

Wm. J. Schuyler

HANDEL

OLIVER DITSON & CO.'S OCTAVO EDITION.

SPOHR.

LAST JUDGMENT

THE ENGLISH WORDS TRANSLATED FROM THE GERMAN

By **EDWARD TAYLOR.**

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May 6. 1856. Adams.

THE
LAST JUDGMENT

AN ORATORIO

COMPOSED BY

LOUIS SPOHR.

THE

ENGLISH ADAPTATION

BY

PROFESSOR EDWARD TAYLOR.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY FERDINAND SPOHR.

BOSTON:

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The Metronome-marks at the head of each movement are those given in the German edition of this work, published under the editorship of Ferdinand Spohr. As they may be assumed to have had some authority, it has not been thought desirable to alter them; but it will be found that, in many cases, they direct a much *slower* pace than is now customary.

It was no doubt owing to this fact that Mr. Edward Taylor, assuming the German directions in such cases to be accidental errors, *halved* the Metronomic sign, and so led performers into the opposite error of taking several movements much *too fast*. The following were altered by him:—

	(GERMAN EDITION.)	(TAYLOR'S EDITION.)
No. 12. "Lord God of Heaven and earth"	♩ = 72 (too slow)	♩ = 72 (too fast).
No. 15. "Forsake me not"	♩ = 76 (too slow)	♩ = 76 (too fast).
No. 19. "Blest are the departed" . . .	♩ = 72 (too slow)	♩ = 72 (too fast).
No. 22. <i>Andante</i> (p. 98) "O Lord, who shall not fear Thee" . . .	♩ = 108 (too slow)	♩ = 108 (too fast).

It is to be feared that the above lovely movements have suffered much in the hands of inexperienced performers or conductors in consequence of this unfortunate disagreement.

The following is a list of important movements with Metronomic signs which seem to be more in accordance with the nature of the music and the customary pace of performance than those given at the head of the respective numbers:—

No. 5.	♩ = 95 (not 80).
No. 8.	♩ = 104 (not 84).
No. 10.	♩ = 120 (not 88).
No. 12.	♩ = 92 (not ♩ = 72).
No. 13. <i>Andante grave</i> (p. 57)	♩ = 66 (not 56).
No. 15.	♩ = 69 (not 76).
No. 19.	♩ = 80 (not ♩ = 72).
No. 20.	♩ = 100 (not 84).
No. 22. <i>Allegro maestoso</i> . . .	♩ = 108 (not 96).
<i>Andante</i> (p. 98) . . .	♩ = 96 (not ♩ = 108).
<i>Allegro</i> (p. 100) . . .	♩ = 132 (not ♩ = 112).

In No. 15 the original form of the first theme may be preserved by transposing the words thus:—



THE LAST JUDGMENT.

Part the First.

No. 1.—OVERTURE.

No. 2.—CHORUS.

Praise his awful name, who was, and is, and is to come: praise to Him who giveth immortality: all glory and majesty surround his throne. Worship and adore Him! Praise! Glory to God!

SOLO (SOPRANO).

Mighty He cometh to judgment; for He shall judge the world in righteousness, and his people with his truth.

SOLO (BASS).

Fear thou not, O man! for thy Redeemer liveth. He that died is risen, and He shall live to all eternity; and He shall reign, and shall conquer all his enemies.

CHORUS.

Praise his awful name, etc.

SOLO (BASS).

“I know thy works, and thy labor, and thy patience; for my sake thou hast endured affliction. Yet thy first and chiefest duty thou hast forsaken; and thou art fallen from thy high estate. Repent! and return to thy first work. Be thou faithful unto death, and I will give thee a crown of life.”

CHORUS.

Praise his awful name, etc.

No. 3.—SOLO (BASS).

“Come up hither, and I will show thee what shall be hereafter.”

RECITATIVE (TENOR).

And lo! a throne was set in heaven, and on the throne One stood. And a rainbow was round about the throne; and the Elders knelt before the throne, clad in white raiment: and on their heads were crowns of gold: and from the throne came thunderings and lightnings, and voices, crying day and night:

No. 4.—SOLO (TENOR) AND CHORUS.

“Holy, holy, holy, Lord God Almighty! who wast, and who art, and art to come!”

No. 5.—RECITATIVE (SOPRANO).

Behold the Lamb that was slain!

(4)

No. 6.—SOLO (TENOR).

Weep no more; behold, He that died is risen, and hath conquered Death and Hell.

No. 7.—RECITATIVE (SOPRANO).

And the Elders fell down before the Lamb, with their harps and golden urns bearing odors, singing this song of praise:

No. 8.—SOLO (SOPRANO) AND CHORUS.

“All glory to the Lamb that died, exalted now at God’s right hand, in blessing and wisdom and honor and praise for ever.”

No. 9.—RECITATIVE (TENOR).

And every creature that is in heaven, and on the earth, and under the earth, and in the sea, cried aloud and said:

No. 10.—SOLO (TENOR) AND CHORUS.

“Blessing, honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever!”

No. 11.—RECITATIVE (TENOR).

And lo! a mighty host of all nations and people stood before the throne and the Lamb. Of spotless white was every garment: in every hand a palm was borne. They fell before the throne of God with holy fear.

SOLO (SOPRANO).

These, who passed through heavy tribulation, have washed their robes and made them white in the blood of the Lamb. They stand before God’s throne, and serve Him day and night; and the Lamb shall lead them to fountains of living waters, and God shall wipe away all tears from their eyes.

No. 12.—QUARTET.

Yes, every tear and every sorrow the Lord shall wipe away from their eyes: nor sin, nor death, nor pain, nor sorrow shall there be known. He is our God, and we are his people. Hail, our Redeemer! Hail!

CHORUS.

Lord God of heaven and earth, we adore thee! Blessing and power be thine, our Redeemer! Thou art the Lord our God, and we are thy people. Hail! our Redeemer! Hail!

Part the Second.

No. 13.—SYMPHONY.

No. 14.—SOLO (BASS).

Thus saith the Lord: "The end is near, and all the winds of heaven proclaim its coming. Prepare to meet thy God! I will reward thee even as thy works have been, and judge thee as thou hast deserved. To me is every action known; each secret thought is unveiled before me."

RECITATIVE (BASS).

The day of wrath is near: the Almighty shall reveal his power! The reaper's song is silent in the field, and the shepherd's voice on the mountain. The valleys then shall shake with fear: with dread the hills shall tremble. It comes! the day of terror comes! The awful morning dawns! Thy mighty arm, O God, is uplifted! Thou shalt shake the earth and heavens: they shall shrivel as a scroll, when Thou in wrath appearest. For men shall cast away their silver, and count their gold as dross: it shall not save in the great and awful day! Where is now the monarch's might, where all his splendor, where the dreams of earthly greatness? The princes of the earth shall cast their crowns before Thee; and all the power of the mighty shall fail, when Thou, O Lord, shalt come to judge the world.

No. 15.—DUET (SOPRANO AND TENOR.)

Forsake me not in this dread hour, O God most merciful! Thou art my hope, O Lord, give ear unto my prayer! O spare Thy servant, and cast him not away! If Thou forsake me, whither shall I flee? No friend is nigh, no arm to save, but only Thou, Almighty Lord of Hosts. In Thee, O Lord, in Thee alone I trust!

No. 16.—CHORUS.

"If with your whole hearts ye humbly seek me, I will be found of you," saith the Lord; "and if ye return to me sincerely, I will receive you from all the ends of the earth. I will be your Father, and ye shall be my people:" thus saith the Lord.

No. 17.—SOLO (TENOR).

Jehovah now cometh to judgment! Bow down to worship Him who made the heavens and earth.

No. 18.—CHORUS.

Destroyed is Babylon the mighty! The smoke of her torment ascendeth for evermore. The hour of judgment is come! Now is the Lord at hand! The grave gives up its dead: the sea gives up its dead: the seals are broken; the books are all unclosed: the mighty now tremble before Him!

SYMPHONY.

SOLO (TENOR).

It is ended:

No. 19.—QUARTET AND CHORUS.

Blest are the departed who in the Lord are sleeping, from henceforth for evermore: they rest from their labors, and their works follow them.

No. 20.—RECITATIVE (SOPRANO).

I saw a new heaven and a new earth, by God prepared and adorned as a bride. Lo! the house of God is with men, and He will dwell among them, and they shall be his people. Nor sun shall be, nor moon: God is their sun; there shall his majesty unclouded rise. No earthly house is there: God is their temple, and their light.

No. 21.—SOLO (TENOR).

Behold! He soon shall come, in his might arrayed, to give to every one according to his work.

QUARTET.

"Then come, Lord Jesus!"

No. 22.—CHORUS.

"Great and wonderful are all thy works, O thou Almighty God! How just and true are all Thy commandments, Jehovah, King of Saints!"

QUARTET AND CHORUS.

"O Lord, who shall not fear Thee, who shall not glorify Thee! All nations of the earth shall come and worship before Thy throne, for Thou alone art holy."

CHORUS.

Thine is the kingdom, the power, and the glory, for evermore! Hallelujah! Amen!

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No. 1.

OVERTURE.

Andante Grave. ♩ = 50.

The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked *Andante Grave* with a quarter note equal to 50 beats per minute. The score includes various dynamic markings: *f* (forte), *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), and *pp* (pianissimo). Articulations such as *tr* (trills) and *pp* (pianissimo) are also present. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical notation for the first system, measures 1-4. The right hand features a melodic line with a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The left hand has a *f* (forte) dynamic and a rhythmic accompaniment.

Musical notation for the second system, measures 5-8. The right hand continues the melodic line with a *p* dynamic. The left hand features a dense, rhythmic accompaniment.

Musical notation for the third system, measures 9-12. The right hand includes *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano) markings. The left hand continues the rhythmic accompaniment. The tempo marking *Allegro.* with a quarter note equal to 120 is indicated.

Musical notation for the fourth system, measures 13-16. The right hand features a melodic line with a *p* dynamic. The left hand continues the rhythmic accompaniment.

Musical notation for the fifth system, measures 17-20. The right hand includes *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo) markings. The left hand continues the rhythmic accompaniment.

Musical notation for the sixth system, measures 21-24. The right hand includes a section marked *A* and a *pp* (pianissimo) dynamic. The left hand continues the rhythmic accompaniment.

Musical notation for the seventh system, measures 25-28. The right hand continues the melodic line. The left hand continues the rhythmic accompaniment.

crescendo.

ff **B**

The musical score is written for piano and consists of seven systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score includes several dynamic markings: *dim.* (diminuendo) at the beginning of the first system, *pp* (pianissimo) in the first and second systems, and *p* (piano) in the third, fourth, fifth, sixth, and seventh systems. The music is characterized by dense textures with many beamed notes, slurs, and ties, creating a complex and expressive sound.

D *8va*.....

8va.....

8va..... *loco.*

tr **E** *di - mi - nu - en - do.* *pp*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. A fermata is placed over the final measure of the system.

Second system of musical notation, continuing the piece. It features similar complex textures and melodic development. A fermata is present at the end of the system.

Third system of musical notation, showing further melodic and harmonic progression. The texture remains dense with overlapping lines.

Fourth system of musical notation, including the dynamic marking *cres.* (crescendo) in the right-hand part.

Fifth system of musical notation, featuring dynamic markings *mf*, *f*, and *ff*. A chord symbol 'G' is written above the right-hand part.

Sixth system of musical notation, continuing the intricate texture of the piece.

Seventh system of musical notation, concluding with the dynamic marking *diminuendo.* (diminuendo).

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. A dynamic marking of *pp* is present.

Second system of musical notation, continuing the complex textures from the first system.

Third system of musical notation, featuring a dynamic marking of *p*.

Fourth system of musical notation, featuring a dynamic marking of *J*.

Fifth system of musical notation, continuing the complex textures.

Sixth system of musical notation, featuring a dynamic marking of *p*.

Seventh system of musical notation, featuring a dynamic marking of *f* and a letter *K*.

A page of musical notation for a piano piece. The page is numbered 14 at the top center. It contains seven systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a complex texture with many sixteenth notes. The second system has a more melodic line in the treble. The third system features a prominent melodic line in the treble. The fourth system has a melodic line in the treble with the marking "Sva....." above it. The fifth system has a melodic line in the treble with the marking "Sva....." above it and "loco." above the end of the line. The sixth system has a melodic line in the treble with the marking "p" below it. The seventh system has a melodic line in the treble. The overall style is characteristic of the Romantic era.

crec - cen - do. M

8va loco.

poco a poco . . . ritardando.

pp

No. 2.

CHORUS.—PRAISE HIS AWFUL NAME.

SOPRANO. *Andante maestoso.*

f
Praise his aw - ful name, Praise his aw - ful name, who

ALTO. *f*

Praise his aw - ful name, Praise his aw - ful name, who

TENOR. *f*

Praise his aw - ful name, Praise his aw - ful name, who

BASS. *f*

f

♩ = 54.
Accomp. f

was, and is, and is to come, praise to him who giv - eth

was, and is, and is to come, praise to him who giv - eth

was, and is, and is to come, praise to him who giv - eth

dim. *p*

dim. *p*
im - mor - tal - i - ty.

dim. *p*
im - mor - tal - i - ty.

dim. *p* *sf* *dim.*
im - mor - tal - i - ty. All glo - ry and ma - jes - ty sur -

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

dim. *p* *dim.*

A p

Wor - ship and a - dore . . . him, wor - ship

p Wor - ship and a -

pp - round his throne.

p Wor - ship and a - dore him,

pp - round his throne.

p Wor - ship and a -

8ves.

and a - dore him, and . . a - dore him!

- dore, a - dore him, and . . a - dore him!

and a - dore him, and a - dore him!

- dore, a - dore him, and a - dore him!

f dim.

f p ff Praise, glo - ry to God, praise, glo - ry to God!

f p ff Praise, glo - ry to God, praise, glo - ry to God!

f p ff Praise, glo - ry to God, praise, glo - ry to God!

SOPRANO SOLO.

Migh - ty he com - - eth to judg - ment, for he shall

judge the world . . in righteousness! and he . . . shall

judge, shall judge his peo - - ple with his truth.

BASS SOLO.

Fear thou not, O man, for thy Re - deem - er

liv - eth; He that died is ri - sen, and he shall

live to all e - ter - ni - ty, and he . . shall reign, and shall
 con - quer all his e - - - ne - mies.

f.

Stringendo un poco.

CHORUS. *Andante.* ♩ = 66.

Praise his aw - ful name, Praise his aw - ful name, who was, and
 Praise his aw - ful name, Praise his aw - ful name, who was, and
 Praise his aw - ful name, Praise his aw - ful name, who was, and
 Praise his aw - ful name, Praise his aw - ful name, who was, and

is, and is to come. Praise to him who giv - eth im - mor -
 is, and is to come. Praise to him who giv - eth im - mor -
 is, and is to come. Praise to him who giv - eth im - mor -
 is, and is to come. Praise to him who giv - eth im - mor -

dim.

p ta - - li - ty: *p* ta - - li - ty: *fz* All glo - - ry and ma - jes - ty sur - *dim.*
p - round his throne. *pp* Wor - ship and a - dore . . . him, wor - ship *p*
pp - round his throne. *pp* Wor - ship and a - dore him, *p* Wor - ship and a -
p and a - dore him, and . . . a - dore him. *dim. p*
p - dore, a - dore him, and . . . a - dore him. *f* *dim.*
p and a - dore him, and a - dore him.

Sves.

f *p* *ff*

Praise, glo - ry to God; praise, glo - ry to God.

f *p* *ff*

Praise, glo - ry to God; praise, glo - ry to God.

f *p* *ff*

Praise, glo - ry to God; praise, glo - ry to God.

f *p* *ff*

Praise, glo - ry to God; praise, glo - ry to God. Solo.

p *f* *p* *ff* *p*

know thy works, and thy la - bor, and thy pa - tience; for

fz

my . . . sake thou hast endur'd af - flic - tion: Yet thy

dim. **D**

first and chief - est du - ty thou hast for - sa - ken, and thou art

fall - en from thy high es - tate: Re - pent thee of thy sin! re -

- pent! and re - turn to thy first work; be thou faith - ful un - to

death, and I will give thee, and I . . . will give thee a crown of

E CHORUS. *Allegro moderato.* ♩ = 84.

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise his aw - ful name, Praise his aw - ful name, who was, and

Praise life, his aw - ful name, Praise his aw - ful name, who was, and

is, and is to come. Praise to him who giv - eth im - mor -

is, and is to come. Praise to him who giv - eth im - mor -

is, and is to come. Praise to him who giv - eth im - mor -

ta - li - ty:

ta - li - ty:

ta - li - ty: All glo - ry and ma - jes - ty sur - round his

ta - li - ty: All glo - ry and ma - jes - ty sur - round his

He a - lone is

He a - lone is migh - ty, and he a -

throne; He a - lone is migh - ty, a - lone is

throne; He a - lone is migh - ty, a - lone is migh - - - -

migh - ty, a-lone, and He . . . a-lone is great, He a-lone is
 - lone, and He . . . a-lone is great, a-lone is migh-ty, a-lone is
 migh - ty, and He . . . a-lone is great, a-lone is migh-ty, a-lone is
 - ty, and He a-lone, . . a-lone is great, a - lone . . .

migh - ty, and he, and he a-lone is great: Praise, praise, glo - ry to
 migh - ty, he a-lone is great: Praise, praise, glo - ry to
 migh - ty, he a-lone is great: Praise, praise, glo - ry to
 . . . and he a-lone is great: Praise, praise, glo - ry to

God. Praise his aw-ful name, who was, and is, and is to
 God. Praise his aw-ful name, who was, and is, and is to
 God. Praise his aw-ful name, who was, and is, and is to
 God. Praise his aw-ful name, who was, and is, and is to

come, Praise to him who giv - - eth im - - mor - ta - - li -

come, Praise to him who giv - - eth im - - mor - ta - - li -

come, Praise to him who giv - - eth im - - mor - ta - - li -

come, Praise to him who giv - - eth im - - mor - ta - - li -

- ty:

- ty:

- - ty: All glo - - ry and ma - jes - ty sur - round his throne,

- - ty: All glo - - ry and ma - jes - ty sur - round his throne,

Wor - ship and a - dore . . . him, wor - - ship and a - dore him, and

Wor - - ship and a - - dore, a - dore him, and

Wor - ship and a - dore him, and a - dore . . him,

Wor - ship and a - dore, a - dore . . him,

a - dore him: Praise, glo - ry to God :
 a - dore him: Praise, glo - ry to God :
 and a - dore him: Praise, glo - ry to God :
 and a - dore him: Praise, glo - ry to God :

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

ff Praise, glo - - - ry to him, he that was, he that is, and
ff Praise, glo - - - ry to him, to him,
ff Praise, glo - - - ry to him, he that was, he that is, and
ff Praise, glo - - - ry to him, to him,

ff *p* *p*

f is to come: praise him! praise him!
f praise to him: praise him! praise him!
f is to come: praise him! praise him!
f praise him! praise him! praise him!

f *ff*

No. 3.

AIR AND RECIT.—COME UP HITHER.

BASS VOICE.

Andante maestoso. ♩ = 50.

ACCOMP. *p* *cres.* *f*

Come up hi - ther, and I will

shew thee what shall be here - af - - ter :

TENOR SOLO.

And lo! a throne was set in Heav'n, and on the throne One stood!

RECIT.

And a rain - bow was round a - bout the throne; and the El - ders knelt be - fore the

throne, clad in white rai - ment, and on their heads were crowns of gold; and from the

throne came thund - rings and lightnings, and voi - ces cry - ing, day and night,

Segue Adagio.

No. 4.

AIR AND CHORUS.—HOLY, HOLY, HOLY.

Adagio. $\text{♩} = 60$.

TENOR VOICE.

Ho - - ly, Ho - - - ly, Ho - - ly Lord God of

Hosts! God Al - migh - ty, who wast, and who art, and art to come!

CHORUS.—HOLY, HOLY, HOLY.

SOPRANO. (Voices only.) *pp*
 Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al-

ALTO. *pp*
 Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al-

TENOR. *pp*
 Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al-

BASS. *pp*
 Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! God Al-

ACCOMP.

dim. *pp*
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,

dim. *pp*
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,

dim. *pp*
 - - migh - ty, who wast, and who art, and art to come. Ho - ly,

CORNI. *p*

Ho - ly Lord God of Hosts! God Al - migh - - ty!

Ho - ly Lord God of Hosts! God Al - migh - - ty!

Ho - ly Lord God of Hosts! God Al - migh - - ty!

CORNI. *p*

No. 5.

RECIT.—BEHOLD THE LAMB THAT WAS SLAIN!

SOPRANO VOICE, *a tempo.* ♩ = 80.

Behold the Lamb that was slain!

Con sordini. *Poco adagio.* *fp* *fp*

fz *pp* *f* *dim.*

p *p* *fz* *p*

Poco a poco ritard. e morendo.

pp

No. 6.—TENOR.

Weep no more, Weep not! Be-hold! He that

a tempo.

cres.

di - ed is ri - sen, and hath con - - quer'd Death and

Hell.

dim. *p*

dim. *pp*

No. 7.—SOPRANO.

And the El - ders fell down be - fore the Lamb, with their

Senza sordini. p

Harp, and gold - en Urns burning o - dors, sing - ing this song of praise.

No. 8. SOLO AND CHORUS.—ALL GLORY TO THE LAMB THAT DIED.

Andante. ♩ = 84.

SOPRANO VOICE.

Accomp. *p*

glo - ry to the Lamb that died, ex - alt - ed now at God's right

hand, . . . in bless - ing, in wis - dom, in ho - nor and

cres.

praise, for e - - - ver.

CHORUS. SOPRANO. *pp* *fz*

ALTO. *pp* *fz*

TENOR. *pp* *fz*

BASS. *pp* *fz*

All glo - ry to the Lamb that died, ex - alt - ed now at

f *dim.* *p* *pp* *fz*

... right hand, in bless - ing, in wis - dom, in ho - nor and
 God's right hand, in bless - ing, in wis - dom, in ho - nor and
 God's right hand, in bless - ing, in wis - dom, in ho - nor and
 God's right hand, in bless - ing, in wis - dom, in ho - nor and
 God's right hand, in bless - ing, in wis - dom, in ho - nor and

praise, for e - - - ver.
 praise, for e - - - ver.
 praise, for e - - - ver.
 praise, for e - - - ver.
 praise, for e - - - ver.

No. 9.

RECIT—AND EVERY CREATURE.

TENOR. *Andante.*

And ev' - ry crea - ture that is in hea - ven, and on the

earth, and un - der the earth, and in the sea, cried a - loud, and said :

No. 10. SOLO AND CHORUS.—BLESSING, HONOR, GLORY, AND POWER.

Allegro moderato. ♩ = 88.

TENOR.

Bless - - ing, ho - - - - nor, glo - ry, and

pow'r be un - to Him that sit - teth up - on the throne, and

to the Lamb for e - - ver.

A
CHORUS.

Bless - - - ing, ho - - - nor, glo - ry, and
 Bless - - - ing, ho - - - nor, glo - ry, and
 Bless - - - ing, ho - - - nor, glo - ry, and
 Bless - - - ing, ho - - - nor, glo - ry, and

pow'r, be un - to Him that sit - teth up - on the throne, and un -
 pow'r, be un - to Him that sit - teth up - on the throne, and un -
 pow'r, be un - to Him that sit - teth up - on the throne, and un -
 pow'r, be un - to Him that sit - teth up - on the throne, and un -

- - to the Lamb, for e - - ver :
 - - to the Lamb, for e - - ver :
 - - to the Lamb, for e - - ver :
 - - to the Lamb, for e - - ver :

Spohr's "Last Judgment."

throne. Bless-ing and ho-nor, glo-ry, . . . pow'r, be
 ho-nor, glo-ry, . . . pow'r, be un-to Him that sit-teth up-on the
 sit-teth up-on the throne, up-on the throne. Bless-ing and
 Him, bless-ing, ho-nor, glo-ry, pow'r, be un-to Him that sit-teth up -
 un-to Him that sit-teth up-on the throne. Bless-ing and
 throne. Bless-ing and ho-nor, glo-ry, . . . pow'r, be
 ho-nor, glo-ry, . . . now'r, be un-to Him, and un-to the
 - - on the throne, and un- - to the Lamb, and un-to the
 ho-nor, glo-ry, . . . be . . . un-to Him, be . . . un-to
 un-to Him, be un-to Him, . . . be un- - to
 Lamb. Bless-ing and ho-nor, glo-ry, pow'r, be un-to
 Lamb.

Cff *fz*

Him : Bless - ing and ho - nor, glo - ry, pow'r, be un - to

ff *fz*

Him : Bless - ing and ho - nor, glo - ry, pow'r, be un - to

ff *fz*

Bless - ing and ho - nor, glo - ry, pow'r, be un - to

cres. *ff* *fz*

cres.

Him, and un - to the Lamb : Bless - ing and

dim. *f*

Him, and un - to the Lamb : Bless - ing and ho - -

dim. *f*

Him, and un - to the Lamb : Bless - ing and ho - nor, glo - ry,

f

Him, Bless - ing and ho - nor, glo - ry, pow'r,

dim. *f*

ho - nor to Him that sit - teth up - on the throne, and un - to . . . the

dim. *Sva.* *p*

nor to Him that sit - teth up - on the throne, and un - to . . . the

dim. *p*

pow'r, to Him that sit - teth up - on the throne, and un - to the

dim. *p*

to Him that sit - teth up - on the throne, and un - to the

dim. *p*

TENOR. SOLO.

Bless - - - ing, ho - - - - - nor,

Lamb. Bless - - - ing, ho - - - - -

Lamb. Bless - - - ing, ho - - - - -

Lamb. Bless - - - ing, ho - - - - -

Lamb. Bless - - - ing, ho - - - - -

pp

glo - ry, and pow'r, be un - to Him that sit - teth up - on the

- - nor.

- - nor.

- - nor.

- - nor.

D

throne, and un - - to the Lamb.

f Bless - ing, ho - - - -

f Bless - ing, ho - - nor,

f Bless - ing, ho - - nor,

f Bless - ing, ho - - nor,

D

- - nor, glo - - - ry, and pow'r, be un - to Him for e - -

glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -

glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -

glo - - ry, and pow'r, and pow'r, be un - to Him for e - - -

No. 11.

RECIT.—AND LO! A MIGHTY HOST.

Andante. ♩ = 72.

pp *Stringendo.*

The first system of the piano introduction is in 3/4 time, marked *Andante* with a tempo of ♩ = 72. It begins with a *pp* dynamic and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. The tempo and dynamics increase towards the end of the system, marked *Stringendo*.

Allegro. ♩ = 120.

pp

The second system of the piano introduction is marked *Allegro* with a tempo of ♩ = 120. It continues the melodic and rhythmic themes from the first system, starting with a *pp* dynamic.

ffz *fz* *fz* *cres.*

The third system of the piano introduction features a more intense texture with *ffz* dynamics in the right hand and a *cres.* (crescendo) in the left hand.

The fourth system continues the piano introduction with complex textures and various dynamics.

cres. *ff* *Stringendo.*

The fifth system of the piano introduction concludes with a *cres.* and *ff* dynamic, marked *Stringendo*.

RECIT. TENOR.

And lo! a mighty host of all nations and

fp

The first system of the tenor recitative features the vocal line and piano accompaniment. The piano part is marked *fp* (fortissimo piano).

peo - ple stood be - fore the throne and the Lamb.

fz *fz*

The second system of the tenor recitative continues the vocal line and piano accompaniment, marked with *fz* dynamics.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the left hand and quarter notes in the right hand. Dynamics include *fz* and a fermata over the final note.

Second system of musical notation, including the lyrics: "Of spotless white was ev-'ry gar-ment, in ev'ry hand a palm was borne." The piano accompaniment continues with a similar rhythmic pattern.

Third system of musical notation, showing the piano accompaniment with a consistent eighth-note pattern in the left hand and quarter-note melody in the right hand. Dynamics are marked *fz*.

Fourth system of musical notation, continuing the piano accompaniment. The right hand features a melodic line with some accidentals. Dynamics include *fz*.

Fifth system of musical notation, including the lyrics: "They fell before the throne of". The piano accompaniment features a more complex texture with chords and a trill in the right hand. Dynamics include *pp* and *p*.

Andante maestoso. ♩ = 50.

SOPRANO SOLO.

God with ho - ly fear. These, who

pass'd thro, heavy tri - bu - la - tion, have wash-ed their robes, and made them white in the blood of the

a tempo.

Lamb: They stand be - fore God's throne, and serve him day and

RECIT.

night. And the Lamb shall lead them to foun-tains of liv - ing wa - ters, and God shall

a tempo.

wipe a - way all tears, . . shall wipe . . all tears from their

No. 12. SOLI AND CHORUS.—LORD GOD OF HEAVEN AND EARTH.

SOPRANO. SOLI. *Larghetto.* ♩ = 72.

eyes. Yes,
ALTO.
TENOR.
BASS.

CHO. SOP. *p* *f* *p*
 Lord God of Heav'n and Earth, we a - dore thee,
ALTO. *f* *p*
 God of Heav'n and Earth, we a - dore thee,
TENOR. *f* *p*
 Lord God of Heav'n and Earth, we a - dore thee,
BASS. *f* *p*
 God of Heav'n and Earth, we a - dore thee,

ACCOMP. *p* *f* *p* *f*

ev' - ry tear and ev' - ry sor - row he shall wipe a - way from their
 The Lord shall wipe a - way, a - way from their

eyes,
 Yes, ev' - ry tear and ev' - ry sor - row He shall wipe a - way
 eyes,
 The Lord shall wipe, shall wipe a - way

from their eyes. Yes, ev' - ry
 from their eyes. Yes, ev' - ry
 from their eyes. Yes, ev' - ry
 Bless - ing and pow'r be thine, our Re - deem - er!
 Bless - ing be thine, our Re - deem - er!
 Bless - ing and pow'r be thine, our Re - deem - er!
 Bless - ing be thine, our Re - deem - er!

dim.
 shall there be known.
dim.
 known, shall there be known.
dim.
 known, shall there be known.
dim.
 known, shall there be known.

Thou art . . . the Lord our God, and
 Thou art our God, and
 Thou art the Lord our God, and
 Thou art our God, and we

mf dim. p f
f

dim. pp
 He is our God, and we are his
dim. pp
 He is our God, and we are his

we are thy peo - ple, thy peo - ple:
 we are thy peo - - - ple;
 are thy peo - ple, thy peo - ple:

p dim.

peo - ple. No sin is there,

peo - ple. No sin is there,

Hail, our Re-deem - - er, Hail! Hail, our Re -

Hail, our Re-deem - er!

Hail, our Re-deem - - er, Hail! Hail, our Re -

Hail, our Re-deem - er!

nor . . . death, nor . . . sor - row:

nor . . . death, nor . . . sor - row:

deem - er, hail! Thou art our God, and

Hail, our Redeem - er! Thou art our God, and

deem - er, hail! Thou art our God, and

Hail, our Redeem - er! Thou art our God, and

pooh's "Last Judgment." *pp*

D *p*

He is our God, and we are his peo - ple;

p

He is our God, and we are his peo - ple;

D

we are thy peo - ple: *pp* thy

we are thy peo - ple: *pp* thy

D *pp*

He is our . . . God, and we are his peo - ple:

He is our God, and we are his peo - ple:

peo - ple: *pp* Hail! our Re -

peo - ple: Hail! our Re-deem-er, hail! *pp* Hail! our Re -

Hail, our Re-deem - - - er, Hail!

Hail, our Re-deem - - - er, Hail!

deem - - - er, Hail! Hail!

deem - - - er, Hail, our Re-deem - - - er, Hail! Hail!

deem - - - er

Hail!

Hail!

our Re-deem - - - er.

our Re-deem - - - er.

our Re-deem - - - er.

our Re-deem - - - er.

our Re-deem - - - er.

our Re-deem - - - er.

END OF THE FIRST PART.
Spohr's "Last Judgment."

PART THE SECOND.

No. 13.

SYMPHONY.

Allegro. ♩ = 116.

f *p*

f *p* *Tremolo.*

p *p* *p*

p *cres.* *f* *A f*

f

f

The image displays a page of musical notation for a piano piece. It consists of seven systems of two staves each (treble and bass clef). The music is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The first system includes a section marked 'B' with a key signature change to one flat (F major or D minor). Performance markings include dynamics such as *p*, *fz*, *f*, and *dim.*, as well as articulation like accents and slurs. The second system features *fz* markings. The third system has *p* and *fz* markings. The fourth system includes *cres.*, *f*, and *dim.* markings. The fifth system is marked *dolce.*. The sixth system has a *fz* marking. The seventh system continues the melodic and harmonic development.

Musical score for piano, consisting of seven systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- System 1: *p* (piano), *C* (Crescendo), *f* (forte).
- System 2: *cres.* (crescendo), *f* (forte).
- System 3: *dim.* (diminuendo), *p* (piano).
- System 4: *cres.* (crescendo), *con* (con sordina), *do.* (do).
- System 5: *f* (forte), *tr* (trill).
- System 6: *f* (forte).

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The piece concludes with a final chord in the right hand.

First system of musical notation, featuring a treble and bass clef. The bass clef part begins with a piano (*p*) dynamic marking. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. The bass clef part includes a *crescendo.* marking and a trill (*tr*) in the right hand. The system concludes with a forte (*f*) dynamic and a key signature change to E major, indicated by a large 'E' above the staff.

Third system of musical notation. The bass clef part features a fortissimo (*ff*) dynamic marking. The music is characterized by dense chordal textures and rapid sixteenth-note passages.

Fourth system of musical notation. The bass clef part includes a fortissimo (*fz*) dynamic marking. The music features a mix of eighth and sixteenth notes.

Fifth system of musical notation. The bass clef part includes three instances of fortissimo (*fz*) dynamic markings. The music is highly rhythmic with sixteenth-note patterns.

Sixth system of musical notation. The treble clef part begins with a forte (*F*) dynamic marking. The bass clef part starts with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes.

Seventh system of musical notation. The bass clef part includes a fortissimo (*f*) dynamic marking and a piano (*p*) dynamic marking. The system concludes with a *diminuendo.* marking and a piano-piano (*pp*) dynamic. The music features a mix of eighth and sixteenth notes.

Andante Grave. ♩ = 56.

The musical score consists of seven systems of piano music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Andante Grave* with a quarter note equal to 56 beats per minute. The first system begins with a forte (*f*) dynamic. The score includes various musical ornaments such as trills (*tr*) and triplets (indicated by a '3' over a group of notes). There are also dynamic markings like *tr* and *b* (possibly indicating a change in articulation or dynamics). The music features complex textures with multiple voices in both hands, including sixteenth and thirty-second notes, and frequent use of chords and arpeggios.

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, including a trill (tr) marking above a note.

Third system of musical notation, marked with *diminuendo.* and *p*.

Fourth system of musical notation, starting with the tempo marking *Tempo 1mo.* and dynamic marking *pp*.

Fifth system of musical notation, featuring dynamic markings *p*, *cres.*, *f*, and *dim.*

Sixth system of musical notation, marked with *p* and *dolce.*

Seventh system of musical notation, concluding the page with various notes and rests.

The first system of musical notation features a treble and bass clef. The treble staff contains a melodic line with various intervals and accidentals, including a sharp sign. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece, marked with a forte **f** dynamic. It includes a first ending bracket labeled **HI** in the treble staff, indicating a repeat or a specific ending.

The third system features a **cres.** (crescendo) marking. The bass staff contains several rests marked with an asterisk (*), suggesting a specific performance technique or a section where the bass line is silent.

The fourth system is marked with a forte **f** dynamic. The treble staff contains a complex, rapid melodic passage with many beamed notes.

The fifth system includes a **dim.** (diminuendo) marking and a piano **p** dynamic. The treble staff continues with intricate melodic patterns.

The sixth system features a **cres** (crescendo) marking and a **cen** (cadenza) marking. The bass staff has rests marked with an asterisk (*).

The seventh system begins with a **do.** (do) marking and a forte **f** dynamic. The treble staff has a melodic line with various accidentals, including a double sharp and a flat.

The first system of musical notation features a treble and bass clef. The treble clef part begins with a trill (tr) over a dotted quarter note. The bass clef part consists of a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat).

The second system continues the piece. The treble clef part has a dynamic marking of *ff* (fortissimo) and includes a trill. The bass clef part continues with the eighth-note accompaniment.

The third system shows the treble clef part with a *p* (piano) dynamic marking. The bass clef part continues with the eighth-note accompaniment.

The fourth system continues the musical notation with various chordal textures in both staves.

The fifth system features a first ending bracket (I) over the treble clef part, which has a *ff* dynamic marking. The bass clef part continues with the eighth-note accompaniment.

The sixth system shows the treble clef part with a *fz* (forzando) dynamic marking. The bass clef part has a *fz* dynamic marking and includes a trill.

The seventh system features a key signature change to one flat (B-flat) and a *p* dynamic marking in the treble clef part. The bass clef part has a *fz* dynamic marking.

A musical score for piano, consisting of seven systems of two staves each. The key signature is B-flat major (two flats). The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a piano (*pp*) dynamic. The second system is marked *Stringendo.* and *cres.*. The third system is marked *ff* and *L*. The fourth system is marked *fz*. The fifth system is marked *fz*. The sixth system is marked *dim.* and *p*. The seventh system features a triplet of eighth notes. The score concludes with a double bar line.

Andante Grave.

BASS VOICE.

♩ = 50.

ACCOMP. *f*

dim.

Thus saith the Lord: "The end is near, and all the winds of

heav'n pro - claim its com - ing. Pre - pare to meet thy God!

pp

I will re - ward thee ev'n as thy works have been, and judge thee

as thou hast de - serv - - - ed. To me is ev' - ry ac - tion

known, each se - cret thought is un - veil - ed be - fore

p *cres.* *f*

me."

dim. *p*

Allegro molto. ♩ = 84.

ppp

cres.

First system of music, piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *f*, *fp*, *p*, and *fz*.

RECIT.

The day of wrath is near. Th' Almighty

Second system of music, vocal entry. The vocal line is in a recitative style. The piano accompaniment consists of chords and single notes. Dynamics include *p* and *fz*.

shall re - veal His pow'r !

Third system of music, vocal entry. The vocal line continues the recitative. The piano accompaniment features a more active melodic line in the right hand. Dynamics include *sf*.

Fourth system of music, piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *fz*.

Fifth system of music, piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. Dynamics include *p* and *fz*.

p *pp* *fz*

Morendo.

RECIT.

The Reap-er's song is si-lent in the field, and the Shepherd's voice on the

fp

moun - tain.

pp *p*

The val - leys then shall shake with

fp

fear; with dread the hills shall trem - ble.

a tempo.
 It comes, the day of ter - - - ror

cres.

comes! RECIT.
The

Allegro moderato. ♩ = 92.

aw - ful morn - ing dawns.

fp *tr* *fz* *fp* *tr*

First system of musical notation, including a vocal line and piano accompaniment. The piano part features triplets and dynamic markings: *fp*, *tr*, *cres.*, and *f*.

RECIT.

Thy mighty arm, O God, is up - lift - ed, Thou shalt shake the earth and

Second system of musical notation, including a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *fp*.

a tempo.

heavens ! They shall shri - vel as a scroll,

Third system of musical notation, including a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *f*.

when Thou in wrath ap - pear - est.

Fourth system of musical notation, including a vocal line with lyrics and a piano accompaniment. The piano part has a dynamic marking of *f* and a *cres.* marking.

RECIT.

For men shall cast a - way their sil - ver, and count their gold as

Fifth system of musical notation, including a vocal line with lyrics and a piano accompaniment. The piano part has dynamic markings of *f* and *fp*.

a tempo.

dross; it shall not save in the great and aw - ful day. Where is

pp

now . . . the mon - arch's might, where all his splen - dor?

where the dreams . . . of earth - ly great - ness?

f

Recit.

The princ - es of the earth shall cast their crowns be - fore Thee, and all the

pow'r of the migh - ty shall fail, when Thou, O Lord, shall come to judge the world.

No. 15. DUET.—FORSAKE ME NOT IN THIS DREAD HOUR.

Larghetto. ♩ = 76.
SOPRANO.

TENOR.

ACCOMP.

For - sake . . . me

not in this dread hour, O God most mer - ci - ful! Thou art my

hope, Thou art my hope, O Lord, give

ear un - to my pray'r.

For - sake . . . me

not in this dread hour, O God most mer - ci - ful, Thou art my

hope, Thou art my hope, O Lord give

ear un - - to my *tr* pray'r.

spare thy ser - - - - vant, O spare thy ser - - - -
O spare thy ser - - - - vant, O

- vant, and cast him not, O cast him not a -
 spare thy ser - - - vant, and . . . cast . . . him not a -

- way, O spare thy ser - vant, cast him not a - way: If
 - way, O spare thy ser - vant, cast him not a - way: If

f *f* *dim.*

If thou forsake me, whi - ther shall I
 thou for-sake me, whi - ther shall I

cres.

flee? No friend is nigh, no arm to save, but on - ly
 flee? No friend is nigh, no arm to save, but on - ly

p *p* *f* *dim.* *pp*

Thou, but on - ly Thou, Al - migh - ty Lord of hosts.

Thou, but on - ly Thou, Al - migh - ty Lord of hosts.

p

For - sake . . . me

p

fz

not in this dread hour, O God most mer - ci - ful, Thou art my

hope, Thou art my hope, O Lord, give

Thou art my hope, Thou art my hope, O . . .

ear un - - to my pray'r. O

Lord, give ear un - to my pray'r,

fz *tr* *p*

spare thy ser - - - vant, O spare thy ser - - -

O spare thy ser - - - vant, and

- vant, and cast him not a - way, O spare thy

. cast him not a - - way, O spare thy

cres.

ser - vant, cast him not a - way: If

ser - vant, cast him not a - way: If Thou for - sake me,

f *p*

thou forsake me, whi - ther shall I flee? In thee, O Lord, in
 whi - ther shall I flee? In thee, O Lord, in

p
p
cres.
dim.
pp

thee, O Lord, I trust, in thee, O Lord, I trust a - lone, in thee, in thee a -
 thee, O Lord, I trust, in thee, O Lord, I trust a - lone, in thee, in thee a -

p
p

- lone, in thee a - lone, O Lord, in thee a - lone I trust, a - lone in thee.
 - lone, in thee a - lone, O Lord, in thee a - lone I trust, a - lone in thee.

cres.
dim.
cres.
dim.
p
cres.
cres.
dim.
p

morendo.

f

Spohr's "Last Judgment."

* When the Duet is sung separately, finish on this chord.

Andante grave. ♩ = 56.

First system of piano introduction. Treble clef, C major, common time. Bass clef, C major, common time. Dynamics: *f*. Tempo: *Andante grave*. Metronome: ♩ = 56. The piece begins with a series of chords in the right hand and a more active bass line in the left hand.

Second system of piano introduction. Continuation of the piano introduction with similar textures and dynamics.

f SOPRANO.
 "If with your whole hearts ye hum - bly

f ALTO.
 "If with your whole hearts ye hum - bly

f TENOR.
 "If with your whole hearts ye hum - bly

f BASS.
 "If with your whole hearts ye hum - bly

Third system of piano introduction. Includes a trill (*tr*) in the right hand. Dynamics: *f*. Tempo: *Andante grave*. Metronome: ♩ = 56.

seek me, I will be found of

seek me, I will be found of

seek me, I will be found of

Fourth system of piano introduction. Continuation of the piano introduction. Dynamics: *f*. Tempo: *Andante grave*. Metronome: ♩ = 56.

you," saith the Lord.

you," saith the Lord.

A

"And if ye re - turn to me sin - cere - - ly,

"And if ye re - turn to me sin - cere - - ly,

A

Sves.

I will re - ceive you from all the ends . . . of the

I will re - ceive you from all the ends . . . of the

earth.
earth.
earth.

B

I will be your Fa - ther,
I will be your Fa - ther,
I will be your Fa - ther,

B

tr
Sves.

ye shall be . . . my peo - - - ple."
ye shall be . . . my peo - - - ple."
ye shall be . . . my peo - - - ple."

SOPRANO. *Allegro vivace.*

ALTO.

TENOR.

ASS.

$\text{♩} = 76.$

ACCOMP. *p*

cres.

f

Des-troy - ed, des-troy - ed, des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed, des-troy - ed, des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed, des-troy - ed, des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed, des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed is Ba - by - lon the migh - ty!

Des-troy - ed, des-troy - ed, des-troy - ed is Ba - by - lon the migh - ty!

Sves.

des-troy - ed, des-troy - ed is
 des-troy - ed, des-troy - ed is
 des-troy - ed, des-troy - ed is
 des-troy - ed, des-troy - ed is

A

Ba - by-lon, is Ba - by-lon the migh - - ty!
 Ba - by-lon, is Ba - by-lon the migh - - ty! Destroyed, des-troy - ed,des-troy - ed is
 Ba - by-lon, is Ba - by-lon the migh - - ty! Destroyed, des-troy - ed,des-troy - ed is
 Ba - by-lon, is Ba - by-lon the migh - - ty! Destroyed, des-troy - ed,des-troy - ed is

A

Sves.

Des - troy - - - - ed is Ba - by-lon the
 Ba - by-lon the migh - ty! Des-troy - ed is Ba - by-lon the
 Ba - by-lon the migh - ty! Des-troy - ed,des-troy - ed,des-troy - ed is Ba - by-lon the
 Ba - by-lon the migh - ty! Des-troy - ed,des-troy - ed,des-troy - ed is Ba - by-lon the

migh - ty, Ba - by-lon the migh - - ty, the migh - ty, the migh - ty, the migh - ty, the migh - ty, the migh - ty, the

The smoke of her migh - - ty, The smoke of her tor - ment as - cend - eth for e - - ver, migh - - ty, **B**

tor - ment as - cend - eth, as - cend - - - eth for e - ver - e - - ver - more, as - cend - eth for e - ver, e - ver - e - - ver - more, as - cend - eth for e - ver - more, The smoke of her tor - ment as - cend - eth for

more, for e - - - ver - - more, The smoke . .
 more, The smoke of her tor - ment as - cend - eth for e - - ver,
 The smoke of her
 e - - - ver - - - more, as -

. . of her tor - ment as - cend - eth for e - ver - more, for e - ver - more, for e - ver -
 e - - ver - - more, for e - ver - more, for e - ver - more, for e - ver -
 tor - ment as - cend - eth for e - ver, for e - ver - more, for e - ver - more, for e - ver -
 - cend - - - eth for e - - ver, for e - ver -

- more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -
 - more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -
 - more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -
 - more, as - cend - eth, as - cend - eth e - ver - more, as - cend - eth, as - cend - eth e - ver -

p *dim.* **C**

- - more, for e - ver - more, for e - ver - more.

- - more, for e - ver - more, for e - ver - more.

- - more, for e - ver - more, for e - ver - more.

- - more, for e - ver - more, for e - ver - more.

- - more, for e - ver - more, for e - ver - more.

f

The hour of judg - ment is come.

The hour of judg - ment is come.

f

The hour of judg - ment is come.

f

The hour of judg - ment is come.

Now, . . . now . . . is the Lord at

hand, now . . . is the Lord at hand!

D *pp*
The grave gives up its dead! The

sea gives up its dead! The seals are

sea gives up its dead! The seals are

sea gives up its dead! The seals are

sea gives up its dead! The seals are

cres.
bro - ken; The books are all un - clos'd, *f*
cres. the

cres.
bro - ken; The books are all un - clos'd, *f*
cres. the

cres.
bro - ken; The books are all un - clos'd, *f*
cres. the

cres.
bro - ken; The books are all un - clos'd, *f*
cres. the

f
now trem - ble be - fore him!

f
migh - ty now trem - ble, now trem - ble be - fore him!

f
migh - ty now trem - ble, now trem - ble be - fore him!

f
migh - ty now trem - ble, now trem - ble be - fore him!

fz *fz* *fz* *ff*

E

The smoke of her tor-ment as-cend-eth for

The smoke of her tor-ment as-cend eth for

The smoke of her tor-ment as-cend-eth for e - ver, e - - ver -

for e - - ver - more, for e - - - ver -

e - ver, for e - - - ver - more, for e - ver -

Sves.

e - ver - more, for e - ver - more, as - cend-eth for e - - ver - -

- more, for e - ver - more, as - cend - - eth, as - cend - - eth

. more, for e - ver - more, as-cend - eth for e - ver - - more, for e - ver -

- more, for e - ver - more, The smoke of her tor-ment as-cend-eth for

more, The smoke of her tor-ment as-cend - eth for e - ver - more, as-cend -
 e - - ver - - more, for e - ver - more, for
 - more, The smoke of her tor-ment as-cend - eth for e - - ver - more, for e - ver -
 e - - ver, e - - ver - more, as - cend

- - eth for e - ver - more, for e - ver - more, for e - - ver -
 e - - ver - more, as - cend - eth for e - ver - more, for e - ver -
 - more, for e - ver - more, as - cend - eth for e - ver - more, for
 - eth for e - - ver - more, for e - - ver -

- more, for e - ver - more, for e - ver - more, for e - ver - more, for e - ver -
 - more, for e - ver - more, for e - ver - more, for e - ver - more, for e - ver -
 e - ver - more, for e - ver, e - ver - more, for e - ver - more, for e - ver -
 - more, for e - ver, e - ver - more, for e - ver - more, for e - ver -

more, for e - ver - more, for e - ver - more, for e - - ver - more. *p* **F**

more, for e - ver - more, for e - ver - more, for e - - ver - more. *p*

more, for e - ver - more, for e - ver - more, for e - - ver - more. *p*

more, for e - ver - more, for e - ver - more, for e - - ver - more. *p* **F**

The hour of judg - ment is come! *p*

The hour of judg - ment is come! *f*

The hour of judg - ment is come! *f*

The hour of judg - ment is come! *f*

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

Now, . . . now . . . is the Lord at

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

hand, now . . . is the Lord at hand!

tr *tr* *tr* *tr* *G*

dim. *pp*

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

pp The grave gives up its dead! The sea gives

up its dead! The seals are bro - -

up its dead! The seals are bro - -

up its dead! The seals are bro - -

up its dead! The seals are bro - -

- - ken; The books are all un - clos'd;

- - ken; The books are all un - clos'd; The

- - ken; The books are all un - clos'd; The

- - ken; The books are all un - clos'd; The

cres. *f*

now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble, now trem - ble be - fore him!

migh - ty now trem - ble be - fore him!

f

H

A musical score for a piano piece, consisting of seven systems of two staves each. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fz*, *dim.*, *p*, and *f*. The piece concludes with a double bar line and a key signature change to one sharp (F#).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key and includes dynamic markings such as *p* and *f*.

Second system of musical notation, continuing the piece with various articulations and dynamics.

Third system of musical notation, marked with a first ending bracket labeled **I**. Dynamics include *p* and *pp*.

TENOR SOLO.

Fourth system of musical notation, featuring a tenor solo line with the lyrics "It is end - ed." and piano accompaniment. Dynamics include *pp*.

Fifth system of musical notation, primarily piano accompaniment with *pp* dynamics.

Sixth system of musical notation, continuing the piano accompaniment with *pp* dynamics.

Poco a poco ritardando.

Seventh system of musical notation, concluding the piece with a *ritardando* instruction. Dynamics include *pp*, *fz*, and *p*.

SOPRANO SOLO. *Adagio.*

Blest are the de - part - ed who in the Lord are sleep - ing, from

ALTO SOLO.

Blest are the de - part - ed who in the Lord are sleep - ing, from

TENOR SOLO.

Blest are the de - part - ed who in the Lord are sleep - ing, from

BASS SOLO.

Blest are the de - part - ed

Adagio. ♩ = 72.

ACCOMP. *p*

hence - forth, from hence - forth, from hence - forth for e - ver - more: They

hence - forth, from hence - forth, from hence - forth for e - ver - more:

hence - forth, from hence - forth, from hence - forth for e - ver - more:

from hence - forth for e - ver - more:

rest from their la - - - bors, they rest, they rest from their la - bors,

They rest from their la - - - bors, they rest from their la - bors, they

They rest from their la - bors, they rest from their la - bors, they

They rest, they rest from their la - bors, they

and their works fol - - - low them.
 rest from their la - bors, and their works fol - - - low them.
 rest from their la - bors, and their works fol - - - low them.
 rest from their la - bors, and their works fol - - - low them.

CHORUS.

App CHORUS.
 Blest are the de - part - ed who in the Lord are sleep - ing, from
 Blest are the de - part - ed who in the Lord are sleep - ing, from
 Blest are the de - part - ed who in the Lord are sleep - ing, from
 Blest are the de - part - ed

B

Blest are the de -
 Blest are the de -
 Blest are the de -

B

hence - forth, from hence - forth, from hence - forth for e - ver - more:
 hence - forth, from hence - forth, from hence - forth for e - ver - more:
 hence - forth, from hence - forth, from hence - forth for e - ver - more:

B

part - ed, from hence - forth for e - ver - more:
 part - ed, from hence - forth for e - ver - more:
 part - ed, from hence - forth for e - ver - more:
 part - ed, from hence - forth for e - ver - more:

from henceforth for e - ver - more, from
 from henceforth for e - ver - more, from
 from henceforth for e - ver - more, from
 from henceforth for e - ver - more, from

from hence-forth for e - ver - more.
 from hence-forth for e - ver - more.
 from hence-forth for e - ver - more.
 hence-forth for e - ver - more, from hence-forth for e - ver
 hence-forth for e - ver - more, from hence-forth for e - ver -
 hence-forth for e - ver - more, from hence-forth for e - ver -
 for e - ver - more.
 for e - ver - more.
 for e - ver - more.
 more. *dim.* for e - ver, e - - ver - more.
 more. for e - ver, e - - ver - more.
 more. *dim.* for e - ver, e - - ver - more.
 more. for e - ver, e - - ver - more.

Musical score for Spohr's "Last Judgment." The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is common time (C). The score is divided into several systems. The first system contains the first three vocal parts. The second system contains the last three vocal parts and the piano accompaniment. The third system contains the first three vocal parts. The fourth system contains the last three vocal parts and the piano accompaniment. The score includes various musical notations such as dynamics (p, f, pp), articulation (accents), and phrasing slurs. The lyrics are printed below the vocal staves.

No. 20.

RECIT.—I SAW A NEW HEAVEN.

Larghetto. ♩ = 84.

pp *cres.* *dim.*

SOPRANO. RECIT.

I saw a new . . . heav'n, and a new

dim.

earth, by God pre-par-ed, and a-dorn'd as a bride.

cres.

RECIT.

Lo! the house of

God is with men, and he will dwell a - mong them, and

they shall be his peo - ple. Nor sun shall be, nor

Larghetto. ♩ = 108.
moon : God is their Sun : there shall his Ma - jes - ty un -

RECIT. ALTO. *Larghetto. a tempo.*
- cloud - - ed rise. No earth - ly house is . . there.

God is their tem - - ple and their light. No. 21. — TENOR.
Be - hold ! he

Larghetto. ♩ = 108.

soon shall come, in his might ar-ray'd to give to ev-'ry one ac-cord-ing

Solo. Then come! come, Lord Je-sus! come, Lord Je *f* *dim.*
 Then come, Lord Je-sus! come, Lord Je *f* *dim.*
 to his work: Then come, Lord Je-sus! come, Lord Je *f* *dim.*
 Then come, Lord Je-sus! come, Lord Je *f* *dim.*

- sus!
 - - sus!
 - - sus!
 - - sus!

poco stringendo.

SOPRANO. *Allegro moderato.*

Great and won - der - ful are all thy . . works, O thou . .

ALTO.

Great and won - der - ful are all thy . . works, O thou . .

TENOR.

Great and won - der - ful are all thy . . works, O thou . .

BASS.

Great and won - der - ful are all thy . . works, O thou . .

Accomp. *f*

8ves.

. . Al - migh - ty God; how just and true are all thy command - ments, Je -

. . Al - migh - ty God; how just and true are all thy command - ments, Je -

. . Al - migh - ty God; how just and true are all thy command - ments, Je -

. . Al - migh - ty God; how just and true are all thy command - ments, Je -

- ho - - vah, King of Saints.

- ho - - vah, King of Saints.

- ho - - vah, King of Saints.

- ho - - vah, King of Saints.

A

mf Great and

Great and won - derful are all thy . . works, O thou . . . Al - migh - ty

A

mf Great and

won - derful are all thy . . . works, O thou . . . Al - migh - ty

God! O thou Al - migh - - - ty God! Al - - migh - ty

mf Great and

won - derful are all thy . . . works, O thou . . . Al - migh - ty

God! O thou Al - migh - - - ty God! Al - - migh - - - ty

God! O thou Al - migh - - ty God! O thou Al -

won - der - ful are all thy . . . works, O Thou . . . Al - migh - ty

God! O Thou Al - migh - - - ty God! Al - migh - - - ty

God! Al - migh - - - ty God! Al - migh - - - ty

- migh - - - ty God! Great and

God! O Thou Al - migh - - - ty God! Lord . . Al - migh - ty

God! Al - migh - - - ty God! Lord . . Al - migh - ty

God! Al - - migh - ty God! Lord . . Al - migh - ty

won - der - ful are all thy . . works, O Lord . . Al - migh - ty

p God! Lord Al - migh - ty God!

God! Lord Al - migh - ty God!

God! Lord Al - migh - ty God!

God! Lord Al - migh - ty God! How

pp

p

How

How just and true are all thy com-
just and true are all thy com-
mandments, O Je -

just and true are all thy com-
How just and true are all thy com -
mandments, O King of Saints, O King of
- ho - vah! Je - ho - vah! thou King of Saints! How

- ho - vah! Je - ho - vah, thou King of Saints! Je -
mandments, O King of Saints! Je -
Saints! Je - ho - vah, King of Saints! Je -
just and true are all thy com-
mandments, Je -

- ho - vah, King of Saints! Je - ho - vah, King of Saints!
 - ho - vah, King of Saints! Je - ho - vah, King . . . of Saints!
 - ho - vah, King of Saints! Je - ho - vah, King of Saints!
 - ho - vah, King of Saints! Je - ho - vah, King of Saints!

Solo. *Andante*. $\text{♩} = 108$.

O Lord, who shall not fear Thee? Lord, who
 Solo. O Lord, who shall not fear Thee? Lord, who
 Solo. Lord, who
 Solo. Lord, who

shall not glo - ri - fy Thee? Thou a - lone art ho - -
 shall not glo - ri - fy . . Thee? Thou a - lone art ho - ly, Thou art ho . -
 shall not glo - ri - fy . . Thee? Thou a - lone art ho - -
 shall not glo - ri - fy Thee? Thou a - lone art ho - -

p CHORUS. Solo.

ly, Thou a - lone art ho - ly. All na - tions of the

p CHORUS. Solo.

- ly, Thou a - lone art ho - ly. All na - tions of the earth shall come and

p CHORUS. Solo.

- ly, Thou a - lone art ho - ly. All

p

cres. *dim.* *p* **E** *pp* CHORUS.

earth shall come and wor - ship be - fore . . . thy throne, shall wor - ship be

pp CHORUS.

shall wor - ship be - fore thy throne, shall wor - ship be

pp CHORUS.

wor - ship, come and wor - ship be - fore thy throne, shall wor - ship be

pp CHORUS.

na - tions of the earth shall come be - fore thy throne, shall wor - ship be

E

dim. *p* *pp*

Solo.

- fore thy throne. Lord, who shall not glo - ri -

Solo.

- fore thy throne. O Lord, who shall not fear Thee? Lord, who shall not glo - ri -

Solo.

- fore thy throne. O Lord, who shall not fear Thee? Lord, who shall not glo - ri -

Solo.

F

- fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art

- fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art ho - ly, Thou art

- fy Thee? Lord, who shall not glo - ri - fy Thee? Thou a - lone art

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

CHORUS. *p* ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

SOLO. ho - - ly, Thou a - lone art ho - - ly, Thou a - lone art ho - -

Allegro. ♩ = 112. CHORUS. *p* - ly. Hal - le - lu - jah, Hal - le - lu - jah!

p CHORUS. - ly. Hal - le - lu - - - jah!

p CHORUS. - ly. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

p CHORUS. - ly. Hal - le - lu - jah, Hal - le - lu - jah,

G

Thine is the

Thine is the king - dom, the pow'r and the glo - ry, for e - ver and e - - -

8ves.

Thine is the

king - dom, the pow'r and the glo - ry, for e - ver, for e - - -
- ver-more. A - - - men. Hal - le - lu - jah, Hal - le - lu - jah!

8va. 8ves.

Thine is the

king - - dom, the pow'r and the glo - ry, for e - - ver and e - -
- ver - more. A - - - men, A - - -

A - - - men. Hal - le - lu - - - jah! A - - - men.

king - - dom, the pow'r and the glo - ry, for e - ver and e - -
 - - ver - more. A - - - men. Hal - le - lu - jah! A - - -
 - - men. Hal - le - lu - - - jah! A - - - men. Hal - le - lu -

H

ver - more. A - - - men. Hal - le - lu - -
 - - men. Hal - le - lu - - - jah! A - - -
 - - jah! A - men. A - - - men.
 Thine is the king - - dom, the pow'r and the glo - ry, for e - - - ver -

- jah! Hal - le - lu - - jah! A - - - - - men. A -
 - men.
 Thine is the king - - dom, the pow'r . . . and the glo - - ry, for
 - more, for e - - - ver - more, for e - - - ver - more, for

men. Hal - le - lu - - jah! A -
 Thine is the king - - dom, the pow'r . . and the
 e - ver - more, for e - - ver - - more. A - - -

e - - ver - more, for e - e - - ver - more. Hal-le-lu -

I

men. Thine is the king - dom, the pow'r . and the
 glo - ry, for e - ver and e - ver - more. A - men. A - - -
 - men. A - - - men. A - - - men. A - - -
 - jah, Hal-le - lu - - jah! A - - - men. A - men. Hal-le -

I

glo - ry, for e - ver - more, for . . e - - -
 - - men. Hal-le - lu - - jah! A - - - men. Hal - le -
 - - men. Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah! A -
 - lu - - - jah! Thine is the

ver-more, Halle - lu - jah! A - - men, A - men. Hal-le - lu
 lu - jah! A - men, A - - men, A - - men, A - -
 - - men, A - - men. Thine is the king - dom, the
 king - dom, the pow'r and the glo - ry, for e - - ver-more, for
 jah! Thine is the king - dom, the pow'r and the glo - ry, for e -
 - men, Hal-le-lu - jah! A - - men, Hal-le-lu
 pow'r and the glo - ry, Thine is the
 e - ver - more.
Org. Ped.
 - ver - more, for e - - ver - more.
 - jah! A - - men.
 king - - dom, the pow'r and the glo - ry. Thine is the king - - dom, the
 Thine is the king - - dom, the
ff

pow'r and the glo - ry, for e - ver - more, for e - ver - more.
 pow'r and the glo - ry, for e - ver - more, for e - ver - more.

Thine is the pow'r and the
 Thine is the king - dom, the pow'r and the glo - ry, for e - ver -
 more. Thine is the king - dom, the pow'r and the glo - ry, for
 more. Thine is the king - dom, the pow'r and the

K *ff*
 glo - ry, for e - ver - more. Hal - le - lu - jah! Hal - le - lu - jah!
 more, for e - ver - more. Hal - le - lu - jah! Hal - le - lu - jah! A - -
 e - ver, e - ver - more. Hal - le - lu - jah! Hal - le - lu - jah!
 glo - ry, for e - ver - more. Hal - le - lu - jah! Hal - le - lu - jah!

A - - - men. Hal-le-lu - jah! Hal-le-lu-jah! A - - -

A - - - men. Hal-le-lu - jah! Hal-le-lu-jah! A - - -

A - - - men. Hal-le-lu - jah! Hal-le-lu - lah! A - - -

A - - - men. Hal-le-lu - jah! Hal-le-lu - jah! A - - -

men. A - - - men. Hal - le - lu - - jah! Hal-le - lu -

men. Hal-le - lu - - jah! A - - - men. Hal - le - lu -

men. A - - - men. Hal - le - lu - - jah! Hal - le - lu -

men. Hal-le - lu - - jah! Hal - le - lu - - jah! Hal-le - lu -

jah! A - - - men, A - - - men. men.

jah! A - - - men, A - - - men. men.

jah! A - - - men, A - - - men. men.

jah! A - - - men, A - - - men. men.

men. Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!

men. Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!

men. Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!

men. Hal-le-lu - jah! Hal-le-lu - jah! Hal-le-lu - jah!