

Felix Mendelssohn
Elijah

FAGOTTO I.

ERSTER THEIL.

Grave. ♩ = 60.

Einleitung.

Moderato. ♩ = 92.

Ouverture.

Nº 1. Chor.
Andante lento. ♩ = 76.

FAGOTTO I.

p *cresc.* *f* *più f* *ff* *Recit.* *ff* *istesso tempo.* *Sopr.* *Ten.* 3
Die Tiefe ist ver-sie-gel-t! Und die

Basso. *Ten.* *Alto.* *Sopr.* *f*
Die jungen Kinder heischen Brod! Die jungen Kinder hei-schen Brod! Und da ist Niemand Und da ist Niemand, der es ihnen bre-che!

p *sf* *p*

Nº 2. Duett mit Chor.
Sostenuto ma non troppo. $\text{♩} = 100.$

12 *Clar.* 13 14 15 *sf* *p* *sf* *p* *p* *cresc.* *p* *p* *cresc.* *dim.* *pp*

Nº 3. Recit. *Ten. Solo.*
9 *reit ihn bald der Strafe.* 10

Nº 4. Arie.
Andante con moto. $\text{♩} = 72.$
1 18 *A* 2 *p* *sf > p*

FAGOTTO I.

Nº 6. Recit.

6 **Andante tempo.** **Recit.** 9 Viol. I.

Alto Solo.

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

Nº 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

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

Recit. 15

Nº 8. Recit. Arie u. Duett.

Andante agitato. ♩ = 66.

1 **Recit.** 5

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

a tempo Ob. I.

sf *sf* *p* *cresc.* *fp* *sf* *p* *cresc.* *f* *p* *sf* *sf* *cresc.* *sf* *sf* *dim.* *ritard.* *sf* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp*

Recit. 15 **Elias.**

Gib mir her¹ deinen

FAGOTTO I.

Andante con moto. $\text{♩} = 63.$

4 6 2

cresc. dim. pp p cresc. - f

Recit.

Sopr. Solo.

D Elias.

Werden die Ge-storbnen auf-ehn und dir dank-en? Herr, mein Gott, las-se die Seele dieses Kindes wieder zu ihm kom-

ff > ff > ff > pp

Tempo.

2 2

f p cresc. - f

Recit. 2

Andante a tempo. $\text{♩} = 76.$

le-bet! Bassi

3 4 5 6 6

p

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96.$

p < > < >

cresc. cresc.

p cresc. dim. p cresc.

p cresc. p cresc.

f p cresc. f p cresc. ff

f f f dim.

p cresc. - f p

p dim. pp

Nº 10. Recit. mit Chor.

FAGOTTO I.

Grave, ♩ = 60. Recit. Elias.

Tempo.

Recit. Allegro vivace. Recit.

Tempo. Recit. 5 mich dem Könige zeigen, und der a tempo (And.) Recit. 8 Elias. Allegro vivace a tempo. Recit. 5

Tempo. Recit. 22 B 8 C Elias. Recit. 6 9 10 11 12

13 14 15 wird, der sei Gott. Feldgüt-ter, und eu-re Berg-göt-ter!

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

Andante grave e maestoso. ♩ = 84.

Allegro non troppo. ♩ = 160.

Tempo. Recit. 22 B 8 C Elias. Recit. 6 9 10 11 12

13 14 15 wird, der sei Gott. Feldgüt-ter, und eu-re Berg-göt-ter!

Nº 12. Recit. und Chor.

Chor.

Allegro. ♩ = 160.

Allegro. ♩ = 160.

Rufet lauter, rufet lauter!

Nº 13. Recit. u. Chor. Chor. Presto.

11 55 1 12 13 14 Chor. Gib uns Antwort!

Nº 14. Arie.

Adagio. ♩ = 63.

Adagio. ♩ = 63. Elias Kommt her, alles Volk, kommt her p sf p cresc. p cresc. f dim. p p sf p cresc. ff p cresc. p mf p pp

Nº 15. Quartett.

Piu Adagio. ♩ = 52.

pp cresc. pp

Nº 16. Recit. m. Chor.

Elias.

Der du deine Diener machst zu Geistern, und deine Engel zu Feuerflammen, sende sie herab!

pp

cresc.

Chor.

Allegro con fuoco. ♩ = 152.

ff p cresc. ff sf sf sf sf f sf

FAGOTTO I.

B

pp *cresc.* *f* *f*

Recit. 6 Tempo. 8

N^o 17. 18. Arioso. *facet.*

N^o 19. Recit. mit Chor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zerschlagen: So

A

Andante sostenuto. $\text{♩} = 66$

p *cresc.* *pp*

Recit. Sopr. Solo.

f Ich sehe nichts; der Himmel ist ebern über meinem Haupte.

Tempo. **A**

p

Recit. 1 6 2

cresc. *p cresc.* *cresc.*

ei fern un - ter mir.

Più animato. $\text{♩} = 80$

B 1 Recit. Bassi

p cresc. *f* *cresc.*

Ich sehe nichts!

Recit. 4 1 2 3 4

f Es gehet eine kleine Wolke auf aus dem Meere, wie eines Mannes

Hand, der Himmel wird schwarz von Wolken und Wind; es sauset stärker und stärker!

C

p *cresc.* *cresc.*

a tempo Allegro. $\text{♩} = 144$

cresc.

ff

Recit. 2 Elias. 3 4

Güte währet ewig

Nº 20. Chor.

FAGOTTO I.

Allegro moderato ma con fuoco. ♩ = 126.

The musical score for Bassoon I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *f*, *sf*, and *ff*. There are several marked sections: 'A' (measures 1-10), 'B' (measures 11-15), 'C' (measures 16-20), and 'D' (measures 21-25). Section 'E' (measures 26-30) features a complex, fast-moving passage. The score concludes with a final measure marked with a fermata and a double bar line.

FAGOTTO I.

Nº 21. Arie.

Adagio. $\text{♩} = 80.$

ZWEITER THEIL.

12 4 11 2

cresc. p p cresc. f f sf

pp sf p cresc. p

f f p **Più Adagio.** **Recit. Sopr. Solo.** **Allegro maestoso. $\text{♩} = 132.$**

1 2 2 4 2 6

f f p sf ff

so spricht der Herr:

sf sf p cresc. p f p

cresc. f f p cresc.

f p p cresc. sf pp cresc. f

ff p cresc. cresc. ff sf

sf pp cresc. ff

Nº 22. Chor.

Allegro maestoso ma moderato. $\text{♩} = 112.$

f

f sf sf sf sf

Più animato. $\text{♩} = 138.$

13



Nº 23. Recit. mit Chor.

Andante. $\text{♩} = 72.$

Recit. 2

15

a tempo 7

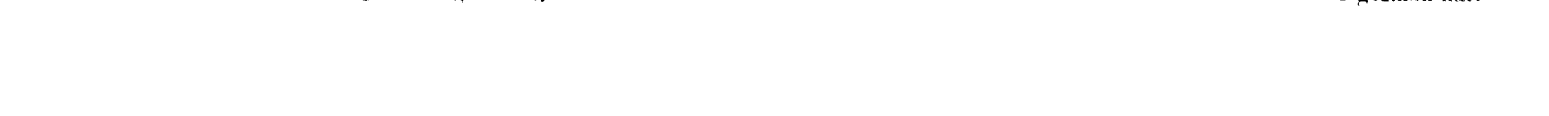
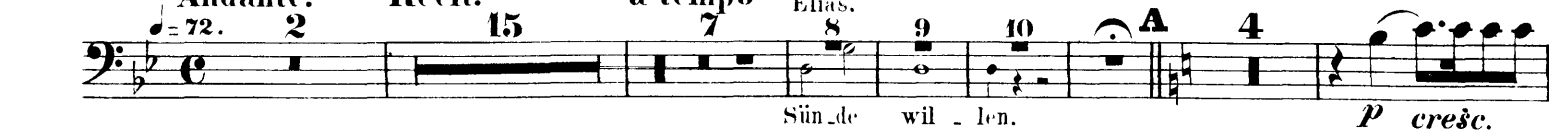
Elias. 8

9

10

A

4



Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

FAGOTTO I.

ff sf sf sf sf sf

sf sf

f

ff ff

ff sf

dim. p dim. pp

Nº 25. Recit. tacet.

Nº 26. Arie.

Adagio. *Vcl. Solo*

$\text{♩} = 66.$

35 Elias.

36 37 38 p cresc.

Ta-ge sind ver-geblich, ver-geblich ge-

ff ff ff p

p ff ff ff

pp cresc. ff sf

Adagio. ♩ = 66.

pp pp cresc. p pp

Nº 27. 28. Terzett. tacet.

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126.$

p

Viol.

FAGOTTO I.

cresc. cresc. dim. p dim. cresc.

cresc. f

f f

dim. p p

cresc. f dim. p f dim.

p p pp

Nº 30. Recit. tacet.

Nº 31. Arie.

Andantino.

31

ritard. f pp

31 32 33

Nº 32. Chor.

Andante sostenuto. ♩ = 66.

p f

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

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

f dim. p pp

Nº 33. Recit. Lento.

20

p ff

20 21 22

Sopr. Solo.

denn es naht der Herr.

Nº 34. Chor.

Allegro molto.

p cresc. ff

p cresc. ff dim. pp cresc. ff dim.

p p cresc. ff sf

FAGOTTO I.

Nº 35. Recit. Adagio non troppo. ♩ = 72.

Nº 36. Chor Recit.
a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

Nº 37. Arioso.
Andante sostenuto.

Nº 38. Chor.

Moderato maestoso. $\text{♩} = 76.$

FAGOTTO I.

f

sf

sf

sempre ff

p

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

sf *ff*

sf *sf* *ritard.*

Nº 39. Arie.

Andante. $\text{♩} = 80.$

mf

sf

p

mf

p

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

f *p* *p* *pp*

FAGOTTO I.

Nº 40. Recit.

Andante sostenuto. 8

Recit. 8

Sopr. Solo.

Ban - 9 - ne schla - 10 - ge.

Nº 41. Chor.

Andante con moto. ♩ = 88.

sf

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

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

ff

B

ten. *f*

C *ff* *p* *cresc.*

Quartett.

Andante sostenuto. ♩ = 76.

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

p *p*

cresc. *p* *p*

p

p *dim.*

Nº 42. Schluss-Chor.

FAGOTTO I.

Andante maestoso. $\text{♩} = 96.$

The first system of the Bassoon I part consists of two staves. The first staff begins with a dynamic marking of *ff* and contains several measures of music, including a *sf* marking. The second staff continues the music with a *p* marking and a *cresc.* marking.

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

The second system of the Bassoon I part consists of ten staves. The first staff begins with a dynamic marking of *f* and contains ten measures, numbered 1 through 10. The subsequent staves continue the music with various dynamics and markings, including *f*, *ff*, and *sf*. The system concludes with a double bar line and a final dynamic marking of *ff*.

Felix Mendelssohn
Elijah

Fagotto II.

ERSTER THEIL.

Grave. $\text{♩} = 60.$

Einleitung:

Moderato. $\text{♩} = 92.$

Ouverture.

Bassi

N^o 1. Chor.

Andante lento. $\text{♩} = 76.$

Mendelssohn — Elijah

Fagotto II.

Recit.
L'istesso tempo.

Ten. Alto. Sopr.

Die Tie-fe ist ver-sie-ge! Und die Die jungen Kinder heischen
Brod! Die jun-gen Kin-der heischen Brod! Und da ist Nie-mand- Und da ist Nie-mand, der es inn-en bre-che!

Nº 2. Duett mit Chor.

Sostenuto ma non troppo. ♩ = 100.

Nº 3. Recit.

Ten. Solo.

gedul-dig und vongros-ser Gü-te und reut-ihn bald der Stra-fe.

Nº 4. Arie.

Fagotto II.

Andante con moto. $\text{♩} = 72.$

p *sf* *p* *pp*

Nº 5. Chor.

Allegro vivace. $\text{♩} = 96.$

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

Grave. $\text{♩} = 58.$

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

Mendelssohn — Elijah

Fagotto II.

Nº 6. Recit.

Andante a tempo.

Recit.

6 Alto Solo. 7 8 9 Viol. I.

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

Nº 7. Doppel-Quartett.

Allegro non troppo. ♩ = 126.

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

Nº 8. Recit. Arie u. Duett.

Andante agitato. ♩ = 66.

Recit.

a tempo

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

sf *p* *cresc.* *f* *p* *sf* *p* *cresc.* *sf* *p* *ritard.* *dim.* Elias *p* *f* *pp*

Recit. Elias

Andante sostenuto. ♩ = 58.

13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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

Recit. Sopr. Solo. 1 2 3 4

Wer-den die Ge-storb-ten auf-stein und dir dan-ken?

Andante con moto. ♩ = 63.

Mendelssohn — Elijah
Fagotto II.

D Elias.
Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen. **Tempo.**

E Recit. **Andante a tempo** $\text{♩} = 76$.

lebet! Bassi

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96$.

Fag. I. & II.

A

B

C

Nº 10. Recit. mit Chor.

Grave. $\text{♩} = 60$.

Recit.

Tempo.

Recit.

Allegro vivace.

Elias.

mich dem Könige zeigen, und der $f > p$

Recit. Tempo. Recit. a tempo (And.) Recit. Allegro vivace a tempo

welcher Gott nun mit Feuer antworten wird,

der sei Gott.

Feldgötter, und eure Berggötter!

Fagotto II.

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

Nº 12. Recit. u. Chor.

6 Elias.

Chor.

schläft er vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

Allegro. ♩ = 160.

Nº 13. Recit. u. Chor. Chor. Presto.

Nº 14. Arie.

Adagio. ♩ = 63.

Nº 15. Quartett.

Più Adagio. ♩ = 52.

Nº 16. Recit. m. Chor.

Chor. Allegro con fuoco. ♩ = 152.

Nº 17. 18. Arioso tacet.

Fagotto II.

Nº 19. Recit. m. Chor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zer schlagen: So

Andante sostenuto. ♩ = 66.

13 14 15

Ich sehe nichts; der Himmelist

Tempo. 16

e hern über meinen Haupte.

8 3 2

Recit. Più animato.

Recit. Tempo. Bassi 1 2 4

Ich sehe nichts! Fac. I. Es

1 2 3 4 5

ge - het ei - ne klei - ne Wol - ke auf aus dem Mee - re, wie ei - nes Mannes Hand, der Himmel wird

schwarz von Wolken und Wind; es rauschet stärker und stär - ker!

a tempo Allegro. ♩ = 144.

3 3

Recit. 2 Elias. 3 4

Gü - tewähret e - wig -

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

f

sf sf

Fagotto II.

First staff of music, bass clef, key signature of two flats. It begins with a dynamic marking of *ff* and contains a section labeled 'A'. The notation includes eighth and sixteenth notes with various articulations.

Second staff of music, bass clef, key signature of two flats. It continues the melodic line with dynamic markings of *ff* and *sf*.

Third staff of music, bass clef, key signature of two flats. It features a more active melodic line with slurs and dynamic markings of *sf*.

Fourth staff of music, bass clef, key signature of two flats. It contains a section labeled 'B' and ends with a dynamic marking of *f*.

Fifth staff of music, bass clef, key signature of two flats. It includes first, second, and third endings, marked with '1', '2', and '3'. The dynamic marking *ff* is present.

Sixth staff of music, bass clef, key signature of two flats. It features a melodic line with slurs and dynamic markings of *ff*.

Seventh staff of music, bass clef, key signature of two flats. It includes first and second endings, marked with '1' and '2'. The dynamic marking *ff* is present.

Eighth staff of music, bass clef, key signature of two flats. It continues the melodic line with dynamic markings of *sf* and *ff*.

Ninth staff of music, bass clef, key signature of two flats. It contains a section labeled 'D' and features a melodic line with dynamic markings of *ff*.

Tenth staff of music, bass clef, key signature of two flats. It features a sequence of seven notes, numbered 1 through 7, with dynamic markings of *ff*.

Eleventh staff of music, bass clef, key signature of two flats. It contains a section labeled 'E' and features a highly active melodic line with dynamic markings of *ff*.

Twelfth staff of music, bass clef, key signature of two flats. It includes a first ending, marked with '1', and concludes the piece with a dynamic marking of *ff*.

Nº 21. Arie.

Adagio. ♩ = 80.

ZWEITER THEIL.

12 5 11 8 A

cresc. p p cresc. f > f > sf

2 1 3 1 2 4 **Piu Adagio.**

p cresc. p f f

Recit. 4 Spr. Solo. **Allegro maestoso.** ♩ = 132.

so spricht der Herr: 5 6 4

ff sf sf p

cresc. p < f p cresc. f

1 6

f p cresc. f p

p cresc. sf pp < cresc. f ff

6 1

p cresc. cresc. ff sf

1 1

sf pp < cresc. ff

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f

1 A

f sf sf sf

Piu animato. ♩ = 138.

9

sf f

Ten. e Basso *ritard.* - - - **Tempo I.** ♩ = 112.

1 2 3
Fürchte dich nicht. — fürchte dich nicht, *ff*

№ 23. Recit. m. Chor.

Andante. Recit. **a tempo.**

♩ = 72.

2

15

7

Elias

Sün - de

wil - len.

Recit. 6

Alto Solo. 7

Die Göt - ter thun mir dies und

Allegro moderato.
a tempo. ♩ = 100.

Er hat die Pro - phe - ten Baals ge - töd - tet. **Recit.**

Tempo.

Er hat sie mit dem Schwert erwürgt. **Recit.**

Mendelssohn — Elijah

Fagotto II.

Tempo. Er hat den Himmel ver-schlossen. Tempo. Er hat die theu-re Zeit
 Recit. Recit.
 ff ff

ü-ber uns ge-bracht. ff
 ---wie er ge-than hat!

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

ff ff sf sf sf sf

A
 f ff sf dim.

p dim. pp N° 25. Recit. tacet.

Nº 26. Arie.

Adagio. Vcl. Solo.

$\text{♩} = 66.$

35 Elias. 36 37 38
 Ta-ge sind ver-geblich, ver-geblich ge-

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

p cresc. ff ff ff

ff p ff ff ff

1

p pp cresc. ff

Adagio. $\text{♩} = 66.$

2 3 5 4 2

sf pp pp cresc. p pp

Nº27.28. Terzett
tacet.

Nº29. Chor.
Allegro moderato. $\text{♩} = 126.$

Viol. 1

p cresc. dim. p cresc. cresc.

1 A

cresc. dim. p

f f dim. p

2 B

cresc. f dim. p f dim.

4 C 5

p pp

Nº30. Recit.
tacet.

Nº31. Arie.
Andantino.

31

Fl. ritard.

32 33

Nº32. Chor.
Andante sostenuto. $\text{♩} = 66.$

p cresc. f p cresc. f p cresc.

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

f dim. p pp

Nº33. Recit.
tacet.

Nº 34. Chor.

Fagotto II.

Allegro molto. $\text{♩} = 100.$

1 *p* *cresc.* - - *ff* *p* *cresc.* *ff* *dim.* *p* *p* *cresc.* *ff* *dim.* *p* *pp* *p* *cresc.*

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

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

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

sf *pp* *p*

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

cresc. *pp*

Nº 35. Recit. Quartett mit Chor.

Adagio non troppo. $\text{♩} = 72.$

Spr. Solo. *ff* *ff* *pp*

ff *ff* *pp* *pp*

Fagotto II.

N°36. Chor-Recit.

a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

Musical notation for N°36. Chor-Recit. and N°37. Arioso. The first part is in bass clef with dynamics *mf*, *cresc.*, *f*, and *p cresc.*. The second part is in bass clef with dynamics *f*, *cresc.*, *f*, *ff*, and *dim.*. The third part is in bass clef with a 6/4 time signature and dynamics *p* and *cresc.*

N°38. Chor.

Moderato maestoso. ♩ = 76.

Musical notation for N°38. Chor. Multiple staves in bass clef with various dynamics including *f*, *sf*, *ff*, *p*, and *cresc.*. Includes markings **A**, **B**, **C**, and *ritard.*

N°39. Arie.

Andante. ♩ = 80.

Musical notation for N°39. Arie. Bass clef with dynamics *mf*, *sf*, and *p*.

Fagotto II.

mf *p* *p* *cresc.*
p *cresc.* *f* *p* *pp*

Nº 40. Recit.

Andante sostenuto. Recit.

Spr. Solo.

8 8
 Ban - ne schla - ge.

Nº 41. Chor.

Andante con moto. ♩ = 88.

pp

sf
f *p* *cresc.*

sempre cresc. *f* *cresc.*

ff

B

ten. **C** *ff* *p*

Quartett.
Andante sostenuto.

51
cresc. *ff* *p* *cresc.* *ff*

Nº 42. Schluss-Chor.

Andante maestoso. ♩ = 96.

Viol. *ff* *sf*

p

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

The musical score for Bassoon II consists of 11 measures across ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro. Doppio movimento' with a quarter note equal to 96 beats. The score begins with a *cresc.* marking and a *f* dynamic. Measures 1-7 are marked with fingerings 1 through 7. Measure 8 is marked with fingerings 8 and 9. Measure 9 has fingering 10. Measure 10 has fingering 11. Measure 11 has a triplet marking. The score includes various dynamics such as *f*, *ff*, and *cresc.*, and features several slurs and accents. Specific sections are labeled with letters A and B. The piece concludes with a double bar line at the end of the 11th measure.