

Elijah

Violoncello e Basso.

Felix Mendelssohn

ERSTER THEIL.

Grave. $\text{♩} = 60$ $\frac{4}{4}$

Einleitung: 

Moderato. $\text{♩} = 92$.

Ouverture. 












First musical staff, bass clef, starting with a dynamic marking of *sf*.

Second musical staff, bass clef, with dynamic markings *sf*, *sf*, *più f*, *sf*, *sf*, and *ff*.

Third musical staff, bass clef, with a dynamic marking of *sf*.

Fourth musical staff, bass clef, with a dynamic marking of *ff* and a measure rest marked with the number 4.

Bassi

Nº 1. Chor.

Andante lento. $\text{♩} = 76$.

Fifth musical staff, bass clef, with dynamic markings *ff*, *dim.*, and *p*.

Sixth musical staff, bass clef, with dynamic markings *cresc.*, *cresc.*, and *f*.

Seventh musical staff, bass clef, with dynamic markings *f* and *p*.

Eighth musical staff, bass clef, with dynamic markings *sf*, *più f*, *f*, and *p*. A section marker 'A' is placed above the staff.

Ninth musical staff, bass clef, with dynamic markings *sf*, *cresc.*, *sf*, and *f*.

Tenth musical staff, bass clef, with dynamic markings *f* and *sf*.

Eleventh musical staff, bass clef, with a dynamic marking of *ff*. A section marker 'B' is placed above the staff.

Twelfth musical staff, bass clef, with dynamic markings *sf*, *ff*, *dim.*, and *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

Basso

Tenore

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

Alto

Sopr.

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. ♩ = 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* *sf*

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

A *f* *2*

Mendelssohn — Elijah
Violoncello e Basso.

Vcl. Bassi Basso

f ff ff ff ff ff ff ff

ff

ff

Grave. d = 58.

f p

cresc. cresc. f dim.

c

p cresc. f p cresc.

f p cresc. f

cresc. f ff dim. p

cresc. - - - f 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.

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.

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.

Mendelssohn — Elijah
Violoncello e Basso.

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

f *p*

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

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

dim. *p* *f* *p*

Recit.
Elias.

Andante sostenuto. ♩ = 58.

Gib mir her dei-nen

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

Vcl. **Bassi**

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

Andante con moto. ♩ = 63.

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

Bassi

f *p* *cresc.* *ff*

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

Kin-des wie-der zu ihm kom-

Sopr Solo. **Elias**

Es wird le-ben - - dig! Sie-he da, dein Sohn le-bet!

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

Andante a tempo. ♩ = 76.

Recit. **Vcl.**

p *cresc.* *f*

Bassi

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

Bassi

Violoncello e Basso.

Nº 9. Chor.

Allegro moderato. ♩ = 96.

The musical score is written for Violoncello and Basso. It consists of eight systems, each with two staves. The upper staff is for the Violoncello and the lower for the Basso. The music is in common time (C) and has a key signature of one sharp (F#). The tempo is marked "Allegro moderato" with a quarter note equal to 96 beats per minute. The score begins with a piano (*p*) dynamic. The first system shows the Violoncello playing a complex rhythmic pattern of eighth and sixteenth notes, while the Basso plays a simple bass line. The second system continues this pattern, with the Violoncello reaching a pianissimo (*pp*) dynamic. The third system introduces a crescendo (*cresc.*) in the Violoncello part. The fourth system continues the crescendo in both parts. The fifth system shows the Violoncello part becoming more complex with slurs and ties, and the Basso part also showing a crescendo. The sixth system features a piano (*p*) dynamic in the Violoncello part and a crescendo in the Basso part. The seventh system starts with a forte (*f*) dynamic in the Violoncello part, which then diminishes (*dim.*) and returns to piano (*p*). The eighth system concludes with a piano (*p*) dynamic in the Violoncello part and a crescendo in the Basso part.

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*

cresc.

dim. *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.

Allegro vivace.

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

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 wil- 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

Mendelssohn — Elijah
Violoncello e Basso.

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

First system: *f*, *sf*, triplet, *f*, *sf*, triplet, *f*.

Second system: *f*, *sf*, triplet, *f*, *sf*.

Third system: **A**, 1, *sf*, *f*, *sf*, *f*, *f*.

Allegro non troppo. ♩ = 160.

First system: *cresc.*, *f*, 4, *mf*, 4, 4, *mf*.

Second system: **B**, *mf*, 16, 4, *mf*, *dim.*, *f*, *mf*, *dim.*.

Third system: *cresc.*

Bassi

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!

CHOR.
Allegro. ♩ = 160.

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

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 -

Allegro molto. ♩ = 160.

Mendelssohn — Elijah
Violoncello e Basso.

CHOR.
Presto. ♩ = 116.

Musical score for Violoncello and Bass, Chorus section, Presto tempo. The score consists of ten staves of music in bass clef, with a key signature of two sharps (D major). The time signature is 6/8. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *f* (forte). There are several first endings marked with a '1' and a 'D' above the staff. The piece concludes with a final flourish.

Adagio. ♩ = 63.
Vcl. I. II.
Basso

Nº 14. Arie. ♩ = 63.
Adagio.

Musical score for Violoncello and Bass, Adagio section. The score consists of two staves of music in bass clef, with a key signature of two sharps (D major). The time signature is common time (C). The music is slower and more melodic than the previous section. Dynamics include *p* (piano), *dim.* (diminuendo), and *cresc.* (crescendo). The piece concludes with a final flourish.

First system of the Violoncello and Bass part. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. The lower staff also begins with a piano (*p*) dynamic and includes a *cresc.* marking. There are various musical notations including slurs, accents, and dynamic markings.

Second system of the Violoncello and Bass part. It consists of two staves. The upper staff has dynamics *f*, *dim. p*, *p*, *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The lower staff has dynamics *p*, *cresc.*, *f dim. p*, and *p*. There are also markings for *Vcl.* and *Bassi*.

Third system of the Violoncello and Bass part. It consists of two staves. The upper staff has dynamics *ff*, *p*, *cresc.*, *f dim. p*, and *p*. The lower staff has dynamics *ff*, *p*, *cresc.*, *f dim. p*, and *p*.

Fourth system of the Violoncello and Bass part. It consists of two staves. The upper staff has dynamics *cresc.*, *p*, *mf*, *p*, and *pp*. The lower staff has dynamics *cresc.*, *p*, *mf*, *p*, and *pp*.

Nº 15. Quartett.
Più Adagio. ♩ = 52.

Sopr. Solo.

First system of the Soprano Solo part. It consists of two staves. The upper staff has lyrics: "Wirf dein An - lie - gen auf den". The lower staff has dynamics *pp* and *pp*. There are also markings for *1*.

Second system of the Soprano Solo part. It consists of two staves. The upper staff has dynamics *pp*, *1*, *pp*, *1*, *cresc.*, *1*, and *pp*. The lower staff has dynamics *pp*, *cresc.*, and *pp*.

Nº 16. Recit. mit Chor.

Elias

First system of the Recitative with Chorus part. It consists of two staves. The upper staff has lyrics: "Der du dei - ne Die - ner machst zu Geistern, und dei - ne Engel zu Feu - er - flammen, sende sie her - ab!". The lower staff has dynamics *cresc.*, *f*, and *f*. There is also a marking for *1*.

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*

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*

Herrn *Wort* *wie* *ein* *Ham - mer,* *f*

Nº 18. Arioso.

Lento. $\text{♩} = 96.$

Vel.

pp

Bassi

cresc.

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 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

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* *p* *Vcl.*

Nº 20. Chor. ♩ = 126.

Allegro moderato ma con fuoco.

Bassi

Mendelssohn — Elijah
Violoncello e Basse.

This page of a musical score for Violoncello and Bass, from Mendelssohn's 'Elijah', contains ten systems of music. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The first system features a melodic line with a forte (*ff*) dynamic and a first ending bracket labeled '1'. The second system continues the melodic line with a forte (*ff*) dynamic and includes a section marked '4' and 'C'. The third system shows a melodic line with a forte (*ff*) dynamic and a section marked 'V'. The fourth system features a melodic line with a forte (*ff*) dynamic and a section marked 'D'. The fifth system continues the melodic line with a forte (*ff*) dynamic. The sixth system is a grand staff with a piano accompaniment in the right hand and a bass line in the left hand, both with a forte (*ff*) dynamic. The seventh system is a grand staff with a piano accompaniment in the right hand and a bass line in the left hand, both with a forte (*ff*) dynamic. The eighth system is a grand staff with a piano accompaniment in the right hand and a bass line in the left hand, both with a forte (*ff*) dynamic. The ninth system is a grand staff with a piano accompaniment in the right hand and a bass line in the left hand, both with a forte (*ff*) dynamic. The tenth system features a melodic line with a forte (*ff*) dynamic and a first ending bracket labeled '1'.

Nº 21. Arie.
Adagio. ♩ = 80.

ZWEITER THEIL.

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

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*

pp *cresc.* *ff* *1*

Corni

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

Bassi *f*

f

1 A **Bassi** *f* *sf* *sf*

f *sf* *sf* *f*

f

f

f

B *f*

f

Corno *f*

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 mach-test 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 Sün-de wil- *f* *pp* *pp*

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

Mendelssohn — Elijah
Violoncello e Basso.

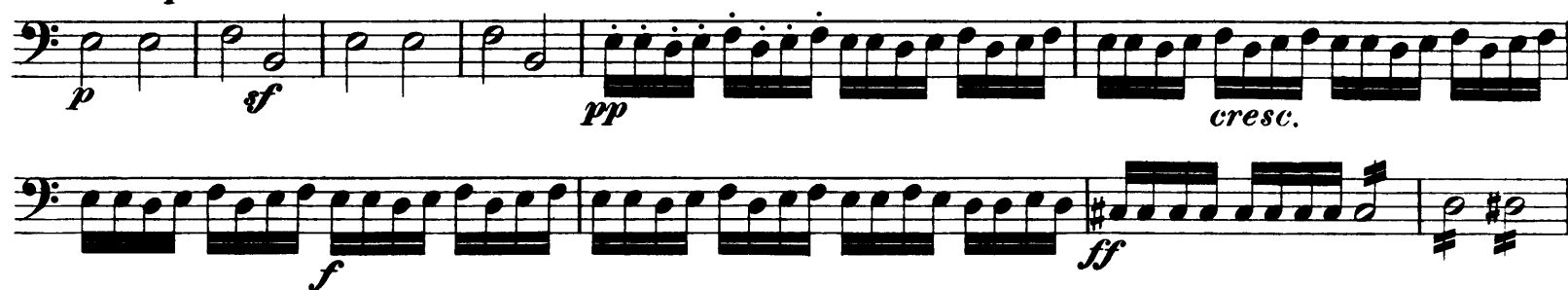
Alto Solo.
-rum darf er weis - sa - gen im Na - men des Herrn? Was wä - re für ein Kö - nig - reich in
Recit.



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



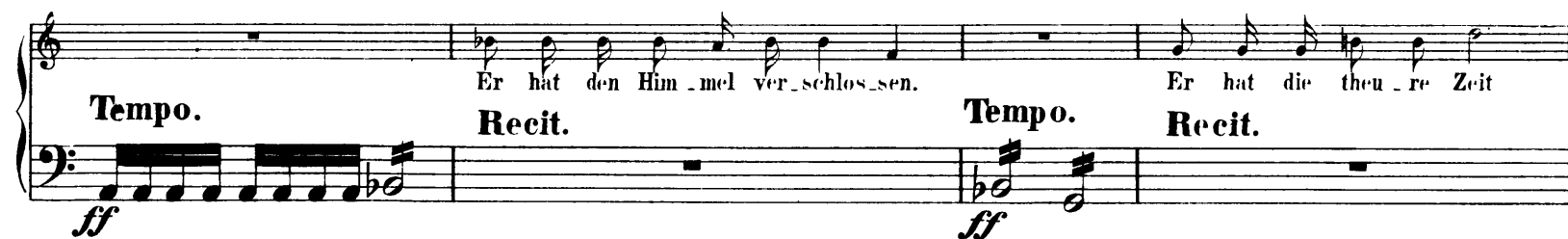
Allegro moderato. ♩ = 100.
a tempo



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* *p* *tem.*

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.

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

p *sf* *p* *poco a poco cresc.*
p *sf* *p* *poco a poco cresc.*

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

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

ff *p*

p *sf* *p* *Vel.*

ff *p* *Bassi* *f* *p* *Basso*

f *p* *pp*

cresc. *ff sf sf sf*

Adagio. $\text{♩} = 66$.

sf *sf* *pp* *pp*

sf *pp*

p *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.*, *1*, and *pp*. The lower staff (Basso) has dynamics *cresc.*, *p*, and *pp*.

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 Violoncello/Bass part is marked *Vcl.*

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 and 2/4 time. The dynamics are *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 marked *Bassi*. The time signature is 2/4.

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126.$

Chorus part, measures 1-2. The score is in G major and 2/4 time. The dynamics are *p*.

Chorus part, measures 3-10. The score is in G major and 2/4 time. The dynamics are *cresc.*, *dim.*, *p*, *dim.*, *cresc.*, *cresc.*, *cresc.*, *f*, *sf*, *sf*, *sf*, *sf*, *f*, *dim.*, *p*, *dim.*, *pp*, *pp*. There are markings *A*, *B*, and *C* above the staves.

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.

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. ♩ = 92. Recit.

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

a tempo Recit. Allº moderato. ♩ = 100. Recit.

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

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

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

Nº 31. Arie.

Andantino. ♩ = 72.

pp sempre pp p

Vel. Bassi

7 cresc. p

1 p

1 p

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* *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.

ge - he hin - aus, und tritt auf den Berg vor den Herrn, denn sei - ne Herr - lich - keit er - schei -

- net ü - ber dir! Ver - hül - le dein Ant - litz, denn es naht der Herr.

Lento.
ten.

Violoncello e Basso.

Nº 34. Chor.

Allegro molto. $\text{♩} = 100.$

The musical score is written for Violoncello and Bass. It begins with a bass clef, a key signature of one sharp (F#), and a tempo of Allegro molto with a quarter note equal to 100 beats. The score is divided into ten staves. The first staff starts with a *pp* dynamic and includes a *cresc.* marking. The second staff continues with *cresc.* and *ff* dynamics, and is marked with measure numbers 2 through 10. The third and fourth staves are piano accompaniment, with the third staff marked *cresc.* and *ff*, and the fourth staff marked *dim.* and *p dim.*. The fifth staff is labeled 'Bassi' and starts with *ff*. The sixth staff has *dim.* and *p cresc.* markings. The seventh staff is marked *dim.* and *p dim.*. The eighth staff has *pp cresc.* markings. The ninth staff features *ff* and *sf* dynamics, with the instruction *sempre ff*. The tenth staff is marked *ff* and *sempre ff*. The score includes structural markers A, B, C, D, and E, and measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and 5. The piece concludes with a *pp* dynamic and a first ending bracket.

2 3 4 5 6 7 8 7 V

pp

cresc. *V* *cresc.* *pp*

cresc. *pp*

p *cresc.* *F* *pp*

cresc.

pp 3 *pp* 1

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*

Violoncello e Basso.

pp *ff* *pp sempre*

Nº 36. Chor. Recit.

a tempo Adagio non troppo. *Vel.*

♩ = 63.

Sopr.
e nach des Herrn Wort!
Recit.

mf *sf*

Basso

Bassi

cresc.

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

Più mosso. *♩ = 84.*

cresc. *f* *ff*

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

Nº 37. Arioso.

Andante sostenuto. *♩ = 100.*

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

Nº 38. Chor.

Moderato maestoso. *♩ = 76.*

f *pp*

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*

Mendelssohn — Elijah
Violoncello e Basso.

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

Vcl. pp

pp

Recit.

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

Tromba

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

Bassi

Tempo.

p *cresc.* *f* *pp*

Vcl. pp

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

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

f *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 rhythmic 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 towards 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.* (tension) marking and a *f* dynamic.

Section E. A single staff of music for Bass. It includes a triplet of eighth notes. Dynamics include *ff*, *p*, *p cresc.*, *ff*, and *p*.

Quartett.
Andante sostenuto. $\text{♩} = 76$.

First staff of the Quartett section. It features a series of eighth-note runs. Dynamics include *p*, *pp*, and *p*.

Second staff of the Quartett section. It features a series of eighth-note runs. Dynamics include *p*, *p*, *cresc.*, and *p*.

Third staff of the Quartett section. It features a series of eighth-note runs. Dynamics include *p*, *p*, and *p*.

Fourth staff of the Quartett section. It features a series of eighth-note runs. Dynamics include *p*, *p*, and *p*. A *Vcl. cresc. Bassi* marking is present.

Fifth staff of the Quartett section. It features a series of eighth-note runs. Dynamics include *p* and *dim.*

Nº 42. Schlusschor.

Violoncello e Basso.

Andante maestoso. $\text{♩} = 96.$

ff *ff* *Vcl.* *Bassi* *p*

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

cresc. *f* *f* *Vcl.* *Bassi* *f*

1 2 3 4 5 6 7 8 9 10 11

f *Vcl.* *Bassi* *f* *A* *V*

f *f* *B* 1 2 3

ff *ff*

4 5 6 7 8 9

ff *C*