

THE MAGDALENE

CHAPTER 33: PROLOGUE

LIBBY LARSEN, 2012

♩ = 54-56

Musical score for the first system. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked as ♩ = 54-56. The key signature has one flat (B-flat). The time signature is 12/4. The piano part begins with a forte (*ff*) dynamic and a seven-note arpeggiated figure. The vocal line starts with a *sub. p* (inner voices) dynamic. The piano part includes a *sos. ped.* (sostenuto pedal) marking.

2 THE ARCHANGEL:

Musical score for the second system, titled "2 THE ARCHANGEL:". It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is ♩ = 54-56. The key signature has one flat. The time signature is 12/4. The piano part is marked *p sempre* (piano throughout). The vocal line includes the lyrics: "It came to pass then, when Je - sus said these words to his dis - ci - ples,". The piano part includes a *sos. ped.* marking.

3

♩ = 54-56

with import

Musical score for the third system, titled "3". It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked as ♩ = 54-56 and the performance style is *with import*. The key signature has one flat. The time signature is 12/4. The piano part begins with a forte (*ff*) dynamic and a seven-note arpeggiated figure. The vocal line includes the lyrics: "This is the song of praise". The piano part includes a *sub. p* (inner voices) dynamic and a *sos. ped.* marking.

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4 $\text{♩} = 54-56$
again, with import

that Pis-tis So - phi-a sang ——— when she first re-pent - ed of her

mp

sos. ped.

5 $\text{♩} = 54-56$
objectively

sin. ——— She told of all the things that had hap-pened to her.

pp

sos. ped.

6 $\text{♩} = 54-56$

So now ——— if you have ears to hear, Lis - ten. ———

p ——— *f sub.p* *cresc.*

sos. ped.

* Either the first or second syllable may be inflected.

16

freely

p

attacca

CHAPTER 33: 1-6

♩ = 104

X (Save me, O God for the
waters cover my soul.)

MARY:

p-NOO - te mah -

moil
8^{vb} →

pp

8^{vb}

4

TOO - joy, je ah-hen - MOU ee-e-HOON shah tah-PSOO - kay-

8^{vb} →

(8^{vb})

* Dashed barlines indicate no metric stress. Solid barlines indicate metric stress.

X OUT

7

f *p* *f*

(8^{vb})

9 **X** (*I'm sinking*) **X** (*in the slime of the deep.*)

i - TOHLS ay i - OHM - es aht-LOY - HE

8^{vb} →

(p)

(8^{vb})

11 (*open mouth*) **X** (*I'm losing all my strength.*)

mmm p-NOON awhoh ne - mnn sh -

8^{vb} →

(p)

(8^{vb})

28 **X** OUT **X** (How many hate me.) **X** (As many as the hairs on my head.)

ou - ah - SHI e - hwhe n - FOH n - tah - AH - pe n - quee net - MOS - te m ⁵ - moy

29 **X** (The ones who beat me grow ever stronger.) **X** OUT

e - p - JEN ⁵ - je ou - quem - QUOM n - quee nah - JAH - je net - dee - OH - ke m ⁵ - moy

31 **X** (They take from me thing I never stole.) **molto rallentando** **X** OUT

hen — oo - jen - QUON - es net - e m - pee - TOR - poo ou - SHAT - et m ⁵ - mou

33 *religious ecstasy*

O God, you know my fol-ly— my guilt is kept hid - den from you

ff

35 ♩ = 54-56

molto legato

p

freely

poco

37

straight tone

Hng— May

poco

rall.

mf

sos. ped.

47 $\text{♩} = 76-80$

MARY:

For I am a - bused on

pp

49

your ac-count, shame _____ 3 _____ throws a

f

51

sha - dow on my face.

pp

53

I am cut off from my broth - ers, a

mf *p* *mf*

55

strang - er to my moth-er's child - ren. Zeal for your

sub.p *mp*

57

house con-sumes me, your re - proaches fall on me as well. My

p

X_{OUT}

poco animato

THE ARCHANGEL:

99

I — bless the name of God in song

warmly
mf *mp*
sos. ped.

103

— and raise him up in bless - ing. The — heav - ens and the earth

sub.mp

106

bless — the Lord, the sea and all that are with-in it.

mf