THE SHORTER PILGRIM’S PROGRESS
A Musical Allegory

Text by
Elizabeth Hodgkinson

Music by
Edgar Stillman Kelley
Op. 37a

OLIVER DITSON COMPANY
The Shorter Pilgrim’s Progress

A Musical Allegory
JOHN BUNYAN
Born near Harrowden, November, 1628
Died in London, August 31, 1688

THE PILGRIM'S PROGRESS
FROM THIS WORLD TO THAT WHICH IS TO COME

First Part, published in 1678
Second Part, published in 1685
THE SHORTER

PILGRIM'S PROGRESS

A Musical Allegory

For Soli, Chorus, Organ & Orchestra

Based on the text of

JOHN BUNYAN

By Elizabeth Hodgkinson

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Edgar Stillman Kelley

Op. 37a

BOSTON

Oliver Ditson Company

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To
MR. & MRS. CHARLES PHELPS TAFT
**Note**

The composer, who for many years had entertained the project of writing music to illustrate scenes from Bunyan’s *Pilgrim’s Progress*, was at last by a happy coincidence offered a poetic treatment of the allegory in the form of a “Musical miracle play.”

In treating the highly imaginative creation of John Bunyan in the form of a mediaeval mystery with modern musical coloring, opportunity was afforded for composing a work without the limitations of the oratorio tradition on the one hand or the paraphernalia of the opera on the other.

To meet the demand for a briefer work that can be given by church chorus, choirs with organ accompaniment, and by small choral societies with a reduced orchestra, or with organ alone, *The Shorter Pilgrim’s Progress* has been prepared. This necessitated the elimination of Pilgrim’s entrance into the “Valley of Humiliation,” his struggle there with Apollyon and the powers of darkness, together with the complete excision of “Vanity Fair” with its noisy vendors and dancers, the jesting Atheist, and his friends Mr. Worldly Wiseman, Mr. Money-love, and the sorcerer, Madame Bubble. Modifications of the musical texture to fit the needs of the choir-loft and to facilitate the use of the organ were also made.

The complete work was given its initial performance in Cincinnati on May 10th, 1918, at the Music Festival under the baton of Eugène Ysaÿe with a notable cast. Mr. Reinald Werrenrath sang the parts of *Christian* and *Faithful*; Mr. Evan Williams those of *Evangelist* and *Hopeful*; Mr. Lambert Murphy that of *Atheist*; Mr. Clarence Whitehill that of *Apollyon*; Miss Florence Hinkle sang the parts of *Pilgrim’s Wife* and the *First Shepherd*; Miss Mabel Garrison sang as the *Angel*; and Mme. Matzenauer sang the part of *Madame Bubble*.

Notable performances have been given in New York, April 9, 1920, under Walter Damrosch at the Festival of the New York Oratorio Society, and in Chicago, April 18, 1921, by the Apollo Club under Harrison M. Wild.
Characters Represented

Christian  Baritone
The Dreamer  Baritone
Evangelist  Tenor
Hopeful  Tenor
First Shepherd  Soprano
Angel  Soprano
Voices of Doom, Neighbors
Celestial Voices
Heavenly Host, etc.  Chorus of Mixed Voices

Principal Solo Voices

One (or two) Sopranos, one (or two) Tenors, and one (or two) Baritones

Since all of the characters represented do not appear simultaneously, the soloists may, if the conditions demand, assume more than one part.

The Tenor soloist may take the rôles of both Evangelist and Hopeful.

When but one Soprano is obtainable, this artist may sing the parts of the First Shepherd and the Angel.

If further condensation is necessary, the principal Baritone singing the rôle of Christian may be permitted to sing also the minor rôle of The Dreamer.

In localities where the large instrumental forces of the traditional festival are unobtainable, the accompaniment may be rendered by an orchestra of moderate size.

Finally, the work may be given in a church with organ and additional instruments ad libitum.

Time of Performance

About one hour
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THE SHORTER PILGRIM'S PROGRESS
Part I

ELIZABETH HODGKINSON
PROLOGUE

EDGAR STILLMAN KELLEY

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As I walk'd thro' this world's vast wil-der-
ness, I light-ed on a cer-tain place where was a Den,
And there I laid me down to sleep, and as I slept, I
dream'd a dream, and lo, I stood with-
in a cit-y, high The Cit-y of De-struc-tion, where I
saw a man, clothed in rags. His face was turned from his own house, and in his hands a

book. And a great burden rested on his back. I looked and saw him

cresc.

read within the book. And as he read he wept and

do (The curtain slowly rises, disclosing the outer walls of a gloomy medieval city. Christian, a

man in rags and laden with a heavy burden, is discovered in the foreground. The sky is cloudy, but

of Doom.

grace brighter toward the entrance of the Neighbors)
THE CITY OF DESTRUCTION

VOICES OF DOOM

Moderato

Behold the Day, it cometh, Cruel with
Behold, be hold,

Behold the Day of the Lord cometh, Behold the Day of the Lord cometh
Behold, behold, the Day of the Lord cometh

Lo, the Day


wrath and fierce anger, To make the land a deso-

com eth, Cruel with fierce anger, To make the land a deso-

Cruel with anger, Behold, be-

Lord cometh, Behold, be-

of the Lord,
lation And to destroy the sinners, Be-
lation And to destroy the sinners thereof, And to destroy the

Day of the Day of the

hold the Day of the

Day, it cometh with wrath and anger and des-

sinners thereof. Lord, the Day cometh with wrath and fierce

Lord, the Day cometh with wrath and anger.

Day, behold

72444 - 319
er - an - do
la - tion.
an - ger, with wrath and an - ger.
Cru - el with wrath and an - ger.

the
Day.

meno mosso
CHRISTIAN

What shall I do to be saved?

SOP. & ALTO in unison

What will ye
What will ye
What will ye

meno mosso

What
Allegro moderato

Woe is me! For my burden is too
do to be saved?
do to be saved?
will ye do?

Allegro moderato

(groups of Neighbors stroll in from various directions and gather about Christian.)

dim.

heav y for me, for me to bear. What shall I
dim.

chr.
do? What shall I do to be saved?

sempre dim.
CHRISTIAN'S BURDEN

Moderato

O wife and friends! I am undone by reason of this burden. That lieth hard upon me; and I learn from certain prophecies within this book, and from foreboding voices in mine ears. That this our city shall be...
Allegro agitato

burn’d by fire From heaven, in which

fear-ful o-ver-throw We all shall come to

tin if there be No way o-pen for es-cape. A-

las! What shall I do? What shall I do?

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CHORUS OF NEIGHBORS

Allegro

SOPRANO

What idle vision stirs thy brain? What idle vision

ALTO

What idle vision stirs thy brain? What idle vision

TENOR

What idle vision stirs thy brain? What idle vision

BASS

What idle vision stirs thy brain? What idle vision

Allegro

What idle vision stirs thy brain? Forget thy dreams, be comforted, and come thou with us!

What idle vision stirs thy brain? Forget thy dreams, be comforted, and come thou with us!

What idle vision stirs thy brain? Forget thy dreams, be comforted, and come thou with us!

Forget thy dreams, be comforted, and come thou with us!
Moderato

What shall I do? What shall I do? What shall I do to be saved?
Flee from the wrath to come! Flee from the wrath to come! Up, up, get thee out of this place; For the Lord will destroy the city. Arise, escape for thy life! Arise, escape to the plains!
mf Impassibly

Look not behind thee lest thou be consumed in the destruction.

Ev. Flee! flee to the Mountains of Zion!

agitato mf CHRISTIAN

Flee from the wrath to come! Ah, whither must I fly?

agitato

EVANGELIST mf

See'st thou yon gale? Dost

CHRISTIAN

No. Allegretto dolce
foco cresce.

see— you shining light?— Keep that

I think I do.

light in thine eyes and go Direct-ly there-to, so thou'll see the dim.

Slower Allegretto

gate;— The
cresce.

lit-tle gate, the Wick-et-gate, at which when thou Dost
dolce.
knock, it shall be told thee what to do.

SOPRANO I & II CELESTIAL VOICES

ALTO I & II

Moderato

mit thy ways unto the Lord; He will stretch out His hand, And

Moderato

mit thy ways unto the Lord; He will stretch out His hand, And
nenaccompiament ad lib.)

CHRISTIAN

O Thou that hearest prayer, teach thy

lead thee unto His Blessed Land. Thou shalt forget thy

lead thee unto His Blessed Land. Thou shalt forget thy
Lead me, O Lord, in Thy righteousness. And my misery. Thy there be darkness, yet Thy misery as waters passed away! Though there be darkness, yet Thy

bring me to Eternal Grace.

light Shall be clearer than the day!

light Shall be clearer than the day!
Allegro


Allegro

stirs thy brain? Forget thy dreams, be comforted, and come thou with us! stirs thy brain? Forget thy dreams, be comforted, and come thou with us! stirs thy brain? Forget thy dreams, be comforted, and come thou with us! stirs thy brain? Forget thy dreams, be comforted, and come thou with us!
Ev

poco meno
EVANGELIST

accel.

Turn not a-side! Before thee is the Way of Life!

Ev.

CHRISTIAN

Moderato

I go, my friends, to seek a better

Moderato

conn-try And an her-i-tage that fad-eth not a-way.

poco agitato

O fly with me, my friends! Let us es-cape while there is hope!
Cry, O City of Destruction! For the

ALTO

Cry, O City of Destruction! For the

TENOR

Cry, O City of Destruction! For the

BASS I

Cry, O City, O City of Destruction! For the

BASS II

Cry, O City of Destruction! For the

 Allegro

accel

Day of the Lord is near. It ha - steth

accel

Day of the Lord is near. It ha - steth

accel

Day of the Lord is near. It ha - steth

accel

Day of the Lord is near. It ha - steth

accel

Day of the Lord is near, is near. It ha - steth

accel

accel

accel

accel
Greatly, it hasteth greatly, for they have forgot. The
Allegro molto

God of their Salvation.

They have forgot. The

The time is short; away!

God of their Salvation.

The time is short; away!

God of their Salvation.

Allegro molto
CHORUS OF NEIGHBORS

Allegro

SOPRANO

ALTO

Wilt thou return no more nor see again, again.

TENOR I&II

Wilt thou return no more nor see again, nor see a-

BASS I&II

Wilt thou return no more nor see again, again.

Allegro

What foly conseils thee forsake thine all, thine

Thy gain, again Thy gain, again Thy country? O what madness, madness this, what madness, this, what madness,

Thy country? what madness?
What folly counsels thee forsake thine all, thine
What folly counsels thee forsake thine all, for-sake thine
mad-ness! What folly counsels thee forsake thine all, for-sake thine
mad-ness! What folly counsels thee forsake thine all, for-sake thine
ness! What folly counsels thee forsake thine all, thine

ritard.

all For a vain shadow of good things to come?
all For a vain shadow of good things to come?
all For a vain shadow of good things to come?
all For a vain shadow of good things to come?
all For a vain shadow of good things to come?

ritard.
Moderato

CELESTIAL VOICES

SOPRANO I

Who so for sak-eth all for His Name's sake, Breth-ren and sis-ters,

SOPRANO II

Who so for sak-eth all for His Name's sake, Breth-ren and sis-ters,

ALTO I

Who so for sak-eth all for His Name's sake, Breth-ren and sis-ters,

ALTO II

Who so for sak-eth all for His Name's sake, Breth-ren and sis-ters,

Moderato

(accompaniment ad lib.)
CHRISTIAN'S DEPARTURE

Some-thing there is that whis-pers me of light where all was
dark!

SOMETHING OF HOPE WHERE ALL WAS COMFORTLESS.

Allegro molto
My burden lighter grows when I but look up

Meno mosso

on the Path I long to tread. Now fare ye

Allegro moderato

well! Yet not a long fare-well; I am assured that we shall

meet each other face to face, face to face beyond the hills that girt Je-
Part II

THE DELIGHTABLE MOUNTAINS
Hopeful and Christian now behold ascend

Mountains Detectable where shepherds tend their flocks. And

here our Pilgrim's eyes are glad-dened by a glimpse of Par a

(Curtain. Verdant mountains with a limitless vista. Shepherds in the foreground

Hopeful seen approaching them.)
Hopeful

Andante con moto

The Lord is my Shepherd: I shall not want. He maketh me to lie.
down in green pastures:

He lead-eth me be-side the still wa-
ters. He re-
stor-eth my

soul; He lead-eth me in the paths of right-eous-ness,

in the paths of right-eous-ness for His
Hopeful

Name's sake. The Lord is my

Chorus of Shepherds

Soprano

Alto

The Lord is thy

Tenor

The Lord is thy Shepherd; thou

The Lord is thy Shepherd; thou

3 Ped.)

Shepherd; I shall not want. He

Shepherd; thou shalt not want. He

He maketh thee to lie down in green pastures; He

He shall not want. He maketh thee to lie down in green pastures; He

poco a poco cresc.
lead-eth, He lead-eth me be-side the still-

mak-eth thee to lie down in pas-tures

lead-eth thee be-side the still wa-ters. He re-stor-eth thy

wa-ters.

green. He lead-eth thee in the paths of right-eous-ness,

soul. He lead-eth thee in the paths of right-eous-ness,

soul. He lead-eth thee
in the paths of righteousness
in the paths of righteousness for His
in the paths of righteousness for His

The Lord is thy Name's sake.
The Lord is thy Name's sake.

Shepherd; thou shalt not want.
The Lord is thy
(Christian now also appears)

Shepherd, thou shalt not want.

Welcome to these delicious mountains!

Oboe (Shepherd’s pipe)

Diminuendo
HOPEFUL

CHRISTIAN

Whose...

Eng. Horn

Whose mountains, whose Delectable Mountains are these?

mountains, whose Delectable Mountains are these?

Horn

FIRST SHEPHERD

Shepherd's pipe

These mountains are Imma...
Els! and they are within sight of His City!

hol-y! hol-y! they shall obtain ever-

Sor-row and sigh-ing, Sor-row and last-ing, et-ter-nal joy.

CELESTIAL VOICES
SOPRANO I & II

(WITHOUT ACCOMPANIMENT)

ALTO I & II
sighing shall flee, shall flee away. Holy! Holy! Holy!

FIRST SHEPHERD mf

Animato ma non troppo

And there shall shine no sun in heav'n, And there shall be no night,

Animato ma non troppo

there shall be no night, For God Himself shall be an everlasting light. And
Lento

He that o-ver-com-eth Shall walk with Him in

HOPEFUL'S ASPIRATION

My soul

long-eth for the courts of the Lord;

Oboe
Fain would I depart and

be with Christ, and be with

Christ!

O that I had the
wings of a dove to fly away and

be at rest, to fly away and be at rest.

I will arise and go to my Father, I will arise; I would depart and be with Christ,
Yes, I would be with Christ. O that I had the wings of a dove!

Then would I fly away and be at rest.
Lo, I would seek Him that maketh O-

ri - on and the Ple - ia -
des. I long to behold the
I will arise and go to my Father, I will arise.

Lo, I will take, I will take the wings of the morning and
poco anima
dwell in the uttermost parts of the sea, till
day break and the shadows flee away!

Allegro molto

Let us arise.

Come! Come! This is not our
Let us depart; this is not our rest.

Let us make haste to the City Celestial, Let us make haste.

Let us make haste to the City Celestial!
CHORUS

CHORUS OF SHEPHERDS

ALTO
A-rise and de-part! This is not thy

TENOR
A-rise and de-part! This is not thy rest; make

rest; make haste unto Zion, the City Celestial.

haste unto Zion, the City Celestial.

les-tial. There shall the light break forth as the morn-ing!

There shall the light break forth as the morn-ing!

There shall the light break forth as the morn-ing!

mf cresc.
(First Shepherd with Soprano)

Eyes hath not seen, nor ear heard, nor have enter’d the heart of man the things that the Lord hath prepared for them, for

Eyes hath not seen, nor ear heard, nor have enter’d the heart of man the things that the Lord hath prepared for

Eyes hath not seen, nor ear heard, nor have enter’d the

Ear hath not heard, nor have
entered into the heart of man the things they love Him! Eye hath not seen nor ear heard the things they love Him! Eye hath not seen nor ear heard the things they love Him!

(Brass)

(poco cresc.)

Lord hath prepared for them that love Him,

Lord hath prepared for them that love Him,

Lord hath prepared for them that love Him,

Lord hath prepared for them that love Him,
Eye hath not seen, the things the Lord hath pre-

Eye hath not seen, ear hath not heard, nor have

Eye hath not seen, ear hath not heard, nor have

Eye hath not seen, ear hath not heard, nor have

par ed for them that love Him, and

en ter'd the heart of man the things that the Lord hath pre-

en ter'd the heart of man the things that the Lord hath pre-

en ter'd the heart of man the things that the Lord hath pre-

Trumpets

sempre cresc.
Part III
THE CROSSING OF THE RIVER

Moderato con moto

The pilgrims now are come to

that dark stream That lies between them and the City Gates.
(The auditorium is gradually darkened)

Cl.

Bass Cl.

Brass.

(Total darkness)

Lento

sempre pp; molto legato

simile

Sic con sord.

(Slowly the light returns)

sempre pp e molto legato

(A group of the King's Trumpeters, clad in white, advance to meet the Pilgrims.)

p cresc. molto e rit.
Modest Angel

(From the midst of the Trumpeters an Angel advances and beckons to the Pilgrims.)

This is the

retard.

Moderato

Horns

A. Gate,

this is the

Obue

A. Gate of Heaven through which the righteous

enter, through which the righteous enter. Lo, where
stands without a heavenly company in
Blessed are they that do His commandments, that
Blessed are they that do His commandments, that
Blessed are they that do His commandments, that
cantabile
Bright array, in bright array to
they may have right to the Tree of Life, and may
they may have right to the Tree of Life, and may
they may have right to the Tree of Life, and may

78444-319
greet you to greet you!

enter the City.

enter the Gates of the City Celestial.

Brass.

Ye shall see the things that the Lord hath prepared for

Ye shall see what the Lord hath prepared for

Ye shall see the things that the Lord hath prepared for

Ye shall see and hear the things that the
them that love Him. Eye hath not seen.

Lord hath prepared, the Lord hath prepared for

Lord hath prepared for them that love Him!

things the Lord hath prepared for them, for them that love Him!

ear not heard what the Lord hath prepared for them that love Him!

them that love Him, and keep his commandments for them that love Him!
*Chorus II (within the gates, with ever swelling volume of sound, they appear to be floating forward toward the listening Pilgrims)

\[\text{music notation}\\]

...Holy! Holy! Holy! O Jerusalem, blessed be they that...\[\text{music notation}\\]

...Holy! Holy! Holy! O Jerusalem, blessed be...\[\text{music notation}\\]

...Holy! Holy! Holy! O Jerusalem, blessed be...\[\text{music notation}\\]

*Celestial Voices (Children) with Soprano and Alto. In the shorter version this may be sung by the Quartet.
(Bells heard as if approaching ever nearer and nearer)

Soprano & Alto

Tenor & Bass

O Alleluia! Alleluia!

O Alleluia! Alleluia!
God of God, and Light of Light! Alleluia! Alleluia!

The Angel

What hear'st thou, O Pilgrim,

Holy is His Name!

Holy is His Name!

Standing on the threshold of the City?
Maestoso
CHRISTIAN

Ah! I hear a voice from heaven, As the
sound of many waters, As a voice of great thunder.

I hear a voice from heav'n, As the voice of harpers

THE ANGEL

What see'st thou, O harping!
Pilgrim, standing on the threshold of the City?

Oh, I see a Star of Morning, Rising in the east and shining As the sun, and as the rainbow,

Giving light— in clouds of glory!

Are these the Pilgrims?
These are the men that loved the Lord.

Welcome! Welcome! Pilgrims!
Welcome! Welcome! Pilgrims!

Yea, when they were in the world, they left all

Welcome!

for His Name! And they now are

for His Name! And they now are
Welcome! Welcome! Welcome!

Pilgrims!

To see Him face to face!

To see Him face to face!
Come up hither! QUARTET

SOPRANO

ALTO

TENOR

BASS

Come up hither, Come up hither!

CHORUS molto
cresc
ff

Lift up your heads, O ye gates, Be ye lift up, ye everlasting doors!

Lift up your heads, O ye gates, Be ye lift up, ye everlasting doors!

Lift up your heads, O ye gates, Be ye lift up, ye everlasting doors!

Lift up your heads, O ye gates, Be ye lift up, ye everlasting doors!

mf molto cresc.
Lift up your heads, O ye gates, and let the righteous in! Open and
Lift up your heads, O ye gates, and let the righteous in! Open and
Lift up your heads, O ye gates, and let the righteous in! Open and
Lift up your heads, O ye gates, and let the righteous in! Open and
Lift up your heads, O ye gates, and let the righteous in! Open and
Lift up your heads, O ye gates, and let the righteous in! Open and

* If the high G can be sustained by the pedal the hands will be freer to play the chromatic passages.
OPENING OF THE GATES

Very broad

Blessed are they which are called

Blessed are they which are called

Blessed are they

Blessed are they

Blessed are they

Very broad
unto the Marriage Supper of the Lamb!

which are called unto the

which are called unto the

which are called unto the

which are called unto the

simile

Soprano

Blessed are they, blessed are they

Alto

Marriage Supper of the Lamb! Blessed

Tenor

Marriage Supper of the Lamb! Blessed

Bass I

Marriage Supper of the Lamb! Blessed

Bass II
Poco anima

which are called unto the
are they which are called unto the
are they which are called unto the
are they which are called unto the
Blessed

Poco anima

Marriage Supper of the Lamb, the
Marriage Supper of the Lamb, the
Marriage Supper of the Lamb, the
are they which are called to the Marriage

poco cresc.
Supper of the Lamb! Enter! Enter!

Supper of the Lamb! Enter ye! Enter ye!

Supper of the Lamb! Enter! Enter!

Supper of the Lamb! Enter ye!

Marriage Supper of the Lamb! Enter! Enter!

Enter ye into His Gates, enter ye with thanksgiving!

Enter ye into His Gates, enter ye with thanksgiving!

Enter ye into His Gates, enter ye with thanksgiving!

Enter ye! Enter into the

N.B. From here on until the measures marked "ritard," there should be a very delicate acceleration of the tempo.
THE ANGEL

(These four measures ad libitum)

QUARTET

mf cresc. molto

Enter ye into the joy of your Lord.

mf cresc. molto

Enter ye into the joy of your Lord.

mf cresc. molto

joy of your Lord.

CHORUS

mf cresc. molto

Blessing, honor,

Blessing, honor,

Blessing and

Blessing and
glory, power, honor or Blessing,

Glory to Him upon the Throne, And unto the

Glory to Him upon the Throne, And unto the

(hopeful with Tenor I)

Glory and power! Blessing and

(christian with Bass I)

Glory and power! Blessing and

glory, power! be unto Him upon the Throne, And unto the

glory, power! be unto Him upon the Throne, And unto the

hon - or, Glory and power, Glory and

hon - or, Glory and power, Glory and
Lamb for ever and for ever! Hon- or be unto Him upon the Throne! Hon-
ritard. e cresc.