

Felix Mendelssohn
Elijah

Organo.

ERSTER THEIL.
Ouverture.
Moderato. ♩ = 92.

Einleitung.

tacet. *pp* *f*

Bassi.

42 27

A

Viol. I.

ff *f*

Nº 1. Chor.
Andante lento. ♩ = 76.

ff *mf* T.S. *p*

Ped.

A

Bassi. *pp*

Mendelssohn — Elijah

Organo.

First system of piano accompaniment. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes. Dynamics: *sf*, *cresc.*, *f*.

Second system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *f*, *f*.

Third system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *ff*. A section marked 'B' begins in the middle of the system.

Fourth system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *dim.*. Marked 'Recit. L'istesso tempo.'

Nº 5. Chor.

Nº 2-4. Arie tacet.

Chorus and Arie tacet section. Tempo: **Allegro vivace. $\text{♩} = 96$.** The score includes parts for Basso, Viola, and Bassi. The lyrics are: "A - ber der Herr sieht es nicht, er wird uns ver.fol.gen, er wird uns ver.fol.gen". There are section markers 'A' and 'B' above the staff. Measure numbers 27, 22, and 6 are indicated. Dynamics: *f*.

First system of piano accompaniment for the chorus section. The right hand has whole rests. The left hand plays a simple harmonic accompaniment. Tempo: **Grave. $\text{♩} = 58$.** Dynamics: *f*.

Second system of piano accompaniment for the chorus section. The right hand has whole rests. The left hand continues the harmonic accompaniment. Dynamics: *f*.

Nº 9. Chor.

Nº 6. 7. 8. Arie und Duett tacet.

Allegro moderato. ♩ = 96.

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4

Organo.

Sopr. **A**

der auf Got - tes We - gen geht, der auf Got - tes We - gen geht.

cresc. *mf*

B

f

C

Ped. *pp*

p

3

Nº 10. Recit. mit Chor.

Grave.

Allegro vivace. Recit. **A** a tempo

Recit. Elias.

12 8 5 20 und al - le Propheten

Baals, und al - le Pro - phe - ten des Hains, die vom Ti - sche der Kö - ni - gin es - sen:

f

a tempo (Andante).

Chor.

da wol - len wir seh'n, ob Gott der Herr *cresc.* *f* **tacet.**

mf *p*

Nº 11-13. Recit. u. Chor tacet.

Nº 14. Arie.

Organo.

Adagio.

Clar. 9 23

Elias.
Herz, dass du ihr Herz danach bekehrest.

pp *pp*

Nº 15. Quartett.

Adagio.

Sopr. Solo.

Wirf dein A - liegen auf den

pp 1 *pp* 1

Nº 16. Recit.

Chor.

Allegro con fuoco. ♩ = 152.

7 A 9

Bassi. 5 16

ff *p* *f* *ff*

f *ff dim.* *p dim.*

Sopr. B.

auf eu_er An - gesicht!

Recit. tacet.

Nº 17. 18. Arioso tacet.

Organo.

Nº 19. Recit. mit Chor.

Recit.

Andante sostenuto.

Più ani-
mato. Recit.

Sopr. Solo.

12 20 21 10 5 6 es rauchet stärker und

C a tempo Allegro. ♩ = 144.

Chor Sopr.

stär - - - ker! 5 freundlich, dan- ket dem Herrn, dan- ket ff 5

Bassi. p cresc.

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

14 A 33 B 6 Sopr. 7

Chor Basso. Dank sei dir Gott, du- trän- kest das durst'ge Land! 53 gross und ff

Basso Ten. Alt. Sopr. C

brau- sen ge- wal- tig, brau- sen ge- wal- tig. ff

Mendelssohn — Elijah

Organo.

First system of musical notation for organ. It consists of two staves, treble and bass clef. The music features complex chordal textures with many accidentals and ties, typical of Mendelssohn's organ style.

Second system of musical notation for organ. It begins with a large letter **D** above the treble staff, indicating a key signature change to D major. The music continues with intricate harmonic patterns.

Third system of musical notation for organ. The notation continues with dense chordal structures and melodic lines in both hands.

Fourth system of musical notation for organ. It features a large letter **E** above the treble staff, indicating a key signature change to E major. The music is highly detailed with many accidentals.

Fifth system of musical notation for organ. It includes a section for a violin, indicated by the word "Viol." above the treble staff. The violin part has a rapid, ascending melodic line.

Sixth system of musical notation for organ. The music concludes with sustained chords and a final cadence in the bass staff.

Organo.

Nº 21. Arie.

ZWEITER THEIL.

Adagio.

Più Adagio. Recit.

Allegro maestoso.

61 4 5

Sopr. Solo.
Ich, ich bin eu-er Trö- 74

Bassi
ff *p*

denn ich bin dein Gott, ich stär-ke dich!

pp *creso.* *ff*

Trombe

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f

A

1

Più animato.

Bassi.
f *f* *f*

Organo.

20 B 16

Basso.

ritard.

36

Fürchte dich nicht, fürchte dich nicht, nicht! Fürchte dich

f

Tempo I.

nicht, fürchte dich nicht,

f

c

Nº 23. Recit. mit Chor.

Andante. Recit. A Recit. Alto Solo. Chor.

Bassi.

25 34

Er hat die theure Zeit ü-ber uns gebracht. Er hat die theure Zeit

f **Tempo.**

Alto Solo

ü-ber uns gebracht. So ziehet hin, und greift E.li.as, er ist des Todes schuldig; tödtet ihn, lasst uns ihm thun wie er gethan hat!

Recit.

f *ff*

Nº 24. Chor.

Organo.

Allegro moderato. ♩ = 100.

ff

senza Ped.

A

ff

6

Nº 31. Arie.

Nº 25-30. Recit. tacet.

Andantino.

Alto Solo. *cresc.* *ritard.* Fl.

28

Herrn, sei stil - le dem Herrn und war - te, und war - te auf ihn.

Bassi. *cresc.* *pp*

Nº 32. Chor. $\text{♩} = 66.$
Andante sostenuto.

Organo.

Nº 34. Chor.

Nº 33. Recit. tacet.

Allegro molto. $\text{♩} = 100.$

Organ accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

Organ accompaniment for the second system of music, starting with a forte (F) dynamic marking.

Soprano vocal line and organ accompaniment for the third system. The vocal line includes the lyrics "nah - - - te sich der" and is marked with *pp*. The organ accompaniment includes a first ending bracket labeled "1".

Nº 35. Quartett mit Chor.
 Recit. Adagio non troppo. $\text{♩} = 72$.

Soprano vocal line and organ accompaniment for the fourth system. The vocal line includes the lyrics "Heilig, hei_lig, hei_lig ist Gott der Herr," and is marked with *ff*. The organ accompaniment includes a first ending bracket labeled "1".

Soprano vocal line and organ accompaniment for the fifth system. The vocal line includes the lyrics "Heilig, hei_lig, hei_lig ist Gott der Herr." and is marked with *ff*. The organ accompaniment includes a first ending bracket labeled "2" and the word "sei_ner".

Soprano vocal line and organ accompaniment for the sixth system. The vocal line includes the lyrics "Eh-re, sei_ner Eh-re voll, alle Lande sind sei_ner Eh-re" and is marked with *pp*. The organ accompaniment includes a first ending bracket labeled "3" and a *pp* marking. A "Ped." marking is present below the organ part.

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

Organ accompaniment for the seventh system, featuring a treble and bass clef with various chords and melodic lines. It includes a first ending bracket labeled "10".

Nº 37. Arioso tacet.

Nº 38. Chor.

Organo.

Moderato maestoso. $\text{♩} = 76.$

Bassi.

B

Sopr.
Und da der Herr ihn wollte gen Himmel holen, siehe! da kam ein feuriger Wagen mit feurigen, feurigen Rossen,

da kam ein feuriger Wagen mit feurigen, feurigen Rossen,

Organo.

1 ritard.

Nº 41. Chor.

Nº 39. 40. Recit. tacet.

Andante con moto. ♩ = 88.

Ten. u. Bass. Ob. Clar. A.ber einer er_wacht von Mit.ter nacht, und er kommt vom Aufgang der Son. pp

Alt. Sopr. Ped. cresc.

A ff

B mf

Quartett.

Andante sostenuto.

Clar. Bassi. 14 48 mf p dim. dim.

Organo.

Nº 42. Schluss-Chor.

Andante maestoso. $\text{♩} = 96$.

The first system of the musical score for 'Schluss-Chor' is in G major and 4/4 time. It begins with a treble clef and a bass clef. The tempo is 'Andante maestoso' with a quarter note equal to 96 beats. The music starts with a half rest in the treble and a bass line starting with a quarter note G4. A dynamic marking of *f* is present. The word 'Bassi.' is written above the first few notes of the bass line.

The second system continues the piece. It features a treble clef and a bass clef. A first ending bracket labeled '1' spans the first two measures of this system. A dynamic marking of *p* is used. The music concludes with a double bar line.

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

The third system is marked 'Allegro. Doppio movimento' with a quarter note equal to 96 beats. It features a treble clef and a bass clef. The treble staff contains a series of rests. The bass staff contains a sequence of notes numbered 1 through 11, followed by a dynamic marking of *f*. A wavy line is drawn under the bass staff.

The fourth system continues the piece with a treble clef and a bass clef. The music features a mix of eighth and quarter notes in both staves.

The fifth system continues the piece with a treble clef and a bass clef. The music features a mix of eighth and quarter notes in both staves.

The sixth system concludes the piece with a treble clef and a bass clef. It features a dynamic marking of *f* and a section marked with the letter 'A' above the treble staff.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of flowing sixteenth-note passages in both hands.

Second system of musical notation, continuing the piece. A section labeled 'B' is indicated above the staff, showing a melodic line in the treble clef and a more active bass line.

Third system of musical notation, featuring a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic marking. The music builds in intensity, with a first ending bracket labeled '1' at the end of the system.

Fourth system of musical notation, featuring a section labeled 'C' above the staff. The music includes first and second endings, marked with '1' and '2' respectively, and concludes with a first ending bracket labeled '1'.

Fifth system of musical notation, continuing the piece with a first ending bracket labeled '1' and a long, sweeping melodic line in the bass clef.

Sixth system of musical notation, concluding the piece with a final cadence in both hands, marked with a double bar line and repeat dots.