

Felix Mendelssohn  
Elijah

Violino I.

Grave.  $\text{♩} = 60.4$

ERSTER THEIL.

6

Einleitung:

Moderato.  $\text{♩} = 92.$

Ouverture:

8 *sf* *sf* *pù f*  
*ff*  
*ff* *sf* *sf* *sf* *sf*

**No 1. Chor.**  
Andante lento. ♩ = 76.

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

Recit.

Violino I.

È istesso tempo.

Chor Sopr.

Ten. Alto

Die Tie - fe ist ver - sie - get! Und die Strö - me sind ver - trocknet! Dem Säug - ling klebt die

Basso Ten. *cresc.*

Zun - ge am Gau - men vor Durst! Die jun - gen Kin - der hei - schen Brod! Die jun - gen Kin - der hei - schen

Alto Sopr. *sf*

Brod! Und da ist Nie - mand - Und da ist Nie - mand, der es ih - nen bre - che. *sf p*

*cresc.*

Nº2. Duett mit Chor.

Sostenuto ma non troppo. ♩ = 100.

Sopr. Alto

Herr, hö - re un - ser Ge - bet! *pp*

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

Violino I.

Nº 3. Recit.

Tenore Solo

Zer - reis - set eu - re Her - zen, und nicht eu - re Klei - der! Um uns - rer Sün - de wil - len hat E -

li - as den Himmel verschlossen durch das Wort des Herrn! So be - keh - ret euch zu dem Herrn, eu - rem Gott, denn er ist

gnä - dig, bar - mher - zig, ge - dul - dig und von gros - ser Gü - te und reut — ihn bald der Stra - fe.

Nº 4. Arie.

Andante con moto. ♩ = 72.

pp

cresc. sf p dim. pp

pp

Nº 5. Chor.

Violino I.

Allegro vivace.  $\text{♩} = 96.$

The first part of the score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Allegro vivace' with a quarter note equal to 96 beats. The music features a variety of dynamics, including *f*, *sf*, *ff*, and *sempre f*. There are several accents and a 'V' marking above a note in the second staff. The music is characterized by a driving, rhythmic quality with many sixteenth and thirty-second notes.

The second part of the score consists of five staves of music. It begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Grave' with a quarter note equal to 58 beats. The music features dynamics such as *f*, *p*, and *cresc.*. There are several accents and a 'V' marking above a note in the second staff. The music is characterized by a slower, more lyrical quality with many half and whole notes. A section marked 'C' begins in the third staff, and a 'V' marking appears above a note in the fourth staff.

Violino I.

Violino I musical score consisting of eight staves. The music is in 7/8 time and features various dynamic markings and fingering. The first staff begins with a forte (*f*) dynamic. The second staff includes markings for *sf*, *cresc.*, and *f*. The third staff has *dim.* and *p*. The fourth staff has *sf cresc.* and *f*. The fifth staff has *dim.* and *p*. The sixth staff has *cresc.*. The seventh staff has *ff* and *dim.*. The eighth staff ends with *p*. There are also some fingering numbers (1, 0, 3, 2) and a 'D' with a sharp sign above the final staff.

Nº.6. Recit.

Alto Solo

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

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.

Violino I.

The musical score for Violino I consists of 14 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked 'Allegro non troppo' with a metronome marking of ♩ = 126. The piece starts with a piano (*p*) dynamic. The first staff includes a first ending bracket labeled '1'. The second staff also has a first ending bracket labeled '1'. The third staff contains a section labeled 'A'. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic and ends with a 'cresc.' marking. The sixth staff has a forte (*f*) dynamic, followed by a 'dim.' marking. The seventh staff has a piano (*p*) dynamic and ends with a first ending bracket labeled '1'. The eighth staff has a piano (*p*) dynamic and ends with a 'cresc.' marking. The ninth staff has a forte (*f*) dynamic, followed by a 'dim.' marking. The tenth staff has a piano (*p*) dynamic and ends with a 'cresc.' marking. The eleventh staff has a piano (*p*) dynamic and ends with a 'cresc.' marking. The twelfth staff has a piano (*p*) dynamic and ends with a first ending bracket labeled '1'. The thirteenth staff has a piano (*p*) dynamic and ends with a first ending bracket labeled '1'. The fourteenth staff has a piano (*p*) dynamic and ends with a first ending bracket labeled '1'. The piece concludes with a piano (*pp*) dynamic.

Alto Solo.

The vocal line for the Alto Solo is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "Nun auch der Bäch ver-trock-net ist. E-li-as! ma-che dich auf,"

Recit.

The recitativo section consists of a single staff of music. It begins with a treble clef and a key signature of one sharp (F#). The music is written in a recitativo style, with a forte (*f*) dynamic.

Violino I.

ge - he gen Zar - path und blei - be da - selbst! Den der Herr hat da - selbstei - 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

**a tempo, Andante.**

man - geln, bis auf den Tag, da der Herr reg - nen las - sen wird auf Er - - - - den.

**Recit. Tempo.**

**Nº 8. Recit. Arie und Duett.**  
*Andante agitato. ♩ = 66.*

Sopr. Solo  
 Was hast du an mir gethan, du Mann

**Recit.**

Got - tes! Du bist zu mir her - ein - ge - kommen, dass mei - ner Mis - se - that ge - dacht und mein Sohn ge - töd - tet wer - de!





Violino I.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a fermata over the first measure. Dynamics include *p*, *cresc.*, *f*, *dim.*, and *p*. Fingerings 2 and 1 are indicated.

Nº9. Chor.

Allegro moderato. ♩ = 96.

Musical staff 2: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *p* and *p*. Fingerings 1, 3, and 3 are indicated.

Musical staff 3: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *cresc.* and *cresc.*

Musical staff 4: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *p*, *cresc.*, *sf*, *dim.*, *p*, and *cresc.*. Fingerings 2, 1, and 1 are indicated.

Musical staff 5: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *p*, *cresc.*, *p*, and *cresc.*. Fingerings 1, 1, and 1 are indicated.

Musical staff 6: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, and *cresc.*. Fingerings 3 and 3 are indicated.

Musical staff 7: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *ff*. Fingerings 1, 1, 0, 2, and 0, 2 are indicated.

Musical staff 8: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *sf* and *f*. Fingerings 1, 1, and 1 are indicated.

Musical staff 9: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *dim.*, *p*, and *cresc.*. Fingerings 1 and 1 are indicated.

Musical staff 10: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *f* and *p*. Fingerings 1, 0, 2, and 1 are indicated.

Musical staff 11: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *p*. Fingering 1 is indicated.

Musical staff 12: Treble clef, key signature of one sharp. The staff contains a melodic line with a fermata over the first measure. Dynamics include *dim.* and *pp*. Fingering 2 is indicated.

Nº 10. Recit. mit Chor.

Grave. ♩ = 60.

Elias.  
 Heute, im dritten Jahre, willich  
 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 ver - wirrt?

Recit.

Tempo.

Elias.

Ich verwir - re I - sra - el nicht, sondern du, Kö - nig, und dei - nes Va - ters Haus, da - mit, dass ihr des Herrn Ge - bot ver -

Recit.

Allegro vivace.

lasst, und wandelt Baalim nach. Wohl - an! so sen - de nun hin und versammle zu mir das gan - ze I - sra -

Tempo. Recit.

el auf den Berg Carmel! und al - le Prophe - ten Baals, und al - le Prophe - ten des Hains, die vom

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

Tische der Kö - ni - gin es - sen:

**a tempo (Andante).**

**B 1**

Auf denn, ihr Pro - phe - ten Baals, er - wäh - let ei - nen Far - ren, und legt kein Feu - er da - ran, und ru - fet

**Recit.** **Maestoso.**

ihr an den Na - men eu - res Got - tes, und ich will den Na - men des Herrn an - ru - fen;

**Allegro vivace a tempo.**

**pp** **sf** **pizz.** **arco**

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

Ruft eu - ren Gott zu - erst, denn eu - rer sind vie - le. Ich a - ber bin al - lein ü - ber - ge - blie - ben,

**Recit.** **arco**

ein Prophet des Herrn. Ruft en - re Feld - göt - ter, und eu - re Berg - göt - ter!

**Lento.**

Nº 11. Chor.

Andante grave e maestoso. Sopr. I.

♩ = 84.

19 A 9

Allegro non troppo. ♩ = 160.

Baal, er - hö - re uns, Baal, er - hör, er - hö - re

*sf* *dim.*

*sf* *sf* *dim.*

N<sup>o</sup>12. Recit. und Chor.

Elias.

Ru - fet lau - ter! denn er ist ja Gott! er dich - tet, o - der er hat zu schaffen,

o - der ist ü - ber Feld, o - der schläft vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

Chor.

Allegro.  $\text{♩} = 160.$ 

*ff* *sf* *sf*

N<sup>o</sup>13. Recit. und Chor.

Elias.

Ru - fet lau - ter! er hört euch nicht. Ritzt euch mit Mes - sern und mit

Pfriemen, nach eu - rer Wei - se!

Hinkt um den Al - tar. den ihr ge - macht!

Allegro molto.  $\text{♩} = 160.$ 

*f* *f* *f*

Ru - fet und weis - sagt, da wird kei - ne Stim - me sein. kei - ne Ant - wort, kein Auf - mer - ken.

Violino I.

Chor.  
Presto. ♩. = 116.

The musical score for Violino I consists of 14 staves of music. The key signature is G major (one sharp) and the time signature is 6/8. The tempo is marked "Presto" with a quarter note equal to 116 beats per minute. The dynamics are marked "ff" (fortissimo) throughout. The music features a continuous eighth-note pattern, often with slurs and accents. There are several dynamic markings, including "ff" and "f". There are also some articulation marks, such as "D" and "E" above notes, and "4" above a group of notes. The score ends with a final "ff" marking.

Adagio. ♩ = 63.

Nº 14. Arie.

Adagio. ♩ = 63.

Nº 15. Quartett.

Più Adagio. ♩ = 52.

Sopr. Solo

Wirf dein An - lie - gen auf den

Nº 16. Recit. mit Chor.

Elias.

Der du deine Die - ner machst zu Gei - stern, und dei - ne En - gel zu Feu - erflammen, sen - de sie her - ab!



Violino I.

Chor.

Allegro con fuoco. ♩ = 152.

Violino I musical score for the Chorus section, measures 1-42. The score is written in treble clef with a key signature of one sharp (F#). It features a complex rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff*, *p*, *cresc.*, *f*, *sempre f*, *dim.*, *p*, *pp*, and *cresc.*. There are two marked sections, A and B, indicated by letters above the staff. Measure numbers 4, 8, and 12 are visible.

Elias.

Allegro vivace.

Greift die Prophe-ten Baal's, dass ih- rer kei- ner ent- rinne, führt sie hin- ab an den Bach, und schlach- tet

Recit.

a tempo.

Piano accompaniment for the Recitativo section, measures 42-48. It is written in treble clef with a key signature of one sharp (F#). The music consists of block chords and simple rhythmic patterns. Dynamics include *ff* and *attacca subito*. Measure numbers 42, 44, and 46 are visible.

Nº 17. Arie.

Violino I.

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

*f* *fp* *p* *f*

*fp* *p* *p* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*ff* *p* *ff*

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

*ff* *fp* *p* *ff* *p*

*sempre p* *pp*

*cresc.* *f* *p*

*p* *cresc.*

*p* *cresc.*

*p* *2* *1* *2* *0* *4* *cresc.*

*ff* *3* *1* *2* **Più lento.**

Elias  
ist nicht des Herrn Wort wie ein Hammer, *f*

**Tempo I.** *ff*

Violino I.

Nº 18. Arioso.

Lento. ♩ = 96.

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

kei - ner, der Re - gen könn - te ge - ben; so - kann der Himmel auch nicht regnen; denn Gott al - ein kann sol - ches

al - les thun, O Herr! du hast nun dei - ne Fein - de ver - wor - fen und zer - schlagen: So

hilf deinem Knecht, o - du - mein

Recit. 2 **Tempo.** **A** 10

hif deinem Knecht, o — du mein *cresc.*

*f* *p* *dim.* Recit. 2

**B** Più animato. Recit. **Tempo.** 4 **Recit.** 4 **Adagio.** Elias

Sopr. Solo **Sopr.**

Ich se - he nichts! Herr, an dei - ne Barm - her - zig - keit. Es

Solo

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

*pp*

schwarz von Wolken und Wind; es rau - schet stär - ker und stär - **C** a tempo Allegro. ♩ = 144.

*cresc.*

*cresc.*

*ff*

**Recit.** Elias.

Danket dem

Violino I.

Herrn, denn er ist freundlich, und sei - ne Gü - te wäh - ret e - - - wig -

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

**A**

**B**

1



ZWEITER THEIL.

Nº 21. Arie.

Adagio. ♩ = 80.

Violino I musical score for the first part of the aria, measures 1-24. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It features various dynamics including *p*, *pp*, *cresc.*, *f*, *sf*, and *ppp*. The music consists of a continuous melodic line with some rests and slurs.

Più Adagio. 3

Violino I musical score for the second part of the aria, measures 25-32. This section is marked *Più Adagio* and features a triplet of eighth notes. Dynamics include *sf*, *pp*, and *ppp*.

Sopr. Solo.

Recit.

So spricht der Herr, der Erlöser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist, so spricht der Herr:

Soprano vocal line for the recitative, measures 33-36. The music is in treble clef with a key signature of two sharps and a common time signature. Dynamics include *pp* and *cresc. sf*.

Allegro maestoso. ♩ = 132.

Violino I musical score for the final part of the aria, measures 37-44. The tempo is marked *Allegro maestoso*. The key signature changes to three sharps (F#, C#, G#) and the time signature changes to 3/4. Dynamics include *ff*, *p*, *sf*, and *cresc. sf*. The music features a more rhythmic and driving character with some slurs and accents.

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

**№ 22. Chor.**

**Allegro maestoso ma moderato.** ♩ = 112.



Violino I.

**A**

*f* *tr* *f* *f* *f*

**Più animato.** ♩ = 138.

*f*

**B**

*f* *ritard.*

*f* *Cor. Trombe*

*ff*

*f*

*ff*

*f*

Violino I.

Nº 23. Recit. mit Chor.

Elias.

Andante.  $\text{♩} = 72.$

Der Herr hat dich er-ho-ben aus dem Volk, und dich zum Kö-nig ü-ber I-sra-el ge-

Recit.

*f pesante marcato*

*p*

*f*

setzt.  
Tempo.

Recit.

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

*f*

*f*

*fp*

*f*

Es war dir ein Ge - rin - ges, dass du wandel - test in der Sün - de Je - ro - be - am's, und machtest dem Baal ei - nen

*pp*

*cresc. f*

*pp*

Hain, den Herrn, den Gott I - sra - el's zu er - zür - nen; du hast todt ge - schlagen und fremdes Gut ge - nommen!

*a tempo*

*cresc. f*

*p.*

*sf*

*sf*

*p*

*f*

*sf*

*sf*

*pp*

*cresc.*

*dim.*

*pp*

*pp*

Alto Solo.

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

Recit.

*ff*

*f*

*f*

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

*fp*

*f*

*f*

Violino I.

Allegro moderato. ♩ = 100.  
a tempo

pp sf p pp

cresc. f Tempo. ff

Recit. 1

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

Er hat sie mit dem Schwert erwürgt.

Tempo. ff

Er hat den Him - mel ver - schlossen.

Er hat die theu - re Zeit

Tempo. ff

ü - ber uns ge - bracht.

So zie - het hin, und greift E - li - as,

Tempo. ff

er ist des To - des schul - dig,

töd - tet ihn,

lasst uns ihm thun — wie er ge - than hat!

Nº 24. Chor.

Allegro moderato. ♩ = 100.

f sf ff sf sf

ff

sf sf sf

sf sf sf

f sf sempre f



Violino I.

Nº 26. Arie.

Adagio.  $\text{♩} = 66.$

Adagio.  $\text{♩} = 66.$

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

Violino I.

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

Adagio.  $\text{♩} = 66.$

Elias.

Es ist ge...

Nº27. Recit.

Tenore Solo

Sie - he, er schläft un - ter dem Wach - hol - der, in der Wü - ste; a - ber die

*p* *pp*

Nº28. Terzett.  
Andante.  $\text{♩} = 100.$  Sopr. Solo

34 kommt, 35 den 36 Ber - gen, von 37 wel - chen dir 38 Hül - fe 39 kommt.

Violino I.

Nº 29. Chor.

Allegro moderato. ♩ = 126.

The musical score for Violino I, No. 29, Chor. by Mendelssohn, is written in G major and 2/4 time. It begins with a piano (*p*) dynamic and features several triplet markings. The score includes various dynamics such as *cresc.*, *dim.*, *mf*, *f*, and *sempre cresc.*. There are also articulation marks and fingerings indicated throughout. Section A begins with an accent and a *cresc.* marking. Section B is marked with a bold 'B' and begins with a *f* dynamic. The piece concludes with a final cadence.

*cresc.* *f*

*dim.*

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

*dim.* *dim.*

*p*

*dim.*

*pp* *pp*

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 gehn

**tempo Adagio.**

*p* *p*

Elias.

bis an den Berg Got-tes Ho-reb. O Herr, ich ar-bei-te ver-geb-lich,

**Recit.** **Allegro vivace.  $\text{♩} = 92.$**

*p* *cresc.*

und brin-ge meine Kraft umsonst und unnütz zu. Ach, — dass du den Him-mel zer-riesest

**Recit.** **a tempo** **Recit.**

*cresc.*



Violino I.

**Allegro moderato.** und führest her-ab! Dass die Ber-ge vor dir zer-flüs-sen!  
 =100. **Recit.**

Dass dei-ne Fein-de vor dir zit-tern müssten durch die Wunder, die du thust!

Warum lässtest du sie ir-ren von dei-nen We-gen, und ihr Herz ver-sto-cken, dass sie dich nicht fürchten? O, dass mei-ne See-le stür-be! dass mei-ne See-le stür-be!

*ff* *ff* *ff* *ff* *ff* *dim.* *Basso*

Nº31. Arie.

Andantino. ♩ = 72.

*pp* *sempre pp* *cresc.* *p* *p* *p* *pp* *sempre pp* *cresc.* *sf* *p* *cresc.* *p* *ritard.* *cresc.* *pp*

Violino I.

Nº32. Chor.

Andante sostenuto.  $\text{♩} = 66.$

Nº33. Recit.

Elias.

Violino I.

Nº 34. Chor.

Allegro molto.  $\text{♩} = 100.$

pp *cresc.* *ff* Sopr. 1  
Der Herr ging vor - ü - ber.

*pp* *cresc.*

*ff* *dim.*

*pp* *cresc.* *f*

*dim.* *p* *dim.* *pp* **B 5**

*pp* *cresc.* *ff*

*pp* *cresc.*

*dim.* *p* *cresc.*

*f*

*dim.* *p* *dim.* *pp* **C 5**

*pp* *cresc.* *ff* *f*

*f* *f* *f* *f*

*sempre ff* *ff*

Violino I.

Musical score for Violino I, measures 1 through 35. The score is in G major and 2/4 time. It features a variety of dynamics including *sf*, *ff*, *sempre ff*, *pp*, *p*, and *cresc.* There are also performance markings such as "1", "4", "6", "2", and "4" indicating fingerings or breath marks. The piece concludes with a double bar line and a  $\llcorner \gg$  symbol.

No 35. Recit.

Alto Solo

Alto Solo vocal line for "No 35. Recit." with German lyrics: "Se - ra - phim stan - den ü - ber ihm, und Ei - ner rief zum An - dern:". The music is in G major and 2/4 time, starting with a piano (*pp*) dynamic.

Quartett mit Chor.  
Adagio non troppo.  $\text{♩} = 72.$

Violino I.

Musical notation for Violino I, measures 1-5. The first staff shows a melodic line with dynamics *ff* and *pp*. The second staff shows a bass line with dynamics *ff* and *pp*. There are articulation marks like slurs and accents.

Nº 36. Chor-Recit.

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

Sopr.   
 - e nach des Herrn Wort!  
 Recit.

Musical notation for Chor-Recit, measures 1-5. Dynamics include *f* and *p*. There is a *cresc.* marking.

Più mosso.  $\text{♩} = 84.$

Musical notation for Più mosso section, measures 1-5. Dynamics include *f* and *cresc.*

Elias.

Elias.   
 Du bist ja der Herr, ich muss um deinetwillen leiden, darum freuet sich mein Herz, und ich bin fröhlich; auch mein Fleisch wird sicher liegen.  
 Recit.

Musical notation for Elias piano accompaniment, measures 1-5. Dynamics include *ff*, *dim.*, *p*, and *pp*.

Nº 37. Arioso.

Andante sostenuto.  $\text{♩} = 100.$

Musical notation for Arioso section, measures 1-5. Dynamics include *p*, *cresc.*, and *dim.*

Nº 38. Chor.

Moderato maestoso.  $\text{♩} = 76.$

Musical notation for Chor section, measures 1-5. Dynamics include *f* and *sf*.

*sf*

*sf*

*sf*

*sf*

**B**

*p*

*cresc.*

*f*

*ff*

*p*

*cresc.*

*f*

*ff*

*sempre ff*

*sf*

*f*

*più f*

*sf*

*ff*

**C**

*ff*

*ritard*

*sf*

*sf*

Violino I.

Nº39. Arie.

Andante. ♩ = 80.

Musical score for Violino I, Arie (Nº39). The score consists of ten staves of music in G major (one sharp) and 4/4 time. The tempo is Andante with a quarter note equal to 80 beats per minute. The dynamics range from *pp* to *sf*. The piece features a variety of melodic lines, including a prominent descending scale in the first staff and a more active, rhythmic passage in the sixth staff. The dynamics are marked as *p*, *cresc.*, *dim.*, *sf*, and *pp*.

Nº40. Recit.

Andante sostenuto. ♩ = 69.

Musical score for Tromba, Recit (Nº40). The score consists of one staff of music in G major and 4/4 time. The tempo is Andante sostenuto with a quarter note equal to 69 beats per minute. The dynamics are marked as *pp*, *f*, and *pp*. The piece features a slow, descending melodic line with a fermata at the end.

Sopr. Solo

Herz der Vä - ter be - keh - ren zu den Kin - dern, und das Herz der Kin - der zu ih - ren

Recit.

Musical score for Soprano Solo, Recit (Nº40). The score consists of one staff of music in G major and 4/4 time. The tempo is Andante sostenuto. The dynamics are marked as *p*, *cresc.*, *f*, and *pp*. The piece features a slow, descending melodic line with a fermata at the end.

Tempo.

Musical score for Tempo (Nº40). The score consists of one staff of music in G major and 4/4 time. The tempo is Andante sostenuto. The dynamics are marked as *p*, *cresc.*, *f*, and *pp*. The piece features a slow, descending melodic line with a fermata at the end.

Nº 41. Chor.

Violino I.

Andante con moto. ♩ = 88.

8

Viol. II.

*p*

*cresc.*

*f*

*cresc.*

*cresc.*

*ff*

*f*

**A**

*sempre f*

**B**

*ten.*

*f*

**C**

*ff*

*p*

*p cresc.*

*ff*

*p*



Violino I.

Quartett.

Andante sostenuto. ♩ = 76.

Violino I score for the Quartet section, measures 1-24. The music is in G minor, 3/4 time, and consists of a single melodic line. It features various dynamics including *p*, *pp*, *cresc.*, and *dim.*, along with articulation marks like accents and slurs. Fingerings (1, 2, 3) and breath marks (V) are indicated throughout the passage.

Nº 42. Schluss-Chor.

Andante maestoso. ♩ = 96.

Violino I score for the Schluss-Chor section, measures 1-3. The music is in G major, 3/4 time, and consists of a single melodic line. It features dynamics such as *ff* and *f*, along with a *cresc.* marking. The passage concludes with a fermata.

Violino I.

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

The musical score for Violino I consists of 12 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro. Doppio movimento.  $\text{♩} = 96$ '. The score includes various dynamics such as *f*, *ff*, and *sf*. Performance markings include accents, slurs, and fingerings (1, 2). Specific sections are labeled with letters A, B, and C. The piece concludes with a double bar line.