

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  
PHILADELPHIA: CURWEN INC., 1701 CHESTNUT STREET

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 -

*mf cresc.*

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

*f* *mp* *fp*

- 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*

*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.".

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*.

Three staves of musical notation, each containing rests for the duration of the measures. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef.

Four staves of musical notation with lyrics. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are: "All ye his ser - vants, and ye that fear him both small and".

Four staves of musical notation with lyrics. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are: "- a, Al - le - lu - ia, Al - le - lu". Dynamic markings include *P* (piano).

Two staves of musical notation, both in treble clef. The top staff contains rests, and the bottom staff contains rhythmic accompaniment with slurs.



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

men

*fp* A - men,

A - men

men

Tempo I ♩ = 76.

Ossia.

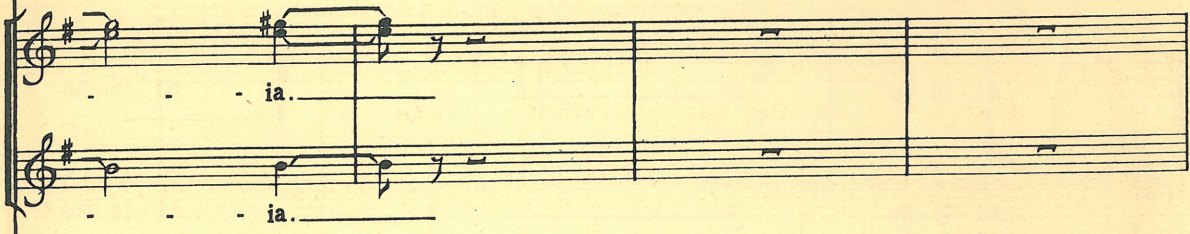
*ffp*

*ffp*

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



- ia.



Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.



- men.

- men.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

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 1 2 3

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.  
*mf*  
*f*

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

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 *dim.* wife hath made her-self *p* read - y \_\_\_\_\_

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

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

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

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* \_\_\_\_\_

17a

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.

17a

*p*

Piano accompaniment for measures 17a-18, marked *pp*.

Lento  $\text{♩} = 76$ .

8

Piano accompaniment for measures 8-9, marked *pp* and *pp*.

BARITONE. *p*

Allegro  $\text{♩} = 165$ .

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

Piano accompaniment for measures 9-10, marked *ff* and *ff*.

Trpts. *ff*

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 Tutti, featuring a rhythmic accompaniment.

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 3 7 8

writ - ten that no one  
writ - ten that no one  
writ - ten that no one  
writ - ten that no one

*p*

*p*

1 2 3 4 1 2 3 4

knew, but he him - - self.  
knew, but he him - - self.  
knew, but he him - - self.  
knew, but he him - - self.

*f*

*f*

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

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

1 2 3 4 5 1 2 3 4 5

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.* King of Kings and

*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.

*ff*

And I saw an

*ff*

Timp.

18

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

*p*

*p*

voice say - ing to all the fowls that fly\_ in the midst of heaven "Come\_

*f* *p* *p* *ff*

19

gath - er your\_ selves together."

*f* *dim.* *p*

Più mosso  $\text{♩} = 184$ .

BARITONE.

*ff*

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

TUTTI.

*f*

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

Più mosso  $\text{♩} = 184$ .

*f*

20

*ff*

gath-er'd to-gether. To make  
earth were gath-er'd to-gether  
were gather'd to-gether  
were gath-er'd to-gether, gather'd to-gether  
were gather'd to-gether, 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*

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 (a - las! a - las Bab -  
TENORS. (a - las, a -  
BASSES. (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.  
 a - las that great ci - ty.  
 ALTOS I & II. *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.  
 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.

**31** BARITONE. *f*

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

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

*p*

34

*p* 5

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

bride shall be heard no more, no more, no more at all in

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

bride shall be heard no more, no more at all, no more at all in

34

*p*

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.

35 Cor Ang. *pp*

36 *Adagio*  $\text{♩} = 50$   
*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

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

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. And I

*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.

*ppp*

SOPRANO. *ppp*

ALTO. *ppp*

ALTO. *ppp*

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

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

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

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

Poch. meno adagio, Tempo rubato.

Oboe.

*p espress.*

Viola.  
Cello.  
Harp.

39

*p*

*pp*

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

39

Fl. & Ob.

*sempre pp*

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

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*

CONTRALTOS. And the ci - ty had no need of the

TENORS. And the ci - ty had no need of the

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 *dim.*

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

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*  
*senza espress.*  
And I

liv - ing foun-tains of wa - ters.

liv - ing foun-tains of wa - ters.

$\text{♩} = \text{♩}$

*fp*

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  $\text{♩} = 50.$

*pp* na - tions. —

**TUTTI. *pp*** 47

And they shall see his face; —

*pp* And they shall see his face; —

*pp* And they shall see his face; —

*pp* And they shall see his face; —

Adagio  $\text{♩} = 50.$

*pp* Violin Solo.

3

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 -

*f* Lord God Al - migh - ty, God Al -  
 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

8 migh - - ty.  
 8 migh - - ty.  
 8 migh - - ty.  
 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 - - -  
 Heav'n and earth are full of thy glo - - - ry,  
 R.H.  
 (e)

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, *dim.* O Lord. *p* SEMI-CHORUS. *pp* Ho -

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

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

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

*ritard.* **Tempo I** ♩ = 100.

*dim.* *pp*

DISTANT CHOIR.

55

Musical notation for three voices (Soprano, Alto, Tenor) in a Distant Choir section. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: Lord God Al - migh - . The dynamics are marked *ff* (fortissimo) for each voice part.

SEMI-CHORUS.

Musical notation for four voices (Soprano, Alto, Tenor, Bass) in a Semi-Chorus section. The lyrics are: - ly, - ly, - ly, - ly, God Al - God Al -. The dynamics are marked *P* (piano) for the final two measures.

FULL CHORUS.

Musical notation for four voices (Soprano, Alto, Tenor, Bass) in a Full Chorus section. The lyrics are: Ho - ly, Ho - ly, Ho - ly, Ho - ly. The dynamics are marked *pp* (pianissimo) for the first two measures and *pp* for the last two measures.

55

Piano accompaniment for the first section of the page. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The dynamics are marked *p* (piano) and *pp* (pianissimo). The piece includes a prominent bass line with triplets and chords in the right hand.

- 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* *8va*

**58**  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0  
*fff* Glo - - ry be - - to thee, *dim.* 0

**58**  
*8va* *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*