

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-

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

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*

Detailed description: This is a musical score for three voices, likely soprano, alto, and tenor/bass, in a key with one sharp (F#). The score is divided into six measures. The lyrics are: 'help. whence com - eth, whence com - eth, whence com-eth help.' Dynamics include *sfz* (sforzando) and *p* (piano). The first voice part starts with a rest in the first measure, then enters in the second. The second and third voice parts enter in the first measure. The music concludes with a final note in the sixth measure.