



Elijah Zabaly

About the piece

Title:	Mendelssohn - Elijah [70]
Composer:	Mendelssohn Bartholdy, Felix
Licence:	Public domain
Instrumentation:	Choral and Piano
Style:	Romantic

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Elijah, 1. "Help Lord"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano *f* *Andante lento*

Alto *f* Help, Lord! Help, Lord! Help, Lord!

Tenor *f* Help, Lord! Help, Lord! Help, Lord!

Bass *f* Help, Lord! Help, Lord! Help, Lord!

Piano *ff*

6

wilt thou quite de - stroy us? wilt thou quite de - stroy us? wilt thou quite de - stroy us? The

wilt thou quite de - stroy us? Help, Lord!

dim. *dim.*

10

8 har - vest now is o - ver, the sum - mer days are gone, and yet no pow - er com - eth to

p

13

p and yet no pow - er com - eth to help us.

p The har - vest now is o - ver, the sum - mer days are gone,

8 help us, and yet no pow - er com - eth, com - eth to

p

16

and yet no pow-er com-eth to help us, and yet no pow - er
 help us, no pow - er com - eth to help us, The har - vest now is o - ver, the
 and yet no pow-er com-eth to help us

cresc.

cresc.

cresc.

19

sum - mer days are gone, and yet no pow - er com - eth to
 com - eth, com - eth to help us, no pow - er
 - ver, The har - vest now is o - ver,

21

help us, and yet no pow - er
com - eth to help us, The har - vest now is o - ver, the
and yet no pow - er com - eth, and yet no pow - er com - eth,
The har - vest now is o - ver, the

cresc. *f*

23

com - eth, com - eth to help us, no pow - er
sum - mer days are gone, gone,
yet no pow - er com - eth,
sum - mer days are gone, and yet no pow - er com - eth to

f

25

com - eth to help us. The har - vest now is o - ver, and yet no
 and yet no pow - er com - eth to help us, and yet no pow - er com - eth to help us,
 8 and yet no pow - er com - eth to help us, The har - vest now is
 help us, no pow - er com - eth to help us, yet no pow - er com - eth to help

28

pow - er com - eth to help us, no pow - er com - eth to help us.
 no pow - er com - eth to help us, The
 8 o - ver, the sum - mer days are gone, and yet no
 us, and yet no pow - er com - eth to help us,

30

The har - vest now is o - ver, the sum - mer days are
 har - vest now is o - ver, the sum - mer days are gone,
 8 pow - er com - eth to help us, no pow - er com - eth,
 The har - vest now is o - ver, The har - vest now is

32

gone, and yet no pow - er com - eth to help us, The har - vest now is
 and yet no pow - er com - eth to help us, and yet no
 8 o - ver, and yet no pow - er, no
piu f

34

help us, The har - vest now is o - ver. Will then the
 o - ver, the har - vest now is o - ver! Will then the
 pow - er, no pow - er com - eth to help us! Will then the
 pow - er, yet no pow - er com - eth to help us, Will then the

36

Lord be no more God in
 Lord be no more God in
 Lord be no more God in
 Lord be no more God in

37

Musical score for measures 37-38. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Zi - on? Will then the". The piano part consists of chords in the right hand and a simple bass line in the left hand.

38

Musical score for measures 39-40. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord be no more God in". The piano part continues with chords and a bass line. The word "cresc." is written above the first staff of each system.

39

f

Zi - on? Will then the Lord be no more God in

f

Zi - on? Will then the Lord be no more God in

f

⁸ Zi - on? Will then the Lord be no more God in

f

Zi - on? Will then the Lord be no more God in

sfz

41

sfz

Zi - on? Will then the Lord be no more God in

Zi - on, in Zi - on?

f

⁸ Zi - on? The har - vest now is o - ver, the sum - mer days are

Zi - on? Will then the Lord be no

f

43

Zi - on?

The har - vest now is o - ver, the sum - mer days are

gone, and yet no pow - er com - eth to help us, to

more God, Will then the Lord be no more God in

f

sfz

45

The har - vest now is o - ver, the sum - mer days are

gone, and yet no pow - er com - eth to help us!

help us! Will then the Lord be no more the God in

Zi - on, no more God in Zi - on? The har - vest now is

f

sfz

47

gone, the sum - mer days are gone. The har - vest now is

Will then the Lord be no more God, no more God in

⁸ Zi - on, no more God in Zi - on, no more God in

o - ver, The har - vest now is o - ver, Help, Lord! The har - vest

pium f

49

sfz o-ver, the sum-mer days are gone! Help, Lord!

sfz Zi - on? The har-vest now is o - ver,

⁸ *sfz* Zi - on, The har-vest now is o-ver, the sum-mer days are

now is o - ver, The

ff *sfz*

52

Help! The har-vest now is o - ver, is o - ver, the
 Lord, The har-vest now is o - ver, is o - ver, the
 gone, The har-vest now is o - ver, the
 har-vest now is o - ver, The har-vest now is o - ver, the

55

sum - mer days are gone, and yet no pow - er com - eth to help us!
 sum - mer days are gone, and yet no pow - er com - eth to help us!
 sum - mer days are gone, and yet no pow - er com - eth to help us,
 sum - mer days are gone, and yet no pow - er com - eth to help us!

59

The deep af - fords no wat - er,
And the

8

This block contains the musical notation for measures 59 and 60. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "The deep affords no water, And the". A small number "8" is written below the piano staff in measure 59.

61

The suck - ling's tongue no
riv - ers are ex - haust - ed!

8

This block contains the musical notation for measures 61 and 62. It features a vocal line with lyrics, a piano accompaniment, and a double bass line. The lyrics are: "The suckling's tongue no rivers are exhausted!". A small number "8" is written below the piano staff in measure 61.

63

cleav - eth for thirst to his mouth;

The in - fant child - ren adk for

65

and there is

And there is no one.

The in - fant child - ren adk for bread,

bread,

68

no one break-eth it to feed them!

8

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the upper system, starting at measure 68. The lyrics are "no one break-eth it to feed them!". The piano accompaniment is in the lower system, starting at measure 68. The piano part has a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The piano part has a few notes in the first measure and then rests in the second measure.

Elijah, 2. "Lord, Bow Thine Ear"

Felix Mendelssohn Bartholdy (1809-1847)

Andante lento

Soprano solo
dolce
Zi - on spread - eth her hands for

Alto solo
dolce
Zi - on spread - eth her hands for

Soprano and Alto
sfz *dim.*
Lord, bow thine ear to our prayer.

Tenor and Bass
sfz *dim.*
Lord, bow thine ear to our prayer!

Piano
f *sfz* *pp* *sfz*

7
aid; and there is nei-ther help nor com - fort. Zi - on spread - eth her hands for
aid; and there is nei-ther help nor com - fort. Zi - on

11

aid; and there is nei - ther help nor com - fort, there is nei - ther help nor
 spread-eth her hands for aid; and there is nei - ther help nor com - fort, nei - ther help nor

16

com - fort. com - fort. Lord, bow thine ear to our prayer, Lord,

sfz *cresc.* *sfz*

20

dolce

Zi - on spread - eth her hands for aid; and there is

dolce

Zi - on spread - eth her hands, she spread - eth her hands for

cresc.

bow thine ear to our prayer!

Piano accompaniment for measures 20-23. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. Dynamics include 'p' and 'cresc.'

24

cresc.

nei - ther help nor com - fort, nei - ther help nor com - fort, help nor

aid, and there is nei - ther help nor com - fort, and there is nei - ther help nor

p

cresc.

cresc.

Lord, bow thine ear to our prayer, bow thine ear to our

Piano accompaniment for measures 24-27. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line. Dynamics include 'p' and 'cresc.'

29

com - fort. *sfz* Zi - on spread-eth her hands for aid; and there is *sfz* nei - ther help nor
 com - fort. *sfz* Zi - on spread-eth her hands for aid; and there is *sfz* nei - ther help nor
 prayer. *pp* Lord, bow thine ear to our

Lord, bow thine ear to our prayer!

f *P* *sfz* *p*

34

com - fort, and there is *sfz* nei - ther help nor com - fort, there is nei - ther help nor com - fort,
 com - fort, and there is *sfz* nei - ther help nor com - fort, and there is *sfz* nei - ther help nor
 prayer. *pp* Lord, *pp*

Lord, bow thine ear to our prayer! Lord,

p

39

and there is nei - ther help nor com - fort, Zi - on
 com - fort, nei - ther help nor com - fort. Zi - on
 Lord, bow thine ear to our prayer. Lord,
 bow thine ear to our prayer!

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

43

spread - eth her hands for aid; and there is nei - ther help nor com - fort,
 spread - eth her hands for aid; and there is nei - ther help nor com - fort.
 Lord, bow thine ear to our prayer!
 bow thine ear to our prayer!

dim. *dim.*
p *cresc.*

48

and there is nei - ther, and there is nei - ther help nor
and there is nei - ther, and there is nei - ther help nor
prayer.
p *dim.*
Lord, bow thine ear to our prayer!
dim.

52

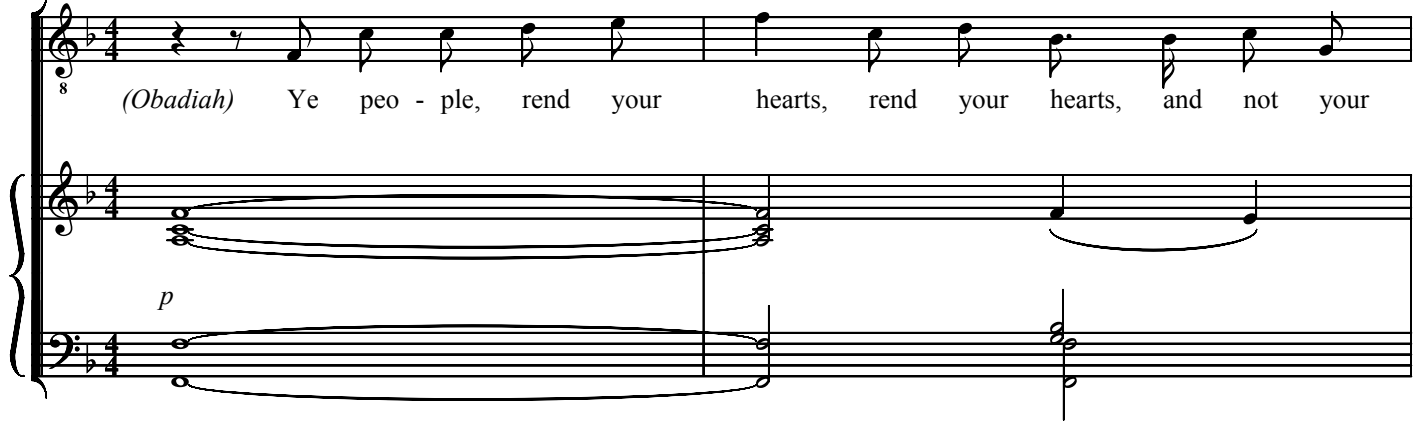
sfz com - fort,
sfz com fort.
pp Bow thine ear!
pp

Elijah, 3. "Ye People, Rend Your Hearts"

Felix Mendelssohn Bartholdy (1809-1847)

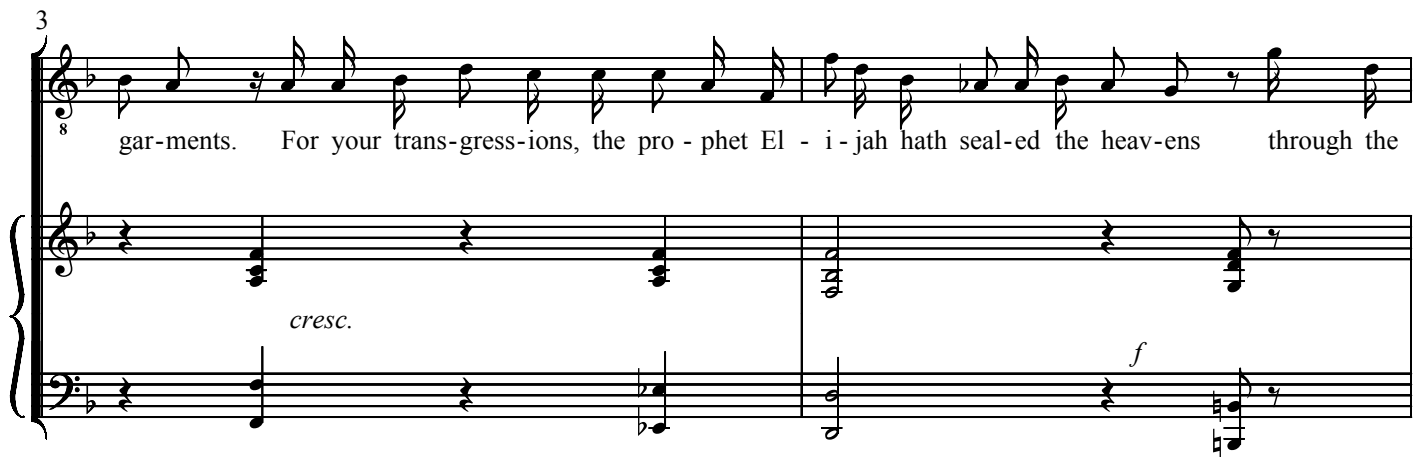
Tenor Solo

8 (Obadiah) Ye peo - ple, rend your hearts, rend your hearts, and not your



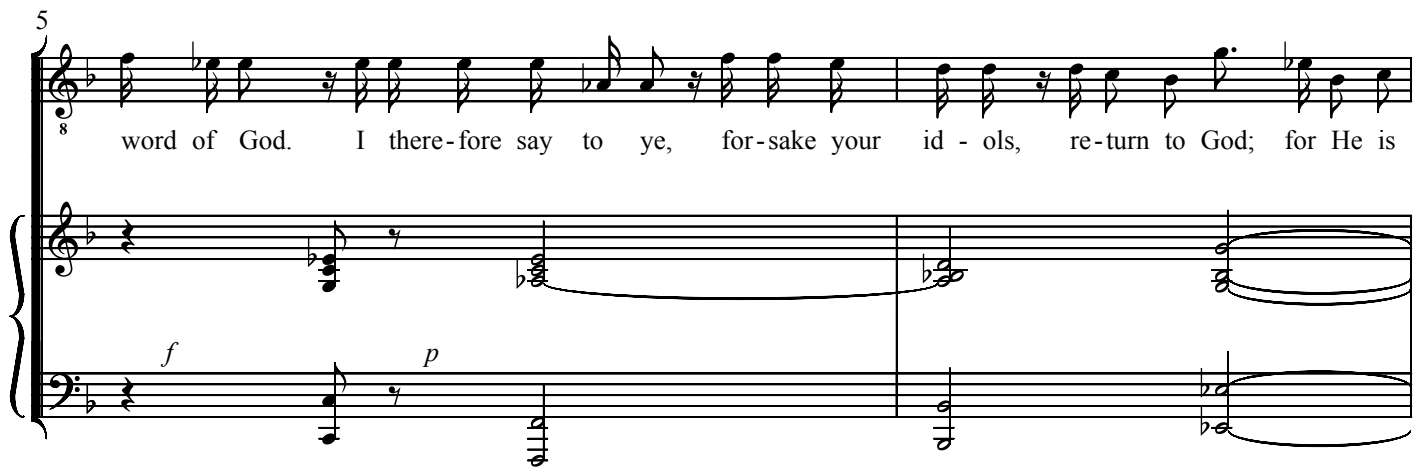
The first system of music features a Tenor Solo line and a piano accompaniment. The Tenor Solo line begins with a rest for 8 measures, followed by the lyrics "(Obadiah) Ye peo - ple, rend your hearts, rend your hearts, and not your". The piano accompaniment consists of two staves (treble and bass clef) with a dynamic marking of *p* (piano).

3 8 gar-ments. For your trans-gress-ions, the pro - phet El - i - jah hath seal-ed the heav-ens through the



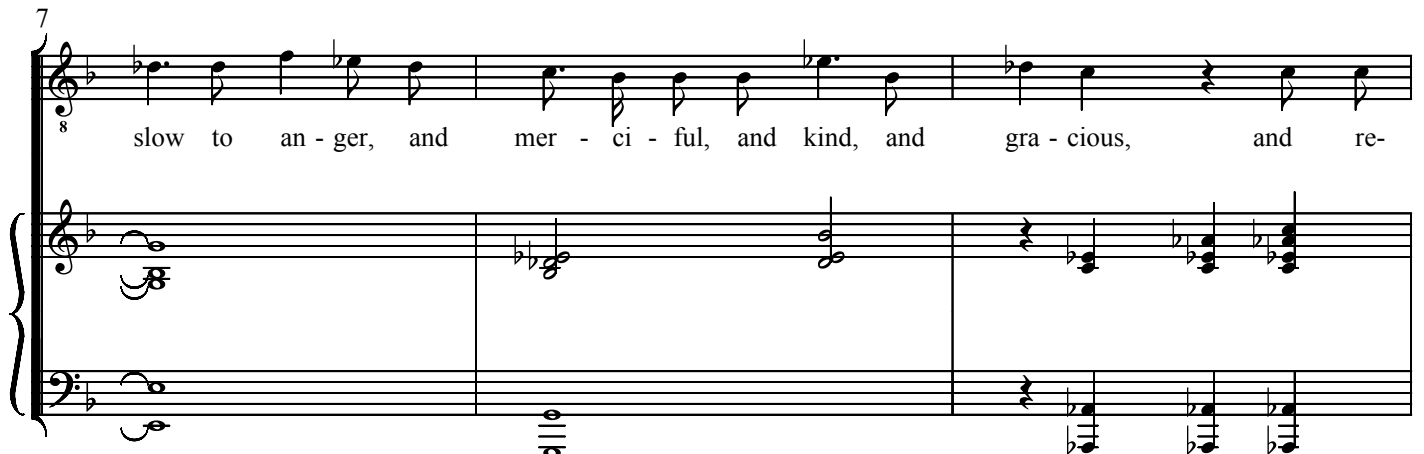
The second system continues the Tenor Solo and piano accompaniment. The Tenor Solo line starts with a rest for 3 measures, followed by the lyrics "gar-ments. For your trans-gress-ions, the pro - phet El - i - jah hath seal-ed the heav-ens through the". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) marking.

5 8 word of God. I there-fore say to ye, for-sake your id - ols, re-turn to God; for He is



The third system continues the Tenor Solo and piano accompaniment. The Tenor Solo line starts with a rest for 5 measures, followed by the lyrics "word of God. I there-fore say to ye, for-sake your id - ols, re-turn to God; for He is". The piano accompaniment includes a *f* (forte) marking and a *p* (piano) marking.

7 8 slow to an - ger, and mer - ci - ful, and kind, and gra - cious, and re-



The fourth system continues the Tenor Solo and piano accompaniment. The Tenor Solo line starts with a rest for 7 measures, followed by the lyrics "slow to an - ger, and mer - ci - ful, and kind, and gra - cious, and re-". The piano accompaniment continues with chords and melodic lines.

10

pen - eth Him of the ev - il.

f

Elijah 4. If with all your hearts

Felix Mendelssohn Bartholdy (1809-1847)

Tenor Solo

Andante con moto

"If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly

p

This system contains the first six measures of the piece. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

7
find me." Thus saith our god. "If with all your hearts ye tru-ly

This system contains measures 7 through 12. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

13
seek me, ye shall ev - er sure-ly find me." Thus saith our god. Thus

This system contains measures 13 through 17. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with some sixteenth-note passages.

18
saith our god. Oh! that I knew where I might find Him, that I might

cresc.

This system contains measures 18 through 23. The vocal line continues with the lyrics. The piano accompaniment becomes more complex and dynamic, with a *cresc.* marking. The right hand features a dense texture of chords and moving lines.

23

ev-en come be - fore his pres - ence! Oh! that I knew where I might

27

find Him, that I might ev - en come be - fore his pres - ence! come be - fore his

cresc. *sfz*

cresc.

31

pres - ence! Oh! that I knew where I might

p *dim.*

p

35

find Him! "If with all your hearts ye tru-ly

pp *f*

pp *p*

40

seek me, ye shall ev-er sure-ly find me." Thus saith our god. ye shall ev-er sure-ly

cresc.

find me." Thus saith our god.

The musical score consists of three staves. The top staff is a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand, and a more rhythmic bass line in the left hand. The piece concludes with a double bar line.

Elijah, 6. "Elijah, Get Thee Hence"

Felix Mendelssohn Bartholdy (1809-1847)

Alto Solo

(An Angel) El - i - jah, get thee hence El - i - jah; de - part and turn thee east - ward, Thith - er

p

This system contains the first line of music. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clef) with a piano (*p*) dynamic marking. The piano part features sustained chords and a melodic line in the bass.

4
hide thee by Che - rith's brook. There shalt thou drink its wa - ters; and the

This system contains the second line of music. The vocal line continues from the first system. The piano accompaniment continues with sustained chords and a melodic line in the bass.

6 *Andante*
Lord thy God hath com - mand - ed the rav - ens to feed thee there;

This system contains the third line of music. The tempo is marked *Andante*. The vocal line continues. The piano accompaniment continues with sustained chords and a melodic line in the bass.

8

So do ac - cord - ing un - to his word.

The musical score consists of three staves. The top staff is a single treble clef line for the voice, containing a melody with lyrics. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment. The piano part features chords and melodic lines in both hands, with some notes beamed together and a fermata over the final chord.

Elijah, 9. "Blessed are the Men Who Fear Him"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano *Allegro moderato* *p*

Alto Him! Bless - ed

Tenor

Bass

Him!

Piano *p*

4

are the men who fear Him, they ev-er walk in the ways of

7

peace; Bless - ed, Bless - ed are the men who fear Him, they ev - er

p *cresc.*

cresc.

10

cresc. Bless - ed are the men, Bless - ed are the men, the walk in the ways of peace; Bless - ed are the Bless - ed

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

cresc.

13

f Bless - ed are the men who fear Him, they ev - er
 men who fear Him, the men who fear Him, they ev - er
 men who fear Him, they
 are the men, are the men who fear Him, they ev - er

p

cresc.

16

walk in the ways of peace; in the ways of
 walk in the ways of peace; in the ways of
 ev - er walk, ev - er walk in the ways of
 walk in the ways of peace; in the ways of

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

cresc.

19

peace; they ev - er walk in the ways of
peace; they ev - er walk in the ways of peace; they
peace; they ev - er walk in the ways of peace; they ev - er
peace; they ev - er walk in the ways of

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

This block contains the musical notation for measures 19 through 21. It features five vocal staves and a grand staff for piano accompaniment. The lyrics are: "peace; they ev - er walk in the ways of peace; they ev - er walk in the ways of peace; they ev - er walk in the ways of". The piano part includes dynamic markings *p* and *cresc.* and features a complex accompaniment with many beamed notes.

22

peace; they walk in the ways of peace; they ev - er walk in the ways of
ev - er walk in the ways of peace; they ev - er walk in the ways of
walk in the ways of peace; they ev - er walk in the ways of
peace; in the ways of peace; ev - er walk in the ways of

p *p* *p* *p* *p* *p* *p* *p*

This block contains the musical notation for measures 22 through 25. It features five vocal staves and a grand staff for piano accompaniment. The lyrics are: "peace; they walk in the ways of peace; they ev - er walk in the ways of ev - er walk in the ways of peace; they ev - er walk in the ways of walk in the ways of peace; they ev - er walk in the ways of peace; in the ways of peace; ev - er walk in the ways of". The piano part includes dynamic markings *p* and features a complex accompaniment with many beamed notes.

26

musical score for measures 26-28. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with "peace;" in measure 26, followed by "Through dark - ness" in measure 27, and "ris - eth light," in measure 28. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *cresc.* and *f*.

29

musical score for measures 29-31. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with "light to the up - right," in measure 29, followed by "Through dark - ness" in measure 30, and "ris - eth light" in measure 31. The piano accompaniment includes a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. Dynamics include *p*, *cresc.*, and *f*.

32

Musical score for measures 32-34. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in measure 32, then enters in measure 33 with the lyrics "Through dark - ness" and continues in measure 34 with "ris - eth light,". The piano accompaniment begins in measure 32 with a bass line and continues through measure 34. Dynamics include *cresc.* and *f*. The piano part has a melodic line in the right hand and a harmonic line in the left hand.

35

Musical score for measures 35-36. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts in measure 35 with the lyrics "Through dark - ness" and continues in measure 36 with "ris - eth light,". The piano accompaniment begins in measure 35 with a bass line and continues through measure 36. Dynamics include *cresc.*. The piano part has a melodic line in the right hand and a harmonic line in the left hand.

37

f
 light, He is gra - cious, com - pas - sion-ate, com-
 - right, He is gra - cious, com - pas - sion-ate, com-
 light, He is gra - cious, com - pas - sion-ate, com-
 light. He is gra - cious, com - pas - sion-ate, com-

ff

40

- pas - sion - ate; He is right-
 - pas - sion - ate; He is right-
 - pas - sion - ate; He is right - eous.
f
 - pas - sion - ate; He is right-

sfz *f*

42

f

- eous. Bless - ed are the men who

f

- eous. Bless - ed are the men who

f

Bless - ed are the men who fear

- eous. Through dark - ness

44

dim. *p*

fear Him, Bless - ed the men who fear Him, They ev-er

dim. *p*

fear Him, are the men who fear Him, they ev-er

dim. *p*

Him, Bless - ed are the men who fear Him, they

dim. *p*

ris - eth light. Bless - ed are the

47

walk in the ways of peace; Bless - ed are the men who
 walk in the ways of peace; Through dark - ness ris - eth light,
 ev - er walk in the ways of peace; Through dark - ness
 men who walk in the ways of

cresc.

50

fear Him, Through dark - ness ris - eth
 Through dark - ness ris - eth light,
 ris - eth light, ris - eth
 peace; Through dark - ness ris - eth light.

f

52

light, light to the up - right, Bless - ed
 Bless - ed are the men who fear Him, Bless - ed
 light, Bless - ed are the men who fear
 Bless - ed are the men who

55

are the men who fear Him, they ev - er
 are the men who fear Him, they ev - er
 Him, Bless - ed, they ev - er
 fear Him, they ev - er

58

p

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "walk in the ways of peace;". The music is in G major and 4/4 time. A piano (*p*) dynamic marking is present above the Soprano staff in measure 59. The lyrics are: "walk in the ways of peace;".

Piano accompaniment for measures 58-60. The right hand features a flowing eighth-note melody, and the left hand provides a steady bass line. A piano (*p*) dynamic marking is present in measure 59.

61

Four vocal staves for measures 61-62. The lyrics for measure 62 are "Bless - ed,". A piano (*p*) dynamic marking is present above the Soprano staff in measure 62. The lyrics are: "Bless - ed,".

Piano accompaniment for measures 61-62. The right hand has a melodic line with a fermata over the final note of measure 62. The left hand continues with a rhythmic accompaniment.

63

The musical score consists of two systems. The first system has four staves: three vocal staves and one piano staff. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano staff is in bass clef with the same key signature. The lyrics are "Bless - ed," on the first vocal staff, and "Bless - ed." on the other three. The piano accompaniment features a steady eighth-note pattern in the left hand and a more active eighth-note pattern in the right hand. The second system continues the vocal parts with the lyrics "Bless - ed." and the piano accompaniment with a more complex, flowing eighth-note pattern in the right hand. Dynamic markings include *p* and *pp*. The score concludes with a double bar line and repeat signs.

Elijah, 15. "Cast Thy Burden Upon the Lord"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano *pp* *Adagio*

Cast thy bur-den up-on the Lord; and he shall sus - tain thee. He

Alto *pp*

Cast thy bur-den up-on the Lord; and he shall sus - tain thee. He

Tenor *pp*

Cast thy bur-den up-on the Lord; and he shall sus - tain thee. He

Bass *pp*

Cast thy bur-den up-on the Lord; and he shall sus - tain thee. He

Piano *pp*

6

nev-er will suf - fer the right - eous to fall. He is at thy right hand. Thy

nev-er will suf - fer the right - eous to fall. He is at thy right hand. Thy

nev-er will suf - fer the right - eous to fall. He is at thy right hand. Thy

nev-er will suf - fer the right - eous to fall. He is at thy right hand. Thy

Piano *p*

10 *cresc.* *dim.*
mer-cy, Lord, is great, and far a - bove the heav'ns. Let
cresc. *dim.*
mer-cy, Lord, is great, and far a - bove the heav'ns. Let
cresc. *dim.*
mer-cy, Lord, is great, and far a - bove the heav'ns. Let
cresc. *dim.*
mer-cy, Lord, is great, and far a - bove the heav'ns. Let

14 *p*
none be mad a - sham - ed that wait up - on
p
none be mad a - sham - ed that wait up - on
p
none be mad a - sham - ed that wait up - on
p
none be mad a - sham - ed that wait up - on

17

thee!

thee!

thee!

thee!

pp

mf

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 musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The tempo is *Allegro Moderato ma con fuoco*. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal parts enter with the lyrics "more! Thanks be to God! He lav-eth the thirs-ty land. Thanks be to". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamic markings include *f* (forte) and *sfz* (sforzando). The score is divided into two systems, with the second system starting at measure 7.

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

sfz sfz sfz sfz

19

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

ff sfz sfz

23

rush a-long! they are lift-ing their

rush a-long! they are lift-ing their

rush a-long! they are lift-ing their

rush a-long! they are lift-ing their

sfz sfz sfz sfz

27

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

voi - ces! The

voi - ces! The wa - ters ga - ther, they

voi - ces! The wa - ters ga - ther, they

sfz 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

The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand.

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

The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

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

45

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

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

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

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

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 features four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment consists of a right-hand part with flowing eighth-note patterns and a left-hand part with block chords. The key signature has two flats, and the time signature is 4/4.

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 in a four-part setting. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with block chords. The key signature has two flats, and the time signature is 4/4.

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

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes.

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

The piano accompaniment features a right-hand part with a melodic line and a left-hand part with chords. A forte (*ff*) dynamic marking is present at the beginning of the piano part.

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

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 final cadence in each part.

Elijah, 27. "See, now he sleepeth"

Felix Mendelssohn Bartholdy (1809-1847)

Tenor Solo *Andante*

pp

8

3

See, now he sleep - eth be - neath a ju - ni - per tree in the wil - der - ness, and there the

Piano

pp

4

8

an - gels of the Lord en - camp round a - bout all them that fear Him.

Elijah, 28. "Lift Thine Eyes"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano I *Andante* *sfz* *p*

Lift thine eyes, O Lift thine eyes to the moun-tains, whence com-eth, whence

Soprano II *sfz* *p*

Lift thine eyes, O Lift thine eyes to the moun-tains, whence com-eth, whence

Alto *sfz* *p*

Lift thine eyes, O Lift thine eyes to the moun-tains, whence com-eth, whence

6

com-eth, whence com-eth help. Thy help

com-eth, whence com-eth help. Thy help com-eth, com-eth

com-eth, whence com-eth help. Thy help com-eth

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

com-eth from the Lord, the Ma-ker of heav-en and earth.

cresc. *dim.* *p*

from the Lord, from the Lord, the Ma-ker of heav-en and earth.

cresc. *dim.* *p*

from the Lord, the Ma-ker of heav-en and earth.

17 *cresc.* *pp*

He hath said thy foot shall not be mov-ed. Thy keep - er will nev-er

cresc. *pp*

He hath said thy foot shall not be mov-ed. Thy

cresc. *pp*

He hath said thy foot shall not be mov-ed. Thy

22 *cresc.* *f*

slum - ber, nev - er, will nev - er slum - ber, nev - er slum-

cresc. *f*

keep-er will nev - er slum - ber, nev - er, will nev - er slum-

cresc. *f*

keep-er will nev - er slum - ber, nev - er, will nev - er slum - ber, will

26 *dim.* *p* *sfz*

- ber, Lift thine eyes, O Lift thine eyes to the

dim. *p* *sfz*

- ber; Lift thine eyes, O Lift thine eyes to the

dim. *p* *sfz*

nev - er slum - ber, Lift thine eyes, O Lift thine eyes to the

31 *p*

moun - tains, whence com - eth, whence com - eth, whence com - eth

p

moun - tains, whence com - eth, whence com - eth, whence com - eth

p

moun - tains, whence com - eth, whence com - eth

free-scores.com

35

help. whence com - eth, whence com - eth, whence com-eth help.

help. whence com - eth, whence com - eth, whence com-eth help.

help, whence com - eth, whence com - eth, whence com-eth help.

sfz *p* *sfz* *p* *sfz* *p*

Elijah, 29. "He watching over Israel"

Felix Mendelssohn Bartholdy (1809-1847)

Soprano *Allegro moderato* *p*

Alto

Tenor

Bass

Piano

8

4

slum - bers not nor sleeps;

He watch - ing o - ver

7

He slum - bers not, nor sleeps; *p*
 He watch - ing
 Is - ra - el, slum - bers not nor sleeps;

10

slum - bers not nor sleeps; *cresc.* He slum - bers not, nor
cresc. He slum - bers not, *cresc.*
 He slum - bers not, *p* He watch - ing slum - bers not nor

13

cresc.

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

cresc.

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

nor sleeps; He slum - bers not nor

sleeps; He slum - bers not, nor

16

p

slum - bers not nor sleeps; slum - bers not nor

p

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

p

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

p

sleeps; slum - bers not nor

19

sleeps.

sleeps.

sfz

8 sleeps. Shouldst thou walk - ing in grief lan - guish;

sleeps;

22

sfz

Shouldst thou walk - ing in grief

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

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

sfz

25

lan - guish; He will quick - en thee, He *cresc.*
 thee, will quick - en thee. He will
 in grief lan - guish; He will quick-
 Shouldst thou walk - ing in grief lan - guish; *sfz*

28

will quick - en thee. *f* Shouldst thou *sfz*
 quick - en thee, *f* Shouldst thou walk - ing in grief
 - en thee, *f* Shouldst thou walk - ing in *sfz*
 He, He will quick - en thee,

31

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

f *sfz*

3 3 3 3 3 3 3 3 3 3 3 3

34

thee; Shouldst thou *cresc.*
 walk - ing in grief lan - guish;
 He will quick - en thee, will
 He will quick - en thee,

sfz

3 3 3 3 3 3 3 3 3 3 3 3

36

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

38

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

41

dim. *p*

thee, He will quick - en thee. He watch-in o - ver

thee, He will quick - en thee, He watch-ing

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

He will quick - en thee.

dim. *p*

45

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

o - ver Is - ra - el, slum - bers not, Shouldst thou

lan - guish, He will quick - en thee.

He watch-ing o - ver Is - ra -

p

48

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

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

8 He watch - ing o - ver Is - ra - el, slum - bers not nor

- el, slum - bers not nor

51

p thee. He watch - ing o - ver Is - ra - el, *dim.* slum -

thee, He slum - bers not, *dim.* slum -

8 sleeps; He slum - bers not, *dim.* He

cresc. sleeps; He slum - bers *dim.*

54

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

dim.
dim.
dim.
dim.
dim.
p

57

- bers not, He slum - bers not, He watch - ing o - ver Is - ra -
 - bers not. He slum - bers not. He watch - ing Is - ra -
 not, He slum - bers not, He slum - bers
 not, He slum - bers not, He slum - bers not, He

p
f
p
f
p
f
p
f

66

66

pp

slum - bers not, sleeps
pp

slum - bers not, sleeps
pp

8
slum - bers not, sleeps
pp

slum - bers not, sleeps

p

p

69

69

p

not, He watch - ing Is - ra - el,

not, He watch - ing Is - ra - el,

8
not, He watch - ing

not, He watch - ing Is - ra -

p

pp

73

cresc. *dim.* *pp*

slum - bers not nor sleeps.

cresc. *dim.* *pp*

slum - bers not nor sleeps.

cresc. *dim.* *pp*

slum - bers not nor sleeps.

cresc. *dim.* *pp*

el slum - bers not nor sleeps.

8

78

8

Elijah, 30. "Arise Elijah"

Felix Mendelssohn Bartholdy (1809-1847)

Alto Solo

Adagio

(The Angel) A - rise El - i - jah, for thou hast a long jour-ney be - fore thee. For-ty days and for - ty

4

Tenor or Baritone Solo

nights shalt thou go, to Ho-reb, the mount of God. (Elijah) O Lord, I have la - bor'd in vain!

Allegro vivace

Yea, I have spent my strength for naught.

13

Allegro moderato

O that Thou wouldst rend the hea-vens, that

17 *ff*

Thou wouldst come down. That the moun-tains would flow down at thy pres-ence,

20

to make Thy Name known to thine ad-ver-sa-ries, through the

23

won-ders of Thy works! O Lord, why hast Thou made them to err from Thy ways.

27

and hard-en-ed their hearts that they do not fear thee? O that I

31

now might die! O that I now might die!

dim.

p

p

Elijah, 31. "O Rest in the Lord"

Felix Mendelssohn Bartholdy (1809-1847)

Alto Solo

Andantino

(The Angel) O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-

- sires; O rest in the Lord. Wait pa-tient-ly for Him, and He shall

give thee thy heart's de - sires; and He shall give thee thy heart's de-

- sires; Com-mit thy way un - to him and trust in him. Com - mit thy way un-

The score is written for Alto Solo and piano accompaniment. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is marked *pp* (pianissimo). The tempo is *Andantino*. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: (The Angel) O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-sires; O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-sires; and He shall give thee thy heart's de-sires; Com-mit thy way un-to him and trust in him. Com-mit thy way un-

14 *cresc.*

- to him and trust in him. and fret not thy - self be - cause of ev - il

17 *p* *p*

do - ers. O rest in the Lord. Wait pa - tient - ly for Him, Wait pa - tient - ly for

20

Him, O rest in the Lord. Wait pa - tient - ly for Him, and He shall

23

give thee thy heart's de - sires; and He shall give thee thy heart's de -

cresc. *sfz*

26

- sires; and He shall give thee thy heart's de - sires; O rest in the Lord. O rest in the

p

sfz

30

Lord, and wait, wait pa - tient-ly for Him,

p

tr

cresc.

pp

Elijah, 31. "O Rest in the Lord"

Felix Mendelssohn Bartholdy (1809-1847)

Alto Solo

Andantino

(The Angel) O rest in the Lord. Wait pa-tient-ly for Him, and He shall give thee thy heart's de-

- sires; O rest in the Lord. Wait pa-tient-ly for Him, and He shall

give thee thy heart's de - sires; and He shall give thee thy heart's de-

- sires; Com-mit thy way un - to him and trust in him. Com - mit thy way un-

14 *cresc.*

- to him and trust in him. and fret not thy - self be - cause of ev - il

17 *p* *p*

do - ers. O rest in the Lord. Wait pa - tient - ly for Him, Wait pa - tient - ly for

20

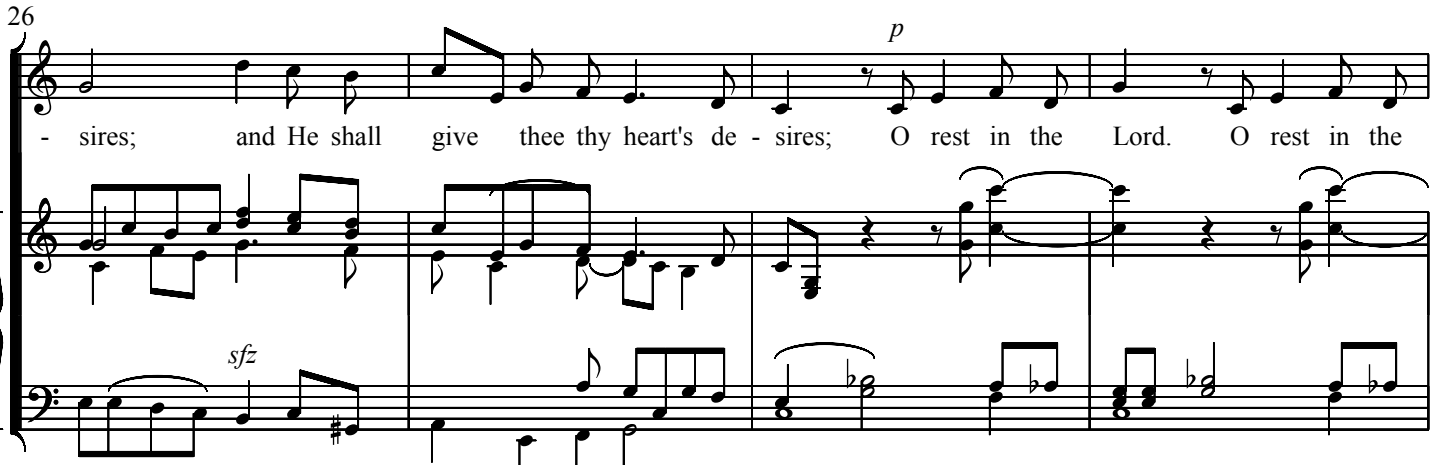
Him, O rest in the Lord. Wait pa - tient - ly for Him, and He shall

23

give thee thy heart's de - sires; and He shall give thee thy heart's de -

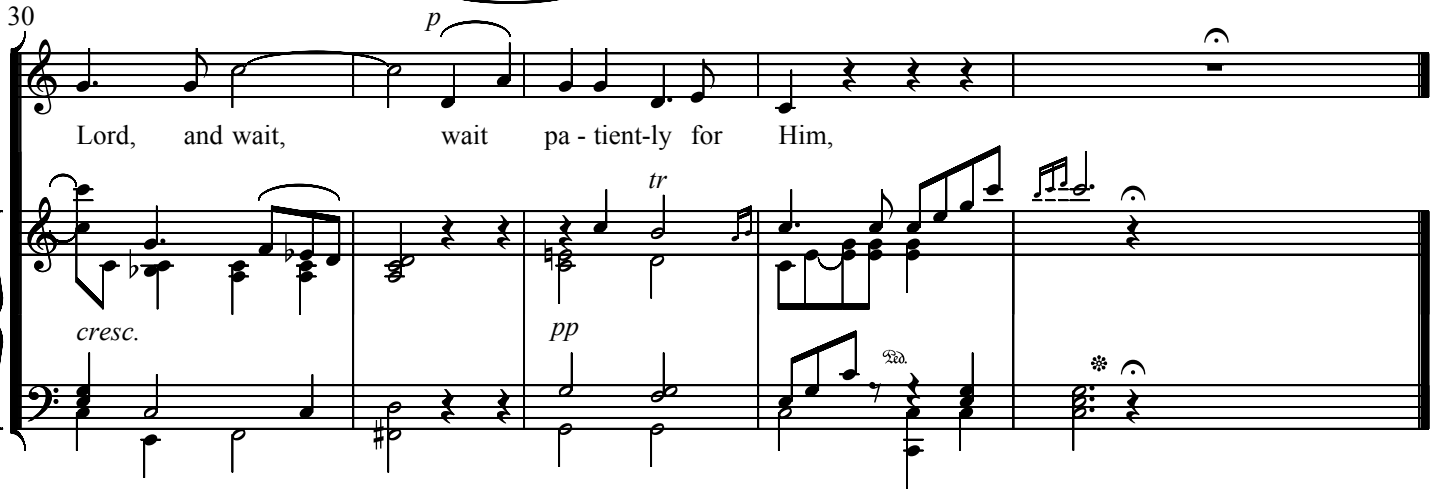
cresc. *sfz*

26



- sires; and He shall give thee thy heart's de - sires; O rest in the Lord. O rest in the

30



Lord, and wait, wait pa - tient-ly for Him,

Holy is God the Lord (from "Elijah")

Felix Mendelssohn

Soprano I
Ho - ly, ho - ly, ho - ly is God the Lord,

Soprano II
Ho - ly is God the Lord,

SOLI
Alto I
Ho - ly is God the Lord,

Alto II
Ho - ly is God the Lord,

CHORUS
Soprano
Ho - ly, ho - ly,

Alto
Ho - ly, ho - ly,

Tenor
Ho - ly, ho - ly,

Bass
Ho - ly, ho - ly,

1

7
the Lord Sab - a - oth,

7
the Lord Sab - a - oth,

7
the Lord Sab - a - oth,

7
the Lord Sab - a - oth,

7
ho - ly is God the Lord, the Lord Sab - a - oth,

7
ho - ly is God the Lord, the Lord Sab - a - oth,

8
ho - ly is God the Lord, the Lord Sab - a - oth,

7
ho - ly is God the Lord, the Lord Sab - a - oth,

7
ho - ly is God the Lord, the Lord Sab - a - oth,

7
ho - ly is God the Lord, the Lord Sab - a - oth,

13

Now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth,

13

Now His glo - ry hath fill - ed all the earth, hath

13

Now His glo - ry hath fill - ed all the earth, hath fill - ed

13

Now His glo - ry hath fill - ed all the earth, hath fill - ed,

13

Now His glo - ry hath fill - ed all the earth;

13

Now His glo - ry hath fill - ed all the

13

Now His glo - ry hath fill - ed all the

13

Now His glo - ry hath

18 *tr*
fill - - - ed, fill - ed all the earth. Ho - ly,

18
fill - - - ed, fill - ed all the earth. Ho - ly,

18
all the earth, fill - ed all the earth. Ho - ly,

18
fill - ed, hath fill - ed all the earth. Ho - ly,

18
Now His glo - ry hath fill - ed all the earth. Now His glo - ry hath

18
earth, hath fill - ed all the earth, hath fill - ed all the earth.

18
earth, hath fill - ed all the earth, hath fill - ed all the earth.

18
fill - ed, fill - ed all the earth, hath fill - ed all the earth.

18

18

23
 ho - ly, ho - ly is God the Lord.
 ho - ly, ho - ly is God the Lord.
 ho - ly, ho - ly is God the Lord.
 ho - ly, ho - ly is God the Lord.

23
 fill - ed all the earth. Ho - ly is God the Lord.
 Now His glo - ry hath fill - ed all the earth. Ho - ly is God the Lord.
 8
 Now His glo - ry hath fill - ed all the earth. Ho - ly is God the Lord.
 23

Now hath fill - ed the earth. Ho - ly is God the Lord.

23
 23

28

Now His glo - ry hath fill - ed all the earth; Now His glo - ry hath fill - ed all the

28

Now His glo - ry hath fill - ed all the earth; Now His glo - ry hath fill - ed all the

28

Now His glo - ry hath fill - ed all the earth; Now hath His glo - ry fill - ed all the

28

Now His glo - ry hath fill - ed all the earth; Now fill - ed all the earth, fill - ed all the

28

Now His glo - ry hath fill - ed all the earth, hath fill - ed all, hath fill - ed all the

28

Now His glo - ry hath fill - ed all the earth, fill - ed all, hath fill - ed all the

28

Now His glo - ry hath fill - ed all the earth, fill - ed all, hath fill - ed all the

28

Now His glo - ry hath fill - ed all the earth, hath fill - ed fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, fill - ed all, hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, fill - ed all the earth, fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth, hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, hath fill - ed, fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, His glo - ry now hath fill - ed all the

34
earth, now His glo - ry hath fill - ed all the earth, His glo - ry now hath fill - ed all the

34
earth, now His glo - ry hath fill - ed all the earth, His glo - ry now hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, His glo - ry hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, His glo - ry hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, His glo - ry hath fill - ed all the

34
earth; now His glo - ry hath fill - ed all the earth, His glo - ry hath fill - ed all the

40
 earth, now His glo - ry hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

40
 earth, now His glo - ry hath fill - ed all the earth, hath fill - ed all the earth.

And Then Shall Your Light Break Forth (from "Elijah")

Felix Mendelssohn

Andante maestoso

Soprano *f* And then, then shall your light break forth as the light of

Alto *f* And then, then shall your light break forth as the light of

Tenor *f* And then, then shall your light break forth as the light of

Bass *f* And then, then shall your light break forth as the light of

ff

Andante maestoso

Soprano morn - ing break-eth, and your health shall spee - di-ly spring forth then; *p* And the

Alto morn - ing break-eth, and your health shall spee - di-ly spring forth then;

Tenor morn - ing break-eth, and your health shall spee - di-ly spring forth then; And the glo - ry of the *p*

Bass morn - ing beak-eth, and your health shall spee - di-ly spring forth then; *p*

p

11 glo - ry of the Lord ev - er shall re - ward you, ev - er, ev - er shall *f* re - ward

11 *p* And the glo - ry of the Lord ev - er shall re - ward, *f* re - ward you.

11 Lord ev - er shall re - ward you, the glo - ry of the Lord ev - er shall *f* re - ward

11 *p* And the glo - ry of the Lord ev - er shall re - ward you, *f* ev - er shall re - ward

18 *Allegro (doppio movimento)*

you. Lord our Cre - a - tor, how ex - cel - lent Thy

18 Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions! Lord, in all the

18 you.

18 you.

18 *Allegro (doppio movimento)*

26

Name is in all the na - tions, Lord, how ex - cel - lent in all the na - tions, in all the

26

na - tions, in all the na - tions, _____ in all the na - tions, all _____ the na - tions,

26

Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the

Detailed description: This system contains the first 12 measures of the piece. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the lower staff, and a bass line in the middle. The key signature has two sharps (F# and C#). The piano part includes chords and a bass line with some grace notes.

34

na - tions, in all the na - tions, how ex - cel - lent in all, _____

34

Lord our Cre - a - tor, how ex - cel - lent, Thy Name _____ is, _____ Lord our Cre -

34

Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions, _____ in all the na - tions,

34

na - tions, in all _____ the na - tions, in all the na - tions!

Detailed description: This system contains the next 12 measures of the piece, starting at measure 34. It continues with the vocal line and piano accompaniment. The piano part features more complex chordal textures and a steady bass line. The lyrics conclude with 'na - tions!'.

42

in all the na - tions, how ex - cel - lent Thy Name is in

42

a - tor, Cre - a - tor, how ex - cel - lent Thy Name in all the na -

42

8 Lord our Cre - a - tor, Lord our Cre - a - tor, how ex - cel - lent Thy Name

42

Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na -

50

all the na - tions! Lord our Cre - a - tor, how ex - cel - lent Thy

50

tions, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions, in all the

50

8 in all the na - tions, in all the na - tions, Lord our Cre - a - tor, in all the

50

tions, how ex - cel - lent Thy Name is in all the na - tions, in all the

58

Name _____ is! A - men, A - men, A - men, _____

58

na - tions! A - men, A - men, _____ A - men,

58

na - tions! Lord our Cre - a - tor, Lord our Cre - a - tor, how

58

na - tions! Lord our Cre - a - tor, how

66

Lord our Cre - a - tor! Lord our Cre-

66

how ex - cel - lent Thy Name _____ is, how ex - cel - lent _____ Thy Name is,

66

ex - cel - lent Thy Name _____ is, how ex - cel - lent Thy Name _____

66

ex - cel - lent Thy Name _____ is, Lord our Cre - a - tor, how ex - cel - lent Thy Name is,

73

a - tor, in all the na - tions, how ex - cel - lent Thy Name is in all the

73

in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the

73

is, how ex - cel - lent Thy Name is, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the

73

Lord our Cre - a - tor, how ex - cel - lent Thy Name is, Lord,

The first system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, split into right and left hands. The music is in the key of D major and 4/4 time. The lyrics are: 'a - tor, in all the na - tions, how ex - cel - lent Thy Name is in all the in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the is, how ex - cel - lent Thy Name is, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the Lord our Cre - a - tor, how ex - cel - lent Thy Name is, Lord,'.

81

na - tions, how ex - cel - lent Thy Name is in all the na - tions! Lord our Cre - a - tor,

81

na - tions, in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent Thy

81

na - tions, in all the na - tions! Lord our Cre - a -

81

Lord, Lord our Cre - a - tor, Cre - a -

The second system of the musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, split into right and left hands. The music continues in the key of D major and 4/4 time. The lyrics are: 'na - tions, how ex - cel - lent Thy Name is in all the na - tions! Lord our Cre - a - tor, na - tions, in all the na - tions, Lord our Cre - a - tor, how ex - cel - lent Thy na - tions, in all the na - tions! Lord our Cre - a - Lord, Lord our Cre - a - tor, Cre - a -'.

89 Lord, Lord our Cre - a - tor how ex - cel - lent Thy Name is in all the na - tions, in all the

89 Name is, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions, in all the

89 tor, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions, in all the

89 tor, Lord our Cre - a - tor, how ex - cel - lent Thy Name is in all the na - tions, in all the

97 na - tions. Thou fill - est heav'n with glo - ry. Lord our Cre -

97 na - tions. Thou fill - est heav'n with Thy glo - ry. Lord our Cre -

97 na - tions. Thou fill - est heav'n with Thy glo - ry. Lord our Cre - a - tor, our Cre -

97 na - tions. Thou fill - est heav'n with Thy glo - ry. Lord our Cre - a - tor, Lord our Cre -

105

a - tor, how ex - cel - lent Thy Name is in all the na - tions. Thou fill - est heav'n with glo -

105

a - tor, how ex - cel - lent Thy Name is in all the na - tions. — Thou fill - est heav'n with Thy glo -

105

a - tor, how ex - cel - lent Thy Name is in all the na - tions. — Thou fill - est heav'n with Thy glo -

105

a - tor, how ex - cel - lent Thy Name is in all the na - tions. Thou fill - est heav'n with Thy glo - ry.

113

ry. A - men, A - men, A - men,

113

ry. A - men, A - men, A - men, A -

113

ry. A - men, A -

113

A - men, A - men, A - men,

