



FIREHEAD EDITIONS

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Frederick Frahm



JOHN THE BAPTIST

CHAMBER OPERA IN 6 SCENES  
FOR SOLI, SATB CHORUS, AND ORGAN

CAT: FH-72

# FREDERICK FRAHM

## John the Baptist

### SYNOPSIS

Scene 1: Zechariah the priest chances upon Gabriel the archangel at the high altar. Gabriel's presence and news startles him, and he does not believe what he hears. The angel renders him mute until his son, the child of prophecy, is born.

Scene 2: Elizabeth, now pregnant, comes to accept her condition. Gabriel visits Mary and announces to her that she will bear the Redeemer. Mary, at first skeptical, accepts the angel's news. She visits Elizabeth and proclaims her joy.

Scene 3: John is born to Elizabeth. His name chosen by Elizabeth is at odds with the community for no one in his family has been so named. Elizabeth insists, and Zechariah, by means of the written word, confirms the child's name.

Scene 4: John is now a young man who discovers that he is given to solitude and meditation. He leaves his home for the desert and finds peace. His parents, however, begin to search for him. John is found in the wilderness by the servants of his household. Eventually, he resigns himself to return home, but now knowing his high calling.

Scene 5: John's ministry as the Baptist is in full flower. Jesus, the Christ, comes to him for Baptism. John at first refuses citing that Jesus is greater than himself. But he baptizes the Christ and a voice from heaven confirms the identity of Jesus.

Scene 6: John is a favorite prophet of King Herod who admires and is afraid of him. John confronts Herod for his marriage to Herodias who is his brother's wife. Herodias is shamed by John's criticism and seeks to punish him with death. Her scheme involves Herod's beloved daughter Salome, who will dance at a banquet for the King. Knowing that Herod would reward Salome for her beauty and performance, Herodias instructs her to ask for the head of the Baptist. Herod reluctantly agrees and John is beheaded.

### CHARACTERS

Gabriel, tenor

Zechariah, bass

Elizabeth, mezzo soprano

John, baritone

Mary, soprano

Chorus, SATB

# LIBRETTO

## 1. Apparition of the Angel to Zechariah

[ZECHARIAH, a priest before God, enters a dark church with a single lit candle. He lights additional candles as well as incense at the high altar, and the church slowly fills with light. The light reveals an angel, who is GABRIEL, standing next to the altar. ZECHARIAH is frightened.]

Organ Voluntary – “day of obligation”

GABRIEL

Do not be afraid, Zechariah,  
for your prayer is answered.  
Your wife Elizabeth will bear you a son,  
and you will name him John.  
You will have joy and gladness,  
and many will rejoice at his birth,  
he will be great in the sight of the Lord;  
he will turn many to the Lord;  
he will make ready a people prepared for the  
Lord."

ZECHARIAH

How will I know that this is so?  
I'm an old man, and my wife is getting on in years.

GABRIEL

I am Gabriel!  
I stand in the presence of God!  
I have been sent to speak to you  
and bring you this good news.  
But now, because you did not believe my words,  
which will be fulfilled in their time,  
you will become mute, unable to speak,  
until the day these things occur.

[ZECHARIAH raises his hand to his mouth, making no sound. He remains terrified.]

CHORUS

“How shall I know this?”  
Zechariah disbelieved the fact.  
“How shall this be?”  
Mary doubted not this thing.  
How shall we hear the angel's tidings?  
Glad tidings, and great joy, are a sign  
from the hand of God.

## 2. Visitations

[ELIZABETH, is seen alone, apparently pregnant, and in a simple domestic setting. She is an older woman, who appears fretful and joyful at the same time. GABRIEL narrates the scene from a distance. MARY is a younger woman, equally fretful for her inexplicable condition.]

Organ Voluntary – “my soul magnifies the Lord”

GABRIEL

Elizabeth, though she was barren, conceived.  
For five months she hid herself,  
wondering what the world would think.  
Then, she said:

ELIZABETH

God has acted.  
He has taken away my shame,  
and raised me up.  
Among women, I am no longer the least,  
for God is pleased to do this to me.

GABRIEL

Then, in her sixth month,  
I went to Mary.  
Finding her in Nazareth, I greeted her:

CHOIR

Ave Maria, gratia plena,  
Dominus tecum.  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus,  
nunc et in hora mortis nostrae  
Amen.

GABRIEL

Do not be afraid, Mary,  
God is with you.  
You will conceive and bear a son,  
and you will name him Jesus.  
He will be great, the Son of the Most High,  
He will reign over the house of Jacob forever,  
His kingdom will have no end.

MARY

How can this be, since I am a virgin?

GABRIEL

The Holy Spirit will come upon you,  
The power of the Most High will overshadow you.

This child will be holy;  
the Son of God.  
Elizabeth, in her old age,  
has also conceived a son;  
For with God, nothing is impossible.

MARY

Here am I, the servant of the Lord;  
let it be with me according to your word.

ELIZABETH

Blessed are you, Mary.  
And why has this happened,  
that the mother of my Lord comes to me?  
As soon as I heard your voice,  
this child leaped for joy.

[ELIZABETH *gently rubs her abdomen.*]

CHOIR

And Mary said,  
Magnificat anima mea Dominum,  
et exsultavit spiritus meus in Deo salvatore meo,  
quia respexit humilitatem ancillae suae.  
Ecce enim ex hoc beatam me dicent omnes  
generationes,  
quia fecit mihi magna,  
qui potens est,  
et sanctum nomen eius,  
et misericordia eius in progenies et progenies  
timentibus eum.  
Fecit potentiam in brachio suo,  
dispersit superbos mente cordis sui;  
deposuit potentes de sedes  
et exaltavit humiles;  
esurientes implevit bonis  
et divites dimisit inanes.  
Suscepit Israel puerum suum,  
recordatus misericordiae,  
sicut locutus est ad patres nostros,  
Abraham et semini eius in saecula.

### 3. Birth of the Baptist

[ZECHARIAH *is seen seated at a table, with books  
and paper on it. He looks worn for his penance.*  
GABRIEL *remains at a distance narrating the scene.*]

Organ Voluntary – “*He is to be called John*”

GABRIEL

Elizabeth gave birth to a son.  
On his naming day, his father's name was chosen  
for him. But his mother said:

ELIZABETH

No; he is to be called John.

CHOIR

What? None of your relatives has this name!  
Zechariah, what will you call the child?

[ZECHARIAH, *still dumb, stands, approaches a large  
poster board, and writes in very large letters filling the  
board: J O H N.*]

CHOIR

Alleluia! What then will this child become?

GABRIEL

Then Zechariah, no longer mute, sang a hymn:

ZECHARIAH

Now bless'd be Israel's LORD and GOD,  
Whose Mercy, at our Need,  
Has visited his People's Grief,  
And them from Bondage freed.

CHOIR

Now bless'd be Israel's LORD and GOD,  
Whose Mercy, at our Need,  
Has visited his People's Grief,  
And them from Bondage freed.

And rais'd in faithful David's House,  
Salvation, which of old,  
Ev'n since the World itself began,  
His Prophets had foretold.

To save us from our spiteful Foes,  
And keep his Oath in Mind,  
Which he to Abr'am heretofore,  
And to our Fathers sign'd.

Now we, from Fear and Danger freed,  
His Temple may frequent;  
And all our Days, as in his Sight,  
In Holiness be spent.

And thou, O Child, shalt then be call'd  
GOD's Prophet to declare  
His Message, and before his Face  
Thou shalt his Way prepare.

To give them Light who now in Shades  
Of Night and Death abide;  
And in the Way that leads to Peace,  
Our Footsteps safely guide.

#### 4. John in the Wilderness

Organ Voluntary – “*desert flowers*”

[JOHN *is seen alone, center stage. He is a younger man, simply dressed, at peace with the solitude of his surroundings. GABRIEL stands at a distance narrating the scene.*]

GABRIEL

John became a man.  
He was gracious and beautiful,  
Though he loved his family,  
He chose solitude and contemplation.  
One day, he left his home,  
Without taking leave.  
In the desert solitude,  
His heart was at ease.  
The dry air, the bright sun,  
The beasts and the birds,  
The flowers and the quiet,  
Caused him regret for having delayed so long.  
Zechariah and Elizabeth searched for him,  
And found him not.  
They worried deeply, with fear and concern,  
Calling their servants, they said:

ZECHARIAH and ELIZABETH

John is missing, go to the desert.  
If you find him there, bring him home.

CHORUS

[*agitated*] John, we've been looking for you!

JOHN

[*calmly*] Here I am.

CHORUS

Why are you here?

JOHN

This is where my heart is.

CHORUS

Your parents are worried.

JOHN

God is with me.

CHORUS

They want you to come home.

[JOHN *is silent, annoyed, disappointed, but eventually respectful.*]

JOHN

I will obey.  
But I will return,  
For my heart is in the desert.  
And God calls me to prepare the way.

#### 5. John, the Baptist

Organ Voluntary – “*the only Son from heaven*”

[GABRIEL *is seen alone, center stage. JOHN is seen, older now, and his appearance commands authority.*]

GABRIEL

John, now known as the Baptist,  
appeared in the wilderness of Judea,  
preaching repentance and baptizing in the River  
Jordan.

CHORUS

The voice of one crying in the wilderness:  
“Prepare the way of the Lord,  
make his paths straight.”

GABRIEL

When John saw many Pharisees and Sadducees  
coming for baptism,  
he said to them:

JOHN

You brood of vipers!  
Who warned you to flee from the wrath to come?  
Bear fruit worthy of repentance.  
Even now the ax is lying at the root of the trees;  
every tree that does not bear good fruit is cut down  
and thrown into the fire.  
I baptize you with water for repentance,  
but One who is more powerful than I comes after  
me; I am not worthy to carry his sandals.  
He will baptize you with the Spirit and fire.

GABRIEL

Then Jesus came to be baptized. John knew his  
station, and was humbled, but he consented.  
As Jesus came up from the water, the heavens  
were opened and the Spirit of God descended like  
a dove. A voice from heaven said:

CHORUS

This is my Son, the Beloved,  
with whom I am well pleased.  
This is my Son.

6. The Death of John

Organ Voluntary – “*Salome’s Sarabande*”

[GABRIEL *is seen alone, center stage. It is now dark as he tells of the martyrdom of John. Salome, Herod, and Herodias move slowly behind him, a dance of death.*]

GABRIEL

King Herod was intrigued by John, but he was afraid of him. He thought John a holy man, and he protected him. One day, John said to Herod:

JOHN

You cannot have your brother's wife. The law forbids you.

GABRIEL

Herod was gripped with fear, and guilt. Herodias gained his confidence, and soon would gain the Baptist's head for her shame.

CHOIR

On Herod's birthday, a great banquet was planned. A lavish party with music and wine, sumptuous food and decadent attire.

GABRIEL

Herodias made a design in her heart, it was simple: her beloved Salome would dance. Herod would be pleased; he would offer her the world if she desired it. She would ask for John's head on a plate.

CHOIR

All things came to be. John was arrested, and his head was doffed from his shoulders.

GABRIEL

What were you looking for?

CHOIR

A reed shaken by the wind?

GABRIEL

What did you see?

CHOIR

Someone dressed in soft robes?

GABRIEL

What man did you hope to find?

CHOIR

A prophet?

O for thy spirit,  
holy John, to chasten  
lips sin-polluted,  
fettered tongues to loosen;  
so by thy children  
might thy deeds of wonder  
meetly be chanted.

Lo! a swift herald,  
from the skies descending,  
bears to thy father  
promise of thy greatness;  
how he shall name thee,  
what thy future story,  
duly revealing.

Scarcely believing  
message so transcendent,  
him for a season  
power of speech forsaketh,  
till, at thy wondrous birth,  
again returneth,  
voice to the voiceless.

Thou, in thy mother's  
womb all darkly cradled,  
knewest thy great Monarch,  
biding in His chamber,  
whence the two parents,  
through their children's merits,  
mysteries uttered.

Praise to the Father,  
to the Son begotten,  
and to the Spirit,  
equal power possessing,  
one God whose glory,  
through the endless ages,  
Ever resoundeth.

Organ Voluntary – “*The Great Forerunner*”

## ACKNOWLEDGMENTS

### **Libretto adapted by the composer from:**

Holy Scripture, Gospels of St. Luke and St. John.

*Ave Maria* (Luke 1:28, 40-42, and the Breviary of 1568)

*Magnificat* from the Latin Vulgate (Luke 1:46-55)

Vita di Sancto Giovanni Battista

by Lucrezia Tornabuoni de Medici (1425-1482)

### **Hymn translations:**

Psalms of David # 469 (Now bless'd be Israel's LORD and GOD)

*metrical form of the Benedictus, (1767)*

W. J. Blew (O for thy Spirit, Holy John, to chasten)

*metrical form of Ut Queant Laxis (1852)*

### **Music acknowledgment:**

Music for the chorus in scene three (Now bless'd be Israel's LORD and GOD)  
is arranged from Sacred Harmony, '*Mt. Pleasant*' (1793)

**FREDERICK FRAHM**

# **John the Baptist**

**Chamber opera in 6 scenes**

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**Performance note:**

This work is intended as a dramatic piece to be performed in a church. Concert hall and festival performances are of course encouraged, however this is ultimately a sacred work and the architectural appointments of a nave and sanctuary will serve to enhance the performance.

There are five solo parts: Mary, Elizabeth, Gabriel, John, and Zechariah. All of these parts save that of Gabriel, may be drawn from the choir. The part of Gabriel, akin to an evangelist role in a Bach Passion, is a substantial part that is present throughout the work. All of the characters and chorus personnel should be located together in the performance space. Solo parts may come forward from the chorus at the appropriate time at the conductor's discretion. Alternately, actors (who are not members of the chorus) may perform the roles in tableaux at the center of the stage.

Stage directions with regard to action and props are considered at the conductor's discretion. Essentially, this work seeks to gather musicians (and actors) around a sacred space to tell the story of John the Baptist. Dramatic considerations are encouraged to deepen the storytelling experience for the audience.

The organ required for this work is preferably a three manual instrument in a grand space. If available, a smaller chancel organ may be used for the accompaniments leaving only the voluntaries to be played at the main organ. The voluntaries serve as points of meditation (or overtures) and are played before the commencement of each scene. The final voluntary at the conclusion of scene 6 may also serve as a retiring processional for the ensemble.

The choral parts may be judiciously doubled by the organ although the preference is that accompaniments are played only where indicated in the score.

Frederick Frahm, 24 June 2016  
The Feast of John the Baptist

# John the Baptist

## I: Apparition of the Angel to Zechariah

[During the voluntary "*The Day of Obligation*", ZECHARIAH, a priest before God, enters a dark church with a single lit candle. He lights additional candles as well as incense at the high altar, and the church slowly fills with a radiant light which reveals an angel, who is GABRIEL, standing next to the altar. ZECHARIAH is frightened.]

Voluntary: '*the day of obligation...*'

Frederick Frahm  
ASCAP

Organ

♩ = 54

8' 4' 2'

8' principal

I Cornet V

5

8

9

16' & 8' fonds. + II

This system contains measures 9 through 12. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 9 begins with a treble clef staff containing a sixteenth-note run. Measure 10 shows a continuation of the treble line and a bass line with chords. Measure 11 includes a fermata over a chord in the treble and a bass line. Measure 12 concludes with a treble staff ending in a fermata and a bass line with a final chord. A large red watermark 'Preview Only' is overlaid diagonally across the page.

13

This system contains measures 13 through 16. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 13 starts with a treble staff containing a long note with a fermata. Measure 14 continues with a treble staff with a long note and a bass line with chords. Measure 15 shows a treble staff with a long note and a bass line with chords. Measure 16 ends with a treble staff with a long note and a bass line with chords. A large red watermark 'Preview Only' is overlaid diagonally across the page.

17

This system contains measures 17 through 20. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 17 begins with a treble staff containing a sixteenth-note run. Measure 18 continues with a treble staff with a long note and a bass line with chords. Measure 19 shows a treble staff with a long note and a bass line with chords. Measure 20 ends with a treble staff with a long note and a bass line with chords. A large red watermark 'Preview Only' is overlaid diagonally across the page.

21  $\text{♩} = 48$  *mp*

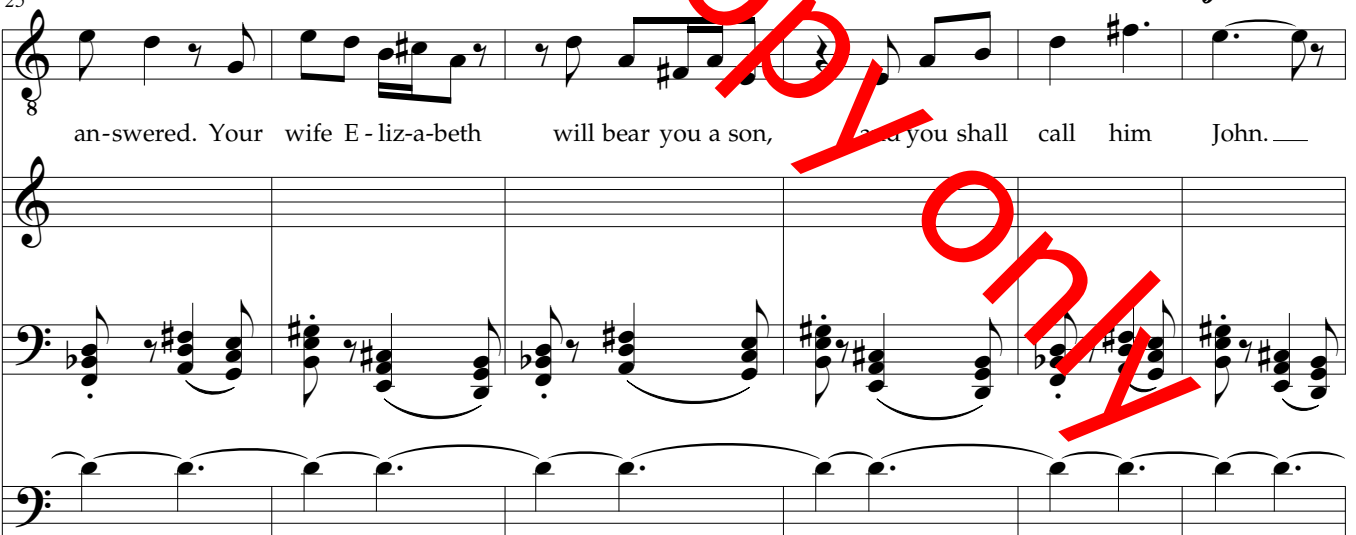
Gabr. 

Do not be a - fraid, Zech-a - ri - ah, — for your prayer is

*goboe 8' + 4' flute*

*4' flute*

25 *f*

Gabr. 

an-swered. Your wife E - liz-a-beth will bear you a son, and you shall call him John. —

GABRIEL begins to move, almost dancing...

Gabr.

8' flute

16' & 8' flute

Gabr.

*mp*

You will have joy and glad-ness, and man-y will re-joice at his

*mp*

40  
Gabr.

birth, he will be great in the sight of the Lord;

GABRIEL, *now very serious...*

44  
Gabr.

he will turn man-y to the Lord;

Gabr. 47

he will make read-y a peo-ple pre-pared, pre-pared for the Lord.

Gabr. 50

*he begins to move again, almost dancing...*

*mp*

You will have

54  
Gabr.

joy — and glad-ness, and man-y will re-joyce at his birth, he will be

This block contains the musical score for measures 54 to 56. It features a vocal line for the Soprano (labeled 'Gabr.') and a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a 6/8 time signature and includes lyrics: 'joy — and glad-ness, and man-y will re-joyce at his birth, he will be'. A large red watermark 'PREVIEW COPY ONLY' is overlaid diagonally across the score.

57  
Gabr.

great in the sight \_\_\_\_\_ of the Lord;

This block contains the musical score for measures 57 to 60. It features a vocal line for the Soprano (labeled 'Gabr.') and a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a 6/8 time signature and includes lyrics: 'great in the sight \_\_\_\_\_ of the Lord;'. A large red watermark 'PREVIEW COPY ONLY' is overlaid diagonally across the score.



62 *mf* ZECHARIAH is perplexed...

Zech. How will I know that this is so? — I'm an old man,

8' fonds + 8' oboe

65 *f* GABRIEL is annoyed... *quasi recit.*

Gabr. I am Ga-bri-el! —

Zech. and my wife is get-ting on in years.

*colla voce*

*f*

small plenum, no reeds

68  $\text{♩} = 48$

Gabr.  $\frac{7}{4}$   $\frac{4}{4}$

I stand in the pre-sence of God!

*celestes*

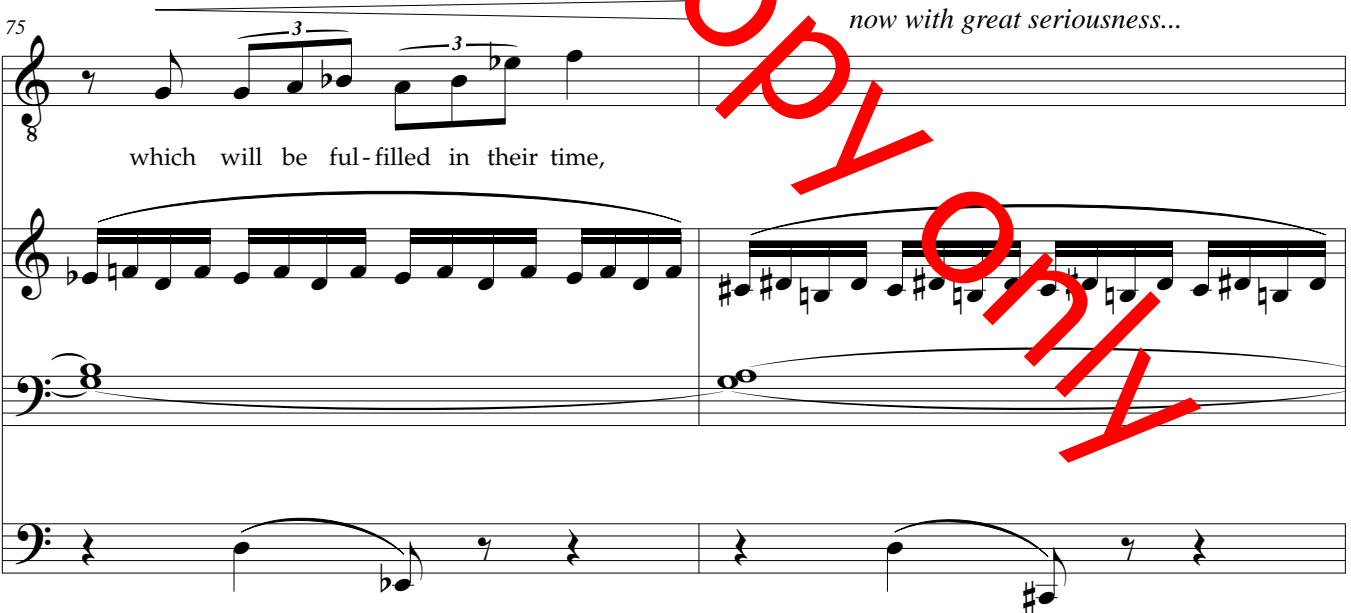
*p* 16' & 4' flute

71 *mp*

Gabr.  $\frac{7}{4}$   $\frac{4}{4}$

I have been sent to speak to you and bring you this good news.

73  
Gabr. 

75  
Gabr. 

77 *mp*

Gabr. *3* you will be-come mute un - a - ble to speak, \_\_\_\_\_

*ZECHARIAH raises his hand to his mouth, making no sound. He remains terrified.*

79 *mf*

Gabr. un - til the day \_\_\_\_\_ these things oc-cur.

SA *f* "How shall I know this?"

TB

82 *mp*

SA Zech-a - ri - ah disbe-lieved the fact. "How shall this be?" Mar - y doubt-ed

TB

85 *p*

SA not this thing. — How shall we hear the an - gel's tid - ings? —

TB

88 *f* *p*

SA Glad tid - ings and great joy, — are a sign from the hand of God

TB

*p* *pp*

*8' fonds, no celestes*

## II: Visitations

During the voluntary, ELIZABETH, is seen alone, apparently pregnant, and in a simple domestic setting. She is an older woman, who appears fretful and joyful at the same time. GABRIEL narrates the scene from a distance. MARY is a younger woman, equally fretful for her inexplicable condition.]

Voluntary: "my soul magnifies the Lord"

Frederick Frahm  
ASCAP

The musical score is written for organ and flutes. It begins with a tempo marking of ♩ = 50. The organ part is in 3/4 time and features a 16' plenum registration. The flute part is in 3/4 time and features 8' and 2' flutes. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. A large red watermark reading "PREVIEW COPY ONLY" is overlaid diagonally across the entire score.

9  $\text{♩} = 80$

8' fonds + oboe

This system contains measures 9 through 15. It features a grand staff with a treble and bass clef. The tempo is marked as quarter note = 80. The key signature has one sharp (F#). The time signature is 2/4. The instrumentation is for 8' flutes and oboe. The music consists of chords in the upper register and a melodic line in the lower register.

16  $\text{♩} = 100$

8' & 2' flutes

This system contains measures 16 through 20. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The time signature is 2/4. The instrumentation is for 8' and 2' flutes. The music features a more active melodic line in the upper register.

21  $\text{♩} = 80$

celestes

This system contains measures 21 through 28. The tempo is marked as quarter note = 80. The key signature has one sharp (F#). The time signature is 2/4. The instrumentation is for celestes. The music features chords in the upper register and a melodic line in the lower register.


29  $\text{♩} = 50$

This system contains measures 29 through 35. The tempo is marked as quarter note = 50. The key signature has one sharp (F#). The time signature is 2/4. The music features chords in the upper register and a melodic line in the lower register.

Preview Only

GABRIEL, *is seen alone, center stage.*

34  $\text{♩} = 54$  *mp*


Gabr. 

E - liz - a - beth, though she was bar - ren, — con - ceived.

8' & 4' flutes

16' & 8' flute

37 *mp*

Gabr. 

For five months she hid her-self, won - der - ing what the world would think. Then, she



40

Eliz. *cantabile*  
*mp*

Gabr. 8 said:

God has

46

Eliz.

act - ed. — He has ta - ken a - way my shame, and raised — me up. —

52 *mp*

Eliz. — A-mong wo-men, I am no long-er the least, — for God is

57

Eliz. pleased to do this to me. —

64 *recitativo*  
*mp*

Gabr. 8 Then, in her sixth month, I went to Mar-y. — Find-ing her in Na-za-reth, I

8' flute

71

Gabr. *8* greet-ed her: \_\_\_

S *mp* A-ve Ma-

A *mp* A-ve Ma-ri-a, \_\_\_ A - ve, A-ve Ma-

78

S *p* ri - a! \_\_\_ Gra - ti-a ple - na, \_\_\_ Do - mi-nus te cum. \_\_\_

A *p* ri - a! \_\_\_ Gra - ti a ple - na, Do - mi-nus te - cum. \_\_\_

T *mp* Gra - ti-a ple - na, \_\_\_ *p* Do - mi-nus te cum. \_\_\_

B *mp* Gra - ti-a ple - na. \_\_\_ *p* Do - mi-nus te cum. \_\_\_

83

S Be-ne-dic-ta tu in mu-li - e-ri - bus, et be-ne-dic-tus fruc-tus ven - tris \_\_\_\_\_

A Be-ne-dic-ta tu in mu-li - e-ri - bus, et be-ne-dic-tus fruc-tus

T Be-ne-dic-ta tu in mu-li - e-ri - bus,

B Be-ne-dic-ta tu in mu-li - e-ri - bus,

87

S \_\_\_\_\_ tu-i Je - su. *p*

A ven - tris, \_\_\_\_\_ fruc-tus ven tris tu-i Je - su. *p*

T et be-ne-dic-tus fruc-tus ven - tris \_\_\_\_\_ tu - i Je-su, tu-i Je - su. *mp* *p*

B et be-ne-dic-tus fruc-tus ven - tris tu-i Je - su. *p*

92

S *f* Sanc-ta Ma - ri - a, \_\_\_\_\_ Ma-ter De - i, o - ra pro no-bis \_\_\_ pec-ca-tor-i-bus,

A *f* Sanc-ta Ma - ri - a, \_\_\_\_\_ Ma-ter De - i,

T *f* Sanc-ta Ma - ri - a, \_\_\_\_\_ Ma-ter De - i,

B *f* Sanc-ta Ma - ri - a, \_\_\_\_\_ Ma-ter De - i,

98

S *p* nunc et in ho-ra mor-tis nos-trae. A - men, A - men.

A pec-ca-tor - i-bus *p* nunc et in ho-ra mor-tis nos-trae. A - men, A - men.

T *p* nunc et in ho-ra mor-tis nos-trae. A - men, A - men.

B *p* nunc et in ho-ra mor-tis nos-trae. A - men, A - men.

$\text{♩} = 44$

103  $\text{♩} = 54$  *recitativo*  
*mp*

Gabr.  $\text{8}$

Do not be a-fraid, Mar-y God is with you. You will con-ceive and

*gambe 8' + 4' flute*

107  $\text{8}$

Gabr. bear a son, — and you will call him Je - sus.

111 *cantabile*  
*mf*

Gabr. He will be great, the Son of the Most High, — He will reign o - ver the

114

Gabr.

house of Ja-cob for-e-ver, His king-dom will have no end.

This block contains the musical score for measures 114 through 118. It features a vocal line for the Soprano (labeled 'Gabr.') and a piano accompaniment. The lyrics are: "house of Ja-cob for-e-ver, His king-dom will have no end." The piano part consists of chords and a bass line. A large red watermark "Preview Only" is overlaid diagonally across the score.

119

$\text{♩} = 100$

8' & 2' flutes

8' & 2' flutes

This block contains the musical score for measures 119 through 122. It is for 8' and 2' flutes. The tempo is marked as quarter note = 100. The score shows a melodic line in the right hand and a bass line in the left hand. A large red watermark "Preview Only" is overlaid diagonally across the score.

Mary

♩ = 80

♩ = 100

122

*mf* How can this be, — since I am a vir - gin?

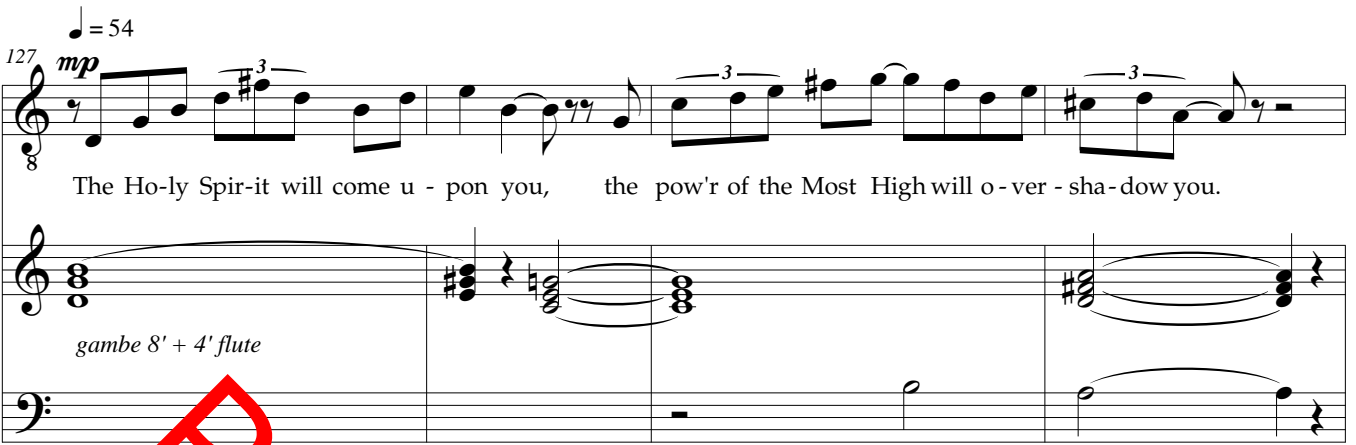
8' & 4' flutes

Mary

125



127 *mp*  $\text{♩} = 54$

Gabr. 

The Ho-ly Spir-it will come u - pon you, the pow'r of the Most High will o - ver - sha-dow you.

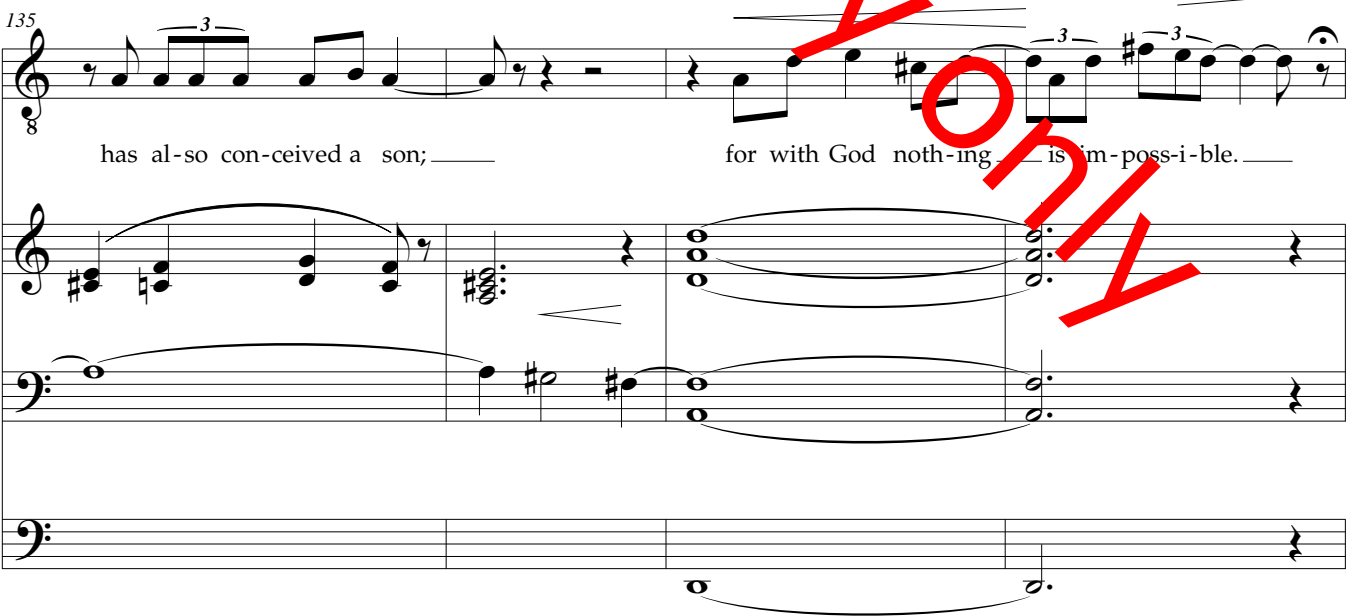
*gambe 8' + 4' flute*

131

Gabr. 

This child will be ho-ly — the Son of God. E - liz-a-beth, in her old age,

135

Gabr. 

has al-so con-ceived a son; — for with God noth-ing — is im-poss-i-ble. —

139  $\text{♩} = 54$   
*mp cantabile* MARY departs the angel and greets ELIZABETH with an embrace and kiss.

Mary  
Here am I, the ser-vant of the Lord; ——— let it be with me — ac-cord-ing to your

Gabr.

*celestes*

143  
Mary  
word.

*8' & 4' flutes*

149 *mp*

Eliz. *3* Bless-ed are you, Mar-y — And why has this hap-pened that the mo-ther of my

*She gently rubs her abdomen...*

154 *3* Lord comes to me? — As soon as I heard your voice this child leaped for joy. —

160

*cantabile* *p* ♩ = 54

Gabr. *p* And Mar-y said:

S *mf* Mag-ni-fi-cat a-ni-ma

A *mf* Mag-ni-fi-cat a-ni-ma

166

S me - a Do - mi - num,

A me - a Do - mi - num,

T *mf* et ex - sul - ta - vit spi - ri - tus me - us in De - o sal - va - to - re me - o.

B *mf* et ex - sul - ta - vit spi - ri - tus me - us in De - o sal - va - to - re me - o.

169

S *p* qui - a res-pex-it hu - mi-li-ta - tem an - cil-lae su - ae. — *mp* Ec-ce e - nim

A *p* qui - res-pex-it — hu - mi-li-t - tem an - cil-lae su - ae. — *mp* Ec-ce e - nim

T *p* hu - mi-li-ta - tem an - cil-lae su - ae. — *mp* ex

B *p* hu - mi-li-ta - tem an - cil-lae su - ae. — *mp* ex

173

S me di - cent om - nes ge - ne - ra - ti - o - nes, qui - a fe - cit mi - hi *mf*

A me di - cent om - nes ge - ne - ra - ti - o - nes, qui - a fe - cit mi - hi *mf*

T hoc be - a - tam — me di - cent om - nes ge - ne - ra - ti - o - nes, *mf* qui

B hoc be - a - tam — me di - cent om - nes ge - ne - ra - ti - o - nes, *mf* qui

177

S  
mag - na, *f* et sanc - tum no - men ei - us, \_\_\_\_\_

A  
mag - na, *f* et sanc - tum no - men ei - us, \_\_\_\_\_

T  
8  
po - tens est *f* et sanc - tum no - men ei - us, \_\_\_\_\_ *p* et mi se - ri cor - di - a ei -

B  
po - tens est *f* et sanc - tum no - men ei - us, \_\_\_\_\_ *p* et mi se - ri cor - di - a ei -

181

S  
*p* in pro - ge - ni - es et pro - ge - ni - es, \_\_\_\_\_ e - um. *f* Fe - cit po - ten - ti - am in bra - chi - o

A  
*p* in pro - ge - ni - es et pro - ge - ni - es, \_\_\_\_\_ e - um. *f* Fe - cit po - ten - ti - am in bra - chi - o

T  
8  
us, \_\_\_\_\_ ti - men - ti - bus \_\_\_\_\_ e - um.

B  
us, \_\_\_\_\_ ti - men - ti - bus \_\_\_\_\_ e - um.

186

S su - o, — de -

A su o, — de -

T *f* dis - per - sit su - per - bos men - te cor - dis su - i; —

B *f* dis - per - sit su - per - bos men - te cor - dis su - i; —

191

S po - su-it po-ten-tes de se-de — *p* e - sur - i - en - tes

A po - su-it po-ten-tes de se-de — *p* e - sur - i - en - tes

T *p* et ex - al - ta - vit hu - mi - les;

B *p* et ex - al - ta - vit hu - mi - les;

196

S im-ple-vit bo - nis *mp* et di-vi-tes di-mi-sit i - na - nes. *mf* Sus-ce-pit Is - ra-el

A im-ple-vit bo - nis *mp* et di-vi-tes di-mi-sit i - na - nes. *mf* Sus-ce-pit Is - ra-el

T *mp* et di-vi-tes di-mi-sit i - na - nes.

B *mp* et di-vi-tes di-mi-sit i - na - nes.

201

S pu-e-rum su - um, si - cut lo-cu-tus est ad pa-tres

A pu-e-rum su - um, si - cut lo-cu-tus est ad pa-tres

T *mf* re - cor-da - tus mi - ser-i - cor-di-ae, —

B *mf* re - cor-da - tus mi - ser-i - cor-di-ae, —



205 ♩ = 50

S no - stros, — *f* in sae - cu - la,

A no - stros, — *f* in sae - cu - la,

T A - bra - ham et sem - i - ni ei - us — *f* in sae - cu - la,

B A - bra - ham et sem - i - ni ei - us — *f* in sae - cu - la,

208

S *p* in sae - cu - la.

A *p* in sae - cu - la.

T *p* in sae - cu - la.

B *p* in sae - cu - la.

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## III: Birth of the Baptist

During the voluntary ZECHARIAH is seen seated at a table, with books and paper on it. He looks worn for his penance. GABRIEL remains at a distance narrating the scene.]

Voluntary: "He is to be called John"

Frederick Frahm  
ASCAP

♩ = 60

Organ

16' plenum

4

8 *8' solo reed*

*celestes*

*16' & 8' flute*

*8' fonds + oboe*

12 *8' fonds + oboe*

*16' & 4' flute*

18

23

16' plenum

This system contains measures 23 through 26. It features a grand staff with a treble clef and a bass clef. The right hand (treble clef) begins with a few notes in measure 23, followed by a rest. In measure 24, it plays a series of chords. Measure 25 shows a continuation of chords, and measure 26 features a complex chordal texture. The left hand (bass clef) plays a steady accompaniment of chords and eighth notes. A dynamic marking of *16' plenum* is present in measure 25. A large red watermark is overlaid across the system.

27


This system contains measures 27 through 29. The right hand (treble clef) plays sustained chords in measures 27 and 28, followed by a rest in measure 29. The left hand (bass clef) plays a melodic line with triplets in measures 28 and 29. A large red watermark is overlaid across the system.

30

This system contains measures 30 through 32. The right hand (treble clef) plays sustained chords in measures 30 and 31, followed by a rest in measure 32. The left hand (bass clef) plays a melodic line with triplets in measures 30 and 31, followed by a rest in measure 32. A large red watermark is overlaid across the system.

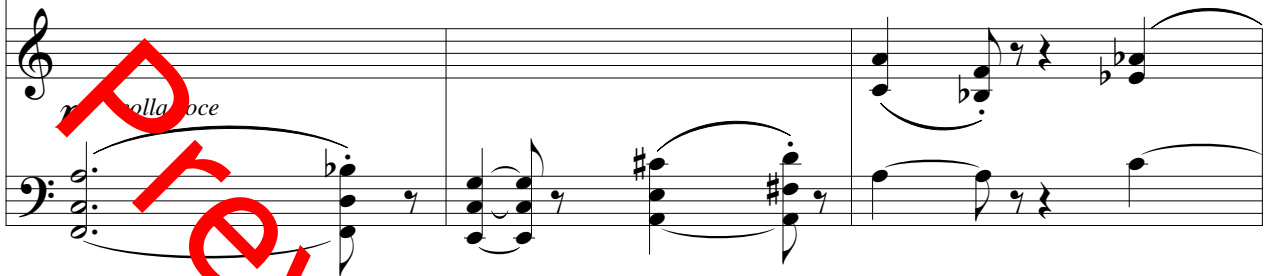
GABRIEL, *is seen alone, center stage.*

35 *recitativo*

Gabr. 

E-liz-a-beth gave birth to a son. On his nam-ing day his fa-ther's name was cho-sen for

*colla voce*



8' & 4' flutes


38

Gabr. 

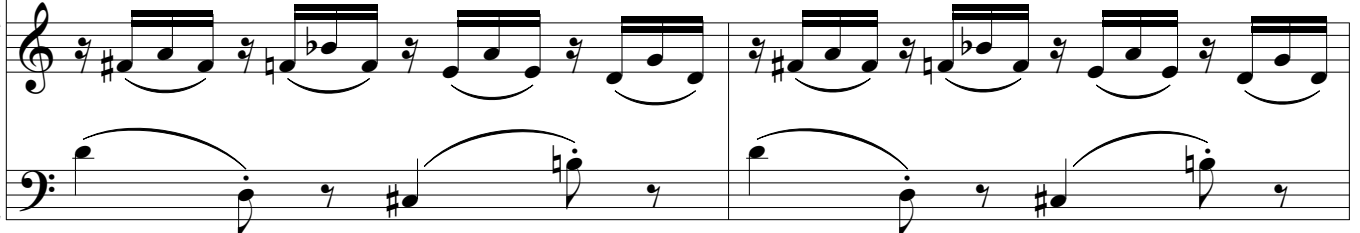
him. — But his mo-ther said: —



41

Eliz. 

No; he is to be called John. —



43

S *f* What? What? None of your re - la - tives has \_\_\_ this *p* name! \_\_\_ *mf* Zech-a - ri - ah,

A *f* What? What? None of your re - la - tives has \_\_\_ this *p* name! \_\_\_ *mf* Zech-a - ri - ah,

T *f* What? What? None of your re - la - tives has \_\_\_ this *p* name! \_\_\_ *mf* Zech-a - ri - ah,

B *f* What? What? None of your re - la - tives has \_\_\_ this *p* name! \_\_\_ *mf* Zech-a - ri - ah,

*subito f*

*small plenum, no reeds*

46

S Zech-a - ri - ah, what will you call the child?

A Zech-a - ri - ah, what will you call the child?

T Zech-a - ri - ah, what will you call the child?

B Zech-a - ri - ah, what will you call the child?

*p* 8' fonds + oboe

♩ = 60

8' fonds + oboe *p*

ZECHARIAH, *still dumb*, stands, approaches a large poster board, and writes in very large letters filling the board: J O H N.

51

55

S *mp* Al - le - lu - ia! *p* What then \_\_\_\_\_ will this child be - come? \_\_\_\_\_

A *mp* Al - le - lu - ia! *p* What then \_\_\_\_\_ will this child be - come? \_\_\_\_\_

T *mp* Al - le - lu - ia! *p* What then \_\_\_\_\_ will this child be - come? \_\_\_\_\_

B *mp* Al - le - lu - ia! *p* What then \_\_\_\_\_ will this child be - come? \_\_\_\_\_


8' & 4' flutes

Preview Only


57  $\text{♩} = 100$

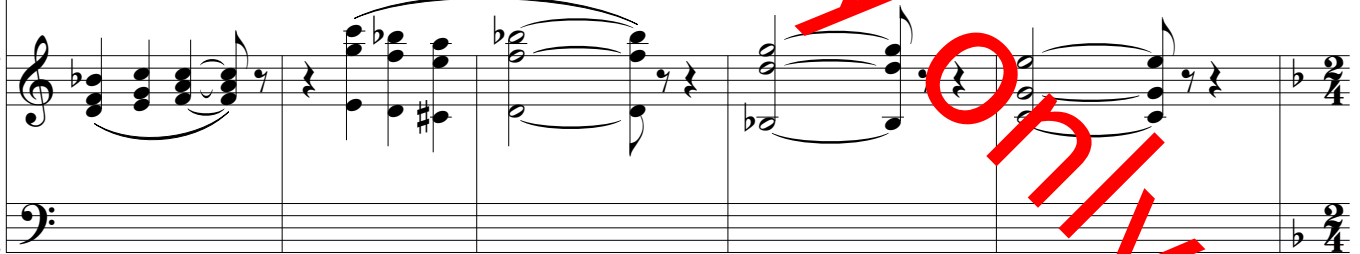
Gabr. 

Zech. 



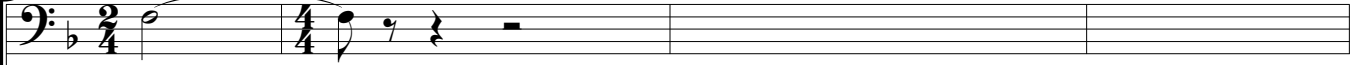
62

Zech. 






67


Zech. 

freed. \_\_\_\_\_


S   
*mf* Now bless'd be Is - rael's Lord and God, Whose Mer - cy, at our


A   
*mf* Now bless'd be Is - rael's Lord and God, Whose Mer - cy, at our


T   
*mf* Now bless'd be Is - rael's Lord and God, Whose Mer - cy, at our

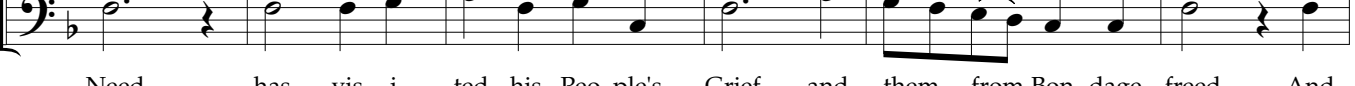
B   
*mf* Now bless'd be Is - rael's Lord and God, Whose Mer - cy, at our

71

S   
Need, has vis - i - ted his Peo - ple's Grief, and them from Bon - dage freed. And

A   
Need, has vis - i - ted his Peo - ple's Grief, and them from Bon - dage freed. And

T   
Need, has vis - i - ted his Peo - ple's Grief, and them from Bon - dage freed. And

B   
Need, has vis - i - ted his Peo - ple's Grief, and them from Bon - dage freed. And

77

S raised in faith - ful Da - vid's house, Sal - va - tion, which of old, E'en since the —

A raised in faith - ful Da - vid's house, Sal - va - tion, which of old, E'en since the

T raised in faith - ful Da - vid's house, Sal - va - tion, which of old, E'en since the

B raised in faith - ful Da - vid's house, Sal - va - tion, which of old, E'en since the

82

S World it - self be - gan, his Pro - phets had fore - told.

A World it - self be - gan, his Pro - phets had fore - told.

T World it - self be - gan, his Pro - phets had fore - told. To save us

B World it - self be - gan, his Pro - phets had fore - told. To save us from our spite - ful

88

S To save us from our spite-ful Foes and keep his Oath in Mind, \_\_\_\_\_ Which

A To save us from our spite-ful Foes and keep \_\_\_\_\_ his Oath in

T from our spite - ful foes and keep his Oath in Mind, which he to A-br'am

B Foes, and keep his Oath in Mind, \_\_\_\_\_ which he to A - br'am

93

S he to A - br'am here - to - fore, and to our Fa - thers signed. Al -

A Mind, and keep his Oath in Mind. Al - le-lu - ia, al - le - lu - ia,

T here-to-fore and to our Fa - thers signed. Al - le-lu-ia! Al - le-lu-ia!

B here-to-fore and to our Fa - thers signed. Al - le - lu ia, al - le-lu - ia, al -

98

S - le-lu - ia! Al - le-lu ia! Al-le-lu - ia! Al -

A al - le-lu - ia! Al - le - lu - ia! \_\_\_\_\_

T Al-le-lu - ia! Al-le-lu - ia! Al - le-lu - ia! Al -

B - le - lu - ia. Al - le-lu - ia!

103

S - le - lu - ia! Al - le - ia, al - le - lu -

A \_\_\_\_\_ Al - le - lu - ia, al - le - lu -

T - - le-lu - ia! Al - le - lu - ia, al - le - lu -

B Al - le - lu - ia, al - le - lu -

109

S  
ia! Now we, from Fear and Dan-ger freed His tem-ple may fre - quent; and all our

A  
ia! Now we, from Fear and Dan-ger freed His tem-ple may fre - quent; and all our

T  
8  
ia! Now we, from Fear and Dan-ger freed His tem-ple may fre - quent; and all our

B  
ia! Now we, from Fear and Dan-ger freed His tem-ple may fre - quent; and all our

115

S  
Days, as in his Sight, in ho - li - ness be spent. And thou, O Child, shalt

A  
Days, as in his Sight, in ho - li - ness be spent. And thou, O Child, shalt

T  
Days, as in his — Sight, in ho - li - ness be spent. And thou, O Child, shalt

B  
Days, as in his Sight, in ho - li - ness be spent. And thou, O Child, shalt

120

S then be called God's Pro-phet to de - clare His Mes - sage, and be-fore his Face thou

A then be called God's Pro-phet to de - clare His Mes-sage, and be-fore his Face thou

T then be called God's Pro-phet to de - clare His Mes-sage, and be-fore his Face thou

B then be called God's Pro-phet to de - clare His Mes-sage, and be-fore his Face thou

126

S shalt the Way pre - pare. To give them

A shalt the Way pre - pare.

T shalt the Way pre - pare. To give them Light who now \_\_\_ in

B shalt the Way pre - pare. To give them Light who now \_\_\_ in Shades of

131

S Light who now in Shades of Night and Death a - bide; \_\_\_\_\_ and

A To give them Light who now in Shades of Night \_\_\_\_\_ and Death a -

T shades of Night and Death a - bide. and in the Way that

B Night and Death a - bide; \_\_\_\_\_ and in the Way that

135

S in the way that leads to Peace our Foot-steps safe - ly guide.

A bide, - of \_\_\_\_\_ Night and Death a - bide. Al - le - lu - ia,

T leads to Peace our Foot - steps safe - ly \_\_\_\_\_ guide. Al - le - lu - ia!

B leads to Peace our Foot - steps safe - ly guide. Al - le - lu - ia, al - le - lu -

139

S Al - le-lu - ia! Al - le-lu - ia! Al-le-lu - ia! Al -

A al - le - lu - ia, al - le-lu - ia! Al - le - lu - ia! —

T Al-le-lu-ia! Al-le-lu-ia! Al-le-lu - ia! Al - le-lu - ia! Al -

B ia, al - le - lu - ia Al - le-lu - ia!

145

S - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

A Al - le - lu - ia, al - le - lu - ia!

T - le-lu - ia! Al - le - lu - ia, al - le - lu - ia!

B Al - le - lu - ia, al - le - lu - ia!



# John the Baptist

## IV: John in the wilderness

During the voluntary JOHN is seen alone, center stage. He is a younger man, simply dressed, at peace with the solitude of his surroundings. GABRIEL stands at a distance narrating the scene.]

Voluntary: 'desert flowers'

Frederick Frahm  
ASCAP

Gracefully ♩ = 100

Organ

8' & 2' flute

16' & 8' bourdon

The musical score is written for organ and consists of three systems. The first system has a treble clef and a 5/4 time signature. The second system has a treble clef and a 3/4 time signature. The third system has a bass clef and a 3/4 time signature. The score includes various musical notations such as notes, rests, and ornaments. A large red watermark 'PREVIEW COPY ONLY' is overlaid diagonally across the score.

6 *8' gambe*

*8' & 2' flute*

11 *8' & 2' flute*

*8' gambe*

16 *8' gambe*

*8' gambe*

20 *8', 4', 3', 2'*

*8', 4', 3', 2'*

23

8' principal (4' octave)

This system contains measures 23, 24, and 25. It features a grand staff with treble and bass clefs. Measure 23 has a whole note chord in the treble and a quarter rest in the bass. Measures 24 and 25 contain eighth-note triplets in both hands. The annotation '8' principal (4' octave)' is placed above the right-hand part in measure 24.

26

celestes *pp*

This system contains measures 26, 27, and 28. It features a grand staff. Measures 26 and 27 contain eighth-note triplets in both hands. Measure 28 has a whole note chord in the treble and a half note in the bass. The annotation 'celestes *pp*' is placed to the right of the treble staff in measure 28.

29

16' bassoon, 4' octave

This system contains measures 29, 30, 31, and 32. It features a grand staff. Measures 29 and 30 have sustained chords in the treble and bass. Measures 31 and 32 contain eighth-note triplets in both hands. The annotation '16' bassoon, 4' octave' is placed below the bass staff in measure 31.

33

This system contains measures 33, 34, and 35. It features a grand staff. Measure 33 has a whole note chord in the treble and a whole note in the bass. Measures 34 and 35 contain eighth-note triplets in the treble and whole notes in the bass.

39

*8' & 2' flute*

43

*16' & 8' bourdon*

46

Preview  
Copy Only

GABRIEL, *is seen alone, center stage.*

49  $\text{♩} = 48$  *cantabile*

Gabr. *mp* John be-came a man. — He was gra-cious and beau-ti-ful; —

8' & 4' flutes

51

Gabr. though he loved his fa-mi-ly, — he chose sol-i-tude and con-tem-pla-tion. One day he

54

Gabr. left his home, — with-out tak-ing leave. In — the de-sert sol-i-tude

57 *un poco meno mosso*

Gabr. — his heart was at ease. The dry air, — the bright sun, — the beasts and the birds,

60

Gabr. the flo-wers and the qui-et, caused him re-gret for — hav-ing de-layed so long.

63 *a tempo*

Gabr. John be-came a man. — He was gra-cious and beau-ti-ful; though he loved his fa-mi-ly,

66 *recitativo* ♩ = 52

Gabr. — he chose sol-i-tude and con-tem-pla-tion. Zech-a-ri-ah and E-liz-a-beth

*colla voce*

69

Gabr. searched for him, — and found him — not. — They worr-ied deep-ly, —

72

Eliz. John is miss-ing, —

Gabr. with fear and con-cern, — call-ing their ser-vants, they said: —

Zech. John is miss-ing, —

75

Eliz. go to the de-sert — if you find him there, bring him home. —

Zech. go to the de-sert — if you find him there, bring him home. —

16' & 8' bourdon

*The servants look for JOHN high and low...*

78

*♩ = 90*

16' & 8' bourdon

83

*8' flute (+4')*

16' & 8' bourdon



♩ = 60

89 *mp*

John Here I am. —

SA *f* John! John! we've been look-ing for you! Why are you here? —

TB Why are you here?

93 *mp*

John This is where my heart is. God is with me.

SA *mp* Your pa-rents are worr-ied. —

TB

96 *recitativo*

John I will o-bey. — But I will re-turn, — for my

SA *p* They want you to come home. —

TB home.

100

John heart is in the de-sert. — And God calls me — to pre-prepare the way.

# John the Baptist

## V: John, the Baptist

[GABRIEL is seen alone, center stage. JOHN is seen, older now, and his appearance commands authority.]

Voluntary: "the only son from heaven"

Frederick Frahm  
ASCAP

Organ

$\text{♩} = 60$

*p* 8' flute

5

solo 8' reed

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10

8' principal

8' flute

15

ff 6' and plenum

19

24

*p 8' flute*

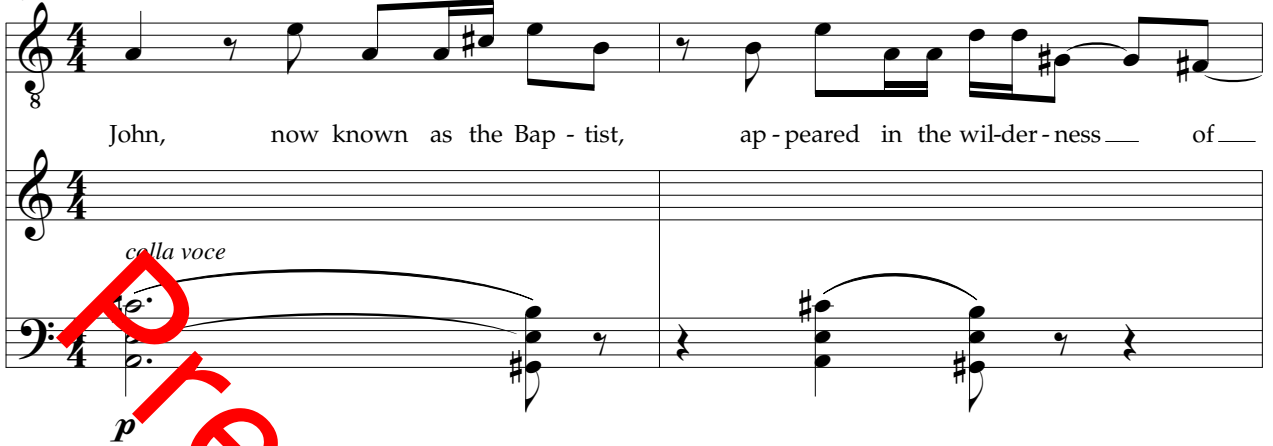
30

*7' & 8' flutes*

35

*7' & 8' flutes*

40  $\text{♩} = 60$  *recitativo*

Gabr. 

John, now known as the Bap - tist, ap - peared in the wil - der - ness \_\_\_ of \_\_\_

42

Gabr. 

\_\_\_ Ju - de - a, \_\_\_ preach - ing re - pen - tance \_\_\_ and

44

Gabr. 

bap - ti - zing in the ri - ver Jor - dan.

♩ = 92

47

S *f* The voice of one cry-ing in the wil - der -

B *f* The voice of one cry-ing in the wil - der - ness: \_\_\_\_\_

The score for measures 47-52 features a Soprano (S) and Bass (B) vocal line and piano accompaniment. The tempo is marked as ♩ = 92. The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part begins with a forte (*f*) dynamic and the lyrics "The voice of one cry-ing in the wil - der -". The Bass part also begins with a forte (*f*) dynamic and the lyrics "The voice of one cry-ing in the wil - der - ness: \_\_\_\_\_". The piano accompaniment includes a seven-measure arpeggiated figure in the right hand and block chords in the left hand.

53

S \_\_\_\_\_  
ness: \_\_\_\_\_

A *f* The voice of one cry-ing in the wil-der - ness:

T *f* The voice of one cry-ing in the wil-der-

The score for measures 53-58 features an Alto (A) and Tenor (T) vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The Alto part begins with a forte (*f*) dynamic and the lyrics "The voice of one cry-ing in the wil-der - ness:". The Tenor part also begins with a forte (*f*) dynamic and the lyrics "The voice of one cry-ing in the wil-der-". The piano accompaniment continues with the seven-measure arpeggiated figure and block chords.

♩ = 68

59

S "Pre - pare the way of the Lord, make his paths straight."

A "Pre - pare the way of the Lord, make his paths straight."

T ness: "Pre - pare the way of the Lord, make his paths straight."

B "Pre - pare the way of the Lord, make his paths straight."

*ff* *p*

*f*

63

Gabr. When John saw man-y Phar-i-sees and Sad-du-ces com-ing for bap-tis-m, he

*recitativo*

*colla voce*

*p*



66

Gabr. *mf*

said to them:

John

You brood of vi-pers! — Who warned you to flee from the wrath to

69

John

come? — Bear fruit worthy of re-pen - tance. E-ven

71

John

now the ax is ly-ing at the root of the trees; \_\_\_\_\_ ev'-ry

73

John

tree that does not bear good fruit \_\_\_\_\_ is cut down

75

John

— and thrown in the fire. — I bap-tize

78

John

you with wa - ter — for re - pen - tance, but One — who is more

81

John

pow-er-ful\_\_ than me comes af - ter me; \_\_\_ I am not wor - thy\_\_ to

84

John

car-ry his san-dals. He will bap - tize you with the Spir-it \_\_\_ and fire.

♩ = 60

88

John

Musical score for measures 88-91. It features a vocal line for 'John' in bass clef and a piano accompaniment in 7/8 time. The piano part includes a treble clef staff with a dynamic marking of *p* and the instruction '8' flute', and a bass clef staff. The music consists of eighth and sixteenth notes with various accidentals.

Musical score for measures 92-96. It continues the piano accompaniment from the previous system, with treble and bass clef staves. The notation includes complex rhythmic patterns and accidentals.

Musical score for measures 97-100. This system includes a vocal line in treble clef and a piano accompaniment in 4/4 time. The piano part has a treble clef staff and a bass clef staff. The instruction '16' & 8' flutes' is written below the bass staff. The music concludes with a double bar line and repeat signs.

16' & 8' flutes

103 *recitativo*

Gabr.

Then Je-sus came to be bap-tized. John knew his sta-tion, and was hum-bled, but

106

Gabr.

he con-sent-ed. As Je-sus came up from the wa-ter, the hea-vens were o-pened

109

Gabr. *8*

— and the Spir-it of God — de-scend-ed — like a dove. A voice from hea-ven said:

*3*

113

Gabr. *8*

*mp* This is my Son, — the Be - lo - ved, with whom I am well - pleased. This is my Son. *meno mosso* *p*

*mp* This is my Son, — the Be - lo - ved, with whom I am well - pleased. This is my Son. *p*

*mp* This is my Son, — the Be - lo - ved, with whom I am well - pleased. This is my Son. *p*

*mp* This is my Son, — the Be - lo - ved, with whom I am well - pleased. This is my Son. *p*

*3*

*mp*

## Scene 6: The Death of John

[GABRIEL is seen alone, center stage. It is now dark as he tells of the martyrdom of John. Salome, Herod, and Herodias move slowly behind him--a dance of death.]

Voluntary: "Salome's Sarabande"

Frederick Frahm  
ASCAP

♩ = 54

Organ

16' plenum

5

8' fonds + oboe

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9

16' plenum

13

8' fonds + oboe

16' plenum

19

**piu festoso** ♩ = 60

26

Gabr.

King He-rod was in-trigued by John, but he was a-fraid of him. He thought

*colla voce*

29

Gabr.

John to be a ho-ly man, and he pro-tec-ted him. One day, John said to He-rod:—

33

John

You can-not have your

*mf*

35

John

bro-ther's wife. The law for-bids you.

*mp* *p*

Gabr. 39  $\text{♩} = 68$   $\text{♩} = 60$

Her-od was gripped with fear — and guilt. Her-o-di-as — gained his con-fi-dence,

Gabr. 42

and soon — would gain the Bap-tist's head for — her shame.

45 *f*

S On Her - od's birth - day a great ban - quet was planned.

A On Her - od's birth - day a great ban - quet was planned. A lav - ish par - ty, —

T On Her - od's birth - day a great ban - quet was planned. A lav - ish par - ty, —

B On Her - od's birth - day a great ban - quet was planned.

48

S with mu - sic and wine, — and dec - a - dent — at - tire —

A — and dec - a - dent — at - tire —

T — and dec - a - dent — at - tire —

B with sump - tuous food and dec - a - dent — at - tire —


*p*

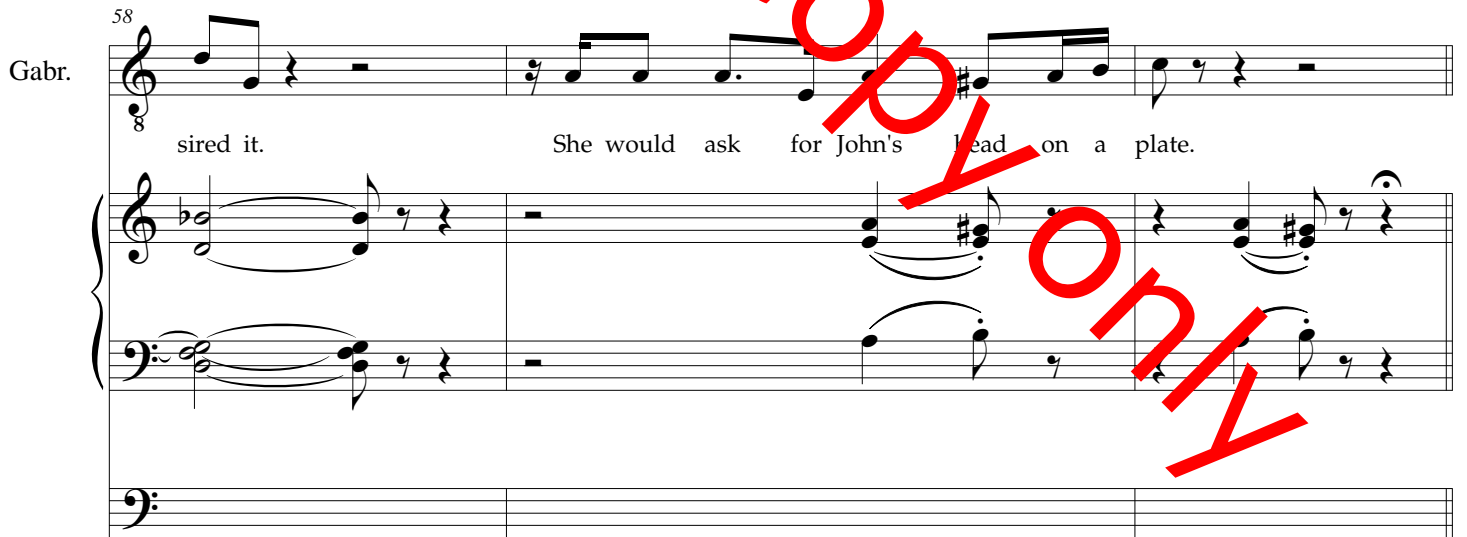
50  
Gabr. *mp* *piu festoso* ♩ = 60

Her - o - di - as — made a de - sign in her heart, —

53  
Gabr.

it was sim - ple: her be - lov - ed Sa - lo - me — would

55  
Gabr. 

58  
Gabr. 

61

S *p* All things came to be. \_\_\_\_\_ *f* John was ar -

A *p* All things came to be. \_\_\_\_\_ *f* John was ar -

T *p* All things came to be. \_\_\_\_\_ *f* John was ar -

B *p* All things came to be. \_\_\_\_\_ *f* John was ar -

64

S res - ted, \_\_\_\_\_ *p* and his head \_\_\_\_\_ was doffed from his shoul - ders.

A res - ted, \_\_\_\_\_ *p* and his head \_\_\_\_\_ was doffed from his shoul - ders.

T res - ted, \_\_\_\_\_ *p* and his head \_\_\_\_\_ was doffed from his shoul - ders.

B res - ted, \_\_\_\_\_ *p* and his head \_\_\_\_\_ was doffed from his shoul - ders.



66 *mf*

Gabr. What were you look-ing for? — What did you see? —

S *mp* A reed sha-ken by the wind. —

A *mp* A reed sha-ken by the wind. —

T *mp* A reed sha-ken by the wind.

B *mp* reed sha-ken by the wind. —

69

Gabr. What man did you hope to find? —

S *mf* Some-one dressed in roy-al robes. *f* pro-phet! —

A *mf* Some-one dressed in roy-al robes. *f* A pro-phet! —

T *mf* Some-one dressed in roy-al robes. *f* A pro-phet! —

B *mf* Some-one dressed in roy-al robes. *f* A pro-phet! —

*Chorale tempo*

♩ = 68

*Cantus firmus: Ut queant laxis*

72

S  
O for thy Spir - it, Ho - ly John, to chas - ten lips — sin pol - lut - ted,

A  
O for thy Spir - it, Ho - ly John, to chas - ten lips — sin pol - lut - ted,

T  
8  
O for thy Spir - it, Ho - ly John, to chas - ten lips — sin pol - lut - ted,

B  
O for thy Spir - it, Ho - ly John, to chas - ten lips — sin pol - lut - ted,

75

S  
fet - tered tongues to loos - en; so — by thy chil - dren might thy deeds of — won - der

A  
fet - tered tongues to loos - en; so — by thy chil - dren might thy deeds of — won - der

T  
8  
fet - tered tongues to loos - en; so — by thy chil - dren might thy deeds of — won - der

B  
fet - tered tongues to loos - en; so — by thy chil - dren might thy deeds of — won - der

78

S meet - ly — be chant - ed.

A meet - ly — be chant - ed. from the skies de - scen - ding

T meet - ly — be chant - ed.

B meet - ly — be chant - ed. Lo! a swift her - ald —

81

S pro - mise of thy great - ness —

A —

T bears — to thy fa - ther — How — he shall name thee

B How — he shall name thee

84

S  
what thy fu - ture sto - ry, du - ly re - veal - ing. Scarce - ly be - liev - ing

A  
what thy fu - ture sto - ry, du - ly re - veal - ing. Scarce - ly be - liev - ing

T  
du - ly re - veal - ing. Scarce - ly be - liev - ing

B  
du - ly re - veal - ing. Scarce - ly be - liev - ing

87

S  
mess - age so tran - scen - dent, him for sea - son pow'r of speech for - sa - keth,

A  
mess - age so tran - scen - dent, him for sea - son pow'r of speech for - sa - keth,

T  
mess - age so tran - scen - dent, him for sea - son pow'r of speech for - sa - keth,

B  
mess - age so tran - scen - dent, him for sea - son pow'r of speech for - sa - keth,

90

S till \_\_\_ at thy won - drous birth a - gain re - tur - neth, voice to \_\_\_ the voice - less.

A till \_\_\_ at thy won - drous birth a - gain re - tur - neth, voice to \_\_\_ the voice - less.

T till \_\_\_ at thy won - drous birth a - gain re - tur - neth, voice to \_\_\_ the voice - less.

B till \_\_\_ at thy won - drous birth a - gain re - tur - neth, voice to the voice - less.

93

S

A

T

B

knew - est thy Ho - narch bid - ing in his cham - ber,

Thou in thy mo - ther's womb all dark - ly cra - dled \_\_\_\_\_

97

S  
whence — the — two pa - rents through their chil - dren's me - rits my - ster - ies ut - tered.

A  
whence — the — two pa - rents through their chil - dren's me - rits my - ster - ies ut - tered.

T  
my - ster - ies ut - tered.

B  
my - ster - ies ut - tered.

100

S  
Praise to the Fa - ther, to the Son be - got - ten, And — to the Spi - rit,

A  
Praise to the Fa - ther, to the Son be - got - ten, And — to the Spi - rit,

T  
Praise to the Fa - ther, to — the Son be - got - ten, And — to the Spi - rit,

B  
Praise to the Fa - ther, to the Son be - got - ten, And — to the Spi - rit,

103

S e - qual pow'r po - sess - ing, One God whose glo - ry,

A e - qual pow'r po - sess - ing, One God whose glo - ry,

T e - qual pow'r po - sess - ing, One God whose glo - ry,

B e - qual pow'r po - sess - ing, One God whose glo - ry,

105

S through the end - less a - ges, ev - er re - sound - eth.

A through the end - less a - ges, ev - er re - sound - eth.

T through the end - less a - ges, ev - er re - sound - eth.

B through the end - less a - ges, ev - er re - sound - eth.

Closing Voluntary: *The Great Forerunner*

107 *piu festoso* ♩ = 60

*ff*

*legato*

*ff*

112

*mf*

114

*ff*



116

120 *mf*

121

122 *celestes*  
*p*  
*solo*  
*mp*  
*ff*

The musical score is divided into four systems. The first system (measures 116-119) features a piano accompaniment with chords and a bass line containing several triplet figures. The second system (measures 120-121) shows a melodic line in the treble clef with a *mf* dynamic and a complex bass line. The third system (measures 121-122) continues the melodic and bass lines. The fourth system (measures 122-123) introduces a celestes part in the treble clef with a *p* dynamic and a *solo* marking, while the bass line continues with a *mp* dynamic and triplet figures. A *ff* dynamic is also present in the piano part. A large red watermark 'PREVIEW COPY ONLY' is overlaid diagonally across the entire page.

126

*solo*

*mp*

*celestes*

*p*

130

*mf*

131

*ff*

134 *mp* cornet V

*celestes*

*p*

*(quasi pizzicato...)*

*p*

138

142

*f*

*p*

*cornet V*

*p*

*p* *celestes*

*f*

*p*

*p*

148

Musical score for measures 148-151. The score is in 4/4 time and consists of three systems. The first system has a treble clef and a bass clef. The second system has a bass clef. The music features various rhythmic patterns and accidentals.

152

Musical score for measures 152-154. The score is in 4/4 time and consists of three systems. The first system has a treble clef and a bass clef. The second system has a bass clef. The music features various rhythmic patterns and accidentals.

155

*mf*

Musical score for measures 155-157. The score is in 4/4 time and consists of three systems. The first system has a treble clef and a bass clef. The second system has a bass clef. The music features various rhythmic patterns and accidentals. A dynamic marking of *mf* is present in the first system.

156

ff

This system contains measures 156 and 157. Measure 156 features a complex piano accompaniment with a dense texture of sixteenth notes in the right hand and a more sparse bass line. Measure 157 continues this texture. The dynamic marking *ff* is present in measure 157. The time signature is 3/4.

158

lunga

legato

3

This system contains measures 158 and 159. Measure 158 has a piano accompaniment with sustained chords in the right hand and moving bass lines. Measure 159 features a prominent bass line with triplets and a final chord. The dynamic marking *lunga* is above the final chord in measure 158, and *legato* is written above the first triplet in measure 159. The time signature is 4/4.

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