

CCM514



Craig Carnahan

*A Great
Multitude*

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



Craig Carnahan Music
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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 τῶ θεῶ ἡμῶν (heh soteria tow theow hehmown)
לֹאֵל הַיְיִנוּ הַיְשׁוּאָה (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 τῶ θεῶ (heh eulogia kai heh doksa tow theow)
לֹאֵל הַיִּם וְהַדָּר הַבְּרָכָה (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 ♩ = 84

The musical score is arranged in a grand staff format. It includes the following parts:

- Chimes:** The first staff, marked *f* (forte). It features a melodic line with a triplet of eighth notes in the second measure and another triplet in the fourth measure. The tempo is marked ♩ = 84.
- Vocalists:** Six staves for Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. All vocal parts are currently silent, indicated by whole rests.
- Piano:** The bottom two staves. The right hand part is marked *(for rehearsal only)* and contains the same melodic line as the Chimes part, including the triplet markings. The left hand part is silent, indicated by whole rests.

The score is divided into measures with time signatures of 4/4, 2/4, 4/4, and 2/4. The overall structure is a single melodic phrase with a triplet figure.

c. 6:30 minutes

Chm. 

With a sense of mystery and awe

Chm. 

S 1 

S 2 

A 1 

A 2 

T 

B 

Pno. 

20

Chm.

mf *mp*

S 1

S 2

A 1

A 2

T

B

mp
And
mp
And

Pno.

Moving forward

26

Chm.

S 1

S 2

A 1

A 2

T

B

Pno.

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

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

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

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

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

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

Moving forward

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

3

Majestic, slightly slower

37

Chm.

S 1

S 2

A 1

A 2

T

B

Pno.

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

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

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

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

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

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

Majestic, slightly slower

42

Chm. *mf*

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

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

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

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

T *mf*
stand-ing be - fore the throne and the Lamb, _____

B *mf*
— 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.

f cry - ing, *mf* Sal -
f cry - ing, *mf* Sal -
 cry - ing with a loud voice, and say - ing, Sal -
 cry - ing with a loud voice, and say - ing, Sal -
f cry - ing, sal - va - tion to our God.
f cry - ing, sal - va - tion to our God.

52 *accel.* ♩ = 104 *accel.*

Chm. *f*

S 1
va - tion to our God. *f*

S 2
va - tion to our God. *f*

A 1
va - tion to our God. *f*

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

T

B

Pno. *accel.* ♩ = 104 *accel.*

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
8
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)

66 $\text{♩} = 104$ **More subdued**

Chm. *mf*

S 1 *mf*
And all the an-gels stood round a-bout the throne, _____

S 2 *mf*
And all the an-gels stood round a-bout the throne, _____

A 1 *mf*
And all the an-gels stood round a-bout the throne, _____

A 2 *mf*
And all the an-gels stood round a-bout the throne, _____

T *mf*
And all the an-gels stood round a-bout the throne, _____

B *mf*
And all the an-gels stood round, stood round a-bout the

Pno. $\text{♩} = 104$ **More subdued**

95

Joyous and celebratory; rhythm and tempo ad lib.

Chm. *f*

S 1
Be-ne-dic - ti - o et cla - ri - tas De - o

S 2
ha bra - chah ve he - ha - dar le - lo - him

A 1
Be-ne-dic-ti - o et cla - ri - tas De - o

A 2
heh eu - lo - gi - a kai heh do - ksa tow the - ow

T
ha bra - chah ve he - ha - dar le - lo - him

B
heh eu - lo - gi - a kai heh do - ksa tow the - ow

Joyous and celebratory; rhythm and tempo ad lib.

Pno.

135 *accel.*

Chm. *ff*

S 1 *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

S 2 *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

A 1 *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

A 2 *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

T *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

B *accel.* *ff*
A - men. A - men. A - men. A - men. A-men.

Pno. *accel.*