



VIOLINO I

ELIAS

Oratorium von Felix Mendelssohn Bartholdy

Opus 70

Erster Theil

Introduction

Grave



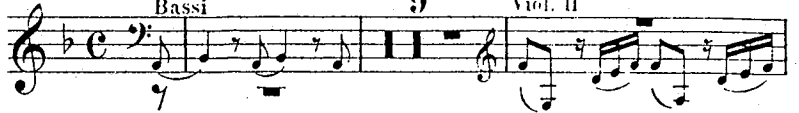
Ouverture

Moderato

Bassi

9

Viol. II



Main body of musical notation for the Overture, consisting of 11 staves. It includes various dynamics such as *p*, *cresc.*, *f*, *dim.*, *sempre cresc.*, and *piu f*. Section markers A, B, C, and D are placed at the beginning of the 3rd, 4th, 7th, and 11th staves respectively. The notation features complex rhythmic patterns and melodic lines.

VIOLINO I

Violino I musical score, first system. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music is marked with dynamic levels: *f*, *sf*, *più f*, and *ff*. The second staff starts with a whole note chord marked 'E'. The third and fourth staves continue the melodic and harmonic development, with dynamics including *più f*, *ff*, *f*, and *sf*.

Chor  
Andante lento

*allacca:*

Violino I musical score, second system. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is marked with dynamic levels: *ff*. The second staff has markings for *dim.* and *p*. The third staff has markings for *crese.* and *f*. The fourth staff has a marking for *f*. The fifth staff has markings for *più f*, *f*, and *p*. The sixth staff has a marking for *crese.*. The seventh staff has a marking for *f*. The eighth staff has a marking for *f*. The ninth staff has a marking for *ff*. The tenth staff has markings for *f*, *ff*, *dim.*, and *p*.





VIOLINO I

Grave

The 'Grave' section consists of ten staves of music. It begins with a dynamic marking of *f* and a tempo of *Grave*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f*, *p*, *cresc.*, and *dim.*. Key signature changes are indicated by the letters E, F, and G. The section concludes with a *pp* marking.

Recitativ

Alt Solo

The 'Recitativ' section is for an Alt Solo. It features a vocal line with German lyrics and a piano accompaniment. The lyrics are: "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". The piano part includes a large *p* dynamic marking and a *6.* marking.

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

Andante Recit.

*p* *attacca:*

Doppel-Quartett  
Allegro non troppo

7. *p*

*p* *cresc.*

*f* *dim.* *p*

*p* *cresc.* *p*

*f* *dim.* *p*

*cresc.* *p* *cresc.*

*dim.* *p* *cresc.*

*dim.* *p*

VIOLINO I

Violino I musical notation, starting with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music features a series of eighth notes and quarter notes, with dynamic markings *pp* and *f*. A first ending bracket is indicated above the staff.

Alt Solo  
 Nun auch der Bach ver-trock-net ist, E-li-as, ma-che dich auf, ge-he gen Zarpath und blei-be da.  
 Recit.

Vocal line for Alt Solo with piano accompaniment. The lyrics are: "Nun auch der Bach ver-trock-net ist, E-li-as, ma-che dich auf, ge-he gen Zarpath und blei-be da." The word "Recit." is written below the vocal line. Dynamic markings include *f*.

selbst, denn der Herr hat daselbst ei-ner Wittwe ge-bo-ten, dass sie dich ver-sor-ge, das Mehl im Cad soll nicht verzehret  
 Andante. a tempo

Vocal and piano accompaniment. The lyrics continue: "selbst, denn der Herr hat daselbst ei-ner Wittwe ge-bo-ten, dass sie dich ver-sor-ge, das Mehl im Cad soll nicht verzehret". The tempo marking "Andante. a tempo" is present. Dynamic markings include *p*.

werden, und dem Oelkrüge soll nichts mangeln bis auf den Tag, da der Herr reg-nen lassen wird auf Er-den.  
 Recit. a tempo

Vocal and piano accompaniment. The lyrics continue: "werden, und dem Oelkrüge soll nichts mangeln bis auf den Tag, da der Herr reg-nen lassen wird auf Er-den." The word "Recit." and tempo marking "a tempo" are present. Dynamic markings include *cresc.*, *p*, and *p*.

Arie  
 Andante agitato

Violino I musical notation for the Arie section, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a series of eighth notes and quarter notes, with dynamic markings *p*, *f*, *p*, and *cresc.*.

Sopr.  
 Was hast du an mir ge-than, du Mann Got-tes? Du bist zu  
 Recit.

Soprano vocal line with piano accompaniment. The lyrics are: "Was hast du an mir ge-than, du Mann Got-tes? Du bist zu". The word "Recit." is written below the vocal line. Dynamic markings include *f*.

mir her-ein-ge-kom-men, dass mei-ner Mis-se-that ge-dacht, und mein Sohn ge-töd-tet wer-de!

Soprano vocal and piano accompaniment. The lyrics continue: "mir her-ein-ge-kom-men, dass mei-ner Mis-se-that ge-dacht, und mein Sohn ge-töd-tet wer-de!". Dynamic markings include *f*, *pp*, and *cresc.*.

a tempo

Violino I musical notation for the Arie section, continuing from the previous system. The tempo marking "a tempo" is present. Dynamic markings include *p*.

Violino I musical notation for the Arie section, continuing from the previous system. Dynamic markings include *cresc.* and *f*.

**A**

**B**

Elias  
Gieb mir her doi. nen  
Recit.

Sohn.  
Andante sostenuto

**C**

Andante con moto

Viol. II

Recit. Recit. Elias

Herr, mein Gott! lasse

**D** a tempo

Kin-des wie-der zu ihm kom- *p cresc.* *ff*

*pp* *cresc.* *f*

**E** Sopr. Elias.  
Es wird le-ben- dig! Sie-he da, dein Sohn le-bet!  
Recit. *ff* *ff* *p*

a tempo, Andante

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

*p* *cresc.* *f* *dim.* *p* *attacca:*

**Chor**  
Allegro moderato

9. *p* *<* *>* *<* *>* *p*

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

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

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

**C** *ff*

*f*

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

Violino I musical notation consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff continues the melody with similar rhythmic patterns. Dynamics include *p*, *dim.*, and *pp*.

10. **Grave** Elias

Recit. Heute, im drit-ten Jah-re, will ich

Piano accompaniment for the first recitative section. It features a bass clef and a common time signature. The melody is simple and accompanimental. Dynamics include *f*, *fp*, *fp*, *pp*, and *f*.

Recit. mich dem Kö-ni-ge zei-gen und der Herr wird wie-der reg-nen las-sen auf Er-den.

Piano accompaniment for the second recitative section. It features a bass clef and a common time signature. Dynamics include *f* and *p*. The tempo marking *a tempo* is present.

**Allegro vivace**

Violino I musical notation for the *Allegro vivace* section. It consists of two staves with a treble clef, a key signature of one flat (Bb), and a common time signature. The music is characterized by rapid sixteenth-note passages. Dynamics include *p*, *cresc.*, and *f*.

Ten. Solo

Recit. Bist du's, E-li-as, bist du's, bist du's, der I-sra-el verwirrt?

Tenor solo musical notation. It features a treble clef, a key signature of one flat (Bb), and a common time signature. Dynamics include *f*.

**A a tempo**

Violino I musical notation for the *A a tempo* section. It consists of two staves with a treble clef, a key signature of one flat (Bb), and a common time signature. Dynamics include *f*.

Elias

Recit. Ich verwirrte Israel nicht, sondern du, König, und deines Va-ters Haus, da-mit, dass ihr des Herrn Gebot ver-

Piano accompaniment for the final recitative section. It features a bass clef and a common time signature. Dynamics include *f*.

lasst und wandelt Baa.lim nach. Wohl.an! so sende nun hin und versammle zu mir das ganze I.sra.el

*a tempo*  
Recit. *a tempo*

auf den Berg Carmel. und al.le Propheten Baals. und al.le Propheten des Hains, die vom

Recit.

Tische der Kö.ni.gin es - sen.

*a tempo*  
1

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

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.

*p*

*Allegro vivace*

*pp* *f* *pp* *f*

*pizz.* *arco*

*cresc.* *f*

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*

*p*

ein Pro.phet des Herrn. Ruft eu.re Feld.göt.ter und eu.re Berg.göt.ter!

*Lento*

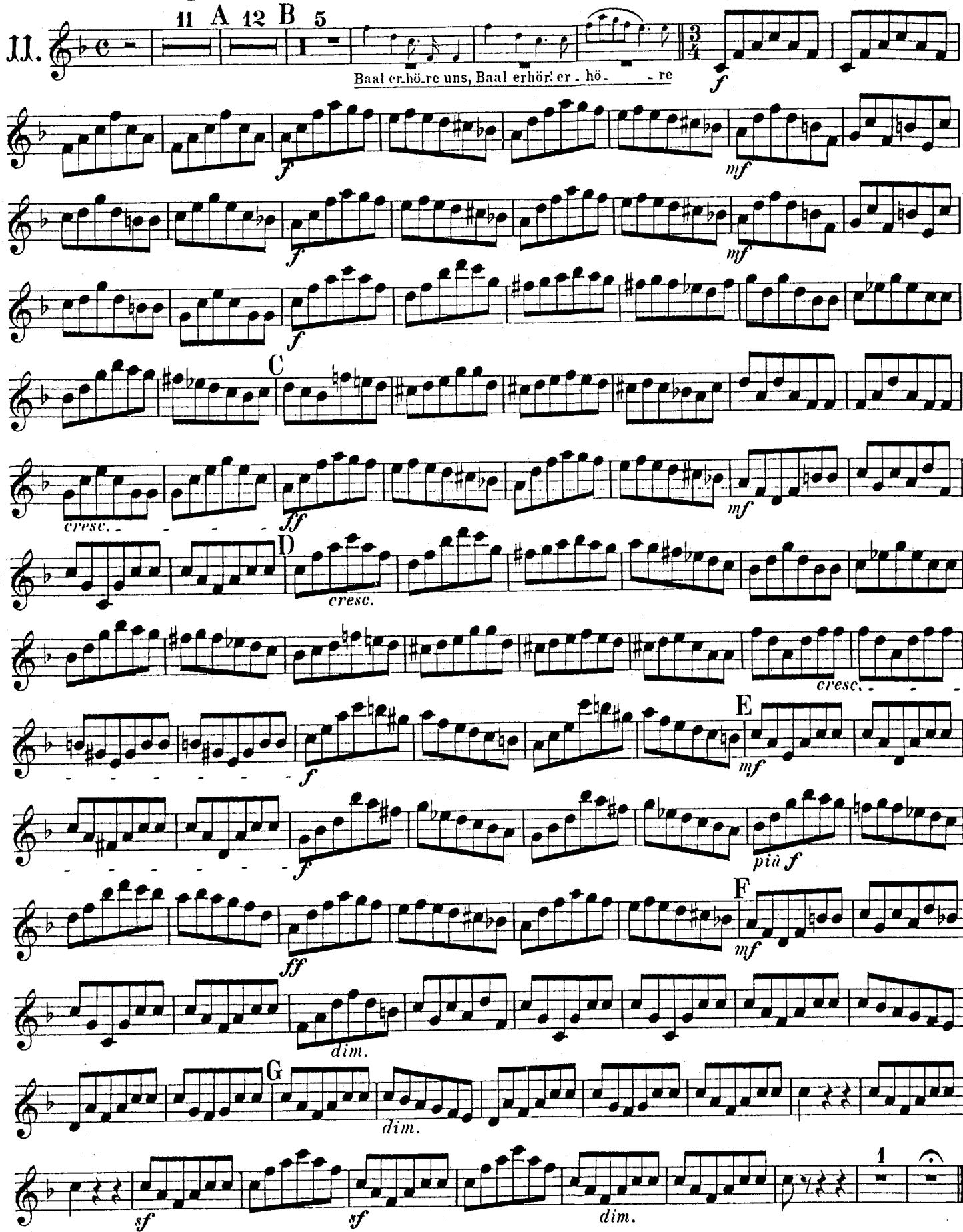
Chor

VIOLINO I

Andante grave e maestoso

Allegro non troppo

11 A 12 B 5

II. 

Baal erhö.re uns, Baal erhör:er - hö. - re

*f* *mf* *f* *mf* *cresc.* *ff* *mf* *cresc.* *f* *mf* *cresc.* *f* *più f* *ff* *mf* *dim.* *dim.* *sf* *sf* *dim.*

A B C D E F G

1

# Recitativ und Chor

## VIOLINO I

19. *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 vielleicht, dass er er - wa - che. Ru.fet lau - ter, ru.fet lau - ter!

### Chor Allegro

# Recitativ und Chor

13. *Elias.*  
 Ru - fet lau - ter! er hört euch nicht! Ritzt euch mit Mes - sern und mit Pfriemen, nach eu - rer

Wei - se! Hinkt un den Al - tar, den ihr ge - macht! Ru - fet und weissagt,

da wird kei - ne Stim - me sein, kei - ne Ant - wort, kein Auf - mer - ken!

### Chor Presto

**A**

**B**

**Adagio**

1 1 3 3

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

**Arie**  
**Adagio**

14.

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

**A**

*cresc.* *1* *1* *cresc.* *ff* *p* *cresc.*

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

*mf* *p* *pp*



Arie  
Allegro con fuoco e marcato

*ff* *f* *f* *attacca subito*

17.

*f* *fp* *p* *f* *cresc.* *pp* *A* *p*

B

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

C

*cresc.* *p* *ff* *Più lento*

Tempo I

*f* *ff* *Ist nicht des*

Herrn Wort wie ein Hammer.

Arioso

Lento

18.

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

Recitativ und Chor

Ten. Solo

19.

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

*p*

Elias

al-les thun. O Herr! du hast nun dei-ne Fein-de ver-wor-fen und zer-schla-gen! So

*fp* *f*

Andante sostenuto

6

Hilf dei-nem Knecht, o— du— mein

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

**B** *a tempo*

10 Hilf deinem Knecht, o du mein

*f* *p* *dim.*

**D** *Più animato* *Recit.* *a tempo* *Recit.* *Adagio*

4 Ich sehe nichts! 4 Herr, an deine Barm-

Sopr.

herzigkeit. Es gehet eine kleine Wolke auf aus dem Meere wie eines Mannes

Hand; der Himmel wird schwarz von Wolken und Wind; es rauschet stärker und stärker.

*a tempo, Allegro*

*ff* *Recit.* *Elias*

*ff* *Recit.* *Elias* Danket dem



This musical score for Violino I consists of 14 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is marked with various dynamics, including *ff* (fortissimo) and *sf* (sforzando). The piece is divided into sections labeled with letters: D, E, F, G, and H. Section D begins with a *ff* dynamic and features a complex, fast-moving melodic line. Section E starts with a *sf* dynamic and includes a 4-measure rest. Section F is marked with *sf* and *ff*. Section G begins with a *sf* dynamic. Section H starts with a *ff* dynamic and concludes the page with a final cadence. The notation includes a variety of note values, rests, and articulation marks.

# Zweiter Theil

## Arie Adagio

21. 





**A**





**B**





**Più Adagio**



Sopr.  
So spricht der Herr, der Erlöser I. sraels, sein Heiliger zum Knecht, der unter den Tyrannen ist, so spricht der Herr:

Recit.



**Allegro maestoso**



Violino I musical score, measures 1-18. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features various dynamics including *cresc.*, *sf*, *p*, *f*, and *pp*. There are several slurs and accents throughout. Measure 18 ends with a first ending bracket labeled '1'.

Chor  
Allegro maestoso, ma moderato

Chor musical score, measures 19-21. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 19 starts with a dynamic of *f*. Measure 21 ends with a first ending bracket labeled 'B 1'.



setzt. *a tempo*  
 A.ber du, A.hab, hast Ü.bel ge.than ü.ber al.le, die vor dir ge.we.sen sind.  
 Recit.

Es war dir ein Ge.rin.ges, dass du wandeltest in der Sün.de Je.ro.beams und machtest dem Baal ei.nen

Hain, den Herrn,den Gott I.sra.els zu er.zür.nen, du hast todt ge.schla.gen, und fremdes Gut ge.nommen.

*a tempo*

*dim.* *pp* *f* *pp* *A*

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

**B** *Alt*  
 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  
a tempo

pp *cresc.* f p pp

Alt  
Er hat die Pro- phe-ten Baals ge-töd-tet.  
Recit. a tempo ff

Er hat sie mit dem Schwert er-würgt.  
Recit.

D  
a tempo ff

Er hat den Him-mel ver-schlos-sen,  
Recit. a tempo ff

er hat die theu-re Zeit  
Recit. f

ü-ber uns gebracht!  
a tempo ff

So zie-het hin, und greift E-li-as.  
Recit. f

Er ist des To-des schul-dig, töd-tet ihn, lässt uns ihm thun wie er ge-than hat.  
ff

Chor *attacca:*

Allegro moderato

24. *f ff*

A *f ff*



a tempo, Andante sostenuto

pp p pp

Elias  
bleibe hier, du Kna-be, der Herr sei mit euch! Ich ge-he hin in die Wü-ste!

Recit.

f p

Arie

Adagio

Adagio *attacca:* Adagio

p cresc. dim. 26. p

cresc. p

A

pp cresc. p

cresc.

p p p cresc.

dim. p

f p poco a poco cresc.

Molto Allegro vivace

cresc. ff p

ff p

ff p

Adagio

Recitativ

27. Ten.

# Terzett

## VIOLINO I

Andante con moto

28. *Sopr.*  
 kommt, den Ber-gen, von wel-chen dir Hül-fe kommt. *allacca:*

### Chor

Allegro moderato

*sempre legato*

29. *p* *cresc.* *dim.* *p* *mf* *f* *dim.* *cresc.* *f* *dim.* *cresc.* *f* *dim.*

Violino I musical score for the first system, featuring five staves of music. The first staff has a *p* dynamic. The second staff starts with a **D** chord, followed by *cresc.*, *f*, and *dim.* dynamics. The third staff has *dim.* and *p* dynamics. The fourth staff has a **E** chord and *dim.* dynamics. The fifth staff has a **5** fingering and *pp* dynamics.

Recitativ

30. **Alt**  
 Ste-he auf, E - li - as, denn du hast ei - nen gro - ssen Weg vor dir. Vier - zig Ta - ge und vier - zig  
 Tempo Adagio

Musical score for the vocal part (Alt) with lyrics and piano accompaniment. The piano part has a *p* dynamic.

Näch - te sollst du gehn bis an den Berg Got - tes Ho - reb. O Herr, ich ar - bei - te ver - geb - lich,  
 Elias  
 Recit. Allegro vivace  
*p cresc.*

Musical score for the vocal part (Elias) with lyrics and piano accompaniment. The piano part has a *p cresc.* dynamic.

und brin - ge mei - ne Kraft umsonst und un - nüt - z zu. Ach,  
 Recit. a tempo  
*cresc.*

Musical score for the vocal part with lyrics and piano accompaniment. The piano part has a *cresc.* dynamic.

— dass du den Him - mel zer - ris - sest, Moderato und füh - rest her - ab, dass die  
 Recit. *ff*

Musical score for the vocal part with lyrics and piano accompaniment. The piano part has a *ff* dynamic.

Ber - ge vor dir zer - flös - sen, dass dei - ne Fein - de vor dir zit - tern müs - sen durch die  
*ff*

Musical score for the vocal part with lyrics and piano accompaniment. The piano part has a *ff* dynamic.

Wun-der, die du thust! Wa-run läs-s-est du sie ir-ren von dei-nen We-gen, und ihr Herz ver-

*ff*

stocken, dass sie dich nicht fürch-ten? O, dass meine See-le stür-be! dass meine See-le stür-be!

*ff* *dim.* *p*

Bass

Arie  
Andantino

31.

*pp* *sempre pp* *cresc.* *p* *pp*

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

*p* *cresc.* *pp*

Chor  
Andante sostenuto

32.

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

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

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

*f* *dim.* *p* *dim.* *pp*

Recitativ

33. *Elias*  
 Herr, es wird Nacht um mich, sei du nicht fer- ne, ver- birg dein Ant- litz nicht vor mir, mei- ne See- le

dür- stet nach dir, wie ein dürres Land. *Sopr.* Wohl- an denn! **Allegro**

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

dir! **Lento** Ver- hül- le dein Ant- litz, denn es naht der Herr!

Chor

Allegro molto

34. *pp* *cresc.* *ff*

*pp* *cresc.*

*ff* *dim.*

*pp* *cresc.* *f*

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

**B** *pp* *cresc.* *ff*

*pp* *cresc.* *ff*

VIOLINO I

Musical score for Violino I, page 31. The score consists of 15 staves of music in G major. It features various dynamics such as *pp*, *dim.*, *p*, *f*, *ff*, and *cresc.*, along with performance markings like *sempre ff* and *sempre pp*. The score includes several measures with fingerings (1, 2, 3, 5, 6) and articulation marks (accents, slurs). Key positions C, D, E, F, and K are indicated above the staff. The music is written in a single treble clef with a key signature of one sharp (F#).

Recitativ

35. *Alt.*  
Se - ra - phim stan - den ü - ber ihm, und ei - ner rief zum An - dern:

Quartett mit Chor  
Adagio non troppo

Recitativ

Adagio non troppo

36. *sf* *cresc.* *f* *p*  
e nach des Herrn Wort. *Recit.*

Più mosso

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.*  
*ff* *dim.* *p* *pp*

ARIOSO

Andante sostenuto

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

# Chor

# VIOLINO I

Moderato maestoso

38. *f* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf* *sf* *sf* *sf*

*sf*

*sf*

**A**

*sf* *sf* *sf* *sf*

*sf*

**B**

*sf*

*sf*

*sf*

*sf*

**C** 3 *p* 1 2 3 4

*cresc.*

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

*f*

*ff* *sempre ff* *sf*

**E** *f* *piu f*

*f* *ff*

*ff* *f* *rit.* *f* *f* *attacca:*

Arie  
Andante

39.

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

Andante sostenuto

40.

*Tromba* *pp* *f* *pp* *pp*

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

*Recit.*

*Vä - tern,* *a tempo* *1* *cresc.* *f* *pp*

# Chor

# VIOLINO I

Andante con moto

41. *8* *Viol. II* *p* *cresc.*

*p* *cresc.* **A**

*f* *cresc.*

*cresc.*

**B** *ff* *f*

**C** *sempre f*

**D**

**E** *ten.* *f* *f* *3* *p cresc.* *ff* *p*

## Quartett

Andante sostenuto

*p* *pp*

*p*

*cresc.* *p* **F 3**

*p* **G**

Schluss-Chor  
Andante maestoso

49.

Allegro  
Doppio movimento