

Conductor

Duration 3:30

Days of Elijah

By Robin Mark

Arranged by John R. Daniels

**IMPORTANT -
SEE NOTES AT END**

Andante ♩ = 100

Intro.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Voice:** Four measures of rests.
- Guitar:** Four measures of rhythmic accompaniment with chords G, C, G/D, D, G. Dynamics: *f* to *mf*.
- Bass:** Four measures of rhythmic accompaniment with chords Bb, Eb, Bb/F, F, Bb. Dynamics: *f* to *mf*.
- Flute:** Four measures of melodic line. Dynamics: *f* to *mp*.
- Clarinet in Bb:** Four measures of melodic line. Dynamics: *f* to *mp*.
- Alto Sax:** Four measures of melodic line. Dynamics: *f* to *mp*.
- Trumpet in Bb:** Four measures of melodic line. Dynamics: *f* to *mp*.
- Trombone:** Four measures of melodic line. Dynamics: *f* to *mp*.
- Piano:** Four measures of accompaniment with chords Bb, Eb, Bb/F, F, Bb. Dynamics: *f* to *mf*.

A large watermark "SAMPLE ONLY" is overlaid across the center of the score.

soli Deo gloria

Vs.s 1 & 2

The musical score is arranged in a standard orchestral layout. At the top, the vocal line is written in a soprano clef with lyrics: "These are the days of E li - jah de - clar - ing the word of the Lord. And These are the days of E ze - kiel , the dry bones be - com - ing as flesh. And". Above the vocal line, guitar chords are indicated: G, C, G/D, D, G. Below the vocal line, a guitar part (Gtr.) is written in a treble clef with a key signature of two flats, featuring chords G, C, G/D, D, G. The flute (Fl.), Bb clarinet (Bb Cl.), and alto saxophone (A. Sx.) parts are shown with rests. The Bb trumpet (Bb Tpt.) and trombone (Tbn.) parts are also shown with rests. The piano (Pno.) part is written in a grand staff with a key signature of two flats, featuring chords Bb, Eb/Bb, Bb/F, F, Bb.

9 G C G/D D G

these are the days of — Your ser - vant, Mo - ses, — right - eous - ness be - ing — re - stored. And
these are the days of — Your ser - vant Da - vid, re - build - ing — a tem - ple — of praise.

Gtr. 9 G C G/D D G

9 B♭ E♭ B♭/F F B♭

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tbn.

9 **SAMPLE ONLY** E♭ B♭/F F B♭

Pno.

Detailed description: This is a page of a musical score for the piece 'Days of Elijah', page 3. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The vocal line is divided into four measures, with lyrics: 'these are the days of — Your ser - vant, Mo - ses, — right - eous - ness be - ing — re - stored. And these are the days of — Your ser - vant Da - vid, re - build - ing — a tem - ple — of praise.' The piano accompaniment includes guitar (Gtr.), flute (Fl.), B-flat clarinet (B♭ Cl.), alto saxophone (A. Sx.), B-flat trumpet (B♭ Tpt.), trombone (Tbn.), and piano (Pno.). Chord symbols are provided above the vocal and guitar staves: G, C, G/D, D, G in the first system, and B♭, E♭, B♭/F, F, B♭ in the second system. A large, bold watermark 'SAMPLE ONLY' is overlaid across the piano part in the lower half of the page.

13 Bm Em C Am D

though these are days of great tri - al, of fam - ine and dark - ness and sword, still
These are the days of the har - vest; the fields are as white in the world. And

Gtr. 13 Bm Em C Am D

13 Dm Gm Eb Cm F

Fl. *mp*

B \flat Cl. **SAMPLE ONLY**

A. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *mp*

Pno. 13 Dm Gm Eb Cm F

17 G C G/D D G Chorus

we are the voice in the des - ert, cry - ing "Pre - pare ye the way of the Lord". Be - hold He
we are the la - bor - ers in Your vine - yard, de - clar - ing the Word of the Lord.

Gtr. G C G/D D G *f*

Fl. B \flat E \flat B \flat /F F B \flat *f*

B \flat Cl. *f*

A. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Pno. B \flat E \flat B \flat /F F B \flat *f*

SAMPLE ONLY

21 G C G D

comes rid-ing on the clouds, shin-ing like the sun at the trum-pet call. Lift your

Gtr. 21 G C G D

Starting on measure 21 (The Chorus, the staccato marks indicate a choked strum. The dash indicates all strings open, so that the chord can be changed quickly. It also allows for a more accented attack on the next chord.

21 B♭ E♭ B♭ F

Fl. *mf*

B♭ Cl. *mf*

A. Sx. *mf*

B♭ Tpt. *mf*

Tbn. *mf*

Pno. 21 B♭ E♭ B♭ F

25 G C G/D D 1. G

voice, it's the year of ju-bi-lee and out of Zi-on's hill sal-va-tion comes.

Gtr. G C G/D D G

B \flat B \flat E \flat B \flat F F B \flat

Fl. *mf*

B \flat Cl. *mp*

A. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *mp*

Pno. B \flat E \flat B \flat F B \flat

SAMPLE ONLY

Break

29 C G/D D 2. G

Gtr.

mf

Starting on second ending, end special strum. Guitar plays all down strokes, hitting only the bottom two strings (low E and A strings). Starting on measure 38, gradually add more strings until all six strings are being played on measure 44 (at the Chorus).

29 E \flat B \flat /F F B \flat

Fl.

B \flat Cl.

A. Sx.

B \flat Tpt.

Tbn.

mf

mp

mp

mp

mp

29 E \flat B \flat /F F B \flat

Pno.

mp

SAMPLE ONLY

This musical score is for the hymn "Days of Elijah". It includes a vocal line with lyrics and several instrumental parts: Guitar (Gtr.), Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), and Piano (Pno.). The score is divided into four measures, each starting at measure 37. The vocal line lyrics are: "There's no god like Je-ho - vah." The guitar part features a rhythmic pattern of eighth notes. The piano part includes a bass line of eighth notes and a treble line with chords. Chord symbols are provided above the vocal and guitar staves, and below the piano staff.

37 $\frac{C}{G}$ G D G

There's no god like Je-ho - vah. There's no god like Je-ho - vah. There's no god like Je-ho - vah There's no god like Je-ho - vah

Gtr. 37 $\frac{C}{G}$ G D G

37 $\frac{E\flat}{B\flat}$ B♭ F B♭

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tbn.

Pno. 37 $\frac{E\flat}{B\flat}$ B♭ F B♭

SAMPLE ONLY

Chorus

41 *C*
G

There's no god like Je-ho - vah

41 G

There's no god like Je-ho - vah

41 D

There's no god like Je-ho - vah. be - hold He

41 *C*
G

Gtr. *ff*

41 *E \flat*
B \flat

41 *E \flat*
B \flat

41 *ff*

Fl.

41 *ff*

B \flat Cl.

A. Sx. *ff*

41 *ff*

B \flat Tpt.

41 *ff*

Tbn.

41 *E \flat*
B \flat

41 *B \flat*

41 F

41 *B \flat*

ff

Pno.

SAMPLE ONLY

45 G C G D
comes rid-ing on the clouds, shin-ing like the sun at the trum-pet call. Lift your

Gtr. 45 G C G D

45 **SAMPLE ONLY**

45 Fl. *mf*

45 B \flat Cl. *mf*

45 A. Sx. *mf*

45 B \flat Tpt. *mf*

45 Tbn. *mf*

45 Pno. *f* B \flat E \flat B \flat F

Detailed description: This is a page of a musical score for the piece 'Days of Elijah', page 12. The score is in 4/4 time and features a vocal line with lyrics: 'comes rid-ing on the clouds, shin-ing like the sun at the trum-pet call. Lift your'. The vocal line is in a key with two flats (B-flat major or D minor) and starts at measure 45. Above the vocal line, guitar chords are indicated: G, C, G, and D. Below the vocal line, there are staves for guitar (Gtr.), flute (Fl.), B-flat clarinet (B \flat Cl.), alto saxophone (A. Sx.), B-flat trumpet (B \flat Tpt.), trombone (Tbn.), and piano (Pno.). The guitar part consists of a rhythmic accompaniment. The woodwinds and brass parts play a melodic line starting at measure 45, marked with a mezzo-forte (*mf*) dynamic. The piano part features a strong (*f*) accompaniment with chords in the right hand and a moving bass line in the left hand. The piano part includes chord changes: B \flat , E \flat , B \flat , and F. A large, bold watermark 'SAMPLE ONLY' is overlaid across the middle of the page.

49 G C G/D D 1. G

voice, it's the year of ju - bi - lee and out of Zi-on's hill sal - va - tion comes. Be - hold He

Gtr. 49 G C G/D D G

49 B♭ E♭ B♭/F F B♭

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tbn.

Pno. 49 B♭ E♭ B♭/F F B♭ *ff*

SAMPLE ONLY

53

2.
G

C

G
D
rit.

D

G

comes.

53

G

C

G
D

D

G

53

B♭

E♭

B♭
F

F

B♭

53

Fl.

B♭ Cl.

A. Sx.

B♭ Tpt.

Tbn.

53

B♭

E♭

B♭
F

F

B♭

Pno.

SAMPLE ONLY

- > Guitar chords are for playing in G - Capo on third fret
- > To ensure the full effect of this arrangement, guitarists must play full standard chords.
Do not use a four-fingered G, Cno3 or Dsus, etc.
- > Guitarist should follow strum patterns closely since they are doubling the rhythmic patterns of the rest of the arrangement.
- > Bass Player should follow the rhythms laid out for Guitarist since they are doubling the rhythmic patterns of the rest of the arrangement.