

3663

CURWEN



EDITION

2/6

Sancta Civitas

The Holy City

An Oratorio for Tenor and Baritone
Soli, Chorus, Semi-Chorus, Distant
Chorus and Orchestra. The Words
from the Authorized Version

(with additions from 'Taverner's Bible' and other Sources)

Music by

R. VAUGHAN WILLIAMS

LONDON: J. CURWEN & SONS LTD., 24 BERNERS STREET, W.1
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Τὸ μὲν οὖν ταῦτα δυσχυρίσασθαι οὕτως ἔχειν, ὡς ἐγὼ
διελήλυθα, οὐ πρέπει νοῦν ἔχοντι ἀνδρί· ὅτι μέντοι ἢ ταῦτ'
ἐστὶν ἢ τοιαῦτ' ἅττα περὶ τὰς ψυχὰς ἡμῶν καὶ τὰς οἰκίσεις,
ἐπεὶπερ ἀθάνατόν γε ἡ ψυχὴ φαίνεται οὔσα, τοῦτο καὶ
πρέπει μοι δοκεῖ καὶ ἄξιον κινδυνεῦσαι οἰομένῳ οὕτως
ἔχειν· καλὸς γὰρ ὁ κίνδυνος· καὶ χρὴ τὰ τοιαῦτα ὥσπερ
ἐπαθεῖν ἑαυτῷ.

PLATO, *Phaedo*, 114 D.

SANCTA CIVITAS.

(THE HOLY CITY.)

AN ORATORIO.

Words from the 'Authorized Version'
with additions from 'Taverner's Bible'
and other sources.

Music by
R. VAUGHAN WILLIAMS.

Lento $\text{♩} = 76$. (*The tempo marks are approximate. The pace must be free and elastic throughout.*)

Baritone.

Piano. *ppp*

Flutes.

(Cello & Bass.)

Oboe.

BARITONE. *pp*

I was in the spir - it — and I heard a great voice of much peo - ple prais - ing God

Note:— The semi-chorus should sit behind the full chorus and consist of about 20 singers (6.6.4.4.) The distant choir should if possible be out of sight and must have a special conductor. It should consist of boys' voices if possible. The distant trumpet must be placed with the distant choir.

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BARITONE. *mf* 2

and say-ing "Al - le - lu - ia"

SEMI-CHORUS.
SOPRANOS. *pp*

AL - le - lu - ia,

ALTOS. *pp*

Al - le - lu - ia,

TENORS. *pp*

Al - le - lu - ia,

BASSES. *pp*

Al - le - lu - ia,

FULL CHORUS.
SOPRANOS. *pp*

Al - le -

ALTOS. *pp*

Al - le -

TENORS. *pp*

Al - le - lu

BASSES. *pp*

Al - le - lu

pp cresc.

mf

Al - le - lu - ia,

mf

Al - le - lu - ia,

mf

Al - le - lu - ia,

mf

Al - le - lu - ia,

mp

Al - le - lu

mp

Al - le - lu

mp

Al - le - lu

mf cresc.

Al -

Al -

Al - le - lu - ia, Al - le - lu - ia
 - lu - ia, Al - le - lu - ia
 Al - le - lu - ia, Al - le - lu - ia
 - lu - ia, Al - le - lu - ia

- ia, Al - le - lu - ia.
 ia, Al - le - lu - ia.
mf cresc. - lu - ia, Al - le - lu - ia.
 Al - le - lu - ia, Al - le - lu - ia.

f dim. *p* *FP*

DISTANT CHOIR.

2a (Allegro moderato $\text{♩} = 126$)

SOPRANOS. *f*

Al - le - lu - a, sal - va - tion, and glo - ry, hon - our and power un - to the

ALTOS. *f*

Al - le - lu - a, sal - va - tion, and glo - ry, hon - our and power un - to the

DISTANT TRUMPET.

2a

FP

(Lento.)

3

Lord _____ our God. _____

Lord _____ our God. _____

SEMI-CHORUS.

pp cresc.

pp cresc.

Al - le - lu - - - - ia. _____

Al - le - lu - - - - ia. _____

pp

Al - le - lu - - - - ia. _____

pp

Al - le - lu - - - - ia. _____

FULL CHORUS.

p cresc.

A - - - -

pp cresc.

A - - - - men, _____

(Lento.)

3

pp legato

Poco più mosso $\text{♩} = 96$.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature has two flats, and the time signature is 3/4. The music includes dynamic markings like *ff* and lyrics "Praise our God,".

Praise our God,

Poco più mosso $\text{♩} = 96$.

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature has one sharp, and the time signature is 3/4. The music includes dynamic markings like *poco f*, *poco feresc.*, *f*, and *p*, and lyrics "Al-le-lu-ia, A-men.".

Praise our God,

Poco più mosso $\text{♩} = 96$.

Poco più mosso $\text{♩} = 96$.

Musical score for the third system, featuring piano accompaniment. The key signature has one sharp, and the time signature is 3/4. The music includes dynamic markings like *f*.

All ye his ser - vants, and ye that fear him both small and

All ye his ser - vants, and ye that fear him both small and

All ye his ser - vants, and ye that fear him both small and

All ye his ser - vants, and ye that fear him both small and

- a, Al - le - lu - ia, Al - le - lu

- a, Al - le - lu - ia, Al - le - lu

Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia,

Tempo I ♩ = 76.

BARITONE. *f* 3

And I heard — as it were the voice of a great mul-ti-tude and as the voice of

DISTANT CHOIR.

Al - le - lu - ia,

Al - le - lui -

Al - le - lu - ia,

Al - le - lui -

SEMI-CHORUS.

fp

great. —

Al - le - lu - ia.

great. —

fp Al - le - lu - ia.

great. —

fp Al - le - lui - ia.

great. —

fp Al - le - lu - ia.

FULL CHORUS.

ffp

cresc.

- ia. —

A - men, — A -

- ia. —

ffp A - men, — A -

fp A - men, — A - men

fp A - men, — A - men

Tempo I ♩ = 76.

Ossia.

ffp

ffp

man-y wa - ters say - ing. *ff* "Al - le - lui - a"

- - - ia.

f Al - le - lu - - - ia.

f Al - le - lu - - - ia.

f Al - le - lu - - - ia.

f Al - le - lu - - - ia.

- - men.

- - men.

p molto cresc. Al - le - lu - ia.

p molto cresc. Al - le - lu - ia.

p molto cresc. Al - le - lu - ia.

p molto cresc. Al - le - lu - ia.

cresc.

5

Poco più mosso ♩ = 96.

(DISTANT CHOIR with SEMI-CHORUS at conductor's discretion.)

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

Poco più mosso ♩ = 96.

1 2 3 123

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

For the Lord God om - ni - po - tent reign - eth. _____

Poco più mosso ♩ = 96.

5

ff *ff* Brass. *ff*

SEMI-CHORUS.
(DISTANT CHOIR TACET.)

Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,
Al - le - lu - ia,

FULL CHORUS.

Let us be
Let us be
Let us be glad and re-joice and give hon - our to
Let us be glad and re-joice and give hon - our to

Strings.
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

glad and give hon - our to him, Al - le - lu - a, For the
glad and give hon - our to him, re - joice and give hon - our to him. For the
him, Al - le - lu - a, For the
him, Let us be glad and re-joice and give hon - our to him. For the

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Tempo I. J=76.

7

ff Al - le - lu - ia _____ *p* his - wife hath made her-self

ff Al - le - lu - ia _____ *p* his - wife hath made her-self

ff Al - le - lu - ia _____ *p* his - wife hath made her-self

ff Al - le - lu - ia _____ *p* his - wife hath made her-self

ff marriage of the Lamb is come, and his wife hath made her-self read - y _____ *dim.* *p*

ff marriage of the Lamb is come, and his wife hath made her-self read - y _____ *dim.* *p*

ff marriage of the Lamb is come, and his wife hath made her-self read - y _____ *dim.* *p*

ff marriage of the Lamb is come, and his wife hath made her-self read - y _____ *dim.* *p*

Tempo I. J=76.

7

ff _____ *p*

Poco più Lento.

BARITONE.

And to her it was giv-en that she should be array'd in fine lin-en clean and

SEMI CHORUS.

read - y.

read - y.

read - y.

read - y.

Poco più Lento.

HP

7a

BARITONE.

Musical staff for Baritone, showing a melodic line with a fermata.

white.
(Moderato.)

DISTANT CHOIR.

Musical staff for Distant Choir, featuring a choral melody with lyrics: "Bless - ed are they that are call'd to the marriage supper of the Lamb. —"

Musical staff for Distant Trumpet, featuring a trumpet melody with lyrics: "Bless - ed are they that are call'd to the marriage supper of the Lamb. —"

DISTANT TRUMPET.

Musical staff for Distant Trumpet, showing a melodic line with a fermata.

7a

p

Piano accompaniment for the first system, including a grand staff with *pp* dynamics.

Lento $\text{♩} = 76$.

8

Piano accompaniment for the second system, including a grand staff with *pp* and *pp* dynamics.

BARITONE. *p*

Allegro $\text{♩} = 165$.

Musical staff for Baritone, showing a melodic line with lyrics: "And I saw Heaven o - pened"

Piano accompaniment for the third system, including a grand staff with *ff* dynamics and a section for Trpts.

TUTTI. (SEMI-CHORUS with FULL CHORUS.) *f*

Musical staff for Tutti, showing a choral melody with lyrics: "and be - hold a white —"

Piano accompaniment for the fourth system, including a grand staff with *f* dynamics.

horse and he that sat there-on was called
 horse and he that sat there-on was called
 horse and he that sat there-on was called
 horse and he that sat there-on was called

Faith - ful and True and in righ - teous-ness
 Faith - ful and True and in righ - teous-ness
 Faith - ful and True and in righ - teous-ness
 Faith - ful and True and in righ - teous-ness

he doth make war.
 he doth make war.
 he doth make war.
 he doth make war.

11

f 2 1 2 3 4

His eyes were as a
His eyes were as a
His eyes were as a
His eyes were as a

11

1 2 3 1 2 3 1 2 3

flame of fire, and on his head were
flame of fire, and on his head were
flame of fire, and on his his head were
flame of fire, and on his head were

12

1 2 1 2 3

man-y crowns: and he had a name *dim.*
man-y crowns: and he had a name *dim.*
man-y crowns: and he had a name *dim.*
man-y crowns: and he had a name *dim.*

12

1 2 1 2 3 7 8

writ - ten that no one

writ - ten that no one

writ - ten that no one

writ - ten that no one

1 2 3 1 2 3 4 1 2

knew, but he him - - self.

knew, but he him - - self.

knew, but he him - - self.

knew, but he him - - self.

13

1 2 3 4 5 1 2 3 4 5

f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed

13

f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed
f and the arm - ies which were in heaven, fol - lowed

1 2 3 4 5 1 2 3 4 5

him up - on white hors - es clothed in fine lin - en, white and
 him up - on white hors - es clothed in fine lin - en, white and
 him up - on white hors - es clothed in fine lin - en, white and
 him up - on white hors - es clothed in fine lin - en, white and

clean. *f* And
 clean. *f* And
 clean. *f* And
 clean. *f* And

clean. *f* And
 clean. *f* And
 clean. *f* And
 clean. *f* And

out of his mouth go - eth a two edged

out of his mouth go - eth a two edged

out of his mouth go - eth a two edged

out of his mouth go - eth a two edged

14 sword, that with it he should smite the na - tions,

14 sword, that with it he should smite the na - tions,

14 sword, that with it he should smite the na - tions,

14 sword, that with it he should smite the na - tions,

and he shall rule them with a rod of

and he shall rule them with a rod of

and he shall rule them with a rod of

and he shall rule them with a rod of

1 2 3 4 5 1 2 3 4 5

f iron; and he tread - - eth the

f iron; and he tread - - eth the

f iron; and he tread - - eth the

f iron; and he tread - - eth the

mf wine press of the fierce - - ness and

mf wine press of the fierce - - ness and

mf wine press of the fierce - - ness and

mf wine press of the fierce - - ness and

15

15

mf Timp.

1 2 3 1 2 3 4 1 2

wrath of Al - migh - ty God. And on his

wrath of Al - migh - ty God. And on his

wrath of Al - migh - ty God. And on his

wrath of Al - migh - ty God. And on his

16

ves - ture and on his thigh there was a

ves - ture and on his thigh there was a

ves - ture and on his thigh there was a

ves - ture and on his thigh there was a

Largamente *fff*

name writ-ten, King of Kings and

name writ-ten, King of Kings and

name writ-ten, King of Kings and

name writ-ten, King of Kings and

gva *Largamente.* *ff* Side Drum. *P.* *fff*

gva bassa

17

Lord of Lords.

Lord of Lords.

Lord of Lords.

Lord of Lords.

17 Brass.

Meno mosso $\text{♩} = 120$

BARITONE.

And I saw an

ff

ff

Timp.

Detailed description: This system contains the first musical staff. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest, followed by a melodic phrase starting on a whole note G4. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex harmonic texture with many accidentals. A dynamic marking of *ff* is placed above the piano part. A timpani part is indicated by a 'Timp.' marking and a series of rhythmic notes in the bass line.

18

An - gel stand - ing in the sun: _____ And he cried with a loud _____

p

p

Detailed description: This system contains the second musical staff. The vocal line continues from the previous system, with a triplet of eighth notes marked with a '3' above them. The piano accompaniment continues with a similar complex texture. Dynamic markings of *p* (piano) are present in both the vocal and piano parts.

voice say - ing to all the fowls that fly_ in the midst of heaven "Come_

f *p* *p* *ff*

Detailed description: This system contains the third musical staff. The vocal line continues with another triplet of eighth notes marked with a '3' above them. The piano accompaniment features dynamic markings of *f* (forte), *p* (piano), *p* (piano), and *ff* (fortissimo) across the system.

19

gath - er your_ selves together."

f *dim.* *p*

Detailed description: This system contains the fourth musical staff. The vocal line concludes with the phrase 'gather yourselves together.' The piano accompaniment features dynamic markings of *f* (forte), *dim.* (diminuendo), and *p* (piano).

Più mosso $\text{♩} = 184$.

BARITONE.

ff

And the Kings of the earth and their arm-ies were

TUTTI.

f

The Kings of the

f

And the Kings of the earth

f

And the Kings of the earth and their arm-ies

f

And the Kings of the earth and their arm-ies

Più mosso $\text{♩} = 184$.

f

20

ff

gath-er'd to-geth-er To make

f

earth were gath-er'd to-gether

f

were gather'd to-gether

f

were gath-er'd to-geth-er, gather'd to-gether

f

were gather'd to-geth-er, gather'd to-gether

20

ff \rightarrow *f*

$\text{♩} = \text{♩}$

war a-against him that sat up-on the horse and a - gainst his arm - y.

To make war a-against him that sat up-on the horse

To make war a-against him that sat up-on the

To make war a-against him that sat up-on the horse

To make war a-against him that sat up-on the

p

f

ff

Meno mosso $\text{♩} = 120$

and were slain. with the

and against his arm-y, and were slain.

horse and against his arm-y, and were slain.

and against his arm-y, and were slain.

horse and against his arm-y, and were slain.

Meno mosso $\text{♩} = 120$

ff

trem.

ff

21

sword of him that sat up - on the horse _____ And all the fowls were
 slain
 slain
 slain
 slain

1 2 3 4 1 2

f *p* *f* *p* *f* *p*

21

trem.
p *ff* *p*

Lento ♩ = 72 (Tempo rubato).

filled with their flesh.

Lento ♩ = 72 (Tempo rubato).

Harp.

pp *p*

22

SEMI-CHORUS.
SOPRANOS.

p *3*

Bab-y lon - the great is fal-len, is fall - en, -

Bab-y lon - the great is fal-len, is fall - en, -

ALTOS. *p* *3*

Bab-y lon - the great is fal-len, is fall - en, -

ALTOS. *p* *3*

Bab-y lon - is fal-len, is fall - en, -

+ FULL CHORUS.
SOPRANO

p cantabile.

22

A - las, a -

p cantabile.

23

p *3*

A - las, that great ci - ty Baby-lon, that might-y ci-ty!

p *3*

A - las,

p *3*

A - las, a - las. -

-las, that great ci - ty!

23

*Tenors and Bases of Semi Chorus sing with Full Chorus till 50

FULL CHORUS.

for in one hour is thy judg - ment come.

A - las, a - las in one hour is thy judg - ment come.

cantabile.

A - las, a - las,

for in one hour is thy judg - ment come is thy judg - ment

SEMI-CHORUS.

24

Ma tranquillo

Bab - y - lon the great is fal - len, is fall - en.

Bab - y - lon the great is fal - len, is fall - en.

Bab - y - lon the great is fal - len, is fall - en.

Bab - y - lon is fal - len, is fall - en.

FULL CHORUS.

come.

The

24

Ma tranquillo

pp

pp

FULL CHORUS.
BASSES

kings of the earth shall be - wail her and la - ment ov - er

ALTOS. *p cantabile.* And the
TENORS. *p cantabile.* And the
BASSES. And the merchants of the earth shall weep and mourn ov - er her

her —
OSSIA. (a - las!)

25 fruits thy soul lust - ed af - ter are de - par - ted from
(a - las! Bab - y - lon)
a - las!

SOPRANOS. And all things which were dain - ty and good - ly are de -
CONTRALTOS. thee
TENORS. (a - las! a - las Bab -
BASSES. (a - las, a -
(a

part - - - ed from thee. and thou shalt find them no
 - - y - lon.) and thou shalt find
 - las.) And thou shalt find them no more at
 - las, a - las.)

Cor Anglais. *p*

26

SEMI-CHORUS.

pp 3 Bab-y-lon the great is fal - len
pp 3 Bab-y-lon the great is fal - len
pp 3 Bab-y-lon the great is fal - len
pp 3 Bab-y-lon the great is fal - len

Bab-y-lon is fal - len
 more at all. a - las, a - las that great
 them no more at all. a - las, a - las that great
 all no more at all. a - las, a - las that great
 and thou shalt find them no more at all. a - las, a - las that great

26

pp

Andante con moto $\text{♩} = 112$.

27

ci - ty, that was cloth-ed in fine
 ci - ty, that was cloth-ed in fine
 ci - ty, That was cloth-ed in fine lin - en
 ci - ty, That was cloth-ed in fine lin - en

Andante con moto $\text{♩} = 112$.

27

- las a - las
 - las a - las
 - las a - las
 - las a - las

lin - en and pur-ple and scar-let and pre-cious stones. What
 lin - en and pur-ple and scar-let and pre-cious stones. A - las
 a - las, What ci - ty is
 and pur-ple and scar-let and pre-cious stones. (A

ci - ty is like un - to this great - ci - ty!
 a - las that great ci - ty!
 like un - to this great ci - ty!
 - las that great ci - ty!

ff *p* *ff* *p* *ff* *p*

ff *p*

29 2 3

for in one hour art thou made des - o - late
 a - las for in one hour art thou made
 a - las for in one hour art thou made
 for in one hour art

p *p* *p* *p*

29

SEMI-CHORUS.

P
a - las that great ci - ty.
 ALTOS I & II. *P*
a - las that great ci - ty.
P
a - las that great ci - ty.

FULL CHORUS.

P
For in one hour art
 des - o - late, For in one hour art thou made
 des - o - late, For in one hour art thou made des -
 thou made des - o - late,

pp

30

thou made des - o - late.
 des - o - late.
 - o - late.
pp
 Art thou made des - o - late.

30

pp

30a (Allegro moderato $\text{♩} = 130$)

DISTANT CHOIR.

Re - joice ov-er her O heav'ns for God hath a-veng'd you on her.

Re - joice ov-er her O heav'ns for God hath a-veng'd you on her.

Re - joice ov-er her O heav'ns for God hath a-veng'd you on her.

DISTANT TRUMPET.

$\text{♩} = 120$
ff W.W. Str.

ff W.W. Str.

30a

BARITONE.

31

And a migh-ty an-gel took up a mill-stone and cast it

f

p

in - to the sea, say - ing "Thus with vi - o - lence shall that

great ci - ty Bab - y - lon be thrown down, and shall be

32 Lento $\text{♩} = 72$.
 BARITONE.

p
 found no more at all."

FULL CHORUS.

pp
 And the voice of the
 And the voice of the

32 Lento $\text{♩} = 72$.

pp

SEMI-CHORUS.

p
 a - las, a - las, that great ci - ty!
 a - las, a - las, that great ci - ty!
 ALTOS I & II.
 a - las, a - las, that great ci - ty!

pp cantabile

And the light of a can-dle shall
 harp-ers shall be heard no more at all in thee.
 And the light of a can-dle shall
 harp-ers shall be heard no more at all in thee.

pp

33

P a - las, _____
P a - las, _____
P a - las, _____

shine no more at all in thee, - and the voice of the bride-groom and the
 and the voice of the bride-groom and the
 shine no more at all in thee, - and the voice of the bride-groom and the
 and the voice of the bride-groom and the

33

34

P bride shall be heard no more, no more at all in thee, in
P bride shall be heard no more, no more, no more at all in
P brides shall be heard no more, no more, no more at all in thee, in
P bride shall be heard no more, no more at all, no more at all in

34

SEMI CHORUS.

Bab-y-lon the great is fall-en, is fal - len.
 Bab-y-lon the great is fall-en, is fal - len.
 Bab-y-lon the great is fall-en, is fal - len.
 Bab-y-lon _____ is fall-en, is fal - len.

thee _____ is fall -
 thee _____ is fall -
 thee _____ is fall en.
 thee _____ is fall - en.

35 *ppp*
 en.
 en.
 en.

Cor Ang. 3

Adagio $\text{♩} = 50$ 36

ppp Cello & Bass *ppp* Violin Solo.

*TUTTI
ppp parlando

And I saw a
ppp parlando
And I saw a
ppp parlando
And I saw a
ppp parlando
And I saw a

3

new heav'n and a new earth; for the first earth and the first heav'n were
new heav'n and a new earth; for the first earth and the first heav'n were
new heav'n and a new earth; for the first earth and the first heav'n were
new heav'n and a new earth; for the first earth and the first heav'n were

3

37
passed a - way; and there was no more sea. And I
passed a - way; and there was no more sea. And I
passed a - way; and there was no more sea. And I
passed a - way; and there was no more sea.

37

senza cresc.
 saw the ho - ly ci - ty com - ing down from heav'n pre - pared
senza cresc.
 saw the ho - ly ci - ty com - ing down from heav'n pre - pared
 and I saw the ho - ly ci - ty coming down from
 and I saw the ho - ly ci - ty coming down from

38
 as a bride a - dorned for her hus - band,
 as a bride a - dorned for her hus - band,
 heav'n, a - dorned for her hus - band,
 heav'n, a - dorned for her hus - band,

ppp
 hav - ing the Glo - ry of God;
ppp
 hav - ing the Glo - ry of God;
ppp
 hav - ing the Glo - ry of God;
ppp
 hav - ing the Glo - ry of God;

espress.

Poch. meno adagio, Tempo rubato.

SEMI-CHORUS.
SOPRANO.

And her light was like un-to a stone most pre-cious — ev - en

SOPRANO. *ppp*

ALTO. *ppp*

ALTO. *ppp*

Poch. meno adagio, Tempo rubato.

Oboe. *p espress.*

Viola.
Cello.
Harp.

like a jas - per stone — clear — as crys - tal and had

like a jas - per stone — clear — as crys - tal and had

like a jas - per stone — clear — as crys - tal and had

like a jas - per stone — clear — as crys - tal and had

p *pp*

Fl. & Ob.

twelve gates, — and on the gates twelve an - gels, — and the

twelve gates, — and on the gates twelve an - gels, — and the

twelve gates, — and on the gates twelve an - gels, — and the

twelve gates, — and on the gates twelve an - gels, — and the

sempre pp

Violin Solo.

twelve gates were twelve pearls; and the street of the ci-ty was pure gold,

twelve gates were twelve pearls; and the street of the ci-ty was pure gold,

twelve gates were twelve pearls; and the street of the ci-ty was pure gold,

twelve gates were twelve pearls; and the street of the ci-ty was pure gold,

Violin Solo.

Flute and Oboe.

40

as it were trans-par-ent glass.

as it were trans-par-ent glass.

FULL CHORUS

*TENORS. *pp*

And I saw no tem-ple there-in

*BASSES. *pp*

And I saw no tem-ple there-in

pp

Cello & Bass.

For the Lord God Al-migh-ty is the tem-ple of it.

For the Lord God Al-migh-ty is the tem-ple of it.

*Semi-Chorus with Full Chorus.

Largo $\text{♩} = 60$.

* FULL CHORUS.
SOPRANOS.

41

p legato e tranquillo

And the ci - ty had no need of the

And the ci - ty had no need of the

CONTRALTOS.

TENORS.

BASSES.

Largo $\text{♩} = 60$.

41

p cantabile

sun, neith - er the moon, to light - en her for the glo - ry of God did

sun, neith - er the moon, to light - en her for the glo - ry of God did

for the glo - ry of God did

p legato

42

light - en her; And the gates of it shall not be

light - en her; And the gates of it shall not be

light - en her; And the gates of it shall not be

And the gates of it shall not be

42

Semi-Chorus with Full Chorus.

p cresc.

shut at all by day: for there shall be no night there *p cresc.* and
 shut at all by day: for there shall be no night there and they shall *p cresc.*
 shut at all by day: for there shall be no night there *p cresc.* and
 shut at all by day: for there shall be no night there and they shall

43

f poco accel.

they shall bring the glo - ry and the hon - our of the na - tions
 bring the hon - our of the na - tions
 they shall bring the glo - ry and the hon - our of the na - tions
 bring the hon - our of the na - tions *f poco accel.*

43

Poco meno largo ♩=80.

f sostenuto

in - to it. There - fore are they be - fore the throne of
 in - to it. *f sostenuto* There - fore are they be - fore the throne of
 in - to it.
 in - to it.

Poco meno largo ♩=80.

44

God, and serve him day and night in his
 God, and serve him day and night in his
 and serve him day and night in his
 and serve him day and night in his

44

poco rit.

tem - ple. They shall hun-ger no more nei-ther thirst an - y more.
 tem - ple. They shall hun-ger no more nei-ther thirst an - y more.
 tem - ple. They shall hun-ger no more nei-ther thirst an - y more.
 tem - ple. They shall hun-ger no more nei-ther thirst an - y more.

poco rit.

Poco meno mosso $\text{♩} = 60$ 45

For he that sit-teth on the throne shall feed them and shall lead them un-to
 For he that sit-teth on the throne shall feed them and shall lead them un-to
 For he that sit-teth on the throne shall feed them and shall lead them un-to
 For he that sit-teth on the throne shall feed them and shall lead them un-to

dim.

Poco meno mosso $\text{♩} = 60$ 45

pp

$\text{♩} = \text{♩}$

fp

liv - ing foun-tains of wa - ters. Four Contraltos from Semi-Chorus.

liv - ing foun-tains of wa - ters. *pp*

liv - ing foun-tains of wa - ters. *pp*

liv - ing foun-tains of wa - ters. *pp*

senza espress.
And I

pp

46

saw a pure riv-er of the wa-ter of life, and on eith-er side of the

pp

riv-er was there the tree of life, and the leaves of the tree were for the heal-ing of the

Adagio $\text{♩} = 50.$

TUTTI *pp*

47

na - tions. —

And they shall see his face; —

And they shall see his face; —

And they shall see his face; —

And they shall see his face; —

Adagio $\text{♩} = 50.$

pp Violin Solo.

47

and his name shall be in their foreheads.

and his name shall be in their foreheads.

and his name shall be in their foreheads.

and his name shall be in their foreheads.

ppp and they shall need no can - die;

ppp and they shall need no can - die;

ppp and there shall be no night there; and they shall need no can - die;

ppp and there shall be no night there; and they shall need no can - die;

48 for the Lord God shall give them light

for the Lord God shall give them light

P cresc.

48 And they shall reign.

mf cresc.

And they shall reign —

mf cresc.

And they shall reign for

And they shall reign for ev-er and ev - er and

for ev-er and ev - er

for ev - er and ev - er.

ev - - - er and ev - er.

ev - - - er and ev - er.

for ev - er and ev - er.

f *p* *pp*

gva. Violin Solo. *loco*

f *p* *dim. molto* *p dim.*

49

pp

Andante sostenuto $\text{♩} = 100$

DISTANT CHOIR.

Ho - - ly, Ho - - ly, Ho - ly Lord - God Al-
 Ho - - ly, Ho - - ly, Ho - ly Lord - God Al-
 Ho - - ly, Ho - - ly, Ho - ly Lord - God Al-
 DISTANT TRUMPET.

Andante sostenuto $\text{♩} = 100$

pp

50

- migh-ty.
 - migh-ty.
 - migh-ty.

SEMI CHORUS.

pp
 Lord - God Al - migh-ty, Lord - God Al-
 Lord - God Al - migh-ty, Lord - God Al-
 Lord - God Al - migh-ty, Lord - God Al-
 Lord - God Al - migh-ty, Lord - God Al-

FULL CHORUS

pp
 Ho - - ly,
 Ho - - ly,
 Ho - - ly,
 Ho - - ly,

50

pp
 Trumpet.

migh - ty, Lord God Al -
 migh - ty, Lord God Al -
 migh - ty, Lord God Al -
 migh - ty, Lord God Al -

p cresc. Ho - ly, Lord God Al - migh - ty.
p cresc. Ho - ly, Lord God Al - migh - ty.
p cresc. Ho - ly, Lord God Al - migh - ty.
 Ho - ly, Lord God Al - migh - ty.

p cresc. Ho - ly, Lord God Al - migh - ty.

Poco animato ♩ = 116.
 migh - ty, Al - migh - - ty.
 migh - ty, Al - migh - - ty.
 migh - ty, Al - migh - - ty.
 migh - ty, Al - migh - - ty.

f Heav'n and earth are full of thy glo - ry.
 Heav'n and earth are full of
 Heav'n and earth are full of thy glo - ry, thy glo - - ry,
 Heav'n and earth are full of thy glo - ry, thy

Poco animato ♩ = 116.
 Heav'n and earth are full of thy glo - ry, thy

52

ff Lord God Al - migh - ty, God Al -

ff Lord God Al - migh - ty, God Al -

ff Lord God Al - migh - ty, God Al -

ff Lord God Al - migh - ty, God Al -

f Heav'n and earth are full of thy glo - - - ry,

thy glo - ry, thy glo - - - ry, *f* Heav'n and

Heav'n and earth are full of thy glo - - - ry,

glo - - - ry Heav'n and earth are full of thy glo-ry, thy glo - ry,

52

f

ff

8 migh - - ty.

8 migh - - ty.

8 migh - - ty.

8 migh - - ty.

f Heav'n and earth are full of

earth are full of thy glo - - - ry, *f* Glo - ry be to thee O Lord

Heav'n and earth are full of thy glo - - -

f Heav'n and earth are full of thy glo - - - ry,

f R.H.

53

ff God Al - migh - ty, God Al - migh -

ff God Al - migh - ty, God Al - migh -

ff God Al - migh - ty, God Al - migh -

ff God Al - migh - ty, God Al - migh -

thy glo - ry, Glo - - - ry,

glo - - - ry, Glo - - - ry be to thee, glo -

- - - ry, glo - - - ry, Glo - - -

53 Glo - - - ry be to thee

-ty, God Al - migh - ty.

-ty, God Al - migh - ty.

-ty, God Al - migh - ty. Glo - *ff*

-ty, God Al - migh - ty. Glo -

glo - ry. Glo - ry be

- - - ry be to thee. *ff* Glo - ry be to

- ry be to thee O Lord, glo - ry be to thee, glo -

O Lord most high, glo - ry be to thee, Glo -

54 *ff.*

glo - ry be to

glo - ry be to thee O Lord, O Lord most

- ry be to thee glo - ry glo - ry

- - - ry be to thee glo - ry to

to thee glo - ry be to

thee, glo - ry be to thee O Lord, O Lord most

- ry be to thee glo - ry, glo - ry

- - - ry be to thee glo - ry to

54 *sva.*

DISTANT CHOIR. *ritard.* **Tempo I** ♩ = 100.

p Ho - ly

p Ho - ly

p Ho - ly

DISTANT TRUMPET. *p* Ho - ly

SEMI & FULL CHORUS. *dim.* *ritard.* **Tempo I** ♩ = 100. SEMI-CHORUS. *pp*

thee, O Lord. Ho - ly

high, glo - ry be to thee. SEMI-CHORUS. *pp*

be to thee O Lord. SEMI-CHORUS. *pp*

thee, glo - ry be to thee. Ho - ly

ritard. **Tempo I** ♩ = 100.

dim. *pp*

DISTANT CHOIR.

55

ff Lord God Al - migh - -
 ff Lord God Al - migh - -
 ff Lord God Al - migh - -

SEMI-CHORUS.

- ly,
 - ly,
 - ly,
 - ly,
 God Al -
 God Al -

FULL CHORUS.

pp Ho - ly,
 pp Ho - ly,
 pp Ho - - - ly,
 pp Ho - - - ly,

55

p
 pp

- ty.

- ty.

- ty.

p God Al - migh - ty, *f* God Al - migh - ty, Al - migh - ty. —

p God Al - migh - ty, *f* God Al - migh - ty, Al - migh - ty. —

- migh - ty, *f* God — Al - migh - ty, Al - migh - ty. —

- migh - ty, *f* God — Al - migh - ty, Al - migh - ty. —

p God Al - migh - ty, *ff* God Al - migh - ty. —

p God Al - migh - ty, *ff* God Al - migh - ty. —

p God — Al - migh - ty, *ff* God Al - migh - ty. —

p God — Al - migh - ty, *ff* God Al - migh - ty. —

trem.

56 Largamente.
SEMI-CHORUS.

Heav'n and earth are full of thy glo - ry, Heav'n and
 Heav'n and earth are full of thy glo - ry, Heav'n and
 Heav'n and earth are full of thy glo - ry, Heav'n and

Largamente.
FULL CHORUS.

Heav'n and earth are full of thy glo - ry, Heav'n and
 Heav'n and earth are full of thy glo - ry, Heav'n and
 Heav'n and earth are full of thy glo - ry, Heav'n and
 Heav'n and earth are full of thy glo - ry, Heav'n and

56 Largamente.

earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -

earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -
 earth are full of thy glo - ry, Lord God Al - migh - ty, God Al -

migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.
 migh - - - ty, Al - migh - - - ty.

marcato
ff
ff
8va

Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0
 Glo - - - ry be - - - to thee, 0

ff
dim.
dim.
dim.
dim.
dim.
dim.
dim.

Glo - - - ry be - - - to thee, 0

8va
ff
loco

59

p Lord, *pp* O Lord most high.

p Lord, *pp* O Lord most high, most high.

p Lord, *pp* O Lord most high, most high.

pp Lord, O Lord most high, most high.

pp Lord most high, *pp* O Lord most high.

pp Lord most high, *pp* O Lord most high.

pp Lord most high, *pp* O Lord most high.

Lord most high, O Lord most high.

59

p *pp*

DISTANT CHOIR. *p* Lento $\text{♩} = 76$.

SOPRANO. *p* O Lord most high.

CONTRALTO. *p* O Lord most high.

DISTANT TRUMPET.

SEMI-CHORUS.

Lento $\text{♩} = 76$.

pp

TENOR SOLO.

Quasi recit.

Be-hold I come quick-ly, I am the bright and the

morn - ing star. Sure - ly I come quick-ly.

SEMI & FULL CHORUS.

ppp parlando.
A - men,
ppp parlando
A - men,
ppp parlando
A - men,
ppp parlando
A - men,

ev-en so come Lord.

ev-en so come Lord.

ev-en so come Lord.

ev-en so come Lord.

fp *piu p*

gva bassa.....

ppp niente