

ELIAS

VON

F. MENDELSSOHN-

BARTHOLDY.



PARTITUR.



3
15

All. non troppo 126 x 160!
 17. 111
 „ con fuoco 152 x 184!
 „ maestoso 132 x 112!
 „ moderato 100 x 126!
 Adagio non troppo 72 x 63!

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W. Wauers Musikstiftung.

II, C. M73. 1

Herrnhut,



S. Lias

Ein Oratorium

nach Worten des alten Testaments

componist von

Felix Mendelssohn-Bartholdy.

Op. 70

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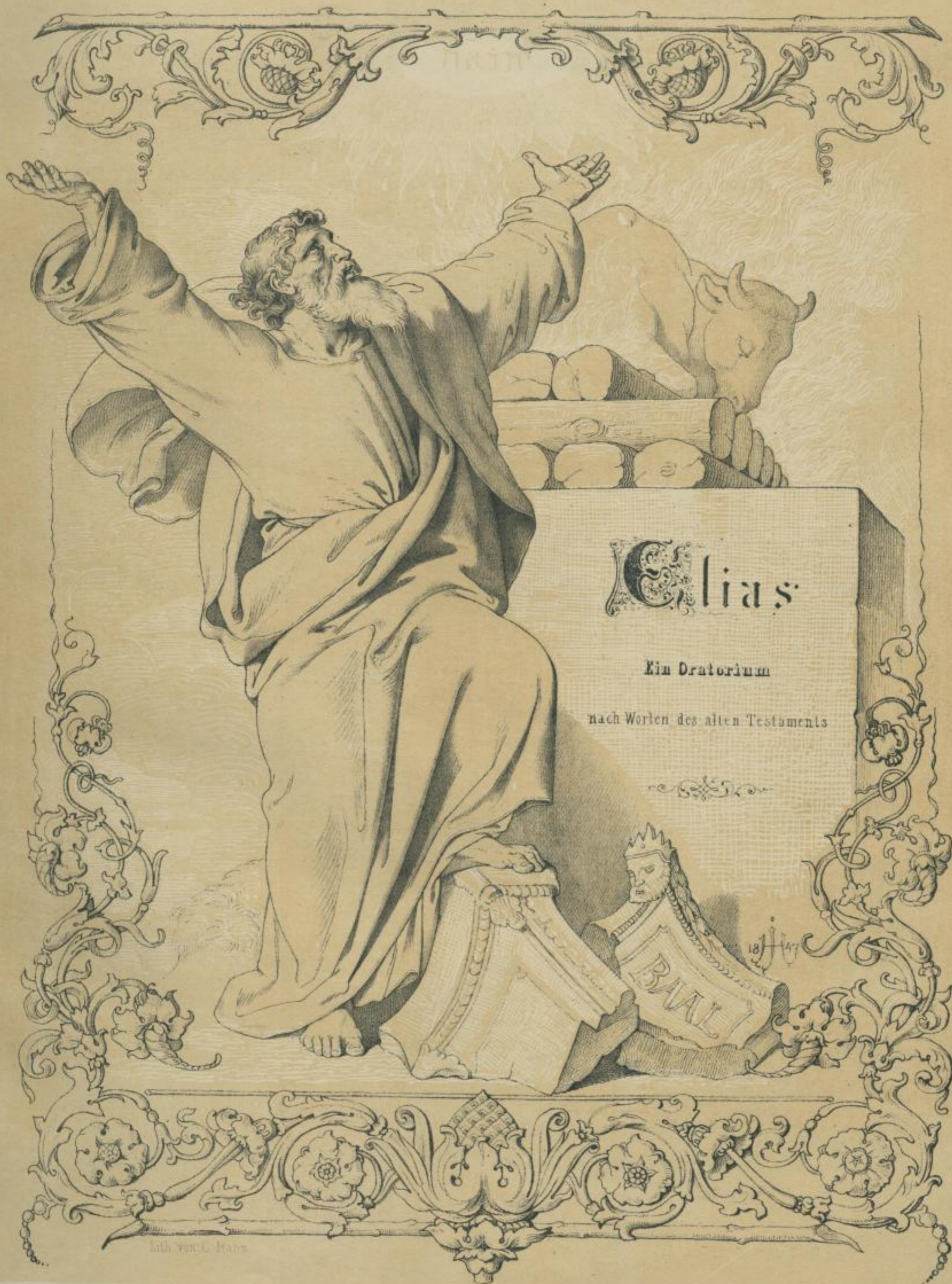


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Elias

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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.

Ouvertüre.

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 vertrocknet; 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! Gebe 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 du deinen Fuss nicht an einen Stein stossesest.

Recitativ. (Der Engel.)

Nun auch der Bach vertrocknet ist, Elias, mache dich auf, gehe gen Zarpath 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 Oelkrüge 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 gnädig! 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 Gestorbnen aufsteh'n 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 Herrn 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 Haus, damit das ihr des Herrn Gebot verlasst, und wandelt Baalim nach. Wohlan! so sende nun hin, und versammle zu mir das ganze Israel auf den Berg Carmel, und alle Propheten Baals, und alle Propheten des Hains, 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 übergeblieben, 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 Pfiemen 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 da ihr Herz dannach bekehrest!

Vier Stimmen.

Wirf 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 fiel 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 mein Gebet erhört?

(Der Knabe.)

Ich sehe nichts! Der Himmel ist ehern 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.

(Das Volk.)
So wollest du uns gnädig sein! Hilf deinem Knecht, o du mein Gott!
(Elias.)
Gehe wieder hin, und schaue zum Meere zu.
(Der Knabe.)
Ich sehe nichts! Die Erde ist eisern unter mir!
(Elias.)
Rauscht es nicht, als wollte es regnen? Siehest du noch nichts vom Meere her?

(Der Knabe.)
Ich sehe nichts!
(Elias.)
Wende dich zum Gebet deines Knechts, zu seinem Flehn, Herr du mein Gott! Wenn ich rufe zu dir, Herr mein Hort, so schweige mir nicht! Gedenke Herr an deine Barmherzigkeit!
(Der Knabe.)
Es gehet eine kleine Wolke auf aus dem Meere, wie eines Mannes Hand. Der Himmel wird schwarz von Wolken und Wind; es rauschet stärker und stärker!

(Das Volk.)
Danket dem Herrn, denn er ist freundlich.
(Elias.)
Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewiglich.
Chor. (Das Volk.)
Dank sei dir Gott, du tränkest das durst'ge Land! Die Wasserströme erheben sich, sie erheben ihr Brausen, die Wasserwogen sind groß, und brausen gewaltig; doch der Herr ist noch grösser in der Höhe.

ZWEITER THEIL.

Arie. (Eine Stimme.)
Höre, Israel, höre des Herrn Stimme! Ach, dass du merktest auf sein Gebot! Aber wer glaubt unsrer Predigt, und wem wird der Arm des Herrn geoffenbart? So spricht der Herr, der Erlöser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist: Ich, Ich bin euer Tröster. Weiche nicht, denn ich bin dein Gott, ich stärke dich! Wer bist du denn? dass du dich vor Menschen fürchtest, die doch sterben und vergisst des Herrn, der dich gemacht hat, und den Himmel ausbreitet und die Erde gründet!

Chor.
Fürchte dich nicht, spricht unser Gott; fürchte dich nicht, ich bin mit dir; ich helfe dir. Ob tausend fallen zu deiner Seite, und zehntausend zu deiner Rechten, so wird es doch dich nicht treffen.

Recitativ. (Elias.)
Der Herr hat dich erhoben aus dem Volk, und dich zum König über Israel gesetzt; aber du, Ahab, hast Uebel gethan über alle die vor dir gewesen sind. Es war dir ein Geringes, dass du wandeltest in der Sünde Jerobeams, und machtest dem Baal einen Hain, den Herrn den Gott Israels zu erzürnen. Du hast tödt geschlagen, und fremdes Gut genommen! Und der Herr wird Israel schlagen, wie ein Rohr an Wasser bewegt wird, und wird Israel übergeben um eurer Sünde willen!

(Die Königin.)
Habt ihr's gehört, wie er geweißt hat wider dieses Volk?

(Das Volk.)
Wir haben es gehört.

(Die Königin.)
Wie er geweißt hat wider den König in Israel?

(Das Volk.)
Wir haben es gehört.

(Die Königin.)
Warum darf er weissagen im Namen des Herrn? Was wäre für ein Königreich in Israel, wenn Elias Macht hätte über des Königs Macht? Die Götter thun mir dies und das, wenn ich nicht morgen um diese Zeit seiner Seele thue, wie dieser Seelen einer, die er geopfert hat am Bache Kison. —

(Das Volk.)
Er muss sterben!

(Die Königin und das Volk.)
Er hat die Propheten Baals getödtet; er hat sie mit dem Schwerte erwürgt; er hat den Himmel verschlossen, er hat die theure Zeit über uns gebracht! so ziehet hin und greift Elias, er ist des Todes schuldig, tödtet ihn, lasst uns ihm thun wie er gethan hat!

Chor. (Das Volk.)
Wehe ihm! er muss sterben! Warum darf er den Himmel verschliessen? Warum darf er weissagen im Namen des Herrn? Dieser ist des Todes schuldig, denn er hat geweißt wider diese Stadt, wie wir mit unsern Ohren gehört. Dieser ist des Todes schuldig, so ziehet hin, greift ihn, tödtet ihn!

Recitativ. (Obadja.)
Du Mann Gottes, lass meine Rede etwas vor dir gelten! So spricht die Königin: Elias ist des Todes schuldig; und sie sammeln sich wider dich, sie stellen deinem Gange Netze, und ziehen aus, dass sie dich greifen, dass sie dich tödten! So mache dich auf, und wende dich von ihnen, gebe

hin in die Wüste. Der Herr, dein Gott wird selber mit dir wandeln; er wird die Hand nicht abthun, noch dich verlassen. Ziehe hin, und segne uns auch!

(Elias.)
Sie wollen sich nicht bekehren! Bleibe hier du Knabe; der Herr sei mit euch! Ich gehe hin in die Wüste!

Arie. (Elias.)
Es ist genug! So nimm nun, Herr, meine Seele; ich bin nicht besser, denn meine Väter. Ich begehre nicht mehr zu leben, denn meine Tage sind vergeblich gewesen; ich habe geeifert um den Herrn, den Gott Zebaoth, denn die Kinder Israels haben deinen Bund verlassen, und deine Altäre haben sie zerbrochen, und deine Propheten mit dem Schwert erwürgt. Und ich bin allein übrig geblieben, und sie stehen danach, dass sie mir mein Leben nehmen! Es ist genug! So nimm nun, Herr, meine Seele!

Recitativ. (Eine Stimme.)
Siehe, er schläft unter dem Wachholder in der Wüste! Aber die Engel des Herrn lagern sich um die her, so ihn fürchten.

Terzett. (Die Engel.)
Hebe deine Augen auf zu den Bergen von welchen dir Hülfe kommt! Deine Hülfe kommt vom Herrn, der Himmel und Erde gemacht hat. Er wird deinen Fuss nicht gleiten lassen, und der dich behütet, schläft nicht.

Chor.
Siehe der Hüter Israels schläft noch schlummert nicht; wenn du mitten in Angst wandelst, so erquickt er dich.

Recitativ. (Der Engel.)
Stehe auf Elias, denn du hast einen grossen Weg vor dir! Vierzig Tage und vierzig Nächte sollst du gehen bis an den Berg Gottes Horeb.

(Elias.)
O Herr! ich arbeite vergeblich, und bringe meine Kraft umsonst und unnütz zu! Ach dass du den Himmel zerrisest und fährst herab! Dass die Berge vor dir zerflössen! Dass deine Feinde vor dir zittern müssten, durch die Wunder die du thust! Warum lässtest du sie irren von deinen Wegen, und ihr Herz verstocken, dass sie dich nicht fürchten? O, dass meine Seele stürbe!

Arie. (Der Engel.)
Sei stille dem Herrn, und warte auf ihn; der wird dir geben, was dein Herz wünscht. Befehl ihm deine Wege und hoffe auf ihn, stehe ab vom Zorn und lass den Grimm.

Chor.
Wer bis an das Ende beharrt, der wird selig.

(Elias.)
Herr, es wird Nacht um mich; sei du nicht ferne! Verbirg dein Antlitz nicht vor mir; meine Seele dürstet nach dir, wie ein dürres Land!

Recitativ. (Der Engel.)
Wohlan denn, gehe hinaus, und tritt auf den Berg vor den Herrn, denn seine Herrlichkeit erscheint über dir! Verhülle dein Antlitz, denn es naht der Herr!

Chor.
Der Herr ging vorüber!
Und ein starker Wind, der die Berge zerriss und die Felsen zerbrach ging vor dem Herrn her. Aber der Herr war nicht im Sturmwind.

Der Herr ging vorüber! Und die Erde erbehte, und das Meer erbrausste. Aber der Herr war nicht im Erdbeben.

Und nach dem Erdbeben kam ein Feuer, und nach dem Feuer kam ein stilles, sanftes Säusen.
Und in dem Säuseln nahte sich der Herr.

Solo und Chor.
Seraphim standen über ihm, und einer rief zum andern:

Heilig, heilig, heilig ist Gott der Herr. Alle Lande sind seiner Ehre voll.

Chor-Recitativ.
Gehe wiederum hinab, noch sind übrig geblieben siebentausend in Israel, die sich nicht gebeugt vor Baal. Gehe wiederum hinab! Thue nach des Herrn Wort!

(Elias.)
Ich gehe hinab in der Kraft des Herrn! Du bist ja der Herr! ich muss um deinetwillen leiden; darum freuet sich mein Herz, und ich bin fröhlich; auch mein Fleisch wird sicher liegen.

Arioso. (Elias.)
Ja es sollen wohl Berge weichen und Hügel hinfallen, aber deine Gnade wird nicht von mir weichen, und der Bund deines Friedens soll nicht fallen!

Chor.
Und der Prophet Elias brach hervor wie ein Feuer, und sein Wort brannte wie eine Fackel. Er hat stolze Könige gestürzt; er hat auf dem Berge Sinai gehört die zukünftige Strafe und in Horeb die Rache.

Und da der Herr ihn wollte gen Himmel holen, siehe da kam ein feuriger Wagen mit feurigen Rossen, und er fuhr im Wetter gen Himmel.

Arie.
Dann werden die Gerechten leuchten, wie die Sonne in ihres Vaters Reich. Wonne und Freude werden sie ergreifen, aber Trauern und Seufzen wird vor ihnen fliehen.

Eine Stimme.
Darum ward gesendet der Prophet Elias, eh' denn da komme der grosse und schreckliche Tag des Herrn: er soll das Herz der Väter bekehren zu den Kindern, und das Herz der Kinder zu ihren Vätern, dass der Herr nicht komme und das Erdreich mit dem Banne schlage!

Chor.
Aber einer erwacht von Mitternacht, und er kommt vom Aufgang der Sonne; der wird des Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auserwählter, an welchem seine Seele Wohlgefallen hat! Auf ihm wird ruhen der Geist des Herrn: der Geist der Weisheit und des Verstandes, der Geist des Rathes und der Stärke, der Geist der Erkenntnis und der Furcht des Herrn.

Vier Stimmen.
Wohlan, alle die ihr durstig seid, kommt her zum Wasser, kommt her zu ihm! Neigt euer Ohr und kommt zu ihm, so wird eure Seele leben.

Schluss-Chor.
Alsdann wird euer Licht hervorbrechen, wie die Morgenröthe, und eure Besserung wird schnell wachsen, und die Herrlichkeit des Herrn wird Euch zu sich nehmen.

Herr unser Herrscher, wie herrlich ist dein Name in allen Landen, da man dir danket im Himmel. Amen.

ELIAS

EIN ORATORIUM

nach Worten des alten Testaments
componirt

von

FELIX MENDELSSOHN BARTHOLDY.

Op. 70.

Einleitung.

Grave. M.M. $\text{♩} = 60$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flauti.
- Oboi.
- Clarinetten in B.
- Fagotti.
- Corni in D.
- Corni in B.
- Trombe in D.
- Trombone Alto.
- Trombone Tenore.
- Trombone Basso.
- Ophicleide.
- Timpani in D.A.
- Violino I.
- Violino II.
- Viola.
- Soprano.
- Alto.
- Tenore.
- Basso Solo.
- Bassi.

The score begins with a **Grave** tempo and a metronome marking of $\text{♩} = 60$. The key signature is one flat (B-flat major or D minor). The vocal parts (Soprano, Alto, Tenore, Basso Solo, Bassi) are mostly silent in this section. The Bass Solo part has a vocal line starting in the third measure with the lyrics: "Elias. So wahr der Herr, der Gott Israels, le. he, vor dem ich ste. he: Es".

Lyrics for Bass Solo:
Elias.
So wahr der Herr, der Gott Israels, le. he, vor dem ich ste. he: Es
As God the Lord of Is - ra - el li - veth, he - fore whom I stand, There

At the bottom of the page, the word **Grave.** is written, followed by the number **4651.**

1.

Cl. in B.

C. in D.

F. in D.

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. $\text{♩} = 22.$

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.

Cl. in B.

A handwritten musical score for Clarinet in B-flat. The score consists of 15 staves. The first two staves are empty. The third staff is the main melodic line for the Clarinet in B-flat, starting with a treble clef and a key signature of two flats (B-flat major). It contains several measures of music, including a half note, a quarter note, and a quarter rest, with a dynamic marking of 'p'. The fourth staff is a bass line, also starting with a treble clef and a key signature of two flats, containing a half note, a quarter note, and a quarter rest, with a dynamic marking of 'p'. The fifth staff is empty. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty. The ninth staff is empty. The tenth staff is empty. The eleventh staff is empty. The twelfth staff is empty. The thirteenth staff is empty. The fourteenth staff is empty. The fifteenth staff is empty. The sixteenth staff is empty. The seventeenth staff is empty. The eighteenth staff is empty. The nineteenth staff is empty. The twentieth staff is empty. The twenty-first staff is empty. The twenty-second staff is empty. The twenty-third staff is empty. The twenty-fourth staff is empty. The twenty-fifth staff is empty. The twenty-sixth staff is empty. The twenty-seventh staff is empty. The twenty-eighth staff is empty. The twenty-ninth staff is empty. The thirtieth staff is empty. The thirty-first staff is empty. The thirty-second staff is empty. The thirty-third staff is empty. The thirty-fourth staff is empty. The thirty-fifth staff is empty. The thirty-sixth staff is empty. The thirty-seventh staff is empty. The thirty-eighth staff is empty. The thirty-ninth staff is empty. The fortieth staff is empty. The forty-first staff is empty. The forty-second staff is empty. The forty-third staff is empty. The forty-fourth staff is empty. The forty-fifth staff is empty. The forty-sixth staff is empty. The forty-seventh staff is empty. The forty-eighth staff is empty. The forty-ninth staff is empty. The fiftieth staff is empty. The fifty-first staff is empty. The fifty-second staff is empty. The fifty-third staff is empty. The fifty-fourth staff is empty. The fifty-fifth staff is empty. The fifty-sixth staff is empty. The fifty-seventh staff is empty. The fifty-eighth staff is empty. The fifty-ninth staff is empty. The sixtieth staff is empty. The sixty-first staff is empty. The sixty-second staff is empty. The sixty-third staff is empty. The sixty-fourth staff is empty. The sixty-fifth staff is empty. The sixty-sixth staff is empty. The sixty-seventh staff is empty. The sixty-eighth staff is empty. The sixty-ninth staff is empty. The seventieth staff is empty. The seventy-first staff is empty. The seventy-second staff is empty. The seventy-third staff is empty. The seventy-fourth staff is empty. The seventy-fifth staff is empty. The seventy-sixth staff is empty. The seventy-seventh staff is empty. The seventy-eighth staff is empty. The seventy-ninth staff is empty. The eightieth staff is empty. The eighty-first staff is empty. The eighty-second staff is empty. The eighty-third staff is empty. The eighty-fourth staff is empty. The eighty-fifth staff is empty. The eighty-sixth staff is empty. The eighty-seventh staff is empty. The eighty-eighth staff is empty. The eighty-ninth staff is empty. The ninetieth staff is empty. The hundredth staff is empty. The hundred and first staff is empty. The hundred and second staff is empty. The hundred and third staff is empty. The hundred and fourth staff is empty. The hundred and fifth staff is empty. The hundred and sixth staff is empty. The hundred and seventh staff is empty. The hundred and eighth staff is empty. The hundred and ninth staff is empty. The hundred and tenth staff is empty. The hundred and eleventh staff is empty. The hundred and twelfth staff is empty. The hundred and thirteenth staff is empty. The hundred and fourteenth staff is empty. The hundred and fifteenth staff is empty. The hundred and sixteenth staff is empty. The hundred and seventeenth staff is empty. The hundred and eighteenth staff is empty. The hundred and nineteenth staff is empty. The hundred and twentieth staff is empty. The hundred and twenty-first staff is empty. The hundred and twenty-second staff is empty. The hundred and twenty-third staff is empty. The hundred and twenty-fourth staff is empty. The hundred and twenty-fifth staff is empty. The hundred and twenty-sixth staff is empty. The hundred and twenty-seventh staff is empty. The hundred and twenty-eighth staff is empty. The hundred and twenty-ninth staff is empty. The hundred and thirtieth staff is empty. The hundred and thirty-first staff is empty. The hundred and thirty-second staff is empty. The hundred and thirty-third staff is empty. The hundred and thirty-fourth staff is empty. The hundred and thirty-fifth staff is empty. The hundred and thirty-sixth staff is empty. The hundred and thirty-seventh staff is empty. The hundred and thirty-eighth staff is empty. The hundred and thirty-ninth staff is empty. The hundred and fortieth staff is empty. The hundred and forty-first staff is empty. The hundred and forty-second staff is empty. The hundred and forty-third staff is empty. The hundred and forty-fourth staff is empty. The hundred and forty-fifth staff is empty. The hundred and forty-sixth staff is empty. The hundred and forty-seventh staff is empty. The hundred and forty-eighth staff is empty. The hundred and forty-ninth staff is empty. The hundred and fiftieth staff is empty. The hundred and fifty-first staff is empty. The hundred and fifty-second staff is empty. The hundred and fifty-third staff is empty. The hundred and fifty-fourth staff is empty. The hundred and fifty-fifth staff is empty. The hundred and fifty-sixth staff is empty. The hundred and fifty-seventh staff is empty. The hundred and fifty-eighth staff is empty. The hundred and fifty-ninth staff is empty. The hundred and sixtieth staff is empty. The hundred and sixty-first staff is empty. The hundred and sixty-second staff is empty. The hundred and sixty-third staff is empty. The hundred and sixty-fourth staff is empty. The hundred and sixty-fifth staff is empty. The hundred and sixty-sixth staff is empty. The hundred and sixty-seventh staff is empty. The hundred and sixty-eighth staff is empty. The hundred and sixty-ninth staff is empty. The hundred and seventieth staff is empty. The hundred and seventy-first staff is empty. The hundred and seventy-second staff is empty. The hundred and seventy-third staff is empty. The hundred and seventy-fourth staff is empty. The hundred and seventy-fifth staff is empty. The hundred and seventy-sixth staff is empty. The hundred and seventy-seventh staff is empty. The hundred and seventy-eighth staff is empty. The hundred and seventy-ninth staff is empty. The hundred and eightieth staff is empty. The hundred and eighty-first staff is empty. The hundred and eighty-second staff is empty. The hundred and eighty-third staff is empty. The hundred and eighty-fourth staff is empty. The hundred and eighty-fifth staff is empty. The hundred and eighty-sixth staff is empty. The hundred and eighty-seventh staff is empty. The hundred and eighty-eighth staff is empty. The hundred and eighty-ninth staff is empty. The hundred and ninetieth staff is empty. The hundred and ninety-first staff is empty. The hundred and ninety-second staff is empty. The hundred and ninety-third staff is empty. The hundred and ninety-fourth staff is empty. The hundred and ninety-fifth staff is empty. The hundred and ninety-sixth staff is empty. The hundred and ninety-seventh staff is empty. The hundred and ninety-eighth staff is empty. The hundred and ninety-ninth staff is empty. The hundredth staff is empty.

Cl. in D.

Handwritten musical score for a string quartet, page 7. The score consists of 14 staves. The first five staves contain sparse notation with rests and some notes. The last five staves contain dense, rhythmic patterns. The notation includes various note values, rests, and dynamic markings.

Cl. in B.

C. in B.

The musical score consists of 14 staves. The first two staves (treble and bass clef) show a melodic line with a 'cres' marking. The next two staves (treble and bass clef) show a more complex melodic line with a 'p' marking and a 'cres' marking. The remaining eight staves (treble and bass clef) show a dense, rhythmic accompaniment with 'cres' markings. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Cl. in B.

C. in D.

The musical score is arranged in two systems. The first system contains five staves, with the first three staves corresponding to the handwritten labels 'Cl. in B.' and 'C. in D.'. Each of these staves begins with a dynamic marking of *p* (piano), followed by a *cres* (crescendo) marking, and then a *p* marking. The notes are connected by long horizontal lines, indicating sustained sounds. The second system contains four staves, each starting with a *p* marking, followed by a *cres* marking, then a *dim:* (diminuendo) marking, and finally an *f* (forte) marking. These staves contain more complex rhythmic patterns, including sixteenth and thirty-second notes.

C. in B.

C. in D.

in B.

The musical score consists of 14 staves. The top four staves (1-4) contain melodic lines with various dynamics and articulations. Staves 5 and 6 show a piano part with a 'p' dynamic and 'cres' markings. Staves 7 and 8 are empty. Staves 9 and 10 show a bass line with 'truuu' markings and 'cres' dynamics. Staves 11-14 contain more complex melodic and piano parts with 'cres' and 'p' dynamics. A 'dim:' marking is present at the beginning of the bottom-most staff.

C. in B.

C. in D.

11 in B.

The musical score consists of multiple staves. The upper section includes parts for Flute (C in B), Clarinet (C in D), Bassoon (11 in B), and strings. The lower section features a prominent woodwind part with the instruction *trium* and dynamic markings *sf*, *al*, and *f*. The woodwind part includes the phrase *sempre cres* and *al f*. The string part includes the phrase *sempre cres* and dynamic markings *sf*, *al*, and *f*. The score is marked with various dynamics including *cres*, *sf*, *al*, and *f*.

Cl. in B.

Cl. in D.

Cl. in B.

The musical score is arranged in 15 staves. The first three staves correspond to the handwritten labels: Clarinet in B (top), Clarinet in D (middle), and Clarinet in B (bottom). The remaining staves are for other instruments, including strings and woodwinds. The music is written in a common time signature and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics markings such as 'f' and 'più f' are present throughout the score.

A

Cl. in B

C. in D

9 in B

Truba in D

The image shows a page of handwritten musical notation for a brass ensemble. The score is organized into systems of staves. The top system includes parts for Clarinet in B (Cl. in B), Corn in D (C. in D), Trombone in B (9 in B), and Trumpet in D (Truba in D). The notation is dense, with many notes and rests. There are several dynamic markings, including 'f' (forte) and 'ff' (fortissimo). The page is numbered '13.' in the top right corner. A large, stylized letter 'A' is written at the top center of the page. The paper is aged and shows some wear.

A handwritten musical score for a multi-instrument ensemble. The score is written on 14 staves. The instruments are: Flute (Fl. in B), Clarinet (Cl. in D), Bassoon (Fag. in D), Violin (V. in D), Viola (Vla. in D), Cello (C. in D), and Double Bass (Cb.). The music is in 2/2 time and features complex rhythmic patterns, including sixteenth-note runs and triplets. Dynamic markings include *sf* (sforzando) and *più f* (più forte). The score is numbered 14 at the top left and 4851 at the bottom center.

Fl. in B

Cl. in D

Fag. in D

V. in D

Vla. in D

C. in D

Cb.

Clarin B

Clarin D

Fagott B

Fagott D

Handwritten musical score for woodwinds and strings, page 15. The score includes parts for Clarinet B, Clarinet D, Bassoon B, Bassoon D, and strings. The woodwind parts feature melodic lines with various ornaments and dynamics. The string parts include a complex rhythmic pattern in the lower strings and a more melodic line in the upper strings. Dynamics like 'ff' and 'f' are indicated throughout.

C. in B

C. in D

in B

in D

This page of musical notation is for a string quartet, labeled 'B.' at the top. It contains 14 staves of music, organized into four systems of four staves each. The instruments are identified on the left as follows:

- Staff 1: Violin I (C. in B)
- Staff 2: Violin II (C. in D)
- Staff 3: Viola (in B)
- Staff 4: Violoncello (in D)

 The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are used throughout. The key signature is one sharp (F#), and the time signature is 3/4. The page number '16.' is in the top left, and '4651.' is at the bottom center.

Cl. in B.

P. in D.

V. in B.

Tr. in D.

This page contains a handwritten musical score for page 17. The score is organized into several systems of staves. The top system includes staves for Clarinet in B (Cl. in B.), Piano in D (P. in D.), Violin in B (V. in B.), and Trombone in D (Tr. in D.). The middle system features a double bass staff and a piano staff. The bottom system includes a trumpet staff (marked 'tr'), a violin staff, a viola staff, and a double bass staff. The music is written in a complex, multi-measure format with various rhythmic values and accidentals. Dynamic markings such as *sf* (sforzando) and *più f* (più forte) are used throughout the score to indicate changes in volume and intensity. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Cl. in B.
C. in D.
S. in B.
F. in D.

A handwritten musical score for page 18, consisting of 15 staves. The score is written in a historical style with various clefs and dynamic markings. The instruments are indicated by the text on the left: Clarinet in B (Cl. in B.), Cello (C. in D.), Saxophone in B (S. in B.), and Flute in D (F. in D.). The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The notation includes notes, rests, and articulation marks. The bottom of the page is labeled "Bassi" and "4651."

Bassi

4651.

Cl. in B.

C. in D.

tr in B.

Tr in D.

Handwritten musical score for a woodwind ensemble, page 19. The score consists of 14 staves. The first four staves are for Clarinet in B-flat, Clarinet in D, Trumpet in B-flat, and Trombone in D. The remaining ten staves are for strings. The music is in 3/4 time and features a dynamic of fortissimo (ff) throughout. The string parts include complex rhythmic patterns and tremolos in the upper staves. The woodwind parts have more melodic lines with some harmonic support. The page is numbered 19 in the top right corner and has a 'C.' in the top center. The number '4651.' is printed at the bottom center.

C. in D

C. in D

The musical score on page 20 consists of 15 staves. The first two staves are mostly empty, with rests and dynamic markings such as *sf* and *f*. The third staff contains a melodic line with notes and rests, marked with *f* and *sf*. The fourth staff is a bass line with notes and rests, marked with *sf* and *f*. The fifth staff contains a melodic line with notes and rests, marked with *f* and *sf*. The sixth staff is empty with rests. The seventh and eighth staves are empty with rests. The ninth and tenth staves are empty with rests. The eleventh and twelfth staves are empty with rests. The thirteenth and fourteenth staves contain rhythmic patterns of eighth and sixteenth notes, marked with *f*. The fifteenth staff is empty with rests.

Nº 1. Chor.

Andante lento. ♩ = 76.

C. in B.
C. in D.
4 in B.
Tr. in D.

The musical score is arranged in a system of staves. At the top, there are five staves for the vocal parts: Soprano (Sopr.), Alto (Alt.), Tenor (Ten.), Bass (Bass), and Organ (Coll'Organo). The organ part is written in a lower register and features a prominent tremolo effect. The lyrics are written below the vocal staves and are in German and Latin. The tempo is marked 'Andante lento' with a quarter note equal to 76 beats per minute. The key signature is one flat (B-flat).

Sopr.
Volk.
Alt.
Das
Ten.
Chor.
Bass

Hilf Herr! — Hilf Herr! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?
 Help, Lord! — Help, Lord! — willst du uns denn gar ver- til- gen?

And: lento. Coll'Organo.

Cl. in B.

P. in D.

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B.) and Piano (P. in D.), both marked with 'dim:' and 'p'. Below these are staves for other instruments, including a Trombone (Tromm.) also marked with 'dim:'. The bottom system features vocal parts with lyrics in German and English. The lyrics are:

 Die Ernte ist vergangen, der Sommer ist dahin! und uns ist keine Hilfe ge.

 The harvest now is o- -ver, the summer days are gone; and yet no power cometh to

 Hilf Herr!

 Help, Lord!

B. sing C. 4.

Cl. on B.

Cl. in D

The musical score consists of multiple staves. At the top, there are staves for woodwinds: Clarinet in B-flat (Cl. on B.) and Clarinet in D (Cl. in D). Below these are several staves for voices, including a Soprano part with lyrics in German and English. The lyrics are:

Und uns ist keine Hülfe ge- kommen !

And yet no power cometh to help us !

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

kommen ! und uns ist kei- ne, 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

The bottom of the page features a large, sweeping musical line across several staves.

Cl. in B

C. in D

Handwritten annotations on the left margin: *Cl. in B* and *C. in D*.

Dynamic markings: *cres* (crescendo) appears in several staves.

Tempo/Performance markings: *a 2.* (allegretto) is written above several staves.

Lyrics (German and English):

die Ernte ist vergangen, der Sommer ist dahin, und uns ist keine Hülfe ge-
 the harvest now is o-ver, the summer day- are -one, 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 u-, 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 ge-**kom-men!**
 And yet no power cometh to help us!

cres

cres

C. m. B.
P. m. D.

eres
eres
eres
eres

eres
eres
eres

kommen,
help us,
Hülfe gekommen, die
com-eth to help us! the
und uns ist keine Hülfe gekommen, keine Hülfe,
and yet no power cometh, and yet no power cometh,

ist keine Hülfe,
and yet no power
Ernte ist vergangen, der
harvest now is over, the
Sommer ist dahin!
summer days are gone;
Sommer ist dahin!
summer days are gone;
und uns ist keine Hülfe gekommen, keine Hülfe,
and yet no power cometh, and yet no power cometh,

kei- - ne Hülfe ge. kom. men, ist keine
com- - - eth, cometh to help us, no power
kei- - ne Hülfe ge. kom. - - men,
com- - eth, cometh to help us,
kei- - ne Hülfe ge. kom. - - men,
com- - eth, cometh to help us,
kei- - ne Hülfe ge. kom. - - men,
com- - eth, cometh to help us,

4651.

Cl. in B.

C. in D.

The musical score consists of several systems of staves. The top system includes a piano introduction with staves for Clarinet in B-flat and C in D. The lower systems feature vocal parts with lyrics in German and English. The lyrics are as follows:

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.
and yet no power cometh to help us,

Die Ernte ist ver-gan-gen, der Somer ist da-
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

Alto
Tenor

Musical score for piano accompaniment, including treble and bass staves with various dynamics like *sf* and *più f*.

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 Sömer 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
sf *più f*

A.

28.

Cl. in B.

Cl. in D.

(in E. A.)

tr
pp

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 ge kommen! 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 ge kommen! 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

4651. P senza Organo

The musical score consists of ten staves. The first seven staves are for the orchestra: Violin I, Violin II, Viola, Violoncello, Double Bass, Trumpets, and Trombones. The eighth staff is for the Soprano voice, the ninth for the Alto voice, and the tenth for the Bass voice. The lyrics are in German, with English translations provided below. The score includes dynamic markings such as *cres* (crescendo) and *f* (forte).

cres

cres *f*

cres *f*

cres *f*

f *cres* *f* *f*

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

cres

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

cres

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

f *cres* *f*

C. in B.
C. in D.
1. in B.

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

Cl. in B.
C. in D.
4 in B.

Die Ern-te ist ver-gan-gen, der Sommer ist da
 The har-vest now is o-ver, the sum-mer days are
 gan-gen, der Sommer ist da hin! und uns ist keine Hülfe gekom-men;
 o-ver, the summer days are gone, and yet no pow-er cometh to help us!
 keine Hülfe gekom-men, ge-kom-men; will denn der Herr nicht mehr Gott sein in
 power cometh to help us, to help us! will then the Lord be no more God in
 Herr nicht mehr Gott sein in Zi-on, nicht Gott sein in Zi-on? Die Ern-te ist ver-
 Lord be no more God in Zi-on, no more God in Zi-on? The har-vest now is

Christ
C in D
in B
H. in D

hin, — der Sommer ist da. — hin, — die Ern-te ist ver-
gone, — the sum-mer days are gone, — the har-vest now is
gan-gen, der Sommer ist da- gan-gen, der Sommer ist da-
o- - ver, the sum-mer days are 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 Ern-te ist ver- gan-gen, die Ern-te ist ver- gan- - - gen!
o- - ver, the har-vest now is o- - ver, the har-vest now is o- - - - ver;

Chor B.
Chor D.
u. in B.
u. in D.

hin ! Hilf Herr ! Hilf, die die Ernte ist vergangen, ver-
 gone! Help Lord ! Help! the 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 gangen, der Sommer ist da hin ! die Ernte ist ver-
 the harvest now is o - - ver, the sum. mer days are gone the harvest now is
 Hilf Herr ! die die Ernte ist vergan - gen, die Ernte ist ver-
 Help Lord ! the the harvest now is o - - ver, the harvest now is

Cl. in B.
C. in D.
v. in B.
Tr. in D.

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!

L'istesso tempo.
Recitativo.

C. in D

The musical score consists of approximately 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom four staves are for instruments, likely strings. The middle staves contain the vocal lines with lyrics. The lyrics are in German and English. The tempo is marked 'L'istesso tempo' and the style is 'Recitativo'. The score is divided into measures by vertical bar lines.

L'istesso tempo.
Recitativo.

36. Fag:

Handwritten mark

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

eres - - - een - - - do

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

eres - - - een - - - do

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

eres

eres

eres

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

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

Brod;
 bread;

eres

C. in B.

C. in E.

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 neither help nor com - fort,

Niemand der sie tröste. Zion streckt ihre Hände aus, und da ist Niemand der sie
 nei - ther help nor comfort. Zi - on spreadeth her hands for aid; and there is neither help nor

Clarin B.

Clarin E

The musical score consists of ten staves. The top two staves are for Clarinet B and Clarinet E. The next four staves are for piano accompaniment, with dynamic markings *cres* and *pp*. The fifth and sixth staves are vocal parts with German and English lyrics. The seventh and eighth staves are for piano accompaniment with dynamic markings *cres* and *sf*. The bottom two staves are for piano accompaniment with dynamic markings *sf* and *p*.

Vocal Lyrics:

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 .

Chorus:

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

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

Other markings: *sf*, *p*, *pp*, *dolce*, *Zion*, *Zi - on*, *dolce*, *Zi - on*.

Chorus B

The musical score consists of several staves. The top two staves are for piano accompaniment, with dynamics *p* and *pp*. The middle section contains two vocal lines with lyrics in German and English. The bottom two staves are for piano accompaniment, with dynamics *p* and *pp*.

Vocal Line 1 (Soprano):
 streckt ihre Hände aus, und da ist Niemand der sie trö - ste, Niemand der sie trö - ste,
 spread eth her hands for aid; and there is neither help nor com - fort, neither help nor com - fort, **eres**

Vocal Line 2 (Alto):
 streckt ihre Hände aus, ihre Hände aus, und da ist Niemand der sie tröste, und da ist
 spread eth her hands, she spread eth her hands for aid; and there is neither help nor comfort, and there is

Vocal Line 3 (Tenor/Bass):
 Herr, hö.re unser Ge.bet!
 Lord, how thine ear to our pray'r!

A.

C. in B

C. in E

The musical score is arranged in a system of staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the left, and the instrumental accompaniment is on the right. The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:
 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 thine ear to our pray'r! Lord, how thine ear to our

Dynamics and Performance Instructions:
 - *cres* (crescendo)
 - *sf* (sforzando)
 - *p* (piano)
 - *pp* (pianissimo)
 - *dim:* (diminuendo)

C. in B.

C. in E.

The musical score consists of several staves. The vocal line (soprano) has the following lyrics:

tröste, und da ist Niemand der sie tröste, da ist Niemand der sie trö - ste, — 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 trö - ste,
 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 ! Herr, hö.re unser Ge
 Lord, how thine ear to our pray'r ! Lord, how thine ear to our

The instrumental parts include a piano accompaniment with dynamic markings such as *cres*, *dim:*, *p*, *pp*, and *ppp*. There are also markings for *sf* (sforzando) in the vocal line.

Cl. in B

C. in E

The musical score consists of several staves. The top two staves are for the Clarinet in B and Clarinet in E. The middle section contains two vocal parts with German and English lyrics. The bottom two staves are for the piano accompaniment. Dynamic markings include *cres*, *p*, *dim:*, and *pp*.

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

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

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

cres *dim: p*
 Herr, hö. re unser Gebet!
 Lord, how thine ear to our pray'r!

C. in B.

C. in E.

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

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

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

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

N.º 3. Recitativo .

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 be-kehret euch zu dem Herrn, eurem Gott, denn er ist
 word of God. I there-fore say to ye, Forsake your idols, re-turn to God; for He is

gnädig, barmherzig, ge-duldig und von grosser Gü-te, und reut ihn bald der Strafe.
 slow to au-ger, and mer-ci-ful, and kind, and gra-cious, and re-penteth Him of the e-vil.

3/4.

N.º 4. Aria.

Andante con moto. $\text{♩} = 72.$

Flauto.

Clarineti 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 e - ver surely

Cl. in B.

lassen " spricht un - ser Gott. „So ihr mich von gan - zem Herzen suchet,
 find me." Thus saith our God „If with all your hearts ye tru - ly seek me,

Cl. in B

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. Oh! that I
 Veelli

pp

Cl. in B

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! Oh! that I knew where I might
 Bassi

pp

Musical score for the first system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings: *cres*, *cres sf*, and *p*. The vocal line includes the following lyrics:

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!

C. in B

Musical score for the second system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings: *dim:*, *pp*, *sf*, and *p*. The vocal line includes the following lyrics:

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

Ch. in B.

gan-zem Herzen suchet, so will ich mich finden lassen" spricht un-ser Gott,
 hearts ye tru-ly seek me; ye shall e-ver surely find me." Thus saith our God

Ch. in B.

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

2/2

N.º 5. Chor.

Allegro vivace. $\text{♩} = 96.$

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in C.

Corni in F.

Trombe in C.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in C. G.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello e Basso.

Chor. Das Volk.

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

Aber der Herr sieht es nicht,
Yet doth the Lord see it not;

er spottet unser!
He mocketh at us;

Allegro vivace.

Cl. in B.

C. in C.

F. in C.

a.ber der Herr sieht es nicht, er spottet unser, er spottet un. ser. Der Fluch ist
 Yet 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;

C. in C.

F. in C.

The musical score is arranged in a standard choral format with multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are clearly delineated. The lyrics are written in both German and English. The piano part features dynamic markings such as *ff* and *f*. The score includes a fermata over a piano staff in the middle section. The bottom of the page contains the number 4651.

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

C. in C.

W. in C.

The musical score consists of multiple staves. The upper staves feature instrumental accompaniment with dynamic markings such as *f*, *sf*, and *sempre f*. The lower staves contain vocal parts with lyrics in German and English. The lyrics are:

kom - men .
 on us;
 Er wird uns verfolgen bis er uns töd . tet, ver -
 His wrath will pur - sue us till he de - stroy us, pur -

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

ü - ber uns ge - kom - men .
 fal - len down up - on us;
 Er wird uns verfolgen bis er uns töd . tet, ver -
 His wrath will pur - sue us till he de - stroy us, pur -

ü - ber uns ge - kom - men .
 fal - len down up - on us;
 Er wird uns ver -
 His wrath will pur -

The score concludes with dynamic markings *ff* and *sempre f*, and a page number 4651.

Ar

C. in C.

Tr. in C.

fol - - - - - gen bis er uns töd - tet, er wird uns verfolgen bis er uns töd - tet,
 sue 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 -

C. in C.

Tr. in C.

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.

C. ad C.

For. in C.

folgen bis er uns töd. - tet, bis er uns tödtet, er wird uns ver. folgen bis er uns
 sue us till he de. - stroy us, till he de. - stroy us, His wrath will pur. sue us till he de.
 töd. - tet, er wird uns ver. folgen bis er uns töd. - tet,
 stroy us, His wrath will pur. sue us till he de. - stroy us,
 - tet, er wird uns ver. folgen bis er uns töd. - tet,
 us, His wrath will pur. sue us, till he de. - stroy us,
 Der Fluch ist ü. - ber uns ge. kom. - men, er wird uns ver.
 His curse hath fal. - len down up - on us! His wrath will pur.

For in C

For in C

töd - tet,
 stroy us;

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.

sf sf sf sf sf

ff ff

Basso 4651.

B.

C. in C.

F. in C.

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

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

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

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

ff sf sf sf sf sf sf ff

The musical score consists of 15 staves. The top two staves are for the vocal parts, with lyrics in German and English. The remaining staves are for the piano accompaniment, including a right-hand part and a left-hand part. The score is marked with a forte dynamic (*ff*) and includes a second ending bracket. The lyrics are:

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

C. in C,

Tr. in C,

Grave. $\text{♩} = 58.$

The first system of the musical score consists of ten staves. The top two staves are for the right hand of the organ, and the bottom two are for the left hand. The remaining six staves are for vocal parts, with the first two being soprano and alto, and the last four being tenor and bass. The music is in a slow, solemn tempo, marked 'Grave' with a quarter note equal to 58 beats. The key signature has two flats, and the time signature is common time. The organ parts feature a steady accompaniment of eighth notes, while the vocal parts have a more melodic line.

C. in C

F. in C

Grave.

The second system of the musical score continues the organ and vocal parts from the first system. It consists of ten staves, with the same layout of organ and vocal parts. The organ accompaniment remains consistent, providing a steady rhythmic foundation for the vocal lines.

	bis er uns töd.tet. till he de. -stroy us!	„Denn For	ich der He the	Herr dein Lord our	Gott, ich God, He	bin ein is a	eif. riger jea. -lous	Gott, God:
	bis er uns töd.tet. till he de. -stroy us!	„Denn For	ich der He the	Herr dein Lord our	Gott, ich God, He	bin ein is a	eif. riger jea. -lous	Gott, God:
	bis er uns töd.tet. till he de. -stroy us!	„Denn For	ich der He the	Herr dein Lord our	Gott, ich God, He	bin ein is a	eif. riger jea. -lous	Gott, God:
	bis er uns töd.tet. till he de. -stroy us!	„Denn For	ich der He the	Herr dein Lord our	Gott, ich God, He	bin ein is a	eif. riger jea. -lous	Gott, God:

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
 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
 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

p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*
p *eres* *eres* *sf*

The musical score consists of 14 staves. The top 10 staves are for vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The bottom 4 staves are for the lyrics, with the first two staves showing German and English lyrics side-by-side. The lyrics are:

 vier-te Glied de-rer die mich has-sen Und thu-e Barm-

 fourth ge-ne-ra-tion of them that hate Him. His mer-cies on

 The score includes dynamic markings such as *dim:* and *p*, and crescendo/decrescendo hairpins. There are also some handwritten annotations on the right side of the page.

Cl. in B.
P. in C.
F. in F.
Tr. in C.

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

Cl. in B
 C. in C
 4 in F
 Tr. in C

D

Cl. in B.

C. in C.

4 in F.

Tr. in C.

The musical score consists of multiple staves. The upper staves are for woodwinds and strings, with dynamic markings such as *cres* and *f*. The lower staves contain vocal parts with German lyrics. The lyrics are:

ha-ben und mei-ne Ge-bo-te hal-ten.

them that love Him and keep His com-mand-ments.

Und

Barmher-

His mer-

Und thu-e

His mer-cies.

The score also includes a piano part with a trill and various rhythmic patterns.

Cl. in B.

C. in C.

1 in F.

F. in C.

The musical score consists of 18 staves. The first four staves are for woodwinds (Cl. in B, C. in C, 1 in F, F. in C). The next six staves are for strings. The final six staves are for voices. Dynamics include *cres*, *dim:*, *sf*, and *tr*. The lyrics are in German and appear in the bottom six staves.

Lyrics:

Barmherzigkeit, Barmherzigkeit an vielen, vielen
 His mercies on thou sands fall, on thou sands fall, on *dim*

thue Barmherzigkeit, Barmherzigkeit an vielen
 mer-cies on thou sands fall, His mercies on thou sands fall, on *dim*

zigkeit, Barmherzigkeit an vielen, an vielen, vielen
 -cies on thou sands fall, His mercies on thou sands fall, on *dim*

Barmherzigkeit, Barmherzigkeit an vielen
 on thou sands fall, His mercies on thou sands fall, on *dim*

Cl. in B.
C. in C.
4 in F.
Tr. in C.

The musical score consists of multiple staves. The top staves are for instruments: Clarinet in B (Cl. in B.), Clarinet in C (C. in C.), 4 in F, and Trumpet in C (Tr. in C.). The middle section contains vocal parts with lyrics in German and Latin. The bottom staves are for bass instruments, likely Trombones or Basses. Dynamics include *p*, *sf*, *mf*, and *f*. The word "eres" is written above many notes, indicating a crescendo.

Lyrics (German/Latin):
 Tau - sen - den, Barmher - zigkeit, Barmher - zigkeit, Barmher - zigkeit, Barmher - zigkeit, Barmher - zigkeit, Barmher - zigkeit,
 thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thou - sands fall,
 Tau - sen - den, und thu - e Barmher. - zigkeit an vie - len Tausenden,
 thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thousands fall,
 Tau - sen - den, Barmher - zigkeit, und thu - e Barmher - zigkeit, und thu - e Barmher - zigkeit,
 thou - sands fall, on thou - sands fall, His mer - cies on thou - sands fall, His mer - cies on thou - sands fall,
 er - ces - cen - do

C. in B.
C. in C.
4 in F.
H. in C.

The musical score consists of multiple staves. The upper staves are for instruments, and the lower staves are for voices. The lyrics are written in German and Latin. The score includes dynamic markings such as *dim:* and *p*, and crescendo markings *eres*. The lyrics are:
 - zig-keit an vie-len Tau-sen-den, Barm-her-zig-
 - sands fall, His mer-cies on thou-sands fall, on
 keit an vie-len, vie-len Tau-sen-den, an vie-len, vie-len Tau-sen-
 fall, on thou-sands fall, on thou-sands fall, His mer-cies on thou-sands
 - an vie-len, vie-len Tau-sen-den, an vie-len Tau-sen-
 - on thou-sands fall, on thou-sands fall, His mer-cies on
 - zig-keit an vie-len Tau-sen-den, Barm-her-zig-
 - sands fall, His mer-cies on thou-sands fall, on thou-sands

Ch. in B

C. in C

4 in F.

Tr. in C

Musical score for a choral and instrumental piece. The score is written for multiple staves, including voices and instruments. The lyrics are in Latin: "cre-scen-do, cen-do, keit an vie-len, vie-len Tau-sen-den, an vie-len Tau-sen-den." The score includes dynamic markings such as "f", "ff", "dim:", and "p". The bottom of the page is marked "ff Vcello" and "4851."

N.º 6. Recitativo.

Violino I. *p*

Violino II. *p*

Viola. *p*

Alto Solo. *p*

Ein Engel.

E-li-as! 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*

ve

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

Bassi

tempo Andante. Recit: *p*

tempo Andante. Recit: *p*

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

tempo Andante. Recit: *p*

4651. attacca N.º 7.

N.º 7. Doppel-Quartett.

Allegro non troppo. $\text{♩} = 126.$

Flauti.

Clarineti
in B.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano I
Solo.

Soprano II
Solo.

Alto I
Solo.

Alto II
Solo.

Tenore I
Solo.

Tenore II
Solo.

Basso I
Solo.

Basso II
Solo.

Violoncello
e Basso.

The musical score is arranged in a standard orchestral format. The woodwind section (Flauti, Clarineti in B, Fagotti) and string section (Violino I, Violino II, Viola, Violoncello e Basso) play a melodic line starting with a piano (*p*) dynamic. The vocal soloists (Soprano I and II, Alto I and II, Tenore I and II, Basso I and II) enter with the lyrics. The lyrics are in German and English, with the English translation provided below the German text.

Die Engel.

Soprano I Solo:
 Denn er hat seinen En-geln be-fohlen ü-ber dir
 For He shall give His an-gels charge o-ver thee;

Soprano II Solo:
 Denn er hat seinen En-geln be-fohlen ü-ber dir
 For He shall give His an-gels charge o-ver thee;

Alto I Solo:
 Denn er hat seinen En-geln be-fohlen ü-ber dir
 For He shall give His an-gels charge o-ver thee;

Alto II Solo:
 Denn er hat seinen En-geln be-fohlen ü-ber dir
 For He shall give His an-gels charge o-ver thee;

Tenore I Solo:
 Dass
 That

Tenore II Solo:
 Dass
 That

Basso I Solo:
 Dass
 That

Basso II Solo:
 Dass
 That

Allegro non troppo. 1651.

Cl. in B.

The musical score consists of multiple staves. The top three staves are for instruments (likely Clarinet in B, Violin, and Viola). The lower staves are for voices. The lyrics are in German and English. The German lyrics are: "denn er hat seinen En-geln be-fohlen ü-ber", "sie dich be-hü-ten auf allen deinen We-gen". The English lyrics are: "For He shall give His an-gels charge o-ver", "they shall pro-tect thee in all the ways thou go-est;".

German Lyrics:
 denn er hat seinen En-geln be-fohlen ü-ber
 sie dich be-hü-ten auf allen deinen We-gen

English Lyrics:
 For He shall give His an-gels charge o-ver
 they shall pro-tect thee in all the ways thou go-est;

Cl. in B.

Musical score for a choir with multiple parts and instrumental accompaniment. The score includes vocal lines with German lyrics and instrumental parts for Clarinet in B and Bassoon. Dynamics like "cres" are indicated throughout.

dir thee ;
 dass That
 cres
 sie dich be- hü- ten auf allen deinen We- gen,
 they shall pro- tect thee in all the ways thou go- - est,
 cres
 dir thee ;
 dass That
 cres
 sie dich be- hü- ten auf allen deinen We- gen,
 they shall pro- tect thee in all the ways thou go- - est,
 cres
 dir thee ;
 dass That
 cres
 sie dich be- hü- ten auf allen deinen We- gen,
 they shall pro- tect thee in all the ways thou go- - est,
 cres
 dir thee ;
 dass That
 cres
 sie dich be- hü- ten auf allen deinen We- gen,
 they shall pro- tect thee in all the ways thou go- - est,
 cres
 dass sie dich be- hü- ten — be- hü- ten auf allen deinen We- - - gen,
 That they shall pro- tect thee — pro- tect thee in all the ways, in all the
 cres
 dass sie dich be- hü- ten — auf al- - len, allen deinen We- gen, auf
 That they shall pro- tect thee — in all, in all the ways, in all the
 cres
 dass sie dich be- hü- ten, dich be- hü- ten auf allen deinen We- gen,
 That they shall pro- tect thee, shall pro- tect thee in all the ways, in all the
 cres
 dass sie dich be- hü- ten, dich be- hü- ten auf allen deinen We- gen,
 That they shall pro- tect thee, shall pro- tect thee in all the ways, in all the

C. in B.

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a 3/4 time signature with a key signature of one sharp (F#). The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are in German and English, with the German text above the English translation. The score is divided into several systems, with the vocal line and piano accompaniment alternating between the two languages. The lyrics are: "auf allen deinen Wegen. Dass sie in all the ways thou goest. That their". The second part of the score continues with: "deinen Wegen denn er hat seinen Engeln befohlen über dir ways thou goest. For He shall give His an-gels charge o-ver thee;". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte).

Cl. in B

The musical score consists of several staves. At the top, there are three staves for instruments (likely Clarinet in B, Flute, and Bassoon) with dynamic markings 'cres' and 'f'. Below these are several vocal staves with German lyrics. The lyrics are: "dich auf den Händen tra - gen, dass sie dich auf den Händen", "hands shall up - hold and guide thee, that their hands shall up - hold and". The score includes various musical notations such as notes, rests, and dynamic markings like 'cres' and 'f'. The bottom of the page features the number '4651.' and a URL.

Cl. in B.

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

tra - gen und du deinen Fuss nicht an ei - nen Stein stos - sest,
guide thee, lest thou dash thy foot a - gainst a stone, they shall up - hold thee

Cl. in B

cres *p*

cres *p*

cres *p*

cres *p*

cres *p*

cres *p*

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

cres *p*

Cl. in B

cres *f* *dim:*

cres *f* *dim:*

cres *f* *dim:*

cres *f* *dim:*

cres *f* *dim:*

p *cres* *f*

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

cres *f*

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

cres *f*

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

f

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

f

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

cres *f*

Dass sie dich auf den Händen, dich auf den Hän - den
that their hands shall up - hold and guide thee, up - hold and

cres *f*

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

p *cres* *f*

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

cres *f* *dim:*

Cl. in B.

The musical score consists of several staves. The top three staves are for instruments (likely Clarinet in B, Flute, and Bassoon), with dynamic markings *p* and *cres*. The bottom section contains ten staves for voices, with lyrics in German and English. The lyrics are: "tra - gen; gen; dass sie dich be - hü - ten auf allen deinen We - gen, guide thee: thee: that they shall pro - tect thee in all the ways thou go - - est, they, they". The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *cres*. The page number 79 is in the top right corner.

Ch. in B

The musical score consists of multiple staves. The top staves are for instruments, with dynamic markings like *p* and *cres*. The lower staves are for voices, with German lyrics and English translations. Performance markings include *p*, *cres*, and *dim:*.

Lyrics:
 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
 est pro- tect thee; that they shall pro- tect thee in all
 gen, dich be- hü- ten; dass sie dich be- hü- ten
 est pro- tect thee; they, they shall pro- tect thee
 dich be- hü- ten; dass sie dich be- hü- ten
 shall pro- tect thee; that they shall pro- tect
 be- hü- ten; dass sie dich be- hü- ten
 shall pro- tect thee; that they shall pro- tect thee
 be- hü- ten; dich be- hü- ten
 shall pro- tect thee; they shall pro- tect thee

Cl. in B.

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

C. in B.

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

Recit:

Violino I.

Violino II.

Viola.

Recit:

Alto Solo. (Ein Engel)

Nun auch der Bach vertrocknet ist, Eli-as, mache dich auf, gehe gen Zarith und bleibe da.
Now Cherith's brook is dri-ed up, E-li-jah, a-rise and de-part, and get thee to Zarephath, thi-ther a-

a tempo Andante.

selbst! denn der Herr hat daselbst einer Wittwe geboten, dass sie dich versorge. Das Mehl im Cad soll nicht verzehret
side: For the Lord hath command-ed a widow woman there to sus-tain thee; and the barrel of meal shall not

a tempo Andante.

Recit:

tempo.

werden, und dem Oelkrüge soll nichts mangeln bis auf den Tag, da der Herr regnen lassen wird auf Erden.
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. *cres*

Fagotti. *sf sf p cres*

Corni in E. *sf sf p cres*

Violino I. *p sf p cres*

Violino II. *p sf p cres*

Viola. *sf sf p cres*

Soprano Solo.

Bassi. *p cres*

Recit:

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 un- to re-

Recit:

a tempo.

Solo.

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

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

C. in E

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

p *cres* *cres* *sf* *p*

C. in E

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

C. v. E. C.

A.

C. v. E.

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

C. in E.

Thrä - nen mein Lager die gan - ze Nacht; du schaut das E - lend, du schaut 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

B.

C. in E.

netze mit meinen Thränen mein Lager die ganze Nacht!
 go mourning all the day long, I lie down and weep at night.
 Du schaust das E - lend!
 See mine af - flic - tion:

Sei du der Armen Helfer, du schaust das E - lend, sei du der Armen Helfer.
 be thou the orphan's help - er! See mine af - flic - tion; be thou the orphan's help - er!

C. in E

fer!
er!

Hilf meinem Sohn!
Help my son!

Es ist kein O-dem mehr in
there is no breath left in

4
Recit:
Clarinetten in A.

Andante sostenuto. $\text{♩} = 58.$

C. in E

ihm!
him!

Gieb mir her deinen
Give me thy

Sohn!
son.

Herr, mein Gott, ver-
Turn un- to her, O

nimm mein Fleh'n;
Lord, my God;

C. in A

C. in E

wende dich, Herr, und sei ihr gnädig! und hilf dem Sohne deiner Magd! und hilf dem
 Tuu tu - tö her! O tuu in mer - cy, in mer - cy help this widow's son, in mer - cy
Vcelli *Bassi*

C. in A

C. in E

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 -

Clar: *dim: pp*

Fag: *cres dim:*

Timp: *tr pp*

pp dim: pp f

pp dim: pp f

cres dim: pp f

Die Wittwe. *f*

Seele dieses Kin-des wieder zu ihm kom-men ! *dim:*

spi-rit of this child re-turn, that he a-gain may live !

Wirst du denn unter den Tod-

Wilt thou shew won-ders, won-

dim:

13

Oboi. Solo. *f*

cres f

dim: pp cres f pp

dim: pp cres f pp

dim: pp cres f pp

f

Elias. cres

-ter Wunder thun ? *f*

-ders to the dead ?

Es ist kein O- dem mehr in ihm ! *f*

there is no breath, — no breath in him.

Herr, mein *f*

Lord my

cres

Clar: *cres*

Recit:

p cres

p cres

f

Recit:

cres

f

p cres

f

p sempre cres

f

Recit:

Die Wittwe.

f

Gott, lasse die Seele dieses Kindes wieder zu ihm kommen!
 God, let the spirit of this child re-torn, that he a-gain may live!

Werden die Ge-storbnen
 Shall the dead a-rise the

cres

f

Recit:

Fagotti.

Corni in C.

Trombe in C.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Violino I.

Violino II.

Viola.

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-torn, that

Recit:

tempo.

Oboi. *cres* *f*

Clar. in A.

Fagotti. *cres* *f* *p*

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

Corni in C. *p* *cres* *f* *p*

Trombe in C. *pp*

Timpani *pp* *tr* *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!

p *cres* *ff* *pp*

tempo.

E.

C. in A

C. in C.

The musical score consists of ten staves. The first three staves are for instruments, with dynamics 'cres' and 'f'. The next four staves are for voices, with dynamics 'cres' and 'f'. The final three staves are for instruments, with dynamics 'cres', 'f', and 'ff'. A recitative section is marked 'Recit:' and includes German and English lyrics.

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

Siehe
Now be.

a tempo Andante. ♩ = 76.

Violino I. *p* *p* *cres*

Violino II. *p* *p* *cres*

Viola. *p* *p* *cres*

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- veth!

Vcelli *p* *p* *cres*

Bassi

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

Mun - de ist Wahrheit! Wie soll ich dem Herrn ver- gelten, al- le 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 *f* *p*

Choi.

Fagotti

Corni in C.

Tromb: Alto.

Tromb: Tenore.

Tromb: Basso.

Violino I.

Violino II.

Viola.

that?
me?

sf. *sf.* *p*

von
with

Du sollst den Herrn dei-nen Gott lieb ha-ben von gan-zem Her-zen, von
Thou shalt love the Lord thy God, love Him with all thine heart and with

Bassi

cres

cres

cres

sf. *sf.* *sf.* *sf.*

dim: *p*

dim: *p*

dim: *p*

ganzer See-le, von al-lem Ver-mögen, wohl dem der den Herrn fürch-
all my soul and with all my might. O hles-sed are they who fear

ganzer See-le, von al-lem Ver-mö- gen, wohl dem der den Herrn, den Herrn fürch-
all thy soul and with all thy might, O bles-sed, bles-sed are they, are they who fear

cres

dim: *p*

Segue

N.º 9. Chor.

Allegro moderato. $\text{♩} = 96.$

Flauti.

Oboi.

Fagotti.

Corni in G.

Corni in C.

Trombe in C.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenore, Basso) are positioned in the lower half of the page, while the instrumental parts (Flauti, Oboi, Fagotti, Corni, Trombe, Violini, Viola, Violoncello) are in the upper half. The vocal parts include lyrics in both German and English. The instrumental parts feature various dynamics such as *p*, *pp*, and *ppp*. The tempo is marked 'Allegro moderato' with a metronome marking of 96 beats per minute. The time signature is common time (C). The key signature is one sharp (F#).

Allegro moderato.

cres

cres

cres

cres

cres

cres

cres

cres

cres

cres

Musical score for the first part of the page, including vocal lines and piano accompaniment. The score consists of ten staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in treble clef. The next two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in bass clef. The music is in 3/4 time and features various melodic and harmonic elements, including slurs and dynamic markings.

sei - nen We - gen geht ! Wohl dem ! auf sei - nen
 walk in the ways of peace, Bless - ed bles - sed

Musical score for the second part of the page, including vocal lines and piano accompaniment. The score consists of four staves. The top two staves are vocal lines in treble clef. The next two staves are piano accompaniment in bass clef. The music is in 3/4 time and features various melodic and harmonic elements, including slurs and dynamic markings.

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

Musical score for the third part of the page, including piano accompaniment. The score consists of four staves. The top two staves are piano accompaniment in bass clef. The bottom two staves are piano accompaniment in bass clef. The music is in 3/4 time and features various melodic and harmonic elements, including slurs and dynamic markings.

C. in G
4 in C

The musical score consists of 14 staves. The top two staves are vocal parts with lyrics. The middle staves are instrumental accompaniment. The bottom two staves are a basso continuo line with figured bass notation. The score is divided into four measures. The lyrics are in German and English. The word 'cres' is written below the vocal lines in each measure, indicating a crescendo. The dynamic 'p' (piano) is also present.

Measure 1:
 We - gen geht!
 are the men,

Measure 2:
 Wohl dem, der den Herrn
 Bles - sed are the men,

Measure 3:
 der den Herrn fürchtet, wohl dem,
 the men who fear Him,

Measure 4:
 der den Herrn fürchtet, und auf
 who fear Him, they e - ver

Measure 1 (Continuation):
 geht!
 peace.

Measure 2 (Continuation):
 Wohl dem, der den Herrn,
 Bles - sed are the men,

Measure 3 (Continuation):
 der den Herrn fürchtet, wohl
 who fear Him, they

Measure 4 (Continuation):
 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

C. in G.
4. u. 5. C.

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
 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

C. in G.
H. in C.

The musical score consists of multiple staves. The vocal line (soprano) is the central focus, with lyrics in German and English. The accompaniment includes piano and organ parts. Dynamics such as *p* (piano), *cres* (crescendo), and *dim:* (diminuendo) are clearly marked throughout the score.

Lyrics:

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

The musical score consists of 15 staves. The top four staves are vocal parts, with lyrics in German and English. The bottom four staves are for the organ, labeled 'Coll' Organo'. The middle staves contain various musical notations, including rests and dynamic markings. The lyrics are: 'geht . peace . Den Frommen Through dark - ness geht das Licht ri - seth light, auf in der Finster - niss . light to the up - right . Den Frommen Through dark - ness'. Dynamic markings include 'cres', 'f', and 'p'. The organ part features a prominent rhythmic pattern in the lower register.

Handwritten notes:
 C. in G
 1. in C

B.

C. 2. 1/2

11. in C.

17. in C.

geht das Licht, das Licht auf von dem Gnädigen, Barmherzigen, Barmherzigen 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, Barmherzigen, Barmherzigen 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, Barmherzigen, Barmherzigen 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, Barmherzigen, Barmherzigen und Ge-
 dark- ness ri- - seth light. He is gra- cious, com- pas- sionate, com- pas- sionate; He is

C. in G,
" in C.
F. in C.

The musical score consists of multiple staves. The vocal line (soprano) has the following lyrics:

 rech - - - ten . Wohl dem, der den Herrn fürchtet, der den Herrn

 righ - - - teous . Bles - sed are the men who fear Him, bles - - - sed the men who

 rech - - - ten . Wohl dem, der den Herrn fürch - - - tet, den Herrn

 righ - - - teous . Blessed are the men who fear Him, are the men who

 rech - - - ten . Wohl dem, der den Herrn fürch - - - tet, Wohl dem, der den Herrn

 righ - - - teous . Bles - sed are the men who fear Him, bles - sed are the men who

 The instrumental parts include a piano accompaniment and a cello/bass line. The piano part features a prominent sixteenth-note pattern in the right hand.

C.

C. in G.
no. 107.
M. in C.

eres f f

eres sf sf f

eres f

eres f

eres f

eres f

eres f

eres f

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. - Bles - sed are the men who fear Him. Through

eres f

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 f

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 f

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

eres f

eres f

C. in G.

4 in C.

2 in C.

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

eres dim:

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 .
 . . . sed 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 .

4651.

C. in C

*C. in G.
4 in C.*

The musical score consists of 14 staves. The top two staves are for the vocal line, with lyrics: "Wohl dem ! Bles - - sed !". The next two staves are for the piano accompaniment, featuring a 3/4 time signature and a complex rhythmic pattern. The bottom two staves are for the cello and double bass, with a 3/4 time signature and a simpler rhythmic pattern. Performance markings include "dim:" (diminuendo) and "pp" (pianissimo) throughout the piece. The score is written in G major and 3/4 time.

ll. für p.

Grave. ♩ = 60. Recit:

Trombe in Es

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Violino I.

Violino II.

Viola.

Basso Solo.

Bassi.

Elias.

So wahr der Herr Ze_baoth 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 fol -

Grave. *f* *fp* *pp* Recit:

Clarineti in B.

Fagotti.

Violino I.

Violino II.

Viola.

tempo. Recit:

tempo. Recit:

tempo. Recit:

tempo. Recit:

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

f *f* *p* Recit:

Allegro vivace. $\text{♩} = 144.$

Flute *p* cres - - - - - al - - -
 Oboe *p* cres - - - - - al - - -
 Clarinet *p* cres - - - - - al - - -
 Bassoon *p* cres - - - - - al - - -
 Cello/Double Bass *p* cres - - - - - al - - -

B. 4/2
Corni in Es. *f* Recit:
B. 4/2
Trombe in Es. *f*
Tromb: Alto. *f*
Tromb: Tenore. *f*
Tromb: Basso. *f*
 Recit:
 Recit:
Tenore Solo. *f* Ahab.
 Bist du's E. lias, bist du's, bist du's der I. srael verwirrt?
 Art thou E. li-jah? art thou, art thou he that troubleth Is- rael?
 Recit: *f* *f*

A

ausbleiben!

Tempo.

Recit:

Das Volk.

Chor.

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

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

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

Du bist's E-li-as, Thou art E-li-jah, du bist's der I-srael ver-wirrt! 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 commands; and thou hast follow'd Baal -

Tempo. Recit: Tempo.

nach. Wohlan ! so sende nun hin, und versammle zu mir das ganze Isra- el
 im ! Now send and ga- ther to me, send, and ga- ther to me the whole of Is- ra- el

Tempo. Recit: Tempo.

Recit: tr

auf den Berg Carmel ! und alle Propheten Baals, und alle Propheten des Hains, die vom
 in - to Mount Carmel : There summon the Prophets of Baal, and al- so the prophets of the groves who are

Recit: sf

B.

Andantino?

Oboi. a tempo. *(Andantino?)*

Clar: in B.

Fagotti.

Corni in C. in C

Corni in B. p cres

Trombe in C. in C

Tromb: Alto. p cres

Tromb: Tenore.

Tromb: Basso.

Timpani in C.G. tr *pp* cres

Violino I. tr a tempo. *p* cres

Violino II. *fp* tr *p* cres

Viola. *fp* a tempo. *p* cres

Tische der Königin es sen; da wollen wir seh'n, ob Gott der Herr ist.
 feast-ed at Je-zabel's ta-ble. Then, then we shall see whose God is the Lord.

Chor. *mf* cres

Da wol-len wir seh'n, ob Gott der
 And then we shall see whose God is

Da wol-len wir seh'n, ob Gott der
 And then we shall see whose God is

Da wol-len wir seh'n, ob Gott der
 And then we shall see whose God is

mf *p* *cres*
 a tempo. 465f. Coll'Organo

Recit:

Maestoso. ♩ = 80.

C. in C.

F. in C.

The musical score consists of several staves. The top staves are for voices, with lyrics in German and English. The lower staves are for instruments, including a harpsichord and a basso continuo. The tempo is marked 'Maestoso' with a quarter note equal to 80 beats. The key signature is C major. The score is divided into sections by 'Recit:' and 'Maestoso. senza Organo'.

Lyrics (German):
 Herr ist.
 Herr ist.
 Herr ist.
 Auf denn, ihr Propheten Baals, erwählet einen Farren, und legt kein Feuer da.

Lyrics (English):
 Lord.
 God the Lord.
 God the Lord.
 Rise then, ye priests of Baal; select and slay a bullock, and put no fire

Recit:

4651.

Maestoso. senza Organo

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

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:

f *p* *f* *p*

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

Oboi.
Corni in B.

a tempo Allegro vivace.
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.

pp *f* *pizz:* *arco.* *f* *p* *f* *pp* *f* *f* *p*

Recit:

Cl. in B

C. in B.

Tr. in D

Recit:

arco.

p

arco.

p

arco.

Recit:
Elias.

Ruft euren Gott zuerst, denn eurer sind viele! Ich aber bin allein übergeblieben,
 Call first upon your God, your numbers are many; I even I only remain

Recit:

p

Lento.

Lento.

ein Prophet des Herrn. Ruft eu-re Feld-göt-ter! und eu-re Berg-götter!
 one prophet of the Lord. Invoke your forest gods, and mountain de-i-ties.

Lento.

Cl. in B.
C. in F.
v. in B.
Tr. in B.

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

Wen-de dich zu un- serm
 Heed the sa- - cri- - fice we

Wen-de dich zu un- serm
 Heed the sa- - cri- - fice we

Cl. in B.
C. in F.
" in B.
Tr. in B.

Wende dich zu unserm Opfer, Baal, erhö-re, erhö-re uns!
Heed the sacrifice we offer; Baal, O hear us and answer us!

Wende dich zu unserm Opfer, Baal, erhö-re, erhö-re uns!
Heed the sacrifice we offer; Baal, O hear us and answer us!

Opfer, Baal, erhö-re, erhö-re uns!
offer! Baal, O hear us and answer us!

Opfer, Baal, erhö-re, erhö-re uns!
offer! Baal, O hear us and answer us!

Cl. in B.

C. in F.

tr. in B.

tr. in B.

Opfer, Baal, erhöre, erhö-re uns! Baal er-hö-re, erhö-re uns!

Opfer, Baal, erhöre, erhö-re uns! Baal er-hö-re, erhö-re uns!

Baal, erhöre, erhö-re uns! Wende dich zu un-serm Opfer Baal er-hö-re, erhö-re uns!

Baal, erhöre, erhö-re uns! Wende dich zu un-serm Opfer Baal er-hö-re, erhö-re uns!

Allegro non troppo. $\text{♩} = 160.$

Cl. in B.
C. in F.
u. in B.
Tr. in B.

uns !
 us !
 Hö . re uns , mächtiger Gott !
 Hear us Baal , hear mighty God !
 uns !
 us !
 Hö . re uns , mächtiger Gott !
 Hear us Baal , hear mighty God !
 C. Basso

Allegro non troppo.

Cl. in B.

C. in F.

4 in B.

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B.), Cello (C. in F.), and Bassoon (4 in B.), along with other woodwinds and strings. The bottom system features vocal parts with lyrics in German and English. The lyrics are: "er - hö - re uns ! O an - swer us !", "hö - re uns, mächtiger Gott ! Hear us Baal, hear mighty God !", and "Baal er - Baal O". The score includes dynamic markings such as *mf* and *f*, and various musical notations including notes, rests, and slurs.

Cl. in B.

C. in F.

1. in B.

The musical score is arranged in two systems. The top system contains vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom system contains a large instrumental ensemble with multiple staves for each instrument type: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), and Trombone (Tromb.). The vocal parts have lyrics in German and English. The instrumental parts feature complex rhythmic patterns, including sixteenth-note runs and sustained chords. Dynamics such as *f* (forte) and *sf* (sforzando) are indicated throughout the score.

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

B

Cl. in B

C. in F

1. in B

The musical score is arranged in a system of staves. At the top, there are staves for woodwinds: Clarinet in B (Cl. in B) and Clarinet in F (C. in F). Below these are staves for strings, including a Bass line. The score includes dynamic markings such as *f*, *cres*, and *ff*. The lyrics are written in German and English. The German lyrics are: "Send' uns dein Feu-er, und ver-tilge den Feind. Hö-re uns, Hear us Baal!". The English lyrics are: "Baal, let thy flames fall and ex-tirpate the foe! Hö-re uns, Hear us Baal!".

C. in B.

C. in F.

4 in B.

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are arranged in a standard score format. The lyrics are written in German and English. The score includes dynamic markings such as *mf*, *f*, *cres*, and *dim*. The piano part features a prominent arpeggiated accompaniment in the lower register.

Lyrics:

mächtiger hear mighty	Gott! God,	Baal, Baal	er- O	hö-re an-swer	uns! us!	Send' Baal,	uns dein let thy	Feu-er, flames	fall
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mf *dim:* 4631.

Cl. in B.

C. in F.

o. in B.

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

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

eres
eres
eres
eres
eres

Cl. in B

C. in F.

7 in B

The musical score is arranged in a system of staves. At the top, there are three staves for woodwinds: Clarinet in B (Cl. in B), Cello in F (C. in F.), and Bassoon in B (7 in B). Below these are several staves for the choir, with lyrics in German and English. The lyrics are: "Höre uns, mächtiger Gott! Hear us, Baal! hear mighty God!". The score includes various musical notations such as clefs, time signatures, and dynamic markings like *f* and *mf*.

Feind .
foe!

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

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

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

Feind .
foe!

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

Bassi

4651.

mf

C

C. in B.

C. in F.

in B

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and three additional staves. The middle system includes a grand staff and two additional staves. The bottom system includes a grand staff and two additional staves. The lyrics are written in German and are repeated across the systems. The score includes dynamic markings such as *f*, *piu f*, and *ff*. The lyrics are: "hö-re uns, mächtiger Gott! er-hör' uns, Hear us, Baal! hear mighty God! O hear us,". The number 4631 is printed at the bottom of the page.

Cl. in B.

C. in F.

v in B.

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B), Cello (C. in F), and Violin (v in B). Below these are staves for other instruments, including a double bass line. The bottom system contains vocal parts with lyrics in German and English. The lyrics are: "er - hör' uns, Baal, er - hö - re uns, Baal, er - hö - re". The English translation is: "O hear us Baal! O hear us! Baal O hear us!". The German lyrics also include "mächtiger Gott!" (mighty God!). The score includes dynamic markings such as *mf* and *dim:* throughout.

Clarin B.

Clarin F.

Violon B.

The musical score consists of several staves. At the top, there are two staves for woodwinds (Clarin B. and Clarin F.) and two for strings (Violon B.). Below these are several staves for voices. The lyrics are written in German and include the words 'uns!', 'hör', 'hö-re', and 'uns!'. Dynamic markings such as 'f' (forte), 'p' (piano), and 'dimin:' (diminuendo) are placed throughout the score. The bottom of the page features a bass line and the number '4651.'.

Cl. in B

C. in F.

u. in B

The musical score is arranged in a system of staves. The top section includes staves for Clarinet in B (Cl. in B), Cello in F (C. in F.), and various string parts. The middle section features a woodwind part with a melodic line and accompaniment. The bottom section contains vocal parts with the lyrics: "hör' uns!" and "hö-re uns!". The score includes dynamic markings such as *sf*, *dim:*, and *p*. The number 4651 is printed at the bottom center of the page.

N.º 12. Recitativo und Chor.

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-suing;

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 a-wa-ken him. Call him louder, call him louder!

4-2

138. Allegro. $\text{♩} = 160.$

Fl: *ff*

Ob: *ff*

Clar. in A *ff*

Fag: *ff*

Corni in A *ff*

Corni in D. *ff*

Trombe in D. *ff*

Tromb: Alto. *ff*

Tromb: Tenore. *ff*

Tromb: Basso. *ff*

Timpani in Fis. Cis. *ff*

Violini. *ff*

Viola. *ff*

Chor.

Baal, er -
Hear our

Baal, er - hö - re uns,
Hear our cry, O Baal!

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

ff Allegro .

Cl. in A

C. in A

1 in D

Tr. in D

T. in F, C.

The musical score consists of several staves. The top four staves are for woodwinds: Clarinet in A (Cl. in A), Cor Anglais (C. in A), Flute 1 (1 in D), and Flute 2 (Tr. in D). The bottom four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in German and English. The music includes various dynamics such as *ff* and *f*, and features complex rhythmic patterns with many sixteenth notes.

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 - -

Cl. in A

C. in A.

4 in D

Tr. in D

Tr. fis, Cis.

The musical score consists of 14 staves. The top four staves are for woodwinds: Clarinet in A (Cl. in A), Clarinet in A (C. in A.), 4th Flute (4 in D), and Trumpet in D (Tr. in D). The next four staves are for strings: Violin I (Tr. fis, Cis.), Violin II, Viola, and Cello/Double Bass. The bottom four staves are for voices, with German lyrics printed below the notes. The lyrics are: "du? wa_ che auf warum schläfst du? wa_ che auf! warum schläfst du? ber? now a_ rise! wherefore slum - - ber? now a_ rise; wherefore slum - - ber?"

folgt?

Nº 13. Recitativo und Chor.

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 Pfeilen, nach eurer
 Call him louder! he hear-eth not. With knives and lanrets cut yourselves af-ter your

Bassi.

Recit: *sf*

Allegro molto. (♩ = 160)

Weise.
männer;

Hinkt um den Altar, den ihr gemacht,
leap up-on the al-tar ye have made;

ru.fet und weissagt,
call him, and prophecy;

Allegro molto.

f *f*

Presto. (♩ = 126)

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)

De

C. in A
o. in D
T. in D.

T. in G, C. in

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

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

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

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

*P. in A
4. in D
T. in D*

T. in G, C. in

Ant. wort, Baal ! Sie. he, die Fein.de ver spot.ten uns, sie. he, die
 an. .swer, Baal ! Mark how the scorn. er de. ri. .deth us, mark how the

Ant. wort, Baal ! Sie. he, die Fein.de ver spot.ten uns,
 an. .swer, Baal ! Mark how the scorn. er de. ri. .deth us,

Ant. wort, Baal ! Sie. he, die Fein.de ver
 an. .swer, Baal ! Mark how the scorn. er de.

Ant. wort, Baal ! Baal ! Sie. he, die Fein.de ver spot.ten
 an. .swer, Baal ! Baal ! Mark how the scorn. er de. ri. .deth

C. in A
u. in D.
W. in D.

F. in G, C.

Musical score for strings and woodwinds. The score consists of ten staves. The top two staves are for Violins I and II, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for Violas and Cellos, both in treble clef with a key signature of two sharps. The bottom two staves are for Double Basses, both in bass clef with a key signature of two sharps. The music features various dynamics including *f* (forte) and *sf* (sforzando), and includes slurs and phrasing marks. The woodwind parts (flutes, oboes, and bassoons) are indicated by the handwritten notes on the left margin.

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

Handwritten notes on the left margin: *C. in A*, *1. u. 2.*, *3. u. 4.*, *T. in fis, C. in*

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,

C. in A
1. in D
2. in D
F. in C

The musical score consists of multiple staves. The top section features a vocal line with lyrics: "gieb 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." This is followed by a section with a more complex rhythmic pattern, possibly for a keyboard instrument, featuring sixteenth-note runs. The bottom section repeats the vocal line with the same lyrics.

The musical score consists of multiple staves. The top two staves are vocal parts with lyrics. The middle section contains several staves of instrumental accompaniment, including a cello/bass line and a keyboard part. The bottom section contains more vocal parts with lyrics. The lyrics are in German and Latin, and are repeated across several staves.

Lyrics:

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,

C. in A
in D
in D
F. in G, C

C. in D
11. in D
14. in D
Viol. f. in C.

The musical score consists of 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The next six staves are for string instruments (Violins I, Violins II, Violas, Cellos, Double Basses). The bottom five staves are for vocal parts with lyrics. The lyrics are:

 - Soprano: *Antwort!* / *an- - - - - swer!* / *Baal!* / *Baal!*

 - Alto: *Ant.. - - - wort!* / *an - - - - - swer!* / *Baal!* / *Baal!*

 - Tenor: *gieb uns* / *hear and* / *Ant - wort!* / *an - - - - - swer!* / *Baal!* / *Baal!*

 - Bass: *gieb uns* / *hear and* / *Ant - wort!* / *an - - - - - swer!* / *Baal!* / *Baal!*

 The score includes various musical notations such as clefs, time signatures, dynamics (e.g., *ff*), and articulation marks. There are also some handwritten annotations on the left margin.

C. in A
G. in D
F. in D

T. in C

The musical score consists of several systems of staves. The top systems include vocal parts and piano accompaniment. The bottom systems feature four vocal lines with the following lyrics:

gib uns Antwort, hear and an - swer,	gib uns Antwort, hear and an - swer,	gib uns Antwort! hear and an - swer!
gib uns Antwort, hear and an - swer,	gib uns Antwort, hear and an - swer,	gib uns Antwort! hear and an - swer!
gib uns Antwort, hear and an - swer,	gib uns Antwort, hear and an - swer,	gib uns Antwort! hear and an - swer!
gib uns Antwort, hear and an - swer,	gib uns Antwort, hear and an - swer,	gib uns Antwort! hear and an - swer!

Adagio. (♩ = 63)

The musical score consists of 14 staves. The top 12 staves are for instruments, with dynamics like *ff* and *f*. The 13th staff is the vocal line with lyrics in German and Italian. The 14th staff is the basso continuo line with lyrics in Italian. The score includes dynamic markings such as *ff*, *f*, *p*, and *sf*. There are also performance instructions like *in B.* and *in Es.* for different parts of the score.

gib uns Antwort!
hear and answer!

gib uns Antwort!
hear and answer!

gib uns Antwort!
hear and answer!

gib uns Antwort!
hear and answer!

Adagio.

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

Kommt her, alles Volk, kommt her zu mir!
Draw near all ye people, come to me!

Vcelli a 2.

Adagio.

Bassi.

Adagio. (♩ = 63)

N.º 14. Aria.

153.

Flauti.

Clarineti in B.

Fagotti.

Corni in Es.

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello.

Basso.

Cl. in B.

C. in Es

Elias.

Herr Gott Abrahams, Isaaks und I. sraels, lass heut kund wer. den, dass du Gott bist, und
Lord God of A - braham, I. - saac, and Is - ra - el; this day let it be known that Thou art God, — and

Ch. in B

C. in E

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
 een - do

Ch. in B

C. in E

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

C. in B.

C. in Es

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

C. in B.

C. in Es

p
pp
pp
pp
pp
pp
pp
pp
 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!
mf
p
pp
pp
pp
pp
 4851. *pp* *pp* *pp* *pp*
 attacca subito.

Più Adagio. (♩ = 52)

Flauti. *pp*

Clarineti 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

Ch. in B.

C. in E.

The musical score consists of four vocal parts and piano accompaniment. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano accompaniment includes a right hand (RH) and a left hand (LH). The lyrics are in German and English. The score is marked with dynamics such as *pp* (pianissimo) and *cres* (crescendo). The tempo is indicated as *Allegro* in the first measure.

Lyrics:
 wird den Gerechten nicht ewiglich in Unruhe lassen. Denn seine Gnade reicht so
 never will suffer the righteous to fall; He is at thy right hand. Thy mercy, Lord, is great, and

Ch. in B.

C. in E

The musical score consists of ten staves. The top three staves are for the vocal parts (Soprano, Alto, Tenor), and the bottom four staves are for the basso continuo. The lyrics are in German and English. The score includes dynamic markings such as *pp*, *dim:*, and *p*. The lyrics are: "weit der Himmel ist, und keiner wird zu Schanden, der seiner harret." / "far a - bove the heav'ns, Let none be made a - sha - med, that wait up - on Thee!"

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.

Elias.

Der du deine Die . . . ner machst zu Geistern, und deine Engel zu Feuerflammen,

O Thou, who makost thine An - - - gels, Spi - rits; - Thou, whose ministers are flaming fires:

eres

Recit:

4. nicht zu schnell!

Allegro con fuoco. (♩ = 152)

C. in B

C. in E

C. in E.

The musical score consists of several systems of staves. The top system includes a grand staff with piano accompaniment and a vocal line. The piano part features complex rhythmic patterns and dynamic markings like *ff* and *p*. The vocal line includes the instruction *cres* and a trill. The second system continues the piano accompaniment with similar dynamics and includes a *dim:* marking. The third system introduces the choir with the text "Chor. Das Volk." and "Das Feuer fiel her". The fourth system continues the choir with the text "The fire descends from". The fifth system includes the text "sende sie herab!" and "Let them now descend!". The sixth system features the text "Das Feuer fiel her. ab!" and "The fire descends from heav'n!". The seventh system continues the choir with the text "Das Feuer fiel her. ab!" and "The fire descends from heav'n!". The score concludes with a final piano accompaniment line and a *cres f* marking.

Allegro con fuoco. *p*
Senza Organo 4651.

Cl. in B.

C. in E.

Tr. in E.

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B.), Corno in E (C. in E.), and Trombone in E (Tr. in E.), along with a grand staff for strings. The middle system features a grand staff with a key signature change to E major and a time signature change to 3/4, marked "in E. H.". The bottom system contains vocal parts with lyrics in German and English. The lyrics are: "ab! heav'n! das Feuer fiel herab! The fire descends from heav'n! das Feuer fiel her. ab! fiel her. from". The score includes various musical notations such as notes, rests, dynamics (f, ff), and articulation marks.

C. in B

C. in B.

T. in E.

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 rhythmic pattern of eighth notes in the right hand and a more active bass line. The vocal line has lyrics in German. The score is divided into three measures, with dynamic markings such as *f* and *sf* indicating volume levels. The lyrics are as follows:

ab! heav'n!	Feu - - er fiel herab! fire - - descends from heav'n!	Feu - - er fiel her fire - - descends from
ab! heav'n!	Feu - - er fire descend!	die Flamme frass das The flames con- sume his
Brand - - - ring, his	Brand - - - ring, his	off - - - ring, his
ab! heav'n!	Feu - - er fiel herab! fire - - descends from heav'n!	Feu - - er! fire descends!
ab! die Flamme frass das heav'n! The flames consume his	Brand - - - ring, his	off - - - ring; the flames con- sume, con - -
die Flamme frass das the flames con- sume, con - -	off - - - ring; the flames con- sume, con - -	die Flamme frass das the flames con- sume, con - -

Handwritten mark

Cl. in B

P. in E

Tr. in E

The musical score consists of multiple staves. The top section includes woodwinds (Cl. in B, P. in E, Tr. in E) and strings. The bottom section features vocal parts with German lyrics. The lyrics are:

ab! heu'n! Feu-er! die Flamme frass das Brand- o-pfer,

heav'n! fire descends! The flames consume his off-ring

o-pfer, die Flamme frass das Brand- o-pfer, die Flamme frass, die Flam-

off-ring, the flames con-sume his off-ring, the flames con-sume, the flames

die Flamme frass das Brand- o-pfer, die Flamme, die Flamme frass, die Flam-

the flames con-sume his off-ring, the flames con-sume his off-ring, the flames, the flames

Brand- o-pfer! Feu-er fiel herab! die Flamme frass, die Flam-

sume his off-ring fire descends from heav'n; the flames con-sume, the flames,

The score includes dynamic markings such as *f* and *sempre f*, and a trill in the bass line.

Cl. in B

C. in E

Tr. in E

The musical score consists of multiple staves. The top four staves are for woodwinds: Clarinet in B (Cl. in B), Cor in E (C. in E), Trombone in E (Tr. in E), and another Clarinet in B. The bottom four staves are for strings: Violin I, Violin II, Viola, and Cello/Double Bass. The score includes dynamic markings such as *sf* (sforzando) and *tr* (trill). The lyrics are in German and English, describing a scene where flames consume something.

Lyrics (German):
 die Flam - me, die Flam - me frass das
 me frass, die Flam - me,
 me, die Flam - me frass das
 me, die Flam - me, die Flamme

Lyrics (English):
 the flames, the flames consume his
 consume, the flames consume his off-ring,
 the flames consume his
 ring, the flames con-

Cl. in B.

C. in E.

F. in E.

Musical notation for Clarinet in B, Cello, and Bassoon parts, showing rhythmic patterns and melodic lines.

Musical notation for Violin I, Violin II, and Viola parts, featuring sustained notes and dynamic markings like *f*.

Musical notation for Violoncello and Double Bass parts, showing rhythmic accompaniment.

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
 sume his off' - ring, the flames con - sume his

Cl. in B
C. in E.
Trom. in E.

- 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, be - fore Him 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, be - fore Him fall; be - fore Him, up -

Cl. in B.

Cl. in E.

Tr. in E.

The musical score consists of 15 staves. The top four staves are for instruments: Clarinet in B (Cl. in B.), Clarinet in E (Cl. in E.), Trumpet in E (Tr. in E.), and Trombone. The bottom seven staves are for voices: Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bass 3. The score is in 3/4 time and G major. It features dynamic markings such as *f*, *p*, *pp*, and *dim:*. The vocal parts have lyrics in German and English. The instrumental parts include woodwinds and strings.

eu. er An. ge. sicht ! — fällt nieder, auf euer An. gesicht !
 on your fa - ces fall, — be - fore Him, up - on your fa - ces fall !

eu. er An. ge. sicht ! — fällt nieder, auf euer An. gesicht !
 on your fa - ces fall, — be - fore Him, up - on your fa - ces fall !

eu. er An. ge. sicht ! — fällt nieder, auf euer An. gesicht !
 on your fa - ces fall, — be - fore Him, up - on your fa - ces fall !

eu. er An. ge. sicht ! — fällt nieder, auf euer An. gesicht !
 on your fa - ces fall, — be - fore Him, up - on your fa - ces fall !

f dim: 4651. *p* dim:

B

Cl. in B

C. in E.

F. in E.

The musical score consists of multiple staves. The top section includes staves for various instruments: Clarinet in B (Cl. in B), Cello (C. in E.), and Flute (F. in E.), each with a *pp* dynamic marking. Below these are several staves for voices, with lyrics in German and English. The lyrics are: "Der Herr ist Gott, der Herr ist Gott, der Herr unser Gott ist ein ei-". The English translation below is: "The Lord is God, the Lord is God, O Is - - - - - ra - - el hear! Our God". The score includes dynamic markings such as *pp*, *cres*, *f*, and *sf*. There are also trill markings (*tr*) in the lower voice parts. The bottom section is labeled "Coll'Organo" and includes a *cres* marking.

Coll'Organo

cres

4651.

C. in B.

C. in E.

F. in E.

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

alluvia

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* *sf* *sf*

selbst!
 slain.

Chor.

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 *sf* *sf* *attacca subito*

4-2

Allegro con fuoco e marcato. (♩ = 92)

Clarineti in A.

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

Violino I.

Violino II.

Viola.

Basso Solo.

Violoncello e Basso.

Elias.

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

Cl. in A.

C. in E.

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

Cl. in A

C. in E

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

Cl. in A

C. in E

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. His word is like a

A.

Cl. in A

P. in E

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 .

Cl. in A

P. in E

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 wick - ed ev - ry day, for God is

Cl. in A

Cl. in E

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

pp *p*

Cl. in A

wetzt, sein Schwerdt ge-wetzt, und sei - nen 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*

Clarin A

C. in E.

Musical score for the first system, featuring Clarinet A and C. in E. The score includes vocal lines with lyrics in German and English. Dynamics include *f*, *ff*, *sp*, and *p*.

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

Clarin A

C. in E.

Musical score for the second system, featuring Clarinet A and C. in E. The score includes vocal lines with lyrics in German and English. Dynamics include *p* and *sempre piano*.

Lyrics:
 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

Clarin A

Clarin E

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

Clarin A

Clarin E

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

4/8

180.

N^o 18. Arioso.

Lento. (♩ = 96)

Violino I. *pp*

Violino II. *pp*

Viola. *pp*

Alto Solo. *Vcelli*

Violoncello e Basso. *pp*

Weh ih-nen, dass sie von mir weichen! sie müssen verstö-ret werden, denn
 Woe, woe un-to them who for-sake Him! de-struction shall fall up-on them; for

sie sind abtrün-nig von mir ge-wor-den. Ich wollte 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-

Bassi

lö-sen, Ich wollte sie wohl er-lö-sen, wenn sie nicht Lügen wider mich lehrten, wenn sie nicht
 deem-ed, though they are by Him re-deem-ed, yet they have spo-ken false-ly a-gainst Him, spo-ken

cres

cres

cres

cres

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

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

f dimi. - nuen. - do *pp*

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

pp *cres*

pp *cres*

pp *cres*

pp *cres*

pp *cres* *f* *p*

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*

p *pp*

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

pp *pp* *Bassi* *pp*

Recit:

Violino I.

Violino II.

Viola.

Tenore Solo. **Obadjah.**

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-
 a-ny that can command the rain, or cause the heav'ns 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, a-lone can do these things. O Lord, thou hast o-ver-thrown thine e-nemies and de-

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;
 stroy'd them: Look down on us from hea - ven, O Lord; re - gard the distress, the dis - tress of thy peo - ple!

Vcelli.
C. Bassi.

Andante sostenuto.

Cresc.

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

cres *pp*

Adagio

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.

B.

Chor. Das Volk.

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!
 O - pen the hea - vens and send us re - lief: Help, help thy ser - vant, now, O God!

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!
 O - pen the hea - vens and send us re - lief: Help, help thy ser - vant, now, O God!

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott!
 O - pen the hea - vens and send us re - lief: Help, help thy ser - vant, now, O God!

Elias.

Oeffne den Himmel und fahre herab; hilf deinem Knecht, o du mein Gott! Gehe hinauf, Knabe, und schaue zum
 O - pen the hea - vens and send us re - lief: Help, help thy ser - vant, now, O God! Go up now child; and look toward the

C. in B

C. in E

C. in C

Solo

cres

f

p

pp

Der Knabe .

Solo

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

cres

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

A.

186. Tempo.

C. in E.
9. u. C.

The first system of the musical score consists of approximately 15 staves. The top staves are mostly empty, with some notes in the second and third staves. The fourth staff (bass clef) contains a melodic line with notes and rests. The fifth staff (treble clef) contains a few notes. The remaining staves are empty.

Elias.

The second system features a vocal line for Elias in the fourth staff (bass clef) and a piano accompaniment in the fifth and sixth staves. The lyrics are written below the vocal line.

Elias.

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 -

eres

Tempo.

Leibniz!

Cl. in B

Recit:

Musical score for the first part of the page, featuring multiple staves for instruments and vocal lines. The top staff is marked "Solo." and "p".

dim:

dim:

dim:

Der Knabe.

Ich sehe nichts, die Erde ist eiseru unter mir!
 There is nothing. The earth is as iron un-der me.

Elias.

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

Recit:

4. B.

190. Più animato. (♩ = 80)

Recit: Tempo.

Oboe
C. in E
u. in C

Musical score for the first system, including vocal line and piano accompaniment. The vocal line starts with a long note, followed by a series of notes. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*, *eres*, and *f*. The tempo is marked *Più animato.*

Solo.

Musical score for the second system, including piano accompaniment and vocal line. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*, *eres*, and *f*. The tempo is marked *Più animato.*

Der Knabe.

Ich sehe nichts!
No; there is nothing.

Musical score for the third system, including vocal line and piano accompaniment. The vocal line starts with a long note, followed by a series of notes. The piano accompaniment features a rhythmic pattern of eighth notes. Dynamics include *p*, *eres*, and *f*. The tempo is marked *Più animato.*

Elias.

Rauscht es nicht, als wollte es regnen? siehst du noch nichts vom Meere her?
Hear, est thou no sound of rain? seest thou no-thing a- rise from the deep?
Wende dich
Have respect

Più Animato. (♩ = 80) 4651. Recit: Tempo.

C. in E
C. in C

The musical score consists of several systems of staves. The top system includes a vocal line with a long melisma and a basso continuo line. The middle system features a vocal line with lyrics and a basso continuo line with a rhythmic accompaniment. The bottom system continues the vocal line with lyrics and the basso continuo line. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Lyrics:

zum Gebet deines	Knechts, zu seinem	Flehn, Herr!	Herr du mein Gott!	Wenn ich
to the pray'r, to the	pray'r of thy ser- vant,	O Lord,	O Lord my God!	En- to

Dynamic and Performance Markings: *cres*, *sempre*, *al*, *f*, *Recit:*

Adagio.

Oboe

C. in Es.

4 in C.

Tr. in C.

Solo

pp

ff

pp

Der Knabe

Es gehet eine kleine

Be-hold, a little cloud a-

Adagio.

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

Thou wilt I cry, Lord, my rock: be not silent to me; and Thy great mercies, Thy mercies re-member, Lord!

Adagio.

Cl. in B

Cl. in C

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 are black with clouds and with wind: the

1.-C

194.

a tempo Allegro. (♩ = 144)

C. in B.

C. in Es.

4. in C

Musical score for the first system, featuring multiple staves with notes and rests. The word "cres" is written above several staves. The tempo marking "a tempo Allegro" is at the top right.

Musical score for the second system, including vocal lines and piano accompaniment. The tempo marking "a tempo Allegro" is present. The word "cres" is written above the vocal staves.

rauschet stärker und stärker!
 storm rusheth loud - er and loud - er!

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

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

a tempo Allegro.

Chor.

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

freund - lich
 mer - cies,

a tempo Allegro. 4651.

Clarin B.
Clarin Es.
4. Clarin C.

Handwritten notes on the left margin: Clarin B., Clarin Es., 4. Clarin C.

Lyrics in German and English:

freund. lich, mer - cies,	denn er ist for all His	freundlich, mer - cies,	dan - ket dem thanks be to	Herrn, God,	dan - ket, thanks,	dan - ket dem thanks be to
freund. lich, mer - cies,	denn er ist for all His	freundlich, mer - cies,	dan - ket dem thanks be to	Herrn, God,	dan - ket, thanks,	dan - ket dem thanks be to
freund. lich, mer - cies,	denn er ist for all His	freundlich, mer - cies,	dan - ket dem thanks be to	Herrn, God,	dan - ket, thanks,	dan - ket dem thanks be to

Basso Continuo lyrics: Dan - ket dem Herrn, den er ist freundlich, dan - ket, dan - ket dem

Recit:

Cl. in B

Cor. in E

u. in C.

Fag. in E

The musical score consists of multiple staves. The top section includes woodwinds (Clarinets in B and C, Bassoon in E) and strings (Violins I and II, Violas, Cellos, and Double Basses). The score is in 3/4 time and features a recitative section. The lyrics are in German and English, describing the character of God as merciful and gracious.

German Lyrics:
 Herrn, denn er ist freundlich.
 Herr, denn er ist freundlich.
 Herr, denn er ist freundlich.
 Herr, denn er ist freundlich.
 Danket dem Herrn, denn er ist freundlich, und seine Güte währet ewig.

English Lyrics:
 God for all His mercies!
 God for all His mercies!
 God for all His mercies!
 God for all His mercies!
 Thanks be to God! for He is gracious; and His mercy endureth for ever.

Recit: *ff* 4651.

C. in B.

C. in E.

4 in B.

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle section contains four systems of vocal parts (Soprano, Alto, Tenor, Bass) with their respective lyrics in German and English. The bottom system includes a vocal line and a piano accompaniment. The lyrics are as follows:

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

Ch. in B
C. in E
u. in B

The musical score is arranged in a system of staves. At the top, there are four staves for the vocal parts: Soprano (Ch. in B), Alto (C. in E), Tenor (u. in B), and Bass. Below these are several staves for piano accompaniment. The lyrics are written in German and English, with the German text above the English translation. The lyrics are: "Land, Dank sei dir Gott, Dank sei dir Gott! Die Wasserströme er." followed by "land. Thanks be to God, thanks be to God! The waters ga-ther, they". The score includes dynamic markings such as *sf* and *ff*, and various musical notations including notes, rests, and ornaments.

C. in B.
C. in E.
" in B.

The musical score consists of several staves. The top four staves are for vocal parts: Soprano (C. in B.), Alto (C. in E.), Tenor (C. in B.), and Bass. The bottom four staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The lyrics are written in German and English below the vocal staves.

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

heben sich, die Wasserströme er - heben sich, er - heben sich, Dank sei dir
 rush a - long! the wa - ters ga - 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 ga - - - ther, they rush a - - - long! the

Cl. in B

P. in E

9 in B.

tr
eres

Dank sei dir Gott, die Wasserströme erheben sich, die Wasserströme er-
Thanks be to God! the wa-ters ga-ther, they rush a-long! the wa-ters ga-ther, they

die Wasserströme erheben sich, erheben sich, Dank sei dir Gott, du
the wa-ters ga-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 la-ve-th the thirst-y land! the wa-ters ga-ther, they rush a-long, they

Wasserströme erheben sich, Dank sei dir Gott, du tränkest das durstige Land,
wa-ters ga-ther, they rush a-long! Thanks be to God! He la-ve-th the thirst-y land!

C. in B.
C. in E.
1. in B.

he - - - ben sich, du tränkest das durstige Land, die Wasserströme er - heben sich;
 rush a - - long! He la - - veth the thirsty land! The wa - ters ga - ther, they rush a - long!

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

he - - - ben sich, die Wasserströme er - heben sich, Dank sei dir Gott,
 rush a - - long! the wa - ters ga - ther, they rush a - long! thanks be to God,

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

B.

201

C. in B.
C. in E.
4 in B.

Dank sei dir Gott — du tränk'st das durst' - ge Land. Die Wasserwogen sind
 Thanks be to God! — he la - veth the thirs - - 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 la - veth the thirs - - 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 la - veth the thirs - - 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 la - veth the thirs - - ty land! The stormy billows are

Cl. in B

P. in E

2 in B

Musical score for woodwinds and strings, measures 1-10. The score includes parts for Clarinet in B (Cl. in B), Flute (P. in E), and Bassoon (2 in B). The woodwinds play melodic lines with slurs and accents, while the strings provide harmonic support with sustained chords and rhythmic patterns. Dynamics include *f* and *ff*.

Musical score for woodwinds and strings, measures 11-15. This section features more complex rhythmic patterns and dynamic markings such as *ff* and *f*. The woodwinds continue their melodic lines, and the strings play a more active role with moving lines.

Vocal score with lyrics, measures 1-10. The lyrics 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;". The score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part has its own line of music and lyrics. Dynamics include *f* and *ff*.

C

Chor A.
C in Es.
C in D.
Tpt in Es

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-

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-

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

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

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

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

Clarin B

Corn E

u. in B

F. in E

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

Cl. in B.

C. in Es

u. in B.

Tr. in Es

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B), Cornet in E-flat (C. in Es), and Trumpet in B (u. in B). Below these are staves for Trombone in E-flat (Tr. in Es), Violin (V.), Viola (V.), Cello (C.), and Double Bass (B.). The bottom section of the page contains vocal parts with lyrics in German and English. The lyrics are: "gross, und brausen gewaltig. high, their fury is mighty: Doch der Herr ist noch grösser in der But the Lord is above them, and Al-". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. A tempo or performance instruction *ff in A.* is visible near the bottom right of the instrumental section.

Cl. in B.
C. in E.
v. in B.
Tr. in E.

Musical score for instruments. The score includes parts for Clarinet in B (Cl. in B), Cello in E (C. in E), Violin in B (v. in B), and Trumpet in E (Tr. in E). The music is written in treble and bass clefs with various dynamics such as *ff* and *f*. There are some handwritten annotations, including "s. B. 4/3!" in the bass line.

Hö - he, doch der Herr doch der Herr ist noch grös-ser
 migh - ty. But the Lord but the Lord is a - bove them

Hö - he, doch der Herr doch der Herr ist noch grös-ser
 migh - ty. But the Lord but the Lord is a - bove them

Hö - he, doch der Herr doch der Herr ist noch grös-ser
 migh - ty. But the Lord but the Lord is a - bove them

Hö - he, doch der Herr ist noch grös-ser
 migh - ty. But the Lord is a - bove them

D

Cl. in B.

C. in E.

v. in B.

Tr. in E.

The musical score consists of multiple staves. At the top, there are four staves for woodwinds: Clarinet in B-flat, Corno in E-flat, Violoncello in B-flat, and Trombone in E-flat. Below these are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The vocal parts are written in a single staff with a soprano clef. The lyrics are printed below the vocal line and are in both German and English. The music features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature has one flat (B-flat), and the time signature is 3/4.

— in der Höhe. Dank sei dir Gott, du tränkest das durstige Land, Dank sei dir
 — and Al-migh-ty. Thanks be to God! He la-veth the thirs-ty land. Thanks be to

— in der Hö-he. Dank sei dir Gott, du tränkest das durstige
 — and Al-migh-ty. Thanks be to God! He la-veth the thirs-ty

— in der Hö-he. Dank sei dir Gott, du tränkest das durstige Land, du
 — and Al-migh-ty. Thanks be to God! He la-veth the thirs-ty land, He

— in der Hö-he. Dank
 — and Al-migh-ty. Thanks Dank sei dir
 Thanks be to

C. in B
C. in E
u. in B
T. in E

The musical score consists of several staves. The top staves are for vocal parts (C. in B, C. in E, u. in B, T. in E). Below these are staves for piano accompaniment, including a grand staff (treble and bass clefs) and a cello/bass part. The lyrics are written in German and English below the vocal staves. The piece concludes with a double bar line and repeat signs.

tr
p *eres*

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 land. Thanks be to God, Thanks! He

tränk'st das durstige Land! Dank sei dir Gott, Dank sei dir Gott, du
 loveth, loveth the 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

Cl. in B.

C. in E.

u. in B.

F. in E.

tränkest das Land, das 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 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 Land! Dank sei dir Gott,
 la- -veth the land, the thirs- - ty land, Thanks be to God,
 tränkest das Land! Dank, Dank
 la- -veth the thirs- - ty land, Thanks, Thanks

Clarin B.
Cello Es.
Violoncello B.
Fagott Es.

The musical score consists of several parts:

- Orchestra:** Clarinet B, Cello/Double Bass, and Bassoon parts.
- Vocal Parts:** Four vocal staves with lyrics in German and English.

Lyrics:

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

Cl. in B

C. in Es

u. in B

Tor. in Es

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

Dank sei dir
 Thanks be to

Cl. in B
Viol. I
Viol. II
Tr. in E

The musical score consists of several systems of staves. The top system includes staves for Clarinet in B (Cl. in B), Violin I (Viol. I), Violin II (Viol. II), and Trombone in E (Tr. in E). Below these are staves for the vocal parts. The lyrics are written in German and English, with the German text above the English translation. The piece concludes with the text '4651. Ende des ersten Theils.'

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

Ch. in A

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 Bassi eres

Ch. in A

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

Cl. in A

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 *Rass* *f* *f* *p*

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* *cres* *cres* *cres* *cen-do*

4651. *pp*

Cl. in A

Piu Adagio .

Recit:

Israel !
Is - rael !

Israel !
Is - rael !

hö -
hear

re des Herrn
- what the Lord

Stim - me !
speak - eth !

So spricht der Herr,
Thus saith the Lord,
Bassi

Piu Adagio .

dim:

Recit:

Piu Adagio .

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 f

3/4

Allegro maestoso (♩ = 132)

Cl. in A
C. in E
Tr. in E

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

Cl. in A
C. in E
Tr. in E

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

Cl. in A

Cl. in E

Tr. in E

eres
eres
eres
eres
eres
eres

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

Cl. in A

Cl. in E

Tr. in E

eres
eres
eres
eres
eres
eres

stär-ke dich! ich bin dein Gott, — ich Stärke dich! Wer
strengthen thee; for I, thy God, — will strengthen thee. Say,

C. in A

C. in E

Tr. in E

Musical score for the first system, including vocal lines and piano accompaniment. The score is written in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment with dynamic markings such as *f*, *p*, and *eres*.

Lyrics:
 bist du denn? wer bist du denn, dass du dich vor Men - schen fürchtest, die doch
 who art thou? Say, who art thou, that thou art a - fraid of a man that shall

C. in E

Musical score for the second system, including vocal lines and piano accompaniment. The score continues from the first system, featuring a vocal line with lyrics and a piano accompaniment with dynamic markings such as *f*, *p*, and *eres*.

Lyrics:
 sterben? und ver - gis - sest des Herrn, der dich ge - macht hat, - der den
 die; and for - get - test the Lord, the Lord thy Ma - - ker - who hath

Cl. in A

C. in E

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "Him-mel aus-breitet, und die Er-de gründet, die stretch-ed forth the hea-vens, and laid the earth's founda-tions, the". The score includes dynamic markings such as *pp*, *p*, *f*, and *sf*.

Cl. in A

C. in E

Tr. in E

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "Er-de grün-det. Wer bist du denn? Ich, ich bin eu-er earth's founda-tions; Say, who art thou? I, I am He that". The score includes dynamic markings such as *f* and *ff*.

C.

Chor
C. in E.
F. in E.

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

Chor
C. in E.
F. in E.

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

Cl. in A

C. in E.

Tr. in E

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

ff *ff* *ff*

Cl. in A

C. in E.

Tr. in E.

dein Gott, — ich stär. ke dich!
 thy God, — will strengthen thee."

pp *cres* *ff*

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.

All.^o maestoso ma moderato.

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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.

Clarin.
C. in E.
C. in C.
Fag. in E.

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

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

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

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

Cl. in A

Cl. in E

u. in C

F. in E

nicht, spricht un-ser Gott. Fürchte dich nicht, spricht unser Gott, fürchte dich
 fraid; 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-

Choir A
Choir B
Trio C

Musical score for Choir A, Choir B, and Trio C. The score consists of multiple staves for each group, with various musical notations including notes, rests, and trills. Dynamics like 'f' and 'sf' are indicated throughout.

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht: Fürch.
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee, „Re

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

nicht spricht unser Gott, ich helfe dir, ich helfe dir, denn ich bin der Herr dein Gott, der zu dir spricht:
 fraid, saith God the Lord: thy help is near, thy help is near. God, the Lord thy God, say-eth un-to thee,

Cl. in A

C. in C

P. in C

The first system of the score consists of ten staves. From top to bottom, they are: Clarinet in A (treble clef), Clarinet in C (treble clef), Flute (treble clef), Bassoon (treble clef), Trumpet (treble clef), Trombone (treble clef), Violin I (treble clef), Violin II (treble clef), Viola (treble clef), and Cello/Double Bass (bass clef). The music is in 3/4 time and features various melodic lines and rests.

Più animato.

The second system of the score is primarily for the organ, consisting of four staves. It begins with the instruction "Più animato." and features a dense texture of chords and moving lines. The organ part is marked with a forte (f) dynamic.

te dich nicht!
not afraid!

Fürch.te dich nicht!
Be not afraid!

Fürch.te dich nicht!
Be not afraid!

Fürch.te dich nicht!
Be not afraid!

Più animato.

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

Christ A

E

C. in C

The musical score is arranged in a system of staves. At the top, there are two vocal staves (Soprano and Alto) with lyrics in German and English. Below these are several instrumental staves, including a piano part with a treble clef and a bass part with a bass clef. The lyrics are printed below the vocal staves, with German text above and English translations below. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte).

Ob tausend fal - len zu deiner Seite und zehen - tausend zu deiner Rech - ten, ob tau - - send,
 Though thousands languish 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 dei - ner Sei - - -
 pe - - rish; though thou - - sands, - - though thousands lan - - guish and fall be - side

Ob tausend fallen zu deiner
 Though thousands languish and fall be -

Cl. in A

Cl. in E

4. in C.

The musical score consists of several staves. The top two staves are for woodwinds (Cl. in A and Cl. in E). Below them are staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The bottom section contains vocal parts with German lyrics. The lyrics are arranged in columns corresponding to the vocal parts.

Lyrics:

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

Cl. in A

Cl. in E

len, ob tausend fallen zu deiner Sei-te, ob tausend fallen zu deiner
 languish, 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-rish; 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-rish, a-round thee pe-rish, 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,

Cl. in A

Cl. in C

The musical score consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The middle system shows a vocal line with lyrics and a piano accompaniment. The bottom system continues the vocal line with lyrics and piano accompaniment. The lyrics are in German and describe a scene of thousands surrounding a person, with some individuals falling or languishing.

Sei te und zehen tausend zu deiner Rechten,
 side thee, and tens of thousands around thee pe - rish;

ob tausend fallen zu deiner
 though thousands languish and fall be -

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

fallen und zehen tau - send, und zehen tausend zu deiner Rech - ten, ob tausend
 languish, and tens of thou - - sands and tens of thousands around thee pe - - rish; though thousands

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

Chor

vi E

Chor C

The musical score consists of multiple staves for a choir. The lyrics are written in German and English. The German lyrics are: Sei - te, ob tausend fallen zu deiner Sei - te so wird es doch dich nicht tref - nigh. The English lyrics are: side thee, though thousands languish and fall be - side thee; yet still it shall not come nigh. The score includes various musical notations such as clefs, notes, rests, and dynamic markings.

Clarin A

Clarin B

Violoncello

The musical score consists of several staves. At the top, there are staves for Clarinet A and Clarinet B. Below these are staves for Violoncello and other instruments. The bottom section of the page contains vocal parts with German lyrics. The lyrics are:

 fen, ob tausend fal - len zu deiner Sei - te, ob tausend fal -

 thee: though thousands lan - guish and fall be - side thee, though thousands lan -

 fen, ob tausend fallen zu deiner Sei - te, zu deiner Sei - te, ob

 thee: though thousands languish and fall be - side thee, and fall he - 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

Cl. in A

Cl. in E

F. in C

F. in E

- - len, so wird es doch dich nicht tref - fen . Fürchte dich nicht ! fürchte dich
 - - guish; 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 lan - - guish 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,
 lan - - guish; yet still it shall not come nigh thee . Be not a - fraid! be not a - fraid; a -

4651 .

ri - tar - dando al

Tempo I^{mo} ♩ = 112.

Cl. in A

C. in E

H. in C

Tr. in E

Musical score for instruments: Flute, Clarinet, Horn, Trumpet, Trombone, and Drums. The score is written in treble and bass clefs with various dynamics and articulations.

Musical score for vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are written below the notes.

nicht !
fraid!

ri - tar - dando al

nicht !
fraid!

nicht !
fraid!

nicht !
fraid!

Fürchte dich nicht !
Be not a - fraid,

Fürchte dich nicht !
Be not a - fraid,

Fürchte dich nicht !
Be not a - fraid,

Fürchte dich nicht !
Be not a - fraid,

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

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

ich bin mit dir. Fürchte dich
thy help is near. Be not a -

bin mit dir. Fürchte dich
help is near. Be not a -

Coll' Organo

Ch. in A
C. in E.
C. in C.
F. in C.

Musical score for instruments including strings and woodwinds. The score consists of multiple staves with various clefs and time signatures. It includes dynamic markings such as *f* (forte) and *tr* (trill).

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

nicht, ich bin mit dir, fürchte dich nicht! fürchte dich nicht
 fraid; for He is near; he not a-raid, he not a-raid,

nicht, ich bin mit dir! ich bin der Herr, dein Gott, der zu dir
 fraid; for He is near; thy God, the Lord thy God saith un-to

f f f f f f **sempre**

C. in A
C. in E.
4 in C
T. in E.

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,

Chor A
Chor B
Chor C
Chor D

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

Cl. in A

Cl. in C

4 in C

Trin. E.

The musical score is arranged in four systems, each with four staves. The top two staves of each system are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment. The lyrics are printed below the vocal staves.

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

Andante. ♩ = 72. Recit:

Oboi. *f* *p*

Corni in D. *f* *p*

Violino I. *pesante marcato.* *f* *p* *f*

Violino II. *pesante marcato.* *f* *p* *f*

Viola. *pesante marcato.* *f* *p* *f*

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 o'er his people Is-ra-el hath made thee

Bassi. *pesante marcato.* *f* *p* *f*

Andante. Recit:

Tempo. Recit:

f

f *Recit:* *f* *fp* *f* *pp*

f *Recit:* *f* *fp* *f* *pp*

f *Tempo.* *Recit:* *f* *fp* *f* *pp*

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

f *Recit:* *fp* *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

cres f pp

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

a tempo. Andante

cres f p sf f pp

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

cres dim: pp

Flauti .

Oboi .

Clarineti in C .

Fagotti .

Corni in D . *M*
(muta in C)

Corni in A .

Timpani in A.E.

Violino I .

Violino II .

Viola .

Sopr .

Alto .

Tenore .

Basso .

len .
Lord .
Bassi .

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?

Chor
Wir
we

Bgn

Chor

The musical score is arranged in a system of staves. The top staves are for instrumental accompaniment, including a piano (p) and strings. The bottom staves are for vocal parts. The lyrics are as follows:

Chor. Wir haben es gehört! We heard it with our ears.	Solo (Die Königin) Wie er geweissagt hat Bath he not pro- phesied	Wir haben es gehört! We heard it with our ears.
Wir haben es ge- hört! We heard it with our ears.	Wie er geweissagt hat Bath he not pro- phesied	Wir haben es ge- hört! We heard it with our ears.
Wir haben es ge- hört! We heard it with our ears.	Wie er geweissagt hat Bath he not pro- phesied	Wir haben es ge- hört! We heard it with our ears.

Dynamic markings include *p*, *cres*, *pp*, and *sf*.

Recit:

The musical score consists of several systems of staves. The top system shows a vocal line with the word "eres" and a piano accompaniment. The second system includes a vocal line with the instruction "(muta in E)" and a piano accompaniment. The third system features a vocal line with "eres" and a piano accompaniment. The fourth system contains a vocal line with "eres" and a piano accompaniment. The fifth system includes a vocal line with "eres" and a piano accompaniment. The sixth system features a vocal line with "eres" and a piano accompaniment. The seventh system contains a vocal line with "eres" and a piano accompaniment. The eighth system includes a vocal line with "eres" and a piano accompaniment. The ninth system features a vocal line with "eres" and a piano accompaniment. The tenth system contains a vocal line with "eres" and a piano accompaniment. The eleventh system includes a vocal line with "eres" and a piano accompaniment. The twelfth system features a vocal line with "eres" and a piano accompaniment. The thirteenth system contains a vocal line with "eres" and a piano accompaniment. The fourteenth system includes a vocal line with "eres" and a piano accompaniment. The fifteenth system features a vocal line with "eres" and a piano accompaniment. The sixteenth system contains a vocal line with "eres" and a piano accompaniment. The seventeenth system includes a vocal line with "eres" and a piano accompaniment. The eighteenth system features a vocal line with "eres" and a piano accompaniment. The nineteenth system contains a vocal line with "eres" and a piano accompaniment. The twentieth system includes a vocal line with "eres" and a piano accompaniment. The twenty-first system features a vocal line with "eres" and a piano accompaniment. The twenty-second system contains a vocal line with "eres" and a piano accompaniment. The twenty-third system includes a vocal line with "eres" and a piano accompaniment. The twenty-fourth system features a vocal line with "eres" and a piano accompaniment. The twenty-fifth system contains a vocal line with "eres" and a piano accompaniment. The twenty-sixth system includes a vocal line with "eres" and a piano accompaniment. The twenty-seventh system features a vocal line with "eres" and a piano accompaniment. The twenty-eighth system contains a vocal line with "eres" and a piano accompaniment. The twenty-ninth system includes a vocal line with "eres" and a piano accompaniment. The thirtieth system features a vocal line with "eres" and a piano accompaniment. The thirty-first system contains a vocal line with "eres" and a piano accompaniment. The thirty-second system includes a vocal line with "eres" and a piano accompaniment. The thirty-third system features a vocal line with "eres" and a piano accompaniment. The thirty-fourth system contains a vocal line with "eres" and a piano accompaniment. The thirty-fifth system includes a vocal line with "eres" and a piano accompaniment. The thirty-sixth system features a vocal line with "eres" and a piano accompaniment. The thirty-seventh system contains a vocal line with "eres" and a piano accompaniment. The thirty-eighth system includes a vocal line with "eres" and a piano accompaniment. The thirty-ninth system features a vocal line with "eres" and a piano accompaniment. The fortieth system contains a vocal line with "eres" and a piano accompaniment. The forty-first system includes a vocal line with "eres" and a piano accompaniment. The forty-second system features a vocal line with "eres" and a piano accompaniment. The forty-third system contains a vocal line with "eres" and a piano accompaniment. The forty-fourth system includes a vocal line with "eres" and a piano accompaniment. The forty-fifth system features a vocal line with "eres" and a piano accompaniment. The forty-sixth system contains a vocal line with "eres" and a piano accompaniment. The forty-seventh system includes a vocal line with "eres" and a piano accompaniment. The forty-eighth system features a vocal line with "eres" and a piano accompaniment. The forty-ninth system contains a vocal line with "eres" and a piano accompaniment. The fiftieth system includes a vocal line with "eres" and a piano accompaniment. The fifty-first system features a vocal line with "eres" and a piano accompaniment. The fifty-second system contains a vocal line with "eres" and a piano accompaniment. The fifty-third system includes a vocal line with "eres" and a piano accompaniment. The fifty-fourth system features a vocal line with "eres" and a piano accompaniment. The fifty-fifth system contains a vocal line with "eres" and a piano accompaniment. The fifty-sixth system includes a vocal line with "eres" and a piano accompaniment. The fifty-seventh system features a vocal line with "eres" and a piano accompaniment. The fifty-eighth system contains a vocal line with "eres" and a piano accompaniment. The fifty-ninth system includes a vocal line with "eres" and a piano accompaniment. The sixtieth system features a vocal line with "eres" and a piano accompaniment. The sixty-first system contains a vocal line with "eres" and a piano accompaniment. The sixty-second system includes a vocal line with "eres" and a piano accompaniment. The sixty-third system features a vocal line with "eres" and a piano accompaniment. The sixty-fourth system contains a vocal line with "eres" and a piano accompaniment. The sixty-fifth system includes a vocal line with "eres" and a piano accompaniment. The sixty-sixth system features a vocal line with "eres" and a piano accompaniment. The sixty-seventh system contains a vocal line with "eres" and a piano accompaniment. The sixty-eighth system includes a vocal line with "eres" and a piano accompaniment. The sixty-ninth system features a vocal line with "eres" and a piano accompaniment. The seventieth system contains a vocal line with "eres" and a piano accompaniment. The seventy-first system includes a vocal line with "eres" and a piano accompaniment. The seventy-second system features a vocal line with "eres" and a piano accompaniment. The seventy-third system contains a vocal line with "eres" and a piano accompaniment. The seventy-fourth system includes a vocal line with "eres" and a piano accompaniment. The seventy-fifth system features a vocal line with "eres" and a piano accompaniment. The seventy-sixth system contains a vocal line with "eres" and a piano accompaniment. The seventy-seventh system includes a vocal line with "eres" and a piano accompaniment. The seventy-eighth system features a vocal line with "eres" and a piano accompaniment. The seventy-ninth system contains a vocal line with "eres" and a piano accompaniment. The eightieth system includes a vocal line with "eres" and a piano accompaniment. The eighty-first system features a vocal line with "eres" and a piano accompaniment. The eighty-second system contains a vocal line with "eres" and a piano accompaniment. The eighty-third system includes a vocal line with "eres" and a piano accompaniment. The eighty-fourth system features a vocal line with "eres" and a piano accompaniment. The eighty-fifth system contains a vocal line with "eres" and a piano accompaniment. The eighty-sixth system includes a vocal line with "eres" and a piano accompaniment. The eighty-seventh system features a vocal line with "eres" and a piano accompaniment. The eighty-eighth system contains a vocal line with "eres" and a piano accompaniment. The eighty-ninth system includes a vocal line with "eres" and a piano accompaniment. The ninetieth system features a vocal line with "eres" and a piano accompaniment. The hundredth system contains a vocal line with "eres" and a piano accompaniment.

Wir haben es gehört! Recit: Die Königin.
 We heard it with our ears. And why hath he spoken in the Name of the Lord?
 Wir haben es gehört! Warum darf er weisagen im Namen des Herrn?
 We heard it with our ears. And why hath he spoken in the Name of the Lord?
 Wir haben es gehört!
 We heard it with our ears.

Was wäre für ein Königreich in
Doth Ahab go- - vern the king dom of

Is-ra-el wenn E-li-as
Is-ra-el, while E-li-ah's

Macht hätte über des Königs
pow'r is greater than the

Macht? Die
King's? The

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

Götter thun mir dies und das, wenn ich nicht morgen um diese
gods do so to me, and more if by to morrow about this

Zeit seiner Seele
time, I make not his

thue, wie dieser Seelen
life as the life of

a tempo All^o moderato.

Tempo .

Recit:

Recit:

Cl. in C.

C. in C.

Musical score for the first system, featuring five staves. The first three staves are treble clef, and the last two are bass clef. The music includes various rhythmic values and dynamics such as *ff* and *f*. The tempo is marked *Tempo .* in the middle section.

Recit:

Tempo .

Recit:

Musical score for the second system, featuring five staves. The first three staves are treble clef, and the last two are bass clef. The music includes various rhythmic values and dynamics such as *ff* and *f*. The tempo is marked *Tempo .* in the middle section.

sterben!

pe - rish!

Recit:

Solo. (Die Königin)

sterben! Er hat die Propheten Baals getödtet,

pe - rish! Hath he not des - troy - ed Baal's prophets?

sterben!

pe - rish!

sterben!

pe - rish!

sterben!

pe - rish!

sterben!

pe - rish!

sterben!

pe - rish!

sterben!

pe - rish!

Er muss sterben!

He shall pe - rish!

Chor.

Er muss sterben!

He shall pe - rish!

Er muss sterben!

He shall pe - rish!

Er muss sterben!

He shall pe - rish!

Er muss sterben!

He shall pe - rish!

Er muss sterben!

He shall pe - rish!

Er muss sterben!

He shall pe - rish!

Recit:

Solo. (Die Königin)

Er hat sie mit dem Schwerdt erwürgt,

Yea, by sword he destroy'd them all!

sf sf Recit:

ff Tempo .

Recit:

4.

4.

Tempo . ff	Recit:	Tempo . f	Recit:

Chor C.

Chor C.

Tempo . ff	Recit:	Tempo . ff	Recit:
Er hat sie erwürgt. He destroy'd them all! Chor.	Recit: Solo.	Er hat den Himmel verschlossen. He al-so clo-sed the heavens. Chor.	Recit: Solo.
Er hat sie erwürgt. He destroy'd them all!	Er hat den Himmel verschlossen. He al-so clo-sed the hea-vens.	Er hat den Himmel verschlossen. He al-so clo-sed the heavens.	Er hat die theure Zeit And called down a fa-
Er hat sie erwürgt. He destroy'd them all!	Er hat den Himmel verschlossen. He al-so clo-sed the heavens.	Er hat den Himmel verschlossen. He al-so clo-sed the heavens.	
Er hat sie erwürgt. He destroy'd them all!	Er hat den Himmel verschlossen. He al-so clo-sed the heavens.	Er hat den Himmel verschlossen. He al-so clo-sed the heavens.	

Tempo . ff	Recit:	Tempo . ff	Recit:
----------------------	---------------	----------------------	---------------

4631.

Tempo.

Recit:

C. in C

C. in C

Er hat die theure Zeit über uns gebracht.
 And called down a fa - mine up - on the land.

Chor.
 über uns gebracht. Er hat die theure Zeit über uns gebracht.
 mine upon the land, And called down a fa - mine up - on the land.

Solo.
 So ziehet hin, und greift E - li - as,
 So go ye forth and seize E - li - jah, for

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 un - to him as he hath done!

4651.

Cl. in C.

Cl. in A.

u. sei E.

The musical score consists of several systems of staves. The top system includes staves for Clarinet in C, Clarinet in A, and Bassoon. The middle system includes staves for Soprano, Alto, Tenor, and Bass. The bottom system includes staves for Cello/Double Bass and Bassoon. The lyrics are in German and English, with the German text appearing above the English translation. The music features various dynamics such as *f* (forte) and *ff* (fortissimo).

Himmel, den Himmel verschliessen? warum darf er
 clo - sed, he clo - 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
 clo - sed, he clo - 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
 clo - sed, he clo - 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
 clo - sed, he clo - 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

Clarinet C
Bassoon A
Bassoon E

weissagen im Na - men des spo - ken in the name of the	Herrn? Lord?	warum? and why,	wa - rum and why	darf er hath he	weis - sagen? tho - spoken,	wa - and
weissagen im Na - men des spo - ken in the name of the	Herrn? Lord?	warum? and why,	warum? and why,			
weissagen im Na - men des spo - ken in the name of the	Herrn? Lord?	warum? and why,	wa - rum? and why,	warum darf er and why hath he		
weissagen im Na - men des spo - ken in the name of the	Herrn? Lord?	warum? and why,	warum and why,	darf er den Himmel verschliessen? why hath he closed the heavens?	warum? and why,	wa - and

Cl. in C

C. in A

u. in E

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

A

Cl. in C

Cl. in A

Fl. in E

The musical score consists of several staves. The top staves are for woodwinds: Clarinet in C (Cl. in C), Clarinet in A (Cl. in A), and Flute in E (Fl. in E). Below these are staves for voices. The lyrics are in German and English. The piece includes dynamic markings such as *f*, *sf*, and *sempre f*. The score is divided into measures, with some measures containing rests for certain instruments or voices.

weis - sagen im Na - men des Herrn ? Dieser ist des Todes schul - - -
 spo - ken in the name of the Lord ? Let the guilty prophet pe - - -

rum ? wa - rum darf er weis - sagen im Na - men des Herrn ? Dieser ist des
 why, and why hath he spo - ken in the name of the Lord ? Let the guilty

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 ? Dieser ist des Todes schul - - - dig !
 Lord, the name of the Lord ? Let the guilty prophet pe - - - rish !

Viol. C.
Viol. A.
Viol. E.

The musical score consists of several staves. At the top, there are three staves for Violin C, Violin A, and Violin E. Below these are staves for the choir, with lyrics in German and English. The lyrics are: "schuldig! Wehe ihm! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese pe-rish! Woe to him! Woe to him, he shall pe-rish! He hath spoken false-ly, falsely against our dig! Wehe ihm! er muss sterben, denn er hat geweissagt wider diese - rish! Woe to him! he shall pe-rish! He hath spoken false-ly, falsely against our dig! Wehe ihm! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese rish! Woe to him! Woe to him, he shall pe-rish! He hath spoken false-ly, falsely against our Wehe ihm! Wehe ihm, er muss sterben, denn er hat geweissagt wider diese 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 *ff* and *f*.

Cl. in C.

Cl. in A.

Cl. in E.

ff

f

f

tr

sempre f

sempre f

sempre f

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

Stadt, wie wir mit unsern Oh-ren ge-hört, dieser ist des To-des
 land, and us, as we have heard with our ears. Let the guilty pro-phet

sempre f

Clarin C.

Violoncello

Violoncello

The musical score consists of multiple staves. The vocal parts are in 3/4 time and feature the following lyrics:

schul - dig, pe - - - rich,	schul - dig, so pe - - rich! So	ziehet hin, greifet ihn, go ye forth, seize on him!	töd - - tet He shall	ihn! die!
To - - des pro - - phet	schul - dig, so pe - - rich! So	ziehet hin, greifet ihn, go ye forth, seize on him!	töd - - tet He shall	ihn! die!
dieser ist des To - des Let the guilty pro - phet	schul - dig, so pe - - rich! So	ziehet hin, greifet ihn, go ye forth, seize on him!	töd - - tet He shall	ihn! die!
schul - dig, dieser ist des pe - - rich, let the guilty	Todes schuldig, so prophet pe - rich! So	ziehet hin, greifet ihn, go ye forth, seize on him!	töd - - tet He shall	ihn! die!

C. in C.

C. in A.

4 m. E.

The musical score consists of 14 staves. The notation includes various rhythmic patterns, primarily sixteenth and thirty-second notes, often beamed together. Dynamics such as *dim.*, *p*, and *pp* are used throughout to indicate changes in volume. There are also numerous accents and slurs. The score is organized into measures, with some measures containing rests. The bottom of the page features a large bass clef staff with a complex rhythmic pattern.

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: "E-li-jah is

Violoncello e Basso. *pp* *Veelli* *Bassi*

sf *p* *cres* *cres* *cres* *cres* *cres*

Todes schul. dig; und sie sammeln sich wider dich, sie stellen deinem Gange Netze, und ziehen aus, dass sie dich
 wort - hy to die." So the migh - ty gather against thee, and they have pre - pared a net for thy steps; that they may

f *ff* *p* *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

sf *ff* *p*

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 for- sake thee. Now he- gone,

Rassi
pp

p *p* *pp* *sf* *p* **Recit:**

p *pp* *sf* *p*

p *pp* *sf* *p*

pp *pp* *sf* *p* **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 al- so. Though stricken they have not grieved! Tarry

Elias.
cres

p *pp* *sf* *p*

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.

p *cres* *dim:*

3/4

Nº 26. Aria.

Adagio. ♩ = 66.

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.

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*

pp *cres* *p*

pp *cres* *p*

pp *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

cres *p*

cres *p*

cres *p*

sf *cres* *p*

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

cres *dim:* *p*

cres *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

cres *dim:* *p*

Clarinetten in A.
 Fagotti.
 Corni in A.

p *cres* *p* *cres*

f *p* poco a poco *cres* al
f *p* poco a poco *cres* al

cres *f*

geblich ge.wesen; denn meine Ta - ge sind vergeblich, vergeblich ge.wesen -
 days are but vanity, now let me die, for my days are but va.ni.ty, but vani.ty!

sf *p* poco a poco *cres* al

1651.

Cl. in A

C. in A

Tr. in A

dei - ne Al - tä - re haben sie zer - brochen, und dei - ne Prophe - ten mit dem Schwerdt er -
 bro - ken thy covenant, and thrown down thine al - tars, and slain all thy pro - phets, slain them with the

A.

Cl. in A

C. in A

Tr. in A

würgt, und dei - ne Prophe - ten mit dem Schwerdt erwürgt. Ich ha - be ge -
 sword, and slain thy pro - phets, slain them with the sword. I have been very

A.

Cl. in A

C. in A

Tr. in A

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

Cl. in A

C. in A

Tr. in A

Gott Ze-ha-oth. Und ich bin' al-lein ü-brig ge-blie-ben; und sie stehn da-nach
 Lord God of Hosts. And I e-ven I on-ly am left; and they seek my life,

Cl. in A

C. in A

Tr. in A

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes dynamic markings such as *p*, *cres.*, and *ff*. 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 !

Cl. in A

C. in A

Tr. in A

Adagio. $\text{♩} = 66.$

Musical score for the second system, starting with *Adagio* and *con forza*. The score includes dynamic markings such as *pp*, *f*, and *dim:*. 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

sf Adagio. *pp* 4651.

Ch. vii. 4

nimm nun Herr meine Seele, ich bin nicht besser denn meine Vä - - - ter ,
 Lord, now take a - way my life, for I am not bet - - - ter than my fa - - - thers,

Ch. vii. 4

nimm nun o Herr, nimm, - nimm o Herr meine Seele !
 now let me die, Lord, - take a - way my life !

4651.

N.º 27. Recitativo.

Violino I.

Violino II.

Viola.

Tenore Solo.
 Siehe, er schläft unter dem Wachholder, in der Wü ste; a - ber die
 See, now he sleep - - eth beneath a ju - ni - per tree in the wil - derness! and there the

Violoncello e Basso.

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.
 Hebe deine Augen auf zu den Bergen von welchen dir Hül - fe, dir
 Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth whence

Soprano 2.^{do} Solo.
 Hebe deine Augen auf zu den Bergen von welchen dir Hül - fe, dir
 Lift thine eyes, O lift thine eyes to the moun - tains, whence com - eth, whence com - eth whence

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 - tains, 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

cres

Hül - fe kommt. Deine Hül - fe kommt vom Herrn, vom Herrn, kommt vom Herrn, der
 com - eth help. Thy help com - eth, com - eth, 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 Ma -

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* *sf*

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* *sf*

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* *sf*

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

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*

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*

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.

Chor A

Chor B

er schläft noch schlum - mert nicht
He slumbers not, nor sleeps;

Siehe, er schläft noch schlumert nicht, er schläft noch schlumert
He watching, slum - bers not, nor sleeps; He slum - bers not, nor

I - sraels schläft noch schlummert nicht,
Is - ra-el, slumbers not, nor sleeps;

er schlumert nicht
He slum - bers not,

Siehe, er schläft noch schlumert
He watching, slum - bers not, nor

A.

Cl. in A
C. in D

The musical score consists of 12 staves. The top five staves are for woodwinds (Clarinets in A and D). The next four staves are for voices (Soprano, Alto, Tenor, Bass). The bottom three staves are for the basso continuo. The score includes dynamic markings such as *p*, *cres*, and *dim:*. The lyrics are in German and English, with the German text appearing above the English translation. The lyrics describe the watchfulness of the Guardian of Israel.

Lyrics:
 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 schlumert nicht.
 sleeps He slum - bers not, nor sleeps, slum - bers not, nor sleeps.

Cl. in A

C. in D

The musical score consists of several staves. The top staves are for instruments: Clarinet in A (Cl. in A) and Cello in D (C. in D). The middle staves are for voices, with lyrics in German. The bottom staves are for Basses (Bassi). The score includes various musical notations such as clefs, time signatures, dynamics (p, sf, cres, sempre legato), and articulation marks (accents, slurs). The lyrics are in German and describe a scene of someone in distress being comforted.

Lyrics:

Wenn du mitten in Angst wandelst, so erquicket er
 Shouldst thou, walking in grief, languish; He will quicken

Wenn du mitten in Angst wandelst, so erquicket er dich, er quickt er dich,
 Shouldst thou, walking in grief, languish, He will quicken thee, will quicken thee

mitten in Angst wandelst, so erquicket er dich, wenn du mitten in Angst, in Angst wandelst,
 walking in grief, languish, He will quicken thee; Shouldst thou, walking in grief, in grief languish,

Wenn du mitten in Angst
 Shouldst thou, walking in grief,

Ch. vii A

C. vii D

The musical score consists of multiple staves. The vocal line includes the following lyrics:

dich, so erquicket er dich, wenn du mitten in Angst wandelst, so erquicket, erquicket er
 thee, He will quicken thee; Shouldst thou, walking in grief, languish, He will, He will quicken

so erquicket er dich, wenn du mitten in Angst wandelst, wenn du
 He will quicken thee; Shouldst thou, walking in grief, languish, Shouldst thou,

so erquicket er dich, wenn du mitten in Angst, in Angst wandelst,
 He will quicken thee; Shouldst thou, walking in grief, in grief, languish;

wandelst, so erquicket er dich. Wenn du mitten in Angst wandelst,
 languish; He, He will quicken thee; Shouldst thou, walking in grief languish;

Dynamic markings include *mf*, *f*, *eres*, *sempre cres*, and *piu*.

Clavier

Cello

The musical score consists of several staves. The top two staves are for the voice, with lyrics in German. The middle staves are for the Clavier (piano) and Cello. The bottom staves are for the Bass. The lyrics are:
 dich . thee ;
 Wenn du mitten in Angst wan - delst, wenn du in Angst wan - delst, so erquickt er
 Shouldst thou, walking in grief lan - - - guish, walking in grief lan - - - guish; He will quicken
 mitten in Angst wan - delst, so erquickt er dich. Wenn du mitten in Angst wandelst, so erquickt er
 walking in grief, lan - - - guish, He will quicken thee. Shouldst thou walking in grief languish; He will quicken
 so erquickt er dich, so erquickt er dich. Wenn du mitten in Angst wan - delst, so erquickt er
 He will quicken thee, will quick - - - en thee. Shouldst thou, walking in grief lan - - - guish; He will quicken
 so erquickt er dich, so erquickt er dich. Wenn du mitten in Angst wan - delst, so erquickt er
 He will quicken thee, He will quicken thee. Shouldst thou, walking in grief lan - - - guish; He will quicken

Clarinete
Cello

The musical score consists of multiple staves for voice and instruments. The lyrics are written in German and English. The score includes dynamic markings such as *eres*, *f*, *dim:*, and *pp*. The lyrics are as follows:

mitten in Angst wandelst, so erquicket er dich; siehe der Hüter I - sraels schläft noch schlumert
 walking in grief, languish; He will quicken thee. He watching o - ver Is - ra - el, slum - - bers not, nor

mit - ten in Angst wandelst erquicket er dich; er schlumert nicht, schläft noch schlumert
 walk - - ing in grief, lan - - guish; He will quicken thee. He slum - - bers not, slum - - bers not, nor

Siehe der Hüter I - sraels schläft noch schlumert nicht; er schlumert nicht, er schlumert
 He watching o - ver Is - ra - el, slumbers not, nor sleeps; He slum - bers not, He slum - - bers

els er schläft noch schlumert nicht, er schläft noch schlumert
 el, slum - - bers, slum - - bers not, He slum - - bers not, nor

Cl. in A
Cl. in D

The musical score consists of several systems of staves. The top systems include instrumental parts for Clarinet in A and Clarinet in D, with dynamic markings like *p* and *f*. Below these are vocal parts with German lyrics. The lyrics are: "nicht, sie - he, er schläft noch schlum - mert nicht. Siehe der Hü - ter I - sra - els schläft". The score includes various dynamic markings such as *p*, *f*, and *dim:*, and includes the word *triumm* in some parts.

Cl. in A
C. in D

The musical score consists of several systems of staves. The top system includes a flute part (Cl. in A) and a bassoon part (C. in D). The middle systems feature vocal lines with lyrics in German and English. The bottom system includes a bass line. Dynamics such as *p*, *pp*, and *dim* are indicated throughout the score.

Lyrics:

— noch schlumert nicht, — bers not, nor sleeps;	sie - he er schläft noch schlummert nicht. He slum - bers not, He slum - bers not,	Sie - - he der sleeps - not, He
— noch schlumert nicht, sie - — bers not, nor sleeps; He	- he er schläft noch schlummert nicht. slum - bers not, He slum - bers not,	Sie - - he sleeps not,
schlum - mert nicht, slum - - bers not,	sie - he er schläft noch schlummert nicht. He slumbers not, He slum - bers not,	Sie - - he sleeps not,
schlummert nicht, not, nor sleeps; He	sie - he er schläft noch schlummert nicht. slum - bers not, He slum - bers not,	Sie - - he sleeps not,

Tempo Adagio.

Violino I.

Violino II.

Viola.

Alto Solo.

Violoncello e Basso.

(Der Engel)

Stehe auf Elias, denn du hast einen grossen Weg vor dir. Vierzig Tage und vierzig
 A - rise E - li - jah, for thou hast a long jour - ney be - fore thee. Forty days and for - ty

Tempo Adagio.

$\text{♩} = 92.$

Oboi.

Recit:

Allegro vivace.

Corni in E.

Trombe in E.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani in E.A.

pp

Recit:

Allegro vivace.

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!

Elias

p cres

Allegro vivace.

Recit:

p cres

Recit:

tempo .

Recit:

p cres

tr

p cres

Recit:

tempo .

cres

cres

cres

Recit:

tempo .

Recit:

cres

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 wouldst rend the heavens,

Recit:

tempo .

Recit:

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

C. in E
F. in E

Musical score for strings and basso continuo, measures 1-3. The strings (Violins I, Violins II, Violas, Cellos, Basses) play a rhythmic pattern of quarter notes. The basso continuo part has a more complex rhythmic pattern. Dynamics include sf and f.

All^o mod^{to} Recit:

Musical score for strings, measures 4-6. The strings play a more active rhythmic pattern with eighth and sixteenth notes. Dynamics include sf and f.

Recit:

Vocal line for the recitative section, measures 4-6. The bass line contains the lyrics.

und führst 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 ad-versa-ries,

Musical score for strings, measures 7-9. The strings play a rhythmic pattern similar to the first section. Dynamics include sf and f.

All^o moderato.

Oboe

C. in E.

F. in E.

The musical score consists of ten staves. The top staff is for the Oboe, with a dynamic marking of *ff*. The second and third staves are for Clarinet in E-flat and Clarinet in E, both marked *ff*. The fourth and fifth staves are for Bassoon and Contrabassoon, both marked *ff*. The sixth staff is for Trombone, marked *ff*. The seventh and eighth staves are for Trumpet and Horn, both marked *ff*. The ninth staff is for Bass, and the tenth staff is for Cello and Double Bass, both marked *ff*. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. The lyrics are printed below the bass staff.

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

C. in E.
T. in E.

The musical score consists of ten staves. The first nine staves are instrumental accompaniment, each starting with a dynamic marking of *ff* (fortissimo) and ending with a *dim:* (diminuendo) marking. The tenth staff is a vocal line with lyrics in German and English. The lyrics are:

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!

The vocal line begins with a *ff* dynamic and ends with a *dim:* marking, followed by a *p* (piano) marking at the very end.

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*

cres *p*

cres *p*

cres *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-

Viollo *Bassi* *Viollo* *Bassi*

p

p

p

wünscht. Befiehl ihm deine Wege und hoffe auf ihn; befiehl 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 fret not thy-

p 4651. *p*

N.º 32. Chor.

Andante sostenuto. (♩ = 66)

Flauti. *p* *eres* *f* *p*

Oboi.

Clarineti in B. *p* *eres* *f* *p*

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

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

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

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

Soprano. *pp* *eres* *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 he sa-ved; he that shall en-dure to the end, shall be

Alto. *pp* *eres* *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 he sa-ved; he that shall en-dure to the end, shall he sa-

Tenore. *pp* *eres* *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 he sa-ved; he that shall en-dure to the end, shall he sa-ved

Basso. *pp* *eres* *f* *p*
 Wer bis an das Ende beharrt, der wird selig. Wer bis an das Ende beharrt, der
 He that shall en-dure to the end, shall he sa-ved; he that shall en-dure to the end, shall

Bassi. *p* *eres* *f*

Andante sostenuto.
Coll'Organo

U. in B

The musical score consists of 12 staves. The top four staves are vocal parts, and the bottom eight staves are piano accompaniment. The lyrics are written in German and English. The score includes dynamic markings such as *cres*, *dim:*, *p*, and *f*. The tempo is marked with a common time signature (C).

Lyrics:
 se-llig, se-llig, der wird se-llig, der wird se-llig, der wird se-llig, der wird se-llig.
 shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved;
 lig, wer bis an das Ende beharrt, der wird se-llig, se-llig, wer bis an das Ende be-
 ved; he that shall en-dure to the end, shall be sa-ved, sa-ved; he that shall endure to the
 der wird se-llig, der wird selig, der wird se-llig, se-llig, der wird se-llig.
 shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved, shall be sa-ved;
 wird se-llig.
 he sa-ved.
 Wer bis an das Ende beharrt, der wird se-llig.
 He that shall en-dure to the end, shall be sa-ved.

Dynamic Markings:
cres, *dim:*, *p*, *f*

Cl. in B.

eres *f* dim: *p* eres

p cres *f* dim: *p* eres

p cres *f* dim: *p* eres

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

p eres - - - *f* dim: *p* eres *f*

p eres *f* dim: *p* eres

p cres *f* dim: *p* eres

p cres *f* dim: *p* cres

Wer bis an das Ende beharrt, der wird se - - - lig. Wer bis an das
 he that shall en-dure to the end, shall be sa - - - ved; he that shall en-

eres dim: *p* cres eres

harrt, - - - bis an das Ende beharrt, der wird se - - - lig. Wer bis an das En - -
 end, - - - he that shall en-dure to the end, shall be sa - - - ved; he that shall en-dure

cres dim: *p* cres

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

cres dim: *p* cres

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

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

Clarinetto in A.
Violino I.
Violino II.
Viola.
Basso Solo.
Vcello e Basso.

Elias.

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.

Andante .♩ = 72.

Allegro (♩ = 92) (ad. fori Recit.)

(♩ = 116.)

Cl. in A

F.

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:
pp ten:
pp ten:
pp ten:
pp

Herrn, denn seine Herrlichkeit erschei - net 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.

ten:
pp

2

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,
Be - hold, God the Lord passed by.

Alto. *f* Der Herr ging vor ü - ber,
Be - hold, God the Lord passed by.

Tenore.

Basso.

Bassi. *pp* *cres* *ff*

Allegro molto.

Cl. in A

P. in E

Tr. in C

Tr. in E

The musical score is arranged in a system of staves. The top staves are for woodwinds and brass, with dynamic markings such as *p cres* and *tr*. The lower staves include a vocal line with lyrics in German and English, and a bass line. The lyrics are: "und ein starker Wind, der die Berge zerriss und die Felsen zerbrach" (And a mighty wind rent the mountains a-round, brake in pie-ces the rocks,). The score concludes with the dynamic marking *pp* and the word *al*.

A

Clarinete
Fagott
Trompete

gung vor dem Herrn her, gung vor dem Herrn her, und ein starker Wind,
 break them before the Lord; break them before the Lord; and a mighty wind

gung vor dem Herrn her, gung vor dem Herrn her, und ein starker Wind,
 break them before the Lord; break them before the Lord; and a mighty wind

brach rocks, gung vor dem Herrn her, gung vor dem Herrn her, und ein starker
 break them before the Lord; break them before the Lord; and a mighty

brach rocks, gung vor dem Herrn her, gung vor dem Herrn her, und ein starker
 break them before the Lord; break them before the Lord; and a mighty

dim: 4651. pp

Cl. in A
C. in E
u. in C.
Tr. in E

The musical score consists of 15 staves. The first 10 staves are for instruments: Flute (Cl. in A), Clarinet (C. in E), Oboe (u. in C.), Trumpet (Tr. in E), Trombone, Bassoon, Double Bass, and Cello/Double Bass. The bottom 5 staves are for vocal parts with German lyrics. Dynamics include *cres*, *dim:*, *ff*, *mf*, and *p*. The lyrics are:
 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
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the
 Wind, der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the

B.

Cl. in A
C. in E.
4 in C.
Tr. in E.

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

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

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

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

Vcello
Basso

C. in E.
H. in C.
T. in E.

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 strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The score is divided into four measures. The lyrics are as follows:

und die Er-de er-behte, and the sea was up-hea-ved,	und das Meer er-brauste, and the earth was sha-ken,	und die Erde er-behte, und das and the sea was up-hea-ved, and the	
und die Erde er-behte, and the sea was up-hea-ved,	und das Meer er-brauste, and the earth was sha-ken,	und die Erde er-behte, and the sea was up-hea-ved,	
brauste, sha-ken,	und die Erde er-behte, and the sea was up-hea-ved,	und das Meer er-brauste, and the earth was sha-ken,	und die Erde er-behte, and the sea was up-hea-ved,
brauste, sha-ken,	und die Erde er-behte, and the sea was up-hea-ved,	und das Meer er-brauste, and the earth was sha-ken,	und die Erde er-behte, and the sea was up-hea-ved,

C. in E.
4 in C.

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,
 hea - ved, 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,
 sea was up - hea - ved, and the earth was sha - ken, was sha - ken.

dim: p dim: pp

Cl. in A

C. in E

1 in C

The musical score consists of multiple staves. The upper staves contain instrumental parts with dynamic markings like *p*, *cres*, and *ff*. The lower staves contain vocal parts with lyrics in German. The lyrics are: "a - ber der Herr war nicht im Erd - be - ben . Und nach dem Erd - beben .
But yet the Lord was not in the earth - - - quake . And af - ter the earth,quake there

At the bottom of the page, there are dynamic markings *pp cres* and *ff*, and the number 1051.

Clarin A
Clarin E,
Clarin C
Clarin E

Musical score for woodwinds and strings. The score includes parts for Clarinet A, Clarinet E, Clarinet C, Clarinet E, and strings. The woodwind parts feature melodic lines with dynamic markings such as *f* and *sf*. The string parts provide harmonic support with sustained notes and rhythmic patterns.

kam ein came a	Feuer, fire,	und nach dem and af-ter the	Erd-beben earth-quake there	kam ein came a	Feu-er, fire,	die Er-de er- there came a	beb-te, fire,
kam ein came a	Feuer, fire,	und nach dem and af-ter the	Erd-beben earth-quake there	kam ein came a	Feu-er, fire,	die Er-de er- there came a	beb-te, fire,
kam ein came a	Feuer, fire,	und nach dem and af-ter the	Erd-beben earth-quake there	kam ein came a	Feu-er, fire,	die Er-de er- there came a	beb-te, fire,
kam ein came a	Feuer, fire,	und nach dem and af-ter the	Erd-beben earth-quake there	kam ein came a	Feu-er, fire,	die Er-de er- there came a	beb-te, fire,

Cl. in A

C. in E

u. in C

Tr. in E

The musical score consists of 14 staves. The top five staves are for instruments: Clarinet in A (Cl. in A), Clarinet in E (C. in E), Oboe in C (u. in C), Trumpet in E (Tr. in E), and Trombone. The bottom five staves are for voices: Soprano, Alto, Tenor, Bass, and a final staff for the basso continuo or a similar instrument. The score includes dynamic markings such as *sf* (sforzando) and *sempre ff* (sempre fortissimo). The lyrics are in German and English, describing a scene of destruction: "das Meer erbrauste, und nach dem Erdbeben kam ein Feuer, und nach dem there came a fire and after the earthquake there came a fire, and after the".

D

C. in A
C. in E
1 in C
T. in E

The musical score consists of multiple staves for various instruments and voices. The instruments include Clarinet in A (C. in A), Clarinet in E (C. in E), Flute in C (1 in C), Trumpet in E (T. in E), and other instruments. The lyrics are written 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. The score includes dynamic markings such as sf, ff, and sf sf. The number 4631 is printed at the bottom of the page.

E

Choir
C. in E
C.

Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Sau-
 Lord was not in the fire. And af-ter the fire, there came a still small voice:

Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Sau-
 Lord was not in the fire. And af-ter the fire, there came a still small voice:

Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Sau-
 Lord was not in the fire. And af-ter the fire, there came a still small voice:

Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Sau-
 Lord was not in the fire. And af-ter the fire, there came a still small voice:

Coll'Organo pianissimo. 4651.

Clarin A

P. in C

6 in C

The musical score consists of several systems of staves. The top system includes staves for Clarinet A, Flute, Oboe, Bassoon, and strings. The middle system features a piano part with a trill and a vocal line with lyrics. The bottom system continues the vocal line and includes a double bass part.

Lyrics in German and English are provided for the vocal line:

sen .	Und	in dem Säu .	seln	nahte	sich der Herr .
sen .	And	in that still	voice,	on_ward	came the Lord .

Choir
C. in E.
C. in C.

The musical score consists of multiple staves. The top staves are for the choir, with parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are in German and English. Dynamic markings include *pp* (pianissimo), *p* (piano), and *cres* (crescendo). A *tr* (trill) marking is present in the piano part. The score is numbered 1651 at the bottom.

Lyrics:
 Und in dem Säuseln nahe sich der Herr, nahe sich der Herr,
 And in that still voice, on-ward came the Lord, on-ward came the Lord,
 Und in dem Säuseln nah - - - te sich der Herr, nahe sich der Herr,
 And in that still voice, on - - - - ward came the Lord, on-ward came the Lord,
 Und in dem Säuseln nah - - - - te sich der Herr, nahe
 And in that still voice, on - - - - ward came the Lord, on-ward

F.

*Christ
C. in E.
4 in C.
Tutti E.*

The musical score consists of several systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The second system continues with more vocal staves and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The third system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The fourth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The fifth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The sixth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The seventh system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The eighth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The ninth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp". The tenth system includes a vocal staff with lyrics and piano accompaniment. The lyrics are: "cres", "pp", "cres", "pp", "cres", "pp", "cres", "pp".

Lyrics:

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

Dynamics: *cres*, *pp*

Number: 4651.

Clarin

Picc. E.

9. u. C.

The musical score is arranged in a system of staves. At the top, there are staves for Clarinet and Piccolo. Below these are several staves for vocal parts. The lyrics are written in German and English. The German lyrics are: "sich der Herr, nah - te, nah - te, nah - te, nah - te, sich der Herr, und in dem Säu - seln nah - te, nah - te, der Herr, nah - te, nah - te, sich der Herr, nah - te, nah - te". The English lyrics are: "came the Lord, on - ward, on - ward, on - ward, on - ward, came the Lord, and in that still voice, on - ward, on - ward, the Lord, on - ward, on - ward, came the Lord, on - ward, on - ward". Dynamics such as "cres" and "pp" are marked throughout the score.

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 :

Bgn

4.

Adagio non troppo. (♩ = 72)

Quartett mit Chor.

C. in d
C. in F
C. in C
Tr. in C
Alto
Tenore

Musical score for instruments including strings and woodwinds. The score consists of 12 staves. The first two staves are for Violins I and II, the next two for Violas, and the last four for Cellos and Double Basses. The music is in common time (C) and begins with a piano (*pp*) dynamic. The woodwind parts (flutes, oboes, and bassoons) enter in the third measure with a forte (*ff*) dynamic. The strings play a rhythmic accompaniment of eighth notes.

Adagio non troppo.

Vocal and organ parts with German and English lyrics. The vocal parts are for Soprano, Alto, Tenor, and Bass. The organ part is for the Organ. 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 organ part provides a harmonic accompaniment for the vocalists.

Adagio non troppo.

C. in A

C. in F

1. 2. C

F. in C

The musical score consists of multiple staves. The top section includes instrumental parts with various dynamics such as *p*, *pp*, and *ff*. The lower section contains vocal parts with lyrics in German and English. The lyrics are:

Ze. ba. oth. Ze. ba. oth.

Alle Lande sind seiner Ehre voll, sind seiner Ehre voll,

Now His glo. ry hath fil. led all the earth, hath fil. led all the earth,

Der Herr the Lord Zeba. oth.

Alle Lande sind seiner Ehre voll,

Now His glo. ry hath filled all the earth;

Alle Lande sind seiner Eh. re

Now His glo. ry hath filled all the

Alle Lande sind

Now His glo. ry hath

C. in A
C. in F
4 in C
T. in C

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, hath filled 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

A

Clarin
Violon
Violon
Violon

The musical score consists of several staves. The top staves are for instruments (Clarin, Violon, Violon, Violon). The bottom staves are for voices and organ. The lyrics are in German and English. The organ part is marked with dynamics like *pp*, *f*, and *ff*. The vocal parts have lyrics in German and English. The organ part is marked with dynamics like *pp*, *f*, and *ff*.

Gott der Herr .

God the Lord .

Gott der Herr .

God the Lord .

Hei - lig ist Gott der Herr.

Ho - ly is God the Lord .

seiner Eh.re voll.Hei.lig ist Gott der Herr.

fil - led all the earth, Ho - ly is God the Lord .

Alle Lande sind seiner, seiner Eh - re voll.

Now hath fil - led the earth. Ho - ly is God the Lord .

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

Now His glo - ry hath fil - led all the earth; now His glo -

Alle Lande sind seiner Eh.re voll, sind seiner Eh.re

Now His glo - ry hath fil - led all the earth; hath fil - led all the

Alle Lande sind seiner Eh.re voll, seiner

Now His glo - ry hath fil - led all the earth; fil - led

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

Now His glo - ry hath fil - led all the earth; fil - led

Alle Lande sind seiner Eh.re voll, sind seiner

Now His glo - ry hath fil - led all the earth; hath fil - led

ff Coll'Organo

ff

Ch. in A
P. in F
7. in C
10. in C

The musical score consists of 12 staves. The top four staves are for instrumental accompaniment (likely strings and woodwinds). The bottom eight staves are for vocal parts, with lyrics in German and English. 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 voll, seiner Eh-re voll, Alle Lande sind seiner Eh-re voll, sind seiner, sei-ner 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 sei-ner fil-led all the earth; now His glo-ry hath fil-led all the earth, His glo-ry hath fil-led". The score includes dynamic markings such as *pp*, *f*, and *ff*, and a page number "4651." at the bottom.

Cl. in A
C. in F
u. in C
F. in C

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are in German and English. The score includes dynamic markings such as *pp*, *f*, and *dim:*. The piano part features a trill in the left hand.

German Lyrics:
 eres
 eres
 Eh-re voll. Al-le Lan-de sind seiner Eh-re voll.
 Eh-re voll. Al-le Lan-de sind seiner Eh-re voll.
 Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll.
 Eh-re voll. Alle Lande sind seiner Eh-re voll, sind seiner Eh-re voll.

English Lyrics:
 all the earth, now His glo-ry hath fil-led all the earth.
 all the earth, now His glo-ry hath fil-led all the earth.
 all the earth, now His glo-ry hath fil-led all the earth, hath fil-led all the earth.
 all the earth, now His glo-ry hath fil-led all the earth, hath fil-led all the earth.

At the bottom of the page, the word *sempre* is written under the piano part, and *attacca* is written at the end of the score.

a tempo Adagio non troppo. (♩ = 63)

Oboi.

Fagotti.

Cori in F.

Cori in C.

Trombe in C

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide

Timpani in Gis. C.

a tempo Adagio non troppo.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

sempre coll'Organo.

a tempo Adagio non troppo.

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 seven thousand in Is-ra-el, knees which

Recit:

*C. in F
u. in C
M. in C*

Gehe wiederum hin ab! thu - e nach des Herrn Wort.
 Go re-turn up-on thy way, Thus - the Lord com-mand - eth.

Gehe wiederum hin ab! thue nach des Herrn Wort.
 Go re-turn up-on thy way, Thus the Lord com-mand - eth.

nicht gebeugt vor Baal. Gehe wiederum hin ab! geh' hin ab thue nach des Herrn Wort.
 have not bow'd to Baal. Go, return upon thy way, Go thy way, Thus the Lord com-mand - eth.

nicht gebeugt vor Baal. Gehe wiederum hin ab! geh' hin ab thue nach des Herrn Wort.
 have not bow'd to Baal. Go, return upon thy way, Go thy way, Thus the Lord com-mand - eth.

Recit:

senza Organo

Piu mosso. (♩ = 84)

Recit:

Oboi. *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* *cres f* *ff* *dim:*

Recit:

Ich gehe hinab in der Kraft des Herrn!
 I go on my way in the strength of the Lord.

du bist ja der Herr! ich muss um deinetwillen
 For Thou art my Lord, and I will suffer for thy

f *cres f* *ff* *dim:*

Piu mosso.

Bassi. *cres* *f* *cres f* *ff* *dim:*

p *pp*

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 therefore glad, my glory rejoiceth; and my flesh shall also rest in hope.

p *pp*

attacca N. 37.

cres *p* *cres* *dim:*

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

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

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

Bund er soll nicht fallen, und der Bund *Al* deines Friedens, deines Friedens soll nicht fallen. Deine
 peace be re-moved, neither shall the covenant of Thy peace be re-mo-ved, but Thy

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

cres

cres *p*

cres *p*

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 *pp* *pp*

nicht von mir wei- chen und der Bund — deines Frie- dens soll nicht fal- len.
 not de-part from me; neither shall be re-moved the co- ve-nant of The peace.

p *pp*

Moderato maestoso. (♩ = 76)

Flauti. *ff f*

Oboi. *ff f*

Clarineti in B. *ff f*

Fagotti. *ff f*

Corni in F. *ff*

Corni in B. *ff*

Trombe in C

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in A.E.

Violino I. *f*

Violino II. *f*

Viola. *f*

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Und der Prophet E. lias brach hervor wie ein
 Then did E. li - jah the prophet break forth like a

Moderato maestoso.

Handwritten notes on the left margin: *Cl. in B*, *C. in F*, *G. in B*

The first system of the musical score consists of several staves. The top staff is a vocal line in treble clef. Below it are several piano accompaniment staves, including a grand staff (treble and bass clefs) and individual staves for various instruments. The music is in a key with two flats and a 3/4 time signature. Dynamics include *f* (forte) and *sf* (sforzando).

The second system of the musical score continues the composition. It features similar vocal and piano parts. The piano accompaniment includes a grand staff and individual staves. The lyrics are written below the vocal lines.

Lyrics:

F Feuer, fire;	u nd sein Wort his words ap-	br annte, -pear - ed	w ie eine like burning	F ackel, torch.es,	u nd sein Wort his words ap -	br ann - te, -pear - ed	w ie ei - ne like burning
F Feuer, fire;	u nd sein Wort his words ap -	br annte, -pear - ed	w ie eine like burning	F ackel, torch.es,	u nd sein Wort his words ap -	br annte, sein Wort -pear'd like burn - ing	br annte torch - es,
F Feuer, fire;	u nd sein Wort his words ap -	br annte, -pear - ed	w ie eine like burning	F ackel, torch.es,	u nd sein Wort his words ap - -pear - ed brannte		
F Feuer, fire;	u nd sein Wort his words ap -	br annte, -pear - ed	w ie eine like burning	F ackel, torch.es,	u nd sein Wort his words ap -	br ann - te, -pear - ed	w ie ei - ne like burning

X

C. in B.

C. in F.

4 in B.

Fackel, wie eine
torches, like burning

Fackel, wie eine
torches, like burning

Fackel .
torches .

wie eine Fa . ckel,
like burning torch . es,

wie eine Fa . ckel .
like burning torch . es .

Er hat
Migh - ty

wie eine Fa . ckel,
like burning torch . es,

wie eine Fa . ckel .
like burning torch . es .

Er hat stol - ze Kö . nige ge
Migh - ty kings by him were o . ver -

Fackel, wie ei ne
torches, like burning

Fackel .
torches .

Er hat stol - ze Kö . nige gestürzt, er hat
Migh - ty kings by him were o . ver - thrown, migh - ty,

C. in B
C. in F
C. in B

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 -

C. vii B

C. vii F

C. vii B

The musical score consists of several staves. At the top, there are five small diagrams showing different chord voicings or fingerings. The main score includes a vocal line with lyrics in German and English, and a piano accompaniment. The lyrics are:
 stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its
 stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb die
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb, its
 stürzt. Er hat auf dem Berge Si - na - i ge - hört die zu - künftige Strafe, und in Ho - reb
 thrown. He stood on the mount of Si - na - i, and heard the judgements of the fu - ture, and in Ho - reb,
 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,

Viol. I. in B
Viol. II. in F#
Viol. III. in B

Soprano
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

Alto
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

Tenor
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

Bass
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

B

338.

C. in B
C. in F.
9 in B

The musical score consists of multiple staves. The top section features a vocal line with lyrics in German and English. The lyrics are: "Strafe und in Ho. reb die Rache. Und da der Herr ihn wollte genHimmel" (future, and in Ho. reb its ven.geance. And when the Lord would take him away to). This is followed by a section of instrumental music with the marking "sempre ff".

sempre ff

in C. in B.
in C. in F.
in B.

The musical score consists of multiple staves. The vocal parts (Soprano, Alto, Tenor, Bass) are arranged in a choir setting. The lyrics are:
 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
 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
 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
 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

The score includes dynamic markings such as *p* (piano), *f* (forte), and *tr* (trill). The word *cres* (crescendo) is written above several staves to indicate increasing volume. The bottom of the page features the number 1651 and the word *cres*.

Cl. in B

P. in F

2 in B

Tr. in C

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

in C. in B
in C. in F
in G. in B
in F. in C

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

7 Es. B

7 Es.

Ch. in B
L. in F
in B
in E

The musical score is arranged in systems. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass clefs. The instrumental parts include strings (Violins I & II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Clarinets, Bassoons). The score features dynamic markings such as *sf* (sforzando) and *ff* (fortissimo). There are also performance instructions like "(in Es)" and triplet markings. The lyrics are written below the vocal staves.

Lyrics:

fuhr im Wet- - - - ter gen Him- mel, er fuhr
 went by a whirl- - - - wind to hea- - ven, he went

fuhr im Wet- - - - ter gen Him- mel, er fuhr - - - im Wet-
 went by a whirl- - - - wind to hea- - ven, he went by a whirl- -

fuhr im Wet- - - - ter, er fuhr im Wet- - - - ter gen Him- mel, im
 went by a whirl- - - - wind, went by a whirl- - - - wind to heav'n, by a

fuhr im Wet- - - - ter gen Him-
 went by a whirl- - - - wind to hea-

C. in B.

C. in F.

4 in B.

17. in E.

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

mel .
 ven,

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

in C. in B
in F
in B
in E

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

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

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

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

attacca

in C. in B.

rechten, die Ge- rechten leuch- ten, wie die Sonne, wie die Son- ne in ih-res Va- ters
 shine forth in their heav'n-ly Fa- ther's realm, as the sun, as the sun in their heav'nly Fa- ther's

A

in C. in B.

Reich .
 realm .

Wonne und Freude werden sie er- greifen . Wonne und Freude werden sie er-
 Joy on their head shall be for e- ver- last- ing, Joy on their head shall be for e- ver-

A

in C. in B.

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

dim: p cres f p

in C. in B.

Reich, in ih-res Va- ters Reich, in ih-res Va- ters Reich.
 realm; then shall the righ- teous shine in their heav'nly Fa- ther's realm.

dim: p pp

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, before the coming of the great and
 Veello

Recit:

Recit:

schreckliche Tag des Herrn: er soll das Herz der Väter bekehren 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

Bassi

Tempo.

Tempo.

Vätern; dass der Herr nicht komme und das Erdreich mit dem Ban-ne schla-ge.
 fa-thers: lest the Lord shall come and smite the earth, and smite the earth with a curse.

Veello

Andante con moto. (♩ = 88)

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni in D.

Corni in E.

Trombe in D.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Ophicleide.

Timpani in D.A.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Bassi.

Andante con moto.

Cl. in A

Cl. in D

Fl. in C

Tr. in D

The musical score consists of 18 staves. The top section includes parts for Clarinet in A, Clarinet in D, Flute in C, and Trumpet in D. The bottom section includes parts for Bassoon, Trombone, and Cello/Double Bass. The score features various dynamic markings such as *cres f*, *p*, and *pp*. The bottom two staves contain the vocal line with the lyrics: "Son - ne - name shall call." The score concludes with a *p* marking and a *cres* marking.

Musical score for a choral piece, page 353. The score includes vocal parts with lyrics in German and English, and piano accompaniment. The lyrics are: "A - - - ber ei - - ner erwacht von Mitternacht, a - - ber But the Lord, from the north hath rai - sed one, but the A - - - ber ei - - ner erwacht von Lord, from the north hath A - - - ber But the". The score features various musical notations such as dynamics (*p*, *mf*), articulation (*tr*), and phrasing slurs.

i. L. in A
 L. in D
 G. in C
 F. in D

Cl. in A
C. in D
u. in E
T. in D

The musical score consists of several systems of staves. The top system includes five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and two piano staves. The lyrics are written below the vocal staves. The score is marked with 'sempre cres' (sempre crescendo) and 'f' (forte) in several places. The lyrics are in German and include the following text:

A-ber ei-ner erwacht von Mitternacht, und er kommt vom
 But the Lord, from the north hath rai-sed one, He hath rai-sed

ei-ner erwacht von Mitternacht, von Mitternacht, und er kommt vom
 Lord, from the north hath rai-sed one, hath rai-sed one, He hath rai-sed

Mitternacht, erwacht von Mitternacht, von Mitternacht, und er kommt vom
 rai-sed one, the Lord hath rai-sed one, hath rai-sed one, He hath rai-sed

ei-ner erwacht von Mitternacht, erwacht von Mitternacht, und er kommt vom Auf-gang der
 Lord, from the north hath rai-sed one, the Lord hath rai-sed one, He hath rai-sed one, rai-sed

The score concludes with the word 'cres' at the bottom right.

Ch. in A
C. in D
1. in E
2. in D

Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

Herrn Namen predigen und wird über die Gewaltigen gehen; das ist sein Knecht, sein Auser-
 on his name, up - on his name, call up - on his name, and come on Prin - ces . Behold my servant, and mine e -

B.

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

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

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

wähler, an welchem sei-ne See-le Wohl-ge-fal-len hat. Auf ihm wird
 lect, and mine e-lect, in whom my soul de-light-eth! On him the

C. in A

C. in D

A musical score for a choir and instruments. The score consists of 15 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom seven staves are piano accompaniment. The lyrics are in German and English. The music is in a key with one sharp (F#) and a 3/4 time signature. There are some handwritten annotations in the left margin.

Lyrics:

German:
 Auf ihm wird ruhen der Geist des Herrn, des
 Auf ihm wird ruhen der Geist des Herrn, auf ihm, auf ihm wird
 Auf ihm wird ruhen der Geist des Herrn, der Geist des Herrn, auf ihm wird ruhen der Geist des
 ruhen der Geist des Herrn, der Geist des Herrn, auf ihm wird ruhen der Geist des

English:
 On him the Spi-rit of God shall rest, shall
 On him the Spi-rit of God shall rest; on him, on him the
 On him the Spi-rit of God shall rest, of God shall rest; on him the Spi-rit of God shall
 Spi-rit of God shall rest, of God shall rest; on him the Spi-rit of God shall

Handwritten musical score for a choir and instruments. The score consists of 15 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass). The bottom seven staves are for instruments (Violin I, Violin II, Viola, Cello, Double Bass, and another instrument). The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in German and English, describing the Holy Spirit resting on Jesus.

Lyrics:

Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen, on him the Spi-rit,	Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen der Geist des on him the Spi-rit of God shall
Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen, on him the Spi-rit,	Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen der Geist des on him the Spi-rit of God shall
Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen, on him the Spi-rit,	Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen der Geist des on him the Spi-rit of God shall
Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen, on him the Spi-rit,	Herrn, auf ihm . rest, shall rest;	Auf ihm wird ruhen der Geist des on him the Spi-rit of God shall

C

Handwritten notes on the left margin: "Klein", "Duo", "Eins", "Duo".

Musical score for instruments, including strings and woodwinds. The score consists of multiple staves with notes, rests, and dynamic markings such as 'ff' and 'p'.

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
 Thus saith the Lord, I have rai- - sed

4.

Andante sostenuto. $\text{♩} = 76.$

Quartetto.

Clar: I^{mo} in B.

Fagotto I^{mo}

Corni in B. 3^{zo} & 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, köm̄t her zu ihm, kommt
 O come ev - ry one that thirst - eth, O come to Him, O

p 4651.

St. in B.

B. in B.

neigt euer Ohr und kommt zu ihm, so wird eure See - 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 - 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 - 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

St. in B.

B. in B.

kommt zu ihm, so wird eure See - 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 - ben, le - ben. Wohl
 live for e - ver, O come to the wa - ters, O come to the wa - - - - - ters, one to Him, O
 kommt zu ihm, so wird eure See - 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,

Cl. I. in B.

C. in B.

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, O
 wohlan, al - le die ihr
 O come ev' - ry one that
 Die ihr dur - stig seid,
 O come unto Him;
 Cello
 eres
 p Bassi

Cl. I. in B.

C. in B.

an, wohlan, ihr al - le die ihr dur - stig
 one, O come O 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

Handwritten note

seid, kommt her zu ihm, kommt her zum Was - ser, kommt zu ihm! kommt
 come O come to Him, O come to the wa - ters, come to Him, O
 dur - stig seid, kommt her zum Was - ser, kommt zu ihm, kommt her!
 thirst - eth, to the wa - ters, come to Him, O come
 dur - stig seid, kommt her zum Was - ser, kommt zu ihm, kommt her!
 thirst - eth, to the wa - ters, come, O come to Him, O come
 her! kommt her zu ihm, kommt, kommt zu ihm! kommt
 Him! O come to Him, come, come to Him, O

Handwritten note

Handwritten note

her! kommt her! kommt her zu ihm!
 come, O come, O come to Him!
 kommt her zu ihm! kommt her zu ihm!
 O come to Him, O come to Him!
 kommt her! kommt zu ihm!
 to Him, come to Him!
 her zu ihm! kommt her zu ihm!
 come to Him, O come to Him!

Dynamic markings: mf, p, dim:, p dim:, p, dim:, p, dim:, p, dim:, p, dim:, p

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 .

in G. in A.
in C. in D.
in E. in F.
in G. in A.

B. 7/E!

Mor - - gen - morn - - - ing	röthe und eu - re breaketh, and your health shall	Besserung wird schnell speedi - ly spring forth	wachsen then;	und die and the
Mor - - gen - morn - - - ing	röthe und eu - re breaketh, and your health shall	Besserung wird schnell speedi - ly spring forth	wachsen then;	
Mor - - gen - morn - - - ing	röthe und eu - re breaketh, and your health shall	Besserung wird schnell speedi - ly spring forth	wachsen und die then; and the	Herrlichkeit des glo - ry of the
Mor - - gen - morn - - - ing	röthe und eu - re breaketh, and your health shall	Besserung wird schnell speedi - ly spring forth	wachsen then;	

Cl. in A

C. in D

Tr. in D

The musical score consists of approximately 15 staves. The top staves are for vocal parts, with lyrics written below them. The lower staves are for instrumental accompaniment. The score is marked with dynamics such as *p* (piano) and *f* (forte), and includes the word *cres* (crescendo) in several places. The lyrics are in German and Latin, describing the glory of the Lord and the reward of the righteous.

Herrlichkeit des Herrn wird euch zu sich neh - men, wird euch zu sich, zu sich
 glo - ry of the Lord e - - - ver shall re - ward you, e - - - ver, e - ver shall re -

und die Herrlichkeit des Herrn wird euch zu sich, zu sich
 and the glo - ry of the Lord e - - - ver shall re - ward re -

Herrn wird euch zu sich neh - men, die Herrlichkeit des Herrn wird euch zu sich
 Lord e - - ver shall re - - ward you, the glo - ry of the Lord e - - ver shall re -

und die Herrlichkeit des Herrn wird euch zu sich neh - men, wird euch zu sich
 and the glo - ry of the Lord e - - ver shall re - ward you, e - - ver shall re -

Allegro Doppio movimento. $\text{♩} = 96.$

Musical score for the first system, featuring multiple staves for voices and instruments. The music is in common time (C) and includes dynamic markings like 'f' and 'dim.'

Allegro Doppio movimento.

Musical score for the second system, including vocal lines with German and English lyrics. The lyrics are: "neh - men. Herr unser Herrscher! wie herrlich ist dein Na - me in al - len Lan - den!"

Allegro. Doppio movimento. 4651.

C. in A.
C. in D.
C. in E.
T. in D.

The musical score consists of multiple staves. The vocal line (soprano) begins with the lyrics: "Herrscher, wie herrlich ist dein Na - me in al - len Lan - den! Herr wie herr - lich". The piano accompaniment features a prominent bass line with long, flowing notes and a treble line with chords and melodic fragments. The score includes dynamic markings such as *f* and *tr*.

Herrscher, wie herrlich ist dein Na - me in al - len Lan - den! Herr wie herr - lich
 a - 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 C. in A
 in C. in D
 in C. in E
 in C. in D

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 -

al - len Lan - den! Herr unser Herrscher, wie herr -
 all the na - tions, Lord our Cre - a - tor, how ex -

Herr un - ser Herrscher, wie herrlich ist dein Na - me in
 Lord our Cre - a - tor, 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 -

Cl. in A

P. in D

II in E

The musical score consists of multiple staves. At the top, there are instrumental parts for Clarinet in A, Flute in D, and Flute in E. Below these are several vocal parts, including a Soprano part with lyrics in German and Latin. The lyrics are: "den! wie herrlich in al - - len Lan - - den, in allen Lan - - tions, how ex - - cel - - lent in all, in all the na - - lich ist dein 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! Veello Herr unser Herrscher, wie tions, in all the na - - tions! Bassi Lord our Cre - - a - - tor, how

Cl. in C. in D.
Cl. in E.

The musical score consists of multiple staves. At the top, there are several staves for woodwinds (Clarinets in C and D, and Flutes in C and E). Below these are staves for the vocal ensemble, including Soprano, Alto, Tenor, and Bass parts. The bottom section of the score contains the lyrics for the vocal parts, with German and English translations provided for each line. The lyrics describe the greatness of God's name in all nations and His role as our Creator and Lord.

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 - a - - tor, 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 - - -

A

Cl. in A

Cl. in D

Viol. in E

The musical score consists of multiple staves. At the top, there are two staves for woodwinds (Cl. in A and Cl. in D) and two for strings (Viol. in E). Below these are several vocal staves. The lyrics are written in German and English. The German lyrics are: "den! Herr unser Herrscher, wie herrlich ist dein Name in allen Landen, in allen Landen! Herr unser Herrscher in allen Landen." The English lyrics are: "tions! Lord our Creator, how excellent thy Name is in all the nations, in all the nations, in all the nations, Lord our Creator, in all the nations." The score includes various musical notations such as notes, rests, and dynamic markings like 'f'.

me. A - men, A - men, A - men!
 is! A - men, A - men, A - men.

den A - men, A - men, A - men! wie herrlich
 - tions! A - men, A - men, A - men. how ex - cel -

den ! 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, Veelli Lord our Cre - a - tor, how ex - cel - lent thy
 Bassi

*Ch. in A
P. in D
4. in C
T. in D*

Herr unser Herrscher!
Lord our Cre - a - - - tor!

Herr un-ser Herrscher,
Lord our Cre - a - - - tor,

Ist dein Na - - - me!
lent 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 - a - - - tor, how ex - cel - lent thy Name is, Lord our Cre -

B

wie herr - lich, wie herrlich ist dein Na - me in allen
 in all the na - tions, how ex - cel - lent thy Name is in all the

ist dein Na - me Herr unser Herrscher, wie herrlich ist dein Na - me in al - len
 in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

herrlich ist dein Na - me Herr unser Herrscher, wie herrlich ist dein Na - me in' allen
 ex - cel - lent thy Name is, Lord our Cre - a - tor, how ex - cel - lent thy Name is in all the

Herr - scher, wie herrlich ist dein Na - me! Herr,
 a - tor, how ex - cel - lent thy Name is, Lord,

Cl. in A

Cl. in D

u. in E

Tr. in D

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

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

Herr-scher, Lord, Herr unser Herrscher, wie herrlich ist dein Na-me in allen
 a - - - tor, Lord our Cre - a - - - 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 - a - - - tor, how ex - cel - lent thy Name is in all the

- - - - -scher, Lord unser Herrscher, wie herrlich ist dein Na-me in allen
 - - - - -tor, Lord our Cre - a - - - 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 - a - - - 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 - a - - - tor, how ex - cel - lent thy Name is in all the

- - - - -scher, Lord unser Herrscher, wie herrlich ist dein Na-me in allen
 - - - - -tor, Lord our Cre - a - - - 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 - a - - - 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 - a - - - tor, how ex - cel - lent thy Name is in all the

- - - - -scher, Lord unser Herrscher, wie herrlich ist dein Na-me in allen
 - - - - -tor, Lord our Cre - a - - - tor, how ex - cel - lent thy Name is in all the

Cl. in A
C. in D
Viol. I
Viol. II

Lan - den, in allen Lan - den, da man dir dankt im Him - mel.
na - - - tions, 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.
na - - - tions, 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.
na - - - tions, 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.
na - - - tions, in all the na - - - tions. Thou fillest heav'n with thy glo - - - ry.

Clari C. ai A
Clari C. ai D
Clari C. ai E
Clari C. ai F

Musical score for instruments including Clarinet, Flute, Oboe, Bassoon, Trumpet, Trombone, and Cymbal. The score is written in G major and 3/4 time. It features various dynamics such as *ff* and *sf*, and includes articulation marks like accents and slurs. The instruments are arranged in a standard orchestral layout.

	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, 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

Clarinete

Violin I

Violin II

Viola

The musical score is arranged in a system of staves. The top staff is for the Clarinet. Below it are the Violin I and Violin II parts. The next two staves are for the Viola and the first voice part. The bottom two staves are for the second and third voice parts. The lyrics are written below the voice staves.

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

A handwritten musical score for a choir, consisting of 14 staves. The top 10 staves contain instrumental parts for various instruments, including strings and woodwinds. The bottom 4 staves contain vocal parts with lyrics. The lyrics are: "A - men, A - men, A - men, A - men, A - men!". The score is written in a historical style with various clefs and time signatures.

ai P. ai A
 ai P. ai D
 ai P. ai P.
 ai P. ai D

(Mus. Q 471)

(Mus. Q 471)

Mus. $\frac{5543}{D/515}$

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