

## *Editor's Note*

In his brief life of only thirty-eight years, Felix Mendelssohn (1809-1847) composed a great amount of music in most of the instrumental and vocal forms of his time. Born into a privileged family in Hamburg, Germany, he had many excellent experiences as a performer, composer and conductor at a very early age. During his lifetime, Mendelssohn traveled widely to many countries for his composing and conducting assignments. He went to England ten times and was once entertained at Buckingham Palace by Queen Victoria.

Mendelssohn's training in the music of Bach, Handel and Mozart greatly contributed to his development as a composer. In fact, Mendelssohn is credited with revitalizing the music of Johann Sebastian Bach. When he conducted Bach's *St. Matthew Passion* in 1829, it was the first performance of that work since Bach's death seventy-nine years before. Mendelssohn's knowledge of the techniques and materials of past masters is evident in much of his creative output, particularly in his choral works.

Mendelssohn's choral works are among his greatest achievements as a composer. His oratorios, particularly *St. Paul* and *Elijah*, are highly regarded for their great appeal to performers and audiences alike. Composed for four soloists, an S.A.T.B. choir with incidental solo singers, and orchestra, *Elijah* was applauded as a great work when it was first conducted by Mendelssohn in 1846 for the Birmingham Festival in England. The original music was written according to the rhythms of the words compiled from the German Lutheran Bible. However, the oratorio is usually heard today in the English version which William Bartholemew created for its first performance. It is based upon the Old Testament story of *Elijah* (I Kings 17-19 and II Kings 1 and 2). The libretto presents several dramatic incidents in the life of the prophet, including his prediction that the terrible drought signaled God's wrath, his resurrection of the widow's son, his defeat of the priests of Baal and the coming of the rain, his suffering under King Ahab, his vision of God on Mount Horeb, and his ascent into heaven.

"He, Watching Over Israel" is found in the second part of the oratorio, which is filled with majestic sounds of comfort and encouragement for *Elijah*. The source for this new edition is Volume 13 of *Felix Mendelssohn Bartholdy's Werke*, completed by Julius Rietz in Leipzig between 1874 and 1877. Scored originally for S.A.T.B. voices with an accompaniment of flutes, oboes, clarinets, bassoons, horns, timpani and strings, this edition includes a keyboard reduction of the instrumental parts as the accompaniment. Some dynamic indications found in Rietz's publication have been changed. For example, each sforzando indication is replaced in this score with an accent mark. Modern clefs, a metronomic indication and a ritardando are further additions of the editor.

This chorus should be performed very smoothly while the singers emphasize the naturally energized syllables. The sweeping melodic lines of the individual choral parts should be carefully rendered with great attention to the dynamic indications.

# HE, WATCHING OVER ISRAEL

from "Elijah"

for S.A.T.B. voices and keyboard

Edited and arranged by  
**PATRICK M. LIEBERGEN**

Music by  
**FELIX MENDELSSOHN (1809-1847)**

**Allegro moderato** (♩ = ca. 108) *[mp]*

SOPRANO He, watch-ing o-ver Is-ra-el

ALTO

TENOR

BASS

**Allegro moderato** (♩ = ca. 108) *[mp]*

KEYBOARD

4

slum - bers not, nor sleeps;

[mp] He, watch-ing o - ver

7

He slum - bers not, nor sleeps,

[mp] He, watch-ing,

Is - ra - el, slum - bers not, nor sleeps;

9

10

[cresc.]

slum - bers not, nor sleeps; He slum - bers not, nor

[cresc.]

He slum - bers not,

[mp cresc.]

He watch - ing slum - bers not, nor

[cresc.]

13

[mf]

He, watch - ing o - ver Is - ra - el,

sleeps; He, watch - ing o - ver Is - ra -

[mf]

nor sleeps, He slum - bers not, nor

[mf]

sleeps; He slum - bers not, nor

[mf]

16 *mp* |

slum - bers not, nor sleeps, slum - bers not, nor

*mp* |

el, slum - bers not, He slum - bers not, nor

*mp* |

sleeps, slum - bers not, He slum - bers not, nor

*mp* |

sleeps, slum - bers not, nor

*mp* |

19

sleeps.

sleeps. *mp* |

sleeps. *mf* | Shouldst thou,

sleeps. Shouldst thou, walk - ing in grief, lan - guish,

sleeps.

3 3 3 3 *mf* |

22

[ mp ————— mf ]

Shouldst thou, walk - ing in grief,

mf |

walk - ing in grief, lan - guish, He will quick - en

He will quick - en thee; Shouldst thou, walk - ing in grief,

25

[ cresc ]

lan - guish; He will quick - en thee, He \_\_\_\_\_

[ cresc ]

thee, will quick - en thee, \_\_\_\_\_ He will

[ cresc. ]

in grief \_\_\_\_\_ lan - guish, He will quick -

mp ————— mf |

Shouldst thou, walk - ing in grief, lan - guish;

[ cresc. ]

28

*[f]* 30

will quick - en thee; Shouldst thou, walk - ing in grief,

quick - en thee; Shouldst thou, walk - ing in

- en thee, Shouldst thou, walk - ing in grief.

*[cresc.]* *[f]*

He, He will quick - en thee;

31

lan - guish; He will. He will quick - en

grief lan - guish. Shouldst thou,

in grief, lan - guish;

*[f]*

Shouldst thou, walk - ing in grief, lan - guish;



34

*[mf]* ————— *f* |

thee, Shouldst thou, walk - ing in grief

walk - ing in grief, lan - guish, He will quick - en

He will quick - en — thee, — He will quick - en —

He will quick - en thee, — He will quick - en

37

lan - guish, walk - ing in grief lan - guish;

thee. Shouldst thou, walk - ing in grief lan - guish;

thee. — Shouldst thou, walk - ing in grief lan - guish;

thee. Shouldst thou, walk - ing in grief lan - guish;

20060



40

He will quick - en thee, He will quick - en  
 He will quick - en thee, He will quick - en  
 He will quick - en thee, He will quick - en  
 He will quick - en, He will quick - en

43 *mf* | 44 *mp* |

thee. He, watch - ing o - ver Is - ra - el,  
 thee. He, watch - ing o - ver Is - ra -  
 thee. Shouldst thou, walk - ing in grief, lan - guish;  
 thee. He, watch - ing



52 *[dim.]*

o - ver Is - ra - el, slum - bers not, nor

*[dim.]*

slum - bers - not, slum - bers not, nor

*[dim.]*

slum - bers not, He slum - bers -

*f* *[dim.]*

He slum - bers not, nor

*f* *[dim.]*

55 *[mf]* *[dim.]* *[mp]*

sleeps, He slum - bers not; He

*[mf]* *[dim.]* *[mp]*

sleeps, He slum - bers not; He

*[mf]* *[dim.]* *[mp]*

not, He slum - bers - not, He

*[mf]* *[dim.]* *[mp]*

sleeps, He slum - bers not, He

*[mf]* *[dim.]* *[mp]*

58 [59] [f]

slum - bers not; He watch - ing o - ver Is - ra -

[f]

slum - bers not; He watch - ing Is - ra -

[f]

slum - bers not, He slum bers

[f]

slum - bers not, He slum - bers not, He

[f]

3 3 3

61 [dim.] [mf]

el, slum bers not, nor sleeps;

[dim.] [mf]

el, slum bers not, nor sleeps; He

[dim.] [mf]

not, He slum - bers not,

[dim.] [mf]

slum - bers not, nor sleeps; He

[dim.] [mf]



72 [cresc.] [dim.] [rit.] [p]

ra - el, slum bers

[cresc.] [dim.] [rit.] [p]

Is - ra - el, slum bers

[cresc.] [dim.] [rit.] [p]

ing, slum bers

[cresc.] [dim.] [rit.] [p]

Is - ra - el, slum bers

[rit.]

76 [pp]

not, nor sleeps.

[pp]

not, nor sleeps.

[pp]

not, nor sleeps.

[pp]

not, nor sleeps.

[pp]

3 3 3 3

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