

Felix Mendelssohn
Elijah

Organo.

ERSTER THEIL.
Ouverture.
Moderato. ♩ = 92.

Einleitung.

tacet. *pp*

Bassi. *pp*

42 27 **A**

Viol. I.

ff *f*

Nº 1. Chor.
Andante lento. ♩ = 76.

ff *p*

mf T.S.

Ped.

A

Bassi. *pp*

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Organo.

First system of piano accompaniment. The right hand has whole rests. The left hand plays a rhythmic pattern of eighth notes. Dynamics: *sf*, *cresc.*, *f*.

Second system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *f*, *f*.

Third system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *ff*. A section marked **B** begins in the middle of the system.

Fourth system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *dim.*. Marked **Recit. L'istesso tempo.**

Nº 5. Chor.

Nº 2-4. Arie tacet.

Chorus and Arie tacet section. Tempo: **Allegro vivace. $\text{♩} = 96$.** The score includes parts for Basso, Viola, and Bassi. The lyrics are: "A - ber der Herr sieht es nicht, er wird uns ver.fol.gen, er wird uns ver.fol.gen". There are markings for measures 27, 22, and 6. Dynamics: *f*.

Fifth system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *f*. Marked **Grave. $\text{♩} = 58$.**

Sixth system of piano accompaniment. The right hand has whole rests. The left hand continues the rhythmic pattern. Dynamics: *f*.

The organ accompaniment consists of five systems of grand staff notation. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It features a complex texture with multiple voices in both hands, including a prominent melodic line in the right hand and a more rhythmic accompaniment in the left. The second system includes a dynamic marking of *cresc.* and a section marked with a 'D' above the staff. The subsequent systems continue the intricate polyphonic texture, with various articulations and phrasing throughout.

Nº 9. Chor.

Nº 6. 7. 8. Arie und Duett tacet.

Allegro moderato. $\text{♩} = 96.$

The vocal and organ accompaniment for the chorale section is presented in two systems. The first system shows the vocal line with lyrics: "Wohl Dem, der den Herrn fürchtet, und auf sei - nen Wegen geht." The vocal line is divided into Soprano (Sopr.) and Bass (Basso) parts. The organ accompaniment is in the grand staff. The second system continues the organ accompaniment, featuring dynamic markings: *cresc.*, *p*, *cresc.*, *dim.*, *p*, and *cresc.*

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Organo.

Sopr. **A**

der auf Got - tes We - gen geht, der auf Got - tes We - gen geht. *mf*

p *cresc.* *p*

B

f

C

Ped. *pp*

Nº 10. Recit. mit Chor.

Grave.

Allegro vivace. Recit. **A** a tempo

Recit. Elias.

12 8 5 20 und al - le Propheten

Baals, und al - le Pro - phe - ten des Hains, die vom Ti - sche der Kö - ni - gin es - sen:

a tempo (Andante).

Chor.

da wol - len wir seh'n, ob Gott der Herr *mf* *cresc.* *f* tacet.

Nº 11-13. Recit. u. Chor tacet.

Nº 14. Arie.

Organo.

Adagio.

Clar. 9 23

Elias.
Herz, dass du ihr Herz danach bekehrest.

pp *pp*

Nº 15. Quartett.

Adagio.

Sopr. Solo.

Wirf dein A - liegen auf den

pp 1 *pp* 1

Nº 16. Recit.

Chor.

Allegro con fuoco. ♩ = 152.

7 A 9

Bassi. 5 16

ff *p* *f* *ff*

f *ff dim.* *p dim.*

Sopr. B.

auf eu_er An - gesicht!

Recit. tacet.

Nº 17. 18. Arioso tacet.

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Nº 19. Recit. mit Chor.

Recit.

Andante sostenuto.

Più ani-
mato. Recit.

Sopr. Solo.

12 20 21 10 5 6 es rauchet stärker und

C a tempo Allegro. ♩ = 144.

Chor Sopr.

stär - - ker! 5 freundlich, dan- ket dem Herrn, dan- ket ff 5

Bassi. *p cresc.*

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

14 A 33 B 6 Sopr. 53 gross und

Chor Basso. Dank sei dir Gott, du- trän- kest das durst'ge Land!

Basso Ten. Alt. Sopr. C ff

brau- sen ge- wal- tig, brau- sen ge- wal- tig.

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Organo.

First system of the organ part, featuring a treble and bass staff with complex chordal textures and melodic lines.

Second system of the organ part, beginning with a **D** chord. The bass staff features a prominent melodic line with a slur.

Third system of the organ part, continuing the complex harmonic and melodic development.

Fourth system of the organ part, ending with an **E** chord. The bass staff has a melodic line with a slur.

Fifth system of the organ part, including a *Viol.* (Violin) part in the treble staff. The organ part continues in the bass staff.

Sixth system of the organ part, concluding the piece with a final chord and a double bar line.

Organo.

Nº 21. Arie.

ZWEITER THEIL.

Adagio.

Più Adagio. Recit.

Allegro maestoso.

61 4 5

Sopr. Solo.
Bassi

Ich, ich bin eu-er Trö- 74

ff *p*

denn ich bin dein Gott, ich stär-ke dich!

pp *creso.* *ff*

Trombe

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f

A

1

Più animato.

Bassi.

f *f* *f*

Organo.

20 B 16

Basso.

ritard.

36

Fürchte dich nicht, fürchte dich nicht, nicht! Fürchte dich

f

Tempo I.

nicht, fürchte dich nicht,

f

c

Nº 23. Recit. mit Chor.

Andante. Recit. A Recit. Alto Solo. Chor.

Bassi. 25 34

Er hat die theure Zeit ü-ber uns gebracht. Er hat die theure Zeit

f **Tempo.**

Alto Solo

ü-ber uns gebracht. So ziehet hin, und greift E-li-as, er ist des Todes schuldig; tödtet ihn, lasst uns ihm thun wie er gethan hat!

Recit.

f *ff*

Nº 24. Chor.

Organo.

Allegro moderato. ♩ = 100.

ff

senza Ped.

A

ff

6

Nº 31. Arie.

Nº 25-30. Recit. tacet.

Andantino.

Alto Solo.

cresc.

ritard.

Fl.

28

Herrn, sei still - le dem Herrn und war - te, und war - te auf ihn.

Bassi.

cresc.

pp

Nº 32. Chor. $\text{♩} = 66.$
Andante sostenuto.

Organo.

Nº 34. Chor.

Nº 33. Recit. tacet.

Allegro molto. $\text{♩} = 100.$

Viol. I.

6 A 6 Chor Sopr.

Bassi

Chor Bass.

Organ accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines in both hands.

Organ accompaniment for the second system, starting with a dynamic marking of **F** (Forzando). It continues with complex chordal textures in both hands.

Organ accompaniment for the third system, featuring a soprano vocal line above the piano accompaniment. The lyrics are "nah - - - te sich der". The piano part includes dynamic markings of *pp* and *pp*. Measure numbers 1 through 6 are indicated above the staff.

Nº 35. Quartett mit Chor.
 Recit. Adagio non troppo. $\text{♩} = 72$.

First part of No. 35, featuring a soprano solo line. The lyrics are "Heilig, hei_lig, hei_lig ist Gott der Herr, ff". The piano accompaniment includes a dynamic marking of *ff*. Measure numbers 3 and 1 are indicated.

Second part of No. 35, featuring a soprano solo line. The lyrics are "Heilig, hei_lig, hei_lig ist Gott der Herr, ff". The piano accompaniment includes a dynamic marking of *ff*. Measure numbers 9 and 2 are indicated. A section marked **A** begins.

Third part of No. 35, featuring a soprano solo line. The lyrics are "Eh-re, sei_ner Eh-re voll, alle Lande sind sei_ner Eh-re". The piano accompaniment includes dynamic markings of *pp* and *pp*. Measure number 3 is indicated. A **Ped.** (pedal) marking is present.

Nº 36. Chor-Recit.
 a tempo Adagio non troppo. $\text{♩} = 63$.

First part of No. 36, featuring a choir recitative line. The piano accompaniment includes a dynamic marking of *pp*. Measure number 10 is indicated.

Nº 37. Arioso tacet.

Nº 38. Chor.

Organo.

Moderato maestoso. $\text{♩} = 76.$

Bassi.

B

Sopr.
Und da der Herr ihn wollte gen Himmel holen, siehe! da kam ein feuriger Wagen mit feurigen, feurigen Rossen,

da kam ein feuriger Wagen mit feurigen, feurigen Rossen,

Organo.

Musical score for the organ introduction, featuring a treble and bass staff with various chords and melodic lines. A first ending bracket is marked with the number '1'. The piece concludes with a *ritard.* (ritardando) marking.

Nº 41. Chor.

Nº 39. 40. Recit. tacet.

Andante con moto. ♩ = 88.

Musical score for Chorus No. 41, featuring a vocal line and piano accompaniment. The vocal line is marked *f* and includes the lyrics: "A.ber einer er_wacht von Mit.ter nacht, und er kommt vom Aufgang der Son-". The piano accompaniment includes dynamic markings *pp* and *Ped.* (pedal).

Musical score for Chorus No. 39 and 40, featuring a vocal line and piano accompaniment. The vocal line is marked *f* and includes the lyrics: "A.ber einer er_wacht von Mit.ter nacht, und er kommt vom Aufgang der Son-". The piano accompaniment includes dynamic markings *pp* and *cresc.* (crescendo).

Musical score for Chorus No. 39 and 40, featuring a piano accompaniment. The section is marked *ff* (fortissimo) and includes a first ending bracket labeled 'A'.

Musical score for Chorus No. 39 and 40, featuring a piano accompaniment. The section is marked *mf* (mezzo-forte) and includes a first ending bracket labeled 'B'.

Musical score for Chorus No. 39 and 40, featuring a piano accompaniment. This section continues the melodic and harmonic development of the previous sections.

Quartett.

Andante sostenuto.

Musical score for the Quartet, featuring a vocal line and piano accompaniment. The vocal line is marked *mf* and includes the lyrics: "A.ber einer er_wacht von Mit.ter nacht, und er kommt vom Aufgang der Son-". The piano accompaniment includes dynamic markings *p* (piano) and *dim.* (diminuendo).

Organo.

Nº 42. Schluss-Chor.

Andante maestoso. $\text{♩} = 96$.

The first system of the musical score for 'Schluss-Chor' is in G major, 4/4 time, and marked 'Andante maestoso' with a tempo of 96 beats per minute. It features a treble and bass clef. The bass line is labeled 'Bassi.' and begins with a forte (*f*) dynamic. The music consists of chords and simple melodic lines in both hands.

The second system continues the 'Andante maestoso' section. It includes a first ending bracket labeled '1' in the bass line, which leads to a piano (*p*) dynamic. The music continues with harmonic accompaniment and melodic fragments.

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

The third system marks the beginning of the 'Allegro. Doppio movimento' section. The tempo remains 96 beats per minute. The bass line features a sequence of eleven numbered notes (1-11) under a slur, followed by a forte (*f*) dynamic. The treble line has a series of rests.

The fourth system continues the 'Allegro' section with more active melodic lines in both the treble and bass staves.

The fifth system continues the 'Allegro' section, showing further development of the musical themes in both hands.

The sixth system concludes the 'Allegro' section with a section marked 'A' in the treble line. The music features complex chordal textures and melodic lines.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major. The music features a flowing melody in the treble staff and a supporting bass line in the bass staff, with various chordal textures.

The second system of musical notation continues the piece, marked with a 'B' above the treble staff. It features a more active treble line with some grace notes and a steady bass line.

The third system of musical notation includes dynamic markings 'cresc.' and 'ff'. The treble staff has a complex, multi-measure texture, while the bass staff provides a rhythmic foundation. A first ending bracket labeled '1' is present at the end of the system.

The fourth system of musical notation is marked with a 'C' above the treble staff. It features a first ending bracket labeled '1' in the bass staff and a second ending bracket labeled '2' in the bass staff. The treble staff has a complex, multi-measure texture.

The fifth system of musical notation features a first ending bracket labeled '1' in the bass staff. The treble staff has a complex, multi-measure texture, and the bass staff provides a steady accompaniment.

The sixth and final system of musical notation concludes the piece with a double bar line. The treble staff has a complex, multi-measure texture, and the bass staff provides a steady accompaniment.