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**Elias**

**Mendelssohn Bartholdy, Felix**

**Bonn [u.a.], 1847**

34. Chor

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N.º 34. Chor.

Allegro molto. (♩ = 100)

Flauti. *pp* *cres* *ff*

Oboi. *pp* *cres* *ff*

Clarinetti in A. *pp* *cres* *ff*

Fagotti. *p* *cres* *ff*

Corni in E. *pp* *cres* *ff*

Corni in C. *pp* *cres* *ff*

Trombe in E. *pp* *cres* *ff*

Trombone Alto. *pp* *cres* *ff*

Trombone Tenore. *pp* *cres* *ff*

Trombone Basso. *pp* *cres* *ff*

Timpani in E.H. *pp* *cres* *ff*

Violino I. *pp* *cres* *ff*

Violino II. *pp* *cres* *ff*

Viola. *pp* *cres* *ff*

Soprano. *f* Der Herr ging vor ü - ber,  
Re - hold, God the Lord passed by.

Alto. *f* Der Herr ging vor ü - ber,  
Re - hold, God the Lord passed by.

Tenore. *f*

Basso. *f*

Bassi. *pp* *cres* *ff*

Allegro molto.

1451.

*Karl Müller*







Musical score for page 301, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *ff*, *dim:*, *p*, and *pp*. The lyrics are in German and English, describing a scene where the Lord breaks through rocks and a mighty wind appears.

The lyrics are as follows:

ging vor dem Herrn breaks them before the	her, Lord,	ging vor dem Herrn breaks them before the	her, Lord;	und ein starker and a mighty	Wind, wind
ging vor dem Herrn breaks them before the	her, Lord,	ging vor dem Herrn breaks them before the	her, Lord;	und ein starker and a mighty	Wind, wind
brach rocks,	ging vor dem Herrn breaks them before the	her, Lord,	ging vor dem Herrn breaks them before the	her, Lord;	und ein starker and a mighty
brach rocks,	ging vor dem Herrn breaks them before the	her, Lord,	ging vor dem Herrn breaks them before the	her, Lord;	und ein starker and a mighty



The musical score on page 302 consists of multiple staves. The top section includes several staves with dynamics like *cres* and *dim:*. The lower section features vocal parts with lyrics in German and English. The lyrics are:

der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,  
 rent the mountains a-round, brake in pie-ces the rocks, brake them before the Lord,  
 Wind, der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,  
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the Lord,  
 Wind, der die Berge zer-riss und die Felsen zerbrach ging vor dem Herrn her,  
 wind rent the mountains a-round, brake in pie-ces the rocks, brake them before the

At the bottom of the page, the number 4651 is printed.















The musical score on page 306 consists of multiple staves. The upper staves feature long, sustained notes with dynamic markings such as *p*, *eres*, and *ff*. A handwritten annotation "Cres II" is visible above the third staff. The lower section of the page contains a vocal or instrumental line with rhythmic patterns and German lyrics. The lyrics are: "und die Erde erhebe, und das Meer erbrauste, und die Erde erhebe, und das Meer erbrauste, und die Erde erhebe, und das Meer erbrauste". The lyrics are repeated across several staves with varying dynamic markings including *p*, *f*, and *eres*. The page number "4651." is printed at the bottom center.



dim: dim: *dim* *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

dim: *p* *pp*

Meer er. braus - te, das Meer er. braus - te, er. brauste,  
 earth was sha - ken, the earth was sha - ken, was sha - ken.

und das Meer er. braus - te, er. brauste,  
 and the earth was sha - ken, was sha - ken.

behte, und das Meer er. braus - te, das Meer er. brauste, er. brauste,  
 heaved, and the earth was sha - ken, the earth was sha - ken, was sha - ken.

Erde er. behte, und das Meer er. braus - te, er. brauste,  
 was up - heaved, and the earth was sha - ken, was sha - ken.

dim: *p* *pp*

4031.







The musical score consists of multiple staves. At the top, there are several measures of instrumental accompaniment with dynamic markings like *f*. Below this, there are vocal parts with lyrics in German and English. The lyrics are: "kam ein Feuer, und nach dem Erd. beben kam ein Feu. er, die Er. de er. heb. te,". The German text is written above the notes, and the English translation is written below. The score includes various musical notations such as notes, rests, and dynamic markings.

4651.



sempre *ff*

sempre *ff*

sempre *ff*

das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er, und nach dem  
 there came a fire — and af - ter the earth - quake — there came a fire, and af - ter the

das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er, und nach dem  
 there came a fire — and af - ter the earth - quake — there came a fire, and af - ter the

das Meer er - brauste, — und nach dem Erd - be - - ben kam ein Feu - er,  
 there came a fire — and af - ter the earth - quake — there came a fire,

te, — und nach dem Erd - be - - ben kam ein Feu - er,  
 — and af - ter the earth - quake — there came a fire,

sempre *ff*

1751.



Erd. - heben kam ein Feuer, aber der Herr war nicht, aber der Herr war nicht im  
 earth - quake there came a fire. But yet the Lord was not But yet the Lord was not in the  
 Erd. - heben kam ein Feuer, aber der Herr war nicht, aber der Herr war nicht im  
 earth - quake there came a fire. But yet the Lord was not But yet the Lord was not in the  
 es kam ein Feu - er, ein Feuer, aber der Herr war nicht, aber der Herr war nicht im  
 and af - ter the earth - quake, a fire. But yet the Lord was not But yet the Lord was not in the  
 es kam ein Feu - er, ein Feuer, aber der Herr war nicht, aber der Herr war nicht im  
 and af - ter the earth - quake, a fire. But yet the Lord was not But yet the Lord was not in the



*War*

*sempre ff*

*f*

*sempre ff*

*f*

*f*

*f*

*sempre ff*

*f*

*f*

*f*

*f*

*f*

*f*

Feuer,      aber der Herr war    nicht im      Feuer,      aber der Herr war    nicht im      Feuer,      a.ber der  
 fire,          But yet the Lord was    not    in the    fire,          But yet the Lord was    not    in the    fire,          But yet the

Feuer,      aber der Herr war    nicht im      Feuer,      aber der Herr war    nicht im      Feuer,      a.ber der  
 fire,          But yet the Lord was    not    in the    fire,          But yet the Lord was    not    in the    fire,          But yet the

Feuer,      aber der Herr war    nicht im      Feuer,      aber der Herr war    nicht im      Feuer,      a.ber der  
 fire,          But yet the Lord was    not    in the    fire,          But yet the Lord was    not    in the    fire,          But yet the

Feuer,      aber der Herr war    nicht im      Feuer,      aber der Herr war    nicht im      Feuer,      a.ber der  
 fire,          But yet the Lord was    not    in the    fire,          But yet the Lord was    not    in the    fire,          But yet the

Feuer,      aber der Herr war    nicht im      Feuer,      aber der Herr war    nicht im      Feuer,      a.ber der  
 fire,          But yet the Lord was    not    in the    fire,          But yet the Lord was    not    in the    fire,          But yet the

*sempre ff*

4031.      *f*

*ff*



The musical score consists of several staves. At the top, there are two staves for the organ, with dynamics *pp* and *f*. Below these are four staves for voices (Soprano, Alto, Tenor, Bass), each with its own line of music and lyrics. The lyrics are in German and English. The German lyrics are: Herr war nicht im Feuer. Und nach dem Feuer kam ein stilles sanftes Saue. The English lyrics are: Lord was not in the fire. And after the fire, there came a still small voice.

Coll'Organo pianissimo. 4651.



The musical score consists of several staves. The top section features a vocal line with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the vocal line. The music includes various dynamics such as *p* (piano) and *pp* (pianissimo), and performance instructions like *sempre pp* and *And*. The score concludes with the number 4651.

sen . Und in dem Sä . seln nahte sich der Herr .  
 And in that still voice, on ward came the Lord .

4651.



Handwritten musical score for voice and piano. The score includes multiple staves for piano accompaniment and vocal lines. The lyrics are in German and English. The piano part features various dynamics such as *pp*, *p*, and *ppp*, and includes markings for *Cla. I* and *2da I*. The vocal lines include the lyrics: "Und in dem Säuseln nahete sich der Herr, nahe sich der Herr, nahe sich der Herr, nahe sich der Herr, nahe sich der Herr, nahe sich der Herr, nahe sich der Herr, nahe sich der Herr." The English translation is: "And in that still voice, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord, on-ward came the Lord." The score concludes with a *pp* marking and the number 1051.







Musical score for page 317, featuring multiple staves with vocal lines and piano accompaniment. The score includes dynamic markings such as *pp* and *p*, and the word *cres* indicating a crescendo. The lyrics are in German and English, describing the Lord's coming and the still voice of the Saviour.

Herr, Lord, *cres* nahte sich der Herr, Lord, und in dem Säuseln nahte on-ward came the Lord, and in that still voice, on-ward

Herr, Lord, *cres* nah-te sich der Herr, Lord, und in dem Säuseln nahte on-ward came the Lord, and in that still voice, on-ward

nah-te sich der Herr, Lord, nah-te sich der Herr, Lord, nah-te sich on-ward came the Lord, on-ward came

Herr, Lord, *cres* nahte sich der Herr, Lord, und in dem Säuseln nahte on-ward came the Lord, and in that still voice, on-ward

*cres* *pp*



The musical score is arranged in two systems. The first system contains 10 staves, and the second system contains 10 staves. The lyrics are written in German and are distributed across the lower staves of each system.

**Lyrics:**

sich der Herr, nah - te, nah - te, nah - te, nah - te,  
 came the Lord, on - ward, on - ward, on - ward, on - ward,

sich der Herr, und in dem Säu - seln nah - te, nah - te,  
 came the Lord, and in that still - ness, on - ward, on - ward,

der Herr, nah - te, nah - te,  
 the Lord, on - ward, on - ward,

sich der Herr, nah - te, nah - te,  
 came the Lord, on - ward, on - ward,

**Dynamic markings:** *cres*, *pp*



Handwritten musical score for a choir and instruments. The score consists of 14 staves. The top five staves are for instruments (flute, violin I, violin II, viola, and cello/bass). The bottom five staves are for voices (Soprano, Alto, Tenor, Bass, and a lower voice part). The lyrics are: "te sieh der Herr . ward came the Lord ." repeated for each voice part. The score includes various musical notations such as notes, rests, beams, and dynamic markings like "pp".

*Antwort in alt.*