

Felix Mendelssohn

Elijah

ERSTER THEIL.

Violoncello e Basso.

Grave. $\text{♩} = 60$ $\frac{4}{4}$

Einleitung:

Musical notation for the introduction, featuring a single measure with a whole note and a fermata, followed by a six-measure rest.

Moderato. $\text{♩} = 92$.

Ouverture.

Musical notation for the beginning of the Overture, starting with a piano (*pp*) dynamic.

Musical notation for the Overture, continuing the melodic line.

Musical notation for the Overture, featuring a crescendo and a piano (*p*) dynamic.

Musical notation for the Overture, with dynamics including *cresc.*, *p*, and *cresc. -*.

Musical notation for the Overture, with dynamics including *cresc.*, *p*, *cresc.*, and *dim.*

Musical notation for the Overture, with dynamics including *dim.*, *p*, and *cresc. -*.

Musical notation for the Overture, featuring a *sempre cresc.* dynamic and fortissimo (*sf*) markings.

Musical notation for the Overture, featuring fortissimo (*f*) dynamics.

Musical notation for the Overture, featuring a section marked with 'A'.

Musical notation for the Overture, featuring fortissimo (*f*) dynamics.

Musical notation for the Overture, ending with fortissimo (*ff*) dynamics.

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

Vcl.

Bassi

Basso

ff

Grave. $\text{♩} = 58.$

f *p*

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

c

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

f *p* *cresc.* *f*

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

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

cresc. *ff* *dim.* - - - *p*

cresc. *ff* *dim.* - - - *p*

Nº 6. Recit.

Alto Solo.

Vcl.

p

E - li - as! ge - he weg von hin - nen, und wen - de dich gen Mor - gen, und ver -

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.

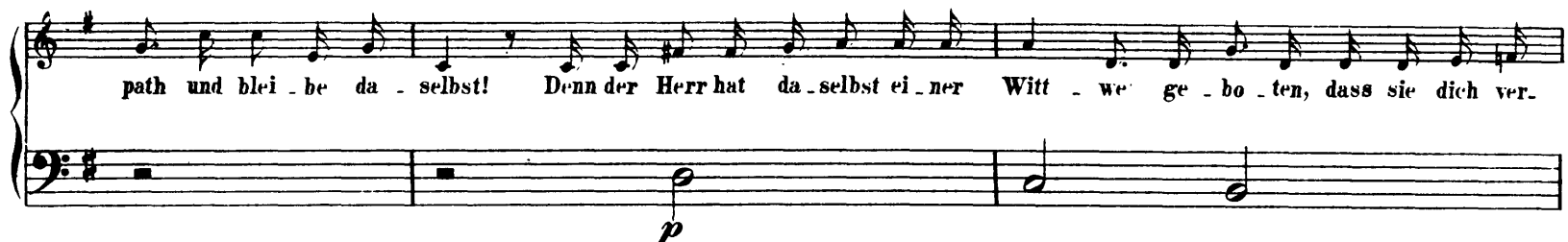


Nun auch der Bach ver-trock-net ist, E-li-as! ma-che dich auf, ge-he gen Zar-

Recit.



f



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

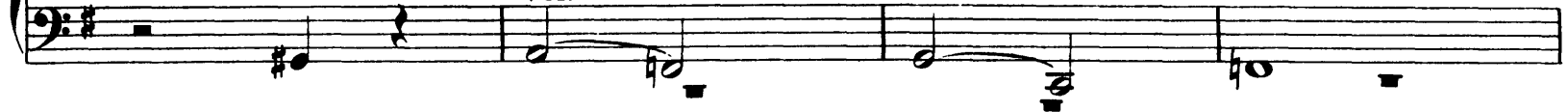
p



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

Andante a tempo.

Vcl.



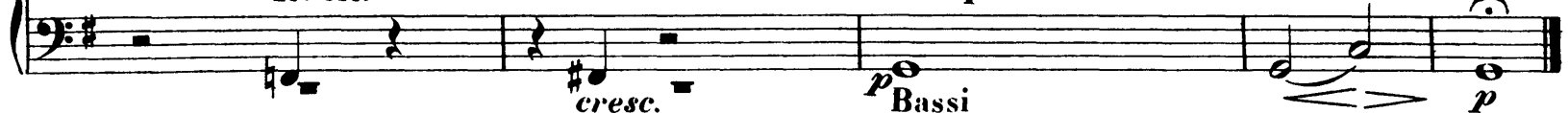
f



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

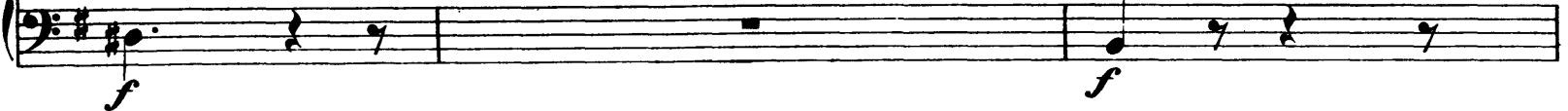


1 2 3 *p* *cresc.*

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* 3

f *pp* *cresc.*

Staff 1: Bass clef, key signature of one sharp (F#). Dynamics: *p*, *cresc.*, *f*, *p*, *sf*, *p*.

Staff 2: Bass clef, key signature of one sharp (F#). Dynamics: *f*, *p*. Markings: **2**, **A**.

Staff 3: Bass clef, key signature of one sharp (F#). Dynamics: *cresc.*, *f*, *p*, *cresc.*, *sf*, *p*.

Staff 4: Bass clef, key signature of one sharp (F#). Dynamics: *p*, *p*, *cresc.*, *p*, *sf*, *p*, *cresc.*. Markings: **B**, **1**, **1**.

Staff 5: Bass clef, key signature of one sharp (F#). Dynamics: *dim.*. Markings: **5**, **1**. Text: **Recit.** Elias. *Gib mir her dei-nen*. Tempo: **Andante sostenuto.** $\text{♩} = 58$.

Staff 6: Bass clef, key signature of two sharps (F#, C#). Dynamics: *dim.*, *p*, *pp*, *cresc.*, *pp*, *cresc.*, *p*, *pp*. Markings: **Vcl.**, **Bassi**, **C**.

Staff 7: Bass clef, key signature of two sharps (F#, C#). Dynamics: *dim.*, *pp*, *cresc.*, *f*, *pp*. Markings: **Vcl.**.

Staff 8: Bass clef, key signature of two sharps (F#, C#). Dynamics: *pp*, *dim.*, *cresc.*, *cresc.*. Markings: **Bassi**, **6**, **6**.

Staff 9: Bass clef, key signature of two sharps (F#, C#). Dynamics: *f*, *pp*, *dim.*, *cresc.*, *ff*. Markings: **Recit.** **4** **D**, **2**, **Elias**, **3**, **6**, **8**, **a tempo**. Text: *Kin-des wie-der zu ihm kom-*.

Staff 10: Soprano clef, key signature of two sharps (F#, C#). Dynamics: *p*, *cresc.*, *ff*. Text: *Sopr Solo.* *Elias* *Es wird le-ben - - dig! Sie he-da, dein Sohn le-bet!*

Staff 11: Bass clef, key signature of two sharps (F#, C#). Dynamics: *pp*, *cresc.*, *f*, *ff*, *p*. Markings: **E**, **Recit.**, **Vcl.**.

Staff 12: Bass clef, key signature of two sharps (F#, C#). Dynamics: *p*, *cresc.*, *f*. Markings: **Vcl.**, **Bassi**.

Staff 13: Bass clef, key signature of two sharps (F#, C#). Dynamics: *p*, *cresc.*, *f*, *dim.*, *p*. Markings: **Bassi**.

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 is for the Violoncello and Bass parts of Mendelssohn's 'Elijah'. It consists of ten systems of music, each with a Violoncello staff on top and a Bass staff on the bottom. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamic markings such as *cresc.*, *f*, *p*, *ff*, *dim.*, *sf*, and *pp*. There are also performance instructions like *tr* (trill) and *acc.* (accents). The score is divided into sections labeled A, B, and C. Section A starts at the beginning and ends at the first system. Section B starts at the second system and ends at the fourth system. Section C starts at the fifth system and ends at the tenth system. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The overall mood is dramatic and intense, reflecting the biblical story of Elijah.

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

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.**

p *cresc.* *f* *f*

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.

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

cresc. *f* *pizz.* *p* **1**

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**

p

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

Lento.

p

Nº 11. Chor.

Andante grave e maestoso. $\text{♩} = 84.$

The first section of the score is marked "Andante grave e maestoso" with a tempo of 84 beats per minute. It consists of three systems of piano accompaniment. The first system features a right-hand part with a melodic line and a left-hand part with a steady bass line. Dynamics include *f* and *sf*. The second system continues the melodic and bass lines, with dynamics *f*, *sf*, and *f*. The third system, marked with a repeat sign and a first ending bracket, includes dynamics *f*, *sf*, and *f*. The key signature is one flat (B-flat major/C minor).

Allegro non troppo. $\text{♩} = 160.$

The second section of the score is marked "Allegro non troppo" with a tempo of 160 beats per minute. It consists of three systems of piano accompaniment. The first system features a right-hand part with a melodic line and a left-hand part with a steady bass line. Dynamics include *cresc.*, *f*, and *mf*. The second system, marked with a repeat sign and a first ending bracket, includes dynamics *mf*, *dim.*, and *f*. The third system continues the melodic and bass lines, with dynamics *mf*, *dim.*, and *f*. The key signature is one flat (B-flat major/C minor).

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,
f *sf*

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

Allegro molto. ♩ = 160.

tar, den ihr ge - macht, ru - fet und weissagt, da wird kei - ne Stimme sein. kei - ne Antwort. kein Aufmerken.

f *f* *f* *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 part, first system. The music is in a minor key and features a melodic line with a crescendo. Dynamics include *p* and *cresc.*

Violoncello and Bass part, second system. The music continues with dynamic markings *f*, *dim. p*, *p*, *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The section is labeled "Vcl. Bassi".

Violoncello and Bass part, third system. The music features a melodic line with a crescendo. Dynamics include *ff*, *p*, *cresc.*, *f dim. p*, and *p*.

Violoncello and Bass part, fourth system. The music features a melodic line with a crescendo. Dynamics include *cresc.*, *p*, *mf*, *p*, *pp*, and *pp*.

Nº 15. Quartett.
Più Adagio. ♩ = 52.

Sopr. Solo.

Soprano Solo part, first system. The music is in a minor key and features a melodic line. Dynamics include *pp* and *pp*. The lyrics are: "Wirf dein An - lie - gen auf den".

Soprano Solo part, second system. The music continues with dynamic markings *pp*, *cresc.*, and *pp*. The lyrics are: "1", "1", "1", "1", "1", "1".

Nº 16. Recit. mit Chor.

Elias

Recitativo with Chorus part, first system. The music is in a minor key and features a melodic line. Dynamics include *cresc.*, *f*, and *f*. The lyrics are: "Der du dei - ne Die - ner machst zu Geistern, und dei - ne Engel zu Feu - er - flammen, sende sie her - ab!".

CHOR.

Allegro con fuoco. $\text{♩} = 152$.

ff *p* *f* *ff*
f *f* *sempre f* *f* *f* *f*
f *dim.*
p dim. *pp* *cresc.* *f*
f

Elias
Greift die Pro - phe - ten Baals, dass ih - rer kei - ner ent - rin - ne, führt sie hin - ab an den
Recit.
ff *ff*

Bach, und schlach - tet
tempo Allegro vivace.
ff *ff* *ff* *f* *f* *attacca subito*

Nº 17. Arie.

Allegro con fuoco e marcato. $\text{♩} = 92$.

f *f* *p*

First musical staff in bass clef with key signature of one sharp (F#). Dynamics: *cresc.*, *f*, *p*, *pp*.

Second musical staff in bass clef. Dynamics: *cresc.*, *ff*, *fp*, *sempre p*. Markings: **A**, *V*.

Third musical staff in bass clef. Dynamics: *p*, *p*. Markings: *V*.

Fourth musical staff in bass clef. Dynamics: *cresc.*, *f*.

Fifth musical staff in bass clef. Dynamics: *f*, *ff*, *p*, *ff*. Marking: **B**.

Sixth musical staff in bass clef. Dynamics: *p*, *p*.

Seventh musical staff in bass clef. Dynamics: *cresc.*, *f*, *p*.

Eighth musical staff in bass clef. Dynamics: *cresc.*, *p*.

Ninth musical staff in bass clef. Dynamics: *cresc.*, *ff*. Marking: **C**. Tempo: **Più lento.**

Tenth musical staff in bass clef. Dynamics: *ff*. Lyrics: Herrn Wort wie ein Ham - mer, *f*. Marking: **Tempo I.**

Herrn Wort wie ein Ham - mer, *f*

Più lento.
Elias
ist nicht des

Nº 18. Arioso.

Lento. $\text{♩} = 96.$

Vel.

Eleventh musical staff in bass clef, 2/4 time signature. Dynamics: *pp*. Marking: *V*.

Bassi

Twelfth musical staff in bass clef. Dynamics: *cresc.*. Marking: **2**.

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. The music begins with a piano (*pp*) dynamic and a *cresc.* marking. A section marked 'A' begins with another *pp* dynamic and *cresc.* marking. The bottom staff includes a *Vel.* marking and a *pp* dynamic. The section is labeled 'Bassi'.

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 lyrics are: "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".

Elias.

al - les thun.

O Herr! du hast nun dei - ne Fein - de ver - wor - fen und zer - schla - gen: So

Recit.

sp

f

Andante sostenuto. ♩ = 66.

Vel. I. II.

p Basso p

This system contains two staves of music for Violoncello (Vel. I. II.) and Bass. Both staves begin with a piano (*p*) dynamic. The section is labeled 'Basso'.

cresc. pp mf pp

cresc. pp mf pp

This system continues the music for Violoncello and Bass. The dynamics are marked as *cresc.*, *pp*, *mf*, and *pp* on both staves.

Recit.

Sopr. Solo.

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

5

6

7

8

Tempo.

Recit.
Sopr. Solo.

Ich se - he nichts, die Er - de ist ei - sern un - ter mir.

Più animato. ♩ = 80.

Ich se - he nichts!

Recit.

Tempo.

cresc.

sempre cresc.

Recit. Adagio.

3 1 5

a tempo Allegro. $\text{♩} = 144$.

schwarz von Wol . ken und Wind; es rau . schet stär . ker und stär . *p cresc.*

cresc. - - - - *ff*

Elias.
Dan . ket dem Herrn, denn er ist freundlich, und sei . ne Gü . te wä . het e wig .
Recit. *ff* *Vcl. p*

Nº 20. Chor. $\text{♩} = 126$.

Allegro moderato ma con fuoco.

Bassi

ff *f*

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

sf *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf*

sf

sf *V*

sf

sf *V* *B* *ff*

ff 1

ff 4 C

ff V

ff D

ff D

ff E

ff E

ff 1

ff 1

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* *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: *f*

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**

f *sf* *sf* *f*

1 A

B

B

B

B *f* *f* **Corno**

ritard. - - *Tempo I.* ♩ = 42. Bassi

1 *f* *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

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

setzt. **Tempo.** **Recit.** *f* *f* *fp* *f*

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

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

pp *cresc.* *f* *pp*

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

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

a tempo **6** **A** *f* *sf* *sf* *pp* *pp*

Sün-de wil- *f*

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

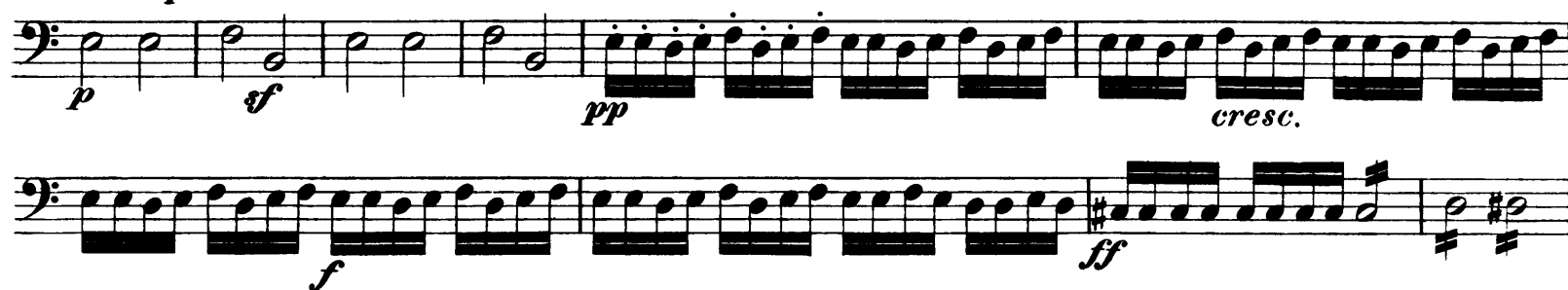
Alto Solo.
-rum darf er weis - sa - gen im Na - men des Herrn? Was wä - re für ein Kö - nig - reich in
Recit.



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



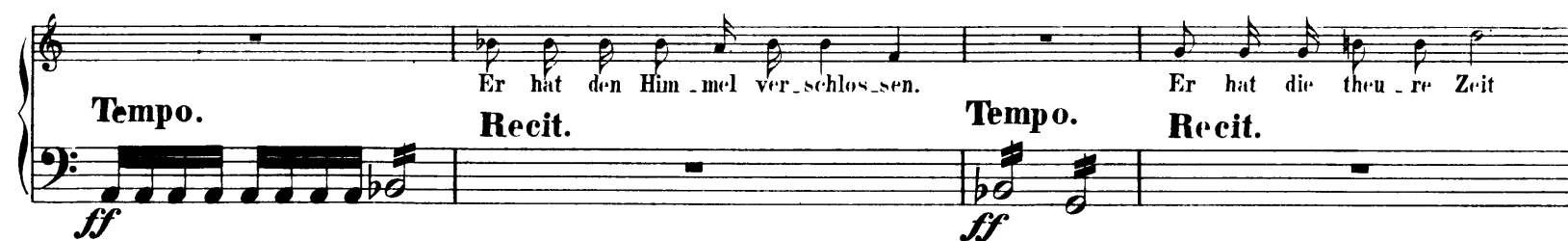
Allegro moderato. ♩ = 100.
a tempo



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* *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, featuring two staves. The upper staff is for Violoncello and the lower for Bass. Dynamics include *p*, *dim.*, *sf*, *cresc.*, and *dim.*.

Second system of the score, featuring two staves. Dynamics include *p*, *sf*, *p*, and *poco a poco cresc.*. A *V* (Vivace) marking is present above the staves.

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

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

Fourth system of the score, featuring two staves. Dynamics include *ff* and *p*.

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

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

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

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

Adagio. $\text{♩} = 66$.

Ninth system of the score, featuring two staves. The upper staff has the lyrics "Elias. Es ist genug." and dynamics *sf*, *f*, *sf*. The lower staff has dynamics *pp*. A *V* (Vivace) marking is present above the staves.

Tenth system of the score, featuring two staves. Dynamics include *p* and *p*.

Violoncello and Bass part, measures 1-6. The score is in G major and 2/4 time. The upper staff (Violoncello) has dynamics *cresc.*, *dim.*, *pp*. The lower staff (Basso) has dynamics *cresc.*, *p*, *pp*. A first ending bracket is shown above measure 5.

Nº 27. Recit.

Tenore Solo.

Tenor Solo and Violoncello/Bass part, measures 1-2. The Tenor Solo part has lyrics: "Sie - he, er schläft un - ter dem Wach - hol - der, in der Wü - ste; a - ber die". The Vcl. part is in G major, 2/4 time.

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 has lyrics: "Bergen von wel - chen dir Hül - fe kommt." The Basses part is in G major, 2/4 time.

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126.$

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

Chorus part, measures 5-14. The score is in G major, 2/4 time. It includes dynamics *cresc.*, *dim.*, *p*, *f*, *sf*, *dim.*, *pp*. Section markers A, B, and C are placed above the staves. A fifth ending bracket is shown above measure 14.

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
ff ff

durch die Wunder, die du thust! Wa-rum läs-sest du sie ir-ren von dei-nen We-gen, und ihr Herz ver-
ff ff

sto-cken, dass sie dich nicht fürch-ten? O, dass mei-ne See-le stür-be! dass mei-ne See-le stür-be!
ff dim. p

N° 31. Arie.

Andantino. $\text{♩} = 72.$

pp sempre pp p

Bassi Vel. Bassi

7 cresc. p 1 p 1 A 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 and Bass. It consists of several systems of staves. The first system is a single bass staff with dynamic markings *pp*, *cresc.*, *ff*, and *pp*, and first endings marked with '1'. The second system is also a single bass staff with markings *cresc.*, *ff*, *dim.*, and *pp*, and measures numbered 2 through 10. The third system is a grand staff (piano and bass) with markings *cresc.*, *ff*, *dim.*, *p dim.*, *pp*, and *cresc.*, and section labels 'A' and 'B'. The fourth system is a single bass staff labeled 'Bassi' with markings *ff*, *pp*, and *cresc.*. The fifth system is a single bass staff with markings *sf*, *dim.*, *p cresc.*, and *f*, and measures numbered 1 through 6. The sixth system is a single bass staff with markings *dim.*, *p dim.*, *pp*, and *pp cresc.*, and section label 'C'. The seventh system is a single bass staff with markings *ff*, *sf*, and *sf*. The eighth system is a single bass staff with markings *sf*, *sf*, *sf*, and *sempre ff*. The ninth system is a single bass staff with markings *ff*, *ff*, and *sempre ff*, and section label 'D'. The tenth system is a single bass staff with markings *ff*, *ff*, *ff*, and *pp*, and section label 'E'. The score concludes with a first ending marked with '1'.

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*

Nº 36. Chor Recit.
a tempo Adagio non troppo. $\text{♩} = 63.$ Vel. Bassi

pp *ff* *pp sempre* *pp*

Sopr.
e nach des Herrn Wort!
Recit.

Basso *cresc.* *f*

Più mosso. $\text{♩} = 84.$

cresc. *f* *ff* *dim.*

Recit.

Elias.
Du bist ja der Herr, ich muss um dei-net-wil-len

lei-den, da-rum fren-et sich mein Herz und ich bin fröh-lich; auch mein Fleisch wird si-cher lie-gen.

p *pp*

Nº 37. Arioso.
Andante sostenuto. $\text{♩} = 100.$

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

Nº 38. Chor.
Moderato maestoso. $\text{♩} = 76.$

f *f* *f*

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. $\text{♩} = 69$.

pp *pp*

Tromba

Vcl.

Sopr. Solo

Herz der Vä - ter be - keh - ren zu den

Recit.

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

Bassi

Tempo.

Vcl.

p *cresc.* *f* *pp*

Nº 41. Chor.

Andante con moto. $\text{♩} = 88$.

p *cresc.*

p *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 rhythmic accompaniment.

Staff for Bassi, starting with a *ff* dynamic. It contains a series of sixteenth-note runs with slurs, ending with a *f* dynamic.

Staff for Bassi, starting with a *B* section marking. It features a series of eighth-note runs with slurs, ending with a *sempre f* dynamic.

Staff for Bassi, continuing the eighth-note runs with slurs.

Staff for Bassi, featuring a *ten.* (tension) marking and a *f* dynamic.

Staff for Bassi, featuring a *C* section marking, a *ff* dynamic, a *p* dynamic, a triplet of eighth notes, a *p cresc.* marking, a *ff* dynamic, and a *p* dynamic.

Quartett.
Andante sostenuto. ♩ = 76.

Staff for Bassi, starting with a *p* dynamic, followed by a *pp* dynamic and a *p* dynamic.

Staff for Bassi, starting with a *p* dynamic, followed by a *p* dynamic, a *cresc.* marking, and a *p* dynamic.

Staff for Bassi, starting with a *p* dynamic, followed by a *p* dynamic and a *p* dynamic.

Staff for Violoncello, starting with a *Vcl.* marking, followed by a *cresc.* marking and a *Bassi* marking. It features a series of eighth-note runs with slurs, starting with a *p* dynamic.

Staff for Bassi, starting with a *p* dynamic, followed by a *dim.* marking.

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 dynamic marking of *ff*. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Andante maestoso' with a quarter note equal to 96 beats per minute. The Vcl. staff has a *p* dynamic marking later in the system, and the Bassi staff has a *p* dynamic marking.

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 Vcl. staff begins with a *cresc.* marking and a *f* dynamic. The Bassi staff begins with a *f* dynamic. The music is in a key with one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro. Doppio movimento' with a quarter note equal to 96 beats per minute. The system includes several measures with dynamics of *f* and *ff*. There are first endings marked '1' through '11' and 'A', and a second ending marked 'B 1 2 3'. The system concludes with a *ff* dynamic marking and a repeat sign.