

Elijah

Felix Mendelssohn

Violoncello e Basso.

ERSTER THEIL.

Grave. $\text{♩} = 60$ $\frac{4}{4}$

Einleitung:

Moderato. $\text{♩} = 92$.

Ouverture:

pp

cresc. *p* *cresc.*

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

dim. *p* *cresc.*

sempre cresc. *sf sf sf sf sf*

f *f sf*

A

f

ff

Violoncello and Bass part, first system. The score consists of three staves. The top staff is for the Violoncello, and the two staves below are for the Bass. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *sf*, *più f*, and *ff*. The word "Bassi" is written above the second staff.

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

Chorus part, second system. The score consists of nine staves. The music is in a minor key and features a variety of rhythmic patterns, including eighth and sixteenth notes. Dynamic markings include *ff*, *dim.*, *p*, *cresc.*, *f*, *sf*, *più f*, and *ff*. The word "Chor." is written above the first staff. The tempo is marked "Andante lento" with a quarter note equal to 76 beats per minute. The score includes a repeat sign with a first ending bracket and a second ending bracket. The word "A" is written above the fifth staff, and the word "B" is written above the eighth staff.

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.

Nº 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*

p *cresc.* *p*

dim. *pp*

Nº 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

Vel.

pp Bassi *Vel.* *pp* Bassi

cresc. *cresc.* *sf* *p* *1* *4 A* *sf* *p*

1 *p* *dim.* *p* *pp*

N° 5. Chor.

Allegro vivace. $\text{♩} = 96$.

f *1* *f*

f *2* *sf* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

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

A *f* *2*

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.

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

Mendelssohn — Elijah
Violoncello e Basso.

Staff 1: Bass clef, key signature of two sharps (D major). Dynamics: *p*, *cresc.*, *f*, *p*, *sf*, *p*.

Staff 2: Bass clef, key signature of two sharps. Dynamics: *f*, *p*. Markings: **2**, **A**.

Staff 3: Bass clef, key signature of two sharps. Dynamics: *cresc.*, *f*, *p*, *cresc.*, *sf*, *p*.

Staff 4: Bass clef, key signature of two sharps. Dynamics: *p*, *p*, *cresc.*, *p*, *sf*, *p*, *cresc.*. Markings: **B**, **1**, **1**.

Staff 5: Bass clef, key signature of two sharps. Dynamics: *dim.*. Markings: **5**, **1**. Text: **Recit. Elias.** *Gib mir her dei-nen*. Tempo: **Andante sostenuto.** $\text{♩} = 58$. Dynamics: *p*, *f*, *p*.

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

Staff 7: Bass clef, key signature of two sharps. Dynamics: *dim.*, *pp*, *cresc.*, *f*, *pp*. Markings: **Vcl.**. Tempo: **Andante con moto.** $\text{♩} = 63$.

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

Staff 9: Bass clef, key signature of two sharps. Dynamics: *f*, *p*, *cresc.*, *ff*. Markings: **Recit. D**, **2**, **3**, **6**, **8**. Text: **Recit. Elias** *Kin-des wie-der zu ihm kom-*. Tempo: **a tempo**.

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

Staff 11: Bass clef, key signature of two sharps. Dynamics: *pp*, *cresc.*, *f*, *ff*, *p*. Markings: **E**, **Recit.**, **Vcl.**. Tempo: **Andante a tempo.** $\text{♩} = 76$.

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

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

Violoncello e Basso.

Nº 9. Chor.

Allegro moderato. ♩ = 96.

The musical score is written for Violoncello and Bass. It consists of eight systems, each with two staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro moderato' with a quarter note equal to 96 beats per minute. The dynamics range from piano (p) to fortissimo (pp), with several crescendo (cresc.) markings. The first system begins with a piano (p) dynamic in the upper staff and a fortissimo (pp) dynamic in the lower staff. The second system starts with a piano (p) dynamic. The third system features a crescendo (cresc.) dynamic. The fourth system has a piano (p) dynamic in the upper staff and a crescendo (cresc.) dynamic in the lower staff. The fifth system has a piano (p) dynamic in the upper staff and a crescendo (cresc.) dynamic in the lower staff. The sixth system has a piano (p) dynamic in the upper staff and a crescendo (cresc.) dynamic in the lower staff. The seventh system has a piano (p) dynamic in the upper staff and a crescendo (cresc.) dynamic in the lower staff. The eighth system has a piano (p) dynamic in the upper staff and a crescendo (cresc.) dynamic in the lower staff.

Mendelssohn — Elijah
Violoncello e Basso.

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

f *p* *cresc.* -

Bassi *ff* *f*

dim. *p*

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

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

dim. *p* *p*

dim. - *pp* *pp*

Mendelssohn — Elijah
Violoncello e Basso.

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.

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.

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

Allegro vivace. Tempo.

und versamle zu mir das ganze I_sra_el auf den Berg Carnel! und al_le Pro_phe_ten

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

Baals, und al_le Pro_phe_ten 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 wil_ 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.

Violoncello e Basso.

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

The first section of the score is marked 'Andante grave e maestoso' with a tempo of ♩ = 84. It consists of three systems of music. The first system begins with a *f* dynamic and features a complex melodic line with slurs and accents. The second system continues this line, with dynamics ranging from *f* to *sf*. The third system is marked with a section letter 'A' and contains a triplet of notes. Dynamics include *f*, *sf*, and *f*.

Allegro non troppo. ♩ = 160.

The second section is marked 'Allegro non troppo' with a tempo of ♩ = 160. It consists of three systems. The first system starts with a *cresc.* marking and a *f* dynamic, then changes to a 3/4 time signature and a *mf* dynamic. The second system is marked with a section letter 'B' and contains a measure with a '16' marking, followed by a 4/4 time signature and a *mf* dynamic. Dynamics include *mf*, *dim.*, and *f*. The third system features a complex melodic line with slurs and accents, with a *cresc.* marking at the end.

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

Allegro molto. ♩ = 160.

sf *f* *f*
f *f* *f* *f* *f*

Nº 15. Quartett.
 Più Adagio. ♩ = 52.

Sopr. Solo.

Nº 16. Recit. mit Chor.

Elias

CHOR.

Allegro con fuoco. $\text{♩} = 152.$

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

Elias
f
 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*
f

Mendelssohn — Elijah
Violoncello e Basso.

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*

Tempo I. *ff*

ff

Herrn Wort wie ein Ham - mer,

Nº 18. Arioso.

Lento. $\text{♩} = 96.$

Vel.

Bassi

Mendelssohn — Elijah
Violoncello e Basso.

pp *cresc.* pp *cresc.* A
Vel. pp 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

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.

Basso

p

cresc. pp *mf* pp
cresc. pp *mf* pp

Recit.

Sopr. Solo.

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

5 6 7 8

Mendelssohn — Elijah
Violoncello e Basso.

Tempo.

p *cresc.*

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

Più animato. ♩ = 80.

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

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

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

Violoncello e Basso.

a tempo Allegro. ♩ = 144.

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

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. ♩ = 126.

Allegro moderato ma con fuoco.

Bassi

Mendelssohn — Elijah
Violoncello e Basse.

The musical score is written for Violoncello and Bass. It consists of ten systems of music. The first system begins with a dynamic marking of *ff*. The second system includes a dynamic marking of *ff* and a marking '4 C'. The third system features a marking 'V'. The fourth system has a dynamic marking of *sf*. The fifth system includes a dynamic marking of *sf* and a marking 'D'. The sixth system is a grand staff with a dynamic marking of *sf*. The seventh system is a grand staff with a dynamic marking of *ff* and a marking 'E'. The eighth system has a dynamic marking of *sf*. The ninth system includes a dynamic marking of *ff* and a marking '1'. The tenth system has a dynamic marking of *sf* and a marking 'V'. The score concludes with a final note on the tenth system.

Nº 21. Arie.
Adagio. ♩ = 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:

Bassi

pp *cresc. sf*

Allegro maestoso. ♩ = 132.

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

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

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

p *cresc.* *f* *f*

Bassi

p *cresc. sf* *p* *pp* *cresc. p* *cresc.*
f *p* *cresc.* *f* *ff*
p *cresc.* *p* *cresc.*
p *cresc.* *ff* *ff* *ff* *Corni*
pp *cresc.* *ff* *1*
1

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f **Bassi**
1 A **Bassi** *f* *sf* *sf* *f*
Più animato. ♩ = 138.
f *sf* *sf* *f*
B
B
B
B *Corno*

Violoncello e Basso.

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

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 Sün-de wil- 7 8 *f* *pp* *pp*

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

Mendelssohn — Elijah
Violoncello e Basso.

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!

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.*

Mendelssohn — Elijah
Violoncello e Basso.

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

Adagio. $\text{♩} = 66$.

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

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

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, with a dynamic of *p*.

Basses part, measures 1-10. The score is in G major, 2/4 time. It includes dynamic markings *cresc.*, *dim.*, *p*, *f*, and *pp*. Section markers A, B, and C are placed above the staff. A first ending bracket is shown above measure 5.

Nº 30. Recit.

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.

The first system of the recitative features a vocal line in the alto clef and a cello/bass line in the bass clef. The tempo is marked 'tempo Adagio'. The key signature has one sharp (F#). The vocal line begins with a half note 'Ste' and continues with eighth and quarter notes. The instrumental line starts with a half note 'p' and has a long slur over the first two measures.

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.

The second system continues the recitative. The tempo changes to 'Allegro vivace' with a tempo marking of quarter note = 92. The vocal line has a fermata over 'Herr'. The instrumental line has a 'p cresc.' marking and a fermata over the final measure.

Kraft umsonst und unnütz zu. Ach,— dass du den Himmel zerrissest. und füh-rest her-ab!

a tempo Recit. Allº moderato. $\text{♩} = 100.$ Recit.

The third system continues the recitative. The tempo changes to 'Allº moderato' with a tempo marking of quarter note = 100. The vocal line has a fermata over 'Himmel'. The instrumental line has a 'cresc.' marking and a 'ff' dynamic marking.

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

The fourth system continues the recitative. The instrumental line features a 'ff' dynamic marking and a fermata over the final measure.

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

The fifth system continues the recitative. The instrumental line features a 'ff' dynamic marking and a fermata over the final measure.

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

The sixth system concludes the recitative. The instrumental line features a 'ff' dynamic marking, a 'dim.' marking, and a final 'p' dynamic marking with a fermata.

Nº 31. Arie.

Andantino. $\text{♩} = 72.$

Bassi **Vel.** **Bassi**

The first system of the aria features two cello/bass lines. The first line is marked 'Bassi' and the second 'Vel.'. Dynamics include 'pp', 'sempre pp', and 'p'. The tempo is 'Andantino' (quarter note = 72).

Vel. **Bassi** **1** **1** **A**

The second system continues the aria. Dynamics include 'cresc.', 'p', and 'p'. The first line is marked 'Vel.' and the second 'Bassi'. There are first endings marked '1' and a section marked 'A'.

Musical score for Basses (Bassi). The first staff begins with a piano (*pp*) dynamic and a tempo of *Andante sostenuto*. It features a melodic line with various dynamics including *sempre pp*, *cresc.*, and *f*. The second staff continues the piece with dynamics *p*, *cresc. sf*, *p*, *cresc.*, and *pp*, ending with a *ritard.* (ritardando) marking.

Nº 32. Chor.

Andante sostenuto. ♩ = 66.

Musical score for Violoncello (Vcl.) and Basses (Bassi). The Vcl. part starts with a piano (*p*) dynamic and includes dynamics *cresc.*, *f*, *p*, and *cresc.*. The Basses part starts with a *dim.* (diminuendo) dynamic and includes *cresc.*, *f*, and *dim.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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

Piano accompaniment for the beginning of No. 33. It starts with a piano (*p*) dynamic and features a simple harmonic accompaniment.

Musical score for Soprano Solo and Piano. The Soprano Solo part begins with the lyrics "dür - stet nach dir, wie ein dür - res Land! Wohl - an denn," and is marked *Andante*. The piano accompaniment starts with a piano (*p*) dynamic and includes a section marked *Allegro* with a tempo of ♩ = 92.

Musical score for Soprano Solo and Piano. The Soprano Solo part continues with the lyrics "ge - he hin - aus, und tritt auf den Berg vor den Herrn, denn sei - ne Herr - lich - keit er - schei -". The piano accompaniment features dynamics *f*, *f*, and *p*.

Musical score for Soprano Solo and Piano. The Soprano Solo part concludes with the lyrics "- net ü - ber dir! Ver - hül - le dein Ant - litz, denn es naht der Herr." The tempo is marked *Lento* and the dynamics include *pp* and *ten.* (tenuissimo).

Violoncello e Basso.

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 dynamics *pp*, *cresc.*, *ff*, and *pp*. The second system is also a single bass staff with dynamics *cresc.*, *ff*, *dim.*, and *pp*. The third system consists of two staves (viola and bass) with dynamics *cresc.*, *ff*, *dim.*, *p dim.*, *pp*, *pp*, and *cresc.*. The fourth system is a single bass staff labeled "Bassi" with dynamics *ff*, *pp*, and *cresc.*. The fifth system is a single bass staff with dynamics *sf*, *dim.*, *p cresc.*, *f*, and *sf*. The sixth system is a single bass staff with dynamics *dim.*, *p dim.*, *pp*, and *pp cresc.*. The seventh system is a single bass staff with dynamics *ff*, *sf*, and *sf*. The eighth system is a single bass staff with dynamics *sf*, *sf*, *sf*, and *sempre ff*. The ninth system is a single bass staff with dynamics *ff*, *ff*, and *sempre ff*. The tenth system is a single bass staff with dynamics *sf*, *ff*, *sf*, and *pp*. Section markers A, B, C, D, and E are placed above the staves at various points.

Nº 35. Recit.

Alto Solo.

Quartett mit Chor.

Adagio non troppo. ♩ = 72.

Violoncello e Basso.

Nº 36. Chor. Recit.

a tempo Adagio non troppo. $\text{♩} = 63.$

Più mosso. $\text{♩} = 84.$

Nº 37. Arioso.

Andante sostenuto. $\text{♩} = 100.$

Nº 38. Chor.

Moderato maestoso. $\text{♩} = 76.$

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

Mendelssohn — Elijah
Violoncello e Basso.

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

Vcl. pp

Tromba

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

Bassi

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

Tempo.

p cresc. f pp

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

p cresc.

p cresc.

p cresc.

f cresc.

Mendelssohn — Elijah
Violoncello e Basso.

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* (accents) marking. The lower staff has a simpler accompaniment.

Section A Bassi. A single staff of music for Bass. It begins with a *ff* dynamic and contains a series of sixteenth-note runs. A *f* dynamic marking appears at the end of the section.

Section B. A single staff of music for Bass. It features a series of eighth-note runs. A *sempre f* dynamic marking is present.

Section C. A single staff of music for Bass. It contains a series of eighth-note runs.

Section D. A single staff of music for Bass. It features a series of eighth-note runs with a *ten.* (tenuto) marking and a *f* dynamic.

Section E. A single staff of music for Bass. It includes a triplet of eighth notes and a *ff* dynamic marking.

Quartett.
Andante sostenuto. ♩ = 76.

First staff of the Quartett section. It features a series of eighth-note runs with a *p* dynamic marking.

Second staff of the Quartett section. It features a series of eighth-note runs with a *p* dynamic marking and a *cresc.* marking.

Third staff of the Quartett section. It features a series of eighth-note runs with a *p* dynamic marking and a triplet of eighth notes.

Fourth staff of the Quartett section. It features a series of eighth-note runs with a *p* dynamic marking and a *cresc.* marking.

Fifth staff of the Quartett section. It features a series of eighth-note runs with a *p* dynamic marking and a *dim.* (diminuendo) marking.

Nº 42. Schlusschor.

Violoncello e Basso.

Andante maestoso. $\text{♩} = 96.$

ff

Vcl. Bassi

p

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

cresc. f

1 2 3 4 5 6 7 8 9 10 11

f

Vcl. Bassi

Vcl. Bassi

f

A

f

B 1 2 3

4 5 6 7 8 9

ff

c

ff