

# Elijah

## ERSTER THEIL.

### Viola.

Grave. ♩ = 60.

Einleitung.

Moderato. ♩ = 92.

Ouverture.

First system of musical notation for Viola. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a 7/8 time signature. The middle and bottom staves are in bass clef. Dynamics include *sf*, *sf*, *più f*, and *ff*. A measure number '4' is written above the final measure of the bottom staff.

**Nº 1. Chor.**  
Andante lento.  $\text{♩} = 76.$

Second system of musical notation for Viola, starting with the section header. It consists of ten staves. The top staff is in treble clef with a common time signature. The bottom nine staves are in bass clef. Dynamics include *ff*, *dim.*, *p*, *cresc.*, *f*, *più f*, *f*, *p*, *divisi*, *cresc.*, *ff*, *non div.*, *ff*, *dim.*, and *p*. Performance markings include first and second endings (1 and 2) and sections labeled 'A' and 'B'. A measure number '2' is written above the final measure of the top staff.

Viola.

Recit.

Listesso tempo.

Chor Sopr. Tenore. Alto.

Die Tie - fe ist ver - sie - get! Und die Strö - me sind ver - trock - net! Dem Säug - ling klebt die

Basso. Tenore.

Zun - ge am Gau - men vor Durst! Die jun - gen Kin - der hei - ßen Brod! Die jun - gen Kin - der hei - ßen

Alto. Sopr.

Brod! Und da - ist Nie - mand - Und da - ist Nie - mand, der es ih - nen bre - - che!

*cresc.* *sf* *p*

Nº 2. Duett mit Chor.

Sostenuto ma non troppo: ♩ = 100.

Sopr. Alto. 1 2

Herr, hö - re un - ser Ge - bet!

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

A B

## Viola.

## N° 3. Recit.

Tenore Solo.

Zer-reis-set eu-re Her-zen, und nicht eu-re Klei-der! Um uns-rer Sün-den wil-len hat E  
li-as den Himmel verschlossen durch das Wort des Herrn! So be-keh-ret euch zu dem Herrn, eu-rem Gott, denn er ist  
gnä-dig, barmher-zig, ge-dul-dig und von gros-ser Gü-te und reut-ihn bald der Strafe.

## N° 4. Arie.

Andante con moto.  $\text{♩} = 72$ .

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

## N° 5. Chor.

Allegro vivace.  $\text{♩} = 96$ .

*sf f*

Viola.

*ff*

*ff* *sempre f*

**A**

**B** *V*

*ff* *ff*

Grave.  $\text{♩} = 58.$

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

**C** *dim.* *cresc.*

*f* *p* *cresc.*

*f* *p* *cresc.*

**D**

Violin and Viola musical notation for the first section of 'Elijah'. The score consists of five staves. The first staff is for the Violin, and the second is for the Viola. The music is in 3/8 time and G major. Dynamics include *cresc.*, *f*, *dim.*, *p*, and *cresc.*. The section ends with a double bar line and a *p* dynamic marking.

**Nº 6. Recit.**

Alto Solo.

Alto Solo vocal line for 'Elijah'. The music is in 3/8 time and G major. The lyrics are: "E - li - as! ge - he - weg von hin - nen, und wen - de dich gen Mor - gen, und ver -". The piano accompaniment is in 3/8 time and G major, starting with a *p* dynamic.

Piano accompaniment for the first part of the recitative. The music is in 3/8 time and G major. The lyrics are: "birg dich am Ba - che Crith! Du sollst vom Ba - che trin - ken, und die Ra - ben wer - den dir".

Piano accompaniment for the second part of the recitative. The music is in 3/8 time and G major. The lyrics are: "Brod brin - gen des Mor - gens und des A - bends nach dem Wort dei - nes Got - tes." The tempo is marked **Andante tempo.** and the style is **Recit.**

**Nº 7. Doppel-Quartett.**

Allegro non troppo. ♩ = 126.

Musical notation for the Doppel-Quartett section. The score consists of two staves, both in 3/8 time and G major. The music is marked *p* and features first endings. The tempo is **Allegro non troppo.** with a metronome marking of ♩ = 126.

Violino I

**A**

*p*

*cresc.*

**B**

*f* *dim.*

*cresc.* *p*

**C**

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

*cresc.*

*p* *cresc.* *p*

*pp* *f*

Alto Solo.

Nun auch der Bach vertrocknet ist, E - li - as! ma - che dich auf, ge - he gen Zar - path und blei - be da -

Recit.

selbst! Denn der Herr hat daselbst ei - ner Witt - we ge - bo - ten, dass sie dich ver - sor - ge, Das Mehl im Cad soll nicht verzehret

**a tempo Andante.**

*p*

*p*

Viola.

*cresc.*

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

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

*cresc.* *p*

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

Sopr. Solo.

Was hast du an mir ge - than, du Mann

**Recit.**

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

Got - tes? Du bist zu mir her - ein - ge - kommen, dass mei - ner Mis - se - that ge - dacht und mein Sohn ge - töd - tet wer - de!

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

**a tempo**

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

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

**A** **divisi**

*p* *cresc.* *f*

**B**

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

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

*dim.* *p* *sf* *sf* *dim.*

**ritard.** **1**



Viola.

Elias.  
Gib mir herdeinen

**Andante sostenuto.** ♩ = 58.

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

*cresc.* *p* *pp* **Andante con moto.** ♩ = 63. *dim.* *pp*

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

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

Recit.

Kindeswieder zu ihm kom - *p* *cresc.*

Sopr. Solo. Elias.  
Es wird leben - dig! Siehe da, dein Sohn le - bet!

**Tempo.**

**E** Recit.

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

**Andante a tempo.** ♩ = 76.

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

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

**Nº 9. Chor.**  
**Allegro moderato.** ♩ = 96.

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

Viola.

This musical score for the Viola part in Mendelssohn's *Elijah* consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 7/8. The score is characterized by intricate sixteenth-note passages and frequent dynamic changes. Key markings include *cresc.*, *sf*, *dim.*, *p*, *f*, *ff*, and *al*. Section markers A, B, and C are placed above the staves. The music concludes with a first ending bracket and a fermata.

Viola.

Nº 10. Recit. mit Chor.

Grave. ♩ = 60.

Elias.

Heu-te, im dritten Jah-re, willich  
Recit.

*f* *fp* *fp* *pp* *f*

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

Tempo.

Allegro vivace. ♩ = 144.

div.

*p* *cresc.* *f*

*al*

Tenore Solo.

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

Recit.

*f* *f*

*f* *f*

Tempo.

*f* *f*

Elias.

Ich ver-wir-re I-sra-el nicht, sondern du, Kö-nig, und dei-nes Va-ter's Haus, da-

Recit.

*f*

*f*

mit, dass ihr des Herrn Ge-bot ver-lasst und wandelt Baa-lim nach. Wohl-an- so sen-de nun

Tempo.

*p* *f* *f* *p*

hin und versammle zu mir das ganze I-sra-el auf dem Berg Carmel und

Recit.

Tempo.

Recit.

*f* *p* *f* *p* *f*

## Viola.

al - le Prophe - ten Baals, und al - le Prophe - tendes Hains, die vom Ti - sche der Kö - ni - gin es - sen:

a tempo (Andante.)

B 1

*p* *cresc.* *f*

Auf denn, ihr Prophe - ten Baals, er - wäh - let ei - nen Far - ren, und legt kein Feuer da - ran, und ru - fet

**Recit.** **Maestoso.** ♩ = 80.

ihr an den Na - men eu - res Got - tes, und ich will den Na - men des Herrn an - ru - - fen.,

*p*

Allegro vivace a tempo.

*pp* *fsf* *pizz.* *arco* *p*

*cresc.* *f* *pizz.* *p* 1

Ruft eu - ren Gott zu - erst, denn eu - rer sind vie - le! Jch a - ber bin al - lein ü - ber - ge - blie - ben,

**Recit.** *arco* *p*

ein Prophet des Herrn. Ruft eu - re Feld - - göt - ter, und eu - re Berg - göt - ter!

**Lento.** *p*

Viola.

Nº 11. Chor.

Andante grave e maestoso.  $\text{♩} = 84.$

Allegro non troppo.  $\text{♩} = 160.$

19 A 9 Sopr. I. 10 11 12

Baal, er-hö-re uns, Baal, er-hör, er-hö-re

I.

B

Viola.

First system of the Viola part, featuring a melodic line with eighth and sixteenth notes, including a trill-like figure.

Second system of the Viola part, continuing the melodic line with a *cresc.* marking.

First system of the piano accompaniment, with a *f* dynamic marking in the right hand and *mf* in the left hand.

Second system of the piano accompaniment, with a *f* dynamic marking in the right hand and *mf* in the left hand, and a *C* marking.

Third system of the piano accompaniment, with a *ff* dynamic marking in the right hand and *mf* in the left hand.

Fourth system of the piano accompaniment, with a *dim.* marking in both hands and a first ending bracket labeled **1**.

Fifth system of the piano accompaniment, with a *dim.* marking in both hands and a first ending bracket labeled **1**.

Sixth system of the piano accompaniment, with a *dim.* marking in both hands and a first ending bracket labeled **1**.

Viola.

Nº 12. Recit. u. Chor.

Elias.

Ru - fet lau - ter! denn er ist ja Gott! er dich - tet, o - der er hat zu schaf - fen.

*f* *sf*

o - der ist ü - ber Feld, o - der schläft vielleicht, dass er auf - wa - che. Ru - fet lau - ter, ru - fet lau - ter!

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

Chor.  
Allegro.  $\text{♩} = 160$ .

*ff*

*ff*

Nº 13. Recit. u. Chor.

Elias.

Ru - fet lau - ter! erhörteuch nicht! Ritzeuch mit Messern und mit Pfiemen nacheurer Wei - se.

*sf* *f* *Allegro molto. ♩ = 160.*

Hinkt um den Altar, den ihr ge - macht, rufet und weissagt, da wird keine Stimme sein, keine Antwort, kein Aufmerken.

*f* *f* *f* *f*

Chor.  
Presto.  $\text{♩} = 116$ .

*ff*

*1* *D* *1*

*ff*

Viola.

The musical score is written for the Viola part of Mendelssohn's 'Elijah', specifically the 'Arie' (No. 14). The tempo is marked 'Adagio' with a quarter note equal to 63 beats (♩ = 63). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system (staves 1-6) is in the key of F# and features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics range from *ff* to *p*. The second system (staves 7-13) changes to the key of Bb and features a more melodic line with slurs and ornaments. Dynamics range from *pp* to *ff*. Performance markings include *cresc.*, *dim.*, *mf*, and *pp*. There are also some editorial markings like 'E' and 'V'.



### Nº 15. Quartett.

Più Adagio.  $\text{♩} = 52$ .  
Sopr. Solo.

Viola.

Wirf dein An.lie.gen auf den *pp* *pp*

*cresc.* *pp*

### Nº 16. Recit. mit Chor.

Elias.

Der du die-ne Die-ner machst zu Geistern, und die-ne Engel zu Feuerflammen, sende sie herab!

*pp* *cresc.*

*pp*

Chor.

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

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

*ff*

*sempre f*

*f* *f* *f* *f*

*f* *f* *f* *f* *f*

*f dim.*

Viola.

1 B

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

*f* *f*

Elias.

Greift die Prophe.ten Baals, dass ih.rer kei.ner ent.rin.ne, führt sie hin.ab an den Bach, und schlach.tet

Recit.

tempo Allegro

*ff* *ff* *ff* *ff*

vivace.

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

Nº 17. Arie.

Allegro con fuoco e marcato.  $\text{♩} = 92$ .

*f* *fp* *p*

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

*p* *f*

*p* *ff*

*p* *pp*

*cresc.* *f*

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

*p* *sempre p* *pp*

Viola.

*p* *cresc.* - - - *f* *p*  
*p* *cresc.*  
*p* *cresc.*  
*ff* *Più lento.*  
Elias.  
ist nicht des Herrn Wort wie ein

*f* *ff*  
Ham - mer,  
**Tempo I.**

Nº 18. Arioso.  
Lento. ♩ = 96.

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

Nº 19. Recit mit Chor.

Tenore Solo.

*p*  
Hilf dei - nem Volk, du Mann Got - tes! Es ist doch ja un - ter der Hei - den Gö - tzen  
kei - ner, der Re - gen könn - te ge - ben; so kann der Himmel auch nicht reg - nen; denn Gott al - lein kann sol - ches

Viola.

Elias.  
al - los thun. **Recit.** O Herr! du hast nun dei - ne Fein - de ver - wor - fen und zer - schla - gen; So

Andante sostenuto. ♩ = 66.

**Recit. 1** **Sopr. Solo.** e - hernü - ber mei - nem Haupte. **Tempo.**

**Recit. 1** ei - ser - nün - ter mir. **dim.**

**Più animato.** ♩ = so.

**B** **cresc.**

**Recit.** **Tempo.** Ich sehe nichts! **cresc.**

**sempre cresc.**

**Recit. 3** **Adagio.** **Sopr. Solo.** Es ge - het ei - ne klei - ne Wol - ke auf aus dem Mee - re, wie ei - nes Man - nes



This musical score for the Viola part in Mendelssohn's *Elijah* consists of 12 staves of music. The key signature is B-flat major (two flats), and the time signature is 2/4. The score includes various performance markings and dynamics:

- Staff 1:** Starts with a *ff* dynamic and a *V* marking above the staff.
- Staff 2:** Features a **B** section marking, *ff* dynamics, and a first ending bracket labeled **1**.
- Staff 3:** Continues with *ff* dynamics.
- Staff 4:** Includes a **4 C** section marking, *ff* dynamics, and a *V* marking above the staff.
- Staff 5:** Contains the instruction *non div.* and *fff* dynamics.
- Staff 6:** Features a *ff* dynamic and a **D** section marking.
- Staff 7:** Continues with *ff* dynamics.
- Staff 8:** Includes a *V* marking above the staff.
- Staff 9:** Continues with *ff* dynamics.
- Staff 10:** Features a **E** section marking, *ff* dynamics, and a first ending bracket labeled **1**.
- Staff 11:** Continues with *ff* dynamics.
- Staff 12:** Ends with a *V* marking above the staff.

Viola.

ZWEITER THEIL.

Nº 21. Arie.  
Adagio. ♩ = 80.

*p* *pp* *cresc.* *cresc.* *p* *p* *cresc.* *f* *p* *pp* *cresc.* *p* *cresc.* *sf* *f* *p* *sf* *p* *pp* *cresc.* *A* *f* *sf* *p* *cresc.* *p* *cresc.* *p* *Più Adagio.* *sf* *pp* *sf* *pp* *3* *3*

Sopr. Solo

So spricht der Herr, der Erlöser Israels, sein Heiliger zum Knecht der unter den Tyrannen ist, so spricht der Herr:

Recit.

Allegro maestoso. ♩ = 132.

Viola.

Violin part of the score for Mendelssohn's Elijah, measures 1-12. The music is in G major and 2/4 time. It features a variety of dynamics including *cresc.*, *f*, *p*, *pp*, *sf*, *ff*, and *ppp*. Fingerings and bowings are indicated throughout. A *C* (Crescendo) hairpin is present in measure 10. The part concludes with a *pp* dynamic and a fermata.

Nº 22. Chor.

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

Chorus part of the score for Mendelssohn's Elijah, measures 1-3. The music is in G major and 2/4 time. It begins with a *f* dynamic. The part concludes with a *pp* dynamic and a fermata. A *C* (Crescendo) hairpin is present in measure 3. The word "Corni" is written above the staff in measure 3.



Viola.

**A**

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

**Più animato.** ♩ = 138.

*f* *f*

**B**

Corni *ritard.* *al*  
*f* *f* *f* *sf*

**Tempo I.** ♩ = 112.

*ff*

**C**

*ff*

The musical score is written for Viola in G major, 3/4 time. It consists of 14 staves. Section A (measures 1-12) begins with a forte (*f*) dynamic and features a melodic line with some slurs and accents. Section B (measures 13-24) is marked *Più animato* with a tempo of 138 beats per minute and starts with a forte (*f*) dynamic. Section C (measures 25-36) is marked *Tempo I* with a tempo of 112 beats per minute and begins with a fortissimo (*ff*) dynamic. The score includes various dynamics such as *sf* (sforzando) and *ritard.* (ritardando) for the horns. The key signature has one sharp (F#) and the time signature is 3/4.

## Viola.

## Nº 23. Recit. mit Chor.

*Andante.*  $\text{♩} = 72.$  *f pesante marcato* *Recit.* *p* *f*

Elias.  
Der Herr hat dich er-ho-ben aus dem Volk, und dich zum König ü-ber I-sra-el ge-

*setzt.* *Tempo.* *f* *f* *fp* *f* *Recit.*

A-ber du, A-hab, hast U-bel-gethan ü-ber al-le, die vor dir ge-we-sen sind.

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

F-wardir ein Ge-rin-ges, dass du wan-de-ltest in der Sün-de Je-ro-be-am's, und machtest dem Baal ei-nen

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

Hain, den Herrn, den Gott I-sra-el's, zu er-zür-nen; du hast todt ge-schla-gen und fremdes Gut ge-nom-men!

*a tempo* *fsf* *sf* *sf* *pp* *cresc.*

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

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

Alto Solo. *Recit.*

Wa-rum darf er weis-sa-gen im Na-men des Herrn? Was wä-re für ein Kö-nigreich in

*f* *f* *f*

I-sra-el wenn E-li-as Macht hät-te ü-ber des Kö-nigs Macht? Die Güt-ter thun mir dies und

*fp* *f* *f*

Viola.

Allegro moderato.  $\text{♩} = 100.$   
a tempo

First system of musical notation for Viola. It consists of two staves. The upper staff contains a melodic line with various dynamics: *p*, *sf*, *p*, *pp*, and *cresc.*. The lower staff contains a rhythmic accompaniment. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#).

Alto Solo.

Er hat die Pro - pheten Baalsgetödet.

Er hat sie mit dem Schwert erwürgt.

Tempo.

Recit.

Tempo.

Alto Solo section, first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics "Er hat die Pro - pheten Baalsgetödet." and "Er hat sie mit dem Schwert erwürgt." The piano accompaniment has dynamics of *ff* and *f*. The tempo is marked "Tempo." and the style is "Recit.".

Er hat den Himmel verschlossen.

Er hat die teu - re Zeit ü - ber uns gebracht.

So zieht

Recit.

Tempo.

Recit.

Tempo.

Recit.

Alto Solo section, second system. It continues the vocal line and piano accompaniment. The vocal line includes the lyrics "Er hat den Himmel verschlossen.", "Er hat die teu - re Zeit ü - ber uns gebracht.", and "So zieht". The piano accompaniment has dynamics of *ff*. The tempo is marked "Tempo." and the style is "Recit.".

hin, und greift E - li - as,

er ist des To - desschuldig;

tödtet ihn,

lasst uns ihm thun - wie er gethan hat!

Alto Solo section, third system. It concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "hin, und greift E - li - as,", "er ist des To - desschuldig;", "tödtet ihn,", and "lasst uns ihm thun - wie er gethan hat!". The piano accompaniment has dynamics of *f* and *ff*.

Nº 24. Chor.

Allegro moderato.  $\text{♩} = 100.$

Chorus section, first system. It consists of five staves of musical notation. The upper staff is the vocal line, and the lower four staves are the piano accompaniment. The music is in 3/4 time and begins with a treble clef and a key signature of one sharp (F#). Dynamics include *sf*, *ff*, and *f*. The tempo is marked "Allegro moderato." and the time signature is  $\text{♩} = 100.$

## Viola.

**A**

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

*ff* *sf*

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

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

N<sup>o</sup> 25. Recitativ.

Tenore Solo.

Du Mann Gottes, lass' mei-ne Re-de et was vor dir gel'ten! So spricht die Kö-ni-gin: E-li-as ist des

*pp*

To-desschuldig; und sie sammeln sich wi-der dich, sie stellen dei-nem Gange Net-ze, und zie-hen aus, dass sie dich

*sf* *p* *cresc.*

grei-fen, dass sie dich töd-ten. So ma-che dich auf und wen-de dich von ih-nen, ge-he hin in die Wüste! Der

*f* *ff* *p*

**Lento.**

a tempo Andante sostenuto.  $\text{♩} = 63.$ 

*pp* *p*

Elias.

bleibe hier, du Knabe, der Herr sei mit euch! Ich ge-he hin in die Wüs-te.

Recit.

*pp* *sf* *p*

Viola.

No. 26. Arie.

Adagio. ♩ = 66.

Adagio. ♩ = 66.

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

*cresc.* *p*

*pp* *cresc.* *p*

*cresc.*

*p* *p* *p*

*cresc.* *dim.* *p*

*sf* *poco a poco cresc.* *al*

Detailed description: This block contains the first five staves of the Viola part for the 'Arie' movement. The music is in G major and 3/4 time. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a decrescendo (*dim.*) to piano (*p*). The second staff continues with a crescendo (*cresc.*) and piano (*p*). The third staff starts with pianissimo (*pp*), followed by a crescendo (*cresc.*) and piano (*p*). The fourth staff features a crescendo (*cresc.*). The fifth staff has piano (*p*) dynamics with a second ending bracket. The sixth staff shows a crescendo (*cresc.*), decrescendo (*dim.*), and piano (*p*). The seventh staff begins the transition to the next section with *sf* (sforzando), *poco a poco cresc.*, and *al* (allegro).

Molto Allegro vivace. ♩ = 92.

Molto Allegro vivace. ♩ = 92.

*ff* *p*

*ff* *p*

*ff* *p*

*p* *sf* *p*

Detailed description: This block contains the final five staves of the Viola part. The tempo changes to Molto Allegro vivace (♩ = 92). The music is in 2/4 time. The eighth staff starts with fortissimo (*ff*) and piano (*p*). The ninth staff has fortissimo (*ff*) and piano (*p*). The tenth staff features fortissimo (*ff*) and piano (*p*). The eleventh staff has piano (*p*) and sforzando (*sf*) dynamics. The twelfth staff concludes with piano (*p*) and sforzando (*sf*) dynamics.

Viola.

**A**

*ff* *p* *cresc.*

**Adagio.**  $\text{♩} = 66.$  **1**

*f* *pp* *al* *ff*

Elias.

Es ist ge -

*cresc.* *p* *pp*

**Nº 27. Recit.**

Tenore Solo.

Sie - he, er schläft un - ter dem Wach - hol - der, in der Wü - ste; a - ber die

En - gel des Herrn la - gern sich um die her, so ihn fürch - ten. 1

**Nº 28. Terzett.**

**Andante.**  $\text{♩} = 100$  **35**

Sopr. Solo **36**

Ber - gen von wel - chen dir Hül - fe kommt. 37 38 39

Viola.

Allegro moderato. ♩ = 126.

*p*

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

**A** *cresc.*

*mf* *sempre cresc.* *f*

*sf* *f* *sf*

*f* *dim.* *p*

**B** *cresc.* *f* *dim.*

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

*p* *p*

**C** *dim.* *pp* *pp*

N<sup>o</sup> 30. Recit.

Alto Solo.

Viola.

Ste-he auf, E-li-as, denn du hast ei-nen gros-sen Weg vor dir. Vier-zig Ta-ge und vier-zig

*p* *p*

tempo Adagio.

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.*

und brin-ge mei-ne Kraft umsonst und un-nütz zu.

Recit. *a tempo*

*cresc.*

Ach, — dass du den Himmel zer-ris-sest und führest her-ab! Dass die

Recit. *Allegro moderato.* Recit.

*ff* *ff*

Ber-ge vor dir zer-flös-sen! Dass dei-ne Feinde vor dir zit-tern müs-sen durch die

*ff* *ff*

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

*ff*

stocken, dass sie dich nicht für-chten? O, dass mei-ne See-le stür-be! dass mei-ne See-le stür-be!

*ff* *dim.*

Basso



Nº 31. Arie.

Andantino.  $\text{♩} = 72$ .

Viola.

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

Nº 32. Chor.

Andante sostenuto.  $\text{♩} = 66$ .

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

Nº 33. Recit.

Elias.

Herr, es wird Nacht um mich, sei du nicht fer- nel Ver- birg dein Ant- litz nicht vor mir, mei- ne See- le

dür- stet nach dir, wie ein dür- res Land.

Wohl- an denn,

Andante tempo.  $\text{♩} = 72$ .

Allegro.  $\text{♩} = 92$ .

*p* *sf* *f*

Viola.

ge - he hin - aus, und tritt auf den Berg vor den Herrn, denn seine Herrlichkeit er - schei -  
 - net ü - ber dir. **Lento.** Ver - hül - le dein Antlitz, denn es naht der Herr.  
*ten.*

Nº 34. Chor.  
Allegro molto.  $\text{♩} = 100.$

Viola.

pp *cresc.* *ff* *sf*

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

*sempre ff*

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

*ff* *sempre ff* *sf*

*ff* *sf* *pp*

*p*

*cresc.*

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

*pp*

*pp*

*cresc.*

*pp* *pp*

Nº 35. Recit.

Alto Solo.

Se - ra - phim stan - den ü - ber ihm, und ei - ner rief zum an - dern:

Viola.

Quartett mit Chor.  
Adagio non troppo. ♩ = 72.

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

Sopr.  
... e nach des Herrn Wort!  
Recit.

Piu mosso. ♩ = 84.

Recit.

Elias.  
Du bist ja der Herr, ich muss um deinetwillen leiden, darum freuet sich mein Herz und ich bin fröhlich; auch mein Fleisch wird si cher lie - gen

Nº 37. Arioso.  
Andante sostenuto. ♩ = 100.

Nº 38. Chor.  
Moderato maestoso. ♩ = 76.

The musical score is written for Viola in G major (one sharp) and 2/4 time. The tempo is Moderato maestoso with a metronome marking of ♩ = 76. The score consists of 14 staves of music. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). There are also *cresc.* (crescendo) markings. Performance markings include '4', '2', 'A', 'B', and '3'. The score begins with a *f* dynamic and ends with *sempre ff*.

Viola.

First system of musical notation for Viola, measures 1-16. The score consists of five staves. The first staff begins with a dynamic marking of *f* and a *pizzicato* instruction. The second staff has a *pizzicato* instruction and dynamic markings of *sf* and *ff*. The third staff has a *pizzicato* instruction and a first ending bracket. The fourth staff has a *pizzicato* instruction and a first ending bracket. The fifth staff has a *pizzicato* instruction and a *ritard.* instruction.

Nº 39. Arie.  
Andante.  $\text{♩} = 80.$

Second system of musical notation for Viola, measures 17-32. The score consists of ten staves. The first staff begins with a dynamic marking of *p*. The second staff has dynamic markings of *cresc.*, *dim.*, and *p*. The third staff has a dynamic marking of *p*. The fourth staff has dynamic markings of *cresc.*, *p*, and *p*. The fifth staff has dynamic markings of *cresc.*, *sf*, and *p*. The sixth staff has dynamic markings of *cresc.* and *p*. The seventh staff has dynamic markings of *cresc.* and *p*. The eighth staff has dynamic markings of *cresc.*, *f sf*, *dim.*, and *p*. The ninth staff has dynamic markings of *dim.* and *p*. The tenth staff has a dynamic marking of *p*.

Nº 40. Recit.

Viola.

*Audante sostenuto.* ♩ = 69.

Musical score for Tromba and Soprano Solo. The Tromba part is in the upper system, starting with a first ending bracket and a first finger marking. Dynamics include *pp*, *f*, and *pp*. The Soprano Solo part is in the lower system, with lyrics: Herz der Vä - ter be - keh - ren zu den Kin - dern, und das Herz der Kin - der zu ih - ren. The word "Recit." is written below the first line of the vocal part.

*Tempo.* 1

Musical score for Tromba. Dynamics include *p*, *cresc.*, *f*, and *pp*. A first ending bracket and first finger marking are present.

Nº 41. Chor.

*Andante con moto.* ♩ = 88.

Musical score for Violin. Dynamics include *p*, *cresc.*, *f*, *pp*, *al*, and *ff*. The score consists of ten staves of music, featuring various articulations and dynamic markings.

Viola.

**B**

*sempre f*

*ten.*

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

**Quartett.**  
**Andante sostenuto.** ♩ = 76.

*p* *pp*

*p*

*p* *cresc.*

*p*

*p* *cresc.* *p*

*p*

*p*

*p*

*p*

*3* *p* *dim.*



