen ge-waltig.
migh-ty their fu-ry:

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

ff Coll'Organo

The musical score consists of 12 staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for a string quartet (Violin I, Violin II, Viola, Cello/Double Bass). The final four staves are for a keyboard instrument (likely Organ or Piano). The lyrics are written in German and English below the vocal staves.

Lyrics:

Hö - he, migh - ty.	Dank sei dir Thanks be to	Gott, God!	du He	tränkest das durstige is - veth the thirs - ty	Land. Die land! The	Wasserwogen sind stormy hil - lows are
Hö - he, migh - ty.	Dank, Thanks,		Dank thanks	sei dir be to	Gott! God!	Die The
Hö - he, migh - ty.		Dank Thanks	sei dir be to	Gott God,	dir to	Gott! God!
Hö - he, migh - ty.	Dank sei dir Thanks be to	Gott, God	du He	tränkest das durstige is - veth the thirs - ty	Land. land!	Die The
						Wasserwogen sind stormy hil - lows are

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

gross, und brausen ge-waltig.
high, their fu-ry is mighty:

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

Doch der Herr ist noch grösser in der
But the Lord is a-bove them, and Al-

ff in A. tr

Trumps?
ff

ff in B.

Hö - he, doch der Herr
migh - ty. But the Lord

doch der Herr ist noch grös - ser
but the Lord is a - bove them

Hö - he, doch der Herr
migh - ty. But the Lord

doch der Herr ist noch grös - ser
but the Lord is a - bove them

Hö - he, doch der Herr
migh - ty. But the Lord

doch der Herr ist noch grös - ser
but the Lord is a - bove them

Hö - he,
migh - ty.

doch der Herr
But the Lord

ist - noch grös - ser
is a - bove them

f *f* *f* *ff*

4631.

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring a complex texture with multiple voices and instruments. The bottom four staves contain the vocal parts with German lyrics. The lyrics are:

in der Höhe. Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir

und Al-migh-ty. Thanks be to God! He is with the thirsty land. Thanks be to

in der Hö-he. Dank sei dir Gott, du tränkest das durstige

und Al-migh-ty. Thanks be to God! He is with the thirsty

in der Hö-he. Dank sei dir Gott, du tränkest das durstige Land, du

und Al-migh-ty. Thanks be to God! He is with the thirsty land. He

in der Hö-he. Dank

und Al-migh-ty. Thanks

Dank sei dir

Thanks be to

Gott, du tränk'st das durst'ge Land! Dank sei dir Gott! Dank, du
 God! He loves the thirsty land. Thanks be to God, Thanks! He
 Land, das durst'ge Land! Dank sei dir Gott! Dank, du
 Land, He loveth the thirsty land. Thanks be to God, Thanks! He
 tränk'st das durstige Land! Dank sei dir Gott, Dank sei dir Gott, du
 He loveth the thirsty land. Thanks be to God, Thanks be to God! He
 Gott, du tränk'st das Land! Dank sei dir Gott, du tränk'st, du
 God! He loves the land. Thanks be to God, He loveth, He

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

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

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

tränkest das durst'ge Land! Dank, Dank
 la. .veth the thirs. . ty land. Thanks, Thanks

The musical score consists of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for piano accompaniment (Right Hand and Left Hand). The bottom six staves contain the lyrics in German and English. The lyrics are:

Gott, God,	dir to	Gott, God,	Dank thanks	sei dir be to	Gott, God,	Dank! thanks!	die The	Wasserströme waters	er go-	heben sich, ther, they	die rush a-	long; the	
Gott, God,	Dank thanks	dir to	Gott, God,	Dank thanks	sei dir be to	Gott! God!	die The	Wasserströme waters	er go-	heben sich, ther, they	die rush a-	long; the	
Dank thanks	sei dir be to	Gott, God,	Dank thanks	sei dir be to	Gott, God,	dir to	Gott! God!	die The	Wasserströme waters	er go-	heben sich, ther, they	die rush a-	long; the
Dank thanks	sei dir be to	Gott! God!	die The	Wasserströme waters	er go-	heben sich, ther, they	die rush a-	long; the					

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters go - ther, they rush a - long, they rush a - long, they rush a - long !

Dank sei dir
 Thanks be to

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters go - ther, they rush a - long, they rush a - long, they rush a - long !

Dank sei dir
 Thanks be to

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters go - ther, they rush a - long, they rush a - long, they rush a - long !

Dank sei dir
 Thanks be to

Wasserströme er. heben sich, er. heben sich, er. heben sich !
 waters go - ther, they rush a - long, they rush a - long, they rush a - long !

Dank sei dir
 Thanks be to

4651.

The musical score consists of 16 staves. The first 14 staves are instrumental, including a vocal line with trills. The last two staves contain the lyrics for four different parts of the hymn.

Lyrics:

Gott du tränkest das durstige Land!	Dank sei dir Gott, du tränkest das durstige Land.
God! He la. veth the thirs. ty land!	thanks he to God, He la. veth the thirs. ty land!
Gott du tränkest das durstige Land!	Dank, du tränkest das durstige Land.
God! He la. veth the thirs. ty land!	thanks, He la. veth the thirs. ty land!
Gott du tränkest das durstige Land! Dank sei dir	Gott, du tränkest das durstige Land.
God! He la. veth the thirs. ty land! thanks he to	God, He la. veth the thirs. ty land!
Gott du tränkest das durstige Land! Dank sei dir	Gott, du tränkest das durstige Land.
God! He la. veth the thirs. ty land! thanks he to	God, He la. veth the thirs. ty land!

ZWEITER THEIL.

Nº 21. Aria.

Adagio. (♩ = 80)

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

Höre
Hear ye
Israel,
Is - rael!

eres
 eres
 eres
 eres
 eres
 eres
 eres
 eres
 eres
 eres
 eres
 Stimmē!
 ach dass du merktest,
 merktest auf sein Ge. bot!
 Höre
 hear what the Lord
 speaketh: Oh, hat't thou
 heed- ed, heed- ed my com- mandments!

I. srael, hö-re des Herrn Stimme! ach dass du merktest, merktest auf sein Gebot!
 Is-rael! hear what the Lord speaketh: Oh, hadst thou heed-ed, heed-ed my com-mandments,

p *Basso* *cres*

ach dass du merktest, merktest auf sein Ge-bot, ach dass du merktest auf sein Ge-bot! Aber
 Oh, hadst thou heeded, heed-ed my commandments, Oh, hadst thou heed-ed my com-mandments! Who

cres *f* *pp* *pp* *pp*

wer glaubt uns'rer Predigt? und wem wird der Arm des Herrn, der Arm des Herrn geoffenbart?
 hath be-lieved our re- port? to whom is the arm, the arm of the Lord re- vealed? to

f Bassi *f* Bassi *f* *f*

wem wird der Arm des Herrn geoffenbart? Höre Israel! höre Israel!
 whom is the arm, the arm of the Lord re- vealed? Hear ye, Is- rael; hear ye, Is- rael;

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

hö.re I.srael, hö.re des Herrn Stimme! Ach dass du merk.test auf sein Ge.
 hear ye, Is-rael! hear what the Lord speaketh: „Oh, hast thou heed.ed, heeded my com.

eres *eres* *eres* *eres* *eres* *eres*

bot! ach dass du merk.test, merk.test auf sein Ge.bot! Höre
 mandments! Oh, hast thou heed.ed, Oh, hast thou heeded my com-mandments! Hear ye,

eres *eres* *eres* *eres* *eres* *eres*

dim: *f* *pp* *f* *pp*

Piu Adagio .

Recit:

Israel! Israel! hö - re des Herrn Stimme!
 Is - rael! Is - rael! hear - what the Lord speak - eth!

So spricht der Herr,
 Thus saith the Lord,
 Basi

Piu Adagio . Piu Adagio . dim: Recit: Recit:

der Erlö-ser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist, so spricht der Herr:
 - the Redeemer of Is - rael and his Ho - ly One, to him op - pres - sed by Ty - rants; Thus saith the Lord:

cres f cres f cres sf

Ich, Ich bin euer Trö- ster. Weiche nicht, weiche nicht, denn ich bin dein
 I am He that com- fort- eth; Be not a- fraid, be not a- fraid, for I am thy

Gott! Ich, Ich bin euer Trö- ster. Weiche nicht, weiche nicht, denn
 God; I, I am He that com- fort- eth; Be not a- fraid, be not a- fraid, for

ich bin dein Gott; ich stärke dich; weis nicht, ich
 I am thy God, I will strengthen thee; I, the Lord, will

stärke dich! ich bin dein Gott, — ich stärke dich! Wer
 strengthen thee; the I, thy God, — will strengthen thee. Say,

Musical score for the first system. It features a vocal line and piano accompaniment. The vocal line begins with the lyrics: "bist du denn? wer bist du denn, dass du dich vor Men - schen fürchtest, die doch". The piano accompaniment includes dynamic markings such as *f*, *p*, and *pp*, and includes the word "cres" indicating a crescendo.

Musical score for the second system. The vocal line continues with the lyrics: "sterben? und ver - gissest des Herrn, der dich ge - macht hat, - der den". The piano accompaniment features dynamic markings like *f*, *p*, and *pp*, and includes the word "cres" for a crescendo. At the bottom of the system, the number "1851." is printed.

Musical score for the first system. It includes vocal staves and piano accompaniment. The lyrics are: "Him-mel aus-brei-tet, und die Er-de gründet, die stretch-ed forth the hea-vene, and laid the earth's founda-tions, the". Dynamics include *pp*, *p*, *f*, and *pp*.

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: "Er-de grün-det, Wer bist du denn? Ich, ich bin eu.er earth's founda-tion] Say, who art thou? I, I am He that". Dynamics include *f*, *pp*, and *ff*.

Trö - ster! wei - che nicht, wei - che nicht, denn ich, ich
 com - fort - eth; be - not a - fraid, be - not a - fraid, for I, I

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

bin dein Gott! weiche nicht, weiche nicht, denn ich bin
an thy God; he not a- fraid, he not a- fraid, for I,

dein Gott, ich stär-ke dich!
thy God, will strengthen thee,

cres
 cres
 cres
 cres
 cres
 cres
 cres

4631.

(♩=112) All.^o maestoso ma moderato.

N^o 22. Chor.

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.

Violoncello e Basso.

Coll' Organo.

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

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

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

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

All.^o maestoso ma moderato. 4631.

Fürchte dich nicht, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir,
 Be not afraid, be not afraid, thy help is near, thy help is near, thy help is near, thy help is near, thy help is near,
 Fürchte dich nicht, ich bin mit dir, fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir,
 Be not afraid, thy help is near, be not afraid, thy help is near, thy help is near, thy help is near, thy help is near,
 nicht, ich bin mit dir, ich, — ich bin mit dir, mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir,
 afraid, thy help is near, help — thy help is near, thy help, thy help is near, thy help is near, thy help is near,
 Fürchte dich nicht, — fürchte dich nicht, ich bin mit dir, ich bin mit dir, ich bin mit dir, ich bin mit dir,
 Be not afraid, — be not afraid, thy help is near, thy help is near, thy help is near, thy help is near,

dir,
 near;

Fürchte dich nicht ich helfe
 he not a - fraid, thy help is

dir, ich hel - fe
 near, thy help is

dir, fürchte dich nicht, fürchte dich
 near, he not a - fraid, he not a -

dir,
 near;

ich helfe, hel.fe
 thy help, thy help is

dir!
 near;

fürchte dich nicht, ich hel.fe
 he not a - fraid, thy help is

dir, ich hel.fe
 near, thy help is

dir,
 near;

ich hel.fe
 thy help is

dir!
 near;

ich helfe dir!
 thy help is near,

ich hel.fe
 thy help is

dir, ich hel.fe
 near, thy help is

dir, ich helfe
 near, thy help is

dir, fürchte dich nicht, fürchte dich nicht, ich helfe
 near; - he not a - fraid, he not a - fraid, thy help is

dir, ich hel.fe
 near, thy help is

nicht, spricht un ser Gott. Fürchte dich nicht, spricht unser Gott, fürchte dich
 fear, thy help is near. Be not a - fraid, saith God the Lord; he not a -
 dir, spricht un ser Gott. Fürchte dich nicht, spricht unser Gott, fürchte dich
 near, thy help is near. Be not a - fraid, saith God the Lord; he not a -
 dir, spricht un ser Gott. Fürchte dich nicht ! spricht unser Gott, fürchte dich
 near, thy help is near. Be not a - fraid, saith God the Lord; he not a -
 dir, spricht un ser Gott. Fürchte dich nicht, fürchte dich nicht, spricht unser Gott, fürchte dich
 near, thy help is near. Be not a - fraid, he not a - fraid, saith God the Lord; he not a -

The musical score consists of multiple staves for voice and instruments. The lyrics are written in German and Latin. The German text is: "nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht: Fürch". The Latin text is: "fruid, saith God the Lord: thy help is near, thy help is near, God, the Lord thy God, say-eth un-to thee, Be".

4651.

Più animato.

te dich nicht!
not afraid!

Fürch.te dich nicht!
"Be not afraid!"

Oh tausend fallen zu deiner Seite und zehen tausend zu deiner
Though thousands languish and fall beside thee, and tens of thousands around thee

Più animato.

Senza Organo. 4651.

Handwritten musical score for a hymn, featuring multiple staves for vocal parts and instruments. The score includes German lyrics and English translations. The music is in a major key with a 3/4 time signature. The lyrics are:

Ob tausend fallen zu deiner Seite und zehen-tausend zu deiner Rechten, ob tausend, pe-rish; though thou-sands, Rechten, ob tausend, ob tausend fallen zu deiner Seite pe-rish; though thou-sands, though thousands languish and fall beside and fall beside. Ob tausend fallen zu deiner Though thousands languish and fall be-

f

ob tausend fal - len, ob tausend, tau - send, ob tausend fal -
 though thousands lan - guish through thousands lan - guish through thousands lan -

- te, ob tausend fal - len zu deiner Sei - te und zehen -
 thee, through thousands lan - guish and fall be - side thee, and tens of

ob tausend fal - len zu deiner Sei - te und zehen - tausend zu deiner
 through thousands lan - guish and fall be - side thee, and tens of thousands around thee

Seite und zehen - tausend zu deiner Rech - ten, ob tau - send fal - len zu deiner
 side thee, and tens of thousands around thee pe - rich; though thou - sands lan - guish and fall be -

len, ob tausend fallen zu deiner Sei-te, oh tausend fallen zu deiner
 quish, though thousands languish and fall be-side thee, though thousands languish and fall be-

tausend zu deiner Rechten, ob tausend fallen zu deiner Sei-te fal-len,
 thousands a-round thee pe-riph; though thousands languish and fall, and fall be-side thee,

Rech-ten, zu dei-ner Rechten, ob tausend fallen zu deiner Sei-te, ob tausend
 pe-riph, a-round thee pe-riph, though thousands languish and fall be-side thee, though thousands

Sei-te, zu deiner Sei-te, ob tausend fallen zu deiner Sei-te
 side thee, and fall be-side thee, though thousands languish and fall be-side thee,

Sei te und zehen tausend zu deiner Rechten, oh tausend fallen zu deiner
 side thee, and tens of thousands around thee pe - rich; though thousands languish and fall be -

und zehen tausend zu deiner Rechten, und zehen tausend zu deiner Rech - ten, oh tau - send
 and tens of thousands around thee pe - rich; and tens of thousands around thee, pe - rich - - round thee;

fallen und zehen tau - send, und zehen tausend zu deiner Rech - ten, oh tausend
 Languish, and tens of thou - sands and tens of thousands around thee pe - rich; through thousands

und zehen tausend zu deiner Rech - ten, zu deiner Rech - ten, oh tausend
 and tens of thousands around thee pe - rich, around thee pe - rich; though thousands

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle section contains five empty staves, likely for additional voices or instruments. The bottom system features a vocal line with German lyrics and a piano accompaniment. The lyrics are: "Sei - te, ob tausend fallen zu deiner Sei - te so wird es doch dich nicht tref - nigh", "ob tausend fallen zu deiner Seite, zu deiner Sei - te so wird es doch dich nicht tref - nigh", "fallen zu deiner Sei - te, ob tausend fallen so wird es doch dich nicht tref - nigh", and "fal - len zu dei - ner Sei - te, so wird es doch dich nicht tref - nigh".

fen, ob tausend fal - len zu deiner Sei - te, ob tausend fal -
 thee: though thousands lan - guish and fall be - side thee, though thou - sands lan -

fen, ob tausend fallen zu deiner Sei - te, ob tausend fallen zu deiner
 thee: though thousands languish and fall be - side thee, though thousands languish and fall be -

fen, ob tausend fallen zu deiner Sei - te, zu dei - ner Sei - te, ob
 thee: though thousands languish and fall be - side thee, and fall be - side thee, though

fen, ob tausend fallen zu deiner Sei - te so wird es doch dich nicht tref - fen, ob tausend
 thee: though thousands languish and fall be - side thee, yet still it shall not come nigh thee: though thousands

The musical score consists of multiple staves. The top section includes a vocal line and a piano accompaniment. The bottom section features three vocal parts (Soprano, Alto, and Bass) with German lyrics. The lyrics are:

 - len, so wird es doch dich nicht tref. fen. Fürchte dich nicht! fürchte dich

 - guich; yet still it shall not come nigh thee. Be not a- fraid! be not a-

 Sei. te, so wird es doch dich nicht tref. fen. Fürchte dich nicht! fürchte dich

 side thee; yet still it shall not come nigh thee. Be not a- fraid! be not a-

 tausend fal. len zu dei. ner Sei. te. Fürchte dich nicht! fürchte dich

 thousands len. - guich and fall be. side thee. Be not a- fraid! be not a-

 fal. len, so wird es doch dich nicht treffen. Fürchte dich nicht! fürchte dich nicht,

 len. - guich; yet still it shall not come nigh thee. Be not a- fraid! be not a- fraid, a-

ri . . . tar . . . dando al

Tempo I^{mo} ♩ = 112.

The musical score consists of multiple staves. The top four staves are for the voice (Soprano, Alto, Tenor, Bass) and the bottom four staves are for the organ (Soprano, Alto, Tenor, Bass). The lyrics are written below the voice staves. The score includes dynamic markings such as *ff* and *f*, and tempo markings like *Tempo I^{mo}*. The lyrics are in German and Latin, with some words in italics.

nicht !
fraid !

Fürchte dich nicht, ich bin mit dir,
Be not a - afraid; thy help is near,

nicht !
fraid !

Fürchte dich nicht, ich bin mit dir, ich bin
Be not a - afraid; thy help is near, for He

nicht !
fraid !

Fürchte dich

nicht !

fürchte dich nicht !

ich bin mit dir. Fürchte dich

nicht !
fraid !

Fürchte dich

nicht !

fürchte dich nicht, ich

bin mit dir. Fürchte dich

Coll' Organo

ich bin mit dir, fürchte dich nicht, ich hel-fe dir, fürchte dich nicht, ich bin mit dir, mit
 for He is near, be not a-fraid; thy help is near; be not a-fraid; for He is near, is
 mit dir, ich hel-fe dir, ich hel-fe dir, fürchte dich
 is near, thy help is near, thy help is near; be not a-
 nicht, ich bin mit dir, fürchte dich nicht! fürchte dich nicht
 afraid; for He is near; be not a-fraid; be not a-fraid;
 nicht, ich bin mit dir! ich bin der Herr, dein Gott, der zu dir
 afraid; for He is near; thy God, the Lord thy God, with un-to
 sempre

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

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

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 for He is near;

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

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring various woodwinds and strings. The last 4 staves contain the vocal parts with German lyrics. The lyrics are as follows:

nicht, ich bin mit dir, fürchte dich nicht, fürchte dich nicht, ich hel.fe dir. Fürchte dich	fraid, for He is near: he not a- afraid, he not a- afraid; thy help is near. Be not a-
hel.fe dir, fürchte dich nicht!	help is near: he not a- afraid; ————— ich hel. fe dir. Fürchte dich
fürchte dich nicht ich hel. fe dir,	————— fürchte dich nicht! ich hel. fe dir. Fürchte dich
fürchte dich nicht!	————— fürchte dich nicht, ich, ich hel. fe dir. Fürchte dich

The musical score consists of 16 staves. The first four staves are for the vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are for the keyboard accompaniment (Right and Left Hand). The final eight staves are for a second set of vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are in German and Latin. The German lyrics are: "nicht! fürchte dich nicht! ich bin mit dir, ich helfe dir, spricht un-ser Gott." The Latin lyrics are: "frail! he not a - frail! Thy help is near; he not a - frail; saith God the Lord." The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Andante. $\text{♩} = 72$. Recit:

Oboi.

Corni in D.

Violino I. pesante marcato.

Violino II. pesante marcato.

Viola. pesante marcato.

Basso Solo. Elias. Recit:
 Der Herr hat dich erhoben aus dem Volk, und dich zum König über Israel ge.
 The Lord hath exalt-ed thee from among the people, and ure his people Is-rael hath made thee

Bassi. pesante marcato.

Andante. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

Tempo. Recit:

setzt. Aber du, Ahab, hast Uebel gethan über alle, die vor dir gewesen sind. Es war dir ein Ge.
 King. But thou, Ahab, hast done evil to provoke him to anger above all that were before thee: as if it had been a

Tempo. Recit:

4651.

eres *f* *pp*

eres *f* *pp*

eres *f* *pp*

ringes, dass du wandeltest in der Sünde Jerobeams, und machtest dem Baal einen Hain, den Herrn den Gott
 light thing for thee to walk in the sins of Je-robo-am. Thou hast made a grove and an al-tar to

eres *f* *pp*

a tempo.

eres *f* *p* *f* *f* *p* *ff* *f* *f* *pp*

eres *f* *p* *f* *f* *p* *ff* *f* *f* *pp*

eres *f* *p* *f* *f* *p* *ff* *f* *f* *pp*

Israel zu erzürnen; du hast todt geschlagen, u. fremdes Gut genommen! Und der Herr wird Israel
 Baal, and serv'd him and worshipp'd him. Thou hast kill'd the righteous, and al-so taken possession. And the Lord shall smite all

eres *f* *p* *f* *f* *p* *ff* *f* *f*

a tempo.

eres *dim:* *pp*

eres *dim:* *pp*

eres *dim:* *pp*

schlagen, wie ein Rohr im Wasser bewegt wird, und wird Isra-el über-geben, um eurer Sünde wil-
 Is-ra-el as a reed is shaken in the wa-ter; and He shall give Israel up, and thou shalt know He is the

Flauti .

Oboi .

Clarineti in C.

Fagotti .

Corni in D. (muta in C)

Corni in A.

Timpani in A. E.

Violino I.

Violino II.

Viola.

Sopr:

Alto . Solo. Die Königin.
 Habt ihr's gehört, wie er geweissagt hat wider dieses Volk?
 Have ye not heard, heard he hath prophesied against all Is - ra - el?

Tenore .

Basso .

Chor
 Wir
 We

Bassi.

The musical score is arranged in a system of ten staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The middle six staves contain the lyrics for the choir and soloist. The lyrics are in German and English. The score includes dynamic markings such as *p*, *cres*, and *pp*. The tempo is marked with a common time signature (C). The key signature has one flat (B-flat). The score is numbered 4651 at the bottom.

Chor.
Wir haben es gehört!
We heard it with our ears.

Solo (Die Königin)
cres. een - do
Wie er geweißagt hat wider den Kö. nig in I. srael?
Hath he not pro. phesied al - so a. gainst the king of Is - rael?

Wir haben es ge. hört!
We heard it with our ears.

Wir haben es ge. hört!
We heard it with our ears.

Wir haben es ge. hört!
We heard it with our ears.

4651.

Recit:

Fl.
cres

Clar
cres

(muta in E)
cres

cres

cres

cres

cres

Wir haben es gehört! Recit:
We heard it with our ears. Die Königinn.

Wir haben es ge-hört: Wa-rum darf er weis-sagen im Namen des Herrn?
We heard it with our ears. And why hath he spou-ken in the Name of the Lord?

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

haben es gehört!
heard it with our ears.

cres

Recit:
4651.

Was wäre für ein Königreich in I. srael wenn E. li. as Macht hätte über des Königs Macht? Die
 Both Akish go. - vern the king dom of Is. ra. el, while E. li. jah's pow' r is greater than the King's? The

Fagotti. a tempo All: moderato. $\text{♩} = 100.$

Götter thun mir dies und das, wenn ich nicht morgen um diese Zeit seiner Seele thue, wie dieser Seelen
 gods do so to me, and more if by to morrow about this time, I make not his life as the life of

p cres *f* *ff*
p cres *f* *f* *ff*
p cres *f* *ff*
cres *f* *ff*
 (in C) *f* *ff*
pp *cres* *f* *ff*
pp *cres* *f* *ff*
pp *cres* *f* *ff*
pp *cres* *f* *ff*
 Er muss sterben, er muss sterben, — er muss
 He shall pe-rih! He shall pe-rih! — He shall
 Chor.
cres *f*
 ei-ner, die er ge-opfert hat am Bache Kison. Er muss sterben, er muss sterben, sterben, er muss
 one of them whom he hath sacrific'd at the brook of Kison! He shall pe-rih! He shall pe-rih! pe-rih, he shall
 Er muss sterben, er muss sterben, er muss
 He shall pe-rih! He shall pe-rih! He shall
 Er muss sterben, er muss ster-ben, er muss
 He shall pe-rih! He shall pe-rih! He shall

<p>Recit:</p>	<p>Tempo .</p>	<p>Recit:</p>
<p>Recit:</p>	<p>Tempo .</p>	<p>Recit:</p>
<p>sterben! pe - rish!</p> <p>Recit: Solo. (Die Königin)</p> <p>sterben! Er hat die Pro-pheten Baals getödtet, pe - rish! Hath he not des- troyed Baal's prophets?</p> <p>sterben! pe - rish!</p> <p>sterben! pe - rish!</p>	<p>Er muss sterben! He shall pe - rish!</p> <p>Chor.</p> <p>Er muss sterben! He shall pe - rish!</p> <p>Er muss sterben! He shall pe - rish!</p> <p>Er muss sterben! He shall pe - rish!</p>	<p>Recit: Solo. (Die Königin)</p> <p>Er hat sie mit dem Schwerdt erwürgt, Yes, by sword he destroy'd them all!</p>
<p>f f Recit:</p>	<p>ff Tempo .</p>	<p>Recit:</p>

Tempo.

Recit:

Musical score for the first system, featuring vocal staves and piano accompaniment. The tempo is marked 'Tempo.' and the style is 'Recit:'. The piano part includes a section marked '(muta in A)'. The vocal parts are in a recitative style.

Er hat die theure Zeit

über uns gebracht.

Recit:

And called down a fa-

mine up, on the land.

Solo.

Chor.

über uns gebracht.

Er hat die theure Zeit

über uns gebracht.

So ziehet

hin, und greift E. li. as,

mine upon the land.

And called down a fa-

mine up, on the land.

So go ye

forth and seize E. li. as, for

Er hat die theure Zeit

über uns gebracht.

And called down a fa-

mine up, on the land.

Er hat die theure Zeit

über uns gebracht.

And called down a fa-

mine up, on the land.

Tempo.

Recit:

Musical score for the second system, featuring vocal staves and piano accompaniment. The tempo is marked 'Tempo.' and the style is 'Recit:'. The piano part includes a section marked '(muta in A)'. The vocal parts are in a recitative style.

er ist des To. des schuldig tödtet ihn lasst uns ihm thun wie er gethan hat.
 he is worthy to die, slaughter him! do us to him as he hath done!

Himmel, den Himmel verschliessen? warum darf er
 elo. sed, he elo. sed the heavens. And why hath he
 weis. sagen im Na. men des Herrn? warum darf er
 spo. ken in the name of the Lord? and why hath he

Himmel, den Himmel verschliessen? warum darf er
 elo. sed, he elo. sed the heavens. And why hath he
 weis. sagen im Na. men des Herrn? warum darf er
 spo. ken in the name of the Lord? and why hath he

Himmel, den Himmel verschliessen? warum darf er
 elo. sed, he elo. sed the heavens. And why hath he
 weis. sagen im Na. men des Herrn? warum darf er
 spo. ken in the name of the Lord? and why hath he

Himmel, den Himmel verschliessen? warum darf er
 elo. sed, he elo. sed the heavens. And why hath he
 weis. sagen im Na. men des Herrn? warum darf er
 spo. ken in the name of the Lord? and why hath he

The musical score consists of several staves. The top four staves are for instruments: Flauto II, Clarinetto III, Clarinetto II, and Coro III. The bottom four staves are for vocal parts: Soprano, Alto, Tenore, and Bass. The lyrics are in German and English.

flauto II
Clar III
Clar II
Coro III

weissagen im Na - men des Herra? warum? wa - rum darf er weis - sagen? wa -
 spo - ken in the name of the Lord? and why, and why hath he thus spoken, and
 weissagen im Na - men des Herra? warum? warum?
 spo - ken in the name of the Lord? and why, and why,
 weissagen im Na - men des Herra? warum? wa - rum? warum darf er
 spo - ken in the name of the Lord? and why, and why, and why hath he
 weissagen im Na - men des Herra? warum? warum darf er den Himmel verschliessen? warum? wa -
 spo - ken in the name of the Lord? and why, and why, why hath he closed the heavens? and why, and

The musical score consists of ten staves. The first four staves are instrumental, featuring a treble clef and a bass clef. The fifth staff is a vocal line with the word "Tromba" written above it. The sixth and seventh staves are instrumental, with dynamic markings of *f* (forte). The eighth and ninth staves are vocal lines with lyrics in German and Latin. The tenth staff is instrumental, also with dynamic markings of *f*.

Tromba

rum? warum darf er weis - sagen im Namen des Herrn? warum darf er
why, and why hath he spo - ken in the name of the Lord; and why hath he

warum darf er weis - sagen im Namen des Herrn, im Na - - - - - men des Herrn? warum? wa -
and why hath he spo - ken in the name of the Lord, the name of the Lord; and why and

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

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

Clarinet I
Horn I

sempre *f*

sempre *f*

sempre *f*

weis - sagen im Na - men des Herrn ?
spo - ken in the name of the Lord ?

Dieser ist des Todes schul - dig !
Let the guilty prophet pe - - - rish !

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

Dieser ist des Todes schul - dig !
Let the guilty prophet pe - - - rish !

warum darf er weis - sagen im Na - men des Herrn ?
and why hath he spo - ken in the name of the Lord ?

Herrn, im Na - men des Herrn ? Dies - er ist des Todes schul - dig !
Lord, the name of the Lord ? Let the guilty prophet pe - - - rish !

f f f f

sempre *f*

dig!
rich!

dieser ist des To - des, dieser ist des Todes, ist des Todes
let the guilty pro - phet, let the guilty let the guilty prophet

Todes schul - dig!
prophet pe - rich!

dieser ist des To - des, dieser ist des To - des schul - dig,
let the guilty pro - phet pe - rich!

dieser ist des To - des schul - dig, des To - des schul - dig!
let the guilty pro - phet, let the guilty pro - phet pe - rich! the gul - ty pe - rich!

schuldig!
 pe - rish!

Wehe ihm!
 Woe to him!

Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 Woe to him, he shall pe - rish! He hath spoken false - ly, falsely against our

dig!
 - rish!

Wehe ihm!
 Woe to him!

Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 Woe to him, he shall pe - rish! He hath spoken false - ly, falsely against our

dig! Wehe ihm!
 rish! Woe to him!

Wehe ihm!
 Woe to him!

Wehe ihm, er muss sterben, denn er hat geweissagt wider diese
 Woe to him, he shall pe - rish! He hath spoken false - ly, falsely against our

1651.

ff

f

f

Corni

tr

sempre f

sempre f

sempre f

f

f

f

f

sempre f

Stadt, wie wir mit unsern Ohren gehört, dieser ist des To . des, dieser ist des To . des
 land, and us, as we have heard with our ears. Let the guilty pro . phet, let the guilty pro . phet

Stadt, wie wir mit unsern Ohren ge hört, dieser ist des To . des, dieser ist des
 land, and us, as we have heard with our ears. Let the guilty pro . phet, let the guilty

Stadt, wie wir mit unsern Ohren ge hört,
 land, and us, as we have heard with our ears.

Stadt, wie wir mit unsern Ohren ge hört, dieser ist des To . des
 land, and us, as we have heard with our ears. Let the guilty pro . phet

sempre f

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

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

dieser ist des To - des schul - dig, so ziehet hin, greifet ihn, töd - tet ihn !
 Let the guilty pro - phet pe - - - rich! So go ye forth, seize on him! He shall die !

schul - dig, dieser ist des Todes schuldig, so ziehet hin, greifet ihn, töd - tet ihn !
 pe - - - rich, let the guilty prophet pe - rich! So go ye forth, seize on him! He shall die !

Musical score for page 264, featuring multiple staves with musical notation, dynamics (dim., p, pp), and articulation marks. The score includes various rhythmic patterns and dynamic markings such as *dim.*, *p*, and *pp*. The notation is arranged in a multi-staff format, with some staves containing rests. The score concludes with a double bar line and a repeat sign.

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Tenore Solo. **Obadjah.**
 Du Mann Gottes, lass meine Rede etwas vor dir gelten! So spricht die Königin: Elias ist des
 Man of God, now let my words be precious in thy sight! Thus saith Jezebel: "Elijah is

Violoncello e Basso. *pp*

f *p* *eres* *eres* *eres* *eres*

Todes schul. dig; und sie sammeln sich wider dich, sie stellen deinem Gange Netze, und ziehen aus, dass sie dich
 wret. by to die. So the might. ty gather against thee, and they have pre-pared a net for thy steps, that they may

Lento.

f *ff* *p*

Lento.

greifen, dass sie dich tödten. So mache dich auf, und wende dich von ihnen, gehe hin in die Wüste! Der
 seize thee, that they may slay thee. Arise then, a- rise, and hasten for thy life: to the wilderness journey. The

Adorno 265

a tempo Andante sostenuto. ♩ = 63.

pp

pp

pp

cres

Herr dein Gott wird selber mit dir wandeln, er wird die Hand nicht ab- thun noch dich verlassen. Ziehe hin
 Lord thy God doth go, doth go with thee: He will not fail thee, He will not forsake thee. Now he-gone,

Recit:

p *pp* *f* *p*

p *pp* *f* *p*

p *pp* *f* *p*

pp *cres* *Recit:*

und segne uns auch! ziehe hin und segne uns auch! Sie wollen sich nicht bekehren! bleibe
 he-gone, and bless me! Now he-gone, and bless me also. Though stricken they have not repined! Tarry

Adagio. ♩ = 66.

p *cres* *dim:*

p *cres* *dim:*

p *cres* *dim:*

p *cres* *dim:*

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

Adagio. $\text{♩} = \text{ca.}$

Violino I. *p* *cres* *p*

Violino II. *p* *cres* *p*

Viola. *p* *cres* *p*

Basso Solo.

Violoncelli. *mf* *cres* *p*

Bassi. *p* *cres* *p*

Elias. *pp* *cres* *p*

pp *cres* *p*

pp *cres* *p*

Es ist ge-nug! so nimm nun Herr meine Seele! ich bin nicht besser denn meine
 It is e-nough, O Lord, now take a-way my life, for I am not bet-ter than my

pp *cres* *p*

pp *cres* *p*

Väter. *cres* *p*

cres *p*

cres *p*

Väter. Es ist ge-nug! es ist ge-nug! so nimm nun meine Seele, ich bin nicht
 fa-thers! It is e-nough, it is e-nough; now take a-way my life, I am not

f *cres* *p*

cres *p*

besser, nicht bes - ser denn meine Väter, ich bin nicht besser, denn meine Väter, denn meine Väter,
 bet - ter, not bet - ter than my Fa - thers, I am not bet - ter, I am not bet - ter than my fa -

eres *dim:* *p*

ter, Ich begehre nicht mehr zu leben, denn meine Tage sind ver -
 there! I de - sire to live no longer; now let me die, for my

eres *dim:* *p*

Clarinetten in A.
 Fagotti.
 Corni in A.

f *p* *eres* *al*

f *p* *eres* *al*

geblich ge - wesen; denn meine Ta - ge sind vergeblich, vergeb - lich ge - wesen -
 days are but vanity, now let me die, for my days are but va - ni - ty, but vani - ty!

f *p* *eres* *al*

1651. *poco a poco* *eres* *al*

Trombe in A.
 Ich habe ge-eifert um den Herrn, um den Gott Ze-ba-oth,
 I have been very zealous for the Lord, for the Lord God of Hosts,

denn die Kinder I-sra-els haben deinen Bund verlassen, deinen Bund verlassen und
 for the children of Is-ra-el have broken thy covenant, broken thy covenant, have

dei - ne Al - tä - re haben sie zer - brochen, und dei - ne Prophe - ten mit dem Schwerdt er -
 heu - ken thy covenant, and thrown down thine al - tars, and slain all thy pro - phets, slain them with the

würgt, und dei - ne Prophe - ten mit dem Schwerdt erwürgt. Ich ha - be ge -
 owned, and slain thy pro - phets, slain them with the sword. I have been very

4831.

eifert um den Herrn, um den Gott Zeba-oth, ge- eifert um den Herrn den
 jea-lous for the Lord, for the Lord God of Hosts, very jea-lous for the Lord, the

Gott Ze-ba-oth. Und ich bin al-lein ü-brig ge-blie-ben; und sie stehn da-nach
 Lord God of Hosts. And I a-lone I on-ly am left; and they seek my life,

Corno

4431.

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are:

dass sie mir mein Le - ben neh - men, mein Le - ben neh - men!
 and they seek my life to take it, to take it a - way!

Dynamics include *p*, *ff*, and *f*. The score includes various musical notations such as notes, rests, and slurs.

Musical score for the second system, starting with the tempo marking *Adagio*. The lyrics are:

— Es ist ge - nug, es ist ge - nug! es ist ge - nug, so
 — it is e - nough, it is e - nough! it is e - nough O

Dynamics include *f*, *pp*, *con forza*, and *dim:*. The score includes various musical notations such as notes, rests, and slurs.

Contra

nimm nun Herr meine Seele, ich bin nicht besser denn meine Väter,
 Lord, now take a way my life, for I am not bet-ter than my fa-thers,

Organo

nimm nun o Herr, nimm, nimm o Herr meine Seele:
 now let me die, Lord, take a way my life!

Rechts la die Tenor.

Violino I.

Violino II.

Viola.

Tenore Solo.

Violoncello e Basso.

Siehe, er schläft unter dem Wachholder, in der Wüste; aber die
See, now he sleep - eth beneath a ju-ni-per tree in the wil-derness! and there the

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

p Bassi.

N.º 28. Terzetto. (Die Engel)

Andante con moto. $\text{♩} = 100$.

Soprano 1^{mo} Solo.

Soprano 2^{da} Solo.

Alto Solo.

Hebe deine Augen auf zu den Bergen von welchen dir Hül-fe, dir
Lift thine eyes, O lift thine eyes to the moun-tain, whence com-eth whence

Hebe deine Augen auf zu den Bergen von welchen dir Hül-fe, dir
Lift thine eyes, O lift thine eyes to the moun-tain, whence com-eth whence

Hebe deine Augen auf zu den Bergen von welchen dir Hül-fe, dir
Lift thine eyes, O lift thine eyes to the moun-tain, whence com-eth whence

Hül-fe kommt. Deine Hül-fe kommt vom Herrn, der
com-eth help. Thy help com-eth from the Lord, the

Hül-fe kommt. Deine Hül-fe kommt vom Herrn, vom Herrn, kommt vom Herrn, der
com-eth help. Thy help com-eth from the Lord, from the Lord, from the Lord, the

Hül-fe kommt. Deine Hül-fe kommt vom Herrn, der Him-
com-eth help. Thy help com-eth from the Lord, the Ms-

4651.

dim: *p* *cres* *pp*

Him-mel und Er-de ge-macht hat. Er wird deinen Fuss nicht gleiten las-sen, und
 Ma-ker of hea-ven and earth. He hath said, thy foot shall not be mo-ved. Thy

dim: *p* *cres*

Him-mel und Er-de ge-macht hat. Er wird dei-nen Fuss nicht gleiten las-sen,
 Ma-ker of hea-ven and earth. He hath said, thy foot shall not be mo-ved.

dim: *p* *cres*

- mel und Er-de gemacht hat. Er wird dei-nen Fuss nicht gleiten las-sen,
 - ker of hea-ven and earth. He hath said, thy foot shall not be mo-ved.

cres

der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft nicht, der schläft
 Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-ber, ne-ver slum-

pp *cres* *cres*

und der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft
 Thy Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-

pp *cres* *cres*

und der dich be-hü-tet schläft nicht, der dich be-hü-tet schläft
 Thy Keep-er will ne-ver slum-ber, ne-ver, will ne-ver slum-ber, will

dim: *p* *f* *p*

nicht. Hebe deine Augen auf zu den Ber-gen von wel-chen dir
 -ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence

dim: *p* *f* *p*

nicht. Hebe deine Augen auf zu den Ber-gen von wel-chen dir
 -ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence com-eth, whence

dim: *p* *f* *p*

nicht, der schläft nicht. Hebe deine Augen auf zu den Ber-gen von
 ne-ver slum-ber. Lift thine eyes, O lift thine eyes to the moun-tains, whence

p *pp*

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

dim: *p* *pp*

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

dim: *p* *pp*

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

Chap 14/25

dim:

p cres

cres dim: *p*

cres dim:

cres dim: *p* dim: *Conno* cres

cres dim: *p* dim:

cres dim: *p* dim: cres

cres dim: *p* dim: cres

cres *p*

cres dim: *p* dim: cres

cres dim: *p* dim: cres

cres *p*

siehe, der Hüter I. - - sra - els schläft noch schlumert nicht, schläft noch schlummert nicht.
 He watching o - ver Is - ra - el, slumbers not, nor sleeps, slum - - bers not, nor sleeps.

nicht, siehe, der Hüter I. - - sra - els schläft noch schlummert nicht, schlummert nicht.
 sleeps; He watching o - ver Is - - - ra - el, slum - - bers not, He slumbers not, nor sleeps.

der Hü - - ter I - sra - els schläft noch schlumert nicht, noch schlumert nicht. Wenn du
 nor sleeps, He slum - bers not, nor sleeps, slum - - bers not, He slumbers not, nor sleeps. Shouldst thou,

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

cres dim: *p* dim: cres

p cres

cres

cres

cres

cres

cres

sempre legato

Wenn du mitten in Angst wan - delst, so erquickt er
Shouldst thou, walking in grief, lan - - guish; He will quicken

Wenn du mitten in Angst wan - delst, so erquickt er dich, er quickt er dich,
Shouldst thou, walking in grief, lan - - guish, He will quicken thee, will quicken thee

mitten in Angst wan - delst, so erquickt er dich, wenn du mitten in Angst, in Angst wandelst,
walking in grief, lan - - guish, He will quicken thee; Shouldst thou, walking in grief, in grief lan - guish.

Wenn du mitten in Angst
Shouldst thou, walking in grief,

cres *Bari*

mf cres *f*

mf cres *f*

mf cres *f*

Conc. I *f* *f*

cres

mf sempre cres *f*

mf sempre cres *f*

mf sempre cres *f*

cres *f*

dich, so erquiekt er dich, wenn du mitten in Angst wandelst, so erquiekt, erquiekt er
 thee, He will quicken thee; Shouldst thou, walking in grief, In - - - quish, He will, He will quicken

so erquiekt er dich, wenn du mitten in Angst wandelst, wenn du
 He will quick - - - en thee. Shouldst thou, walking in grief, In - - - quish, Shouldst thou,

so erquiekt er dich, wenn du mitten in Angst, in Angst wandelst,
 He will quick - - - en thee, Shouldst thou, walking in grief, in grief, In - - - quish;

wandelst, so erquiekt er dich. Wenn du mitten in Angst wandelst,
 In - - - quish; He, He will quicken thee; Shouldst thou, walking in grief, In - - - quish;

cres sempre più *f*

noch schlumert nicht, sie - he er schläft noch schlummert nicht. Sie - he der
 - hers not, nor sleeps; He slum - hers not, He slum - hers not, sleeps not, He

noch schlumert nicht, sie - he er schläft noch schlummert nicht. Sie - he
 - hers not, nor sleeps; He slum - hers not, He slum - hers not, sleeps not,

schlumert nicht, sie - he er schläft noch schlummert nicht. Sie - he
 slum - hers not, He slumbers not, He slum - hers not, sleeps not,

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

dim: p

Musical score for voice and piano. The score consists of 14 staves. The first six staves are instrumental accompaniment for piano, including a grand staff (treble and bass clefs) and a separate bass line. The last eight staves are for voice, with German and English lyrics. The lyrics are:

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

The score includes dynamic markings such as *pp* (pianissimo) and *dim:* (diminuendo). There are also performance instructions like *tr* (trills) and *pp* (piano) for the piano part. The music is in a 2/4 time signature.

N^o 30. Recitativo.

Tempo Adagio.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *p*
(Der Engel)
Stehe auf E. li. as, denn du hast einen grossen Weg vor dir. Vierzig Tage und vierzig
A. - rise E. li. - ish, for thou hast a long jour. - ney be. fore thee. Forty days and four. ty

Violoncello e Basso. *p*

Tempo Adagio.

Oboi. *Recit:* *Allegro vivace.*

Corni in E.

Trombe in E. *p*

Trombone Alto. *p*

Trombone Tenore.

Trombone Basso.

Timpani in E.A. *pp*

Recit: *Allegro vivace.*

p cres

p cres

p cres

Elias)

Nächte sollst du gehn bis an den Berg Gottes Ho. reb. O Herr, ich ar. beite vergeblich,
nights shalt thou go, to Ho. - reb, the mount of God. O Lord, I have labour'd in vain!

Allegro vivace.

p cres

Recit: tempo. Recit:

Clear p cres

Recit: tempo. p cres

Recit: tempo. cres

Recit: tempo. Recit: cres

und bringe meine Kraft umsonst und unnütz zu.
yes, I have spent my strength for naught, and in vain!

Ach, dass du den Himmel zerrissest.
O that Thou shouldst rend the heavens,

Recit: tempo. Recit: cres

$\text{♩} = 100.$
All^o moderato. Recit.

Musical score for the first section, featuring six staves. The top two staves are treble clef, the middle two are alto clef, and the bottom two are bass clef. The music consists of rests followed by a series of notes in the final measure of each staff, marked with a forte 'ff' dynamic.

All^o mod^o Recit:

Musical score for the second section, featuring three staves. The top two are treble clef and the bottom is bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, marked with a forte 'ff' dynamic.

Recit:

und führest herab! Dass die Ber. ge vor dir zerflössen! Dass deine Feinde vor dir zittern müssten

that Thou wouldst come down! That the mountains would flow down at thy presence, to make thy Name known to thine adversaries.

Musical score for the third section, featuring three staves. The top two are treble clef and the bottom is bass clef. The music consists of rhythmic patterns of eighth and sixteenth notes, marked with a forte 'ff' dynamic.

All^o moderato.

Coro

durch die Wunder, die du thust! Warum lässest du sie irren von deinen Wegen, und ihr Herz ver-
 through the wonders of thy works! O Lord, why hast Thou made us to err from Thy ways? and hardened our

stocken, dass sie dich nicht fürchten? O dass meine Seele stürbe! dass meine Seele stürbe!
 hearts, that they do not fear Thee? O that I now might die! O that I now might die!

4631.

Amir Bekov. 1072

Andantino. (♩ = 72)

Flauto *pp*

Violino I. *pp* *sempre pp*

Violino II. *pp* *sempre pp*

Viola. *pp*

Alto Solo. *pp* Der Engel.
 Sei stille dem Herrn, und warte auf ihn; der wird dir geben was dein Herz wünscht; sei stille dem
 O rest in the Lord, wait patiently for Him, and He shall give thee thy heart's desires: O rest in the

Bassi. *pp* *sempre pp*

eres *p*

eres *p*

eres *p*

Herrn, und warte auf ihn; der wird dir geben was dein Herz wünscht; der wird dir geben was dein Herz
 Lord, wait patiently for Him, and He shall give thee thy heart's desires, and He shall give thee thy heart's de-
 Vello Bassi Vello Bassi

wünscht. Befehl ihm deine Wege und hoffe auf ihn; befehl ihm deine Wege und hoffe 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 feet not thy

p 4631. *p*

pp *sempre pp* *pp* *sempre pp* *pp* *sempre pp*

Zorn, und lass den Grimm. Sei stille dem Herrn und warte auf ihn, warte auf ihn! Sei stille dem Herrn und warte auf
 self because of evil do. ers. O rest in the Lord, wait patiently for Him, wait patiently for Him; O rest in the Lord, wait patiently for

cres *f* *p* *cres* *f* *p* *cres* *f* *p* *cres* *f* *p*

ihn; der wird dir geben was dein Herz wünscht, der wird dir geben was dein Herz wünscht, der wird dir geben was dein Herz
 Him, and He shall give thee thy heart's de- sires, and He shall give thee thy heart's de- sires, and He shall give thee thy heart's de-

tr *pp* *cres* *pp* *cres* *pp* *cres* *pp* *cres* *pp* *tr* *pp*

wünscht. Sei stille dem Herrn! sei stille dem Herrn und war- te, und war- te auf ihn.
 sires. O rest in the Lord. O rest in the Lord, and wait, — wait patient.ly for Him.

cres *pp*

Chor 1-60

Andante sostenuto. (♩ = 66)

Flauti. *p* *cres* *f* *p*

Oboi.

Clarineti in B. *p* *cres* *f* *p*

Fagotti. *p* *cres* *f* *p*

Violino I. *p* *cres* *f* *p*

Violino II. *p* *cres* *f* *p*

Viola. *p* *cres* *f* *p*

Soprano. *p* *pp* *cres* *f* *p*
 Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird
 He that shall en-dure to the end, shall be sa-ved; he that shall en-dure to the end, shall be

Alto. *p* *pp* *cres* *f* *p*
 Wer bis an das Ende beharrt, der wird se- lig. Wer bis an das Ende beharrt, der wird se-
 He that shall en-dure to the end, shall be sa-ved; he that shall en-dure to the end, shall be sa-

Tenore. *p* *pp* *cres* *f* *p*
 Wer bis an das Ende beharrt, der wird se- lig. Wer bis an das Ende beharrt, der wird se- lig,
 He that shall en-dure to the end, shall be sa-ved; he that shall en-dure to the end, shall be sa- ved

Basso. *p* *pp* *cres* *f* *p*
 Wer bis an das Ende beharrt, der wird se- lig. Wer bis an das Ende beharrt, der
 He that shall en-dure to the end, shall be sa-ved; he that shall en-dure to the end, shall

Bassi. *p* *cres* *f*

Andante sostenuto.
Coll'Organo

The musical score consists of ten staves. The first seven staves are instrumental accompaniment, likely for strings or woodwinds, with dynamics ranging from *p* (piano) to *f* (forte). The eighth staff is the vocal line with lyrics in German and English. The lyrics are: "Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der wird selig." The English translation is: "He that shall endure to the end, shall be saved; he that shall endure to the end, shall be saved." The score includes dynamic markings such as *eres*, *f*, *dim:*, and *p*. The piece concludes with a final *f* dynamic marking.

Musical score for a choir with multiple staves. The score includes dynamic markings such as *p*, *dim.*, *nuendo*, and *pp*. The lyrics are in German and Latin, including "Ende beharrt, der wird se. lig, se. lig, der wird se. lig, der wird se. lig."

4631.

Chor Ristatus

Wied. 10

2. 3. 4.

Clarinetti in A.

Violino I.

Violino II.

Viola.

Elias.

Basso Solo.

Herr es wird Nacht um mich, sei du nicht ferne, verbirg dein Antlitz nicht vor mir, meine Seele dürstet nach dir
 Night falleth round me, O Lord! Be Thou not far from me! hide not thy face, O Lord, from me; my soul is thirsting for Thee.

Veello e Basso.

Andante. $\text{♩} = 72$.

Allegro. $\text{♩} = 92$.

Soprano Solo (Der Engel)

wie ein dürres Land. Wohlan denn, gehe hinaus, und tritt auf den Berg vor den
 as a thirsty land. A - rise now! get thee without, stand on the mount before the

Lento.

ten:
 ten:
 ten:
 ten:

Herrn, denn seine Herrlichkeit erscheinet über dir: verhülle dein Antlitz, denn es naht der Herr
 Lord: for there His glo-ry will ap-pear, and shine on thee! Thy face must be veiled, for He draweth nexe.

N.º 34. Chor.

Allegro molto. (♩ = 100)

Flauti. *pp* *cres* *ff*

Oboi. *pp* *cres* *ff*

Clarineti in A. *pp* *cres* *ff*

Fagotti. *p* *cres* *ff*

Corni in E. *pp* *cres* *ff*

Corni in C. *pp* *cres* *ff*

Trombe in E. *pp* *cres* *ff*

Trombone Alto. *pp* *cres* *ff*

Trombone Tenore. *pp* *cres* *ff*

Trombone Basso. *pp* *cres* *ff*

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

Violino I. *pp* *cres* *ff*

Violino II. *pp* *cres* *ff*

Viola. *pp* *cres* *ff*

Soprano. *f* Der Herr ging vor ü - ber,
Re - hold, God the Lord passed by.

Alto. *f* Der Herr ging vor ü - ber,
Re - hold, God the Lord passed by.

Tenore. *f*

Basso. *f*

Bassi. *pp* *cres* *ff*

Allegro molto.

1451.

Karl Müller

The musical score consists of multiple staves. The upper staves contain instrumental parts with dynamics such as *ff*, *dim:*, and *pp*. The lower staves contain vocal parts with German lyrics. The lyrics are: "ging vor dem Herrn her, ging vor dem Herrn her, und ein starker Wind, brach rocks, ging vor dem Herrn her, ging vor dem Herrn her, und ein starker Wind, brach rocks, ging vor dem Herrn her, ging vor dem Herrn her, und ein starker Wind". The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for page 302, featuring multiple staves with vocal and instrumental parts. The score includes dynamic markings such as *cres*, *dim:*, *mf*, and *p*. The lyrics are in German and English, describing a scene where mountains and rocks are broken before the Lord.

Lyrics:
 der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,
 rent the mountains a-round, brake in pie-ces the rocks, brake them before the Lord,
 Wind, der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the Lord,
 Wind, der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the Lord.

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

- Trumpet (tr):** *pp*
- Violin (Vcllo):** *pp*
- Viola (Viola):** *pp*
- Cello (Cello):** *pp*
- Bass (Basso):** *pp*

The vocal lines contain the following lyrics:

her, Lord,
ging vor dem Herrn her,
brake them be fore the Lord.

a . her der Herr war nicht im Sturmwind.
But yet the Lord was not in the tem . pest.

her, Lord,
ging vor dem Herrn her,
brake them be fore the Lord.

a . her der Herr war nicht im Sturmwind.
But yet the Lord was not in the tem . pest.

her, Lord,
ging vor dem Herrn her,
brake them be fore the Lord.

a . her der Herr war nicht im Sturmwind.
But yet the Lord was not in the tem . pest.

Dynamic markings include *pp* and *dim:*. The score is numbered 4651 at the bottom.

Musical score for voice and instruments, featuring multiple staves with lyrics in German and English. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *f* (forte). The lyrics describe the creation of the earth and sea.

Lyrics:
 und die Erde erhebe, und das Meer erbrauste, und die Erde erhebe, und das
 and the sea was up-heaved, and the earth was shaken, and the sea was up-heaved, and the
 und die Erde erhebe, und das Meer erbrauste, und die Erde erhebe, und das Meer erbrauste, und die Erde er-
 and the sea was up-heaved, and the earth was shaken, and the sea was up-heaved, and the
 brauste, und die Erde erhebe, und das Meer erbrauste, und die Erde er-
 shaken, and the sea was up-heaved, and the earth was shaken, and the sea was up-
 brauste, und die Erde erhebe, und das Meer erbrauste, und die Erde er-
 shaken, and the sea was up-heaved, and the earth was shaken, and the sea was up-

Musical notation includes various clefs (treble and bass), time signatures, and dynamic markings. The score is organized into measures, with some measures containing rests or specific musical symbols like *tr* (trill).

dim: dim: *dim* *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

Meer er. braus - te, das Meer er. braus - te, er. brauste,
 earth was sha - ken, the earth was sha - ken, was sha - ken.

und das Meer er. braus - te, er. brauste,
 and the earth was sha - ken, was sha - ken.

behte, und das Meer er. braus - te, das Meer er. brauste, er. brauste,
 heaved, and the earth was sha - ken, the earth was sha - ken, was sha - ken.

Erde er. behte, und das Meer er. braus - te, er. brauste,
 was up - heaved, and the earth was sha - ken, was sha - ken.

dim: *p* *pp*

4031.

The musical score is arranged in a system of staves. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is divided into two main sections. The first section is instrumental, featuring a piano introduction with a crescendo. The second section is a choral setting with lyrics in German and English. The lyrics are:

German: a - ber der Herr war nicht im Erd - be - ben . Und nach dem Erd - beben

English: But yet the Lord was not in the earth - quake . And af - ter the earth,quake there

The score concludes with a piano accompaniment ending in a fortissimo (ff) dynamic.

The musical score consists of 12 staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and another voice part). The bottom seven staves are for the piano accompaniment, including a cello/bass line and a keyboard line. The lyrics are written in German and English below the vocal staves. The music is in a major key and 4/4 time. Dynamics include *f* (forte) and *tr* (trill). The score is divided into measures by vertical bar lines.

Lyrics:

kam ein	Feuer,	und nach dem	Erd. beben	kam ein	Feu. er,	die Er. de er.	heb. te,
came	fire,	and af. ter the	earth. quake there	came	fire,	there came	fire,

das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er, und nach dem
 there came a fire — and af - ter the earth - quake — there came a fire, and af - ter the
 das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er, und nach dem
 there came a fire — and af - ter the earth - quake — there came a fire, and af - ter the
 das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er,
 there came a fire — and af - ter the earth - quake — there came a fire,
 te, — und nach dem Erd - be - - ben kam ein Feu - er,
 — and af - ter the earth - quake — there came a fire,
 sempre ff
 sempre ff
 sempre ff
 sempre ff
 sempre ff

Erd. - beben kam ein Feuer, aber der Herr war nicht, aber der Herr war nicht im
 earth - quake there came a fire. But yet the Lord was not. But yet the Lord was not in the
 Erd. - beben kam ein Feuer, aber der Herr war nicht, aber der Herr war nicht im
 earth - quake there came a fire. But yet the Lord was not. But yet the Lord was not in the
 es kam ein Feu - er, ein Feuer, aber der Herr war nicht, aber der Herr war nicht im
 and af - ter the earth - quake, a fire. But yet the Lord was not. But yet the Lord was not in the
 es kam ein Feu - er, ein Feuer, aber der Herr war nicht, aber der Herr war nicht im
 and af - ter the earth - quake, a fire. But yet the Lord was not. But yet the Lord was not in the

The musical score consists of several staves. At the top, there are organ staves with various dynamics like *pp* and *f*. Below these are four vocal staves, each with German and English lyrics. The lyrics are:

Herr war nicht im Feu-er. Und nach dem Feuer kam ein stilles sanftes Sau-

Loed was not in the fire. And af-ter the fire, there came a still small voice:

The organ part at the bottom is marked *Coll'Organo pianissimo. 4651.*

The musical score consists of several staves. The top section features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the vocal line. The music includes various dynamics such as *p* (piano) and *pp* (pianissimo), and performance instructions like *sempre pp* and *And*. The score concludes with a double bar line and the number 4651.

sen . Und in dem Sä . seln nahte sich der Herr .
 And in that still voice, on ward came the Lord .

4651 .

Handwritten musical score for a choir and instruments. The score consists of 14 staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for vocal parts (Tenor and Bass). The middle staves are for instruments, including strings and woodwinds. The lyrics are: "te sich der Herr . ward came the Lord ." repeated for each voice part. The score includes dynamic markings like "pp" and "ppp".

Arbeiterlied.

Flauti.			
Oboi.			
Clarineti in A.			
Fagotti.			
Corni in F.			
Corni in C.			
Trombe in C.			
Trombone Alto e Tenore			
Tromb. Basso. Ophicleide.			
Timpani in C. G.			
Violino I.			
Violino II.			
Viola.			
Soprano I Solo.			
Soprano II Solo.			
Alto I Solo.			
Alto II Solo.			
Soprano.			
Alto.			
Tenore. Chor.			
Basso.			
Bassi.			

Se - raphim standen ü - ber ihm, und ei - ner rief zum An - dern:
Above Him stood the Se - ra - phim: and one cried to an - o - ther:

Adagio non troppo. (♩ = 72) Quartett mit Chor.

Musical score for instruments including Flute, Clarinet, and strings. The score is in common time (C) and begins with a *pp* dynamic. The Flute part has a *Flauto* marking, and the Clarinet part has a *Clarinete* marking. The string parts include Violin I, Violin II, Viola, and Cello/Double Bass.

Adagio non troppo.

Vocal score with German and English lyrics. The lyrics are: "Heilig, Heilig, Heilig ist Gott der Herr. Der Herr. Ho - ly, ho - ly, ho - ly is God the Lord, the Lord. Heilig ist Gott der Herr. Der Herr. Ho - ly is God the Lord, the Lord." The score includes parts for Soprano, Alto, Tenor, and Bass.

Adagio non troppo.

4651. Coll'Organo.

sei - ner, seiner 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, seiner Ehre voll . Hei - lig, Hei - lig, Hei - lig ist
 all the earth,
 Eh - re, fil - led, hath fil - led all the earth . Ho - ly, ho - ly, ho - ly is
 alle Lande sind sei - ner Eh - re voll . Alle Lande sind seiner Ehre 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 Ehre voll, sind seiner Ehre voll . Alle Lande sind seiner Ehre
 earth, hath fil - led all the earth, hath filled all the earth . Now His glo - ry hath fil - led all the
 voll, sind seiner Ehre voll, sind seiner Ehre voll . Alle Lande sind
 earth, hath fil - led all the earth, hath filled all the earth . Now His glo - ry hath
 sei - ner Eh - re voll, sind seiner Ehre voll .
 fil - led, fil - led all the earth, hath filled all the earth .

pp senza Organo

4651.

The musical score is arranged in two systems. The top system contains the organ part, consisting of ten staves (five treble and five bass clefs). The bottom system contains the vocal parts, with four staves for voices and two for bass. The lyrics are written below the vocal staves in German and English. The organ part features various dynamics such as *p*, *pp*, *ff*, and *sf*. The vocal parts include lyrics in German (e.g., "Gott der Herr", "Alle Lande sind seiner Eh.re voll") and English (e.g., "God the Lord", "Alle Lande sind seiner Eh.re voll"). The score concludes with a *ff* dynamic marking for the organ.

Coll'Organo

Musical score for a choir, featuring multiple staves with vocal lines and piano accompaniment. The lyrics are in German and English. The score includes dynamic markings such as *pp*, *f*, and *ff*.

Lyrics:
 Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sei-ner Eh-re, sei-ner
 ry hath fil-led all the earth; now His glo-ry hath fil-led all the earth, sei-ner Eh-re voll, sei-ner
 sei-ner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll, sind sei-ner
 fil-led all the earth; both fil-led all the earth, both fil-led
 voll, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner, sei-ner
 earth, fil-led all the earth; now His glo-ry hath fil-led all the earth, both fil-led
 Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind sei-ner Eh-re, sei-ner
 all, hath fil-led all the earth; now His glo-ry hath fil-led all the earth, His glo-ry hath fil-led
 Ehre, seiner Eh-re voll. Alle Lande sind seiner Eh-re voll, sind sei-ner Eh-re, sei-ner
 sei-ner Eh-re voll.
 fil-led all the earth, now His glo-ry hath fil-led all the earth, His glo-ry hath fil-led

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

- Soprano:** Eh - re voll. Al - le Lan - de sind seiner Ehre voll.
- Alto:** all the earth, now His glo - ry hath fil - led all the earth.
- Tenore:** Eh - re voll. Al - le Lan - de sind seiner Ehre voll.
- Bass:** all the earth, now His glo - ry hath fil - led all the earth.

The piano accompaniment includes a prominent trill in the left hand. Dynamics include *pp*, *cres*, *f*, *dim*, and *tr*. The score concludes with the instruction *sempre* and *attaca*.

a tempo Adagio non troppo. (♩ = 43)

Oboi.

Fagotti.

Corni in F.

Corni in C.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide

Timpani in Gis. C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Gehe wiederum hin ab! noch sind übrig geblieben sieben tausend in Israel die sich
 Go, return up, on thy way! For the Lord yet hath left Him se, ven thousand in Is- ra-el, know which

Gehe wiederum hin ab! noch sind übrig geblieben sieben tausend in Israel die sich
 Go, return up, on thy way! For the Lord yet hath left Him se, ven thousand in Is- ra-el, know which

sempre coll'Organo a tempo Adagio non troppo. 4631.

Clar

Recit:

The musical score consists of multiple staves for various instruments and voices. The instruments include Clarinet (Clar), Flute (Fl), Oboe (Ob), Bassoon (Fag), Trumpet (Tromp), Trombone (Tromb), and Organ (Org). The lyrics are provided in both German and English. The score includes dynamic markings such as *eres*, *p*, *f*, and *dim:*. The tempo/mood is marked as *Recit:* (Recitative). The number 4651 is printed at the bottom of the page.

Lyrics:

German:
 nicht gebeugt vor Baal. Gehe wiederum hin ab! geh hin ab tue nach des Herrn Wort.
 nicht gebeugt vor Baal. Gehe wiederum hin ab! geh hin ab tue nach des Herrn Wort.

English:
 have not bow'd to Baal. Go, return upon thy way, Go thy way, Thus the Lord command - eth.
 have not bow'd to Baal. Go, return upon thy way, Go thy way, Thus the Lord command - eth.

Recit: senza Organo

Piu mosso. (♩ = 84)

Ohai. *Uau*

p *cres* *f* *cres* *ff* *dim:*

Fagotti.

p *cres* *f* *cres* *ff* *dim:*

Viol: I.

cres *al* *f* *cres* *f* *ff* *dim:*

Viol: II.

cres *al* *f* *cres* *f* *ff* *dim:*

Viola.

cres *al* *f* *cres* *f* *ff* *dim:*

Basso Solo. Elias.

f *f* *cres* *f* *ff* *dim:*

Piu mosso.

Bassi. *cres* *f* *f* *cres* *f* *ff* *dim:*

Recit:

Ich gehe hinab in der Kraft des Herrn! du bist ja der Herr! ich muss um deinetwillen

I go on my way in the strength of the Lord. For Thou art my Lord, and I will suffer for thy

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

leiden, darum freuet sich mein Herz und ich bin fröhlich; auch mein Fleisch wird sicher liegen.

sake My heart is there-fore glad, my glo-ry re-joice-eth; and my flesh shall at-so rest in hope.

pp

attacca N. 27.

Elms 22100

Andante sostenuto. (♩ = 100)

Oboe. *p*

Violino I. *p*

Violino II. *dim:*

Viola. *p*

Basso Solo. *Elias.*

Bassi. *p*

Ja es sollen wohl Berge weichen,
For the mountains shall de-part,

p *eres*

p *eres*

p *eres*

p *eres*

p *eres*

— Berge weichen und Hügel hinfal- len, aber dei- ne Gna- de, aber dei- ne Gna- de, deine
and the hills the hills be re- mo- ved, but Thy kindness shall not de-part; but Thy kindness, Thy kind- - -ness shall

dim:

dim:

dim:

dim:

Gnade wird nicht von mir wei- ehen, und der Bund deines Friedens soll nicht fallen, und der
not, shall not de- part from me; nei-ther shall the co-venant of Thy peace of Thy

dim:

p

eres *p* eres *dim:*
 eres *p* eres *dim:* *p*
 eres *p* eres *dim:* *p*
 eres *p* eres *dim:* *p*

Bund er soll nicht fallen, und der Bund deines Friedens, deines Friedens soll nicht fallen. Deine
 peace he re-moved, neither shall the covenant of Thy peace he re-moved, but Thy

eres *p* eres *dim:* *p*

eres
 eres *p*
 eres *p*
 eres

Gnade wird nicht von mir weichen, wird nicht von mir weichen! Deine Gna- de wird nicht von mir weichen,
 kindness shall not de-part shall not de-part, but Thy kind-ness shall not de-part, shall

eres *p*

p *dim:*
p
p
p

nicht von mir wei- chen und der Bund deines Frie- dens soll nicht fal- len.
 not de-part from me; neither shall he re-moved the co-ve-nant of The peace.

p *pp*

4651.

Chr. 2076.

Moderato maestoso. (♩ = 70)

Flauti. *ff f*

Oboi. *ff f*

Clarineti in B. *ff f*

Fagotti. *f*

Corni in F. *ff*

Corni in B. *ff Tromba*

Trombe in C

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in A.E.

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano. *f*

Alto. *f*

Tenore. *f*

Basso. *f*

Bassi. *f*

Und der Prophet Elias brach hervor wie ein
 Then did E. li - jah the prophet break forth like a

Und der Prophet Elias brach hervor wie ein
 Then did E. li - jah the prophet break forth like a

Und der Prophet Elias brach hervor wie ein
 Then did E. li - jah the prophet break forth like a

Und der Prophet Elias brach hervor wie ein
 Then did E. li - jah the prophet break forth like a

Moderato maestoso. 4651.

Feuer, und sein Wort brannte, wie eine Fackel, 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

Feuer, und sein Wort brannte, wie eine Fackel, und sein Wort brannte, sein Wort brannte
 fire, his words ap-pear-ed like burning torch-es, his words ap-pear-ed like burn-ing torch-es,

Feuer, und sein Wort brannte, wie eine Fackel, und sein Wort brannte
 fire, his words ap-pear-ed like burning torch-es, his words ap-pear-ed

Feuer, und sein Wort brannte, wie eine Fackel, 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

Fachel, wie eine Fachel, wie eine Fachel,
 torches, like burning torches, like burning torches.

wie eine Fa-ckel, wie eine Fa-ckel.
 like burning torch-es, like burning torch-es.

wie eine Fa-ckel, wie eine Fa-ckel.
 like burning torch-es, like burning torch-es.

Fachel, wie ei-ne Fachel.
 torches, like burning torches.

Er hat stol-ze Kö-nige ge-
 Migh-ty kings by him were o-ver-

Er hat stol-ze Kö-nige gestürzt, er hat
 Migh-ty kings by him were o-ver- thrown, migh-ty,

Corno

Er hat stol - ze Kö - nige gestürzt, er hat stol - ze, stol - ze Kö - nige ge -
 Migh - ty kings by him were o - ver - thrown; by him migh - ty, migh - ty kings were o - ver -

stol - ze Kö - nige gestürzt, Kö - nige gestürzt, er hat sie gestürzt, er hat sie ge -
 kings by him were o - ver - thrown, kings were o - ver - thrown; by him mighty, migh - ty kings were o - ver -

stürzt, er hat stol - ze Kö - nige gestürzt, hat stol - ze, stol - ze Kö - nige ge -
 thrown, migh - ty kings by him were o - ver - thrown; were o - ver - thrown, by him were o - ver -

stol - ze Kö - nige, hat Kö - nige gestürzt, er hat sie gestürzt, er hat sie ge -
 migh - ty kings were o - ver - thrown, were o - ver - thrown; by him kings were o - ver - thrown, o - ver -

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reh die
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reh, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reh die
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reh, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reh die
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reh, its

stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe,
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture,

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

sempre *ff*

Strafe und in Ho. reb die Rache .
 future, and in Ho. reb its ven. geance.

Und da der Herr ihu wollte genHimmel
 And when the Lord would take him away to

Strafe und in Ho. reb die Rache .
 future, and in Ho. reb its ven. geance.

Und da der Herr ihu wollte genHimmel
 And when the Lord would take him away to

Strafe und in Ho. reb die Rache .
 future, and in Ho. reb its ven. geance.

Und da der Herr ihu wollte genHimmel
 And when the Lord would take him away to

Strafe und in Ho. reb die Rache .
 future, and in Ho. reb its ven. geance.

Und da der Herr ihu wollte genHimmel
 And when the Lord would take him away to

sempre *ff*

Clarinet

Violin I

Violin II

Viola

Cello

Double Bass

Woodwinds

Vocal parts:

ho - len
he - ven,

siehe da
Lo! there

kam ein feuriger Wagen mit
came a fi - e - ry chariot, with

feurigen, feurigen Rossen, und er
fi - e - ry, fi - e - ry horses; and he

cres

1471

feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he
 feu-rigen, feu-rigen Rossen, und er fuhr im Wet-ter gen Him-mel, und er
 fi-e-ry, fi-e-ry hor-ses; and he went by a whirl-wind to hea-ven, and he

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a separate staff for the left hand, marked "Corno 2.". The bottom system features vocal staves with lyrics in German. The lyrics are:

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, 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 genHimel, und er
 went by a whirl-wind to hea- - ven, and he went by a whirl- - wind, he

The score includes dynamic markings such as *f*, *ff*, *piu f*, and *sempre ff*. The page number "4831." is printed at the bottom center.

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

er fuhr im Wet. ter gen Himmel.
 went by a whirlwind to hea-ven;

ter gen Him mel.
 wind to hea-ven;

Wet. ter gen Him mel.
 whirlwind to hea-ven;

Er fuhr im Wet. ter gen Himmel, fuhr im Wet. ter gen
 he went by a whirlwind to hea-ven, went by a whirlwind to

4651.

Clarinetten in B. *Andanté. (♩ = 80)*

Fagotti.

Trombone Alto. *Corno Tromba I*

Trombone Tenore.

Violino I. *Andante.*

Violino II.

Viola.

Tenore Solo.

Bassi.

Dann werden die Gerechten leuch - ten, wie die Son - ne in ihres Va - ters Reich,
Then, then shall the righteous shine forth as the sun in their heav'nly Fa - ther's realm,

eres dim: p

eres dim: p

eres p

eres p

leuch - ten, wie die Son - ne in ihres Va - ters Reich. Dann werden die Ge -
shine forth as the sun in their heav'nly Fa - ther's realm, Then shall the right,eous

eres p

4651.

rechten, die Ge. rechten leuch. ten, wie die Sonne, wie die Son. . . ne in ih. res Va. ters
 shine forth in their heav'nly Fa. ther's realm, as the sun, as the sun — in their heav'nly Fa. ther's

Reich. Wonne und Freude werden sie er. greifen. Wonne und Freude werden sie er.
 realm. Joy on their head shall be for e. ver. last. ing, Joy on their head shall be for e. ver.

greifen. A - ber Trauern, Trauern und Seuf - zen wird vor ihnen fliehen, vor ihnen fliehen.
 last - ing, and all sor - row and mourning shall flee a - way, shall flee away for e - ver.

eres *eres* *eres* *f* *dim:* *dim:p*

eres *eres* *eres* *f* *dim:* *dim:p*

eres *f* *dim:*

eres *f* *dim:*

Dann werden die Gerechten leuchten, wie die Son - ne in ihres Vaters Reich, leuchten, leuch - ten in
 Then, then shall the righteous shine forth as the sun in their heav'nly Fa - ther's realm, shine forth, shine in their

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

p *p* *p* *p* *eres* *f* *eres* *f* *eres* *p*

ih-res Va-ters Reich. Leuchten wie die Son-ne in ih-res Va-ters
 heav'nly Fa-ther's realm; shine forth as the sun in their heav'nly Fa-ther's

Reich, in ihres Va-ters Reich, in ih-res Va-ters Reich.
 realm; then shall the right-eous shine in their heav'nly Fa-ther's realm.

4851.

Reichlein, Luyson

Andante sostenuto. (♩ = 69)

I^{mo} Solo.

Tromba in C.

Violino I.

Violino II.

Viola.

Soprano Solo.

Bassi.

Darum ward gesendet der Prophet E. li. as eh denn da komme der grosse und
 Behold, God hath sent E. li. jah the prophet, be fore the coming of the great and
 Veello

Recit:

Recit:

schreckliche Tag des Herrn: er soll das Herz der Väter hekehren zu den Kindern, und das Herz der Kinder zu ihren
 dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their

Tempo.

Tempo.

Vatern; dass der Herr nicht komme und das Erdreich mit dem Ban - ne schla - ge
 fa. there: lest the Lord shall come and smite the earth, and smite the earth with a curse.

Andante con moto. (♩ = 88)

Quartett

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.

Bassi.

Aber ei-ner erwacht von Mitter-nacht, und er kommt vom Aufgang der
 But the Lord, from the north hath ris-en, and he, who, from the ri-sing, on his

Aber ei-ner erwacht von Mitter-nacht, und er kommt vom Aufgang der
 But the Lord, from the north hath ris-en, and he, who, from the ri-sing, on his

Andante con moto. 4631.

The musical score on page 352 consists of several systems of staves. The top system includes a vocal line and four piano accompaniment staves. The vocal line begins with the word "eres" and includes dynamic markings such as *f*, *p*, and *pp*. The piano accompaniment features various rhythmic patterns, including sixteenth-note runs and chords. The second system continues the vocal and piano parts. The third system shows the vocal line with the lyrics "Son - ne. name shall call." and the piano accompaniment with more complex rhythmic figures. The fourth system concludes the page with the vocal line and piano accompaniment. The page number "352." is printed at the top left, and "1651." is printed at the bottom center.

The musical score consists of 12 staves. The top section features a complex instrumental arrangement with a prominent melodic line in the upper staves, marked with a *p* (piano) dynamic. The lower staves provide harmonic support with chords and bass lines. The middle section contains vocal parts with lyrics in German and Latin. The lyrics are:

 A - - - her ei - - - ner erwacht von Mitternacht, a - - - her

 But the Lord, from the north hath rai - - - sed one, but the

 A - - - her ei - - - ner erwacht von

 But the Lord, from the north hath

 A - - - her

 But the

 The bottom section returns to instrumental music, with a melodic line in the upper staves and a bass line in the lower staves, marked with a *p* dynamic. The lyrics "eres - - - een - - - do" are written below the notes.

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves. The bottom system features four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in German and Latin. The lyrics are:

German: **Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser-**

Latin: **Prin. ces. Behold my servant, and mine e-**

The score includes various musical notations such as notes, rests, and dynamic markings like *tr* (trill) and *f* (forte).

22

Conci

trss trss trss

sempre f

sempre f

sempre f

sempre f

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

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

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

wählter, 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

sempre f

Cant II
Cant III

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

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

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

ruhen der Geist des Herrn,
Spi-rit of God shall rest,

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

1851.

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

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

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

Herrn. Auf ihm wird ruh'n, auf ihm wird
 rest; on him the Spi - rit, on him the

Andante sostenuto. $\text{♩} = 70$.

Quartetto.

363.

Clar. I^{mo} in B.

Fagotto I^{mo}

Corni in B. 3^{to} & 4^{to}

Violino I.

Violino II.

Viola.

Sopr. Solo.

Alto Solo.

Tenore Solo.

Basso Solo.

Bassi.

Wohlan, al. le die ihr durstig seid, kommt
O come ev'ry one that thirst-eth, O

Andante sostenuto.

her zum Wasser, kommt her zu ihm!
come to the wa-ters, O come unto Him,

Wohlan, al. le die ihr durstig seid, köm her zu ihm, kommt
O come ev'ry one that thirst-eth, O come to Him, O

P 4631.

her zum Was - ser, kommt zu ihm!
 come to the wa - ters, come unto Him.

Wohlan, al - le die ihr durstig seid, kommt her zum Wasser,
 O come ev' - ry one that thirst - eth, come, come to the wa - ters,

Wohlan, al - le die ihr dur - stig seid,
 O come ev' - ry one that thirst - eth, come,

eres

eres

eres

eres

eres

eres

Wohl an, al - le die ihr durstig 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 unto Him, come un - to Him, to Him, to Him, come ye un - to Him, O

Wohlan al - le die ihr durstig 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 Wasser, kommt her zu ihm! zu ihm und
 come to the wa - ters, come un - to Him, to Him, O

eres

neigt euer Ohr und kommt zu ihm, so wird eure See-le le-ben, und neigt euer 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 euer Ohr, und
 hear, hear and your souls your souls shall live for e-ver; O hear, and your souls shall
 neigt euer Ohr und kommt zu ihm, so wird eure See-le le-ben, und neigt euer Ohr, und
 hear, and your souls shall live for e-ver, your souls shall live for e-ver; O hear, and your souls shall

eres
 eres
 eres
 kommt zu ihm, so wird eure 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 unto Him,
 kommt zu ihm, so wird eure See-le le-ben, le-ben. Wohl-
 live for e-ver, O come to the wa-ters, O come to the wa-ters, O come to Him,
 eres
 kommt zu ihm, so wird eure 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 ev' - ry

an, al - le
come to the wa - ters, wohl.
O

Wohlan, al - le
O come to the wa - ters,
Die ihr dur - stig seid,
O come unto Him;
Cello *eres*
Bassi *eres*

an, wohlan, ihr al - le die ihr dur - stig
one, O come come ev' - ry one that thirst - eth,

an, al - le die ihr dur - stig seid, kommt her! ihr al - le die ihr
come ev' - ry one that thirst - eth, come to Him; come ev' - ry one that

durstig seid kommt her zum Wasser, kommt her zu ihm! ihr al - le die ihr
thirst - eth, O come to the wa - ters, O come un - to Him; come ev' - ry one that

al - le kommt her zum Wasser, kommt her zu ihm! kommt her, kommt
come ev' - ry one, come to the wa - ters, come! O come to

Andante maestoso (♩ = 96)

Flauti .

Oboi .

Clarineti in A .

Fagotti .

Corni in D .

Corni in B .

Trombe in D

Trombone Alto .

Trombone Tenore .

Trombone Basso .

Ophicleide .

Timpani in D. A.

Violino I .

Violino II .

Viola .

Soprano .

Alto .

Tenore .

Basso .

Bassi .

Andante maestoso .

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

1051.

Mor - - gen - röthe und eu - re Besserung wird schnell wachsen und die
 morn - - - ing breaketh, and your health shall speedi - ly spring forth then; and the

Mor - - gen - röthe und eu - re Besserung wird schnell wachsen
 morn - - - ing breaketh, and your health shall speedi - ly spring forth then;

Mor - - gen - röthe und eu - re Besserung wird schnell wachsen und die Herrlichkeit des
 morn - - - ing breaketh, and your health shall speedi - ly spring forth then; and the glo - ry of the

Mor - - gen - röthe und eu - re Besserung wird schnell wachsen
 morn - - - ing breaketh, and your health shall speedi - ly spring forth then;

Allegro Doppio movimento. $\text{♩} = 96.$

Allegro Doppio movimento.

Allegro. Doppio movimento. 4631.

Molto

In al-len Lan-den, in allen Lan-den, in al-len Lan-
 in all the na-tions, in all the na-tions, in all the na-tions,

al-len Lan-den! Herr un-ser Herrscher, wie herr-
 all the na-tions, Lord our Cre-ator, how ex-

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

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

den! wie herrlich in al- len Lan- den, in allen Lan-
 tion, how ex- cel- lent in all, in all the na-
 tion, how ex- cel- lent thy Na- me, Herr unser Herr- scher, wie herr- lich
 - cel- lent thy Na- me, is, Lord our Cre- a- tor, Cre- a- tor,
 al- len Lan- den! in allen Lan- den! Herr unser Herr-
 all the na- tions, in all the na- tions, Lord our Cre- a- tor,
 den, in allen Lan- den! Herr unser Herrscher, wie
 tion, in all the na- tions! Ver-
 Bassi

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

ist dein Na - me in allen Lan - den! Herr unser
 how ex - cel - lent thy Name in all the na - tions, Lord our Cre -

scher! Herr unser Herrscher, wie herrlich ist dein Na - me ist dein
 tor, Lord our Cre - ator, how ex - cel - lent thy Name in all the

herrlich ist dein Na - me in al - len Lan -
 ex - cel - lent thy Name is in all the na -

den:
time!

Herr unser Herrscher, wie herrlich ist dein Name in allen Landen, in allen Landen!

Lord our Creator, how excellent thy Name is in all the nations, in all the nations, in all the nations!

den, wie herrlich ist dein Name in allen Landen, in allen Landen!

time, how excellent thy Name is in all the nations, in all the nations, in all the nations!

me. A - - men, A - - men, A - - men!
 - - - - - A - - - - - A - - - - - A - - - - -
 - - - - - A - - - - - A - - - - - A - - - - -
 den A - - - - - men, A - - - - - men, A - - - - - men! wie herrlich
 - - - - - A - - - - - men, A - - - - - men, A - - - - - men. how ex - cel -
 den! Herr unser Herrscher, Herr unser Herrscher, wie herrlich ist dein
 tions, Lord our Cre - a - - - - - tor, Lord our Cre - a - - - - - tor, how ex - cel - lent thy
 den! Herr unser Herrscher, wie herrlich ist dein
 tions, Lord our Cre - a - - - - - tor, how ex - cel - lent thy
 Veelli
 Bassi

Herr unser Herrscher!
 Lord our Cre-ator!

Herr unser Herrscher,
 Lord our Cre-ator,

Ist dein Name!
 Is thy Name

wie herrlich herrlich ist dein Name!
 how ex-cel-lent thy Name is,

Na-me! wie herrlich ist dein Name!
 Name is, how ex-cel-lent thy Name

Na-me! Herr unser Herrscher wie herrlich ist dein Name! Herr unser
 Name is, Lord our Cre-ator, how ex-cel-lent thy Name is, Lord our Cre-

4651.

wie herrlich, wie herrlich ist dein Name in allen
 in all the nations, how excellent thy Name is in all the
 ist dein Name Herr unser Herrscher, wie herrlich ist dein Name in allen
 in all the nations, Lord our Creator, how excellent thy Name is in all the
 herrlich ist dein Name Herr unser Herrscher, wie herrlich ist dein Name in allen
 excellent thy Name is, Lord our Creator, how excellent thy Name is in all the
 Herrscher, wie herrlich ist dein Name! Herr,
 Creator, how excellent thy Name is, Lord,

Lan - den, wie herrlich ist dein Na - me in al - len Lan - den! Herr unser
 na - tions, how ex - cel - lent thy Name is in all the na - tions! Lord our Cre -

Lan - den, in allen Lan - den! Herr unser Herrscher wie herrlich
 na - tions, in all the na - tions! Lord our Cre - ator how ex - cel -

Lan - den, in allen Lan - den! Herr unser Herr -
 na - tions, in all the na - tions! Lord our Cre - ator

Herr, Herr unser Herrscher wie
 Lord, Lord our Cre - ator Cre -

Herr - scher, Herr, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
 - - - - - Lord, Lord our Cre - - - - - tor, how ex - cel - lent thy Name is in all the

ist dein Na - me! Herr unser Herrscher, wie herrlich ist dein Na - me in allen
 - - - - - lent thy Name is, Lord our Cre - - - - - tor, how ex - cel - lent thy Name is in all the

- scher, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
 - - - - - tor, Lord our Cre - - - - - tor, how ex - cel - lent thy Name is in all the

herr - lich, Herr unser Herrscher, wie herrlich ist dein Na - me in allen
 - - - - - tor, Lord our Cre - - - - - tor, how ex - cel - lent thy Name is in all the

Lan-den, in allen Lan-den, da man dir dankt im Him-mel.
 in all the na-tions Thou fillest heav'n with glo-ry.
 Lan-den, in allen Lan-den, da man dir dan-ke im Him-mel.
 in all the na-tions Thou fillest heav'n with thy glo-ry.
 Lan-den, in allen Lan-den, da man dir dan-ke im Him-mel.
 in all the na-tions Thou fillest heav'n with thy glo-ry.
 Lan-den, in allen Lan-den, da man dir dan-ke im Him-mel.
 in all the na-tions Thou fillest heav'n with thy glo-ry.

The musical score consists of 14 staves. The top four staves are for instruments: Violin I, Violin II, Viola, and Cello/Double Bass. The next four staves are for voices: Soprano, Alto, Tenor, and Bass. The bottom six staves are for a four-part vocal setting (Soprano, Alto, Tenor, Bass) with lyrics in German and Latin. The lyrics are:

Herr unser Herrscher, wie herrlich ist dein Na - me in allen

Lord our Cre - a - - - tor, how ex - cel - lent thy Name is in all the

Herr unser Herrscher! unser Herrscher, wie herrlich ist dein Na - me in allen

Lord our Cre - a - - - tor, our Cre - a - - - tor, how ex - cel - lent thy Name is in all the

Herr unser Herrscher! Herr unser Herrscher, wie herrlich ist dein Na - me in allen

Lord our Cre - a - - - tor, Lord our Cre - a - - - tor, how ex - cel - lent thy Name is in all the

Lan-den, da man dir dankt im Him-mel. A-men, A-men, A-men.
 in - tens. Thou fillest heav'n with glo-ry. A-men, A-men, A-men.

Lan-den, da man dir danket im Him-mel, A-men, A-men, A-men.
 in - tens. Thou fillest heav'n with thy glo-ry. A-men, A-men, A-men.

Lan-den, da man dir danket im Him-mel, A-men, A-men, A-men.
 in - tens. Thou fillest heav'n with thy glo-ry. A-men, A-men, A-men.

Lan-den, da man dir danket im Himmel. A-men, A-men, A-men.
 in - tens. Thou fillest heav'n with thy glo-ry. A-men, A-men, A-men.

The musical score consists of 15 staves. The top four staves are instrumental, likely for strings or woodwinds. The bottom seven staves are vocal parts, with lyrics written below the notes. The lyrics are: "A - - - men, A - - - men, A - - - men, A - - - men, A - - - men!" The music is in a common time signature and features various rhythmic patterns and dynamics.



