

The Risen Lord (Op. 3, Rev.)

Part 2 - Pentecost

Ralph S. Gardner II.

13 - Chorus **Larghetto** ♩ = 88

Soprano Alto Tenor Bass

And the same day at eve - ning came

Larghetto ♩ = 88

Piano

Mon 22 June 2020
(NB - I wrote this in the fall of 1977 - I had never heard of Philip Glass or "minimalism" at that time.)

S A T B

Je - sus to the di - sci - ples, and the same day at eve - ning came Je - sus to the di - sci - ples, and the

Pno.

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2

Soprano (S) Alto (A) Tenor (T) Bass (B)

Piano (Pno.)

7

same day at eve - ning came Je - sus to the di-sci - ples, and the same day at eve - ning came

mf

And the same - day at eve - ning came - Je - sus to the di-sci - ples, and the same - day at eve - ning

7

Pno.

10

Soprano (S) Alto (A) Tenor (T) Bass (B)

Piano (Pno.)

And the same day at

mf

And the

10

Je - sus to the di - sci - ples, and the same day at eve - ning came

came - Je - sus to the di - sci - ples, and the same - day at eve - ning

Pno.

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3

12

Soprano (S): eve - ning came Je - sus un - to the di - sci - ples,

Alto (A): same day at eve - ning came Je - sus, and the

Tenor (T): Je - sus to the di-sci - ples, and the same day at eve - ning came Je - sus to the di-sci-ples,

Bass (B): came - Je - sus to the di-sci - ples, and the same - day at eve - ning came - Je - sus to the di-sci - ples,

Pno. (Piano):

15

Soprano (S): and the same day at eve - ning came Je - sus, came Je - sus to the di -

Alto (A): same day at eve - ning came Je - sus to the di-sci - ples, and the same day at eve - ning came

Tenor (T): and the same - day at eve - ning came - Je - sus to the di-sci - ples, and the same - day at eve - ning

Bass (B): same day at eve - ning came Je - sus to the di-sci - ples, and the same day at eve - ning came

Pno. (Piano):

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18

S sci - ples, and said un - to them, and said un - to

A Je - sus to the di-sci - ples, and said un - to them, and said un - to

T 8 came - Je - sus to the di-sci - ples, and said un - to them, and said un - to

B Je - sus to the di-sci - ples, and said un - to them, and said un - to

Pno.

rit.

21 Allegro $\text{d} = 100$
14 - Air and Recitative

S them, and said un - to them these words:

A them, and said un - to them these words:

T 8 them, and said un - to them these words: Peace, peace be un - to

B them, and said un - to them these words:

Pno.

(Bar. Solo) *mf*

rit.

21 Allegro $\text{d} = 100$
mp

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5

27

Soprano (S) vocal line.

Alto (A) vocal line.

Tenor (T) vocal line: you, peace be unto you - . As my Father hath sent me, even

Bass (B) vocal line.

Piano (Pno.) accompaniment: measures 27-35.

36

Soprano (S) vocal line.

Alto (A) vocal line.

Tenor (T) vocal line: so send I - you. E - ven so send I you, send

Bass (B) vocal line: As my Fa - ther hath sent me, e - ven so send

Piano (Pno.) accompaniment: measures 36-44.

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45

Soprano (S) Alto (A) Tenor (T) Bass (B)

Tenor (T) Bass (B)

Piano (Pno.)

I you, e - ven so - send I you, e - ven so send - I
I, send I - you, as my Fa - ther hath sent me, e - ven so send - I

Largo $\text{♩} = 76$

54

Soprano (S) Alto (A) Tenor (T) Bass (B)

(Bar. Solo) **f**

Tenor (T) Bass (B)

you - . Go ye there-fore and teach all na - tions, bap - tiz - ing them in the
you - . Go ye there-fore and teach all na - tions, bap - tiz - ing them in the

Largo $\text{♩} = 76$

54

Piano (Pno.)

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7

15 - Solo and Chorus

59

S

A

T

B

p

name of the Fa - ther. And lo, I am with you al - ways, e - ven to the end of the world.

name of the Fa - ther.

Pno.

59

pp

Moderate $\text{d} = 88$

S

A

T

(Bar. Solo)

f

Re - ceive ye the Ho - ly Ghost! Re - ceive ye the Ho - ly Ghost! ceive ye the Ho - ly

B

Moderate $\text{d} = 88$

Pno.

mf

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70

Soprano (S) *f*

Alto (A)

Tenor (T) (Tenors) *f*

Bass (B)

Piano (Pno.)

Allegretto $\text{♩} = 70$

Soprano (S)

Alto (A)

Tenor (T) $\frac{8}{8}$

Bass (B)

Piano (Pno.) *dim.*

NB - time signature here is 6/8 - some peculiarity of Finale regarding beaming produced this strangeness...

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9

80

S

A

T *mp*

B

Pno.

80

S

A

T *mp*

B

Pno.

84 Tue 23 June 2020

S

A

T

B

Pno.

There came a wind from heaven,

10

The Risen Lord (Op. 3, Rev.)

88

S *mp*
 And tongues of fire - , and tongues of fire - - -

A *mp*
 And tongues of fire - , and tongues of fire - - -

T
 8
 there came a fire - from

B
 there came a fire - from

Pno.
 {

96

S *f*
 .
 There came a fire - from

A
 .
 There came a fire - from

T
 8
 heav - en.
 There came a fire - from

B
 heav - en.
 There came a fire - from

96

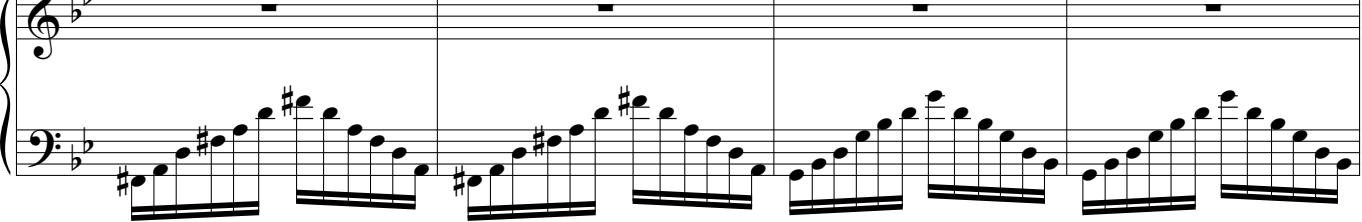
Pno.
 {
cresc.
mf

The Risen Lord (Op. 3, Rev.)

11

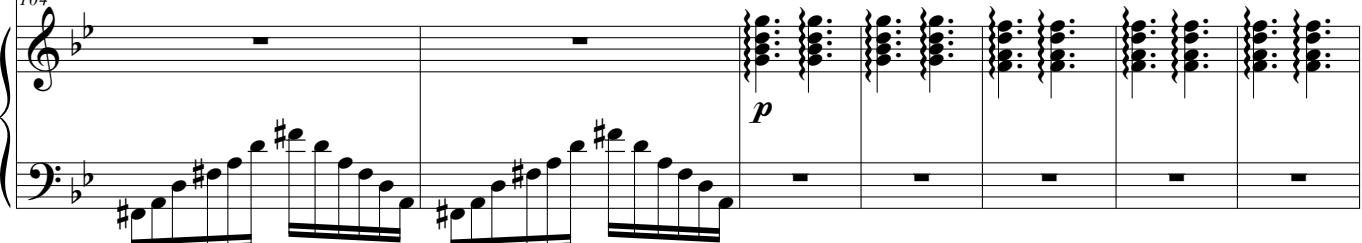
100

S A T B
heav - en - , and tongues of
heav - en - , and tongues of
heav - en - , and tongues of
heav - en - , and tongues of

Pno.


104 *mp*

S A T B
fire - - -, and they were all fill'd with the Ho - ly
fire - - -, and they were all fill'd with the Ho - ly
fire - - -, and they were all fill'd with the Ho - ly
fire - - -, and they were all fill'd with the Ho - ly

Pno.


The Risen Lord (Op. 3, Rev.) **Andantino** $\text{♩} = 70$

III

Soprano (S) vocal line with lyrics: Ghost, fill'd with the Ho - ly Ghost, and spake as it gave them ut - cresc.

Alto (A) vocal line with lyrics: Ghost, fill'd with the Ho - ly Ghost, and spake as it gave them ut - cresc.

Tenor (T) vocal line with lyrics: ⁸ Ghost, fill'd with the Ho - ly Ghost, and spake as it gave them ut - cresc.

Bass (B) vocal line with lyrics: Ghost, fill'd with the Ho - ly Ghost, and spake as it gave them ut - cresc.

Piano (Pno.) accompaniment with sustained chords, dynamic *cresc.*

Andantino $\text{♩} = 70$

Moderate $\text{♩} = 88$

Soprano (S) vocal line with lyrics: - ter - ance - . Re - ceive ye the Ho - ly Ghost! Re - ceive ye the Ho - ly

Alto (A) vocal line with lyrics: - ter - ance - . Re - ceive ye the Ho - ly Ghost! Re - ceive ye the Ho - ly

Tenor (T) vocal line with lyrics: ⁸ - ter - ance - . Re - ceive ye the Ho - ly Ghost! Re -

Bass (B) vocal line with lyrics: - ter - ance - . Re - ceive ye the Ho - ly Ghost! Re -

Piano (Pno.) accompaniment with sustained chords, dynamic *ff*

Moderate $\text{♩} = 88$

Piano (Pno.) accompaniment with sustained chords, dynamics *mf*, *f*, *ff*

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13

128

Soprano (S) vocal line with lyrics: Ghost! Re - ceive ye the Ho-ly Ghost - !

Alto (A) vocal line with lyrics: Ghost! Re - ceive ye the Ho-ly Ghost - !

Tenor (T) vocal line with lyrics: ceive ye the Ho-ly Ghost, the Ho-ly Ghost - !

Bass (B) vocal line with lyrics: ceive ye the Ho-ly Ghost, the Ho-ly Ghost - !

Piano (Pno.) accompaniment starting at measure 128, featuring eighth-note chords in the treble and bass staves, with dynamic *dim.* (diminuendo) and a ritardando (rit.)

134

Soprano (S) vocal line with rests.

Alto (A) vocal line with rests.

Tenor (T) vocal line with rests.

Bass (B) vocal line with rests.

Piano (Pno.) accompaniment starting at measure 134, featuring eighth-note chords in the treble and bass staves, with dynamics *mf*, *mp*, and *p*, and a ritardando (rit.)

14 Larghetto $\text{♩} = 80$
141 16 - Chorus

The Risen Lord (Op. 3, Rev.)

mp

Musical score for voices Soprano (S), Alto (A), Tenor (T), Bass (B) and piano. The vocal parts sing in 16th-note patterns. The piano part consists of eighth-note chords. The vocal parts sing the lyrics "And man - y oth - er things did Je - sus in the".

Larghetto $\text{♩} = 80$

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal parts sing the lyrics "(Apologies to good old J.S.Bach...)".

(Apologies to good old J.S.Bach...)

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal parts sing the lyrics "pres - ence of the di - sci - ples. And man - y oth - er things did". The piano part continues with eighth-note chords. The vocal parts sing the lyrics "And man - y oth - er things did".

Continuation of the musical score. The piano part continues with eighth-note chords. The vocal parts sing the lyrics "And man - y oth - er things did".

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15

147

S Je - sus in the pres - ence of the di - sci - ples. But these are writ-ten that *cresc.*

A Je - sus in the pres - ence of the di - sci - ples. But these are writ-ten that *cresc.*

T *8* But these are writ-ten that *mp cresc.*

B But these are writ-ten that

Pno. {

151

S ye might be-lieve, but these are writ-ten that ye might be - lieve, that ye might be - lieve -, that ye might be - *mf cresc.*

A ye might be-lieve, but these are writ-ten that ye might be - lieve, that ye might be - lieve -, that ye might be - *mf cresc.*

T *8* ye might be-lieve, but these are writ-ten that ye might be-lieve, that ye might be-lieve -, that ye *mf cresc.*

B ye might be-lieve, but these are writ-ten that ye might be-lieve, that ye might be-lieve -, that ye *cresc.*

Pno. {

16

The Risen Lord (Op. 3, Rev.)

157

Soprano (S) *f*
Alto (A) *f*
Tenor (T) *f*
Bass (B) *f*

lieve - , that ye might be - lieve - that Je - sus is the Christ -, the Son of God - , the
 lieve - , that ye might be - lieve - that Je - sus is the Christ -, the Son of God - , the
 lieve - , that ye might be - lieve - that Je - sus is the Christ -, the Son of God - , the
 8 might be - lieve, that ye might be - lieve - that Je - sus is the Christ -, the Son of God - , the
 might be - lieve, that ye might be - lieve - that Je - sus is the Christ -, the Son of God - , the

Piano (Pno.) *mf* *mp* *p*

Wed 24 June 2020

164

Soprano (S) *p* *mp* *p*
Alto (A) *p* *mp* *p*
Tenor (T) *p* *mp* *p*
Bass (B) *p* *mp* *p*

Son of God; and that believ - ing - ye might have life, ye might have life
 Son of God; believ - ing - ye might have life, ye might have life
 8 Son of God; believ - ing - ye might have life, ye might have life
 Son of God; believ - ing - ye might have life, ye might have life

Piano (Pno.)

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17

Musical score for "The Risen Lord (Op. 3, Rev.)". The score consists of five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff represents the Piano (Pno.). The music is in common time, with a key signature of one sharp (F#). Measure 169 begins with the vocal entries. The lyrics "through His name" are repeated three times by each vocal part, with a fermata over the final note of each entry. The piano part provides harmonic support with eighth-note chords.

169

S through His name

A through His name

T through His name

B through His name

Pno.

("Non nobis, Domine...")

(Originally composed Oct - Dec 1977;
revised and into Finale June 2020.)