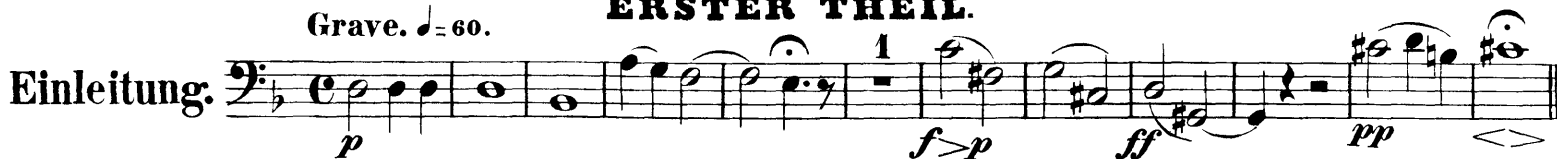


Elijah

FAGOTTO I.

Grave. $\text{♩} = 60.$

ERSTER THEIL.

Einleitung. 

Ouverture. 









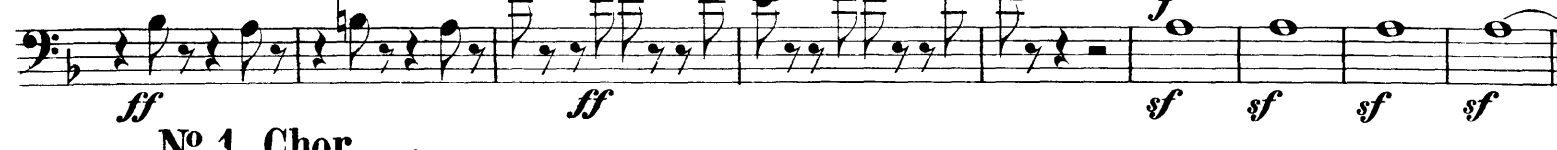












Nº 1. Chor.

Andante lento. $\text{♩} = 76.$



p *cresc.* *f* *più f* *ff* *Recit.* *L'istesso tempo.*

Sopr. Ten. 3
Die Tiefe ist ver-sie-gel! Und die

Basso. Ten. Alto. Sopr. *f*
Die jungen Kinder heischen Brod! Die jungen Kinder hei-schen Brod! Und da ist Niemand Und da ist Niemand, der es ihnen bre-che!

p *sf* *p*

Nº 2. Duett mit Chor.
Sostenuto ma non troppo. $\text{♩} = 100.$

12 13 14 15 *sf* *p* *sf* *p* *p*

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

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

A B

Nº 3. Recit. Ten. Solo.
9 10
reut ihn bald der Strafe.

Nº 4. Arie.
Andante con moto. $\text{♩} = 72.$

3 18 A 2
p *sf* *p*

Nº 6. Recit.

6 **Andante tempo.** **Recit.** 9 Viol. I.

Alto Solo.

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

Nº 7. Doppel-Quartett.
Allegro non troppo. ♩ = 126.

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

A B C

Nº 8. Recit. Arie u. Duett.
Andante agitato. ♩ = 66.

1 **Recit.** 5

a tempo Ob. I.

sf *p* *cresc.* *f* *p* *cresc.* *fp* *p* *cresc.* *sf* *sf* *dim.* *ritard.* *p < f* *pp* *dim.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *f* *pp*

1 3 A 3 1 1 7

1 4

1 2 B 1 1 7

1 15 **Recit.** Elias. 1

Gib mir her deinen

Andante con moto. $\text{♩} = 63$.

cresc. dim. pp p cresc. - f

Recit.

Sopr. Solo.

D Elias.

Werden die Ge-storbnen auf-ehn und dir dank-en? Herr, mein Gott, las-se die Seele dieses Kindes wieder zu ihm kom-

ff > ff > ff > pp

Tempo.

f p cresc. - f

Andante a tempo. $\text{♩} = 76$.

p f

le - bet! Bassi

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96$.

p < > < > cresc. cresc. p cresc. dim. p cresc. f p cresc. ff p cresc. f f f dim. p cresc. - f p p dim. pp

Nº 13. Recit. u. Chor. Chor.
Presto.

Nº 14. Arie. Adagio. $\text{♩} = 63.$

Nº 15. Quartett. Più Adagio. $\text{♩} = 52.$

Nº 16. Recit. m. Chor.

Chor. Allegro con fuoco. $\text{♩} = 152.$

FAGOTTO I.

B

pp *cresc.* *f* *f*

Recit. 6 Tempo. 8

N^o 17. 18. Arioso. *facet.*

N^o 19. Recit. mit Chor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zerschlagen: So

Andante sostenuto. $\text{♩} = 66$

p *cresc.* *pp*

Recit. Sopr. Solo. 1

Ich sehe nichts; der Himmel ist ebern über meinem Haupte.

Tempo. A

p

Recit. 1 6 2

ei fern un-ter mir.

Più animato. $\text{♩} = 80$

B 1

Recit. Bassi

Ich sehe nichts!

p cresc. *f* *cresc.*

Recit. 4 1 2 3 4

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

Hand, der Himmel wird schwarz von Wolken und Wind; es sauset stärker und stärker!

a tempo Allegro. $\text{♩} = 144$

p *cresc.* **C**

cresc. **C**

Recit. 2 Elias. 3 4

Güte währet ewig

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

The musical score for Bassoon I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked "Allegro moderato ma con fuoco" with a tempo of ♩ = 126. The score includes various dynamics such as *f*, *sf*, and *ff*, and features several marked sections: A, B, C, D, and E. Section A (measures 1-10) is marked *ff* and *sf*. Section B (measures 11-15) is marked *f*. Section C (measures 16-20) is marked *sf* and includes a triplet of eighth notes. Section D (measures 21-25) is marked *f*. Section E (measures 26-30) is marked *ff* and features a complex rhythmic pattern. The score concludes with a final measure marked *ff*.

FAGOTTO I.

Nº 21. Arie.

Adagio. $\text{♩} = 80.$

ZWEITER THEIL.

12 4 11 2

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

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

f *f* *p* *Recit. Sopr. Solo.* *Allegro maestoso. ♩ = 132.*

f *f* *p* *so spricht der Herr:* *ff*

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

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

f *p* *p* *cresc.* *sf* *pp* *cresc.* *f*

ff *p cresc.* *cresc.* *ff* *sf*

sf *pp* *cresc.* *ff*

Nº 22. Chor.

Allegro maestoso ma moderato. $\text{♩} = 112.$

f

f *sf* *sf* *sf* *sf*

Più animato. ♩ = 138.

13

Musical score for Bassoon I, measures 1-112. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including *f*, *sf*, *ff*, and *ritard.*. A section starting at measure 112 is marked *Tempo I.* and includes the lyrics: "Fürchte dich nicht, — fürchte dich nicht, *ff*".

Nº 23. Recit. mit Chor.

Musical score for Bassoon I, measures 113-150. The score is written in bass clef with a key signature of one sharp (F#). It includes various tempo and dynamic markings: *Andante.* (measures 113-114), *Recit.* (measures 115-116), *a tempo* (measures 117-118), *Alto Solo.* (measures 119-120), *Allegro moderato.* (measures 121-122), and *a tempo* (measures 123-124). The lyrics are: "Sün-de wil-len. *p cresc.* Die Göt-ter thun mir dies und *p sf* Er hat die Pro-pheten Baals ge-töd-tet. *Tempo.* Er hat sie mit dem Schwert erwüret. *ff* Er hat den Himmel verschlossen. *ff* Er hat die theu-re Zeit ü-ber uns gebracht. *ff* — wie er ge-than hat!

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

FAGOTTO I.

ff sf sf sf sf sf

sf sf sf

f

ff ff

ff sf

dim. p dim. pp

Nº 25. Recit. tacet.

Nº 26. Arie.

Adagio. *Vcl. Solo*

$\text{♩} = 66.$

35 Elias.

36 37 38 *p cresc.*

Ta-ge sind ver-geblich, ver-geblich ge-

ff ff ff p

p ff ff

pp cresc. ff sf

pp pp cresc. p pp

Nº 27. 28. Terzett. tacet.

Nº 29. Chor.

Allegro moderato. $\text{♩} = 126.$

p

Viol.

1
cresc. cresc. dim. p dim. cresc. A
cresc. f
f f
dim. p p B
cresc. f dim. p f dim.
p p pp N° 30. Recit. tacet.

N° 31. Arie.

Andantino.
31

ritard.
Fl. b.
pp
31 32 33

N° 32. Chor.

Andante sostenuto. ♩ = 66.

p p

cresc. f p cresc. f dim. p cresc.
f dim. p cresc. f dim. p cresc.
f dim. p pp

N° 33. Recit. Lento.

20

Sopr. Solo.
3

denn es naht der Herr.

N° 34. Chor.

Allegro molto.

♩ = 100. 1
p cresc. ff

1 4 A
p cresc. ff dim. pp cresc. ff dim.
B 5
p p cresc. ff sf

FAGOTTO I.

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Nº 35. Recit. Quartett mit Chor.
Adagio non troppo. ♩ = 72.

Nº 36. Chor Recit.
a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

Nº 37. Arioso.
Andante sostenuto.

Nº 38. Chor.

FAGOTTO I.

Moderato maestoso. $\text{♩} = 76$.

f

sf

A

sf

sempre ff

p

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

sf *ff*

B

sf *ff*

C

sf *ff*

sf *sf* *ritard.*

Nº 39. Arie.

Andante. $\text{♩} = 80$.

mf

sf

p

mf

p

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

f *p* *p* *pp*

FAGOTTO I.

Nº 40. Recit.

Andante sostenuto. 8

Recit. 8

Sopr. Solo.

Ban - 9 - ne schla - 10 - gr.

Nº 41. Chor.

Andante con moto. ♩ = 88.

sf

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

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

ff

B

ten. *f*

C *ff* *p* *cresc.*

Quartett.

Andante sostenuto. ♩ = 76.

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

p *p*

cresc. *p* *p*

p

p

p dim.

Nº 42. Schluss-Chor.

Andante maestoso. $\text{♩} = 96.$

First staff of music, bass clef, key signature of two sharps (D major). It begins with a rest followed by a series of notes. Dynamics include *ff* and *sf*.

Second staff of music, bass clef, continuing the previous staff. Dynamics include *p* and *cresc.*

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

Third staff of music, bass clef, starting with a triplet of eighth notes. Dynamics include *f*. Measure numbers 1 through 10 are indicated above the staff.

Fourth staff of music, bass clef, continuing the triplet pattern.

Fifth staff of music, bass clef, continuing the triplet pattern.

Sixth staff of music, bass clef, continuing the triplet pattern. A section marker 'A' is present.

Seventh staff of music, bass clef, continuing the triplet pattern.

Eighth staff of music, bass clef, continuing the triplet pattern. A section marker 'B' is present.

Ninth staff of music, bass clef, continuing the triplet pattern.

Tenth staff of music, bass clef, continuing the triplet pattern.

Eleventh staff of music, bass clef, continuing the triplet pattern. Dynamics include *ff*.

Twelfth staff of music, bass clef, continuing the triplet pattern. Dynamics include *ff*.

Thirteenth staff of music, bass clef, continuing the triplet pattern.

Fourteenth staff of music, bass clef, ending with a double bar line. Dynamics include *ff*.

Elijah

Fagotto II.

ERSTER THEIL.

Grave. $\text{♩} = 60.$

Einleitung: 

Moderato. $\text{♩} = 92.$

Ouverture. 

Bassi



N^o 1. Chor.

Andante lento. $\text{♩} = 76.$



p

cresc. *cresc.* *f*

sf *più f* *f*

f

ff *ff*

Recit.
L'istesso tempo.

Sopr. Ten. Basso.

1 2 3 4

p

Die Tie-fe ist ver-sie-ge! Und die Die jungen Kinder heischen

Ten. Alto. Sopr.

Brod! Die jun-gen Kin-der heischen Brod! Und da ist Nie-mand. Und da ist Nie-mand, der es inn-en bre-che!

p *sf* *p*

Nº 2. Duett mit Chor.

Sostenuto ma non troppo. ♩ = 100.

12 Clar. 13 14 15 1

sf *p* *sf* *p* *p*

cresc. *p*

A **5**

B **3** **1**

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

Nº 3. Recit.

7 Ten. Solo. 8 9 10

gedul-dig und vongros-ser Gü-te und reut-ihn bald der Stra-fe.

sf *p*

Nº 4. Arie.

Andante con moto. $\text{♩} = 72.$

p *p* *sf* *p* *pp*

Nº 5. Chor.

Allegro vivace. $\text{♩} = 96.$

f *ff* *sempre f* *f* *sf* *ff* *ff*

Grave. $\text{♩} = 58.$

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

D Elias.
Herr, mein Gott, lasse die Seele dieses Kindes wieder zu ihm kommen. **Tempo.**

E Recit. **Andante a tempo** $\text{♩} = 76$.
lebet! Bassi

Nº 9. Chor.

Allegro moderato. $\text{♩} = 96$.

Fag. I & II

A
B
C

Nº 10. Recit. mit Chor.

Grave. $\text{♩} = 60$.

Recit.

Tempo.

Recit.

Allegro vivace. $\text{♩} = 8$

mich dem Könige zeigen, und der $f > p$

Recit. Tempo. Recit. a tempo (And.) Recit. Allegro vivace a tempo

5 **A** 5 22 **B** 8 1 8 **C**

9 welcher Gott nun mit Feu-er ant-wor-ten wird,
10
11
12
13

6
14 der sei
15 Gott.

7
8
9
10
11
12
13
14
15

Feld-göt-ter, und eu-re Berg-göt-ter!

Fagotto II.

Nº 11. Chor.

Andante grave e maestoso. ♩ = 84.

Nº 12. Recit. u. Chor.

6 Elias.

Chor.

schläft er vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

Allegro. ♩ = 160.

Nº 13. Recit. u. Chor.

Chor.
Presto.

11 6 55 8 1 12

Sopr. 2 = 63. Elias. Adagio. 3 13 gib uns Ant-wort! 14 Kommt her, al-les Volk, kommt her p sf

Nº 14. Arie.

Adagio. = 63.

1 p cresc. p 3

2 p cresc. f dim. p sf p cresc. ff

4 p cresc. f > p p p pp

Nº 15. Quartett.

Più Adagio. = 52.

1 pp 1 pp cresc.

Nº 16. Recit. m. Chor.

Chor.
Allegro con fuoco. = 152.

4 Elias. 5 sende sie her-ab! ff p cresc.

ff sf sf sf

A sf sf sf

f sf f sf p

1 B. pp cresc. f sf

Recit. Tempo. 6 8 Nº 17. 18. Arioso tacet.

Fagotto II.

Nº 19. Recit. m. Chor.

Ten. Solo. 7 Elias. 8 9 10 11

Hilf deinem Volk, du Mann O Herr! du hast nun deine Feinde verworfen und zer schlagen: So

Andante sostenuto. ♩ = 66.

13 14 15

Ich sehe nichts; der Himmelist

Tempo. 16

e-hern über meinen Haupte.

8 3 2

Recit. Più animato.

Recit. Tempo. Bassi 1 2 4

Ich sehe nichts! Fac. I. Es

1 2 3 4 5

ge - het ei - ne klei - ne Wol - ke auf aus dem Mee - re, wie ei - nes Mannes Hand, der Himmel wird

schwarz von Wolken und Wind; es rauschet stärker und stär - ker!

a tempo Allegro. ♩ = 144.

3 3

Recit. 2 Elias. 3 4

Gü - tewähret e - wig -

Nº 20. Chor.

Allegro moderato ma con fuoco. ♩ = 126.

f

sf sf

The musical score for Bassoon II consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various dynamics such as *ff* (fortissimo), *f* (forte), and *sf* (sforzando). There are also markings for accents and slurs. The score is divided into sections labeled A, B, D, and E. Section A is marked *ff* and *sf*. Section B is marked *f*. Section D is marked *ff*. Section E is marked *ff*. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also markings for first, second, and third endings.

Nº 21. Arie.

ZWEITER THEIL.

Adagio. ♩ = 80.

12 5 11 8 A

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

Più Adagio.

2 1 3 1 2 4

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

Recit.

Spr. Solo.

Allegro maestoso. ♩ = 132.

4 5 6 4

ff *sf* *sf* *p*

so spricht der Herr:

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

B₉ 1

1 6

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

p *cresc.* *sf* *pp* *cresc.* *f* *ff*

C 1 5

6 1

p cresc. *cresc.* *ff* *sf*

1 1

sf *pp* *cresc.* *ff*

Nº 22. Chor.

Allegro maestoso ma moderato. ♩ = 112.

f

1 A

f *sf* *sf* *sf*

Più animato. ♩ = 138.

9

sf *f*

Measures 1-12 of the Fagotto II part. The music is in G major and 2/4 time. It features a melodic line with various articulations and dynamics, including a forte (f) dynamic at the end of measure 12.

Measures 13-18. Includes the instruction "Ten. e Basso *ritard.*" and "Tempo I. ♩ = 112." The lyrics are "Fürchte dich nicht. — fürchte dich nicht," with measure numbers 1, 2, and 3 indicated below the notes.

Measures 19-28. The music continues with dynamic markings such as *ff* and *f*. Measure 28 is marked with a 'C' time signature change.

№ 23. Recit. m. Chor.

Andante. *Recit.* *a tempo.*

Measures 29-34. Includes the instruction "Elias" and measure numbers 2, 7, 8, 9, 10. The lyrics are "Sün - de wil - len."

Measures 35-41. Includes the instruction "Alto Solo." and measure numbers 2, 6, 7. The lyrics are "Die Göt - ter thun mir dies und". Dynamics include *p cresc.* and *cresc.*

Allegro moderato.
a tempo. ♩ = 100.

Measures 42-48. Dynamics include *p*, *f*, *cresc.*, and *ff*.

Measures 49-55. Includes the instruction "Tempo." and measure numbers 2, 7. The lyrics are "Er hat die Pro - phe - ten Baals ge - töd - tet." and "Er hat sie mit dem Schwert erwürgt." Dynamics include *ff* and *Recit.*

Fagotto II.

Tempo. *ff* Er hat den Himmel ver-schlossen. **Recit.** Tempo. *ff* Er hat die theu-re Zeit **Recit.**

ü-ber uns ge-bracht. *ff* —wie er ge-than hat!

Nº 24. Chor.

Allegro moderato. $\text{♩} = 100.$

ff *sf* *f* *ff* *f* *ff* *f* *dim.*

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

Nº 25. Recit. tacet.

Nº 26. Arie.

Adagio. Vcl. Solo. $\text{♩} = 66.$

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

35 36 37 38

Elias. Ta-ge sind ver-geblich, ver-geblich ge-

Nº 34. Chor.

Fagotto II.

Allegro molto. $\text{♩} = 100.$

p cresc. - - ff

dim. pp cresc. ff dim. p

cresc. ff sf cresc. dim. p

cresc. ff sf dim. p pp

pp cresc.

ff sf sf sf sf

ff

sf sf ff sempre ff

pp

cresc. cresc. pp p

cresc. pp

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

Spr. Solo.

Hei lig, hei lig,

ff

ff

pp

a tempo Adagio non troppo. ♩ = 63.

Recit. Più mosso. ♩ = 84.

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

Recit.

N°37. Arioso.
Andante sostenuto - Ob. I.

34 35

N°38. Chor.

Moderato maestoso. ♩ = 76.

f *sf* *cresc.* *f* *ff* *dim.*

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

ff *sf* *ff* *ritard.*

A B C

sempref

p *cresc.*

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

ff *sf*

sf *ff* *sf* *sf* *sf*

N°39. Arie.

Andante. ♩ = 80.

mf *sf* *p*

1 3

Fagotto II.

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

N°40. Recit.

Andante sostenuto. Recit.

Spr. Solo.

8 8
 Ban - ne schla - ge.

N°41. Chor.

Andante con moto. ♩ = 88.

pp

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

ff

B

ten.
f *ff* *p*

Quartett.
Andante sostenuto.

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

N°42. Schluss-Chor.

Andante maestoso. ♩ = 96.

ff *sf*

p

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

The musical score is written for Bassoon II in the key of D major (one sharp) and 2/4 time. It consists of 11 measures. The first measure is marked *cresc.* and the second measure is marked *f*. Measures 1 through 7 are grouped together with a brace and numbered 1 through 7. Measures 8 through 11 are grouped together with a brace and numbered 8 through 11. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket labeled 'A' spans measures 4 through 6. A second ending bracket labeled 'B' spans measures 7 through 9. A third ending bracket labeled 'C' spans measures 10 through 11. The piece concludes with a double bar line at the end of measure 11.