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The choir invisible.

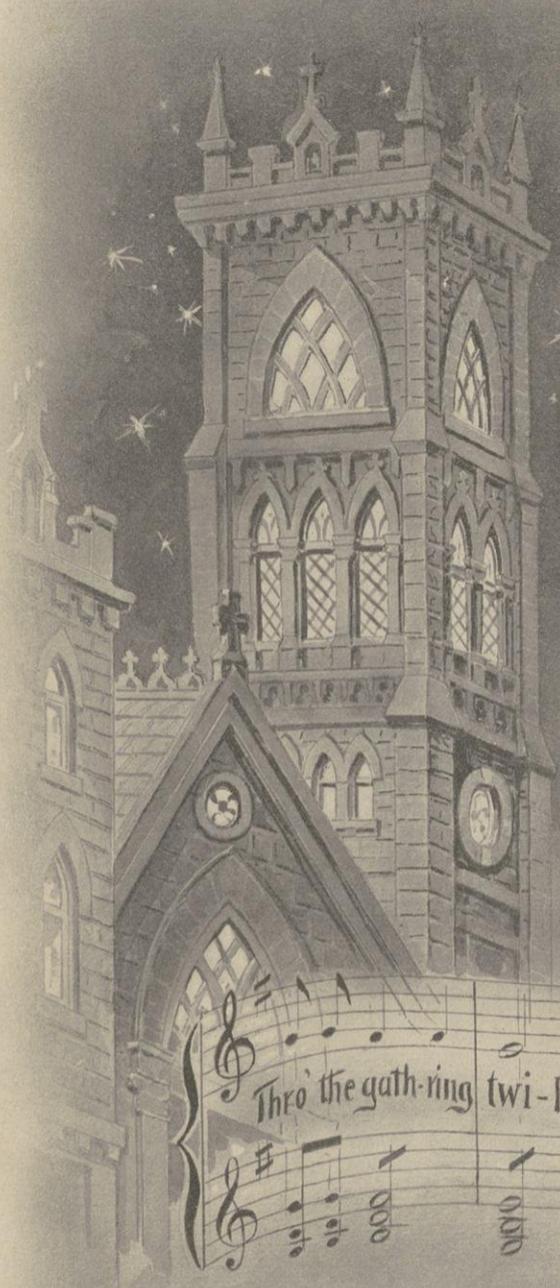
Jones, Hartwell; Gray, Hamilton; McDonald, J. Anthony
Milwaukee, Wisconsin: Nau and Schmidt Music Co. (309 Grand
Ave.), 1901

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The Choir Invisible

Sacred Song

Thro' the gath-ring twi-light, a-cross the star-ry sky,

MUSIC BY
Hartwell Jones
 (Hamilton Gray)

WORDS BY
J.A. McDonald



SOP. or TEN.
 B \flat & C

MEZZO or BAR.
 G & F#

ALTO or BASS.
 F & C

THE NAU & SCHMIDT MUSIC CO.
 309 Grand Ave.
 MILWAUKEE, WIS.

Hartwell Jones

THE CHOIR INVISIBLE.

Sacred Song.

Words by J. ANTHONY McDONALD.

Music by HARTWELL JONES.
(Hamilton Gray.)

Andante con maestra.

Ped. * Ped. * Ped. *

Peal - ing a - cross the min - ster there came a burst of song,

sostenuto.

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

E - cho - ing thro' the si - lence with ca - dence clear and strong, It

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

FRED'K POLLWORTH & BRO., MUSIC TYPO'S, MILWAUKEE.

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The Choir Invisible. Sop. or Ten.—8-1

rose thro' the gath - 'ring twi - light, a - cross the star - ry sky, 'Twas the

Ped. *Ped.* *

poco rit.

song of the choir in - vis - i - ble, that rang thro' the realms on high.

calla voce.

Andante Grandioso.

Hail to the King E - ter - nal, Let all the world a - dore, For

He is the light Su - per - nal that shi - neth for - ev - er more.

Hail to the King E - ter - nal, Let all the world a - dore, For

melodia ben marcato. *cresc.*

molto rit.

He is the Light Su - per - nal that shi - neth for - ev - er - more!

Tempo primo.

expressivo. sostenuto.

Detailed description: This block contains the piano introduction. It features a treble and bass clef with a key signature of one flat. The music includes several triplet figures in the bass line and expressive phrasing in the treble. The tempo is marked 'Tempo primo' and the style is 'sostenuto'.

con molto express.

Out in the world of shad - ows Where ma - ny a heart was

p

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The vocal line is in a soprano or tenor range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is 'con molto express.' and the dynamic is 'p'.

sore, Ech - oed the song of the an - gels, That

cres.

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The piano accompaniment includes a crescendo marking. The tempo and style are consistent with the previous section.

hope and com - fort bore, And ma - ny a pil - grim

dim.

Detailed description: This block shows the third line of the vocal melody and piano accompaniment. The piano accompaniment includes a decrescendo marking. The tempo and style are consistent with the previous section.

wea - ry, Bow'd down with toil and pain, Rose

poco rit.
up with his bur - den light - en'd, To join in the glad re - frain:
colla voce.

Andante Grandioso.
Hail to the King E - ter - nal, Let all the world a - dore, For

He is the light Su - per - nal that shi - neth for - ev - er more.

Hail to the King E - ter - nal, Let all the world a - dore, For

melodia ben marcato. *cresc.*

molto rit.

He is the Light Su - per - nal that shi - neth for - ev - er - more!

f

expressivo. *marcato.*

Molto accel. con energia.

And ev - er that an - gel cho - rus Peals out a - cross the skies,

The Choir Invisible. Sop. or Ten.—8-6.

Tell - ing of hope and prom - ise, In the world of Pa - ra - dise, Where

multo cres.

out of the stress and striv - ing, We rise to our soul's de - sire, To

pomposo a marcato.

rest in that realm of glo - ry, And sing with the An - gel choir:

poco rit.

colla voce.

Andante Grandioso.

Hail to the King E - ter - nal, Let all the world a - dore, For

He is the light Su - per - nal that shi - neth for - ev - er more.

Hail to the King E - ter - nal, Let all the world a - dore, For

melodia ben marcato. *cresc.*

He is the Light Su - per - nal that shi - neth for - ev - er - more!

molto rall. *f* *f* *ff*

When opportunity offers, a very impressive effect may be produced by a small or large invisible choir joining in the refrain from the 17th bar to the close. In the 17, 18, 19, 20, 21, 22, and 23 bars, the choir to sing the melody which appears in the instrumental portion. From the 24th onward, choir to join the singer on the voice staff.

The Choir Invisible. Sop. or Ten.—8-8.

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