

Magdalen at the Tomb

The Angels' Prologue

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Gently flowing

Organ *ff* *mf* *p*

Ped.

6

11

The two angels are seated back to back, supporting each other, heads on knees, arms clasped around legs. This is a position that can be maintained comfortably for some time. The space they cover delineates the opening of the tomb. Out of sight behind them there is a long fine linen shroud. (The angels are attuned to the will and purposes of the Creator. In their service as messengers, they speak to human beings. They are often God's mouthpieces.)

16

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21

Piano accompaniment for measures 21-26. The right hand features a melodic line with slurs and accents, while the left hand provides a steady bass line. Dynamics include 'f' and 'mf'.

27

S1 It's a -

Piano accompaniment for measures 27-32. The vocal line (S1) has a rest followed by the lyrics 'It's a -'. The piano accompaniment is marked 'p'.

33

S1 - bout to be-gin a - gain. O - ver and o - ver a -

S2 It's a - bout to be-gin a - gain.

Piano accompaniment for measures 33-37. The piano accompaniment is marked 'p'.

38

S1 - gain. Find-ing, wind-ing, dis-

S2 O - ver and o - ver a - gain. turn - ing, learn - ing,

Piano accompaniment for measures 38-42.

44 *cresc.*

- cern - ing, yearn - ing, spi - ral and spi - ral, each time wid - er

cresc.

dis - cern - ing, yearn - ing, spi - ral and spi - ral, each time wid - er

44 *cresc.*

48 *mf*

new ev - ery morn - ing.

mf

new ev - ery morn - ing.

48 *mf*

Behind the angels, arranged on the ground, is the shroud as if it had been unwound and cast off. It still bears the ghost of a human shape. The angels gather it up, stretch it out, and then neatly wind it into a bundle-like a folded flag taken from a soldier's coffin. They place it on the ground between them and resume their positions on either side of the tomb, this time facing front, like honor guards.

53 *p*

59

64

p

Khaz - dey E - lo - him kee lo tam - noo.

p

Khaz - dey E - lo - him kee lo tam - noo.

64

Ped.

69

mf

Your com - pas - sions, they fail not. Your com - pas - sions, they

mf

Your com - pas - sions, they fail not. Your com - pas - sions, they

69

mf

no pedal

73

fail not.

fail not.

73

p

78 *p* Kee lo kha-loo ra-kha -

p Kee lo kha-loo ra-kha - mav.

78

Ped.

83 *mf* His mer - cies are new ev - ery morn - ing. *f*

mf His mer - cies are new ev - ery morn - ing. *f*

83

88

88 *poco rit.* *pp*

(Utter Silence)

Magdalen's Lament

From the rear of the church comes a piercing cry that should shock people with its power.

94 **Rapid** *The cry is repeated*

The cry is repeated again, on descending level

97

99

In silence Mary Magdalen, heavily veiled, walks up the center aisle. As she approaches she sees the open tomb. She will not recognize the presence of the angels until they address her. She is greatly distraught. Mary Magdalen (spoken) Who has done this? (cries out to the audience) Who has done this?

Utter silence

MM: Oh...oh

(she grasps at the empty space as if trying to recreate the body, then suddenly breaks down and weeps.)

103 *p*

S1 *p* Wo - man, oh wo - man, why weep - est thou?

S2 *p* Wo - man, oh wo - man, why weep - est thou?

103 *p*

108

Wo - man, oh wo - man, why weep - est thou?

108

Wo - man, oh wo - man, why weep - est thou?

pp

Mary Magdalen: (spoken) because they have taken away my Lord and I know not where they have laid him. (She stoops and reaches into the tomb with outstretched arms, then recoils as if she's seen a serpent. She has seen the folded cloth which strikes her as an outrage, a robbery of the last remains of what she loves. She begins to sob heart-brokenly.)

112

p *mf*

Wo - man, oh wo - man, why weep - est thou? Why weep - est thou, oh wo - man?

p *mf*

Wo - man, oh wo - man, why weep - est thou? Why weep - est thou, oh wo - man?

112

p *mf*

Mary Magdalen (spoken) There is nothing left. Nothing I did not weep before. Not even when.... (Her memory of recent events makes it impossible to go on.) (Pause. She gathers herself)

116

MM: *pp* *mf*

I was pre - sent when they cru - ci - fied Him, my teach - er and best friend.

f

120

p They stretched him out and nailed His hands, *f*

123

one — on each side, *pp* The sound muf- fled when it pierced the flesh.

128

pp Then the feet... *f* they crossed the feet, *ff*

133

ff since there was on - ly one plank for both *pp* and then they drove one

137 *(Spoken)*

long nail through both. Mercifully, he had fainted by then.

140

Oth-er men screamed— when they were nailed.

142 *mf*

Birds in the air screamed— and fell a-way on black wings.

144

Then a hor-ri-ble tear-ing sound as the sol-diers

148

(Spoken)

raised the cross-es. Have you heard the sound of someone's sweet flesh tearing away from itself?

Gently flowing

150

pp Legato

155

p

But I did not weep; I did not weep then,

mf

159

mf

f

I watched. I stayed and watched. I looked

f

163 *mf*

stead-i - ly on and sent Him my strength. He

167

watched me watch - ing for a while un - til death closed his eyes.

172 *p*

It was the last thing I could do for Him.

179 *p*

But now I weep—

185

mf

I came to seek com-fort from the near - ness, I

190

ff

came to seek strength from the near - ness of His dear, His dear bro - ken

194

f *p*

bo - dy laid to rest in its lin - ens. His

199

f

dear bo - dy which had life and thought and speech in it on - ly three days a -

203 (freely) *p*

- go. And now: not ev-en the so-lace of it re-mains.

207 *a tempo*

I weep be-cause weep-ing is all that is left me.

a tempo

pp

210 (Spoken) *pp*

What else is there to do? Oh! who has done this?

The Recognition

MM: (goes on talking to herself)

You were my teacher and my example.
I was your pupil -- I asked too many questions
And you smiled on me and answered my questions -- and more.

(While Mary Magdalen is delivering the above line, she is bent over, or turned away from the angels, and does not see them quietly exit. Nor does she see the Gardener quietly enter.)

MM: O God! How we talked!
From the bright beginning to the bitter end.

(she bows low and weeps again.)

Gardener: Woman, why weepest thou?
Whom seekest thou?

MM: (She notices him for the first time)

Oh Sir, if thou hast borne him hence, tell me where thou hast laid him.
Just tell me where and I will take him away.
It's only his dead body now, but it is dear to me.
I wish to honor and protect what is left of him.

Gardener: (speaks in an ordinary working man's voice.)

Death is hard. It's hard on those left behind.
But he would not want you to weep over his remains.

MM: *(angry)* How would you know what he would want?

Gardener: He would want to go on living in you.

215

Gardener: *pp*

Ma-ry, Ma-ry,

223

pp *cresc.* *poco a poco*

MM: (the recognition is performed wordlessly. She looks up on hearing her name spoken in that voice. The knowledge floods her whole countenance. When she finally speaks, there is nothing hysterical or even emotional in her tone. She speaks as one acknowledging an indisputable call.)

229

MM: *p*

Rab-

234

mp

mf

f

- bo-ni, Oh, my Rab-bo-ni. It is your voice. I'd know it an-y-where.

237

Gardener: *p*

Bless-ed are you, dear-est friend. You are not

243

MM *p*

What can I do for you?

shak - en when you hear me.

243

p

249 *p*

Ma-ry, Ma-ry, I love the way you al-ways ask the right quest-ion.

253

I will not give

Cast sad-ness a-way now and go and do this ser-vice for me.

253

257

rest— to my heart or sleep— to my eyes or rest— to my feet un - til I have

260

done it.. I will not give rest— to my heart or sleep— to my eyes or

263

rest— to my feet un - til I have done it.

MM: What is it?

Gardener: *Be a messenger for me. Gather my orphaned companions
Use all your skill and advice and your passion
until you have convinced them to be of one heart.*

MM: I will be your messenger.

Gardener: *You will know how. You will know how to bring me forth from yourselves as one heart.*

266 Gardener:

p

a tempo

Say to them as I have said to you: Do not weep— and do not grieve— and

269

MM *p*

Do not weep— and do not grieve— and
do not make two hearts when one— is e-nough

273

do not make two hearts when one— is e-nough Be of one heart for the

Be of one heart for the

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting at measure 273. It features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter rest, and another eighth note triplet (D5, E5, F5). The lyrics are "do not make two hearts when one— is e-nough Be of one heart for the". The bottom staff is a piano accompaniment line with a bass clef, providing harmonic support with chords and moving lines.

273

Detailed description: This system contains the piano accompaniment for the second system of music. It consists of two staves (treble and bass clef) with a grand brace on the left. The music continues from the previous system, featuring chords and melodic lines in both hands.

276

Hu - man one who has pre - pared you will nev - er leave you. He has pre -

Detailed description: This system contains the third system of music. The top staff is a vocal line starting at measure 276. The lyrics are "Hu - man one who has pre - pared you will nev - er leave you. He has pre -". The bottom staff is a piano accompaniment line. The music includes dynamic markings such as *mf* and *f*.

276

Detailed description: This system contains the piano accompaniment for the third system of music. It consists of two staves (treble and bass clef) with a grand brace on the left. The music continues from the previous system, featuring chords and melodic lines in both hands.

279 *mf*

- pared us. He has made us like him-self.

mf

I will keep you al-ways be-

Detailed description: This system contains the fifth system of music. The top staff is a vocal line starting at measure 279. The lyrics are "- pared us. He has made us like him-self." and "I will keep you al-ways be-". The bottom staff is a piano accompaniment line. The music includes dynamic markings such as *mf* and *f*.

279 *mf*

Detailed description: This system contains the piano accompaniment for the fifth system of music. It consists of two staves (treble and bass clef) with a grand brace on the left. The music continues from the previous system, featuring chords and melodic lines in both hands.

282 *f*

Do not weep — and do not grieve — And

- fore me. Do not weep — and do not grieve — And

282

285

do not make two hearts when one — is e-nough Be of one heart for the

do not make two hearts when one — is e-nough. Be of one heart for the

285

288

Hu-man one who has pre - pared you will nev - er leave you.

Hu - man one who has pre - pared you will nev - er leave you.

288

291

Do not weep— and do not grieve— and do not make two hearts,

Do not weep— and do not grieve— And

294

two hearts Do not weep, do not grieve. Be of one

do not make two hearts. Do not weep, do not grieve. Be of one

298

heart. Do not weep, do not grieve. Be of one

heart. Do not weep, do not grieve. Be of one

302 *pfu p* *pp*
heart, Be of one heart, of one
pfu p *pp*
heart, Be of one heart, of one

Musical score for measures 302-306. The system includes vocal lines and piano accompaniment. The vocal lines have lyrics: "heart, Be of one heart, of one" and "heart, Be of one heart, of one". Dynamics include *pfu p* and *pp*.

307
heart.
heart.
307
pp *p*

Musical score for measures 307-311. The system includes vocal lines and piano accompaniment. The vocal lines have lyrics: "heart." and "heart.". Dynamics include *pp* and *p*.

312
pp

Musical score for measures 312-315. The system includes piano accompaniment. Dynamics include *pp*.

316
pp

Musical score for measures 316-320. The system includes piano accompaniment. Dynamics include *pp*.

321
ppp

Musical score for measures 321-324. The system includes piano accompaniment. Dynamics include *ppp*.

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