

Elijah
an Oratorio
by
Felix Mendelssohn

Horn II



Introduction

In D.

Grave. ($\text{♩} = 60$)

Musical score for the Introduction section. The key signature is D major (no sharps or flats). The time signature is common time (C). The tempo is Grave, indicated by a dotted quarter note = 60. The dynamic is p . The score consists of two staves: a bass staff and a treble staff. The bass staff has a bass clef and a C-clef. The treble staff has a G-clef. The music begins with a sustained note followed by eighth-note pairs. Measure 3 starts with a forte dynamic ff . Measures 5-6 show a transition with pp and p dynamics. Measures 7-8 end with pp .

Overture

Moderato. ($\text{♩} = 92$)

Musical score for the Overture section. The key signature is D major. The time signature is common time (C). The tempo is Moderato, indicated by a dotted quarter note = 92. The dynamic is pp . The score consists of five staves: Bassi (bassoon), Treble (oboe), Alto (clarinet), Bassoon, and Trombone. The music begins with a bassoon solo (Bassi staff) at measure 13. Section A (Treble staff) starts at measure 13 with a dynamic of p , followed by $cresc.$ and p . Section B (Alto staff) starts at measure 31 with $cresc.$ and ends with f . Section C (Trombone staff) starts at measure 40 with f and ends with sf . Section D (Bassoon staff) starts at measure 56 with ff . Section E (Trombone staff) starts at measure 62 with ff and ends with sf . The score concludes with a final dynamic of sf .



Nº1.Chorus

Andante lento. ($\text{♩} = 76$)

A

B dim. **p**

C

D 7

E

F

Chorus Sopr. The deeps af-ford no wa - ter and the ri - vers are ex haust - ed!

Recit. L'istesso tempo.

Alto The suck - lings tongue now cleav - eth for thirst to his mouth! The in - fant child-ren ask for

Tenor.

Alto, etc.

bread! The in - fant child - ren ask for bread!

muta in E.



Nº2. Duet with Chorus

Sostenuto ma non troppo. ($\text{J} = 100$)

In E.

Sopr.Alto

A

B

Musical score for the Soprano/Alto part of the duet. The score consists of two staves. The top staff is in 2/4 time, G clef, and the bottom staff is in 4/4 time, C clef. The vocal line starts with eighth notes, followed by a measure of rests, then measures 13 and 11. Measure 13 ends with a dynamic *sf* and a *p*. Measure 11 ends with a dynamic *sf* and a *p*. The lyrics "Lord, bow Thine ear to our prayer!" are written below the staff. The bottom staff begins with a dynamic *p*, followed by a crescendo to *p*, then a dynamic *p dim.*, and finally a dynamic *pp*. The text "muta in C." is written at the end of this staff.

35

Continuation of the musical score for the Soprano/Alto part. The score consists of two staves. The top staff is in 2/4 time, G clef, and the bottom staff is in 4/4 time, C clef. The vocal line continues with eighth notes and rests. Measure 5 begins with a dynamic *p*, followed by a crescendo to *p*, then a dynamic *p dim.*, and finally a dynamic *pp*. The text "muta in C." is written at the end of this staff.

Nº5. Chorus

In C.

Allegro vivace. ($\text{J} = 96$)

Chorus Basses

Altos

Musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line starts with eighth notes, followed by a measure of rests, then measures 2 and 3. Measure 2 ends with a dynamic *sf* and a *ff*. The lyrics "Yet doth the Lord see it not; yet doth the Lord see it not; *f*" are written below the staff.

7

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 4 begins with a dynamic *sf*, followed by a crescendo to *f*, then a dynamic *sf* and a *ff*.

23

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 3 begins with a dynamic *sf*, followed by a crescendo to *f*, then a dynamic *sf* and a *ff*.

35

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 5 begins with a dynamic *sf*, followed by a crescendo to *f*, then a dynamic *sf* and a *ff*.

50

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 2 begins with a dynamic *sf*, followed by a crescendo to *ff*.

60

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 2 begins with a dynamic *sf*, followed by a crescendo to *ff*.

73

Continuation of the musical score for the Chorus Basses and Altos parts. The score consists of two staves. The top staff is in common time, C clef, and the bottom staff is in common time, C clef. The bass line continues with eighth notes and rests. Measure 5 begins with a dynamic *p*, followed by a crescendo to *f*, then a dynamic *p*, *cresc.*, *f*, *cresc.*, *f*, and *p*.

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

E



Mendelssohn: Elijah, Op. 70

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Horn 2

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99

F

113

126 [G]

dim. p cresc. f dim.

p cresc. ff dim. p muta in E.

Nº8. Recit. Aria and Duet

In E. Andante agitato. ($\downarrow = 66$)

In E. Andante agitato. (♩ = 66)

Recit. 5 Sopr. Solo a tempo
Ob.I p

hith - er? sf

15 8 3 p cresc. f

A

34 12 6 p sf sf

B

61 ritard. Recit. Elijah Andante stostenuto.
dim. Give me thy p f pp

C

69 2 dim. pp cresc. pp cresc. pp cresc. p cresc.

81 Andante con moto. 6 12 4 Recit.
f pp 6 muta in G. C 4 C



109 **D** Tempo. **E** Andante a tempo. Sopr.Solo
bless ed are they who fear

Nº9. Chorus
In G. Allegro moderato ($\text{♩} = 96$)

13 **A** Him. *p* 2

13 **A** *p* **cresc.** 2 **cresc.** *p* **cresc.**

26 **B** *p* **cresc.** *f* 4 **C** *f* **cresc.** *ff* *sf* *sf*

40 **D** *p* **cresc.** *f* *p* **cresc.** *f* *sf* **dim.** *p* **cresc.** *sf*

50 *f* *sf* *p* **dim.** *p* **pp** muta in E-flat.

Nº10. Recit. with Chorus

In E-flat Grave Recit. Elijah Allegro vivace. ($\text{♩} = 144$)
rain a-gain up-on the earth, Viol.I

15 **5** **6** **Recit.** **4** **A** **Tempo.** **5** **Recit.** 22
muta in C.

54 **B** a tempo (Andante). In C.
Then, then we shall see whose God is the Lord. *p* **cresc.** *f*

63 **Recit.** rise then ye priests of Baal; se - lect and slay a bul - lock, and put no fire
Maestoso. ($\text{♩} = 80$) *f*





Nº12. Recit. and Chorus

In A

Elijah

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

Chor.

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

ff 1. 2. 3. 4. 5. 6.

20

ff

Nº13. Recit. and Chorus

Chorus

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

none will list-en; none heed you.

17

ff 2 \boxed{A} 3 \boxed{sf} 4 f

35

\boxed{sf} 2 \boxed{B}

49

ff

61

\boxed{ff} f \boxed{C}

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

Elijah

In E-flat

74

muta in E-flat Draw near, all ye peo-ple come p



Nº14. Aria

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

18

30

32

f dim. p **B** 3 **cresc.** pp

Nº15. Quartet

Più Adagio. ($\text{J} = 52$)

Sopr.Solo

Cast thy bur den up on the **pp**

8

cresc. **pp**

Nº16. Recit. with Chorus

Elijah

O Thou, who mak-est Thine An - gels spir - its Thou, whose mi-nis-ters are flam - ing fires;

Chorus **pp**

4

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

tacet.

65

cresc. Let them now des cend! **ff** **p** cresc.

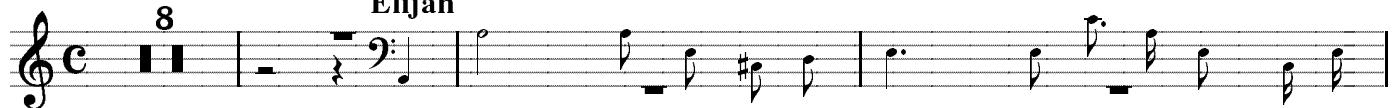
Nº17. Aria Nº18. Arioso [tacet]



Nº19. Recit. and Chorus

In E-flat

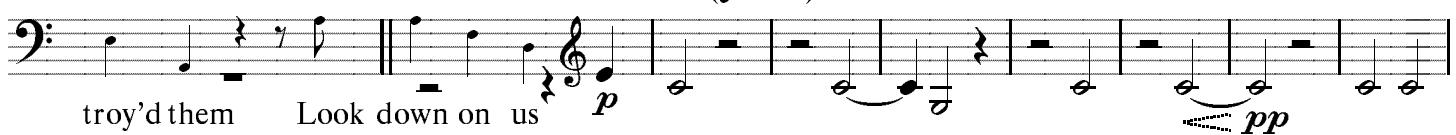
Elijah



O Lord, Thou hast o-ver thrown Thine e-ne-mies and des-

12

Andante sostenuto. ($\text{J} = 66$)



21

A

3

3

Recit.

Sopr.

2

brass, they are as brass a-bove me.

34

B

Tempo.

5

C

2

4

54

Sopr. Solo

Più animato. ($\text{J} = 80$)

D **Recit.**

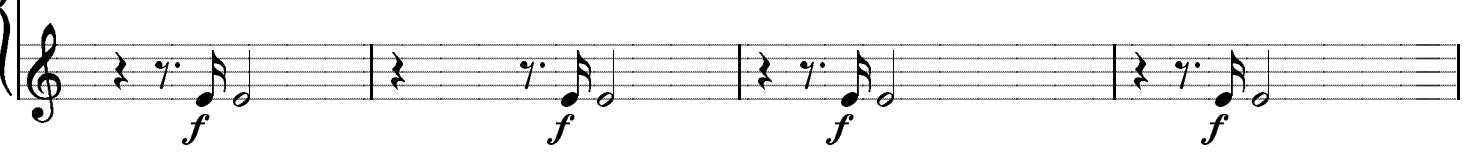
Tempo.

3

i-ron, un-der me. **p** **cresc.** No; There is no thing. **p** **cresc.**

66

God! Un to Thee will I cry, Lord, my rock; be not si lent to me; and Thy great



70

Adagio.

Sopr.

6

wind; the storm rush eth loud er and loud

81

a tempo Allegro. ($\text{J} = 144$)

p cresc.

ff

cresc.

92

Recit.

Elijah

2

Mer-cy en-dur-eth for e - ver



Nº20. Chorus

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

The musical score for Mendelssohn's Elijah, Op. 70, No. 20 Chorus, featuring eight staves of music. The vocal parts are labeled A through H. The score includes dynamic markings such as *f*, *ff*, *sf*, and *2*. Measure numbers are indicated on the left side of each staff.

11
21
32
42
57
70
82
94
106
119
128

A, B, C, D, E, F, G, H



Nº21. Aria

In E

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

B

Più Adagio. $\frac{4}{4}$ Recit.

Sopr. Solo

Musical score for No. 21 Aria. The score consists of multiple staves of music with various dynamics, measures, and section markers. The first section (measures 1-26) is Adagio (J=80) in 3/8 time, marked with a box labeled 'A'. The second section (measures 27-42) is Più Adagio (Recit.) in 4/4 time, marked with a box labeled 'B'. The third section (measures 43-100) is Allegro maestoso (J=132) in 3/4 time, marked with a box labeled 'C'. The fourth section (measures 101-120) continues the Allegro maestoso in 3/4 time, marked with a box labeled 'D'. The fifth section (measures 121-131) returns to the Più Adagio style in 3/4 time. The sixth section (measures 132-145) concludes the piece in 3/4 time. Various dynamics like ff, pp, cresc., f, p, sf, and ff are indicated throughout the score.

Nº22. Chorus

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

Musical score for No. 22 Chorus. The score consists of three staves of music. The first staff (measures 1-17) is Allegro maestoso ma moderato (J=112) in common time, marked with a box labeled 'A'. The second staff (measures 18-42) is Più animato (J=138) in common time, marked with boxes labeled 'B' and 'C'. The third staff (measures 43-52) continues the Più animato style. Measures 18-25 are marked with a box labeled 'B', and measures 43-48 are marked with a box labeled 'C'. Various dynamics like sf, f, ff, 10, and ff are indicated throughout the score.



54 **D** 8 **E**

71 **F**

82 *Ritard.* - - - **Tempo I** ($\text{♩} = 112$)

92 **ff** **ff** **G**

103 **H** **ff** **6** **muta in D.**

Nº23. Recit. with Chorus

In D

Elijah

Andante. ($\text{♩} = 72$) **Recit.**

peo ple and o're his peo ple Is - ra - el hath made thee king.

Recit. **a tempo.** **Viol.I** **A** **Recit.**

Allegro moderato ($\text{♩} = 100$) **B** **Recit.**

Alto Solo. **6** **In C** **Recit.**

gods do so to me and **f** **ff** **pp** **muta in C.**

Hath he not de-

57 **Tempo.** **Recit.**

stroy - ed Baals pro - phets? **ff** **Yea, by sword he de - stroy'd them all!**

60 **Tempo.** **D** **Recit.** **Tempo.** **Recit.**

He also clos ed the heavens! **ff** *And called down a fam -*

64 **Tempo.** **Recit.** **3** **muta in A.** *as he hath done!*



Nº24 Chorus

In A

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

The musical score consists of three staves of music. Staff 1 (Treble clef) starts with ff dynamics at measure 7. Staff 2 (Treble clef) starts with sf dynamics at measure 13. Staff 3 (Treble clef) starts with sf dynamics at measure 13. Measure 20 begins with a dynamic f . Measures 28 and 34 show various dynamics including ff , p , $dim.$, pp , and sf . Measure 40 ends with a fermata over the bass staff.

Nº25. Recit [Tacet]

Nº26. Aria

The musical score consists of two staves. The top staff (Treble clef) is labeled "Adagio ($\text{J} = 66$)" and "Vc. Solo". It features a melodic line with slurs and grace notes. The bottom staff (Bass clef) is labeled "Molto Allegro vivace. ($\text{J} = 92$)". It includes lyrics: "Elijah die, for my days are but van-i ty! but". Measure 43 starts with a dynamic p followed by "cresc.". Measures 44 and 45 show dynamics ff and ff .



54

72

B

82

Adagio.

12

ff

sf muta in D.

3

4

17

2

3

17

2

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

Nº29. Chorus

In D

III B

13

Vln.I.

A

B

13

cresc. dim. *p*

8

cresc.

32

C

D

49

E

64

f

sf

p

cresc.

p

cresc.

pp

muta
in D.



Nº30. Recit.

In E Elijah

Allegro vivace. (♩ = 92)

Vln.I. Recit. 5

Lord, I have la - bor'd in vain!

That the moun-tains would flow down at Thy presence,

to make Thy Name known to Thine ad - ver-sa - ries, through the won - der of Thy works!

Allegro moderato.

Vln.I. Elijah

2 That the moun-tains would flow down at Thy presence,

20

to make Thy Name known to Thine ad - ver-sa - ries, through the won - der of Thy works!

ff

O Lord, why hast Thou made them to err from Thy ways? and hard en-ed their hearts, that they

ff

24

O Lord, why hast Thou made them to err from Thy ways? and hard en-ed their hearts, that they

do not fear Thee! O that I now might die O that I now might die!

ff

dim.

29

O that I now might die!

Nº31. Aria Nº32. Chorus [tacet]

Nº33. Recit.

Lento

20

2

Sopr. Solo

do not fear Thee! O that I now might die O that I now might die!

O that I now might die!

for He draw-eth near.



Nº34. Chorus

In E

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

The sheet music consists of 14 staves of musical notation for a six-string guitar. The notation includes various dynamics such as *p*, *pp*, *cresc.*, *ff*, and *dim.*. Fingerings are indicated by numbers 1 through 10 above or below the strings. The music is divided into sections labeled A through K:

- A:** Staff 1, measures 1-10. Dynamics: *pp*, *cresc.*, *ff*, *p*, *cresc.*, *ff*, *dim.*.
- B:** Staff 2, measures 21-30. Dynamics: *cresc.*, *ff*, *dim.*, *p*, *dim. pp*, *p*, *cresc.*, *ff*.
- C:** Staff 3, measures 41-50. Dynamics: *p*, *cresc.*, *dim.*.
- D:** Staff 4, measures 51-60. Dynamics: *p*, *cresc.*, *ff*.
- E:** Staff 5, measures 61-70. Dynamics: *dim.*, *p*, *pp*, *ff*, *sf*.
- F:** Staff 6, measures 71-80. Dynamics: *sf*, *sf*, *ff*, *ff*.
- G:** Staff 7, measures 91-100. Dynamics: *sf*, *sf*, *ff*.
- H:** Staff 8, measures 111-120. Dynamics: *pp*, *p*.
- I:** Staff 9, measures 131-140. Dynamics: *pp*, *pp*.
- K:** Staff 10, measures 149-158. Dynamics: *pp*, *cresc.*, *pp*.
- muta in F.**: Staff 11, measures 166-175. Dynamics: *pp*.



Nº35. Recit. and Quartet with Chorus

In F

Adagio non troppo. ($\text{J} = 72$)

Sopr. Solo

Ho - ly Ho - ly

A 9 B 4 ff 5

ff pp 2 C pp ff pp pp

Nº36. Chorus; Recit.

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

Più mosso. Recit.

4 p cresc. f 5 5

Nº37. Arioso

Andante sostenuto. Ob.Solo

6 34

Nº38. Chorus

Moderato maestoso. ($\text{J} = 76$)

ff sf f sf A B

C 3 p cresc. f



37 **D**

43 **E**

51 **F** *ritard*

sf *sf* muta in D.

Nº41. Chorus

in D. **Andante con moto.** ($\downarrow = 88$)

Andante con moto. (♩ = 68)

sf

pp

cresc.

12 **A** 1 2 3 4 5 6 7

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

22 **B**

ff

29 **C** 3

39 **D**

4 **E** 2

51

ff

p

cresc.

ff p

cresc.

ff

p



Nº42. Quartet [tacet]

Nº43. Final Chorus.

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

Vlns.



Allegro. Doppio movimento. ($\text{J} = 96$)

1 2 3 4 5 6 7

