

46517

Mary Magdalen

Oratorio

For Soli, Chorus and Orchestra

Words by Henry S. Leigh

Music

by

J. Massenet

Vocal Score

Pr. \$1.50

New York & G. Schirmer



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Mary Magdalen. Oratorio.



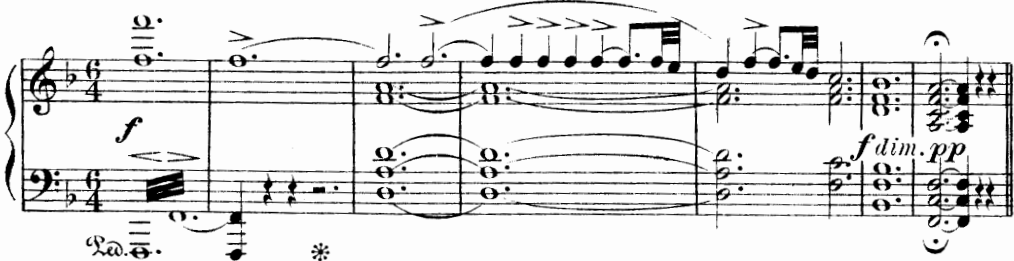
I.

Introduction and Chorus.

Slow and sustained. (♩ = 84.)

J. MASSENET.

Piano.



f *f dim. pp*

♩ = 84.

This block contains the piano introduction. It features a grand staff with treble and bass clefs. The music is in 6/4 time and begins with a forte (*f*) dynamic. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The piece concludes with a *f dim. pp* marking.

Andantino (calmly, but not too slow.) (♩ = 56.)



dolce.

♩ = 56.

This block contains the first system of the Andantino section. It is in 6/4 time and marked *dolce.* The right hand has a flowing melodic line, and the left hand has a steady accompaniment.



dim.

This block contains the second system of the Andantino section. The right hand continues its melodic line, and the left hand accompaniment remains consistent. A *dim.* marking is present.

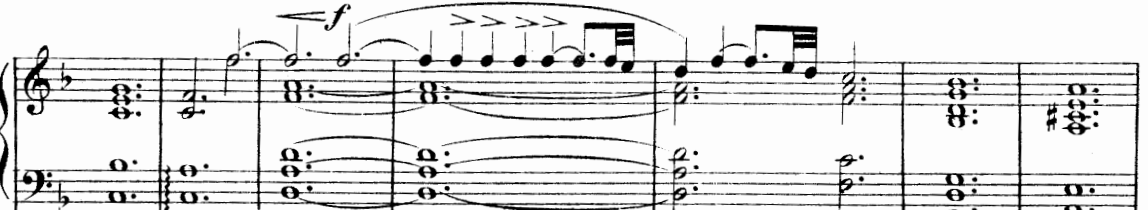


dolce.

This block contains the third system of the Andantino section. The melodic line in the right hand continues with grace notes and slurs.



This block contains the fourth system of the Andantino section. The right hand features a series of grace notes and slurs, creating a delicate texture.



f

This block contains the fifth system of the Andantino section. The right hand begins with a forte (*f*) dynamic and features a melodic line with slurs and accents.

pp

f pp subito.

cresc. pp subito.

poco rit. ed espr. a tempo. pp dolciss.

poco cresc. dim.

f 3 pp

(Women.) SOPRANOS.

dolciss. e sosten.

pp

Now the sun, with glory depart - ing, Robes the western hills in golden

sheen; Far and wide his farewell beams are darting, Soon will

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'sheen;' followed by a melodic phrase for 'Far and wide his farewell beams are darting, Soon will'. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

twilight veil the scene. Eve, sweet eve is near: the sun is de-

pp

The second system continues the vocal line with 'twilight veil the scene. Eve, sweet eve is near: the sun is de-'. The piano accompaniment continues with similar textures. A dynamic marking of *pp* (pianissimo) is placed below the piano part.

part - ing; The hour now com-eth near,

The third system features the vocal line with 'part - ing; The hour now com-eth near,'. The piano accompaniment provides harmonic support with chords and moving lines.

Yes, now cometh near — When our Nazarene teacher By the way-side wandereth

sempre pp

The fourth system contains the vocal line: 'Yes, now cometh near — When our Nazarene teacher By the way-side wandereth'. The piano accompaniment is marked *sempre pp* (sempre pianissimo) and features a consistent sixteenth-note accompaniment.

here; And we hail the voice of the preach - er, Who brings the words of truth — To

The fifth system concludes the page with the vocal line: 'here; And we hail the voice of the preach - er, Who brings the words of truth — To'. The piano accompaniment continues with the same sixteenth-note texture.

child-hood, age and youth, — we hail, — we hail the voice of the preacher. —

colla voce.

ppp

Red. *

(Youths.) TENORS. *stesso tempo.*

Be - hold, o - ver the

dolce.

mf

sand, with pain - ful steps and wea - ry, You car - a -

tr

van — toils on its way, — You car - a -

van toils on its way. — All — is de - sert - ed,

dolce.

1st TENORS.

all— is drear - y, so de-sert - ed, and— so drear - y. And the journey is

2^d TENORS.

all— is drear - y, so de-sert - ed, and— so drear - y.

long, _____ is long, _____ And fast fad-ing the

And the journey is long, is long, _____ And fast fad-ing the

(Women.) SOPRANOS.

Tempo I. *pp*

(Youths.) TENORS.

unison.

The

day, The path is long _____ and fleet - ly fades the day;

Tempo I.

dolce e dim.

hour now cometh near _____ *pp* To hail—our Naz—arene teach - er. —

Long is the path—and fleet - ly fades the day. —

rall.
PPP

With decision.

f poco rit. *stacc. e sempre ff*

(Scribes.) BASSES.

f e marc.

We now shall see, — this im-pudent pre - tender. Our cunning foe soon shall we

stacc. e sempre ff *più p*

meet, Our cunning foe soon shall we meet; Let the crowd their prais - es —

cresc.

render, Let the crowd, the crowd their prais - es ren-der. We

TENORS.

(Youths.)

dolce.

BASSES.

The road is long and is
1st VOICES.

brand their i - dol as a cheat. Our foe we soon will

L.H.

wea - ry, Quickly will fade — the day, — Ah! quick-ly fades the

dim.

2^d VOICES. *pp*

meet, And brand him as a cheat.

pp

L.H.

pp

∞ *

SOPRANOS. (Women.)

Tempo I. *dolce*:

TENORS. The hour now cometh near, — Yes, now cometh

day. —

Tempo I.

R.H.

pp

near, — When our Naza-rene teach - er By the way-side wander-eth

sempre dolce.

near, And we hail the voice of the preach - er, Who brings the words of

truth, — To child - hood, age, and youth; — We hail, — we

hail the voice of the preach - er. — Pre - pare then ,

più p

sempre pp

for — the hour is near, — Pre -

pp

poco.

pare — then, pre - pare — then to meet the teach - er. —

perdendosi. PPP

più pp

Both Ped.

mf

PPP

R.H.

II.

A. Recit and Air.— Mary.

Recit. (♩ = 80.)
TENORS.

Pharisees.
Small
Chorus.

BASSES. Ma-ry comes, queen of all our beau-ties; Our fair-est

Piano.

fp

fair one. *dolce.* Lento. (♩ = 52.)

With charming grace she ap-proaches tran-quil and sad.

Mary.

poco rit. (♩ = 76.) 'Tis in vain that I
pp e sosten. assai.

seek a re-treat still and lone-ly, Where my re - morse might find me

on-ly, And my tears could unceasing-ly flow, Re - pent-ance a - lone can be-

senza rit. dim. assai.

stow a calmness and a peace that the world cannot know.

senza rit.

a tempo. dolce.

'Twas even here those words were spo -

poco rit. *a tempo.*

ken By him, whose gentle accents could soothe my grief, And here this poor heart nearly bro -

ken, From that loved voice implores re - lief. — Have you not heard him, that

dim. *dolce.*

Re. * *Re.* *

stran - ger ho - ly, God - like, and yet meek and low - ly? All that

f

Re. * *Re.* * *Re.* * *Re.* *

flows from His lips has a kindness divine, All is divine in its kind - ness.

espr.

più dolce.

List, on-ly list, for those hopes - He gave, Yes, - the hopes that He gave me,

mf

più dolce.

Came - from all my sins to - save me, and o-ver my darkness to shine.

ff

colla voce.

dim. rit. assai a tempo.

f

L.H.

Ah, would He come once more to cheer - me, My fears would be

f

pp

still, my doubts would be o'er. Dark thoughts would ne'er a - gain - come near. -

me; Joy and Faith would reign in my soul ev - er - more.

dim.

Tempo I.

Have you not heard him, that strang - er ho - ly, God-like, and yet meek and
low - ly? All that flows from His lips has a kind-ness di-vine,

ppp dolce.

L * L * L * L * L * L *

All is di-vine in its kind - ness. List, on-ly list; for those
hopes — He gave, Yes, — the hopes that He gave me.

f

All is di-vine in its kind - ness. List, on-ly list; for those
hopes — He gave, Yes, — the hopes that He gave me.

espress. mf

All is di-vine in its kind - ness. List, on-ly list; for those
hopes — He gave, Yes, — the hopes that He gave me.

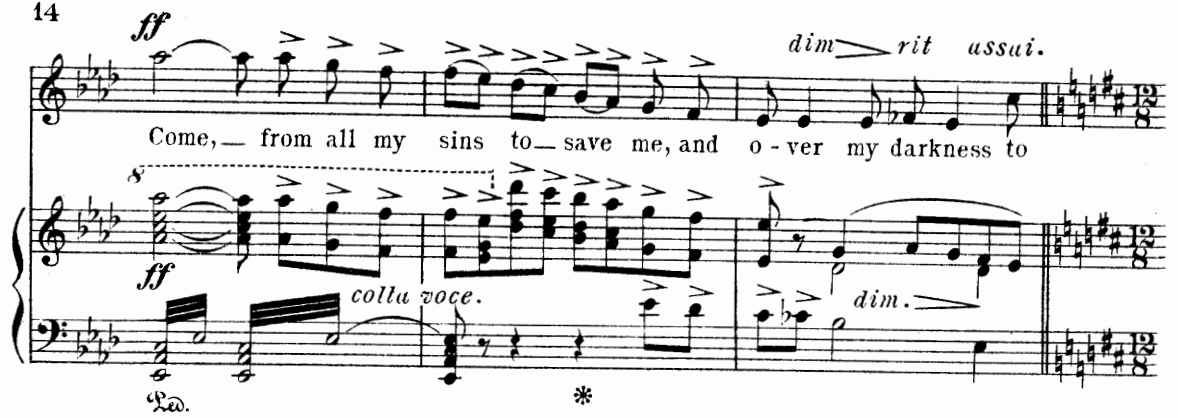
più dolce. più dolce.

L *

ff *dim rit assai.*

Come, — from all my sins to — save me, and o — ver my darkness to

ff *colla voce.* *dim.*



* *ff* *colla voce.* *dim.*

B. Chorus. — Female Voices.

Allegro vivace e leggierrissimo. (♩ = 138.)

shine.

ff *dim.* *pp*



A Select and Small Chorus.

1st SOPRANOS. *p legg.*

But say, can she re-pent them tru - ly,

2^d SOPRANOS and CONTRALTOS.

p legg.

But say, can she re-pent them tru - ly,

pp *f*



All the sins of days long a - go? — All the sins of days long a - go?
 All the sins of days long a - go? — Can a life so free and—

A life so free and so un-ru - ly *tr* Be made as *mf*
 so un-ru - ly, *tr* And so un-ru - ly *tr* Be made as *mf*

white and as pure as the snow? *pp* But say, can she re-*pp* pent them
 white and as pure as the snow? But say, can she re-*pp* pent them

tru - ly, All the sins of days long a - go? — All the sins of
 tru - ly, All the sins of days long a - go? —

days long a-go? A life so free and so un-ru -
 Can a life so free and — so un - ru - ly, and so un-ru -

pp *cresc.* *ppp*
 ly, Be made as white and pure as snow, Ah say, can she re-pent her tru - ly? Ah!
pp *cresc.* *ppp*
 ly, Be made as white and pure as snow, Ah say, can she re-pent her tru - ly? Ah!

pp *cresc.*
 ah! ah! ah! ah! ah! A life so free and so un - ru - ly, Can she now repent it
pp *cresc.*
 ah! ah! ah! ah! ah! A life so free and so un - ru - ly, Can she now repent it

ppp
 tru - ly? *ppp* ah! ah! ah! ah! ah!
 tru - ly? Ah! ah! ah! ah! ah!
ppp *sempre ppp*

Recit and Air.— Judas.

Andante sostenuto. (♩ = 72.)

Piano.

ff ad lib. *p*

RECIT. Judas. *p*
Ah,

sf sf R. H. dim. pp

a tempo.
Ma-ry, give an ear one moment. To my coun-sel at-tend, For it comes from a

ppp mf > pp

friend; Nay, let me not ad-vise thee in vain.

mf > ppp dolce.

f
Shed not a tear: thy sadness is mad-ness. Then welcome back de-

f

light and love to thy heart once a - gain.

Allegro con spirito. (♩ = 112.) *sotto voce.*

The days are all sun-shine a -

dolce. *p*

round thee, — Could fu-ture more tempting be found thee, Or a

p

dolce.

life — that is bright as thine, that is bright as thine? Gold - en

chains to the world have bound thee, Have bound — — — — — thee ev - er -

f

mf e sostenuto.

more, Have bound thee ev-er-more, they thy fate will en-

pp *f*
dim. *tr.* *pp* *f*

twine, They thy fate will en-twine ev-er-more, They thy

f *p espress.*

fate will en-twine. Shed no tear, for

f

sad-ness is mad-ness: And let me not advise thee in

pp

vain, Then wel-come de-light to thy heart once a-gain. Let

f *pp*

mirth and gladness banish thy pain. Sigh no

pp *dolce.*

more, sigh no more not a tear, I im-

pp *colla voce.*

Tempo I.

plore. Thy days are all sunshine around thee, Could future more

p *pp*

tempting be found thee, Or a life that is bright as thine, that is

p

bright as thine? Golden chains to the world hath bound thee, Have bound

p *f*

thee ev - er - more, Have bound thee ev - er -

more; They thy fate will en - twine, They thy fate will en - twine ev - er - more,

They thy fate will en - twine. Sigh no more: not one

tear, I im - plore. not a tear, not a tear, I im - plore,

not one tear, I im - plore.

IV.

Recit and Chorus. — The Taunt.

Recit. (♩ = 80.)

Mary.

Ye rail at my grief, mock my bit-ter an-guish,

Piano.

fp

f

All your taunts I bear. Nigh crushed by my burden of guilt I lan -

fp

dim.

Allegro. (♩ = 120.)

gush, Deep, deep in de - spair. A - las!

f

ff

pp sotto voce.

a - las!

f

ff

pp sotto voce.

SOPRANOS.
pp sotto voce.

Vain is all thy plead - - ing; Vain is

TENORS.

pp sotto voce.

Vain is all thy plead - - ing; Vain is

BASSES.

pp sotto voce.

Vain is all thy plead - - ing; Vain is

poco a poco

all thy plead - - ing; all thy tears are

all thy plead - - ing; all thy tears are

all thy plead - - ing; all thy tears are

cresc.

vain, thy tears are vain, Soon wilt thou be lead - ing

cresc.

vain, thy tears are vain, Soon wilt thou be lead - ing

cresc.

vain, thy tears are vain, Soon wilt thou be lead - ing

Thine old life a - gain. Guilt - y crea - - ture,

Thine old life a - gain. Guilt - y crea - - ture,

Thine old life a - gain. Guilt - y crea - - ture,

f guilt - - y re - main! guilty crea - - ture,

f guilt - - y re - main! guilty crea - - ture,

f guilt - - y re - main! guilty crea - - ture,

Guilt - y re - main. *ff* vain, is

Guilt - y *ff* Vain is all thy plead-ing; All thy tears are vain,

Guilt - y re - main.

all thy plead - ing, All thy tears are vain.
 Soon wilt thou be lead - ing
 Vain is

Vain is all thy pleading.
 Thine old life a - gain. We will
 all thy plead - ing, All thy tears are vain.

We will hear thee un - heed - ing. Guilt - y
 1st VOICES.
 hear thee un - heed - ing. All thy grief we dis - dain. Guilt - y
 We will hear thee un - heed - ing. Guilt - y

crea - ture, guilt - y re - main. guilt - y re - main,

crea - ture, guilt - y re - main. guilt - y re - main,

crea - ture, guilt - y re - main. guilt - y re - main,

guilt - y re - main! *f* Guilt - y

guilt - y re - main!

guilt - y re - main!

crea - ture, *f* Guilt - y

f Guilt - y crea - ture,

Vain is all thy plead - ing, All thy tears are

creature! We will hear thee un heed-ing, And thy
 We will hear thee un - heed-ing, And thy grief with dis -
 vain. We will hear thee un heed-ing,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "creature! We will hear thee un heed-ing, And thy". The middle staff is another vocal line with lyrics: "We will hear thee un - heed-ing, And thy grief with dis -". The bottom staff is a piano accompaniment line with lyrics: "vain. We will hear thee un heed-ing,". The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

grief will dis - dain. Vain is all thy
 dain, And thy grief will dis - dain, And thy
 And thy grief will dis - dain. And thy grief will dis -

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "grief will dis - dain. Vain is all thy". The middle staff is another vocal line with lyrics: "dain, And thy grief will dis - dain, And thy". The bottom staff is a piano accompaniment line with lyrics: "And thy grief will dis - dain. And thy grief will dis -". The piano part continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

plead - ing, Guilt - y one, guilt - y re - main,
 grief will dis - dain. Guilt - y one, guilt - y re - main,
 dain. Guilt - y one, guilt - y re - main,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "plead - ing, Guilt - y one, guilt - y re - main,". The middle staff is another vocal line with lyrics: "grief will dis - dain. Guilt - y one, guilt - y re - main,". The bottom staff is a piano accompaniment line with lyrics: "dain. Guilt - y one, guilt - y re - main,". The piano part features a more complex rhythmic pattern with sixteenth notes and a dynamic marking of *fp* (fortissimo piano) at the end of the system.

f Guilt - y re - main, *f* Guilt - y re - main, *f* Guilt - y re - main,

esce. *ff* *Ad.* *

Mary. *ff* How this heart is bleed - ing! *f* guilt - y re - *f* guilt - y re - *f* guilt - y re -

p

How this main, main, main,

ff *

heart is bleed - - ing!

f guilt - y crea -

f guilt - y crea -

guilt - y crea -

Detailed description: This system contains the first four staves of music. The top staff is a vocal line with lyrics 'heart is bleed - - ing!'. The second and third staves are vocal lines with lyrics 'guilt - y crea -'. The fourth staff is a piano accompaniment with a complex chordal texture. Dynamics include *f* and *fp*.

- ture, guilt - y crea -

- ture, guilt - y crea -

- ture, guilt - y crea -

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines with lyrics '- ture, guilt - y crea -'. The fourth staff is a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *fp*.

ture, Guilt - y re - main, Guilt - y crea -

ture, Guilt - y re - main, Guilt - y crea -

ture, Guilt - y re - main, Guilt - y crea -

Detailed description: This system contains the final four staves of music. The top three staves are vocal lines with lyrics 'ture, Guilt - y re - main, Guilt - y crea -'. The fourth staff is a piano accompaniment with a complex texture. Dynamics include *fp* and *sfz*.

Mary.

f

How this heart
 ture, guilt - y!
 ture, guilt - y!
 ture, guilt - y!

is bleed - - ing, Torn with shame and

Ad. * *ff*

Più mosso.

pain.
ff SOPRANOS.
 Vain is all thy plead - ing, Vain is all thy

ff TENORS.
 Vain is all thy plead - ing, Vain is all thy

ff BASSES.
 Vain is all thy plead - ing, Vain is all thy

Più mosso. (♩ = 138.)

plead - ing, Vain is all thy plead - ing,
 plead - ing, Vain is all thy plead - ing,
 plead - ing, Vain is all thy plead - ing, All —

All — is vain. Guilt - -
 All — is vain. Guilt - -
 — is vain. Guilt - -

y re - main, Guilt - y re -
 y re - main, Guilt - y re -
 y re - main, Guilt - y re -

Trombones.

Tromb.

main, Guilt - y re - main,
 main, Guilt - y re - main,
 main, Guilt - y re - main,

3 3 3

Guilt - y re - main, guilt - y re -
 Guilt - y re - main, guilt - y re -
 Guilt - y re - main, guilt - y re -

* # #

8 8
 main, Guilt - y crea ture, guilt - y re -
 main, Guilt - y crea - ture, guilt - y re -
 main, Guilt - y crea - ture, guilt - y re -

Molto più animato. (♩ = 160.)

main. Soon wilt thou be lead - -

main. Soon wilt thou be lead - -

main. Soon wilt thou be lead - -

Molto più animato. (♩ = 160.)

ff

ing, Thy old life a - gain. We hear, we hear un -

ing, Thy old life a - gain. We hear, we hear un -

ing, Thy old life a - gain. We hear, we hear un -

heed - ing, guilt - y re - - main, Guilt -

heed - ing, guilt - y re - - main, Guilt -

heed - ing, guilt - y re - - main, Guilt -

Sempre animato.

y re - main, Guilt - y, guilt - y,

Sempre animato.

y re - main, Guilt - y, guilt - y,

Sempre animato.

y re - main, Guilt - y, guilt - y,

Guilt - y re - main.

Guilt - y re - main.

Guilt - y re - main.

ff tutta la forza.

sec.

sec.

sec.

ff sec.

V

Air and Trio.— Mary, Evangelist and Judas.

Andante sostenuto.

Piano.

R. H. *sost.*
L. H. *pp* *sostenuto.*

Evangelist.

(Spoken.) Then Jesus said:

a tempo.

espress.
poco rit.
pp
a tempo.

Ye that are so lost in your pride and blindness,

Can ye not shew your mercy and your kind- -ness To this poor stricken heart? To

this poor stricken heart?— Say, can ye not yield— con - so - la - tion.

pp

Stay those cries of deep lam-en-ta-tion, Ere she depart? To this poor stricken

dim.

colla voce. *mf* *fp* *dim.*

heart, — Say, can ye not yield — con-so-la-tion. Stay those cries of

pp

deep lam-en-ta-tion, ere she de-part? —

dim.

colla voce. *mf* *p* *f*

Right-eous Phar-i-sees all, — do ye dare then ac-cuse her, Though

a tempo.

a tempo.

black your sis-ter's faults — and her frail-ties may be? —

Women, whose tongues are swift_ to mal - treat and ill - use her, What are

ye that speak to her thus; Say, _ what are ye?

Mary. *Ad.*
 Oh Lord, _ oh

Evangelist.
 Right - eous Phari - sees all, what are ye? what are ye?

Judas.

Lord_ see me kneel - ing be - fore thee. See me kneel - ing be -

Daughter, kneel, - ing be - fore me, Re -

Like her I bend be -

dim. *pp*
pp dolce.
pp
pp

R.H.
 L.H.

fore thee, at thy feet. I re - vere, I a -
 morseful at my feet; Though thy days may be storm - y Here shalt thou
 fore thee at thy feet. We re - vere and a -

dore thee, Ah, list, I en - treat! Though the world may for
 find re - treat; Though the world may forsake thee,
 dore thee, Be our guide we en - treat; For our Mas - - -

pp

sake me, On thine aid I will rest: Since I know thou canst
 let thy fears be at rest. My Fa - ther's grace can make thee. Through my
 ter we take thee, To lead us to rest. Thy

make me ev - er blest. Ev - er blest!
 name ev - er blest. Let thy fears, thy
 name be ev - er blest. Ev - er blest!

Musical score for the first system. It features three vocal staves (Soprano, Alto, Bass) and two piano accompaniment staves. The lyrics are: 'make me ev - er blest. Ev - er blest!', 'name ev - er blest. Let thy fears, thy', and 'name be ev - er blest. Ev - er blest!'. Dynamics include *pp* and *cresc.*. A fermata is present over the piano accompaniment at the end of the system, with an asterisk (*) below it. The signature 'L.W.' is at the bottom left.

Yes, I know thou canst make me, oh Lord, ev - er
 fears be at rest, at rest. For my
 Dear Mas - - - - ter, may thy

Musical score for the second system. It features three vocal staves and two piano accompaniment staves. The lyrics are: 'Yes, I know thou canst make me, oh Lord, ev - er', 'fears be at rest, at rest. For my', and 'Dear Mas - - - - ter, may thy'. Dynamics include *cresc.* and *fp cresc.*. A fermata is present over the piano accompaniment at the end of the system, with an asterisk (*) below it. The signature 'L.W.' is at the bottom left.

blest. Canst make me ev - er blest!
 Fa - ther can make Can make thee blest!
 name, Thy name be ev - er blest!

Musical score for the third system. It features three vocal staves and two piano accompaniment staves. The lyrics are: 'blest. Canst make me ev - er blest!', 'Fa - ther can make Can make thee blest!', and 'name, Thy name be ev - er blest!'. Dynamics include *p*, *pp molto rit.*, and *a tempo.*. A fermata is present over the piano accompaniment at the end of the system, with an asterisk (*) below it. The signature 'L.W.' is at the bottom left.

VI

Final Chorus. (Part I.)

Stesso tempo. (♩ = ♪) (♩ = 60)

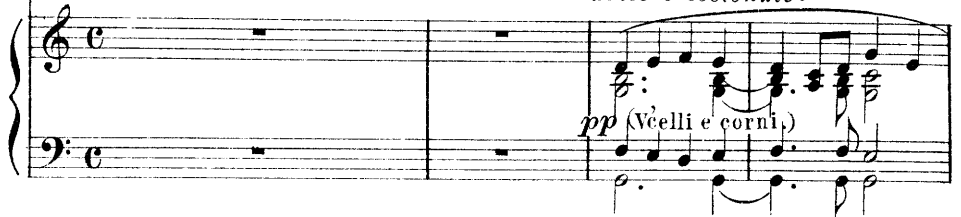
Evangelist.



"Rise up!" Thensaith the Lord:—

dolce e sostenuto.

Piano.

*pp (Vcelli e corni.)*

Though thy life hath been shameless, and thy sins were so vile,

poco a poco cresc.

Go thou in peace, be freed from earth-ly guile. Thy fu - - ture days be

pp

blameless. Pure and god-ly re - main, without one fault or stain.

pp

20 *

Chorus.
SOPRANOS.

pp sotto voce.

Ne'er did man yet speak as he speak - eth. Why this bold - ness?

TENORS.
pp sotto voce.
Ne'er did man yet speak as he speak - eth. Why this bold - ness?

BASSES
Ne'er did man yet speak as he speak - eth. Why this bold - ness?

Evangelist.

Let thy future be blame - less Though thy sins were so vile.

whence doth he come? 'Tis to be Lord and King that he seeketh.

whence doth he come? 'Tis to be Lord and King that he seeketh.

whence doth he come? 'Tis to be Lord and King that he seeketh.

dim.

Un poco più mosso. (♩ = 76)

When did yet man speak as he speak - eth? While he is

When did yet man speak as he speak - eth? While he is

p

cresc.

pp

p

When did yet man speak as he speaketh?

cresc. speak as he speak-eth? While he is here.

here we are dumb. We all are dumb.

poco a poco cresc.

When did man speak as he speak - eth? Why this bold - ness?

poco a poco cresc.

When did man speak as he speak - eth? Why this bold - ness?

poco a poco cresc.

When did man speak as he speak - eth? Why this bold - ness?

poco a poco cresc. *sempre cresc.*

sempre cresc.

whence doth he come? While he is here, While he is

sempre cresc.

whence doth he come? While he is here, While he is here

sempre cresc.

whence doth he come? While he is here. While he is here

f *sempre cresc.*

here, We all are dumb; While he is here, we all are

We all are dumb; While he is here, we all are

We all are dumb; While he is here, we all are

Mary. *f* Ah! *pp* Oh Lord, see me

Evangelist. *f* Ah! *pp* Daugh - ter, daugh - ter,

Judas. *f* Ah! *pp* I, like her am

dumb.

dumb.

dumb.

ff *ppp*

R.H. L.H.

* *ad.*

bend - ing be - fore thee, I a - - dore thee;
 kneel - ing be - fore me, Here thy woe shall
 bend - ing be - fore thee, Be, Oh Lord, our
pp We all are dumb,
pp We all are dumb,
pp We all are dumb,

List, I en - treat. Though the whole wide
 find a re - treat. Though the whole wide
 guide, we en - treat. For our guide and
 While he is here!
 While he is here!
 While he is here!

world may for-sake me, Thou, Oh Lord, I
 world may for-sake thee, Still my Fa - ther's
 mas - ter we take thee. For we know that
 Spake nev - er
 While he is here None
 We all are dumb! None

know canst make me ev - -er blest,
 grace can make thee His
 thou canst make us ev - -er blest,
 man as he speak - -eth. While
 spake as he speak - -eth. While
 spake as he speak - -eth. While

p *pp* *pp* *p*

Ad. * *Ad.* *

Thou canst make me ev- - - er blest,
 grace can make thee, make thee
 Thou canst make us ev- - - er blest,
 he is here, we all are
 he is here, we all are
 he is here, we all are

And. * *And.* *

ev- - er blest. Oh, Lord! Oh!
 ev- - er blest. My Fa - - - - ther,
 ev- - er blest. Oh, Lord! Oh!
 dumb, all are dumb, while he is here,
 dumb, all are dumb, while he is here,
 dumb, all are dumb, while he is here,

9187 *And.* * *And.* * *And.* *

Lord! ev - - - er

Ah! What

Lord! ev - - - er

We all are dumb.

We all are dumb.

We all are dumb.

And. * *And.* *

blest.

joy! My Fa - - - ther, my

blest.

Spake nev - - er man as he

Spake nev - - er man as he

Spake nev - - er man as he

cresc. assai.

* *And.* *

ev - - - er

Fa - - -

ev - - - er

Speak -

Speak -

Speak -

cresc.

ff

fpp

blest!

ther!

blest!

eth.

eth.

eth.

ff

fpp

RECIT. to Mary.

Go home, now to Thy

9187

house. Gohome now to thy house, In faith be ev-er strong, Thoushalt see me ere it be

f pp *f pp* *dolce e dim.*

R. 2. * R. 2. * R. 2. *

a tempo.

long. *dolce*

pp a tempo.

R. 2. * R. 2. *

(To Mary.) *dolce.*

poco a poco rit. Go! *dim.*

R. 2. R. 2. * R. 2. *

Chorus.

ppp Ah!

ppp Ah!

ppp Ah!

ppp *riten.* *pppp* *pp*

2 R. 2. * End of First Part.

VII.

Part II.

Introduction and Chorus. (Female.)

Slowly. (♩ = 72)

Piano.

f *p* *f* *p* *fe sost.*

L. H. R. H.

Clar.

dim. *f* *f*

L. H. L. H.

Allegretto. (♩ = 100)

dim. *pp* *pp*

The musical score is divided into two main sections. The first section, 'Slowly. (♩ = 72)', is for Piano and Clarinet. It begins with a piano introduction marked 'Piano.' and dynamic markings of *f* and *p*. The piano part has separate staves for the Left Hand (L.H.) and Right Hand (R.H.). The Clarinet part is marked with 'Clar.' and includes trills and triplets. The second section, 'Allegretto. (♩ = 100)', is for Piano. It starts with a piano introduction marked 'Allegretto.' and dynamic markings of *dim.* and *pp*. The piano part has separate staves for the Left Hand (L.H.) and Right Hand (R.H.). The score includes various musical notations such as trills, triplets, and dynamic markings.

First system of musical notation. The right hand features a complex, rapid sixteenth-note pattern. The left hand provides harmonic support with chords. A *dim.* (diminuendo) marking is present in the right hand. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with the sixteenth-note pattern, while the left hand has a more active role with chords and some melodic fragments. A *dim.* marking is in the right hand, and a *pp* (pianissimo) marking is in the left hand. The system ends with a double bar line and a repeat sign.

Third system of musical notation. The right hand maintains the sixteenth-note texture. The left hand consists of sustained chords. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand has a more melodic line with some grace notes. The left hand has chords. A *ppp* (pianississimo) marking is in the left hand. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand returns to the sixteenth-note pattern. The left hand has chords. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand has a melodic line with grace notes. The left hand has chords. A *f* (forte) marking is in the left hand. The system ends with a double bar line and a repeat sign.

1st SOPRANOS.
 2nd SOPRANOS.
 CONTRALTOS.

With flow'rs of the best and the fair - est a - round us, 'tis live - ly and

With flow'rs of the best and the fair - est a - round us, 'tis live - ly and

With flow'rs of the best and the fair - est a - round us, 'tis live - ly and

gay, - and gay. All that is bright, all that is rar -

gay, - and gay. All that is bright, all that is

gay, - and gay. all that is

- - est Shall be here and a - dorn - - - to - day.

rar - est Shall be here and a - dorn - - - to - day.

rar - est Shall be here - - - and a - dorn to - day.

mf All that is bright *f* Shall be here and a - dorn, - and a - *dim.*

mf All that is bright *f* Shall be here and a - dorn, and a - *dim.*

mf All that is bright, all that is rar - est, and a - dorn, - and a - *dim.*

pp dorn the day. - With flow'rs of the best and the fair - est A -

pp dorn the day. With flow'rs of the best and the fair - est A -

pp dorn the day. With flow'rs of the best and the fair - est

Timp.

round us, 'tis live - ly and gay. *mf* Twi-light soft - ly

round us, 'tis live - ly and gay. *mf* Twi-light soft - ly

A - round us, 'tis live - ly and gay. *mf* Twi-light soft - ly fall - ing,

mf

Now to rest is call - ing, The Mas - ter is near, the Mas - ter is
 fall - ing, Now to rest is call - ing, The Mas - ter is near, is near.

mf

Now to rest is call - ing, The Mas - ter is near, the Mas - ter is

f *sempre cresc.*

near! He whose words en - thrall - ing, we so -
 Hewhose words en - thrall - ing we - would hear, we so -
 near! He whose words en - thrall - ing, whose

f *dim.* *pp*

love to hear, we love to hear. With flow'rs of the best and the fair - est A -
 love to hear, we love to hear. With flow'rs of the best and the fair - est A -
 words enthrall - ing we would hear. With flow'rs of the best and the fair - est A -

ppp *pp*

Timp.

pp *poco.* *poco.*

round us, a - round us, 'tis live - ly and gay, 'tis live - ly and gay, — A -

round us, a - round us, 'tis live - ly and gay, 'tis live - ly and gay, A -

round us, a - round us, 'tis live - ly and gay, 'tis live - ly and gay,

poco rit. **Tempo I.**

round us, 'tis live - - ly and gay. —

round us, 'tis live - - ly and gay. —

A - round us, 'tis live - ly and gay. —

mf

Ad. *

Ad. * *Ad.* *

Martha. *p*

A -

pp e molto

Ad. *

way! The ho-ly guest who deigneth his fa - vor to grant

sostenuto.

us, Whose thoughts are ne'er on things of our poor earth, would revolt from the

sounds of this un-seem-ly mirth.

poco rall.

un poco rit. (♩ = 76)

Not this world can yield Him a pleasure, All its joys will tempt Him in vain;

pp

poco a poco cresc.

Far a-way our Lord hath a treasure, Far a-way our Lord hath a treasure

poco a poco cresc.

dim.

mortal eyes and hearts cannot measure, There doth He dwell, there doth He reign,

rit.

Tempo I.

There doth He dwell, there doth He reign. A - way!

1st SOPRANOS. *p* With flow'rs of the best and the

2nd SOPRANOS. *p* With flow'rs of the best and the

CONTRALTOS. *p* With flow'rs of the best and the

With flow'rs of the best and the

rit.

p

fair - est a - round us, 'tis live - ly and gay! - and gay!

fair - est a - round us, 'tis live - ly and gay! - and gay!

fair - est a - round us, 'tis live - ly and gay! - and gay!

pp Flute.

mf
 Twi-light, soft-ly fall - ing Now to rest is call - -
mf
 Twi-light, soft-ly fall - ing Now to rest is
mf
 Now to rest is

- - ing, The Mas - ter is near, The Mas - ter is
 call - ing, The Mas - ter is near, is near.
cresc.
 call - ing, The Mas - ter is near, The Mas - ter is
cresc.
poco.

Martha. *mf*
 A - way!
f
 near. Hewhose words en - thrall - ing we so -
p
 Hewhose words en - thrall - ing We - - would hear, we so -
f
 near. Hewhose words en - thrall - ing, Whose
p L.H.

Praise still the sound of this unseem-ly mirth.

mf love to hear, — We love to hear. — With flow'rs of the best and the
mf love to hear, We love to hear. With flow'rs of the best and the
mf words en-thrall - ing we would hear. With flow'rs of the best — and the

dim. *pp* *pp* *pp*

fair - est A - round us, a - round us 'tis live - ly and gay, — 'tis
 fair - est A - round us, a - round us 'tis live - ly and gay, 'tis
 fair - est A - round us, a - round us 'tis live - ly and gay, 'tis

pp *poco.* *pp* *pp*

live-ly and gay, A-round us 'tis live-ly and gay.

live-ly and gay, A-round us 'tis live-ly and gay.

live-ly and gay, A-round us 'tis live-ly and gay.

pp

poco.

poco rit.

pp

poco rit.

pp

poco rit.

pp

Tempo I.

way! A-way!

ppp

A -

ppp

A -

Tempo I.

p

round us 'tis live - ly and gay. *dim.*

round us 'tis live - ly and gay. *dim.*

ppp
A - round us 'tis live - ly and

pp — *poco.*

pppp

pppp

perdendosi pppp

gay.

tr

tr *L.H.* *tr*

ppp *sempre perdendosi.* *ppp* *mf p*

VIII.

Duet. Martha and Judas.

Allegretto con moto. (♩ = 112)

Piano.

The first system of piano accompaniment consists of two staves. The right hand begins with a treble clef, a 3/4 time signature, and a *pp* dynamic marking. It features a series of eighth-note chords and a melodic line with a trill. The left hand starts with a bass clef and a 4/4 time signature, playing a simple harmonic accompaniment. A *2^a Ed.* (second edition) correction is noted above the first few notes of the right hand.

The second system of piano accompaniment continues the piece. The right hand has a *ppp* dynamic marking and features a melodic line with a trill. The left hand continues with a harmonic accompaniment. A *dim.* (diminuendo) marking is present towards the end of the system.

Judas.

The vocal line for Judas begins with a bass clef and a *pp* dynamic marking. The lyrics are: "Mar - tha, I am told, yet scarce can I be - lieve - it, That the". The piano accompaniment continues with a *pp* dynamic marking and a *dolce.* (dolce) marking.

Martha.

The vocal line for Martha begins with a treble clef. The lyrics are: "'Tis true, 'tis true, For Naz-a-rene will come to eat with ye - this - day." The piano accompaniment continues with a *pp* dynamic marking.

He dis-dain-eth not the tru-ly pen-i - tent heart, When he can glad-ness and

dim.

mer-cy and life im - part.

f

What e-vil de - mon lured the Mas-ter.

Thy looks be - tray thee. Ah, speak I

here, My heart is la - den with dis-tress and fear.

pray thee.

May no harm or_ dis - as-ter, or_ dis -

fp *dim.* *pp*

as-ter Light on our Mas-ter; May no harm or_ dis - as-ter, or_ dis -

as-ter Light on our Mas-ter. Crafty are His foes, and are

stacc.

più f e marcato assai.

strong! Blind is their hate, and fear - less is their dar - ing; Up - on the

Lord they seem pre - par - ing to com - pass their ven - geance ere long.

p

dim.

dolce.

pp

May_ no_ harm or_ dis - as-ter, or_ dis - as-ter Light on our Mas-ter, Our

Martha. *f*

poco rit. 'Tis false, — I

Mas - ter, Light on our Mas - - - - - ter.

f *fp*

Agitato. (♩ = 126.)

say! Kings and king - doms all may com - bine, What

pow'r shall harm that na - ture di - vine? Fears I a -

ban - don; doubts I re - sign; Fears I a - ban - don,

fp *fp* *cresc.* *f*

doubts I re - sign. 'Tis vanish'd all my dread unfounded, To the wind all my ter - ror

flung. I scorn, I despise, though by traitors surround-ed, all the

fp subito.

threats of our foes less than thy ly-ing tongue. 'Tis false, I

poco a poco animato.

Judas.

I

say! 'Tis false, I say! All my fears I now re-

trust that no dis-as-ter A-waits our ho-ly Mas-ter. What

cresc.

sign, All my fears and all my doubts I now re-sign.

demonlured Him here? My heart is la-den with fear.

sempre cresc.

dol.

Mar - tha, pray list!

ff *fp dim.* *pp* *dolciss.*

Slowly pp

Mar - tha, pray list! Thou knowest nothowsin-

Allegro deciso.

cere the words I breathe in - to thine ear.

collu voce. *pp* *fattacca.*

L.H.

Martha.

Faithless art thou, a monster un - grate-ful, Faith-less art thou, a monster un-
 Judas.

Think me not so un - grate-ful, 'Tis faith, faith, a - lone shall be

fp *fp*

grateful, And I find, and I find not the
found in me. Faith a - lone shall be

truth in thee. Thou faith - less
found in me. De - cep - tion al - ways must be hate - ful, al - ways must be hate - ful, be

art, And a mon - ster un - grate - - - - - ful, at an - y
hate - - - - - ful and would now doubly hate - ful

time false - hood is hate - ful, false - hood is hate - ful, is - - - - - hate - - - - -
be, Would now doub - ly hate - ful be.

f *f* *rit.* *p dol.* *rit.* *dim.* *pp* *poco a poco Tempo I.* *rit.* *poco a poco Tempo I.* *pp* *pp* *poco a poco Tempo I.*

ful, and must now doubly hateful be.

De - cep - tion, truly would now doubly hateful be.

A - way, a - way, I bid thee go and leave me, A -

But hear me, pray? one moment stay,

way! Thou shalt no more deceive me, A - way, For faith-less

one moment stay, or hateful I shall seem to thee.

art thou a mon-ster un - grate - ful, Truth ex - ists not in thee. *rit.* *pp dol.*

One moment stay! De-cep-tion al-ways *rit.* *pp*

dim. *pp*

poco a poco Tempo I.

A - way! A - way! Thou art false and un-
 must be hateful, always must be hateful, be_ hate

poco a poco Tempo I.

pp

grate - - - ful. So leave me, pray, A - way! A - way! So
 - ful, and would now doub-ly hate - ful be, Ah, hear me, pray, one

più mosso.

poco a poco cresc.

leave me, pray, A - way, A - way!
 mo - ment stay, hear me, pray, one moment stay.

f

ff

f

f

IX.

Recit and Hallelujah. — Mary, Martha and Evangelist.

Andante sostenuto. (♩ = 56.)

Piano. *p*

dol.

dim.

Mary. *p*

Sis - ter, be-hold; low sink - ing in the west The

pp

p

sun dies with brightness and beaut y. Re - mem - ber it is our

Martha. *animato.*

task, it is our joy - ful du - ty, With lov - ing hearts to greet this day our

pp

Mary.

Since the day when my soul so darkened, To those accents mer - ci - ful

ho - ly guest.

espr.

Andantino molto espr.

harkened What calm and peace my heart hath known. Vic-tim of de-spair no

pp *espr.*

long-er, Vic-tim of de-spair no lon-ger, Each

hour my faith is grow-ing strong-er, New joy and hope are

dim.

now mine own. **Martha.**

How blest are they who dai-ly hear him! How

blest are those who dai-ly hear him! Though poor and low-ly their

pp dol. e sost.

sta-tion may be, Still 'tis ev-er theirs to be near him.

Mary.
Mar-tha! A step I
Martha.
Oh say!

hear: 'tis he!

'tis he!

poco a poco cresc.

rit.

Andantino. *pp dol. e sost.*

Mas-ter, thy ser-vants, both a-dore thee. Thou

pp dol. e sost.

Andantino. (♩ = 116.) Mas-ter, thy ser-vants, both a-dore thee. Thou

pp

L.H.

espr.
bring-est the tid-ings of love, Bright as morn-ing's light from
espr.
bring-est the tid-ings of love, Bright as morn-ing's light from

dim. realms a-bove. We bow be-fore thee. Hal-le-lu-jah! Hal-le-
dim. realms a-bove. We bow be-fore thee. Hal-le-lu-jah! Hal-le-
cresc. Hal-le-lu-jah! Hal-le-
cresc. Hal-le-lu-jah! Hal-le-

pp lu-jah! Hal-le-lu-jah! Un-worthy are we to stand be-
pp lu-jah! Hal-le-lu-jah! Un-worthy are we to stand be-
pp *Velle Solo.*

fore thee, Burdened with sin, with guilt op-press, Par-don,
fore thee, Burdened with sin, with guilt op-press, Par-don,

dim.

Par - don all our faults con-fest, we hum-bly im-plore

Par - don all our faults con-fest, we hum-bly im-plore.

cresc. *pp*

thee. Hal - le-lu-jah! Hal-le - lu - jah! Hal-le - lu - jah! —

cresc. *pp*

thee. Hal - le-lu-jah! Hal-le - lu - jah! Hal-le - lu - jah! —

Evangelist.

Tempo I. Then said the Lord: "the grace of my Fa - ther be

with ye!"

pp

X.

Duet. — Mary and Evangelist.

Moderato. (♩ = 100.)

Mary.

Soprano. *Mar - tha, go, pre - pare our ev'n - ing re - past.*

Piano. *p*

Andante semplice. (♩ = 80.)

Cl.

p *espr.*

Recit. Evangelist.

tr *f* *pp*

Then spoke the Saviour: Ma - ry un - to my words now hearken,

Though the sky may seem o - ver - cast, And the scene gloomy clouds may dark - en,

Evangelist.
dol.

Andante. (♩ = 66.)

Blest indeed shall be

dol. *mf* *p* *pp*

pp

Still my

those who be-lieve in my name: 'Twas to res-cue their souls I came.

heart ev-er trembleth in sadness and fear, E'en while thy ten-der words I hear.

Speak a-

Nay, in vain are thy fears, and in vain is thy sadness: I would say un-to thee, re-joice! Nay, in

gain but the words, I will hail them in gladness, Still— may thy ser- vants
 vain are thy fears, and in vain is thy sad- ness: I would say— un - to
dolce.

hear thy voice, thy voice, thy voice. Still my heart— is filled with
 thee re-joice, re-joice, re - joice. Nay, in
dim. *pp animato.* *pp* *animato.* *pp*

fear While thy ten - der words I hear Speak once
 vain— is all thy fear, Nay in vain— is all thy
poco a poco cresc.

more I will hail, I will hail— them with glad -
 fear, Nay, in vain is thy fear, and in vain is thy sad - -
f

dim.

ness. Yes, I will hail those words so dear. Speak on! I will

dim.

ness. I rather say to thee re-joice, in vain, Yea, in vain is thy

dim.

dim. *poco rall.*

hail them with glad-ness. Still let thy ser-vant hear thy

fear, and in vain is thy sad-ness. I rather say to thee re-

dim. *pp sotto voce.*

Tempo I.

voice!

joice. My— Father in his home a-

Un poco più mosso.

Mary. *dal.*

When a soul in his

bove the low-li-est re-ceive-eth, In bliss e-ter-nal to dwell.

pp

dim. *p*

mer-cy and good-ness be - liev-eth, Thro' his lov-ing kind - ness all shall be

Mary. *cresc.* *f*
 well. Yea, Master, all shall be well, shall be well.
 Evangelist. *cresc.* *f*
 Thou art saved by thy faith, Thou art saved by thy faith.

p Tempo I.
 All the truths I have told thee, Guard as treasures with-
 Tempo I.
 * *dim.*

pp animato.
 No more sink-eth my heart with fear, While thy
pp
 in thy breast. Thou art saved by thy faith sin -
animato.
pp

ten - der words I hear. Lord, shall I then a - gain, —
 cere. Cease thy doubt - ing and calm thy fear. All - the

poco a poco cresc. *f*

Ad.

— a - gain — with joy be - hold thee, In the king - dom of the
 truths, all the truths, that I have told thee, Guard as treas - ures with - in thy

dim. *dim.*

dim.

*

blest. Ah, shall I then be - hold thee, be - hold thee, A -
 breast; yea, guard them in — thy — breast, yea, all the truths, that I have

f *f*

Ad. *

gain with joy be - hold — thee In the king - dom of the
 told — thee as treasures guard with - in — thy

dim.

blest. By my faith I am
 breast. Thou art saved by thy faith, Thou art saved, thou art

fp *fp* *f* *f*

Red. * Red. * Red.

saved, By my faith I am saved.
 saved, Thou art saved.

dim. e rit. pp *dim. e rit. pp*

f *ff* *ppp*

Red. *bassa.*

*) Tempo I.
 molto espr. e sosten. L.H.

ff

Red. * Red. * Red. * Red. *

ppp

f *ppp*

Red. * Red. *

*) The above enclosed bars to be omitted, when performed with Orchestra.

XI.

Recitative.— Judas.

Solo and Chorus.—Prayer — Evangelist and the Disciples.

Allegro vivo. (♩=132.)

Piano.

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with chords, while the left hand plays a simple bass line. The tempo is marked 'Allegro vivo' with a quarter note equal to 132 beats per minute. The key signature has one flat (B-flat).

Recit.
Judas.

The first system of the recitative for Judas. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The lyrics are: "Master, we have sought thee for long ere we found thee. He is". The piano part features chords in the right hand and a bass line in the left hand. Dynamics include *f* and *fp*.

The second system of the recitative for Judas. The vocal line continues with the lyrics: "here, Be at rest, one and all." The piano accompaniment continues with chords and a bass line. Dynamics include *p*.

The third system of the recitative for Judas. The vocal line concludes with the lyrics: "We looked for thee in rain; Glad are we to be near thee once a - gain." The piano accompaniment concludes with chords and a bass line. Dynamics include *pp* and *fp*. The system ends with a double bar line and a 3/4 time signature.

Allegro moderato.

pp Judas.

Mas-ter, see thy true and faith-ful fol-low-ers a - round

mf *R. H.*

Moderato.

Recit. Evangelist.

Then said the Lord; 'Tis not thy heart that hath led thee to me.

thee.

Moderato.

fp

Animato.

Though thy words flat-ter-ing may be. Hear what I

colla voce.

p *mf* *fp*

say: one of ye is a trai-tor; The hour ap - proch-eth when he shall

sell me to my foes.

pp

Andante. (♩ = 80.)

Evangelist.

Night is near; Come, let us now im - plore the Cre - a -

pp *L. H.*

tor, That he will give our souls re - pose. —

pp **Judas.**

Come, let us now im - plore the Cre - a -

pp **TENORS.**

Come, let us now im - plore the Cre - a -

pp **BASSES.**

Come, let us now im - plore the Cre - a -

Recit. Moderato.

The voice of the poor and lowly as - cend - eth

tor, That he will give our souls re - pose.

tor, That he will give our souls re - pose.

tor, That he will give our souls re - pose.

pp *R. H.*

To his king-dom of glo-ry, of pow'r and of might a gracious ear to

pray'r sincere he tend-eth, For his good-ness is in-fi-nite by day or

Maestoso e sostenuto. (♩ = 58.)

night. Be thy name an adored one, Our Fa-ther on high.

Andante sostenuto. (♩ = 72.)

sotto voce.

1st TENORS. Be thy name an adored one, Our Fa-ther on high, And may thine earth-ly

2nd TENORS. Be thy name an adored one, Our Fa-ther on high, And may thine earth-ly

sotto voce.

Judas & 1st BASSES. Be thy name an adored one, Our Fa-ther on high, And may thine earth-ly

2nd BASSES. Be thy name an adored one, Our Fa-ther on high, And may thine earth-ly

sotto voce.

Andante sostenuto. (♩ = 72.)

reign draw nigh. Oh, may thy ho-ly will be done In Heaven, as here, un-der the

reign draw nigh. Oh, may thy ho-ly will be done In Heaven, as here, un-der the

cresc. f *dim.* *pp*

cresc. f *dim.* *pp*

cresc. f *dim.* *pp*

poco a poco cresc.

Our dai-ly bread thy hand will provide us. Thy care ev-er gen-tle will

sun. Give us our dai-ly bread. Let thy gentle care ev-er

sun. And let thy care, thy gentle care ev-er

And let thy care, let thy gentle care ev-er

pp *L. H.* *mf* *cresc.*

guide us; 'Tis through thee that we breathe and live. Mer - cy we beg, -

guide us; 'Tis through thee that we breathe and live.

guide us; 'Tis through thee that we breathe and live.

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

ppp

Mer - cy af - ford us, Mer - cy af - ford us,

Mer - cy we beg, Mer - cy af - ford us, pray af - ford us,

Mer - cy we beg, Mer - cy af - ford us, pray af - ford us,

pp *p* *f*

pp *p* *f*

ff Turn thy face, Cre - a - tor, toward us; *f* Mer - cy we beg, *dim.* Pardon

ff Turn thy face, Cre - a - tor, toward us; *pp* Mer - cy we beg, *dim.* Mer - cy we beg. —

ff Turn thy face, Cre - a - tor, toward us; *pp* Mer - cy we beg, *dim.* Mer - cy we beg. —

ff Turn thy face, Cre - a - tor, toward us; *pp* Mer - cy we beg, *dim.* Mer - cy we beg. —

dolce e molto espress.

grant us, and grace ac - cord us. *dolce.* Par - don

pp dolce. Par - don grant us, and grace ac - cord us, Par - don grant us, and

Par - don grant us, and

f
Oh, my Fa - ther!

grant us, and grace ac - cord us; Par - don grant us, and grace ac - cord us, As

Par - don grant us, and grace ac - cord us, and grace ac - cord us, As

cord us, Par - don grant us, - grace ac - cord us, and grace ac - cord us, As

grace ac - cord us, and grace ac - cord, - and grace ac - cord us, As

Detailed description: This system contains five staves. The top staff is a vocal line starting with a fermata and the lyrics 'Oh, my Fa - ther!'. The second and third staves are vocal lines with lyrics 'grant us, and grace ac - cord us; Par - don grant us, and grace ac - cord us, As' and 'Par - don grant us, and grace ac - cord us, and grace ac - cord us, As' respectively. The fourth and fifth staves are piano accompaniment lines with lyrics 'cord us, Par - don grant us, - grace ac - cord us, and grace ac - cord us, As' and 'grace ac - cord us, and grace ac - cord, - and grace ac - cord us, As' respectively. Dynamics include *f*, *p*, and *f* with accents.

f
Oh, my Fa - ther!

we in turn our foes for - give, As we in turn our foes for -

we in turn our foes for - give, As we in turn our foes for -

Detailed description: This system contains five staves. The top staff is a vocal line starting with a fermata and the lyrics 'Oh, my Fa - ther!'. The second and third staves are vocal lines with lyrics 'we in turn our foes for - give, As we in turn our foes for -' and 'we in turn our foes for - give, As we in turn our foes for -' respectively. The fourth and fifth staves are piano accompaniment lines with lyrics 'we in turn our foes for - give, As we in turn our foes for -' and 'we in turn our foes for - give, As we in turn our foes for -' respectively. Dynamics include *f* with accents.

f *rit.*
Oh, my Fa - ther!

Tempo I.
pp sotto voce.
give. Be thy name an a-dored one, our

pp sotto voce.
give. Be thy name an a-dored one, our

pp sotto voce.
Tempo I.

PPP
Ad. *

f
Oh my

poco a poco cresc.
Fa - ther on high. And may thy reign short - ly draw nigh.

poco a poco cresc.
Fa - ther on high. And may thy reign short - ly draw nigh.

poco a poco cresc.

Fa - ther! Thy ho - ly will be

Oh, may thy ho - ly will be done, Yea, may thy ho - ly will be

Oh, may thy ho - ly will be done, Yea, may thy ho - ly will be

done, Un - der, as be - yond the sun. Be -

done, Un - der, as be - yond the sun. Be -

done, Un - der, as be - yond the sun. Be -

pp

ppp

neath, a - bove the sun, Oh, my Fa - ther!

neath, a - bove the sun, Be it done.

neath, a - bove the sun, Be it done.

f. *dim.* *ppp* *ppp* *ppp* *pp* *R. H. pp*

cresc. assai. *ff* *ff* *ff* *ff*

* *Ad.* * *Ad.* * *Ad.* * *Ad.* *

ff *dim.* *dolce.* *cresc.* *ff*

Tromb. * *Ad.* *

End of Second Part.

XII. Part III.

Chorus. — Golgotha.

Allegro feroce. (♩ = 72.)

Piano. *pp sotto voce.*

pp sotto voce.

f *

pp sotto voce.

f *

pp sotto voce.

f *

SOPRANOS. *pp (In the distance.)*

'Tis the man; that is he!

TENORS.

BASSES.

pp (In the distance.)

'Tis the man; that is

pp sotto voce.

f *

Far the worst of the three.

he! Far the worst of the

rit. * *rit.* *

mf 'Tis the man; *f* No crime could vi - ler

mf 'Tis the man, that is he! *f* No crime could vi - ler

three. That is he! No crime could vi - ler

rit. * *rit.* * *rit.* *

dim. be. Yea, 'tis

dim. be. Yea, 'tis

dim. be. Yea, 'tis

fpp

he! Far the worst of the three.

he! Far the worst of the three.

he! Far the worst of the three.

No crime could vi - ler

No crime could vi - ler

No crime could vi - ler

No crime could vi - ler

be, could vi - ler be. 'Tis the man; That is he!

be, could vi - ler be. 'Tis the man; That is he!

be, could vi - ler be. 'Tis the man; That is he!

p
No crime could vi - ler

p
No crime could vi - ler

p
No crime could vi - ler

And.

ff
be, could vi - ler be.'Tis the worst of the three.

ff
be, could vi - ler be.'Tis the worst of the three.

ff
be, could vi - ler be.'Tis the worst of the three.

ff

And.

p
His death, his death we

p
His death, his death we

p
His death, his death we

And.

all shall short - ly see. No crime could vil - er be. The worst of all the

all shall short - ly see. No crime could vil - er be. The worst of all the

all shall short - ly see. No crime could vil - er be. The worst of all the

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal lines are in a minor key and contain the lyrics: "all shall short - ly see. No crime could vil - er be. The worst of all the". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *f* (forte) and *ff* (fortissimo).

three. No crime could vil - er be, How

three. No crime could vil - er be, How

three. No crime could vil - er be, How

The second system continues the vocal and piano parts. The vocal lines end with a long note and the word "How". The piano accompaniment features a *ff* marking and a section labeled "Sua basso...".

just the law's de - cree! How just the law's de - cree! The worst of all the

just the law's de - cree! How just the law's de - cree! The worst of all the

just the law's de - cree! How just the law's de - cree! The worst of all the

The third system continues the vocal and piano parts. The vocal lines contain the lyrics: "just the law's de - cree! How just the law's de - cree! The worst of all the". The piano accompaniment includes dynamic markings for *dim.* (diminuendo) and *ff* (fortissimo).

three. No crime could vi-ler be, No
 three. No crime could vi-ler be, No
 three. No crime could vi-ler be, No

pp
pp
pp

sff
sva basso.....
 Qw. *

crime could vi - ler be.
 crime could vi - ler be.
 crime could vi - ler be.

dim.
 Qw. *

f ben marcato.
 His death, his death,
f ben marcato.
 The bold and wick-ed schemer, The in-solent blas- phemer! His death, his

f ben marcato. e ff

We all shall short-ly
 death, we all shall short-ly see, his death, his death,

1st & 2d SOP.

f *ben marcato.*

The bold and wick-ed schemer, The in-solent blas - phemer! His death, his
 see.
 His death, his death,

death we all shall short-ly see. His death, his death.
 We all shall short-ly

f ben marcato. His death, his death,
 The bold and wicked schemer, the in-solent blas- phemer. His death, his
 see.

death we all shall short-ly see. His death, his death.

'Tis the man, that is he! 'Tis the man, that is
 'Tis the man, that is he! 'Tis the man, that is
 'Tis the man, that is he! 'Tis the man, that is

f *Ad.* *

he! Far the worst of the three. 'Tis the
 he! Far the worst of the three. 'Tis the
 he! Far the worst of the three. 'Tis the

Ad. * *Ad.* *

man, that is he! 'Tis the man, that is
 man, that is he! 'Tis the man, that is
 man, that is he! 'Tis the man, that is

Ad. * *Ad.* *

he! 'Tis the man, that is he!
 he! 'Tis the man, that is he!
 he! 'Tis the man, that is he!

f * *f*

Far the worst of the three. 'Tis the man, that is

Far the worst of the three. 'Tis the man, that is

Far the worst of the three. 'Tis the man, that is

f

Ad. * *Ad.* * *Ad.* *

he!

he!

he!

The worst of all the three. He dies!

The worst of all the three. He dies!

The worst of all the three. He dies!

The worst of all the three. His

The worst of all the three. His

The worst of all the three. His

This system contains three vocal staves and a piano accompaniment. The lyrics are: "The worst of all the three. His". The piano part features a complex texture with many sixteenth notes and a dynamic marking of *sfz* (sforzando) in the first measure.

death we all shall short-ly see. He dies!

death we all shall short-ly see. He dies!

death we all shall short-ly see. He dies!

This system contains three vocal staves and a piano accompaniment. The lyrics are: "death we all shall short-ly see. He dies!". The piano part continues with complex textures and includes a dynamic marking of *sfz*.

Andante con moto. (♩ = 100.)

p

This system contains piano accompaniment for the third system. It begins with a tempo marking "Andante con moto. (♩ = 100.)" and a dynamic marking of *p* (piano). The piano part features a complex texture with many sixteenth notes and a dynamic marking of *p*.

BASSES, TUTTI.

f cantabile.

Say, thou King of the

p *pp*

Jews, where is thy pow'r so vaunt - ed? Thou didst

mf *dim.*

boast in thy pride and thine ar - rogance un - daunted, That the tem - ple thou couldst o'er -

staccato. *f* *f*

throw, And build it up a - gain in glo - ry. Who could be -

lieve so mad a sto - ry? The hour is come thy might - i - ness to show.

f. *riten. a tempo.* (♩ = 116.)

Say, thou King of the Jews, where is thy pow'r so vaunt - ed?

f. *collu voce. a tempo.*

Pharisees. TENORS, TUTTI.

Thou, who sav-edst all who sought thee, Say, who shall save thee this

day? Say, prophet say! Say, prophet say!

p cantabile.

See, where thy teach-ing hath brought — Thee! And all thy

dolce.

Allegro. (♩ = 132.)

flock, and all thy flock, and all thy flock, where be they?

Pharisees.

marcato.

Musical notation for the Soprano part, first system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

If he be what he told us, Death is van-quist'd be - fore him.

SOPRANOS.

Musical notation for the Soprano part, second system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

If he be what he told us, Death is van-quist'd be - fore him.

TENORS.

Musical notation for the Tenor part, first system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

If he be what he told us, Death is van-quist'd be - fore him.

BASSES.

Musical notation for the Bass part, first system. It consists of a single staff with a bass clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

If he be what he told us, Death is van-quist'd be - fore him.

Piano accompaniment for the first system. It consists of two staves (treble and bass clefs). The right hand has a melodic line with a crescendo hairpin, a forte (*f*) dynamic marking, and a decrescendo hairpin. The left hand has a bass line with chords and a double bar line with a repeat sign and a fermata. There are two asterisks (*) in the bass line.

Musical notation for the Soprano part, third system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Then let him now de - scend, and we all will a - dore him.

Musical notation for the Soprano part, fourth system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Then let him now de - scend, and we all will a - dore him.

Musical notation for the Tenor part, third system. It consists of a single staff with a treble clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Then let him now de - scend, and we all will a - dore him.

Musical notation for the Bass part, third system. It consists of a single staff with a bass clef, a 7/8 time signature, and a key signature of one flat (B-flat). The notes are: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3.

Then let him now de - scend, and we all will a - dore him.

Piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The right hand has a melodic line with a crescendo hairpin and a fortissimo (*ff*) dynamic marking. The left hand has a bass line with chords and a double bar line with a repeat sign and a fermata. There are two asterisks (*) in the bass line.

His words we will o - bey.

His words we will o - bey.

Soldiers

f marcato.

We, one and all shall be firm in the be -

We, one and all shall be firm in the be -

Executioners.

We, one and all shall be firm in the be -

We, one and all shall be firm in the be -

His words we will o - bey.

His words we will o - bey.

His words we will o - bey.

His words we will o - bey.

His words we will o - bey.

His words we will o - bey.

ff

Tromba.

liev - ing that thy words, King and Lord, that thy words have been ev - er

liev - ing that thy words, King and Lord, that thy words have been ev - er

liev - ing that thy words, King and Lord, that thy words have been ev - er

liev - ing that thy words, King and Lord, that thy words have been ev - er

accel.

true. Have been ever true, ev-er

true. Have been ever true, ev-er

accel.

Yea, one and all will a - dore him, His words we will o -

accel.

Yea, one and all will a - dore him, His words we will o -

accel.

Yea, one and all will a - dore him, His words we will o -

ff accel. *cresc. assai.*

And.

Lento. (♩ = 56.)

true.

true.

bey.

ff *Lento.* *Hautb.* *Clar.* *fp espressivo.* *dim.*

Evangelist.

(♩ = 76.)

espress. assai. Allegro feroce. Tempo I.

Then cried the Saviour, grieving: "Father, they know not what they do!"

SOPRANOS.

TENORS.

BASSES.

ff 'Tis the man: it is

ff 'Tis the man: it is

ff 'Tis the man: it is

pp

f

Ad.

he!

he!

he!

he!

No

No

No

f

crime could vi - ler be, could vi - ler be. 'Tis the worst of the

crime could vi - ler be, could vi - ler be. 'Tis the worst of the

crime could vi - ler be, could vi - ler be. 'Tis the worst of the

pp

ff

ff

three. *p* How

three. *p* How

three. *p* How

ff

just the law's de - cree, the law's de - cree. 'Tis the worst of the *ff*

just the law's de - cree, the law's de - cree. 'Tis the worst of the *ff*

just the law's de - cree, the law's de - cree. 'Tis the worst of the *ff*

ff

Ad. * *Ad.* *

three. *p* His

three. *p* His

three. *p* His

three. *p* His

ff

death, his death we all shall short - ly see. No crime could vi-ler

death, his death we all shall short - ly see. No crime could vi-ler

death, his death we all shall short - ly see. No crime could vi-ler

ff

♩

be. The worst of all the three, No crime could vi-ler be.

be. The worst of all the three, No crime could vi-ler be.

be. The worst of all the three, No crime could vi-ler be.

ff

ff

8va basso

♩

pp How just the law's de - cree! No crime could vi-ler

pp How just the law's de - cree! No crime could vi-ler

pp How just the law's de - cree! No crime could vi-ler

pp How just the law's de - cree! No crime could vi-ler

dim. *ff*

♩

be. How just the law's de - cree, No crime could vi-ler be,

be. How just the law's de - cree, No crime could vi-ler be,

be. How just the law's de - cree, No crime could vi-ler be,

ff *sff*

No crime could vi - ler be.

No crime could vi - ler be.

No crime could vi - ler be.

No crime could vi - ler be.

pp *f*

pp *f*

pp *f*

dim. *f*

The worst of all the

The worst of all the

The worst of all the

three. His death we all shall short - ly see. He

three. His death we all shall short - ly see. He

three. His death we all shall short - ly see. He

dies! He dies!

dies! He dies!

dies! He dies!

'Tis the man, it is

'Tis the man, it is

'Tis the man, it is

he! His death,

he! His death,

he! His death,

Ad. *Ad.*

His death we all shall shortly

His death we all shall shortly

His death we all shall shortly

Ad.

see.

see.

see.

Ad.

This musical score consists of seven systems of staves. The first system includes three staves: two for strings (treble and bass clefs) and one grand staff for piano. The piano part features a complex rhythmic pattern with many sixteenth notes. The second system continues the piano part with similar rhythmic patterns. The third system shows a key signature change to one sharp (F#) and continues the piano part. The fourth system includes dynamic markings *pp* in the piano part and *fp* in the bass line. The fifth system features a *dim.* marking with a hairpin and a *rit.* marking. The sixth system shows the piano part with a long, sustained note. The seventh system concludes with *ppp* dynamics and a final asterisk. The score is marked with several *rit.* and asterisk symbols throughout.

XIII.

Recit. Song and Chorus. Mary, the Evangelist and Soldiers.

Andante. (♩ = 69.)

Piano.

espr.

f

Mary. *RECIT.*

Soldiers. *f*

TENORS. In anguish at the feet of this martyr ex -

BASSES. *f*

Leave us, and go thy way.

Leave us, and go thy way.

pp

pir - ing, Oh, let me lin - ger; here fain would I stay.

f

pp

espr.

Air.

Lento. (♩=76.)

pp espress. e cantando.

cresc.

Mary. *pp*

Bright-est and

molto dim. *pp* *PPP sosten. assai.*

best! Brightest and best! Oh, my Lord and my Master! Flowsev-er fast— and

fast-er, yea, fast— and fast-er Thy pure life a - way. Brightest and

best! Brightest and best! Flows ev-er fast and fast - - - er, Thy

pure life a - way. Di - vin - est of mor - tals, Death o - pens be -

fore - thee the heav'n - ly port - als. And the an - gels to thee are calling;

animato poco a poco.

"Welcome!" they say, And the an - gels to thee are call - ing, "Wel - come!" they say,

Più mosso molto appass.

Master! Master! now leave me not I pray. He dies! - He dies! -

Now leave me not, I pray. Though night a-round thee be falling, night shall be

rit. **Tempo I.**
 day. Brightest and best! Brightest and best. Oh, my Lord and my

pp subito.

Master! Flows ev-er fast — and fast-er Thy pure life a - way. Di-vin-est of

ppp *

Ad. *ff* *rit.*
 mortals, Death o-pens be - fore — thee the heav'n - ly port - als.

poco a poco cresc *ff*

pp *Ad.* * *Ad.* *

Brightest and best! Brightest and best!

dim. *ppp*

mf *frit. molto espress.* *a tempo.*

Mas - ter, my Mas - ter, Now leave me not I

espress. *ff* *attacca.*

collu voce.

pray!

ff

pp

Lento *Mary.*

Evangelist. Master, oh,

Then said the Lord, "Weep not, all now is end-ed.

Lento (♩ = 56.) *pppp* *ff*

pppp *ff*

2 Trombones. *2* *Svu bassa*

f

Mas-ter!

Weep not, I say, Blest are those that have heard me

pppp

2^{da} * *2^{da}*

fp

rit.

Lo, a smile from a -

ear - nest - ly as thou."

rit.

il più ppp possibile.

ppp

2^{da} *

rit.

bove to his lips hath de - scend - ed.

rit.

The eleventh hour.

Clar. Solo.

Tam-Tam.

2^{da}

Chorus of People, etc.

SOPRANOS. *f* > > > > > >

The moment of death lies before him!

TENORS. *f* > > > > > >

The moment of death lies before him!

BASSES. *f* > > > > > >

The moment of death lies before him!

cresc.

Evangelist.

Ah! —

f Tromba. *3*

ad.

Mary.

ad lib. Ah! —

All is finished now! —

a tempo.

fff colla voce. *ff* > > > >

ff Ah! *ff* Ah! *ff* Ah!

ff *fff* *tutta la forza.*

* *Ad.*

Allegro feroce.

ff It is o'er. He is dead!

ff It is o'er. He is dead!

ff It is o'er. He is dead!

Allegro feroce. (♩ = 126.)

ff

*

It is o'er! He is dead.

It is o'er! He is dead.

It is o'er! He is dead.

It is o'er! He is dead.

His boast - ed pow'r will not re - store him.

His boast - ed pow'r will not re - store him.

His boast - ed pow'r will not re - store him.

The piano accompaniment consists of a treble and bass clef. The treble clef part features chords and a melodic line with a fermata. The bass clef part features a steady rhythmic accompaniment with a fermata at the end.

He is dead. He is dead!

He is dead. He is dead!

He is dead. He is dead!

He is dead. He is dead!

The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with a fermata and a *fff* dynamic marking. The bass clef part has a steady rhythmic accompaniment with a fermata at the end.

The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with a fermata and a *ff* dynamic marking. The bass clef part has a steady rhythmic accompaniment with a fermata at the end.

XIV.

Recit. and Chorus. Mary and Chorus of Females.

Andante. (♩ = 72.)

Strgs. con sordino.

Piano.

pp
Clar.

ppp

pp

Co. *

Musical score for Piano, Clarinet, and Cello/Double Bass. The piano part features a complex accompaniment with chords and moving lines. The clarinet and cello/double bass parts provide harmonic support.

Musical score for Piano. Dynamics include *ppp*, *p*, and *cresc.* The piano part continues with intricate textures.

Flutes.

pp

dolce ed espress

Strgs.

Co. *

Musical score for Flutes and Strings. The flute part is marked *pp* and *dolce ed espress*. The strings are indicated by the *Strgs.* label.

2 Flutes.

ppp Drums.

Musical score for 2 Flutes and Drums. The flute part features a melodic line, and the drums are marked *ppp*.

cresc.

Violas & Cellos. *pp*

Musical score for Violas and Cellos. The part is marked *pp* and includes a *cresc.* dynamic marking.

Clar.

1st Viols.
pp subito.

2nd Viols.

Clar.

Musical score for Clarinet and Violins. The first violins part is marked *pp subito.* The clarinet part is also indicated.

più ppp *pp* *pp* *p*

cresc. *sempre ed appass.*

Mary. *RECIT. p*

I have wept all the night,—and

f *f* *f* *ppp*

♩. *

a tempo del Preludio. *mf*

long to see the mor - row. Although it

pp *ppp*

bring me naught but bitter sor-row, Ah, once a - gain to see the face that

misterioso.

I a - dore, the face that I a - dore; 'Twere sweet a - gain to

gaze on and wor - ship the features that smiled on the vi - lest of crea -

p *mf*

tures, Though they shall smile now nev - er - more.

pp *ppp* *pp* *Flutes.* *Drums.*

pp quasi una marcia funebre.

What words came from his

p

lips; words ev - er soft - ly ten - der! To the grave, a - las, we sur -

Mary.
rend - er our be - lov - ed; Hope now hath fled.

Chorus of Females.
Yea, the Lord is

f *espress.*

pp *mf* *ppp*

He con - soled the af - flict - ed in his gra - cious kind -

dead.

poco più animato.

pp

ness; But in their fu - ry and their blind - ness Have his foes the mer -

ci-ful slain. "A-wait the
Chorus of Females. Ah! we seek him in vain.

espr.

Mary.
 hour!" So said the Mas - ter!

Più animato.

cresc.

Still I a - wait the hour, weep - ing and

Molto appassionato.

sempre.

in de - spair.

Chorus of Females. *pp sotto voce.*

Mourn, *colla voce.* Mourn for the lost one wail - ing.

Tempo I. (♩ = 72.)

f dim. *ppp dim. assai.*

Mourn of the heart now cold and still: But thy tears and thy sighs will be

Mary.

Mas - ter dear!

all un - a - vail - ing, All, all un - a - vail - ing. Death will not hear - ken

to thee, nor thy heart - felt pray'r ful - fil. Mourn! —

pp

Still I await the hour in de - spair. Still I a - wait the hour

Mourn!

dim.

fp

f

espressivo.

in de - spair. Weep - ing in de - spair. Mourn! Mourn! for the lost one wail - ing.

dim., *pp rit. assai.*

pp *ppp*

Recit. — Mary.

Un poco agitato. (♩ = 100.) *RECIT.*

Mary. Nay, not a sound in re-ply to my

Piano. *p*

call - ing. None heed me when I cry. And yet I seem, yet I seem to

p *cantabile.*

fp *f* *ppp*

dolce.

hear like a breath on me fall-ing, up-on me gently fall-ing, like a breath, a

cresc. poco

pp rit. assai. quasi senza voce.

Animato.

soft voice that murmurs, "Tis I!" A soft voice that murmurs, "Tis

a poco. *f*

Final Movement. — Mary, Evangelist, Disciples and Chorus.

Andante semplice.

Mary.

ppp

Soprano.

Musical notation for Soprano part, first system. The staff shows a whole rest followed by a fermata.

Il"

Evangelist.

pp dolce.

Tenor.

Musical notation for Tenor part, first system. The staff shows a whole rest followed by a fermata, then a melodic line starting with a quarter note.

"Nay, ap-proach me not?"

Andante semplice. (♩ = 66.)

pp misterioso.

Piano.

Musical notation for Piano part, first system. The grand staff shows a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *ppp*.

Musical notation for the second system. It includes vocal parts and piano accompaniment. The vocal parts have lyrics: "Thus spoke the ris-en Sav - iour: "Ma-ry, tell my e - lect who believe in my". The piano part includes the instruction *Stesso tempo.* and *pp dolciss.*

Musical notation for the third system. It includes vocal parts and piano accompaniment. The vocal parts have lyrics: "I am lost in my won - teach-ing, my — law thro' oth-er lands to spread. May they". The piano part includes the instruction *p* and *pp*. The system ends with a double bar line and a fermata.

der.
save many souls by their faith-ful-ly preaching Those truths for which their Mas-ter

f

*And. **

Our Mas-ter liv-eth once a-gain. Yea, the bonds of the grave. — He hath
bled. Ma-ry, tell my e-

ff

cresc.

*And. ** *And. ** *And. **

burst — them a - sun - der, In e - ter - nal bliss to reign. He
lect who believe in my teach - ing, my laws in oth - er lands,

ff *dim.* *ppp* *cresc.*

*And. ** *And. ** *And. **

Mary.
liv - eth once a - gain. —
Evangelist.
my laws to spread. —

ff

*And. **

Chorus of Angels.
Glo - ri - a in ex - cel - sis

ff

*And. ** *And. ** *And. **

Mary.

Allegro con moto.

Hith-er come, one and

Chorus of Angels.

De - o!

Allegro con moto. (♩ = 138.)

fp

Mary.

all.

Oh! joy - ful hour! Of

fp

death he hath con - quered the pow'r, of death conquered the

fp

Mary.

pow-er.

Let us all - sing his glo-ry,

TENORS. Disciples.

From death he came.

Glo - ry

BASSES.

From death he came.

Glo - ry

fp

and— praise his ho - ly name. Yea, we will sing,
 be to his ho - ly name.
 be to his ho - ly name.

fp *cresc.*

Mary. *Allegro alla breve.*
 and praise his ho - ly name. *ff*
 SOPRANOS.

TENORS. Ah!

BASSES. Ah!

ff *Allegro alla breve. (♩ = 84.)*
Rev. &

Oh, hap-py
 Oh, hap-py
 Oh, hap-py

TUTTI.

day! _____ Our Mas - ter

day! _____ Our Mas - ter

day! _____ Our Mas - ter

sempre marcato assai.

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). They feature a long note for 'day!' followed by a rest, and then a short phrase 'Our Mas - ter'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The tempo/mood marking is 'sempre marcato assai.'.

slain, Raised from the dead Now liv-eth once a - gain!

slain, Raised from the dead Now liv-eth once a - gain!

slain, Raised from the dead Now liv-eth once a - gain!

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. They feature the lyrics 'slain, Raised from the dead Now liv-eth once a - gain!'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

Raised from the dead now liv-eth once a - gain, Through-out the world we

Raised from the dead now liv-eth once a - gain, Through-out the world we

Raised from the dead now liv-eth once a - gain, Through-out the world we

s

Detailed description: This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps. They feature the lyrics 'Raised from the dead now liv-eth once a - gain, Through-out the world we'. The piano accompaniment is in bass clef and features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A fermata is placed over a note in the piano accompaniment, with the letter 's' above it.

will pro-claim his glo - ry; And tell to all man-kind the sto - ry,
 will pro-claim his glo - ry; And tell to all man-kind the sto - ry,
 will pro-claim his glo - ry; And tell to all man-kind the sto - ry,

Our Mas-ter slain, Now liv-eth once a - gain. Our Mas-ter
 Our Mas-ter slain, Now liv-eth once a - gain. Our Mas-ter
 Our Mas-ter slain, Now liv-eth once a - gain. Our Mas-ter

ff
 slain, Now liv - eth once a - gain. We all will
 slain,
 slain,

Oh, hap - py
 praise, We all will praise his ho - ly name.

ff
 We all will praise his name.

day! Our mas - ter_ slain now liv - eth, liv - eth once a - gain.

ff
 He liv - eth once a - gain.
 Lives once a - gain.

Oh, hap - py day! Our Mas - ter slain,
 Oh, hap - py day! Our Mas - ter slain,
 Oh, hap - py day! Oh, hap - py day! Our Master

Our Mas-ter slain Now lives a - gain.

Our Mas-ter slain Now lives a - gain.

slain Now lives a - gain, Now lives a - gain.

This system contains the first three staves of music. The top two staves are vocal lines with lyrics. The bottom staff is the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

All glo-ry— to his name, His praise we will pro-

All glo-ry— to his name, His praise we will pro-

All glo-ry— to his name, His praise we will pro-

This system contains the next three staves of music. The vocal lines continue with the lyrics. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like 's' (sforzando) and 'f' (forte).

claim. All glo-ry— to his name, his—

claim. All glo-ry— to his name, his—

claim. All glo-ry— to his name, his—

This system contains the final three staves of music on the page. The vocal lines conclude with the lyrics. The piano accompaniment features some longer notes and dynamic markings, ending with a final chord.

praise we will pro - claim. He liv - eth once a -

praise we will pro - claim. He liv - eth once a -

praise we will pro - claim. He liv - eth once a -

gain. Our Mas - ter

gain. Our Mas - ter

gain. Our Mas - ter

slain, Our Mas - ter slain.

slain, Our Mas - ter slain.

slain, Our Mas - ter slain.

fff

We will, we will proclaim his glo - ry, We
 We will, we will proclaim his glo - ry, We
 We will, we will proclaim his glo - ry, We

will proclaim his glo - ry, And tell man-kind the sto - ry.
 will proclaim his glo - ry, And tell man-kind the sto - ry.
 will proclaim his glo - ry, And tell man-kind the sto - ry.

Our Mas-ter slain Now liv-eth once a - gain, Our Mas-ter slain Now
 Our Mas-ter slain Now liv-eth once a - gain, Our Mas-ter slain Now
 Our Mas-ter slain Now liv-eth once a - gain, Our Mas-ter slain Now

liv-eth once a - gain, Now liv-eth once a - gain, Now liv - eth

liv-eth once a - gain, Now liv-eth once a - gain, Now liv - eth

liv-eth once a - gain, Now liv-eth once a - gain, Now liv - eth

once a - gain! *ff* Glo - - ry! *ff* Glo - -

once a - gain! *ff* Glo - - ry! *ff* Glo - -

once a - gain! *ff* Glo - - ry! *ff* Glo - -

ry! Our

ry! Our

ry! Our

cresc. assai.

Mas - ter slain. Now liv-eth once a - gain.

Mas - ter slain. Now liv-eth once a - gain.

Mas - ter slain. Now liv-eth once a - gain.

The first system features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are "Mas - ter slain. Now liv-eth once a - gain." The piano part includes a melodic line in the right hand and a bass line in the left hand.

The second system continues the vocal and piano parts. The piano accompaniment features a more active melodic line in the right hand, moving through various intervals and chords.

The third system shows the vocal parts and piano accompaniment. The piano part continues with its melodic and harmonic development.

The fourth system concludes the vocal and piano parts. The piano accompaniment ends with a final chord and a fermata over the final note.