

THE
MARTYR OF ANTIOCH
SACRED MUSICAL DRAMA

The Words selected and arranged from

Hilman's Poem.

THE MUSIC COMPOSED BY

ARTHUR SULLIVAN.

The accompaniment Arranged for the Pianoforte from the Full Score by

EUGÈNE D'ALBERT.

Ent. Sta. Hall.

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Dedicated
By Special
Permission
To
Her Royal Highness
The Princess of
Wales

October, 1880

Preface

The words of *The Martyr of Antioch* are selected from the drama of that name by the late Very Rev. H. H. Milman, Dean of St. Paul's. The responsibility of the selection, and the alteration in the manner of Margarita's death, rests with the composer. To his friend, Mr. W. S. Gilbert, is due the change which in one or two cases (marked with an asterisk) has been necessary from blank verse to rhyme; and for these and many valuable suggestions, he returns Mr. Gilbert his warm acknowledgements.

The action of the piece is laid at Antioch, in Syria, in the latter part of the third century. The persons represented are:

Heathens: Olybius, the Roman Prefect (Tenor)
Callias, the Priest of Apollo (Baritone)
Julia (Contralto)
and other maidens and youths, worshippers of the Sun
Christians: Fabius, Bishop of Antioch (Bass)
Margarita, daughter of Callias (Soprano)
The Christian Congregation.

The plot may be briefly described. Olybius is in love with Margarita, and she returned his love. This, however, was in her heathen days. She is now a Christian, and with her conversion, of which both her lover and her father are ignorant, she, although still not indifferent to him, rejects all idea of union with a heathen. The piece opens with a chorus of sun-worshippers, preliminary to a solemn sacrifice. The Prefect calls for Margarita to take her accustomed place, and lead the worship. During her non-appearance the Priest charges him with lukewarmness in the cause of Apollo, and he avows his firm intention to put all Christians to death.

The scene changes to the Christian cemetery, where one of the brethren is buried, and a hymn is sung over him. After the funeral, Margarita remains behind and pours forth her feelings in adoration of the Saviour. Her father finds her thus employed, and learns for the first time of her conversion.

The scene again changes to the palace of the Prefect. The maidens of Apollo sing their evening song. Olybius and Margarita are left together; he begins his old endearments, and dilates on the glories which will be hers when they are united. She then confesses that she is a Christian; he curses her religion, and she leaves him for prison.

The final action takes place outside the prison of the Christians, on the road to the Temple of Apollo. The maidens of Daphne chant the glories of the god, while from within the prison are heard the more solemn and determined strains of the Christians. Margarita is brought forward and required to make her choice. She proclaims her faith in Christ. Her lover

and her father urge her to retract, but in vain; and she dies with the words of rapture on her lips:

The Christ, the Christ, commands me to his home;
Jesus, Redeemer, Lord, I come! I come! I come!

I have the full sanction of the Dean's sons for the use I have made of his drama; they permit me to say that, in their opinion, the alterations inevitable upon the adaptation of the drama to musical requirements have been made with judgement and good taste, and in complete accordance with the spirit of the original work.

A. S.

The Martyr of Antioch

CHARACTERS

MARGARITA	SOPRANO
JULIA	CONTRALTO
OLYBIUS.....	TENOR
CALLIAS.....	BASS
FABIUS	BASS

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The Martyr of Antioch

*The words selected from
MILMAN'S POEM*

Music by
ARTHUR SULLIVAN

INTRODUCTION

Andante maestoso non troppo lento

PIANO

ff

p

marcato

8va

The Martyr of Antioch

8va

6

p leggiere

marcato

8va

R.H.

8va

R.H.

The Martyr of Antioch

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef and has a key signature of two sharps. It consists of five measures of eighth-note patterns. The second staff uses a treble clef and has a key signature of one sharp. It features a bass note on the first beat of each measure. The third staff uses a treble clef and has a key signature of one sharp. It includes dynamic markings "8va" (octave up) and "Rit." (ritardando). The fourth staff uses a treble clef and has a key signature of one sharp. It includes dynamic markings "pp" (pianissimo) and "marcato". The fifth staff uses a bass clef and has a key signature of one sharp. It includes dynamic markings "marcato" and "p." (piano).

The Martyr of Antioch

SCENE I: THE FRONT OF THE TEMPLE OF APOLLO

No. 1

CHORUS OF SUN WORSHIPPERS

Musical score for piano, page 10, measures 1-4. The score is in 9/8 time, key signature of two sharps. The top staff (treble clef) has dynamic *p*. The bottom staff (bass clef) has dynamic *p* and a wavy line under the notes. Measure 1: Treble staff is silent. Bass staff: *R.H.*, eighth-note pattern. Measure 2: Treble staff is silent. Bass staff: *R.H.*, eighth-note pattern. Measure 3: Treble staff is silent. Bass staff: *R.H.*, eighth-note pattern. Measure 4: Treble staff: sixteenth-note pattern. Bass staff: *R.H.*, eighth-note pattern.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of two sharps. It contains six measures of music, starting with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It features sustained notes on the first and fifth beats of each measure, with a dynamic marking of *p*. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a dynamic marking of *ped.* (pedal) and ends with a fermata over the bass note.

The Martyr of Antioch

2

SOPRANO & CONTRALTO

MALE ALTO

TENOR

BASS

R.H.

Lord of the golden day That hold'st thy fie - ry way

Lord of the golden day That hold'st thy fie - ry way

Lord of the golden day That hold'st thy fie - ry way

The Martyr of Antioch

SOP. & CONT. *tacent*

Out daz - zling from the heavens each wa - ning
Out daz - zling from the heavens each wa - ning
Out daz - zling from the heavens each wa - ning

star,
star,
star,

Rer.

The Martyr of Antioch

What time Au-ro - ra fair With loose dew dropping
What time Au-ro - ra fair With loose dew dropping
What time Au-ro - ra fair With loose dew dropping

This section of the musical score consists of three staves. The top two staves are for voices (soprano and alto) and the bottom staff is for the piano. The vocal parts are mostly eighth notes, while the piano part features eighth-note chords. The lyrics are repeated three times. A melodic line is introduced in the piano part starting from the third iteration of the vocal line.

cresc.
hair And the swift hours have yoked thy
hair And the swift hours have yoked thy
hair And the swift hours have yoked thy

cresc.
cresc.
cresc.

This section continues the musical score. It includes three iterations of the vocal line "hair And the swift hours have yoked thy". Each iteration is preceded by a dynamic marking "cresc.". The piano part features eighth-note chords throughout. The vocal entries are eighth-note patterns.

The Martyr of Antioch

Musical score for 'The Martyr of Antioch' featuring three staves of vocal music and a basso continuo staff. The vocal parts are in G major (two treble staves) and C major (one bass staff). The basso continuo staff uses bass clef and includes a bassoon part. The vocal parts sing 'ra - - diant car.' The basso continuo part features a sustained note followed by a bassoon line. The score concludes with a repeat sign and a bassoon note.

B_f

Musical score for 'The Martyr of Antioch' featuring three staves of vocal music and a basso continuo staff. The vocal parts are in G major (two treble staves) and C major (one bass staff). The basso continuo staff uses bass clef and includes a bassoon part. The vocal parts sing 'Lord of the gold-en day That hold'st thy fie-ry way'. The basso continuo part features sustained notes and bassoon entries. The score concludes with a bassoon note.

The Martyr of Antioch

What time Au - ro - ra fair With loose dew dropping hair
What time Au - ro - ra fair With loose dew dropping hair
What time Au - ro - ra fair With loose dew dropping hair

The musical score consists of four measures. The top two staves are vocal parts, and the bottom two staves are for the piano. The vocal parts are in common time (indicated by a 'C') and the piano parts are in 2/4 time (indicated by a '2'). The vocal parts begin with quarter notes, followed by eighth-note patterns. The piano parts feature eighth-note chords. Measure 4 includes dynamic markings 'tr.' (trill) and 'rit.' (ritardando).

And the swift hours have
And the swift hours have
And the swift hours have

The musical score continues with three measures of vocal parts and piano accompaniment. The vocal parts begin with quarter notes, followed by eighth-note patterns. The piano parts feature eighth-note chords. Measures 7 and 8 include dynamic markings 'rit.' (ritardando) and 'rit.' (ritardando) respectively.

The Martyr of Antioch

Music score for 'The Martyr of Antioch' featuring four staves. The top three staves are in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The lyrics are:

yoked, have yoked thy ra -
yoked, have yoked thy ra -
yoked, have yoked thy ra -

The piano accompaniment consists of eighth-note chords and sixteenth-note patterns.

Continuation of the musical score for 'The Martyr of Antioch' featuring three staves. The top two staves are in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The lyrics are:

-diant car.
-diant car.
-diant car.

The piano accompaniment consists of eighth-note chords and sixteenth-note patterns.

The Martyr of Antioch

Allegro vivace

Thou

ALTOS tacent.

mount - est heav'n's blue_ steep And the u - ni - ver - sal

Thou mount - est heav'n's blue_

sleep From the wide world with - draws_ its_ mis - ty veil.

The Martyr of Antioch

8 steep And the u - ni - ver - sal sleep From the wide world with-

This section shows the first two staves of the musical score. The top staff is in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The vocal line begins with "steep" and continues with "And the u - ni - ver - sal sleep From the wide world with-". The piano accompaniment consists of eighth-note chords.

draws its mis - ty veil. Thou mount - est heav'n's blue steep, And the

C

p Thou mount - est heav'n's blue steep, And the

This section continues the musical score. It includes lyrics "draws its mis - ty veil. Thou mount - est heav'n's blue steep, And the". A dynamic marking "p" appears above the piano part. The vocal line repeats "Thou mount - est heav'n's blue steep, And the". The piano accompaniment consists of eighth-note chords.

u - ni - ver - sal sleep From the wide world with-draws its mis - ty

cresc.

u - ni - ver - sal sleep From the wide world with-draws its mis - ty

cresc.

This section concludes the musical score. It features lyrics "u - ni - ver - sal sleep From the wide world with-draws its mis - ty" repeated twice. Each repetition is preceded by a dynamic marking "cresc.". The piano accompaniment consists of eighth-note chords.

The Martyr of Antioch

ALTOS.

The
si - lent
veil, The
si - lent
veil, The
si - lent

D

ci - ties wake, Th'en-
ci - ties wake, Th'en-
ci - ties wake, Th'en-

camp - ed ar - mies shake ³Their un ³furl'd
camp - ed ar - mies shake ³Their un ³furl'd
camp - ed ar - mies shake Their un - furl'd

p

The Martyr of Antioch

cresc.

ban - ners in the fresh' - ning gale.

cresc.

8 ban - ners in the fresh' - ning gale.

cresc.

ban - ners in the fresh' - ning gale.

cresc.

Thou mount - est Heav'n's blue steep And the u - ni-

8 Thou mount - est Heav'n's blue steep And the u - ni-

Thou mount - est Heav'n's blue steep And the

più f

-ver - sal sleep From the world with - draws its veil.

8 -ver - sal sleep From the world with - draws its veil.

u - ni - ver - sal sleep From the world with - draws its

The Martyr of Antioch

E

The si - lent ci - ties wake, Th'en-
The si - lent ci - ties wake, Th'en-
veil. The si - lent ci - ties wake, Th'en-

camp - ed ar - mies shake Their un - furl'd
camp - ed ar - mies shake Their un - furl'd
camp - ed ar - mies shake Their un - furl'd

ban - ners in the fresh - 'ning gale.
ban - ners in the fresh - 'ning gale.
ban - ners in the fresh - 'ning gale.

Rед.

The Martyr of Antioch

The musical score consists of three staves of music, likely for a three-part choir or ensemble. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as **ff**, **p**, and **F**. Measure numbers 3 and 3 are visible above the music staff.

Staff 1:

- Measure 1: **ff**
- Measure 2: **ff**
- Measure 3: **ff**
- Measure 4: **ff**
- Measure 5: **F**
- Measure 6: **p**
- Measure 7: **p**
- Measure 8: **p**

Staff 2:

- Measure 1: The si - - lent ci - ties
- Measure 2: The si - - lent ci - ties
- Measure 3: The si - - lent ci - ties
- Measure 4: The si - - lent ci - ties
- Measure 5: wake,
- Measure 6: wake,
- Measure 7: wake,
- Measure 8: ar - mies

Staff 3:

- Measure 1: Th'en - camp - ed
- Measure 2: Th'en - camp - ed
- Measure 3: Th'en - camp - ed
- Measure 4: Th'en - camp - ed
- Measure 5: shake Their un - furl'd ban - ners
- Measure 6: shake Their un - furl'd ban - ners
- Measure 7: shake Their un - furl'd ban - ners
- Measure 8: shake Their un - furl'd ban - ners

The Martyr of Antioch

The musical score consists of three staves of music in common time, key signature of one flat. The vocal parts are in soprano, alto, and bass. The piano accompaniment is in the bass and treble staves.

cresc.

in the fresh' - ning gale. Thou

cresc.

in the fresh' - ning gale. Thou

cresc.

in the fresh' - ning gale. Thou mount - est

cresc.

mount - est Heav'n's blue steep, The u - ni-

mount - est Heav'n's blue steep, And the u - ni - ver - sal

Heav'n's blue steep, And the u - ni - ver - sal sleep From the

The Martyr of Antioch

G

-ver - sal_ sleep_ From the world_ with - draws_ its_ veil. The
 sleep From the world_ with - draws_ its_ veil. The
 world_ with - draws_ its_ veil. The

bask - ing earth dis - plays Her green breast in the
 bask - ing earth dis - plays Her green breast in the
 bask - ing earth dis - plays Her green breast in the

blaze, And all the Gods up - on O-
 blaze, And all the Gods up - on O-
 blaze, And all the Gods up - on O-

The Martyr of Antioch

lym - pus' head
lym - pus' head In
lym - pus' head In

This section of the score consists of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes from B-flat major to A major (three sharps) at the end of the first measure. The lyrics "lym - pus' head" are repeated three times, with "In" and "In" appearing on the third repetition. The music features eighth-note patterns and rests.

TENOR (MALE ALTOS tacent.)
haugh - ty joy be - hold Thy
BASS haugh - ty joy be - hold Thy

This section includes two staves: Tenor/Bass. The Tenor part is labeled "(MALE ALTOS tacent.)". The lyrics "haugh - ty joy be - hold Thy" are repeated twice. The music consists of eighth-note patterns and rests, with the bass part providing harmonic support.

tramp - ling cour - sers bold In haugh - ty
tramp - ling cour - sers bold In haugh - ty

This section includes two staves: Tenor/Bass. The lyrics "tramp - ling cour - sers bold In haugh - ty" are repeated twice. The music features eighth-note patterns and rests, with a dynamic marking "H" above the first staff and a measure ending with a fermata over three notes on the second staff.

The Martyr of Antioch

The Martyr of Antioch

The musical score consists of ten staves. The top two staves are soprano voices, with lyrics "fire" and "Strik'st". The third staff is a bassoon part, with lyrics "fire" and "Strik'st". The fourth staff is a bassoon part, with lyrics "state - ly tread.". The fifth staff is a bassoon part, with lyrics "state - ly tread.". The sixth staff is a piano accompaniment with dynamic "f" and instruction "Ped.". The seventh staff is a soprano voice, with lyrics "mu - sic which de - lays the charm - ed spheres,". The eighth staff is a soprano voice, with lyrics "mu - sic which de - lays the charm - ed spheres,". The ninth staff is a piano accompaniment. The tenth staff is a soprano voice, with lyrics "And with a soft con - trol Dost". The eleventh staff is a piano accompaniment.

The Martyr of Antioch

steal a-way the soul And draw from
steal a-way the soul And draw from

mel ting eyes de li cious
mel ting eyes de li cious

Allegro vivace

tears. Thou the dead he - ro's name Dost sanc - ti - fy to
tears. Thou the dead he - ro's name Dost sanc - ti - fy to

The Martyr of Antioch

fame, Em - balmed in rich and e - ver fra - grant
fame, Em - balmed in rich and e - ver fra - grant

(Measures 5-8 continue the melodic line from the previous section, maintaining the same harmonic progression and vocal line.)

verse, Em - balmed in rich and e - ver fra - grant
verse, Em - balmed in rich and e - ver fra - grant

(Measures 9-12 continue the melodic line from the previous section, with dynamic markings "dim." appearing above the vocal line in both staves.)

p
verse.

p
verse.

In ev' - ry sun - lit

(Measures 17-24 continue the melodic line from the previous section, with dynamic markings "p" and "f" appearing above the vocal line in both staves.)

The Martyr of Antioch

Musical score for 'The Martyr of Antioch'. The key signature is A major (two sharps). The vocal line begins with a dynamic *f*. The lyrics are: 'Through all e - ter - nal time,' followed by a measure of rests. The bassoon part consists of eighth-note chords. The lyrics continue: 'clime, In ev - -'

Continuation of the musical score. The key changes to E major (one sharp). The vocal line continues: 'Thro' all e - ter - nal time, In ev' - ry'. The lyrics 'ry sun - lit clime, In ev' - ry' are repeated. The bassoon part features eighth-note chords.

Final section of the musical score. The vocal line continues: 'clime, Through all e-ter - nal time, As - sent - ing lands'. The lyrics 'clime, Through all e-ter - nal time, As - sent - ing lands' are repeated. The bassoon part concludes with a dynamic marking *sf*.

The Martyr of Antioch

his death - less deeds, his death - less deeds re - hearse. As -
his death - less deeds, his death - less deeds re - hearse. As -

sent - ing lands his death - less deeds re -
sent - ing lands his death - less deeds re -

L
hearse. Through
hearse. In ev' - ry sun - lit clime,
dim.
p

The Martyr of Antioch

all e - ter - nal time,
In ev' - ry sun - lit

Thro' all e - ter - nal time, In ev' - ry clime Through

clime, In ev' - ry clime Through

all e - ter - nal time, As - sent - ing lands, as - sent - ing

all e - ter - nal time, As - sent - ing lands, as - sent - ing

The Martyr of Antioch

lands his death - less deeds, his deeds re - hearse. As - sent - ing
 lands his death - less deeds, his deeds re - hearse. As - sent - ing

lands his death - less deeds re - hearse, his
 lands his death - less deeds re - hearse, his

dim. death - less deeds re - hearse.
dim. death - less deeds re - hearse.

N *p*
dim. *p*

The Martyr of Antioch

p

Thou the dead he - ro's name Dost sanc - ti-

Thou the dead he - ro's name Dost sanc - ti-

marcato quasi tromba

-fy to fame.

-fy to fame.

sforzando

p

Andante non troppo lento

p

The Martyr of Antioch

P SOLO CONTRALTO (Julia)

The

love - sick dam - sel, laid _____ Be -neath the myr - tle

shade, Drinks from thy cup of song with rap - tur'd _____

The Martyr of Antioch

ear, And dead to all a-round Save the sweet

This system contains four staves. The top staff has a treble clef, a key signature of one flat, and a 'Q' above the staff. The lyrics 'ear, And dead to all a-round Save the sweet' are written below the staff. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

bliss of sound, Sits heed - less that her soul's be - lov'd is

This system contains four staves. The top staff has a treble clef, a key signature of one flat, and a 'Q' above the staff. The lyrics 'bliss of sound, Sits heed - less that her soul's be - lov'd is' are written below the staff. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

near. The love - sick dam - sel, laid Be-

This system contains four staves. The top staff has a treble clef, a key signature of one flat, and a 'Q' above the staff. The lyrics 'near. The love - sick dam - sel, laid Be-' are written below the staff. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.

neath the myr - tle shade, Drinks from thy cup of song with

This system contains four staves. The top staff has a treble clef, a key signature of one flat, and a 'Q' above the staff. The lyrics 'neath the myr - tle shade, Drinks from thy cup of song with' are written below the staff. The second staff has a bass clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat.