

**DAS JÜNGSTE GERICHT.  
ORATORIUM IN  
DREI ABTHEILUNGEN.  
DRITTE ABTHEILUNG**

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Das Jüngste Gericht. Oratorium in Drei Abtheilungen. Dritte Abtheilung by Louis Spohr & August Arnold

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**LOUIS SPOHR & AUGUST ARNOLD**

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DRITTE ABTHEILUNG**



Das jüngste Gericht

Oratorium in drei

Abtheilungen

von Arnold, in Musik

gesetzt v. L. Spohr.

Dritte Abtheilung.

Introduzion d'Choro Driller Theil.

Allegro molto

a due

Handwritten musical score for 'Introduzion d'Choro Driller Theil.' The score is written in a cursive style and includes the following parts:

- Staute** (Soprano)
- Oboe**
- Clarinette in B**
- Corni in Es**
- Corni in C**
- Fagotti**
- Clari in E**
- Tromboni in C**
- Tromboni in Es**
- Tromboni** (unlabeled)
- Chor der Engel.** (Choir of Angels)
- Violini** (Violins)
- Viola**
- Violoncelli & Bassi** (Violoncellos and Basses)

The score is divided into three measures. The first measure shows the initial chords and rhythmic patterns for the instruments. The second measure continues the harmonic structure. The third measure concludes the introduction with a final chord. The tempo is marked 'Allegro molto' and the performance instruction is 'a due'.

This image shows a page of handwritten musical notation for a multi-instrument ensemble. The score is organized into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The score is divided into several systems:

- System 1:** The top system consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and rests.
- System 2:** The second system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 3:** The third system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 4:** The fourth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 5:** The fifth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 6:** The sixth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 7:** The seventh system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 8:** The eighth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 9:** The ninth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.
- System 10:** The tenth system consists of five staves. The first staff has a treble clef. The notation includes various rhythmic values and rests.

Dynamic markings such as *al f* and *ff* are present in the lower systems. The notation is dense and detailed, typical of a professional musical score.

This is a handwritten musical score for a multi-instrument ensemble. The score is organized into two main systems, each containing multiple staves. The top system includes a piano part (indicated by a grand staff with treble and bass clefs) and several string staves. The bottom system features a dense arrangement of staves, likely for woodwinds and brass, with some staves containing complex rhythmic patterns and articulation marks. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. There are several handwritten annotations in the score, including the word "due" in the upper middle section and "ad. V. f. p." in the lower section. The overall appearance is that of a working draft or a composer's sketch.



This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or orchestra. The score is organized into three main systems, each consisting of multiple staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first system includes a grand staff with a treble and bass clef, and several staves below it. The second system also features a grand staff and multiple staves. The third system is similar, with a grand staff and multiple staves. The notation includes many slurs, ties, and dynamic markings such as *ff*, *f*, *p*, and *mf*. There are also some handwritten annotations and markings, including a large '8' and a 'p' in the third system. The overall appearance is that of a detailed and intricate musical composition.

This is a handwritten musical score for a choir and piano. The score is written on 18 staves, organized into three systems of six staves each. The top two systems are for the choir, with each system containing two soprano and two alto parts. The bottom system is for the piano accompaniment. The music is written in a single system with a common time signature. The lyrics are written in German and appear to be a religious or liturgical text. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. The score includes various musical notations such as notes, rests, and clefs.

Singt - laus  
Singt - laus  
Singt - laus  
Singt - laus ist der Herr  
Zorn

This is a handwritten musical score for voice and piano. The score is written on ten staves, with the top five staves for the piano accompaniment and the bottom five for the voice. The music is in a major key and 4/4 time. The lyrics are in German and are written in a cursive hand. The lyrics are: "Ist der Jovon Zorn", "Ist der Jovon Zorn", "Ist der Jovon Zorn", "Ist der Jovon Zorn", "Ist der Jovon Zorn". The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines. The voice part is a simple melody with some ornamentation. The score is divided into four measures by vertical bar lines.