

# TRINITAS

EXCELLENCE IN SACRED CHORAL MUSIC

## The Midnight Cry

Based on Matthew 25:1-13  
From the *Southern Harmony*, 1835

THE MIDNIGHT CRY, 76 76 76 77  
Arranged by Mark Wings

*Vigorous* (♩ = 69-76)

### VERSE 1: Soprano Solo

1. When the mid-night cry be-gan, oh, what lam-en - ta - tion,

9

1. thou-sands sleep-ing in their sins, ne-glect-ing their sal - va - tion.

17

1. Lo, the bride-groom is at hand, who will kind - ly treat him?

25

1. Sure - ly all the wait-ing band will now go forth to meet him.

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VERSE 2: Schola—one voice per part

34 Tenor I

2. Some, in - deed, did wait a - while, and shone with - out a ri - val;

Tenor II

2. Some, in - deed, did wait a - while, and shone with - out a ri - val;

Bass

2. Some, in - deed, did wait a - while, and shone with - out a ri - val;

(for rehearsal only)

42

2. but they spent their seem-ing oil, long since the last re - viv - al.

2. but they spent their seem-ing oil, long since the last re - viv - al.

2. but they spent their seem-ing oil, long since the last re - viv - al.

50

2. Man - y souls who thought they'd light, oh, when the scene\_ was clos - ed,

2. Man - y souls who\_ thought they'd light, oh, when the scene\_ was clos - ed,

2. Man - y souls who thought they'd light, oh, when the scene\_ was clos - ed,

58

2. now a-gainst the bride-groom\_ fight, and\_ so they stand op - pos - ed. \_\_\_

2. now a-gainst the bride-groom\_ fight, and\_ so they stand op - pos - ed. \_\_\_

2. now a-gainst the bride-groom\_ fight, and\_ so they stand op - pos - ed. \_\_\_

## VERSE 3: Tutti

67 Soprano I

3. While the wise are pass - ing by, with all their lamps pre - par - ed,

Soprano II

3. While the wise are pass - ing by, with all their lamps pre - par - ed,

Alto

3. While the wise are pass - ing by, with all their lamps pre - par - ed,

75

3. give us of your oil, they cry, if an - y can be spar - ed.

3. give us of your oil, they cry, if an - y can be spar - ed.

3. give us of your oil, they cry, if an - y can be spar - ed.

83



3. Oth - ers trimm'd their for - mer snuff, oh, is it not — a - maz - ing!

3. Oth - ers trimm'd their — for - mer snuff, oh, is it not — a - maz - ing!

3. Oth - ers trimm'd their for - mer snuff, oh, is it not — a - maz - ing!

The musical score for measures 83-90 consists of three vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "3. Oth - ers trimm'd their for - mer snuff, oh, is it not — a - maz - ing!". The piano accompaniment features a steady bass line and chords that support the vocal melody.

91



3. Those con-clude they've light e - nough, and — think their lamps are — blaz - ing. —

3. Those con-clude they've light e - nough, and — think their lamps are — blaz - ing. —

3. Those con-clude they've light e - nough, and — think their lamps are — blaz - ing. —

The musical score for measures 91-98 consists of three vocal staves and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "3. Those con-clude they've light e - nough, and — think their lamps are — blaz - ing. —". The piano accompaniment features a steady bass line and chords that support the vocal melody.

## VERSE 4: Tutti

100 TI

4. Fool-ish vir-gins! Do you think our bride-groom's a de-ceiv-er?

TII

4. Fool-ish vir-gins! Do you think our bride-groom's a de-ceiv-er?

B

4. Fool-ish vir-gins! Do you think our bride-groom's a de-ceiv-er?

108

4. May you pass your lives a-way, and think to sleep for ev-er;

4. May you pass your lives a-way, and think to sleep for — ev-er;

4. May you pass your lives a-way, and think to sleep for ev-er;

116

4. we by faith do see his face, on whom we have - be - liev - ed; if

4. we by faith do — see his face, on whom we have - be - liev - ed; if

4. we by faith do see his face, on whom we have - be - liev - ed; if

124

4. there's de - cep - tion in the case, 'tis — you that are de - ceiv - ed. \_\_\_\_

4. there's de - cep - tion in the — case, 'tis — you that are de - ceiv - ed. \_\_\_\_

4. there's de - cep - tion in the — case, 'tis — you that are de - ceiv - ed. \_\_\_\_

## VERSE 5: Tutti

S/A 133

5. The door is shut, and they with - in, they're freed from ev - 'ry — dan -

140

5. ger; they reign with Christ, for sin - ners slain, who once lay in a — man -

148 S

5. ger; they join with saints and — an - gels too in songs of love — and fa - vor;



157

5. glo - ry, hon - or, praise and pow'r, to God and lamb for ev - er.

VERSE 6: Schola—one voice per part

166 S

6. Vir - gins wise, I pray draw near, and lis - ten to your Sav - ior;

T  
B

174

6. he's your friend, you need not fear, oh, why not seek his fa - vor? He

6. speaks to you in — whis-pers sweet, in words of con - so - la - tion: by

190

6. grace in him you stand com - plete, he — is your great sal - va - tion. —

**VERSE 7: Tutti**

199 S/A

7. Dy - ing sin - ners, will you come, the Sav - ior now in - vites you; his

**TI**

7. Dy - ing sin - ners, will you come, the Sav - ior now in - vites you; his

**TII**

7. Dy - ing sin - ners, will you come, the Sav - ior now in - vites you; his

**B**

7. Dy - ing sin - ners, will you come, the Sav - ior now in - vites you; his

207

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

7. bleed-ing wounds pro - claim there's room, let noth-ing then af - fright you.

215

SI 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

SII 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

A 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

TI 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

TII 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

B 7. Room for you, and room for me, and room for com - ing sin - ners: sal -

223

SI  
7. va - tion pours a liv - ing stream for \_ you and all be - liev - ers. \_\_\_\_

SII  
7. va - tion pours a liv - ing \_ stream for \_ you and all be - liev - ers. \_\_\_\_

A  
7. va - tion pours a liv - ing stream for \_ you and all be - liev - ers. \_\_\_\_

TI  
7. va - tion pours a liv - ing stream for \_ you and all be - liev - ers. \_\_\_\_

TII  
7. va - tion pours a liv - ing \_ stream for \_ you and all be - liev - ers. \_\_\_\_

B  
7. va - tion pours a liv - ing \_ stream for \_ you and all be - liev - ers. \_\_\_\_

