

Felix Mendelssohn

Elijah

CLARINETTO I.

ERSTER THEIL.

in B.
Grave. ♩ = 60.

Einleitung.

Ouverture.

Nº 1. Chor.
Andante lento. ♩ = 76.

CLARINETTO I.

cresc.
cresc. *f*
f *sf* *più f* *f*
f *sf*
ff
ff *p*
Recit.
E istesso tempo.
11

N° 2. Duett mit Chor.

Sostenuto ma non troppo. ♩ = 100.

Spr. Alto.

Herr, hö-re un-ser Ge-bet!
pp
p
cresc. *sf* *dim.*
cresc. *dim.* *p* *cresc.* *p*
sf *dim.* *dim.* *pp*

N° 3. Recit.

Ten. Solo.

reut ihn bald der Stra-fe.
9 10

N° 4. Arie.

Andante con moto.

Viol. I. Ten. Solo.

So ihr mich von
1 2 3 4 5 6
p

CLARINETTO I.

Nº5. Chor.

Allegro vivace. $\text{♩} = 96$. Grave. $\text{♩} = 58$.

Nº6. Recit.

Andante tempo.

Recit.

6

Alto Solo.

7

8

9 Viol. I.

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

Nº7. Doppel-Quartett.

Allegro non troppo. $\text{♩} = 126$.

Recit. 15

muta in A.

in A.
N^o 8. Recit. Arie u. Duett.

CLARINETTO I.

Andante agitato. Recit.

a tempo

Recit.

6 5 17 A 16 B 18

Gib mir her dei-nen

Andante sostenuto. $\text{♩} = 58.$

p < *f* > *pp* *pp* *cresc.* *pp* *cresc.*

p < > *cresc.* *cresc.* *f* *pp*

Andante con moto. $\text{♩} = 63.$

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

Recit.

Tempo.

4 D 2

f *p* *cresc.* *f*

Kindes wieder zu ihm kom-

Recit. 3 Andante a tempo.

p *cresc.* *f* *muta in B. 17*

N^o 9. Chor tacet.

in B.
N^o 10. Recit. mit Chor.

Grave. $\text{♩} = 60.$

Recit.

Tempo.

5 Elias

Heute, im drit-ten Jah-re, will ich mich dem Könige ze-igen, und der Herr wird

Recit.

Allegro vivace. Recit. Tempo. Recit.

a tempo. (And.)

Recit.

8 5 A 5 22 B 8 # 1 6

p *cresc.* *sf*

Allegro vivace a tempo. 11

p *sf*

Na-men des Herrn an-ru-fen; wel-cher Gott nun mit

N^o 11. Chor.

Andante grave e maestoso. $\text{♩} = 84.$

Baal, er-hö-re uns, Baal, er-

f *sf* *cresc.* *ff*

CLARINETTO I.

Allegro non troppo. $\text{♩} = 160.$

Measures 1-12 of the Clarinet I part. The music is in G major and 4/4 time. Dynamics include *cresc.*, *ff*, *f*, *mf*, and *p*. There are first and second endings marked with '1' and '2'.

Nº12. Recit.u.Chor.

muta in A. 6

Vocal line for No. 12. Elias part: *sf* Ru-fet lau-ter! Chorus part: lau-ter, ru-fet lau-ter! The key signature changes to A major (6 flats).

Allegro. $\text{♩} = 160.$

Piano accompaniment for No. 12, measures 1-2. The piano part features a rhythmic accompaniment with eighth notes. Dynamics include *ff*.

Nº13. Recit.u.Chor.

Elias.

Vocal line for No. 13. Elias part: Ru-fet lau-ter! Er hört euch nicht! Ritzt euch mit. Chorus part: gib uns Ant-wort. The key signature changes to B major (9 flats).

Chor.

Presto. 55

Piano accompaniment for No. 13, measures 1-10. The piano part features a rhythmic accompaniment with eighth notes. Dynamics include *fpz.* and *ff*. There are first and second endings marked with '1' and '2'. The tempo is Presto (55).

CLARINETTO I.

Adagio. Elias. in B.

1 *gib uns Ant-wort!* 2 *Kommt her al-les Volk.kommt her*

Nº 14. Arie. Adagio. ♩ = 63.

Nº 15. Quartett. Più Adagio. ♩ = 52.

Nº 16. Recit.m.Chor.

Elias.
Der du deine Die_ner machst zu Gei.stern. und deine En-gel zu Feu.er.flammen. sen.de sie he-rab!

Chor. Allegro con fuoco. ♩ = 152.

CLARINETTO I.

muta in A.
Recit. Tempo.

kei-ner ent-rin-ne!

N°17. Arie.

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

Più lento. *Elias.* **Tempo I.**

Felsen zerschlägt?

muta in B.

N°19. Recit. m. Chor.

Andante sostenuto. $\text{♩} = 66.$

Fein-de verwor-fen und zer-schlagen: So schau-e nun vom

Spr Solo.
Ich se-he nichts; der Him-mel ist e-hern ü-ber mei-nem Haup-te.

Recit.

Tempo.

Recit.

Più animato.

Recit. 1

Tempo. 1

Ich se-he nichts; die Er-de ist ei-sern-un-ter mir. Ich se-he nichts!

CLARINETTO I.

5

Recit.

Es ge - het ei - ne klei - ne Wol - ke auf aus dem Meer - e, wie ei - nes Mannes Hand, der Himmel wird

p

schwarz von Wolken und Wind; es rau - schet stä - rker und stä - rker.

a tempo Allegro. ♩ = 144.

cresc. - - - - - cresc.

3 3

Recit.

Elias.

2 3 4

ff

Gü - te währet e - - wig -

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

f

sf

sf sf sf sf ff sf sf sf

sf

sf

A

B

1 4

First part of the musical score for Clarinet I. It consists of seven staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 2/4. The music features various dynamics including *ff*, *f*, and *sf*. There are several measures with first endings marked with a '1' and a repeat sign. The system concludes with a double bar line.

in A.
N° 21. Arie.

Adagio. ♩ = 80.

ZWEITER THEIL.

Second part of the musical score for Clarinet I, titled "ZWEITER THEIL". It consists of seven staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 3/8. The music is marked "Adagio" with a tempo of ♩ = 80. It features various dynamics including *sf*, *f*, *p*, *cresc.*, and *pp*. There are several measures with first endings marked with a '1' and a repeat sign. The system concludes with a double bar line.

Viol. III.

Spr. Solo.

sospricht der Herr:

Più Adagio.

Recit.

Allegro maestoso. ♩ = 132.

CLARINETTO I.

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

Più animato. ♩ = 138.

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

Fürchte dich nicht, — fürchte dich nicht, ff

CLARINETTO I.

in C. *ff*
Nº 23. Recit. m. Chor.

Andante. Recit. Tempo.

muta in C.

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

Wa . rum darf er wei . sagen im Na . men des Herrn? Die Götter thun mir dies und

das, wenn ich nicht

Er hat die Propheten Baals getödet.

Tempo.

Recit.

Tempo.

Recit.

Tempo.

Er hat sie mit dem Schwert er . würgt *ff*

Er hat den Himmel verschlos . sen *ff*

Recit.

Tempo.

Recit.

3

Er hat die theure Zeit ü . ber uns ge . bracht ! *ff*

— wie er ge . than hat.

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

Corni

Nº 25. Recit. tacet.

muta in A.

CLARINETTO I.

in A.
N° 26. Arie.
Adagio. $\text{♩} = 66.$

35 Elias. Tage sind vergeblich, vergeblich ge... *p* *cresc.*

Allegro molto vivace. $\text{♩} = 92.$
ff *ff* *ff* *p* *sf* *ff* *p* *ff* *p* *ff*

Adagio. $\text{♩} = 66.$
sf *pp* *pp* *p* *pp*

N° 27.28. Terzett *tacet.*

N° 29. Chor.
Allegro moderato. $\text{♩} = 126.$

p *cresc.* *dim.* *sf* *cresc.* *sf* *mf* *cresc.* *f* *sf* *dim.* *p* *cresc. f* *dim.* *p* *f* *pp*

N° 30. Recit. *tacet.*
 muta in B.

N° 31. Arie.
Andantino. $\text{♩} = 66.$

31 *Fl. Solo.* *pp* 32 *p* 33

in B.
N° 32. Chor.
Andante sostenuto. $\text{♩} = 66.$

p *p*

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

f dim. cresc. f dim. p cresc.

sf f dim. p dim. pp muta in A.

Nº33. Recit.

Elias.
dürstet nach dir, wie ein dürres Land.

Spr. Solo.
denn es naht der Herr!

in A. Andante a tempo. ♩ = 72. Lento.

mf sf

Nº34. Chor.

Allegro molto. ♩ = 100.

pp cresc. ff sf per cresc.

A ff dim. ff dim. p cresc.

ff sf per cresc.

cresc. sf sf ff sf sf

D sf sf ff

E sf pp

p

CLARINETTO I.

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

Nº 35. Recit.

Alto Solo

Se-raphim standen ü-ber ihm, und ei-ner rief zum an-dern:

Quartett mit Chor.

Adagio non troppo. ♩ = 72.

pp *pp* *p* *ff* *pp* *ff* *p* **1** **2** **3** **Nº 36. Recit. tacet. muta in B.**

Nº 37. Arioso.

Andante sostenuto.

in B.
Nº 38. Chor.

Moderato maestoso. ♩ = 76.

34 **35** *sf* *f* *ff* *p* *cresc.* *f* *ff* *p* *cresc.* *f* *ff* **A 3** **B 4** **C**

ritard.

N°39. Arie.
Andante. ♩ = 80.

N°40. Recit.

Andante sostenuto. Recit. Spr. Solo

in A.
N°41. Chor.

Andante con moto. ♩ = 88.

in A.

Tromba 1

Ban - ne schla - ge.

B

C

Quartett.

in B. Andante sostenuto. ♩ = 76.

CLARINETTO I.

The first system consists of three staves of music. The first two staves begin with a piano (*p*) dynamic. The third staff includes a *mf* dynamic and a *dim.* (diminuendo) marking. A fermata is placed over the final note of the third staff, with the instruction "muta in A." written to the right. The number "5" is written above the first and last notes of the third staff.

in A.
N° 42. Schluss-Chor.

Andante maestoso. $\text{♩} = 96.$

The second system consists of one staff of music. It begins with a fortissimo (*ff*) dynamic, followed by a sforzando (*sf*) dynamic, and ends with a piano (*p*) dynamic.

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

The third system consists of ten staves of music. It begins with a *cresc.* (crescendo) marking and a fortissimo (*f*) dynamic. The tempo and meter change to Allegro Doppio movimento with a tempo marking of $\text{♩} = 96.$. The system includes first and second endings, marked with "1" and "2". A section marked "A" is indicated above the fifth staff, and a section marked "B" is indicated above the seventh staff. The system concludes with a fortissimo (*ff*) dynamic.

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Elijah

Clarinetto II.

ERSTER THEIL.

in B.
Grave. ♩ = 60.

Einleitung.

Musical notation for the introduction of the Clarinet II part, measures 1-21. The key signature is one sharp (F#). The tempo is Grave, with a quarter note equal to 60 beats. The notation includes dynamic markings such as *p*, *f*, *ff*, and *p*. A first ending bracket is shown above measures 15-21.

Moderato. ♩ = 92.

Ouverture.

Musical notation for the beginning of the Overture, measures 22-40. The tempo is Moderato, with a quarter note equal to 92 beats. The notation includes dynamic markings such as *pp*, *p*, *cresc.*, and *p*. A first ending bracket is shown above measures 35-40. The word "Bassi" is written below the first few notes.

Musical notation for the Overture, measures 41-50. The notation includes dynamic markings such as *cresc.* and *f*. A first ending bracket is shown above measures 45-50.

Musical notation for the Overture, measures 51-60. The notation includes dynamic markings such as *sf*.

Musical notation for the Overture, measures 61-70. The notation includes dynamic markings such as *sf* and *A*.

Musical notation for the Overture, measures 71-80. The notation includes dynamic markings such as *più f*.

Musical notation for the Overture, measures 81-90. The notation includes dynamic markings such as *ff*.

Musical notation for the Overture, measures 91-100. The notation includes dynamic markings such as *sf* and *più f*.

Musical notation for the Overture, measures 101-110. The notation includes dynamic markings such as *sf* and *ff*.

Musical notation for the Overture, measures 111-120. The notation includes dynamic markings such as *ff* and *sf*. A first ending bracket is shown above measures 115-120.

N°1. Chor.

Andante lento. ♩ = 76.

Musical notation for the beginning of the first chorus, measures 121-130. The tempo is Andante lento, with a quarter note equal to 76 beats. The notation includes dynamic markings such as *ff*, *dim.*, and *p*. A first ending bracket is shown above measures 125-130.

Clarinetto II.

cresc.

#cresc. *f*

più f *f*

f *sf*

ff

A 5

B

ff *p*

11

Recit.
Listesso tempo.

Nº 2. Duett mit Chor.

Sostenuto ma non troppo. $\text{♩} = 100.$

Sopr. Alto. 1

Herr, hö.re un.ser Ge . bet!

pp

p

cresc.

sf *dim.* *p*

cresc. *sf* *dim.*

dim. *pp*

A

B

Nº3. Recit. Ten. Solo.

9 reut ihn bald der Strafe.

Nº 4. Arie.

Andante con moto. $\text{♩} = 72$.

6 So ihr mich von

Viol. I. 4 sf p

1 p pp

Nº5. Chor.

Allegro vivace. $\text{♩} = 96$.

Grave. $\text{♩} = 58$.

30 A 22 B 14

2

2

5

9

C Viola 1 p cresc. f p cresc. f p

D 2 cresc. f sf cresc. sf

2 f dim. p sf cresc.

5 f dim. p

9 cresc. cresc. sf ff dim. p

Nº6. Recit.

Andante tempo.

Recit.

6 Alto Solo. 7 8 9 Viol. I.

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

Nº7. Doppel-Quartett.

Allegro non troppo. $\text{♩} = 126$.

1 2 3 p cresc.

A 2 2 2 B cresc. f

1 2 dim. p

Clarinetto II.

Nº 8. Recit. Arie u. Duett.

Andante agitato. Recit.

a tempo

in A. Recit.

Andante sostenuto. ♩ = 58.

Andante con moto. ♩ = 63.

Tempo.

Recit.

Andante a tempo.

in B.

Nº 9. Chor tacet.

Nº 10. Recit. mit Chor.

Grave. ♩ = 60.

Recit. Heu_te, im drit_ten Jah_re, will ich mich dem Kö_ni_ge zei_gen, und der Herr wird

Recit.

Allegro vivace. Recit. Tempo. Recit.

a tempo (And.)

Recit.

Recit.

Allegro vivace a tempo.

Recit.

Nº 11. Chor.

Clarinetto II.

Andante grave e maestoso. ♩ = 84.

Ten. Baaler.

Allegro non troppo. ♩ = 160.

Nº 12. Recit. und Chor.

muta in A.

Elias.

Ru - fet lau - ter!

lau - ter, ru - fet lau - ter!

in A.

Chor. Allegro. ♩ = 160.

muta in B.

Clarinetto II.

Nº 13. Recit.u. Chor. Presto.

in B.

11

55

Chor.

Presto.

Musical notation for Clarinetto II, measures 11-12. The staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. Measure 11 contains a whole rest. Measure 12 contains a whole note G4. Above the staff, there are markings for fingerings: '1' above the first measure and '12' above the second measure.

Musical notation for Soprano voice, measures 13-14. The staff shows a soprano clef, a key signature of one flat, and a common time signature. Measure 13 contains the lyrics 'Gib uns Ant-wort!' with a fermata over the word 'Ant'. Measure 14 contains the lyrics 'Kommt her al - les Volk, kommt her' with a fermata over 'al - les'. The tempo is marked 'Adagio' with a quarter note equal to 63. Dynamics include *p* and *sf*.

Nº 14. Arie. Adagio.

Adagio.

♩ = 63.

Musical notation for Arie, measures 1-6. The staff shows a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Adagio' with a quarter note equal to 63. Dynamics include *p*, *cresc.*, *f*, *dim. p*, *sf*, and *pp*. There are also markings for fingerings: '2' above measure 2 and '1' above measure 5.

Nº 15. Quartett.

Più Adagio.

♩ = 52.

Musical notation for Quartett, measures 1-8. The staff shows a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Più Adagio' with a quarter note equal to 52. Dynamics include *pp* and *cresc.*. There are markings for fingerings: '1' above each of the eight measures.

Nº 16. Recit. m. Chor.

Musical notation for Recit. m. Chor, measures 1-3. The staff shows a bass clef, a key signature of one flat, and a common time signature. The tempo is marked 'Allegro con fuoco' with a quarter note equal to 152. The lyrics are: 'Der du deine Die_ner machst zu Geistern, und deine Engel zu Feuerflammen, sende sie herab!'. Dynamics include *pp* and *cresc.*. The name 'Elias.' is written above the first measure.

Chor.

Allegro con fuoco.

♩ = 152.

Musical notation for Chor, measures 1-3. The staff shows a treble clef, a key signature of one flat, and a common time signature. The tempo is marked 'Allegro con fuoco' with a quarter note equal to 152. Dynamics include *ff*, *p*, *cresc.*, and *ff*. There is a marking 'A' above measure 3.

f sf f sf f

f> p pp cresc. f

Recit. Tempo.

6 6 Sopr. 7 8

f f

N° 17. Arie.

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

muta in A. kei-ner ent-rinne!

fp fp p

p cresc. f > p cresc. f p

f f ff ff

p p sf f p

cresc. p cresc.

Più lento.

Tempo I.

N° 18. Arioso
tacet.

Fel - sen zer-schlägt?

muta in B.

N° 19. Recit. m. Chor.

in B. 8

Elias.

Andante sostenuto. $\text{♩} = 66$.

Feinde verworfen und zerschlagen: So schaue nun vom

Recit. Tempo.

pp cresc. f>

Più animato. Recit.

9 3 5 B 4 1

Clar. I. **Tempo. 4** **Recit.** **Sopr. Solo.** 1 4

5 Es ge - het ei - ne klei-ne schwarz von Wol-ken und Wind; 6 es

Clarinetto II.

rau - schet stärker und stär - ker.
 C *à tempo* Allegro. ♩ = 144.
cresc. *cresc.*

Recit. 2 Elias.
 Gü - te währet e - wig.
 N^o 20. Chor. *ff*
 Allegro moderato ma con fuoco. ♩ = 126.

A

B

C

D

E

in A.
N° 21. Arie.
Adagio. ♩ = 80.

ZWEITER THEIL.

Viol. I.

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

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

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

Più Adagio. *Recit.* *Sopr. Solo.*

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

so spricht der Herr:

Allegro maestoso. *ff* *sf* *sf* *p* *cresc.* *p*

6 4

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

B 1 14

C 1 5

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

3 1

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

1 1

f *pp* *cresc.* *ff*

N° 22. Chor.
Allegro maestoso ma moderato. ♩ = 112.

f

1 *A*

sf

Più animato. *ff*

1 *ff*

1 *ff*

muta
in C.

Nº 23. Recit. m. Chor.

Andante. Recit.

Tempo. 10

in C.

Recit.

Alto Solo.

11

Warum darf er weis - sa - gen im

Allegro moderato.
a tempo ♩ = 100.

Na - men des Herrn?

Die Göt - ter thun mir dies und das, wenn ich nicht

p *cresc.*

Recit.

Er hat die Pro - phe - ten Baalsge - töd - tet.

Tempo.

Recit.

Tempo.

Recit.

Tempo.

Er hat sie mit dem Schwert erwürgt *ff*

Er hat den Himmel verschlossen. *ff*

Recit. 1 Tempo. Recit. 3

Er hat die theure Zeit ü.ber uns gebracht. *ff* — wie er ge. than hat!

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

Corni

1 *ff* *sf* *sf* *sf* *sf*

f *ff* *dim.*

Nº 25. Recit. tacet. muta in A.

Nº 26. Arie.

Adagio. Vel. Solo.

$\text{♩} = 66.$ in A. 35 Elias. 36 37 38 Ta. ge sind vergeb. lich, ver. geb. lich ge. *p* *cresc.*

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

2 A 1 1 *ff* *ff* *ff*

8 *ff* *p* *cresc.* *ff* *sf*

4 2 *pp* *pp* *cresc.* *p* *pp*

Nº 27. 28. Terzett tacet.

Nº 29. Chor.

Allegro moderato. ♩ = 126.

Clarinetto II

Viol. ¹

cresc. *dim.* **A** *cresc.*

sf *mf* *cresc.*

f *sf* *f* *f*

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

p *f* *dim.* *p*

C *pp* *pp* **Nº 30. Recit. tacet. muta in B.**

Nº 31. Arie.

Andantino. Fl. Solo. *pp^{tt}*

31 32 33 *ritard.*

Nº 32. Chor.

Andante sostenuto. ♩ = 66.

p *p*

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

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

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

dim. *p* *dim.* *pp* **muta in A.**

Nº 33. Recit.

Elias.

in A ⁵

dür-stet nach dir, wie ein dürres Land.

Andante a tempo. ♩ = 72.

11

Lento.

5

mf *sf*

Sopr. Solo. *pp*
denn es naht der Herr.

Nº 34. Chor.
Allegro molto. $\text{♩} = 100.$

pp *cresc.* *ff* *sf*

A *p cresc.* *ff* *dim.* *ff* *dim.* **B**

p *cresc.* *ff* *sf*

p cresc. **C**

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

D

ff *sf*

E *pp* *p*

p cresc. *pp*

F *cresc.* *pp* *cresc.*

pp

in A.
Nº 35. Recit.

Alto Solo.

Seraphim standen über ihm, und einer sprach zum andern:

Quartett mit Chor.

Adagio non troppo. ♩ = 72.

pp

pp

p

p

A 2

p

f

pp

ff p

cresc.

pp

pp

Nº 36. Recit. tacet. muta in B.

Nº 37. Arioso.
Andante sostenuto.

in B.
Nº 38. Chor.
Moderato maestoso. ♩ = 76.

34

Ob.

35

ff sf

sf

sf

A 3

f

B 4

p

cresc.

f

ff

p cresc.

f

ff

C

sf

ff

1

ff

sf

sf

sf

ritard.

Nº 39. Arie.

Andante. ♩ = 80.

Nº 40. Recit.

Andante sostenuto. Recit.

Nº 41. Chor.

Andante con moto. ♩ = 88.

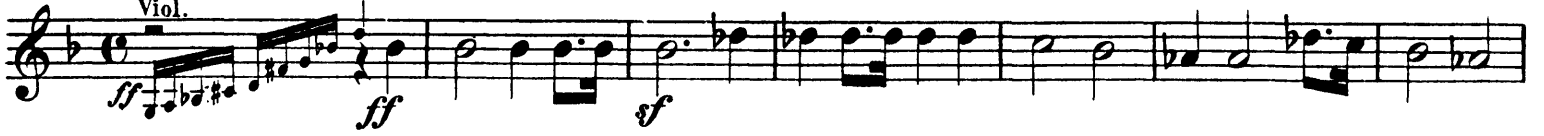
Quartett.
Andante sostenuto.

Clarinetto II.

Nº42. Schluss-Chor.

Andante maestoso. $\text{♩} = 96$.

Viol.



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

