

*The Martyr of Antioch*

har - mo - ny, From the blank si - lence of the void a - abyss; That God hath

spo - ken by his Son. He came from the dark a - ges of the

in - fant world, Fore - told- the Prophets' e - ver - last - ing bur - then, The

vir - gin bare the Son, the an - ge - lic host Burst out in song. The

*The Martyr of Antioch*

Fa - ther from his clouds de - clared Him.

And a-gain he comes,

a - gain, but not as then.

Not clad in mor - tal flesh,

To

Re. \*

The musical score consists of four staves of music. The top staff features a treble clef, a key signature of two flats, and a tempo marking of  $\text{R} \ddot{\text{o}}$ . The second staff has a bass clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music includes various note heads, stems, and bar lines. There are several sixteenth-note chords in the middle section, some with a '6' above them. The vocal parts provide lyrics in a three-line format. The score concludes with a repeat sign and a final measure ending with a sharp symbol.

*The Martyr of Antioch*

live the life or die the death of man.

Girt with his own om - ni - po-tence, His throne the wreck of

worlds; The glo - ry of his presence light- ing in - fi - ni - ty, He comes

cresc.

cresc.

ff

He comes to as-sume th'e-ter - nal, th'e-ter - - - nal judge-ment

f

*The Martyr of Antioch*

seat!

*Then thou and I shall meet once more Be-*

*-fore the face of Him whose aw - ful bright - ness Shall*

*be the sun of that dread day in which The*

This musical score consists of four staves of music for voices and piano. The top staff uses a treble clef and includes lyrics: "seat!", "Then thou and I shall meet once more Be-", and "-fore the face of Him whose aw - ful bright - ness Shall". The second staff uses a bass clef and continues the lyrics: "be the sun of that dread day in which The". The third staff begins with a piano dynamic "ff" and includes lyrics: "seat!", "Then thou and I shall meet once more Be-", and "-fore the face of Him whose aw - ful bright - ness Shall". The fourth staff continues the lyrics from the third staff: "be the sun of that dread day in which The". The music features various dynamics including *p*, *pp*, and *ff*, and includes measures with sixteenth-note patterns and sustained notes.

*The Martyr of Antioch*

thou - sand thou - sands of the an - ge - lic hosts And

all the souls of all man - kind shall bask,

rall.

Waiting their doom e - ter - nal.

f

6

2ed.

\* 2ed.

Thou and I shall then give in the account\_\_\_\_ of this day's process, And

mf

2ed.

## *The Martyr of Antioch*

Christ shall ren - der each his own re - ward.  
Now sir, your

*Allegro con fuoco*

sentence.

*pp*      *cresc.*

R.H. *p*

## *The Martyr of Antioch*

Hear what the Priest-ess saith,  
She doth profane our faith, our God, the  
Hear what the Priest-ess saith,  
She doth profane our faith, our  
Hear what the Priest-ess saith,  
She doth profane our faith, our God, the  
Hear what the Priest-ess saith,  
She doth profane our faith, our  
Hear what the Priest-ess saith,  
She doth profane our faith, our  
Red.  
Red.  
Red.  
Red.

God of day, our God, the God of day. A -

God, the God of day. A -

God of day, our God, the God of day. A -

God, the God of day. A -

God, the God of day. A -

*Rew.*

*The Martyr of Antioch*

-way with her, A - way, a - way with her, A - way with her!

-way with her, A - way, a - way with her, A - way with her!

-way with her, A - way, a - way with her, A - way with her!

-way with her, A - way, a - way with her, A - way with her!

Blas - phemy! Blas - phe-my!

*8va* *non ligato*

*f* *dim.*

*The Martyr of Antioch*

MARGARITA

The musical score consists of four staves of music, likely for a soprano or alto voice with piano accompaniment. The music is in common time, with a key signature of one flat. The vocal line begins with "The Lord my God is with me and I". The piano accompaniment features eighth-note chords and sustained notes. The vocal line continues with "fear not: The world is but his chamber". The piano accompaniment includes dynamic markings like *p* and *f*, and performance instructions like *Reed.* and *\**. The vocal line then shifts to "And this earth is but the foot - stool", followed by "of his throne. The heav'ns". The piano accompaniment maintains its rhythmic pattern of eighth-note chords throughout the piece.

*The Martyr of Antioch*

Musical score for 'The Martyr of Antioch'. The vocal line begins with 'hang in their folds of light To cano - py' (cresc.) followed by a piano accompaniment. The vocal line continues with 'the Om - ni - pre - sent.' (f) and 'How doth the' (p). The vocal line concludes with 'rap - ture of her speech'.

Continuation of the musical score. The vocal line continues with 'rap - ture of her speech' (En-). The piano accompaniment consists of sustained chords.

Continuation of the musical score. The vocal line continues with 'kin - dle the bright - ness of her beau - ty!' The piano accompaniment consists of sustained chords.

Final continuation of the musical score. The vocal line continues with 'kin - dle the bright - ness of her beau - ty!' The piano accompaniment consists of sustained chords.

*The Martyr of Antioch*

Musical score for "The Martyr of Antioch" featuring four staves of music with lyrics. The score consists of four systems of music, each with a treble clef, a bass clef, and a bass staff. The key signature is one flat throughout.

**System 1:** The first system begins with a rest followed by a melodic line in the treble clef. The lyrics are: "Ne - ver yet looked she so love - ly when her". The bass staff provides harmonic support with sustained notes and chords.

**System 2:** The second system continues with the melodic line in the treble clef. The lyrics are: "loos - ed locks Flowed in the fran - tic grace". The bass staff shows rhythmic patterns with eighth and sixteenth notes.

**System 3:** The third system begins with a melodic line in the treble clef. The lyrics are: "— of in - spi - ra - tion From the". The bass staff features a dynamic instruction "cresc." followed by a crescendo line.

**System 4:** The fourth system begins with a melodic line in the treble clef. The lyrics are: "burst fil - let down her snow - - y". The bass staff includes dynamic markings "f" (fortissimo) and "p" (pianissimo). The section concludes with a "segue" instruction.

*The Martyr of Antioch*

No. 15

QUARTETT. (Margarita, Julia, Olybius, Callias)

*Andante con moto*

OLYBIUS

neck.

CALLIAS

Have mer - cy un - re - lent - ing heav'n! Have mer - - -

*p*

- cy! O child of mine, have mer - cy thou! Was it to curse thy

*p*

fa - ther's brow That thou, my child, to him wast gi - ven? Have

*The Martyr of Antioch*

mer - cy, have mer - cy, have mer - cy, un - re - lent - ing heav'n have

**OLYBIUS**

Have mer - cy un - re - lent - ing heav'n have  
mer - cy!

mer - cy! O love of mine, have mer - cy thou!

To thee my ach - ing heart I bow, For thee a - lone that heart hath stri - ven, Have

*The Martyr of Antioch*

MARGARITA

JULIA

OLYBIUS

CALLIAS

Have mer - cy, un-re - lent - ing heav'n, have  
mer - cy!

Have mer - cy, have mer - - - - - cy, O un - re-

Have mer - cy, O un - - - - re-

Have mer - cy, O for - giv - ing heav'n!

mer - - - - - cy! Have mer - cy, un - re - lent - ing heav'n!

-lent - ing heav'n! O love of mine, have mer - cy thou!

-lent - ing heav'n! O child of mine, have mer - cy thou!

*The Martyr of Antioch*

On those I love have pi - ty thou, They know not how my heart is ri - ven, Have  
On those I love have pi - ty thou, They know not how my heart is ri - ven, Have  
To thee my ach - ing heart I bow, For thee a - lone that heart hath stri - ven, Have  
Was it to curse thy fa-ther's brow That thou, my child, to him wast giv - en, Have

mer - cy, have mer - cy, Have mer - cy, O for - giv - ing heav'n, Have mer -  
mer - cy, have mer - cy, Have mer - cy, un - re - lent - ing heav'n, Have mer -  
mer - cy, have mer - cy, Have mer - cy, un - re - lent - ing heav'n, Have mer -  
mer - cy, have mer - cy, Have mer - cy, un - re - lent - ing heav'n, Have mer -

*The Martyr of Antioch*

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

**Staff 1 (Treble Clef):**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Notes: The score consists of six measures. Measures 1-3 have quarter notes and rests. Measures 4-6 have eighth notes and rests.
- Lyrics: "-cy, Have mer - cy, have" repeated three times.
- Dynamic: *cresc.* (crescendo) at the beginning of the first section.
- Performance: The vocal line is supported by a basso continuo line (double bass and harpsichord) in the bass staff.

**Staff 2 (Bass Clef):**

- Key signature: B-flat major (two flats).
- Time signature: Common time (indicated by a 'C').
- Notes: The score consists of six measures. Measures 1-3 have quarter notes and rests. Measures 4-6 have eighth notes and rests.
- Lyrics: "-cy, Have mer - cy, have" repeated three times.
- Dynamic: *f* (fortissimo) at the beginning of the second section.
- Performance: The basso continuo line provides harmonic support.

**Performance Instructions:**

- cresc.* (crescendo) at the start of the first section.
- f* (fortissimo) at the start of the second section.
- mf* (mezzo-forte) in the final measure of the basso continuo line.
- Red.* (redouble) instruction at the end of the basso continuo line.
- A small asterisk (\*) is placed at the end of the score.

*The Martyr of Antioch*

dim.

cy, Have mer - cy, O for - giv - ing  
 dim.

cy, Have mer - cy, un - re - lent - ing  
 dim.

cy, Have mer - cy, un - re - lent - ing  
 dim.

heav'n, have mer - cy, have mer - cy, have mer -  
 heav'n, have mer - cy, have mer - cy, have mer -  
 heav'n, have mer - cy, have mer - cy, have mer -  
 heav'n, have mer - cy, have mer - cy, have mer -  
 pp

*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 four flats (B-flat, E-flat, A-flat, D-flat). The time signature is common time (indicated by 'C').

**Top Staff:**

- Measure 1: Dynamics include *cresc.*, *ff*, and *p*.
- Measure 2: Dynamics include *cresc.*, *ff*, and *p*.
- Measure 3: Dynamics include *cresc.*, *ff*, and *p*.
- Measure 4: Dynamics include *cresc.*, *ff*, and *p*.
- Measure 5: Dynamics include *p*.

**Bottom Staff:**

- Measure 1: Dynamics include *cresc.*, *ff*, and *p*.
- Measure 2: Dynamics include *p*.
- Measure 3: Dynamics include *p*.
- Measure 4: Dynamics include *p*.
- Measure 5: Dynamics include *p*.

**Text:** The lyrics "cy, have mer" are repeated in each measure of both staves.

**Bottom Staff (Continuation):**

- Measure 1: Dynamics include *dim.*, *p*, and *rall.*
- Measure 2: Dynamics include *dim.*, *p*, and *rall.*
- Measure 3: Dynamics include *dim.*, *p*, and *rall.*
- Measure 4: Dynamics include *dim.*, *p*, and *rall.*
- Measure 5: Dynamics include *rall.*, *pp*, and *p*.
- Measure 6: Dynamics include *p*.

**Text:** The lyrics "cy, have mer" are repeated in each measure of the bottom staff's continuation. The final measure ends with a repeat sign and a double bar line.

## *The Martyr of Antioch*

No. 16

FINALE

*Andante* SOPRANO

ALTO

TENOR

BASS

The hour of mercy's o'er- or sac-ri-fice or die. The

*p*

*pp*

*p*

*pp*

hour of mer-cy's o'er.

hour of mer-cy's o'er— or sac - ri-fice or die.

OLYBIUS

hour of mer-cy's o'er— or sac - ri-fice or die. 8 What

hour of mer-cy's o'er— or sac - ri-fice or die.

*sf pp*

*The Martyr of Antioch*

means she? Why does she look to yon bright heav'n? What

sees, That makes her full eyes kin-dle as they gaze un - daz-z-led on the

fier - y sky?

*dim.*

*Led.*

*\* 20.*

The musical score consists of three staves of music. The top staff is for voice and piano, the middle staff is for piano, and the bottom staff is for piano. The music is in common time, with key changes indicated by key signatures. The lyrics are written below the vocal line. The piano parts feature various patterns of eighth and sixteenth notes, with dynamic markings like *f*, *p*, and *dim.*. Measure numbers *Led.* and *\* 20.* are marked on the piano staves.

*The Martyr of Antioch*

MARGARITA

What means yon blaze on high?  
The em - py - re - an  
*senza Ped.*

sky Like the proud veil of some proud\_ fane is\_\_\_

rend ing. I see the star - paved

land Where all the an - gels stand E'en to the 3

The vocal part consists of two staves: soprano and basso continuo. The soprano staff has a treble clef, and the basso continuo staff has a bass clef. The piano part is represented by a basso continuo staff below the vocal parts. The vocal parts are mostly in common time, while the piano part is in 6/8 time. The vocal parts feature eighth-note patterns and sustained notes, while the piano part features eighth-note chords. The vocal parts also include lyrics in English and Latin.

*The Martyr of Antioch*

high - est height in burn - ing

rows as - cen - ding.

**A**

Some with their wings di - spread, And bowed the state - ly

*Red.*

head, As on some mis - sion of God's love de-

This musical score consists of two staves of music. The top staff features a treble clef and a bass clef, with a key signature of one sharp. The lyrics "high - est height in burn - ing" are written below the notes. The bottom staff has a bass clef and a key signature of one sharp. The lyrics "rows as - cen - ding." are written below the notes. A section labeled "A" begins with a treble clef and a key signature of one sharp. The lyrics "Some with their wings di - spread, And bowed the state - ly" are written below the notes. The word "Red." is written under the bass staff. The score concludes with a treble clef and a key signature of one sharp, with the lyrics "head, As on some mis - sion of God's love de-". The music includes various note values such as eighth and sixteenth notes, and rests. The bass staff provides harmonic support with sustained notes and chords.

*The Martyr of Antioch*

A musical score for a solo voice and piano. The score consists of four systems of music, each with a treble clef staff for the vocal part and a bass clef staff for the piano accompaniment.

**System 1:** The vocal part begins with a dotted half note followed by an eighth note. The piano accompaniment features eighth-note chords. The lyrics are: "part - ing, Like flames from mid - night con - fla- gra - tion".

**System 2:** The vocal part has a sustained eighth note. The piano accompaniment consists of eighth-note chords. The lyrics are: "start - ing. Be - hold! the ap - point - ed".

**System 3:** The vocal part includes a sixteenth-note figure. The piano accompaniment features eighth-note chords. The lyrics are: "mes - sengers are they, And near - est earth they". A repeat sign (double bar line with dots) appears at the end of this system.

**System 4:** The vocal part begins with a dotted half note followed by an eighth note. The piano accompaniment features eighth-note chords. The lyrics are: "wait to waft our souls a - way.". The piano part ends with a series of eighth-note chords.

*The Martyr of Antioch*

B

High - er and high - er

p

still More loft - y sta - tures fill The

jas - per courts of the e - ver - last - ing dwell -

-ing. Che - rub and ser - aph pace The il - -

The musical score consists of four staves of music. The top staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. The lyrics are written below the notes. Measure 1: "High - er and high - er". Measure 2: "p" dynamic, "still More loft - y sta - tures fill The". Measure 3: "jas - per courts of the e - ver - last - ing dwell -". Measure 4: "-ing. Che - rub and ser - aph pace The il - -". The music features various note values including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords in the bass and harmonic notes in the treble.

*The Martyr of Antioch*

li - mi - ta - ble space While sleep the

fold - ed plumes from their should - ers

swell - ing. From all the harp - ing

**c**

Reed.

throng Burst the tu - mul - tuous song Like the un-

**mf**

3

\*

Reed.

\*

*The Martyr of Antioch*

- ceas - - ing sounds of ca - ta - racts pour -

ing. Ho - san - na o'er Ho - san - na loud - er

soar - ing, That faint - ly

e - choing down to earth - ly ears, Hath

D

dim.

pp

faded.

*The Martyr of Antioch*

seemed the con - sort sweet of the har-  
dim.  
-mo - nious spheres.

A - gain I see, a-

E

p

gain The great vic - to - rious train, The

Red. \* Red. \* Red.

Red.

This musical score consists of four staves of music for voices and piano. The top two staves are for voices, and the bottom two are for piano. The music is in common time and includes lyrics in a narrative style. The first section ends with a fermata over the piano part. The second section begins with a melodic line starting on E, followed by a piano section with dynamic markings p and e. The third section continues with the vocal line and concludes with a piano section ending with a repeat sign and the instruction Red. The score is set against a background of flowing, expressive musical lines.

*The Martyr of Antioch*

Musical score for "The Martyr of Antioch" featuring four staves of music with lyrics. The score consists of four systems of music, each with a treble clef, a bass clef, and a bass staff. The lyrics are written below the treble clef staff.

**System 1:** Mar - tyr Ar - my from their toils re - po -

**System 2:** -sing: The blood - red robes they wear Em - pur - pling  
Reo. \*

**System 3:** all the air, E'en their im - mor - tal

**System 4:** limbs the signs of wounds dis-

*The Martyr of Antioch*

F

-clo - sing. Be-

*p*

\*

-yond- Ah! who is there, with the white

*p*

snow - y hair? 'Tis He! 'tis He! The

Son of Man ap - pear - ing At the

*p*

*The Martyr of Antioch*

right hand of One, The dark - ness of whose

throne That sun - eyed se - raph host be-

hold with awe and fear - ing.

H *Recit.*      *a tempo*      *Recit.*

Hark! thun - ders from his throne Like

*fp*      *f a tempo*

This musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one flat, and common time. It contains lyrics: "right hand of One, The dark - ness of whose". The second system starts with a bass clef, a key signature of two flats, and common time. It contains lyrics: "throne That sun - eyed se - raph host be-". The third system starts with a treble clef, a key signature of one flat, and common time. It contains lyrics: "hold with awe and fear - ing.". The fourth system starts with a bass clef, a key signature of one flat, and common time. It contains lyrics: "Hark! thun - ders from his throne Like". The score includes dynamic markings such as *pp*, *p*, *f*, and *fp*. Performance instructions like *Recit.*, *a tempo*, and *f a tempo* are also present.

*The Martyr of Antioch*

*a tempo*

steel clad ar - mies march - ing. The

*f a tempo*

Christ: The Christ commands us to his home.

*sleantando*

Je - sus, Re-deem-

-er, Lord, I come!

*p*

*dim.*

*pp*

*p* R.H.

*p*

*dim.*

*pp*

*The Martyr of Antioch*

Lord!  
Lord!  
I come,

*cres*

I come!  
cen - do  
*cresc. molto*

**SOPRANO**  
Glo - ry, glo - ry, glo - ry!  
The Lord Al-

**ALTO**  
Glo - ry, glo - ry, glo - ry!  
The Lord Al-

**TENOR**  
Glo - ry, glo - ry, glo - ry!  
The Lord Al-

**BASS**  
Glo - ry, glo - ry, glo - ry!  
The Lord Al-

*ff*  
*8va*

*The Martyr of Antioch*

Musical score for "The Martyr of Antioch" featuring four staves of music with lyrics. The lyrics are:

-might - y li - veth, The Lord Al - might - y  
 -might - y li - veth, The Lord Al - might - y  
 -8: -might - y li - veth, The Lord Al - might - y  
 -yli - veth, The Lord Al - might - y  
 8va

The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music includes various note values (eighth and sixteenth notes) and rests. The bass staff provides harmonic support with sustained notes and chords.

Continuation of the musical score for "The Martyr of Antioch". The lyrics are:

doth but take The mor - tal life He giv-  
 doth but take The mor - tal life He giv-  
 8: doth but take The mor - tal life He giv-  
 doth but take The mor - tal life He giv-

The score continues with four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music includes eighth and sixteenth notes, rests, and a bass staff providing harmonic support.

*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 treble clef, and the basso continuo staff is in bass clef. The lyrics are repeated three times: "-eth. Glo - ry, glo - ry, glo - ry! The". The vocal parts enter sequentially, starting with the top part, followed by the middle part, and then the bottom part. The basso continuo staff provides harmonic support with sustained notes and chords.

Continuation of the musical score for "The Martyr of Antioch" featuring three staves of vocal music and a basso continuo staff. The lyrics are repeated three times: "Lord Al - might - y reign - eth, He who". The vocal parts enter sequentially, starting with the top part, followed by the middle part, and then the bottom part. The basso continuo staff provides harmonic support with sustained notes and chords. A dynamic marking "8va" is indicated above the basso continuo staff.

*The Martyr of Antioch*

for - feits earth - ly life A life ce - les - tial  
 for - feits earth - ly life A life ce - les - tial  
 for - feits earth - ly life A life ce - les - tial  
 for - feits earth - ly life A life ce - les - tial

**M**

gain - eth! Hal-le - lu - - -  
 gain - eth! Hal-le - lu - jah! Hal - - -  
 gain - eth! Hal-le - lu - jah! Hal - le - lu - -  
 gain - eth! Hal-le - lu - jah! Hal - le - lu - -

*ff marcato*

*sf* *Ad.*

*sf* *Ad.*

## *The Martyr of Antioch*

A musical score for four voices and basso continuo. The vocal parts (Soprano, Alto, Tenor, Bass) sing "Hallelujah" in a three-measure phrase, followed by a fermata. The basso continuo part provides harmonic support with sustained notes and chords.

The vocal parts are written in treble clef, with the basso continuo in bass clef. The vocal parts have fermatas at the end of the phrase, while the basso continuo continues with a sustained note. The basso continuo staff includes a dynamic marking *ff* and a tempo marking *Ad.*