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Columbia University
in the City of New York



Department of Music



Der 84. Psalm

nach Milton's metrischer Bearbeitung

für 4 Solo- u. 4 Chor-Stimmen
mit Orchester

in Musik gesetzt

von

LOUIS SPOHR.

(unabhängiges Werk)

Partitur	Thlr 3 —
	Mk 9, 00
Orchester-Stimmen	Thlr 2 20 Ngr
	Mk 8, 00
Chor-Stimmen (Octav)	Thlr 1 —
	Mk 3, 00
Clavierauszug	Thlr 2 —
	Mk 6, 00
Doublirstimmen	Sopran, Alt, Tenor & Bass à 2½ Ngr = Mk 0, 75
	(Violino I, Violino II, Viola, Cello & Bass à 5 Ngr = Mk 0, 50)

Ergeben sie den Vorzug für alle Länder.

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Der 84^{te} Psalm.

N^o 1. Chor.
Andante.

LOUIS SPORN
(Neubergsomes-Werk)

Flauto I.

Flauto II.

Oboi.

Clarinetti in A.

Fagotti.

Corni in D.

Clari in D.

Trombe Alto.

Trombe Tenore.

Trombe Basso.

Timpali in D.A.

Supra.

Alto.

Tenore.

Basso.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

How low - ly are thy
We look - ed up
How
We low - ly are thy
We look - ed up
We
We

The first system of the musical score consists of several staves. At the top, there are two empty vocal staves. Below them are several staves for piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for various instruments. The music is written in a common time signature and features complex rhythmic patterns and melodic lines.

The second system of the musical score includes lyrics in both German and English. The lyrics are written below the vocal staves. The German lyrics are: *der - heil'ge Geist, o Herr der Heil'gen, wie schön, wie schön ist der - ses Tem - plei Hei - lig - stes, woher du bist, du bist*. The English lyrics are: *holy - ly are thy gifts - inglorious! o Lord, how dear the plea - sure is - here - no - else are, where thou dost dwell so*. The piano accompaniment continues with intricate musical notation, including dynamic markings like *dim.* and *rit.*.

lay her young both feet her knee - and, Evn by thy al - tars, Lord of hosts, they find their safe -
 ty; and thou her an - gel - stern host. In thy - self, thou art, Lord of hosts, and thou art -

hats, and bow they fly from round the courts for'three, my King, my God, to thee, my King, my God!
 But, thou forever art - thou art - as thou, with thee, with thee, as thou, with thee, with thee.

musical score for piano accompaniment, including staves for right and left hand, and grand staff for strings and harp.

dear, how dear, the plea - sant in - ter - na - des are, where thou dost dwell so sweet, where
 lieb, wie ichlie ist der - ses Tru - pels Hei - lig - thum, wo du bist, so stehst so and, so and, so
 Lord, how dear, the plea - sant in - ter - na - des are, where thou dost dwell so sweet, so sweet, where
 Herr, wie ichlie ist der - ses Tru - pels Hei - lig - thum, wo du bist, so stehst so and, so and, so
 dear, how dear, the plea - sant in - ter - na - des are, where thou dost dwell so sweet, where
 lieb, wie ichlie ist der - ses Tru - pels Hei - lig - thum, wo du bist, so stehst so and, so and, so
 Lord, how dear, the plea - sant in - ter - na - des are, where thou dost dwell so sweet, so sweet, where
 Herr, wie ichlie ist der - ses Tru - pels Hei - lig - thum, wo du bist, so stehst so and, so and, so

musical score for vocal parts with German and English lyrics.

No. 2.
Allegro.

Sop. - st. *hup - st, hup - st, who is thy house in - - - side, where thou they a - ver*
Wahl dem, wahl dem, der in dem Tim - - pel wohnt, wo er - - - sig er dich

Alt. - st. *hup - st, hup - st, who is thy house in - - - side, where thou they a - ver*
Wahl dem, wahl dem, der in dem Tim - - pel wohnt, wo er - - - sig er dich

Ten. - st. *hup - st, hup - st, who is thy house in - - - side, where thou they a - ver*
Wahl dem, wahl dem, der in dem Tim - - pel wohnt, wo er - - - sig er dich

Sop. - st. *hup - st, hup - st, who is thy house in - - - side, where thou they a - ver*
Wahl dem, wahl dem, der in dem Tim - - pel wohnt, wo er - - - sig er dich

The score consists of 11 systems. The first system is a piano introduction. The second system begins the vocal entries with the lyrics above. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some passages marked *ff* (fortissimo). The vocal parts are written in treble clef with a key signature of one flat (B-flat major/D minor).

praise where they are - - - ver praise! hap - py, hap - py whose strength is there with
 praise, no or else a - - - - - wig praise! Wollt den, wollt den, der Söu - he wirt die

praise where they are - - - - - ver praise! hap - py, hap - py whose strength is there with
 praise, no or else a - - - - - wig praise! Wollt den, wollt den, der Söu - he wirt die

praise where they are - - - - - ver praise! hap - py, hap - py whose strength is there with
 praise, no or else a - - - - - wig praise! Wollt den, wollt den, der Söu - he wirt die

praise where they are - - - - - ver praise! hap - py, hap - py whose strength is there with
 praise, no or else a - - - - - wig praise! Wollt den, wollt den, der Söu - he wirt die

hide, and in their hearts they were sad in their hearts they were sad. They pass through He - ven's
die auf der-see We - gen *weil, auf der-see We - gen* *weil, Die welt durch's H - de*

hide, and in their hearts they were sad in their hearts they were sad.
die auf der-see We - gen *weil, auf der-see We - gen* *weil,*

hide, and in their hearts they were sad in their hearts they were sad.
die auf der-see We - gen *weil, auf der-see We - gen* *weil,*

hide, and in their hearts they were sad in their hearts they were sad.
die auf der-see We - gen *weil, auf der-see We - gen* *weil,*

The first system of the musical score consists of ten staves. The top two staves are vocal parts with lyrics. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual parts. The music is in a major key and 4/4 time. Dynamics include *ff* and *mf*. The vocal lines are marked with *ff* and *mf* dynamics.

ff
 dale where springs and show'rs a - - bound.
 Lead us *ff* - - - *mf* - - - *ff* - - - *mf* - - - *ff* - - - *mf* - - -

mf
 dale where springs and show'rs a - - bound.
 Lead us *ff* - - - *mf* - - - *ff* - - - *mf* - - - *ff* - - - *mf* - - -

mf
 vale, that dry and bar - - ren ground, so through a fruit - ful wa - - ry dale where springs and show'rs a - -
 that dale that - - ren dale - - ren ground, so through a fruit - ful wa - - ry dale where springs and show'rs a - -

mf
 fruit - - ful wa - - ry dale where springs and show'rs a - - bound.
 was - - - a - - ren - - - dale Lead us *ff* - - - *mf* - - - *ff* - - - *mf* - - - *ff* - - - *mf* - - -

The second system of the musical score consists of ten staves, all of which are for piano accompaniment. It includes a grand staff and four individual parts. The music continues from the first system, maintaining the same key and time signature. Dynamics include *mf* and *ff*. The piano part features intricate rhythmic patterns and melodic lines.

They journey on from strength to strength, they journey on
 Er-schlehen Kraft von Tag zu Tag, er-schlehen sie

They journey on from strength to strength with joy, they journey on with
 Er-schlehen Kraft von Tag zu Tag, sie mit Lust, er-schlehen sie Kraft, sie

know. They journey on from strength to strength, they journey on with glad-ness that they journey on
 sind. Er-schlehen sie Kraft von Tag zu Tag, sie mit Lust, er-schlehen sie Kraft, sie mit Lust, er-schlehen sie

They journey on from strength to strength, with glad-ness that they journey on from strength to
 Er-schlehen sie Kraft von Tag zu Tag, sie mit Lust, er-schlehen sie Kraft, sie mit Lust, er-schlehen sie

as from strength to strength, thy journey on with joy and glad- some cheer, till all be - fore our God - at length El -
Kraft von Tag zu Tag, er wachet an Kraft, so Freud' und fro- hem Muth, bis endlich Gottes Herr - lichkeit zu S -
 - and glad - some cheer, thy journey on with joy and glad - some cheer, till all be - fore our God - at
 - and fro - hem Muth, er wachet an Kraft, so Freud' und fro - hem Muth, bis end - lich die Herr - lichkeit

as from strength to strength, thy journey on from strength to strength till all be - fore our God - at length
Kraft von Tag zu Tag, er wachet an Kraft von Tag zu Tag, bis endlich Gottes Herr - lichkeit

as from strength to strength, thy journey on from strength to strength till all be - fore our God
Kraft von Tag zu Tag, er wachet an Kraft von Tag zu Tag, bis end - lich Gottes Herr - lichkeit

habe ich - - side, where they e - ver praise, where they e - - ver praise! He -
 Ten - - gel, wohel, no e - sig er dich preist, no er dich e - - sig preist! Wohl
 la'

habe ich - - side, where they e - ver praise, where they e - - ver praise! He -
 Ten - - gel, wohel, no e - sig er dich preist, no er dich e - - sig preist! Wohl
 la'

habe ich - - side, where they e - ver praise, where they e - - ver praise! He -
 Ten - - gel, wohel, no e - sig er dich preist, no er dich e - - sig preist! Wohl
 la'

habe ich - - side, where they e - ver praise, where they e - - ver praise! He -
 Ten - - gel, wohel, no e - sig er dich preist, no er dich e - - sig preist! Wohl
 la'

there, they journey on from strength to strength, they journey on from strength to strength, their journey on with
 Meek, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree* *Kniff*, *ee*

jour - ney on from strength to strength with joy and glad - ness, they journey on with
 abid on *Kniff* *ree* *Tag* *ee* *Tag*, *ee* *Fixed* *and* *ha - ven* *Meek*, *crabtree* *Kniff*, *ee*

there, they journey on from strength to strength, they journey on from strength to strength, they journey
 Meek, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree*

there, they journey on from strength to strength, they journey on from strength to strength, they journey
 Meek, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree* *Kniff* *ree* *Tag* *ee* *Tag*, *crabtree*

The first system of the musical score consists of seven staves. The top three staves are vocal parts, and the bottom four staves are piano accompaniment. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The vocal parts feature melodic lines with various ornaments and dynamics. The piano accompaniment includes chords and arpeggiated figures. The system concludes with a double bar line and a fermata over the final notes.

Joy and glad-ness there, till all be-fore our God — at length in Zi - on do ye — pray, till all be-
 Freud' und fro-hen Muth, bis endlich Gottes Herr - lichkeit in Zi - on sey ihu er - schiet für Gottes

Joy and glad-ness there, till all be-fore our God — at length in Zi - on do ye — pray, till all be-
 Freud' und fro-hen Muth, bis endlich Gottes Herr - lichkeit in Zi - on sey ihu er - schiet für endlich

as with glad-ness there, till all be-fore our God — at length in Zi - on do ye — pray, till all be-
 Hoff' an fro-hen Muth, bis endlich Gottes Herr - lichkeit in Zi - on sey ihu er - schiet für endlich

as with glad-ness there, till all be-fore our God — at length in Zi - on do ye — pray, in Zi - on do ye — pray,
 Hoff' an fro-hen Muth, bis endlich Gottes Herr - lichkeit in Zi - on sey ihu er - schiet für endlich

The second system of the musical score continues the vocal and piano parts from the first system. It consists of seven staves. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support. The system concludes with a double bar line and a fermata over the final notes.

No. 3.

Larghetto con moto.

This system contains the first five staves of the musical score. The top staff is for the vocal line, with lyrics "Gott." below it. The second staff is for the vocal line, with lyrics "Gott heil'ig ist." below it. The third staff is for the piano accompaniment, with dynamics *for.*, *dim.*, and *p.* indicated. The fourth and fifth staves are for the piano accompaniment, with dynamics *for.*, *dim.*, and *p.* indicated. The sixth and seventh staves are empty.

SOLO.

Lord God of hosts, — how new are past, — O do not God, give ear, — thou
 Herr Gott — der Hch., — Admeto Ge — he, — a Je-ehs Gott, weh auf' — mir!

This system contains the next five staves of the musical score. The top staff is for the vocal line, with lyrics "Lord God of hosts, — how new are past, — O do not God, give ear, — thou" below it. The second staff is for the vocal line, with lyrics "Herr Gott — der Hch., — Admeto Ge — he, — a Je-ehs Gott, weh auf' — mir!" below it. The third staff is for the piano accompaniment, with dynamics *for.*, *dim.*, and *p.* indicated. The fourth and fifth staves are for the piano accompaniment, with dynamics *for.*, *dim.*, and *p.* indicated. The sixth and seventh staves are for the piano accompaniment, with dynamics *for.*, *dim.*, and *p.* indicated.

Op. 1.

Clar.

Fag.

Alt.

Vop.

Bass.

Supr.

Alt.

Ten.

For our day — in thy courts to be is bet — ter and more blest than
 Dein ein Tag — in dem Haus des Herrsch'ngt'Se — ge und mehr B'el als

For our day — in thy
 Dein ein Tag — in dem

in — vor mir —
 im — der —

For our day — in thy courts to be is bet — ter and more blest, than
 Dein ein Tag — in dem Haus des Herrsch'ngt'Se — ge und mehr B'el, als

in the joy of us — al-ty a thousand days at bet, is bet — ter and more
 in der Lust der Ei — felheit wohl tau-send Ta — ge lang, bringt Se — ge und mehr

courts to be is bet — ter and more blest, than in the joy of us — al-
 Haus des Herrsch'ngt'Se — ge und mehr B'el als in der Lust der Ei — fel-

For God the Lord — both sun and shield gives
Denn Gott der Herr, — mein Heilmittel gibt

For God the Lord — both sun and shield gives...
Denn Gott der Herr, — mein Heil, mein Schild gibt...

For God the Lord — both sun and shield gives
Denn Gott der Herr, — mein Heilmittel gibt

held — whose sun and shield and right — For God — the Lord — both sun and shield —
hält — der Got - te He - il — ge - gibt — *Denn Gott — der Herr, — mein Heil, mein Schild*

pizz. *arco*

right, whose ways are just and right
 güt, der Got - tes We - ge güt.

right as good from them shall be with-held whose
 götlich-gütlichen Frommen ist ver-sagt der Got-tes We - ge, Got - tes We - ge güt.

right, as good from them shall be with-held whose
 götlich-gütlichen Frommen ist ver-sagt der Got-tes We - ge, Got - tes We - ge güt.

right, whose ways are just as our ways are right
 güt, der Got - tes We - ge, Got - tes We - ge güt.

Nicht!
Arracht!

Nicht!
Arracht!

Nicht!
Arracht!

That man is tru-ly blest who
Der Mann wahr-lich selig sein der alle - - - ly on - - - thy doth re - -

That man is tru-ly blest, who on - - - ly on - - - thy doth re - -
Der Mann wahr-lich selig sein, der alle - - - alle selig auf dich - - -

H.P. 108

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various instruments.

Metel
Nitz

That man is true-ly kind who on-ly on the
Der Mensch ist er-lich sein der ein-gerich-ter

man is true-ly kind who on-ly on the
Mensch ist er-lich sein der ein-gerich-ter

-ly on the doth re-ly, and so there on-ly real, who on-ly
-ist auf die sich ver-lassen, und die al-lein ist er-echt, der einzig

on-ly real, doth re-ly, and so there on-ly real, who on-ly
ist er-echt, der einzig sich ver-lassen, und die al-lein ist er-echt, der einzig

Musical score for the second system, featuring vocal lines and piano accompaniment. The score includes a vocal line with lyrics and a piano accompaniment with various instruments.

High! Lord God of hosts, who reign'st on high! That
 herrscht! Herr Gott der Welt, der du - ses herrscht! Der

High who reign'st on high! That one is truly blest whom
 herrscht! der du - ses herrscht! Der Massime an - ge - se - hen -

High! Lord God of hosts who reign'st on high! High!
 herrscht! Herr Gott der Welt, der du - ses herrscht!

High! Lord God of hosts, who reign'st on high! That one is truly blest whom
 herrscht! Herr Gott der Welt, der du - ses herrscht! Der Massime an - ge - se - hen -

- - - ly on thee dōst re - ly and in thee on - - - ly rest. Lord God of
 - - - sig sind auf dich ver - traut, und dir of - fe - hen wir - traut. Herr Gott
 on - ly on thee dōst re - ly and in thee on - - - ly rest. Lord God of
 ein - zig sind auf dich ver - traut, und dir of - fe - hen wir - traut. Herr Gott
 - - - ly on thee dōst re - ly and in thee on - - - ly rest. Lord God of
 - - - sig sind auf dich ver - traut, und dir of - fe - hen wir - traut. Herr Gott
 That man in his - le best, who on - ly on - thee dōst re - ly. Lord God of
 Der Mensch in sei - ner Best, der ein - zig auf dich ver - traut. Herr Gott

