

Elijah  
an Oratorio  
by  
Felix Mendelssohn  
Viola



## Introduction

### **Grave. (J = 60)**

A musical staff in treble clef and common time. Measure 4 starts with a whole note followed by a half note, then a measure repeat sign. Measure 6 starts with a whole note followed by a half note.

## Overture

**Moderato.** ( $\text{♩} = 92$ )

Moderato. (♩ = 72)

Bassi

6

V

10

V V V V

16

cresc. - - - - p cresc.

22

A  
cresc. p cresc. dim. p — sf

28

V

32

B  
semper cresc.

35

semper cresc. - - - - al - f



38

41

**C**

*f*   *più f*

45

48

*f*

51

55

**D**

*ff*   *sf*

60

*sf*   *sf*   *più f*   *sf*

65

**E**

*ff*

70

*ff*



# Nº1. Chorus

Andante lento. ( $\text{♩} = 76$ )

The musical score consists of ten staves of music for the Viola. The key signature is B-flat major (two flats). The tempo is Andante lento, indicated by  $\text{♩} = 76$ . The dynamics range from *ff* (fortissimo) to *p* (pianissimo). The score features various performance techniques such as grace notes, slurs, and accents. Several sections are labeled with letters A through F:

- A**: Located at measure 12, dynamic *p*.
- B**: Located at measure 18, dynamic *cresc.*
- C**: Located at measure 30, dynamic *più f*.
- D**: Located at measure 35, dynamic *p*, with the instruction "divisi" below the staff.
- E**: Located at measure 41, dynamic *f*.
- F**: Located at measure 48, dynamic *ff*, with the instruction "non div."

Measure numbers are indicated on the left side of the staves: 6, 12, 18, 24, 30, 35, 38, 41, 45, and 48.



53

Recit. L'istesso tempo. *ff*

Chorus Sopr. Tenor Alto

The deeps af-ford no wa-ter and the ri-vers are ex-hau-sted! The suck-lings tongue now

63

Bass Ten.

cleav-eth for thirst to his mouth! The in-fant child-ren ask for bread! The in-fant child-ren ask for

66

Alto Sopr.

bread! and there is no one and there is no one break-eth it to feed them!

cresc. sf p

## Nº2. Duet with Chorus

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

Sopr. Alto

*22* Lord, bow Thine ear to our prayer! *pp*

8

16

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



Mendelssohn: Elijah, Op. 70

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Viola

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page 5/55

24

cresc.

**B**

31

pp

cresc. dim.

39

cresc. p pp

46

dim. pp

### Nº3. Recit.

Tenor Solo.

Ye people rend your hearts, rend your hearts and not your

gar - ments for your trans-gres-sions the prophet E li - jah hath seal - ed the hea - vens through the

word of God, I there fore say to ye: For-sake your i dols, re-turn to God for he is slow to an - ger, and



8

mer - ci - ful and kind and gra - cious, and re - pent - eth Him of the e - vil.

## Nº4. Aria

**Andante con moto. (♩ = 72)**

8

15

22

29

42

cresc.

cresc. *sf*

dim.

*sf*

*p*

*pp*

**A**

**B**



## Nº5. Chorus

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

The musical score consists of ten staves of music for Viola. The key signature is one flat, and the time signature is common time. The tempo is Allegro vivace, indicated by  $\text{J} = 96$ . The score begins with a dynamic of  $f$ , followed by  $sf$  and  $f$ . The first staff ends at measure 7. The second staff begins with  $sf$  and ends with  $f$ . The third staff starts at measure 15, with a dynamic of  $ff$ . Measure 20 begins with a dynamic of  $ff$ . Measure 25 starts with a dynamic of  $sempr f$ . Measure 31 begins with a dynamic of  $V$ . Measure 37 begins with a dynamic of  $C$ . Measure 45 begins with a dynamic of  $V$ . Measure 52 begins with a dynamic of  $ff$ . Measure 59 begins with a dynamic of  $V$ .

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

77

88 [E]

94

101

106 [F]

112

119

125 [G]

132

This image shows page 10 of a cello score. The music is in 3/4 time, with a key signature of one flat. The tempo is marked as Grave with  $\text{J} = 58$ . The page contains 13 staves of music, numbered 66 through 132. The dynamics and performance instructions include: dynamic markings like *f*, *p*, *s*, *cresc.*, *dim.*, and *ff*; performance instructions like 'v' for vibrato; and measure numbers. Measure 88 is labeled with a box containing the letter 'E'. Measure 106 is labeled with a box containing the letter 'F'. Measure 125 is labeled with a box containing the letter 'G'.



## Nº6. Recit.

Alto Solo.

The musical score consists of three staves of music. The top staff is for the Alto Solo, starting with a dynamic *p*. The lyrics are: "E - li - jah! get thee hence E-li - jah de - part and turn thee east ward thi-ther". The middle staff is for the Piano, with a bass clef and a common time signature. The lyrics continue: "hide thee by Che rith'sbrook. There shall thou drink its wa ters and the Lord thy God hath com-mand - ed the". The bottom staff is also for the Piano. The third staff begins with a dynamic *p*, and the lyrics are: "ra - vens to feed thee there so do ac cord-ing un-to his word.". The section ends with the instruction "Andante tempo." followed by "Recit.".

## Nº7. Double Quartet

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

The musical score consists of four staves of music. The first staff starts with a dynamic *p*. The second staff begins at measure 7. The third staff begins at measure 14, with a box labeled "A" above it. The fourth staff begins at measure 20. Measure 27 starts with a box labeled "B". Measures 33 and 34 show dynamics *f* and *dim.* respectively. The section concludes with a dynamic *cresc.*



41 V **C** *p* cresc.

49 V **D** *f* dim. *p*

55 cresc. **E** *p* cresc.

62 V *p* 4 *p*

74 V *pp* *f*

81 Alto Solo.  
**Recit.**  
 Now Che rith's brook is dri - ed up, E - li - jah a - rise and de-part, and

84 get thee to Za - re - phath, thi - ther a - bide: For the Lord hath com - mand - ed

86 a wi - dows wo - men there to sus - tain thee; and the bar - rel of meal shall not waste, nei - ther shall the  
**Andante a tempo.**

90 cruise of oil fail un - til the day that the Lord send - eth rain up - on the earth.

**Recit.** **Tempo.** cresc.



## Nº8. Recit. Aria and Duet

Andante agitato. (♩ = 66)

**Sopr. Solo**

What have I to do with thee, o man of God? art thou come to me to call my sin unto me?

**Recit.**

menbrance to slay my son art thou come hi - ther? Help me, man of God, my son is sick!

**a tempo.**

**cresc.**

**divisi**

**A**

**B**

**ritard.**



## Recit.

65 Elijah *Andante stostenuto.*  
 Give me thy *sim.* *p* *f* *p* *dim.*

70 *p* *pp* *cresc.* *pp* *cresc.* *p* *pp* *dim.* *cresc.* *f*

77 *pp* *dim.* *cresc.* *f*

84 *Andante con moto.* *pp* *dim.*

90 *pp* *sf* *dim.* *pp* *cresc.* *f*

98 *C* *pp* *p* *cresc.* *f*

105 *Elijah* *4* *2* child re - turn that he a - gain may *D* *p* *cresc.*

114 *ff* *pp* *cresc.* *f*

123 *Sopr.Solo* *Elijah*  
*E* My son re-viv - veth! Now be - hold, thy son liv - eth! *Andante a tempo.* ( $\text{J} = 76$ )

129 *Recit.* *ff* *ff* *p* *8* *p*

*cresc.* *f* *p*



135

140

**Nº 9. Chorus**  
Allegro moderato ( $\text{J} = 96$ )

4

7

10

13 A

16

20

23 B



28

31

34

37 C

44 D

48

52

55

60

63

*ff*

*sf*

*f*

*dim.*

*cresc.*

*p*

*cresc.*

*dim.*

*p*

*pp*

The musical score consists of ten staves of viola music. The key signature is three sharps. Measure 1 (not shown) starts with a forte dynamic. Measures 2-6 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics 'f', 'p', 'cresc.', 'f', 'p', 'cresc.', 'cresc.', and 'al'. Measure 7 begins with a dynamic 'C' enclosed in a box. Measures 8-10 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics 'ff', 'sf', 'f', 'dim.', and 'p'. Measure 11 begins with a dynamic 'D' enclosed in a box. Measures 12-14 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics 'cresc.', 'f', 'dim.', and 'f'. Measure 15 begins with a dynamic 'p'. Measures 16-18 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics 'cresc.', 'dim.', and 'dim.'. Measure 19 begins with a dynamic 'p'. Measures 20-22 show a pattern of eighth-note pairs followed by sixteenth-note pairs, with dynamics 'pp' and a fermata at the end.



## Nº10. Recit. with Chorus

8

**Grave.** ( $\text{♩} = 60$ ) threeyears this day ful - fill-ed I will  
**Recit.**

14 **Allegro vivace.** ( $\text{♩} = 144$ )  
**div.** **Tempo.** **Recit.**

18

22 **Tenor Solo**  
**Recit.**

27 **A** **Tempo.**



32      **Elijah**

I ne-ver trou-bled Is - ra-el's peace;                  it is thou,                  A - hab                  and all thy

**Recit.**

35      fa - ther's house.                  Ye have for - sa - ken God's com - mands, and

**Allegro vivace.**

thou hast fol-lowed Baal - im!                  Now send,                  and ga-ther to me,                  Send, and ga-ther to

**Tempo.**

**Recit.**

43      me the whole of Is - ra - el                  un - to Mount Car mel:                  There sum-mon the pro-phets of

**Tempo.**

**Recit.**

49      Baal,                  and al - so the pro-phets of the groves,                  who are feast-ed at Je - ze-bel's ta - ble.



54 **B** a tempo (Andante).

**B** a tempo (Andante).

63

Recit.

**Maestoso.**

67

71 **C** Allegro vivace a tempo.

**C** Allegro vivace a tempo.

78

86

Recit.

call first up-on your God, your num - bers are man - y I e - ven I on - ly re-main

Recit.

arco



one pro-phet of the Lord. In-voke your for - est gods, and mountain de - i - ties.

**Lento.**

## Nº 11. Chorus

Andante grave e maestoso ( $\text{♩} = 84$ ) **A**

**B**

5

29 Sopr.I

Baal, we cry to thee, Baal, o hear and an - - - swer



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

Musical score for Mendelssohn's Elijah, Op. 70, Part I, Allegro non troppo. The score consists of two staves in 3/4 time, key signature of B-flat major (two flats). The top staff is labeled "I." and the bottom staff is labeled "II.". Measure 32 starts with a forte dynamic (f) in measure 32, followed by eighth-note patterns. Measure 33 continues with eighth-note patterns. Measures 34-35 show sixteenth-note patterns. Measures 36-37 continue with sixteenth-note patterns. Measures 38-39 continue with sixteenth-note patterns. Measures 40-41 continue with sixteenth-note patterns.

41

Continuation of the musical score. Measures 42-43 show eighth-note patterns. Measures 44-45 show sixteenth-note patterns. Measures 46-47 continue with sixteenth-note patterns. Measures 48-49 continue with sixteenth-note patterns.

48

Continuation of the musical score. Measures 50-51 show eighth-note patterns. Measures 52-53 show sixteenth-note patterns. Measures 54-55 continue with sixteenth-note patterns. Measures 56-57 continue with sixteenth-note patterns.

55

Continuation of the musical score. Measures 58-59 show eighth-note patterns. Measures 60-61 show sixteenth-note patterns. Measures 62-63 continue with sixteenth-note patterns. Measures 64-65 continue with sixteenth-note patterns.

62

Continuation of the musical score. Measures 66-67 show eighth-note patterns. Measures 68-69 show sixteenth-note patterns. Measures 70-71 continue with sixteenth-note patterns. Measures 72-73 continue with sixteenth-note patterns. Measures 74-75 continue with sixteenth-note patterns.

69

Continuation of the musical score. Measures 76-77 show eighth-note patterns. Measures 78-79 show sixteenth-note patterns. Measures 80-81 continue with sixteenth-note patterns. Measures 82-83 continue with sixteenth-note patterns.

76

D unis.

Continuation of the musical score. Measures 84-85 show eighth-note patterns. Measures 86-87 show sixteenth-note patterns. Measures 88-89 continue with sixteenth-note patterns. Measures 90-91 continue with sixteenth-note patterns.

83

Continuation of the musical score. Measures 92-93 show eighth-note patterns. Measures 94-95 show sixteenth-note patterns. Measures 96-97 continue with sixteenth-note patterns. Measures 98-99 continue with sixteenth-note patterns.



90 I.

II.

96 **E**

*mf*

*f*

103

*più f*

**F** *mf*

*mf*

*ff*

*ff*

110 *più f*

**F** *mf*

*dim.*

*dim.*

117 **G**

*dim.*

*sf*

*dim.*

*sf*

125

*dim.*

*sf*

*sf*

133

*sf*

*dim.*

*dim.*



## Nº12. Recit. and Chorus

*Elijah*

Call him loud - er! for he is a God! He talk - eth; or he is pur-su-ing; or he is in a  
 journey or per ad - ven-ture he sleepeth; so a - wak - en him; call him loud - er, call him loud - er!

11      **Allegro.** ( $\text{♩} = 160$ )

Cor.

## Nº13. Recit. and Chorus

*Elijah*

Call him loud - er! He hear - eth not. With knives and lan ces cut yourselves af - ter your  
 manner. Leap up-on the al - ter ye have made. Call him and pro-phe sy!

Allegro multo. ( $\text{♩} = 160$ )

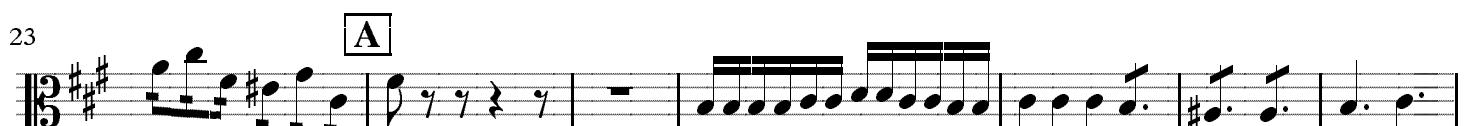
Not a voice will an - swer you. none will list - en; none heed you.



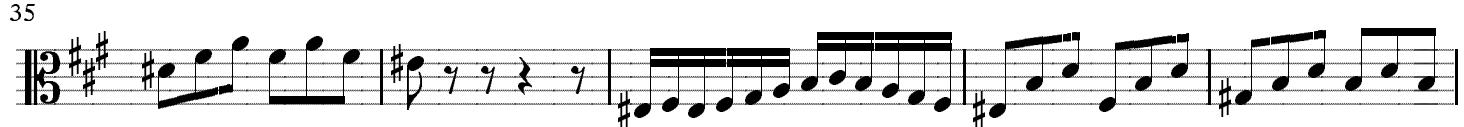
**Chorus**  
**Presto. (♩ = 116)**

**13** 

**18** 

**23** 

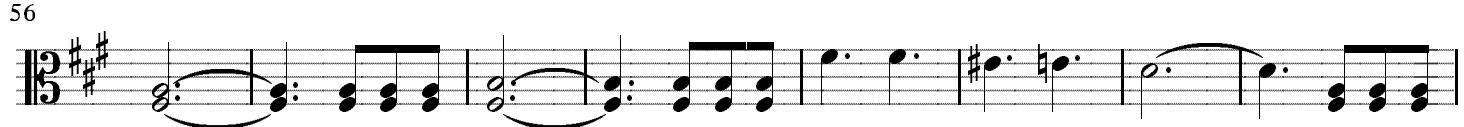
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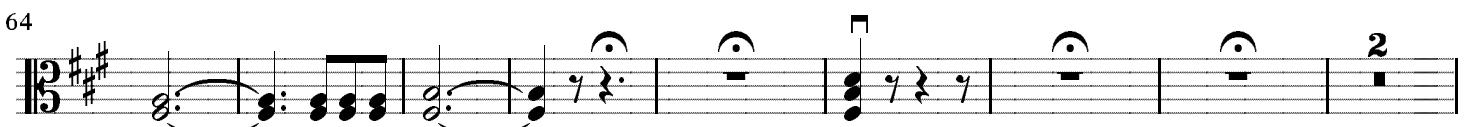
**35** 

**40** 

**45** 

**50** 

**56** 

**64** 



Musical score for orchestra, page 10, measures 74-80. The score consists of two staves. The top staff (measures 74-79) shows a melodic line in 3/4 time with a key signature of three sharps. It features sixteenth-note patterns and dynamic markings *ff*, *ff*, and *ff*. The bottom staff (measures 80-80) begins with a forte dynamic *ff* and a 3/4 time signature. It transitions to a slower tempo of *Adagio.* (♩ = 63), indicated by a bracket over the staff. The tempo changes back to 3/4 at measure 81. Measure 80 also includes dynamic markings *p*, *f*, and *sf*.

## Nº 14. Aria

**Adagio.** ( $\downarrow = 63$ )

## Nº 15. Quartet

## Più Adagio. ( $\downarrow = 52$ ) Sopr.Solo

Sopr. Solo

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

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



## Nº16. Recit. with Chorus

Elijah

O Thou, who mak est Thine An-gels spirits      Thou, whose ministers are flaming fires;      Let them now descend

*p* *cresc.*

Chorus

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

*ff*      *p*      *cresc.*      *f*

*ff*

*A*

*ff*

*sf*

*sf*

*f*

*f*      *sf*      *sf*      *sf*

*sf*      *sf*      *sf*

*sf dim.*

*p dim.*



Mendelssohn: Elijah, Op. 70

<http://elijah.ccarh.org>

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Viola

24 Dec 2014

page 25/55

42 C

*pp* cresc. *f* *sf*

51 *f*

Elijah Allegro vivace.

Recit. Take all the pro-phets of Baal; and let not one of them es - cape you; bring them down to Ki-shon's Brook, and there let tempo.

ff ff ff ff attacca

60

67

## Nº17. Aria

Allegro con fuoco e marcato. ( $\text{J} = 92$ )

6

*f* *fp* *p* *f*

12 *p* *f* *p*

21 *ff* *p* *A* *V*

32 *pp* *cresc.* *f*

44 *f* *ff* *fp* *p* *ff*



52

60

65

70 C

76 Più lento.

cresc.

Tempo I.

Elijah Is not his

word like a ham-  
mer *f*

*ff*

## Nº 18. Arioso

Lento. ( $\text{♩} = 96$ )

[ in 4 ] *pp*

9

17 cresc. *f* dim. *pp* cresc.

25 A

34



## Nº19. Recit. and Chorus

Ten. Solo

O man of God, help thy peo - ple! A - mong the i - dols of the Gen tiles, are there  
any that can com-mand the rain, or cause the heav'n's to give their showers? the Lord, our God a-lone can

Elijah

do these things.

Recit.

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

**A**

**B** Tempo.

brass, they are as brass a-bove me.



46 C

52 Recit. Sopr.Solo Più animato.

57 dim. i - ron, un - der me. cresc.

57 cresc.

60 D Recit. Tempo.

63 No; There is no-thing. cresc.

66 Recit. sempre cresc. Sopr.Solo 2 Be wa - ters; It is like a man's

76 hand! The hea-vens are black with cloud and with wind; the storm rush-eth loud-er and loud non div.

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

81

86

89 ff

92 Elijah Recit.

Thanks be to



95

God! for He is gra - cious; and His mer - cy en - dur - eth for ev - - er

*ff*      *p*

## Nº 20. Chorus

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

9

*f*      *sf*

18      [A]

23

*sf*      *sf*      *sf*      *sf*

29      [B]

34

*sf*      *sf*

43      [C]

47

*sf*

53      [C]



59



## Nº21. Aria

## **Adagio.** ( $\text{♩} = 80$ )



92  
  
 98      f      C      2  
 105     f      p      cresc.  
 113     sim.    p      pp  
 119     p      cresc.    D      sf    p      pp  
 126     cresc.    f      ff  
 136     p      cresc.    sim.  
 143     cresc.    p      cresc.  
 150     ff      ff      ff      Corni >>>    c

## Nº22. Chorus

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

7      f  
 14      B



22

Più animato. ( $\text{J} = 138$ )

30

38

45

52

58

65

72

79

86

Tempo I ( $\text{J} = 112$ )

93

101

Viola

24 Dec 2014

page 34/55



Mendelssohn: Elijah, Op. 70

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108

## Nº23. Recit. with Chorus

Elijah

**Andante.** ( $\text{♩} = 72$ )

The Lord hath ex - alt - ed thee from a - mong the  
Recit.

*f pesante marcato*

4

peo ple and o're his peo ple Is - ra - el hath made thee king.  
But thou, A - hab hast done

**Tempo.**

8

e - vil to pro - voke him to an - ger a - bove all that were be - fore thee: as if it had been a

11

light thing for thee to walk in the sins of Je - ro - bo - am. Thou hast made a grove, and an al - tar to

cresc. f pp

15

Baal, and serv'd him and wor - shipp'd him. Thou hast kill - ed the righteous, and al - so ta - ken pos - ses - sion.

cresc. f p sf sf p

18

a tempo.

21

*f sf sf pp cresc. dim.*



27

**A**

**B** Recit.

**C**

**D** Recit.

**Tempo.**

**Tempo.**

**Tempo.**

**Recit.**

**Recit.**

**Tempo.**

**Tempo.**

Alto Solo.

And why hath he spo - ken in the Name of the Lord? Doth A-hab go-vern the king-dom of

Is - ra-el while E - li- jah's pow'r is greater than the king's? the gods do so to me and

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

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



64

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

68

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

## Nº24. Chorus

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

**Allegro moderato. (♩ = 100)**

6      *sf*      *sf*      *sf*      *ff*      *sf*      *sf*      *sf*

9      *ff*      [A]

12      *sf*      *sf*      *sf*

16      *sf*      *sf*      *sf*      *sf*      *sf*      *f*      *sf*

19      [B]      *sf*      *sf*      *sf*      *sf*      *sf*      *sf*      *sf*

28      *sempre f*      *sf*      *sf*      *sf*

33      [C]      *ff*      *sf*      *sf*      *sf*      *sf*      *sf*

39      *sf*      *sf*      *dim.*      *p*      *dim.*      *pp*



## Nº25. Recit.

Tenor Solo

Man of God, now let my words be pre-cious in thy sight! Thus saith

Je - ze bel "E-li - jah is wor - thy to die" so the might - y gath-er a-gaistthee, and

they have pre - par - ed a net for thy steps that they may seize thee, that they may

slay thee. a - rise then, a - rise and hasten for thy life to the wil - der - ness jour - ney. The

Lento.



11      **a tempo Andante sostenuto.** ( $\text{♩} = 63$ )

15

20      *Elijah*

they have not grieved Tarry here my servant the Lord be with thee I journey hence to the wil- der ness

**Recit.**

25      **Adagio.** ( $\text{♩} = 66$ )

$p \llcorner$       cresc.      dim.

## Nº26. Aria

**Adagio** ( $\text{♩} = 66$ )

7      **A**

14

20



29      
  
 36      
  
 Molto Allegro vivace. ( $\text{d} = 92$ )

46      
  
 50      
  
 55      
  
 60      
  
 65      
  
 69      
  
 73      
  
 78      
  
 85      
  
 92     



95

al - - - - - *ff*

98 Adagio. ( $\text{J} = 66$ ) *sforzando* It is e *pianissimo*

105 *pianissimo*

112 *crescendo* *pianissimo* *pianississimo*

## Nº27. Recit.

**Tenor Solo**

See how he sleepeth be-heath a ju-ni-per tree in the wil-der ness. And there the

A musical score for piano and voice. The vocal part starts with a melodic line of eighth and sixteenth notes. The lyrics are: "an - gels of the Lord en - camp round a - bout all them that fear him." The piano part consists of bass notes and chords. Dynamic markings include a piano dynamic (p) and a fermata-like symbol (V). The key signature is A major (two sharps), and the time signature is common time.

## Nº28. Trio

**Andante.**      **Sopr. Solo**

help, whence com-eth, whence com-eth, whence com-eth help.



## Nº29. Chorus

Allegro moderato. ( $\downarrow = 126$ )

12

21

26

30

34

38

43

53

62

69

**A**

**B**

**C**

**D**

**E**



## Nº30. Recit.

**Alto Solo**

A - rise E - li - jah for thou hast a long jour - ney be - fore thee. For-ty days and for ty  
**tempo Adagio.**

nights shalt thou go to Ho - reb, the mount of God. O Lord, I have la-bor'd in vain\_\_!

**Elijah**  
**Recit.**

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

**a tempo**  
**cresc.**  
**O\_\_\_\_\_ that thou would'st rend the hea - vens,**  
**Recit.**

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

moun - tains would flow down at Thy pres - ence,  
**ff**



21

24

29

### Nº31. Aria

Andantino. ( $\text{J} = 72$ )

6

11 [A]

17

22

28



## Nº32. Chorus

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

Musical score for No. 32 Chorus. The score consists of two staves. The top staff is in common time (indicated by '2') and common key (C). The bottom staff is in common time (indicated by '4') and common key (C). The vocal line starts with eighth-note patterns, followed by measures 11-15 with dynamics 'p' (measures 11-12), 'cresc.' (measure 13), 'f' (measure 14), 'p' (measure 15), and 'cresc.' (measure 16). Measures 16-20 show 'A' and 'B' sections with various dynamics like 'dim.', 'cresc.', 'f', and 'pp'. Measures 21-25 continue the pattern with 'p', 'cresc.', 'f', 'dim.', and 'cresc.'. Measures 26-30 conclude with 'f', 'p', 'dim.', 'cresc.', and 'pp'.

## Nº33. Recit.

Elijah

Musical score for No. 33 Recit. The vocal line begins with a melodic line in common time (C) and common key (C). The lyrics are: "Night fall-eth round me, O Lord! Be Thou not far from me! Hide not Thy face, O Lord, from". The piano accompaniment provides harmonic support throughout.

Sopr. Solo

Musical score for No. 33 Recit. The vocal line continues with the lyrics: "me: my soul is thirst-ing for Thee, as a thirst-y land. A - rise now!". The piano accompaniment includes dynamic markings like 'sf' and 'f'.

Andanto tempo. ( $\text{J} = 72$ ) Allegro. ( $\text{J} = 92$ )

Musical score for No. 33 Recit. The vocal line continues with the lyrics: "Get thee with - out, stand on the mount be-fore the Lord, for there His glo-ry will ap - pear,". The piano accompaniment includes dynamic markings like 'f' and 'p'.

Sopr. Solo

Musical score for No. 33 Recit. The vocal line continues with the lyrics: "and shine on thee! Lento. ten. Thy face must be veil ed. for He draw-eth near.". The piano accompaniment includes dynamic markings like 'pp'.



## Nº34. Chorus

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

7 [ in 2 ] *pp*      cresc.      *ff*

14      *pp*

20 **A**      cresc.      *ff*      dim.

26 *pp*      cresc.      *f*

36 dim.      *p*      dim.      *pp*

45 **C**      *pp*      cresc.

50      cresc. **D**

55 dim.      *p*      cresc.

59      *f*

64      dim.      *p*      dim.

76      *pp*      cresc.      *ff*

80      *sf*      *sf*



82 **F**

88

93

101

111

123

134

143

155

165

171

178



## Nº35. Recit.

Alto Solo

a - bove him stood the Se - ra - phim, and one cri - ed to an - o - ther

## Quartet with Chorus

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

ff [A] 8 [B] 3 ff 2  
3 [C] pp 6 ff pp 8

## Nº36. Chorus, Recit

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

mf sf cresc.  
Sopr. Go, re-turn up-on thy way: Thus the Lord com-mand - eth.  
Recit. Più mosso. ( $\text{J} = 84$ )  
f sf cresc. p cresc.  
11 f sf cresc. f  
15 Elijah For Thou art my Lord; and I will suf - fer for thy sake. My heart is there fore  
Recit. 8 8 dim. p



18

glad; my glo-ry re-joiceth; and my flesh shall al-so rest in hope.

V

*pp*

## Nº37. Arioso

**Andante sostenuto.** ( $\text{♩} = 100$ )

*sim.*

*p*

*dim.*

6

*p*

12

*cresc.*

*dim.*

*p*

18

*cresc.*

*p*

*cresc.*

*dim.*

*p*

24

A

*cresc.*

*p*

30

*p*

*pp*



Mendelssohn: Elijah, Op. 70

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Viola

24 Dec 2014

page 49/55

## Nº38. Chorus

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

The musical score consists of ten staves of music for the Viola. The key signature is three flats, and the time signature is common time. The tempo is indicated as *Moderato maestoso* with  $\text{♩} = 76$ . The score includes dynamic markings such as *f*, *sf*, *sfp*, *p*, *cresc.*, and *ff*. Measure numbers 5, 9, 13, 17, 21, 25, 29, 35, 37, 39, and 41 are marked along the left side. Measure 29 features a 3/4 time signature. Measure 37 has a fermata over the first note. Measure 39 starts with a dynamic *f*. Measure 41 starts with a dynamic *f* and ends with a dynamic *ff*. Measure 21 is labeled **B**, measure 29 is labeled **C**, and measure 39 is labeled **D**. Measure 9 contains a bracketed section labeled **A**.



43

43

45 [E] *sempre ff* *sf*

47 *f* *più f*

49

51 [F]

53 *ff*

55 *ritard* *sf*

## Nº39. Aria

Andante ( $\text{♩} = 80$ )

*sim.*

6 *p*

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

17 *sim.*

22 *cresc.* *p* *cresc.* *sf*



Mendelssohn: Elijah, Op. 70

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Viola

24 Dec 2014

page 51/55

27

33

39

## Nº40. Recit.

Sopr.Solo

Andante sostenuto. ( $\text{♩} = 69$ ) Be-hold, God hath send E - li - jah the pro - phet

Tromba

5

be - fore the com - ing of the great and dread - ful day of the Lord. And he shall

turn the heart of the fa - thers to the child-ren, and the heart of the child-ren un - to their fa - thers:

**Recit.**

Tempo.

14

lest the Lord shall come and smite the earth, and smite the earth with a curse.

cresc.

f

pp

p



# Nº41. Chorus

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



## Nº42. Quartet

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

Musical score for the Viola part of Mendelssohn's *Elijah*, Op. 70, Movement 42. The score consists of eight staves of music. The key signature is B-flat major (two flats). The tempo is Andante sostenuto (J = 76). Measure 1 starts with a dynamic *p*. Measures 7 and 14 show eighth-note patterns with slurs and dynamics *p* and *pp*. Measure 14 leads into a section labeled "cresc.". Measures 21 and 30 are marked with boxes A and B respectively, indicating performance variations. Box A shows a 3/4 time signature with a dynamic *p*. Box B shows a 2/4 time signature with dynamics *p* and *cresc.*. Measure 37 ends with a dynamic *p*. Measure 44 ends with a dynamic *dim.*

## Nº43. Final Chorus

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

Musical score for the Viola part of Mendelssohn's *Elijah*, Op. 70, Movement 43. The score consists of six staves of music. The key signature is G major (one sharp). The tempo is Andante maestoso (J = 96). Measures 1-4 start with a dynamic *ff*. Measures 5-8 show eighth-note patterns with slurs and dynamics *ff* and *p*. Measure 8 ends with a dynamic *p*. Measures 9-11 show eighth-note patterns with slurs and dynamics *cresc.* and *f*. The score concludes with a key change to C major.



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

[ in 2 ] *f*

29      **B** 5 *f*

42                    **C**

51                    **D**

60                    **V**

69                    **E**

78                    **V** **V**

88                    **F** *ff*

97                    **G** *V*

106                  **H** *ff*

116                  **V** **V** **8**

