



Deirdre Clarke

Jesus Christ Son of the Most High

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A propos de la pièce

Titre : Jesus Christ Son of the Most High
Compositeur : Clarke, Deirdre
Arrangeur : Clarke, Deirdre
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Editeur : Clarke, Deirdre
Style : Christian

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Wind

mf. mp. mp.

Wind

The army of marching luminous beings comes to a halt. They line the road on either side, standing in front of the crowd.

rit. a little slower

ritard

40 30 30

40 30 30

f mp (3)

Act II - a little slower

Christ comes in slowly; riding on a colt. (CHORAL)

(dolce) mp.

HO- (3)

CHORAL

Choral

SSA - NNA

SON OF DAVID!

Blessed is

pesante:

f

3

3

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④

Handwritten musical score for strings and piano. The score is divided into three systems. The first system includes parts for Strings, Piano (P.), and a Soloist (St.). The second system includes parts for Soloist (St.) and Piano (P.). The third system includes parts for Soloist (St.) and Piano (P.).

System 1:

- Strings:** Treble clef, key signature of three sharps (F#, C#, G#). Features a melodic line with accents and slurs.
- Piano (P.):** Treble and Bass clefs, key signature of three sharps. Features a harmonic accompaniment with slurs.
- St. (Soloist):** Treble clef, key signature of three sharps. Features a melodic line with accents and slurs.

System 2:

- St. (Soloist):** Treble clef, key signature of three sharps. Features a melodic line with accents, slurs, and dynamic markings like *rit.* and *sf.*
- Piano (P.):** Treble and Bass clefs, key signature of three sharps. Features a harmonic accompaniment with dynamic markings like *rit.* and *sf.*

System 3:

- St. (Soloist):** Treble clef, key signature of three sharps. Features a melodic line with dynamic markings like *ritard.* and *à tempo*.
- Piano (P.):** Treble and Bass clefs, key signature of three sharps. Features a harmonic accompaniment with dynamic markings like *rit.* and *à tempo*.

Act II:

Act II. The transaction of forty pieces of silver takes place

- St. (Soloist):** Treble clef, key signature of three sharps. Features a melodic line with dynamic markings like *rit.* and *ff*.
- Piano (P.):** Treble and Bass clefs, key signature of three sharps. Features a harmonic accompaniment with dynamic markings like *rit.* and *f*.

Act IV THE LAST SUPPER.

Matt. 26. 18-25.
Mark. 14. 18-21

A Street - in Jerusalem.
Jesus instructs the disciples.

Voice: *Allergro moderato*

My ti-me is at hand! My ti-me is at

For adaptation to various instruments
OR
Piano forte

Violins:

hand!

Violins

quicken the pace--

rit.

mp.

rit.

Violins

Disciples leave on their mission.

mp.

1 21 3

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6

VOICE

Piano forte -
Wahngewalt

Act V - Scene changes to Supper room.
Jerns rhidicples, at the table: - a tempo

VOICE

Piano forte

(ritard.)
trmr >

a tempo

Leggerio

mp. Trm. by

a little slower

VOICE

Piano forte

SAY... to you; One of you, will be tray me!

CHORAL

Piano forte

1

2 1/2 ms.

⊗ 2nd repeat played mp.

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I? I-s it I? I-s it I? Lo-rd!

Who is it?

(Dramas) (sostenuto)

Jesus points to Judas who happens to be dipping bread with them in the same dish. Judas jumps up as all the disciples turn in horror to look at him. He then turns away and makes haste to leave the room.

(*) (If used as curtain comes in here) i.e. pgs. 7A + 7B

Scene unchanged:

Math. 14-28

Jesus rises to his feet. He takes some bread, and brings a silver chalice up to him. He pours some wine into it.

Take it! Eat it!

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(cont. overleaf)

Insertion (to be used directly after "It is I" "It is I" on pg 7. (optional))

7A

Piano for the

Andante *(con amore)*

With longing, have I desired to keep this Pass-over with you, be

2 1 3
2 1 3

Piano for the

fore I suffer. For I say to you, I shall not eat with

it. *rit.* *no* *a tempo* *mp*

1 3 1 2 3 2 1 2

Piano

you a gain, till it is fulfilled in the Kingdom of God.

2 1 2 4 5 3 5 3

V.

Piano

Handwritten musical score for Piano for the fourth system, showing piano accompaniment with various notes and rests.

7B

Piano

Piano

Piano

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sostenuto

3 spaces of ten fingers

Please return to last 4 bars of Pg. 7.

Note: IF these pages (7A + 7B) are selected for performance (at 'The Last Supper') the bars (following 'Take it' - 'Eat it') SHOULD come in directly AFTER this insertion. Then on to the normal sequence of pages.

Matthew 14-22-24-26-28 John (slowing the pace.)

⑤ John 15-9-10. Christ: (close) mp.

Voice: This is my b-o-d-y; This, my blood of the New Testa-ment

Instrument: (Piano accompaniment)

Voice: she--d for ma-ny; for the remission of. Si--m

Instrument: (Piano accompaniment)

Voice: You a-bide in me; and my words a-bide in you;

Instrument: (Piano accompaniment)

Voice: As-k what you will and it will be done for you! As the

Instrument: (Piano accompaniment)

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9 John 15/9

9

Voice

mp

fa - ther loved me; *mp*

So have I loved you; If you keep my com-

V.

mand - ments, *mp*

You will a - bidem my love!

rit

V.

pp *Jesus:* *à tempo* John 6-12

I have yet many things to *sa* *y* to

P.T.O

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John - 16 - 12 - 13

mp. (*dolce*) *p*

you; but you cannot bear them now, yet when the Spirit of Truth comes

John 16 - 21 - 28

mp. *p*

He will guide you to every truth. For the Father loves you; because you have loved

p.

me; because I came forth from the Father. Having come, I leave again, to re-

rit.

-tu-ru + the Father DO YOU NOW BELIEVE?

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*"I came forth from the Father" = Christ's claim to have been the Son of God.

Act VII. Scene: - The Garden of Olives

Jesus - rising from prayer, comes forward to meet the crowd that has broken into the garden. They bear flames + torches that light up the darkness then - - - - - the KISS of JUDAS!

The Betrayal

Solo Voice

Piano forte

Moderato =

mp.

Whom do you want? Jesus Christ? Have I not told you I am he?

Jesus goes to meet those who have come to capture him.

Piano forte

VOICE

CHRISTUS

If you are looking for ME, then let these go their way!

Piano forte

(cantabile)

mp.

Piano forte

Act. (Disciples in confusion)

VIOLINS

(Disciples in Confusion)

(Disciples Scattered) (12)

Violin

Piano

Voice:

Officer-in-Command:

(Violins)

"A - rest him!"

(tentatively)

mp ritard

* End of "Inch" etc.

Voice

(Violins)

Christ is led away

2

"See - he him!"

ritard

Act III (The Chamber of Torture)
At a measured pace:

THE SCOURGE

Christ is tied to a pillar. The scourging begins

Other Instruments: Suit

Piano

Marcato

(dolce)

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Oh my people! Oh my people

MENT

Act: They crown him with gigantic thorns. They mock him.

Piano Instruments

Jesus is taken out to face the crowd:

Piano Instruments

Scene: The Balcony with Pilate. Act: Pilate washes his hands.

Instrument + Vocal

CHORAL: ff a tempo. A 3

CHORAL

CHORAL: (crowd)

ritard.

(dolce)

God!" "Bar-ra-bass! Bar-ra-bass!"

PIANO CHORAL

Piano

Piano

Piano

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "God!" and "Bar-ra-bass! Bar-ra-bass!". The piano part includes chords and melodic lines with various markings such as "ritard.", "(dolce)", and "tr. acc.". There are also some blue annotations on the notes.

Musical score for the second system, primarily piano accompaniment. It includes markings like "(tentatively)", "mp", and "ritard.". The piano part consists of chords and melodic fragments.

Musical score for the third system, primarily piano accompaniment. It includes the instruction "slowing the pace" and "ritard.". The piano part features sustained chords and melodic lines.

Musical score for the fourth system, primarily piano accompaniment. It includes the instruction "Act: Jesus takes up the Crossbeam)" and markings like "rit.", "pp", and "(ritard.)". The piano part consists of chords and melodic lines.

Act III. From Pilate's Hall. Christ takes up the Cross to go to start the long & tortuous journey to Golgotha.

CRIMINAL WITH THE CROSSBEAM

SLOWLY!

He falls, rises again

Jesus walked to the cross in prayer

Instrumental
Piano - Violin

mf. (à la marcia)

He meets his Mother.

(Piano to simulate hammering at Golgotha reply)

He falls again, rises (2nd time)

(The weeping women of Jerusalem) (1st time)

Voice - 1st time - Instrument 2nd

Violins

The Cyrenian helps him here

I Violin
2 Violins

Don't weep for me - but for yourselves and for your children!
(the 2nd fall)

Instrumental) Jesus is stripped of his clothes. *Criminal with the Cross beam 1*
I da Capriccio to 2

Violins

Piano

Voice

Piano

Christ. "It is finished." (rit.)

Scene: (Christ dies on the Cross)

Sostenuto.

Act: IX In slow march time: THE BURIAL OF CHRIST

Violins

Violins

Piano

Musical score for Violins and Piano, measures 1-4. The Violins part is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The Piano part is in bass clef with the same key signature and time signature. The tempo/mood is marked *(dolce)*. The score shows a melodic line in the violins and a harmonic accompaniment in the piano.

Musical score for Violins and Piano, measures 5-8. The Violins part continues with a melodic line, marked *mp* (mezzo-piano). The Piano part provides harmonic support. Red markings '17' and '21' are present above the staff. The tempo/mood is *(dolce)*.

Musical score for Violins and Piano, measures 9-12. The Violins part features a melodic line with a *trmn* (trill) marking. The Piano part is marked *pedante* (pedal). The tempo/mood is *(dolce)*.

Musical score for Violins and Piano, measures 13-16. The Violins part is marked *(dolce)*. The Piano part is marked *sostenuto*. The score shows a sustained melodic line in the violins and a harmonic accompaniment in the piano.

Act: X

The Silence of the Tomb; with the great stone rolled up in front of the entrance. (Sleeping soldiers guard the tomb.)

Words of the New Testament. Music: Lorna Funlong.

LENTO

Handwritten musical score for Piano and Flute/Wind. The score is in 4/4 time and consists of two systems of staves.

System 1:

- Piano:** Starts with a rest, then plays a series of chords and notes. Dynamics include *ppp*, *rit.*, *à tempo (rit.)*, and *à tempo*. There is a *f* dynamic marking at the end of the system.
- Flute/Wind:** Starts with a rest, then plays a melodic line. Dynamics include *mf*, *mp*, and *pp*. There is a *f* dynamic marking at the end of the system.

System 2:

- Piano:** Continues with chords and notes. Dynamics include *mf*.
- Flute/Wind:** Continues with a melodic line. Dynamics include *mf*. There is an *8va* marking above the staff.

(continued - facing pg. 21.)

Flute - woodwind

Piano forte

Flute - woodwind

Piano forte

Voice

Christ

The soldiers awake and scatter in terror - in all directions
as the stone at the entrance to the tomb rolls away
then Mary Magdalene sees him:

Do not touch me! I have not risen yet to my Father, Go to my

Voice

brothers, Say I ascend to my Father, YOUR Father, to my

Interpretation (b) Bar 19 (at Drums) - free-scores.com - of stone at entrance to tomb - Signifying the Awakening
 (c) X of Bars 5 - 17 = the gentle first stirring of the Body in the Tomb - Signifying the Awakening

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Voice

f Christ
God,
your God!

Instrumental: (Somewhat quicker)

(leggerio)

Piano

2 tempo (slower) (quickerening the pace again)

Voice: (Mary Magdalene to the Disciples:)

have seen him!"

mf

Violin

S. Va

rit

Piano

mp



The disciples make haste to climb the hillside that leads to the tomb (2)

Slowing the speed

1 and 2 | Wind instruments

Wind

mp

f quicken the pace

Wind

ff

Violins

Violins

Violas

(zitord.)

f

pp

ppp

Sostenuto

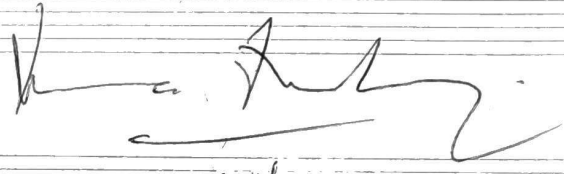
As they reach the empty tomb, (with stone rolled away) they see the ANGELS standing by

NOTE: Section 8 - ("The Resurrection") could be played by itself
i.e. - without the preceding seven other sections, should
the performers prefer a shortened version.
However it would have little significance without including
the whole of this work.

Final Notes:

This music could also be performed by Orchestra + Singers only -
It need not necessarily be used for Opera performance alone -
It has been suggested (e.g. at the Last Supper)
that instead of the music being sung, it could
be played instrumentally as background music,
the words being said recitatively alongside this.

If this can be achieved successfully,
(without any deterioration of the main musical
theme) the Composer is NOT averse to it, though
singing would still be preferred.

(sgd) 

2nd May 1988

[Faint, mostly illegible handwritten notes]

"The Resurrection of Jesus Christ
Son of the Most High"

NOTE II Pages 7A + 7B were written many years later
(as an "afterthought") Performers (and the Conductor)
can decide among themselves - whether they
wish to include it with the rest of this work.

The whole can be played without it. D
If 1A section is used at Paris "Last Supper" beginning with -
"Take it" - "Eat it" could be transposed down to C Major (not key originally used) D

"The Resurrection of Jesus Christ -
Song of the Most High."

A Collection of Eight Musical "Cameos"
based on the Passion ^{and} Resurrection of Jesus Christ,
& adapted to music
by Lorne Furlong.