

EIGHTH THOUSAND.

TO THE CHAIRMAN AND THE MEMBERS OF THE
ORCHESTRAL COMMITTEE.

THE HOLY CITY

A SACRED CANTATA

COMPOSED FOR THE BIRMINGHAM MUSICAL FESTIVAL, 1882

BY

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MUS. BAC., CANTAB.

OP. 36.

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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 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 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 original.

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 ?

O bring Thou me out of my trouble.

Ps. xlii. 2, 3.

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 bounded

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 Thy power and glory.

Ps. lxxiii. 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 are 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. 11.—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. 12^A—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 Cherubin and Seraphin 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.





THE HOLY CITY

PART I. CONTEMPLATION.

No. 1.

INTRODUCTION.

Largo Religioso.

PIANO.
♩ = 40.

The musical score is written for piano in B-flat major (two flats) and 2/2 time. It begins with a tempo marking of *Largo Religioso* and a dynamic of *pp*. The tempo is indicated as ♩ = 40. The score consists of six systems, each with a treble and bass staff. The right hand (treble staff) features a melodic line with frequent triplets, while the left hand (bass staff) provides a harmonic accompaniment with sustained chords and moving bass lines. The piece concludes with a double bar line and a 4/4 time signature.

Piu mosso $\text{♩} = 63$.*

mf *cres.*

dim. *f Hns.*

p *cres.*

f

Ob. *Cl.*

Fl. *Ob.* *Fl.* *Ob.*

* A Dotted Minim to be a little faster than a Minim in $\frac{2}{2}$ time.

Str. *cres.* *f*

This system shows the beginning of the piece. The upper staff features a melodic line with slurs and accents, marked *Str.*. The lower staff provides harmonic support with chords and moving lines. A *cres.* (crescendo) marking spans across the system, leading to a *f* (forte) dynamic.

This system continues the melodic and harmonic development. The upper staff has a steady eighth-note pattern, while the lower staff features block chords and moving bass lines.

dim. *p*

This system includes a *dim.* (diminuendo) marking and a *p* (piano) dynamic. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a more active bass line.

rall. *f* *Tempo primo.* *pp*

Tpts.

This system marks a change in tempo and dynamics. It begins with a *rall.* (rallentando) marking and a *f* (forte) dynamic. The tempo then returns to *Tempo primo.* The dynamic becomes *pp* (pianissimo). The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a more active bass line. The marking *Tpts.* (Trumpets) is present.

This system continues the melodic and harmonic development. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a more active bass line.

Tempo seconda. *p*

This system marks a change in tempo and dynamics. It begins with a *Tempo seconda.* marking and a *p* (piano) dynamic. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a more active bass line.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, x). The left hand provides a harmonic accompaniment. Dynamics include *cres.*, *f*, and *dim.*

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and accompaniment in the left. Dynamics include *cres.*, *f*, and *dim.*

Third system of musical notation. The right hand includes triplets and slurs. The left hand has a more active accompaniment. Dynamics include *p*, *rall.*, and *Ins.*

Fourth system of musical notation. The right hand features triplets. The left hand has a steady accompaniment. The tempo is marked *Tempo primo.* and the dynamic is *pp con sordini.*

Fifth system of musical notation. The right hand features triplets. The left hand has a steady accompaniment. The dynamic is *morendo.*

Sixth system of musical notation. The right hand features triplets. The left hand has a steady accompaniment. The dynamic is *rit.*

No. 2. CHORUS, TENOR SOLO AND QUARTET.—“NO SHADOWS YONDER.”

ORGAN.
♩ = 88.

Andante con moto.

p

Ped. ——— to end of Sym.

Tpts.

rall. *a tempo.*

SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *p* *f* *mf*

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

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

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

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

p *f* *mf*

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

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

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

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

p *mf* *p* *pizz.*

SOLO. TENOR.

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

While here I wan - der Each wea - ry day,

ad lib. *rall.*

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

ad lib. *rall.*

QUARTET (unaccompanied.)

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

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

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

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

Hearts can-not sev - er: - Dear - er and fon - der Hands clasp for ev - er. *rit.*

Hearts can-not sev - er: - Dear - er and fon - der Hands clasp for ev - er. *rit.*

Hearts can-not sev - er: - Dear - er and fon - der Hands clasp for ev - er. *rit.*

Hearts can-not sev - er: - Dear - er and fon - der Hands clasp for ev - er. *rit.*

CHORUS.

None want - ing yon - der! Bought by the Lamb, *f* CHORUS.

None want - ing yon - der! Bought by the Lamb, *f* CHORUS.

None want - ing yon - der! Bought by the Lamb, *f* CHORUS.

None want - ing yon - der! Bought by the Lamb, *f* CHORUS.

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

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

a tempo.
mf Legato.
rall.
*Ped. | **

p *cres.* *rall.* *dim.* *p*

VOICE.

PIANO. ♩ = 76.

Andantino Religioso.

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

God; When shall I come, come to ap-pear be - fore the pre-sence of

rall.

God? My tears have been my meat day and

a tempo.

Per. *

Più mosso.

night, my tears have been my meat day and night, While they dai - ly say un-to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a circled measure containing a fermata over a half note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking *Più mosso.* is written above the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word "God?". The piano accompaniment continues with harmonic support. The tempo marking *Più mosso.* is repeated above the piano part.

me, where is now thy God, where is now thy

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the phrase "where is now thy". The piano accompaniment continues with a dynamic marking of *f* (forte) appearing in the lower staff.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a fermata over the word "God?". The piano accompaniment features a dynamic marking of *p* (piano) and includes a *rit.* (ritardando) marking above the first measure. The tempo marking *Tempo primo.* is written above the piano part.

soul is a-thirst for God, *mf* O bring me out,

out of my trou - ble. O bringthou me out of my trou - ble, my

dim. trou - ble, *rit.* *a tempo.* My soul is a-thirst for

rit. *a tempo.*

Ped. *

God, yea, e'en for the liv - ing God; When . . shall I come, come

rit. . . to ap - pear be - fore the presence, the presence of God? *rit.* *a tempo.* *rall.*

No. 4. TRIO (Unaccompanied).—"AT EVENTIDE IT SHALL BE LIGHT."

Allegretto con moto. ♩ = 84.

1st
SOPRANO.

Musical staff for the 1st Soprano, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music begins with a mezzo-forte (*mf*) dynamic. The lyrics "It shall come to pass that at ev-en-tide it shall be light," are written below the staff.

It shall come to pass that at ev-en-tide it shall be light,

2nd
SOPRANO.

Musical staff for the 2nd Soprano, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music begins with a mezzo-forte (*mf*) dynamic. The lyrics "It shall come to pass that at ev-en-tide it shall be light," are written below the staff.

It shall come to pass that at ev-en-tide it shall be light,

CONTRALTO.

Musical staff for the Contralto, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music begins with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The lyrics "It shall come to pass that at ev-en-tide it shall be light, and" are written below the staff.

It shall come to pass that at ev-en-tide it shall be light, and

Musical staff for the 1st Soprano continuation, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The lyrics "and sor-row and sigh-ing, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the 2nd Soprano continuation, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The lyrics "and sor-row and sigh-ing, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the Contralto continuation, starting with a mezzo-forte (*mf*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The lyrics "sor-row and sigh-ing, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the 1st Soprano continuation, starting with a mezzo-forte (*mf*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the 2nd Soprano continuation, starting with a mezzo-forte (*mf*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the Contralto continuation, starting with a mezzo-forte (*mf*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more, shall" are written below the staff.

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

Musical staff for the 1st Soprano continuation, starting with a mezzo-forte (*mf*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more," are written below the staff.

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

Musical staff for the 2nd Soprano continuation, starting with a mezzo-forte (*mf*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more," are written below the staff.

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

Musical staff for the Contralto continuation, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The lyrics "be no more, shall be no more, sor-row and sigh-ing shall be no more; for the" are written below the staff.

be no more, shall be no more, sor-row and sigh-ing shall be no more; for the

the
the form - er things have pass'd a - way,
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, the form - er things have
pass'd a - way, . . have pass'd, have pass'd a-way, . the form - er things have
form - er things . . 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'd a - way, . . have pass'd a - way, . . have pass'd a - way, a - way. It shall come to
pass'd a - way, . . have pass'd a - way, . . have pass'd a - way, a - way. It shall come to

pass that at ev - en-tide it shall be light, it shall, it shall be light.
pass that at ev - en-tide it shall be light, it shall, it shall be light.
pass that at ev - en-tide it shall be light, it shall, it shall be light.

Allegretto Pastorale.

SOPRANO. *mf* They that sow in tears shall reap in joy, shall reap in joy, . . . they that

ALTO. — — — — —

TENOR. — — — — —

BASS. — — — — —

PIANO. *mf*
Two beats in a bar. $\text{♩} = 72.$

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 . . .

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

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

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

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

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

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

p *f*

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

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

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

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

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

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

p *f*

joy, shall reap in joy, . . . he . . . that now go-eth

joy, shall reap in joy, . . .

joy, shall reap in joy, . . . he

joy, shall reap in joy, . . .

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

weep - ing, he that now go-eth weep - ing shall come a - gain re -

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

cres. *cres.* *cres.*

- joi - cing, re - joi - - cing,

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

come a - gain re - joi - - cing,

he . . . that now go-eth

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

he that now goeth weep - ing shall come a - gain re - joic - ing,

shall come a - gain re
weep - ing, he that now goeth weep - ing, weep - ing,

shall come . . re - joic - - - ing,

shall come . . re - joic - - - ing.

- joic - ing, re - joic
re - joic

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

dim.
- ing.
dim.
- ing.

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

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

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

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

mf *f*

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

p joy, shall reap in joy, in joy, shall reap in joy, . . . shall

p joy, shall reap, . . . shall reap in joy, shall reap, . . . shall reap in joy, . . . shall

p joy, shall reap, . . . shall reap in joy, in joy, shall reap in joy, . . . shall . .

p

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

rall. *dim.*

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

rall. *dim.*

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

rall. *dim.*

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

rall. *dim.*

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -

dim.

f

dim.

- last - ing life. For God sent not His Son in - to the world to con -

ev - er - last - ing life. For God sent not His Son in - to the world to con -

- last - ing life. For God sent not His Son in - to the world to con -

- last - ing life. For God sent not His Son in - to the world to con -

p

f

p

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

- demn the world, to con-demn the world; but that the world thro'

cres.

ff

cres.

ff

cres.

ff

cres.

ff

VOICE.

PIANO.

Largo religioso.

Largo religioso.

rall.

Reeds.

$\text{♩} = 40.$

Andantino religioso.

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

Andantino religioso. $\text{♩} = 60.$

en - ter'd in - to the heart of man the things which God, which

God hath pre - par'd . . for them . . that love Him, for them . . that

love Him, the things which God hath pre - par'd, pre -

* At the Birmingham Festival this Air was sung in the key of G; an arrangement in its original key will be found at the end of the work.

Più mosso.

par'd for them that love Him.

Più mosso. ♩ = 88.

For

He hath pre - par'd . . . for them . . . a ci - ty, whose

f

build - er and ma - ker is God, He hath pre -

par'd, . . . pre - par'd . . . for them a ci - ty, whose

rall. *Tempo 1mo.*

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

rall. *Tempo 1mo.*

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

Tempo 2nda.

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

Tempo 2nda.

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

Ped. *

fear, . . . lest a - ny come short of it, there - fore

fear, . . . there-fore fear, . . . lest a - ny come short of

it, lest a - ny come short, come short of it. Eye hath not
rit. *Tempo lmo.*

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

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

- par'd, pre - par'd for them that love Him.
rall. *pp*

Tempo moderato.

PIANO.
♩ = 100.

1st & 2nd SOPRANOS.
grazioso.
mf

For thee, O dear, dear coun - try, Mine eyes their vi - gils

ALTO.
mf

Mine eyes their vi - gils

rit.

mf grazioso.

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

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

p *mf*

p *mf*

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

p *cres.*

p *cres.*

p *cres.*

1st & 2nd TENORS.

sick - ness, And love, and life, and rest. *rall.* O one, O on - ly man - sion! O

sick - ness, And love, and life, and rest. *rall.* O

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

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

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

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

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

praise, His laud and be - ne - dic - tion Thy *mf* *cres.* *f* *rall.* ran - som'd peo - ple raise. *mf* *rall.*

praise, His laud and be - ne - dic - tion Thy *mf* *cres.* *f* *rall.* ran - som'd peo - ple raise. *mf* *rall.*

SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

sar - dius and the to - paz U - nite in thee their rays; Thine age - less walls are

bound-ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

bound-ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

bound-ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

bound-ed With a - me - thyst un - priced ; The Saints build up its fa - bric, And the

cor - ner - stone is Christ.

cor - ner - stone is Christ.

cor - ner - stone is Christ.

cor - ner - stone is Christ.

Attacca No. 8.

Allegro vivace.

SOPRANO.
Thine is the king - dom for ev - er and ev - er,

1st & 2nd ALTO.
Thine is the king - dom for ev - er and ev - er,

TENOR.
Thine is the king - dom for ev - er and ev - er,

BASS.
Thine, Thine is the king - dom for ev - er and ev - er,

PIANO.
♩ = 120.
Allegro vivace.

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

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

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

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

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

king - dom for ev - er.

king - dom for ev - er.

king - dom for ev - er.

king - dom for ev - er. I have look - ed for Thee that I might behold Thy pow'r and

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

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

I have look - ed for Thee that I might behold Thy pow'r and

glo - ry Thy pow'r and glo - ry, have look - ed for Thee, have look - ed for . .

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

I have look - ed for Thee, that I might be - hold 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 -
Thee, have look - ed for Thee, that I might . . . be -

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

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

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

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

- hold Thy pow - er, Thy pow - er and glo - ry, Thy pow - er and
 pow'r, Thy pow'r and glo - ry, Thy pow'r and
 Thy pow'r and glo - ry, Thy pow'r and glo - ry, Thy pow - er and
 pow'r, Thy pow'r, Thy pow'r and glo - ry, Thy pow'r and

glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,
 glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,
 glo - ry, Thine, Thine is the king - dom for ev - er and ev - er,
 glo - ry, Thine, Thine is the king - dom for ev - er and ev - er, and ev - er

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "glo - ry, Thine, Thine is the king - dom for ev - er and ev - er," repeated three times with slight variations in the final phrase, and "and ev - er" at the end of the fourth line.

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

This system continues the vocal and piano parts. The lyrics are: "Thine is the king - dom for ev - er and ev - er, Thine, O" repeated four times with slight variations in the phrasing.

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
 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

This system concludes the vocal and piano parts. The lyrics are: "Lord, is the king - dom for ev - er, Thine, O Lord, is the" repeated four times with slight variations in the phrasing.

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
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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "king - dom for ev - er, I have look - ed for Thee, I have look - ed for". The piano accompaniment features a steady bass line and chords in the right hand.

Thee that I might be - hold, that I might be - hold Thy
Thee that I might be - hold, that I might be - hold Thy
Thee that I might be - hold, that I might be - hold Thy
Thee that I might be - hold, that I might be - hold Thy

The second system continues the vocal and piano parts. The lyrics are: "Thee that I might be - hold, that I might be - hold Thy". The piano accompaniment provides harmonic support with chords and a consistent bass line.

pow'r, Thy pow'r and glo - - ry, Thine, Thine, O
pow'r, Thy pow'r and glo - - ry, Thine, Thine, O Lord,
pow'r, Thy pow'r and glo - - ry, Thine, Thine, O Lord,
pow'r, Thy pow'r and glo - - ry, Thine, Thine, O Lord,

The third system concludes the vocal and piano parts. The lyrics are: "pow'r, Thy pow'r and glo - - ry, Thine, Thine, O Lord,". The piano accompaniment features a final cadence with sustained chords.

Lord, . . . is the king - - - dom, the king - dom for
 Thine, O Lord, Thine, O Lord, is the king - dom for
 Thine, O Lord, Thine, O Lord, is the king - dom for
 Thine, O Lord, Thine, O Lord, is the king - dom for

ev - er, for ev - - - er, for ev - - - er,
 ev - er, for ev - - - er, for ev - - - er,
 ev - er, for ev - - - er, for ev - - - er,
 ev - er, for ev - - - er, for ev - - - er,

for ev - - - er. . . .
 for ev - - - er.
 for ev - - - er.
 for ev - - - er.

Ped.

PART II.
ADORATION.

No. 9.

Allegretto con moto.

PIANO.
♩ = 112.

p

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

L.H. L.H.

* *Ped.* * *Ped.* * *Ped.*

System 1: Treble clef with complex chords and a bass line. Pedal markings: * Ped. * Ped. * Ped. *

System 2: Treble clef with complex chords and a bass line. Pedal markings: Ped. * Ped. * Ped. * Ped.

System 3: Treble clef with complex chords and a bass line. Pedal markings: * Ped. * Ped. * Ped. Ped.

System 4: Treble clef with complex chords and a bass line. Pedal markings: * Ped. * Ped. * Ped. *

System 5: Treble clef with complex chords and a bass line. Pedal markings: Ped. * Ped. * Ped. * Ped. *

System 6: Treble clef with complex chords and a bass line. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. *

System 7: Treble clef with complex chords and a bass line. Pedal markings: Ped. * Ped. * Ped. *

p *ff* *Ped.* *

rit. *a tempo.* *f* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

tr *p* * *Ped.* * *Ped.* * *Ped.* *

tr 4 1 * 3 2 1 * *Ped.* *

pp *Ped.* *

No. 10. SOLO AND CHORAL SANCTUS.*—"A NEW HEAVEN AND A NEW EARTH."

BASS VOICE. *f ad lib.*

Thus saith the Lord, Be - hold I cre - ate new heav'n's and a new earth : and the *Larghetto.*

PIANO. *f ad lib.* Trumpets.

58.

form - er shall not, shall not be re - mem - ber'd, the form - er shall not,

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

form - er shall not come in - to mind. But be ye glad and rejoice for ev - er in

rit. a tempo. f

rit. a tempo. f

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

that which I cre - ate: for, be - hold, I cre - ate, be - hold, I cre - ate Je -

- ru - sa - lem a re - joic - ing, and her peo - ple a joy, Je - ru - sa - lem a re - joic - ing, and her

peo - ple a joy.

And I saw a new heav'n and a new earth, for the

first heaven and earth were pass'd a - way, were pass'd a - - -

fz *p*

Slowly.
CHORUS. SOPRANO. *pp* Ho - ly, Ho - ly,
ALTO. *pp* Ho - ly, Ho - ly,
TENOR. *pp* Ho - ly, Ho - ly,
rit. ad lib. - way, and I saw the Ho - ly Ci - ty, new Je - ru - sa - lem.
rit. ad lib. *rit.* *Slowly.* ♩ = 40. *pp*

*Ped. **

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,
pp CHORUS.
Ho - ly, Lord of Hosts: Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

Tempo Imo.

SOLO. *rit.* *a tempo.* *f*

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

fz *rit.* *a tempo.* *f*

rit. *A little slower.* *p*

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

A little slower. *rit.*

mf *rit.*

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

mf *rit.*

Faster. $\text{♩} = 62.$ *mf*

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

Faster. *mf*

no . . more death, nei-ther sor - row, nor cry - ing, nor a - ny more pain, nor

p *mf*

CHORUS. *Slowly.*

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

Ho - ly, Ho - ly,

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

rit. *Slowly.* ♩ = 40.

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.

CHORUS. *pp* *f* Solo.

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

Tempo 1mo.

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

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

A - bove it stood the Se - ra-phin, and one cried un - to an -

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

- o - ther and said :- Ho - ly, Ho - ly, Ho - ly, Lord of Hosts :

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

rit. *Tempo lmo.* ♩ = 58.

Tempo lmo.

Harp.

Ped.

Ped.

Ped. *rit.* *Paed.*

a tempo.

Ped. *Ped.* *

No. 11. CHORUS FOR A DOUBLE CHOIR.—“LET THE HEAVENS REJOICE.”

Allegro maestoso.

PIANO.
♩ = 120.

f

Ped. *

Ped. * *Ped.* * *Ped.* *

1st CHOIR.

SOPRANO. 1
ALTO. 2
TENOR. 3
BASS. 4

Let the heavens re - joice, let the heavens re -

SOPRANO. 5
ALTO. A
TENOR. T
BASS. B

Let the heavens re - joice, let the heavens re -
And let the earth be glad,
And let the earth be glad,
And let the earth be glad,
And let the earth be glad,

f
Ped. Drums. *

1
2
3
4
S
A
T
B

- joice, re - joice, re - joice, re - joice, and let the
- joice, re - joice, re - joice, re - joice, and let the
- joice, re - joice, re - joice, re - joice, and let the
- joice, re - joice, re - joice, re - joice, and let the
the heavens re-joyce, let the heavens, let the heavens re - joice, and let the
the heavens re-joyce, let the heavens, let the heavens re - joice, and let the
the heavens re-joyce, let the heavens, let the heavens re - joice, and let
the heavens re-joyce, let the heavens, let the heavens re - joice, and let the

1 earth . . . be glad, let the
 2 earth . . . be glad, let the
 3 earth, the earth be glad, let the
 4 earth be glad, let the heavens be glad, let the
 5 earth . . . be glad,
 A earth . . . be glad, let the heavens re - jice, . . . re - jice,
 T the earth be glad, let the heavens re - jice and let the earth be glad,
 B earth be glad, the heavens, the heavens re - jice,

mf

4x

1 heavens re-joyce, and let the earth be glad, let the earth be glad,
 2 heavens re-joyce, the heavens re - jice, let the earth be glad,
 3 heavens re - jice, the heavens re - jice, let the earth be glad,
 4 heavens re - jice, the heavens re - jice, let the earth be glad,
 S re - jice, let the heavens re - jice, let the
 A let the heavens re - jice, let the
 T let the heavens re - jice, let the
 B let the heavens re - jice, let the

f

1 re-joyce, and let the earth be glad, let the sea

2 re-joyce, and let the earth be glad, let the sea

3 re-joyce, and let the earth be glad, let the sea

4 re-joyce, and let the earth be glad, let the sea

S heavens re-joyce, and let the earth be glad, let the sea make a

A heavens re-joyce, and let the earth be glad, let the sea make a

T heavens re-joyce, and let the earth be glad, let the sea make a

B heavens re-joyce, and let the earth be glad, let the sea make a

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

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

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

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

S noise, and all that there - in is,

A noise, and all that there - in is,

T noise, and all that there - in is,

B noise, and all that there - in is,

1 sea make a noise, and all that there - in

2 sea make a noise, and all that there - in

3 sea make a noise, and all that there - in

4 sea make a noise, and all that there - in

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

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

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

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

R. II. 1 2 3 4 x x 1

1 is, let the sea make a noise, and

2 is, let the sea make a noise, and

3 is, let the sea make a noise, and

4 is, let the sea make a noise, and

S is, let the sea make a noise, and

A is, let the sea make a noise, and

T is, let the sea make a noise, and

B is, let the sea make a noise, and

3-2 1-x-2 1 3 3-2 1 3 1-x-2 3 1-x-2 1

1 all that there - in is.

2 all that there - in is.

3 all that there - in is.

4 all that there - in is, Let the heavens re - joice, and let the

S all that there - in is.

A all that there - in is.

T all that there - in is.

B all that there - in is, Let the heavens re - joice, and let the

BOTH CHOIRS.

Let the heavens re - joice, and let the earth, let the earth be

4 B earth, let the earth be glad, let the heavens re-joice, and let the earth be

mf

let the heavens re - jice, and let the earth, and let the earth, the earth be
 earth be glad, and let the earth be glad, the earth, . . . the earth . . . be glad,
 glad,
 glad, let the heavens re - jice, and let the earth be

glad,
 let the heavens re - jice, and let the earth, let the earth be glad, let the
 let the heavens re - jice, let the heavens re -
 glad, let the heavens re - jice, the heavens re - jice, let the heavens re -

let the heavens, the
 heavens re - jice, the heavens, let the heavens re - jice, and let the
 - jice and let the earth, the earth be glad, the earth be
 - jice, re - jice, the heavens re - jice,

heav'ns re - jice, let the heav'ns re - jice, let the heav'ns re - jice, let the earth be
 earth, the earth be . . glad, let the heav'ns re - jice, let the heav'ns re - jice, let the earth be
 glad, the earth be . . glad, let the heav'ns re - jice, let the heav'ns re - jice, re - jice,
 let the heav'ns re - jice, let the earth be glad, let the earth be
 glad, let the heav'ns re - jice, and let the earth be glad,
 glad, let the heav'ns, let the heav'ns re - jice,
 let the heav'ns re - jice, and let the earth, and let the earth, the earth be
 glad, and let the earth be glad,
 let the earth be and the earth, and
 let the heavens re - jice, and let the earth be glad,
 glad, let the heav'ns re - jice, the heav'ns re - jice, and the earth, and
 let the heav'ns re - jice, and let the earth, the earth be glad, . . and

Musical score for A. R. Gaul's Sacred Cantata, "The Holy City." The score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The music is in a major key with a common time signature. The score is divided into two systems, each with five staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line and a piano accompaniment. The lyrics are: "heav'ns re - jice, let the heav'ns re - jice, let the heav'ns re - jice, let the earth be earth, the earth be . . glad, let the heav'ns re - jice, let the heav'ns re - jice, let the earth be glad, the earth be . . glad, let the heav'ns re - jice, let the heav'ns re - jice, re - jice, let the heav'ns re - jice, let the earth be glad, let the earth be glad, let the heav'ns re - jice, and let the earth be glad, glad, let the heav'ns, let the heav'ns re - jice, let the heav'ns re - jice, and let the earth, and let the earth, the earth be glad, and let the earth be glad, let the earth be and the earth, and let the heavens re - jice, and let the earth be glad, glad, let the heav'ns re - jice, the heav'ns re - jice, and the earth, and let the heav'ns re - jice, and let the earth, the earth be glad, . . and".

glad,

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

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

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

rall. earth be glad, *a tempo.* let the heav'ns re - joice, ...

glad, *rall.* let the earth be glad, *a tempo.* let the heav'ns re - joice,

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

earth be glad, *a tempo.* let the heav'ns re - joice, ...

rall. *a tempo.*

rall. and let the earth, and let the earth be

and let the earth, let, . . and let the earth be

and let the earth, and let the earth be

and let the earth, and let the earth be

rall.

*Ped. * Ped. **

a tempo.

glad. *a tempo.*

glad. *a tempo.*

glad. *a tempo.*

glad.

f a tempo.

*Ped. **

VOICE. *Ad lib.* *p* *Andantino.*

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

PIANO *Ad lib.* *Legato.* $\text{♩} = 66.$

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 -

cres. *fz*

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. *Più mosso.*

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

Più mosso. ♩ = 112.

rall.

is your Fa-ther's good plea-sure to

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

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

come, come, come,

rall. *mf*

rall. *cres.*

dim. *Tempo lmo.*

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

dim. *Tempo lmo.*

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

rit.

you, come, ye blessed, come, ye bless - ed, in - her - it the king - dom pre -

colla voce.

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

colla voce. *a tempo. legato.*

rall.

No. 12B. SEMI-CHORUS (*Unaccompanied*).—"THE FINING POT IS FOR SILVER."

Tempo moderato.

SOPRANO. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

ALTO. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

TENOR. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

BASS. *mf* The fi - ning pot is for sil - ver, and the fur - nace for

PIANO. *mf* *p*

♩ = 88.

mf gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

mf gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

mf gold, the fi - ning pot is for sil - ver, and the fur - nace for gold; but the

mf gold, the fi - ning pot is for sil - ver, and the fur - nace for gold;

mf *p* *f*

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

Lord tri - eth the hearts, the Lord tri - eth the hearts, the Lord, . .

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

f the hearts, tri - eth the hearts, the Lord . .

dim. *p* *cres.*
 Lord tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the
dim. *p* *cres.*
 tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the
dim. *p* *cres.*
 Lord tri - eth, tri - eth the hearts. The fi - ning pot is for sil - ver, the
dim. *p* *cres.*
 tri - eth, tri - eth the hearts the fi - - ning for sil - ver, the

rall. *a tempo.* *f*
 fur - nace for gold, the fi - ning pot is for sil - ver, and the
rall. *a tempo.* *f*
 fur - nace for gold, . . the fi - ning pot is for sil - ver, and the
rall. *a tempo.* *f*
 fur - nace for gold the fi - ning pot is for sil - ver, and the
rall. *a tempo.* *f*
 fur - nace for gold, the fi - ning pot is for sil - ver, and the
rall. *f a tempo.*

fur - nace for gold; but the Lord. but the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

fur - nace for gold; but God the Lord tri - eth the

hearts, but the Lord, but the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

hearts, but God the Lord tri - eth the hearts.

VOICE. *Ad lib.* *rit.*

These are they, these are they which came out of great tri - bu - la - tion,

PIANO. *Ad lib.* *rit.*

Andantino.
a tempo.

these are they . . which came out of great tri - bu - la - tion,

Andantino. ♩ = 60.

a tempo.

rit. *a tempo.*

these are they which came . . out of great tri - bu - la - tion,

rit. *a tempo.*

and have wash'd, have wash'd their

robes, and made them white in the blood of the

Lamb, and have wash'd their robes,

these, these are they, there - fore

Ped. * *accel.* *Più mosso.* *f* *Più mosso.* ♩ = 88.

cres. *accel.* *f* *Ped.* * *Ped.* * *Ped.*

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

sostenuto. *rit.* *dim.* *rit.* *dim.*

sostenuto. *dim.*

Tem - - - ple. And they shall shine as the

a tempo. *p* *f*

p *a tempo.* *cres.* *f*

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

cres. *f*

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

Ped *

ev - - er and ev - er, Shine for

Ped. * Ped. * Ped. *

ev - er and ev - er, for ev - - er and ev - er, they shall

sostenuto. Ped. *

shine . . . for ev - er, shine for

Ped. * Ped. * Ped. *

ev - er. These are they which

rit. a tempo. rit. Tempo lmo.
rit. a tempo. sostenuto. rit. Tempo lmo.

came out of great tri - bu - la - tion, these are they which

came out of great tri - bu - la - tion,

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

Ped. *

they, these are they.

pp rit. *a tempo.*

R.H.

Ped. *

Allegretto. SOPRANO.

They shall hun - ger no more, they shall

PIANO.
♩ = 108.

hun - ger no more, CONTRALTO.

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

Nei - ther shall they thirst a - ny - more, not thirst

more, Nei - ther shall they thirst a - ny - more, not thirst.

nei - ther shall they thirst a - ny - more, not thirst,

nei - ther shall they thirst a - ny - more, not thirst,

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 . .

rall. *a tempo.*

heat, nor an - y heat. *rall.* *a tempo.*

heat, nor an - y heat. And He that sit - teth

And He that sit - eth on the throne shall

on the throne,

dwel a-mong them, shall dwel a-mong them,

shall dwel a-mong them, shall

And He that sit - teth on the throne,

dwel 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 - eth on the throne
shall dwell, shall dwell a -

rall.

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

a tempo.

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

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

rall.

rall.

rall.

more.

more.

a tempo.

rall.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

QUARTET AND CHORUS.*—"LIST! THE CHERUBIC HOST."
BASS SOLO.—"I HEARD THE VOICE OF HARPERS."

Moderato con grazia.

PIANO.
♩ = 120.

cres.

dim.

QUARTET. 1st SOPRANO.
2nd SOPRANO.
1st CONTRALTO.
2nd CONTRALTO.

List! the che-ru- bic host, in thou- sand choirs,

List! the che-ru- bic host, in thou- sand choirs,

List! the che-ru- bic host, in thou- sand choirs,

List! the che-ru- bic host, in thou- sand choirs,

List! the che-ru- bic host, in thou- sand choirs,

p

* Female voices only.

mf *cres.* *p*

Touch their immor - tal harps of gold - en wires, With

mf *cres.* *p*

Touch their immor - tal harps of gold - en wires, With

mf *cres.* *p*

Touch their immor - tal harps of gold - en wires, With

mf *cres.* *p*

Touch their immor - tal harps of gold - en wires, With

mf *f*

those just spi - rits that wear vic - tor - ious palms,

mf *f*

those just spi - rits that wear vic - tor - ious palms,

mf *f*

those just spi - rits that wear vic - tor - ious palms,

mf *f*

those just spi - rits that wear vic - tor - ious palms,

mf *mf*

Sing - ing ev - er - last - ing - ly de - vout, . . . de - vout and

mf *mf*

Sing - ing ev - er - last - ing - ly de - vout, . . . de - vout and

mf *mf*

Sing - ing ev - er - last - ing - ly de - vout, . . . de - vout and

mf *mf*

Sing - ing ev - er - last - ing - ly de - vout, . . . de - vout and

mf *mf*

Sing - ing ev - er - last - ing - ly de - vout, . . . de - vout and

rit. e dim. a tempo.

Ho - - - ly psalms.
rit. e dim. a tempo.

Ho - - - ly psalms.
rit. e dim. a tempo.

Ho - - - ly psalms.
rit. e dim. a tempo.

Ho - - - ly psalms.
rit. a tempo.

dim. *p* *Ped.*

* *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *cres.* * *Ped.* *

f *dim.*

Ped. * *Ped.* * *Ped.* * *Ped.*

dim. * *Ped.* *

CHORUS. 1st SOPRANO.
 List! the che - ru - bic host, in thou - sand choirs,

2nd SOPRANO.
 List! the che - ru - bic host, in thou - sand choirs,

1st CONTRALTO.
 List! the che - ru - bic host, in thou - sand choirs,

2nd CONTRALTO.
 List! the che - ru - bic host, in thou - sand choirs,

p

mf *cres.* *p*
 Touch their immortal harps of gold - en wires, With those just

mf *cres.* *p*
 Touch their immortal harps of gold - en wires, With those just

mf *cres.* *p*
 Touch their immortal harps of gold - en wires, With those just

mf *cres.* *p*
 Touch their immortal harps of gold - en wires, With those just

mf *cres.* *p*

f *mf*
 spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

f *mf*
 spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

f *mf*
 spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

f *mf*
 spi - rits that wear vic - torious palms, Sing - ing ev - er - last - ing - ly de -

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. e dim. a tempo.

vout. . . de - vout and Ho - - ly psalms.

a tempo.

rit. e dim.

SOLO. BASS.

And I heard the voice of harp - ers,

harp - ing with their harps, And they sung . .

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

SOLO. SOPRANO.

SOLO. BASS.

I heard the voice . . . of harp - ers

1st SOPRANO.

List! the che - ru - bic host, list! the che - ru - bic host touch

2nd SOPRANO.

List! the che - ru - bic host, list! the che - ru - bic host . . . touch

CONTRALTO.

List! the che - ru - bic host, list! the che - ru - 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, . . .

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

wires, . . . touch

I heard the voice . . . of harp - ers

List! the che - ru - bic host, list! the che - ru - bic host touch

List! the che - ru - bic host, list! the che - ru - bic host . . touch

List! the che - ru - bic host, list! the che - ru - bic host touch

dim.

p

mf

dim.

dim.

dim.

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

harp - - ing with their harps, of harp - ers . .

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

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

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

rall.

a tempo.

mf rall.

dim.

a tempo.

mf

rall.

rall.

a tempo.

p

rall.

rall.

a tempo.

p

rall.

rall.

a tempo.

rall.

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

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.*

harps of gold - - en wires.

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

harps of gold - - en wires.

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

Allegro con brio.

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

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

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

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

PIANO.
♩ = 132.
f

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

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

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

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

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, mar - v'lous are Thy works,

God, Thy works, Al - migh - ty God, are Thy works,

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

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

ways, Thou King of saints.
 ways, Thou King of saints.
 ways, Thou King of saints.
 ways, Thou King of saints.

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,

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

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

Tpts.

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

Tpts.

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

Tpts.

SOLO VOICES (*Unaccompanied*).

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

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

Mar - vel - lous are Thy

Mar - vel - lous are Thy

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

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

works, Lord God, Mar - vel - lous

works, Lord God, Mar - vel - lous

are Thy works, Lord God, To Thee Che - ru - bin and Se - ra - phin

are Thy works, Lord God, To Thee Che - ru - bin and Se - ra - phin

are Thy works, Lord God,

are Thy works, Lord God,

Tempo lmo.

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

Be-fore the moun - tains were brought

Tempo lmo.

p *cres.* *f* *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 -

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 mar - v' lous are Thy

- last - ing, Thou art from ev - er - last - ing. Great, great and mar - v' lous are Thy

- last - ing, Thou . . . art from ev - er - last - ing. Great, great and mar - v' lous are Thy

- last - ing, Thou art from ev - er - last - ing. Great, great and mar - v' lous are Thy

VOICE. *Largo religioso.*

PIANO. *Largo religioso.* *rall.*

Reeds.

$\text{♩} = 40.$

Andantino religioso.

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

Andantino religioso. $\text{♩} = 60.$

en - ter'd in - to the heart of man the things which God, which

God hath pre - par'd for them that love Him, for them that

love Him, the things which God hath pre - par'd, pre -

Più mosso.

par'd for them that love Him.

Più mosso. ♩ = 88.

For

f

He hath pre - par'd . . . for them . . . a ci - ty, whose

f

build - er and ma - ker is God, He hath pre -

f

- par'd, . . . pre - par'd . . . for them a ci - ty, whose

f

rall. Tempo 1mo.

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

rall. Tempo 1mo.

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

Tempo 2nda.

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

Tempo 2nda.

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

p

Ped. *

fear . . . lest a - ny 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 lmo.*

seen, ear hath not heard, neith - er have en - ter'd

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

- par'd, pre - par'd for them that love Him.

rall. *pp* *Ped.* *