

Psalm 42

Wie der Hirsch schreit

Cello

Felix Mendelssohn-Bartholdy
Op. 42.

No. 1. Chor.

Lento e Sostenuto

p *cresc.* *f*

8 *dim.* *p*

15 *mf* *cresc.* *f* *p*

21 *cresc.* *f* *sf*

27 *p*

33 *sf* *cresc.* *f* *p* senza Organo

39 *p*

44 *cresc.* *cresc.*

50 *f* *cresc.* *ff* *ff*

56 *f*

62 *f* *sf* coll Organo *sf* *p*

70 *cresc.* *f* *p*

Cello

2
77

f *p*

No. 2. Arie.

Op. 42.

Adagio

9

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

No. 3. Recitativ.

Op. 42.

sf *sf* *sf p*

Allegro assai

pizz.

Op. 42.

7

arco *pizz.* *cresc.* *f* *p* *cresc.* *p* *cresc.*

28 *p* *arco* *p*

34 *cresc.* *f* *pizz.* *p*

39 *cresc.* *arco*

44 *cresc.* *f* *p*

48

52 *pizz.* *cresc.* *p* *cresc. arco* *f* *pizz.*

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

66 *f* *pizz.* *dim.* *pp*

No. 4. Chor.

Op. 42.

Allegro maestoso assai

f *ff*

10 *Piu animato* 18 *f*

36 20 4 *f*

No. 5. Recitativ.

Op. 42.

Recit. 2 Andante Recit. a tempo Recit. a tempo

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



No. 6. Quintett.

Op. 42.

Allegro moderato

12

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

2 3 2 10 6 3 2

28

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

37

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

55

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

64

sf *p* *f*

72

p

86

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

95

sf *p* *cresc.* *sf*

105

p *sf* *p* *f*

118

p *f* *p* *p*

128

poco ritard. *a tempo*

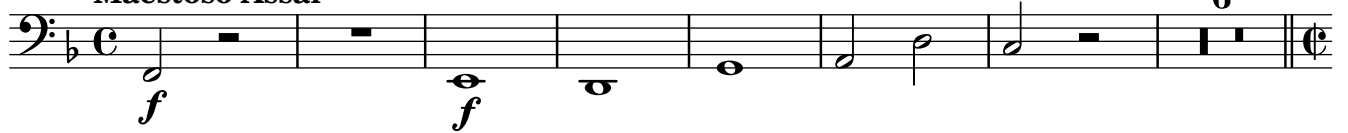
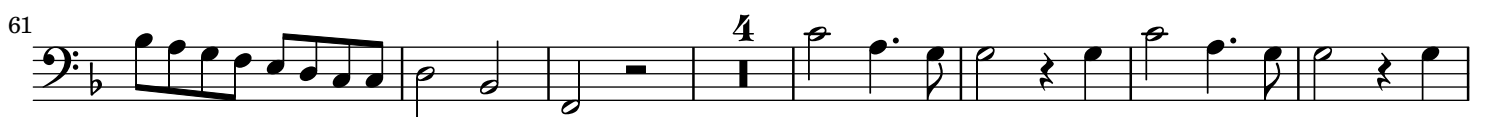
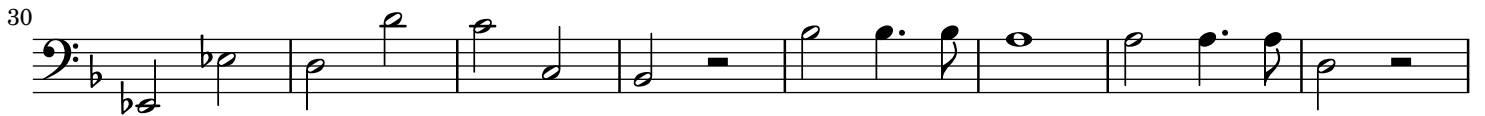
f *dim.* *p*

No. 7. Schlusschor.

Op. 42.

Maestoso Assai

6

14 **Molto Allegro vivace.**

100 *sf* *sf*

107 *ff* ed Organo

116 *f* sempre più *f*

124 *f* senza Organo

132

139 ed Organo

147 più *f*

156 *ff* *sf*

165 *sf* *ff*

172

179 *ff*

188

Detailed description: This is a musical score for a cello, spanning measures 100 to 188. The notation is in bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings: *sf* (sforzando), *ff* (fortissimo), and *f* (forte). Performance instructions include "ed Organo" (with organ), "senza Organo" (without organ), "sempre più *f*" (always more *f*), and "più *f*" (more *f*). The piece concludes with a double bar line at measure 188.