

# **Sancta Civitas**

## **The Holy City**

(Curwen Edition 3663)

**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**

*Pianoforte arrangement by*  
**HAVERGAL BRIAN**

London : J. Curwen & Sons Ltd., 24 Berners Street, W.1

New York : G. Schirmer Inc., Sole Agents for U.S.A.

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Orchestral Parts on hire.

Made in England

Τὸ μὲν οὖν ταῦτα δισχερίσασθαι οὔτως ἔχειν, ὡς ἐγὼ  
διελήλυθα, οὐ πρέπει νοῦν ἔχοντι ἀνδρὶ· διτι μέντοι η ταῦτα  
ἴστιν η γοιαντά· ἅπτα περὶ τὰς ψυχὰς τῆμῶν καὶ τὰς οἰκήσεις,  
ἐπείπερ ἀθάνατον γε η ψυχὴ φαίνεται οὖσα, τοῦτο καὶ  
πρέπειν μοι δοκεῖ καὶ ἄξιον κινδυνεύσαι οἰομένῳ οὔτως  
ἔχειν· καλὸς γάρ δὲ κίνδυνος· καὶ χρὴ τὰ γοιαντα ὁσπερ  
ἴπρόδειαν ἔστη.

PLATO, *Pheedo*, 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  $\text{J} = 76$ . (*The tempo marks are approximate. The pace must be free and elastic throughout.*)

Baritone.

Musical score for Baritone and Piano/Oboe. The score consists of two staves. The top staff is for the Baritone, starting with a treble clef, a sharp key signature, and a common time signature. The bottom staff is for the Piano/Oboe, starting with a treble clef, a sharp key signature, and a common time signature. The piano part includes dynamic markings *hp* and *p*. The oboe part is labeled "Oboe." The vocal line for the Baritone begins with a long note followed by a series of eighth notes. The piano accompaniment features sustained chords and eighth-note patterns. The vocal line continues with a series of eighth notes, and the piano accompaniment provides harmonic support.

1

Continuation of the musical score. The top staff is for the Oboe, continuing the melodic line from the previous section. The piano accompaniment provides harmonic support. The vocal line for the Baritone begins with a long note followed by a series of eighth notes. The piano accompaniment features sustained chords and eighth-note patterns. The vocal line continues with a series of eighth notes, and the piano accompaniment provides harmonic support.

BARITONE.

Vocal line for Baritone with lyrics: "I was in the spirit — and I heard a great voice of much people praising God". The piano accompaniment provides harmonic support. The vocal line continues with a series of eighth notes, and the piano accompaniment features sustained chords and eighth-note patterns. The vocal line concludes with a series of eighth notes, and the piano accompaniment provides harmonic support.

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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Duration approx. 80 mins.

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CURWEN

BARITONE.

*mf*and say-ing  
SEMI-CHORUS.  
SOPRANOS.

ALTOS.

TENORS.

BASSES.

FULL CHORUS.  
SOPRANOS.

ALTOS.

TENORS.

BASSES.

2

"Al - le - lu - ia"

*pp*

Al - le - lu - ia,

*pp*

Al - le -

Al - le -

Al - le -

2

Al - le - lu -

*pp cresc.**mf*

Al - - - le - lu - ia,

Al - - - le -

Al - - - le - lu - ia,

Al - - - le -

Al - - - ia,

Al - le - lu

*mf cresc.*

Al -

## DISTANT CHOIR.

**2a** (Allegro moderato  $\text{J} = 126$ .)

SOPRANOS. f

SOPRANOS. f  
Al-le - lu - ia, sal - va - tion, and glo - ry, hon - our and power un - to the  
ALTOS. f  
Al-le - lu - ia, sal - va - tion, and glo - ry, hon - our and power un - to the

## DISTANT TRUMPET.

A musical score page featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in C major (no sharps or flats). Measure 13 starts with a forte dynamic (f) in G major. Measure 14 begins with a piano dynamic (p) in C major. Measure 15 continues in C major. Measure 16 begins with a forte dynamic (f) in G major. Measure 17 concludes with a forte dynamic (f) in G major.

(Lento.)

8

Lord \_\_\_\_\_ our

God. \_\_\_\_\_

Lord \_\_\_\_\_ our God. \_\_\_\_\_

SEMI-CHORUS.

*pp cresc.*

Al - le - lu - - - ia. \_\_\_\_\_

*pp cresc.*

Al - le - lu - - - ia. \_\_\_\_\_

Al - le - lu - - - ia. \_\_\_\_\_

Al - le - lu - - - ia. \_\_\_\_\_

FULL CHORUS.

*p cresc.*

A - - -

*p cresc.*

A - - - men, \_\_\_\_\_

(Lento.)

8

*pp legato*

Poco più mosso J.-96.



Praise our God,

Praise our God,

Praise our God,

Praise our God,

Poco più mosso J.-96.

poco f

Al - le - lu - . . . . .

poco feroce.

ia, — Al - le - lu - .

A - . . . men. —

A - . . . men, —

A - . . . men.. —

A - . . . men.. —

Poco più mosso J.-96.

f

ff

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, —



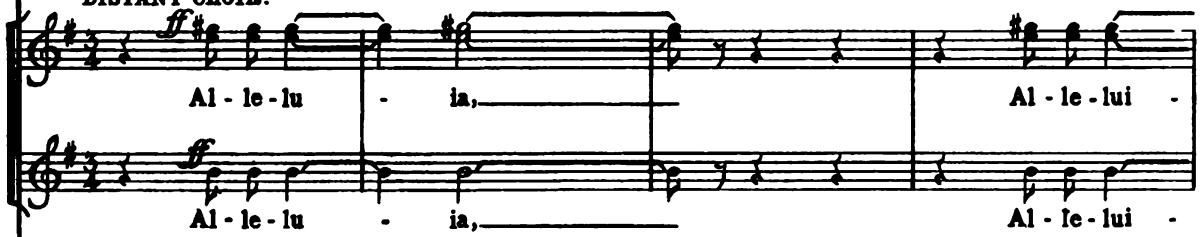
**Tempo I J.-76.**

**BARITONE.**



And I heard \_\_\_\_\_ as it were the voice of a great multi-tude and as the voice of

**DISTANT CHOIR.**



**SEMI-CHORUS.**

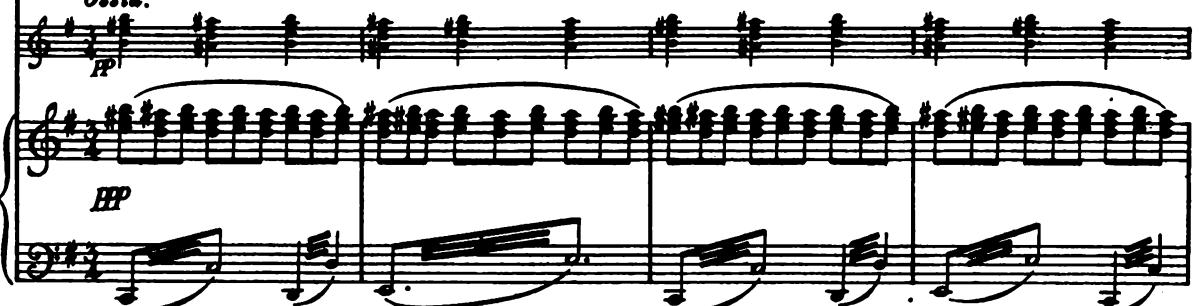


**FULL CHORUS.**



**Tempo I J.-76.**

*Ossia.*



man - y wa - ters say - ing. "Al - le - lui - a"  
 ia.  
 ia.  
 Al - le - lu - ia.  
 f  
 Al - le - lu - ia.  
 f  
 Al - le - lu - ia.  
 f  
 Al - le - lu - ia.  
 Al - le - lu - ia.  
 - men.  
 - 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.  
 Al - le - lu - ia.  
 cresc.

5

Poco più mosso J=96.

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

*ff*

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

*ff*

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

*ff*

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

*ff*

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

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

Poco più mosso J=96.

*ff*

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

*ff*

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

*ff*

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

*ff*

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

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

Poco più mosso J=96.

*f*

*f*

*f* Brass.

*ff*

SEMI-CHORUS.  
(DISTANT CHOIR TACET.)

6

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.

6

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 - - ia, For the

glad and give hon - our to him, re - joice and give hon - our to him. For the

him, Al - le - lu - - ia, For the

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

Tempo I. J.=76.

7

p

Al - le - lu - ia \_\_\_\_\_ his wife hath made her-self  
Al - le - lu - ia \_\_\_\_\_ his wife hath made her-self  
Al - le - lu - ia \_\_\_\_\_ his wife hath made her-self  
Al - le - lu - ia \_\_\_\_\_ his wife hath made her-self  
  
marriage of the Lamb is come, and his wife hath made her-self read - y  
dim.  
marriage of the Lamb is come, and his wife hath made her-self read - y  
dim.  
marriage of the Lamb is come, and his wife hath made her-self read - y  
dim.  
marriage of the Lamb is come, and his wife hath made her-self read - y

Tempo I. J.=76.

7

p

Poco più Lento.

BARITONE.

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

SEMI CHORUS.

read - y.

read - y.

read - y.

read - y.

Poco più Lento.

HP

7a

## BARITONE.

white.

(Moderato.)

## DISTANT CHOIR.

Bless - ed are they that are call'd to the marriage supper of the Lamb.

Bless - ed are they that are call'd to the marriage supper of the Lamb.

## DISTANT TRUMPET.

P

HP

Lento  $\text{d} = 76.$ 

8

HP

Allegro  $\text{d} = 165.$ 

## BARITONE. P

And I saw Heaven o - pened

Trpts.

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

and be - hold a white

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

10  
 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*

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

His eyes were as a

11

*f*

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

*ff*

12

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

12

*f*

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

A musical score consisting of two staves. The top staff uses a treble clef and has four measures, each containing a single vertical bar line. The bottom staff uses a bass clef and has six measures. The first measure of the bottom staff contains a dotted half note. Subsequent measures show a repeating pattern of eighth notes and sixteenth notes.

13

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

**18**

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. And  
 clean. And  
 clean. And  
 clean. 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,  
 sword, that with it he should smite the na - tions,  
 sword, that with it he should smite the na - tions,  
 sword, that with it he should smite the na - tions,

**14**

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

iron; and he tread - - eth the

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

**16**

Largamente.

name writ-ten, King of Kings and  
 name writ-ten, King of Kings and

**Largamente.** King of Kings and

**Side Drum.** **P** **ff**

**guitar**

17

Lord of Lords.  
 Lord of Lords.  
 Lord of Lords.  
 Lord of Lords.

**Brass.**

**17**

Meno mosso J. = 120

Full Chorus (S.A.T.B.) in Unison,  
with or without Baritone Solo

And I saw an  
ff  
Timp.

This system shows the beginning of the musical score. It consists of four staves: three vocal staves (Soprano, Alto, Tenor) and a Bassoon staff. The vocal parts are in common time, while the Bassoon part is in 2/4 time. The key signature changes from G major to F# major. The vocal parts sing "And I saw an". The Bassoon part has a sustained note followed by eighth-note patterns. Dynamics include forte (ff) and timpani (Timp.) markings.

18

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

This system continues the musical score. The vocal parts sing "An - gel stand-ing in the sun: And he cried with a loud". The Bassoon part has eighth-note patterns. Dynamics include piano (p) and forte (f).

3

voice say-ing to all the fowls that fly in the midst of heaven "Come"  
f p p ff

This system continues the musical score. The vocal parts sing "voice say-ing to all the fowls that fly in the midst of heaven "Come"". The Bassoon part has eighth-note patterns. Dynamics include forte (f), piano (p), piano (p), and forte (ff).

19

gath-er your selves together."

This system continues the musical score. The vocal parts sing "gath-er your selves together.". The Bassoon part has eighth-note patterns. Dynamics include forte (f), dim., and piano (p).

## Più mosso J.-184.

BARITONE.

ff

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

TUTTI. (Semi Chorus with Full Chorus.)

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 J.-184.

f

20

ff

gath - er'd to - geth - er

To make

earth

were gath-er'd to - gether

were gather'd to - geth - er

were gath-er'd to - gether,

gather'd to - gether

were gather'd to - geth - er,

gather'd to - gether

ff = f

20

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a melodic line with various note values and rests, followed by lyrics: "war a-gainst him that sat up-on the horse and a - gainst his arm - y." The second staff starts with a dynamic of *f* and continues the melody. The third staff also begins with a dynamic of *f*. The fourth staff continues the melody. The fifth staff begins with a dynamic of *f* and concludes the section. The lyrics for the second through fourth staves are: "To make war a-gainst him that sat up-on the horse", "To make war a-gainst him that sat up-on the horse", and "To make war a-gainst him that sat up-on the horse". The fifth staff concludes with the lyrics: "To make war a-gainst him that sat up-on the". The final staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a melodic line with eighth-note patterns and rests, followed by dynamics: *p*, *>*, *f*, *bz.*, and *ff*.

Meno mosso  $\text{J} = 120$

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.

21

sword of him that sat up - on the horse \_\_\_\_\_ And all the fowls were

slain

slain

slain

slain

21

trem.

ff

P

P

Lento  $\text{J} = 72$  (Tempo rubato).

filled with their flesh.

Harp.

**22** SEMI-CHORUS.  
SOPRANOS.

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

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

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

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

+FULL CHORUS.  
SOPRANO

*p cantabile.*

**22**

A - las, a -

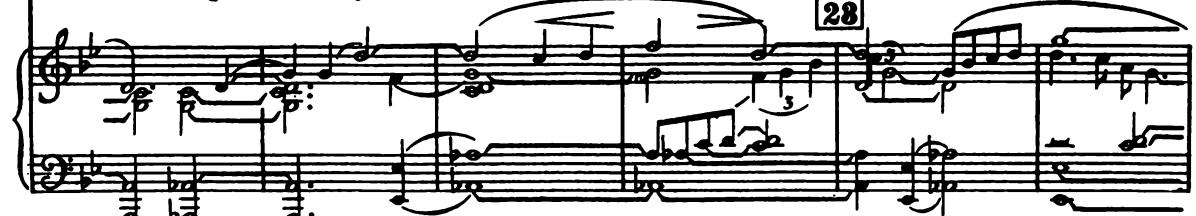
A - las, — that great ci - ty Baby-lon, — that mighty ci-ty! —

A - las,

A - las, a - las.—

- las, that great ci - ty!

**28**



\*Tenors and Basses 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.  
 A - las, a - las,  
 for in one hour is thy judg - ment come is thy judg - ment

## SEMI-CHORUS.

24

J. 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.

peantabile

come.

24

J. Ma tranquillo

Rp

FULL CHORUS.  
BASSES

Basses part of the Full Chorus. The vocal line consists of eighth-note patterns. The lyrics are: "kings of the earth shall be - wail her and la - ment ov - er". Measure numbers 1-4 are shown above the staff.

ALTOS.

Altos part of the Full Chorus. The vocal line consists of eighth-note patterns. The lyrics are: "ALTOS. And the". Measure number 5 is shown above the staff.

TENORS. *p cantabile*.

*And the*

BASSES. And the merchants of the earth shall weep and mourn ov-er her

her OSSIA.

OSSIA part for Basses. The vocal line consists of eighth-note patterns. The lyrics are: "her OSSIA.". Measure number 10 is shown above the staff.

25

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

3

a - las!

25

SOPRANOS.

And all things which were dain - ty and good - ly are de -

CONTRALTOES.

thee.

TENORS.

(a - las! a -

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.*

A musical score for Cor Anglais. The music consists of five staves of musical notation. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The fourth staff has a treble clef, and the fifth staff has a bass clef. The key signature is B-flat major (two flats). The tempo is indicated as 'P' (Presto).

SEMI-CHORUS.

26

Bab-y-lon the great is fall - en  
 Bab-y-lon is fall - en  
 more at all.  
 them no more at all.  
 all no more at all.  
 and thou shalt find them no more at all.

a - las, a - las that great  
 a - las, a - las that great  
 a - las, a - las that great  
 a - las, a - las that great

26

## Semi-Chorus

Andante con moto  $\text{J} = \text{x}12.$ 

27

*f*

a -  
a -  
a -  
a -

## Full Chorus

ci - ty,  
ci - ty,  
ci - ty,  
ci - ty,

that was cloth-ed in fine  
That was cloth-ed in fine  
That was cloth-ed in fine  
That was cloth-ed in fine

*f sosten.*  
*frost.*  
*frost.*  
*frost.*

lin - en

27

*f*

- las  
- las  
- las  
- las

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

28

lin - en  
lin - en

and purple and scar - let and pre - cious stones.  
and purple and scar - let and pre - cious stones.

What ci - ty is  
What ci - ty is

and purple and scar - let and pre - cious stones.  
and purple and scar - let and pre - cious stones. (A)

28

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!

29

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  
 a - las \_\_\_\_\_ for in one hour art thou made  
 for in one hour art

29

## SEMI-CHORUS.

*p*

a - las \_\_\_\_\_ that great ci - ty.  
ALTOS I & II. a - las \_\_\_\_\_ that great ci - ty.  
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 -  
des - o-late, For in one hour art thou made des -  
thou made des - o-late,

80

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

80

Art thou made des - o-late.

(Allegro moderato J. 130.)  
80a DISTANT CHOIR.

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

J. 120 W.W. Str.

ff >>>>

BARITONE. f 81

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

**82** Lento  $\text{J} = 72$ .  
BARITONE.

found no more at all."

FULL CHORUS.

*pp* And the voice of the

And the voice of the

**82** Lento  $\text{J} = 72$ .

SEMI-CHORUS.

*p* a - las, a - las, that great ci - ty!

ALTOS I & II.

*p* a - las, a - las, that great ci - ty!

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.



**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  
 p  
and the voice of the bride-groom and the  
 p  
and the voice of the bride-groom and the  
 p  
and the voice of the bride-groom and the  
 p  
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  
bride 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**

p

## J.J. SEMI CHORUS.

*pp* 3

Bab-y-lon the great is fall-en, is fall - len.  
 Bab-y-lon the great is fall-en, is fall - len.  
 Bab-y-lon the great is fall-en, is fall - len.  
 Bab-y-lon \_\_\_\_\_ is fall-en, is fall - len.  
 thee \_\_\_\_\_ is fall - len.  
 thee \_\_\_\_\_ is fall - len.  
 thee \_\_\_\_\_ is fall - en.

J.J.

*pp*

85 *pp*

en. \_\_\_\_\_  
 en. \_\_\_\_\_  
 en. \_\_\_\_\_

Cor Ang. 85 *pp*

Adagio *pp* Cello & Bass *pp* Violin Solo. 86  
 3663 34 CURVENS

**TUTTI**  
**PP, arlando**

And I saw a  
pparlando  
And I saw a  
pparlando  
And I saw a  
pparlando  
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

87

*pp*

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.  
87 passed a . way; and there was no more sea.

87

CURVEN

*sensa cresc.*

saw the ho - ly ci - ty com-ing down from heav'n pre - pared  
*sensa cresc.*

saw the ho - ly ci - ty com-ing down from heav'n pre - pared

*p* and I saw the ho-ly ci - - ty coming down from

*p* and I saw the ho-ly ci - - ty coming down from

as a bride a - dor ned for her hus - band,  
 as a bride a - dor ned for her hus - band,  
 heav'n, a - dor ned for her hus - band,  
 heav'n, a - dor ned for her hus - band,

88

*d.* hav - ing the Glo - ry of God;

*d.* hav - ing the Glo - ry of God;

*d.* hav - ing the Glo - ry of God;

*d.* hav - ing the Glo - ry of God;

*espress.*

Poch. meno adagio, Tempo rubato.

SEMI-CHORUS.

SOPRANO.

SOPRANO.

ALTO.

ALTO.

And her light was like unto a stone most pre-cious ev - en

Poch. meno adagio, Tempo rubato.

Oboe.

p' espress.

Viola.  
Cello.  
Harp.

89

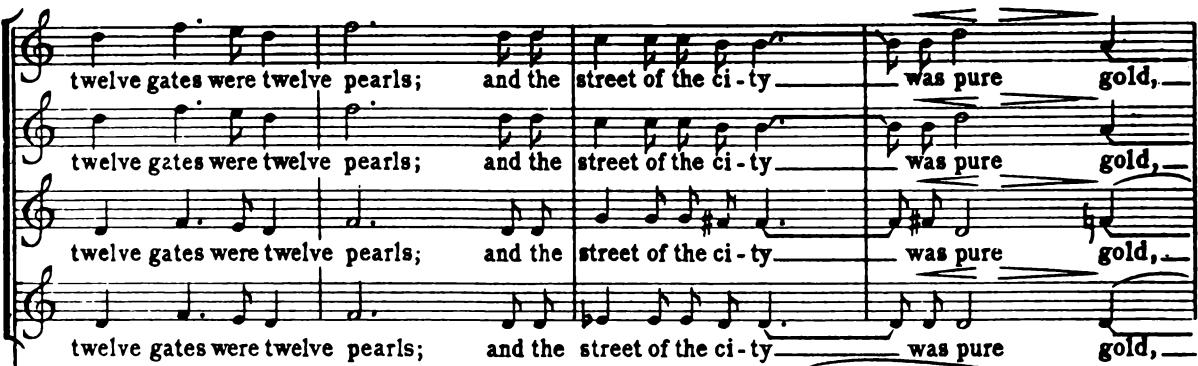
like a jas - per stone clear as crys - tal and had  
 like a jas - per stone clear as crys - tal and had  
 like a jas - per stone clear as crys - tal and had  
 like a jas - per stone clear as crys - tal and had

90

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

Violin Solo.



Violin Solo.

Flute and Oboe.

3 3 3 3 3 3

40

as it were trans - par - ent glass.

as it were trans - par - ent glass.

FULL CHORUS

TENORS. *ff*

And I saw no tem - ple there-in

BASSES. *ff*

And I saw no tem - ple there-in

40

Cello &amp; 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 J.-60.

+ FULL CHORUS.  
SOPRANOS.

41

p legato e tranquillo

CONTRALTOS.

And the ci - ty had no need of the  
*p legato e tranquillo*.

TENORS.

And the ci - ty had no need of the

BASSES.

Largo J.-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

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

3

43

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

43

Poco meno largo J.80.

*fsostenuto*

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

Poco meno largo J.80.

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**

f

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 .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

Poco meno mosso .60 **45**

pp

*J. = d*

*HP*

liv - ing foun-tains of wa - ters.

Four Contratenors from Semi-Chorus.

liv - ing foun-tains of wa - ters.

*sensa express.*

And I

liv - ing foun-tains of wa - ters.

liv - ing foun-tains of wa - ters.

*HP*

**46**

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

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

*Adagio J.-50.*

**TUTTI** *HP* **47**

na - tions...

And they shall see his face;

*Adagio J.-50.*

*HP Violin Solo.*

**47**

And they shall see his face;

3

and his name shall be in their foreheads.

*HP*

and they shall need no can - die;

*HP* and they shall need no can - die;

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

*HP* 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.*

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.

*8va.....* *Violin Solo.* *loco*

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

*v*

**49**

*HP*

**Andante sostenuto J.-100**

DISTANT CHOIR.

Ho - ly, Ho - ly, Ho - ly Lord — God Al-

ALTOS. Ho - ly, Ho - ly, Ho - ly Lord — God Al-

Ho - ly, Ho - ly, Ho - ly Lord — God Al-

DISTANT TRUMPET.

**Andante sostenuto J.-100**

HP

**50 \***

- migh-ty.

- migh-ty.

- migh-ty.

SEMI CHORUS.

HP

Lord \_ God Al - migh-ty,      Lord \_ God Al -

HP

Lord \_ God Al - migh-ty,      Lord \_ God Al -

HP

Lord \_ God Al - migh-ty,      Lord \_ God Al -

HP

Lord \_ God Al - migh-ty,      Lord \_ God Al -

FULL CHORUS

HP

Ho - ly,

HP

Ho - ly,

HP

Ho - ly,

HP

Ho - ly,

**50** Trumpet.

PP

51

migh - ty,

migh - ty,

migh - ty,

migh - ty,

*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.

51

Poco animato  $\frac{1}{8}$  - 116.

migh - ty, Al - migh - - ty.

migh - ty, Al - migh - - ty.

$\beta:$

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 thy glo - ry, thy glo - ry.

Poco animato  $\frac{1}{8}$  - 116.

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

*f*

52

Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -  
 Lord God Al - migh - ty, God Al -  
 f. Lord God Al - migh - ty, God Al -  
 Heav' and earth are full of thy glo - ry,  
 thy glo - ry, thy glo - ry, 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

migh - ty.  
 migh - ty.  
 migh - ty.  
 migh - ty.  
 f. Heav'n and earth are full of  
 earth are full of thy glo - ry, 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 -  
 ff. R.H.

God Al-migh - ty, God Al-migh -  
 thy glo - ry, Glo - ry,  
 glo - ry, Glo - ry, be to thee, glo -  
 ry, glo - ry, Glo -  
 58 Glo - ry be to thee

-ty, God Al - migh - ty.  
 glo - ry.  
 - ry be to thee.  
 - ry be to thee. O Lord, glo - ry be to thee, glo -  
 O Lord most high, glo - ry be to thee, glo -  
 ff

54. *ff.*

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

**54.** *gva.....*

DISTANT CHOIR. ritard.

Tempo I  $\text{J.} = 100$ .

ALTOES.

DISTANT TRUMPET.

SEMI & FULL CHORUS.

ritard.

Tempo I  $\text{J.} = 100$ .

SEMI-CHORUS.

thee, O

Lord.

high,

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

Tempo I  $\text{J.} = 100$ .

ritard.

DISTANT CHOIR.

55

Lord God Al - migh -

Lord God Al - migh -

ALTOS.

Lord God Al - migh -

SEMI-CHORUS.

ly,

ly,

ly,

God Al -

ly,

God Al -

FULL CHORUS.

Ho - ly,

Ho - ly,

Ho - - - ly,

Ho - - - ly,

55

P

H

-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.—

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

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

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

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

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.—

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

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

ff

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 -

**57** 8va.....

b2 b2 b2 b2 b2 b2

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.

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

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

*marcato*

**53**

**53**

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

Glo - - ry be - to thee, 0

Glo - - ry be - to thee, 0

*8va*

**58**

*loco*

Musical score for orchestra, page 59, measures 1-4. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature is A major (three sharps). Measure 1: Violin I plays eighth-note chords (A, C#), Violin II plays eighth-note chords (A, C#), Viola plays eighth-note chords (A, C#), Cello plays eighth-note chords (A, C#). Measure 2: Violin I and II play eighth-note chords (A, C#), Viola and Cello play eighth-note chords (A, C#). Measure 3: Violin I and II play eighth-note chords (A, C#), Viola and Cello play eighth-note chords (A, C#). Measure 4: Violin I and II play eighth-note chords (A, C#), Viola and Cello play eighth-note chords (A, C#).

**DISTANT CHOIR.  
SOPRANO.**

Lento J.76.

DISTANT CHOIR.  
SOPRANO. *p*

CONTRALTO. *p*

Lento *d.76.*

## DISTANT TRUMMET

A musical score page showing two measures of music for an orchestra. The first measure begins with a bassoon playing a sixteenth-note pattern. The second measure continues with the bassoon and includes a dynamic instruction 'p' (piano). The score also includes parts for strings, woodwinds, and brass.

### **SEMI-CHORUS.**

A musical score page showing two measures of music. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). There are five staves. The top three staves begin with a treble clef, while the bottom two begin with a bass clef. Measure 11 starts with a whole note on the first staff. Measure 12 begins with a half note on the first staff.

Lento J.-76.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a piano dynamic (P).

60

TENOR SOLO.

## Quasi recit.

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

morn - ing star.

Sure - ly I come quickly.

SEMI &amp; FULL CHORUS.

*pp parlando.*

A - men,  
A - men,  
A - men,  
A - men,

61

ev-en so come Lord.

ev-en so come Lord.

ev-en so come Lord.

ev-en so come Lord.

61



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