

The Martyr of Antioch

CALLIAS

My
own, my loved, my beaut - eous child! once more thou art thy-self.

dim. *pp*

p

Red.

p

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MARGARITA

Musical score for Margarita, Treble and Bass staves. The Treble staff uses a common time signature with a key signature of one sharp. The Bass staff uses a common time signature with a key signature of one sharp. The vocal line includes lyrics: "How t'un-barb the dart Which I must strike in - to his in - most soul?" The piano accompaniment features sustained notes and chords.

Musical score for Margarita, Treble and Bass staves. The Treble staff continues with the same musical style. The Bass staff shows harmonic changes, including a section in G major (indicated by a 'G' with a circle) and a section in F# major (indicated by an 'F#' with a circle). The vocal line includes lyrics: "Oh! Heav'n have mer - cy on him in thy mer - cy! His".

Musical score for Margarita, Treble and Bass staves. The Treble staff continues with the same musical style. The Bass staff shows harmonic changes, including a section in G major (indicated by a 'G' with a circle) and a section in F# major (indicated by an 'F#' with a circle). The vocal line includes lyrics: "love sur - pass - es ev' - ry love but thine. —". The piano accompaniment features dynamic markings 'p' (piano) and 'f' (forte).

CALLIAS

Musical score for Callias, Treble and Bass staves. The Treble staff starts with a rest followed by a melodic line. The Bass staff starts with a rest followed by sustained notes. The vocal line includes lyrics: "Why dost thou trem - ble, child?". The piano accompaniment features dynamic markings 'p' (piano) and 'f' (forte).

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The musical score consists of four staves of music. The top staff shows a piano part with a dynamic marking of *p cresc. molto*. The second staff shows a soprano vocal part with lyrics: "The al - tar waits." The third staff shows a basso continuo part with a dynamic marking of *ff*. The fourth staff shows a tenor vocal part with lyrics: "I can - not sa - cri - fice!" followed by "Are mine ears". The bottom staff shows a piano part with a dynamic marking of *f*.

MARGARITA Recit. *a tempo*

I can - not sa - cri - fice!

CALLIAS Recit.

Are mine ears

a tempo

false to me? Dar'st thou de - ny thy God, thy fa - ther's God, the

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God of An - ti - och?

MARGARITA

No god is he, but mortal

as thy - self, With - 'ring be - fore the all - en-light'nig

Lamb, Whose ra - diant throne shall quench all

cresc. *f*

The musical score consists of four staves. The top staff is in bass clef, the second in treble clef, the third in bass clef, and the bottom in bass clef. The key signature is one sharp. The first section ends with a fermata over the bass clef staff. The second section begins with a dynamic *sf* over the treble clef staff, followed by a dynamic *pp* over the bass clef staff. The third section begins with a dynamic *cresc.* over the bass clef staff, followed by a dynamic *f* over the same staff.

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o - ther fires.

CALLIAS

Be - hold in yon - der

f

space thy King en - throned, As God a-dored by man; by thee dis-

-owned. See his e - ter - nal might, and shade thy brow,

Is he not Life and Light? What say - est

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MARGARITA

thou? To yon - der orb I say: "Bride - groom, gold-

dim. *p*

-crowned, Sent forth to cast thy ray On man earth - bound; Thy

gold - en lus - tre shed, Shine thou on high, Till

cresc.

time it - self be dead. Then shalt thou

f *dim.* *p*

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MARGARITA

die.

CALLIAS

Be - hold _____ in yon - der space _____ thy King en - throned _____

f con forza

Shine thou on high, Till time it - self be
by thee dis-owned.

dead." To yon - der orb I say: "Bride - groom, gold-

Be - hold in yon - der space thy King en-

dim.

p

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-crowned, Sent forth to cast thy ray on man earth - bound; Thy
-throned As God adored by man, By thee dis - owned.

gold - en lus - tre shed, Shine thou on high Till
See his e - ter - nal might And

cresc.

time it - self be dead. Then shalt
shade_ thy_ brow, Is he not Life and Light?

f

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thou die.

What say - est thou?

pp

Rit.

Till time it - self be dead. Then

See his e - ter - nal might And

dim.

pp

shalt thou die."

shade thy brow.

Rit.

SCENE III: THE PALACE OF THE PREFECT

No. 9

CHORUS (Soprano & Contralto)

Evening Song of the Maidens

Allegretto moderato

p

Reed. *

A 6

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SOPRANO *mf*

Come a - way with will - ing

CONTRALTO *mf*

Come a - way with will - ing

VIOLINI CON SORDINI

p

p

Red. *** *Red.* ***

feet, Quit the close_ and breath - less street: Sul - try court and cham - ber

feet, Quit the close_ and breath - less street: Sul - try court and cham - ber

Red. ***

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B

leave, Come and taste the bal - my eve, Where the
leave, Come and taste the bal - my eve, Where the

grass _____ is cool_ and green, And the ver - dant lau - rels
grass _____ is cool_ and green, And the ver - dant lau - rels

* * *

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screen All whose tim - id foot - steps move With the quick - 'ning stealth of

screen All whose tim - id foot - steps move With the quick - 'ning stealth of

C

love. Where O - ron - - tes' wa - ters

love. Where O - ron - - tes' wa - ters

p

3 **6** **6** **p** **3**

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Musical score for "The Martyr of Antioch". The score consists of two staves. The top staff is for voice (soprano) and the bottom staff is for piano. The vocal part includes lyrics and dynamic markings like "cresc.". The piano part features harmonic patterns and bass notes.

hold Mir - rors to your locks_ of gold, And the sa- *cresc.*

hold Mir - rors to your locks_ of gold, And the sa- *cresc.*

- cred Daph - ne weaves Ca - no - pies of trem - bling leaves, And the D

- cred Daph - ne weaves Ca - no - pies of trem - bling leaves, And the

cresc.

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sempre cresc.

sa - - - cred Daph - ne weaves Ca - no - pies of trem - bling

sempre cresc.

sa - - - cred Daph - ne weaves Ca - no - pies of trem - bling

sempre cresc.

leaves. Come a - way with will - ing

leaves. Come a - way with will - ing

cresc.

f

cresc.

f

f

20.

The Martyr of Antioch

3 3 E

feet, Quit the close_ and breath - less street, Come

feet, Quit the close_ and breath - less street, Come

cresc. molto

Come _____ a-

cresc. molto

Come a - way with will - ing

cresc. molto.

ff *ff* *ff*

8va *ff*

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way with will - ing feet, Quit the the

feet, with will - ing feet, Quit the close and breath - less

8va *loco.*

close and breath - less street, Come

street, the breath - less street, Come

8va *loco.*

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and taste _____ the

and taste _____ the

pp

dim.

pp

dim.

bal - my eve.

bal - my eve.

Red

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The musical score consists of three staves of music. The top staff features two vocal parts (Soprano and Alto) and a piano accompaniment. The middle staff shows a piano accompaniment with dynamic markings like *f* and *L'istesso tempo*. The bottom staff also features a piano accompaniment. The lyrics are integrated into the music, appearing below the notes. The score is set in common time, with key changes indicated by key signatures.

Come a-
Come a-

L'istesso tempo

-way, the heav'n's a - bove_ Just have light e - nough for love,
-way, the heav'n's a - bove_ Just have light e - nough for love,

And the crys - tal Hes - pe - rus Lights his dew - fed
And the crys - tal Hes - pe - rus Lights his dew - fed

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G

lamp a - bove Come, the wi - der_ shades are
lamp a - bove Come, the

f

dim.

fall - ing And the am - 'rous birds are call - ing Each his
wi - der_ shades are fall - ing, And the am - 'rous birds are call - ing Each his

dim.

dim.

H

wan - 'dring mate to rest, In the close and down - y nest.
wan - 'dring mate to rest, In the close and down - y nest.

p

sf

Red.

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And the snow - y orange flowers,
And the snow - y orange flowers,

dim.
And the creep - ing jas-mine flowers,
dim.
And the creep - ing jas-mine flowers,

pp
From their swing - ing cens - ers cast Their rich - est o - dours
From their swing - ing cens - ers cast Their rich - est o - dours

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and their last.
and their last.
Come a-
Come a-

Fer.

cresc.
-way,
Come a - way_

cresc.

mf
Come, the bu - - - sy day_ is

VIOLINI

p
mf
Come, the bu - - - sy day_ is

p
Fer.

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o'er Fly - ing spin - dle gleams no more, Wait not till the twi - light
 o'er Fly - ing spin - dle gleams no more, Wait not till the twi - light

* *Red.*

K

gloom Dark - en o'er th'em-bro - der'd loom, Leave the
 gloom Dark - en o'er th'em-bro - der'd loom, Leave the

3 6 6

♫: ♫: ♫:

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toil - - some task un - done, Leave the gold - en web un-

toil - - some task un - done, Leave the gold - en web un-

Re.

* Re.

*

-spun, Hark! a - long the hum - ming air, Home the la - den bees re-

-spun, Hark! a - long the hum - ming air, Home the la - den bees re-

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

Staff 1 (Treble Clef):

- Measure 1: -pair,
- Measure 2: And the bright and dash - ing
- Measure 3: -pair,
- Measure 4: And the bright and dash - ing
- Measure 5: (Repeating pattern)

Staff 2 (Bass Clef):

- Measure 1: (Accented notes)
- Measure 2: (Accented notes) *p*
- Measure 3: (Accented notes)
- Measure 4: (Accented notes)
- Measure 5: (Accented notes)

Staff 1 (Continuation):

- Measure 6: rill From_ the side of ev - 'ry hill, With a clear - *cresc.*
- Measure 7: rill From_ the side of ev - 'ry hill, With a clear - *cresc.*
- Measure 8: (Repeating pattern)

Staff 2 (Continuation):

- Measure 6: (Accented notes)
- Measure 7: (Accented notes)
- Measure 8: (Accented notes)

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- er deep - er sound Cools_ the fresh - 'ning air a - round, And a

- er deep - er sound Cools_ the fresh - 'ning air a - round, And a

cresc.

semper cresc.

clear - - - er deep - er sound, Cools_ the fresh - 'ning air a-

semper cresc.

clear - - - er deep - er sound, Cools_ the fresh - 'ning air a-

semper cresc.

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round: Come a - way _____ with will - ing

round: Come a - way _____ with will - ing

cresc.

f

cresc.

f

20.

feet, Quit the close_ and breath - less street, Come
 feet, Quit the close_ and breath - less street, Come

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cresc. molto

Come _____ a-

cresc. molto

Come a - way with will - ing

cresc. molto

ff

8va

way _____ with will - ing feet, Quit _____ the

feet, with will - ing feet, Quit the close and breath - less

ff

8va

loco.

8va

This musical score consists of two 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 'cresc. molto'. The lyrics 'Come _____ a-' and 'Come a - way with will - ing' are written below the notes. The bottom staff features a bass clef, a key signature of one flat, and a tempo marking of 'cresc. molto'. The lyrics 'way _____ with will - ing feet, Quit _____ the' and 'feet, with will - ing feet, Quit the close and breath - less' are written below the notes. The music includes dynamic markings such as 'ff' (fortissimo) and '8va' (octave up). The piano part includes a section where the right hand plays eighth-note patterns over sustained bass notes, and a section where the left hand plays eighth-note patterns over sustained bass notes. The score concludes with a 'loco.' (locally) instruction, indicating a return to the beginning of the section.

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The musical score consists of two systems of music for voice and piano.

System 1: The vocal line starts with a melodic line in G minor. The lyrics are: "close and breath - less street, Come street, the breath - less street, Come". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Measure 3 includes dynamic markings **P** and **p**. The piano part continues with a sustained note and eighth-note patterns.

System 2: The vocal line begins with a melodic line in G minor. The lyrics are: "and taste the and taste the". The piano accompaniment consists of eighth-note chords. Measure 3 includes dynamic markings **dim.**, **sf**, and **pp**. The piano part concludes with a sustained note and eighth-note patterns.

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Musical score for piano and voice. The vocal part consists of two staves of lyrics: "bal - my eve." The piano part includes a bass line with sustained notes and harmonic chords.