

The Martyr of Antioch

- ing glo - ries of thy
- ing glo - ries of thy
- ing glo - ries of thy

A

crest. Go on, go

crest. Go on thy flow'r strewn road The

crest. Go on thy flow'r strewn road, thy flow'r strewn road The

crest. Go on thy flow'r strewn road, The cham - pion of our God, The cham-

R.H. L.H.

The Martyr of Antioch

Go on thy road,
on thy flow'r strewn road,
Go _____ on thy flow'r strewn

cham - pion of our God,
Go _____ on thy flow'r strewn

cham - pion of our God,
Go _____ on thy flow'r strewn

- pion of our God,
Go _____ on thy flow'r strewn

road The cham - pion, the cham - - - pion

road The cham - pion, the cham - - pion

road The cham - pion, the cham - - pion

road The cham - pion, the cham - - pion

Red. * Red.

The Martyr of Antioch

of our God.

of our God.

of our God.

of our God.

sempre ff

R^ed. *

SCENE II: THE BURIAL PLACE OF THE CHRISTIANS - NIGHT

ORGAN SOLO

Andante religioso

p

cre - - scen - - do dim.

p

The Martyr of Antioch

The image shows three staves of musical notation. The top staff consists of two systems of music, each starting with a treble clef, a key signature of one flat, and a common time signature. The middle staff starts with a treble clef, a key signature of one flat, and a common time signature, followed by a dynamic instruction 'f' and 'dim.'. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature, followed by a dynamic instruction 'p'.

No. 5 FUNERAL ANTHEM (*Unaccompanied*)

Andante non troppo lento.

SOPRANO

p

Bro - ther, thou art gone be - fore us, And thy saint - ly soul is

ALTO

Bro - ther, thou art gone be - fore us, And thy saint - ly soul is

TENOR

Bro - ther, thou art gone be - fore us, And thy saint - ly soul is

BASS

Bro - ther, thou art gone be - fore us, And thy saint - ly soul is

(For rehearsal only.)

The image shows four staves of musical notation. The first three staves are vocal parts: Soprano, Alto, and Tenor, all in treble clef, one flat key signature, and common time. The fourth staff is a bass part in bass clef, one flat key signature, and common time. The bass staff has a dynamic instruction 'p' below it.

The Martyr of Antioch

cresc.

flown Where tears are wip'd from ev - 'ry eye, And sor - row is un-

cresc.

flown Where tears are wip'd from ev - 'ry eye, And sor - row is un-

cresc.

flown Where tears are wip'd from ev - 'ry eye, And sor - row is un-

cresc.

flown Where tears are wip'd from ev - 'ry eye, And sor - row is un-

cresc.

flown Where tears are wip'd from ev - 'ry eye, And sor - row is un-

dim.

dim.

dim.

dim.

A

-known. From the bur - den of the flesh, and from care and fear re-

mf

-known. From the bur - den of the flesh, and from care and fear re-

mf

-known. From the bur - den of the flesh, and from care and fear re-

mf

-known. From the bur - den of the flesh, and from care and fear re-

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

The Martyr of Antioch

B *p*

-leas'd, Where the wick - ed cease from troub - ling, and the wea - ry are at

-leas'd, Where the wick - ed cease _____ from

-leas'd, Where the wick - ed cease _____ from

-leas'd, Where the wick - ed cease _____ from

p

rest, the wick - ed cease from trou - bling, and the wea - ry

trou - bling, the wick - ed cease from trou - bling, and the wea - ry

trou - bling, the wick - ed cease from trou - bling, and the wea - ry

trou - bling, the wick - ed cease from trou - bling, and the wea - ry

p

The Martyr of Antioch

are at rest. The toil - some way thou'st tra - velled

are at rest. The toil - some way thou'st tra - velled

are at rest. The toil - some way thou'st tra - velled

are at rest. The toil - some way thou'st tra - velled

cresc.

o'er, and borne the heav - y load, But Christ hath taught thy lan - guid

cresc.

o'er, and borne the heav - y load, But Christ hath taught thy lan - guid

cresc.

o'er, and borne the heav - y load, But Christ hath taught thy lan - guid

cresc.

o'er, and borne the heav - y load, But Christ hath taught thy lan - guid

cresc.

The Martyr of Antioch

feet to reach his blest _____ a - bode. Thou'rt sleep - ing now like
 feet to reach his blest a - bode. Thou'rt sleep - ing now like
 feet to reach his blest a - bode. Thou'rt sleep - ing now like
 feet to reach his blest a - bode. Thou'rt sleep - ing now like

La - za-rus up - on his Fa - ther's breast, Where the wick - ed cease from
 La - za-rus up - on his Fa - ther's breast, Where the
 La - za-rus up - on his Fa - ther's breast, Where the
 La - za-rus up - on his Fa - ther's breast, Where the

The Martyr of Antioch

trou - bling and the wea - ry are at rest, the wicked cease from trou - bling,
wick - ed cease from trou - bling, the wicked cease from trou - bling,
wick - ed cease from trou - bling, the wicked cease from trou - bling,
wick - ed cease from trou - bling, the wicked cease from trou - bling,

p and the wea - ry are at rest. "Earth to earth and
p and the wea - ry are at rest. "Earth to earth and
p and the wea - ry are at rest. "Earth to earth and
p and the wea - ry are at rest. "Earth to earth and

p 8 8: *f*

The Martyr of Antioch

dust to dust," the solemn priest hath said. So we lay the turf a - bove thee now and
 dust to dust," the solemn priest hath said. So we lay the turf a - bove thee now and
 8 dust to dust," the solemn priest hath said. So we lay the turf a - bove thee now and
 dust to dust," the solemn priest hath said. So we lay the turf a - bove thee now and

E

seal thy nar - row bed. But thy spi - rit, bro - ther, soars,
 seal thy nar - row bed. But thy spi - rit, bro - ther, soars a-
 8 seal thy nar - row bed. But thy spi - rit, bro - ther, soars
 seal thy nar - row bed. But thy spi - rit, bro - ther, soars
 sempre f

The Martyr of Antioch

— soars _____ a - way, _____ a-mong the _____ faith - ful blest _____
 — a - way, _____
 way, a - way, _____ a - way a - mong the faith - ful
 — a - way, _____ a - way a - mong the faith - ful
 a - mong the faith - ful
 — a - way a - mong the faith - ful blest _____

ff

p **F** **pp** — Where the wick - ed cease from trou - bling, and the wea - ry are at
 blest, Where the wea - ry are at
 blest, Where the wea - ry are at
 Where the wea - ry are at
p **pp** — Where the wea - ry are at

The Martyr of Antioch

G

rest. And when the Lord shall sum - mon us whom thou hast left be-

rest. And when the Lord shall sum - mon us whom thou hast left be-

rest. And when the Lord shall sum - mon us whom thou hast left be-

rest. And when the Lord shall sum - mon us whom thou hast left be-

rest. And when the Lord shall sum - mon us whom thou hast left be-

-hind, May we, un - taint - ed by the world, as sure a wel-come

-hind, May we, un - taint - ed by the world, as sure a wel-come

-hind, May we, un - taint - ed by the world, as sure a wel-come

-hind, May we, un - taint - ed by the world, as sure a wel-come

The Martyr of Antioch

H

find. May each, like thee, de - part in peace to be a glo - rious

find. May each, like thee, de - part in peace to be a glo - rious

find. May each, like thee, de - part in peace to be a glo - rious

find. May each, like thee, de - part in peace to be a glo - rious

p

guest, Where the wick - ed cease from trou - bling, And the wea - ry are at

guest, Where the wick - ed cease from

guest, Where the wick - ed cease from

guest, Where the wick - ed cease from

p

The Martyr of Antioch

The musical score consists of two staves of music for voice and piano. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. The music is in common time.

Top Staff (Treble Clef):

- Measure 1: rest, the wick-ed cease from trou - bling, And the wea - ry
- Measure 2: trou - bling, the wick-ed cease from trou - bling, And the wea - ry
- Measure 3: trou - bling, the wick-ed cease from trou - bling, And the wea - ry
- Measure 4: trou - bling, the wick-ed cease from trou - bling, And the wea - ry
- Measure 5: (piano part only)

Bottom Staff (Bass Clef):

- Measure 1: (piano part only)
- Measure 2: (piano part only)
- Measure 3: (piano part only)
- Measure 4: (piano part only)
- Measure 5: (piano part only)

Reprise (Measures 6-10):

- molto cresc. f. dim. p. pp. are at rest, the wea - ry are at rest.
- molto cresc. f. dim. p. pp. are at rest, the wea - ry are at rest.
- molto cresc. f. dim. p. pp. are at rest, the wea - ry are at rest.
- are at rest, the wea - ry are at rest.
- molto cresc. f. dim. p. pp. are at rest, the wea - ry are at rest.
- molto cresc. f. dim. p. pp. are at rest, the wea - ry are at rest.

Piano Part (Measures 11-12):

- molto cresc. f. dim. p. pp. (piano part only)
- molto cresc. f. dim. p. pp. (piano part only)

The Martyr of Antioch

No. 6

SOLO (Fabius)

Andante moderato

FABIUS

Bro - ther, thou slum - ber-est si - lent as yon stars; And si - lent as the

fall - ing dews a - round thee, We leave thy ver - dant grave. Hold we all pre-

-par'd, Like him before whose hallowed grave we stand, To give the last and aw - ful

The Martyr of Antioch

Più animato

tes - ti-mo-ny To Christ our Lord. Hark! Hark! they are be-

pp leggiero

hind us.

They come to drag us to the

sempre stacc.

judg - ment hall.

Pale lights are gleaming thro' the

pp

dusk - y night,

And hurrying feet are trampling to and fro.

sempre pp

The Martyr of Antioch

Dis - perse, disperse, my breth-ren to your homes.

Fare - well! we meet, if not on earth, in heav'n.

dim.

pp

The musical score consists of five staves of music. The top staff is bass clef, followed by a piano staff, another bass clef staff, a soprano staff with dynamic markings, and a basso continuo staff at the bottom. The lyrics are integrated into the music, appearing below the vocal line in the first two sections. The score includes various time signatures (6, 3, 8, 8, 8), dynamic markings (diminuendo, piano), and performance instructions like 'dim.' and 'pp'.

The Martyr of Antioch

No.7

SOLO RECIT. & HYMN (Margarita)

Andante

Treble Staff:

- Key signature: Four sharps.
- Instrument: Treble clef.
- Performance: Sustained notes with grace notes.
- Dynamic: *p*.
- Instruction: R.H. (right hand).
- Timing: 3 (triplets).
- Performance: Red.

Bass Staff:

- Key signature: One sharp.
- Instrument: Bass clef.
- Performance: Sustained notes with grace notes.
- Instruction: Red.
- Timing: 3 (triplets).
- Performance: Red.

Harp Staff:

- Key signature: Four sharps.
- Instrument: Harp clef.
- Performance: Sustained notes with grace notes.
- Instruction: Red.
- Timing: 3 (triplets).
- Performance: Red.

Final Measures:

- Key signature: Four sharps.
- Instrument: Treble clef.
- Performance: Sustained notes with grace notes.
- Instruction: Red.
- Key signature: One sharp.
- Instrument: Bass clef.
- Performance: Sustained notes with grace notes.
- Instruction: Red.
- Instruction: marcato.
- Instruction: dim.
- Performance: Red.

The Martyr of Antioch

Musical score for piano and voice. The piano part consists of three staves: treble, middle, and bass. The vocal line begins with a sustained note followed by eighth-note patterns. Dynamic markings include *pp*, *R.H.*, *L.H.*, and *Red.* The vocal line ends with a fermata over a measure.

Continuation of the musical score. The piano part features eighth-note patterns. The vocal line begins with "Yet once a-", followed by a fermata over a measure. The vocal line ends with a fermata over a measure.

Continuation of the musical score. The piano part features eighth-note patterns. The vocal line begins with "-gain I touch thy gold - en strings, My si - lent and for - got - ten". The vocal line ends with a fermata over a measure.

Continuation of the musical score. The piano part features eighth-note patterns. The vocal line begins with "lyre!" and continues with "I too, like thee, was". The vocal line ends with a fermata over a measure.

The Martyr of Antioch

hallowed to an im - pious ser - vice, Even till a touch from heav'n waked my soul's

This system shows the beginning of the musical score. The vocal line starts with a series of eighth notes followed by a dotted half note. The piano accompaniment consists of sustained notes in the bass and harmonic chords in the treble. The key signature is A major (three sharps). The vocal part has a melodic line with some grace notes and slurs.

mu - sic, And poured it forth in ecs - ta - sy to Him who died for

This system continues the musical score. The vocal line includes a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and chords. The key signature remains A major.

men. And shalt not thou, my part - ner

R.H.
8

And

This system shows a melodic line for the voice and a harmonic line for the piano. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The key signature changes to A minor (no sharps or flats) at the end of the system.

In mine un - ho - ly wor - ship min - gle now Thy sweet-ness with my pur - er vows?

This system concludes the musical score. The vocal line has a steady eighth-note pattern. The piano accompaniment provides harmonic support with sustained notes and chords. The key signature returns to A major.

The Martyr of Antioch

The musical score consists of four staves of music in G major (indicated by a C-clef) and common time (indicated by a 'C'). The vocal parts are written in soprano and basso continuo (bass and harpsichord). The piano part is indicated by a treble clef and includes dynamic markings such as *f*, *p*, and *R.H.* (right hand).

Text:

- Oh foun - tain of sounds de-
- li cious, Shall I not un-
- seal thee! Dwell not with - in thy se - cret wreathe
- shell Sounds full of chaste and ho - ly mel-an - cho - ly? E - ven sounds ac-

Musical Elements:

- Ornaments:** grace notes and trills.
- Performance Instructions:** *Reed.* (reed stop), ** Reed.*, *p* (piano dynamic), *R.H.* (right hand).
- Harpsichord Part:** The basso continuo staff shows harmonic changes and sustained notes.

The Martyr of Antioch

-cor - dant to the wea - ry steps of Him, that load - ed with the pon - drous Cross

p

toil'd up the steep of Cal - va - ry.

Andante moderato

cresc.

f

For thou didst die for

dim.

p

Red.

The Martyr of Antioch

me, O Son of God! By Thee the throbbing flesh of man was worn; Thy
na - ked feet the thorns of sor-row trod, And tem - pests

p

Rer.

beat thy houseless head for - lorn. Thou that wert wont to stand a-

-lone on God's right hand, Be - fore the a - ges were the E-

cresc.

f

The Martyr of Antioch

ter - nal el - dest born.

colla voce

f

pp

2ed. *

This musical score page shows the first section of the piece. It features two staves. The top staff has a treble clef and consists of mostly rests. The bottom staff has a bass clef and contains eighth-note chords. The vocal line begins with the instruction "colla voce". Dynamic markings "f" and "pp" are present. Performance instructions "2ed." and an asterisk (*) are at the bottom.

Low bow'd thy head con - vuls'd and droop'd in death, Thy voice sent forth a

p

This section continues the narrative. The vocal line describes the martyr's physical state ("Low bow'd thy head") and the sound of his voice ("Thy voice sent forth"). The piano accompaniment includes dynamic "p" and a performance instruction "8va".

sad and wail - ing cry: slow struggled from thy breast the part - ing breath, And

p

This section continues the narrative. The vocal line describes the martyr's emotional state ("sad and wail - ing cry") and the physical act of breathing ("slow struggled from thy breast the part - ing breath"). The piano accompaniment includes dynamic "p" and a performance instruction "8va".

ev' - ry limb was wrung with a - go - ny. That head whose veil - less

This section concludes the narrative. The vocal line describes the martyr's physical suffering ("ev' - ry limb was wrung with a - go - ny") and the state of his head ("That head whose veil - less"). The piano accompaniment consists of eighth-note chords.

The Martyr of Antioch

Musical score for "The Martyr of Antioch" featuring piano and vocal parts. The score consists of eight staves of music with corresponding lyrics.

Top Staff: Treble clef. Notes: blaze, Fill'd, an - gels with a - maze:

Piano Part (Left Hand): Dynamics: *p*, *R.H.*, *Red.*, *cresc.*, *f colla voce*, *f*, *f*.

Vocal Part (Right Hand): Notes: When at that voice sprang forth the roll-ing suns on high.

Middle Staff: Treble clef. Notes: *Red.*, ***, *Red.*, ***.

Bottom Staff: Treble clef. Notes: For us, for us thou didst en - dure the pain,

Piano Part (Left Hand): Dynamics: *f*, *Red.*, ***.

The Martyr of Antioch

And thy meek spi - rit bow'd it - self to shame, To

wash our souls from sin's in - fect - ing

stain, Ta - vert the Fa - ther's

wrath-ful ven - geance flame; Thou that could'st no - thing

Red. * *cresc.* * *Red.* * *Red.* * *Red.* * *Red.* *

The Martyr of Antioch

win By sav - ing worlds from sin, Nor

augh of glo - ry

add to thy all glo - rious name.

f colla voce

Red.

Red.

Red.

This musical score consists of three staves of music for voice and piano. The top staff features a treble clef, a key signature of one flat, and a tempo marking of P . The lyrics "win By sav - ing worlds from sin, Nor" are written below the staff. The middle staff has a bass clef and a tempo marking of f . The lyrics "augh of glo - ry" are written below the staff. The bottom staff has a bass clef and a tempo marking of f . The lyrics "add to thy all glo - rious name." are written below the staff. The piano part includes various dynamics like P , f , and $f\text{ colla voce}$, and performance instructions like *Red.* (ritenando) and *Red.* (ritenando).

The Martyr of Antioch

Thou that could'st no - thing win By sa - ving worlds from
Red.

sin, Nor aught of glo - ry add to
Red. *

rall.
thy all glo - rious name.
Red. *

Detailed description: The musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the piano, and the bottom staff for the bass. The piano part features sustained chords and rhythmic patterns. The vocal line includes lyrics such as 'Thou that could'st no - thing win', 'By sa - ving worlds from', 'sin, Nor aught of glo - ry add to', and 'thy all glo - rious name.'. The score includes dynamic markings like 'rall.' (rallentando) and 'f' (fortissimo). Performance instructions like 'Red.' and '*' are placed below the staves.

The Martyr of Antioch

No. 8: DUET (Margarita & Callias)

Allegretto grazioso un poco agitato

p *stacc.*

2ed. *

cresc.

f *sf*

dim. *p*