

CCM514



Craig Carnahan

*A Great  
Multitude*

S.S.A.A.T.B., Chimes



Craig Carnahan Music  
[craigcarnahan.com](http://craigcarnahan.com)

## A Great Multitude

And lo, I beheld a great multitude,  
of all nations, and people, and tongues,  
standing before the throne and the Lamb,  
crying with a loud voice, saying,  
Salvation to our God.

Ἡ σωτηρία τῷ θεῷ ἡμῶν (heh soteria tow theow hehmown)

הַלְאֵל הִיְשׁוּעָה לְהַלְוֵהַיְנוּ (ha y'shuah leloheinu)

Salus Deo nostro

And all the angels stood round about the throne,  
and about the elders and the four beasts,  
and fell before the throne, and worshipped God, saying,  
Amen.

Blessing and glory be unto God.

ἡ εὐλογία καὶ ἡ δόξα τῷ θεῷ (heh eulogia kai heh doksa tow theow)

הַבָּרָךְ וְהַהְדָּר הַבָּרוּךְ (ha brachah ve hehadar lelohim)

Benedictio et claritas Deo

Amen.

– *Revelations 7: 9-12 (King James)*

### Pronunciation guide (*accented syllables underlined*):

*Salvation to our God:*

heh so-te-ri-a tow the-ow heh-mown  
ha y'shu-ah le-lo-hei-nu  
Sa-lus De-o nos-tro

*Blessing and glory be unto God:*

heh eu-lo-gi-a kai heh do-ksa tow the-ow  
ha bra-chah ve he-ha-dar le-lo-him  
Be-ne-dic-ti-o et cla-ri-tas De-o

### Performance note:

The aleatoric segments beginning at measures 58 and 95 are meant to dramatize the text: “*I beheld a great multitude, of all nations, and people, and tongues,*” as the Greek, Hebrew and Latin merge to create a soundscape of multiple languages joined in joyous celebration. The segments should have an improvisatory/ad lib. quality: Each section of the choir should be brought in gradually, to create a steadily increasing texture. The melodic material in each cell should be kept in tact, but each singer chooses their own rhythms and tempi in order to create a unique musical statement. The duration of these sections is at the discretion of the conductor. When she/he signals, each singer completes their phrase and sustains the final pitch of their melody. When the entire choir is holding the final notes of each phrase the music continues in tempo.

# *A Great Multitude*

Commissioned by the Gustavus Choir and Gustavus Adolphus College, St. Peter, Minnesota,  
through the generous gifts of Ross and Ruth Heilman.

Revelations 7: 9-12 (King James)

Craig Carnahan (b. 1951)

**Freely, declamatory  $\text{♩} = 84$**

Chimes

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor

Bass

Piano  
*(for rehearsal only)*

c. 6:30 minutes

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Chm. 7

With a sense of mystery and awe

Chm. 14

S 1      I be-held a great mul-ti-tude, of all na-tions,

S 2      I be-held a great mul-ti-tude, of all na-tions,

A 1      I be-held a great mul-ti-tude, of all na-tions,

A 2      I be-held a great mul-ti-tude, of all na-tions,

T      And lo,

B      And lo,

Pno.

With a sense of mystery and awe

20

Chm.

S 1

S 2

A 1

A 2

T

B

Pno.

*mf*

*mp*

*And*

*mp*

*And*

**Moving forward**

26

Chm.

*mp*      *mf*

S 1  
I be-held a great mul-ti - tude, of all na - tions, and

S 2  
I be-held a great mul-ti - tude, of all na - tions, and

A 1  
I be-held a great mul-ti-tude, of all na - tions, and

A 2  
I be-held a great mul-ti-tude, of all na - tions, and peo - ple,

T  
lo, a great mul-ti-tude of all na - tions, and peo - ple,

B  
lo, a great mul - ti-tude, of all na - tions,

*mf*

**Moving forward**

Pno.

32

Chm.

S 1

S 2

A 1

A 2

T

B

Pno.

na - tions,

na - tions,

na - tions,

and all peo - ple,

and all peo - ple,

and \_\_\_ tongues,

*mf*

*f*

**Majestic, slightly slower**

37

Chm.

S 1      *f*  
stand-ing be-fore the      throne and the      Lamb, \_\_\_\_\_

S 2      *f*  
stand-ing be-fore the      throne and the      Lamb, \_\_\_\_\_

A 1      *f*  
stand-ing be-fore the      throne and the      Lamb, \_\_\_\_\_

A 2      *f*  
stand-ing be-fore the      throne and the      Lamb, \_\_\_\_\_

T      *f*  
stand-ing be-fore the      throne and the      Lamb, \_\_\_\_\_

B      *f*  
stand-ing be-fore the      throne and the      Lamb, a great mul-ti - tude,

Pno.

**Majestic, slightly slower**

42

Chm.

*mf*

S 1      stand-ing be - fore the throne and the Lamb,

*mf*

S 2      stand-ing be - fore the throne and the Lamb,

*mf*

A 1      stand-ing be - fore the throne and the Lamb,

*mf*

A 2      stand-ing be - fore the throne and the Lamb,

*mf*

T      stand-ing be - fore the throne and the Lamb,

*mf*

B      — be - fore the throne and the Lamb, a great mul-ti - tude,

Pno.

47

Chm.

S 1

S 2

A 1

A 2

T

B

Pno.

Chorus: cry-ing, Sal -; cry-ing, Sal -; cry-ing with a loud voice, and say - ing, Sal -; cry-ing with a loud voice, and say - ing; sal - va-tion to our God.

Piano: sustained notes and chords.

52

Chm.

*accel.*

$\text{♩} = 104$

*accel.*

S 1      va - tion      to      our      God. \_\_\_\_\_

S 2      va - tion      to      our      God. \_\_\_\_\_

A 1      va - tion      to      our      God. \_\_\_\_\_

A 2      *mf*      sal - va - tion      to      our      God. \_\_\_\_\_

T

B

Pno.

**Joyous and celebratory; rhythm and tempo ad lib.**

58

Chm.

mf

S 1      Sa-lus De-o nos - tro

S 2      ha y'shu - ah le-lo-hei - nu

A 1      Sa-lus De - o nos - tro

A 2      heh so-te-ri - a tow the - ow heh - mown

T      ha y'shu - ah le-lo-hei - nu

B      heh so-te-ri - a tow the - ow heh - mown

**Joyous and celebratory; rhythm and tempo ad lib.**

Pno.

(See Performance Note, inside front cover)



89

Chm.

S 1      glo - ry be un - to God.

S 2      glo - ry be un - to God.

A 1      glo - ry be un - to God.

A 2      glo - ry be un - to God.

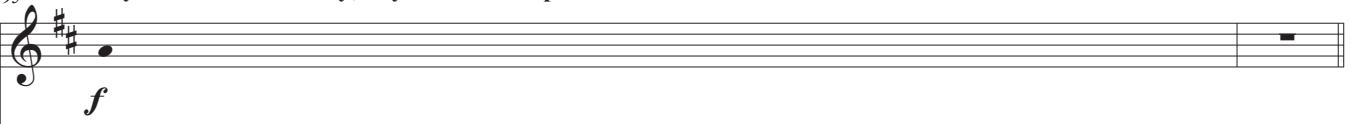
T

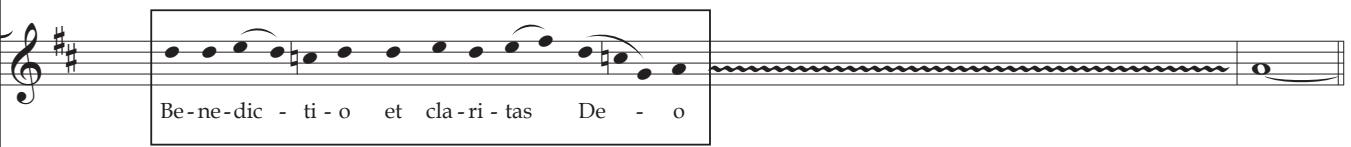
B

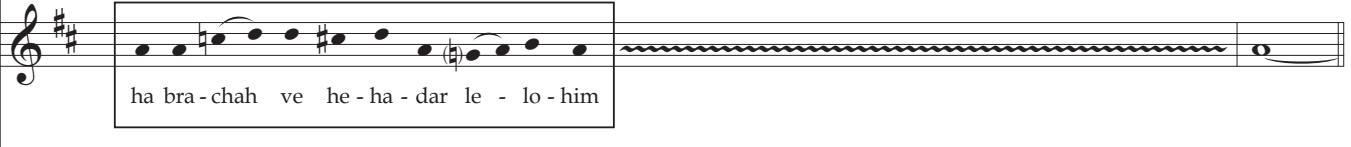
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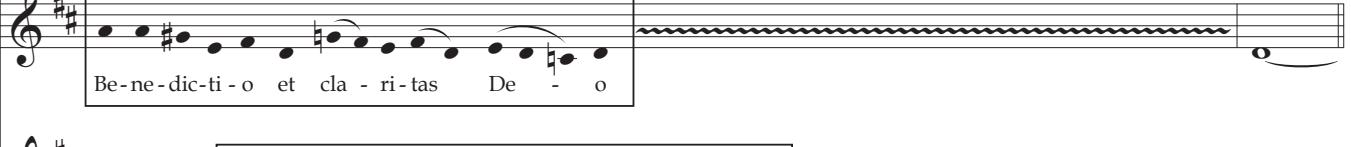
*accel.*

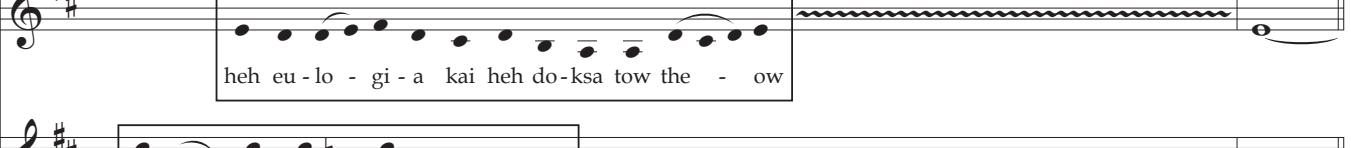
**Joyous and celebratory; rhythm and tempo ad lib.**

Chm. 

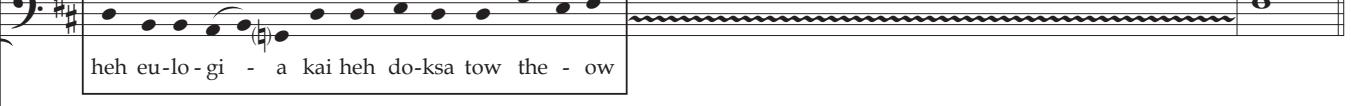
S 1 

S 2 

A 1 

A 2 

T 

B 

**Joyous and celebratory; rhythm and tempo ad lib.**

Pno. 