

Elijah
an Oratorio
by
Felix Mendelssohn
Bassoon I



Introduction

Grave. ($\text{J} = 60$)

Musical score for the Bassoon part of the Introduction section. The key signature is one flat, and the time signature is common time. The tempo is Grave, indicated by $\text{J} = 60$. The bassoon plays a sustained note followed by a series of eighth notes and sixteenth-note patterns. Dynamics include p , $f \gg p$, ff , $#o$, pp , and $\#o$.

Overture

Moderato. ($\text{J} = 92$)

Musical score for the Bassoon part of the Overture section. The key signature changes between one flat and one sharp. The time signature is common time. The tempo is Moderato, indicated by $\text{J} = 92$. The score includes measures 12 through 51. Measure 12 starts with a bassoon solo. Measures 23 and 32 feature melodic lines labeled A and B respectively, with dynamics p , $cresc. p$, and $cresc.$. Measures 38 and 42 show more complex rhythmic patterns. Measure 46 leads into a section marked f and $più f$. Measure 51 concludes the section with a final melodic line.



56

D

ff

60

sf *sf*

*p*l*ù f*

65

sf *sf* *sf* *ff* **E**

sf *ff*

71

ff

sf *sf* *sf* *sf*

Nº1. Chorus

Andante lento. (♩ = 76)

11

A

ff

p

B

cresc.

19

cresc. <> *f*

25

C

ff

f

D

*p*l*ù f*

f

5



41

47

E

F

ff

ff

55

Recit.
L'istesso tempo.
Sopr. Ten.

The deep af-fords no wa-ter, and the

65

Ten. Alto Sopr.

{

The in-fant children ask for bread! and there is no one and there is no one break-eth it to feed them!

p sf p

Nº2. Duet with Chorus

Sostenuto ma non troppo. ($\text{J} = 92$)

Sopr. Alto

Lord, bow Thine ear to our prayer!

16

A

Clar.

10

27

cresc.

B 3

p

43

dim.

pp



Nº3. Recit.

Ten.Solo 9

pent-eth Him of the e - vil.

Nº4. Aria

Andante con moto. ($\downarrow = 72$)

14

A **B**

17

42

Nº5. Chorus

Allegro vivace. (♩ = 96)

9

18

26

34

A

B

2



42

C

52

D

60

67

Grave. ($\text{d} = 58$)

77

88

E

98

F

108

dim.

118

G

128



Nº6. Recit.

Andante tempo.
Alto Solo

6

ra - vens to feed thee there so do ac cord-ing un-to his word.

Nº7. Double Quartet

Allegro no troppo. ($\downarrow = 126$)

16

29 cresc. *f* *p* cresc.

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

55 cresc. *p*

70 *pp* Recit.

Nº8. Recit. Aria and Duet

Andante agitato. ($\downarrow = 66$)

13

Ob.I

sfp *sf* *p* cresc. *f* cresc. *fp* [easy turn]



22 **A**

36 **B**

47

Recit.

62 Elijah

Andante stostenuto.

dim. ritard.

Give me thy

p f pp

69

dim. pp cresc. pp cresc. pp

77 Andante con moto.

cresc. f pp

88

cresc. dim. pp

C

Recit

107 Elijah

dead arise and praise thee? Lord, my God O let the spirit of this child return that he a - gain may

ff ff ff pp

113 **D** Tempo. **E** Recit.

f p cresc. f

E Recit.



126 Elijah Andante a tempo. ($\text{♩} = 76$) 6

Liv - eth Bassi

Nº9. Chorus

Allegro moderato ($\text{♩} = 96$)

9 A

16

22 B

31 C

39 D

47

56



Nº10. Recit. with Chorus

Grave. ($\downarrow = 60$) **Recit.** **Elijah**

show my-self un-to A-hab,
and the **f** >> **p** **Tempo.**

12 **Recit.** **Allegro vivace.** ($\downarrow = 144$) **Recit.** **A** **Tempo.** **Recit.**

54 **B** **a tempo (Andante).** **Recit.** **C** **Allegro vivace a tempo.**

And the God, who by fire shall an-answer, let

76
Him be God. for - est gods

94
and mountain de - i - ties.

Nº11. Chorus

Andante grave e maestoso ($\downarrow = 84$)

10 **sf** >> **sf** >> **sf** >>

19 **sf**



30

Allegro non troppo. ($\text{J} = 160$)

46

C

65

D

83

E

108

120

G
Nº12. Recit. and Chorus

Elijah

wak en him; call him loud - er, call him loud er!

CHOR.
Allegro. ($\text{J} = 160$)

13

23



Nº13. Recit. and Chorus

Chorus
Presto. ($\text{J} = 116$)

Hear and
answer!

Adagio. ($\text{J} = 63$)
Elijah

Draw near, all ye people come **p** ***sf***

Nº14. Aria

Adagio. ($\text{J} = 63$)

A

cresc.

sf

p

B

cresc.

ff

p

cresc.

pp

pp

Nº15. Quartet

Più Adagio. ($\text{J} = 52$)
Sopr. Solo

Cast thy bur - den up-on the

pp

cresc.

pp



No.16 Recit. with Chorus

Elijah

O Thou, who mak-est Thine Angels spir its Thou, whose minis ters are flaming fires; Let them now des cend

Chorus

6 Allegro con fuoco. ($\text{J} = 152$)

14

21

28

35

44

53

A

B

C

Recit. $\frac{6}{8}$ Tempo. $\frac{8}{8}$



Nº17. Aria [Tacet] Nº18. Arioso [Tacet]

Nº19. Recit. and Chorus

Recit.

8

O Lord, thou hast o-ver-thrown thine e-ne-mies and des-

12 Andante sostenuto. (♩ = 66)

troy'd them Look

Recit.
Sop.Solo

20

A

There is no-thing, The heav'ens are as

B Tempo.

brass, they are as brass a-boveme.

37

cresc.

43

C 6 2 Recit. Sopr.Solo

i - ron, un - der



55 **Più animato. (♩ = 80)** **D Recit.**

61 **Tempo.
Bassi.**
 no thing. **cresc.** **f** **Sopr.**
 Be

72 hold, a lit-tle cloud a - ri - seth now from the wa - ters: it is like a man's
 hand! The hea-vens are black with cloud and with wind; the storm rush-eth loud-er and loud

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

81 **a tempo Allegro. (♩ = 144)**
cresc.

88 **ff**

92 **Recit.** **2** **3** **3**
 Mer - cy en-dur-eth for - e - ver



Nº20. Chorus

Allegro moderato ma con fuoco. ($\text{♩} = 126$)

10

19

A

28

37

B

46

C

56

D

69



80

[E]

91

[F]

102

112

[G]

124

[H]

132



Nº21. Aria

Adagio. ($\text{J} = 80$)

Adagio. ($\text{J} = 80$)

Vc.

Bassoon (Vc.)

Double Bass

Measure 24: **A** 8, **f**, **sf**, **pp**, **cresc.**, **p**, **sf**, **cresc. f**

Measure 47: **2**, **3**, **2**, **cresc.**, **p**, **f**, **f**

Measure 62: **Più Adagio.**, **Recit.**, **Sopr. Solo**, **Allegro maestoso. ($\text{J} = 132$)**, **Thus saith the Lord:**

Measure 79: **p**, **sf**, **sf**, **p**, **cresc.**, **p**, **f**

Measure 94: **p**, **cresc.**, **f**, **C**, **f**, **p**

Measure 104: **cresc.**, **f**, **D**, **p**, **6**, **p**, **cresc.**, **sf**, **pp**

Measure 118: **cresc.**, **f**, **ff**, **5**, **p cresc.**

Measure 133: **6**, **cresc.**, **ff**, **sf**, **sf**

Measure 148: **pp**, **cresc.**, **ff**, **Corni >>**

Nº22. Chorus

Allegro maestoso ma moderato. ($\text{J} = 112$)

Bassoon (Vc.)

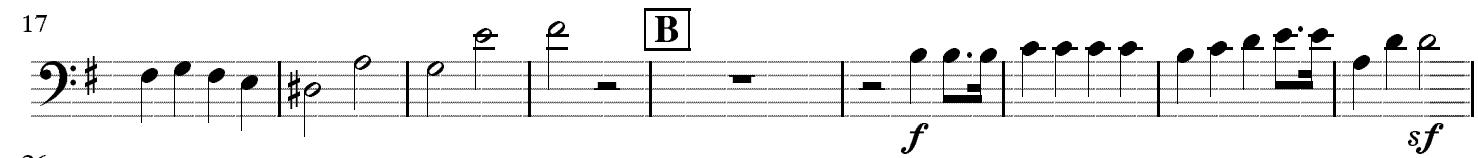
Double Bass

Measure 121: **f**

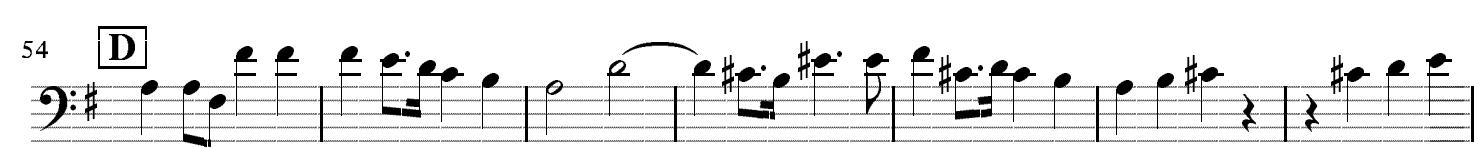
Measure 133: **ff**

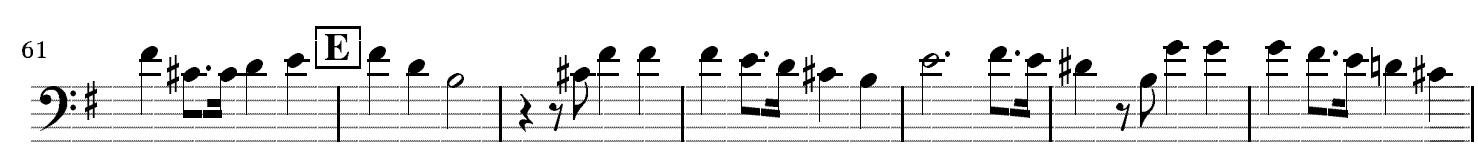


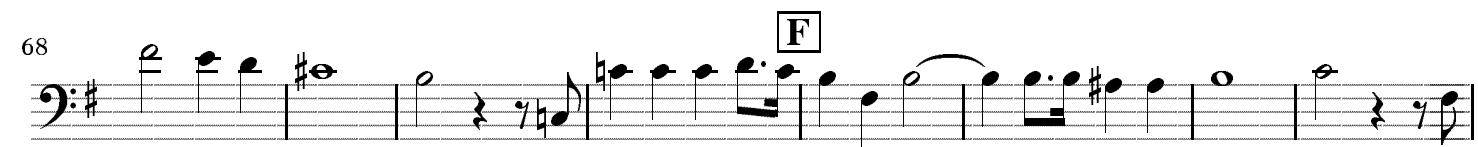
9 A

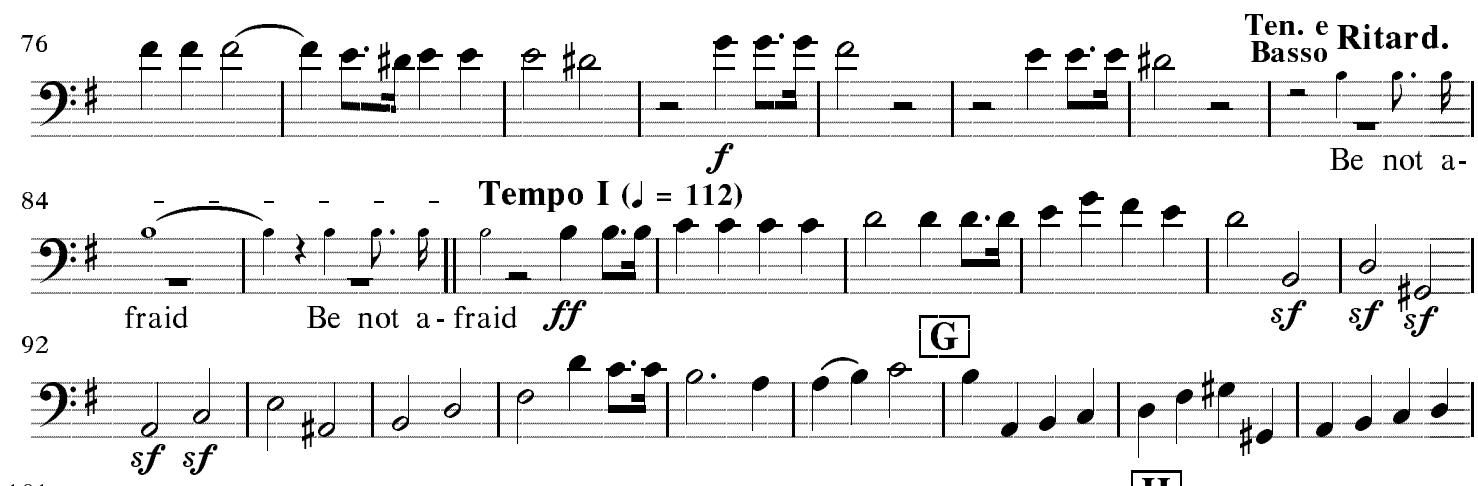

 17 B


 26
 34 Più animato. ($\text{♩} = 138$) C


 40 D


 54
 61 E


 68 F


 76 Ten. e Ritard.
 Basso
 Be not a-
 84 Tempo I ($\text{♩} = 112$)
 afraid Be not a-fraid ff
 sf sf sf
 92 G


 101 H




Nº23. Recit. with Chorus

Andante. ($\text{♩} = 72$)

2 Recit.

a tempo.

Elijah



know He is the Lord.

33

p cresc. **cresc.** **Recit.** **B** **5** **Alto Solo**

Measures 33-35: Bassoon part (2 measures), vocal part (1 measure), and Alto Solo part (1 measure).

45

Allegro moderato ($\text{♩} = 100$) **a tempo** **C** **cresc. f** **ff**

gods do so to me and

Measures 45-47: Bassoon part (2 measures), vocal part (1 measure), and dynamic markings (p, sf, cresc. f, ff).

56

Hath he not de - stroy ed Baals pro - phets? **Tempo.** Yea, by sword he de-stroy'd them all!

Recit. **ff** **Recit.**

Measures 56-58: Bassoon part (2 measures), vocal part (1 measure), and dynamic marking (ff).

60

He al-so clos-ed the hea - vens! And call-ed down a fam -

Tempo. **D** **Recit.** **Tempo.** **ff** **Recit.**

Measures 60-62: Bassoon part (2 measures), vocal part (1 measure), and dynamic marking (ff).

64

ine up-on the land. **Tempo.** So go ye forth and seize E-li - jah, for

ff **Recit.**

Measures 64-66: Bassoon part (2 measures), vocal part (1 measure), and dynamic marking (ff).

68

he is wor- thy to die! slaughter him! do un-to him as he hath done!

Measures 68-70: Bassoon part (2 measures), vocal part (1 measure).



Nº24 Chorus

Allegro moderato. ($\text{♩} = 100$)

1

7

13

19

28

34

41

A

B

C

Nº25. Recit [Tacet]



Mendelssohn: Elijah, Op. 70

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Bassoon 1

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page 21/31

Nº26. Aria

Adagio ($\text{J} = 66$)

Vc. Solo

Molto Allegro vivace. ($\text{J} = 92$)

Elijah die, for my days are but
van-i-ty! but **p** cresc. **ff** **3** **ff**

B **2** **ff** **p** **ff**

Adagio. ($\text{J} = 66$) **cresc.** **ff** **2** **3**

pp

5 **2** **pp** **pp** **cresc. p** **2** **pp**

Nº27. Recit. [Tacet] Nº28. Trio [Tacet]

Nº29. Chorus

Allegro moderato. ($\text{J} = 126$)

Vln.I. **3** **2** **1** **p**

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

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



28

B

f

C

f *f* *dim.* *p*

p

cresc. *f* *dim.*

D

p

f *dim.*

E

p

2

5

pp

Nº30. Recit. [Tacet]

No.31 Aria.

Andantino. **ritard.**
 (♩ = 72) El. *gr.*

(♩ = 72) Fl. *sr*



Nº32. Chorus

Andante sistemuto. (♩ = 66)



Nº33. Recit. [Tacet]

Nº34. Chorus

Allegro molto. ($\text{J} = 100$)

14

A

15 16 17

B 5

43 44 45

C 4

D

60 61 62

E 5

77 78 79

F

88 89 90

G

104 105 106

H

123 124 125

I



138

cresc.

152

K

p

cresc.

pp

167

cresc.

pp

180

pp

cresc.

Nº35. Recit. and Quartet with Chorus

Adagio non troppo. (♩ = 72)

13

Sopr. Solo

Ho-ho-ho

A 6 **B** 4

C

pp

pp

pp

Nº36. Chorus, Recit

a tempo Adagio non troppo ($\downarrow = 63$)

a tempo Adagio non troppo ($\text{♩} = 63$)

Recit.

10 **Più mosso.** ($\text{♩} = 84$)

Recit.



Nº37. Arioso

Andante sostenuto. Ob.



Nº38. Chorus

Moderato maestoso. ($\text{♩} = 76$)



5

10 [A]

17 [B]

22

26 sempre ff

30 [C]

36 cresc. f ff p cresc.



40

45 [E] *sf ff* [F] *ff*

52

ritard

Nº39. Aria

Andante. ($\text{J} = 80$)

5

13 [A] *mf* *sf* *p*

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

36 *f* *p* *p* *pp*

Nº40. Recit.

Andante sostenuto. Recit. Sopr. Solo

8 8

smite the earth with a curse.



Nº41. Chorus

Andante con moto. ($\text{J} = 88$)

Measures 10-18: Bassoon part starts with pp , followed by a melodic line with dynamics f , p , $cresc.$, p , $cresc.$, p , $cresc.$, $semre cresc.$, and f . Measure 18 ends with a repeat sign.

Measures 19-26: Continuation of the bassoon line with dynamics $cresc.$, ff , and ff .

Measures 27-33: Melodic fragment **C** is introduced, featuring eighth-note patterns and a key change to F# major.

Measures 34-39: Melodic fragment **D** is introduced, featuring eighth-note patterns and a key change to G major.

Measures 40-46: Melodic fragment **E** is introduced, featuring eighth-note patterns and a dynamic ff .

Measures 47-52: Continuation of the bassoon line with dynamics p , $cresc.$, ff , p , $cresc.$, ff , and ff .



Nº41. Chorus

Andante sostenuto. ($\text{J} = 76$)

Bass clef, common time, B-flat major.

Measure 1: Bassoon enters with eighth-note pairs. Dynamic *p*.

Measure 7: Bassoon enters with eighth-note pairs. Dynamic *p*. Measure 8 concludes with a fermata over the bassoon part.

Measure 17: Bassoon enters with eighth-note pairs. Dynamic *cresc.* Measure 18 concludes with a fermata over the bassoon part.

Measure 27: Bassoon enters with eighth-note pairs. Dynamic *p*. Measure 28 concludes with a fermata over the bassoon part.

Measure 36: Bassoon enters with eighth-note pairs. Dynamic *p*. Measure 37 concludes with a fermata over the bassoon part.

Measure 43: Bassoon enters with eighth-note pairs. Dynamic *p dim.* Measure 44 concludes with a fermata over the bassoon part.

Section A (measures 17-27): The bassoon plays eighth-note pairs, with measure 22 marked with a box labeled "A". Measures 23-24 are marked "2" and "3". Measures 25-26 are marked "2" and "3". Measures 27-28 are marked "2" and "3".

Section B (measures 27-36): The bassoon plays eighth-note pairs, with measure 32 marked with a box labeled "B". Measures 33-34 are marked "2" and "3". Measures 35-36 are marked "2" and "3".



Nº43 Final Chorus.

Andante maestoso. ($\text{J} = 96$)

Bassoon part, measures 1-7. Key signature: C major (two sharps). Time signature: common time. Dynamics: ff at measure 1, sf at measure 4. Measure 1: bassoon enters with eighth-note pairs. Measure 2: bassoon enters with eighth-note pairs. Measure 3: bassoon enters with eighth-note pairs. Measure 4: bassoon enters with eighth-note pairs. Measure 5: bassoon enters with eighth-note pairs. Measure 6: bassoon enters with eighth-note pairs. Measure 7: bassoon enters with eighth-note pairs.

Bassoon part, measures 8-15. Key signature: C major (two sharps). Time signature: common time. Dynamics: p at measure 8, cresc. at measure 15. Measure 8: bassoon enters with eighth-note pairs. Measure 9: bassoon enters with eighth-note pairs. Measure 10: bassoon enters with eighth-note pairs. Measure 11: bassoon enters with eighth-note pairs. Measure 12: bassoon enters with eighth-note pairs. Measure 13: bassoon enters with eighth-note pairs. Measure 14: bassoon enters with eighth-note pairs. Measure 15: bassoon enters with eighth-note pairs.

Bassoon part, measures 16-22. Key signature: C major (two sharps). Time signature: common time. Dynamics: f at measure 16. Measure 16: bassoon enters with eighth-note pairs. Measure 17: bassoon enters with eighth-note pairs. Measure 18: bassoon enters with eighth-note pairs. Measure 19: bassoon enters with eighth-note pairs. Measure 20: bassoon enters with eighth-note pairs. Measure 21: bassoon enters with eighth-note pairs. Measure 22: bassoon enters with eighth-note pairs.

Bassoon part, measures 29-35. Key signature: C major (two sharps). Time signature: common time. Dynamics: 3 at measure 29. Measure 29: bassoon enters with eighth-note pairs. Measure 30: bassoon enters with eighth-note pairs. Measure 31: bassoon enters with eighth-note pairs. Measure 32: bassoon enters with eighth-note pairs. Measure 33: bassoon enters with eighth-note pairs. Measure 34: bassoon enters with eighth-note pairs. Measure 35: bassoon enters with eighth-note pairs.

Bassoon part, measures 41-47. Key signature: C major (two sharps). Time signature: common time. Dynamics: 5 at measure 41. Measure 41: bassoon enters with eighth-note pairs. Measure 42: bassoon enters with eighth-note pairs. Measure 43: bassoon enters with eighth-note pairs. Measure 44: bassoon enters with eighth-note pairs. Measure 45: bassoon enters with eighth-note pairs. Measure 46: bassoon enters with eighth-note pairs. Measure 47: bassoon enters with eighth-note pairs.

Bassoon part, measures 51-57. Key signature: C major (two sharps). Time signature: common time. Dynamics: 6 at measure 51. Measure 51: bassoon enters with eighth-note pairs. Measure 52: bassoon enters with eighth-note pairs. Measure 53: bassoon enters with eighth-note pairs. Measure 54: bassoon enters with eighth-note pairs. Measure 55: bassoon enters with eighth-note pairs. Measure 56: bassoon enters with eighth-note pairs. Measure 57: bassoon enters with eighth-note pairs.

Bassoon part, measures 61-67. Key signature: C major (two sharps). Time signature: common time. Dynamics: ff at measure 61. Measure 61: bassoon enters with eighth-note pairs. Measure 62: bassoon enters with eighth-note pairs. Measure 63: bassoon enters with eighth-note pairs. Measure 64: bassoon enters with eighth-note pairs. Measure 65: bassoon enters with eighth-note pairs. Measure 66: bassoon enters with eighth-note pairs. Measure 67: bassoon enters with eighth-note pairs.

Bassoon part, measures 72-78. Key signature: C major (two sharps). Time signature: common time. Dynamics: ff at measure 72. Measure 72: bassoon enters with eighth-note pairs. Measure 73: bassoon enters with eighth-note pairs. Measure 74: bassoon enters with eighth-note pairs. Measure 75: bassoon enters with eighth-note pairs. Measure 76: bassoon enters with eighth-note pairs. Measure 77: bassoon enters with eighth-note pairs. Measure 78: bassoon enters with eighth-note pairs.

Bassoon part, measures 82-88. Key signature: C major (two sharps). Time signature: common time. Dynamics: ff at measure 82. Measure 82: bassoon enters with eighth-note pairs. Measure 83: bassoon enters with eighth-note pairs. Measure 84: bassoon enters with eighth-note pairs. Measure 85: bassoon enters with eighth-note pairs. Measure 86: bassoon enters with eighth-note pairs. Measure 87: bassoon enters with eighth-note pairs. Measure 88: bassoon enters with eighth-note pairs.



93

G

104

ff

H

115

E

