

NOVELLO'S ORIGINAL OCTAVO EDITION

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# SLEEPERS, WAKE !

“(WACHET AUF, RUFT UNS DIE STIMME)”

## CANTATA

FOR SOPRANO, TENOR, AND BASS SOLI, CHORUS AND  
ORCHESTRA

FOUNDED ON PHILIPP NICOLAI'S HYMN  
“WACHET AUF, RUFT UNS DIE STIMME”

BY

# J. S. BACH

(CANTATA No. 140)

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THE PIANOFORTE ACCOMPANIMENT ARRANGED BY  
EBENEZER PROUT

THE ENGLISH TRANSLATION BY  
MISS G. E. TROUTBECK

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(PRICE ONE SHILLING AND SIXPENCE)

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## ORIGINAL SCORE

1. Strings, 2 Oboes, Taille\*, Horn, Continuo
2. Continuo
3. Violino piccolo, Continuo
4. Violins I., II., Viola (*Unis.*), Continuo
5. Stings, Continuo
6. Oboe, Continuo
7. Strings, 2 Oboes, Taille, Horn, Continuo

\* *Taille* = the tenor voice of a family of instruments, in this case the *Oboe da Caccia*, or modern *English Horn*.

The Horn is used only in unison with the Sopranos, and may be omitted.

The Violino piccolo solo is played on the ordinary Violin.

m  
2023  
P.H.  
No. 140 N  
Copy 2

## PREFATORY NOTE.

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THE present work, one of the finest of the one hundred and ninety Church Cantatas of Bach which are in existence, was composed during his residence in Leipzig. It was written for the twenty-seventh Sunday after Trinity; and as this Sunday only occurs when Easter falls unusually early, it is known that the work must date either from 1731 or from 1742. Spitta pronounces in favour of the earlier year; the late Wilhelm Rust, in the preface to the Bach Society's edition of the score, shows good reason for believing that it was not written till 1742.

The Cantata is scored for strings, two oboes, *taille* (*i.e.*, an alto oboe, of the same pitch as the modern *cor anglais*), and organ. There are also among the original orchestral parts, which are preserved in the Thomas-Schule at Leipzig, parts for bassoon, which doubles the bass throughout, and for a horn, which plays the choral in the first and last numbers, in unison with the soprano chorus.

The "Continuo" part is fully figured throughout, and has been of much assistance to the Editor in arranging the accompaniment, especially in the two duets, in which the orchestral instruments have only the outer parts of the harmony. It is impossible to say exactly in which positions Bach himself filled up the harmonies on the organ, his figuring has been closely followed in this arrangement, in which, of course, the orchestral parts are also included. Had the Editor been writing a separate organ part, he would in many passages have taken a different position for the harmony. This could not be done in the present vocal score without obscuring too much the progression of Bach's instrumental parts.

The Cantata was first published, in full score, in the third part of Winterfeld's *Evangelische Kirchengesänge* (Leipzig, 1847).

EBENEZER PROUT.

LONDON, *March*. 1901.



# SLEEPERS WAKE! FOR NIGHT IS FLYING

## CANTATA

for the Sunday next before Advent.

English version by  
Georgina E. Troutbeck.

J. S. Bach.

*Maestoso.* ♩ = 69.

Verse I. Ob. Str. Ob.

*f*

*mf*

*cresc.*

*tr*

*ff*

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2

**A SOPRANO.**  
Sleep - - - ers wake! for

**ALTO.**

**TENOR.** Sleep - ers - wake! sleep - ers

**BASS.** Sleep - ers -

**A** vl. Ob. vl. Ob.

*mf*

**B**

night is fly - - -

wake! night swift is - fly - ing, night swift is -

wake! sleep - ers wake! night swift is - fly - - ing, is

Sleep - ers - wake! sleep - ers - wake! night swift is

**B**

- ing -

fly - ing

fly - ing

fly - ing

*f*

*C f*

The watch - - - men on

The watch on thy walls

The watch on thy walls

The watch on thy

*C mf*

*D*

thy walls are cry - - -

loud are cry - ing a - loud are cry - - - ing, a -

loud are cry - - - ing, the watch on thy

walls - - - loud are cry - - - ing, up - on thy walls

*D*

- ing:

- loud are cry - ing:

walls loud are cry - ing:

a - loud are cry - ing:

4

*E<sub>f</sub>*

Thou

A - wake,

A - wake,

A - wake,

*E<sub>f</sub>*

*mf*

ci - - - ty of Je - - -

a - wake, a - wake, a - wake Je - ru - sa - lem, a - wake,

a - wake, a - wake, a - wake Je - ru - sa - lem,

a - wake, a - wake, a - wake Je - ru - sa - lem, a - wake,

*F*

- ru - - - sa - - - lem!


- a - wake Je - ru - - sa - lem, a - wake, a - wake Je - -

a - wake Je - ru - - sa - lem, a - wake, a - wake Je - ru - sa -

a - wake Je - ru - sa - - - lem, a - wake, a - wake Je - -

*F*





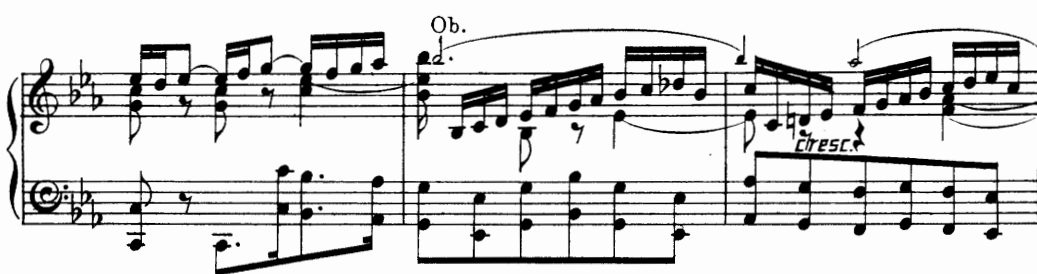
- ru - - sa - lem!  
- lem Je - ru - sa - lem!  
- ru - - - sa - lem!



VI. Ob. VI.



Ob. VI. Ob.



Ob. VI. *cresc.*



*ff* *tr*

6 *G* *f*  
 Hear ye now ere  
 Hear ye now, hear ye  
 Hear ye

*G* *mf* *VI.* *Ob.* *VI.* *Ob.*

*H*  
 comes the morn -  
 now, ere com-eth morn-ing, ere com - eth  
 now, hear ye now, ere com-eth morn - ing, com-eth  
 Hear ye now, hear ye now, ere com - eth

*H*

- ing,  
 morn-ing,  
 morn - ing,  
 morn - ing,

*f*

*I f*  
 The mid - - - night call  
 The mid-night call of so - - -  
 The mid-night call of so - - -

*I mf*  
 The mid-night call of  
 The mid-night call of

*K p*  
 of so - - - - lemn  
 - lemn warn - ing, the mid-night call  
 - - - lemn warn - ing, the mid-night call  
 so - - - - lemn warn - - ing, the mid-night

*K*

warn - - - - ing:  
 of so - - - lemn warn-ing:  
 the mid-night call of so - - lemn warn-ing:  
 call, the mid-night call of so - lemn warn-ing:

*L f*  
 Where  
 Where, where,  
 Where, where,  
 Where, where,

are ye, O wise  
 where, where, where are ye, O ye wise virgins, where  
 where, where, where are ye, O ye wise vir - gins, where  
 where, where, where are ye, where, where, where are ye, where are ye,

*M*  
 vir - gins, where?  
 where are ye O ye wise vir - gins, where are ye, O ye wise  
 are ye, where are ye O wise vir - gins, where, are ye, where are -  
 O ye wise vir - gins, where are ye O ye wise

*M*

Vir - gins, where, where?

ye wise Vir - gins, where, where?

Vir - gins, where, where?

*Cresc.*

N

Be - hold  
 Be - hold, be - hold the Bride - groom  
 Behold, be - hold, be - hold, be -  
 Behold, behold the Bride - groom comes, behold!

*tr* N  
*ff* *mf*

the Bride - - - groom  
 comes, be - hold, be - hold, be - hold! the Bride - groom  
 - hold, be - hold! the Bride - groom comes, be - hold, be -  
 the Bride - groom comes, be - hold! the Bride - groom

comes  
 comes, behold, be - hold!  
 - hold, behold, be - hold!  
 comes, behold, be - hold!

**P** *cresc.*

*cresc.* A - - - rise! and

*cresc.* A - rise, a - rise! and take your lamps, a - rise, a -

*cresc.* A - rise, a - rise, a - rise, a - rise, a - rise

A - rise, a - rise! and take your lamps, a - rise and take your

**P**

*mf*

**Q**

take your lamps

- rise a - rise! and take your lamps, a - rise, a -

and take your lamps a - rise, a - rise, a - rise, a -

lamps, a - rise! and take your lamps, a - rise, a -

**Q**

**R**

- rise! *mf* Al - - - le -

- rise!

- rise!

**R**

*f* *mf*

S

First system of the musical score. It features a Soprano line and a piano accompaniment. The Soprano line has lyrics: "- lu-ia, al-le-lu-ia,". The piano accompaniment includes a dynamic marking of *mf* and the lyrics "Al - - - - - le -".

S

Second system of the piano accompaniment, corresponding to the first system of the vocal line.

T

Second system of the musical score. It features a Tenor line and a piano accompaniment. The Tenor line has lyrics: "al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,". The piano accompaniment includes a dynamic marking of *mf* and the lyrics "Al - - - - - le -".

T

Third system of the piano accompaniment, corresponding to the second system of the vocal line.

Third system of the musical score. It features a Tenor line and a piano accompaniment. The Tenor line has lyrics: "al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,". The piano accompaniment includes a dynamic marking of *mf* and the lyrics "al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,".

Fourth system of the piano accompaniment, corresponding to the third system of the vocal line.



*Umf*

al - le - lu -

- ia,

al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu -

*U*

*V*

- ia!

al - le - lu - ia, al - le - lu - ia!

al - le - lu - ia!

- ia, al - le - lu - ia!

*V*

Ob.

Vl.

*Wf*

your -

your -

yourselves prepare,

yourselves pre -

Ob.

Vl.

*Wd.*

*mf*

- selves pre - - - pare,  
 - selves pre- pare, your - selves pre- pare, pre - pare, pre -  
 yourselves pre- pare, yourselves pre - pare, pre -  
 - pare, yourselves pre - pare, yourselves pre - pare, pre -

- pare, yourselves pre - pare,  
 - pare, yourselves pre - pare,  
 - pare, yourselves pre - pare,

*f*

*f* Your Lord draws  
 your - selves pre - - pare, your - selves pre -  
 your - selves pre - - pare, your - selves pre -  
 yourselves pre - pare, your Lord

*mf*

near, \_\_\_\_\_

- pare, yourselves pre - pare, your Lord draws near, yourselves pre -

- pare, yourselves pre - pare, your Lord draws near, yourselves pre -

draws near, yourselves pre - pare, your Lord draws near, yourselves pre -

*CRSC.*

Detailed description: This system contains the first four staves of music. The top staff is a vocal line starting with a long note and a fermata. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand.

- pare, your Lord draws near,

- pare, your Lord draws near,

- pare, your Lord draws near,

*CRSC.*

Detailed description: This system contains the next four staves of music. The top staff is a vocal line with a long rest. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The piano part continues with similar textures to the first system, including sixteenth-note runs and a steady bass line.

Y

He, bids you to

He, He, He bids you to His mar-riage-

He, He, He bids you to His

He, He, He bids you to His mar-riage-

Detailed description: This section contains four vocal staves. The first staff has a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a forte (f) dynamic. The lyrics are 'He, bids you to'. The second staff continues with 'He, He, He bids you to His mar-riage-'. The third staff continues with 'He, He, He bids you to His'. The fourth staff continues with 'He, He, He bids you to His mar-riage-'. The music features a mix of quarter and eighth notes, with some rests.

Y

*mf*

Detailed description: This section shows the piano accompaniment for the first part of section Y. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two flats and a 4/4 time signature. The dynamics are marked as mezzo-forte (mf). The accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Z

His mar- - - riage - - - feast

feast, He bids \_\_\_\_\_ you to His mar-riage, His mar-riagefeast, He

mar - - riage feast, to His mar-riage-feast \_\_\_\_\_ He bids you

feast, He bids you to His mar-riage - - feast, He bids

Detailed description: This section contains four vocal staves. The first staff has a treble clef and a key signature of two flats. It begins with a dotted quarter note followed by a half note. The lyrics are 'His mar- - - riage - - - feast'. The second staff continues with 'feast, He bids \_\_\_\_\_ you to His mar-riage, His mar-riagefeast, He'. The third staff continues with 'mar - - riage feast, to His mar-riage-feast \_\_\_\_\_ He bids you'. The fourth staff continues with 'feast, He bids you to His mar-riage - - feast, He bids'. The music features a mix of quarter, eighth, and dotted notes.

Z

Detailed description: This section shows the piano accompaniment for the second part of section Z. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key signature of two flats and a 4/4 time signature. The accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

bids you to His mar - - riage-feast.

to His mar-riage-feast, His mar - riage - feast.

you to His mar - - riage - feast.

*f*

*cresc.*

*ff* *tr*

## RECITATIVE.

TENOR.

He comes, He comes, the Bride-groom comes! and Zi-on's

daughter shall rejoice, He hastneth hi-ther from the mountains, our land shall hear His voice

The Bridegroom comes, and like a roe or a youth-ful hart up-on the lof-ty Hills He

treads, your soul with heav'n-ly food He feeds. A-rise, and lin-ger not! With

songs of glad-ness greet Him; lo! 'tis He! Come ye forth to meet Him.

Org.

allegro

rit

AIR. (DUET)  
Adagio. ♩ = 72.

*p*  
*poco cresc.*  
*mf*  
*poco dim.*

SOPRANO *mp* *a*  
I seek Thee, my Life, I  
BASS. *mf*  
Be - - hold Me, thy Life,

*p* *a*

*poco cresc.* *mp*  
seek Thee, my Life, I seek Thee, my  
Be - hold Me, thy Life, Be - hold Me,

*poco cresc.*

*poco cresc.*

Life, my Life! I tar - - - ry, I  
 thy Life, thy Life, Be-hold Me,

*p* *poco cresc.*

*mp* *b*

tar - - ry with lampe-ver burning; I seek Thee, my Life,  
 Be-hold Me, Behold Me, Be -

*mf*

*dim.* *p* *b*

*poco cresc.* *mp*

I seek Thee, my Life, I  
 - hold Me, thy Life, Be- hold Me, thy Life,

*poco cresc.*



*poco cresc.*

tar - - - ry, I - tar - - -

*poco cresc.*

Be - hold Me, Be - hold Me,

*p poco cresc.*

*poco dim.*

- - - - - ry, with

*poco dim.*

Be - hold Me, thy Life, Be - hold Me, thy

*poco dim.*

*cresc.*

lamp e - ver burn - ing, with lamp e - ver burn-ing I

*f*

Life, Be - hold Me, thy Life,

*f*

*cresc.*

seek Thee my Life, I tar - - ry, with

Be - hold Me, thy Life, Behold Me!

*CRSC.*

lamp e - ver burn-ing.

*f*

*d* *mp*

*mp* *d* *p*

I show thee My face, \_\_\_\_\_

show me Thy face, O show me Thy face,

I show thee My face, My

*CRISC.*

*CRISC.*

Thy mer-cy and grace, Come, Je - su, Come,

mer-cy and grace, My mer - cy and grace, Be - hold Me,

*f* *mp* *e* *CRISC.*

*f* *mf*

*p* *CRISC.*

Je - su, Come, Je - - su!

Be - hold Me, Be-hold Me, I am thy Sal-va-tion!

*CRISC.*

*f* *f* *p*

*poco cresc.*

*mp*  
I  
*p*

*f* *mp* *f*  
O show me Thy face, O  
show thee My face, I show thee My face,

show me Thy face, Thy mercy and grace, Come, *mp*

My mer-cy and grace, My mer - cy and grace,

Je - su, Come, Je - su, Come, *cresc.*

Be - hold Me, Be - hold Me, *mf*

Je - su! *mp*

Behold Me, I am thy Sal-va-tion! *f*

I

*h*  
 seek Thee, my Life, I  
*mf*  
 Be - - hold Me, thy Life.

The first system of music consists of three staves. The top staff is a vocal line starting with a forte dynamic (*h*) and the lyrics "seek Thee, my Life, I". The middle staff is a vocal line with a mezzo-forte dynamic (*mf*) and the lyrics "Be - - hold Me, thy Life." The bottom staff is a piano accompaniment with a piano dynamic (*p*).

*mf*  
 seek Thee, my Life, I seek Thee, my  
 Be - hold Me, thy Life, Be - hold Me,

The second system of music consists of three staves. The top staff is a vocal line with a mezzo-forte dynamic (*mf*) and the lyrics "seek Thee, my Life, I seek Thee, my". The middle staff is a vocal line with the lyrics "Be - hold Me, thy Life, Be - hold Me,". The bottom staff is a piano accompaniment.

*i*  
 Life, my Life! I tar - - ry, I  
 thy Life, thy Life, Behold Me, thy

The third system of music consists of three staves. The top staff is a vocal line starting with an *mf* dynamic and the lyrics "Life, my Life! I tar - - ry, I". The middle staff is a vocal line with the lyrics "thy Life, thy Life, Behold Me, thy". The bottom staff is a piano accompaniment.

*poco cresc.*

tar - - - ry, I - tar - - -

*poco cresc.*

Life, Be - hold Me, Be - hold Me,

*poco cresc.*

*poco dim.*

- - - - - ry, with

*poco dim.*

Be - hold Me, thy Life, Be - hold Me, thy

*poco dim.*

*mf*

*poco cresc.*

lamp e - ver burn - ing, with lamp e - ver burn - ing, I -

*f*

Life, Be - - hold Me, thy Life,

*poco cresc.*

seek Thee, My Life! I tar - - - ry, with  
Be-hold Me, thy Life, Be-hold Me!

1

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in a treble clef with lyrics: "seek Thee, My Life! I tar - - - ry, with". The second system continues the vocal line with lyrics: "Be-hold Me, thy Life, Be-hold Me!". Below these are two systems of piano accompaniment. The first piano system includes a first ending bracket labeled "1".

lamp e - ver burn-ing.

*mf* *p*

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics: "lamp e - ver burn-ing.". The second system continues the vocal line. Below these are two systems of piano accompaniment. The first piano system includes dynamic markings *mf* and *p*.

*poco cresc.*

Detailed description: This system contains the fifth and sixth systems of the musical score, which are piano accompaniment. The top system features a melodic line with dynamic marking *poco cresc.*. The bottom system features a bass line.

*mf* *poco dim.*

Detailed description: This system contains the seventh and eighth systems of the musical score, which are piano accompaniment. The top system features a melodic line with dynamic markings *mf* and *poco dim.*. The bottom system features a bass line.

Detailed description: This system contains the ninth and tenth systems of the musical score, which are piano accompaniment. The top system features a melodic line. The bottom system features a bass line.



## CHORAL. Verse II.

Vi. &amp; Viola.

## A TENOR. (Tutti.)

Zi - on hears her watch-men's voi - - ces,

Their

**B**

gladd'ning cry her soul re-joy - - - ces

**C**

The sha - dows of her night de - part.

*p* *f*

*tr*

*tr* *tr* *tr*

D

In His might her Lord ap -

E

- pear - - - eth, His word of grace and

F

truth she hear - - - eth, The day - star

ri - seth in her heart.

G

0

*tr*

*tr*

*tr*

*p*

H

come, in splen-dour bright, Lord Je - su,

I

Light of Light! Ho - si - an - - -

*mf*

*p*

- na!

*CRESC.*

*f*

**K**

We fol - low Thee,

*mf*

Thy joy to see,

*f*

**L**

Where e - ver - last - ing bliss shall be.

*mf*

*tr*

*CRESC.*

*f*

*tr*

RECITATIVE.  
BASS.

Come, enter in with me, O thou my chosen bride: Our faithful vows shall in e-

-ter-ri-ty a-bide. For thus up-on my heart, and on my arm e'en

as a seal I set thee, in thine af-flic-tion ne'er for-get thee. Be-

-hold, beloved, weep no more, for grief or fears that did distress thee, up-on my

left hand shalt thou rest, and with my right will I em-brace thee.

The musical score is written for Bass and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a 'VI.' marking and a 'p' (piano) dynamic. The vocal line is a recitative style with lyrics. The piano accompaniment consists of chords and some melodic lines in both hands.

AIR. (DUET.)

Ob. %  
f

SOPRANO. *mf* *m*  
My Friend is mine!

BASS. *mf*  
And

Our love no\_ pow'r\_ shall sun - - - der.

I\_ am thine! Our love no\_ pow'r\_ shall sun-der, noughtsun - der.

f

SOPRANO. *mf*  $\text{p}$   
 My Friend is mine! Our  
 BASS *mf*  
 And I am thine! Our

love no pow'r shall sun - - - der, my Friend is mine,  
 love no pow'r shall sun-der, aought sun-der, and

my Friend is mine, my Friend is mine,  
 I am thine, and I am thine, and I am



our love no pow'r shall sun - - der, my Friend is

thine, our love no pow'r shall sun - - der, and

*p*

mine, our love no pow'r shall sun - der, my Friend is

I am thine, and I am thine, and

*p*

mine, our love no pow'r shall sun - der, our love no

I am thine, and I am thine, our love

pow'r shall sun - - - - - der, our love no -  
 - - - - - no pow'r shall sun - - - - - der, our love

*CRASC.*

*CRASC.*

*CRASC.*

pow'r shall sun - - - - - der, my Friend is mine,  
 - - - - - no pow'r shall sun - - - - - der, and I am

*q* *mf*

*tr* *mf*

*q* *p*

our love no pow'r shall sun - - - - - der.  
 thine, our love no - - - - - pow'r shall sun - - - - - der.

*CRASC.* *tr*

*CRASC.* *tr*

*f*

SOPRANO. *mp* *r*  
 Thou lead - est me, Thou lead - est me, by

BASS. *mp*  
 Thus lead I - thee, thus lead I -

heav'n - ly - streams to wan - - - der, - Thou

thee by heav'n - - ly streams - - - to wan - - -

lead - est me, Thou lead - est me by  
 - - der, thus lead I thee, thus lead I

heav'n - ly streams to wan - - -  
 thee by heav'n - ly streams to

der, Thou lead - est me,  
 wan - - der, thus lead I thee by

*crusc.*

by heav'nly— streams to wan -

*crusc.*

heav'n-ly— streams to wan -

*crusc.*

*f*

- der, — there joy — in its ful-ness, there

*f*

- der, — there joy — in its ful-ness, there

*mf*

*mf* t

rap-ture — shall be, there joy in — its ful-ness,

*mf*

rap-ture — shall be, there

t

there joy— in its ful-ness, there rap-ture shall be,  
 rap-ture shall be, there joy— in its ful-ness, there rap-ture shall be,

*f*

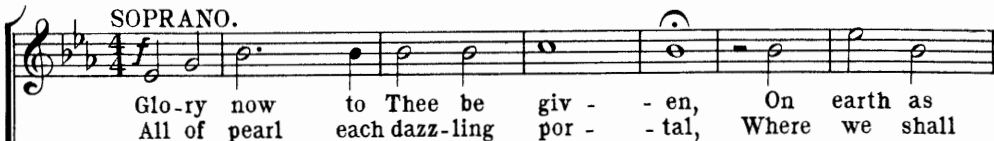
*mf* u  
 there joy in— its ful-ness, there rap-ture shall be, there rap-  
*mf*  
 there joy in its ful-ness, there

*p* u

*CRESC.* *f* %  
 - - - - - ture, rap-ture shall be.  
*CRESC.* *f*  
 rap-ture shall be, there rap - - - - - ture shall be.  
*CRESC.* *f* %

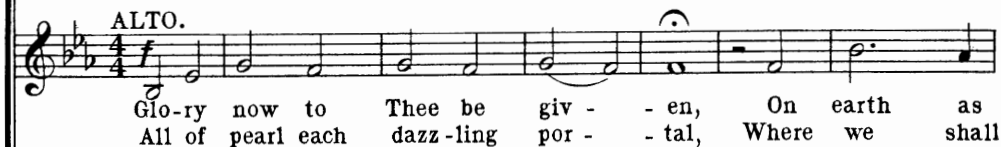
## CHORAL. Verse III.

SOPRANO.



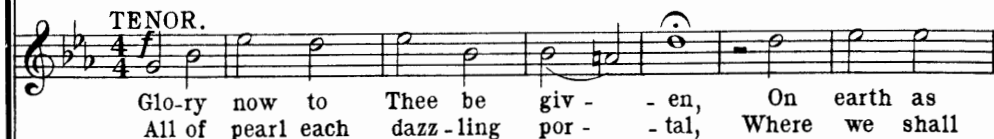
Glo-ry now to Thee be giv - - en, On earth as  
All of pearl each daz-ling por - - tal, Where we shall

ALTO.



Glo-ry now to Thee be giv - - en, On earth as  
All of pearl each daz-ling por - - tal, Where we shall

TENOR.



Glo-ry now to Thee be giv - - en, On earth as  
All of pearl each daz-ling por - - tal, Where we shall

BASS.



Glo - - ry now to Thee be giv - - en, On earth as  
All of pearl each daz-ling por - - tal, Where we shall



in the high-est hea - - ven. With lute and harp in sweetest tone.  
join the song im - mor - - tal, Of Saints and An - gels round Thy throne.

in the high-est hea - - ven. With lute and harp in sweetest tone.  
join the song im - mor - - tal, Of Saints and An - gels round Thy throne.

in the high-est hea - - ven. With lute and harp in sweetest tone.  
join the song im - mor - - tal, Of Saints and An - gels round Thy throne.

in the high-est hea - - ven. With lute and harp in sweetest tone.  
join the song im - mor - - tal, Of Saints and An - gels round Thy throne.



*mp*  
 Be - yond all earth - ly ken Those won - drous joys re - main,  
*mp*  
 Be - yond all earth - ly ken Those won - drous joys re - main,  
*mp*  
 Be - yond all earth - ly ken Those won - drous joys re - main,  
*mp*  
 Be - yond all earth - ly ken Those won - drous joys re - main,

*cresc.* *f*  
 That God pre - pares. Our hearts re - joice, i -  
*cresc.* *f*  
 That God pre - pares. Our hearts re - joice, i -  
*cresc.* *f*  
 That God pre - pares. Our hearts re - joice, i -  
*cresc.* *f*  
 That God pre - pares. Our hearts re - joice, i -

*ff*  
 - o! i - o! E - - ver in dul - ci ju - bi - lo.  
*ff*  
 - o! i - o! E - - ver in dul - ci ju - bi - lo.  
*ff*  
 - o! i - o! E - - ver in dul - ci ju - bi - lo.  
*ff*  
 - o! i - o! E - - ver in dul - ci ju - bi - lo.