

To Dr. Norman Coke-Jephcott and the choir of the Cathedral of St. John the Divine, N. Y. C.

# SEE THE CONQUEROR MOUNTS IN TRIUMPH

Anthem for Mixed Voices  
Suitable for Easter or Ascension

CHRISTOPHER WADSWORTH, 1862, *alt.*

HAMPSON A. SISLER

Tempo comodo  $\text{♩} = 88$

ORGAN

*mf* *f*

senza Ped. Ped.

SOPRANO *mf* *f*

ALTO *mf* *f*

TENOR *mf* *f*

BASS *mf* *f*

See the Con - queror mounts in tri -

*mf*  
- umph; See the King in roy - al state, Rid - ing on the

*mf*  
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*mf*  
- umph; See the King in roy - al state, Rid - ing on the

*mf*  
- umph; See the King in roy - al state, Rid - ing on the

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each vocal line begins with a dynamic marking of *mf* (mezzo-forte). The lyrics are: "- umph; See the King in roy - al state, Rid - ing on the". The piano accompaniment is written for the right and left hands, featuring chords and melodic lines that support the vocal parts. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2.

*f*  
clouds, — his char - iot, — To his heav'n - ly pal - ace

*f*  
clouds, — his char - iot, — To his heav'n - ly pal - ace

*f*  
clouds, — his char - iot, — To his heav'n - ly pal - ace

*f*  
clouds, — his char - iot, — To his heav'n - ly pal - ace

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. Each vocal line begins with a dynamic marking of *f* (forte). The lyrics are: "clouds, — his char - iot, — To his heav'n - ly pal - ace". The piano accompaniment is written for the right and left hands, featuring chords and melodic lines that support the vocal parts. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2.

gate! *ff* Hark! The choirs of an - gel voi - ces *mf*  
 gate! *ff* Hark! The choirs of an - gel voi - ces *mf*  
 gate! *ff*  
 gate! *ff*  
 gate! *f subito mf*

Joy - ful al - le - lu - ias sing, And  
 Joy - ful al - le - lu - ias sing, And the  
 And

*decresc.*

— the por-tals high are lift - ed — To re-ceive their heav'n -  
 por - tals high\_ are lift - ed — To re-ceive their heav'n -  
 — the por-tals high are lift - ed — To re-ceive their heav'n -  
 The por-tals high are lift - ed — To re-ceive their heav'n -

*f*

*decresc.*

*decresc.*

*decresc.*

- ly King.  
 - ly King.  
 - ly King. He who on the cross — did  
 - ly King.

*f*

*mf* He — has

*f* suf - fer, He who from — the grave a - rose.

van - quished sin and Sa - tan;

*mf* He has van - quished sin and Sa - tan;

*mf* He has van - quished sin and Sa - tan;

*mf* He has van - quished sin and Sa - tan;