

Elijah, 15. "Thanks Be to God"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano *Allegro Moderato ma con fuoco* *f*

Alto *f*

Tenor *f*

Bass *f*

more! Thanks be to God! He lav-eth the thirs-ty land. Thanks be to

Piano *f* *sfz*

7

God! He lav-eth the thirs-ty land, the thirs - ty land, Thanks be to

God! He lav-eth the thirs-ty land, the thirs - ty land. Thanks be to

God! He lav-eth the thirs-ty land, the thirs - ty land, Thanks be to

God! He lav-eth the thirs-ty land, the thirs - ty land. Thanks be to

The image shows a page of a musical score for the piece "Elijah, 15. 'Thanks Be to God'" by Felix Mendelssohn Bartholdy. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and Piano. The tempo is "Allegro Moderato ma con fuoco". The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 1 through 6. The second system starts at measure 7 and continues through measure 12. The vocal parts have lyrics written below them. The piano part has dynamic markings of *f* and *sfz*. The lyrics are: "more! Thanks be to God! He lav-eth the thirs-ty land. Thanks be to God! He lav-eth the thirs-ty land, the thirs - ty land, Thanks be to God! He lav-eth the thirs-ty land, the thirs - ty land. Thanks be to God! He lav-eth the thirs-ty land, the thirs - ty land, Thanks be to God! He lav-eth the thirs-ty land, the thirs - ty land. Thanks be to".

13

God! He lav-eth the thirs-ty land, Thanks be to God! Thanks be to
 God! He lav-eth the thirs-ty land, Thanks be to God! Thanks be to
 God! He lav-eth the thirs-ty land, Thanks be to God, Thanks be to
 God! He lav-eth the thirs-ty land, Thanks be to God! Thanks be to God, be to

ff *sfz*

19

God! The wa - ters ga - ther, they
 God! The wa - ters ga - ther, they
 God! The wa - ters ga - ther, they
 God! The wa - ters ga - ther, they

ff *sfz* *sfz*

30

they rush a - long! The wa - ters ga - ther, they
 wa - ters ga - ther, they rush a - long, they rush a -
 rush a - long! The wa - ters ga - ther, they rush a - long, they
 rush a - long! The wa - ters ga - ther, they

33

rush a - long! see, they rush a - long!
 - long! The wa - ters ga - ther, they rush a - long!
 rush a - long! Thanks be to
 rush a - long! The

36

Thanks be to God! The
 The wa - ters ga - ther, they rush a - long, they
 God! He lav - eth the thirs - ty land,
 wa - ters ga - ther, they rush a - long! Thanks be to

39

wa - ters ga - ther, they rush a - long! The wa - ters ga - ther, they
 rush a - long! Thanks be to God! He
 The wa - ters ga - ther, they rush a - long, they
 God! He lav - eth the thirs - ty land,

42

rush a - long! He lav - eth the thirs - ty
 lav - eth the land, Thanks be to
 rush a - long! The wa - ters ga - ther, they
 Thanks be to God, be to

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

45

land, The wa - ters ga - ther, they
 God! Thanks be to
 rush a - long, Thanks be to
 God! Thanks! The

The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

47

rush a - long! Thanks be to God! God! The wa - ters ga - ther, they rush a -
 God! Thanks be to God! Thanks to
 wa - ters ga - ther, they rush a - long! Thanks be to

50

He lav - eth the thirs - ty
 - long! He lav - eth the thirs - ty
 God! He lav - eth the thirs - ty
 God! He lav - eth the thirs - ty

53

land, The stor - my bil - lows are high! Their fu - ry is

land, The stor - my bil - lows are high! Their fu - ry is

land, The stor - my bil - lows are high! Their fu - ry is

land, The stor - my bil - lows are high! Their fu - ry is

57

migh - ty; The stor - my bil - lows are high! Their fu - ry is

migh - ty; The stor - my bil - lows are high! Their fu - ry is

migh - ty; The stor - my bil - lows are high! Their fu - ry is

migh - ty; The stor - my bil - lows are high! Their fu - ry is

61

migh - ty; migh - ty their fu - ry: But the Lord

ff *ff* *sfz* *sfz*

67

But the Lord is a - bove them and Al - migh - ty. Thanks be to

f *sfz* *ff*

74

Thanks be to God! He lav - eth the thirs-ty land,! The stor - my bil - lows are

Thanks, thanks be to God! The stor - my bil - lows are

Thanks be to God, to God! The stor - my bil - lows are

God! He lav - eth the thirs-ty land,! The stor - my bil - lows are

ff

79

high! Their fu - ry is migh - ty;

high! Their fu - ry is migh - ty;

high! Their fu - ry is migh - ty;

high! Their fu - ry is migh - ty; But the

high! Their fu - ry is migh - ty; But the Lord

f

sfz

84

f

But the Lord is a - bove them and Al - migh-

f

But the Lord is a - bove them and Al - migh-

Lord is a - bove them and Al - migh-

is a - bove them and Al - migh-

ff

90

- ty. But the Lord, but the Lord is a-

- ty. But the Lord, *f* But the Lord is a-

- ty. But the Lord, *f* But the Lord is a-

- ty. But the Lord *f* But the Lord is a-

- ty. But the Lord is a-

sfz sfz sfz ff

97

sfz

- bove them and Al - migh - ty. Thanks be to God! He

- bove them and Al - migh - ty.

- bove them and Al - migh - ty. Thanks be to

- bove them and Al - migh - ty.

102

lav - eth the thirs - ty land, Thanks be to

Thanks be to God! He lav - eth the thirs - ty

God! He lav - eth the thirs - ty land, He

Thanks! Thanks be to

105

God! He laves the thirs - ty land, Thanks
land, He lav - eth the land.
lav - eth, lav - eth the land, Thanks be to
God! He laves the land,

108

be to God, thanks! He
Thanks be to God, thanks! He
God! Thanks be to God! He
Thanks be to God! He lav - eth, He

111

lav - eth the thirs - ty land,
 lav - eth the land, the thirs - ty
 lav - eth the land, He lav - eth the
 lav - eth the thirs - ty land,

The musical score for measures 111-113 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The lyrics are: "lav - eth the thirs - ty land, lav - eth the land, the thirs - ty lav - eth the land, He lav - eth the lav - eth the thirs - ty land,".

114

Thanks be to God, to God!
 land, Thanks be to God!
 land. Thanks be to
 Thanks, thanks,

The musical score for measures 114-116 continues with four vocal staves and piano accompaniment. The vocal parts are arranged in a four-part setting. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. The lyrics are: "Thanks be to God, to God! land, Thanks be to God! land. Thanks be to Thanks, thanks,".

117

Thanks be to God, to God!
 Thanks be to God! Thanks to
 God, thanks be to God,

120

Thanks be to God, thanks! The
 God! Thanks be to God! The
 thanks be to God, to God! The

ff

123

wa - ters ga - ther, they rush a - long! The wa - ters ga - ther, they

wa - ters ga - ther, they rush a - long! The wa - ters ga - ther, they

wa - ters ga - ther, they rush a - long! The wa - ters ga - ther, they

wa - ters ga - ther, they rush a - long! The wa - ters ga - ther, they

126

rush a - long, they rush a - long, they

rush a - long, they rush a - long, they

rush a - long, they rush a - long. they

rush a - long, they rush a - long. they

ff

128

rush a - long!

rush a - long!

rush a - long!

rush a - long!

ff

130

ff

Thanks be to God! He lav-eth the thirs - ty

ff

Thanks be to God! He lav-eth the thirs - ty

ff

Thanks be to God! He lav-eth the thirs - ty

ff

Thanks be to God! He lav-eth the thirs - ty

ff

134

land, Thanks be to God! He lav-eth the thirs - ty land,
land, Thanks, He lav-eth the thirs - ty land!
land: thanks be to God, he lav-eth the thirs - ty land!
land: thanks be to God, he lav-eth the thirs - ty land!

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is shown in grand staff notation (treble and bass clefs). The lyrics are printed below each vocal staff. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The piece concludes with a fermata over the final measure of each part.