

1892

Nain

Homer A Norris
Composer

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No. 919

ROSSINI

PORTFOLIO

Nain



Sacred Cantata
by
Homer A. Norris

H.B. Stevens Co. Boston.



G.W. Peckham & Co.

MAINE COMPOSERS AND THEIR MUSIC
Homer A. Norris - Wayne - 1860-1920

DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS

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ROSSINI CLUB,
PORTLAND, ME

NAIN

A SACRED CANTATA.

WORDS
SELECTED FROM THE BIBLE
AND OTHER SOURCES.

MUSIC COMPOSED BY
Robert
HOMER A. NORRIS.

PRICE, \$1.00, NET.

H. B. STEVENS COMPANY,
BOSTON, MASS.

NAIN.

FIRST PERFORMANCE GIVEN BY THE

ORPHEUS CLUB

SPRINGFIELD, MASS., JAN. 27, 1892,

UNDER THE DIRECTION OF

MR. E. CUTTER, JR.

JESUS THE CHRIST MR. GEO. J. PARKER
MARY MAGDALENE MRS. E. HUMPHREY-ALLEN
THE CHILDREN THE MISSES CARRIE AND MABEL BOND

Chorus of Angels. Chorus of Disciples. Chorus of Pharisees, etc.

AND THE

PHILHARMONIC ORCHESTRA,

BERNHARD LISTEMANN, *Conductor.*
ALFRED DE SEVE, *Concertmeister.*



TO

ONE

WHO SHALL HERE BE NAMELESS,

THIS WORK

IS

AFFECTIONATELY DEDICATED.



EXT MORN, down our silver mere He sailed
To Nain . . . That night He lay at meat
In Simon's house, in my own city here,—
It stands there yonder, with the three white domes. . .
And 'midst the others I, too, entered in,
Bearing my box, the costliest thing I owned,
Holding much precious spikenard, subtly pressed
From flower and root of delicatest growth
By some far river in thy distant Hind. . . .

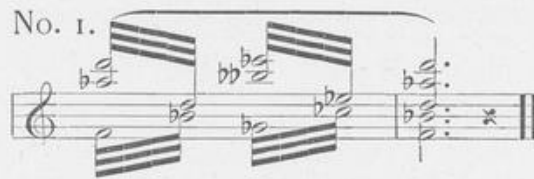
When I stood
Unnoticed at his feet, dropping hot tears
Which ran on them, wiping my tears away
With these unbraided hairs, ashamed to moist
Such sacred palms with water from such source:
I would not merely lift the seal of silk
That shut the casket's lid, and spill the spice,
Lest somewhere, afterwards, some others use
My box—His box—for something ill again.
But on the stones I broke the dainty work,
And from these ruined fragments poured forth all
Over his feet, with many a fervent kiss
Adoring, and anointing. Then there spread
The long-imprisoned spirit of that balm
To every quickened nostril at the feast;
And he that was its master spake—half heard:
'My guest, the Prophet, being such, should wist
Who and what manner of a wench it is
Which toucheth him, for she is *Miriam!*' . . .
With that,—beyond all music ever heard,—
Fell dulcet on mine ears: 'Go thou in peace,
Thy faith hath saved thee! Go in peace, thy sins
Are all forgiven!'

And, from that glad hour,
Followed I Him, and ministered to him;
And found myself alive who had been dead,
And saved by Love, who dwelt so lovelessly."

Sir Edwin Arnold.



ATTENTION is called to the following themes, the recurrence of which will, it is hoped, give some unity to the work:—



ARGUMENT.

Y SUMMER EVENING.—The Christ and a body of followers on the highway between Capernaum and Nain. Passing slowly along, the night seems filled with heavenly choirs singing (“Benedictus”): “Lo, He cometh, the Saviour of Israel, Prince of Peace!” The followers, kneeling, unite with the spirit voices.

The Christ has gone on, and, standing alone by the wayside, communes with the Father. Mary Magdalene, unperceived, now hears and sees, for the first time, the new prophet. Christ resumes his journey toward Nain and is followed by his disciples. Mary Magdalene joins them.

After raising the widow’s son, the Christ is followed by many of the people into the village. Children come reverently from Simon the Pharisee’s house, and ask Him to sup with them. While the villagers surround the house, singing in honor of the great teacher, the Christ, from the inside, is heard teaching the twelve the “Lord’s Prayer.” Suddenly, Mary Magdalene glides into the room, and, prostrating herself, bathes His feet in her tears. The Pharisees, horrified, express their disapproval. The Christ rises, and, with upturned, expectant face, waits for some sign from the Father before He shall proclaim His divine authority. Softly again the voices steal down through the evening shadows: “Lo, He cometh. This is my beloved son; hear ye Him.”

Then the Christ proclaims peace and pardon, and all the people cry: “Lift up your heads, O ye gates, and the King of Glory shall come in.”

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SCENE II.

Mary Magdalene and the Disciples.

- NO. 1. RECITATIVES AND HYMN . . . ART THOU WEARY?

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- NO. 1. INTRODUCTION AND RECITATIVE, SUFFER THE CHILDREN.
2. DUET ABIDE WITH US,
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SCENE IV.

The evening meal in the house of Simon the Pharisee.

- NO. 1. MALE CHORUS . . . OUR FATHER WHICH ART IN HEAVEN.
2. ARIA OUT OF THE DEPTHS.
3. CHORUS OF PHARISEES . THIS MAN, WERE HE A PROPHET.
4. RECITATIVE, SOLO AND CHORUS . SEEK YE THE LORD.
5. RECITATIVES COME UNTO ME.
6. SOLO WONDROUS WORDS!
7. CHORUS WHO SHALL ASCEND?

NAIN.

Place - A highway between Capernaum and Nain.
Time - Summer evening. Christ and a body of
followers on the highway.

SCENE I.

By HOMER A. NORRIS.

INTRODUCTION and CHORUS.

Andante Maestoso. (♩=66.)

PIANO
or
ORGAN.

The musical score consists of four systems of music for Piano or Organ. The first system begins with a *ff* dynamic and a crescendo leading to a *p* dynamic. The second system continues with *ff*, *p*, and *pp* dynamics, including a first ending marked with an '8'. The third system features *pp* dynamics and includes triplet markings in both staves. The fourth system is titled 'Summer evening. (♩=44.)' and starts with a *pp* dynamic.

CHORUS OF ANGELS.

pp Lo He com-eth!
Be - ne - dic - tus

pp Lo He com-eth!
Be - ne - dic - tus

Benedictus.

Andante Moderato. (♩=116.)

CHORUS OF ANGELS.

SOPRANOS.

CONTRALTOS.

(The followers kneel)
by the wayside.

TENORS.

p Lo He com-eth! Lo He com-eth! The Sa - viour of Is - ra - el.
Be - ne - dic - tus Be - ne - dic - tus qui ve - nit in no - mi - ne

BASSES.

pp

Prince of Peace Prince of
Do - mi - ni Do - mi - ni

f

Prince of Peace! Prince of Peace!
Do - mi - ni Do - mi - ni.

Peace!
ni.

p

Un - to you
Do - mi - ni

p

Prince of Peace! Joy and gladness joy and glad - ness
Do - mi - ni Be - ne - dic - tus Be - ne - dic - tus

mf cresc.

joy and glad - - ness
Be - ne - dic - - tus

mf cresc.

f

He bring - eth He bring - - eth
Qui ve - nit qui ve - - nit

ff Joy and glad - ness He bring - - eth un - to you *pp*
Be - - ne - - dic - tus qui ve - - nit Do - mi - ni

ff Joy and glad - ness He bring - - eth
Be - - ne - - dic - tus qui ve - - nit

mf un - to you. All ye peo - ple bow be - fore Him!
Do - mi - ni Be - ne - dic - tus Be - ne - dic - tus

pp Prince of Peace!
Do - mi - ni

ff Jew and Gentile hearts a - dore Him! O praise Him and wor - ship Him
Be - ne - dic - tus Be - ne - dic - tus qui ve - nit in no - mi - ni

ff
All the earth! all the earth!
Do - mi - ni Do - mi - ni

ff
All the earth! all the earth! all the earth! For He com - eth
Do - mi - ni Do - mi - ni Do - mi - ni Be - ne - dic - tus

ff *p*

pp
For He com - eth
Be - ne - dic - tus

pp
For He com - eth He com - eth, He
Be - ne - dic - tus Qui ve - nit qui

f

ff
with sal - va - tion, He com - eth
Be - ne - dic - tus qui ve - nit

ff
com - eth with sal - va - tion, He com - eth
ve - nit Be - ne - dic - tus qui ve - nit

ff

pp

Your Re-deem - er. A -
 Be - ne - dic - tus

pp

pp Your Re-deem - - - er. Prince of Peace!
 Be - ne - dic - - - tus Do - mi - ni

mf

pp

mf

(Piano.)

men. A - men. A - men.

Prince of Peace!
 Do - mi - ni. A - - - men.

pp

pp

(♩ = 44.)

pp The followers resume their journey toward Nain.

CHRIST. *quasi recitante.*

I will fear no e - vil: thy rod and thy staff they com - fort

ANGELS.

Lo He cometh
Be - ne - dic - tus

ad lib.

me.

They com - - fort me: thy rod and thy staff they

Lo He cometh
Be - ne - dic - tus

com - fort me.

Lo He cometh!
Be - ne - dic - tus.

rall.

pp

Arioso

"Yea, though I walk."

Christ alone on the highway.
Mary Magdalene listens sheltered by the trees.

Larghetto. (♩=58.)

CHRIST.

Yea, though I walk,

walk through the val - ley, yea, though I walk, walk through the valley of the

shad - ow of death, yea though I walk,

walk through the val - ley of the shad - ow, the shad - ow of death

mf

ad lib.

a tempo

I will fear no e - - vil: I will fear no

e - vil: thy rod and thy staff, — they comfort, com-fort

me. — thy rod and thy staff — they com - - fort

cresc. *f.*

me — thy rod and thy staff — they com-fort, com-fort

ad lib. *rit.* *pp* He passes slowly away.
a tempo

me — they comfort me, comfort me. Yea, though I walk
a tempo

walk through the val - ley through the val - ley of the shadow,

In the distance.
pp ad lib. *pp*
 The shadow of death, I will fear no e - vil.
ad lib.

Tempo I. (♩ = 66.)

(Mary Magdalene starts from the shadows as if to follow Christ, — but hearing the followers she waits for them to pass; then joins them in the journey toward Nain.)

THE FOLLOWERS. Lo He com-eth! Lo He cometh! Prince of

pp ($\text{♩}=44.$)

CHRIST. In the distance. I will fear no e - vil. I will fear no e - vil.

ANGELS. Lo He com-eth! A - - - men.
Be - ne - dic - tus.

FOLLOWERS. Peace! A - - - men.

pp *rall.*

All pass away into the Summer night.
End of Scene I.

(The time taken to give the 1st. scene, including
the introduction, should not exceed ten minutes.)

SCENE II.

Art thou Weary?

Mary Magdalene and the
followers of Christ.

Andante quasi Adagio. (♩=52.) *MARY MAGDALENE* *Espressivo.*

Ah! my

heart is heav_y la_den, wea_ry and op_press_ed, wea_ry and op_

pressed!

SOPR.

ALTO. Art thou weary! art thou languid! art thou sore distress'd! "Come to

TENOR Art thou weary! art thou languid! art thou sore distress'd!

BASS. Art thou languid! art thou sore distress'd!

Art thou weary! art thou lan - guid art thou sore distress'd!

THE FOLLOWERS.

ad lib.

M. M.

me," saith One "and com.ing, Be at rest, Be at

"Come to me" saith One "and com.ing, Be at rest, at

"Come to me," saith One "and com.ing, Be at rest, Be at

"Come to me, Be at rest, at

M. M.

If I find Him, if I fol - low, what my guerdon here?

rest!" *gently* Many a

rest!"

rest!"

rest!"

sor - - - row many a la - bor, Many a sorrow many a
 "Many a sorrow many a la - bor, Many a sorrow many a
 "Many a sor - - row many a la - bor, Many a sorrow many a
 "Many a la - bor, Many a sor - - row many a

M. M. *eagerly.*

If I still hold closely to Him, What hath He at last?

tear." *tear."* *tear."* *tear."* *tear."*

gently
Sorrow

van - - - quished la - bor end - ed, La - bor ended Jordan

Sorrow vanquished la - bor end - ed, La - bor ended Jordan

Sorrow van - - quished la - bor end - ed, La - bor ended Jordan

La - bor end - ed, la - bor end - ed - Jordan

M. M. *Passionately.* *f ad lib.*

If I ask Him to receive me, Will He say me nay? *very gently*

passed. "Not till

passed.

passed.

passed.

earth and not till heav - en

"Not till earth and not till heav - en

"Not till earth and not till heav - en

"Not till heav - en

Ah! my heart to be at rest!"

pp Pass a - way, Be at rest!"

pp Pass a - way, Be at rest!"

pp Pass a - way, Be at rest!"

pp Pass a - way, Be at rest!"

pp Pass a - way, Be at rest!"

End of Scene II.

(The time taken to give the 2nd. scene should not exceed two and one half minutes.)

SCENE III.

The Christ alone on the highway near Nain.

CHRIST.

(♩ = 44.)

pp

Two children come from the house of Simon the Pharisee.

pp

CHRIST.

Suffer the children to come unto me and forbid them not.

p

pp

(The children stand reverently at
a little distance from the Christ.)

THE CHILDREN.

Andante Moderato. (♩=72.)

DUO.

A - bidē with us: Fast falls the e - ven - tide; The dark - - ness

Unaccompanied.

deep - ens; the dark - ness deep - ens; Oh Lord with us, with us a - bidē:

coming close to Him.

Lord with us a - bidē: A - bidē with us: Fast falls the e - ven -

(Violoncello.)

tide; O thou who changest, changest not, O thou who changest,

He enters the house with the children.

changest not, O Lord with us, with us a - bidē. Lord with us a - bidē.

Praise ye the Lord.

Followers and townspeople
outside the house.

accel. poco a poco

cresc.

(♩ = 126.)

f **SOPR.**

Praise ye, O praise the Lord, Praise Him, O praise Him,

f **ALTO.**

Praise ye, O praise the Lord, Praise Him, O praise Him,

f **TENOR.**

Praise ye, O praise the Lord, Praise Him, O praise Him,

f **BASS.**

Praise Him for His migh-ty acts, for His migh-ty acts.

Praise Him for His migh-ty acts, for His migh-ty acts.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The music features a simple melody with some grace notes and rests.

Praise Him with or - gan, trum - pet and cym - bal;

Praise Him with or - gan, trum - pet and cym - bal;

The second system also consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The piano accompaniment includes a prominent organ-like texture in the right hand.

ev-ery-thing that hath breath, Praise the Lord. Lord.

ev-ery-thing that hath breath, Praise the Lord. Lord.

Praise the Lord. Lord.

1. 2.

THE CHILDREN.

Both young men and maid - ens; old men and chil - dren,

sing and praise, Both old men and chil - dren,

1. 2.

cresc.

Young men and maid - ens, old men and chil - dren, Let

1. ev - ery - thing that hath breath praise the Lord. Both Lord.
2.

A little slower than opening chorus.

f

Praise ye, O praise the Lord, Praise Him, O praise Him, praise Him for His

f

Praise ye, O praise the Lord, Praise Him, O praise Him, praise Him for His

f

mighty acts, for His mighty acts, Praise Him with or - gan,

mighty acts, for His mighty acts, Praise Him with or - gan,

The first system consists of four staves. The top two staves are vocal lines in G major (one treble, one alto). The bottom two staves are piano accompaniment (one treble, one bass). The lyrics are: "mighty acts, for His mighty acts, Praise Him with or - gan,".

Without hurrying. *cresc.*

trum - pet and cym - bal, Praise Him with loud in - struments, with

trum - pet and cym - bal, Praise Him with loud in - struments, O

Praise Him with loud in - struments, with

The second system consists of four staves. The top two staves are vocal lines in G major (one treble, one alto). The bottom two staves are piano accompaniment (one treble, one bass). The lyrics are: "trum - pet and cym - bal, Praise Him with loud in - struments, with", "trum - pet and cym - bal, Praise Him with loud in - struments, O", and "Praise Him with loud in - struments, with". Performance instructions include "Without hurrying." and "cresc.".

cres - - - *cen* - - - *do* - -

trum - pet, with cym - bal, with psal - te - ry, with harp, with tim - brel,
 praise Him, O praise Him, O praise, O praise the Lord,
 trum - pet, with cym - bal, with psal - te - ry, with harp, O praise Him,

ff *rall.* *fff*

Praise Him with loud cymbals, Praise ye, O praise the Lord, Praise ye the Lord.

rall.

Praise Him with loud cymbals, Praise ye, O praise the Lord, Praise ye the Lord.

rall.

Praise Him, O praise Him, Praise ye, O praise the Lord, Praise ye the Lord.

ff *rall.* *fff*

End of Scene III.

(The time taken to give the 3d. scene should not exceed five minutes.)

SCENE IV.

The evening meal in Simon's house.
 Christ and the disciples reclining around the table.
 Groups of Pharisees in the room.
 Villagers pass in and out at will. The children near Christ.

Our Father which art in Heaven.

Tenor Solo and Male Chorus.

THE CHRIST.

Andante sostenuto. (♩ = 69.)

Our Father which art in heav'n,

THE DISCIPLES.

Our

ORGAN. *f* *ff*

Detailed description: This block contains the first system of the musical score. It features three staves. The top staff is for 'THE CHRIST' in a Tenor Solo part, with a treble clef, key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The music begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics 'Our Father which art in heav'n,' are written below the staff. The middle staff is for 'THE DISCIPLES' in a Male Chorus part, with a treble clef and the same key signature and time signature. It begins with a rest, followed by a half note G4, and a half note B4. The lyrics 'Our' are written below the staff. The bottom staff is for the 'ORGAN', with a grand staff (treble and bass clefs) and the same key signature and time signature. It begins with a rest, followed by a half note G4, and a half note B4. The organ part is marked with dynamics *f* and *ff*.

Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy

Detailed description: This block contains the second system of the musical score. It features three staves. The top staff is for 'THE CHRIST' in a Tenor Solo part, with a treble clef, key signature of three flats, and a 4/4 time signature. The music begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics 'Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy' are written below the staff. The middle staff is for 'THE DISCIPLES' in a Male Chorus part, with a bass clef and the same key signature and time signature. It begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The lyrics 'Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy' are written below the staff. The bottom staff is for the 'ORGAN', with a grand staff and the same key signature and time signature. It begins with a rest, followed by a half note G4, and a half note B4. The organ part is marked with dynamics *mf* and *p*.

name. Thy kingdom come. Thy will be done on earth, as it is done, as

Our Father which art in heav'n,
it is done in heav'n.

Give us this day, this day our dai-ly bread, this day our dai-ly

bread. And for-give us, for-give as we for-give, as we for-give, as

And lead us not into temp - ta - tion,
we forgive our debtors. And lead us not into temp -

ac - - cel - -

- ler - - - an - - - do *piu a piu*
but de - liver us from e - - vil: Fa - ther, O,
ta - tion, but de - liver us from

Fa - ther! Thine is the kingdom and the power,
 e - vil: For Thine is the kingdom and the pow - er,

cresc. - - - - - *ff.* And the
 Thine is the kingdom and the power and the glo - - ry for - -

rit. *Tempo I.*
 glo - - ry, hal - - lowed be Thy name.
 ev - er, O hal - lowed be Thy name. O hallowed, hallowed

A - - men A - - men.
 be Thy name hal-owed be Thy name A - - men A - - men.

pp
f
pp

Aria "Out of the Depths."

Mary Magdalene glides into the room, prostrates herself before Christ and bathes his feet in her tears.

Largo. (♩=42.)

mf
pp

MARY MAGDALENE.

Out of the depths do I cry un-to thee, Lord, hear my cry,—

accel

Lord hear my cry, — Out of the depths do I cry, — do I

ler - an - do un poco

a tempo

cry, — unto thee do I cry, — Out of the depths do I

cry unto thee, Lord hear my cry, Hear my cry, I

Piu mosso. (♩=100.)

wait for the Lord and in his word do I hope. I

f. ad lib.

wait I wait and in his word do I hope.

Quasi recitante.

In his word do I hope My soul waiteth for the

Lord More than they that wait for the morn - ing: I

a tempo

wait for the Lord, and in his word do I

hope. I wait— I wait— and

cresc. *ad lib.*

in his word do I hope. In his word I

hope. If Thou, O Lord, should'st mark in -

Quasi recitante.

i - qui - ties who shall stand who shall stand? My

ad lib. *Lento* *p*

soul waiteth for the Lord. I am needy, I wait.

rall. *Tempo I.*

Out of the depths do I cry, Out of the depths do I

cry un-to thee, Lord hear my cry, — Lord hear my cry —

Out of the depths do I cry, — do I cry — un-to

ff. *Espressivo.*

thee do I cry. Lord hear my cry,

rall.

Hear my cry.

PHARISIES. Allegretto. (♩=108.)

This man, were he a Prophet, This
man, were he a Prophet, would have known, would have known,

known,

would have known what manner of woman this

The first system consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with the word "known," and continues with "would have known what manner of woman this". The piano accompaniment features a rhythmic pattern of eighth notes, with octaves (marked '8') and chords in the right hand, and a bass line in the left hand.

is that toucheth him: for she is a sin-ner, she is a sinner,

The second system continues the vocal line with "is that toucheth him: for she is a sin-ner, she is a sinner,". The piano accompaniment includes chords and octaves (marked '8'). Dynamics include *sfz* and *ff*.

accelerando con fuoco.

for she is a sinner.

The third system begins with the instruction *accelerando con fuoco.* The vocal line says "for she is a sinner." The piano accompaniment features a more complex rhythmic pattern with octaves (marked '8') and chords. Dynamics include *ff*.

p

The fourth system is a piano accompaniment starting with a piano (*p*) dynamic. It features chords and triplets (marked '3') in the right hand, and a bass line in the left hand.

Out of the depths

This

p

do I cry

man would have known, would have known that she is a

8

5

5

Out of the depths

sinner. This man would have known, would have known, have

5

5

5

do I cry

known, Were he a Prophet, would have known, have known, Were he a

The first system of the musical score consists of three staves. The top staff is the vocal line in G major (two flats), with lyrics "do I cry". The middle staff is the bass line, and the bottom two staves are the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes with a "5" fingering indicated.

un - - - to thee,

Prophet what manner of woman this

The second system continues the musical score. The vocal line has lyrics "un - - - to thee,". The bass line has lyrics "Prophet what manner of woman this". The piano accompaniment continues with similar rhythmic patterns and includes an "8" fingering in the right hand.

un - - - to thee.

f is for she *ff* is a sinner.

p

The third system concludes the musical score. The vocal line has lyrics "un - - - to thee." and "is for she is a sinner." The piano accompaniment features dynamic markings *f*, *ff*, and *p*. The piano part ends with a final chord.

*A little slower than ♩=40.
Lento.*

p

espressivo

p *pp* *pp*

CHORUS OF ANGELS.

pp

Christ stands with uplifted
face as if waiting for some
sign from heaven.

espressivo

pp

Lo He com_eth! He com - - eth!
Be - ne - dic - tus qui ve - - nit

Lo, He com_eth! He com_eth!
Be - ne - dic - tus qui ve - nit.

f

CHRIST.

Fa - ther! Glo - - ri - fy Thy name, Thy name.

ANGELS. Lo He com - eth! He com - eth! "This is my be -
Be - - ne - dic - tus qui ve - nit

The first system of the musical score consists of four staves. The top staff is for the voice of Christ, with lyrics "Fa - ther! Glo - - ri - fy Thy name, Thy name." The second staff is for the voices of Angels, with lyrics "ANGELS. Lo He com - eth! He com - eth! 'This is my be - Be - - ne - dic - tus qui ve - nit". The piano accompaniment is shown in the bottom two staves, with a large fermata over the first two measures. Dynamics include *cresc.* in the vocal lines.

The second system continues the musical score. The vocal lines for Christ and Angels are on the top two staves, with lyrics "lov - ed son Hear ye Him?". The piano accompaniment is on the bottom two staves, featuring triplets and dynamic markings *f* and *ff*. The piano part includes a large fermata over the first two measures.

The third system is primarily piano accompaniment, consisting of two staves. It features triplets and dynamic markings *ff* and *fff*. The piano part includes a large fermata over the first two measures.

Seek ye the Lord.

Andante sostenuto.

The piano accompaniment consists of two systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a melody starting on G4, moving to A4, B4, and C5. The second system has a grand staff with a treble clef staff containing a melody starting on G4, moving to A4, B4, and C5, and a bass clef staff with a melody starting on G3, moving to A3, B3, and C4. Dynamics include *ff* and *pp*. There are also markings for *allegro* in parentheses.

CHRIST. Andante sostenuto. (♩=46.) *cresc. piu a piu*

God so loved the world — that he gave his only be-gotten son, — that

The vocal line is in a treble clef with a 4/4 time signature. The lyrics are: "God so loved the world — that he gave his only be-gotten son, — that". The piano accompaniment consists of two systems. The first system has a grand staff with a treble clef staff containing a whole rest and a bass clef staff with a melody starting on G3, moving to A3, B3, and C4. The second system has a grand staff with a treble clef staff containing a melody starting on G4, moving to A4, B4, and C5, and a bass clef staff with a melody starting on G3, moving to A3, B3, and C4. Dynamics include *pp* and *cresc. piu a piu*.

ac - - cel - - ler - - an -

who - so - ev - er be - liev - eth should not per - ish but have life,

The first system of music features a vocal line in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "who - so - ev - er be - liev - eth should not per - ish but have life,". Above the vocal line, the tempo marking "ac - - cel - - ler - - an -" is written. The piano accompaniment consists of two staves (treble and bass clefs) with chords and some melodic lines. A dynamic marking of *f* (forte) is present.

do ad lib.

ev - - er - last - ing life

The second system continues the vocal line with the lyrics "ev - - er - last - ing life". Above the vocal line, the tempo marking "do ad lib." is written. The piano accompaniment continues with chords and melodic lines. A dynamic marking of *f* is present.

mf a tempo cresc.

God sent not his Son into the world to condemn the world, but that the

The third system begins with a new vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "God sent not his Son into the world to condemn the world, but that the". Above the vocal line, the tempo marking "mf a tempo" and "cresc." are written. The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *cresc.* is present.

world through Him *f* might might be

saved. *P espressivo. ad lib.* God so loved the world, God so loved the

world. *Andante quasi Andantino.*
Molto espressivo. (♩=69.)

Seek ye the Lord, while He may be

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Seek ye the Lord, while He may be". The piano accompaniment features a complex texture with many beamed eighth notes in the right hand and a more rhythmic bass line in the left hand. The key signature is B-flat major (two flats).

found, Call ye up on Him while He is near,

The second system continues the vocal line with the lyrics "found, Call ye up on Him while He is near,". The piano accompaniment maintains its intricate texture of beamed eighth notes and chords. The key signature remains B-flat major.

Seek ye the Lord while He may be found, Call ye up-

The third system concludes the vocal line with the lyrics "Seek ye the Lord while He may be found, Call ye up-". The piano accompaniment continues with its characteristic beamed eighth notes and chords. The key signature remains B-flat major. A dynamic marking of *f* (forte) is present above the final vocal note.

on Him while He is near, Call ye up-on Him,

THE CHILDREN.

O call ye up-on Him,

O call ye up-on Him,

O call ye up-on Him,

O call ye up-on Him,

O call ye up-on Him,

THE FOLLOWERS.

Piu mosso.

while He is near. In - - cline thine ear and

while He is near.

while He is near.

while He is near.

while He is near.

while He is near.

ad lib.

come un-to Him, In - - - cline, In-

O come to Him,

ad lib.

a tempo

cline thine ear and come un - to Him,

O come un-to Him,

a tempo

He will have mer - - cy, He will have mer - - cy,
O come, O come

p
O
p
O
p
O
p

The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "He will have mercy, He will have mercy," followed by "O come, O come". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment with sustained chords in the right hand and moving lines in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

call ye up - on Him, while He is

call ye up - on Him, while He is

call ye up - on Him, while He is

call ye up - on Him, while He is

call ye up - on Him, while He is

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in a five-part setting, with the lyrics 'call ye up - on Him, while He is' repeated on each staff. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with a final section of sustained chords.

maestoso

near. He will have mer - cy, have mer. cy, O

near.

near.

near.

near.

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mf
Seek ye the Lord, while He may be found,

p
Seek ye the Lord, while while He may be found,

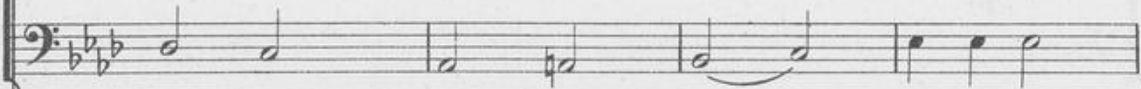
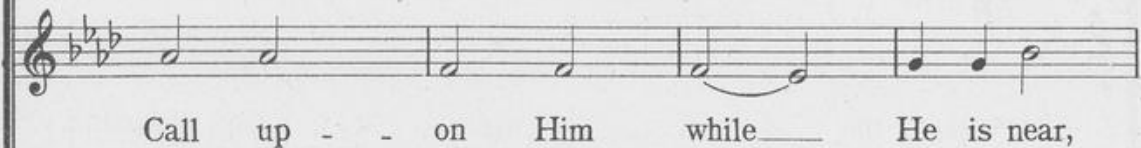
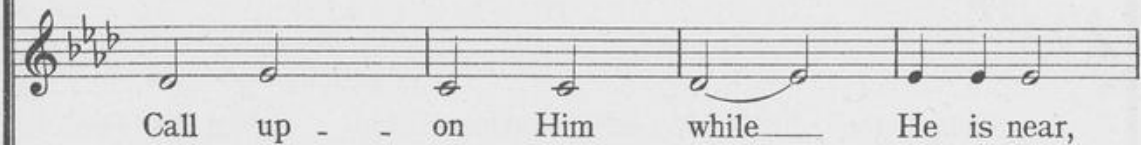
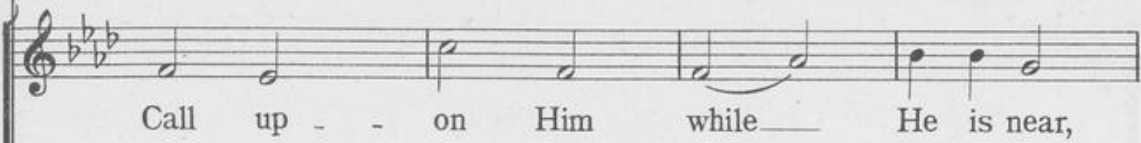
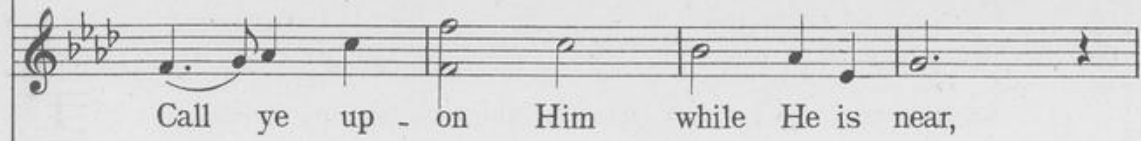
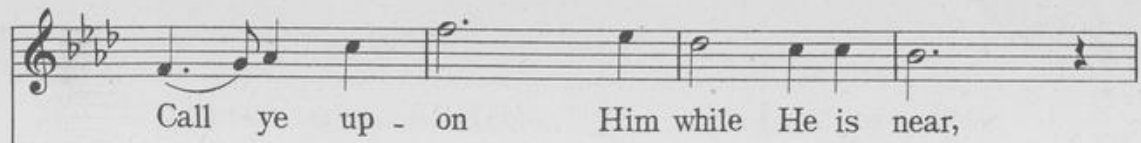
pp
Seek the Lord, while He may be found,

pp
Seek the Lord, while He may be found,

pp
Seek the Lord, while He may be found,

pp
Seek the Lord, while He may be found,

The piano accompaniment consists of two systems. The first system features a flowing eighth-note melody in the right hand and a similar eighth-note accompaniment in the left hand. The second system is a chordal accompaniment with sustained chords in both hands.



Seek ye the Lord, Come ye un - to Him,

Seek ye the Lord, Come ye un - to Him,

p In - - - cline thine ear, Come _____ un - to Him,

p In - - - cline thine ear, Come un - to Him,

p In - - - cline thine ear, Come _____ un - to Him,

p In - - - cline thine ear, Come _____ un - to Him,

8.....

8.....

8.....

Call ye up - on Him, while He is near,

Call ye up - on Him, while He is near,

Call up - - on Him, while He He is near,

Call up - - on Him, while He He is near,

Call up - - on Him, while He He is near,

Call up - - on Him, while He He is near,

f *rit. ad lib.*

Call ye up - on Him, call up - on Him,

f *ff*

Call ye up - on Him, call up - on Him,

f *ff*

Call up - - on Him, O call ye up - on Him,

f *ff*

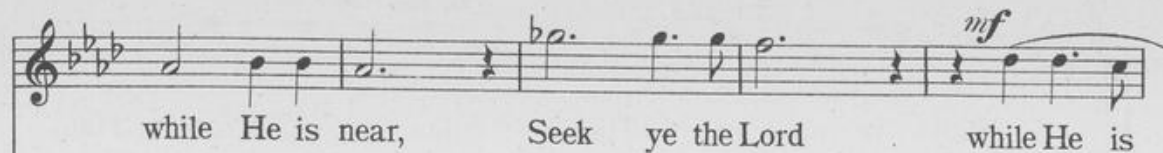
Call up - - on Him, O call ye up - on Him,

f *ff*

Call up - - on Him, O call ye up - on Him,

rit. ad lib.

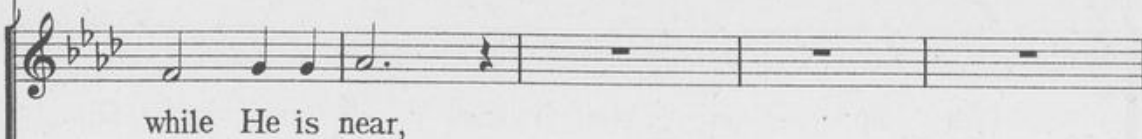
f *rit. ad lib.*



while He is near, Seek ye the Lord while He is



while He is near,



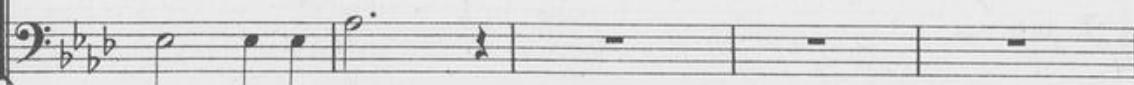
while He is near,



while He is near,



while He is near,



while He is near,



marcato



ad lib.

ff *cresc.* *cresc.* *ad lib.*

ff Seek the Lord.

ff Seek the Lord.

ff Seek the Lord.

ff Seek the Lord.

ff near, Call up - on Him, Seek the Lord. *ad lib.*

Recitatives.

(♩ = 72.)

MARY MAGDALENE.

MARY MAGDALENE.

THE CHRIST. *ad lib.*

Come un - to me, All ye that

f

This system contains the first three staves of music. The top staff is for Mary Magdalene, the middle for The Christ, and the bottom for piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part begins with a forte (*f*) dynamic and features a complex harmonic structure with many accidentals.

agitato

Hear my cry! I am needy!

la - bor, I will give you rest.

This system contains the next three staves of music. The tempo marking *agitato* is placed above the first staff. The lyrics continue across the staves. The piano accompaniment continues with a similar complex texture.

rit.

Take thou my yoke; Learn thou of me, ye shall find

This system contains the final three staves of music. The tempo marking *rit.* (ritardando) is placed above the first staff. The lyrics conclude with "ye shall find". The piano accompaniment concludes with a final chord.

From the depths, do I cry.

rest. *cresc.* Woman thy sins are for-

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "From the depths, do I cry." The middle staff is another vocal line with lyrics "rest." and "Woman thy sins are for-". The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *f* and *cresc.*

cresc. given thee, thy sins are for - given thee, Thy faith hath

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "given thee, thy sins are for - given thee, Thy faith hath". The middle staff is another vocal line. The bottom staff is a piano accompaniment. The key signature has two sharps (D major), and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *cresc.*

ff saved thee, thy faith hath saved thee. *p Lento, espress.* Go in

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "saved thee, thy faith hath saved thee. Go in". The middle staff is another vocal line. The bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, with dynamic markings like *ff* and *p Lento, espress.*

M. M.

CHRIST.
 peace, Come to me, ———— come to me, ———— Go in
 "Go in peace!"
 "Come to me and coming"
 "Come to me" saith One "and coming"
 "Come to me" saith One "and coming"
 Come to me.

pp

THE FOLLOWERS.

M. M.

CHRIST.
 peace in peace, ———— Go in peace. ————
 "God so loved the world!" "God so loved the world!"
 Be at rest, ———— Be at rest. ————
 Be at rest, ———— Be at rest. ————
 Be at rest, ———— Be at rest. ————

mf ad lib.

ppp

THE FOLLOWERS.

The Song of the Magdalene.

Musical notation for the piano introduction, featuring treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piece begins with a *cresc.* (crescendo) marking, followed by a *ff* (fortissimo) dynamic, and concludes with a *dim.* (diminuendo) marking.

Molto Espressivo.

Sostenuto.

Musical notation for the piano accompaniment, continuing the key signature and time signature. It includes a *p* (piano) dynamic marking and a *pp* (pianissimo) dynamic marking.

MARY MAGDALENE.

(Dreamily, as if not fully comprehending the words of Christ.)

Musical notation for the vocal line and piano accompaniment for the first two lines of the song. The vocal line is in a soprano register. The piano accompaniment includes a *pp* (pianissimo) dynamic marking.

1. O won - drous words of sweet re - lease
 2. The heaven - ly way is o - pen wide;

Musical notation for the vocal line and piano accompaniment for the final two lines of the song. The vocal line continues the melody.

"Go thou in peace, Go thou in
 My glad - - ness flows, A gen - tle

peace!" They bid my sor - - row cease, — And heavenly
tide — That draws me near thy side. — O love that

cresc.
joy, — and heaven-ly joy — in - crease. —
all — that all my sins — could hide. —

f passionately.
Mas - - ter! Mas - - ter! At thy bless - ed
Mas - - ter! Mas - - ter! I am thine, — the

feet — I'll pour — Thank-ful in - crease, o'er and o'er;
spoil - er's prey — By the mer - cy snatched a - way —

ad lib.

Life to me is vain no more.
Thou hast made me thine to day.

portamento ad lib.

Go thou in peace" wondrous words!
Go thou in peace" wondrous words!

pp

(FINALE.)
Lift up your heads.

Allegro giusto. (♩=108.)

TENORS and BASSES. *unison. f*

Who shall ascend into the hill of the Lord?

ff

1st. and 2d. SOPRANOS. *mf*

1st. and 2d. ALTOS. He that hath clean hands and a

Who shall ascend in His ho - ly place?

pure heart, He shall re - ceive the bless - ing, the

ad lib. blessing from the Lord.

Who is the King of glory? Who is the King of

The Lord strong and mighty, He is the King of glo-ry,

glo-ry?

This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The lyrics are: "The Lord strong and mighty, He is the King of glo-ry," followed by "glo-ry?".

He is the King of glo - ry, the King, the King of glo - ry,

This system contains the second vocal entry and piano accompaniment. The vocal line continues with the lyrics: "He is the King of glo - ry, the King, the King of glo - ry,".

The Lord strong and migh - ty.

Who is the King? Who is the King?

This system contains the third vocal entry and piano accompaniment. The vocal line has two parts: "The Lord strong and migh - ty." and "Who is the King? Who is the King?".

ff

He is migh - ty, migh - ty in bat - tle,

ff

ff

He, — He is migh - ty, migh - ty in bat - tle,

Maestoso. unison.

He is the King, He is the King. Lift up your

He is the King, He is the King.

heads, O ye gates, O ye gates, And be ye lift

up ye ev-er-last-ing doors, And the King of

glo-ry shall come in, The Lord strong and

The Lord strong and

ff

migh - ty, He is the King of glo - ry. Lift up your

migh - ty, He is the King of glo - ry.

be a be

Detailed description: This system contains the first two vocal staves and the first two piano staves. The vocal staves are in a soprano and alto register. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are "migh - ty, He is the King of glo - ry. Lift up your" for the first staff and "migh - ty, He is the King of glo - ry." for the second staff. There are some handwritten annotations "be a be" under the piano part.

Detailed description: This block shows the piano accompaniment for the first system, including both the right and left hands. It features chords and a bass line with some triplets in the right hand.

heads, O ye gates, O ye gates, And be ye lift

Detailed description: This system contains the third and fourth vocal staves and the third and fourth piano staves. The lyrics are "heads, O ye gates, O ye gates, And be ye lift". The piano accompaniment continues with chords and a bass line, featuring triplets in the right hand.

up, ye ev - er - last - ing doors, And the King of

Detailed description: This system contains the fifth and sixth vocal staves and the fifth and sixth piano staves. The lyrics are "up, ye ev - er - last - ing doors, And the King of". The piano accompaniment continues with chords and a bass line, featuring triplets in the right hand.

glo - ry shall come in,

cresc.

Lift up your heads, O ye gates, O ye ev - er - last - ing

doors, And the King of glo-ry, shall come in, come in,

King of glo-ry, shall come in, come in,

shall come in,

shall come in, come in, the King of glo-ry

shall come in, come in, the King of glo-ry

shall, shall come in,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one alto clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The lyrics are: "shall come in, come in, the King of glo-ry" for the vocal parts and "shall, shall come in," for the bass line.

shall come in.

shall come in.

The second system continues the vocal and piano parts. The vocal lines have long rests followed by the lyrics "shall come in." The piano accompaniment features sustained chords and moving bass lines. The lyrics are: "shall come in." for both vocal parts.

ff

The third system is primarily piano accompaniment. It begins with a fortissimo (*ff*) dynamic marking. The piano part features a complex texture with chords and moving lines in both hands. The system concludes with a double bar line.