THE FOUR HORSEMEN:
AN ORIGINAL COMPOSITION FOR CHOIR AND MIXED ENSEMBLE

A DISSERTATION

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
DOCTOR OF ARTS IN MUSIC
WITH A PRIMARY EMPHASIS IN MUSIC THEORY AND COMPOSITION
AND A SECONDARY AREA IN MUSIC EDUCATION

BY

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DECEMBER 2008
ABSTRACT

_The Four Horsemen_ is an original composition in three movements that sets the texts of the Greetings and Doxology, the story of the four horsemen, and the River of Life from the Book of Revelation as found in the New International Version of the Bible. The text, which is presented in English, is set for a large SATB choir and narrator with a mixed ensemble, which consists of flute, clarinet, horn, trumpet, piano, organ, and cello. This fifteen-minute composition makes extensive use of pitch and numerical symbolism by way of a twelve-tone row. Although the piece uses a row, it contains elements of tonality and is globally organized around a tonal center. The piece uses several extended vocal and instrumental techniques to heighten the dramatic character of the apocalypse story.

The accompanying document provides historical context for the piece and a discussion of the musical elements and compositional processes used in the work. The symbolic nature of the text, as well as a detailed account of the story of the four horsemen, is also included in this document. The review of repertoire considers a selection of recent works that set portions of the text, as well as compositions inspired by Revelation. The methodology chapter explains the construction, use, and symbolic elements of the row as well as the inclusion and setting of well-known motives like the _Dies Irae_ and the chromatic-fourth lament bass.

An analysis of each movement includes discussion of the use of pitch and rhythmic material, texture, setting of the text, and other musical elements that contribute to and/or enhance the symbology of the work. The first movement establishes C as the tonal center, introduces the row and other important motives, and sets the mood for the piece. The second movement, which includes two ostinato figures (a figure based on the reordered version of the row and the lament
bass), makes extensive use of syncopation and hemiola throughout the multi-metric environment. The final movement sees the return of motives from the first movement; it employs the row's retrograde and concludes with a plagal cadence.
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CHAPTER 1

INTRODUCTION

This dissertation is a choral composition in three movements that tells the story of the apocalypse as found in the Book of Revelation. Since the commentary provided by John is quite lengthy and complex, this composition focuses its energies on the story of the four horsemen as written in the *The Holy Bible: The New International Version* (which will be referred to as the *NIV*).

This composition is globally organized around a tonal center. In an effort to clarify my interpretation of the text, and as result of the sometimes irregular setting or placement of the text, the melodic framework of each of the three movements is governed by a single twelve-tone row. This trichordally generated row is constructed and modified in an effort to support the local and global melodic and harmonic organization of the piece. This row, which is treated as a melodic unit rather than the sole means of linear and vertical pitch generation, includes much of the symbolism I felt necessary to communicate my interpretation of the story of the four horsemen. Various manipulations of the row reflect the meaning of the text.

The tertian harmonic sonorities found in the choir are the result of the local tonal organization of the piece. Movement from one harmony to another is governed by partwriting concerns based on the linear functional tendencies of each pitch. There are several significant moments where tonality or modality overtakes the quasi-dodecaphonic environment. This piece also uses motives that are present in preexisting works that deal
with this text's subject matter including the *Dies Irae* and the chromatic-fourth bass lament, which add support and clarity to the text. Finally, it is my hope that, through care and consideration of the compositional elements of this piece, the conductor, singers, performing ensemble, and audiences ranging from the casual listener to the most educated are able to understand the piece's components and ultimately find the piece enjoyable and meaningful.
CHAPTER 2

REVIEW OF LITERATURE

This project was preconceived to be a strict twelve-tone composition that included exceptional tonal material not provided by the row. The function of this exceptional material was to serve as memory anchors for community-based performers and less-experienced audiences to track and understand the piece’s development and use of the row. These preconceptions were the result of concerns brought on by my research and study of perception and cognition of atonality as well as expectancy theory, which deal with the accessibility of twelve-tone rows as a governing structure.¹ However, as I began writing my composition, I quickly realized this compositional method was not producing satisfying results. After additional thought, I adjusted the design of my compositional organization to focus on a tonal framework, with the row being used for melodic development only. Given my initial preconceptions about the scope of the compositional techniques I intended to use, I limited my review of literature to include scholarly writing centering on the Book of Revelation as well as scores whose primary compositional tool was the twelve-tone system, and/or had been written in the last fifty years.

Revelation

The Book of Revelation is often read, discussed, analyzed, and interpreted in conjunction with the Book of Daniel and the Book of Matthew. This book's inclusion into the sacred canon of the New Testament took several hundred years; it is perhaps one of the most graphic and horrifying books found in the New Testament. The purpose of this book was to discourage the worship of emperors and false idols while encouraging faith and belief in God and his son Jesus Christ. This book is also believed to have been written to encourage Christians who were under the threat of persecution by the Romans. There is much debate as to when this text was written. Most scholars date the book around the year 95 C.E., coinciding with early tradition, which suggests that the writing of this book took place near the very end of Domitian’s reign (81-96), around 95 or 96. Other scholars contend for an earlier date, 68 or 69, in the reign of Nero (54-68 C.E.) or shortly thereafter. More recent scholarship dates the book around the year 100 C.E.

The author providing this prophetic account of the apocalypse identifies himself as John, a deeply religious Jewish scholar who was exiled to the island of Patmos, a site believed to be a Roman penal colony, for his activities as a Christian missionary. Written during a time of Christian persecution by the Romans, the Book of Revelation places much significance and symbolism on the number seven (e.g., seven beatitudes, seven churches, seven spirits, seven golden lampstands, seven stars, seven seals, seven horns and seven eyes, seven trumpets, seven thunders, seven signs, seven crowns, seven

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plagues, seven bowls of divine anger, and seven visions), which often stands for divine completeness. In fact, the entire book can be divided into seven cycles of events. The book also uses language that is highly symbolic and full of imagery that would make the meaning of the text clear to Christians while obscure to others. Therefore, the chapters of the book outline a chronology or series of events symbolically detailing God’s judgment, the execution of his verdict on the Earth and its inhabitants, as well as his triumph over evil. However, as is often the case with works written in antiquity, the description of the judgment and even the apocalypse itself vary by translation.

Many scholars agree that embedded in this book’s text is a highly cryptic code that is presumed to be understood only by the author’s original audience. Therefore, modern readers must first attain a holistic knowledge of the life, environment, and circumstances of its author, the audience for whom this book was written, and the other books in the canon before endeavoring to interpret this text. Since the story told in Revelation is so vast and dense, this composition focuses its energies on the story of the four horsemen as described in Revelation chapter 6:1-8.

The imagery of the four horsemen comes from Zechariah 1:8 and 6:1-8. Zechariah tells of four chariots pulled by different colored horses representing the four spirits of heaven charged by God to ride to the four corners of the globe. These riders are each ordained with a specific mission as indicated by the color and garments of each horse and rider. God reveals to John the mission of each of the horsemen as well as the process by which they are released by the Lamb (Jesus Christ). Each horseman is

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released by opening one of the first four seals of seven that bind the scroll that holds the judgment of God on mankind.

The first rider sits upon a white horse and is adorned with a robe and crown and carries a bow with no arrows. This horse’s name is Conquest and brings with it a lust for war, famine, and death. Revelation 6:1-2 reads:

*I watched as the Lamb opened the first of the seven seals. Then I heard one of the four living creatures say in a voice like thunder, “Come!” I looked, and there before me was a white horse! Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest.*

This horse is absolute evil, causing some to interpret this horse as being the antichrist, a figure that is the instrument of the devil and charged to bring about chaos and confusion to the world as it strays further from the word of God. It is interesting to observe that the colors associated with the rider are actually those of victory and peace and that the rider wears a crown, which could symbolize victory. The author may have used these colors as a metaphor by the author to foreshadow God’s impending victory over evil as is told in the later chapters of Revelation. It is important, however, not to confuse this horse with the white horse that appears in Revelation 19:11. The second white horse’s name is the Word of God and its rider is Jesus Christ. Jesus Christ rides this horse at the head of the armies of God riding from heaven and carrying a sword seeking to restore the kingdom of God and defeat the devil. Another point of interest is that a white horse is the first and last horse mentioned in Revelation, perhaps emphasizing that Jesus and God are both the “Beginning and the End.”

The second horse is released as the Lamb opens the second seal. The text reads:

*Then another horse came out, a fiery red one. Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword.*
This red horse’s name is War and its rider carries a sword that the rider will use to persecute those who strayed from the word of God. Its color graphically represents the bloodshed of those whom the horse rides against. The rider is given the power to make men slay each other. This rider’s mission is foretold in the Book of Matthew 10:34, which states: “I did not come to bring peace, but a sword.” It is interesting to note that, throughout the various books of the Bible, the rider on the red horse always follows the white horse (see Matthew 5:10-11; Luke 21:2; Acts 4:1 and 5:17), perhaps warning of penalties for lust and greed.

The third horse, a black horse whose name is Famine, carries a rider holding a pair of scales. This horse is unleashed as Christ opens the third of seven seals. Revelation 6:5-6:

“Come!” I looked, and there before me was a black horse! Its rider was holding a pair of scales in his hand. Then I heard what sounded like a voice among the four living creatures, saying, “A quart of wheat for a day’s wages,” and “Three quarts of barley for a day’s wages,” and “Do not damage the oil and the wine!”

This horse brings about famine, drought, economic turmoil, and injustice for the poor. Its color could be visually referencing the dying people and food, as well as the economy of the time. The rider carries a “pair of scales,” which would have been used to measure food or money, thereby measuring prosperity. Famine, which is often a byproduct of war, is one of the conditions leading to the end times as described in Matthew 24:7. Famine can also intensify political instability and economic turmoil, cause widespread panic and conflict, and ultimately lead to persecution and to war. The second and third riders are joined in their quest to persecute men and women as they stray from the word of God.
The fourth horse sent to ride against the world is the pale horse. The horse and rider, whose name is Death, are followed closely by Hades. “They are given power over a fourth of the earth to kill by sword, famine and plague, and by the wild beasts of the Earth,” thereby incorporating all of the punishments of the previous three riders. The color of the horse is actually that of a sick green; “pale” in Greek literally translates to green and symbolizes the color of the dead. This horse is the assault sent to Earth before Jesus Christ returns riding a white horse, leading the armies of heaven to battle the forces of darkness and evil. This event is the culmination of the story as the apocalypse reaches its height of destruction. Aside from the Bible and story of the four horsemen, another important review of literature is a study of existing compositions that set portions of this Book.

Musical Settings of Revelation

Perhaps one of the first known settings of a portion of the Revelation text is Johannes Brahms’s Triumphal Hymn: (Revelation: chapter XIX): A Sacred Cantata for Eight-Part chorus of Mixed Voices and Baritone Solo with Piano Accompaniment, Op. 55. This piece might still provide a model for contemporary composers in how to approach the complex subject of the Revelation story.

James Aikman’s The Seventh Trumpet Toccata (1997) is based on Revelation 8:6, which reads: “And the seven angels which had the seven trumpets prepared themselves to sound.” Brian Nelson’s 1993 motet, entitled Therefore Are They Before the Throne of God, is based on Revelation 17:14-17. The verses read:
They will make war against the Lamb, but the Lamb will overcome them because he is Lord of lords and King of kings—and, with him will be his called, chosen, and faithful followers. Then the angel said to me, “The waters you saw, where the prostitute sits, are peoples, multitudes, nations and language. The beast and the ten horns you saw will hate the prostitute. They will bring her to ruin and leave her naked; they will eat her flesh and burn her with fire. For God has put it into their hearts to accomplish his purpose by agreeing to give the beast their power to rule until God’s words are fulfilled.”

Throughout the twentieth century several composers have used a myriad of devices in setting this text. An example is Margaret E. Haines’s *The Revelation of Jesus Christ!: “Revelation” in Music* (1988). Her setting of the Book is for choir and soloists or ensemble, piano accompaniment, synthesizer, and narration. The score contains suggestions for lighting and drama. Although each composition and setting of the text by nineteenth- and twentieth-century composers is distinctive, all of the pieces mentioned above draw their text from the *King James Version* of the Bible.

Most composers choose to use the *King James Version* of the Bible as the primary source for their texts, often taking liberties with the text or supplementing the story with their own words or those of others. An example of this practice can be found in Sir Eugene Goossens’s *The Apocalypse: Oratorio for Mixed Voices and Orchestra*. Not only does he use excerpts from the *King James Version*, but he also uses texts written by Frank Moore and himself. Although this is practice is very common and widely accepted, I elected not to supplement the text in any way to preserve the purity of my setting.
Music Inspired by Revelation

Besides works that set all or part of Revelation, there are several compositions inspired by the Book that take a programmatic approach to interpreting the text. Its influence can be found in Hector Berlioz’s *Requiem* and Gustav Mahler’s *Resurrection Symphony* through references to the “seven trumpets” as described in the Book of Revelation. One composition whose reference to the Book of Revelation is particularly prominent is that of Olivier Messiaen’s *Quartet for the End of Time*. An inscription in the original score, which comes from the tenth chapter of the Book of Revelation, reads: “In homage to the Angel of the Apocalypse, who lifts his hand toward heaven, saying, ‘There shall be time no longer.’” According to Messiaen, the quartet, which consists of eight movements coinciding with his belief that the seventh day of creation “extends into eternity and becomes the eighth day of eternal light, of unalterable peace,” is constructed of a language that is “essentially ethereal, spiritual [and] Catholic.”

Music Relevant for Other Reasons

The twelve-tone music that is most often performed, anthologized, and studied today is instrumental or for solo voices; nevertheless, there are numerous choral pieces that employ or that are strongly influenced by twelve-tone techniques. The works of Arnold Schoenberg and Anton Webern represent the most substantial body of choral compositions that use the twelve-tone method. Schoenberg’s *A Survivor from Warsaw*, Op. 46, and Webern’s late cantatas, Op. 29 and 31, are among the most important.

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8 Rebecca Rischin, *For the End of Time: The Story of the Messiaen Quartet* (Ithaca, New York: Cornell University, 2003), 129.
examples. Igor Stravinsky’s Abraham and Isaac and several works of Luigi Dallapiccola (Canti di prigionia, Goethe Lieder, Il prigioniero, and Liriche Greche) likewise are well known. There are fewer English-language settings that fall into this category, but the following American composers deserve consideration: Andrew Imbrie (Requiem, Three Against Christmas, Angle of Repose, and Songs of Then and Now), George Perle (Songs of Praise and Lamentation and Sonnets to Orpheus) and Roger Sessions (Idyll of Theocritus and Psalm 140).

In other non-dodecaphonic works, I discovered various logical and systematic procedures that helped me to organize my own composition, that provided models for dealing with a complex subject, or that reflected stylistic characteristics similar to my own. The scores by Randall Thompson (The Passion According to Saint Luke), Krzysztof Penderecki (Dies Irae), and Olivier Messiaen (La Transfiguration de Notre-Seigneur Jesus-Christ) were of particular help. Each score includes program notes explaining the piece, detailed performance instructions for the ensemble and choir, and a key describing and explaining uncommon symbols found in the score. Examination of other modern sacred works was equally essential in crafting the organizational structure of this project.
CHAPTER 3

METHODODOLOGY

This composition consists of three movement—a number that symbolizes the Holy Trinity. The global organization of the piece around a tonal center (C) is of primary importance, while the row and its transformations are secondary. The row is the primary melodic figure and twelve-tone techniques are a means of melodic development. This singable row’s construction emphasizes one of the most recognizable structures in Western art music, the minor triad, and the row is full of symbolic elements that are important to me. In employing and developing my row, rather than strictly observing the techniques associated with the twelve-tone system, I transform and modify it mostly with the goal of supporting the local and global melodic and harmonic organization of the piece.

Since I elected to loosely associate the harmonies of the piece, I was able to create a flexible, consonant environment for the listener as well as a more manageable texture for the choir and performing ensemble than would otherwise be possible using a strict twelve-tone system. In addition, the texture of this piece, which reflects the local drama, density, and pacing of the text, is also enhanced by these local harmonic structures. All movement within these harmonic structures is governed according to each individual pitch’s linear functional tendency. A more detailed analysis of the row and the harmonies and description of their use are to be found later in this chapter and in subsequent chapters.
I also sought to find appropriate places to weave traditional modal and tonal elements of Western art music into the dodecaphonic fabric. Within many of these moments of tonality and modality are pre-established motives like the famous thirteenth-century hymn *Dies Irae* and the chromatic-fourth lament bass. The *Dies Irae*, which can be found in several sacred and secular works throughout history, was of particular importance to me. The *Dies Irae* is a hymn of death that is regularly included as part of the mass of All Souls’ Day, funeral Masses, the Catholic Requiem Mass, Anniversary Mass, and when Mass is solemnly celebrated on the third, the seventh, or the thirtieth day after death or burial.\(^9\) The inclusion of the *Dies Irae* motive then, evokes a symbolic reference to the wrath of God, judgment day, and death.

The chromatic-fourth bass lament is a figure that first appeared in sixteenth-century madrigals and became common to the “woeful” arias of operas written during the Baroque and Classical periods. The bass lament is also part of an agreed-upon set of motivic devices that denotes specific feelings known as affections—a language of emotional expression shared among seventeenth- and eighteenth-century composers. The inclusion of this bass lament motive not only enhances the symbolism of this piece, but also provides a nice countermotive to the *Dies Irae* motive—especially since tradition dictates they both are to be in the minor mode.\(^10\) I believe that the result of these combined elements as well as strict repetition of my thematic material (the row) results in an improved ability to anchor my main thematic units into the listeners’ and performers’ memories beyond what would have been possible in a strictly atonal environment. These

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elements also increased my ability to communicate my ideas and interpretation of the
text.

Although it is more common to use the *King James Version* of Revelation, I chose
to set the verses as they appear in the *The New International Version (NIV)*. My selection
of this version was largely due to its sentimental value, since I had worked with this text
in my first teaching assignment at Saint Augustine Elementary School in Rensselaer,
Indiana. Following my own personal beliefs and in order to have the most accurate
setting possible, I elected not to take any liberties with the text. Having selected the
version and verses for this piece, I then needed to make several difficult decisions about
the setting of each verse while considering the degree of performance difficulty and the
clarity of the text’s delivery. I chose to include a narrator so that the action could
continue to move forward at the speed dictated by the local drama of the text while
enabling the listener to more closely connect with the narrative of John. The narration
serves three functions: it sets the stage and moves the action forward, and the narrator
takes on the roles of the voice of God and the voice of John.

I elected to use a small, mixed ensemble to accompany a large SATB choir. The
ensemble consists of single players on flute, clarinet, horn, trumpet, piano, organ, and
cello. This ensemble is large enough to create a wide array of sounds and textures while
small enough that it does not overpower the choir or undermine the importance of the
text. Each instrument has a distinctive sound and offers a variety of special percussive
effects; combinations of instruments allow a variety of textures.

I was particularly cautious in how I treated the organ. I did not make any
suggestions for which stops should be used or what timbres are to be created. This
deliberate omission of guidelines or suggestions reflects my experiences as an organist as well as my exposure to organ music. All organs are different from one another in both subtle and obvious ways, and the sonic envelope and overall effect of an organ are strongly influenced by the acoustical properties of the hall or chapel where it is located. Therefore, I wanted to give the organist and/or the conductor the freedom to choose what sounded best not only with their players, ensemble, and choir, but in their hall.

Given the potentially loud dynamic of the ensemble, an ideal choir for this piece should consist of at least sixty strong voices. No *divisi* is employed in any section of the choir, but this number will allow a greater dynamic range for the ensemble as well as increase the accuracy of the choir’s pitch and intonation. Larger choirs also have timbral and textural advantages.

Although each movement has several exclusive characteristics and motives, the entire composition is unified through its use and manipulation of a single twelve-tone row. This row, shown in Example 1, is trichordally generated—another reference to the Holy Trinity.

**Example 1:** Prime form of the row used throughout the piece (mm. 12-15)
There are numerous symbols and references built into the row’s construction. The row begins on pitch-class C, which represents God, heaven, and tranquility; it ends on pitch-class F-sharp, an interval that represents our distance from God, hell on Earth, and melancholy. The first tetrachord of the row is a C triad with a split third, an important harmonic element used throughout the piece. When the prime form of the row is played together with its retrograde, the resulting counterpoint creates a kind of cadence between the two hexachords on the pitch-class A; this cadential formula is used extensively throughout the second and third movements. The mediant relationship between the relative keys C Major and a minor represents our “relative” relationship to God and our path away from righteousness.

The first movement employs the row mostly in its prime form or in a strict transposition up and down by three and by four semitones. These transpositions highlight our increasing distance from God as he prepares the world for the apocalypse as symbolized by the tritone. The tritone proves a twofold symbol in that it is both the farthest interval away from any given tonic (home) and also is the Diabolus in Musica (the devil in music)—symbolizing the devil in us.

The second movement uses the prime form of the row alongside a reordered version of the row, which ends on the leading tone of the key (pitch-class B). The reordering system as well as the reordered row is shown in Examples 2.1 and 2.2 on the following page.
Example 2.1: Prime form of the row with reordering system.

Example 2.2: Reordered Row used in Movement 2

The row is reordered by grouping every other pitch into two new hexachords. The first note is E-flat and the last note is B, the unresolved or dangling leading-tone; once again the first and last notes are a tritone apart. The row’s reordering references the reordering of the world and the cosmos as it is destroyed by the four horsemen and remade by God. What was once first is now second. In the final movement, the row is used in its retrograde. When retrograded, the row ends on pitch-class C, which not only represents God, but signals our salvation and return home. The note C is itself an important unifying element in the composition. Its constant presence could even be understood as analogous to God’s omnipresence in our lives and in all life and time.

The final unifying characteristic of this piece is its use of meter. The predominant meter used throughout is 3/4. Again, this triple meter gives further reference to the Holy Trinity and supernatural significance of the number three. The only point at which this
meter is disrupted is in the lengthy second movement. This movement, which deals with
the terror and chaos of the four horsemen and God’s wrath, uses both the reordered row
and a multi-metric environment as musically disruptive elements.

The overall form and texture of this piece is driven by the text and the row.
Although the piece is cyclic, with every movement including material from the others,
each of the three movements was written to be able to stand on its own and be performed
separately or in pairs.
CHAPTER 4

THE FIRST MOVEMENT

This movement, which sets the Greetings and Doxology of Revelation, is the shortest of the three movements. The movement establishes C as the tonal center, sets the mood for the rest of the composition, and provides most of the necessary elements (the row in its prime form and rhythmic and pitch motives) for the listener to interpret the piece. The texture of this movement is arch-like, beginning thin, building, and then thinning as the movement closes. The movement begins following a numerological sequence of entrances based on the number three, a method used by Bach in his Mass in B Minor.

The piece begins with the narrator reading the prologue for the Book of Revelation as found in the NIV Bible. The prologue found in Revelation 1:1-4 reads:

The revelation of Jesus Christ, which God gave him to show his servants what must soon take place. He made it known by sending his angel to his servant John, who testifies to everything he saw—that is, the word of God and the testimony of Jesus Christ. Blessed is the one who reads the words of this prophecy, and blessed are those who hear it and take to heart what is written in it, because the time is near.

This prologue sets up the composition by establishing the mood and acting as a prelude for the piece. The first sound articulated by the ensemble is pitch-class C, which is sounded as a harmonic in both the piano and flute. This pitch class sounds seven times, a number of significance throughout the Bible. This “church motive” makes reference to the seven churches mentioned at the beginning of and throughout the book. On the seventh stroke, the church motive is joined by the cello and flute playing a P5 with the
pitch-classes C and G. This open-fifth, or incomplete, triad, introduces two notes from
the split-third triad that comprises the first tetrachord of the row. Furthermore, this
hollow sound amplifies the eerie feeling created by the thin texture of the first ten
measures. The narrator enters in measure nine chanting the text rather than reading it; this
is the only place in the composition where the narrator is asked to sing a specific pitch.
There is numerological significance to the number nine, the result of multiplying three
(the Holy Trinity) times itself.

Following this opening we finally hear the prime form of the row in the piano and
organ; it is joined by a more intense, pedal C signaling God’s increasing anger as well as
foreshadowing the impending doom described in the Book of Revelation. Shortly
thereafter, the soprano and alto sections enter singing the row in octaves for the
beginning of the doxology. These entrances are followed by the tenor and bass sections
repeating the text but singing the retrograde of the row. These events not only expose the
listeners to both forms of the row, but musically foreshadow future events in the piece.
As the piece begins to unfold and increase in intensity, the tenor and bass sections sing
the row transposed down a M3 again, symbolizing or representing the number three and
its descent into hell. Another interesting aspect of this transposition is that the row ends
on pitch-class D. Since pitch-class C is the main axis or tonic, D is “scale-degree” two,
which has equal linear functional tendencies to either the tonic or mediant. In essence,
this scale degree has a choice, which is true of all people as we live our lives. We can
either choose to be virtuous, honorable, and just, obeying the word of God, or we can
refute the teachings of God and favor a life of injustice, deceit, and negligence.
Measure 27 \(3^3\), which is the last entrance dictated by numerology, is the first time in the piece that the entire ensemble sounds at the same time. The orchestration here highlights the juxtaposition of the row with the pedal C and the open P5 that has been sounding since the beginning of the movement. The accents of the pedal tones are made to mimic the sounds of footsteps as they march towards the inevitable realization that Armageddon has begun. Further on in this section, the choir will begin to sing the text in a chant-like manner on pitch-class C. This passage will eventually lead to the first unambiguously tonal moment in the piece.

All of the rows and the text align in m. 38 to form a major triad on the word “Earth.” The major triad immediately gives way to the minor version, a gesture which is foreshadowed in the split third of the first tetrachord of the row. This is an important part of the movement as it depicts the disparity and wilting of the Earth as it inverts from paradise to hell. The texture quickly thins to allow for the solo parlando line to come through. Here the text is speaking of the unmistakable second coming of Jesus Christ.

The closing section of this movement begins with a somewhat traditional setting of the Dies Irae in the horn, organ, and cello (see Example 3 on the following page). This Dorian setting is layered over the narrator shouting: “I am the Alpha, and the Omega, who is and who was and who is to come, the Almighty!” The juxtaposition of these two events is meant to communicate that our fate has been sealed and the day of God’s wrath has begun. The narrator is given a specific rhythm in which to shout the text, which will make the text sound chant-like while ensuring that each word is spoken in conjunction with the music. A final prominent melodic event for this movement is also found during the Dies Irae.
The *Dies Irae* sounds at the end of the doxology to dramatically foreshadow God’s impending wrath and judgment for all humanity (see Example 3). Since tradition dictates that this motive be presented in the Dorian mode, the piece modulates to the tonal center of D. This tonal shift, which also symbolizes our change in thought, is not only the first of the piece, but is the only modulation that is not by an interval of a third.

**Example 3:** Setting of the *Dies Irae* (mm. 49-54).

The movement ends as it began with the narrator’s voice. However, the narrator’s role changes from that of John to that of God. While the use of the narrator at this point in the movement creates a nice symmetry, it also symbolizes God’s seeming isolation from his creations as well as the quiet often found before massive storms. The movement,
which is three minutes in length, provides most of the necessary melodic, harmonic, and rhythmic material for the remaining two movements.
CHAPTER 5

THE SECOND MOVEMENT

The second movement is the longest of the piece. This movement, when joined with the third, forms a textural inverted arch. The texture remains thick throughout the body of the second movement, gradually thinning as it approaches the end; the third movement will proceed in the opposite direction, from a thin texture at the start to a dense tutti conclusion. The text of the second movement deals with the destruction of the Earth and is the main driving force behind the pacing of the movement. This movement is also the only one that does not reside solely in triple meter. The metrical changes dissolve any rhythmic monotony that could result from an over-reliance on a single meter signature. Coinciding with this change in meter is the extensive use of syncopation and hemiola brought on by the interplay between the irregular treatment of the text, rhythmic gestures of the ensemble, and two ostinato figures, which will be discussed later. This movement makes more extensive use of the choir and of extended techniques than do either of the adjacent movements. The second movement is the only movement where the audience will hear all three row forms (prime, retrograde, and reordered row) enhancing the symbology of the text and representing the chaos caused by the four horsemen.

The movement begins with a tenor solo that uses some of the prime row in combination with the new row. The rows are unified by a familiar rhythmic germ (the rhythm found in the beginning of the hymn Amazing Grace) suggested by the text’s setting as well as its meaning. This melody, while serving the text, shows the listener how
the row mutates from the prime-form row into the new, reordered row. The complete new row can be found through combining the first two solos of the movement (see Examples 2.1 and 2.2 for row forms).

The Allegro sees the beginning of an ostinato figure that will last for most of the movement. This ostinato is mostly based on the new row that I created by reordering the prime form, but two notes are left out and two are repeated (see Example 4 below, compare to Example 2.2 on p. 17).

**Example 4:** Ostinato Figure 1.

![Example 4](image)

Although the row is separated from the prime form only in instrumentation, it is still sounded alongside the original for a short time. Following the introduction of this ostinato figure, the listener will hear another ostinato figure found in the clarinet and cello lines (see Example 5 below).

**Example 5:** Ostinato Figure 2 (mm.73-74)

![Example 5](image)
This figure is built on the chromatic-fourth lament bass found in much of the music of the Renaissance and Baroque periods. While the rhythmic profile of the first ostinato figure is quite regulated, durations of the lament ostinato slowly augment as the movement progresses. After the figure is repeated three times, its duration is augmented by (first) doubling the value of the first pitch of the dyad, followed by a doubling of the second. A period of three repetitions separates each rhythmic augmentation, with the overall values expanding from a sixteenth note to a dotted-half note (see Example 6 below). This alteration not only offers listeners an additional point of reference and interest, but enables them to track the movement's progress. This augmentation also symbolizes the movement through time during the day of wrath with each moment seeming more excruciatingly long than the previous one.

**Example 6: Rhythmic Augmentation Process used with Ostinato Figure 2**

![Example 6: Rhythmic Augmentation Process used with Ostinato Figure 2](image)

Following the introduction of these two motives, the choir as well as the ensemble embarks on a journey of texture aided by the use of various extended performance techniques including flutter tonguing (mm. 85-86, 89-90, 93-94, 97-98, 129-130, and 133-134), parlando (mm. 115, 119, and 156-214), molto vibrato (mm. 120-122), Sprechstimme (mm. 123-127), mouthpiece pops (mm.109-110), blowing air through the
instrument (mm. 190-194, 196-200, and 202-212), clapping (mm. 109-110), shouting through megaphones (mm. 108-112), key slaps (mm. 202-212), subtones (mm. 178-184), sul ponticello (mm. 185-190), pizzicato piano (mm. 202-206 and 208-212), and harmonics (mm. 178-184). I created my own notation symbol for the extended technique that requires soloists to shout into a megaphone (see Example 7 below). The symbol is meant to mimic the shape of the megaphone.

**Example 7:** Notation symbol for *megaphone technique* (Soprano, mm. 108-109)

The texture of the ensemble thins as the movement closes, allowing the lament ostinato to come to the fore at its longest point. The sonic result of this rhythmic treatment and the prominence of the lament against the remaining parts create the effect of a rhythmic modulation. Measure 156 sees the return of the C pedal tone against the lament. The joining of these two motives is meant to signify God’s sorrow for what his creations have endured. Another important conjoining can be found where the lament motive is joined with a moment from the first movement, which can be found in measures 116-122 and 178-186. Here the lament motive joins the church motive, suggesting the melancholy of the suffering people of each church.

As the narrator mutters, “I saw heaven standing open and there before me was a white horse,” we hear the lament bass give way to the C pedal along with a subtle
sounding of the *Dies Irae* motive in the piano. Coinciding with this sonic event is a visual
cue for the choir to “look up.” I believe the combination of these elements will enhance
the text at this important moment in the piece.

The final melodic event occurs in the piano from measure 202 to the end. Here the
pianist will reach into the piano and pluck the notes of the original row against a
backdrop of narrative, key slaps, and air blown through the trumpet and horn. The effect
created during this passage not only references the emptiness and silence following the
destruction wrought by the four horsemen, but sets up the mood for the final movement,
which begins in a similar manner.

The choir is interrupted by several solos as well as by the narrator at several
points throughout the movement in an effort to disrupt flow and add contrast. There are
also several points where the narrator will join the choir shouting the text (see Example 8
below). Each soloist’s singing techniques range from traditional singing to extended
techniques like parlando, Sprechstimme, and use of a megaphone while shouting. Each is
used for particular effects and as enhancements to the text.

**Example 8: Combination of Choir with Narrator (mm. 98-99)**
The choir is aided by the ensemble at several key points throughout the piece. One such case is found during the stretto-like section involving the soloists using megaphones (mm. 108-110). Here, each soloist’s entrance is punctuated by a clap from the flutist and a mouthpiece pop from the horn. These percussive effects not only ensure the accurate entrances of the soloists, but also add to the dramatic effect that the text and the visual impact of the megaphones have created.

A final moment of significance in the choir parts occurs at m. 120, the only instance where the choir shares the lament motive. The vocalists are asked to sing using molto vibrato to add affect to the text that has just been sung (the verse reads: “The fourth Seal, a Pale Horse! Its rider was named Death and Hades followed close behind him…Death!”). This lamenting figure is sung over the phoneme ‘ah’, symbolizing death and perishing (see Example 9 on the following page).

The choir eventually gives way to the narrator and ensemble for the closing section of the movement. A significant portion of the choral music does not mimic the ensemble—in other words the ensemble is treated separately from the choir with the exception of a few key points mentioned earlier. There are also several instances where the text is not set in a traditional manner. Careful examination will reveal that the accented syllables do not always fall where they are expected, a metrical conflict that helps achieve rhythmic independence and interplay between the choir and ensemble. Furthermore, this deliberate upsetting of the expectations of the listener and reader are meant to create a feeling of unrest and agitation, mirroring emotions that may be felt during the four horsemen’s assault. These elements combined with the interaction of the choir and ensemble set up the mood of the opening section of the final movement.
Example 9: Choir singing lamenting figure (mm. 120-122)
CHAPTER 6

THE FINAL MOVEMENT

The final movement constitutes the other half of the inverted arch set up by the second movement. The texture of this movement is a progressive dynamic of sorts that starts thin and builds to the final plagal cadence. Because of the subject matter, a relatively tranquil segment of the apocalypse story, this movement is considerably more tonal than the preceding ones. The row appears mostly in retrograde in this movement, symbolizing the journey back to God. In an effort to ensure clarity of the text, and to sustain the progressive dynamic of the movement, most of the text in this movement is either read by the narrator or sung by soloists.

The movement begins with the flute and clarinet a m6 apart. This interval between E and C is meant to create a feeling of peace as the sun rises at the beginning of a new day. The players are asked to play subtones to create as soft a sound as possible and to hold the pitches as long as possible, taking breaths when necessary. Layered with this omnipresent sonority is the faint whisper of the row played in its retrograde showing us the way home.

As the major third fades, the trumpeter is asked to pour water into his or her horn and to blow air through the instrument. This effect is enhanced by the *ad lib.* key slaps of the flute as well as the col lengo battuto passage of the cello. These sounds are meant to mimic the sounds of water as it rushes downstream splashing the rocks and trees found on its banks. The retrograded row is again played by the pianist, now *normale* to ensure
the sound carries over these percussive effects. The pedal is used to blur the sounds of the row in a way similar to how impressionistic art blurs the lines of the water with the sky. The narrator begins to speak in a calm soothing voice: “Then, the Angel showed me the river of water of life, as clear as crystal, flowing from the throne of God and the Lamb down the middle of the great street of the city.”

During the narrative, we hear a triumphant horn call articulating the retrograded row in heroic fashion. This sound is meant to symbolize the victory of God over Satan. The antecedent’s rhythmic germ makes a tongue-in-cheek reference to the popular television show Star Trek (see Example 10 below). Their credo is to boldly go where no man has gone before—this is essentially what we as a species would be doing. Here John is being shown what no man has ever seen and is asked to take a leap of faith in his testimony.

Example 10: The “Star Trek” Germ

In a stark contrast to the previous movements, this final movement exhibits many more tonal elements than the former movements combined, as demonstrated by the choir’s entrance in measure 244. Although there are remnants of the row in the contour of this passage, much of the pitch material is adjusted to create a more ideal voice leading while aligning on a major triad on the word life and a minor triad on the word fruit.
As the narrator resumes speaking, the horn and trumpet showcase the row’s harmonic attributes by playing the prime form against the retrograde. The cadence on pitch-class A in measure 251 is highlighted by a triplet (See Example 11 below). The flute and the clarinet echo this passage in a thinner texture. The repetition of this passage is orchestrated in a way to make the few unavoidable dissonances that result from combining the two row forms less dissonant and less strident. This passage gives way to the only sung solo in the entire movement, measures 263-268.

Example 11: Cadence on A (mm. 249-255)

Here the soprano sings both forms of the row beginning with the prime form. The clarinet doubles this solo both for support and balance while the flute and piano play the retrograde. This passage leads to the finale of the movement.

We will once again hear the footstep motive played by the ensemble (beginning on m. 277) as well as the pedal C. The open-fifth interval found in the opening movement is replaced by the major third found at the beginning of this movement. Also sounding is the retrograde form of the row with a hint of the prime form to create counterpoint and contrast. As the passage continues, there is a direct quote of the footstep motive found in the beginning movement (mm. 284-288) while the narrator (in the voice of God) states:
“I am the Alpha and the Omega, the First and the Last, the Beginning and the End.”

While God reminds us of who he is, the music is reminding us of the unimaginable death and destruction sustained by the Earth and endured by all who are created in his likeness.

The *Allegretto* section continues the footstep motive, which is joined by the choir singing: “He who testifies to these things says Yes I am coming soon. Amen.” over the retrograde form of the row. As the choir asks Jesus and the Lord God to “come,” the ensemble will play the footstep motive and cycle through a series of mediant transpositions until C emerges as the tonal center, which happens while the choir chants: “The grace of the Lord Jesus Christ be with God’s People.”

Keeping with the tradition of sacred hymns of the past, I decided to end the piece with an extended plagal cadence that ends on a major “tonic” triad. This conclusion not only signals to the most novice of listeners that the composition is finished, but also adds a consonant ending to the otherwise dissonant and harsh piece and subject matter. Joining this plagal cadence is the church motive as well as one final statement of the retrograded row in the piano (see Example 12 on the following pages).
Example 12: Closing Plagal Cadence (mm.308-End)
Example 12 Cont.: Closing Plagal Cadence (mm.308-End)
CHAPTER 7

CONCLUSION

The piece is organized around a single tonal center, C. The local and global harmonic framework of this piece is also the result of this tonal center and the relationships of all subsequent tonal areas. Although these harmonic passages do not necessarily embody traditional harmonic progressions, each harmonic passage is governed by the linear functional characteristics of each tone and its contextual relationship to the adjacent pitches. The textual design of this piece allows for the first movement, which is a complete arch, to be performed separately; the second and third movements, which combine to form an inverted arch, could also be performed as a unit.

The piece, whose melodic writing is rooted in the twelve-tone system, joins a number of choral works that employ a row as their main melodic governing structure. This composition follows a more eclectic approach of construction by using a mixture of neo-tonal practices and classical treatments of a twelve-tone row. The row serves as a melody and as a means of creating a melodic network, but it is not the sole means of creating both melody and supporting harmony.

While tradition would dictate that all linear (melodic) and vertical (harmonic) material would come directly from the row, this piece treats the row as a melody, providing more freedom and flexibility with the supporting harmony. This practice provides a less challenging environment for the choir as it maneuvers through the pitch space and subject matter of the piece. The row was carefully crafted to include many of
the symbolic elements found in the Revelation. Furthermore, every attribute of this
singable, trichordally generated row is designed to leave a lasting impression on listeners
so that they may have a better chance of grasping the symbolism behind its construction.

This choral composition focuses on the story of the four horsemen using the text
as it reads in the NIV. In an effort to clarify my interpretation of the text, and as result of
the sometimes irregular setting or placement of the text, I use the row to sonically
illustrate the symbology and ideologies found in Revelation. The piece also references
pre-existing works that were inspired by Revelation or its subject matter through its use
of well-known motives like the Dies Irae and the chromatic-fourth lament bass. These
additions, alongside the several tonal and modal moments as well as its final plagal
cadence, help to add clarity and support to the text and allow the piece to unfold at a
more rapid pace.

This composition served as my first attempt at a large-scale choral piece. I believe
that the less traditional a use of a twelve-tone row in conjunction with more traditional
harmonic, formal, and organizational elements throughout this piece will increase the
performability and interpretability of the work. I hope that my care in constructing the
piece will facilitate a premiere and subsequent performances of the work, either in
segments or in its entirety. I also believe that this composition afforded me the
opportunity to continue to develop my style and my orchestrational skills
Appendix

Prologue

Narrator (text will be read in before the piece begins) The revelation of Jesus Christ, which God gave him to show his servants what must soon take place. He made it known by sending his angel to his servant John, who testifies to everything he saw—that is, the word of God and the testimony of Jesus Christ. Blessed is the one who reads the words of this prophecy, and blessed are those who hear it and take to heart what is written in it, because the time is near.

Movement I: Greetings and Doxology

Narrator: (text will be read in a chant-like manner): To the seven churches in the provinces of Asia...

Choir: Grace and peace to you from him who is, and who was, and who is to come, and from the seven spirits before his throne, and from Jesus Christ, who is the faithful witness, the firstborn from the dead, and the ruler of the kings of the Earth.

Soloist 1: Look, he is coming with the clouds,

Soloist 2: Every eye will see him

Soloist 3: Even those who pierced him

Choir: And all the peoples of the Earth will mourn because of him.

Soprano Section Solo: So shall it be! Amen.

Narrator: I am the Alpha and the Omega, who is, and who was, and who is to come, the Almighty.
Movement II: The Four Horsemen

Narrator (text will be read in before the piece begins): Then I saw in the right hand of him who sat on the throne a scroll with writing on both sides and sealed with seven seals. And I saw a mighty angel proclaiming in a loud voice

Soloist 1: A lamb [stood] in the center of the throne

Soloist 2: Then I heard one of the creatures say

Tenor and Bass Sectional Duet: In a loud thundering voice

Choir: Come!

Solo 1: A White Horse! Its rider held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest

Soloist 2: The Lamb opened a second seal.

Choir: The second creature shouts...Come!

Choir: Another horse came out, a fiery red one. Its rider was given power to take peace from each and to make men slay each other. To him was given a large sword.

Narrator: When the Lamb opened the third seal, I heard the third living creature say

Choir: Come! A Black Horse. Its rider was holding a pair of scales in his hand.

Narrator: Then heard [is] what sounded like a voice among the four living creatures saying...

Soloist 1: A quart of wheat for a day's wages...

Soloist 2: Three quarts of barley for a day's wages

Soloist 3: Do not damage the oil and wine!
Soloist 4: The fourth seal—a Pale Horse

Choir: Its rider was named Death, and Hades was following close behind him.

Soloist 1: They were given power over a fourth of the earth to kill by the

Choir: Sword, famine, and plague, and by the world beasts on earth.

Narrator: Then the kings of the earth, the princes, the generals, the rich, the mighty, and every slave and every free man hid in caves and among the rocks of mountains. They called to the mountains and the rocks, “Fall on us and hide us from the face of him who sits in the throne and from the wrath of the Lamb! For the great day of their wrath has come, and who can stand?” I saw heaven standing open and there before me was a white horse, whose rider is called Faithful and True. With justice he judges and makes war. His eyes are like blazing fire and on his head are many crowns. He has a name written on him that no one knows but himself. He is dressed in a robe dipped in blood, and his name is the Word of God. The armies of heaven were following him, riding on white horses.

Movement III: The River of Life

Narrator: (text will be read in a chant-like manner): Then the angel showed me the river of the water of life, as clear as crystal, flowing from the throne of God and the Lamb down the middle of the great street of the city.

Choir: On each side of the river stood the tree of life, bearing twelve crops of fruit, yielding its fruit in every month.
Narrator: The leaves of the tree are for the healing of nations. No longer will there be any curse. The throne of God and of the Lamb will be in the city, and his servants will serve him.

Soloist 1: These words are trustworthy and true. The Lord, the God of the spirits of the prophets, sent his angel to show his servants the things that must soon take place.

Soloist 2: Behold, I am coming soon! My reward is with me, and I will give to everyone according to what he has done. I am the Alpha and the Omega, the First, and the Last, the Beginning and the End.

Choir: He who testifies to these things says: “Yes, I am coming soon!” Amen. Come, Lord Jesus.

Choir and Narrator: The grace of the Lord Jesus be with God’s people. Amen.
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The Four Horsemen

for

SATB Choir

and

Mixed Ensemble

Jeremy J. Clifton
Instrumentation

Choir

Narrator
Soprano
Alto
Tenor
Bass

Ensemble

Flute
B-Flat Clarinet
F Horn
B-Flat Trumpet
Piano
Organ
Cello
Prologue

Text is to be read by the narrator before the beginning of the first movement.

The revelation of Jesus Christ, which God gave him to show his servants what must soon take place. He made it known by sending his angel to his servant John, who testifies to everything he saw—that is, the word of God and the testimony of Jesus Christ. Blessed is the one who reads the words of this prophecy, and blessed are those who hear it and take to heart what is written in it, because the time is near.
The Four Horsemen

Movement I: Greetings and Doxology

Adagio

Narrator

Soprano

Alto

Tenor

Bass

As quietly as possible.

Flute

ppp

Clarinet in B♭

Horn 1 in F

Trumpet 1 in B♭

Piano

ppp  fff  l.v.

Organ

Violoncello

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peace to you from him who is and who was.

Was and who is to come and from

con sord.

senza sord.

p

f

p
Before his throne

the seven Spirits before his throne

And from Jesus Christ

Before his throne

the seven Spirits before his throne

And from Jesus Christ
Who is the faithful witness
Who is the faithful witness
Who is the faithful witness
Who is the faithful witness
Who is the faithful witness

and is the ruler of the Kings of the Earth!
molto accel.

even those who pierced him

every eye will see

Look he's coming in the clouds and

tutti mf

and

tutti mf

una corda

Ped.

molto accel.
pha and the O-me-ga, who is, and who was, and who is to come the Al-migh-ty!
Then I heard one of the
doors open and

I watched as the lamb opened the first of the seven seals
accel. — — — — — — —

Allegro

Shouting! ff

A White Horse!

creatures say!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!

sfz

A White Horse!

Come!
bow, and he was giv-en a crown, and he rode out as a con-quer-or.
75

The creature shouts Come!

The Lamb opened a second seal!

The creature shouts Come!

bent on conquest...

The creature shouts Come!

The creature shouts Come!
Another horse came out a fiery red one!

Another horse came out a fiery red one!

Another_
Its rider was given!

fier-y red one!

Another horse came out a fier-y red one. Its rider was given!

ff

ff
Him was given a large sword

Him was given a large sword

Him was given a large sword

Him was given a large sword
When the lamb opened the third seal, I heard the third living creature say...
Come! A Black Horse!

A Black Horse Its rider was holding a pair of scales in his hand.
Then heard is what sounded like a voice among the four living creatures

A quart of wheat for a day's wages!!

three quarts of barley for a day's ages!

Clap

Mouthpiece Pop

ff

do not damage
seal, a Pale Horse! Its rider was named Death! And_

the oil and wine!!! Its rider was named Death! And_
Death! ah

Death! ah

Death!

Death!
They were given power over a fourth of the
by the sword

Earth to kill by the sword

by the sword

by the sword
N.

S.
Famine!
Plague!

A.
Famine!
Plague!

T.
Famine!
Plague!

B.
Famine!
Plague!

Fl.

Cl.

Hn.
pff

Tpt.
p

Pno.

Org.

Ped.

Vc.
And by the World Beasts on Earth!
World Beasts on Earth! And by the World Beasts on Earth!
Then the kings of the Earth, the princes, the generals, the rich, the mighty, and every slave and
every free man hid in the caves and among the rocks of mountains. They called to the mountains and the rocks,
"Fall on us and hide us from the face of Him who sits in the throne and from the wrath of the Lamb! For the great day

As quietly as possible.
of their wrath has come, and who can stand?" I saw heaven standing open and there before me was a white horse,

_Look up._

_Blow air through Fl._

_Blow air through Hn._

_Blow air through Tpt._

_una corda_

_orda_

_ppp_
whose rider is called Faithful and True. With justice he judges and makes war. His eyes are like blazing fire and on his head...
are many crowns. He has a name written on him that no one knows but himself. He is dressed in a robe dipped in blood,
and his name is the Word of God. The armies of heaven were following him riding on white horses...
Movement III: *The River of Life*

N.  \[\text{Music notation}\]

S.  \[\text{Music notation}\]

A.  \[\text{Music notation}\]

T.  \[\text{Music notation}\]

B.  \[\text{Music notation}\]

*subtone, breathe when necessary*

Cl.  \[\text{Music notation}\]

*ppp*

*subtone, breathe when necessary*

Hn.  \[\text{Music notation}\]

Tpt.  \[\text{Music notation}\]

Pno.  \[\text{Music notation}\]

*pp*

Org.  \[\text{Music notation}\]

Ped.  \[\text{Music notation}\]

*con sord. pizz.*

Vc.  \[\text{Music notation}\]

*p*
Then, the Angel showed

key slaps *ad lib.*

Pour water into and blow air through Tpt. **loc.**

*senza sord.* col lengo battuto, pitches *ad. lib.*
Speak flowing and God where indicated
me the river of the water of life, as clear as crystal...
flowing from the throne of God and the

subtone, breathe when necessary

ppp

subtone, breathe when necessary

Triumphant

With water still in Tpt. blow air through.

col lengo battuto, pitches ad. lib.
Lamb down the middle of the great street of the city.

On each side of the river stood the tree of life, bearing

Evacuate water from Tpt.
Speaking joyfully!

The leaves of the tree are for the healing of nations. No longer will there be any twelve crops of fruit.
curse. The throne of God and of the Lamb will be in the city, and his servants will serve him.
words are trustworthy and true. The Lord, the God of the spirits of the
prophets sent his angel to show his servants the things that must soon take place.
Behold, I am coming soon. My reward with me, and I will give to everyone according to what he has done.
I am the Alpha and the Omega, the First, and the Last, the Beginning and the End.
these things says Yes! I am coming soon

these things says Yes! I am coming soon

these things says Yes! I am coming soon

these things says Yes! I am coming soon
The grace of the Lord Jesus Christ be with God's People.