

to Bryan Mock in celebration of many years of ministry as Organist and Choirmaster  
of Christ Church Glendale (Episcopal), Cincinnati, Ohio

# Ye Choirs of New Jerusalem

Fulbert of Chartres, ca. 960–1028

Trans. by Robert Campbell, 1814–1868, alt.

Robert Benson

Sw: Fl 8', 4'  
Ch: Princ. 8', Fl 4', 2'  
Gt: Princ. 8', 4', Fl 8', 4'  
Ped: Bourdon 16', Fl 8', Sw to Ped

*Cantabile* (♩ = ca. 84)

Soprano  
Alto

Tenor  
Bass

Organ

*mp*

Ye choirs of new Je-

*Sw p*

*Ch mp*

5

(no breath)

The

ru - sa - lem, Your sweet - est notes em - ploy,

The musical score is written for Soprano, Alto, Tenor, Bass, and Organ. It features a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The organ part includes registrations for Sw (Swell) and Ch (Choir) with dynamic markings of *p* and *mp*. The vocal parts have lyrics: "Ye choirs of new Je-ru - sa - lem, Your sweet - est notes em - ploy, The". A large "PREVIEW" watermark is overlaid on the score.

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9 *cresc.* (n.b.) (*sim.*) *f*

Pas - chal vic - to - ry to hymn In strains of ho - ly joy.

*cresc.* *f*

*cresc.* *f*

13 *mf*

How Ju - dah's Li - on burst his chains, - And - crushed - the ser - pent's

*mp*

The image shows a musical score for a choir and piano. It is divided into two systems. The first system, starting at measure 9, features a vocal line with lyrics 'Pas - chal vic - to - ry to hymn In strains of ho - ly joy.' and a piano accompaniment. The vocal line includes dynamic markings 'cresc.' and 'f', and a performance instruction '(n.b.) (sim.)'. The piano accompaniment also has 'cresc.' and 'f' markings. The second system, starting at measure 13, features a vocal line with lyrics 'How Ju - dah's Li - on burst his chains, - And - crushed - the ser - pent's' and a piano accompaniment. The vocal line has a 'mf' marking, and the piano accompaniment has an 'mp' marking. A large 'PREVIEW' watermark is overlaid on the score.

17 *mf*

head; And brought — with him, from death's do-mains, — The —

*mf*

21

long — im - pris - oned dead, — The long im - pris - oned dead.

Sw to Ch *mp*

The image shows a musical score for a choir. It consists of two systems of music. The first system starts at measure 17 and ends at measure 20. It features a vocal line with lyrics and piano accompaniment. The second system starts at measure 21 and ends at measure 24. It also features a vocal line with lyrics and piano accompaniment. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). A section of the piano accompaniment is marked 'Sw to Ch' (Swell to Chorus) and *mp*.

25

*mf*

De -

*mf*

De - vour - ing depths of hell their prey At

28

*poco a poco cresc.*

vour - ing depths of hell their prey At his com-mand re -

*poco a poco cresc.*

his com-mand re - store; At his com - mand re -

*poco a poco cresc.*

31

store; His ran - somed hosts pur - sue their way, His

store;

34

ran - somed hosts pur - sue their way, Where Je - sus goes be -

*f*

*f*

37 *Allargando* *f*

fore. Tri -

*f*

*Allargando*

Gt

*f*

Gt to Ped 16'

42 *Maestoso*

um - phant in his glo - ry now To him all pow'r is giv'n;

*Maestoso*

46

To him in one com - mun - ion bow All

49

saints in earth and heav'n, All saints in earth and heav'n.

*rit.*

*rit.*

+ Reeds *rit.*

The image shows a musical score for a choir. It consists of three systems of staves. The first system (measures 46-48) features a vocal line with lyrics 'To him in one communion bow All' and a piano accompaniment. The second system (measures 49-51) features a vocal line with lyrics 'saints in earth and heav'n, All saints in earth and heav'n.' and a piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and dynamic markings like 'rit.' (ritardando). A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the page.

*Andantino* (♩ = ca. 72)

*sub. p*

53

While joy - ful thus his praise we sing, His mer - cy we im - plore, —

*sub. p*

*Andantino* (♩ = ca. 72)

- Reeds

*cresc.* 57

*poco rit.* *mf*

In - to his pal - ace bright to bring And keep us ev - er - more.

*cresc.* *poco rit.* *mf*

*poco rit.*



61 *Tempo primo* *mf*

All glo - ry to the Fa - ther be, All

*mf*

*Tempo primo*  
Sw to Ch  
*mp*

Gt *mf*

16' + Gt & Sw to Ped

65 *cresc.*

glo - ry to the Son, All glo - ry, Ho - ly

*cresc.*

*cresc.*

69

Ghost, to thee, While end - less a - ges run.

Gt + Mixture, Sw & Ch to Gt

Gt to Ped

72

*mf* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia! A -

*cresc.*

*mf* *cresc.*

*cresc.*

76

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

*ff*

*ff*

79

lu - ia! A - men.

+ Reeds

*sfz*