

*The Martyr of Antioch*

**R**

rap - tured ear, Dead to all a - round, save

the sweet bliss of sound, Sits heed - less that her soul's be - loved is

near, Sits heed - less that her soul's be - lov'd is

near. Dead to all a - round.

**S**

CHORUS (SOPRANO) ***pp***

The love - sick

CHORUS (CONTRALTO) ***pp***

(MALE ALTO *tacent*) The love - sick

***pp***

*The Martyr of Antioch*

Musical score for "The Martyr of Antioch" featuring two staves of music with lyrics.

The score consists of two staves:

- Staff 1 (Treble Clef):** Contains the vocal line and a harmonic bass line. The vocal line includes lyrics: "dam - sel, laid \_\_\_\_\_ Be - neath the myr - tle shade," repeated twice. The harmonic bass line consists of sustained chords in G major.
- Staff 2 (Bass Clef):** Contains the harmonic bass line, which consists of sustained chords in G major.

**Second System:**

The vocal line continues with the lyrics: "Drinks from thy cup of song with rap - tured ear, And dead to all a-". The harmonic bass line consists of sustained chords in G major.

**Third System:**

The vocal line continues with the lyrics: "Drinks from thy cup of song with rap -". The harmonic bass line consists of sustained chords in G major.

**Fourth System:**

The vocal line continues with the lyrics: "Drinks from thy cup of song with rap -". The harmonic bass line consists of sustained chords in G major.

**Final Measure:**

The vocal line concludes with a final phrase: "cresc. \_\_\_\_\_". The harmonic bass line consists of sustained chords in G major.

*The Martyr of Antioch*

dim.

round Sits heed less that her soul's be - loved is near.

dim.

tured ear.

dim.

tured ear.

pp

Dead \_\_\_\_\_ to all \_\_\_\_\_ a - round. \_\_\_\_\_

The musical score consists of two staves. The top staff is in G minor (indicated by a 'G' with a flat symbol) and the bottom staff is in C major (indicated by a 'C'). Both staves begin with a treble clef. The top staff has a key signature of one flat, while the bottom staff has no sharps or flats. The music is in common time. The vocal line is supported by a piano accompaniment. The lyrics are integrated into the musical structure, appearing below the notes. The first section of lyrics includes 'round Sits heed less that her soul's be - loved is near.', 'dim.', 'tured ear.', 'dim.', 'tured ear.', and 'pp'. The second section begins with 'Dead \_\_\_\_\_ to all \_\_\_\_\_ a - round. \_\_\_\_\_' followed by three measures of silence. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand.

*The Martyr of Antioch*

*Allegro vivace e con fuoco*

TENOR

Musical score for Tenor and Bass parts. The Tenor part starts with a rest followed by a dotted quarter note and eighth note. The Bass part follows with a rest. The Tenor part then continues with eighth-note chords. The Bass part joins in with eighth-note chords. Dynamics include *f* for Tenor and *mf* for Bass.

err - ing bow Whose fate - ful ar - rows go Like shafts of light - ning from the qui - v'ring

Continuation of the musical score. The Tenor part continues with eighth-note chords. The Bass part joins in with eighth-note chords. The vocal line continues with the lyrics: "err - ing bow Whose fate - ful ar - rows go Like shafts of light - ning from the qui - v'ring".

string.

Continuation of the musical score. The Tenor part starts with a dotted quarter note and eighth note. The Bass part follows with eighth-note chords. The vocal line continues with the lyrics: "Lord of the un - err - ing bow Whose fate - ful ar - rows go Like shafts of light'ning". The bass part continues with eighth-note chords.

*The Martyr of Antioch*

MALE ALTO      T

Pierced thro' each sca - - - ly fold E - nor - mous

TENOR

Pierced thro' each sca - - - ly fold E - nor - mous

BASS

from the qui - v'ring string. Pierced thro' each sca - - - ly fold E - nor - mous

Py - - - thon roll'd While thou tri - um - phant to the sky didst

Py - - - thon roll'd While thou tri - um - phant to the sky didst

Py - - - thon roll'd While thou tri - um - phant to the sky didst

Py - - - thon roll'd While thou tri - um - phant to the sky didst

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*The Martyr of Antioch*

U

spring. \_\_\_\_\_

spring. \_\_\_\_\_

spring. \_\_\_\_\_ And scorn and

*ff*

beau - teous ire,\_\_\_\_ Steep'd with en - nob - ling fire Thy quiv - ring lip and all thy beard - less

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*The Martyr of Antioch*

Loose flew thy clust'ring hair, While thou the track-less air Didst walk in all thine  
Loose flew thy clust'ring hair, While thou the track-less air Didst walk in all thine  
face. Loose flew thy clust'ring hair,  
own ce - les - tial grace. Loose flew thy clus - t'ring hair, While thou the  
own ce - les - tial grace. Loose flew thy clus - t'ring hair, While thou the  
Loose flew thy clus - t'ring hair, While thou the  
-

*The Martyr of Antioch*

track - less air Didst walk in all thine own ce - les - tial grace.

8 track - less air Didst walk in all thine own ce - les - tial grace.

track - less air Didst walk in all thine own ce - les - tial grace.

**V** SOPRANO (MALE ALTOS, TENORS & BASSES *tacent*)

Lord of the ho - ly spring, Where the Nine

**C**ONTRALTO

Lord of the ho - ly spring, Where the Nine

**p**

Sis - ters sing, Their dear - - est

Sis -ters sing, Their dear - - est

*Reed.*

*The Martyr of Antioch*

haunt our Syrian Cas - - - - - taly.

haunt our Syrian Cas - - - - - taly.

**W** *f*

There oft the en - chan - ted maid, By the cool *dim.*

There oft the en - chan - ted maid, By the cool *dim.*

**p**

wat - ters laid, Feels all her

wat -ters laid, Feels all her

## *The Martyr of Antioch*

la - b'ring bo - som\_ full \_\_\_\_\_ of thee,\_

la - b'ring bo - som\_ full \_\_\_\_\_ of thee,\_

*dim.*

Musical score for organ and choir. The score consists of four staves. The top two staves are for organ, showing bass and treble clefs with sharp key signatures. The bottom two staves are for choir, with bass and soprano clefs. The music begins with a forte dynamic. An 'X' is marked above the first measure. The word 'Lord' is written below the second and third measures. The organ part features sustained notes and chords. The choir part has rhythmic patterns with eighth and sixteenth notes. Measure 4 starts with a piano dynamic ('p'). The word 'Red.' appears below the fourth measure, and an asterisk (\*) appears below the fifth measure. The final measure ends with another 'Red.' and a sharp symbol.

A musical score for two voices and basso continuo. The top two staves show the vocal parts with lyrics: "of the ho - ly spring." The bottom staff shows the basso continuo part with a bass clef, a sharp key signature, and a bassoon-like line. The bassoon line features several grace notes and slurs. The dynamic marking *pp* (pianissimo) is placed above the bassoon staff.

*The Martyr of Antioch*

Soprano **pp**

The Kings of earth stand near \_\_\_\_\_ In pale re-

CONTRALTO & MALE ALTO

The Kings of earth stand near \_\_\_\_\_ In pale re-

Tenor **pp**

The Kings of earth stand near \_\_\_\_\_ In pale re-

Bass **pp**

The Kings of earth stand near \_\_\_\_\_ In pale re-

*sf marcato*

-li - gious fear. \_\_\_\_\_ The pur - ple sov' - reign of im-

-li - gious fear. \_\_\_\_\_ The pur - ple sov' - reign of im-

8 -li - gious fear. \_\_\_\_\_ The pur - ple sov' - reign of im-

-li - gious fear. \_\_\_\_\_ The pur - ple sov' - reign of im-

Bass

*The Martyr of Antioch*

Z

-pe - rial      Rome\_\_\_\_\_ In so - lemn

-pe - rial      Rome\_\_\_\_\_ In so - lemn

8 -pe - rial      Rome\_\_\_\_\_ In so - lemn

-pe - rial      Rome\_\_\_\_\_ In so - lemn

awe hath heard\_\_\_\_\_ The wild pro - phe - tic word\_\_\_\_\_

awe hath heard\_\_\_\_\_ The wild pro - phe - tic word\_\_\_\_\_

8 awe hath heard\_\_\_\_\_ The wild pro - phe - tic word\_\_\_\_\_

awe hath heard\_\_\_\_\_ The wild pro - phe - tic word\_\_\_\_\_

*sf marcato*

*The Martyr of Antioch*

That spake the cloud - wrapt mys - t'ry of his doom

That spake the cloud - wrapt mys - t'ry of his doom

That spake the cloud - wrapt mys - t'ry of his doom

That spake the cloud - wrapt mys - t'ry of his doom

**AA**

*cresc.*

Lord of the ho - ly

*cresc.*

Lord of the ho - ly

—

*cresc.*

*sf* *f*

*The Martyr of Antioch*

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp (F#). The lyrics are written below the notes.

**Top Staff:**

- Measures 1-2: "spring Where the Nine Sis - ters sing"
- Measures 3-4: "spring Where the Nine Sis - ters sing"
- Measure 5: "Lord of the un - er - ring bow,"
- Measure 6: "Whose fate - ful"

**Bottom Staff:**

- Measures 1-2: Rests
- Measures 3-4: Rests
- Measures 5-6: Rests
- Measures 7-8: Rests
- Measures 9-10: Rests
- Measures 11-12: Rests
- Measures 13-14: Rests
- Measures 15-16: Rests
- Measures 17-18: Rests
- Measures 19-20: Rests
- Measures 21-22: Rests
- Measures 23-24: Rests
- Measures 25-26: Rests
- Measures 27-28: Rests
- Measures 29-30: Rests
- Measures 31-32: Rests
- Measures 33-34: Rests
- Measures 35-36: Rests
- Measures 37-38: Rests
- Measures 39-40: Rests
- Measures 41-42: Rests
- Measures 43-44: Rests
- Measures 45-46: Rests
- Measures 47-48: Rests
- Measures 49-50: Rests
- Measures 51-52: Rests
- Measures 53-54: Rests
- Measures 55-56: Rests
- Measures 57-58: Rests
- Measures 59-60: Rests
- Measures 61-62: Rests
- Measures 63-64: Rests
- Measures 65-66: Rests
- Measures 67-68: Rests
- Measures 69-70: Rests
- Measures 71-72: Rests
- Measures 73-74: Rests
- Measures 75-76: Rests
- Measures 77-78: Rests
- Measures 79-80: Rests
- Measures 81-82: Rests
- Measures 83-84: Rests
- Measures 85-86: Rests
- Measures 87-88: Rests
- Measures 89-90: Rests
- Measures 91-92: Rests
- Measures 93-94: Rests
- Measures 95-96: Rests
- Measures 97-98: Rests
- Measures 99-100: Rests

**Bottom Staff:**

- Measures 1-2: Rests
- Measures 3-4: Rests
- Measures 5-6: Rests
- Measures 7-8: Rests
- Measures 9-10: Rests
- Measures 11-12: Rests
- Measures 13-14: Rests
- Measures 15-16: Rests
- Measures 17-18: Rests
- Measures 19-20: Rests
- Measures 21-22: Rests
- Measures 23-24: Rests
- Measures 25-26: Rests
- Measures 27-28: Rests
- Measures 29-30: Rests
- Measures 31-32: Rests
- Measures 33-34: Rests
- Measures 35-36: Rests
- Measures 37-38: Rests
- Measures 39-40: Rests
- Measures 41-42: Rests
- Measures 43-44: Rests
- Measures 45-46: Rests
- Measures 47-48: Rests
- Measures 49-50: Rests
- Measures 51-52: Rests
- Measures 53-54: Rests
- Measures 55-56: Rests
- Measures 57-58: Rests
- Measures 59-60: Rests
- Measures 61-62: Rests
- Measures 63-64: Rests
- Measures 65-66: Rests
- Measures 67-68: Rests
- Measures 69-70: Rests
- Measures 71-72: Rests
- Measures 73-74: Rests
- Measures 75-76: Rests
- Measures 77-78: Rests
- Measures 79-80: Rests
- Measures 81-82: Rests
- Measures 83-84: Rests
- Measures 85-86: Rests
- Measures 87-88: Rests
- Measures 89-90: Rests
- Measures 91-92: Rests
- Measures 93-94: Rests
- Measures 95-96: Rests
- Measures 97-98: Rests
- Measures 99-100: Rests

**Text:**

cresc.  
Lord of the ho - ly spring Where the Nine  
cresc.  
Lord of the ho - ly spring Where the Nine  
cresc.  
ar - rows go Like shafts of light - ning  
cresc.  
Like shafts of light - ning  
trem.  
cresc.  
p

*The Martyr of Antioch*

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time.

**Text from the score:**

- Sis - ters sing. Lord
- Sis - ters sing. Lord
- from the qui - v'ring string. Lord of the un-
- from the qui - v'ring string.
- cresc. molto
- ff marcato
- Red.
- of the ho - ly spring Where the Nine Sis - ters
- of the ho - ly spring Where the Nine Sis - ters
- er - ring bow, Whose fate ful ar - rows go Like shafts of light- ning from the qui-v'ring

*The Martyr of Antioch*

Sing. Their dear - est haunt our  
sing. Their dear - est haunt our  
string.

Lord of the un - er - ring bow, Whose fate - ful ar - rows go Like shafts of light-ning

*marcato.*

*Rd.*

Sy - rian Cas - ta - ly. **CC**

Sy - rian Cas - ta - ly. **CC**

from the qui - v'ring string.

**ff**

*Rd.* \*

*The Martyr of Antioch*

Musical score for 'The Martyr of Antioch' featuring two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The key signature is A major (two sharps). The tempo is marked *sf* (staccato forte). The vocal part consists of sustained notes with lyrics: 'Lord of the ho - ly spring.' This section repeats twice. Following this, the lyrics change to 'Lord of th'un - er ring bow.' The piano part features sustained notes and chords. The dynamic changes to *ff* (fortissimo) for the first two measures of the vocal line.

Lord of the ho - ly spring.  
Lord of the ho - ly spring.  
Lord of th'un - er ring bow.  
Lord of th'un - er ring bow.

*ff sf*

Continuation of the musical score. The top staff shows sustained notes. The bottom staff shows sustained notes and chords. The dynamic is *sf* (staccato forte). The vocal part resumes with 'Lord of the ho - ly spring.' The piano part continues with sustained notes and chords. The dynamic changes to *dim.* (diminuendo) for the final measure, which ends with a fermata over the bass clef staff.

Lord of the ho - ly spring.  
dim. - - - - -

## *The Martyr of Antioch*

*Allegretto moderato*

p

Reo.

\*

A musical score for piano, featuring two staves. The top staff uses the treble clef, and the bottom staff uses the bass clef. The key signature is A major (three sharps). Measure 11 begins with a single note in the treble clef, followed by a series of eighth-note chords in the bass clef. Measure 12 continues with eighth-note chords in the bass clef, separated by rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a eighth note followed by three sixteenth notes. The right hand then plays a sixteenth-note pattern of eighth-note pairs. Measure 12 begins with a sixteenth-note pattern of eighth-note pairs, followed by a measure of rests.

TENORS      DD

BASSES

*dim.*

*R.H.*

*The Martyr of Antioch*

That, here in baf - fled love, The soft Thes - sa - lian maid didst still pur-

That, here in baf - fled love, The soft Thes - sa - lian maid didst still pur-

(Reprise)

That, here in baf - fled love, The soft Thes - sa - lian maid didst still pur-

sue,

Un - til her snow - y foot

sue,

Un - til her snow - y foot

(Reprise)

In the green earth took root And in thine arms a ver - dant lau - rel grew.

In the green earth took root And in thine arms, and in thine arms a verdant lau-rel

(Reprise)

*The Martyr of Antioch*

SOPRANO EE *p*

Lord of the cy-press grove That, here in baf-fled love The

CONT. & ALTO *p*

Lord of the cy-press grove That, here in baf-fled love The

TENORS *p*

Lord of the cy-press grove That, here in baf-fled love The

BASSES *p*

grew. Lord of the cy-press grove That, here in baf-fled love The

soft Thes-sa - lian maid didst still pur - sue

soft Thes-sa - lian maid didst still pur - sue

soft Thes-sa - lian maid didst still pur - sue

soft Thes-sa - lian maid didst still pur - sue

*Red.* \*

*The Martyr of Antioch*

Un - til her snow-y foot In\_\_\_\_ the green earth took root And in thine arms a

Un - til her snow-y foot In\_\_\_\_ the green earth took root And in thine

Un - til her snow-y foot In\_\_\_\_ the green earth took root And in thine

Un - til her snow-y foot In\_\_\_\_ the green earth took root And in thine

ver - dant lau - rel grew.

arms a ver - dant lau - rel grew.

arms a ver - dant lau - rel grew.

dim.

dim.

dim.

Red. \*

## *The Martyr of Antioch*

*The Martyr of Antioch*

The musical score consists of two systems of music, each with four staves. The top system features a soprano staff (G clef), an alto staff (C clef), a tenor staff (F clef), and a bass staff (C clef). The bottom system also features a soprano staff (G clef), an alto staff (C clef), a tenor staff (F clef), and a bass staff (C clef). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The lyrics are written below the staves, corresponding to the vocal parts. The first system's lyrics are: "fall - ing streams At fall - ing streams At fall - ing streams At fall - ing streams At". The second system's lyrics are: "sha - dowy eve de - light sha - dowy eve de - light sha - dowy eve de - light sha - dowy eve de - light". The score includes several dynamic markings such as eighth-note heads with a diagonal line through them, and a fermata over a note in the bass staff of the first system. The bass staff of the second system ends with a repeat sign (double bar line with dots) and a bass clef, indicating a continuation of the section.

*The Martyr of Antioch*

Musical score for 'The Martyr of Antioch' featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). The time signature is common time. The lyrics are:

to ho - ver long  
to ho - ver long  
to ho - ver long  
to ho - ver long

The score consists of four measures of music, followed by a repeat sign with a asterisk (\*) at the beginning of the next section.

Continuation of the musical score for 'The Martyr of Antioch'. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is A major (three sharps). The time signature is common time. The lyrics are:

They to O - ron - tes' tide  
They to O - ron - tes' tide  
They to O - ron - tes' tide  
They to O - ron - tes' tide

Dynamic markings include **HH**, **p**, and *sempre dim.*. The score consists of four measures of music, followed by a repeat sign with a asterisk (\*) and the instruction **Red.**

*The Martyr of Antioch*

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in a key signature of seven sharps. The music is divided into measures by vertical bar lines. The lyrics are written below the notes. The first section of lyrics is:

In li - quid mu - sic glide

This section is repeated three times. The fourth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The fifth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The sixth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The eighth measure of the first repetition includes a dynamic marking *pp* above the bass staff.

The second section of lyrics is:

Through banks that blos-

This section is also repeated three times. The fourth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The fifth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The sixth measure of the first repetition includes a dynamic marking *pp* above the bass staff. The eighth measure of the first repetition includes a dynamic marking *pp* above the bass staff.

The score concludes with a repeat sign and the instruction *Red.* below the bass staff.

*The Martyr of Antioch*

*dim.*

-som their sweet course a-

**JJ** *ppp*

long, Through banks

**ppp**

long, Through banks

**ppp**

long, Through banks

**ppp**

long, Through banks

*The Martyr of Antioch*

Musical score for "The Martyr of Antioch" featuring four staves of music. The music is in common time, with a key signature of five sharps. The lyrics are repeated three times across the staves:

that blos - som their  
that blos - som their  
that blos - som their

The music consists of eighth-note patterns and rests.

Continuation of the musical score for "The Martyr of Antioch" featuring four staves of music. The music is in common time, with a key signature of five sharps. The lyrics are repeated three times across the staves:

sweet course a - long.  
sweet course a - long.  
sweet course a - long,

The music consists of eighth-note patterns and rests.

*The Martyr of Antioch*

The musical score consists of four staves. The top two staves represent soprano voices, and the bottom two represent bass voices. The key signature is A major, indicated by three sharps. The time signature alternates between common time (C) and 9/8. The lyrics "Their sweet course a-" are repeated twice. The vocal parts are mostly silent, indicated by dashes.

**KK L'istesso tempo**

*(Male Altos tacent)*

The musical score continues with a change in key signature to KK (two sharps) and time signature 9/8. The lyrics "And still in Daph-ne's bow'r Thou wand'rest many an hour" are repeated. The vocal parts are mostly silent, indicated by dashes. The bass line features sustained notes and harmonic patterns. The R.H. (right hand) is mentioned in the score.

*The Martyr of Antioch*

SOPRANO

Kis - sing the turf by her light foot - steps

CONTRALTO

Kis - sing the turf by her light foot - steps

A musical score for soprano, contralto, and piano. The soprano and contralto parts are vocal staves, and the piano part is an accompaniment staff. The soprano and contralto sing eighth-note patterns, while the piano provides harmonic support with eighth-note chords.

trod,  
And nymphs at noon-tide deep

trod,  
And nymphs at noon-tide deep

A continuation of the musical score. The soprano and contralto maintain their eighth-note patterns, and the piano continues to provide harmonic support with sustained notes.

Start from their dreaming sleep,  
And in his

Start from their dreaming sleep,  
And in his

A final section of the musical score. The soprano and contralto sing eighth-note patterns, and the piano accompaniment features eighth-note chords in the bass and middle octaves.

*The Martyr of Antioch*

SOPRANO      glo - ry see the bright hair'd

CONTRALTO      glo - ry see the bright hair'd

TENOR      Phœ - bus A - pol - lo

BASS

*cresc.*

God.      Phœ - bus A-pol - lo hear, Great Ly-cian King ap-

MALE ALTOS with CONTRALTOS

God.      Phœ - bus A-pol - lo hear, Great Ly-cian King ap-

hear! Great Ly - cian King ap - pear!      Great Ly-cian King ap-

Phœ - bus A-pol - lo hear, Great Ly-cian King ap-