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Felix Mendelssohn
Elijah
Op. 70

Introduction.

Grave. M.M. ♩ = 60.

Elijah.

As God the Lord of Is-ra-el liv-eth, be-fore

PIANO.

p *sf* *p*

The first system of the musical score. The vocal line (Elijah) is in bass clef with a key signature of one flat and a common time signature. It begins with a rest followed by a series of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and moving lines in both hands, with dynamic markings *p*, *sf*, and *p*.

whom I stand: There shall not be dew nor rain these years, there shall not be

The second system of the musical score. The vocal line continues with notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The piano accompaniment continues with chords and moving lines, including dynamic markings *f* and *p*.

dew nor rain, but ac-cord-ing to my word.

The third system of the musical score. The vocal line concludes with notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piano accompaniment concludes with chords and moving lines, including dynamic markings *p*.

Overture.

Moderato ma poco a poco con più di fuoco. M.M. ♩ = 92.

The musical score is written for piano and bass. It consists of six systems of two staves each. The tempo is Moderato ma poco a poco con più di fuoco, with a metronome marking of M.M. ♩ = 92. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- System 1: *pp* (pianissimo) in the piano part.
- System 2: *sempre pp* (sempre pianissimo) in the bass part.
- System 3: *sempre pp* (sempre pianissimo) in the bass part.
- System 4: *cresc.* (crescendo) in the piano part, *f* (forte) in the bass part, *p* (piano) in the piano part, and *cresc.* (crescendo) in the bass part.
- System 5: *cresc.* (crescendo) in the piano part, *p* (piano) in the bass part.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamics include *cresc.* and *p*.

Second system of musical notation. The lower staff includes the vocal line with lyrics: *cre - scen - do*. Dynamics include *p* and *cresc.*

Third system of musical notation. The lower staff includes the vocal line with lyrics: *sem - pre cresc.* Dynamics include *sem - pre cresc.*

Fourth system of musical notation. The lower staff includes the vocal line with lyrics: *do*. Dynamics include *f* and *ff*.

Fifth system of musical notation. Dynamics include *f* and *ff*.

Sixth system of musical notation. Dynamics include *f* and *ff*. The system concludes with the instruction *marcato*.

First system of musical notation, consisting of a treble and bass staff. The music features complex rhythmic patterns with many beamed notes and rests. The key signature has one sharp (F#) and the time signature is 7/8.

Second system of musical notation, continuing the piece. It features similar complex rhythmic patterns with beamed notes and rests. The key signature and time signature remain the same.

Third system of musical notation. The treble staff begins with a *p* dynamic marking. The music continues with complex rhythmic patterns. The key signature and time signature are consistent.

Fourth system of musical notation. The treble staff begins with a *p* dynamic marking. The music continues with complex rhythmic patterns. The key signature and time signature are consistent.

Fifth system of musical notation. The treble staff begins with a *p* dynamic marking. The music continues with complex rhythmic patterns. The key signature and time signature are consistent.

Sixth system of musical notation. The treble staff begins with a *p* dynamic marking. The music continues with complex rhythmic patterns. The key signature and time signature are consistent.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and chordal structures. The music is in a key with one flat and a 3/4 time signature. The bass staff includes a *rit.* (ritardando) marking.

Second system of musical notation, continuing the piece with intricate textures. A *ff* (fortissimo) dynamic marking is present in the bass staff.

Third system of musical notation, showing a dense texture of chords and moving lines in both staves.

Fourth system of musical notation, featuring a *ff* dynamic marking in the bass staff.

Fifth system of musical notation, including a *ff* dynamic marking in the bass staff and the instruction *sempre ff* (always fortissimo) written across the staves.

Sixth system of musical notation, concluding the page with a final cadence and a fermata over the final chord.

N^o 1. "Help, Lord."

Chorus.

Andante lento. $\text{♩} = 76.$

Soprano
Help, Lord! _____ Help, Lord! _____

Alto.
Help, Lord! _____ Help, Lord! _____

Tenor.
Help, Lord! _____ Help, Lord! _____

Bass.
Help, Lord! _____ Help, Lord! _____

PIANO. *ff*

Andante lento.

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

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

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

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

dimin. *dim.*

har-vest now is o - ver, the summer days are gone; And yet no pow-er cometh to

p

And yet no power com-eth to help us!

The har-vest now is o - ver, the summer days are gone,

help us, And yet no pow - er com - eth, com-eth to

cresc. The har-vest now is o - ver, the

And yet no power com-eth to help us, *cresc.* And yet no pow - er

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

And yet no power com-eth to help us!

cresc.

summer days are gone, And yet no power com-eth to help us,
 com - eth, com - eth to help us, no power com - eth to help us! The
 ver, the har-vest now is o - - ver, And yet no power cometh, And

The

cresc.

And yet no pow - er com - - - eth, com-eth to help us, no pow-er
 har-vest now is o - ver, the sum - - - merdays are gone,
 yet no power com - eth, yet no pow - er com - - eth,
 har-vest now is o - ver, the summer days are gone, And yet no power cometh to

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

ver. And yet no power cometh to help us, no power cometh to help us!

power cometh to help us, no pow-er com - eth to help - us! The

The har-vest now is o - ver, the summer days are gone; And yet no

power cometh to help us, And yet no pow-er com - eth to help us!

The har-vest now is o - ver, the summer days are gone,

har-vest now is o - ver, the summer days are gone, And yet no power cometh to

pow-er cometh to help us, no pow-er com - eth, And yet no power cometh to

The har - - vest now is o - ver, the harvest now is o - ver, And yet no

And yet no pow-er cometh to help us, the har-vest now is o - ver! Will then the

help us! The har-vest now is o - ver, the har-vest now is o - ver! Will then the

help us, And yet no pow - er, no pow-er cometh to help us! Will then the

pow er, no pow-er, yet no pow-er cometh to help us! Will then the

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

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

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

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

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

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

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

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

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

Lord be no more God in Zi - - on? in

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

Lord be no more God in Zi - - on?

Lord be no more God in Zi - - on?
 Zi - - - on? The har - vest now is
 o - - ver, The sum mer days are gone, And yet no
 Will then the Lord be no more God, Will then the

The har - vest now is
 o - - ver, the sum - mer days are gone, And yet no
 pow - er com - eth to help us, to help us! Will then the
 Lord be no more God in Zi - - on, no more God in

o - - ver, the sum - mer days are gone, The sum - mer days are
 pow - er com - eth to help us! Will then the Lord be no
 Lord be no more God in Zi - - on, no more God in
 Zi - - on? The har - vest now is o - - ver, The har - vest now is

piu f

gone, The har-vest now is o-ver, the summer days are gone! Help,
 more God, no more God in Zi - - on? The harvest now is o - -
 Zi - on, no more God in Zi - - on? The harvest now is
 o - ver, The har-vest now is o - - ver; Help,

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

o - - ver, The summer days are gone, and yet no pow-er cometh to help us!
 o - - ver, The summer days are gone, and yet no pow-er cometh to help us!
 o - - ver, The summer days are gone, and yet no pow-er cometh to help us!
 o - - ver, The summer days are gone, and yet no pow-er cometh to help us!

Recitative.

L'istesso tempo.

The deep affords no wa-ter,
 The sucklings tongue now
 And the rivers are ex-hausted!

L'istesso tempo.

cleaveth for thirst to his mouth;
 The in-fant children ask for
 The in-fant children ask for bread,

And there is no one break-eth it to feed them!
 And there is no one.
 bread,

Nº 2. "Lord, bow thine ear."

Duet, with Chorus.

Con moto ma non troppo. ♩ = 100.

Soprano Solo.

Alto Solo.

Chorus of People.

PIANO.

dolce

dolce

Soprano and Alto.

sf unis. dim.

Lord, bow thine ear to our pray'r.

Tenor and Bass.

sf unis. dim.

Lord, bow thine ear to our pray'r!

Con moto ma non troppo.

sf

pp

spreadeth her hands for aid; And there is neither help nor com-fort. Zi - on

spreadeth her hands for aid; And there is neither help nor com-fort.

spreadeth her hands for aid; And there is neither help nor com-fort, There is

Zi - on spreadeth her hands for aid; And there is nei-ther help nor oom - fort,

nei-ther help nor com - fort.

nei-ther help nor com - fort.

sf Lord, *cresc.* bow thine ear to our pray'r! *sf*

Lord,

dolce Zi - on spreadeth her hands, for aid; And there is

dolce Zi - on spreadeth her hands, she spreadeth her hands for

cresc. how thine ear to our pray'r!

nei-ther help nor com - fort, *cresc.* nei-ther help nor com - fort, *cresc.*

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

p Lord, bow thine ear to our pray'r!

help nor com - fort. Zi - on spreadeth her hands for
 nei - ther help nor com - fort. Zi - on spreadeth her hands for

cresc.
 bow thine ear to our pray'r!

Lord, bow thine ear to our pray'r!

cresc.

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

pp
 Lord, bow thine ear to our pray'r! *pp*
 Lord, bow thine ear to our

p

com - fort, There is nei - ther help nor com - fort, And there is
 com - fort, And there is nei - ther help nor com - fort,

f
 Lord, *pp*
 pray'r! Lord, bow thine ear to our

cresc. *dim.* *p*

nei-ther help nor com - fort, *cresc.* *f* Zi - - - on spreadeth her hands for
 nei-ther help nor com - fort, *cresc.* *f* Zi - - on spreadeth her hands for
 Lord, bow thine ear to our pray'r! *pp* *cresc.* *dim.* *p* Lord, bow thine ear to our
 pray'r! Lord, bow thine ear to our
 aid, and there is nei-ther help nor com - fort, And there is
 aid, and there is nei-ther help nor com - fort, *p* *dim.* And there is
 Lord, bow thine ear to our pray'r! *p* Lord,
 pray'r! Lord,
 nei - ther, And there is nei-ther help nor com - - - fort.
 nei - ther, And there is nei-ther help nor com - - - fort.
 Bow thine ear
 bow thine ear to our pray'r! *dim.* *pp*

Nº 3. "Ye people, rend your hearts."

Recitative.

Obadiah.

Ye peo-ple, rend your hearts, Rend your hearts, and not your

PIANO.

sp

garments for your transgressions the prophet E - li-jah hath seal-ed the heavens through the

cresc.

word of God. I there-fore say to ye, Forsake your idols, return to God; for He is

f *p*

slow to anger, and mer-ci-ful, and kind, and gracious, and re-penteth Him of the e-vil.

f

Alto

Nº 4. "If with all your hearts."

Aria.

Andante con moto. ♩ = 72.

Tenor Solo.

PIANO.

"If with all your hearts ye truly seek me,

ye shall ev-er surely find me." Thus saith our God, "If with

all your hearts ye truly seek me, Ye shall ev-er surely find me."

Thus saith our God, Thus— saith our God. *cresc.* Oh! that I

knew— where I might find Him, that I might ev- en come be-fore His pres - ence!

Oh! that I knew where I might find Him, that I might ev-en come be-fore His

cresc.

p *cresc.*

pres-ence! come be-fore His pres-ence! Oh! that I knew

sf *p* *dimin.*

where I might find Him! "It with all your hearts ye truly

dim. pp *sf* *p*

seek me; Ye shall ev-er surely find me." Thus saith our God.

cresc.

"Ye shall ever surely find me." Thus saith our God.

p *sf* *cresc.*

led.

No 5. "Yet doth the Lord."

Chorus of the People.

Allegro vivace. $\text{♩} = 96.$

Soprano.

Alto.

Tenor.

Bass.

Yet doth the Lord see it

Yet doth the Lord see it not;

Allegro vivace.

PIANO.

on us; His curse hath
 His curse hath fall - en down up - on
 His curse hath fall - en down,
 His curse hath fall - en down up - on us, fall - en down up -

fall - en down up - on us; His wrath will pur -
 us, up - on us; His wrath will pur - sue us till He de - stroy us,
 hath fall - en down up - on us: His wrath will pur -
 on us, hath fall - en down up - on us:

sempre f

sue us till He de - stroy us, pur - sue us till He de -
 till He de - stroy us, till He de - stroy us, His wrath will pur -
 sue us till He de - stroy us, pur - sue us till He de - stroy us,
 His wrath will pur - sue us till He de - stroy

stroy us, His wrath will pur - sue us till He de - stroy us,
sue us till He de - stroy us, His wrath will pur -
His wrath will pur - sue us,
us, His wrath will pur -

This system contains the first four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

His wrath will pur - sue us, His wrath will pur - sue
sue us till He de - stroy us, His wrath will pur - sue us till He de -
His wrath will pur - sue us till He de - stroy us,
sue us till He de - stroy us, His wrath will pur - sue us,

This system contains the next four staves of music, continuing the vocal and piano parts from the first system.

us, His wrath will pur - sue us till He de - stroy us, till He de -
stroy us, till He de - stroy us, His wrath will pur - sue us till He de -
till He de - stroy us, His wrath will pur - sue us,
His curse hath fall - en down up -

This system contains the final four staves of music on the page. The piano accompaniment ends with a series of chords marked with a forte (*sf*) dynamic.

stroy us, His wrath will pur - sue us till He de - stroy us,
 stroy us, His wrath will pur - sue us till He de -
 till He de - stroy us, His wrath will pur - sue us till He de -
 on us, His wrath will pur - sue us till He de -

sf

His wrath will pur - sue us till He de - stroy us, His curse hath
 stroy us, His wrath will pur - sue us till He de - stroy us, till He de - stroy us
 stroy us, His wrath will pur - sue us till He de - stroy us, His wrath will pur -
 stroy us, till He de - stroy us, His

sf

fall - en down up - on us up - on us; His wrath will pur -
 His wrath will pur - sue us, His wrath will pur - sue us till He de -
 sue us till He de - stroy us; His wrath will pur -
 curse hath fall - en down up - on us; His wrath will pur -

sf

sue us till He de - stroy us, His wrath will pur - sue us, His wrath will pur -
 stroy us till He de - stroy us, His wrath will pur - sue us, His wrath will pur -
 sue us till He de - stroy us, His wrath will pur - sue us, His wrath will pur -
 sue us till He de - stroy us, His wrath will pur - sue us, His wrath will pur -

sue us till He de - stroy us, till He de - stroy us!
 sue us till He de - stroy us, till He de - stroy us!
 sue us till He de - stroy us, till He de - stroy us!
 sue us till He de - stroy us, till He de - stroy us!

Grave. $\text{♩} = 58.$

For He, the Lord our God, He is a jea - lous God:
 For He, the Lord our God, He is a jea - lous God:
 For He, the Lord our God, He is a jea - lous God:
 For He, the Lord our God, He is a jea - lous God:

Grave.

And He vis - it - eth all the fath - ers sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

And He vis - it - eth all the fath - ers' sins on the chil - dren

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

to the third and the fourth gen - e - ra - tion of them that hate

to the third and the fourth gen - e - ra - tion of them that hate

to the third and the fourth gen - e - ra - tion of them that hate

to the third and the fourth gen - e - ra - tion of them that hate

dim. *dim.* *dim.* *dim.*

Him. His mer - cies on thou - sands fall,

Him. His mer - cies on thou - sands fall,

Him. His mer - cies on thou - sands fall,

Him. His mer - cies on thou - sands fall,

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

cresc. *trm.*

His mer - cies on thou - sands fall, fall on
 His mer - cies on thou - sands fall, fall on
 His mer - cies on thou - sands fall, fall on
 His mer - cies on thou - sands fall, fall on

p *cresc.* *f* *p*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "His mer - cies on thou - sands fall, fall on". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p*, *cresc.*, *f*, and *p*.

all them that love Him and keep
 all them that love Him and keep
 all them that love Him and keep
 all them that love Him and keep

cresc. *f*

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "all them that love Him and keep". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *cresc.* and *f*.

His com - mand - - - ments. His mer - -
 His com - mand - - - ments. His mer - cies on
 His com - mand - - - ments. His mer - - -
 His com - mand - - - ments. His mer - - - cies on

f *f* *f* *f*

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "His com - mand - - - ments. His mer - -", "His com - mand - - - ments. His mer - cies on", "His com - mand - - - ments. His mer - - -", and "His com - mand - - - ments. His mer - - - cies on". The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamics include *f* and *sf*.

- - - cies on thou - - - sands fall, on thou - sands
 thou - - - sands fall, His mer - cies on thou - sands
 cies on thou - - - sands fall, His mer - cies on thou - - - sands
 thou - - sands fall, His mer - - - cies on thou - sands

dim.
 fall, on thou - - - sands fall, *f*
 fall, on *dim.* thou - - - sands fall, His mer - - - - - cies on thou - -
 fall, on *dim.* thou - sands fall, His mer - cies on thou - sands
 fall, on *dim.* thou - sands fall, on thou - - - - - sands

cresc.
 His mer - - - - - cies on thou - - - - - sands
cresc.
 - - - sands fall, on - - - thou - - - sands - - - fall, on
cresc.
 fall, His mer - - - cies on thou - sands fall, on thou - -
cresc.
 fall, His mer - - - - - cies on thou - - - - - sands fall,

fall, His mer - cies on thou - - - sands fall, *dim.*
 thou - sands fall, on thou - - - sands fall, His mer - - - *dim.*
 - - - sands fall, on thou - sands fall, His *p*
 His mer - cies on thou - sands fall, *dim.*

dim. *p*

cresc.
 on thou - - sands fall, on thou - sands fall, on
 cies on - - - sands fall, His mer - - - cies on *cresc.*
 mer - - - cies on thou - - - - - sands fall, on *cresc.*
 on thou - - sands fall, on thou - - - - -

cresc.

thou - - - sand fall, His mer - cies on thousands fall. *dim.* *p*
 thou - - - sand fall, His mer - cies on thousands fall. *dim.* *p*
 thou - - - sand fall, His mer - cies on thousands fall. *dim.* *p*
 sands fall, His mer - cies on thousands fall. *dim.* *p*

ff *dim.* *p*

Nº 6. "Elijah, get thee hence."

Recitative.

(An Angel.)
Alto Solo.

E - li - jah, get thee hence E - li - jah; de -

PIANO.

part and turn thee east - ward, Thith - er hide thee by Che - rith's brook.

There shalt thou drink its wa - ters; And the Lord thy God hath com - mand - ed the

Tempo. Andante.

Recit.

ra - vens to feed thee there; So do ac - cord - ing un - to his word.

Recit.

Attacca Nº 7.

No. 7. "For He shall give His angels."

Double Quartet.

Allegro non troppo. $\text{♩} = 126$.

Soprano I. Solo. For He shall give His an - - gels charge o-ver

Soprano II. Solo. For He shall give His an - - gels charge o-ver

Alto I. Solo. For He shall give His an - - gels charge o-ver

Alto II. Solo. For He shall give His an - - gels charge o-ver

Tenor I. Solo.

Tenor II. Solo.

Bass I. Solo.

Bass II. Solo.

PIANO. Allegro non troppo.

thee: For He shall give His

thee: For He shall give His

thee: For He shall give His

thee: For He shall give His

That they shall pro - tect thee in all the ways thou go - - - est;

That they shall pro - tect thee in all the ways thou go - - - est;

That they shall pro - tect thee in all the ways thou go - - - est;

That they shall pro - tect thee in all the ways thou go - - - est;

an - gels charge over thee, *cresc.* That they shall pro -

an - gels charge over thee, *cresc.* That they shall pro -

an - gels charge over thee, *cresc.* That they shall pro -

an - gels charge over thee, *cresc.* That they shall pro -

cresc. That they shall pro - tect thee, pro -

cresc. That they shall pro - tect thee, pro -

cresc. That they shall pro - tect thee, shall pro -

That they shall pro - tect thee, shall pro -

tect thee in all the ways thou go - est in all the ways thou go -

tect thee in all the ways thou go - est in all the ways thou go -

tect thee in all the ways thou go - est in all the ways thou go -

tect thee in all the ways thou go - est in all the ways thou go -

tect thee in all the ways, in all the ways thou go - est. For

tect thee in all the ways, in all the ways thou go - est. For

tect thee in all the ways, in all the ways thou go - est. For

tect thee in all the ways, in all the ways thou go - est. For

est. That their hands shall uphold and *cresc.*

est. That their hands shall uphold and *cresc.*

est. That their hands shall uphold and *cresc.*

est. That their hands shall uphold and *cresc.*

He shall give His an - - gels charge o-ver thee;

He shall give His an - - gels charge o-ver thee;

He shall give His an - - gels charge o-ver thee;

He shall give His an - - gels charge o-ver thee;

guide thee, That their hands shall uphold and guide thee, *f*

guide thee, That their hands shall uphold and guide thee, *f*

guide thee, That their hands shall uphold and guide thee, *f*

guide thee, That their hands shall uphold and guide thee, *f*

cresc. That their hands shall uphold and guide thee, shall uphold and guide thee, *f*

cresc. That their hands shall uphold and guide thee, shall uphold and guide thee, *f*

cresc. That their hands shall uphold and guide thee, shall uphold and guide thee, *f*

That their hands shall uphold and guide thee, shall uphold and guide thee, *f*

p *cresc.* *sf*

lest thou dash thy foot against a stone, they shall up - hold thee,

lest thou dash thy foot against a stone, they shall up -

lest thou dash thy foot, dash, dash thy foot, they shall up -

lest thou dash thy foot against a stone, they shall up -

lest thou dash thy foot against a stone, they shall up - hold

lest thou dash thy foot against a stone,

lest thou dash thy foot against a stone,

lest thou dash thy foot against a stone, they

For He shall give His an - - gels charge o - ver thee;

hold thee. For He shall give His an - - gels charge o - ver thee; That their

hold thee. For He shall give His an - - gels charge o - ver thee; That their

hold thee. For He shall give His an - - gels charge o - ver thee;

shall up - hold, up - - hold thee; That their

they shall up - hold, up - - hold thee;

they shall up - - hold thee; That their

shall up - - hold thee;

cresc. *p*

p *cresc.*

That their hands shall uphold and guide thee,
 hands shall uphold and guide thee, They shall uphold and guide thee,
 hands shall uphold and guide thee, They shall uphold and guide thee,
 That their hands shall uphold and guide thee, They shall uphold and
 hands shall uphold and guide thee, *cresc.* That their
 That their hands shall uphold and
 hands shall uphold and guide thee, They shall uphold and guide thee,
 That their hands shall uphold and guide thee,
cresc.

f *p*

They shall up - hold and guide thee: That they
 They shall up - hold and guide thee: That they
 They shall up - hold and guide thee: That they
 guide thee, up - hold and guide thee: That they
 hands shall up - hold and guide thee: That they shall pro - tect
 guide thee, up - hold and guide thee: That they shall pro -
 They shall up - hold and guide thee: That they shall pro - tect
 They shall up - hold and guide thee: That they shall pro - tect
dim. *p*

cresc.

shall pro- tect thee in all the ways thou go - - est, they shall pro - tect

shall protect thee in all the ways thou go - - - - est, pro - tect

shall pro - tect thee in all the ways thou go - - - - est, pro- tect

shall pro- tect thee in all the ways thou go - - est, shall pro- tect

cresc.

thee in all the ways thou go - - est, they, they shall pro - tect

tect thee in all the ways thou go - - est, - they shall pro - tect

thee in all the ways thou go - - est, they shall pro - tect

thee in all the ways thou go - - est, they shall pro - - tect

cresc. *p*

dim.

thee; they, they shall, they shall pro - tect thee in all the ways the

thee; that they shall pro - tect thee, in all the

thee; they, they shall pro - tect thee in all the

thee; that they shall pro - tect thee in the

thee; that they shall pro - tect thee in the

thee; that they shall pro - tect thee in the

thee; that they shall pro - tect thee in all the

thee; they shall pro - tect thee in all the

cresc. *dim.* *p*

ways thou go - - - est; They shall protect thee, shall pro -

ways thou go - - - est; They shall protect thee,

ways thou go - - - est; They shall pro - tect - - thee,

ways thou go - - - est; They shall protect thee,

ways thou go - - - est; shall pro - tect - - thee, They shall protect thee, pro - -

ways thou go - - - est; They shall protect thee,

ways thou go - - - est; They shall pro - tect - - thee,

ways thou go - - - est; They shall protect thee,

The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a simple bass line.

tect - - - thee, They shall pro . tect thee. - - -

They shall pro . tect thee. - - -

They shall pro - tect thee. - - -

They shall pro . tect thee. - - -

tect thee, They shall pro . tect thee. - - -

They shall pro . tect thee. - - -

They shall pro - tect thee. - - -

They shall pro . tect thee. - - -

The piano accompaniment continues with similar arpeggiated patterns, ending with a final chord in the right hand and a sustained bass note in the left hand.

No 7A. "Now Cherith's brook."

Recitative.

(The Angel.)
Alto Solo.

Now Cherith's brook is dri-ed up, E-li-jah; A-rise and depart, and

PIANO.

get thee to Ze-repath; thither a-bide; For the Lord hath commanded — a widow woman there to sus-

Andante.

-tain thee; And the bar-rel of meal shall not waste, neither shall the cruse of oil

Recit.

Tempo

fail, un-till the day that the Lord sendeth rain up on the earth.

cresc.

p

(.allegro)

Nº 8. "What have I to do with thee."

Solo.

Andante agitato. ♩. = 66.

(The Widow.)
Soprano Solo.

PIANO.

Widow.

Recit.

What have I to do with thee, O man of God?— Art thou come to

me, to call my sin un-to re membrance? to slay my son art thou come hith - er?

a tempo

Help me, — man of God, — my son is sick!

cresc. *f*

And his sickness is so sore that there is no breath left in him, no

cresc. *f* *p*

breath left, no breath, no breath left in him!

sf *p*

I go mourning all the day long, I lie down and weep at night; I

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

go mourning all the day long, I lie down and weep at night! See mine af-flic-tion,

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

see mine af-flic-tion! Be thou the or-phan's help-er! be thou, be

f *dim.* *cresc.* *sf*

f *p* *cresc.* *sf*

thou the or - phan's help - - - er! I go mourning all the

day long; I lie down and weep at night; See mine af -

- flic - - - tion; be thou the or - phan's help - er! See mine af -

- flic - tion; be thou the or - phan's help - - er!

Help my son! There is no breath left in him! Give me thy_

Elijah.

Recit.

Andante sostenuto. $\text{♩} = 58.$

son. Turn unto her, O Lord, my God; Turn un.to her!

O turn in mer-cy, in mercy help this widow's son, In mer-cy

help this wi-dow's son, Lord, — in mercy help this widow's son! For Thou art

gracious, and full of com-pas-sion, And plenteous in mer-cy and truth, for Thou art

gracious, and full of com-pas-sion, And plenteous in truth and in mer-cy.

p *p* *cresc.*

dim. *p* *pp* *cresc.* *pp*

cresc. *sf* *p*

cresc. *p*

cresc. *f* *pp*

Andante con moto.

cresc.

f

Lord, — my God, — let the spir - it of this child re - turn, that he — a -

Widow.

sf

gain may live! — Wilt thou shew won - ders, won - ders to tae

dead? There is no breath, — no breath in him. —

Elijah.

sempre cresc. f

Lord, — my God, — let the spir - it of this child — re - turn, that he a -

Recit. Widow.

sf

- gain may live! Shall the dead a - rise, the dead a - rise and praise thee?

Recit.

Recit.
Elijah.

Lord, my God, O let the spir.it of this child return, that he a - gain may

Tempo I.

Widow.

live! The Lord hath heard thy

pray - er; The soul of my son re - vi - veth, my son re - vi - - -

Widow.

Recit.

veth, My son re - vi - - veth!

Elijah.

Recit.

Now be - hold, thy son liv - eth!

Now be - hold, thy son liv - eth!

Tempo I. ♩ = 76.

Widow.

cresc.

Now by this I know that thou art a man of God, and that His word in thy mouth is the

cresc.

truth: What shall I render to the Lord, ren-der for all His be-ne-fits to

Widow.

me?

With a.l my soul and with

Elijah.

Thou shalt love the Lord thy God, love Him with all thine heart, and with all thy soul and with

cresc.

all — my might. O, bless - ed are they who fear —

all — thy might. O, — bless - ed are they, are they who fear —

dim.

Nº 9. "Blessed are the men who fear Him."

Chorus.

Allegro moderato. ♩ = 96.

Soprano. *Solo.* — Him! *Tutti.* *p* Bless - ed

Alto.

Tenor.

Bass. *Solo.* — Him!

PIANO. Allegro moderato.

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

peace; Bless - - - ed,

p Bless - ed are the men who fear Him; *cresc.* they ev-er

cresc.

alio

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.

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
p
p
p

cresc.

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.
cresc.
cresc.
cresc.
cresc.
dim.
dim.
dim.
dim.
cresc.

peace, — they ev-er walk in the ways of peace, — they ev-er walk in the ways of peace, — they ev-er

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

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

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

walk in the ways of peace. Through dark - ness

walk in the ways of peace.

in the ways of peace.

walk in the ways of peace.

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

ris - eth light, light to the up - right,

f

cresc.

Through dark - ness

ris - eth light to the up - right,

f

cresc.

Through dark - ness

Through dark - ness ris - eth light,

ris - eth light, ris - eth light, to the up -

Through dark - ness ris - eth light, to the up - right,

Through dark - ness ris - eth

cresc.

f

cresc.

cresc.

cre - scen - do al

light, He is gra - cious, com - pas - sionate, com -
 right, He is gra - cious, com - pas - sionate, com -
 light, He is gra - cious, com pas - sionate. com -
 light, He is gra - cious, com - pas - sionate, com -

The first system of music features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "light, He is gra - cious, com - pas - sionate, com -", "right, He is gra - cious, com - pas - sionate, com -", "light, He is gra - cious, com pas - sionate. com -", and "light, He is gra - cious, com - pas - sionate, com -". The piano part includes a dynamic marking of *ff* (fortissimo).

pas - sionate; He is - right - eous. Bless - ed
 pas - sionate; He is right - eous. Bless - ed
 pas - sionate; He is right - eous. Bless - ed are the
 pas - sionate; He is right - eous.

The second system of music features four vocal staves and a piano accompaniment. The lyrics are: "pas - sionate; He is - right - eous. Bless - ed", "pas - sionate; He is right - eous. Bless - ed", "pas - sionate; He is right - eous. Bless - ed are the", and "pas - sionate; He is right - eous.". The piano part includes a dynamic marking of *sempre f* (sempre fortissimo).

are the men who fear Him, bless - ed the men who
 are the men who fear Him, are the men who
 men who fear Him, Bless - ed are the men who
 Through dark - ness ris - eth light Bless - -

The third system of music features four vocal staves and a piano accompaniment. The lyrics are: "are the men who fear Him, bless - ed the men who", "are the men who fear Him, are the men who", "men who fear Him, Bless - ed are the men who", and "Through dark - ness ris - eth light Bless - -". The piano part includes dynamic markings of *dim.* (diminuendo) and *p* (piano).

fear Him, They ev-er walk in the ways of peace. Bless - ed
 fear Him, They ev-er walk in the ways of peace. Through dark - ness
 fear Him, They ev - er walk in the ways of
 - - ed are the men who walk in the
 are the men who fear Him. Through dark - ness ris - eth
 ris - eth light, through dark - ness ris - eth light.
 peace. Through dark - ness ris - eth light, ris - eth
 ways of peace. Through dark - ness ris - eth light
 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
 dim. Bless - ed are the men who

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

p

ways of peace.
ways of peace.
ways of peace. Bless - - ed
ways of peace.

p

pp
Bless - - ed.
p Bless - - ed, *pp* Bless - - ed.
Bless - - ed. *pp*
Bless - - ed.
Bless - - ed.

pp

No. 10. "As God the Lord of Sabaoth."

Recitative with Chorus.

Grave. $\text{♩} = 60.$

Elijah.

As God the Lord of Sa-ba-oth li-veth, be-fore whom I stand;

PIANO.

Recit.

Tempo.

three yearsthisdayful-fil-led, I will shew myself un to A-hab, and the Lord will then send

Recit.

Allegro vivace. $\text{♩} = 144.$

rain a-gain up-on the earth.

Recit.

Ahab. Art thou E - li - jah? art thou, Art thou he that

troubleth Is-ra-el?

Tempo.

Thou art E - li - jah, Thou he that

Chorus. Thou art E - li - jah, Thou he that

Thou art E - li - jah, Thou he that

Thou art E - li - jah, Thou he that

f Tempo.

Elijah. Recit.

I never troubled Is - ra-el's peace It is thou.

trou - - bleth Is - ra - el.

trou - - bleth Is - ra - el.

trou - - bleth Is - ra - el.

trou - - bleth Is - ra - el.

A-hab, and all thy fa-ther's house. Ye have for-sak-en God's commands; And

Tempo.

thou hast follow ed Baal - im! Now send, and ga-ther to me,

Recit.

Tempo.

Send, and ga-ther to me the whole of Is-ra - el un-to Mount Carmel:

Recit.

There summon the prophets of Baal, And al-so the prophets of the groves who are

Tempo.

feast-ed at Jez - e-bel's ta - ble. Then, then we shall see whose God is the

Chorus.

And then we shall see whose God is Lord.

And then we shall see whose God is God the Lord.

And then we shall see whose God is God the Lord.

Lord. And then we shall see whose God is God the Lord.

cre - scen - do

Elijah. Recit.

Maestoso. $\text{♩} = 80.$

Rise then, ye priests of Baal; Se - lect and slay a bul - lock, and put no fire

under it; Up - lift your voi - ces and call the god ye worship; and I then will call on the Lord Je -

Allegro vivace. $\text{♩} = 92.$

ho - vah: And the God, who by fire shall

sf
 an - - swer. Let Him be God.

Chorus.
cresc.
 Yea, and the God who by fire shall an - swer, Let him be God.
cresc.
 Yea, and the God who by fire shall an - swer, Let him be God.
cresc.
 Yea, and the God who by fire shall an - swer, Let him be God.
cresc.
 Yea, and the God who by fire shall an - swer, Let him be God.

Recit.
 Elijah. Call first upon your God, your numbers are ma - ny: I, e - ven I on - ly remain

Lento.
 one prophet of the Lord; In - voke your for - est gods and mountain de - i - ties.

No. 11. "Baal, we cry to thee."

Chorus.

Andante grave e maestoso. $\text{♩} = 84$.

Soprani. *sf* Baal, we

Alti. *sf* Baal, we

Tenori. *sf* Baal, we cry to thee; Baal, we cry to thee; hear and an - - swer us!

Bassi. *sf* Baal, we cry to thee; Baal, we cry to thee; hear and an - - swer us!

PIANO. *sf* Andante grave e maestoso.

sf cry to thee; Baal, we cry to thee; hear and an - - swer us!

sf cry to thee; Baal, we cry to thee; hear and an - - swer us!

Heed the sac-ri-fice we

Heed the sac-ri-fice we

Heed the sac-ri-fice we of - fer; Baal, O

sf of - fer! Baal, O hear us and an - swer us!

sf of - fer! Baal, O hear us and an - swer us!

hear us and an - swer us! Baal, we cry to thee, Baal, O hear us. hear and an - swer

Baal, we cry to thee, Baal, we cry to thee, hear and an - swer

Baal, we cry to thee, Baal, we cry to thee, hear and an - swer, an - swer

us! Heed the sac - ri - fice we of - fer! Baal, - O hear us and an - swer

us! Baal, - O hear us and an - swer

us!

us! Baal, - O hear us and an - swer

us! Heed the sac - ri - fice we of - fer! Baal, O hear us and an - swer

us! Heed the sac - ri - fice we of - fer!

us! Baal, we cry to thee; Baal, O hear and an - - sver
 us! Baal, we cry to thee; Baal, O hear and an - - sver
 us! Baal, we cry to thee; Baal, we cry to thee, hear and an - - sver
 Baal, we cry to thee; Baa we cry to thee, hear and an - - sver

ff

Allegro non troppo. ♩ = 160.

us!
 us! Hear us, Baal,
 us!
 us! Hear us, Baal,

Allegro non troppo.

Baal, O an - - sver us!
 hear, mighty God!
 Baal, O an - - sver us!
 hear, mighty God!

mf

Baal, ———— O an swer -
 Hear us, Baal, hear, mighty God!
 Baal, ———— O an swer -
 Hear us, Baal, hear, mighty God!

Piano accompaniment includes a *trp.* (trumpet) part in the right hand of the piano.

us! Baal, let thy flames fall ———— and ex - tir - pate the
 us! Baal, let thy flames fall ———— and ex - tir - pate the

Piano accompaniment continues with complex textures in both hands.

foe!
 Baal, let thy flames fall ————
 foe!
 Baal, let thy flames fall ————

Piano accompaniment concludes the system with sustained chords and melodic lines.

— and ex - tir - pate the foe! — Hear us, Baal,
 — and ex - tir - pate the foe! — Hear us, Baal,
 — and ex - tir - pate the foe! — Hear us, Baal,

f *f* *f* *f*

cresc. *ff*

hear, might - y God! Baal, O an - swer us!
 hear, might - y God! Baal, O an - swer us!
 hear, might - y God! Baal, O an - swer us!
 hear, might - y God! Baal, O an - swer us!

mf *mf* *mf* *mf* *dim.* *dim.* *dim.* *dim.*

mf

Baal, let thy flames fall — and ex - tir - pate the
 Baal, let thy flames fall — and ex - tir - pate the

f *f*

cresc.

foe. _____

Baal, let thy flames fall _____

foe. _____

Baal, let thy flames fall _____

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat). The piano part features a complex, rhythmic accompaniment with many beamed notes.

— and ex - tir-pate the foe! _____ Hear us, Baal!

— and ex - tir-pate the foe! _____ Hear us, Baal!

The second system continues the musical score with four staves. It includes vocal parts and piano accompaniment. The piano part has a *cresc.* (crescendo) marking. The lyrics are: "and ex - tir-pate the foe! Hear us, Baal!".

Hear us, Baal! hear migh - ty God!

hear, migh - ty God!

Hear us, Baal! hear migh - ty God!

hear, migh - ty God!

The third system of the musical score consists of four staves. It includes vocal parts and piano accompaniment. The piano part has a *mf* (mezzo-forte) marking. The lyrics are: "Hear us, Baal! hear migh - ty God!".

Hear us, Baal! Hear us, Baal! hear, migh-ty God! Hear us, Baal! Hear us, Baal! hear, migh-ty God!

p *mf*

hear, mighty God! O hear us, O hear us, Baal! Hear us, Baal! hear, mighty God! Baal! hear, mighty God! O hear us, O hear us, Baal! Hear us, Baal! hear, mighty God! Baal!

ff *mf*

O hear us! Baal O hear us! O hear us! Baal O hear us! O hear us! Baal O hear us! Baal O hear us!

dim.

Musical score system 1, featuring vocal lines and piano accompaniment. The vocal parts include the lyrics "Baal Hear us! Hear us! Hear us! Hear us!". The piano accompaniment includes dynamic markings such as *f* and *dim.*

Musical score system 2, continuing the vocal and piano parts. The vocal lines contain the lyrics "us! Hear us! Hear us! Hear us!". The piano accompaniment features dynamic markings like *dim.* and *f*.

Musical score system 3, concluding the vocal and piano parts. The vocal lines include the lyrics "Hear us! Hear us! Hear us! Hear us!". The piano accompaniment includes dynamic markings such as *f*, *dimin.*, and *p*.

No 12. "Call him louder!"

Recitative.

Elijah.

Call him loud - er! for he is a God. He talk - eth;

PIANO.

or, he is pur - su - ing; or, he is in a jour - ney; or, per - ad -

venture, he sleepeth; so a - wak - en him. Call him loud - er, call him loud - er!

cresc.

f.

b2

b2

Chorus.

Allegro vivace. ♩ = 160.

Hear our

Hear our cry, O Baal!

Allegro vivace.

Hear our cry, O
 Hear our cry, O Baal! now a -
 cry, O Baal! now a - rise, now a -
 now a - rise! now a - rise, now a -

Baal! now a - rise, where - fore slum - - ber? now a - rise!
 rise, now a - rise, where - fore slum - - ber? now a - rise!
 rise, now a - rise, where - fore slum - - ber? now a - rise!
 rise, now a - rise, where - fore slum - - ber? now a - rise!

where - fore slum - - ber? now a - rise; where - fore slum - ber?
 where - fore slum - - ber? now a - rise; where - fore slum - ber?
 where - fore slum - - ber? now a - rise; where - fore slum - ber?
 where - fore slum - - ber? now a - rise; where - fore slum - ber?

Nº 13. "Call him louder!"

Recitative.

Elijah.

Call him louder! he heareth not. With knives and lancets cut yourselves af-ter your

PIANO.

Allegro molto. ♩ = 160.

manner; Leap up-on the al-tar ye have made;

Call him, and prophesy; Not a voice will answer you, none will listen; none heed you.

Chorus.

Presto. ♩ = 126.

Baal!

Baal!

Baal!

Baal!

Presto.

Hear and an - swer, Baal! ————— hear and an - swer,
 Hear and an - swer, Baal! ————— hear and an - swer,
 Hear and an - swer, Baal! ————— hear and an - swer,
 Hear and an - swer, Baal! ————— hear and an - swer,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "Hear and an - swer, Baal! ————— hear and an - swer,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The key signature is two sharps (F# and C#) and the time signature is 7/8.

Baal! ————— Mark how the scorn - er de - ri - deth us,
 Baal! ————— Mark how the scorn - er de - ri - deth
 Baal! ————— Mark how the
 Baal! ————— Baal! ————— Mark how the scorn - er de -

The second system continues the vocal and piano parts. The lyrics are: "Baal! ————— Mark how the scorn - er de - ri - deth us,". The piano accompaniment continues with similar rhythmic patterns, including some chords and rests. The key signature and time signature remain the same.

Mark how the scorn - er de - ri - deth us! —————
 us, Mark how the scorn - er de - ri - deth us! hear and
 scorn - er de - ri - deth, de - ri - - - - deth us! hear and
 ri - deth us, Mark how the scorn - er de - ri - - - -

The third system concludes the vocal and piano parts. The lyrics are: "Mark how the scorn - er de - ri - deth us! ————— us, Mark how the scorn - er de - ri - deth us! hear and scorn - er de - ri - deth, de - ri - - - - deth us! hear and ri - deth us, Mark how the scorn - er de - ri - - - -". The piano accompaniment features some chords and rests, ending with a fermata. The key signature and time signature remain the same.

hear and an - swer, Baal! _____
an - - swer, Baal! _____ hear and an - - swer,
an - - swer, Baal! _____ hear and an - - swer,
deth! hear and an - swer, Baal! _____

The first system consists of four vocal staves and two piano staves. The vocal parts are in a high register, with lyrics such as "hear and an - swer, Baal!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

hear and an - swer, Baal! _____ hear and an - - swer,
Baal! _____ hear and an - - swer hear and
Baal! _____ hear and an - - swer hear and
hear and an - swer, Baal! _____ hear and an - - swer,

The second system continues the vocal and piano parts. The lyrics include "hear and an - swer, Baal!" and "hear and an - - swer". The piano accompaniment maintains its rhythmic texture.

hear and an - swer, Baal! Mark how the
an - - swer, hear and an - swer, Baal! Mark how the
an - - swer, hear and an - swer, Baal! Mark how the
hear and an - swer, Baal! Mark how the

The third system concludes the page with lyrics including "Mark how the". The vocal parts have a more melodic quality in this section, while the piano accompaniment continues with its characteristic rhythmic accompaniment.

scorn - er de - ri - deth us, de - ri - deth us, de - ri - deth

scorn - er de - ri - deth us, de - ri - deth us, de - ri - deth

scorn - er de - ri - deth us, de - ri - deth us, de - ri - deth

scorn - er de - ri - deth us, de - ri - deth us, de - ri - deth

us! Hear and an - swer, hear and an - swer, hear and an - swer, hear and

us! Hear and an - swer, hear and an - swer, hear and an - swer, hear and

us! Hear and an - swer, hear and an - swer, hear and

us! Hear and an - swer, hear and an - swer, hear and

an - swer Baal, hear and an - swer, hear and an - swer, hear and an - - swer!

an - swer, Baal, hear and an - swer, hear and an - swer, hear and an - - swer!

an - swer, Baal, hear and an - swer, hear and an - swer!

an - swer, Baal, hear and an - swer, hear and an - swer!

Baal! Baal! Baal! Baal!

hear and an - swer! Baal! Baal!

hear and an - swer! Baal! Baal!

ff *f*

hear and an - swer, hear and an - swer,

hear and an - swer, hear and an - swer,

hear and an - swer, hear and an - swer,

hear and an - swer, hear and an - swer,

ff *f*

hear and an - swer, hear and an - swer!

hear and an - swer, hear and an - swer!

hear and an - swer, hear and an - swer!

hear and an - swer, hear and an - swer!

Silent. *ff* *Silent.*

Silent. *ff* *Silent.*

No. 14. "Draw near, all ye people." Recitative and Air.

Adagio.

Elijah.

Draw near, all ye peo - ple, come to me!

PIANO.

Air.
Adagio.

Lord God of A-braham, I-saac, and Is-ra-el; this day let it be known that

cre - - scen - do Thou art God, — and I am thy ser - vant! Lord God of A-braham! O shew to all this

peo - ple that I have done these things — ac-cording to Thy word! O hear me,

Lord, and an- swer me, O hear me, Lord, and answer me! Lord God of A-braham,

I- saac and Is- ra-el; O hear me, O hear me and an- swer me; and shew this peo- ple that

Thou art Lord God; and let their hearts a- gain be turn - ed; O shew this peo - - ple that

Thou art Lord God, and let their hearts a- gain be turn - ed, Lord;

and let their hearts, and let their hearts again be turn - ed!

Attacca subito.

No 15. "Cast thy burden upon the Lord."

Choral.

Più Adagio. $\text{♩} = 52.$

Soprano. *pp* Cast thy bur-den up-on the Lord; and He shall sus -

Alto. *pp* Cast thy bur-den up-on the Lord; and He shall sus -

Tenor. *pp* Cast thy bur-den up-on the Lord; and He shall sus -

Bass. *pp* Cast thy bur-den up-on the Lord; and He shall sus -

PIANO. *pp* *Più Adagio.*

cresc. tain thee: He ne-ver will suf-fer the right - eous to fall; He is — at thy

cresc. tain thee: He ne-ver will suf-fer the right - eous to fall; He — is at thy

cresc. tain thee: He ne-ver will suf-fer the right - eous to fall; He is — at thy

cresc. tain thee: He ne-ver will suf-fer the right - eous to fall; He is — at thy

pp *Ad.* *

cresc. right hand. Thy mercy, Lord, is great, and far a - bove the heavens. *dim.* Let *dim.*

cresc. right hand. Thy mercy, Lord, is great, and far a - bove the heavens. *Let dim.*

cresc. right hand. Thy mercy, Lord, is great, and far a - bove the heavens. *Let dim.*

cresc. right hand. Thy mercy, Lord, is great, and far a - bove the heavens. *Let*

pp *Ad.* *

none be made a - sham - ed that wait up-on Thee!

none be made a - sham - ed that wait up-on Thee!

none be made a - sham - ed that wait up-on Thee!

none be made a - sham - ed that wait up-on Thee!

cresc.

pp

Red. * *Red.* *

No 16. "O Thou, who makest thine angels spirits."
 Recitative.

Elijah. *cresc.*

O Thou, who ma-kest thine an-gels spi-rits; Thou, whose

PIANO. *pp*

mi-nis-ters are fla-ming fires: Let them now des-cend!—

cresc.

Chorus.

Allegro con fuoco. ♩ = 152.

The first system of the musical score. It features a vocal line in the upper right and a piano accompaniment in the lower left. The vocal line begins with the lyrics "The fire descends from" and "The fire descends from". The piano accompaniment is marked "Allegro con fuoco." and includes dynamic markings *ff* and *p*. The lyrics "cre - - - seen - -" are written below the piano part.

The second system of the musical score. The vocal line continues with the lyrics "The fire descends from heav'n!" and "The fire descends from heav'n!". The piano accompaniment features a melodic line with the lyrics "- do" and a dynamic marking *f*. The lyrics "The fire descends from" are repeated in the lower vocal part.

The third system of the musical score. The vocal line repeats the lyrics "The fire descends from heav'n!" and "The fire descends from heav'n!". The piano accompaniment continues with a melodic line and a dynamic marking *f*. The lyrics "The fire descends from" are repeated in the lower vocal part.

The fire descends from heav'n! fire descends from
 The fire descends from heav'n! fire descends!
 heav'n, from heav'n! fire descends from
 heav'n, from heav'n! The flames consume his off' - - ring, his

heav'n! fire descends from heav'n!
 the flames consume his off' - - ring his off' - ring; the flames con-
 heav'n! fire descends! the flames consume his
 off' - ring; the flames con-sume, con - - - sume his off' - - ring,

fire descends! the flames con-sume his off' - - -
 sume his off' - - - ring, the flames con - sume, the
 off' - - - ring the flames con - sume his off' - ring, the flames, the
 fire descends from heav'n! the flames con - - - sume, the

ring! the flames
 flames consume, the flames
 flames, the flames

the flames consume his
 consume his off' - ring,
 the flames consume his
 con - - sume his off' - - ring, the flames con -

off' - ring, the flames consume
 the flames consume his off' - -
 off - ring, the flames consume his off' - ring, his
 sume his off' - ring, the flames consume

his off' - ring! Be - fore Him up - on your fa - - ces

ring! Be - fore Him up - on your fa - - ces

off' - ring! Be - fore Him upon your

his off' - ring! Be - fore Him upon your

fall; be - fore Him up - on your fa - - ces fall; before Him up - on your faces

fall; be - fore Him up - on your fa - - ces fall; before Him up - on your faces

fa - - ces fall; be - fore Him, before Him fall; before Him up - on your faces

fa - - ces fall; be - fore Him, before Him fall; before Him up - on your faces

fall before Him, upon your

fall before Him, upon your

fall before Him, upon your

fall before Him, upon your

fall before Him, upon your

dim.

fa - ces fall! The Lord is God, the Lord is God. O

fa - ces fall! The Lord is God, the Lord is God. O

fa - ces fall! The Lord is God, the Lord is God. O

fæ - ces fall! The Lord is God, the Lord is God. O

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

pp *cresc.* *f*

Is - - - ra - el hear! Our God is one Lord: And

Is - - - ra - el hear! Our God is one Lord: And

Is - - - ra - el hear! Our God is one Lord: And

Is - - - ra - el hear! Our God is one Lord: And

f

f

f

f

f

we will have no oth - er Gods be - fore the Lord.

we will have no oth - er Gods be - fore the Lord.

we will have no oth - er Gods be - fore the Lord.

we will have no oth - er Gods be - fore the Lord.

f

f

f

f

Recit.
Elijah.

Take all the prophets of Baal, and let not one of them es-cape you.

Recit

p *ff* *p* *ff*

Bring them down to Kishon's brook; and there let them be slain.

Take all the prophets of

Take all the prophets of

Take all the prophets of

Tempo.

Take all the prophets of

Tempo.

Take all the prophets of

p *ff* *ff* *ff*

Baal; and let not one of them es-cape us; bring all, and slay them!

Baal; and let not one of them es-cape us; bring all, and slay them!

Baal; and let not one of them es-cape us; bring all, and slay them!

Baal; and let not one of them es-cape us; bring all, and slay them!

Baal; and let not one of them es-cape us; bring all, and slay them!

Nº17 "Is not His word like a fire?"

Aria.

Allegro con fuoco e marcato $\text{♩} = 92$

Elijah.

Is not His

PIANO.

word — like a fire?

And like a

hammer that break - eth the rock, A ham-mer that break-eth the rock, that

breaketh the rock in-to pie - ces? like a fire, — like a fire, and like a

ham - - mer that break - - eth, that break - eth the

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line for Elijah and a piano accompaniment. The piano part features a complex, rhythmic accompaniment with many chords and moving lines. The lyrics are written below the vocal line. Dynamic markings include *f* (forte), *fp* (fortissimo piano), *p* (piano), and *cresc.* (crescendo). The tempo is marked 'Allegro con fuoco e marcato' with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#).

rock. His word is like a fire, and like a

ham - - - mer, A ham - - - mer that break - eth the

rock. For God is an - - - gry,

an - gry with the wicked ev - ry day, for God is an - gry with the

wicked ev - ry day; and if the wicked turn not, the Lord will whet his

sword, will whet his sword; and He hath bent his

resc.
no.
f
resc.

bow, and made it read - y, and made it

f
f

read - y, read - - y! Is not His

f
ff
ff

word — like a fire? and like a

p
ff
p

ham - mer that break - eth the rock, and like a ham - mer that break - eth the

rock? Is not His word _____ like a fire, and like a

pp

ham - - - mer, a ham - - - mer that break - eth the

cresc.

rock? that break - eth the rock, that break - eth the

f *p*

rock; and like a fire, — like a ham - - - mer, that

cresc.

break - eth the rock; is not His word like a

p

ham - - - mer that break - - - eth the rock, is not His

word like a ham - - - mer that break - - - eth

cresc. *cresc.*

the rock in - to pie - - - ces,

ff

Piu lento.

Is not His word - like a ham mer that break - eth the

rock?

Tempo I.

ff

Nº18. "Woe unto them who forsake Him!"

Arioso.

Lento $\text{♩} = 96.$

Alto Solo.

PIANO.

Woe, woe un-to them who for-sake Him! des-truc-tion shall fall up -

on them: For they have trans-gressed, trans-gressed a - gainst Him. Though they are by Him re -

deem - ed. — by Him re - deem - ed, though they are by Him re - deem - ed. Yet they have

spoken falsely a - gainst Him, spoken falsely a - gainst Him — Woe, woe unto them who for -

sake Him! Destruction shall fall up - on them. Though they are by Him re - deem - ed; from Him have they

cresc. *f* *p* *Woe*

fled; Though they are by Him re - deem - ed; even from Him they have fled.

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

unto them! *Woe* un - - to them!

Nº 19. "O man of God, help thy people!"

Recitative.

Recit.

Obadiah.

PIANO.

O man of God, help thy peo - ple! A - mong the

idols of the Gentiles, are there any that can command the rain, Or cause the heav'ns to give their

show - ers? The Lord our God a - lone can do these things.

Nº19A. "Thou hast overthrown thine enemies!"

Recitative and Chorus.

Recit.

Elijah. *p*

O Lord, thou hast o-ver-thrown thine en-emies and destroy'd them: Look

PIANO. *fp* *f*

Andante sostenuto ♩ = 66.

down on us from hea-ven, O Lord; re-gard the distress, the di-stress of thy peo-ple!

O-pen the heav-ens, and send us re-lief! Help, help thy ser-vant now, O God!

cresc. *pp*

Chorus.

O-pen the heav-ens and send us re-lief: Help, help thy ser-vant now, O God!

O-pen the heav-ens and send us re-lief: Help, help thy ser-vant now, O God!

O-pen the heav-ens and send us re-lief: Help, help thy ser-vant now, O God!

O-pen the heav-ens and send us re-lief: Help, help thy ser-vant now, O God!

O-pen the heav-ens and send us re-lief: Help, help thy ser-vant now, O God!

mf *pp*

Elijah. *p*

Go up, now, child, and look toward the sea. Hath my pray-er been heard by the

pp *cresc.*

The Youth. Recit.

There is nothing. The heav'ns are as brass, they are as brass a -
Lord?

pp

Tempo I.

bove me.
When the heav-ens are clos-ed up, be-cause they have sin-ned -
-have sin-ned against Thee; Yet, if they pray and con-fess, con-fess thy name, and
turn from their sin when Thou dost af-flict them: Then hear from heav'n, and for -

cresc. *p* *cresc.*

pp

give the sin; Help, send thy ser - vant help, — O God!

Chorus.

p cresc. Then hear from heav'n, and for - give the sin: *f* Help, send thy ser - vant, *p* help, — O God!

p cresc. Then hear from heav'n, and for - give the sin: *f* Help, send thy ser - vant, *p* help, O God!

p cresc. Then hear from heav'n, and for - give the sin: *f* Help thy ser - vant, *p* help, O God!

p cresc. Then hear from heav'n, and for - give the sin: *f* Help thy ser - vant, *p* help, O God!

mf cresc.

The Youth. *Recit.*

Elijah. There is nothing. The earth is as

Go up again, and still look toward the sea!

Più animato. ♩ = 80.

i - ron un - der me.

Hear - est thou no sound of rain? Seest thou

The Youth.

Recit.

cresc. No; there is
noth - ing a - rise from the deep?

cresc. *p* *Ad.*

Tempo.

nothing. *cresc.* *cresc.*
Have re - spect — to the pray'r, to the pray'r of thy ser - vant,

p *cresc.*

Recit.

O Lord, O Lord, my God! Unto
Thee will I cry, Lord, my rock: be not silent to me; and Thy great

Adagio.

The Youth.

Be - hold, a lit - tle cloud a - -
mercies, Thy mercies re - member, Lord!

pp *Ad.*

ri-seth now from the wa - ters: It is like a man's

trem.

sempre pp

hand! The heavens are black with clouds and with wind: The

cresc.

trem.

Allegro moderato. ♩ = 144.

storm rusheth lou-der and loud - - - - - er!

Chorus.

Thanks be to

Thanks be to

Allegro moderato.

cresc.

sp

Tutti.

Thanks be to God for all His mer - cies,

Thanks be to God for all His mer - cies,

God for all His mer - cies. for all His mer - cies,

God for all His mer - - - - - cies.

cresc.

for all His mer - cies, thanks be to God,
 for all His mer - cies, thanks be to God,
 for all His mer - cies, thanks be to God,
 Thanks be to God for all His mer - cies,

p cresc.

thanks, thanks be to God for all His mer - cies!
 thanks, thanks be to God for all His mer - cies!
 thanks, thanks be to God for all His mer - cies!
 thanks, thanks be to God for all His mer - cies!

ff

Elijah. Recit.

Thanks be to God! for He is gracious; and His mercy en-dureth for - ev - er -

Nº 20. "Thanks be to God!"

Allegro Moderato ma con fuoco. ♩ = 126.

Soprano.

Alto.

Tenor.

Bass.

Tutti, f

more! Thanks be to God, He laveth the thirsty land.

Allegro Moderato ma con fuoco.

PIANC.

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

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

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

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

Thanks be to God! He laveth the thirs-ty land. Thanks be to

Thanks be to God! He laveth the thirs-ty land. Thanks be to

Thanks be to God! He laveth the thirs-ty land. Thanks be to

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

God, thanks be to God! *ff* The

God, thanks be to God! *ff* The

God, thanks be to God! *ff* The

Thanks be to God, be to God! *ff* The

wa - ters ga - ther, they rush along! they are

wa - ters ga - ther, they rush along! they are

wa - ters ga - ther, they rush along! they are

wa - ters ga - ther, they rush along! they are

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

lifting their voi - ces! The

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

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

they rush a-long! the waters gather, they rush along.
 wa - ters ga - ther, they rush a-long! they rush a-long! the
 rush along! the wa - ters ga - ther, they rush a-long, they rush along!
 rush along! the wa - - - ters ga - ther, they rush a - -

see, they rush along! Thanks be to
 wa - ters ga - ther, they rush along! the wa - ters ga ther, they
 Thanks be to God! He la - veth the thir - ty
 long! the wa - ters ga - ther, they rush along!

God! The wa - ters ga - ther, they rush along! the wa - ters ga - ther, they
 rush along, they rush along! Thanks be to God! He
 land! The wa - ters ga - ther, they rush along, they
 Thanks be to God! He la - veth the thir - ty land

rush a - long! He la - veth the thirs - thy land! The
 la - veth the land: Thanks be to God,
 rush a - long: the wa - ters ga - ther, they rush along!
 Thanks be to God, be to God,

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

He la - veth the thirs - - ty land! The stormy billows are
 long, He la - veth the thirs - - ty land! The stormy billows are
 God! He la - veth the thirs - - ty land! The stormy billows are
 God! He la - veth the thirs - - ty land! The stormy billows are

high, their fu - ry is migh - ty; The stormy bil - lows are high, their
 high, their fu - ry is migh - ty; The stormy bil - lows are high, their
 high, their fu - ry is migh - ty; The stormy bil - lows are high, their
 high, their fu - ry is migh - ty; The stormy bil - lows are high, their

ff

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

ff *f* *ff* *ff*

But the Lord is a - bove them, — and Al - migh -
 But the Lord — is a - bove them, — and Al - migh -
 But the Lord — is a - bove them, — and Al - migh -
 Lord — is a - bove them, — and Al - migh - ty,

sf *sf* *sf* *ff*

ty, Thanks be to God! He la-veth the thirs-ty land! The
 ty, Thanks, thanks be to God! The
 ty, Thanks be to God! to God! The
 Thanks be to God! He la-veth the thirs-ty land! The

The piano accompaniment features a steady bass line with chords in the right hand, moving from a low register to a higher one towards the end of the system.

stormy bil-lows are high, their fu - ry is migh-ty:
 stormy bil-lows are high, their fu - ry is migh-ty:
 stormy bil-lows are high, their fu - ry is migh-ty:
 stormy bil-lows are high, their fu - ry is migh-ty: But the
 stormy bil-lows are high, their fu - ry is migh-ty: But the Lord

The piano accompaniment continues with a consistent harmonic support, featuring some chromatic movement in the bass line and chords in the right hand.

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

The piano accompaniment concludes with a more active and melodic line in the right hand, while the bass line remains steady, supporting the vocal melody.

ty. But the Lord, But the Lord

ty. But the Lord, But the Lord

ty. But the Lord, But the Lord

ty. But the Lord is

Lord is a - bove them, — and Al - migh - ty. Thanks be to

— is a - bove them, — and Al - migh - - ty.

is a - bove them, — and Al - migh - - ty.

— a - bove them, — and Al - migh - - ty.

God! He — la - veth the thirs - ty land.

Thanks be to God! He

Thanks be to God! He — la - veth the thirs - ty

Thanks

Thanks be to God! He laves the thirs - ty land. — Thanks
 la - veth the thirs - ty land, He la - veth the land.
 land, He la - - veth, la - veth the land. Thanks be to
 Thanks be to God! He laves the land.

be to God, — thanks! He la - veth the
 Thanks he to God, thanks! — He la - veth the
 God, thanks be to God! — He la - veth the
 Thanks be to God, He la - veth, He la - veth the

thirs - - ty land. Thanks be to God, to —
 land, — the thirs - - ty land. Thanks be to
 land, — He la - veth the land.
 thirs - - ty land. Thanks, —

God, thanks be to God, to —

God, thanks be to God,

Thanks be to God, thanks be to

Thanks

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment features a rhythmic pattern of eighth notes in both hands. The lyrics are: "God, thanks be to God, to —" (Soprano), "God, thanks be to God," (Alto), "Thanks be to God, thanks be to" (Tenor), and "Thanks" (Bass).

God, thanks be to God,

thanks to — God, thanks be to

God, thanks be to God, to

thanks be to

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "God, thanks be to God," (Soprano), "thanks to — God, thanks be to" (Alto), "God, thanks be to God, to" (Tenor), and "thanks be to" (Bass).

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

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

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

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

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: "thanks! The wa-ters ga-ther, they rush a-long; The wa-ters ga-ther, they" (Soprano), "God! The wa-ters ga-ther, they rush a-long; The wa-ters ga-ther, they" (Alto), "God! The wa-ters ga-ther, they rush a-long; The wa-ters ga-ther, they" (Tenor), and "God! The -wa-ters ga-ther, they" (Bass).

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

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

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

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

Thanks be to God! He

Thanks be to God! He

Thanks be to God! He

Thanks be to God! He

laveth the thirsty land: thanks be to God, He laveth the thirs - ty land!

laveth the thirsty land: thanks He laveth the thirs - ty land!

laveth the thirsty land: thanks be to God, He laveth the thirs - ty land!

laveth the thirsty land: thanks be to God, He laveth the thirs - ty land!