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Nain

Homer A Norris

Composer

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Complimentary.

No. 919
ROSSINI

PORT

Nain



Sacred Cantata
by
Homer A. Norris

H.B. Stevens Co. Boston.



CaA Me.
000743
Nor

MAINE COMPOSERS AND THEIR MUSIC
Homer A. Norris = Wayne = 1860-1920
DEPARTMENT OF AMERICAN MUSIC
MAINE FEDERATION OF MUSIC CLUBS



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. . .

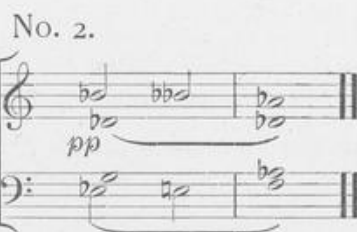
When I stood
Unnoticed at his feet, dropping hot tears
Which ran on them, wiping my tears away
With these unbraided hairs, ashamed to moist
Such sacred palms with water from such source:
I would not merely lift the seal of silk
That shut the casket's lid, and spill the spice,
Lest somewhere, afterwards,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

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2. ARIOSO YEA, THOUGH I WALK.

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.

Summer evening. (♩ = 44.)

CHORUS OF ANGELS.

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

mf

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.

CHORUS OF DISCIPLES.

pp

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

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 re - nit qui re - nit

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

pp

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

pp

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

pp

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

ff

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

ff

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

p

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

pp

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

pp

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

f

He com - eth, He
Qui ve - nit qui

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

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

(Piano.)

men. A - men. A - men.

pp

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

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

mf

com - fort me.

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

rall. pp

The musical score is written for voice and piano. It features two main parts: 'CHRIST. quasi recitante.' and 'ANGELS.'. The 'CHRIST' part is in a 2/4 time signature and includes the lyrics 'I will fear no e - vil: thy rod and thy staff they com - fort'. The 'ANGELS' part is in a 2/4 time signature and includes the lyrics 'Lo He cometh Be - ne - dic - tus'. The piano accompaniment consists of a right hand and a left hand, with various musical notations including notes, rests, and dynamic markings such as *mf* and *pp*. The score concludes with a double bar line and a key signature change to D major.

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

me — they comfort me, *ad lib.* comfort me. *rit.* He passes slowly away. *pp a tempo*

Yea, though I walk *a tempo*

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

In the distance. *pp ad lib.* The shadow of death, *pp* 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. *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. *pp* *rall.*
Be - ne - dic - tus. *pp* *rall.*

FOLLOWERS. Peace! *pp* *rall.* A - - - men. *pp* *rall.*

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.*

ad lib.

Ah! my

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

M. M.

pressed!

SOPR.

ALTO.

TENOR

BASS.

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

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

Art thou languid! art thou sore distress'd!

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

THE FOLLOWERS.

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.

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

THE CHILDREN.

Andante Moderato. (♩=72.)

DUO. *Unaccompanied.*

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

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.



(♩ = 126.)
f **SOPR.**

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

f **ALTO.**

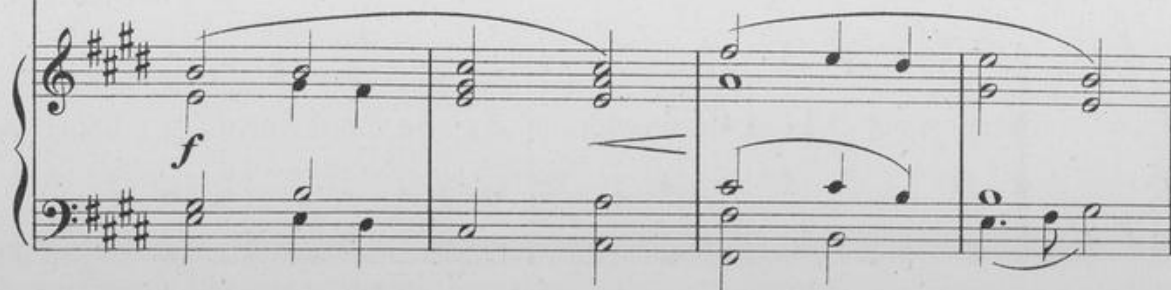
Praise ye, O praise the Lord, Praise Him, O praise Him,

f **TENOR.**

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

f **BASS.**

Vocal staves for Soprano, Alto, Tenor, and Bass, all in E-flat major. The lyrics are: "Praise ye, O praise the Lord, Praise Him, O praise Him,".



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 of the musical score is in A major (three sharps). It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The vocal parts have the lyrics "Praise Him for His migh-ty acts, for His migh-ty acts." The piano accompaniment provides harmonic support with chords and moving lines.

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

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

The second system continues the musical score in A major. It also consists of four staves (two vocal, two piano). The vocal parts have the lyrics "Praise Him with or - gan, trum - pet and cym - bal;". The piano accompaniment continues with harmonic support, including some arpeggiated figures 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.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "ev-ery-thing that hath breath, Praise the Lord. Lord." The first ending is marked with a double bar line and a repeat sign, with two endings: 1. and 2.

THE CHILDREN.

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

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

The musical score for children's voices consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: "Both young men and maid - ens; old men and chil - dren, sing and praise, Both old men and chil - dren,". The piano accompaniment features chords and moving lines in both hands.

cresc.

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

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

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

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' in a Tenor clef, with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The middle staff is for 'THE DISCIPLES' in a Bass clef, with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G3, a quarter note A3, and a half note B3. The bottom staff is for the 'ORGAN' in a grand staff (treble and bass clefs), with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G3, a quarter note A3, and a half note B3. The organ part includes dynamic markings *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 clef, with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The middle staff is for 'THE DISCIPLES' in a Bass clef, with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G3, a quarter note A3, and a half note B3. The bottom staff is for the 'ORGAN' in a grand staff (treble and bass clefs), with a key signature of three flats and a 4/4 time signature. It begins with a whole rest followed by a half note G3, a quarter note A3, and a half note B3. The organ part includes dynamic markings *mf* and *p*.

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

This system contains the first system of music. It features a vocal line with lyrics and piano accompaniment. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a forte (*f*) dynamic. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

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

This system contains the second system of music. The vocal line continues with the lyrics. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The tempo marking *p rall.* (piano, rallentando) is present. The system concludes with a final chord in the piano part.

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

This system contains the third system of music. The vocal line continues with the lyrics. The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line. The system concludes with a final chord in the piano part.

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 -

ler - - an - - do *piu* *f* *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. Thine is the kingdom and the power and the glo - - ry for - - *ff.* And the

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

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

Aria "Out of the Depths."

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

Largo. (♩=42.)

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.

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

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

accelerando con fuoco.

for she is a sinner.

p

Out of the depths
This

do I cry
man would have known, would have known that she is a

Out of the depths
sinner. This man would have known, would have known, have

do I cry

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

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (B-flat major). The vocal line begins with the lyrics "do I cry". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

un - - - to thee,

Prophet what manner of woman this

The second system of the musical score. The vocal line continues with the lyrics "un - - - to thee,". The piano accompaniment continues with similar patterns, including a measure with a fermata and a dotted line above it.

un - - - to thee.

f is for she *ff* is a sinner.

p

The third system of the musical score. The vocal line concludes with the lyrics "un - - - to thee." and "is for she is a sinner." The piano accompaniment ends with a final chord. Dynamic markings include *f* (forte), *ff* (fortissimo), and *p* (piano).

*A little slower than ♩=40.
Lento.*

espressivo

CHORUS OF ANGELS. *pp*

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

espressivo

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

*cresc.**cresc.*

lov - ed son Hear ye Him?"

f *ff* *f* *ff*

f

fff *fff*

Seek ye the Lord.

Andante sostenuto.

ff *pp* *pp*

CHRIST. Andante sostenuto. (♩=46.) *cresc. piu a ⁵ piu*

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

pp *pp*

cresc. piu a piu

ac - - cel - - ler - - an -

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

do ad lib.

ev - - er - last - ing life

mf a tempo cresc.

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

world through Him might might be

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

p espressivo. ad lib.

Andante quasi Andantino.

world.

Molto espressivo. (♩ = 69.)

Seek ye the Lord, while He may be

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

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

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.

The musical score is written for a hymn. It consists of a vocal line and two instrumental lines (piano accompaniment). The key signature is G major (one sharp). The time signature is 4/4. The vocal line begins with the lyrics 'on Him while He is near, Call ye up-on Him,'. The instrumental lines are labeled 'THE CHILDREN.' and 'THE FOLLOWERS.'. The children's line and the followers' line both begin with the lyrics 'O call ye up-on Him,'. The piano accompaniment for the children and followers sections is written in a simple, homophonic style, using chords and single notes.

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
O

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 piano accompaniment consists of two systems. The first system features a treble and bass staff with a complex, flowing melody in the treble and a more rhythmic accompaniment in the bass. The second system shows the piano playing sustained chords in both the treble and bass staves, providing a harmonic foundation for the vocalists.

maestoso

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

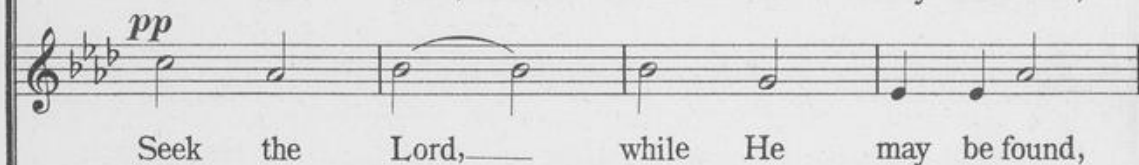
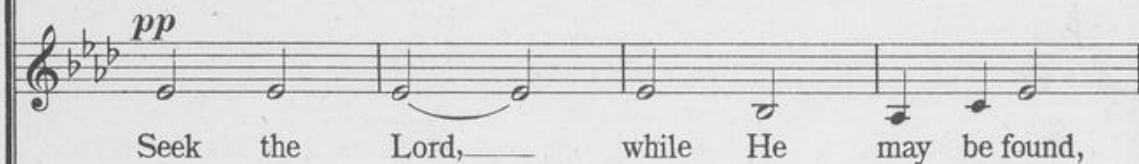
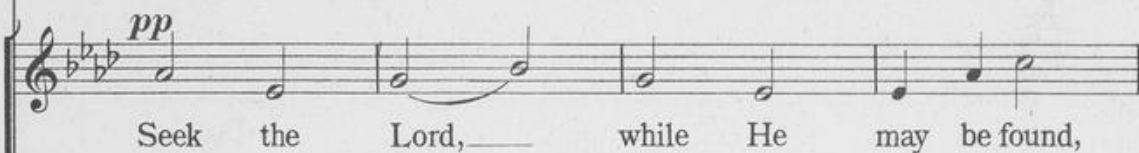
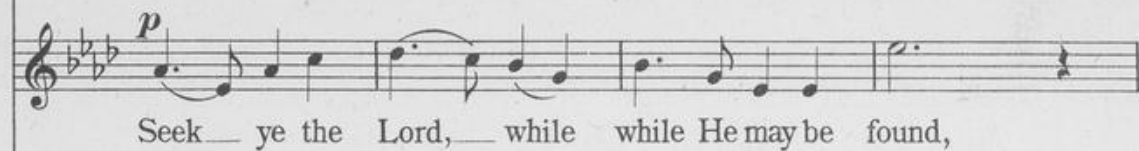
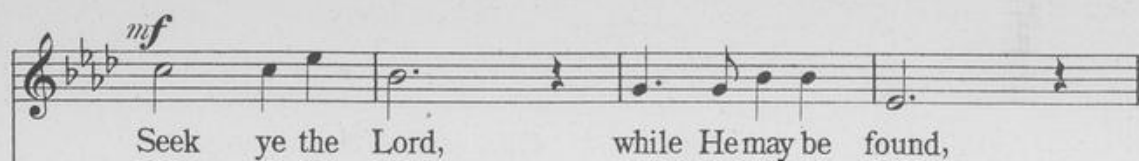
near.

near.

near.

near.

near.



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 staff with a complex, flowing melody in the treble and a supporting bass line. The second system shows a more static accompaniment with sustained chords in the treble and a simple bass line.

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

8

8

8

8

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

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,

marcato

ad lib.

cresc.

ff

ad lib.

ff

ff

ff

ff

ff

ad lib.

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

Seek the Lord.

Seek the Lord.

Seek the Lord.

Seek the Lord.

Recitatives.

(♩ = 72.)

MARY MAGDALENE.

THE CHRIST. *ad lib.*
Come un - to me, All ye that

agitato
Hear my cry! I am needy!
la - bor, I will give you rest.

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

From the depths, do I cry.

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

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

M. M.

CHRIST.

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

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.

pp

THE FOLLOWERS.

M. M.

CHRIST.

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

pp Be at rest, ———— Be at rest. ————

pp Be at rest, ———— Be at rest. ————

pp Be at rest, ———— Be at rest. ————

pp Be at rest, ———— Be at rest. ————

mf ad lib.

"God so loved the world!" "God so loved the world!"

THE FOLLOWERS.

The Song of the Magdalene.

The musical score is written for piano and voice. The piano part begins with a 2/4 time signature and a key signature of two sharps (F# and C#). It features a series of chords and moving lines in both hands, with dynamics including *cresc.*, *ff*, and *dim.*. The tempo/mood is marked *Molto Espressivo.* and *Sostenuto.*. The vocal part enters with a melody in the same key and time, with lyrics provided for two verses. The piano accompaniment continues with chords and moving lines, including a *pp* (pianissimo) section.

Molto Espressivo.
Sostenuto.

p *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;

pp

"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_cieve the bless - ing, the

ad lib. blessing from the Lord.

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

The musical score is written for Soprano, Alto, and Piano. The Soprano and Alto parts are in treble clef, and the Piano part is in bass clef. The key signature has two flats (B-flat major). The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: 'He that hath clean hands and a pure heart, He shall receive the blessing, the blessing from the Lord. Who is the King of glory? Who is the King of'. The score includes various musical notations such as notes, rests, and dynamic markings.

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

glo-ry?

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?

H.B.S.Co. 427

ff

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

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

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

glo - ry shall come in, The Lord strong and

The Lord strong and

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 for vocal parts, with lyrics 'migh - ty, He is the King of glo - ry. Lift up your' and 'migh - ty, He is the King of glo - ry.' respectively. The bottom two staves are for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand features a melody with a triplet of eighth notes, and the left hand provides a harmonic accompaniment.

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

The second system consists of four staves. The top two staves are for vocal parts, with lyrics 'heads, O ye gates, O ye gates, And be ye lift'. The bottom two staves are for piano accompaniment, featuring a melody in the right hand and a bass line in the left hand.

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

The third system consists of four staves. The top two staves are for vocal parts, with lyrics 'up, ye ev - er - last - ing doors, And the King of'. The bottom two staves are for piano accompaniment, featuring a melody in the right hand and a bass line in the left 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,

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

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

shall, shall come in,

shall come in.

shall come in.

ff

H. B. S. Co. 427