



A SACRED CANTATA

THE
HOLY CITY

BY
ALFRED R. GAUL



THE
HOLY CITY

A Sacred Cantata

COMPOSED BY

ALFRED R. GAUL

MUS. BAC., CANTAB.

OP. 36

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THIS ISSUE CONTAINS AN ADDITIONAL TENOR SONG, THE USE OF WHICH HOWEVER IS OPTIONAL.



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 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 realizing 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 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. 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. xvi. 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.

Soprano 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.

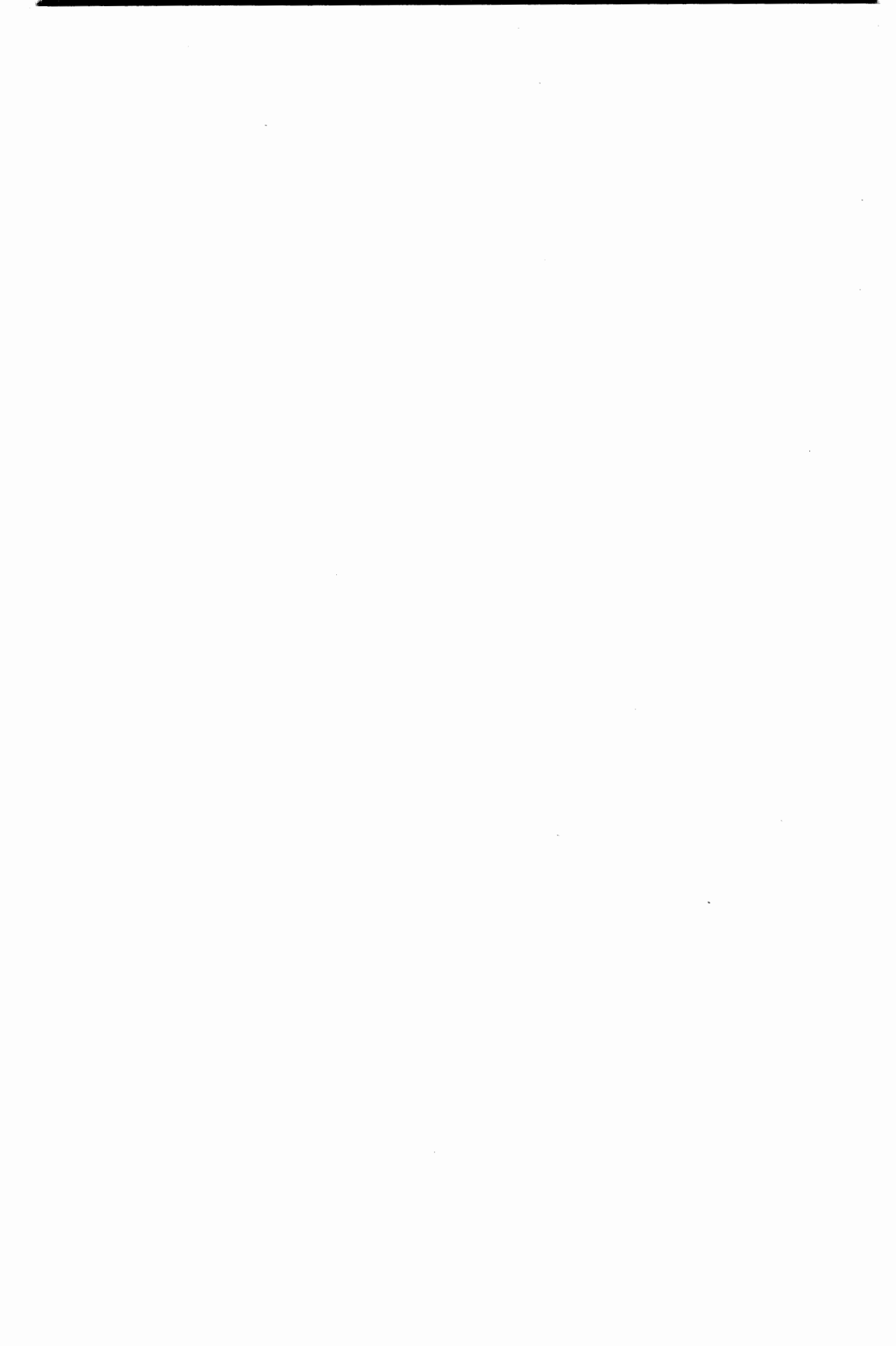
Ps. xc. 2.

Alleluia! Amen.



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THE HOLY CITY.

PART I.

CONTEMPLATION.

No. 1. Introduction.

Andante Religioso.

PIANO. $\text{♩} = 40. pp$

The musical score is written for piano in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). It consists of five systems of two staves each. The first system includes the tempo and dynamics markings. The music features a slow, contemplative mood with frequent triplets and sustained chords. The piece concludes with a 6/4 time signature change in the final measure of the fifth system.

INTRODUCTION.

Piu mosso. $\text{♩} = 63.$ *
A *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 $\frac{3}{2}$ time.

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INTRODUCTION.

B

Str.

cres.

f

dim.

T. upo primo.

pp

rall.

f

Tpts.

C *Tempo seconda.*

p

INTRODUCTION.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, accented and marked with *f*. The left hand (bass clef) plays a steady accompaniment of eighth notes. Dynamics include *cres.* and *dim.*

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

Third system of musical notation. The right hand continues the melodic line. Dynamics include *p*, *rall.*, and *Hms.* (ritardando). The system concludes with a double bar line and a change in time signature to 2/2.

Fourth system of musical notation. The right hand features triplet patterns. Dynamics include *pp con sordini.* and *Tempo primo.*

Fifth system of musical notation. The right hand continues with triplet patterns. Dynamics include *morendo.*

Sixth system of musical notation. The right hand continues with triplet patterns. Dynamics include *rit.*

NO SHADOWS YONDER.

CHORUS, TENOR SOLO AND QUARTET.

"The Holy City,"
by A. R. GAUL.

Andante con moto. ♩ = 88.

ORGAN.

p

to end of Sym.

Ped.

rall.

a tempo.

Tpts.

SOPRANO.

f *mf*

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

ALTO.

f *mf*

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

TENOR.

f *mf*

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

BASS.

p *f* *mf*

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

NO SHADOWS YONDER.

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

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

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

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

SOLO. TENOR.

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

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

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

NO SHADOWS YONDER.

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

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

NO SHADOWS YONDER.

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 -

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.

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

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

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

MY SOUL IS ATHIRST FOR GOD.

No. 3. Air (Tenor.)

Andantino religioso.

The score is written for a tenor voice and piano. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andantino religioso'. The piano accompaniment starts with a piano (p) dynamic. The lyrics are: '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 pres-ence of God? My tears have been my meat day and'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'rall.' and 'a tempo'. There are also asterisks (*) and a 'Ped.' marking at the end of the piano part.

Andantino religioso. ♩ = 76.

PIANO. *p*

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 pres - ence of

rall.

rall.

A

God? My tears have been my meat day and

a tempo.

Ped. *

MY SOUL IS ATHIRST FOR GOD.

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

f *Piu mosso.*

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

f *Piu mosso.*

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

f

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

rit. *p* *Tempo primo.* B

rit. *Tempo primo.* B

MY SOUL IS ATHIRST FOR GOD.

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

out of my trou-ble. *mf* O bring thou me out of my trou-ble, my

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

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

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

AT EVENTIDE IT SHALL BE LIGHT.

No. 4. Trio (Unaccompanied.)

Allegretto con moto. ♩ = 84.

"The Holy City," by A. R. GAUL.

1ST SOPRANO.

mf

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

2D SOPRANO.

mf

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

CONTRALTO.

mf *p*

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

p *mf*

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

p *mf*

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

mf

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

p

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

p

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

p

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,

mf

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

f

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

A. R. Gaul's Sacred Cantata — "The Holy City." 55.573 — 107.

AT EVENTIDE IT SHALL BE LIGHT.

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

THEY THAT SOW IN TEARS.

CHORUS.

"The Holy City," by ALFRED R. GAUL.

Allegretto pastorale.

mf SOPRANO.

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

ALTO.

TENOR.

BASS.

Allegretto pastorale.

$\bullet = 72.$

PIANO.

Two beats
in a bar. *mf*

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

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

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

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

THEY THAT SOW IN TEARS.

The musical score is arranged in four systems, each containing vocal staves and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include piano (*p*) and forte (*f*).

System 1:
 Vocal 1: joy, shall . . . reap . . . in . . . joy, shall reap in
 Vocal 2: joy, shall reap in joy, shall reap in
 Piano: joy, shall reap in joy, shall . . . reap in joy, shall reap, . .

System 2:
 Vocal 1: joy, in joy, shall reap in joy, in joy, shall reap in
 Vocal 2: joy, in joy, shall reap in joy, in joy, shall reap in
 Piano: shall reap in joy, shall reap, . . . shall reap in joy, shall reap, . .

System 3:
 Vocal 1: joy, shall reap in . . . joy, shall reap in
 Vocal 2: joy, shall reap in joy, shall reap in
 Piano: joy, shall reap in joy, shall reap in joy, shall reap in

System 4:
 Vocal 1: joy, shall reap in . . . joy, shall reap in
 Vocal 2: joy, shall reap in joy, shall reap in
 Piano: joy, shall reap in joy, shall reap in joy, shall reap in

THEY THAT SOW IN TEARS.

cres.
 he that now go-eth weep - ing shall come a - gain re - joic - ing,
 shall come a - gain re -
cres.
 weep - ing, he that now go - eth weep - ing, weep - ing,
cres. *f*
 shall come . . re - joic - - ing.
f
 shall come . . re - joic - - ing.
f *dim.*
 joic - ing, re - joic - - ing.
f *dim.*
 re - joic - - ing.
mf
 They that sow in tears shall reap in joy, shall reap in joy, . . they that

THEY THAT SOW IN TEARS.

mf *(Unaccompanied.)*

For God so lov-ed the world, so . . lov-ed the world, that He

For God so lov-ed the world, so . . lov-ed the world, that He gave His

For God so lov-ed the world, so . . lov-ed the world, that He

For God so lov-ed the world, so . . lov-ed the world, that He

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-cres.

on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-cres.

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-cres.

gave His on-ly-be-got-ten Son, His on-ly-be-got-ten Son, that who-so-cres.

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

ev-er be-liev-eth, be-liev-eth in Him, should not per-ish, should not

* A crotchet in this movement to be a little slower than a dotted crotchet in the previous movement.

THEY THAT SOW IN TEARS.

f *dim.*

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -
f *dim.*

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -
f *dim.*

per - ish, but have ev - er - last - ing life, ev - er - last - ing life, ev - er -
f *dim.*

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

f *p*

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

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

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

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

cres. *ff*

denn the world, to con - denn the world; but that the world thro'
cres. *ff*

denn the world, to con - denn the world; but that the world thro'
cres. *ff*

denn the world, to con - denn the world, but that the world thro'
cres. *ff*

denn the world, to con - denn the world, but that the world thro'

EYE HATH NOT SEEN.

No. 6. *Air (Contralto.)

VOICE.

Largo religioso.

PIANO. ♩ = 40. *Recds.*

Largo religioso. *rall.*

Andantino religioso.

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

Andantino religioso. ♩ = 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.

EYE HATH NOT SEEN.

C piu mosso.

par'd for them that love Him.

C piu mosso. ♩ = 88.

For

He hath pre - par'd for them a cit - y, whose

f

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

par'd, pre - par'd for them a cit - y, whose

EYE HATH NOT SEEN.

rall.

D *Tempo Imo.*

build - er and mak - er is God, Eye hath not seen,

rall. *Tempo Imo.*

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

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

EYE HATH NOT SEEN.

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

it, lest a - ny come short, come short of it. Eye hath not

rit. **F** *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* *Ped.* *

FOR THEE, O DEAR, DEAR COUNTRY.

CHORUS.

"The Holy City."
By A. R. GAUL.

Tempo moderato. ♩ = 100.

1ST & 2ND SOPRANOS.

grazioso.

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

ALTO.

Mine eyes their vi-gils

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

FOR THEE, O DEAR, DEAR COUNTRY.

f *rall.* *f* 1ST & 2ND TENORS.
 sick - ness, And love, and life, and rest. O one, O on - ly man - sion! O

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

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

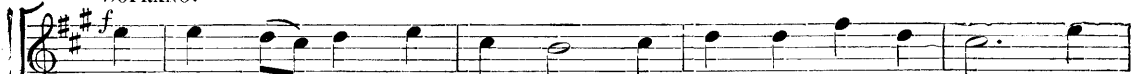
p *f*
 Par - a - dise of joy! Where tears are ev - er ban - ish'd And
 Par - a - dise of joy! Where tears are ev - er ban - ish'd And

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

mf *cres.* *f* *rall.*
 praise, His laud and ben - e - dic - tion Thy ^{*} ran - som'd peo - ple raise.
 praise, His laud and ben - e - dic - tion Thy ^{*} *mf* *rall.* ran - som'd peo - ple raise.

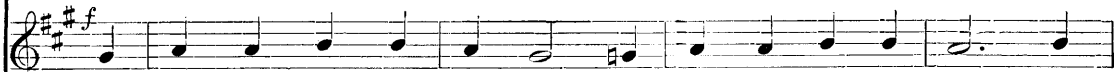
FOR THEE, O DEAR, DEAR COUNTRY.

SOPRANO.



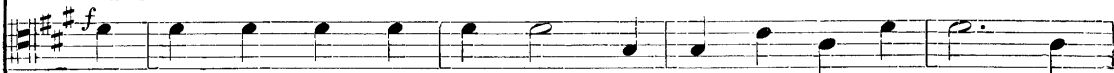
With jas - per glow thy bul - warks, Thy streets with em - 'rals blaze; The

ALTO.



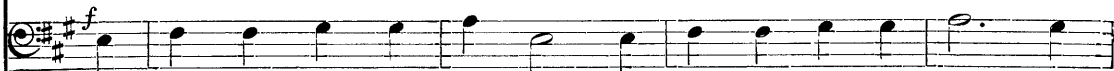
With jas - per glow thy bul - warks, Thy streets with em - 'rals blaze; The

TENOR.



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

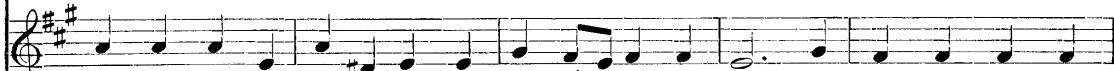
BASS.



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



FOR THEE, O DEAR DEAR COUNTRY.

bound-ed With am-e-thyst un-priced; The saints build up its fab-ric, And the

bound-ed With am-e-thyst un-priced; The saints build up its fab-ric, And the

bound-ed With am-e-thyst un-priced; The saints build up its fab-ric, And the

bound-ed With am-e-thyst un-priced; The saints build up its fab-ric, And the

G
a tempo. *rall.*
cor-ner-stone is Christ.

a tempo. *rall.*
cor-ner-stone is Christ.

a tempo. *rall.*
cor-ner-stone is Christ.

a tempo. *rall.*
cor-ner-stone is Christ.

a tempo. *rall.*
cor-ner-stone is Christ.

a tempo. *rall.*

Attacca No. 8.

THINE IS THE KINGDOM.

CHORUS.

"The Holy City," by ALFRED R. GAUL.

Allegro vivace.

SOPRANO.

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

1ST & 2ND ALTO.

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,

Allegro vivace. ♩ = 120.

PIANO. *f*

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

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 be - hold 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

THINE IS THE KINGDOM.

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are as follows:

System 1:
 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 -

System 2:
 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,

System 3:
 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

THINE IS THE KINGDOM.

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

THINE IS THE KINGDOM.

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,

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

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

THINE IS THE KINGDOM.

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

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

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,

THINE IS THE KINGDOM.

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.

Pcd.

ADORATION.

The musical score is arranged in seven systems, each with a grand staff (treble and bass clefs). The left hand part is the primary melodic line, often marked 'L.H.' and 'Ped.'. The right hand part provides harmonic accompaniment with chords and textures. Performance markings include 'Ped.' (pedal) with asterisks, 'C' (Crescendo), 'D' (Diminuendo), and 'f' (forte). The score concludes with a final 'Ped.' marking and an asterisk.

ADORATION.

The musical score is written for piano and organ. It consists of eight systems of two staves each. The piano part is in the upper staff of each system, and the organ part is in the lower staff. The score includes various dynamics such as *ff*, *rit.*, *f*, *tr*, *a tempo.*, and *p*. Pedal points are indicated by "Ped." and asterisks. A key signature change to E major is marked with "E" and "a tempo." in the second system. The organ part features complex textures with many notes, often in chords, and includes trills and tremolos. The piano part has a more melodic and harmonic focus, with some trills and tremolos. The score concludes with a final chord in the organ part.

A NEW HEAVEN AND A NEW EARTH.

No. 10. Solo and Choral Sanctus.*

"THE HOLY CITY"
by A. R. GAUL.

BASS VOICE.

f ad lib.

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

mf
Largh to.
58.

PIANO. TRUMPETS. *ad lib.*

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

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

A. rit. *a tempo.* *f*
form - er shall not come in - to mind. But be ye glad and re-joice for ev - er in

A. rit. *a tempo.* *f*

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

A NEW HEAVEN AND A NEW EARTH.

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.

f *f* *f* *mf*

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

mf *fz* *fz* *fz*

A NEW HEAVEN AND A NEW EARTH.

first heav'n and earth were pass'd a - way, were pass'd a - - -

Slowly.
CHORUS. SOPRANO.
ppp Ho - ly, Ho - ly,
ALTO.
ppp Ho - ly, Ho - ly,
TENOR.
ppp Ho - ly, Ho - ly,
rit. ad lib. way, and I saw the Ho - ly Cit - y, new Je - ru - sa - lem.

rit. ad lib. *rit.* *Slowly.* ♩ = 40
ppp
Ped. *

rit.
Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
rit.
Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,
rit.
Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
ppp CHORUS. *rit.*
Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,

Tempo 1 mo.
rit.

A NEW HEAVEN AND A NEW EARTH.

E 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

rit. A little slower.

mf rit.

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

mf rit.

F Faster. ♩ = 62. mf

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

F Faster. mf

A NEW HEAVEN AND A NEW EARTH.

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

CHORUS. *G* *Slowly*.
ppp Ho - ly, Ho - ly,
ppp Ho - ly, Ho - ly,
ppp Ho - ly, Ho - ly,
ppp Ho - ly, Ho - ly,
rit. a - ny more pain, for the form-er things have pass'd a way.
Slowly. $\text{♩} = 40$.

rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
 CHORUS. *rit.* Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts, *Solo.*

rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly, Lord of Hosts,
rit. Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts,
 CHORUS. *rit.* Ho - ly, Lord of Hosts; Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts, *Solo.*
Tempo I mo.

A NEW HEAVEN AND A NEW EARTH.

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

fz

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

ff *dim.*

A - bove the Ser - a - phim, and one cried un - to an -

a tempo. *p* *cres.* *rit - en -*

a tempo. *ra.* *p* *cres.* *rit - en -*

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

oth - er and said:— Ho - ly, Ho - ly, Ho - ly, Lord of Hosts:

u - - to. *f* *3* *3*

u - - to. *f* *3* *3*

Ped. *

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

Slowly. ♩ = 40.

A NEW HEAVEN AND A NEW EARTH.

The musical score is arranged in four systems, each with a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Tempo I mo.' with a quarter note equal to 58. The lyrics are: 'Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.' The score includes various musical notations such as triplets, dynamics (rit., *Forp.*), and pedal markings (Ped.).

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

rit. *Tempo I mo.* ♩ = 58.

rit. *Forp.* *Ped.*

Ped. *Ped.* *

rit. *Ped.* *

a tempo. *Ped.* *

LET THE HEAVENS REJOICE.

No. 11a Chorus for a Double Choir.

“THE HOLY CITY” by A. R. GAUL.

Allegro maestoso.

PIANO. *f* = 120.

Ped. *

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

(12 pp.)

A. R. Gaul's Sacred Cantata — "The Holy City." 55,573 — 107.

LET THE HEAVENS REJOICE.

A 1st Choir.

SOPRANO. *f*

1

ALTO. *f* Let the heavens re - joice, let the heavens re -

2

TENOR. *f*

3

BASS. *f* Let the heavens re - joice, let the heavens re -

4

2d Choir.

SOPRANO. *f*

8

ALTO. *f* And let the earth be glad,

A

TENOR. *f*

T

BASS. *f* And let the earth be glad,

B

f

Ped. *

DRUMS.

1

joice, re - joice, re - joice, re - joice, and let the

3

joice, re - joice, re - joice, re - joice, and let the

4

8

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

A

T

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

LET THE HEAVENS REJOICE.

mf

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 heav'ns be glad, let the

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

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

T earth be glad, the heav'ns, the heav'ns re - joice,

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

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

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

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

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

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

T let the heav'ns re - joice, let the

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

LET THE HEAVENS REJOICE.

B

1 re - joi - ce, and let the earth be glad, let the sea

2 re - joi - ce, and let the earth be glad, let the sea

3 re - joi - ce, and let the earth be glad, let the sea

4 re - joi - ce, and let the earth be glad, let the sea

S heav'n's re-joyce, and let the earth be glad, let the sea make a

A heav'n's re-joyce, and let the earth be glad, let the sea make a

T heav'n's re-joyce, and let the earth be glad, let the sea make a

B heav'n's re-joyce, and let the earth be glad, let the sea make a

f

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, let the

A noise, and all that there - in is, let the

T noise, and all that there - in is, let the

B noise, and all that there - in is, let the

f

LET THE HEAVENS REJOICE.

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

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

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

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

R. II.

1 is, *f* let the sea make a noise, and

2 is, *f* let the sea make a noise, and

3 is, *f* let the sea make a noise, and

4 is, *f* let the sea make a noise, and

S *f* is, let the sea make a noise, and

A *f* is, let the sea make a noise, and

T *f* is, let the sea make a noise, and

B *f* is, let the sea make a noise, and

LET THE HEAVENS REJOICE.

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

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

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

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

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

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

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

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

1 is, and *cres.* all that there - in is, the sea, and

2 is, and *cres.* all that there - in is, the sea, and

3 is, and *cres.* all that there - in is, the sea, and

4 is, and *cres.* all that there - in is, the sea, and

S is, and *cres.* all that there - in is, the sea, and

A is, and *cres.* all that there - in is, the sea, and

T is, and *cres.* all that there - in is, the sea, and

B is, and *cres.* all that there - in is, the sea, and

LET THE HEAVENS REJOICE.

1 *ff* all that there - in is.

2 *ff* all that there - in is.

3 *ff* all that there - in is.

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

5 *ff* all that there - in is.

8 *ff* all that there - in is.

A *ff* all that there - in is.

T *ff* all that there - in is.

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

ff *f* C

BOTH CHOIRS.

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

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

ff

LET THE HEAVENS REJOICE.

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto/Tenors), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte).

System 1:
 Vocal: *f* Let the heavens re - joice, and let the earth, let the earth be glad, let the heavens re -
 Piano: *f* glad, let the heavens re - joice and the earth be glad, let the earth be glad, let the heavens re -
 Vocal: glad, the earth be glad, and let the earth, let the earth be glad, let the heavens re -

System 2:
 Vocal: joice, and let the earth, let the earth be glad, let the heavens re - joice, let the earth be
 Piano: joice, and let the earth, let the earth be glad, let the heavens re - joice,
 Vocal: heavens re - joice, the heavens re - joice, let the heavens re -
 Piano: joice, the heavens re - joice, let the heavens, let the heavens re -

System 3:
 Vocal: glad,
 Piano: *mf* joice, let the heavens re - joice, and let the
 Vocal: *mf* let the heavens re - joice, the heavens re - joice, and let the earth, the earth be -
 Piano: *mf* joice, let the heavens re - joice, let the earth be

LET THE HEAVENS REJOICE.

mf

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

LET THE HEAVENS REJOICE.

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

LET THE HEAVENS REJOICE.

glad,

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

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The lyrics are: 'glad, let the earth be glad, let the heav'ns and let the earth be glad, and let the earth be glad, 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 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

LET THE HEAVENS REJOICE.

rall. *ff* *a tempo.*

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

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

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

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

rall. *ff* *a tempo.*

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.

a tempo.

glad.

glad.

glad.

glad.

f *a tempo.*

Ped. * *Ped.* *

Ped. *

TO THE LORD OUR GOD.

No. 11b. Air (Tenor).

Andante religioso. *mf*

To the Lord our

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

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

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

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

mf *cres.*

TO THE LORD OUR GOD.

mf For like as a fa - ther *p* pi - ti - eth his

dim. mf *p*

mf chil - dren, ev - en so is the Lord *p* mer - ci - ful to them that fear Him,

mf *p*

mf For like as a fa - ther *p* pi - ti - eth his

mf *p*
Ped. *

mf chil - dren, ev - en so is the Lord *p* mer - ci - ful to them that fear Him,

mf *p*

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

mf *p*

TO THE LORD OUR GOD.

mf Him, to is them, merci-ful to them that fear . . . Him. *rit. dim.* *a tempo.*

To the Lord our God, to our *mf*

God be-long mer-cies, and for-give-ness-es, and for-give-ness-es,

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

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

COME, YE BLESSED.

No. 12 a. Air (Contralto.)

VOICE.
Ad lib.

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

Andantino. $\text{♩} = 66.$

PIANO. *Ad lib.* *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

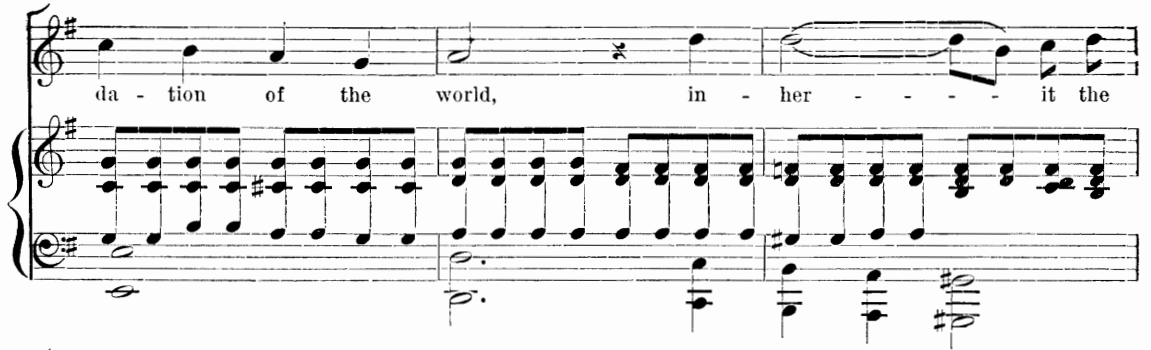
A

from the foun - da - tion, the foun -

cres. *fz*

COME, YE BLESSED.

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



COME, YE BLESSED.

The musical score is written for voice and piano. It consists of five systems of music. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *rall.* and *B Piu mosso.*. The score includes lyrics and performance instructions such as *p*, *mf*, and *rall.*. The lyrics are: "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, come, . . .".

rall. **B Piu mosso.**
you . . be-fore the foun-da - tion of the world. Yea, it
B Piu mosso. $\text{♩} = 112.$

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.*

COME, YE BLESSED.

dim. *C Tempo Imo.*

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

dim. *Tempo Imo.*

Fa - ther, in - her - it the king - dom, the king-dom prepar'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. *allegro.*

rall.

THE FINING POT IS FOR SILVER.

No. 12b. Semi-Chorus. (Unaccompanied.)

Tempo moderato.

"The Holy City" by A. R. GAUL.

SOPRANO.

mf

ALTO.

mf

TENOR.

mf

BASS.

mf

Tempo moderato. ♩ = 88.

PIANO. *mf*

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

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

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 . .

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

THE FINING POT IS FOR SILVER.

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

THE FINING POT IS FOR SILVER.

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

pp *dim. e rall.*
 hearts, but the Lord, but the Lord tri - eth the hearts.
pp *dim. e rall.*
 hearts, but God the Lord tri - eth the hearts.
pp *dim. e rall.*
 hearts, but God the Lord tri - eth the hearts.
pp *dim. e rall.*
 hearts, but God the Lord tri - eth the hearts.

THESE ARE THEY WHICH CAME.

No. 13. Air (Soprano.)

Ad lib.

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

PIANO. *Ad lib.*

Andantino.
a tempo.

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

Andantino. ♩ = 60.

a tempo.

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

rit. *a tempo.*

and have wash'd, have wash'd their

rit. *a tempo.*

robes, and made them white in the blood of the

rit. *a tempo.*

THESE ARE THEY WHICH CAME.

A

Lamb, and have wash'd their robes,

A

Ped. *

these, these are they, there - fore

acccl. *f* *Piu mosso.*

Piu 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.

sostenuto. rit. dim.

p a tempo. *f*

Tem - ple. And they shall shine as the

p a tempo. *cres.* *f*

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

cres. *f*

THESE ARE THEY WHICH CAME.

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

B

Ped. *

ev - er and ev - er, Shine for

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

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

Ped. *

shine for ev - er, shine for

sostenuto.

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

ev - er. These are they which

rit. *a tempo. sostenuto.* *rit.* *Tempo Lmo.*

C

THESE ARE THEY WHICH CAME.

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

came out of great trib - u - 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

they, these are they,

pp rit. *Ped.* *a tempo.* *R.H.*

THEY SHALL HUNGER NO MORE.

No. 14. Duet.

Allegretto. SOPRANO.

They shall hun - ger no more, they shall

Allegretto. 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 HUNGER NO MORE.

The musical score is arranged in four systems, each with four staves. The top two staves of each system are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking *Legato.* is placed in the piano part of the first system. The lyrics are: "They shall hun - ger no more, shall hun - ger no more, shall hun - ger no more, nei - - - ther thirst, nei - ther shall the sun light on them a - ny . . . more, nor a - ny . . . heat, nor a - ny".

THEY SHALL HUNGER NO MORE.

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
 mong them. *a tempo.*

THEY SHALL HUNGER NO MORE.

more,

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



nei - ther shall . . . they thirst, shall they thirst a - ny

more, nei - ther shall they thirst, shall they thirst a - ny



more, nei - ther shall they thirst a - ny

more, nei - ther shall they thirst a - ny

rall.

rall.

rall.



more.

more.

a tempo.

rall.

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



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

Moderato con grazio.

"The Holy City,"
 by A. R. GAUL.

PIANO. 120.

Ped. * Ped. * Ped.

* Ped. *

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

dim. Ped. * Ped.

QUARTET. 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,

Ped.

* Female voices only.

LIST ! THE CHERUBIC HOST.

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* *p*

those just spir - its that wear vic - to - rious palms,

f *f* *p*

those just spir - its that wear vic - to - rious palms,

f *f* *p*

those just spir - its that wear vic - to - rious palms,

mf *mf* *mf*

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

mf *mf* *mf*

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

mf *mf* *mf*

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

LIST! THE CHERUBIC HOST.

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.

Ped.

** Ped. * Ped.*

cres.

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

dim.

dim.

** Ped. **

LIST! THE CHERUBIC HOST.

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

Touch their immortal harps of gold - en wires, With those just

Touch their immortal harps of gold - en wires, With those just

Touch their immortal harps of gold - en wires, With those just

mf

cres.

p

spir - its that wear victorious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear victorious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear victorious palms, Sing - ing ev - er - last - ing - ly de -

spir - its that wear victorious palms, Sing - ing ev - er - last - ing - ly de -

f

mf

LIST! THE CHERUBIC HOST.

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.

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, before the throne, be - fore the

LIST! THE CHERUBIC HOST.

throne, And no man could learn that

song

but they, but

they which were re - deemed, they which

were re - deemed,

dim.

cres.

rall.

rall.

a tempo.

a tempo.

LIST! THE CHERUBIC HOST.

SOLO. SOPRANO.

SOLO. BASS.

I heard the voice . . . of harp-ers

1ST SOPRANO. *mf*

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

2ND SOPRANO. *mf*

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

CONTRALTO. *mf*

List! the che-ru - bie host, list! the che-ru - bie 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,

LIST ! THE CHERUBIC HOST.

wires, touch

I heard the voice of harpers.

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.*

p *mf* *dim.*

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

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

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

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

rall. *a tempo.* *rall.*

LIST ! THE CHERUBIC HOST.

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.

wires,

of

gold - en. gold - en

wires.

a tempo.

pp

rall.

harps

of

gold - en

wires.

a tempo.

pp

harps

of

gold - en

wires.

a tempo.

rall.

a tempo.

GREAT AND MARVELLOUS ARE THY WORKS.

No. 16. Chorus.

Allegro con brio.

“THE HOLY CITY” by A. R. GAUL.

SOPRANO.

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, Thy works, great and mar - v' lous

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

Allegro con brio.

f

The first system of the score includes vocal parts for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The tempo is *Allegro con brio*. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic. The lyrics for the vocal parts are: "Great and mar - v' lous are Thy works, Lord God, Thy works, great and mar - v' lous".

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

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

The second system continues the vocal and piano parts. The lyrics for the vocal parts are: "are Thy works, Lord God, Lord God, mar - v' lous are Thy works, Al - might - y".

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

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

The third system continues the vocal and piano parts. The lyrics for the vocal parts are: "God, Thy works, Al - might - y God. mar - v' lous are Thy works," and "God, Thy works, Al - might - y God, mar - v' lous are Thy works,". There are repeat signs at the end of the vocal lines. A first ending bracket labeled 'A' is present above the piano accompaniment.

GREAT AND MARVELLOUS 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,
 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
 are Thy works, are Thy works, just and true are Thy
 ways, Thou King of saints.
 ways, Thou King of saints.

GREAT AND MARVELLOUS ARE THY WORKS.

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

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

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

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

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

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

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

works, Al - might - y God, Thy works, Al - might - y God,

works, Al - might - y God, Thy works, Al - might - y God,

works, Al - might - y God, Thy works, Al - might - y God,

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

GREAT AND MARVELLOUS ARE THY WORKS.

SOLO VOICES (Unaccompanied.)

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 2/4. The lyrics are: "To Thee all an - gels cry a - loud, Mar - vel - lous are Thy works, Lord God, The Heavens, and all the Powers there - in. Mar - vel - lous are Thy works, Lord God, To Thee, Cher - u - bim and Ser - a - phim". The score includes dynamic markings such as *f* (forte) and *V* (ritardando), and various musical notations including rests, slurs, and articulation marks.

GREAT AND MARVELLOUS ARE THY WORKS.

Mar - vel - lous are Thy works, Lord God, Con - tin - ual - ly do cry. . .

Mar - vel - lous are Thy works, Lord God, Con - tin - ual - ly do cry. . .

Mar - vel - lous are Thy works, Lord God,

Mar - vel - lous are Thy works, Ho - ly, Ho - ly, Ho - ly,

Mar - vel - lous are Thy works, Ho - ly, Ho - ly, Ho - ly.

Mar - vel - lous are Thy works, Ho - ly,

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

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

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

* A Minim in $\frac{3}{4}$ time to be of the same value as a dotted Minim in $\frac{3}{4}$ time.

GREAT AND MARVELLOUS ARE THY WORKS.

G *Tempo 1 mo.*

Hosts. Be-fore the moun - tains were brought

Hosts. Be-fore the moun - tains were brought

G *Tempo 1 mo.*

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 -

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

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

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

GREAT AND MARVELLOUS ARE THY WORKS.

works, Lord God, great and marv'lous are Thy works, Lord God,
 works, Lord God, Thy works, great and marv'lous are Thy works, Lord God, Lord God,
 works, Lord God, great and marv'lous are Thy works, Lord God,
 works, Lord God, Thy works, great and marv'lous are Thy works, Lord 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
 God, A - men, Al - le - lu - ia, Al - le - lu - ia, A - men, A -
 God, A - - - men, A - men, A - men, Al - le - lu - ia, A -
 A - men, Al - le - lu - ia, A - men, A - men, Al - le - lu - ia,
 God, A - men, A - - - men. A - men, Al - le - lu - ia,

GREAT AND MARVELLOUS ARE THY WORKS.

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

men, A - men, A - men.

ff *Tremolo.* *Ped.*

ff *Ped.* *

EYE HATH NOT SEEN.

No. 6. Air (Mezzo Soprano).

VOICE.
Largo religioso.



PIANO. $\text{♩} = 40$. *Reeds.*



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-



EYE HATH NOT SEEN.

Piu mosso.

par'd for them that love Him. *Piu mosso.* ♩ = 88.

For

He hath pre - par'd . . . for them . . . a cit - y, whose *f*

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

par'd, . . . pre - par'd, . . . for them a cit - y, whose

EYE HATH NOT SEEN.

rall. *Tempo Imo.*

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

rall. *Tempo Imo.*

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano or alto clef with a key signature of one flat and a common time signature. The piano accompaniment is in a grand staff with a key signature of one flat and a common time signature. The tempo markings 'rall.' and 'Tempo Imo.' are placed above and below the system respectively.

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

Detailed description: This system contains the second and third lines of music. The vocal line continues with the lyrics 'hath not seen the things pre - par'd for them that love Him.' The piano accompaniment provides harmonic support with various chordal textures.

Tempo 2nd.

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

Tempo 2nd.

Detailed description: This system contains the fourth and fifth lines of music. The tempo marking 'Tempo 2nd.' appears above and below the system. The vocal line begins with the lyrics 'There re - main - eth there - fore a rest for the'. The piano accompaniment features more active rhythmic patterns.

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

Ped. *

Detailed description: This system contains the sixth and seventh lines of music. The vocal line continues with 'peo - ple, the peo - ple of God! there - fore fear, there - fore'. The piano accompaniment includes a 'Ped.' (pedal) marking and a '*' symbol. The tempo remains 'Tempo 2nd.'.

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

Detailed description: This system contains the eighth and ninth lines of music. The vocal line concludes with 'fear lest a - ny come short of it, there - fore'. The piano accompaniment provides a final harmonic resolution.

EYE HATH NOT SEEN.

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 Imo.*

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* *Ped.* *



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