

THE LAST JUDGMENT,  
AN  
Oratorio.

THE WORDS TRANSLATED FROM THE GERMAN BY

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THE MUSIC COMPOSED BY

LOUIS SPOHR.

*The Accompaniment for the Piano Forte.*

ARRANGED BY

VINCENT NOVELLO.

*Ent. Sta. Hall.*

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 SPOHR'S ORATORIO  
 OF  
 "THE LAST JUDGMENT."

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


Secondo

OVERTURE  
to SPOHR'S ORATORIO of  
"THE LAST JUDGMENT."

Newly arr<sup>d</sup> from the  
German Full Score  
by V. NOVELLO.

MELZEL Met:

50 =   
Andante  
Grave.

SPOHR'S Ov: to "The Last Judgment" D<sup>U</sup> V. NOVELLO

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Segue  
ALLEGRO.



OVERTURE  
to SPOHR's ORATORIO of  
"THE LAST JUDGMENT."

Newly arr<sup>d</sup> from the  
German Full Score  
by V. NOVELLO.

MEZZEL, Met<sup>o</sup>

50 =

Andante  
Grave.

The musical score consists of two staves: a piano staff on the left and a violin staff on the right. The piano part begins with a dynamic of *f* and includes markings for *gva.*, *dim.*, *p*, *Cres.*, *mf*, *f*, *dim.*, *pp*, *tr*, *f*, *dim.*, *p*, *p*, *Cres.*, *fp*, *dim.*, *pp*, *tr*, *f*, *dim.*, *p*, *Cres.*, *f*, *Dimi:*, and *p*. The violin part begins with a dynamic of *gva.* and includes markings for *loco*, *mf*, *f*, *dim.*, *pp*, *tr*, *f*, *dim.*, *p*, *Cres.*, *fp*, *dim.*, *pp*, *tr*, *f*, *dim.*, *p*, *Cres.*, *f*, *Dimi:*, and *p*. The score concludes with a double bar line and a key signature change to three sharps.




Secondo

ALLEGRO 120 =  $\text{♩}$

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ALLEGRO' with a metronome marking of 120 quarter notes per minute. The score includes various dynamic markings: *p* (piano), *Cres* (crescendo), *f* (forte), *ff* (fortissimo), *dim* (diminuendo), and *pp* (pianissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent slurs and ties. The piece concludes with a final *ff* dynamic marking.



Primo

ALLEGRO 120 = 

'. The music features various dynamics including p, Cres, f, dim, pp, and ff. There are several slurs and phrasing marks throughout the piece." data-bbox="78 100 935 858"/>

The musical score is written for a single instrument, likely a violin or flute, in the key of D major (two sharps) and 2/4 time. It begins with a treble clef and a tempo marking of 'ALLEGRO 120 = '. The first staff contains a melodic line with a long slur over the final two measures. The second staff starts with a piano (*p*) dynamic and features a series of eighth notes. The third staff includes dynamics of *Cres*, *f*, *dim*, and *p*. The fourth staff has a *pp* dynamic. The fifth staff features a *Cres* dynamic. The sixth staff has a *ff* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *pp* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *pp* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *f* dynamic. The score concludes with a sharp sign at the end of the final staff.



Secondo

The musical score is written for piano and violin. It begins with a treble clef and a key signature of two sharps (D major). The piano part starts with a bass clef and a key signature of two sharps. The first system includes dynamic markings *fp* and *fp*. The second system includes *dim* and *p*. The third system includes *pp*. The fourth system includes *p*. The fifth system includes *p*. The sixth system includes *p*. The seventh system includes *p*. The eighth system includes *p*. The score concludes with a '2nd' ending bracket in the piano part.



Primo

The image displays a musical score for the first system of a piece. It consists of eight staves, each with a treble and bass clef joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings include *dim* (diminuendo) and *p* (piano). The score is written in a standard musical notation style with a clear layout.



Secondo

32

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of chords and melodic lines. A dynamic marking of *8vi* is present in the bass line.

Second system of musical notation, continuing the piece with similar chordal and melodic textures.

Third system of musical notation, showing a more active melodic line in the treble clef.

Fourth system of musical notation, featuring a mix of chords and melodic fragments.

Fifth system of musical notation, including a *dim.* (diminuendo) marking in the treble line.

Sixth system of musical notation, with a *8vi* marking in the bass line.

Seventh system of musical notation, concluding the page with a *pp* (pianissimo) marking in the bass line.



Primo

The musical score is arranged in two systems, each with a piano part on the left and a violin part on the right. The piano part consists of two staves (treble and bass clef), and the violin part consists of a single staff (treble clef). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and ornaments. Dynamics include *f* (forte), *gva.* (glissando), *loco*, *tr* (trill), and *dim.* (diminuendo). The piece concludes with a *p* (piano) dynamic marking.



Secondo

Musical score for "Secondo" by Spohr, Op. 10, No. 10. The score is in G major and 3/4 time. It consists of eight systems of piano and violin staves. The piano part features various dynamics including *p*, *ff*, *Cres*, *dim*, and *pp*, along with articulation like accents and slurs. The violin part includes a "syi" (sordino) marking and a dashed line indicating a sustained note. The piece concludes with a series of sixteenth-note chords in the piano part.



The musical score is written for piano and violin. It consists of eight systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes dynamics *p* and *pp*. The second system includes *Cresc.* and *f*. The third system includes *ff* and *gva.*. The fourth system includes *gva.*, *loco*, *dim.*, and *p*. The fifth system includes *pp*. The sixth system includes *p*. The seventh system includes *p*. The eighth system includes *p*.



Secondo

The musical score is written for piano and consists of 12 systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also crescendo and decrescendo hairpins. The score features several systems with a treble clef on the upper staff and a bass clef on the lower staff, and one system with a treble clef on both staves. A specific instruction '8vi' is present in the first system, and another '8vi' is in the third system. The piece concludes with a *p* dynamic marking.



Primo

The musical score is written for a single instrument, likely the violin, in the first position. It consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a treble clef and a key signature of one sharp. The first system shows a melodic line in the treble and a supporting bass line. The second system includes dynamic markings of *p* and *f*, along with accents. The third system features a *gva* (glissando) marking. The fourth system continues with melodic and harmonic development. The fifth system includes another *gva* marking. The sixth system shows a *loco* marking. The seventh system concludes with a *p* dynamic. The eighth system ends with a final chord.



## Secondo

*p* *Cres.* *f*

*Stringendo un poco* ..... *ff* .....

*dim. poco a poco ritardando* *pp*

\* When this Overture is used as a *separate* Piece, and not as an Introductory movement to the Oratorio, it is to terminate at this Double Bar.



The musical score is written for a piano and consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance instructions:

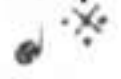
- System 1:** Dynamics *p*, *Cres*, and *f*.
- System 2:** Performance instruction *Stringendo un poco* and dynamics *ff*. The first staff has markings *gva* and *loco*.
- System 3:** Continuation of the musical texture.
- System 4:** Continuation of the musical texture.
- System 5:** Continuation of the musical texture.
- System 6:** Continuation of the musical texture, ending with a double bar line and an asterisk.
- System 7:** Dynamics *dim poco a poco ritardando* and *pp*. The system concludes with a double bar line and an asterisk.

Segue Coro

\*When this Overture is used as a *separate* Piece, and not as an Introductory Movement to the Oratorio, it is to terminate at this Double Bar.

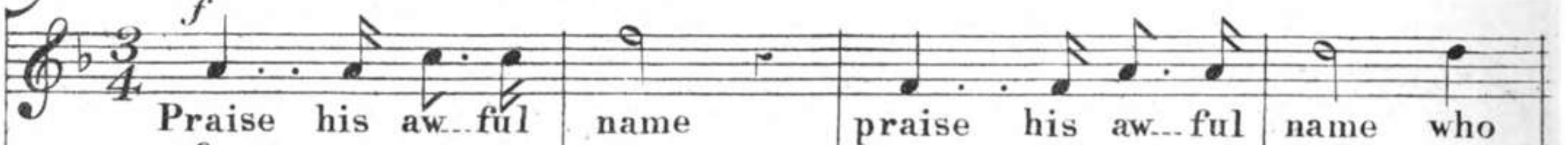


Mozart's Metronome

54 = 

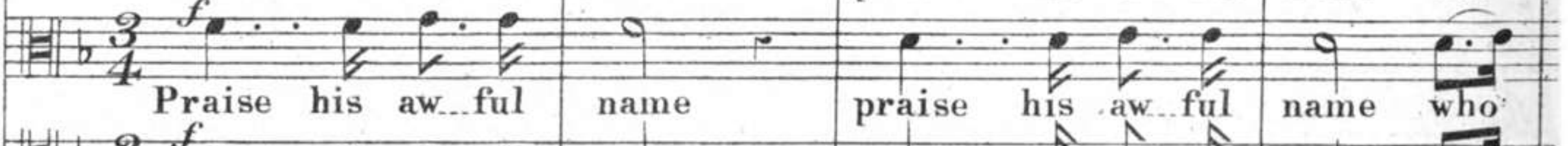
Nº 2. Andante Maestoso

TREBLE.



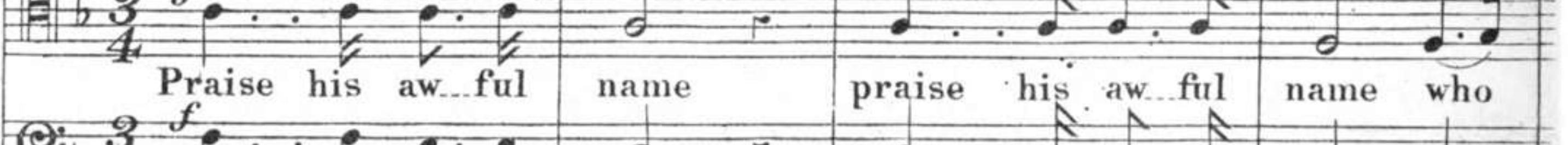
Praise his aw...ful name praise his aw...ful name who

CON: TENOR.



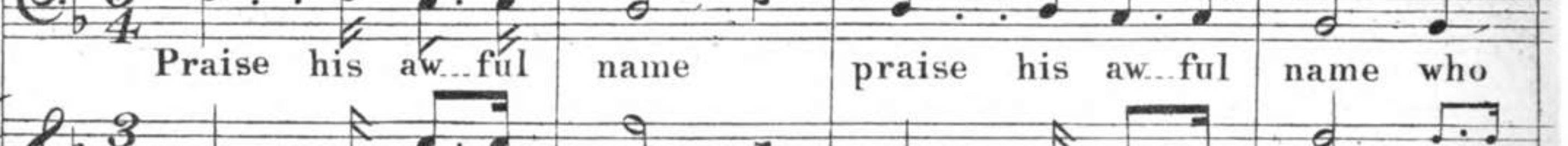
Praise his aw...ful name praise his aw...ful name who

TENOR.



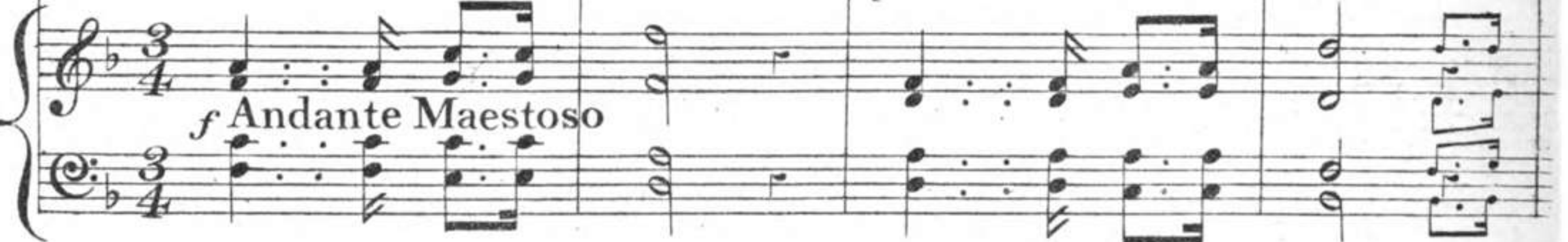
Praise his aw...ful name praise his aw...ful name who

BASS.

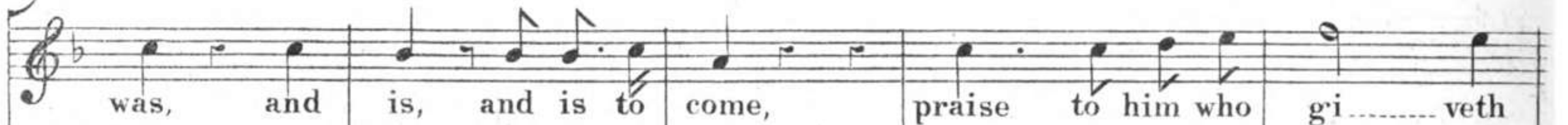


Praise his aw...ful name praise his aw...ful name who

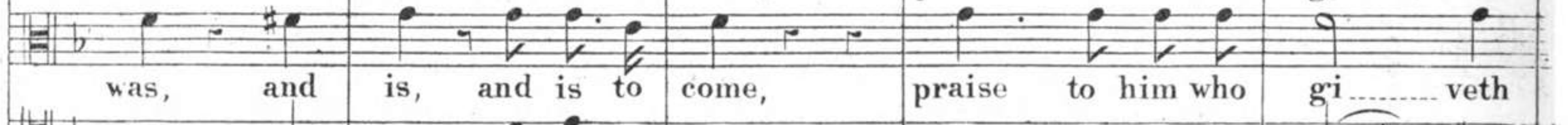
PIANO-FORTE ACCOMP.



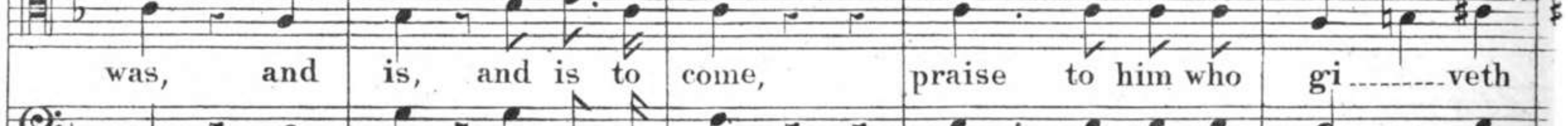
*f* Andante Maestoso



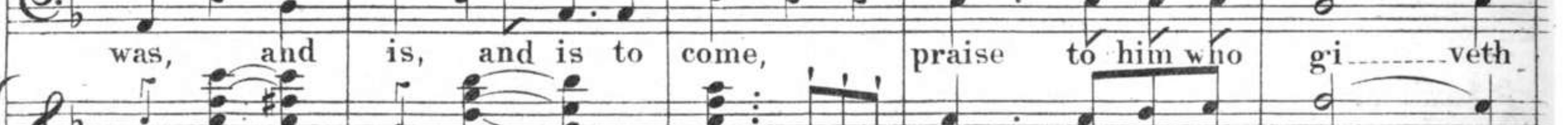
was, and is, and is to come, praise to him who gi.....veth



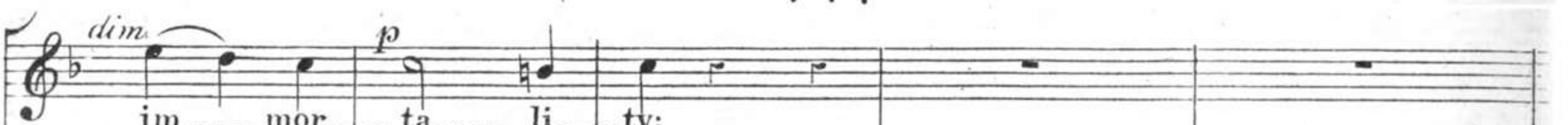
was, and is, and is to come, praise to him who gi.....veth



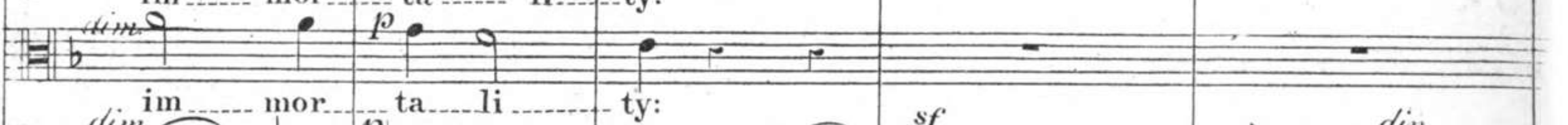
was, and is, and is to come, praise to him who gi.....veth



was, and is, and is to come, praise to him who gi.....veth

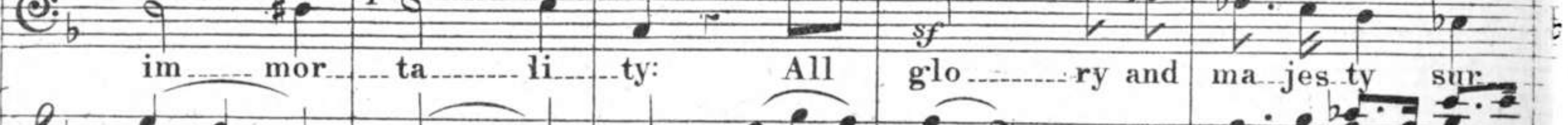
*dim.* im...mor...ta...li...ty: *p*



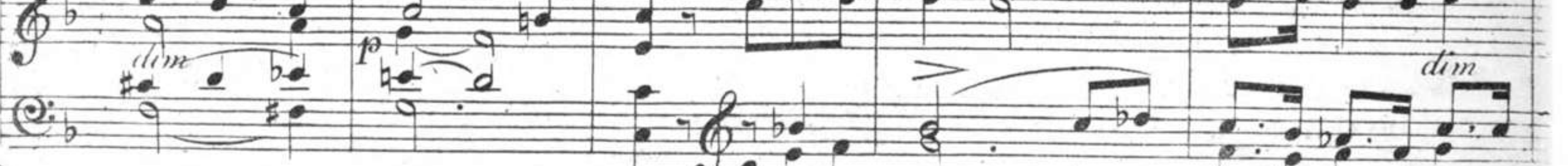
*dim.* im...mor...ta...li...ty: *p*



*dim.* im...mor...ta...li...ty: *p* *sf* All glo...ry and ma...jes...ty sur... *dim.*



*dim.* im...mor...ta...li...ty: *p* *sf* All glo...ry and ma...jes...ty sur... *dim.*



\* The time here given is copied, without alteration, from the Author's M.S.: at the same time it may be right to stop...



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

pp  
...round his throne

pp  
...round his throne

pp  
Wor... ship and a... dore him

pp  
Wor... ship and a...

and a... dore him and... a... dore him

...dore a... dore him and... a... dore him

and a... dore him a... dore him

...dore a... dore him a... dore him

*f* *dim.*

*f* *p* *ff* *Treble Solo*

Praise, glo... ry to GOD praise, glo... ry to GOD

Praise, glo... ry to GOD praise, glo... ry to GOD

Praise, glo... ry to GOD praise, glo... ry to GOD

Praise, glo... ry to GOD praise, glo... ry to GOD

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



18 TREBLE SOLO

Mighty he co...meth to judgment, for he shall judge the

*f*

*Cres:*

world... in righteousness, and he... shall judge shall judge his peo...ple

*Dim:*

*p*

*pp*

BASS SOLO

with his truth. Fear... thee not, O Man, for

thy... Re...deem...er li...veth: He that died is

*Cres:*

*f*

*p*

*dim*

*pp*

ri...sen, and he shall live to all e...ter...nity, and he... shall

*Cres*

*f*

reign and shall con...quer all his e...ne...mies

*Chor*

*stringendo un poco*

*Chor*



*f* Praise his aw...ful name praise his aw...ful name who was, and.

*Cho<sup>s</sup> f* Praise his aw...ful name praise his aw...ful name who was, and

*Cho<sup>s</sup> f* Praise his aw...ful name praise his aw...ful name who was, and

*Cho<sup>s</sup> f* Praise his aw...ful name praise his aw...ful name who was, and

*Andante. 66*

is, and is to come: Praise to him who gi...veth im...mor...

is, and is to come: Praise to him who gi...veth im...mor...

is, and is to come: Praise to him who gi...veth im...mor...

is, and is to come: Praise to him who gi...veth im...mor...

*dim*

*p* ta...li...ty:

*p* ta...li...ty:

*p* ta...li...ty: all glo...ry and majes...ty sur...round his throne

*p* ta...li...ty: all glo...ry and majes...ty sur...round his throne

*fz* *dim* *pp*

*dim* *pp*

*dim* *p* *dim*



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

Wor... ship and a... dore a

Wor... ship and a... dore him and a...

Wor... ship and a... dore a

*p*

8vi

...dore him and..... a... dore.... him.

...dore him and..... a... dore... him.

...dore.... him a... dore him.

...dore.... him a... dore him.

*f* *dim*

Praise, glo... ry to GOD, praise, glo... ry to GOD.

Praise, glo... ry to GOD, praise, glo... ry to GOD.

Praise, glo... ry to GOD, praise, glo... ry to GOD. SOLO

Praise, glo... ry to GOD, praise, glo... ry to GOD. I

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



know thy works, and thy la...bour and thy pa...tience, for

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

first and chief...est du...ty thou hast for...sa...ken and thou art fall...en from thy

high es...tate: Re...pent! re...pent! 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

Cho<sup>s</sup>

Cho<sup>s</sup>



*f* Praise his aw...ful name praise his aw...ful name who was, and  
*Cho<sup>s</sup>f* Praise his aw...ful name praise his aw...ful name who was, and  
*Cho<sup>s</sup>f* Praise his aw...ful name praise his aw...ful name who was, and  
*Cho<sup>s</sup>f* Praise his aw...ful name praise his aw...ful name who was, and  
*f* All<sup>o</sup> Mod<sup>o</sup> Praise his aw...ful name praise his aw...ful name who was, and  
*f* All<sup>o</sup> Mod<sup>o</sup>

is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...  
 is, and is to come: Praise to him who gi...veth im...mor...

*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*p* ta...li...ty:  
*fz* all glo...ry and ma...jesty sur...round his throne  
*dim* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne  
*pp* all glo...ry and ma...jesty sur...round his throne



He a lone is mighty and he a lone is mighty a lone is mighty a lone is mighty

mighty alone and He a lone is great lone and He a lone is great a lone is mighty and He a lone is great a lone is ty and He a lone a lone is great a

He a lone is mighty and he and he a lone is great: mighty a lone is mighty he a lone is great: mighty a lone is mighty he a lone is great: lone and he a lone is great:



24

Praise, praise, glo... ry to GOD. Praise his awful

Praise, praise, glo... ry to GOD. Praise his awful

Praise, praise, glo... ry to GOD. Praise his awful

Praise, praise, glo... ry to GOD. Praise his awful

name who was and is and is to come, Praise to him who

name who was and is and is to come, Praise to him who

name who was and is and is to come, Praise to him who

name who was and is and is to come, Praise to him who

gi... veth im... mor... ta... li... ty: all glo... ry and

gi... veth im... mor... ta... li... ty: all glo... ry and

gi... veth im... mor... ta... li... ty: all glo... ry and

gi... veth im... mor... ta... li... ty: all glo... ry and



Wor...ship and a...

*dim.* ma...jes...ty sur...round his throne.

*pp* ma...jes...ty sur...round his throne.

*pp*

*dim.* *pp* *p*

...dore him wor...ship and a...dore him and a...dore

Wor...ship and a...dore a...dore him and a...dore

Wor...ship and a...dore him and a...dore him a...dore

Wor...ship and a...dore a...dore him a...dore

*p*

*p*

*p*

*p*

8vi

him: Praise, glo...ry to God:

him: Praise, glo...ry to God:

him: Praise, glo...ry to God:

him: Praise, glo...ry to God:

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



*ff* Praise, glo ry to him who  
*ff* Praise, glo ry to him to  
*ff* Praise, glo ry to him who  
*ff* Praise, glo ry to him to

was and is and is ..... to come:  
 him ..... praise to him:  
 was and is and is to come:  
 him ..... praise him:

*f* praise him! praise him!  
*f* praise him! praise him!  
*f* praise him! praise him!  
*f* praise him! praise him!



Nº 3. BASS SOLO  
Andante Maestoso 50 = ♩

BASS VOICE

ACCOMP?

The first system of the score shows the Bass Voice part with a whole rest in the first measure, followed by a melodic line in the second and third measures. The accompaniment consists of two staves: the right hand has a whole note chord in the first measure, followed by a series of chords and moving lines in the second and third measures. Dynamics include *p*, *f*, *sfz*, and *p*. A *Cres* (crescendo) marking is present over the second measure of the accompaniment.

The second system continues the vocal and piano parts. The Bass Voice part has the lyrics "Come up hi... ther, and I will". The accompaniment features a more active piano part with chords and moving lines. Dynamics include *sfz*, *p*, and *sfz*.

The third system continues the vocal and piano parts. The Bass Voice part has the lyrics "shew thee what shall be here...af.....ter:". The accompaniment continues with chords and moving lines. Dynamics include *sfz*, *p*, and *dim*.

The fourth system begins with a Tenor Solo part. The Tenor Solo part has the lyrics "And lo! a throne was set in heav'n, and on the throne One stood!". The accompaniment continues with chords and moving lines. Dynamics include *sfz*.



Recitative

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 thun ..... d'rings and

lightnings, and voi ..... ces cry.....ing, day and night,

Segue ADAG.

N<sup>o</sup>. 4. Adagio 69 =

TENOR SOLO

Ho.....ly! Ho.....ly! Ho.....ly LORD GOD of

ACCOMP!

*pp* Adagio

hosts! God Al...mighty, who wast, and who art and art to come.



Chorus (Voices only)

Ho...ly! Ho...ly! Ho...ly LORD GOD of hosts! GOD AL...

*pp*

*pp*

*pp*

*pp*

*p* Corni

...migh...ty who wast and who.... art and art to come.

*dim*

*dim*

*dim*

*dim*

Corni

*p*

Ho...ly. Ho...ly LORD GOD of hosts, GOD AL...migh...ty!

*pp*

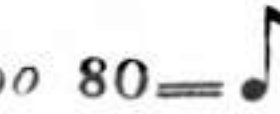
*pp*

*pp*

*pp*

*p* Corni



Nº 5. *Recit. SOPRANO.* *A Tempo* 80 = 

SOPRANO VOICE

Behold the Lamb that was slain....

ACCOMP. *Con sordini* *Poco Adagio* *fp*

Nº 6. TENOR SOLO

Weep no more, behold! He that di.....ed is

*A Tempo*



ri... sen, and hath con... quer'd Death and Hell

N<sup>o</sup> 7. *Recit. SOPRANO*

And the El... ders fell down be... fore the


*Senza sordini*

Lamb, with their harps and gold... en urns bear... ing

o... dours, sing... ing this Song of praise

*And<sup>e</sup>*

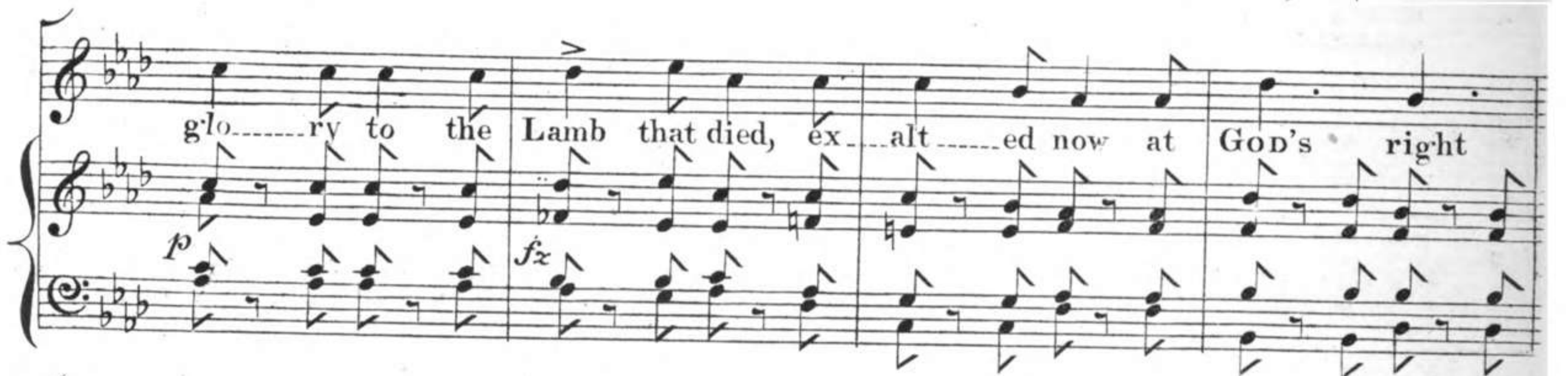


Andante. 84 = 

SOLO TREBLE



All



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



hand,..... in bles...sing, in wis...dom, in ho...nour and



Solo  
praise for e...ver.

Cho<sup>s</sup> *pp*

Cho<sup>s</sup> *pp* All glo...ry to the Lamb that died, ex...alt...ed now at

Cho<sup>s</sup> *pp* All glo...ry to the Lamb that died, ex...alt...ed now at

Cho<sup>s</sup> *pp* All glo...ry to the Lamb that died, ex...alt...ed now at

Cho<sup>s</sup> *pp* All glo...ry to the Lamb that died, ex...alt...ed now at

dim. *pp*



Solo

Coro

God's right hand in bles-sing and wis-dom and ho-nour and praise, for

*Cres.* *f* *p*

God's right hand, in bles-sing and wis-dom and ho-nour and praise, for

*Cres.* *f* *p*

God's right hand, in bles-sing and wis-dom and ho-nour and praise, for

*Cres.* *f* *p*

God's right hand, in bles-sing and wis-dom and ho-nour and praise, for

*Cres.* *f* *p*

SOPRANO SOLO

Solo

Coro

All glo-ry to the Lamb ex-alt-ed now at God's right hand

*pp*

e-ver: All glo-ry to the Lamb ex-alt-ed now at God's right hand in

*pp*

e-ver: All glo-ry to the Lamb ex-alt-ed now at God's right hand in

*pp*

e-ver: All glo-ry to the Lamb ex-alt-ed now at God's right hand in

*pp*

e-ver: All glo-ry to the Lamb ex-alt-ed now at God's right hand in

*pp*



Solo

in bles...sing, in wis...dom, in ho...nour &

Coro

bles...sing, in wis...dom, in ho...nour and

bles...sing, in wis...dom, in ho...nour and

bles...sing, in wis...dom, in ho...nour and

bles...sing, in wis...dom, in ho...nour and

*mf* *p* *p* *f*

Solo

praise, for e.....ver,

Coro

praise, for e.....ver.

praise, for e.....ver.

praise, for e.....ver.

praise, for e.....ver.

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



Andante.  
N<sup>o</sup> 9. Recitative, TENOR VOICE.

TENOR VOICE

ORGAN  
OR  
PIANO FORTE

Andante. And ev'ry creature that is in Heav'n, and on the earth, and un...der the earth, and in the sea cried a...loud, and said

Segue TEN: SOLO  
& CHO<sup>rs</sup>

N<sup>o</sup> 10. All<sup>o</sup> Mod<sup>o</sup> 88 —  
TENOR SOLO

Bles sing, ho...nour, glo...ry and

All<sup>o</sup> Mod<sup>o</sup>

*pp*

pcw'r be un...to him that sit teth upon the throne and

*fz*

to the Lamb for e...ver.

*dim.*

Cho<sup>rs</sup>



Chorus.

*pp* Bles sing, *Cres.* ho nour, *f* glo ry and pow'r be un to

*pp* Bles sing, *Cres.* ho nour, *f* glo ry and pow'r be un to

*pp* Bles sing, *Cres.* ho nour, *f* glo ry and pow'r be un to

*pp* Bles sing, *Cres.* ho nour, *f* glo ry and pow'r be un to

him that sit teth upon the throne and un to the

him that sit teth upon the throne and un to the

him that sit teth upon the throne and un to the

him that sit teth upon the throne and un to the

Lamb, *p* for e ver:

Lamb, *p* for e ver:

Lamb, *p* for e ver:

Lamb, for e ver:



Blessing and ho...nor glo...ry...  
 Blessing and ho...nur glo...ry pow'r.... be un...to him that  
 Blessing and  
 Blessing and honour glo...ry pow'r.... be un...to  
 .... and pow'r be un...to him that sit...teth up...on the  
 sitteth up...on the throne and un...to the Lamb for e...  
 ho...nur, glo...ry,.... pow'r be un...to him..... that sit...teth up  
 him be.... un...to him, Bles...sing and ho...nur and  
 throne, Bles...sing, ho...nur, glo...ry and pow'r be un...to  
 ver Bles...sing and honour, glo...ry, pow'r



on the throne: Blessing and ho...nour, glo...ry  
 ho...nour blessing and ho...nour, glo...ry..... pow'r be un...to him that  
 him that sit\_teth up\_on the throne up\_on the throne:  
 ..... be un\_to him, bles\_sing, ho...nour, glo...ry, pow'r be un\_to  
 ..... pow'r be un...to him that sit\_teth up\_on the throne:  
 sit\_teth up\_on the throne: Bles\_sing and ho...nour glo...ry  
 Bles\_sing and ho...nour, glo...ry..... pow'r be un...to him and  
 him that sit\_teth up...on the throne and un...to the Lamb and un  
 Bles\_sing and ho...nour, glo...ry..... be un...to him be  
 ..... pow'r be un...to him be un...to him..... be un  
 un...to the Lamb: Bles\_sing and ho...nour, glo...ry, pow'r  
 to the Lamb.....  
 Dim:



un...to him: *ff* Bles...sing and ho...nour, *ff* glo...ry, *ff* pow'r

to him: *ff* Bles...sing and ho...nour, *ff* glo...ry, and

be un...to him: *ff* Bles...sing and ho...nour, *ff* glo...ry, and

in...uendo *p* Bles...sing and ho...nour, *ff* glo...ry, and

be un...to him and un...to... the Lamb: *dim*

pow'r be un...to him and un...to the Lamb: *dim*

pow'r be un...to him and un...to the Lamb: *f* Bles...sing and

pow'r be un...to him. Bles...sing and ho...nour,

*f* Bles...sing and ho...nour to him that sit...teth up...on the throne and un... *dim*

Bles...sing and ho...nour to him that sit...teth up...on the throne and un... *dim*

ho...nour, glo...ry, pow'r to him that sit...teth up...on the throne and un... *dim*

glo...ry, pow'r..... to him that sit...teth up...on the throne and un... *dim*



TENOR SOLO.

Solo

Bles...sing, ho...nour,

to the Lamb: Bles...sing, ho

to the Lamb: Bles...sing, ho

to the Lamb: Bles...sing, ho

to the Lamb: Bles...sing, ho

Coro

Solo

Glo...ry and pow'r be un...to him that sit.teth up.on the

nour,

nour,

nour,

nour,

Coro



Solo

throne and un...to the Lamb.

Coro

Bles...sing, ho...  
 Bles...sing, ho...nour,  
 Bles...sing, ho...nour,  
 Bles...sing, ho...nour,

*f*

Solo

...nour, glo...ry & pow'r be un...to him for e...ver:

Coro

glo...ry and pow'r and pow'r be un...to him for e...ver: Bless..  
 glo...ry and pow'r and pow'r be un...to him for e...ver: Bless..  
 glo...ry and pow'r and pow'r be un...to him for e...ver:

*f*



42

Solo

Coro

dim *p* *pp*

Bless... ing, Bless... ing, Bless... ing, Bless... ing,

dim *p* *pp*

ing Bless... ing, Bless... ing, Bless... ing,

dim *p* *pp*

Bless... ing Bless... ing, Bless... ing, Bless... ing,

dim *p* *pp*

dim

Solo

Coro

*Cres* *f*

ho... nour to him... ..

ing be to him for e... ver... ..

ing be to him for e... ver... ..

ing be to him for e... ver... ..

ing be to him for e... ver... ..

*Cres* *f* *dim* *p*



Nº11. Andante 72 = ♩

TENOR VOICE.

ORGAN OR PIANO FORTE.

Andante 72 = ♩

*pp*

*stringendo*

Allegro

*pp*

*fx*

*Cres*

*Cres*

*ff*

*stringendo*

Recit: TENOR VOICE.

And Lo! a night...y host of all na...tions and

*fp*



1.1

peo...ple stood be....fore the throne and the Lamb; >

Of spot...less white was every gar...ment, in every hand a palm was

borne. #



And<sup>e</sup> Maestoso 50 =

They fell be...fore the throne of God with ho...ly fear: And<sup>e</sup> Maestoso 50 =

TREBLE SOLO (Originally for an Alto Voice.)

These who pass'd thro' heavy tri...bu...la...tion have

washed 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 li.ving waters, & GOD shall

A Tempo

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



46 N<sup>o</sup>. 12. Larghetto 72 = ♩

**Soli**

eyes.

**Larghetto**

**Coro**

*p* **Larghetto** 72 = ♩ *f* *p*

LORD GOD of heav'n and earth we a... dore.....

**Larghetto** GOD of heav'n and earth we a... dore

LORD GOD of heav'n and earth we a... dore

**Larghetto** 72 = ♩ GOD of heav'n and earth we a... dore

*f* *p* *f*

**Soli**

Yes ev'ry tear and ev'ry sorrow he shall

The LORD shall wipe a...

**Coro**

thee

thee

thee

thee

*p*



**Solo**

wipe a... way from their eyes

Yes ev'... ry tear and

wipe a... way from their eyes

**Coro**

**Solo**

ev'... ry sor... row He shall wipe a way from their eyes

The LORD shall wipe shall wipe a way from their eyes

**Coro**

Blessing and

Blessing and

\* In the German Copy, this part is in the Alto Clef, but as the compass is rather too high for the generality of Counter Tenor Voices, it is here assigned to a Treble, in order to facilitate the Performance.



Soli

Yes ev'ry tear and  
 Yes ev'ry tear and  
 Yes ev'ry tear and  
 Yes ev'ry tear and

Coro

pow'r be thine our Redeem-er  
 Blessing be thine our Redeem-er  
 pow'r be thine our Redeem-er  
 Blessing be thine our Redeem-er

Corno

Soli

ev'ry sorrow He shall wipe away from their eyes nor  
 ev'ry sorrow He shall wipe away from their eyes  
 ev'ry sorrow He shall wipe away from their eyes  
 ev'ry sorrow He shall wipe away from their eyes

Coro

Dim: *p*



**Soli**

sin nor death nor pain nor sor... row shall there  
 Nor death nor pain nor sor... row shall there be  
 shall there be  
 Nor sin nor death shall there be

**Coro**

**Soli**

..... shall there be known.  
 known shall there be known.  
 known shall there be known.  
 known shall there be known.

**Coro**

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



**Soli**

He is our GOD and  
 He is our GOD and  
 He is our GOD and  
 He is our GOD and

*dim.* *pp*

**Coro**

we are thy peo...ple thy peo...ple  
 we are thy peo...ple thy peo...ple  
 we are thy peo...ple  
 are thy peo...ple thy peo...ple

*p* *dim.*

**Soli**

we are his peo...ple. No  
 we are his peo...ple. No  
 we are his peo...ple. No  
 we are his peo...ple. No

**Coro**

Hail, our Redeem...er Hail!  
 Hail our Redeem...er!  
 Hail, our Redeem...er Hail!  
 Hail our Redeem...er!

*p* *f*



**Soli**

sin is there, nor death nor  
 sin is there, nor death nor  
 sin is there, nor death nor  
 sin is there, nor death nor

**Coro**

*p* Hail our Redeem...er Hail! *f*  
 Hail our Redeem...er!  
 Hail our Redeem...er Hail!  
 Hail our Redeem...er!

*pp*

**Soli**

sor...row: He is our  
 sor...row: He is our  
 sor...row: He is our  
 sor...row: He is our

**Coro**

*p* Thou art our GOD and we are thy peo...ple:  
 Thou art our GOD and we are thy peo...ple:  
 Thou art our GOD and we are thy peo...ple:  
 Thou art our GOD and we are thy peo...ple:

*pp*



52

**Soli**

GOD and we are his peo...ple: He is our

**Coro**

thy peo...ple: Hail!

thy peo...ple: Hail!

thy peo...ple: Hail!

thy peo...ple: Hail!

*pp*

**Soli**

GOD and we are his peo...ple:

**Coro**

Hail our Redeem...

Hail our Redeem...

our Redeem...er Hail!

our Redeem...er Hail!

Hail our Redeem...er

Hail our Redeem...

*pp*







INTRODUCTORY SYMPHONY  
to the Second Part of the  
ORATORIO.

Newly arranged from the Full  
Score, by V. NOVELLO.

N<sup>o</sup> 13.

ALLEGRO.  
116 = ♩



INTRODUCTORY SYMPHONY  
to the Second Part of the  
ORATORIO.

Newly arranged from the Full  
Score, by V. NOVELLO.

N<sup>o</sup> 13.

ALLEGRO.  
116 = ♩

The musical score is written for a piano and consists of 11 staves. The first staff is the treble clef, and the second is the bass clef. The music is in 3/4 time and B-flat major. The tempo is marked ALLEGRO with a metronome marking of 116 = ♩. The score includes various dynamics such as *f*, *p*, and *dim*, and includes markings for *Cresc.* and *p*. The music features a variety of rhythmic patterns and melodic lines.



The musical score consists of seven systems, each with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The piece is marked 'Secondo'. Dynamics include *p*, *Cres.*, *f*, *dim.*, *pp*, *mf*, and *f*. Articulations include slurs and accents. Fingerings are indicated by numbers 1-5. The notation includes sixteenth and thirty-second notes, as well as chords and rests. The piece concludes with a final cadence in the bass clef.



The musical score consists of eight systems of two staves each. The upper staff is a piano part, and the lower staff is a violin part. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Dynamics include *f*, *dim.*, *p*, *dolce*, *mf*, and *f*. Performance instructions include *loco*, *gva* (glissando), and *Cres* (Crescendo). The score features several passages with rapid sixteenth-note runs and sustained chords.



First system of musical notation, measures 1-4. The music is in a minor key with a common time signature. The right hand features a melodic line with a trill in measure 4, and the left hand provides a steady accompaniment. A dynamic marking of *p* is present in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic line with a trill in measure 8. The left hand has a more active accompaniment. A *Cres.* marking is placed above the right hand in measure 7.

Third system of musical notation, measures 9-12. The right hand has a melodic line with a trill in measure 12. The left hand features a dense, rhythmic accompaniment. Dynamic markings of *f* and *ff* are present.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with a trill in measure 16. The left hand has a rhythmic accompaniment. A *pp* marking is present in measure 16.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with a trill in measure 20. The left hand has a rhythmic accompaniment. A *p* marking is present in measure 20.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with a trill in measure 24. The left hand has a rhythmic accompaniment.

Seventh system of musical notation, measures 25-28. The right hand has a melodic line with a trill in measure 28. The left hand has a rhythmic accompaniment. Dynamic markings of *dim.* and *pp* are present.



The musical score is written for piano and consists of eight systems, each with two staves. The key signature is B-flat major (two flats). The score includes various musical notations and performance instructions:

- System 1:** Starts with a forte (*f*) dynamic. The right hand features a complex melodic line with many sixteenth notes. The left hand provides harmonic support with chords and moving bass lines. The system ends with a piano (*p*) dynamic.
- System 2:** Continues the melodic and harmonic development. A crescendo (*Cres.*) is indicated.
- System 3:** Features a fortissimo (*ff*) dynamic. The right hand has a prominent melodic line with slurs and accents. The left hand has sustained chords.
- System 4:** Includes a *gva* (glissando) instruction over a series of sixteenth notes in the right hand.
- System 5:** Features a *loco* instruction, indicating a change in fingering for the right hand.
- System 6:** Returns to a piano (*p*) dynamic. The right hand has a more melodic, flowing line.
- System 7:** The final system, ending with a double bar line and a key signature change to C major (no sharps or flats).



ANDANTE GRAVE. 56 = ♩

The musical score is written for piano and consists of eight systems of staves. The first system includes a tempo marking 'ANDANTE GRAVE. 56 = ♩'. The score features various musical notations including treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). Dynamic markings such as 'f', '8vi', 'tr', '3', '8vi', 'dim', and 'p' are used throughout. The piece concludes with a double bar line and a change in time signature to 4/4.



ANDANTE GRAVE. 56 = ♩

1 2 3 4

5 *f*

*gva*

*loco*

*loco*

*dim* *p*



ALLEGRO Tempo Primo.

The musical score is arranged in eight systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a *pp* dynamic and a crescendo leading to a *p* dynamic. The second system features a *Cres.* marking, reaching a *f* dynamic, followed by a *dim.* and a *p* dynamic. The third system starts with *pp*. The fourth system includes *8vi* markings in the bass staff. The fifth system begins with a *p* dynamic and a *Cres.* marking. The sixth system starts with a *mf* dynamic and reaches a *f* dynamic. The seventh system begins with a *dim.* marking and ends with a *p* dynamic. The eighth system continues the *p* dynamic.



ALLEGRO Tempo Primo.

The musical score is written for a single instrument, likely a piano, in a 3/4 time signature. It consists of eight systems of two staves each. The key signature has one sharp (F#). The score includes various dynamic markings: *pp*, *p*, *Cres*, *f*, *dim*, *dolce*, *mf*, and *ff*. There are also hairpins for crescendo and decrescendo. The music features a mix of melodic lines and rhythmic patterns, including sixteenth-note runs and sustained chords.



This musical score is for the second movement of 'Last Judgment' No. 4 by Franz Süssmayr, as arranged by Novello. It is written for piano and features a variety of dynamic markings and musical notations. The score is organized into seven systems, each with two staves. The first system includes a 'Cres' (Crescendo) marking and a 'dopp.' (doppio) marking. The second system features 'f' (forte) and 'ff' (fortissimo) markings. The third system includes a 'p' (piano) marking. The fourth system includes a 'Cres.' marking and 'ff'. The fifth system includes 'sf' (sforzando) and '8vi.' markings. The sixth system includes 'sf' and 'p' markings. The score concludes with a final chord in the seventh system.



The musical score consists of seven systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The systems are separated by horizontal dashed lines. The first system features a rapid sixteenth-note melody in the right hand, starting with a *gva* (glissando) and a *tr* (trill) at the end. The left hand provides a harmonic accompaniment with a *Cres* (crescendo) and *f* (forte) dynamic. The second system shows a more melodic right hand with a *gva* and *ff* (fortissimo) dynamic. The third system continues the melodic line with a *ff* dynamic. The fourth system is characterized by sustained chords in both hands, marked with a *p* (piano) dynamic. The fifth system features a *ff* dynamic with sustained chords. The sixth system returns to a more active right hand with a *ff* dynamic. The seventh system concludes with a *loco* (loco) marking and a *ff* dynamic.



The musical score is written for piano in a minor key, indicated by three flats in the key signature. It consists of eight systems of two staves each. The notation includes various dynamics such as *p*, *ff*, *f*, *dim.*, and *pp*. Performance instructions include *Cres.*, *Stringendo il tempo sin al fine*, and *ff*. The score features complex rhythmic patterns, including sixteenth-note runs and triplets. A fermata is present over a chord in the fifth system. The piece concludes with a final chord in the eighth system.



First system of musical notation, consisting of a treble and bass staff. The key signature has two flats. The dynamic marking *p* is present in the bass staff.

Second system of musical notation, consisting of a treble and bass staff. The dynamic marking *p* is present in the bass staff.

Third system of musical notation, consisting of a treble and bass staff. It includes the markings *Cres.*, *Stringendo il tempo sin al fine*, and *ff*. A *gva* marking is also present above the treble staff.

Fourth system of musical notation, consisting of a treble and bass staff. It features complex rhythmic patterns and slurs.

Fifth system of musical notation, consisting of a treble and bass staff. It features complex rhythmic patterns and slurs. The dynamic marking *sf* is present in the bass staff.

Sixth system of musical notation, consisting of a treble and bass staff. It features complex rhythmic patterns and slurs. The dynamic markings *p* and *dim* are present in the bass staff.

Seventh system of musical notation, consisting of a treble and bass staff. It features complex rhythmic patterns and slurs. The dynamic marking *dim* is present in the bass staff.



N<sup>o</sup>. 14. And<sup>e</sup>. Grave. 50 =

SOLO BASS.

ORGAN  
OR  
PIANO FORTE.

Musical notation for the first system. The Solo Bass part is on a single staff with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The Organ or Piano Forte part consists of two staves (treble and bass clefs) with the same key signature and time signature. The tempo and mood are marked 'And<sup>e</sup>. Grave. 50 ='. The organ part begins with a dynamic marking of *f* (forte) and includes a *dim.* (diminuendo) marking later in the system.

Musical notation for the second system. The vocal line (Solo Bass) is on a single staff with a treble clef. The organ accompaniment is on two staves (treble and bass clefs). The lyrics are: "Thus saith the LORD: 'the end is". The organ part begins with a dynamic marking of *p* (piano).

Musical notation for the third system. The vocal line continues with the lyrics: "near, and all the winds of heaven pro... claim its". The organ accompaniment is on two staves. The organ part includes a *Dim:* (diminuendo) marking and a dynamic marking of *f* (forte).

Musical notation for the fourth system. The vocal line continues with the lyrics: "com... ing: pre... pare to meet thy God! I will re...". The organ accompaniment is on two staves. The organ part includes a dynamic marking of *pp* (pianissimo) and a *mf* (mezzo-forte) marking.

Musical notation for the fifth system. The vocal line continues with the lyrics: "... ward thee e'vn as thy works have been, and judge thee as thou hast de...". The organ accompaniment is on two staves.

Musical notation for the sixth system. The vocal line continues with the lyrics: "... ser... ved. To me is every ac... tion known, each". The organ accompaniment is on two staves. The organ part includes a dynamic marking of *p* (piano).



se... cret thought is un... veiled be... fore me?"

*Cres* *f*

Detailed description: This system contains the vocal line and piano accompaniment for the first system. The vocal line is in a soprano clef with a key signature of two flats and a common time signature. The lyrics are "se... cret thought is un... veiled be... fore me?". The piano accompaniment consists of two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *Cres* and *f*.

*dim* *p*

Detailed description: This system contains the piano accompaniment for the second system. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *dim* and *p*.

Allegro molto 84 =  $\text{♩}$

*ppp*

Detailed description: This system contains the piano accompaniment for the third system. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *ppp*. The tempo is marked "Allegro molto" with a metronome marking of 84 =  $\text{♩}$ .

Detailed description: This system contains the piano accompaniment for the fourth system. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment.

*Cres:*

Detailed description: This system contains the piano accompaniment for the fifth system. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *Cres:*.

*Cres* *f* *fp*

Detailed description: This system contains the piano accompaniment for the sixth system. It features two staves. The right hand has a melodic line with some grace notes, and the left hand has a more rhythmic accompaniment. Dynamics include *Cres*, *f*, and *fp*.



BASS VOICE

Recit:

The day of wrath is near,

The first system of music features a bass voice line with lyrics "The day of wrath is near," and a piano accompaniment. The piano part begins with a forte (*fz*) dynamic and includes a piano (*p*) dynamic marking.

Th'Almighty shall re...veal his

The second system continues the bass voice line with lyrics "Th'Almighty shall re...veal his" and the piano accompaniment. The piano part starts with a sforzando (*sfz*) dynamic.

power!

The third system features the bass voice line with the word "power!" and the piano accompaniment. The piano part includes a sforzando (*sf*) dynamic and a crescendo (*Cres:*) marking.

The fourth system shows the piano accompaniment with a forte (*f*) dynamic marking and a complex, rhythmic texture.

The fifth system continues the piano accompaniment with various dynamics including piano (*p*), sforzando (*fz*), and piano (*p*).



*pp*

*morendo*

*Recit:*  
The

reaper's song is silent in the field, and the Shepherd's voice on the mountain.

*sp* *pp*

*a Tempo.*

*Recit*  
The

val ..... leys then shall shake with fear: with dread the hills shall tremble:

*p* *a Tempo.*



*A Tempo.*

It comes, the day of ter....ror

*fz* *Cres*

*Recit:*

comes! The

*f*

aw.....ful morning dawns.

*Allegro Moderato.* 92 =

*f* *p* *fz*

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

*fz* *fp* *tr* *Cres* *f* *tr*



*Recit:*

Thy mighty arm, O GOD! is up...lified, Thou shalt shake the earth and

*A Tempo*

heavens! They shall shri ..... vel as a

scroll, when Thou in wrath ap...

.....pear..... est. For

*Recit:*

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



*A Tempo*

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

*pp* *A Tempo*

now the Monarchs' might, where all his splendour? where the

dreams of earthly greatness? *Recit:* The Princes of the

earth shall cast their crowns be...fore thee, and all the power of the mighty shall

fail when Thou, O LORD, shalt come to judge the world.



DUETT.  
"Forsake me not"

N<sup>o</sup> 15. Larghetto 76

SOPRANO.

TENOR.

ORGAN  
OF  
PIANO FORTE.

..... 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 prayer.

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



*fz*  
 ear un to ..... my prayer.  
*pp*

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:  
 .....way, O spare thy Ser.vant cast him not a.... way: If

*Cres:* *f* *dim* *p*



if thou for... sake me, whi.... ther shall I  
 thou for sake me, whi.... ther shall I

*Cres.*

flee? No friend is nigh, no arm to  
 flee? No friend is nigh, no arm to

*p* *pp*

save, but on...ly thou but on...ly thou, Al...mighty LORD of  
 save, but on...ly thou but on...ly thou, Al...mighty LORD of

hosts. For  
 hosts.

*p*



..... sake .... me not in this dread hour, O God most

*fz*

*p*

This system contains the first two measures of the piece. The vocal line begins with a melodic phrase starting on a dotted quarter note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *fz* (forzando) is placed above the vocal line in the second measure.

mer... ci.. ful, Thou art my hope,

Thou art my

This system contains measures 3 and 4. The vocal line continues with the words "mer... ci.. ful," and "Thou art my hope,". The piano accompaniment continues with similar rhythmic patterns. The vocal line in measure 4 has a fermata over the word "hope,".

Thou art my hope: O LORD give

hope: Thou art my hope: O

This system contains measures 5 and 6. The vocal line has "Thou art my hope:" in measure 5 and "O LORD give" in measure 6. The piano accompaniment continues. The vocal line in measure 6 has a fermata over the word "O".

ear un... to ..... my prayer: O

LORD give ear un... to my prayer:

*fz* *p*

This system contains measures 7 and 8. The vocal line has "ear un... to ..... my prayer: O" in measure 7 and "LORD give ear un... to my prayer:" in measure 8. The piano accompaniment continues. Dynamic markings of *fz* and *p* are present in the piano part.



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

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

Thou for... sake me whi-ther shall I flee? In  
 whi-ther shall I flee? In



Thee O LORD, in Thee O LORD, I trust in Thee, O  
 Thee O LORD, in Thee O LORD, I trust in Thee, O

*pp*

LORD, I trust a lone in Thee, in Thee a lone, in Thee a lone, O  
 LORD, I trust a lone in Thee, in Thee a lone, in Thee a lone, O

*p* *Cres.*

LORD, in Thee a lone, I trust a lone in Thee.  
 LORD, in Thee a lone, I trust a lone in Thee.

*dim.* *p*

*morendo*

*f.*

Chorus  
"Hark ye, ye hear"



CHORUS.

"If with your whole hearts?"

Nº16.

And<sup>e</sup> Grave. 56 = ♩

SOPRANO.

ALTO.

TENORE.

BASSO.

ORGAN

OR

PIANO FORTE.

Musical notation for Soprano, Alto, Tenor, Bass, and Organ/Piano Forte. The organ part begins with a forte (f) dynamic and includes the instruction "8yi".

Musical notation for the organ part, showing a complex texture with multiple voices and a forte (f) dynamic.

Musical notation for the vocal parts with lyrics: "If with your whole hearts ye humbly seek me, I will be found". Includes a forte (f) dynamic and the instruction "8yi".

Musical notation for the organ part, continuing the complex texture with a forte (f) dynamic.



..... of you," saith the LORD.

..... of you," saith the LORD.

This system contains the first two systems of music. The top system shows a vocal line with the lyrics "..... of you," saith the LORD." The piano accompaniment is in the bottom system, featuring a complex texture with many sixteenth notes.

"and if ye re...

"and if ye re...

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "and if ye re...". The piano accompaniment continues with similar rhythmic patterns.

turn to me sin- cere- ly I will re- ceive you from

turn to me sin- cere- ly I will re- ceive you from

8vi

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics "turn to me sin- cere- ly I will re- ceive you from". The piano accompaniment continues. A page number "8vi" is written at the bottom left of the piano part.

all the ends..... of the earth.

all the ends..... of the earth.

This system contains the seventh and eighth systems of music. The vocal line continues with the lyrics "all the ends..... of the earth.". The piano accompaniment continues.



I will be your

8vi

Detailed description: This system contains the first four measures of the piece. The vocal line (treble clef) has lyrics 'I will be your'. The piano accompaniment (grand staff) features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. A '8vi' marking is present at the bottom right of the piano part.

Fa... ther, Ye shall

Detailed description: This system contains measures 5-8. The vocal line has lyrics 'Fa... ther, Ye shall'. The piano accompaniment continues with similar rhythmic patterns. The lyrics 'Fa... ther, Ye shall' are written across the vocal staff.

be... my peo... ple?'

Detailed description: This system contains measures 9-12. The vocal line has lyrics 'be... my peo... ple?'. The piano accompaniment features long, sustained chords in the right hand and moving lines in the left hand. The lyrics 'be... my peo... ple?'' are written across the vocal staff.

Thus saith the LORD!

dim p pp

Detailed description: This system contains measures 13-16. The vocal line has lyrics 'Thus saith the LORD!'. The piano accompaniment includes dynamic markings: 'dim' (diminuendo), 'p' (piano), and 'pp' (pianissimo). The lyrics 'Thus saith the LORD!' are written across the vocal staff.



N<sup>o</sup>17. And<sup>e</sup> con moto. 69 =

TENOR SOLO

TENOR VOICE.

ORGAN OR PIANO FORTE.

Je... ho... vah now

com-eth to judgment! Bow down and wor... ship him who

made the heav'ns and earth.

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

CHORUS.

Chorus ALL<sup>o</sup> VIVACE

N<sup>o</sup>18. All<sup>o</sup> Vivace. 76 =

“Destroyed is Babylon?”

VOICE.

ORGAN OR PIANO FORTE.

*p*, *Cres*, *f*

Cho<sup>s</sup> *f*

Destroy-ed des-troy-ed destroy... ed is Ba... by-lon the migh-ty!

Destroy-ed des-troy-ed destroy... ed is Ba... by-lon the migh-ty!

Destroy-ed des-troy-ed destroy... ed is Ba... by-lon the migh-ty!

Destroy-ed des-troy-ed destroy... ed is Ba... by-lon the migh-ty!

Destroy-ed des-troy-ed destroy... ed is Ba... by-lon the migh-ty!

*f*



destroyed is Ba...by...lon the migh...ty!

Des...troyed destroyed is Ba...by...lon the migh...ty!

destroyed is Ba...by...lon the migh...ty!

Destroy...ed,des...troy...ed,destroy...ed is Ba...by...lon the migh...ty!

des...troyed des...troy...ed is

des...troyed des...troy...ed is

des...troyed des...troy...ed is

des...troyed des...troy...ed is

Ba...by...lon is Ba...by...lon the migh...ty!

Ba...by...lon is Ba...by...lon the migh...ty! Destroy...ed des...

Ba...by...lon is Ba...by...lon the migh...ty! Destroy...ed des...

Ba...by...lon is Ba...by...lon the migh...ty! Destroy...ed des...



troy.ed destroy.ed is Ba...by...lon the migh...ty! Des...troy...  
 troy.ed destroy.ed is Ba...by...lon the migh...ty! destroy.ed des...  
 troy.ed destroy.ed is Ba...by...lon the migh...ty! destroyed des...

ed is Ba...by...lon the migh...ty, Ba...by...lon the  
 Destroy.ed is Ba...by...lon the migh...ty, Ba...by...lon the  
 troy.ed destroy.ed is Ba...by...lon the migh...ty, Ba...by...lon the  
 troy.ed destroy.ed is Ba...by...lon the migh...ty, Ba...by...lon the

migh...ty, the migh...ty,  
 migh...ty, the migh...ty, the migh...  
 migh...ty, the migh...ty,  
 migh...ty, the migh...ty, the migh...



ty!

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

ty!

The smoke of her

The smoke of her

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  
 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  
 cend eth for e...ver for

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

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



more. for e ver more. *p* *dim* *f*

more. for e ver more. *p* *dim* *f* The

more. for e ver more. *p* *dim* *f* The

more. for e ver more. *p* *dim* *f* 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.....

hour of judg...ment is come! *f* Now.....



Now..... Now..... is the LORD at hand, Now.....

..... Now..... is the LORD at hand, Now.....

Now..... Now..... is the LORD at hand, Now.....

..... Now..... is the LORD at hand, Now.....

..... is the LORD at hand!

..... is the LORD at hand!

..... is the LORD at hand!

..... is the LORD at hand!

*tr* *tr* *tr* *tr* *pp*

*dim.*

*pp*

The Grave gives up its dead! The

*pp* The Grave gives up its dead! The

*pp* The Grave gives up its dead! The

*pp* The Grave gives up its dead! The



Sea gives up its dead! The Seals  
 Sea gives up its dead! The Seals.....  
 Sea gives up its dead! The Seals  
 Sea gives up its dead! The Seals.....

are bro...ken; The books are now un...  
 are..... bro...ken; The books are now un...  
 are bro...ken; The books are now un...  
 are bro...ken; The books are now un...

*Cres*

...clos'd! now trem...ble be  
 ...clos'd! the migh...ty now trem...ble now trem...ble be  
 ...clos'd! the migh...ty now trem...ble now trem...ble be  
 ...clos'd! the migh...ty now trem...ble now trem...ble be

*f*



...fore him!

...fore him!

...fore him!

...fore him!

*f*

The smoke of her torment ascendeth for

*f*

The smoke of her

The smoke of her

torment ascendeth for

ever

for ever more for

ever for ever more for

8yi

torment ascendeth for

ever more for ever

ever more for ever more as

ever more for ever more ascendeth for

ever more for ever



more as\_cend\_eth for e...ver more, the smoke of her  
 cend...eth as\_cend...eth e...  
 e...ver more for e...ver more, the smoke of her  
 more the smoke of her tor...ment as\_cend\_eth for e...ver

tor...ment as\_cend...eth for e...ver more, as\_cend...  
 ver... more for e...ver more, for  
 tor...ment as\_cend...eth for e...ver more, for 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.

more for e...ver more for e...ver more for e...ver more.

more for e...ver more for e...ver more for e...ver more.

more for e...ver more for e...ver more for e...ver more.

The hour of judg...ment is come.

The hour of judg...ment is come.



*f*  
The hour of judgment is come.

*f*  
The hour of judgment is come.

Now..... is the LORD at

Now..... is the LORD at

Now..... is the LORD at

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!



*pp*

The Grave gives up its dead! The

The Grave gives up its dead! The

The Grave gives up its dead! The

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

bro...ken: the books are now un... *Cres.*

bro...ken: the books are now un... *Cres.*

bro...ken: the books are now un... *Cres.*

bro...ken: the books are now un... *Cres.*



The musical score consists of several systems. The top system features a vocal line with lyrics: "...clos'd: now trem...ble now trem...ble be...fore him!". Below this are two piano accompaniment systems. The first piano system includes a grand staff with a treble clef and a bass clef, with dynamics *f* and *ff*. The second piano system is a grand staff with a treble clef and a bass clef, featuring a dense texture with many sixteenth notes in the bass and a melodic line in the treble, with dynamics *ff* and *ff*. The score concludes with a final chord marked *ff*.



*p*  
*8<sup>va</sup> ad lib:*

*p*  
*fx*  
*fx*  
*fx*  
*dim*

*p*  
*p*

*p*  
*p*

*p*  
*p*

*p*  
*pp*



TENOR SOLO

It is end...ed!

The first system features a vocal line in tenor clef with lyrics "It is end...ed!". The piano accompaniment consists of two staves: the right hand plays chords and the left hand plays a rhythmic pattern of eighth notes with vertical bar lines.

The second system continues the piano accompaniment. The right hand has sustained chords, and the left hand plays a melodic line of eighth notes.

The third system continues the piano accompaniment with similar textures to the previous systems.

The fourth system continues the piano accompaniment, ending with a final chord in the right hand.

The fifth system continues the piano accompaniment with sustained chords in the right hand.

The sixth system continues the piano accompaniment, featuring a *poco a poco ritardando* instruction and dynamic markings of *pp* and *fz*.

QUARTETT & CHOR.  
Adagio.



N<sup>o</sup> 19. Adagio. 72 = ♩

SOPRANO

*SOLI*  
 Blest are the de... part... ed who in the LORD are sleep... ing from

ALTO

*SOLI*  
 Blest are the de... part... ed who in the LORD are sleep... ing from

TENOR

*SOLI*  
 Blest are the de... part... ed who in the LORD are sleep... ing from

BASS

*SOLI*  
 Blest are the de... part... ed

ORGAN

OR

P: FORTE.

*p*  
*p*  
 Adagio. 72 = ♩

hence... forth from hence... forth from henceforth for e... ver... more: they  
 hence... forth from hence... forth from henceforth for e... ver... more:  
 hence... forth from hence... forth from henceforth for e... ver... more:  
 from henceforth for e... ver... more:

rest from their la... bours they rest they rest from their labours  
 They rest from their la... bours they rest from their labours they  
 They rest from their labours they rest from their labours they  
 They rest they rest from their labours they



Soli

and..... their works fol low them.  
 rest from their labours and their works fol low them.  
 rest from their labours and their works fol low them.  
 rest from their labours and their works fol low them.

Coro

Soli

Coro

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



**Soli**

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

**Coro**

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.  
from hence forth for e...ver...more.

**Soli**

*pp* part...ed, *f* from henceforth for *dim* evermore;  
part...ed, *f* from henceforth for *dim* evermore;  
part...ed, *f* from henceforth for *dim* evermore;  
part...ed, *pp* from henceforth for *pp* evermore;

**Coro**

from *pp* henceforth for e...ver...more. from *pp*  
from *pp* henceforth for e...ver...more. from *pp*  
from *pp* henceforth for e...ver...more. from *pp*  
from henceforth for e...ver...more. from



*p*  
 from henceforth for e...ver... more.  
*p*  
 from henceforth for e...ver... more.  
*p*  
 from henceforth for e...ver... more.  
*p*  
 from henceforth for e...ver... more.

*mf*  
 henceforth for e...ver... more. from henceforth for e...ver...  
*mf*  
 henceforth for e...ver... more. from henceforth for e...ver...  
*mf*  
 henceforth for e...ver... more. from henceforth for e...ver...  
*mf*  
 henceforth for e...ver... more. from henceforth for e...ver...

*f*

*p*  
 for e...ver... more.  
*p*  
 for e...ver... more.  
*p*  
 for e...ver... more.  
*p*  
 more. for e...ver e...ver... more.  
*dim*  
 more..... for e...ver e...ver... more.  
*dim*  
 more. for e...ver e...ver... more.  
 more..... for e...ver... more.

*ppp*



Nº.20. Larghetto. 84 = ♩

SOPRANO VOICE.

ORGAN  
OR  
PIANO FORTE.

Recit: SOPRANO.

Recit:



God is with men, and he will dwell among them, and

they shall be his people: Nor Sun shall be nor


*Larghetto.* 108—  
Moon: God is their Sun: there shall his ma...jes...ty un...

*Recit:\*\** cloud...ed rise. No earth...ly house is there. *A Tempo Largh<sup>o</sup>.*

God is their Tem...ple and their light

*N<sup>o</sup>. 21. TENOR*  
Be...hold! he



Larghetto 108 = 



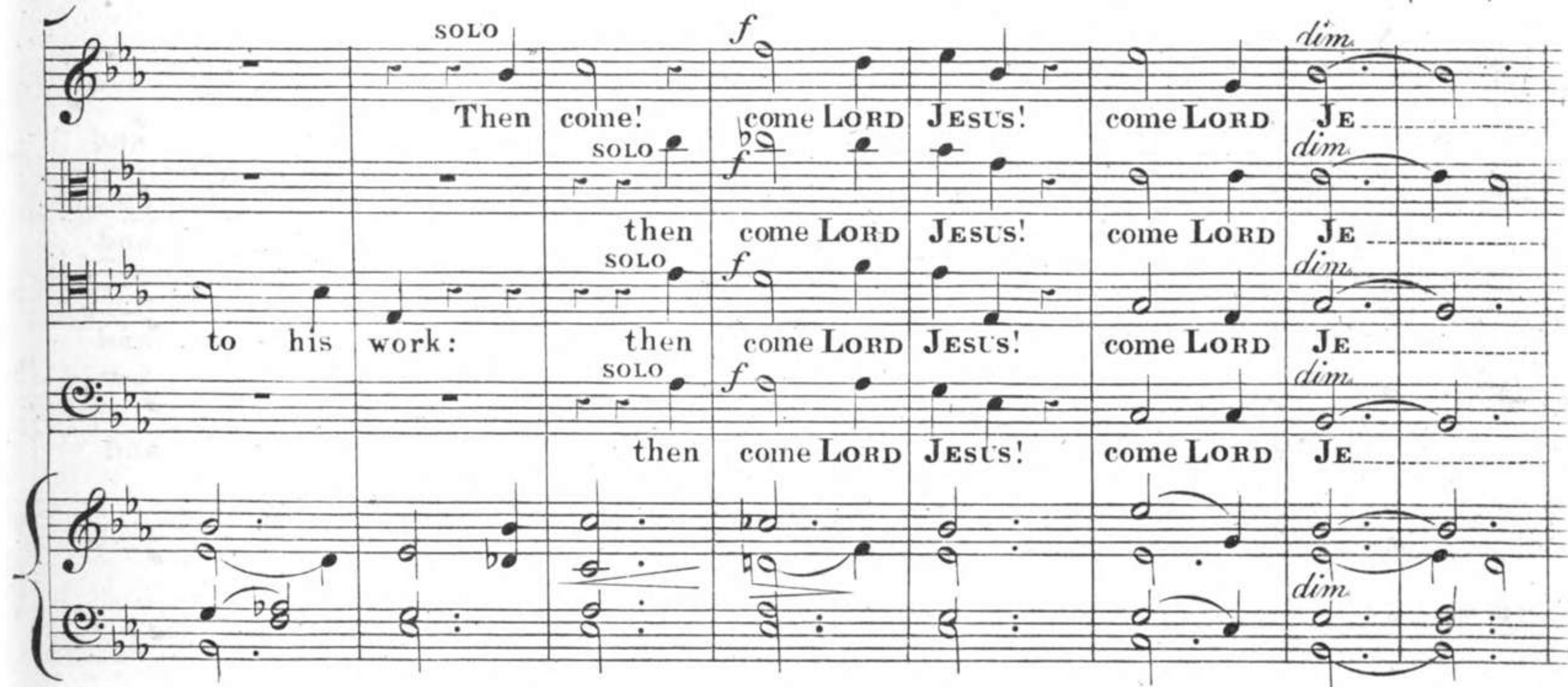
Larghetto 108 = 

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

*f*

*fz*

*Dim.*



SOLO *f* *dim.*

Then come! come LORD JESUS! come LORD JE...

SOLO *f* *dim.*

then come LORD JESUS! come LORD JE...

SOLO *f* *dim.*

to his work: then come LORD JESUS! come LORD JE...

*dim.*



...sus!

...sus!

...sus!

...sus!

*poco stringendo*

Cho<sup>s</sup>  
ALL MO<sup>v</sup>



CHORUS  
"Great and Wonderful?"

Nº22. Allegro Moderato 96 = ♩

TREBLE.  
CON: TENOR.  
TENOR.  
BASS.  
ORGAN  
OR  
PIANO FORTE.

Great and won... der... ful are all thy.....

Great and won... der... ful are all thy.....

Great and won... der... ful are all thy.....

Great and won... der... ful are all thy.....

Great and won... der... ful are all thy.....

Great and won... der... ful are all thy.....

works O thou..... al-migh... ty GOD! how just and

works O thou..... al-migh... ty GOD! how just and

works O thou..... al-migh... ty GOD! how just and

works O thou..... al-migh... ty GOD! how just and

works O thou..... al-migh... ty GOD! how just and

works O thou..... al-migh... ty GOD! how just and

true are all thy com... mandments, JE... HO... VAH King of

true are all thy com... mandments, JE... HO... VAH King of....

true are all thy com... mandments, JE... HO... VAH King of

true are all thy com... mandments, JE... HO... VAH King of

true are all thy com... mandments, JE... HO... VAH King of

true are all thy com... mandments, JE... HO... VAH King of



saints.

saints.

saints.

saints.

*mf*

Great and

The first system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a common time signature. The first three staves have the word "saints." written below them. The fourth staff has "saints." followed by "Great and" in the third measure. The fifth staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a common time signature. It begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures and a bass line with a slur over the first two measures. The piano part continues with a steady eighth-note accompaniment.

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

Great and

The second system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a common time signature. The first staff has the lyrics "won...der-ful are all thy..... works O Thou..... al...migh...ty" written below it. The second staff has "Great and" written below it. The third and fourth staves have the lyrics "won...der-ful are all thy..... works O Thou..... al...migh...ty" written below them. The fifth staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first two measures and a bass line with a slur over the first two measures. The piano part continues with a steady eighth-note accompaniment.

God, O Thou al...migh...ty God! al...migh...ty

Great and

The third system of the musical score consists of five staves. The top four staves are vocal staves, each with a treble clef and a common time signature. The first staff has the lyrics "God, O Thou al...migh...ty God! al...migh...ty" written below it. The second staff has "Great and" written below it. The third and fourth staves have the lyrics "God, O Thou al...migh...ty God! al...migh...ty" written below them. The fifth staff is a piano accompaniment staff with a grand staff (treble and bass clefs) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic and features a melodic line with a slur over the first two measures and a bass line with a slur over the first two measures. The piano part continues with a steady eighth-note accompaniment.



Great and  
 won...der...ful 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...derful are all thy..... works O Thou..... al... migh...ty  
 won...der...ful are all thy..... works 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...derful are all thy..... works, O LORD..... al... migh...ty,

*ff*



God! LORD... Al... migh... ty God. God. God! LORD... Al... migh... ty God. God. God! LORD... Al... migh... ty God. God. God! LORD... Al... migh... ty God. God.

How just and true are all thy com... How just and true are all thy com... How just and true are all thy com... mandments, O King... of... mandments, O JE... HO... VAH! JE... HO... VAH! Thou King of



mandments, JE HOVAH! JE HO VAH, O Thou King of  
 all thy com mandments O King ..... of  
 Saints O King of Saints! JE HO VAH King of  
 Saints! How just and true are all thy com

*ff* Saints! JE HOVAH King of Saints! JE HO VAH  
*ff* Saints! JE HOVAH King of Saints! JE HO VAH  
*ff* Saints! JE HOVAH King of Saints! JE HO VAH...  
 ... mandments, JE HOVAH King of Saints! JE HO VAH

King of Saints. SOLO O SOLO O  
 King..... of Saints. O  
 King of Saints.  
 King of Saints.

And.<sup>e</sup> And.<sup>e</sup> And.<sup>e</sup> And.<sup>e</sup>



Andante. 108 = ♩

*SOLI*  
LORD who shall not fear Thee? LORD, who shall not glo...ri

*SOLI*  
LORD who shall not fear Thee? LORD, who shall not glo...ri

*SOLI*  
LORD, who shall not glo...ri

*SOLI*  
LORD, who shall not glo...ri

Andante. 108 = ♩ *p*

fy Thee? Thou a lone art ho...

fy Thee? Thou a lone art ho...ly Thou art ho...

fy Thee? Thou a lone art ho...

fy Thee? Thou a lone art ho...

*pp*

*Cho. s. p*  
ly Thou a lone art ho...ly. All

*Cho. s. p*  
ly Thou a lone art ho...ly. SOLO

*Cho. s. p*  
ly Thou a lone art ho...ly. All na...tions of the

*ly*  
ly Thou a lone art ho...ly.

*p*



na...tions of the earth shall come and wor...ship be  
 earth shall come and wor...ship shall wor...ship be  
 earth shall come and wor...ship be  
 All na...tions of the earth shall come be

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

throne: SOLO LORD! who  
 throne: SOLO O LORD, who shall not fear Thee? LORD! who  
 throne: O LORD, who shall not fear Thee? LORD! who  
 throne: LORD! who



shall not glo...ri...fy Thee? LORD! who shall not glo...ri...

shall not glo...ri...fy Thee? LORD! who shall not glo...ri...

shall not glo...ri...fy Thee? LORD! who shall not glo...ri...

shall not glo...ri...fy Thee? LORD! who shall not glo...ri...

...fy Thee? Thou a...lone art ho...

...fy Thee? Thou a...lone art ho...ly Thou art ho...

...fy Thee? Thou a...lone art ho...

...fy Thee? Thou a...lone art ho...

*Cho<sup>s</sup> p* ly Thou a...lone art ho... *SOLO* ly Thou a...lone art ho...

*cho<sup>s</sup> p* ly Thou a...lone art ho... *SOLO* ly Thou a...lone art ho...

*cho<sup>s</sup> p* ly Thou a...lone art ho... *SOLO* ly Thou a...lone art ho...

*cho<sup>s</sup> p* ly Thou a...lone art ho... *SOLO* ly Thou a...lone art ho...

*ly* Thou a...lone art ho... *ly* Thou a...lone art ho...

*p* *pp*



Allegro. 112 =

ly. ly. ly. ly.

*Cho: p* Hal le lu jah! Halle

*Cho: p* Hal le lu

Ha le lu jah! Hal le lu jah!

*Cho: p* Ha le lu

lu jah!

...jah!

Hal le lu jah!

...jah! Hal le lu jah!

*f* Thine is the king dom the

*f* Thine is the

powr..... and the glo ry for e ver and e



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

8vi

*f*  
 Thine is the king... dom the pow'r..... and the glo... ry for  
 e... vermore A'... men A...  
 lu... jah A... men Halle... lu... jah

8vi

*f*  
 Thine is the king... dom the pow'r..... and the  
 e... ver and e... ver... more A...  
 men Hal... le lu...  
 A... men

8vi



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

men. Thine is the king dom the  
 glo ry for e ver and e ver more A men,  
 men, A men A men,  
 jah Halle lu jah! A men,

pow'r.... and the glo ry for e ver more ..... for  
 A men Halle lu jah A  
 A men Halle lu jah Halle lu jah Hal le  
 A men Halle lu jah!



e vermore Hal le lu jah! A...

men Hal le lu jah! A men

lu jah, Halle lu jah! A men, A

Thine is the king dom the pow'r and the

men A men Halle lu jah!

A men A men Halle lu

... men Thine is the king dom the pow'r and the

glo ry for e ver more for e ver

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

... jah A men Hal le lu

glo ry Thine is the

... more

Org: Ped:



vermore for e ver more.

jah A men.

king dom the pow'r... and the glo ry.

*ff* Thine is the

*ff* Thine is the

*ff*

king dom the pow'r... and the glo ry for e ver more for

king dom the pow'r... and the glo ry for e ver more for

*p* Thine is the king dom the

e ver more. Thine is the

e ver more.

*p*



*p*

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

*ff*

e... ver... more: Hal le lu jah! Hal le lu jah!  
 e... ver... more: Hal le lu jah! Hal le lu jah! A...  
 e... ver... more: Hal le lu jah! Halle lu jah  
 e... ver... more: Hal le lu jah! Halle lu jah

*ff*

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



First system of the musical score. It includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment (P). The lyrics are: "A men: Hal le lu jah! Hal le lu". Dynamics include *p*, *pp*, and *f*. The piano part features arpeggiated chords.

Second system of the musical score. It includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment (P). The lyrics are: "... jah! Hal le lu jah! ... men! Hal le lu jah! ... jah! Hal le lu jah! ... jah! Hal le lu jah!". Dynamics include *f*, *p*, and *pp*. The piano part continues with arpeggiated chords.

Third system of the musical score. It includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with piano accompaniment (P). The lyrics are: "men men men men". Dynamics include *pp*, *Cres*, and *f*. The piano part features a crescendo and ends with a strong chord.

End of the  
( )