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Elias

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Zweiter Theil

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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, hadst thou heed.ed, heeded my com.

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

Piu Adagio .

Recit:

Israel ! Israel ! hö - re des Herrn Stim - me ! So spricht der Herr,
 Is - rael ! Is - rael ! hear - what the Lord speak - eth ! Thus saith the Lord,
 Bassi

Piu Adagio . dim: Recit: pp

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 am He that com- fort- eth; Be not a- fraid, be not a- fraid, for

ich bin dein Gott; ich stärke dich; wei- - - che nicht, ich
 I am thy God, I will strength- - en 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, including vocal line and piano accompaniment. The vocal line begins with the lyrics: "bist du denn? wer bist du denn, dass du dich vor Men - sehen fürchtest, die doch". The piano accompaniment features a prominent bass line with repeated rhythmic patterns.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics: "sterben? und ver - gissest des Herrn, der dich ge - macht hat, - der den". The piano accompaniment continues with similar rhythmic patterns, including some passages marked *pp*.

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

4651.

(♩=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 hel - fe, 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 hel - fe
 thy help is

dir, ich hel - fe
 near, thy help is

dir, ich hel - fe
 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, be not a - fraid, saith God the Lord; he not a -

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 key with two sharps (D major) and a 3/4 time signature. The lyrics are:

Ob tausend fal-len zu deiner Seite und zehen-tausend zu deiner Rechten, ob tau-send,
 Though thousands longish and fall be-side thee, and tens of thousands around thee pe-rish; though thou-sands,
 Rech-ten, ob tau-send, ob tausend fal-len zu deiner Sei-
 pe-rish; though thou-sands, though thousands lau-gish and fall be-side
 Ob tausend fallen zu deiner
 Though thousands longish 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

ri . . . tar . . . dando al

Tempo I^{mo} ♩ = 112.

The musical score consists of multiple staves. The top section features a vocal line with lyrics: "ri . . . tar . . . dando al". Below this, there are several organ staves. The bottom section includes a vocal line with lyrics: "nicht ! Furchte dich nicht ! furchte dich nicht ! ich bin mit dir. Furchte dich". The organ accompaniment continues below the vocal lines. The score includes dynamic markings such as *f* and *ff*, and tempo markings like "Tempo I^{mo}".

nicht !
Fraid!

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

nicht !
Fraid!

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

nicht !
Fraid!

ri . . . tar . . . dando al

Furchte dich nicht ! furchte dich nicht ! ich bin mit dir. Furchte dich
- Be not a - fraid, - be not a - fraid; thy help is near. Be not a -

nicht !
Fraid!

Furchte dich nicht ! furchte dich nicht, ich bin mit dir. Furchte dich
- Be not a - fraid, - be not a - fraid; thy help is near. Be not a -

ri . . . tar . . . dando al

Tempo I^{mo}

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
 fear; 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
 fear; for He is near; thy God, the Lord thy God, with un-to
f f f f f f *sempre*

The musical score consists of 14 staves. The top five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another Bass part). The bottom nine staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are in German and are printed below the vocal staves. The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). 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- fraid, he not a- fraid; thy help is near. Be not a-

hel.fe dir, fürchte dich nicht! ich hel. fe dir. Fürchte dich
 help is near: he not a- fraid; thy help is near. Be not a-

fürchte dich nicht ich hel. fe dir, fürchte dich nicht! ich hel. fe dir. Fürchte dich
 he not a- fraid; thy help is near: he not a- fraid; thy help is near. Be not a-

fürchte dich nicht! fürchte dich nicht, ich, ich hel. fe dir. Fürchte dich
 he not a- fraid, he not a- fraid; thy help is near. Be not a-

nicht ! fürchte dich nicht ! ich bin mit dir, ich helfe dir, spricht un - ser Gott.
 frid ! he not a - frid ! Thy help is near; he not a - frid ! saith God the Lord.

nicht ! fürchte dich nicht ! ich bin mit dir, ich helfe dir, spricht un - ser Gott.
 frid ! he not a - frid ! Thy help is near; he not a - frid ! saith God the Lord.

nicht ! fürchte dich nicht ! ich bin mit dir, ich helfe dir, spricht un - ser Gott.
 frid ! he not a - frid ! Thy help is near; he not a - frid ! saith God the Lord.

nicht ! fürchte dich nicht ! ich bin mit dir, ich helfe dir, spricht un - ser Gott.
 frid ! he not a - frid ! Thy help is near; he not a - frid ! saith God the Lord.

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:

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.

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.

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

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

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

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

Wir
 We

Dynamic markings: *p*, *cres*, *pp*, *f*.

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

a tempo All: moderato.
 4651.

<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:

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- jah, 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:**

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!

4651.

Himmel, den Himmel verschliessen? warum darf er
 elo. sed, he elo. sed the heavens. And why hath he
 weiss. 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
 weiss. 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
 weiss. 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
 weiss. 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 Clarinetto I. 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
Clar I

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 top two staves are for the vocal parts (Soprano and Alto). The next two staves are for the Tenor and Bass vocal parts. The remaining six staves are for the keyboard accompaniment, including a harpsichord part and a basso continuo part. The score includes various musical notations such as clefs, time signatures, and dynamic markings like 'f' (forte). The lyrics are written below the vocal staves in both German and Latin.

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

The musical score consists of several staves. At the top, there are five instrumental staves (likely strings and woodwinds) with various dynamics like *ff* and *f*. Below these are four vocal staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are written below the vocal staves in German and English. The German lyrics are: "schuldig! Wehe ihm! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese". The English lyrics are: "pe - rish! Woe to him! Woe to him, he shall pe - rish! He hath spoken false - ly, falsely against our". The score includes dynamic markings such as *f*, *ff*, and *ff*. At the bottom of the page, the number "1451." is printed.

ff

f

f

Cresc.

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 schul dig, 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 !

The musical score on page 264 consists of 14 staves. The notation includes various rhythmic patterns, primarily sixteenth and thirty-second notes, often grouped in beams. Dynamics such as *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo) are used throughout. There are also articulation marks like accents and slurs. The score is arranged in a multi-system format, with some staves containing rests. The bottom of the page features the number 1051.

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

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*

pp *cres* *p*

pp *cres* *p*

pp *cres* *p*

Elias.

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*

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*

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.

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.

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 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 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 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 *f* *p*

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* *f* *p*

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* *f* *p*

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. sraels 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, lo - - - 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, lo - - - 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, lo - - - quish;

wandelst, so erquiekt er dich. Wenn du mitten in Angst wandelst,
 lo - - - quish; He, He will quicken thee; Shouldst thou, walking in grief, lo - - - quish;

cres sempre più *f*

The musical score consists of several staves. The top two staves are for the vocal parts (Soprano and Alto/Tenors). The middle staves are for the instrumental accompaniment, including a piano part with a 'cres' marking and a cello/bass part. The bottom staves contain the lyrics in German and English. The lyrics are: 'dich. Wenn du mitten in Angst wandelst, wenn du in Angst wandelst, so erquickt er dich. Shouldst thou, walking in grief languish, walking in grief languish; He will quicken thee; He will quicken thee. Wenn du mitten in Angst wandelst, so erquickt er dich. Shouldst thou walking in grief languish; He will quicken thee. He will quicken thee, will quicken thee. Shouldst thou, walking in grief languish; He will quicken thee. Shouldst thou, walking in grief languish; He will quicken thee. He will quicken thee. Shouldst thou, walking in grief languish; He will quicken thee.' The score includes dynamic markings such as 'f' and 'cres'.

The musical score consists of ten staves. The first six staves are instrumental accompaniment for strings and woodwinds. The last four staves are vocal parts (Soprano, Alto, Tenor, Bass) with German lyrics. The score includes dynamic markings such as *p*, *f*, and *dim:*, and articulation marks like *tr* (trill) and *tr* (trill) with wavy lines. The lyrics are: "nicht, sie - he, er schläft noch schlum - mert nicht. Siehe der Hü - ter I - sra - els schläft nicht, sie - he, er schläft noch schlum - mert nicht. Der Hü - ter I - sra - els schläft nicht, sie - he, er schläft noch schlum - mert nicht, er schläft noch schlum - mert nicht, er schläft noch schlum - mert nicht, er schläft noch schlum - mert nicht, er schläft noch schlum - mert nicht." The word "nicht" is written in a smaller font below the main line of text.

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 the 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:

$\text{♩} = 100.$
All^o moderato. Recit:

Violins I
Violins II
Violas
Flutes
Clarinets
Basses

All^o mod^o Recit:

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.

All^o moderato.

romantic

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.

Bassi. *pp* *sempre pp*

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 de- sires: O rest in the

eres *p*

eres *p*

eres *p*

Herrn, und warte auf ihn; der wird dir geben was dein Herz wünscht; der wird dir ge- ben was dein Herz
 Lord, wait patiently for Him, and He shall give thee thy heart's de- sires, 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 for different parts of the choir. The eighth staff contains 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 score includes dynamic markings such as *p*, *f*, *dim:*, and *eres*. There are also performance instructions like *eres* and *eres* written above the notes.

Ende beharrt, der wird se. lig, se. lig, der wird se. lig, der wird se. lig.
 dure to the end, shall he sa. ved, shall he sa. ved, shall he sa. ved, shall he sa. ved.

. . . de beharrt, der der wird se. lig, der wird se. lig, der wird se. lig, der wird se. lig.
 . . . to the end, he shall he sa. ved, shall he sa. ved, shall he sa. ved, shall he sa. ved.

. . . wird se. lig, se. lig, se. lig, . . . der . . . wird se. lig.
 . . . he sa. ved, shall he sa. ved, shall he sa. ved, shall he sa. ved.

se. lig, der wird se. lig, . . . der wird se. lig, der wird se. lig.
 sa. ved, shall he sa. ved, shall he sa. ved, shall he sa. ved.

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 near.

N.º 34. Chor.

Allegro molto. (♩ = 100)

Flauti. *pp* *cres* *ff*

Oboi. *pp* *cres* *ff*

Clarinetti 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 several staves. The top staves are for instruments, with dynamics like *ff* and *dim:*. The middle staves are for voices, with lyrics in German and English. The bottom staves are for instruments, with dynamics like *pp* and *dim:*. 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 English translation is: "break them before the Lord, break them before the Lord, and a mighty wind, break them before the Lord, break them before the Lord, and a mighty wind, break them before the Lord, break them before the Lord, and a mighty wind." The score includes various musical notations such as clefs, time signatures, 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.

German lyrics:
 der die Berge zer-riss
 und die Felsen zerbrach
 ging vor dem Herrn her,
 Wind,
 der die Berge zer-riss
 und die Felsen zerbrach
 ging vor dem Herrn her,
 Wind,
 der die Berge zer-riss
 und die Felsen zerbrach
 ging vor dem Herrn her,

English lyrics:
 rent the mountain a-round,
 brake in pie-ces the rocks,
 brake them before the Lord,
 wind,
 rent the mountains a-round,
 brake in pie-ces the rocks,
 brake them before the Lord,
 wind,
 rent the mountains a-round,
 brake in pie-ces the rocks,
 brake them before the

The musical score is arranged in a standard format with vocal staves and piano accompaniment. The lyrics are written in German and English. The piano part includes dynamic markings such as *p*, *pp*, and *dim:*. The vocal parts include a soprano line, an alto line, and a bass line. The lyrics are as follows:

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

Additional markings include *tr* (trill) and *pp* (pianissimo) in the piano part. The score is numbered 4651 at the bottom.

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.

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

The musical score consists of multiple staves for voices and instruments. The lyrics are in German and English. The German lyrics are: Erd. beben kam ein Feuer, aber der Herr war nicht, aber der Herr war nicht im. The English lyrics are: earth - quake there came a fire. But yet the Lord was not. But yet the Lord was not in the.

Dynamic markings include *ff* (fortissimo) and *f* (forte). The score is numbered 4651 at the bottom.

The musical score consists of several staves. At the top, there are organ staves with various musical notations, including dynamics like *pp* and *f*. Below these are four vocal staves, each with its own line of lyrics in German and English. The lyrics are:

German: Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Sau-

English: Lord 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 systems of staves. The top system includes a vocal line with a treble clef and a piano (*p*) dynamic marking. Below it are several instrumental staves, including a bass line with a bass clef and a piano (*p*) dynamic marking. The score features various musical notations such as notes, rests, and dynamic markings like *pp* and *tr*.

The lyrics are written in German and English. The German lyrics are:

sen . Und in dem Sä . seln nahte sich der Herr .

The English lyrics are:

And in that still voice, on ward came the Lord .

The page number 4651 is printed at the bottom center of the page.

Handwritten musical score for multiple instruments and voices. The score includes staves for Flute I, Clarinet I, Bassoon, and various vocal parts. The lyrics are in German and English, describing the Lord's coming. The score features dynamic markings such as *pp*, *p*, and *ppp*, and includes the word *cres* (crescendo) in several places. The lyrics are as follows:

Und in dem Säu - seln nah - te sich der Herr, nahte sich der Herr,
 And in that still voice, on - ward came the Lord, on - ward came the Lord,
 Und in dem Säu - seln nah - te sich der Herr, nahte sich der Herr,
 And in that still voice, on - ward came the Lord, on - ward came the Lord,
 Und in dem Säu - seln nah - te sich der Herr, nahte sich der Herr,
 And in that still voice, on - ward came the Lord, on - ward came the Lord,
 Und in dem Säu - seln nah - te sich der Herr, nahte sich der Herr,
 And in that still voice, on - ward came the Lord, on - ward came the Lord,

Musical score for page 317, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *pp* and *p*, and the word *cres* indicating a crescendo. The lyrics are in German and English, describing the Lord's coming and the still voice of the Saviour.

Herr, nahte sich der Herr, und in dem Säuseln nahte
 Lord, on-ward came the Lord, and in that still voice, on-ward

Herr, nah-te sich der Herr, und in dem Säuseln nahte
 Lord, on-ward came the Lord, and in that still voice, on-ward

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

Herr, nahte sich der Herr, und in dem Säuseln nahte
 Lord, on-ward came the Lord, and in that still voice, on-ward

cres *pp*

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".

pp 4651.

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.			

Adagio non troppo. (♩ = 72) Quartett mit Chor.

Musical score for instruments: Flute (Fl.), Clarinet (Cl.), Violin (V.), Viola (V.), Cello (C.), and Double Bass (B.). The score is in common time (C) and begins with a *pp* dynamic. The Flute and Clarinet parts have some handwritten markings. The Cello and Double Bass parts include a *tr* (trill) marking.

Adagio non troppo.

Vocal score for four voices (Soprano, Alto, Tenor, Bass). The lyrics are in German and English. The German lyrics are: "Heilig, Heilig, Heilig ist Gott der Herr. Der Herr". The English lyrics are: "Ho - ly, ho - ly, ho - ly is God the Lord, the Lord". The score includes dynamic markings such as *f* and *ff*.

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 consists of several systems. The top system includes a vocal line and an organ line. The organ part is marked with dynamics such as *p*, *pp*, *ff*, and *sf*. The vocal part includes the following lyrics:

Gott der Herr . Alle Lande sind seiner Eh.re voll, sind sei . ner
 God the Lord . Now His glo.ry hath fil . led all the earth; now His glo .
 Gott der Herr . Alle Lande sind seiner Eh.re voll, sind seiner Eh.re
 God the Lord . Now His glo.ry hath fil . led all the earth; hath fil . led all the
 Hei . lig ist Gott der Herr. Alle Lande sind seiner Eh.re voll, seiner
 Ho . ly is God the Lord . Now His glo.ry hath fil . led all the earth; fil . led
 voll, Hei . lig ist Gott der Herr. Alle Lande sind seiner Eh.re voll, sei . ner
 earth; Ho . ly is God the Lord . Now His glo.ry hath fil . led all the earth; fil . led
 seiner Eh.re voll. Hei . lig ist Gott der Herr. Alle Lande sind seiner Eh.re voll, sei . ner
 fil . led all the earth; Ho . ly is God the Lord . Now His glo.ry hath fil . led all the earth; fil . led
 Alle Lande sind seiner, seiner Eh . re voll. Alle Lande sind seiner Eh.re voll, sind seiner
 Now hath fil . led the earth. Ho . ly is God the Lord . Now His glo.ry hath fil . led all the earth; hath fil . led

At the bottom of the page, there is a marking for the organ: *Coll'Organo* and the number 4654.

Musical score for a choir, featuring multiple staves with German lyrics. The lyrics are:

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, 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 now 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. Alle Lande sind seiner Eh-re voll, sind sei-ner
 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.

sempre coll'Organo.

a tempo Adagio non troppo.

4631.

The musical score is arranged in a standard orchestral format. The woodwind section includes Oboes, Bassoons, Horns in F and C, Trumpets in C, Trombones in Alto, Tenor, and Bass, and Ophicleides. The percussion section features Timpani in G major. The string section consists of Violins I and II, Viola, and Basses. The vocal parts include Soprano, Alto, Tenor, and Bass. The lyrics are written in German and English. The tempo is marked 'a tempo Adagio non troppo' with a quarter note equal to 43 beats per minute. The score includes dynamic markings such as *mf* and *f*. The bottom of the page is numbered '4631'.

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

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 written in 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:*

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

Piu mosso.

p *pp*

p *pp*

p *pp*

p *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.

Handwritten signature

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

cres *p* *cres* *dim:*

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

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

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

cres *p* *cres* *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

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

cres

cres *p*

cres *p*

cres

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

cres *p*

p *dim:*

p

p *pp* *pp*

p *pp* *pp*

p *pp* *pp*

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* *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

Fackel, wie eine Fackel, wie eine Fackel, wie eine
 torches, like burning torches, like burning torches, torches.

wie eine Fa-ckel, wie eine Fa-ckel, Er hat
 like burning torch-es, like burning torch-es, Migh-ty

wie eine Fa-ckel, wie eine Fa-ckel, Er hat stol-ze Kö-nige ge-
 like burning torch-es, like burning torch-es, Migh-ty kings by him were o-ver-

Fackel, wie ei-ne Fackel, Er hat stol-ze Kö-nige gestürzt, er hat
 torches, like burning torches, Migh-ty kings by him were o-ver-thrown, migh-ty,

Cantata

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 -

Tromba

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
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reh,

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,

The musical score consists of multiple staves for a choir. The lyrics are in German and are repeated across several lines of the score. The lyrics are: "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; the judgements of the Rache, und in Ho - reb die Ra - che, die zu künftige vengeance; 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, its ven - geance; the judgements of the".

The musical score consists of several staves. The top section features instrumental accompaniment with a dynamic marking of *sempre ff*. Below this, there are four vocal parts (Soprano, Alto, Tenor, and Bass) with German lyrics. The lyrics are: "Strafe und in Ho. reb die Rache." and "Und da der Herr ihu wollte genHimmel". The bottom section continues with instrumental accompaniment, also marked *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 hea-ven, siehe da kam ein feuriger Wagen mit feurigen, feurigen Rossen, und er
 Lo! there came a fi-e-ry chariot, with fi-e-ry, fi-e-ry horses; and he

cres

1471

fuhr im Wet - ter gen Him - mel . Da kam ein feu - riger Wagen mit
 went by a whirl - wind to hea - ven : there came a fi - ery cha - riot , with
 fuhr im Wet - ter gen Him - mel . Da kam ein feu - riger Wagen mit
 went by a whirl - wind to hea - ven : there came a fi - ery cha - riot , with
 fuhr im Wet - ter gen Him - mel . Da kam ein feu - riger Wagen mit
 went by a whirl - wind to hea - ven : there came a fi - ery cha - riot , with
 fuhr im Wet - ter gen Him - mel . Da kam ein feu - riger Wagen mit
 went by a whirl - wind to hea - ven : there came a fi - ery cha - riot , with

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 on page 342 consists of several systems of staves. The top system includes a grand staff with piano accompaniment and a vocal line. The piano part features dynamic markings such as *f* and *ff*. The vocal line includes the lyrics: "fuhr im Wet-ter gen Him-mel, und er fuhr im Wet-ter, er fuhr im Wet-ter, er". Below this, the English translation is provided: "went by a whirl-wind to hea-ven, and he went by a whirl-wind, he went by a whirl-wind, he".

The middle system contains a grand staff with piano accompaniment and a vocal line. The piano part is marked *sempre ff*. The vocal line includes the lyrics: "fuhr im Wet-ter gen Him-mel, und er fuhr im Wet-ter, er fuhr im Wet-ter, er". Below this, the English translation is provided: "went by a whirl-wind to hea-ven, and he went by a whirl-wind, he went by a whirl-wind, he".

The bottom system contains a grand staff with piano accompaniment and a vocal line. The piano part is marked *sempre ff*. The vocal line includes the lyrics: "fuhr im Wet-ter gen Him-mel, und er fuhr im Wet-ter gen Him-mel, und er". Below this, the English translation is provided: "went by a whirl-wind to hea-ven, and he went by a whirl-wind, he went by a whirl-wind, he".

At the bottom of the page, the number "4831." is printed, along with the dynamic marking *piu f*.

er fuhr im Wet. .ter gen Himmel.
 went by a whirl. .wind to hea- ven;

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

Wet. .ter gen Him - mel.
 whirl. .wind to hea - ven;

Er fuhr im Wet. .ter gen
 he went by a whirl. .wind to

Er fuhr im Wet. .ter gen Himmel, fuhr im Wet. .ter gen
 he went by a whirl. .wind to hea- ven, went by a whirl. .wind to

ff 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.

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)

1^{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.

Vätern; 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.

Andante con moto. 4651.

The musical score on page 356 consists of several systems of staves. The top system includes a grand staff with piano accompaniment. Below this are four vocal parts, each with its own staff. The lyrics are written in German and Latin. The German lyrics are: "Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser." The Latin lyrics are: "on his name, up - on his name, call up - on his name, and come on Prin - ces. Behold my servant, and mine e -". The score includes various musical notations such as notes, rests, and dynamic markings like *tr* and *f*.

22

Corno

trass trass trass

sempre *f*

sempre *f*

sempre *f*

sempre *f*

wähler, an welchem sei-ne See-le Wohl-ge-fal-len hat. eth. 1
 leet, and mine e-leet, in whom my soul de-light-eth

wähler, an welchem sei-ne See-le Wohl-ge-fal-len hat. eth. 1
 leet, and mine e-leet, in whom my soul de-light-eth

wähler, an welchem sei-ne See-le Wohl-ge-fal-len hat. eth. 1
 leet, and mine e-leet, in whom my soul de-light-eth

wähler, 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 eth. 1 On him the

sempre *f*

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

Raths und der Stärke, der Geist der Erkenntniss, und der Furcht des Herrn.
 might and of counsel, the spi-rit of knowledge and of the fear of the Lord.

Raths und der Stärke, der Geist der Erkenntniss, und der Furcht des Herrn.
 might and of counsel, the spi-rit of knowledge and of the fear of the Lord.

Raths und der Stärke, der Geist der Erkenntniss, und der Furcht des Herrn.
 might and of counsel, the spi-rit of knowledge and of the fear of the Lord.

Raths und der Stärke, der Geist der Erkenntniss, und der Furcht des Herrn.
 might and of counsel, the spi-rit of knowledge and of the fear of the Lord.

A.ber ei-ner erwacht von This saith the Lord, I have rai-ised

A.ber ei-ner erwacht von This saith the Lord, I have rai-ised

361.

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! Wohlan, al. le die ihr durstig seid, kommt her zu ihm, kommt
come to the wa-ters, O come unto Him, O come ev'ry one that thirst-eth, O come to Him, O

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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

Die ihr dur - stig seid, wohl.
 to the wa - ters come ev' - ry
 an, al - le
 come to the wa - ters,
 Wohlan, al - le
 O come to the wa - ters,
 Die ihr dur - stig seid,
 O come unto Him;
 Cello *eres*
 Bassi *eres*

an, al - le die ihr dur - stig seid, kommt her!
 come ev' - ry one that thirst - eth, come to Him;
 an, al - le die ihr dur - stig seid, kommt her!
 come ev' - ry one that thirst - eth, O come to the
 al - le kommt her zum Wasser, kommt her zu ihm!
 come ev' - ry one, come to the wa - ters, come!
 ihr al - le die ihr dur - stig
 come ev' - ry one that thirst - eth,
 ihr al - le die ihr
 come ev' - ry one that
 ihr al - le die ihr
 come ev' - ry one that
 kommt her, kommt
 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 .

Andante maestoso .

Als dann wird euer Licht her vorbrechen wie die
 And then, then shall your light break forth as the light of

1651.

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. $\text{♩} = 96.$

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with lyrics written below them. The remaining staves are for various instruments, including strings and woodwinds. The tempo is marked 'Allegro Doppio movimento' with a metronome marking of quarter note = 96. The key signature has two sharps (F# and C#). The music features complex rhythmic patterns and dynamic markings such as 'f' (forte) and 'dim.' (diminuendo).

Allegro Doppio movimento.

The second system of the musical score continues the composition. It features vocal lines with lyrics in both German and English. The tempo remains 'Allegro Doppio movimento'. The lyrics are as follows:

neh - - - men.	Herr unser Herrscher! wie	herrlich ist dein	Na - me in	al - len	Lan - den!
ward - - - you.	Loed our Cre - a - - tor, how	ex - cel - lent thy	Name is in	all the	na - - tions!

Additional lyrics for other parts include: 'Herr unser Lord our Cre...', 'neh - - - men. ward - - - you.', and 'neh - - - men. ward - - - you.'.

Allegro. Doppio movimento. 4631.

Herrscher, wie herrlich ist dein Na - me in al - len Lan - den! Herr wie herr - lich
 s - - tor, how ex - cel - lent thy Name is in all the na - tions. Lord, how ex - cel - lent
 Herr, in al - len Lan - - - den, in al - len Lan - den, - in al - len Lan - - - den,
 Lord, in all the na - - - tions, in all the na - - - tions, - in all the na - - - tions,
 Herr un - ser Herrscher, wie
 Lord our Cre - a - - tor, how

in E.

trass

1951

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 Name 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-
 den, in allen Lan- den! Herr unser Herrscher, wie
 tion, in all the na- tions! *Vello* Lord our Cre- a- tor, how
 Bass!

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 -

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! - - - - - men. - - - - - men. - - - - - men. wie herrlich
 - - - - - men, A - - - - - men, A - - - - - men. A - - - - - men! how ex - cel -
 - - - - - men, A - - - - - men, A - - - - - men. A - - - - - men! den A - - - - - men, A - - - - - men, A - - - - - men! wie herrlich
 den! Herr unser Herrscher, Herr unser Herr - - - - - scher, 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
 den! Herrscher, wie herrlich ist dein
 tions, Lord our Cre - a - - - - - tor, how ex - cel - lent thy
 den! Herrscher, wie herrlich ist dein
 tions, Lord our Cre - a - - - - - tor, how ex - cel - lent thy

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system features a vocal line with lyrics in German and English. The bottom system continues the vocal line with lyrics. The score is written in a historical style with various musical notations such as clefs, time signatures, and dynamic markings.

Herr unser Herrscher!
 Lord our Cre-ator!

Herr un-ser Herrscher,
 Lord our Cre-ator,

Ist dein Na-me!
 Is thy Name is,

wie herrlich herrlich ist dein Na-me!
 how ex-cel-lent thy Name is,

Na-me! wie herrlich ist dein Na-me! wie
 Name is, how ex-cel-lent thy Name is, how

Na-me! Herr unser Herrscher wie herrlich ist dein Na-me! 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 voices (Soprano, Alto, Tenor, Bass). The next four staves are for instruments (Violin I, Violin II, Viola, Cello/Double Bass). The bottom six staves are for a four-part vocal choir (Soprano, Alto, Tenor, Bass). The lyrics are in German and Latin, with the German text above the Latin text.

German Lyrics:
 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

Latin Lyrics:
 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

Choir Lyrics:
 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

Lan-den, da man dir dankt im Him-mel. A-men, A-men, A-men,
 m - - - - - tions. Thou fillest heav'n with glo - - - - - ry - A - - - - - men, A - - - - - men,
 Lan-den, da man dir danket im Him-mel, A-men, A-men,
 m - - - - - tions. Thou fillest heav'n with thy glo - - - - - ry. A - - - - - men, A - - - - - men,
 Lan-den, da man dir danket im Him-mel. A - - - - -
 m - - - - - tions. Thou fillest heav'n with thy glo - - - - - ry. A - - - - - men, A - - - - - men, A - - - - -

The musical score consists of 15 staves. The top four staves are instrumental, likely for strings and woodwinds. The bottom seven staves are vocal parts for different voices (Soprano, Alto, Tenor, Bass). The lyrics are 'A - - - men, A - - - men, A - - - men, A - - - men, A - - - men!' repeated across the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.