

G. Schirmer's Editions
of
Oratorios and Cantatas

THE HOLY CITY

An Oratorio

For Full Chorus of Mixed Voices,
Soprano, Alto, Tenor, and Bass Soli,
with Piano Accompaniment

by

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G. Schirmer, Inc.
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THE HOLY CITY.

THE treatment of the subject of this work is almost entirely reflective, the more dramatic parts of the book from which many of the numbers are taken, viz., the Vision of St. John, having already been treated in so masterly a manner by the great German composer, Louis Spohr, in his Oratorio, "The Last Judgment."

The first part of the "The Holy City" was suggested by the passages of scripture, "Here have we no continuing city," "Thy kingdom come," and sets forth the desire for a higher life, as expressed in the words, "My soul is athirst for God," which desire is followed by other passages expressive of the perfection of the higher life, such as "Eye hath not seen."

The second part was suggested by the words, "I saw a new heaven and a new earth, for the first heaven and the first earth were passed away," thus realising the desire and promises contained in the first part.

With the exception of two hymns, a verse from Milton, and three verses from the Te Deum, the words are entirely scriptural.

PART I.

CONTEMPLATION.

No. 1.—INTRODUCTION (INSTRUMENTAL).

No. 2.—CHORUS.

No shadows yonder ?
All light and song !
Each day I wonder,
And say, "How long
Shall time me sunder
From that dear throng ?"

SOLO.—*Tenor*.

No weeping yonder !
All fled away !
While here I wander
Each weary day,
And sigh as I ponder
My long, long stay.

QUARTET (UNACCOMPANIED).

No partings yonder !
Time and space never
Again shall sunder.
Hearts cannot sever :
Dearer and fonder,
Hands clasp for ever.

CHORUS.

None wanting yonder !
Bought by the Lamb,
All gathered under
The ever-green palm ;
Loud as night's thunder
Ascends the glad psalm.

Bonar.

No. 3.—AIR.—*Tenor*.

My soul is athirst for God, yea, even for the living God: when shall I come to appear before the presence of God ?

My tears have been my meat day and night, while they daily say unto me, Where is now thy God ?

Ps. xlii, 2, 3.

O bring Thou me out of my trouble.

Ps. xxv. 17.

No. 4.—TRIO (UNACCOMPANIED).

Soprano, Mezzo-Soprano, and Contralto.

It shall come to pass that at eventide it shall be light.

Zech. xiv. 7.

And sorrow and sighing shall be no more.

Isa. xxxv. 10.

For the former things have passed away

Rev. xxi. 4.

No. 5.—CHORUS.

They that sow in tears shall reap in joy : he
that now goeth weeping shall come again
rejoicing. *Ps. cxxvi. 6, 7.*

For God so loved the world that He gave His
only begotten Son, that whosoever believeth in
Him should not perish, but have everlasting
life.

For God sent not His Son into the world
to condemn the world : but that the world,
through Him, might be saved.

St. John iii. 16, 17.

God is love.

I. John iv. 8.

No. 6.—AIR.—*Contralto.*

Eye hath not seen, ear hath not heard,
neither have entered into the heart of man the
things which God hath prepared for them that
love Him. *I. Cor. ii. 9.*

For He hath prepared for them a city, whose
builder and maker is God. *Heb. xi. 10.*

There remaineth, therefore, a rest for the
people of God.

Therefore fear lest any come short of it.

Heb. iv. 9, 1.

No. 7.—CHORUS.

Treble and Alto Voices.

For thee, O dear, dear country,
Mine eyes their vigils keep ;
For very love, beholding
Thy happy name, they weep.
The mention of thy glory
Is unction to the breast,
And medicine in sickness,
And love and life and rest.

Tenor and Bass Voices.

O one, O only mansion !
O Paradise of joy !
Where tears are ever banished,
And smiles have no alloy ;
The Lamb is all thy splendour,
The Crucified thy praise,
His laud and benediction
Thy ransomed people raise.

Full Choir.

With jasper glow thy bulwarks,
Thy streets with emeralds blaze,
The sardius and the topaz
Unite in thee their rays ;
Thine ageless walls are bonded
With amethyst unpriced ;
The saints build up its fabric,
And the corner-stone is Christ.

Neale.

No. 8.—CHORUS.

Thine is the Kingdom, for ever and ever.

Matt. vi. 13.

I have looked for Thee, that I might behold
and glory. *Ps. lxiii. 3.*

PART II.

ADORATION.

No. 9.—INTERMEZZO (INSTRUMENTAL).

No. 10.—AIR.—*Bass.*

Thus saith the Lord, Behold, I create new
heavens and a new earth ; and the former shall
not be remembered nor come into mind. But
be ye glad and rejoice for ever in that which
I create : for, behold, I create Jerusalem a
rejoicing, and her people a joy.

Isa. lxxv. 17, 18.

And I saw a new heaven and a new earth :
for the first heaven and earth were passed
away. And I saw the *Holy City*, New
Jerusalem. *Rev. xxi. 1, 2.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

And I heard a great voice out of heaven
saying, Behold the tabernacle of God is with
men, and He will dwell with them, and they
shall be His people, and God shall be with
them, and be their God. And God shall wipe
away all tears from their eyes ; and there
shall be no more death, neither sorrow, nor
crying, nor any more pain ; for the former
things have passed away. *Rev. xxi. 3, 4.*

CHORUS (*at a distance from the Orchestra*).

Holy, holy, holy is the Lord of Hosts.

AIR.—*Bass.*

I saw also the Lord sitting upon a throne,
high and lifted up, and His train filled the
temple. Above it stood the Seraphim, and
one cried unto another, and said, Holy, holy,
holy is the Lord of Hosts.

Isa. vi. 1, 2, 3.

No. 11A.—CHORUS.—*For a Double Choir.*

Let the heavens rejoice, and let the earth
be glad ! let the sea make a noise, and all
that therein is ! *Ps. xcvi. 11*

No. 11B.—AIR.—*Tenor.*

To the Lord our God belong mercies and
forgivenesses. *Dan. ix. 9.*

For like as a father pitieth his children, even
so is the Lord merciful to them that fear Him.

Ps. ciii. 13.

No. 12A.—AIR.—*Contralto*.

Then shall the King say, Come, ye blessed of My Father, inherit the kingdom prepared for you from the foundation of the world.

Matt. xxv. 34.

For it is your Father's good pleasure to give you the kingdom.

Luke. xii. 32.

No. 12B.—SEMI-CHORUS (UNACCOMPANIED).

The fining pot is for silver, and the furnace for gold : but the Lord tryeth the hearts.

Prov. xvii. 3.

No. 13.—AIR.—*Soprano*.

These are they which came out of great tribulation, and have washed their robes, and made them white in the blood of the Lamb ; therefore are they before the throne of God, and serve Him day and night in His temple.

Rev. vii. 14, 15.

And they shall shine as the brightness of the firmament, and as the stars for ever and ever.

Dan. xii. 3.

No. 14.—DUET.—*Soprano and Contralto*.

They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. And He that sitteth on the throne shall dwell among them. *Rev.* vii. 16, 15.

No. 15.—QUARTET AND CHORUS.

Treble and Contralto Voices.

List ! the Cherubic host in thousand choirs
Touch their immortal harps of golden wires,
With those just spirits who wear victorious
palms

Singing everlastingly devout and holy psalms.

Milton.

SOLO.—*Bass.*

And I heard the voice of harpers harping with their harps ; and they sung as it were a new song before the throne ; and no man could learn that song but they which were redeemed.

Rev. xiv. 2, 3.

No. 16.—CHORUS.

Great and marvellous are Thy works, Lord God Almighty ; just and true are Thy ways, Thou King of Saints !

Rev. xv. 3.

To Thee all angels cry aloud, the Heavens and all the Powers therein. To Thee Cherubim and Seraphim continually do cry, Holy, holy, holy is the Lord of Hosts !

Te Deum.

Before the mountains were brought forth, or the earth and the world were made, Thou art from everlasting.

Ps. xc. 2.

Alleluia ! Amen.

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The Holy City.

Part I. Contemplation. No 1. Introduction.

A. R. GAUL.

Largo religioso. (♩ = 40.)

Piano.

The first section of the score is for the piano and is marked 'Largo religioso. (♩ = 40.)'. It begins with a piano dynamic of *pp*. The music is in 3/4 time and features a melodic line in the right hand with many triplets and a steady accompaniment in the left hand. The section concludes with a double bar line.

A Più mosso. (♩ = 63.)*

The second section of the score is marked 'A Più mosso. (♩ = 63.)*'. It begins with a *mf* dynamic and includes a *cresc.* (crescendo) marking. The tempo is noticeably faster than the first section. The right hand has a more active melodic line, while the left hand provides a harmonic accompaniment. The section ends with a *dim.* (diminuendo) marking and a double bar line.

*) A Dotted Minim to be a little faster than a Minim in $\frac{2}{4}$ time.
x 10696 r The text of this work may be had separately. 2

First system of musical notation. The upper staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The lower staff contains accompaniment with various chordal textures.

Second system of musical notation. The upper staff features a forte (*f*) dynamic. The lower staff continues the accompaniment. An *Ob.* (Oboe) part is indicated in the upper right.

Third system of musical notation. The upper staff includes parts for *Cl.* (Clarinet), *Fl.* (Flute), and *Ob.* (Oboe). The lower staff accompaniment is present.

Fourth system of musical notation. The upper staff includes parts for *Fl.* (Flute), *Ob.* (Oboe), and *Str.* (Strings). A *B* (Bassoon) part is also indicated. The lower staff accompaniment includes a *cresc.* (crescendo) marking.

Fifth system of musical notation. The upper staff continues the woodwind and string parts. The lower staff accompaniment features a forte (*f*) dynamic and a *ba.* (basso continuo) marking.

Sixth system of musical notation. The upper staff continues the woodwind and string parts. The lower staff accompaniment includes a *dim.* (diminuendo) marking.

Seventh system of musical notation. The upper staff includes parts for *Tpts.* (Trumpets). The lower staff accompaniment includes a piano (*p*) dynamic, a *rall.* (rallentando) marking, and a *Tempo I.* (first tempo) marking. The system concludes with a *pp* (pianissimo) dynamic and a triplet of notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures with triplets and slurs. A dynamic marking of *p* is present in the bass line.

C Tempo II.

Second system of musical notation, starting with a section labeled 'C' and 'Tempo II.'. It includes dynamic markings *p* and *cresc. f*. The bass line features a series of chords with a *dim.* marking.

Third system of musical notation, continuing the piece. It features dynamic markings *dim.* and *cresc. f*. The bass line has a series of chords with a *dim.* marking.

Fourth system of musical notation, continuing the piece. It features dynamic markings *dim.* and *p*. The bass line has a series of chords with a *dim.* marking.

Tempo I.

D

Fifth system of musical notation, starting with a section labeled 'D' and 'Tempo I.'. It includes dynamic markings *rall.*, *Hns.*, and *pp con sordini.*

Sixth system of musical notation, featuring dynamic markings *p* and *morendo.*. The bass line has a series of chords with a *morendo.* marking.

Seventh system of musical notation, featuring dynamic markings *p* and *rit.*. The bass line has a series of chords with a *rit.* marking.

No 2. "No shadows yonder." Chorus, Tenor Solo and Quartet.

Andante con moto. (♩ = 88.)

Organ.

The organ accompaniment consists of three systems of music. The first system includes a *p* dynamic marking and a *Ped.* (pedal) marking. The second system continues the accompaniment. The third system includes a *rall.* (rallentando) marking and a *a tempo.* (return to tempo) marking. The organ part is written in a grand staff with treble and bass clefs.

Tpts.

SOPRANO.

No shadows yon - der! All light and song! Each day I won - der And

ALTO.

p TENOR.

No shadows yon - der! All light and song! Each day I won - der And

BASS.

The vocal and piano accompaniment section includes staves for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts have dynamic markings of *p*, *f*, and *mf*. The piano accompaniment also has dynamic markings of *p*, *f*, and *mf*. The lyrics are: "No shadows yon - der! All light and song! Each day I won - der And".

p *mf* *p* **A**

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p*

say, "How long Shall time me sun-der From that dear throng?"

p *mf* *p* **A** *pizz.*

Tenor Solo.

No weep-ing yon - der! All fled a - way!

While here I wan - der Each wea - y day, —

ad lib. *rall.*

And sigh as I pon - der My long, long stay.

ad lib. *rall.*

Quartet.

No partings yon-der! Time and space nev-er A - gain shall sun-der, -

No partings yon-der! Time and space nev-er A - gain shall sun-der, -

Unaccompanied

rit.
Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er.

rit.
Hearts can-not sev-er: Dear - er and fond-er Hands clasp for ev - er.

rit.
rit.

B Chorus.

None want-ing yon - der! Bought by the Lamb,

None want-ing yon - der! Bought by the Lamb,

B

All ga-ther'd un - der The ev - er-green palm —

All ga-ther'd un - der The ev - er-green palm —

ff Loud as night's thun - der As-cends the glad psalm. *rall.* C

ff Loud as night's thun - der As-cends the glad psalm. *rall.*

ff *rall.* *a tempo.* C *mf legato.*

p *cresc.* *rall.* *dim.* *p*

No 3. "My soul is athirst for God."

(Air, Tenor.)

Andantino religioso. (♩ = 76.)

Voice.

Piano.

My soul is a-thirst for God, yea, e'en for the liv - ing

God, When shall I come, come — to appear be - fore the pres-ence of

God? My tears have been my meat day and

a tempo.

rall.

rall.

a tempo.

*Ad. **

Più mosso.

night, My tears have been my meat day and night, While they
 have been my meat day and night.

dai - ly say un-to me, where, where is now thy God? while they

dai - ly say un - to me, where is now thy God,

where is now thy God, where thy God? My soul is a-thirst for

rit. *p* **Tempo I.**

B

God, my soul is a-thirst for God; O bring me

mf

out, out of my trou-ble. O bring thou

me out of my trou-ble, my troub - le,

dim. C

My soul is a-thirst for God, yea, e'en for the liv - ing

rit. *a tempo.*

p. *rit.* *a tempo.*

God; When — shall I come, come — to ap-pear be-fore the

rit.

pres - ence, the pres - ence of God?

rit. *a tempo.* *rall.*

No 4. "At eventide it shall be light."

Trio (Unaccompanied.)

Allegretto con moto. (♩ = 84.)

Soprano I. *mf*
 It shall come to pass that at e - ven - tide it
 Soprano II. *mf*
 It shall come to pass that at e - ven - tide it
 Contralto. *mf*
 It shall come to pass that at e - ven - tide it

p
 shall be light, and sor - row and sigh - ing,
 shall be light, and sor - row and sigh - ing,
 shall be light, and sor - row and sigh - ing,

mf
 sor - row and sigh - ing shall be no more, shall be no more, shall
 sor - row and sigh - ing shall be no more, shall be no more, shall
 sor - row and sigh - ing shall be no more, shall be no more, shall

p
 be no more, sor - row and sigh - ing shall be no more, shall
 be no more, sor - row and sigh - ing shall be no more, shall
 be no more, sor - row and sigh - ing shall be no more, shall

mf
 be no more, shall be no more, sor - row and sigh - ing shall
 be no more, shall be no more, sor - row and sigh - ing shall
 be no more, shall be no more, sor - row and sigh - ing shall

be no more, the
 be no more, the
 be no more; for the form-er things have pass'd a-way, have
 the form-er things have pass'd a-way, have
 form-er things have pass'd a-way, pass'd a-way, have
 pass'd a-way, the form-er things have
 pass'd a-way, the form-er things have pass'd a-way, have
 pass'd, have pass'd a-way, the form-er things have pass'd a-way, have
 pass'd a-way, the form-er things have pass'd a-way, have
 pass'd a-way, have pass'd a-way, a-way. It shall come to
 pass that at e-ven-tide it shall be light, it shall, it shall be light.
 pass that at e-ven-tide it shall be light, it shall, it shall be light.
 pass that at e-ven-tide it shall be light, it shall, it shall be light.

No 5. "They that sow in tears."

Chorus.

Allegretto pastorale.

mf

Soprano. They that sow in tears shall reap in joy, shall reap in joy, — they that

Alto.

Tenor.

Bass.

Allegretto pastorale. (♩ = 72.)

Piano. *mf*
Two beats to a bar.

mf sow in tears shall reap, shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in

mf They that sow in tears shall reap in joy, shall reap in joy, shall reap —

mf They that sow in tears shall reap in joy, shall reap —

mf

joy, in joy, shall reap in joy, in joy, shall reap in

— shall reap in joy, shall reap, — shall reap in joy, shall reap —

shall reap in joy, in

A *p* joy, shall reap in joy, shall reap in

shall reap in joy, shall reap in joy, shall reap,

A joy,

joy, in joy, shall reap in joy, in joy, shall reap in

shall reap in joy, shall reap, shall reap in joy, shall reap,

shall reap in joy, in

p joy, shall reap in joy, shall reap in

shall reap in joy, shall reap in joy, shall reap in

joy,

B dim. p
 joy, shall reap in joy: he _____ that now go-eth

dim. p
 joy, shall reap in joy: he _____

dim. B dim. p

weep - ing. he that now go - eth weep - ing shall

_____ that now go - eth weep - ing, he that now go - eth

cresc. f dim. C p
 come a - gain re - joic - ing, re - joic - ing, he

cresc. f dim. p
 weep - ing, shall come a - gain re - joic - ing,

cresc. dim. p

— that now go - eth weep - ing, he that now go - eth

he ——— that now go - eth weep - ing,

p.

weep - ing shall come a - gain re - joic - ing,

shall come a - gain re -

he that now go - eth weep - ing, weep - ing,

cresc.

f

cresc.

p.

shall come ——— re - joic - ing,

joic - ing, re - joic -

f

f

D
mf

They that sow in tears shall reap in joy, shall reap in

dim.

ing.

dim.

D

mf

joy. — they that sow in tears shall reap, shall reap in

mf

They that sow in tears shall reap in

mf

They that sow in tears shall reap in joy, shall reap in

mf

They that sow in tears shall reap in

mf

f

joy, shall reap in joy, in joy, shall reap in joy, in

f

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

f

joy, shall reap, — shall reap in joy, shall reap, — shall reap in

gave His on - ly - be - got - ten Son, His on - ly - be - got - ten
 on - ly - be - got - ten Son,
 gave His on - ly - be - got - ten Son, His on - ly - be - got - ten

cresc. *f*
 Son, that who - so - ev - er be - liev - eth, be - liev - eth in
cresc. *f*
 Son, *cresc.* that who - so - ev - er be - liev - eth, be - liev - eth in
 that who - so - ev - er *f*

pp *f*
 Him, should not per-ish, should not per-ish, but have ev - erlast-ing
pp *f*
 Him, *pp* should not per-ish, should not per-ish, but have ev - erlast-ing
 should not per-ish, should not per-ish, *f*

life, ev - er - last - ing life, ev - er - last - ing life. For
 life, ev - er - last - ing life, ev - er - last - ing life. For
 life, ev - er - last - ing life, ev - er - last - ing life. For
 life, ev - er - last - ing life,

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

God sent not His Son - in - to the world to con-demn the world, to con-
 God sent not His Son - in - to the world to con-demn the world, to con-
 demn the world; but that the world thro' Him might be sav - ed,

p *p* *p*

demn the world; but that the world thro' Him might be sav - ed,
 demn the world; but that the world thro' Him might be sav - ed,
 demn the world; but that the world thro' Him might be sav - ed,

cresc. *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

that the world thro' Him might be sav - ed, but that the
 that the world thro' Him might be sav - ed, that the world, that the
 but that the

dim. *p* *ff*

dim. *p* *f* *ff*

dim. *p* *f* *ff*

world thro' Him might be sav - ed, that the world thro'
 world thro' Him might be sav - ed, that the world thro'
 sav - ed,
 sav - ed,

Him might be sav - ed. God is love, is love.
 Him might be sav - ed. God is love, is love.
 Him might be sav - ed. God is love, God is love, is love.

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

No 6. "Eye hath not seen."

*Air (Contralto.)

Voice. *Largo religioso.* ($\text{♩} = 40.$) *Andantino religioso.* ($\text{♩} = 60.$)
 Eye hath not
 Piano. *Reeds.* *rull.*

seen, ear hath not heard, nei-ther have en-ter'd in-to the heart of
 man the things which God, which God hath pre-pard for them that

love Him, for them that love Him; the things which God hath pre-

B

love Him, for them that love Him; the things which God hath pre-

*) An arrangement of this Air in the key of B \flat (Original) will be found at the end of this work.

C Più mosso. (♩ = 88.)

pard, pre - pard for them that love Him.

For

He hath pre - pard — for them — a cit - y, whose

build - er and Mak - er is God, He hath pre -

pard, — pre - pard — for them a cit - y, whose

rull.

D Tempo I.

build-er and Mak - er is God. Eye hath not seen,

hath not seen the things pre-pard for them that love Him.

E Tempo II.

There re - main - eth, there-fore, a rest for the

peo - ple, the peo - ple of God; there-fore, fear, — there-fore,

fear, — lest an - y come short of it, there-fore,

fear, — there-fore, fear, — lest an - y come short of

it, lest an - y come short, come short of it. Eye hath not

rit. F Tempo I.

seen, ear hath not heard, nei - ther have en - ter'd

in - to the heart of man the things which God hath pre -

pard, pre - pard for them that love Him.

rull. *pp*

No 7. "For thee, O dear, dear country."

Chorus.

Tempo moderato. (♩ = 100.)

Piano.

SOPRANO I. II.

mf grazioso.

For thee, O dear, dear coun-try, Mine eyes their vigils

ALTO.

mf

Mine eyes their vigils

rit.

mf grazioso.

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

keep; For ver-y love, be - hold - ing Thy hap-py name, they weep. The

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

men-tion of thy glo-ry Is unc-tion to the breast, And med'-cine in

TENOR I. II.

f *rall.* *f*
 sick - ness, And love, and life, and rest. O one, O on - ly
 sick - ness, And love, and life, and rest. BASS.

f *rall.* *f* *An octave lower.*

p *f*
 man-sion! O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And
 O Par-a-dise of joy! Where tears are ev-er ban-ish'd, And

f *p* *f* *p* *f*

mf *f*
 smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy
 smiles have no al-loy; The Lamb is all thy splendor; The Cru-ci-fied thy

mf *f* *mf* *f*

mf *cresc.* *f* *rall.*
 praise, His laud and ben-e - dic - tion Thy ran-son'd peo-ple raise.
 praise, His laud and ben-e - dic - tion Thy ran-son'd peo-ple raise.

mf *cresc.* *f* *mf* *rall.*

mf *cresc.* *f* *rall.*

SOPRANO.

With jas - per - glow thy bul-warks, Thy streets with em' - ralds

ALTO.

With jas - per glow thy bul-warks, Thy streets with em' - ralds

TENOR.

BASS.

blaze; The sar-dius and the to - paz U - nite in - thee their

blaze; The sar-dius and the to - paz U - nite in - thee their

rays; Thine age - less walls are bond - ed With am - e - thyst un -

rays; Thine age - less walls are bond - ed With am - e - thyst un -

priced; The Saints build up its fab - ric, And the cor - ner - stone is

priced; The Saints build up its fab - ric, And the cor - ner - stone is

rit. *ff*

rit. *ff*

rit. *ff*

G *a tempo.* *rall.*

Christ.

a tempo. *rall.*

Christ.

a tempo. *rall.*

G *a tempo.* *rall.*

Attacca N° 8.

No 8. "Thine is the kingdom."

H Allegro vivace. *Chorus.*

Soprano. *f* Thine is the king-dom for ev-er and ev-er,

Alto. *f* Thine is the king-dom for ev-er and ev-er,

Tenor. *f* Thine is the king-dom for ev-er and ev-er,

Bass. *f* Thine, Thine is the kingdom for ev-er and ev-er,

Piano. *f* **H** Allegro vivace. (♩ = 120.)

ff Thine is the king-dom for ev-er and ev-er, Thine, O

ff Thine, Thine, O

ff Thine is the king-dom for ev-er and ev-er, Thine, O

ff Thine, Thine is the king-dom for ev-er, Thine, Thine, O

Lord, is the king-dom for ev-er, Thine, O Lord, is the

Lord, is the king-dom for ev-er, Thine, O Lord, is the

for ev-er,

king - dom for ev - er.

king - dom for ev - er.

f I have look - ed for Thee that I

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'king - dom for ev - er.' and 'king - dom for ev - er.' respectively. The third staff is a bass line in bass clef with lyrics 'I have look - ed for Thee that I'. The bottom two staves are piano accompaniment in treble and bass clefs. A dynamic marking of *f* (forte) is present in the bass line of the piano part.

I have look - ed for Thee, that I

might be - hold Thy pow'r and glo - ry, I have look - ed for Thee, have

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'I have look - ed for Thee, that I' and 'might be - hold Thy pow'r and glo - ry, I have look - ed for Thee, have'. The third staff is a bass line in bass clef with lyrics 'might be - hold Thy pow'r and glo - ry, I have look - ed for Thee, have'. The bottom two staves are piano accompaniment in treble and bass clefs.

might be - hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and

look - ed for Thee, for Thee, for

The third system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with lyrics 'might be - hold Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow'r and' and 'look - ed for Thee, for Thee, for'. The third staff is a bass line in bass clef with lyrics 'look - ed for Thee, for Thee, for'. The bottom two staves are piano accompaniment in treble and bass clefs.

I have look - ed for Thee that I might be-hold Thy pow'r and
 glo-ry, have look - ed for Thee, have look - ed for
 Thee, have look - ed for Thee, have look - ed for

I have look - ed for Thee, that I might behold Thy pow'r and
 glo-ry, have look - ed for Thee, that I might — be -
 Thee, have look - ed for Thee, — that I might — be -

K *ff*
 glo - ry, Thy pow'r and glo - ry, Thy pow'r and glo - ry,
 hold *ff*
 hold Thy pow'r and glo - ry, Thy pow'r and glo - ry,

K *ff*

I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 I have look - ed for Thee, I have look - ed for
 for Thee,

Thee, I have look - ed for thee, have look - - - ed for
 Thee, I have look - ed for thee, That I might be - hold Thy pow'r and
 Thee,
 I have look - ed for Thee, that I might be - hold Thy pow'r and

L Thee, that I might be - hold, that I might be - hold,
 glo - ry, I might be - hold, I might be -
 Thy pow'r and glo - ry, Thy pow'r and
 glo - ry, I might be - hold, I might be -
L

that I might be - hold Thy pow'r, Thy pow'r and glo-ry, Thy
 hold Thy pow'r, *ff*
 glo-ry, Thy pow'r and glo-ry, *ff* Thy pow'r and glo-ry, Thy
 hold Thy pow'r, Thy pow'r,

M
 pow'r and glo-ry: Thine, Thine is the king-dom for ev - er and
 pow'r and glo-ry: Thine, Thine is the king-dom for ev - er and

M
 ev - er, Thine is the king-dom for ev - er and ev - er, Thine,
 ev - er, Thine is the king-dom for ev - er and ev - er,
 ev - er, and ev - er, Thine,

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

ff

Thine, O Lord, is the king-dom for ev - er, Thine, O Lord, is the

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

king-dom for ev - er, I have look-ed for Thee, I have look-ed for

N

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

Thee that I might be - hold, that I might be - hold Thy pow'r, Thy

N

pow'r and glo - ry, Thine, Thine, ——— O Lord, ——— is the king -
 Thine, O Lord, Thine, O Lord, Thine, O
 pow'r and glo - ry, Thine, Thine, O Lord, Thine, O Lord, Thine, O

- dom, the kingdom for ev - er, for ev - er, for ev -
 Lord, is the kingdom for ev - er. *ff*
 Lord, is the kingdom for ev - er, for ev - er, for ev -

er, for ev - er. ———
 er, for ev - er. ———

rit. *ad lib.* *

Nº 9. "Adoration."

Allegretto con moto. (♩ = 112.)

Piano.

The musical score is written for piano and consists of seven systems of two staves each. The tempo is marked 'Allegretto con moto' with a quarter note equal to 112 beats. The piece is marked 'Piano' (p). The key signature has three sharps (F#, C#, G#). The score includes various musical notations such as slurs, ties, and dynamic markings. Section markers 'A' and 'B' are present. The bass line includes 'L.H.' markings. The page number '10696' is at the bottom left.

First system of musical notation. The right hand (RH) plays a series of chords in the upper register. The left hand (L.H.) plays a rhythmic pattern of eighth notes. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The left hand part is marked with "L.H." and includes asterisks and a "C" symbol below the notes.

Second system of musical notation. The right hand continues with chords. The left hand features a more active eighth-note pattern. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with "L.H." and includes asterisks and a "C" symbol below the notes.

Third system of musical notation. The right hand has chords and some melodic movement. The left hand continues with eighth notes. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with "L.H." and includes asterisks and a "C" symbol below the notes.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with eighth notes. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with asterisks and a "C" symbol below the notes.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with eighth notes. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with asterisks and a "C" symbol below the notes.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand continues with eighth notes. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with asterisks and a "C" symbol below the notes. A dynamic marking of *f* (forte) is present in the right hand.

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand continues with eighth notes. The notation includes a treble clef, a key signature of two sharps, and a common time signature. The left hand part is marked with asterisks and a "C" symbol below the notes.

ff

rit. a tempo.

F rit. a tempo. p

pp

No 10. A New Heaven and a New Earth.

*Solo (Bass) and Choral Sanctus. *)*

ad lib.

Voice. *f*

Thus saith the Lord, Be-hold I cre-ate new heav'ns and a new earth,

Piano. *f*

Trump.

Larghetto. (♩ = 58.)

mf

and the for-mer shall not, — shall not be re-mem-ber'd, the
the for-mer

for-mer shall not, — shall not be re-mem-ber'd nor come in-to mind, nor
the for-mer

Arit. u tempo f

come in-to mind, the for-mer shall not come in - to mind. But be ye

Arit. u tempo

rit.

*) The Choral Sanctus to be sung at a distance from the Orchestra by a small Choir

glad and re-joice for— ev - er in that which I cre - ate: for, be -

hold, I create, be - hold, I create Je - ru - sa - lem a re-joicing, and her

peo - ple a joy, Je - ru - sa - lem a re-joicing, and her peo - ple a joy.

B

C

And I

saw a new heav'n and a new earth, for the first heav'n and earth were pass'd a -

p way, were pass'd a - way, *rit. D ad lib.* and I saw the Ho-ly-

p *rit. ad lib.*

Chorus.

SOPRANO. Slowly. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

ALTO. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

TENOR. *pp* Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

rit. Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: **Tutti. pp**

Cit - y, new Je - ru - sa lem. *Slowly. (♩=40.)*

rit. pp

*rit. **

rit. Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit. Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

rit. Ho - ly, Ho - ly, Ho - ly, is the Lord of Hosts.

rit.

Tempo I.

E

Solo.

rit. a tempo.

And I heard a great voice out of Heav'n say-ing, Be-

a tempo.

rit. f

hold the tab-er-na-cle of God is with men, and He will dwell with them and

rit. A little slower. p

rit. A little slower.

they shall be His peo-ple, and God shall be with them, and be their God.

mf rit.

rit.

F Faster. (♩ = 62.)

And God shall wipe a-way all tears from their eyes, and there shall be—

mf

mf

no_ more death, neither sorrow, nor cry-ing, nor an-y more pain, nor

Chorus.
G Slowly.
SOPRANO. *pp* Ho - ly, Ho - ly,
ALTO. *pp* Ho - ly, Ho - ly,
TENOR. *pp* Ho - ly, Ho - ly,
Tutti. *rit.*

an-y more pain, for the for - mer things have pass'd a - way.

G Slowly. ($\text{♩} = 40$)
rit. *pp*

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts.

Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

Solo. *rit.*

Tempo I.

saw al - so the Lord, sit - ting up - on a Throne,

The first system of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff. The vocal line begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *sfz* and *p*.

high and lift - ed up, and His train fill - ed the Tem - ple.

The second system continues the vocal line with a half note D3, quarter notes E3, F3, and G3, then a half note A3. The piano accompaniment features a *ff* dynamic and ends with a *dim.* marking. The key signature changes to one flat.

H *a tempo.*
A - bove it stood the Ser a - phim, and *cresc.*

The third system begins with a vocal line marked *a tempo.* and *p*. The piano accompaniment starts with a *rall.* dynamic and includes *p* and *cresc.* markings. The system concludes with a *cresc.* dynamic. There are repeat signs in the piano part.

riten.
one cried un - to an - oth - er and said:

The fourth system features a vocal line marked *riten.* and *p*. The piano accompaniment also includes *riten.* markings and concludes with a *riten.* dynamic. There are repeat signs in the piano part.

Basses and Tenors of Chorus to sing in unison with Solo Bass.

Slowly. (♩ = 40.)

Ho - ly, Ho - ly, Ho - ly, Lord of Hosts: Ho - ly, Ho - ly,

rit.

I Tempo I. (♩ = 58.)

Ho-ly is the Lord of Hosts.

Harp.

rit.

a tempo.

No 11a "Let the Heavens Rejoice."

Chorus for a Double Choir.

Allegro maestoso. (♩ = 120.)

Piano.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte dynamic marking 'f'. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. There are some markings below the bass staff, including a clef-like symbol and an asterisk.

The second system continues the piano accompaniment. It features similar melodic and harmonic textures to the first system, with eighth and sixteenth notes in the upper staff and chords in the lower staff. There are several asterisks and clef-like symbols below the bass staff, likely indicating specific performance instructions or fingering.

The third system of the piano accompaniment shows a continuation of the musical themes. The upper staff has a more active melodic line with some grace notes, while the lower staff maintains a steady accompaniment. The system concludes with a final chord in the upper staff.

The fourth system of the piano accompaniment continues the piece. The upper staff features a melodic line with eighth notes and some slurs, while the lower staff provides a consistent accompaniment. The system ends with a final chord in the upper staff.

The fifth and final system of the piano accompaniment on this page. The upper staff has a melodic line with eighth notes and slurs, while the lower staff provides a steady accompaniment. The system concludes with a final chord in the upper staff.

CHORUS I.

Soprano. Let the heav'ns re - joice, let the
Alto. Let the heav'ns re - joice, let the
Tenor. Let the heav'ns re - joice, let the
Bass. Let the heav'ns re - joice,

CHORUS II.

Soprano. And let the earth be
Alto. And let the earth be
Tenor. And let the earth be
Bass. And let the earth be

Piano.

f

*Drums.**

heav'ns re - joice, re - joice, re -
 heav'ns re - joice, re - joice. re -
 let the heav'ns re - joice,

glad, the heav'ns re - joice, let the heav'ns,
 glad, the heav'ns re - joice, let the heav'ns,

joyce, re - joyce, and let the earth be

joyce, re - joyce, and let the earth, the earth be

and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth be

let the heav'ns re - joyce, and let the earth be

re - joyce, and let the earth, be

glad. let the

glad. let the

glad, let the heav'ns be glad,

glad, let the heav'ns re - joyce, re - joyce,

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joyce,

glad.

glad.

glad, let the heav'ns rejoice, and let the earth be glad,

glad, the heav'ns, the heav'ns re - joyce,

heav'ns re-joice, and let the earth be glad, let the
 heav'ns re-joice, the heav'ns re-joice,
 heav'ns re-joice, the heav'ns re-joice, let the
 re-joice, let the heav'ns re-joice,
 let the heav'ns re-joice,
 earth be glad, re-joice, and let the earth be
 earth be glad, re-joice, and let the earth be
 let the heav'ns re-joice, and let the earth be
 let the heav'ns re-joice, and let the earth be

bd

B

glad, let the sea

glad, let the sea

glad, let the sea make a

glad, let the sea make a

B

make a noise, and all that there - in is, let the

make a noise, and all that there - in is, let the

noise, and all that there - in is,

noise, and all that there - in is,

sea make a noise, and all that there-in

sea make a noise, and all that there-in

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "sea make a noise, and all that there-in".

let the sea make a noise, and all that there-in

let the sea make a noise, and all that there-in

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "let the sea make a noise, and all that there-in".

R. H.

This system features a piano accompaniment staff with a right-hand part (R. H.) in treble clef and a left-hand part in bass clef. The music consists of flowing sixteenth-note patterns.

is, let the sea make a noise, and

is, let the sea make a noise, and

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "is, let the sea make a noise, and".

is, let the sea make a noise, and

is, let the sea make a noise, and

This system contains two vocal staves and a piano accompaniment staff. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are: "is, let the sea make a noise, and".

This system features a piano accompaniment staff with a right-hand part in treble clef and a left-hand part in bass clef. The music consists of flowing sixteenth-note patterns.

all that there - in is, and all that there - in

all that there - in is, and all that there - in

is, and all that there - in is, the sea, and

cresc.

is, and all that there - in is, the sea, and

cresc.

cresc.

ff
all that there - in is.

ff
all that there - in is.

ff
all that there-in is: Let the heav'ns re - joice, and let the

ff
all that there - in is.

ff
all that there - in is:

ff
all that there-in is: Let the heav'ns re - joice, and let the

Both Choris.

Let the heav'ns re - joice, and let the earth, let the earth be -

earth, let the earth be - glad, let the heav'ns re-joice, and let the earth be

Let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re - joice, and the earth be glad, let the earth be
 glad, the earth be glad, and let the earth, let the earth be

let the heav'ns re - joice, and let the earth, let the earth be -
 glad, let the heav'ns re-joice, the heav'ns re -
 glad, let the heav'ns re - joice, - and let the earth, let the earth be
 glad, let the heav'ns re - joice, the heav'ns re -

glad, let the heav'ns re - joice, let the earth be glad,
 joice, let the heav'ns re - joice,
 glad, let the heav'ns re - joice, let the heav'ns re -
 joice, let the heav'ns, let the heav'ns re - joice, let the

let the heav'n's re - joice, and let the_

joice, the heav'n's re - joice, and let the_ earth, the earth be_

heav'n's re - joice, let the earth_ be

let the heav'n's re - joice, and let the_ earth, and_ let the earth, the

earth be glad, and_ let the earth be_ glad, the_ earth, the_ earth_

glad,

glad, let the heav'n's re - joice, and let the

earth be_ glad,

_ be glad, let the heav'n's re - joice, and let the_ earth, let the earth be_

let the heav'n's re - joice,

earth be glad, let the heav'n's re - joice, the heav'n's re -

let the
 glad, let the heav'ns re - joice, the heav'ns, let the heav'ns re -
 let the heavns re - joice and let the earth, the earth be - glad, the
 joice, let the heav'ns re - joice, re - joice, the heav'ns re - joice,

heavns, the heav'ns re - joice. let the heav'ns re -
 joice, and let the earth, the earth be - glad,
 earth be glad. the earth be - glad, let the heav'ns re -
 D

joice. let the heav'ns re - joice, let the earth be glad, let the heav'ns re joice, and
 let the heav'ns let the
 joice, let the heav'ns re - joice re - joice, let the heav'ns re - joice, and let the
 let the earth be glad, let the earth be glad, and let the
 D

let the earth be glad,
 heav'n's re-joice, let the heav'n's re-joice, and let the
 earth, and let the earth, the earth be glad, let the heav'n's re-
 earth be glad, let the heav'n's re-joice, and let the

glad, *ff*
 let the earth be and the earth, and let the earth be glad, let the heav'n's and
 earth, be glad, *ff* let the earth be glad, and
 joyce, the heav'n's re-joyce, and the earth, and let the earth be glad, let the heav'n's and
 earth, the earth be glad, *ff* and let the earth be glad, and

let the earth be glad, and let the earth be glad, and let the
 let the earth be glad,
 let the earth be glad, and let the earth be glad, and let the
 let the heav'n's,

heav'ns re - joice, let the heav'ns and let the
 heav'ns re - joice, and let the
 heav'ns re - joice, let the heav'ns, let the heav'ns re - joice,
 heav'ns re - joice, and let, let the heav'ns re -

earth be glad, the
 earth, let the heav'ns re - joice, let the earth be
 let the earth be glad, let the heav'ns re - joice,
 joice, and let the

earth be glad, let the
 glad, let the earth be glad, let the
 let the earth be glad, be glad, let the
 earth be glad,

rall. *ff* *a tempo.*
rall. *ff* *a tempo.*
rall. *ff* *a tempo.*
rall. *ff* *a tempo.*

heav'ns re - jice, — and let the earth,

heav'ns re - jice, — and let the earth,

heav'ns re - jice, — and let the earth,

let the heav'ns re - jice, — and let the earth,

rall. and let the earth be glad. *a tempo.*

rall. and let the earth be glad. *a tempo.*

rall. and let the earth be glad. *a tempo.*

rall. and let the earth be glad. *a tempo.*

and let the earth be glad.

rall. *f a tempo.*

No 11^b "To the Lord our God."

Air, (Tenor.)

Andante religioso

Voice. *mf* To the Lord our

Piano. *mf* *dim. rall.* *a tempo.*

God, to our God be-long mercies and for-give-ness-es, and for-

give-ness-es, to our God be-long mercies and for-

give - ness - es, to our God be-long mer - cies

mf *cresc.*

For like as a fa - ther pit - i - eth his

mf *p*
dim. *mf* *p*

children, e - ven so is the Lord merci - ful to them that fear Him:

mf *p*
mf *p*

For like as a fa - ther pit - i - eth his

mf *p*
mf *p*

children, e - ven so is the Lord merci - ful to them that fear Him,

mf *p*
f *p*

mer - ci - ful to them that fear Him, to them that fear,

mf *p*
mf *p*

mf Him, to them, to them that fear Him. *rit. dim.* *a tempo.*

is merciful

To the Lord our God, to our

God belong mercies, and for-give-nesses, and for-give-nesses,

To our God be-long mer-cies, and for-

give-ness-es, and for-give-ness-es. *rall.* *a tempo.*

a tempo. *dim.*

No 12a "Come, ye Blessed!"

Air, (Contralto.)

Voicc. *ad lib.* *p* **Andantino. (♩ = 66.)**

Then shall the king say, Come, come. Come, ye

Piano. *ad lib.* *p* *legato.*

bless - ed, ye bless - ed of My Fa - ther, in -

her - it the king - dom, in - her - it the

king - dom pre - par'd for you, for you

from the foun - da - tion, the foun -

cresc. *sf*

da - tion of the world, in - her - - it the

king - dom, in - her - - it the king - dom, pre -

par'd for you, be - fore the foun - da - tion of the

rall.

world, in - her - - it the king - dom, in -

a tempo.

her - - it the king - dom, pre - par'd for

rall. **B Più mosso.** (♩ = 112.)

you_ be-fore the foun - da - tion of the world. Yea, it

is your Fa - ther's good pleas-ure to

give, to give you the king-dom, the king - dom pre -

par'd, pre - par'd for you: come,

come, come, come,

p *mf rall.* *rall.* *cresc.* *p*

dim.

C Tempo I.

— Come, ye bless - ed, ye bless - ed of my

Father, in - her - it the king - dom, the kingdom prepar'd for

you, come, ye bless-ed, come, ye bless - ed, in - her-it the kingdom pre-

rit.

colla voce.

par'd_ for you from the foun - da - tion of the world.

colla voce.

a tempo. legato.

rull.

No. 12b "The fining pot is for silver"
Semi-Chorus. (Unaccompanied.)

Tempo moderato.

Soprano.

The fin - ing pot is for sil - ver, and the

Alto.

Tenor.

The fin - ing pot is for sil - ver, and the

Bass.

Tempo moderato. (♩ = 88.)

Piano.

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold, the fin - ing pot is for sil - ver, and the

fur - nace for gold; but the Lord tri - eth the hearts, the

fur - nace for gold; but the Lord tri - eth the hearts, the

Lord tri-eth the hearts, the Lord, the— Lord tri-eth, tri-eth the
 the Lord, tri-eth, tri-eth the
 Lord tri-eth the hearts, the Lord, the— Lord tri-eth, tri-eth the
 the Lord, tri-eth, tri-eth the

hearts. The fin-ing pot is for sil-ver, the fur-nace for
 The fin-ing pot is for sil-ver, the fur-nace for
 hearts. The fin - - ing for sil - ver, the fur - nace for

gold, The fin-ing pot is for sil-ver, and the fur-nace for
 gold, The fin-ing pot is for sil-ver, and the fur-nace for
 gold, The fin-ing pot is for sil-ver, and the fur-nace for

No 13. "These are they which came!"

Air, (Soprano.)

Voice. *Ad lib.* *rit.*

These are they, these are they which came out of great tribu - lation,

Piano. *Ad lib.* *rit.*

Andantino. (♩ = 60.)

u tempo.

these are they— which came out of great trib - u - la - tion,

a tempo.

these are they which came— out of great trib - u - la - tion,

rit. *u tempo.*

rit. *a tempo.*

and have wash'd, have wash'd their

robes, and make them white in the blood of the

A

Lamb, and have wash'd their robes;

these, these are they. there-fore,

ad. *accl.* *Più mosso.* (♩ = 88.)

cresc. accl. *f*

are they be-fore the throne of God, and serve Him day and night in His

sostenuto. *rit.* *dim.*

sostenuto. *dim.*

Tem-ple. And they shall shine as the

p *u tempo.* *f*

p *u tempo. cresc.* *f*

bright-ness of the firm-a-ment, and as the stars, the

cresc. *f*

B

stars for_ ev - er, for ev - er and ev - er, for

ev - er and ev - er, Shine for_

ev - er and ev - er, for_ ev - er and ev - er, they shall

sostenuto.

shine for_ ev - er, shine for_

rit. ev - er. *a tempo.* These are they_ which

rit. *a tempo, sostenuto.* *rit.*

C Tempo I.

came out of great trib - u - la - tion, these are they which

came out of great trib - u - la - tion,

rit. *a tempo.*

rit. *a tempo.*

and have wash'd, have wash'd their robes, and made them

a tempo.

white in the blood of the Lamb, these are

p

they, these are they!

pp rit. *a tempo.*

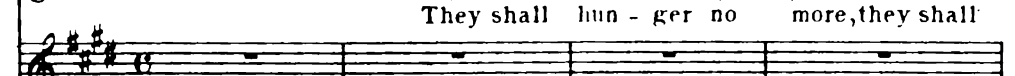
R. H.


Nº 14. "They shall hunger no more?"

Duet.

Allegretto.

Soprano.  They shall hun - ger no more, they shall

C'Alto. 

Piano. *Allegretto. (♩ = 108.)* 

 hun - ger no more,

 They shall hun - ger no more, they shall hun - ger no



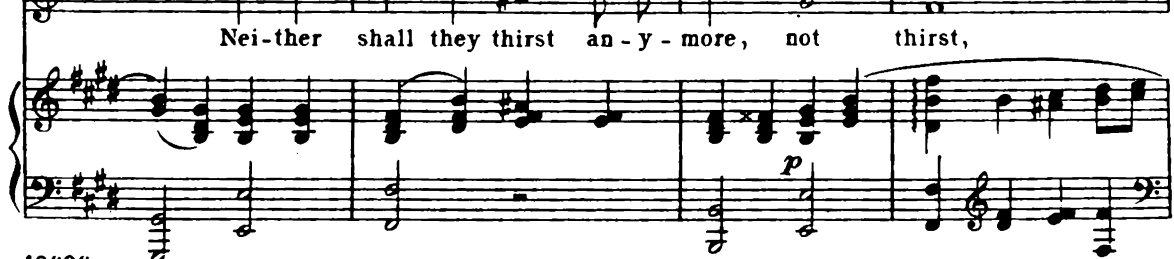
A p  Nei-ther shall they thirst an - y - more, not thirst,

p  more, Nei-ther shall they thirst an - y - more, not thirst,

A 

p  Nei-ther shall they thirst an - y - more, not thirst,

p  Nei-ther shall they thirst an - y - more, not thirst,

p 

They shall hun - ger no more, shall hun - ger no
 They shall hun - ger no more, shall hun - ger no

legato

more, shall hun - ger no more, nei - ther_

more, shall hun - ger no more, nei - ther_

thirst, nei - ther shall the_ sun light on them, an - y -

thirst, nei - ther shall the_ sun light on them, an - y -

more, nor an - y_ heat, nor an - y_

more, nor an - y_ heat, nor an - y_

rull. **B** *u tempo.*

heat, nor an - y heat. *rull.* *u tempo.*

heat, nor an - y heat. **B** *u tempo.* And He that sit - teth

And He that sit - teth on the throne shall

on the throne,

dwell a-mong them, shall dwell a-mong them,

shall dwell a-mong them, shall

And He that sit - teth on the throne,

dwell a-mong them, shall

shall dwell a-mong them,
dwell, shall dwell a - mong them, shall

shall dwell a-mong them, And
dwell a-mong them, shall dwell a-mong them,

He that sit - teth on the throne *rall.*
shall dwell, shall dwell a -

a tempo.
They shall hun - ger no more, they shall hun - ger no
a tempo.
mong them.

more,
 They shall hun - ger no more, they shall hun - ger no

nei - ther shall — they thirst, shall they thirst an - y
 more, nei - ther shall they thirst, shall they thirst an - y

more, nei - ther shall — they thirst an - y *rall.*
 more, nei - ther shall — they thirst an - y *rall.*

more.
 more.
u tempo.

*Pa. * Pa. * Pa. * Pa. * Pa. * Pa.*

No 15. { "List! the cherubic host!" *Quartet and Chorus.* +
"I heard the voice of harpers!" *Bass Solo.*

Moderato con grazia. (♩ = 120.)

Piano.

First system of piano accompaniment. Treble and bass clefs. Key signature: three flats (B-flat major/D-flat minor). Time signature: common time (C). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line has chords and melodic fragments. A fermata is placed over the first measure of the treble line. The system ends with a double bar line and a repeat sign.

Second system of piano accompaniment. Continues the eighth-note bass line and chordal accompaniment in the treble. A fermata is placed over the first measure of the treble line. The system ends with a double bar line and a repeat sign.

Third system of piano accompaniment. The treble line includes a *cresc.* (crescendo) marking. A fermata is placed over the first measure of the treble line. The system ends with a double bar line and a repeat sign.

Fourth system of piano accompaniment. The treble line includes a *dim.* (diminuendo) marking. A fermata is placed over the first measure of the treble line. The system ends with a double bar line and a repeat sign.

A Quartet.
SOPRANO I.

SOPRANO II.

CONTRALTO I.

CONTRALTO II.

Vocal staves for the quartet. Soprano I and II, and Contralto I and II. The lyrics are: "List! the cher- u - bic host, in". The music is in common time, starting with a piano (*p*) dynamic. Each voice part has a melodic line with lyrics underneath. The system ends with a double bar line and a repeat sign.

Fifth system of piano accompaniment. Continues the eighth-note bass line and chordal accompaniment in the treble. A fermata is placed over the first measure of the treble line. The system ends with a double bar line and a repeat sign.

+ Female voices only.
10696

thou - sand choirs, Touch their im - mor - tal harps of

thou - sand choirs, Touch their im - mor - tal harps of

mf *cresc.*

mf *cresc.*

mf *cresc.*

gold - en wires, With those just spir - its that

gold - en wires, With those just spir - its that

p *f*

p *f*

p *f*

wear vic - to - rious palms, Sing - ing ev - er - last - ing - ly de -

wear vic - to - rious palms, Sing - ing ev - er - last - ing - ly de -

mf

mf

mf

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. e dim. a tempo.*

vout, de-vout and Ho - ly psalms.

mf *rit. a tempo.*

dim.

B

p

mf

mf

mf

mf

mf

mf

mf

cresc.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Chorus.

SOPRANO I.

C p

SOPRANO II.

List! the cher-u - bic host, in

CONTRALTO I.

p

CONTRALTO II.

List! the cher-u - bic host, in

The first system of the musical score features four vocal staves (Soprano I, Soprano II, Contralto I, and Contralto II) and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment. The key signature has two flats, and the time signature is common time.

And.

C

The second system continues the vocal and piano parts. The vocal lines are marked with *mf* and *cresc.* dynamics. The piano accompaniment also features *mf* and *cresc.* markings. The lyrics for this system are: "thou - sand choirs Touch their im - mor - tal harps of".

The third system concludes the vocal and piano parts. The vocal lines are marked with *p* and *f* dynamics. The piano accompaniment also features *p* and *f* markings. The lyrics for this system are: "gold - en wires, With those just spir - its that".

mf
wear vic-torious palms, Sing - ing ev - er - last - ing - ly de -

mf
wear vic-torious palms, Sing - ing ev - er - last - ing - ly de -

mf rit. e dim. **D** a tempo.
vout, de-vout and Ho - ly psalms.

mf rit. e dim. a tempo.
vout, de-vout and Ho - ly psalms.

mf a tempo. **D** rit. e dim.

Bass Solo.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sang —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

as it were a new song, before the throne, be-fore the

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment maintains its rhythmic pattern, with some dynamic markings like *mf* and *f* appearing in the bass line.

throne, And no man could learn that song, —

The third system shows the vocal line with a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment features a more complex bass line with some rests and dynamic markings.

but

The fourth system has a vocal line with a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment includes dynamic markings such as *cresc.* and *dim.* in the right hand.

they, but they — which were re - deemed,

The fifth system shows the vocal line with a half note G5, followed by quarter notes F5, E5, and D5. The piano accompaniment includes dynamic markings like *rall.* and *mf* in the right hand.

E u tempo.

— they which were — re - deemed.

Soprano Solo.

Bass Solo.

I heard the voice — of harp-ers,

p SOPRANO I. *mf* list! the cher-u - bic host, touch

p SOPRANO II. *mf* list! the cher-u - bic host touch

p CONTRALTO. *mf* list! the cher-u - bic host touch

their harps, their harps of gold - en

harp - - ing with their harps, —

their im-mor-tal harps of gold - en wires, —

their im-mor-tal harps of gold - en wires, —

wires, _____ touch

I heard the voice _____ of harpers,

List! the cher-u-bic host, list! the cher-u-bic host touch

List! the cher-u-bic host, list! the cher-u-bic host touch

p *mf* *dim.* *p* *mf* *dim.* *p* *mf* *dim.*

F *rall.* *a tempo.* *mf rall.*

their im-mor-tal harps of gold-en wires, of gold-en

dim. *rall* *a tempo. mf* *rall.*

harp - ing with their harps, of harp - ers_

rall. *a tempo. p* *rall.*

their im-mor-tal harps of gold-en wires, their harps of gold-en

rall. *a tempo. p* *rall.*

their im-mor-tal harps of gold-en wires, their harps, their

rall. *a tempo. p* *rall.*

F *rall.* *a tempo.* *rall.*

a tempo.

a tempo.

p rall.

wires, of gold - en wires.

a tempo. p

rall.

a tempo.

harp - ing, harp - ing with their harps.

a tempo. pp

rall.

a tempo.

wires, of gold - en, gold - en wires.

a tempo. pp

rall.

a tempo.

wires, of gold - en wires.

a tempo. pp

rall.

a tempo.

wires, of gold - en wires.

a tempo. *rall.* *a tempo.*

Chorus.

Allegro con brio.

Soprano. *f* Great and marv'lous are Thy works, Lord God, great and marv'lous

Alto. *f* Thy works,

Tenor. *f* Great and marv'lous are Thy works, Lord God, great and marv'lous

Bass. *f* Thy works,

Allegro con brio. (♩ = 132.)

Piano. *f*

are Thy works, Lord God, mar-v'lous are Thy works, Al-

Lord God,

are Thy works, Lord God, mar-v'lous are Thy works, Al-

Lord God,

might-y God, Thy works, Al-might-y God, mar-v'lous are Thy

might-y God, Thy works, Al-might-y God, mar-v'lous are Thy

Al-might-y God, are Thy

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

works, mar-v'lous are Thy works, just and true are Thy ways, Thou King of

are Thy

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

saints, mar-v'lous are Thy works, mar-v'lous are Thy works, just and

are Thy works, are Thy

true are Thy ways, Thou King of saints.

true are Thy ways, Thou King of saints.

B

Great and mar-v'lous are Thy works, Lord God,
 Lord God,
 Great and mar-v'lous are Thy works, Lord God,
 Lord God,

f *cresc.*

great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,
 great and mar-v'lous are Thy works, Lord God, mar-v'lous are Thy
 Lord God,

works, Al - might - y God, Thy works, Al - might - y God,
 works, Al - might - y God, Thy works, Al - might - y God,
 Thy works, Thy works, Lord God, A - men, Al - le -

C

A - men, Al - le - lu - ia, A -
lu - ia, A - men, A - men, A - men, A - men,

A - men, Al - le - lu - ia, A - - men
- men, A - - men, Al - le - lu - ia, A - men, A -
Al - le - lu - ia, Al - le - lu - ia, A - men, A -

A - men, Al - le - lu - ia, A - - men, A - -
A - - men, A - - men, A - men, A - -
- men, A - - men, A - men,
men, A - men, Al - le - lu - ia; A - men, A - men,

cresc.

men. A - men, A - men.

cresc.

men. A - men.

cresc.

A - men, A - men, A -

A - - men, A - - men, A -

f

Al - le - lu - ia, A - men, A - men, A - men,

f

Al - le - lu - ia, A - men, A -

f

men, Al - le - lu - ia, A - men,

men, A - men, Al - le - lu - ia, A - men, A -

A - men, Al - le - lu - ia, A - - men, A - - men.

men, Al - le - lu - ia, A - men, A - - men, A -

- men, A - men, A - - men, A -

A - - men, Al - le - lu - ia, A - men, A -
 - men, Al - le - lu - ia, A -
 A - men, Al - le - lu - ia, A - -
 men, Al - le - lu - ia, A - men,

men, A - - men, A - - men,
 men, A - men, A - men, Al - le -
 men, A - - - men, A - men, Al - le -
 A - - - men, A - - men,

A - men, A - men, Al - le - lu - ia, A -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 lu - ia, A - men, Al - le - lu - ia, A - men, Al - le - lu - ia, Al - le - lu -
 A - men, A - men, Al - le - lu - ia, A

Solo Voices. (Unaccompanied.)

To Thee all An-gels cry a - loud. Mar - vel - lous are Thy

Mar - vel - lous are Thy

works, Lord God, The Heavens, and all the Pow'rs there - in. Mar - vel - lous

works, Lord God, Mar - vel - lous

are Thy works, Lord God, To Thee Cher - u - bim and Se - raph - im.

are Thy works, Lord God,

G Tempo I.

Hosts. Be-fore the moun-tains were brought

Be-fore the moun-tains were brought

Hosts. G Tempo I.

p *cresc.* *f*

forth or the earth or world were made, Thou art from ev-er-

forth or the earth or world were made, Thou art from ev-er-

last - ing, Thou art from ev-er - last - ing. Great, great and marvlous are Thy

last - ing, Thou art from ev-er - last - ing. Great, great and marvlous are Thy

H

works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,
 works, Lord God, great and marv'lous are Thy works, Lord God,
 God, Thy works, God, Lord God,

mar-v'lous are Thy works, Al - might - y God, Thy works, Al - might - y
 mar-v'lous are Thy works, Al - might - y God, Thy works, Al - might - y

I
 God, A - men, Alle - lu - ia, Alle - lu - ia, A - men, A -
 A - men, Alle - lu - ia
 God, A - - men, A - men, A - men, Alle - lu ia, A -
 A - men, Alle - lu - - ia, A - men, A - men, Alle - lu - ia,
 God, A - men, A - - men, A - men, Alle - lu - ia,
I

men. A - men, Alle - lu - ia, Alle - lu - ia, A - men, A -
 A - - - men, A - - - men, A - - - men, Alle - lu - ia, A -
 A - men, Alle - lu - - - ia, A - men, A - men, A - men, A -
 A - - - men, A - - - men, A - men, A - men, A -

men, A - men, A - men.
 men, A - men, A - men.
 men, A - men, A - men.

ff *trem.*

No 6. "Eye hath not seen."

Air, (Mezzo-Soprano.)

Largo religioso. (♩ = 40.)

Voice.

Piano.

Reed. *rall.*

Andantino religioso. (♩ = 60.)

Eye hath not seen, ear hath not heard, nei-ther have

en - terd in - to the heart of man the things which God, which

God hath pre - pard for them that love Him, for them that

love Him, the things which God hath pre - pard, pre -

Più mosso. (♩ = 88.)

pard for them that love Him.

For

He hath pre - pard for them a cit - y, whose

build - er and Mak - er is God, He hath pre-

pard, pre - pard for them a cit - y, whose

Tempo I.

rall.

build - er and Mak - er is God. Eye hath not seen,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time. The tempo is marked 'Tempo I.' and the first measure is marked 'rall.'. The lyrics are 'build - er and Mak - er is God. Eye hath not seen,'.

hath not seen the things pre - par'd for them that love Him.

The second system continues the vocal line and piano accompaniment. The lyrics are 'hath not seen the things pre - par'd for them that love Him.'.

Tempo II.

There re - main - eth, there - fore, a rest For the

The third system begins with a new tempo marking 'Tempo II.'. The lyrics are 'There re - main - eth, there - fore, a rest For the'.

peo - ple, the peo - ple of God; there - fore, fear, there - fore,

The fourth system continues the lyrics: 'peo - ple, the peo - ple of God; there - fore, fear, there - fore,'.

fear lest an - y come short of it; there - fore,

The fifth system concludes the lyrics: 'fear lest an - y come short of it; there - fore,'.

fear, ————— there-fore, fear, ————— lest an-y come short of

it, lest an-y come short, come short of it. Eye hath not

rit Tempo I.

seen, ear hath not heard, nei-ther have en - ter'd

in - to the heart of man the things which God hath pre -

pard, pre - pard for them that love Him.

rall.