

NEW & REVISED EDITION.

A I R S

FROM

MENDELSSOHN'S ELIJAH

ARRANGED FOR THE

Organ

BY

GEORGE CALKIN.

BOOK I

Ent. Sta. Hall.

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London & New York
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Nº 1. IF WITH ALL YOUR HEARTS.

(Tenor Solo.)

ARIA.

Sw. 8 ft coupled to
Gt. (Solo.) 8 or 16 ft
Ped. Bourdon to Sw.

Andante con moto.

The musical score is arranged in three systems, each with three staves. The top staff is the Tenor Solo, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked *Andante con moto*. The score includes various performance instructions: *Sw.* and *Gt.* in the first system; *pp* (pianissimo) in the first system; *add Flute* and *senza Flute* in the second system; and *p* (piano) and *CRSC.* (Crescendo) in the third system. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with chords. The tenor solo consists of a melodic line with some grace notes and slurs. The bass line provides a steady accompaniment with occasional chords.

First system of musical notation. It consists of three staves: a treble clef staff with a melodic line, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a lower accompaniment line. The key signature has two flats. Dynamics include *pp* in the piano part.

Second system of musical notation. It consists of three staves. The piano part includes markings for *CRSC.*, *sf*, *p*, and *dim.* in both the treble and bass clef staves.

Third system of musical notation. It consists of three staves. The piano part includes markings for *pp*, *sf*, *p*, and *dim.*. There are also performance instructions: "add Flute" above the treble staff and "senza Flute" above the bass staff.

Fourth system of musical notation. It consists of three staves. The piano part includes markings for *sf* and *pp*. A "Sw." (Swell) marking is present above the treble staff.

Nº 2. LORD GOD OF ABRAHAM.

(Bass Solo.)

ARIA.

Sw. 8 & 4 ft!
Gt (Solo.) Open Diap.
Ped. 16 ft! to Sw.

Adagio.

The musical score is arranged in three systems, each with three staves. The top staff is the piano accompaniment (right hand), the middle staff is the piano accompaniment (left hand), and the bottom staff is the guitar solo. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked *Adagio*. The score includes various dynamic markings: *dim.* (diminuendo), *p* (piano), *f* (forte), and *cresc.* (crescendo). Performance instructions include *Sw.* (Swell) and *L.H.* (Left Hand) for the piano, and *Gt* (Guitar) for the solo. The guitar part features a melodic line with some chromaticism and a final cadence. The piano accompaniment provides harmonic support with chords and moving lines.

First system of musical notation. It consists of three staves. The top staff is a grand staff with treble and bass clefs. The middle and bottom staves are bass clefs. The music is in a key with two flats. Dynamics include *ff* and *p*. There are slurs and accents throughout.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with treble and bass clefs. The middle and bottom staves are bass clefs. Dynamics include *CRESC.*, *f*, and *p*. There are slurs and accents throughout.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with treble and bass clefs. The middle and bottom staves are bass clefs. Dynamics include *CRESC.*, *p*, and *mf*. The label "L. H." is present at the end of the system. There are slurs and accents throughout.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with treble and bass clefs. The middle and bottom staves are bass clefs. Dynamics include *p* and *pp*. There are slurs and accents throughout. The label "Sw." appears twice.

Nº 3. WOE UNTO THEM.

(Contralto Solo.)

ARIOSO.

Sw. 8 ft coupled to
G[†] Claribel or G[†] Diap. (Solo.)
Ped. to Sw.

The musical score is arranged in three systems, each with three staves. The top staff of each system is for the Contralto Solo, the middle for the piano accompaniment, and the bottom for a secondary piano part. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Lento.* and the performance style is *ARIOSO.*

System 1: The piano accompaniment begins with a *pp* dynamic and includes a *Sw.* (Swell) marking. The solo part starts with a *G[†]* marking. The bottom staff has an *8 ft* marking.

System 2: The piano accompaniment features a *P* (Piano) dynamic marking. The bottom staff has a *16 ft* marking.

System 3: The piano accompaniment includes a *CRSC.* (Crescendo) marking and a *f* (forte) dynamic. The bottom staff has a *dim.* (diminuendo) marking.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features various dynamics including *pp* (pianissimo) and *sf* (sforzando). There are also markings for *CRASC.* (Crescendo) and *dim.* (diminuendo).

Second system of musical notation, continuing from the first system. It features three staves with treble and bass clefs. Dynamics include *f* (forte), *p* (piano), and *pp*. There are multiple *CRASC.* markings with hairpins indicating the direction of the crescendo.

Third system of musical notation, the final system on the page. It features three staves with treble and bass clefs. Dynamics include *pp* and *dim.*. A marking *R.H.* (Right Hand) is present above the middle staff. The system concludes with a double bar line.

Nº 4. O REST IN THE LORD.

(Contralto Solo.)

ARIA.

Sw. 8 ft

G^t (Solo.) Claribel Dul and Flute

Ped. Bourdon to Sw.

Andantino.

The musical score is arranged in three systems, each with three staves. The top staff is for guitar (G^t), the middle for piano (Sw.), and the bottom for flute (Flute). The tempo is marked *Andantino.* The key signature has one sharp (F#). The score includes performance instructions: 'senza Flute.' and 'add Flute'. The guitar part features a solo in the first system. The piano part includes a Bourdon pedal instruction at the beginning. The flute part enters in the second system and continues through the third.

senza Flute.

add Flute

senza Flute.

Flute.

senza Flute.

Flute.

senza Flute. Flute.

sempre pp

The first system of the musical score consists of three staves. The top staff is for the flute, starting with the instruction "senza Flute." and ending with "Flute." and the dynamic marking "sempre pp". The middle staff is for the piano, and the bottom staff is for the bass. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The piano part features complex chordal textures and arpeggiated figures.

senza Flute.

cresc. *sf* *p* *sf*

The second system continues the musical score with three staves. The top staff is for the flute, marked "senza Flute." The middle staff is for the piano, featuring a crescendo ("cresc.") and dynamic markings of *sf* (sforzando), *p* (piano), and *sf* again. The bottom staff is for the bass. The piano part continues with intricate harmonic patterns.

Gt Sw. Gt Sw. Gt Sw. tr

cresc. *p* *pp*

The third system of the musical score features three staves. The top staff is for guitar, with "Gt" and "Sw." (sweep) markings. The middle staff is for the piano, with dynamic markings of *cresc.*, *p*, and *pp*, and a trill ("tr") marking. The bottom staff is for the bass. The piano part concludes with a series of chords and a trill.

Nº 5. THEN SHALL THE RIGHTEOUS.

(Tenor Solo.)

ARIA.

Sw. Reed. (Solo.)

G^t Dul.

Ped. 16 ft to G^t

Andante sostenuto.

The musical score is arranged in three systems, each with three staves. The top staff is for the Tenor Solo, the middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked *Andante sostenuto*. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando), and articulation marks like *Sw.* (swell) and *Gt.* (crescendo). The piano accompaniment features complex chordal textures and melodic lines, often with a *Gt.* (crescendo) or *Sw.* (swell) marking. The Tenor Solo part consists of a single melodic line with some phrasing slurs.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic and includes a *CRESC.* marking. The middle staff is a grand staff (treble and bass clefs) with complex chordal textures. The bottom staff is a bass clef with a simple harmonic line.

Second system of musical notation. It consists of three staves. The top staff has a *dim.* marking followed by a *sf* (sforzando) marking. The middle staff features a *Sw.* (swell) marking. The bottom staff continues the harmonic line from the first system.

Third system of musical notation. It consists of three staves. The top staff includes *CRESC.*, *sf*, and *Gt.* markings. The middle staff has a *p* marking and a *Sw.* marking. The bottom staff continues the harmonic line.

Fourth system of musical notation. It consists of three staves. The top staff has a *dim.* marking. The middle staff has a *Gt.* marking and a *Sw.* marking. The bottom staff continues the harmonic line.

Nº 6. LIFT THINE EYES.

(TERZETTO.)

Sw. Full. Coupled to
Gt Dul. and Corno di Bassetto.
Gt 16 ft!

Adagio.

Sw. *sf* Gt in reeds.

Andante con moto.

Gt Dul. *sf* *p* Sw. Oboe only.

CRESC. *dim.* *p*

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The first system contains seven measures. Dynamics include *pp* (pianissimo) in the second measure and *cresc.* (crescendo) in the sixth measure.

Second system of musical notation, continuing from the first. It consists of three staves. The key signature remains two sharps. Dynamics include *f* (forte) in the first measure, *dim.* (diminuendo) in the third measure, and *sf* (sforzando) in the fifth measure.

Third system of musical notation, concluding the page. It consists of three staves. The key signature remains two sharps. Dynamics include *p* (piano) in the first measure, *sf* (sforzando) in the fourth measure, *dim.* (diminuendo) in the fifth measure, and *p* (piano) in the sixth measure.

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Nº 7. HEAR YE ISRAEL.

(Soprano Solo.)

ARIA.

Sw. open Diap. & Oboe.

G^t Dul. & Claribel.

Ped 8 ft to Sw

Adagio.

The first system of the musical score is in 4/4 time and begins with the tempo marking *Adagio.* It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the piano accompaniment, with dynamics ranging from *p* to *sf*. The bass staff contains the solo voice line. Pedal markings include 'Sw.' and '8 Feet.'.

The second system continues the musical score. It features the same three-staff layout. Dynamics include *cresc.*, *fp*, and *p*. Pedal markings include 'add 16 Ft' and 'off 16 Ft'.

The third system concludes the musical score. It features the same three-staff layout. Dynamics include *f*, *pp*, and *pp*. Pedal markings include 'add Prin.', 'off Prin.', 'L. H. G^t', and 'Sw.'.

Sw. Gt. *sf* *CRESC.* *f* *sf* *sf*

pp *CRE - SCEN* *do* *sf* *sf* *p* *p* *CRESC.*

f *dim.* *p* *pp* *Sw. Oboe.* *off* *Gt* *Sw. Oboe.* *off* *off 16 Ft*

Gt *Più Adagio.* *RECIT.* *add open Gt* *Sw. to Prin.* *CRESC.* *f Couple Sw. to Gt* *Full Sw. (no 10)* *CRESC. sf*

Allegro maestoso.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in 3/4 time with a key signature of two sharps (F# and C#). Dynamics include *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The melody is primarily in the upper staves, while the lower staves provide harmonic support.

Second system of musical notation. It continues the piece with similar dynamics: *p*, *cresc.*, and *f*. The texture becomes more complex with dense chordal patterns in the lower staves. The system concludes with a double bar line.

Third system of musical notation. This system features dynamic markings *f* and *cresc.*. It includes performance instructions such as *Sw.* (swell) and *G!* (glissando). The music is characterized by rapid sixteenth-note passages in the lower staves.

Fourth system of musical notation, which includes vocal lines. The vocal part is written in the upper staff with lyrics: "cre - - scen - - do". Dynamics for the vocal line include *p*, *pp*, and *sf*. Performance directions for the piano accompaniment include *R.H.* (Right Hand), *L.H.* (Left Hand), and *reeds off*. The system ends with a double bar line.

System 1: Treble clef with a melodic line and a bass clef with a piano accompaniment. Dynamics include *cresc.* and *sf*.

System 2: Treble clef with a melodic line and a bass clef with a piano accompaniment. Dynamics include *cresc.*, *f*, *sf*, *ff*, *p*, and *sf cresc.*. Performance instructions include *Full Sw.* and *(no 16)*.

System 3: Treble clef with a melodic line and a bass clef with a piano accompaniment. Dynamics include *p*, *sf*, *cresc.*, and *ff*.

System 4: Treble clef with a melodic line and a bass clef with a piano accompaniment. Dynamics include *f*, *ff*, *pp cresc.*, *f*, and *ff*. Performance instructions include *in reeds.*, *add reeds.*, and *Sw.*

Sw. Open Diap. S Oboe.
Gt Claribel S Dul.
Ped. 16 f!

Nº 8. IT IS ENOUGH.

(Baritone Solo.)

ARIA.

Adagio.

Sw.

The musical score is arranged in four systems, each with three staves. The top staff of each system is for the Baritone Solo, and the bottom two staves are for the piano accompaniment. The score begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic for the soloist. It features several crescendo (cresc.) markings and dynamic changes, including piano (p), pianissimo (pp), and fortissimo (sf). Performance instructions include 'add open Diap.' and 'senza open D.'.

dim.

add open D.

p

sf

P

cresc.

poco a poco - *sf* - *cresc.* *sf*

senza open D.

add open D.

cresc.

dim. *pp*

senza open D.

Sw. Diap^s & Oboe coupled to
G¹ Open D. (Solo)
Ped 16 f¹ to Sw.

Nº 9. FOR THE MOUNTAINS SHALL DEPART.

(Bass Solo.)

ARIOSO.

Andante sostenuto.

The musical score is arranged in three systems, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is one flat (B-flat) and the time signature is 6/4. The tempo is marked *Andante sostenuto*. The score includes various dynamic markings: *Sw.* (Swell), *P* (Piano), *dim.* (diminuendo), *cresc.* (crescendo), and *gt.* (glissando). The bass line features a prominent melodic line with a glissando effect in the first system. The piano accompaniment consists of chords and arpeggiated figures in both hands.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff contains complex chordal textures with various dynamics including *cresc.*, *p*, *sf*, and *dim.*. The separate bass staff features a melodic line with dynamics *cresc.*, *p*, and *dim.*.

Second system of musical notation, continuing the grand staff and the separate bass staff. The grand staff shows sustained chords and melodic fragments, with dynamics *cresc.* and *p*. The separate bass staff continues its melodic line with dynamics *p* and *cresc.*.

Third system of musical notation, concluding the piece. The grand staff features a dense texture of chords, with dynamics *p*, *pp*, and *dim.*. A key signature change to one sharp is indicated by a double bar line. The separate bass staff continues with a melodic line, ending with a fermata. Dynamics *p* and *pp* are present.

Sw. Open D.
G[♯] Dul.
Ped. Bourdon coupled to G[♯]

Nº 10. O COME EV'RY ONE THAT THIRSTETH. QUARTETTO.

Andante sostenuto.

The score is arranged in three systems, each with three staves. The top staff is for guitar, the middle for piano, and the bottom for horn. The key signature is one flat (B-flat major/D minor) and the time signature is common time. The tempo is marked 'Andante sostenuto'. The first system includes the instruction 'Sw.' and 'G[♯] Solo.' with a 'pp' dynamic. The second system includes 'sf' and 'p' dynamics, and 'add Claribel.' at the end. The third system includes 'Sw.', 'CRES.', and 'p' dynamics, and 'Sw. Corno' and 'G[♯]' markings.

Sw.
G[♯] Solo.
pp
pp
add Claribel.
sf p
Sw. CRES. p
Sw. Corno G[♯]

in reed. Oboe. *CRES.*

Sw. *p*

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed notes, marked 'in reed.' and 'Oboe.'. The lower staff has a simpler accompaniment with rests and some notes, marked 'Sw.' and 'p'. A 'CRES.' marking is at the end of the upper staff.

off Oboe. *p* *CRES.* *p*

Gt. Sw. Corno. Gt. Sw.

This system contains the second two staves. The upper staff continues the melodic line, marked 'off Oboe.'. It includes dynamic markings 'p', 'CRES.', and 'p'. The lower staff has accompaniment with 'Gt.' markings and 'Sw. Corno.'.

Sw. senza reed.

This system contains the third two staves. The upper staff continues the melodic line, marked 'Sw. senza reed.'. The lower staff has accompaniment.

CRES. *f* *f* *p* *R. H.* *dim.* *dim.*

in Claribel.

This system contains the final two staves. The upper staff has dynamic markings 'CRES.', 'f', 'f', 'p', 'R. H.', and 'dim.'. It is marked 'in Claribel.' at the end. The lower staff has 'dim.' markings.

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