

Felix Mendelssohn

Elijah

ERSTER THEIL.

Violoncello e Basso.

Grave. $\text{♩} = 60$ $\frac{4}{4}$

Einleitung:

Musical notation for the introduction, featuring a bass clef, common time signature, and a 6-measure rest.

Moderato. $\text{♩} = 92$.

Ouverture.

Musical notation for the beginning of the Overture, marked *pp*.

Musical notation for the Overture, continuing the melodic line.

Musical notation for the Overture, featuring a *cresc.* and a dynamic marking of *p*.

Musical notation for the Overture, featuring a *cresc.* and a dynamic marking of *p*.

Musical notation for the Overture, featuring a *cresc.* and a dynamic marking of *dim.*

Musical notation for the Overture, featuring a dynamic marking of *dim.* and *p*.

Musical notation for the Overture, featuring a *sempre cresc.* and *sf* markings.

Musical notation for the Overture, featuring a dynamic marking of *f*.

Musical notation for the Overture, featuring a dynamic marking of *f* and a section marker **A**.

Musical notation for the Overture, featuring a dynamic marking of *f*.

Musical notation for the Overture, ending with a dynamic marking of *ff*.

Musical staff with bass clef, key signature of one flat, and dynamic marking *sf*.

Musical staff with piano and bass clef, dynamic markings *sf sf più f sf sf ff*.

Bassi

Musical staff with bass clef and dynamic marking *sf*.

Musical staff with bass clef, dynamic marking *ff*, and a 4-measure rest.

Nº 1. Chor.
Andante lento. $\text{♩} = 76$.

Musical staff with bass clef, dynamic markings *ff dim. p*.

Musical staff with bass clef, dynamic markings *cresc. cresc. f*.

Musical staff with bass clef and dynamic marking *f*.

Musical staff with bass clef, dynamic markings *sf più f f p*, and section marker **A**.

Musical staff with bass clef, dynamic markings *sf cresc. sf f*.

Musical staff with bass clef, dynamic markings *f sf*.

Musical staff with bass clef, dynamic markings *sf ff*, and section marker **B**.

Musical staff with bass clef, dynamic markings *sf ff dim. p*.

Violoncello e Basso.

Recit.

Listesso tempo.

Chor Sopr.

Tenore

Alto

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

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

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

cresc.

N^o 2. Duett mit Chor.Sostenuto ma non troppo. $\text{♩} = 100$.

Sopr. Alto

pizz.

Herr, hö - re un - ser Ge - bet!

pp

sf *sf* *p*

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

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

dim. *pp*

N^o 3. Recit.

Tenore Solo.

cresc.

Zer - rei - sset eu - re Her - zen, und nicht eu - re Klei - der! Um uns - rer Sün - den wil - len hat E -

fp

li - as den Him - mel ver - schlossen durch das Wort des Herrn! So be - keh - ret euch zu dem Herrn, eu - rem Gott, denn er ist
gnä - dig, harm - her - zig, ge - dul - dig und von gros - ser Gü - te und reut - ihn bald der Stra - fe.

N° 4. Arie.
Andante con moto. $\text{♩} = 72$.

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

N° 5. Chor.
Allegro vivace. $\text{♩} = 96$.

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

birg dich am Ba - che Crith! Du sollst vom Ba - che trin - ken, und die Ra - ben wer - den dir

Bassi

Brod brin - gen des Mor - gens und des A - bends, nach dem Wort dei - nes Got - tes.

Andante tempo. Recit.

p

Nº 7. Doppel-Quartett.
Allegro non troppo. ♩ = 126.

p

A

p

B

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

cresc. *p*

C

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

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

p *pp*

p *pp*

4

Violoncello e Basso.

Alto Solo.

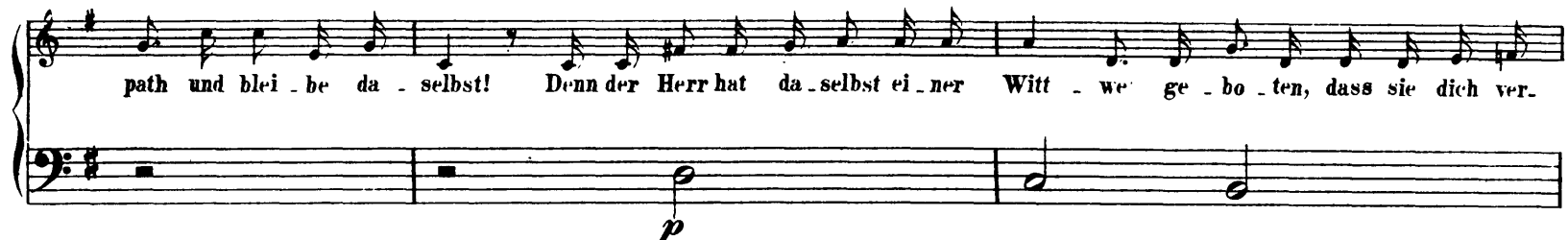


Nun auch der Bach ver-trock-net ist, E-li-as! ma-che dich auf, ge-he gen Zar-

Recit.



path und blei-be da-selbst! Denn der Herr hat da-selbst ei-ner Witt-we-ge-bo-ten, dass sie dich ver-



sor-ge. Das Mehl im Cad soll nicht ver-zeh-ret wer-den, und dem Oel-kru-ge soll nichts

Andante a tempo.

Vcl.



man-geln, bis auf den Tag, da der Herr reg-nen las-sen wird auf Er-den.

Recit.

a tempo

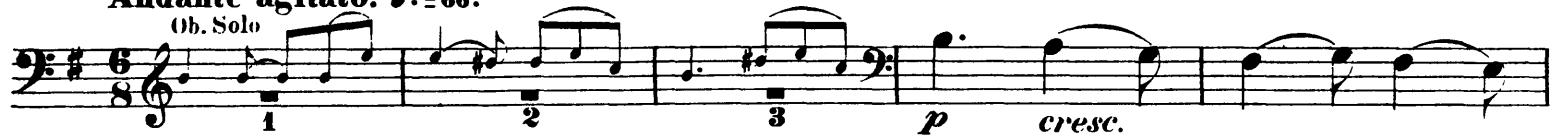


cresc. *p* Bassi *p*

Nº 8. Recit. Arie u. Duett.

Andante agitato. ♩. = 66.

Ob. Solo



1 2 3 *p* *cresc.*

Sopr. Solo.

Was hast du an mir ge-than, du Mann Got-tes! Du bist zu

Recit.



f *f*

mir her-ein ge-kom-men, dass mei-ner Mis-se-that ge-dacht und mein Sohn ge-töd-tet wer-de! *a tempo*



f *pp* *cresc.* 3

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

f *p*

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

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

dim. *Recit.* *Elias.* *Andante sostenuto.* ♩ = 58.
Gib mir her dei-nen

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

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

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

f *Recit.* *Elias.* *a tempo*
Kin-des wie-der zu ihm kom-

Sopr. Solo. *Elias*
Es wird le-ben - - dig! Sie he-da, dein Sohn le-bet!

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

p *cresc.* *f*

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

Allegro moderato. ♩ = 96.

p *pp*

cresc.

cresc.

cresc.

cresc.

cresc.

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

dim. *p* *cresc.*

p *cresc.* *p*

p *cresc.* *p*

This musical score page contains 16 measures of music for Violoncello and Bass. The score is written in two systems of staves, with the Violoncello part on the upper staff and the Bass part on the lower staff. The music is in G major and 2/4 time. The score includes various dynamic markings such as *cresc.*, *f*, *p*, *ff*, *dim.*, *pp*, and *sf*. There are also performance instructions like *Bassi* and *Basso*. The score is divided into sections labeled A, B, and C. Section A covers measures 1-4, section B covers measures 5-8, and section C covers measures 9-16. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

Nº 10. Recit. mit Chor.
Grave. ♩ = 60.

Elias
Heu - te, im drit - ten Jah - re, will ich
Recit.

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

Allegro vivace. ♩ = 144.
p cresc. cresc.

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

Tempo.
A

Elias
Ich ver - wir - re I - sra - el nicht, son - dern du, Kö - nig, und dei - nes Va - ters Haus, da - mit, dass ihr des
Recit.

Allegro vivace.
Tempo.
p f f

Herrn Ge - bot ver - lasst und wandelt Baa - lim nach. Wohl - an! so sen - de nun hin

und versammle zu mir das ganze I_sra-el auf den Berg Carnel! und al-le Pro-pheten

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

Baals, und al-le Pro-pheten des Hains, die vom Ti-sche der Kö-nigin es-sen: da wol-len wir

B a tempo (And.)

Auf denn, ihr Prophe-ten Baals, erwählet einen

Recit. **Maestoso. ♩=80.**

Far-ren, und legt kein Feuer da-ran, und ru-fet ihr an den Namen eu-res Got-tes, und ich will den Na-men des Herrn an-ru-fen;

Vcl. **Bassi**

Allegro vivace a tempo.

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

Recit. **arco**

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

Lento.

Bassi

f *mf* *f* *più f*
ff *mf* *dim.*
dim.
f *f* *dim.*

Nº 12. Recit. und Chor.

Elias.

Ru - fet lau - ter! denn er ist ja Gott! er dich - tet, o - der er hat zu schaf - fen,
o - der ist ü - ber Feld, o - der schläft er viel leicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

f *sf*
f *pp* *f* *f*

CHOR.
Allegro. ♩ = 160.

ff

Nº 13. Recit. und Chor.

Elias.

Ru - fet lau - ter! er hört euch nicht. Ritzteuch mit Messern und mit Pfiemen nach eu - rer Wei - se. Hinkt um den Al -
tar, den ihr ge - macht, ru - fet und weissagt, da wird kei - ne Stimme sein. kei - ne Antwort. kein Aufmerken.

sf *f* *f*

CHOR.

Presto. ♩ = 116.

2

1

1 D

1

1

2

1

1

3

3

Adagio. ♩ = 63.

Vcl. I. II.

Basso

Nº 14. Arie. ♩ = 63.

Adagio.

p

ff

p

dim.

cresc.

ff

p

dim.

cresc.

Violoncello and Bass score, measures 1-48. The score is in 2/4 time and features dynamic markings such as *p*, *cresc.*, *f*, *dim.*, *ff*, *mf*, and *pp*. It includes a *Vcl.* (Violoncello) part and a *Bassi* (Bass) part. The music is characterized by flowing lines and crescendos.

Nº 15. Quartett.
Più Adagio. ♩ = 52.

Sopr. Solo.

Soprano Solo score, measures 49-52. The lyrics are: "Wirf dein An - lie - gen auf den". The score includes dynamic markings *pp* and first endings marked with "1".

Violoncello and Bass score, measures 53-60. The score includes dynamic markings *pp*, *cresc.*, and *pp*. It features first endings marked with "1".

Nº 16. Recit. mit Chor.

Recitative with Chorus score, measures 61-64. The lyrics are: "Der du dei - ne Die - ner machst zu Geistern, und dei - ne Engel zu Feu - er - flammen, sende sie her - ab!". The score includes dynamic markings *cresc.*, *f*, and *f*, and a first ending marked with "1".

cresc. *f* *p* *pp*

cresc. *ff* *fp* *sempre p*

p *p*

cresc. *f*

f *ff* *p* *ff*

p *p*

cresc. *f* *p*

cresc. *p*

cresc. *ff* *Più lento.* *Elias* *ist nicht des*

Herrn *Wort* *wie* *ein* *Ham - mer,* *f*

Nº 18. Arioso.

Lento. $\text{♩} = 96.$

Vel.

pp

Bassi

cresc.

pp *cresc.* pp *cresc.* A

Vel. pp Bassi

This system contains two staves of music. The top staff is for Violoncello and the bottom for Bass. It begins with a piano (*pp*) dynamic and includes markings for *cresc.* and a section labeled 'A'. The bottom staff includes a 'Vel.' marking and another *pp* dynamic.

Nº 19. Recit. mit Chor.

Tenore Solo.

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

p

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

This system shows the vocal line for the Tenor Solo and the piano accompaniment. The piano part starts with a piano (*p*) dynamic.

Elias.

al - les thun. *f* O Herr! du hast nun dei - ne Fein - de ver - wor - fen und zer - schla - gen: So

Recit. *sp* *f*

This system continues the vocal line and piano accompaniment. It includes a section for Elias and a recitative section marked 'Recit.' with dynamics *sp* and *f*.

Andante sostenuto. ♩ = 66.

Vel. I. II.

p

Basso p

This system shows the beginning of the 'Andante sostenuto' section for Violoncello and Bass. Both parts start with a piano (*p*) dynamic.

cresc. pp *mf* pp

cresc. pp *mf* pp

This system continues the 'Andante sostenuto' section, featuring dynamic markings such as *cresc.*, *pp*, and *mf*.

Recit.

Sopr. Solo.

5 6 7 8
Ich se - he nichts; der Him - mel ist e - hern ü - ber mei - nem Hau - pt - e.

This system shows the vocal line for the Soprano Solo and the piano accompaniment. The piano part includes dynamic markings *pp* and *mf*. The vocal line includes measure numbers 5, 6, 7, and 8.

Tempo.

Violoncello and Bass part, measures 1-4. Dynamics: *p*, *f*.

Violoncello and Bass part, measures 5-8. Dynamics: *p*, *f*.

Violoncello and Bass part, measures 9-12. Dynamics: *p*, *cresc.*

Recit. Sopr. Solo.
Ich se . he nichts, die Er . de ist ei . sern un . ter mir.

Più animato. ♩ = 80.

Violoncello and Bass part, measures 17-20. Dynamics: *p*, *cresc.*, *f*.

Recit. Ich se . he nichts!
Tempo. *p*, *cresc.*, *sempre cresc.*

Recit. Adagio. *f*

Nº 21. Arie.
Adagio. $\text{♩} = 80.$

ZWEITER THEIL.

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

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

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

cresc. *p* *sf* *pp* *1* *pp*

Più Adagio.

Sopr. Solo.

So spricht der Herr, der Erlöser I. sraels, sein Heiliger zum Knecht der un-terden Ty.rannen ist, so spricht der Herr:

Bassi

pp *cresc. sf*

Allegro maestoso. $\text{♩} = 132.$

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

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

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

Bassi

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

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

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

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

pp *cresc.* *ff*

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

Bassi

1 A **Bassi**

Più animato. ♩ = 138.

B

Corno

ritard. - - **Tempo I.** ♩ = 42.

Bassi

Nº 23. Recit. mit Chor.
Andante. ♩ = 72.

Elias.
Der Herr hat dich er-ho-ben aus dem Volk, und dich zum Kö-nig ü-ber I-sra-el ge-
pesante marcato **Recit.**

setzt. A-ber du, A-hab, hast Ue-bel ge-than ü-ber al-le, die vor dir ge-we-sen sind.
Tempo. **Recit.**

Es war dir ein Ge-rin-ges, dass du wan-del-test in der Sün-de Je-ro-be-ams, und machtest dem Baal ei-nen

Hain, den Herrn, den Gott I-sra-els zu er-zür-nen; du hast todt ge-schlagen und frem-des Gut ge-nom-men!

a tempo

6
Sün-de wil- 7 8 *f* *pp* *pp*

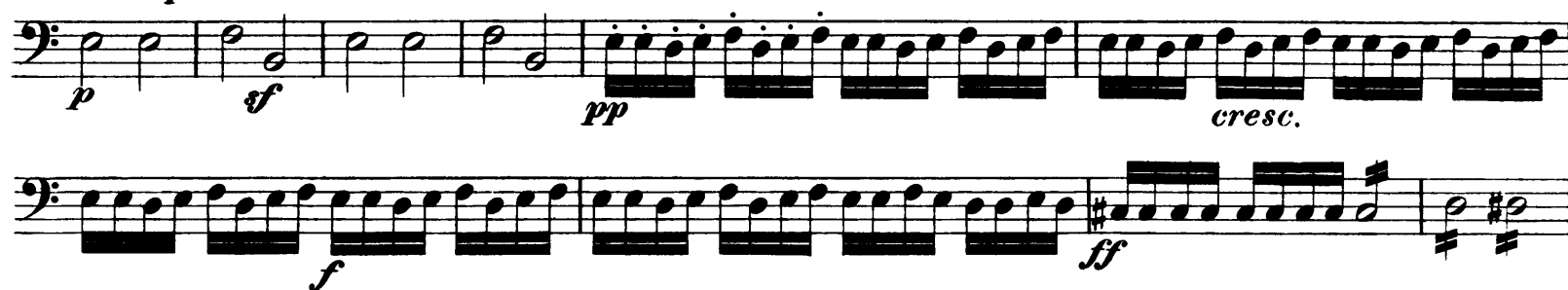
Alto Solo.
-rum darf er weis - sa - gen im Na - men des Herrn? Was wä - re für ein Kö - nig - reich in
Recit.



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



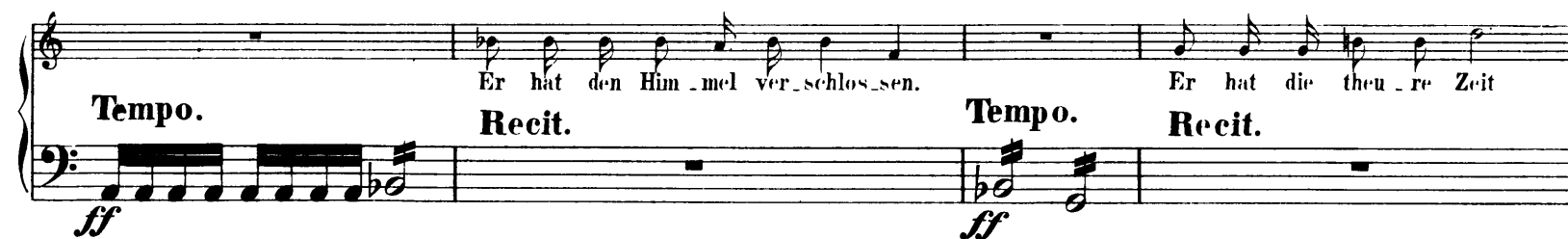
Allegro moderato. ♩ = 100.
a tempo



Er hat die Pro - phe - ten Baals ge - töd - tet. Er hat sie mit dem Schwerterwürgt.
Recit. **Tempo.** **Recit.**



Er hat den Him - mel ver - schlos - sen. Er hat die theu - re Zeit
Tempo. **Recit.** **Tempo.** **Recit.**



ü - ber uns ge - bracht. So zie - het hin, und greift E - li - as,
Tempo. **Recit.**



er ist des To - des schul - dig, töd - tet ihn, lasst uns ihm thun — wie er ge - than hat!



Nº 24. Chor.
Allegro moderato. $\text{♩} = 100.$

sf *sf* *sf* *sf* *ff* *sf* *sf*

ff

sf *sf* *sf*

sf *sf* *f* *sempre f*

sf *sf* *sf* *ff* *sf*

sempre f *sf* *sf* *ff*

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

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

Nº 25. Recit.

Tenore Solo.

Du Mann Got_tes, lass mei.ne Re_de et_was vor dir gel_ten! So spricht die Kü_ni_gin: E_li.as ist des

Vel.

Bassi

pp

To_des schul_dig; und sie sam_meln sich wider_dich, sie stel_len dei_nem Gan_ge Ne_tze und zie_hen aus, dass sie dich

sf *p* *cresc.*

gri-fern, dass sie dich töd-ten! So ma-che dich auf und wen-de dich von ih-nen, ge-he hin in die Wü-ste! Der a tem.

f **Lento.** *ff* **Vcl.** *p*

po Andante sostenuto. ♩ = 63.

Bassi

pp *p* *pp*

Elias.

Blei-be hier, du Kna-be, der Herr sei mit euch! Ich ge-he hin in die Wü-ste.

Recit.

sf *p*

Adagio. ♩ = 66.

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

Nº 26. Arie.

Adagio. ♩ = 66.

mf *p*

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

cresc. *p*
cresc. *p*

sf *p*
cresc.

First system of the score. The upper staff is for Violoncello and the lower for Bass. Dynamics include *p*, *dim.*, *sf*, *cresc.*, and *dim.*.

Second system of the score. Dynamics include *p*, *sf*, *p*, and *poco a poco cresc.*. There are also *V* (Vivace) markings above the staves.

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

Third system of the score. Dynamics include *ff*, *sf*, *p*, *ff*, *sf*, and *p*.

Fourth system of the score. Dynamics include *ff* and *p*.

Fifth system of the score. Dynamics include *p*, *sf*, and *p*. A *Vel.* (Vivace) marking is present at the end.

Sixth system of the score. Dynamics include *ff*, *p*, *Bassi*, *f*, *p*, and *Basso*.

Seventh system of the score. Dynamics include *f*, *p*, and *pp*.

Eighth system of the score. Dynamics include *cresc.*, *ff*, *sf*, and *sf*.

Adagio. $\text{♩} = 66$.

Ninth system of the score. It includes the vocal line for Elias with the lyrics "Es ist genug." and dynamics *sf*, *f*, *sf*, *pp*, and *pp*. A *V* (Vivace) marking is present above the staff.

Tenth system of the score. Dynamics include *p* and *p*.

Violoncello and Bass part, measures 1-6. The score is in G major (one sharp) and 2/4 time. The upper staff (Violoncello) starts with a *cresc.* dynamic, followed by *dim.*, then a first ending bracket labeled '1' with *pp* dynamics. The lower staff (Basso) starts with *cresc.*, then *p*, and finally *pp*.

Nº 27. Recit.

Tenore Solo.

Tenor Solo and Violoncello/Bass part, measures 1-2. The Tenor Solo part has the lyrics: "Sie - he, er schläft — un - ter dem Wach - hol - der, in der Wü - ste; a - ber die". The Violoncello/Bass part is marked *Vcl.* and *Bassi*.

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

Bassi

Nº 28. Terzett.

Andante. $\text{♩} = 100$.

Soprano and Basses part, measures 35-39. The Soprano part starts at measure 35. The Basses part starts at measure 36. The lyrics are: "Bergen von wel - chen dir Hül - fe kommt." Measure numbers 35, 36, 37, 38, and 39 are indicated below the notes.

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126$.

Chorus part, measures 1-4. The score is in G major and 2/4 time, starting with a *p* dynamic.

Violoncello and Bass part, measures 1-10. The score is in G major and 2/4 time. It features several dynamic markings: *cresc.*, *dim.*, *p*, *f*, and *pp*. There are three distinct sections labeled A, B, and C. Section A (measures 1-4) includes a *cresc.* marking. Section B (measures 5-8) includes *cresc.*, *dim.*, *p*, *dim.*, and *cresc.* markings. Section C (measures 9-10) includes *cresc.*, *dim.*, *p*, and *pp* markings. The piece concludes with a *pp* dynamic.

Alto Solo.
Ste-he auf, E-li-as, denn du hast ei-nen grossen Weg vor dir. Vier-zig Ta-ge und vier-zig Näch-te sollst du geh'n
tempo Adagio.

Elias.
bis an den Berg Got-tes Ho-reb. O Herr, ich ar-bei-te ver-geb-lich, und brin-ge mei-ne
Recit. Allegro vivace. $\text{♩} = 92.$ Recit.

Kraft umsonst und unnütz zu. Ach,— dass du den Himmel zerrissest. und füh-rest her-ab!
a tempo Recit. All^o moderato. $\text{♩} = 100.$ Recit.

Dass die Ber-ge vor dir zer-flüs-sen! Dass dei-ne Fein-de vor dir zit-tern müss-ten

durch die Wunder, die du thust! Wa-rum läs-sest du sie ir-ren von dei-nen We-gen, und ihr Herz ver-
sto-cken, dass sie dich nicht fürch-ten? O, dass mei-ne See-le stür-be! dass mei-ne See-le stür-be!

pp *sempre pp* *p* *ff* *ff* *ff* *dim.* *p*

N° 31. Arie.

Andantino. $\text{♩} = 72.$

Bassi Vel. Bassi

pp *sempre pp* *p* *pp* *p*

Vel. Bassi 1 1 A

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

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

Nº 32. Chor.

Andante sostenuto. ♩ = 66.

Vcl. Bassi
p *cresc.* - - *f* *p* *cresc.* *f*
dim. *cresc.* *f* *dim.* *p* *cresc.* *f*
p *cresc.* *f* *dim.* *p* *cresc.* *f*
f *p* *dim.* - - - *p* *pp*

Nº 33. Recit.

Elias.

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

Sopr. Solo.
dür - stet nach dir, wie ein dür - res Land! Wohl - an denn,
Andante. ♩ = 72. Allegro. ♩ = 92.
f

ge - he hin - aus, und tritt auf den Berg vor den Herrn, denn sei - ne Herr - lich - keit er - schei -
f *f* *p*

- net ü - ber dir! Ver - hül - le dein Ant - litz, denn es naht der Herr.
Lento. *ten.*
pp

Nº 34. Chor.

Allegro molto. $\text{♩} = 100$.

The musical score is written for Violoncello e Basso in G major, 2/4 time, with a tempo of Allegro molto (♩ = 100). It consists of ten staves of music. The first staff begins with a *pp* dynamic and includes a first ending bracket. The second staff continues with dynamics of *cresc.*, *ff*, *dim.*, and *pp*, and includes a second ending bracket. The third and fourth staves are a grand staff with piano and bass clefs, featuring dynamics of *cresc.*, *ff*, *dim.*, *p dim.*, *pp*, and *cresc.*, with a section label 'B' and a fifth ending bracket. The fifth staff is labeled 'Bassi' and includes dynamics of *ff*, *pp*, and *cresc.*. The sixth staff includes dynamics of *sf*, *dim.*, *p cresc.*, *f*, and *sf*. The seventh staff includes dynamics of *dim.*, *p dim.*, *pp*, and *pp cresc.*, with a section label 'C' and a fifth ending bracket. The eighth staff includes dynamics of *ff*, *sf*, and *sf*. The ninth staff includes dynamics of *sf*, *sf*, *sf*, and *sempre ff*, with a section label 'D' and a first ending bracket. The tenth staff includes dynamics of *ff*, *ff*, *sempre ff*, and *pp*, with a section label 'E' and a first ending bracket.

2 3 4 5 6 7 8 7 V

pp

cresc. *pp*

cresc. *pp*

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

cresc.

pp 3 *pp* 1

pp *pp*

Nº 35. Recit.

Alto Solo.

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

Recit.

Quartett mit Chor.

Adagio non troppo. ♩ = 72.

4 1 5

ff *ff*

3 A 2 2

pp *p* *ff* *ff*

f
sempre ff
p *cresc.*
f *ff* *p*
cresc.
ff *sempre ff*
f *più f* *sf* *ff*
ff *ritard.*
f

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

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

Nº 40. Recit.
Andante sostenuto. $\text{♩} = 69.$

Vcl. *pp* *pp*

Sopr. Solo
Herz der Vä - ter be - keh - ren zu den

Recit.

Tromba

Kin - dern. und das Herz der Kin - der zu ih - ren

Bassi

Tempo. 1

p *cresc.* *f* *pp*

Vcl.

Nº 41. Chor.
Andante con moto. $\text{♩} = 88.$

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

f *cresc.*

f *cresc.*

Two staves of music. The upper staff is for Violoncello and the lower for Bass. Both start with a *cresc.* marking. The upper staff features a series of sixteenth-note runs with slurs and a *V* (vibrato) marking. The lower staff has a simpler accompaniment.

Staff for Bassi, section A. Starts with *ff* and ends with *f*. The music consists of a rhythmic pattern of eighth and sixteenth notes.

Staff for Bassi, section B. Starts with *sempre f*. The music continues with a similar rhythmic pattern.

Staff for Bassi, section C. The music continues with a similar rhythmic pattern.

Staff for Bassi, section D. Starts with *f* and *ten.* (tension). The music features a more melodic line.

Staff for Bassi, section E. Starts with *ff*, *p*, *p cresc.*, *ff*, and *p*. The music includes a triplet of eighth notes.

Quartett.
Andante sostenuto. ♩ = 76.

Staff for Quartett, first system. Starts with *p* and *pp*. The music is in a 7/8 time signature.

Staff for Quartett, second system. Starts with *p*, *p*, *cresc.*, and *p*. The music features a triplet of eighth notes.

Staff for Quartett, third system. Starts with *p*, *p*, and *p*. The music features a triplet of eighth notes.

Staff for Quartett, fourth system. Starts with *Vcl. cresc. Bassi*, *p*, *p*, and *p*. The music features a triplet of eighth notes.

Staff for Quartett, fifth system. Starts with *p* and *dim.*. The music features a triplet of eighth notes.

Nº 42. Schlusschor.

Violoncello e Basso.

Andante maestoso. $\text{♩} = 96$.

The first system of the score consists of two staves. The top staff is for the Violoncello (Vcl.) and the bottom staff is for the Bassi. Both staves begin with a forte fortissimo (*ff*) dynamic. The music is in 2/4 time and features a melodic line with some chromaticism and a steady accompaniment.

Allegro. Doppio movimento. $\text{♩} = 96$.

The second system of the score consists of multiple staves. The top staff is for the Violoncello (Vcl.) and the bottom staff is for the Bassi. The music is in 2/4 time and features a more rhythmic and dynamic character. It includes several measures of rests for the Vcl. and Bassi parts, numbered 1 through 11. The score also includes a grand staff section with piano accompaniment, marked with a forte fortissimo (*ff*) dynamic. The piano part features a rhythmic pattern of eighth notes. The score concludes with a final cadence.