

# Nain



Sacred Cantata  
by  
Homer A. Norris

A. B. Stevens Co. Boston.



G. W. Everett



1895

# NAIN

A SACRED CANTATA.

WORDS  
SELECTED FROM THE BIBLE  
AND OTHER SOURCES.

MUSIC COMPOSED BY  
HOMER A. NORRIS.

PRICE, \$1.00, NET.

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2000  
1895

To Mr. Russell Goodnow

with compliments of

Homer A. Norris.

Bates May 7, 95

# 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

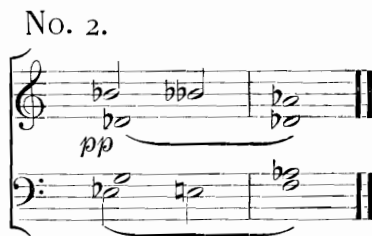
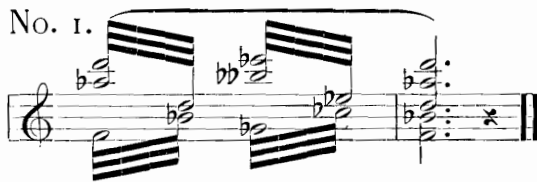
Unnoticed at his feet, dropping hot tears  
Which ran on them, wiping my tears away  
With these unbraided hairs, ashamed to moist  
Such sacred palms with water from such source:  
I would not merely lift the seal of silk  
That shut the casket's lid, and spill the spice,  
Lest somewhere, afterwards, 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.

ΣUMMER 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.”



# INDEX.

## SCENE I.

*On the highway between Capernaum and Nain.*

- NO. 1. INTRODUCTION AND CHORUS . . . BENEDICTUS.  
2. ARIOSO . . . . . YEA, THOUGH I WALK.

## SCENE II.

*Mary Magdalene and the Disciples.*

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

## SCENE III.

*The Christ, the Children and the Townspeople.*

- NO. 1. INTRODUCTION AND RECITATIVE, SUFFER THE CHILDREN.  
2. DUET . . . . . ABIDE WITH US.  
3. CHORUS . . . . . PRAISE YE THE LORD.

## 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 is written for Piano or Organ in 4/4 time, key of B-flat major. It consists of four systems of music. The first system is marked *ff* and *p*. The second system is marked *ff*, *p*, *p*, and *pp*. The third system is marked *pp* and features triplets. The fourth system is marked *pp* and is titled "Summer evening. (♩ = 44.)".

*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.*  
*CHORUS OF DISCIPLES.*  
*BASSES.*

*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

*pp*

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

*f*

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

Peace!  
*ni.*

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.*

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

*f*

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

*ff* Joy and glad-ness He bring-eth  
*pp* Be-ne-dic-tus qui re-nit

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

*pp* Prince of Peace!  
*pp* Do-mi-ni

*ff* Jew and Gentile hearts a-dore Him! O praise Him and wor-ship Him  
*ff* 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

*p*

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

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

*f*

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

*ff* com - eth with sal - va - tion, He com - eth  
re - nit Be - ne - dic - tus qui re - 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! A - - - men.  
*Do - - - mi - ni.*

*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

*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

He passes slowly away.

*ad lib.* *rit.* *pp* *a tempo*

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

*a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics 'me — they comfort me, comfort me.' and continues with 'Yea, though I walk'. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include *ad lib.*, *rit.*, and *pp* (pianissimo) for the vocal line, and *a tempo* for the piano accompaniment.

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

The second system continues the vocal line with the lyrics 'walk through the val - ley through the val - ley of the shadow,'. The piano accompaniment provides harmonic support. The system concludes with a fermata over the final note of the vocal line.

In the distance.

*pp* *ad lib.* *pp*

The shadow of death, I will fear no e - vil.

*ad lib.*

The third system begins with the lyrics 'The shadow of death, I will fear no e - vil.' The vocal line is marked *pp* (pianissimo) and *ad lib.* (ad libitum). The piano accompaniment features long, sustained chords. The system ends with a fermata over the final note.

(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.)

Tempo I. (♩ = 66.)

The fourth system is a piano accompaniment piece. It begins with a piano (*p*) dynamic and gradually increases to a fortissimo (*sfz*) dynamic. The music is characterized by rhythmic patterns and changing chordal textures. The tempo is marked as *Tempo I.* with a quarter note equal to 66 beats per minute.

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

(♩ = 44.)

*pp*

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

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

*FOLLOWERS.* *pp* *rall.*  
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

*ad lib.*

Mary Magdalene's first vocal line begins with a rest, followed by the lyrics "Ah! my". The piano accompaniment starts with a rest and then enters with a melodic line in the right hand and a bass line in the left hand.

heart is heavy la-den, wea-ry and op-press-ed, weary and op-

Mary Magdalene's second vocal line continues with the lyrics "heart is heavy la-den, wea-ry and op-press-ed, weary and op-". The piano accompaniment continues with a similar melodic and bass line.

*M. M.*

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.

The vocal quartet enters with the lyrics "pressed!". The Soprano part begins with "Art thou weary! art thou languid! art thou sore distress'd! 'Come to". The Alto part begins with "Art thou weary! art thou languid! art thou sore distress'd!". The Tenor part begins with "Art thou weary! art thou languid! art thou sore distress'd!". The Bass part begins with "Art thou languid! art thou sore distress'd!". The quartet concludes with the lyrics "Art thou weary! art thou lan-guid art thou sore distress'd!". The piano accompaniment continues throughout.

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!"

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?

*gently*

tear:" Sorrow

tear:"

tear:"

tear:"

tear:"



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.  
 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 - bid e 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 - bid e:

coming close to Him.

Lord with us a - bid e: A - bid e 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 - bid e. Lord with us a - bid e.

# 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.**

*f*

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 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: "Praise Him for His migh-ty acts, for His migh-ty acts." The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

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 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: "Praise Him with or - gan, trum - pet and cym - bal;". The piano part continues with a similar melodic and harmonic structure as the first system.

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

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

Praise the Lord. Lord.

*THE CHILDREN.*

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

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

*cresc.*

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

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

*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



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

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

Detailed description: This system contains the first two systems of a musical score. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. 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

Detailed description: This system contains the second two systems of the musical score. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "trum - pet and cym - bal, Praise Him with loud in - struments, with" and "trum - pet and cym - bal, Praise Him with loud in - struments, O". 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.  
Praise Him with loud cymbals, Praise ye, O praise the Lord, Praise ye the Lord.  
Praise Him, O praise Him, Praise ye, O praise the Lord, Praise ye the Lord.

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' (Tenor Solo) in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is 'Andante sostenuto' with a quarter note equal to 69 beats per minute. The lyrics 'Our Father which art in heav'n,' are written below the staff. The middle staff is for 'THE DISCIPLES' (Male Chorus), with the word 'Our' written below it. The bottom staff is for the 'ORGAN', with dynamics *f* and *ff* indicated. The organ part consists of chords and arpeggiated figures.

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' (Tenor Solo). The middle staff is for 'THE DISCIPLES' (Male Chorus), with the lyrics 'Father which art in heav'n, Hallowed be Thy name, O hallowed be Thy' written below it. The bottom staff is for the 'ORGAN'. Dynamics *mf* and *p* are indicated for the vocal parts. The organ part continues with chords and arpeggiated figures.

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 - -*

but de - liver us from e - - vil: Fa - ther, O,  
ta - tion, but de - liver us from

*piu a piu*

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

The first system consists of three staves. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *f* and *ff*.

And the  
 Thine is the kingdom and the power and the glo - - ry for - -

The second system consists of three staves. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *cresc.*, *ff*, and *ff*.

glo - - ry, hal - - lowed be Thy name.  
 ev - er, O hal - lowed be Thy name. O hallowed, hallowed

The third system consists of three staves. The top staff is the vocal line, the middle is the vocal line with lyrics, and the bottom is the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *rit.*, *Tempo I.*, and *p*.

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

Dynamics: *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.)

Dynamics: *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

*Quasi recitante.*

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

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

*ad lib.* *Lento* *p*

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

*pp*

*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 of the musical score features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line begins with the word "known," and continues with "would have known what manner of woman this". The piano accompaniment consists of rhythmic patterns with eighth notes and rests, often marked with an "8" and a dotted line, indicating eighth-note groupings. The piano part includes some chords with a "5" (fifth) indicated.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "is that toucheth him: for she is a sin-ner, she is a sinner,". The piano accompaniment features a variety of dynamics, including *sfz* (sforzando), *ff* (fortissimo), and *ff* with a fermata. The piano part includes chords with an "8" and a dash, and some chords with a "5" and a dash. The piano accompaniment includes some chords with a "5" and a dash.

*accelerando con fuoco.*

for she is a sinner.

The third system begins with the tempo and performance instruction *accelerando con fuoco.* The vocal line continues with the lyrics "for she is a sinner." The piano accompaniment features a variety of dynamics, including *ff* (fortissimo). The piano part includes chords with an "8" and a dash, and some chords with a "5" and a dash. The piano accompaniment includes some chords with a "5" and a dash.

*p*

The fourth system shows the piano accompaniment for the final part of the piece. It begins with a piano (*p*) dynamic. The piano part includes chords with a "3" (triplets) and some chords with a "5" and a dash. The piano accompaniment includes some chords with a "5" and a dash.

Out of the depths

This

*p*

Detailed description: This system contains the first two systems of music. The top system has a vocal line in G major (two flats) with lyrics 'Out of the depths' and a bass line. The piano accompaniment begins with a piano (*p*) dynamic and features a melodic line in the right hand and a bass line in the left hand.

do I cry

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

8

5

Detailed description: This system contains the second and third systems of music. The vocal line continues with 'do I cry' and 'man would have known, would have known that she is a'. The piano accompaniment features a rhythmic pattern of eighth notes with a '5' fingering and an '8' marking above a specific measure.

Out of the depths

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

Detailed description: This system contains the fourth and fifth systems of music. The vocal line concludes with 'Out of the depths' and 'sinner. This man would have known, would have known, have'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

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 a soprano clef, with lyrics 'do I cry'. The middle staff is the bass line in a bass clef, with lyrics 'known, Were he a Prophet, would have known, have known, Were he a'. The bottom two staves are the piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The music is in a minor key with two flats (B-flat and E-flat) and a 7/8 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

un - - - to thee,

Prophet what manner of woman this

The second system of the musical score continues with three staves. The vocal line has lyrics 'un - - - to thee,'. The bass line has lyrics 'Prophet what manner of woman this'. The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final note of the vocal line. A measure rest of 8 measures is indicated above the piano accompaniment.

un - - - to thee.

is for she is a sinner.

The third system of the musical score consists of three staves. The vocal line has lyrics 'un - - - to thee.'. The bass line has lyrics 'is for she is a sinner.'. The piano accompaniment continues with the same rhythmic pattern. Dynamics markings include *f* (forte) and *ff* (fortissimo) in the bass line, and *p* (piano) in the piano accompaniment.

*A little slower than ♩=40.  
Lento.*

Musical notation for the first system, featuring piano (*p*) dynamics and triplet markings in both staves.

Musical notation for the second system, featuring expressive (*espressivo*) dynamics and piano (*p*) to pianissimo (*pp*) dynamics.

*CHORUS OF ANGELS.*

*pp*

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

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

*espressivo*

Musical notation for the chorus of angels, featuring expressive (*espressivo*) dynamics and pianissimo (*pp*) dynamics.

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

Musical notation for the chorus of angels, featuring forte (*f*) dynamics and triplet markings in the bass staff.



CHRIST.

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

*cresc.*

*cresc.*

lov - ed son Hear ye Him."

*f* *ff*

*f* *ff*

*ff* *fff*

# Seek ye the Lord.

*Andante sostenuto.*

*CHRIST. Andante sostenuto. (♩=46.)* *cresc. piu a<sup>5</sup> piu*

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

*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 the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a key of three flats (B-flat major/C minor). The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *f* (forte) is present. An 8-measure rest is indicated above the piano part.

*do ad lib.*  
ev - - er - last - ing life

The second system continues the vocal and piano parts. The vocal line has a *do* and *ad lib.* marking above it. The piano accompaniment features a series of chords and moving 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 phrase. The piano accompaniment is mostly empty in the first few measures, then enters with chords. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

world through Him might might be

*P espressivo. ad lib.*

saved. God so loved the world, God so loved the

*Andante quasi Andantino.*

world.

*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 rhythmic pattern of eighth notes in the right hand and chords in the left hand.

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 the same rhythmic pattern as the first system.

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 the same rhythmic pattern, ending with a final chord.

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

*THE CHILDREN.*  
O call ye up-on Him,

*THE FOLLOWERS.*  
O call ye up-on Him,  
O call ye up-on Him,  
O call ye up-on Him,

The score includes a piano accompaniment with two systems of staves (treble and bass clef) featuring chords and melodic lines.

*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.*

This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "come un-to Him, In - - - cline, In-" on the first staff, and "O come to Him," on the second staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The tempo marking *ad lib.* is placed above the piano accompaniment.

cline thine ear and come un - to Him,

O come un-to Him,

*a tempo*

This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff. The lyrics are: "cline thine ear and come un - to Him," on the first staff, and "O come un-to Him," on the second staff. The piano accompaniment continues with the same rhythmic pattern. The tempo marking *a tempo* is placed above the piano accompaniment.



He will have mer - - cy, He will have mer - - cy,

O come, O come

*p*

*p*

*p*

*p*

*p*

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 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.

*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 both hands, with a 7-measure rest in the right hand at the beginning of each measure. The second system features a sustained harmonic accompaniment with long notes in both hands.

Call ye up - on Him while He is near,

Call ye up - on Him while He is near,

Call up - - on Him while He is near,

Call up - - on Him while He is near,

Call up - - on Him while He is near,

The piano accompaniment consists of two systems. The first system features a treble and bass clef with a complex, flowing melody in the right hand and a supporting bass line in the left hand. The second system shows a more static accompaniment with sustained chords in the right hand and a simple bass line in the left hand.

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,

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

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

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

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

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

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

*rit. ad lib.*

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

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

*f* Call up - - on Him, *ff* O call ye up - on Him,

*f* Call up - - on Him, *ff* O call ye up - on Him,

*f* Call up - - on Him, *ff* O call ye up - on Him,

*f* Call up - - on Him, *ff* 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*

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features six vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'while He is near, Seek ye the Lord while He is'. The piano part begins with a *marcato* marking and consists of a right-hand part with chords and a left-hand part with single notes. The score concludes with a final cadence in the piano part.

*ad lib.* **ff**

near, Call up - on Him, Seek the Lord.

**ff**

Seek the Lord.

**ff**

Seek the Lord.

**ff**

Seek the Lord.

**ff**

Seek the Lord.

*ad lib.*

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

*ad lib.*

# Recitatives.

(♩ = 72.)

MARY MAGDALENE.

MARY MAGDALENE.

THE CHRIST. *ad lib.*

Come un - to me, All ye that

The first system of the musical score. It consists of three staves. The top staff is for Mary Magdalene, the middle for The Christ, and the bottom for piano accompaniment. The key signature has two flats (B-flat and E-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.

The second system of the musical score. It continues with three staves. The top staff for The Christ is marked *agitato*. The lyrics "Hear my cry! I am needy!" are under the top staff, and "la - bor, I will give you rest." are under the middle staff. The piano accompaniment continues with complex chords and a dynamic marking of *f*.

*rit.*

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

The third system of the musical score. It continues with three staves. The top staff for The Christ is marked *rit.*. The lyrics "Take thou my yoke; Learn thou of me, ye shall find" are under the top staff. The piano accompaniment continues with complex chords and a dynamic marking of *f*.

From the depths, do I cry.

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

*f*

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

*cresc.*

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

*ff*

THE FOLLOWERS.

M. M.

CHRIST.

peace, Come to me, ———— come to me, ———— Go in

“Go in peace!”

pp “Come to me and coming!”

pp “Come to me” saith One “and coming!”

pp “Come to me” saith One “and coming!”

pp Come to me.

THE FOLLOWERS.

M. M.

CHRIST.

peace ——— in peace, ———— Go in peace. ————

“God so loved the world!”

mf ad lib. “God so loved the world!”

pp Be at rest, ———— Be at rest. ————

pp Be at rest, ———— Be at rest. ————

pp Be at rest, ———— Be at rest. ————

# The Song of the Magdalene.

*cresc.* *ff* *dim.*  
*Molto Espressivo.*  
*Sostenuto.*  
*p* *pp*

The piano introduction consists of two systems of music. The first system features a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The bass clef staff contains a complex accompaniment with chords and moving lines. Dynamics include *cresc.*, *ff*, and *dim.*. The second system continues the accompaniment with a *Sostenuto* marking and dynamics of *p* and *pp*.

## MARY MAGDALENE.

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

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

The vocal line is in a treble clef with a key signature of two sharps. The piano accompaniment is in a bass clef. The lyrics are written below the vocal line. Dynamics include *pp*.

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

The vocal line continues in the same treble clef and key signature. The piano accompaniment continues in the same bass clef. The lyrics are written below the vocal line.

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*

He that hath clean hands and a

1st. and 2d. ALTOS.

Who shall ascend in His ho - ly place?

pure heart, He shall re\_cieve 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 two systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "The Lord strong and mighty, He is the King of glo-ry,". The second system continues the vocal lines with the lyrics "glo-ry?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a fermata.

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

This system contains the third and fourth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "He is the King of glo - ry, the King, the King of glo - ry,". The piano accompaniment continues with chords and a melodic line.

The Lord strong and migh - ty.

Who is the King? Who is the King?

This system contains the fifth and sixth systems of music. The top system has two vocal staves and a piano accompaniment. The lyrics are "The Lord strong and migh - ty." and "Who is the King? Who is the King?". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a fermata.

*ff*

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

*ff*

*ff*

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

*ff*

*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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "heads, O ye gates, O ye gates, And be ye lift". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the right hand and block chords in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "up ye ev - er - last - ing doors, And the King of". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

glo - ry shall come in, The Lord strong and

The Lord strong and

The third system features a vocal line and piano accompaniment. The vocal line lyrics are "glo - ry shall come in, The Lord strong and" followed by "The Lord strong and" on a lower line. A dynamic marking of *ff* (fortissimo) is placed above the vocal line. The piano accompaniment includes a *ff* marking in the bass line. The system concludes with a final chord in the piano accompaniment.

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

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

The first system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features chords and triplets.

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

The second system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features chords and triplets.

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

The third system consists of four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The piano part features chords and triplets.

glo - ry shall come in,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "glo - ry shall come in,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with triplets and sixteenth notes.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a *cresc.* marking above it. The lyrics are "Lift up your heads, O ye gates, O ye ev - er - last - ing". The piano accompaniment continues with similar rhythmic patterns.

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

The third system continues the vocal line and piano accompaniment. The vocal line has three lines of lyrics: "doors, And the King of glo-ry, shall come in, come in,", "King of glo-ry, shall come in, come in,", and "shall come in,". The piano accompaniment continues with similar rhythmic patterns.

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

shall, shall come in,

This system contains the first vocal entries. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

This system shows the piano accompaniment for the second system, continuing the harmonic support for the vocal lines.

shall come in.

shall come in.

This system features the vocal lines and piano accompaniment for the phrase "shall come in." The piano part includes long horizontal lines indicating sustained chords.

This system shows the piano accompaniment for the fourth system, featuring more active piano textures with eighth and sixteenth notes.

**ff**

This system shows the piano accompaniment for the fifth system, starting with a fortissimo (**ff**) dynamic marking. It features complex piano textures with many beamed notes.