

A MUSICAL BY RYAN MALONE

# PAUL

AMBASSADOR  
IN BONDS

VOCAL-PIANO SCORE

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PROLOGUE  
Overture / Dance of the Flames

Ryan Malone

$\text{♩} = 72$

Piano

7

Pno.

12

Pno.

17

Pno.

22

Pno.

Curtain

27 *SCREEN: A.D. 64*  
**Dance of the Flames** ♩ = 116

Pno.

Pno.

Pno.

51 **A** 25 8-counts of TREBLE REEL  
Pno. *f*

56 **B**

61

66 **C**

71 D

Piano score for measures 71-75. The right hand has a rhythmic pattern of eighth notes and chords. The left hand plays sustained chords. A 'D' chord symbol is present above the final measure.

76

Piano score for measures 76-80. The right hand continues with eighth-note patterns. The left hand has sustained chords.

81 E

Piano score for measures 81-84. The right hand has a more complex eighth-note pattern. The left hand features a melodic line with a 'V' fingering. An 'E' chord symbol is present above the first measure.

85

Piano score for measures 85-87. The right hand has a complex eighth-note pattern. The left hand has a melodic line with a 'V' fingering.

88

Piano score for measures 88-90. The right hand has a complex eighth-note pattern. The left hand has a melodic line with a 'V' fingering.

91 F

Piano score for measures 91-94. The right hand has a complex eighth-note pattern. The left hand has a melodic line with a 'V' fingering. An 'F' chord symbol is present above the first measure.

94

Pno.

97

Pno.

100

Pno.

105

Pno.

109

Pno.

114

Pno.

119

Pno.

Measures 119-124. The right hand has a continuous eighth-note pattern. The left hand has sustained chords and single notes. A 'J' marking is above the fifth measure.

125

Pno.

Measures 125-130. The right hand continues the eighth-note pattern. The left hand has sustained chords and a triplet in the final measure.

131

Pno.

K

Measures 131-135. The right hand continues the eighth-note pattern. The left hand features a triplet in the second measure and a slur over the next two measures. A 'K' marking is above the first measure.

136

Pno.

L

Measures 136-141. The right hand continues the eighth-note pattern. The left hand features a triplet in the second measure and a slur over the next two measures. An 'L' marking is above the fourth measure.

142

Pno.

Measures 142-147. The right hand continues the eighth-note pattern. The left hand features a triplet in the first measure and a slur over the next two measures.

147 **M**

Pno.

152 **N**

Pno.

156

Pno.

160 **O**

Pno.

165

Pno.

171 **P**

Pno.



177 **Q**

184 **R**

192 **S**

198

203 **T**

208 **U**

212

Pno.

Measures 212-214. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a bass line with some rests and chords. A 'V' marking is present below the left hand in measure 213.

215

Pno.

Measures 215-217. The right hand continues with a complex rhythmic pattern. The left hand has a bass line with some rests and chords. A 'V' marking is present below the left hand in measure 216.

218

Pno.

Measures 218-222. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a bass line with some rests and chords. A 'V' marking is present below the left hand in measure 218. A 'W' marking is present above the right hand in measure 222.

223

Pno.

Measures 223-228. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a bass line with some rests and chords. A 'W' marking is present above the right hand in measure 223.

229

Pno.

Measures 229-234. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a bass line with some rests and chords.

235

Pno.

Measures 235-240. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes. The left hand has a bass line with some rests and chords. An 'X' marking is present above the right hand in measure 235.

# Introductions (Dangerous Times)

R.M.

Ryan Malone

$\text{♩} = 129$   
(includes Acte and Helen)      *SCREEN: A.D. 67*

ROMAN GOVT. LEADS (includes Nero and Simon Magus)

EUNICE

ONESIPHORUS

TIMOTHY

ROMAN SAINT LEADS (includes Claudia and Mary)  
(includes Rufus Pudens)

LUKE

PAUL

CHORUS (includes Priscilla, Tryphena, Tryphosa, Julia and Greek Chorus women) *p*  
(includes Aquila, John Mark, Greek Chorus men and other named chorus characters)      These are dan-ger-ous times.

Piano *p*

10

6

Ch.

These are dan-ger-ous times.

Pno.

11

Pno.

*f*

16

Pno.

21

R. Gov.

ACTE: *f*

And he wel-comes your ap-please!

Ch.

*f staccato*

His name is Ne-ro!

*f staccato*

Pno.

*mf*

25

R. Gov. (opt. spoken) He is e - qual with the gods! When

NERO: *f* And he - ro! I am e - qual with the gods!

Ch. Rome's em-pe-ror...

Pno.

29

R. Gov. Rome was des-troyed by a fire, He led a great re-sto-ra-tion; Though

Pno.

33

R. Gov. cri-tics be-gan to in-quire- Question-ing his mo-ti-va-tion. My

Pno.

R. Gov. <sup>37</sup>   
 mis-tress says gos-sip has grown, Spread-ing through Rome like a flame,

Pno.



R. Gov. <sup>41</sup>   
 These are Ru-mors are rath-er well-known, Claim-ing that I was to blame!

Ch.   
 These are

Pno.

45

R. Gov. dan-ger-ous times. Could more pe-ri-lous times a-wait? These are dan-ger-ous times. No ex-emp-tions for

Ch. dan-ger-ous times. Could more pe-ri-lous times a-wait? These are dan-ger-ous times.

Pno.

51

R. Gov. heads of state! These are o-mi-nous signs

Ch. These are o-mi-nous signs

Pno.

Whe-ther home or a-broad, I must be on my guard; These are o-mi-nous signs

56

R. Gov. Of these dan-ger-ous times.

Ch. Of these dan-ger-ous times.

Pno.

61

R. Gov. *mf* This is Si - mon\_ the ma - gi - cian,

Pno. *mf*

65

R. Gov. SIMON MAGUS: *mf*  
For my spi-ri-tual im-prove-ment. And I helped him shift sus - pi-cion To a new re-li - gious

Pno.



70 HELEN: *mf*

R. Gov. Though si-mi-lar to Jews, They're i - den-ti-fied as "Chris-tian." And the fire left ma-ny clues, That sug-

Pno. move-ment.

74

R. Gov. ges-ted their se - di-tion.

Pno.

Our cru - sade a-gainst their trea-son, Was quite the strong cam-paign, But

77

R. Gov. These are

still with-in this re-gion One lead - er still re - mains!

Ch. These are

Pno.

81

R. Gov. dan - ger - ous times, With more pe - ri - lous times a - head... These are

Ch. dan - ger - ous times. With more pe - ri - lous times a - head... These are

Pno.

85

R. Gov. dan - ger - ous times. If dis - sent is al - lowed to spread!

Ch. dan - ger - ous times.

Pno.

dan - ger - ous times. If dis - sent is al - lowed to spread! How a

89

R. Gov.      These are o - mi-nous signs      Of these dan-ger-ous

poi - so - nous creed, Still con - ti - nues to breed;      These are o - mi-nous signs      Of these dan-ger-ous

Ch.      These are o - mi-nous signs      Of these dan-ger-ous

Pno.

93

R. Gov.      times.

times.

On.      *mp*      My\_ fel-low

Ch.      times.

Pno.      *p*

100

On. *mp*  
saints in Eph - e - sus, They are pil - lars of the Church.

Ti. *mp*  
And our dea - con

Pno.

104

Eu. *mf*  
My son Ti - mo - thy, our e - van - gel - ist,

Ti. *mp*  
O - ne - si - pho - rus. How faith - ful - ly he serves!

Pno. *mp*

109

Eu. *mf*  
Our con - fi - dence up - holds.

Ti. *mf*  
Though fac - ing more an - tag - o - nists, Our

Pno.

113

Eu. *f* *3*  
Our faith can grow bold.

On. *f* *3*  
Our faith can grow bold.

Ti. *f* *3*  
faith, Our faith can grow bold.

R. Sts. *f* *3*  
Per-se-cu tion raged the

Ch. PRISCILLA only: *f* *3*  
Our faith can grow bold.

AQUILA, BARNABAS, JOHN MARK only: *f* *3*  
Our faith can grow bold.

Pno. *f* *mf*

118

MARY: *f*

R. Sts. And here a-mong the God-less Our

hot-test In Rome, where we re-side,

Pno.

123

CLAUDIA: *f*

R. Sts. lo-yal-ty is tried. My home-land has been smit-ten, Which

Pno.

127

R. Sts. Ne-ro the Li-on sub-dued, What lies a-head for Bri-tain?

Pno.

131

Eu. *f* *3* *3*  
 And more pe - ri - lous times a - wait...

On. *f* *3* *3*  
 And more pe - ri - lous times a - wait...

Ti. *f* *3* *3*  
 And more pe - ri - lous times a - wait...

R. Sts. How can we not con - clude... These are dan - ger - ous times. *f* *3* *3* add MARY: *3* *3*  
 And more pe - ri - lous times a - wait...

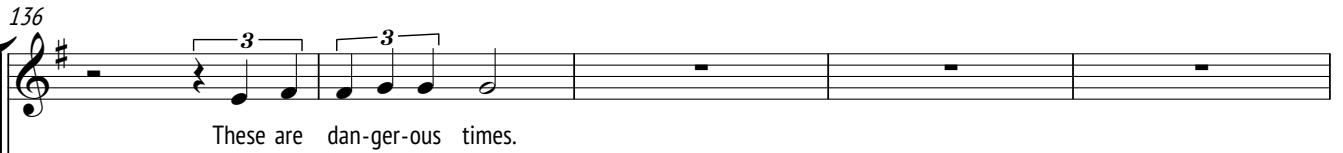
*f* *3* *3*  
 And more pe - ri - lous times a - wait...

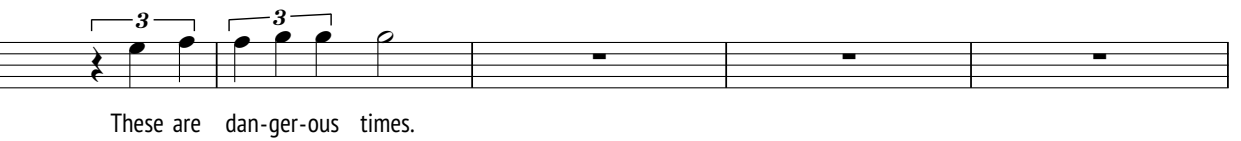
Ch. PRISCILLA, TRYPHENA, TRYPHOSA, JULIA only: *f* *3* *3*  
 And more pe - ri - lous times a - wait...

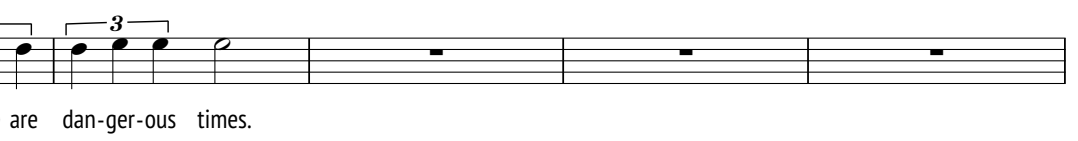
AQUILA, BARNABAS and JOHN MARK only: *f* *3* *3*  
 And more pe - ri - lous times a - wait...

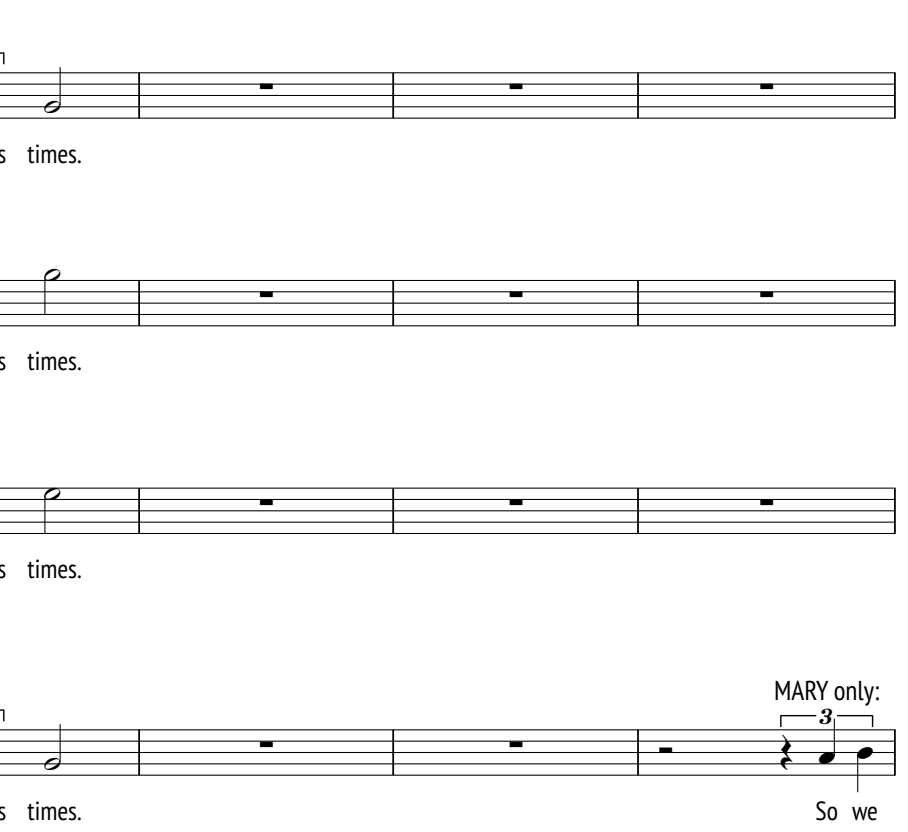
Pno.

136


Eu. 


On. 

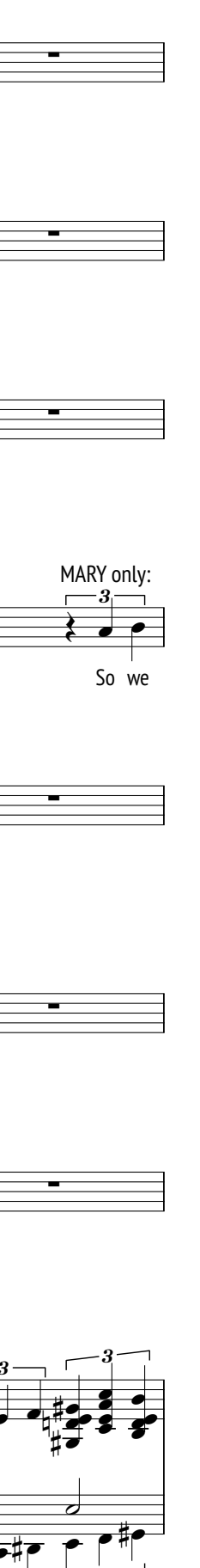
Ti. 

R. Sts. 




Ch. 

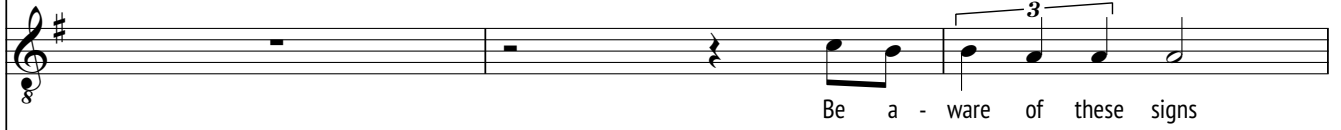


Pno. 




141


Eu.  Be a - ware of these signs


On.  Be a - ware of these signs

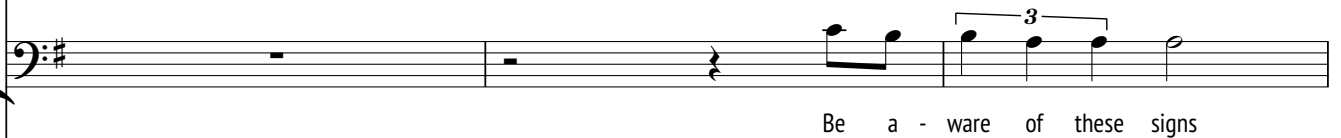
Ti.  Be a - ware of these signs

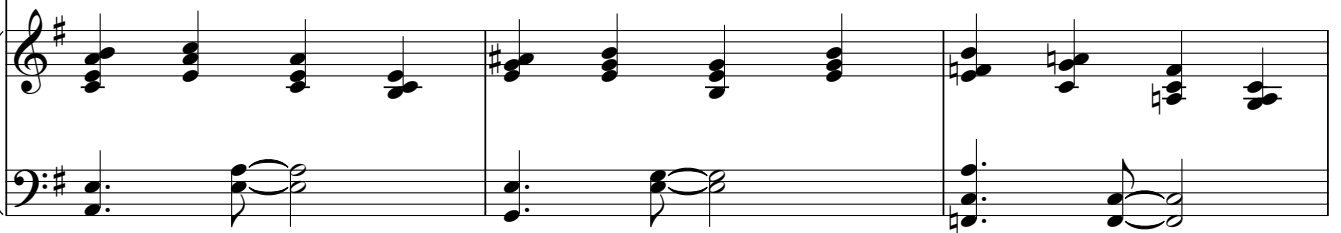
R. Sts.  watch and we pray for the soon - com - ing day; Be a - ware of these signs

add CLAUDIA:

 Be a - ware of these signs

Ch.  Be a - ware of these signs

 Be a - ware of these signs

Pno. 

144

Eu. To en - dure through these times.

On. To en - dure through these times.

Ti. To en - dure through these times.

R. Sts. To en - dure through these times. MARY: *mp* How so

Ch. To en - dure through these times.

Pno.



149

R. Sts. ma - ny have for - got - ten What our a - pos - tle Paul has preached; Though through

Pno.

153

R. Sts. him they were be - got - ten In the truth they now should teach.

Pa. *mf* But a

Pno.

157

Pa. faith - ful flock is scat-tered, Who holds fast what is true; And faith - ful to his

Pno. *mp*

162

Lu. *mf* We have wea - thered ma - ny

Pa. mas - ter Is the be - lov - ed doc - tor Luke.

Pno.

166

Lu. ship - wrecks, But the harsh - est crash of all Is de - cep - tion at its

Pno.

170

Lu. *f*  
a - pex, And a spi - ri - tual with - drawal; Ma-ny turn a-way,

Pno. *mf*



174

Eu. *f*  
ah

R. Sts. CLAUDIA only: *f*  
ah

Lu. *f*  
and ma-ny fall! With more pe - ri-ous

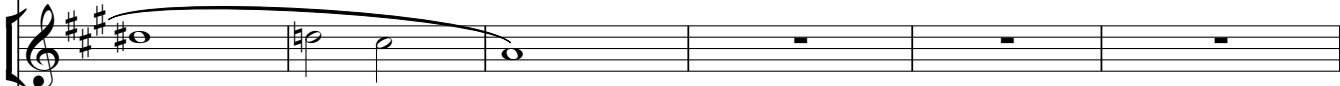
Pa. *f*  
These are dan-ger-ous times. With more pe - ri-ous

Ch. *f*  
These are dan-ger-ous times, With more pe - ri-ous

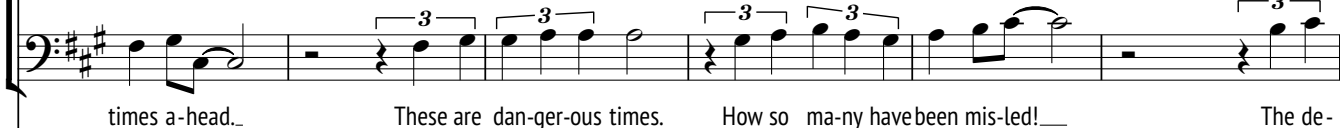
Pno.

179


Eu. 

R. Sts. 

Lu.   
times a-head... These are dan-ger-ous times. How so ma-ny have been mis-led!...

Pa.   
times a-head... These are dan-ger-ous times. How so ma-ny have been mis-led!... The de-

Ch.   
times a-head... These are dan-ger-ous times.



Pno. 

185

Eu. *f* These are o-mi-nous signs Of more pe-ri-lous times.

On. *f* These are o-mi-nous signs Of more pe-ri-lous times.

Ti. *f* These are o-mi-nous signs Of more pe-ri-lous times.

R. Sts. *f* These are o-mi-nous signs Of more pe-ri-lous times.

*f* These are o-mi-nous signs Of more pe-ri-lous times.

Lu. *f* These are o-mi-nous signs Of more pe-ri-lous times.

Pa. *f* lu-sion is strong, Blurring righ-teous from wrong. These are o-mi-nous signs Of more pe-ri-lous times.

Ch. *f* These are o-mi-nous signs Of more pe-ri-lous times.

*f* These are o-mi-nous signs Of more pe-ri-lous times.

Pno.

190

ACTE:  
HELEN:

There will be dra - ma less com - mon than re - cords de -

NERO:  
MAGUS:

There will be dra - ma less com - mon than re - cords de -

Eu.

o - mi - nous -

On.

o - mi - nous -

Ti.

o - mi - nous -

R. Sts.

o - mi - nous -

Lu.

These are pe - ri - lous,

Pa.

These are pe - ri - lous,

Pno.

*p*

*poco a poco cresc.*

194

R. Gov. fine, These are stran - ger, yes, dan - ger - ous,

Eu. These are stran - ger, yes, dan - ger - ous,

On. These are stran - ger, yes, dan - ger - ous,

Ti. These are stran - ger, yes, dan - ger - ous,

R. Sts. These are stran - ger, yes, dan - ger - ous,

Lu. These are stran - ger, yes, dan - ger - ous,

Pa. These are stran - ger, yes, dan - ger - ous,

Ch. ALL: These are stran - ger, yes, dan - ger - ous,  
ALL:

Pno.



END PROLOGUE

196

R. Gov.

Musical score for R. Gov. (Right Governor). The part consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the first staff.

Eu.

Musical score for Eu. (Europe). The part consists of a single treble clef staff. It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the staff.

On.

Musical score for On. (Asia). The part consists of a single treble clef staff. It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the staff.

Ti.

Musical score for Ti. (Africa). The part consists of a single bass clef staff. It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the staff.

R. Sts.

Musical score for R. Sts. (Right Saints). The part consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the first staff.

Lu.

Musical score for Lu. (Left). The part consists of a single treble clef staff. It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the staff.

Pa.

Musical score for Pa. (Pope). The part consists of a single bass clef staff. It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the staff.

Ch.

Musical score for Ch. (Church). The part consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). It begins with a triplet of eighth notes (F#, G#, A) followed by a series of sustained chords. The lyrics "Dan-ger-ous times!" are written below the first staff.

Pno.

Musical score for Pno. (Piano). The part consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). It begins with a forte (f) dynamic and features a complex rhythmic pattern of eighth and sixteenth notes. The score includes performance markings such as "8<sup>va</sup>" and "ritiss.".

# Head of the Snake

R.M.

Ryan Malone

## SCENE 1: IMPERIAL COURT IN ROME

L'istesso tempo ♩ = 129

ACTE

HELEN

NERO

SIMON MAGUS

Piano

These are dan-ger-ous times. In Ju-dae-a is

7

Ac.

He.

Ne.

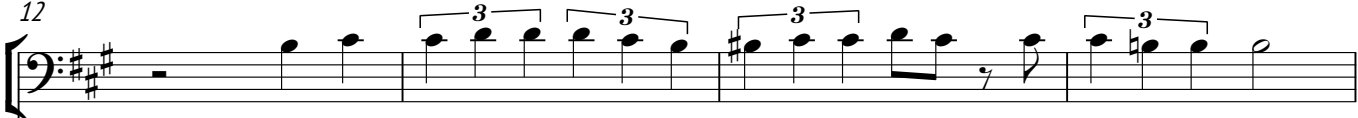
Pno.

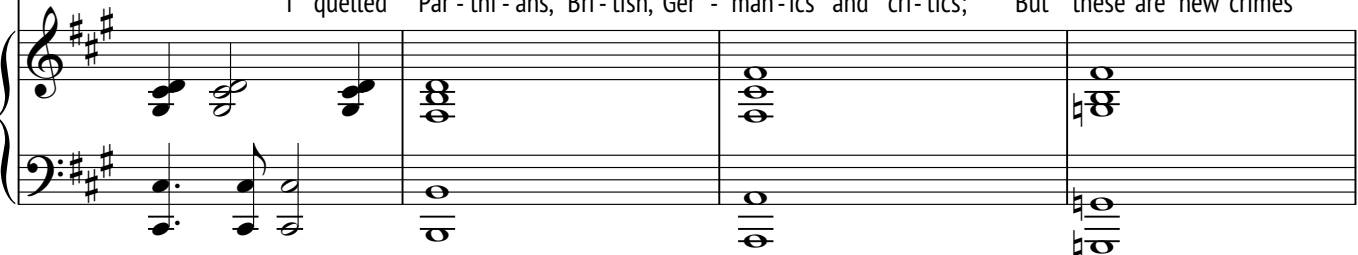
These are dan-ger-ous times.

These are dan-ger-ous times.

more un- rest... This up-ri-sing must be sup-pressed!\_

12

Ne. 

Pno. 

I quelled Par - thi - ans, Bri - tish, Ger - man - ics and cri - tics; But these are new crimes

16

rit. 

Si. 

Pno. 

For these dan - ger - ous times. *mp* Re-

21 **Meno mosso** ♩ = 112

Si. 

Pno. 

mem - ber who ig - ni - ted your anx - i - e - ties of late; The em - bers of our tem - ples at -

24

Si. 

Pno. 

test un - to their hate. You've al - rea - dy ex - tin - guished all con - spi - ra - cies and coups; Stay

27 *rit.* *Allargando* ♩ = 88 *f*

Si. locked up-on the tar-get; let Ves - pa - si-an han-dle the Jews. Snuf-fing out the Chris tians is your next best move.

Pno. *mf*

31 *Driving* ♩ = 144 *f*

Pno. *f*

35 *mp*

Si. Ev -ry move ment be- haves like a crea- ture, Where each

Pno. *p*

39

Si. fea- ture ful- fills its own role; If you want to be rid\_ of its pe- ril, \_ You get

Pno.

43 *mf*

Si. rid of the source of con - trol. If this Paul is the head of the bo - dy, Then he

Pno. *mp*

47

Si. holds all its mem - bers in - tact; So the stroke of the sword is quite

Pno.

50 *f*

Si. sim - ple; All of na - ture em - bo - dies this fact: Here's the tac - tic Your High - ness should

Pno. *mf*

54

Si. take; You must cut off the head of the snake!

Pno.

59 *mf*


Ac. 

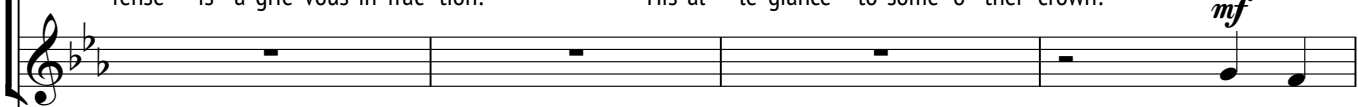
Si. 

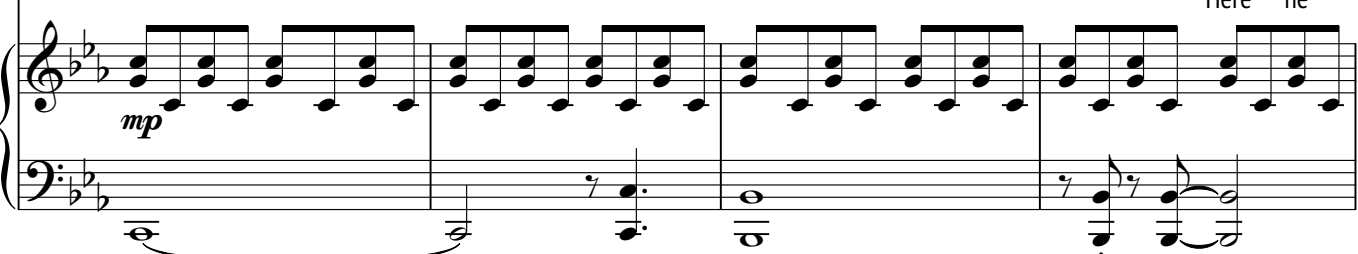
Pno. 

His of-

63 *mf*

Ac. 

He. 

Pno. *mp* 

fense is a grie-vous in-frac-tion: His al - le-giance to some o - ther crown! *mf*

Here he

67

Ac. 

He. 

Si. 

Pno. 

This con - spi - ra - tor must be brought

pu - blic - ly hails\_ some new king- dom.\_ This con - spi - ra - tor must be brought

This con - spi - ra - tor must be brought

70

Ac. 

He. 

Ne.  *mf*

Si.  Would ex - ile or chains be suf - fi - cient?

Pno.  down! Ex - e - cu - tion must be the re -


74


Ne.  *mf*

Si.  This re - quires ju - di - cial pro - ceed - ings.

Pno.  sult! But the case will be o - pen and

78

Si.  *f*

Pno.  shut! Your po - si - tion is clear - ly at stake. You must cut off the head of the

83

Ac. *f* It is all for the mo-nar- chy's sake!

He. *f* It is all for the mo-nar- chy's sake!

Si. snake! Un - der -

Pno.

87

Ac. We must cut off\_ the head of the

He. We must cut off\_ the head of the

Ne. *f* We must cut off\_ the head of the

Si. stand this and make no mis - take! We must cut off\_ the head of the

Pno.



91

Ac. snake! \_\_\_\_\_

He. snake! \_\_\_\_\_

Ne. snake! \_\_\_\_\_

Si. snake! \_\_\_\_\_

Pno. *f* 3 3 3 3 3 3 3 3

# Angel of Light

R.M.

Ryan Malone

Waltz ♩ = 152

ACTE

HELEN

NERO *mf*

SIMON  
MAGUS

Piano *mp*

But soon I must tra-vel to Greece.

8

Ac. *mf*

Si. *mf*


Pno.


Yet a - no - ther huge

You can leave this "a - pos - tle" to me.

rit. . . . .

14

Ac. 

Pno. 

a tempo

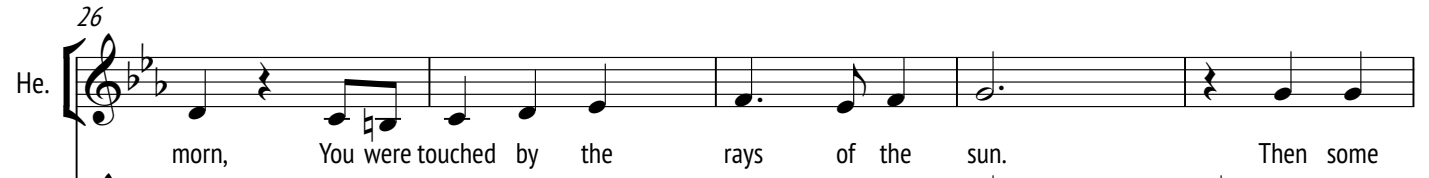
20


Ac. 

He. *mf* 

Pno. 

26

He. 

Pno. 

31

He. 

Pno. 

37 *rit.* . . . . . *a tempo*

Ac. He-len's right. But o - pi - nions have changed Through the years of your

He. king-dom you'd won.

Pno.

43

Ac. reign And were scorched in the wake of the Fire. But just

Pno.

48 *rit.* . . . . .

Ac. as you re - built, So im - pres-sions can tilt, And your pu - blic sup - port can rise high - er.

Pno.

55 *a tempo*

Ac.

Si. *f*

Pno. *mf*

Be not o - ver - whelmed, As you tra - vel the realm; Dis - con - tent is not

61

Si.

Pno.

some - thing to fear; With my help you can mas - ter, A - ny pub - lic re - la - tions dis -

67 *mf rit.*

Si. *mf*

Pno. *mp*

as - ter, And all dis - cord will soon dis - ap - pear!

73 **Swing** ♩ = 138

snap (lights change)

l.h. x r.h. x

*mp*

3

Si. When you're trou-bled by

Pno. *p*

78

3

Si. chat-ter, Ru - mors fly - ing a - round, How you han-dle this

Pno.

82

3

Si. mat-ter- To calm the clat-ter down: Ru - mors need bet-ter

Pno.

86

3

Si. ru-mors, Fight-ing fi-re with fire! Sell what fills the con - su - mer's de -

Pno.

91

Si. sire! When dark per - cep-tions must be re-vised, You need a sty-lish-ly bright dis-guise.

Pno.

96

Si. Through the storm, You trans - form To an an - gel of light! When well-known

Pno.

101

Si. facts are not on your side, And there's a charge that is hard to hide; Then cast a

Pno.

105

Si. glare With your flair, As an an - gel of light. The talk-ing points and the

Pno.

*mf*

*mp*

110

Si. 
  
to-pics Come af-ter what they can see; So op - ti - mi - zing the

Pno.

114

Si. 
  
op - tics Is the key. How a - ny nar - ra - tive can be quashed,

Pno.

118

Si. 
  
Just cast a spell with a swell pa-nache; You can di - stract them from

Pno.

122

Si. 
  
facts like wrong or right, If you are an an-gel of

Pno.



Gets Acte to snap

127

(extend the "t" through the half note)

l.h. r.h. then Helen r.h.

ligh - - - t!

Piano accompaniment with dynamics *f*

133

then Nero snaps as a demo to them they continue to snap on offbeat through m149

l.h. x r.h. x

*mf*

3 3

Keep in mind that the mas-ses Want to be en-ter-

Piano accompaniment with dynamics *mp*

138

3 3

tained; What de-lights all the clas-ses Ov-er - pas-ses blame.

Piano accompaniment

143

3 3 3 3 6 6 6 6 3 3 3 3

They just want to be daz - zled; Give the peo - ple a

Piano accompaniment

146

Si. show; See how far some piz - zazz will go!\_\_\_\_\_

Pno.

149

Si. Stops their snapping So there are truths that will not sur-vive, But you've brought

Pno.

153

Si. glee in - to peo-ple's lives; What's the harm In some charm From an an - gel of light?

Pno.

158

Si. And when they wit-ness your re - de-sign, With your re - mark-ab - le spark - ling shine,

Pno.

162

Si. Why, then the crowd Will be wowed By this

Pno.

165

Si. an - gel of light! Go find the heart of the

Pno.

*mf*

*mp*

168

Si. ac - tion, And plant your - self cen - ter - stage; Be -

Pno.

*f*

171

Si. come the great - est at - trac - tion of the age!

Pno.


*mf*

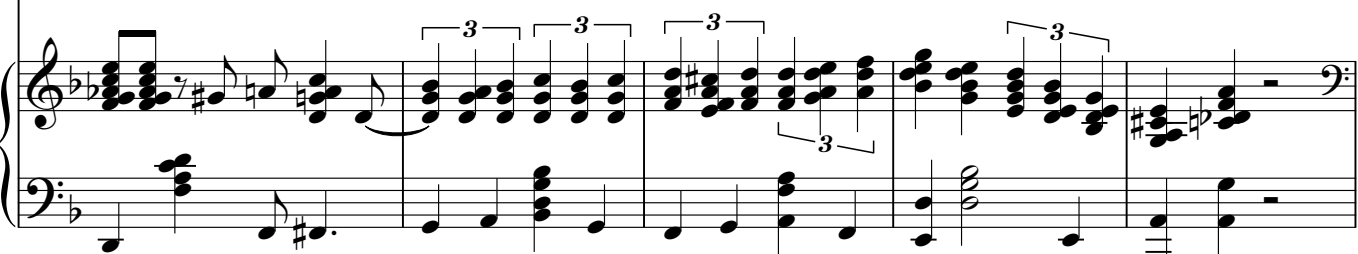
174

Si.    
 Now if your sub-jects can be be-witched, Then your re - gime soon will seem en-riched;

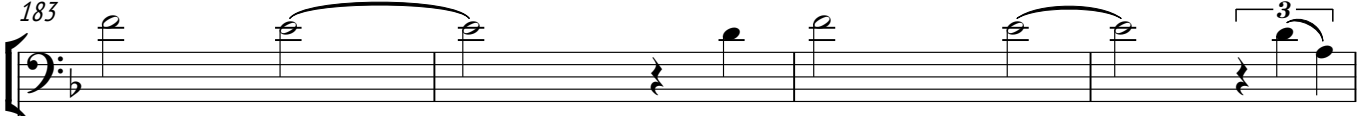
Pno. 

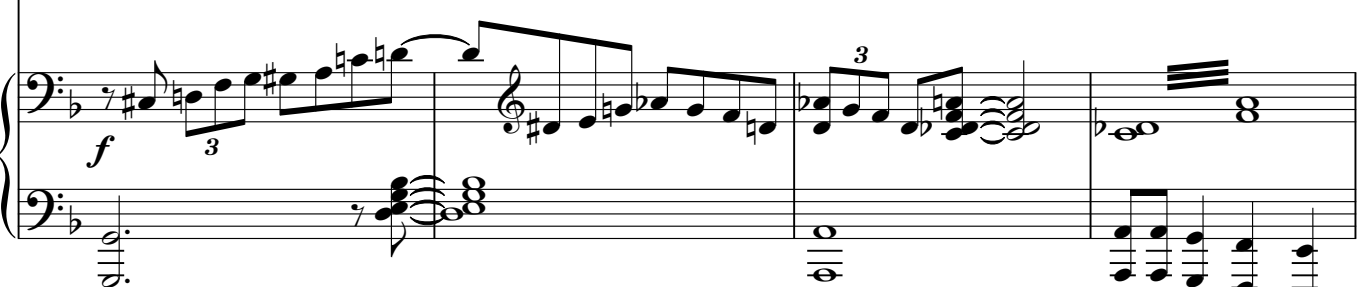
178

Si.    
 Ob-serve my coun - sel, and how your fame takes flight; Just

Pno. 

183

Si.    
 show them an an - gel of

Pno. 

187

Si.    
 light! An an - gel of light.

Pno. 

# Assembling

R.M.

Adapted From Heb. 10:23-25;

1Tim. 3 and 6

Ryan Malone

## SCENE 2: HOME OF AQUILA AND PRISCILLA IN EPHESUS

♩ = 72 SCREEN: A.D. 68

EUNICE

PRISCILLA

ONESIPHORUS

AQUILA

TIMOTHY

PAUL (out of scene, in a narrator role) *mp*

Piano

*mf* *mp* *p*

How so ma-ny have for-got-ten The



6

Pa. *mf*

gos-pel I have preached; Though through me they were be-got - ten In the truth they now should teach. But a

Pno.

9

Pa.   
 faith-ful flock is scat-tered, Who holds fast what is true; Their will has not been shat-tered- How

Pno.   
*mp*



12

Pa.   
 stands this faith-ful few! Where two or three are ga-thered, If to

Pno.   
*p*



15

Pa.   
 God they are af-fixed, Where those two or three are ga-thered, Our Lord is in their

Pno.

18 (stands) *mp*

Ti. Let us hold fast our pro-fes-sion, In hope re-main un-swayed; E -

Pa. midst.

Pno.



22 *mf*

Ti. voke re-newed af-fec - tion, With phra-ses that per-suade. Not for - sak-ing our as-sem-bly While

Pno.



25 *mp*

Ti. o - thers let this die; But do - ing so es - pe-cial - ly As that day is draw-ing

Pno.

28 *mp*

Ti. nigh! Where two or three are ga-thered, If to God they are af-fixed, Where those

Pno. *p*

31 *poco rit.* ♩ = 63

Ti. two or three are ga-thered, Our Lord is in their midst. My mo-ther and I Give

Pno.

36

Ti. thanks to our hosts: A - qui-la, the man of the house, Con - vey-ing the qua-li-ty Of

Pno.

40

Ti. true hos-pi - ta-li-ty, A - long with Pris-cil-la, his spouse.

Pno. *mf*



44

Pno.

48 (raises cup to Aquila and Priscilla) *mf*

Ti. I raise my glass To these help - ers in Christ: No

Pno. *mp*

51

Ti. mat - ter the pla - ces they've dwelled, They've hos - ted the saints With-out

Pno.

54 (points to the letter)

Ti. a - ny con - straints, Our fel - lows-hip they have ex - celled. When I read the words Our a-

Pno.

58

Ti. *pos-tle has panned A - bout what a bi-shop should be-*

Pa. *[SPOKEN (out of view):*  
*Vi-gi-lant, blame - less,*

Pno.



62

Ti. *A - qui-la, it's your face I see.*

Pa. *Apt to teach, yet mo-dest.*

Pno.

65

Eu. *f* We raise the glass Un-to the just el - der!\_\_\_\_\_

Pr. *f* We raise the glass Un-to the just el - der!\_\_\_\_\_

On. *f* We raise the glass Un-to the just el - der!\_\_\_\_\_

Ti. *f* We raise the glass Un-to the just el - der!\_\_\_\_\_

Pno. *mf*

69

Eu. We raise the glass Im-part dou-ble ho - nor!\_\_\_\_\_

Pr. We raise the glass Im-part dou-ble ho - nor!\_\_\_\_\_

On. We raise the glass Im-part dou-ble ho - nor!\_\_\_\_\_

Ti. We raise the glass Im-part dou-ble ho - nor!\_\_\_\_\_ dou-ble

Pno.

73

Eu. *dou-ble ho - nor!*

Pr. *dou-ble ho - nor!*

On. *dou-ble ho - nor!*

Ti. *ho - nor!*

Pno.

76

Eu.

Pr.

On.

Aq. *mf* (stands with cup)  
I raise my cha-lice To Pris - cil-la my wife, Who is

Ti. (sits)

Pno. *mp*

80

Aq. *8* half my suc - cess, as you know! Great wealth she has ga - thered, But

Pno.

83

Aq. *8* she's used it ra - ther That true rich - es may be be - stowed!

Pno.

86

Eu. *f* We raise the cha - lice To those who in - vest

On. *f* We raise the cha - lice To those who in - vest

Aq. *f* We raise the cha - lice To those who in - vest

Ti. *f* We raise the cha - lice To those who in - vest

Pno. *mf*

90

Eu. In a hea - ven-ly pa - lace— O how they are blessed!

On. In a hea - ven-ly pa - lace— O how they are blessed!

Aq. In a hea - ven-ly pa - lace— O how they are blessed! (sits)

Ti. In a hea - ven-ly pa - lace— O how they are blessed!

Pno.



94

Eu. (stands with cup) *f* We raise the cup To one we know well, Who has

Pr. (stands with cup) *f* We raise the cup To one we know well,

Pno.

97

Eu. mi-nis-tered much for our care,

Pr. Show - ing great de-di-ca - tion In

Pno.

100

Eu. (sits) Of his fer - vor we all are a - ware! (sits)

Pr. this con - gre - ga - tion, (stands and points to letter)

Ti. Yes, when I

Pno.

103

Ti. read the words Our a - pos-tle has penned A - bout what a dea-con should be-

Pa. [SPOKEN]: No

Pno.

107

Ti. *O-ne - si-pho-rus is whom I see.*

Pa. *drun-kard or glut-ton; But re - spec - ted, and lov- ing-*

Pno.



111

Ti. *Paul our a-pos-tle Ad-*

Pno. *mp*



115

Ti. *vised, for my health, To drink of the fruit of the vine, And for this oc - ca-sion, lf in mo-de-ra-tion, It*

Pno.



120

*mp*

Eu. *mp* Where two or three are

Pr. *mp* Where two or three are

On. *mp* Where two or three are

Aq. *mp* Where two or three are

Ti. *mp* Where two or three are

blends with God's gra-cious de- sign! Where two or three are

Pno.

124

Eu. ga - thered, — If to God they are af - fixed, Where those two or three are ga - thered, Our

Pr. ga - thered, — If to God they are af - fixed, Where those two or three are ga - thered, Our

On. ga - thered, — If to God they are af - fixed, Where those two or three are ga - thered, Our

Aq. ga - thered, — If to God they are af - fixed, Where those two or three are ga - thered, Our

Ti. ga - thered, — If to God they are af - fixed, Where those two or three are ga - thered, Our

Pno.

129

Eu. Lord is in their midst.

Pr. Lord is in their midst.

On. Lord is in their midst.

Aq. Lord is in their midst.

Ti. Lord is in their midst.

Pno.

133 rit.

Eu.

Pr.

On.

Aq.

Ti. (sits)

Pno.

# Adventures

R.M.  
Adapted From Acts 18  
and Romans 16:3-4

Ryan Malone

*♩. = 58*

PRISCILLA

ONESIPHORUS *(stands with cup)* *mf*

AQUILA

Piano *mp*

We should al - so ack - now - ledge Our e - van - ge - list here, An ex -

5

On.

Pno.

am - ple, de - spite his young age, In con - duct and cha - ri - ty, In faith and in pu - ri - ty, A

9

On.

Pno.

work - man wor - thy of his wage. And Eu - nice, his mo - ther, A la - dy re - nown, Whose hus - band was ne - ver con -

14

On. *8* vert-ed; So she was the one, Who in-struct-ed her son; What faith she ex-ert-ed!\_\_\_

Pno.

19

On. *8* Like Ti mo-thy, I give thanks to our hosts: For soon I must tra-vel a-broad, It would

Pno.

24

On. *8* help me pre-pare,\_\_\_ If you both could share Your ma-ny ad-ven-tures with God. (sits)

Pno.

*rit.* - - - - -

28

On. *8* I-ta-ly... Rome, to be pre-cise.

Aq. *mf* Where does your bus-'ness take you? Now that a-wa-kens

Pno.

*♩ = 76*

33 *mf* ♩ = 120

Pr. *mf*

Aq. (We made our home there twice.)

Pno. *mf*

me-mo-ries...

37 *mp*

Aq. *mp*

Pno. *mp*

Some

40

Aq. *p*

Pno. *p*

twen - ty\_ years\_ and one cae - sar a - go Yes, Rome was where we had

43 *mp*

Pr. *mp*

Aq. *mp*

Pno. *mp*

When there at\_ that time, new e - vil a - rose, And from

dwelled, And from

46

Pr. *mf*

Rome, all the Jews were ex - pelled. Like the

Aq.

Rome, all the Jews were ex - pelled.

Pno.

49

Pr.

tents we\_ made,\_ we up - root-ed and moved To the hub of our lu - cra-tive trade;

Aq. *mf*

In\_

Pno. *mp*

53

Pr.

When we gave God's a - pos-tle our

Aq.

Co - rinth, pro - spe - ri - ty quick - ly im - proved When we gave God's a - pos-tle our

Pno.

56

Pr. *f*  
aid. We found that in this new life we would en-

Aq. *f*  
aid. We found that in this new life we would en-

Pno. *mf*

59

Pr. - ter: The way of God, The

Aq. - ter: The way of God, The

Pno.

62

Pr. way of God is al-ways an ad-ven - ture!

Aq. way of God is al-ways an ad-ven - ture!

Pno. *mf*

65

Aq. *mf*  
How  
We re -

Pno. *mp*

68/96

Aq.  
ma - ny\_ there\_ to God's way would con-vert, And the mi - ra - cles this would en -  
turned to\_ Rome\_ un - der Ne - ro's re - gime, Where our work could have great - er ef -

Pno.

71/99

Pr. *mf*  
And af - ter\_ a year and a half of this work, Un - to  
We of - fered our lives to the mar-tyr's ex-treme, And were

Aq.  
tail!  
fect; Un - to  
And were

Pno.



74/102

Pr. Sy - ri - a Paul then set sail. He  
hap - py to risk our own necks. We

Aq. Sy - ri - a Paul then set sail.  
hap - py to risk our own necks.

Pno.

77/105

Pr. let us\_\_ join,\_\_ but then al-tered the plan,\_\_ So in E-phe - sus we stopped and re -  
soon left\_\_ Rome\_\_ not long af - ter it burned; Its af-ter-math cut our work

Pno.

80/108

Pr. mained;  
short. We en -  
Gi - ving

Aq. We\_\_ here met A - pol - los, that e - lo - quent man;\_\_ We en -  
So\_\_ here back in E - phe - sus we have re - turned, Giv - ing

Pno.

83/111

Pr. *f*

Aq. *f*

Pno. *mf*

sured in God's way he was trained. We told him,  
 Ti - mo - thy our full sup - port. If to this

86

1.

Pr.

Aq.

Pno.

as we both be-came his men-tors: The  
 as we both be-came his men-tors: The way of God,

89

Pr.

Aq.

Pno.

way of God, The way of God is al-ways an ad-ven-  
 The way of God is al-ways an ad-ven-

92

Pr. - ture! \_\_\_\_\_

Aq. - ture! \_\_\_\_\_

Pno.

114

2.

Pr. High - er Pow - er we sur-ren - der, \_\_\_\_\_ We shall sail the gales that guide to

Aq. High - er Pow - er we sur-ren - der, \_\_\_\_\_ We shall sail the gales that guide to

Pno.

117

Pr. splen - dor, For the way of God, The way of God, The

Aq. splen - dor, For the way of God, The way of God, The

Pno.

120

Pr. way of God is al-ways an ad-ven - ture!\_\_\_

Aq. way of God is al-ways an ad-ven - ture!\_\_\_

Pno.

123

Pr. is al-ways an adven - ture!\_\_\_ is al-ways an ad-ven-

Aq. is al-ways an adven - ture!\_\_\_ is al-ways an ad-ven-

Pno.

126

Pr. - ture!

Aq. - ture!

Pno. *f*

# First Love

R.M.

Ryan Malone

*♩ = 80* *mp* *3*

PRISCILLA

ONESIPHORUS

AQUILA

Piano *p*

It is an ad-ven-ture but a sac-ri-fice.

We must

4

Pr.

Aq.

Pno.

But\_ one thing we have learned, When you  
guard a-against the le-thar-gy that lurks.

7

*poco rit.* *a tempo*

Pr.

Aq.

Pno.

love the one you work with, You love the work.  
You love the work.

11 *mp*

On.

Aq. You are faith-ful to each o-ther And lo-yal to the faith.

Pno.

Yet the key to both com-

16  $\text{♩} = 74$

Aq.

mit-ments Is one and the same.

Pno.

21 *mp*

Aq.

How so ma - ny have for - sa - ken The fer - vor that once flamed, With these  
We re - call when first en - light - ened, What af - flic - tions we'd en - dure; Now this

Pno.

25/43

Aq.

words it could a - wa - ken, What the pen of Paul pro - claimed: Grow not  
pas - sion should be height - ened, This de - vo - tion should ma - ture. What this

Pno.

27/45

Aq. *8* wea-ry in well do-ing; In due sea-son we shall reap; Do not faint in all your sow-ing; In your  
e - ra should be earn-ing, O-ver-flow-ing in its wealth; We must keep the can-dle burn-ing, That was

Pno. *2xmf*

30/48

Aq. *8* mind the vi - sion keep. Ne-ver for-get your first love;\_ Ne - ver let it wax cold;  
sparked by Christ Him - self!

Pno.

*p.* *(p)*

(2x only)

35/53

Aq. *8* Ev-er grow - ing... Ev-er grow-ing strong - er, Ev-er grow-ing as we grow old...

Pno.

(2x only)

58

Aq. *8* Stir those em-bers, Stoke that fire! Fan the flames That in-spire. Be filled with the

Pno.

*mf*

62

Aq. *8* gift Of Fa-ther a-bove; Be filled with His po-wer; Be filled with His

Pno.

66

Aq. *8* love. Ne-ver for-get that first love; Ne-ver let it wax cold;

Pno.

*p*

70

Aq. *8* **poco rit.** **Slower** But in-fi-nite-ly in-crease, And mul-ti-ply be-yond mea-sure; Ev-er, ev-er grow-ing, ev-er

Pno.

74

Aq. *8* **a tempo** **rit.** grow-ing strong-er as we grow old.

Pno.

*pp*



# The Olympian Saint

R.M.

Ryan Malone

$\text{♩} = 84$

PRISCILLA

ONESIPHORUS

AQUILA

TIMOTHY

Piano

*mf*

Those years you spent in Co-rinth,

5

On. *mf*

Your work of ma-king tents, I'd ga-ther that you wit-nessed

Pno.

7

Pr. *mf*

Yes, it's like re-li-gion To each and ev-ry Greek.

On. *mf*

Those e-pic spor-ting e-vents?

Aq. *mf*

Pno.

The

10


On. 

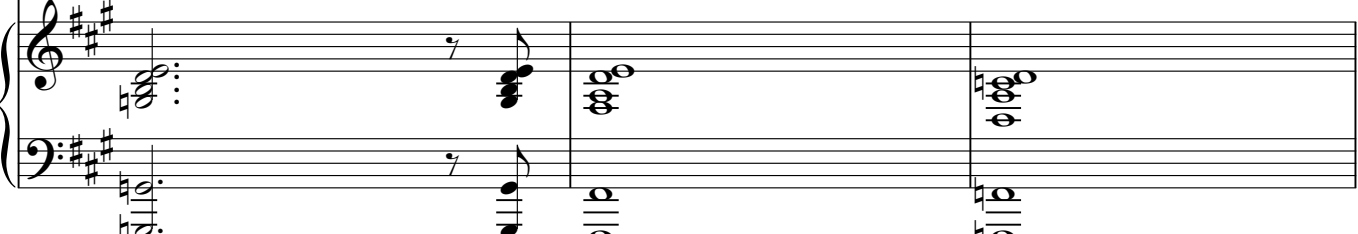
Aq. 

Pno. 

So last year, when Ne-ro went there,  
games held at O-lym-pia Are the pin-na-cle and peak...

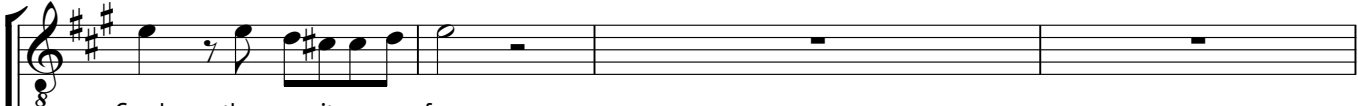
13


On. 

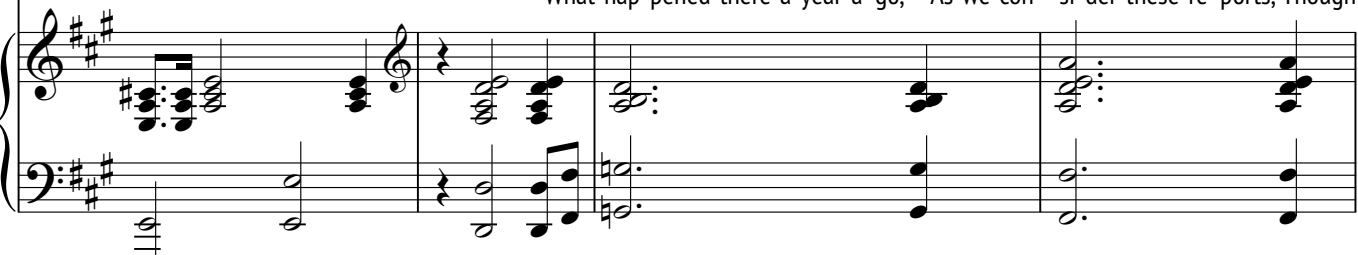
Pno. 

And re - ar-ranged the games, To co - in - cide with his vi - sit, This gar - nered great dis - dain; The

16

On. 

Ti. 

Pno. 

Greeks they saw it as pro - fane.  
What hap-pened there a year a-go, As we con - si-der these re-ports, Though

20 *rit.*

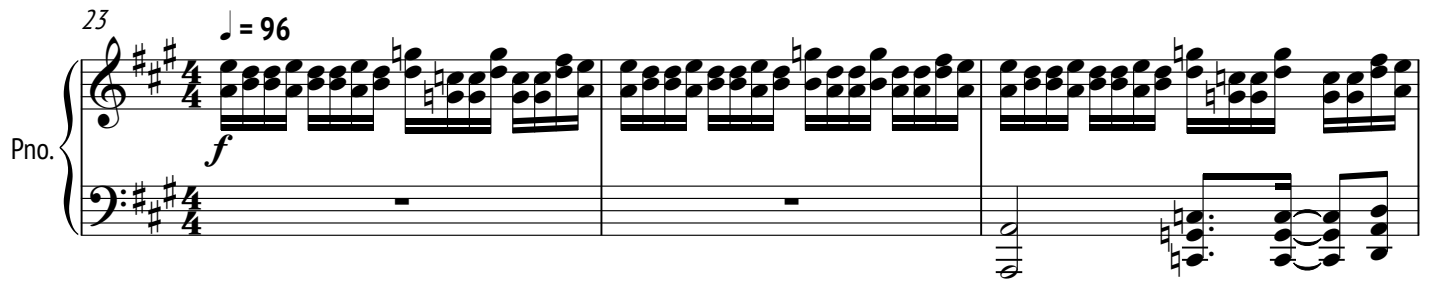


Ti. *rit.* 3

sport is not our re - li - gion, Our re - li - gion shares com - pa - ri - sons with sports.

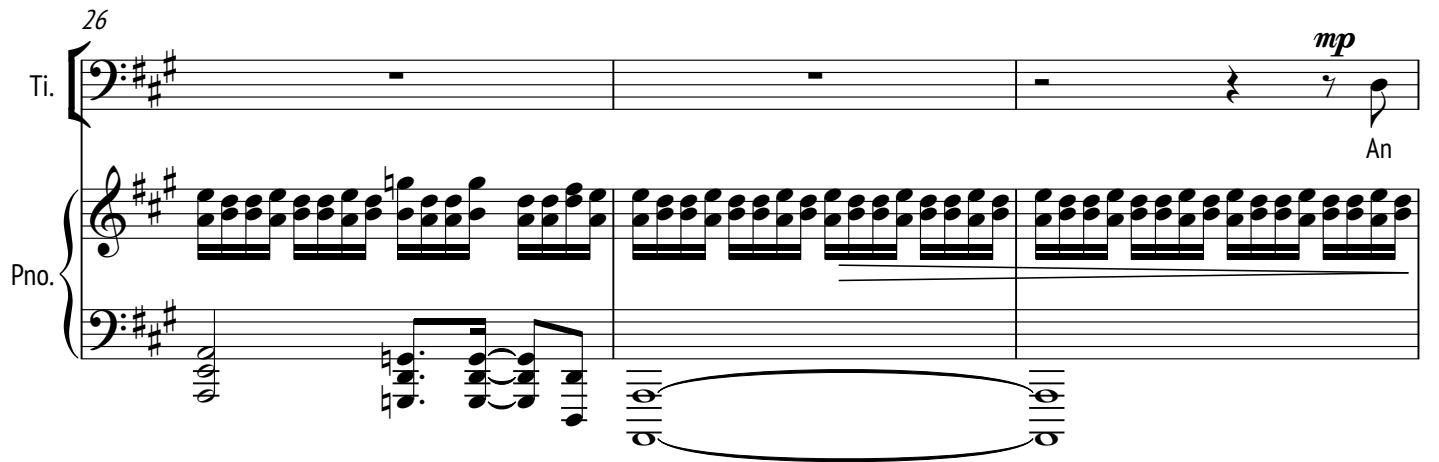
Pno.

23  $\text{♩} = 96$



Pno. *f*

26 *mp*

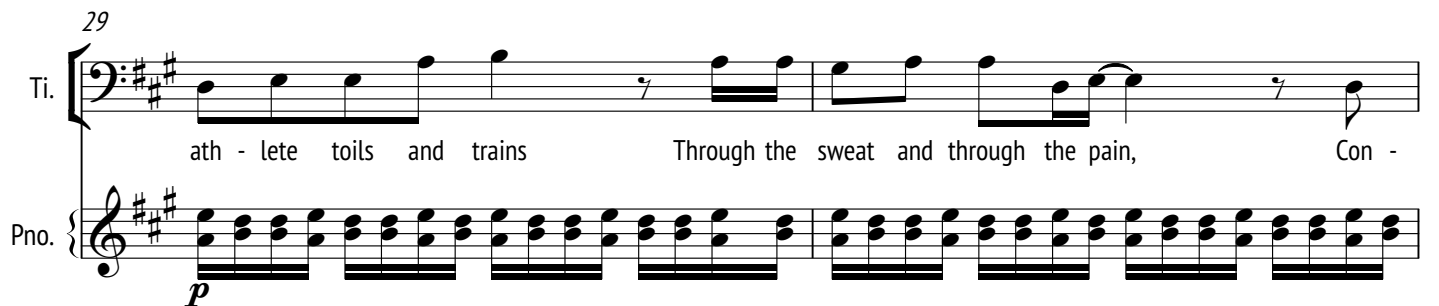


Ti. *mp*

An

Pno.

29



Ti.

ath - lete toils and trains Through the sweat and through the pain, Con -

Pno. *p*

31

Ti. tent to leave all o-ther quests be-hind. He push-es for per-fec-tion, Brings his

Pno.

34

Ti. bo - dy in sub-jec-tion, And di - lig - ent - ly dis-ci-plines the mind. At

Pno.

37

Ti. last ar - rives the day. When his strength is on dis-play. Op -

Pno.

39

Ti. po - nents test the thick - ness of his skin. He

Pno.

41

Ti. strives to be ef - fec - tive, But he knows the real ob - jec - tive: To

Pno.

43

Ti. con quer the an-tag-on-ist\_ with - in! With ex - haus-tive ex - er - cise,\_ With the

Pno.

46

Ti. mark be-fore his eyes,\_ He will press to-ward the prize.\_

Pno.

49

Ti. When tri - umph is a - chieved, Clouds of

Pno.

51

Ti. wit - nes - ses per - ceive As on his head the he - ro's prize is

Pno.

53

Ti. placed They don him with a wreath, Though it's

Pno.

55

Ti. just a fad - ing leaf, The ac - co - lades can ne - ver be e -

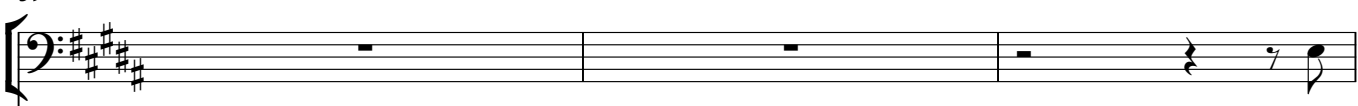
Pno.

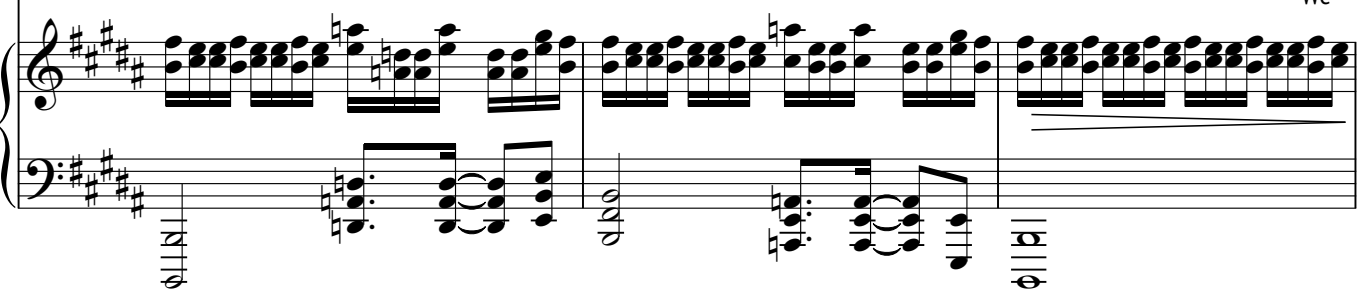
57

Ti. rased.


Pno.

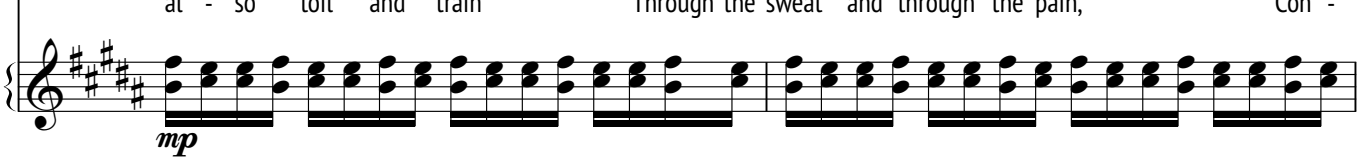
59

Ti.  We

Pno. 

62

Ti.  al - so toil and train Through the sweat and through the pain, Con -


Pno.  *mp*


64

Ti.  tent to leave all o-ther quests be-hind.\_\_\_\_ We too push for per-fec-tion, Bring our

Pno. 

67

Ti.  bo-dies in sub-jec - tion, And di - lig - ent - ly dis-ci-pline\_ the mind.\_\_\_\_ How

Pno. 

70

Ti. of - ten are the days\_ When our strength is on dis-play: Op -

Pno.

72

Ti. po - nents test the thick - ness of our skin. We

Pno.

74

Ti. strive to be ef - fec - tive, But we know the real ob - jec - tive: To

Pno.

76

Ti. con - quer the an - tag - on - ist with - in! When

Pno.



78

Ti. tri - umph is a - chieved Clouds of wit - nes - ses per - ceive The

Pno. *mf*

80

Ti. last - ing crown our Sav - ior will pro - vide \_\_\_\_\_ Is

Pno.

82

Ti. not a wan - ing wreath, Nor a fad - ing o - live leaf, \_ But

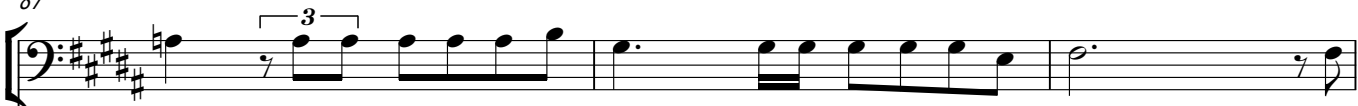
Pno.

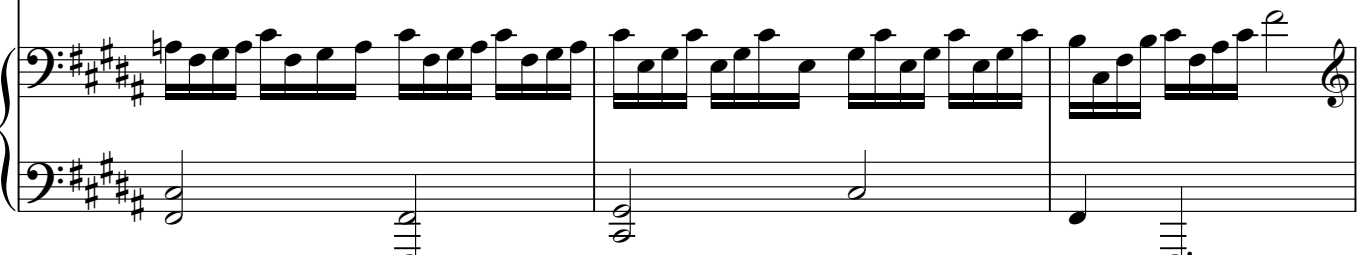
84

Ti. trea - sure which e - ter - nal - ly a - bides! We know this match is real: We don't box a - gainst thin


Pno. *sub.p*


87

Ti.  air, We don't wres-tle flesh and blood, But we know our foes are there. And

Pno. 

90

Ti.  our race is not won\_ By the fast-est feet to run\_ But those who push with pa-tience to the

Pno. 

93

Ti.  end This course can - not be lost, If the fi - nish line is crossed; So

Pno. 

96

Ti.  run! And\_ that crown we'll ap - pre - hend! With our

Pno. 

98

Ti. *sen - ses ex - er - cised, And the mark be - fore our eyes,*

Pno.

100

Ti. *We will press to - ward the prize. We do not run in vain, Ra-ther*

Pno.

102

Ti. *that we may ob - tain The trea - sure which e - ter - nal - ly a - bides!*

Pno.

105

Ti.

Pno. *f*

# Dance of the Athletes

Ryan Malone

## SCENE 3: FLASHBACK FROM OLYMPIA

♩ = 60

*P*

rit.

5 ♩ = 72

*f*

10

*f*

8<sup>vb</sup>

15 **A** 12 8-counts of TREBLE JIG

*mf*

19

23 **B**

Piano score for measures 23-26, section B. The treble clef part features a consistent eighth-note accompaniment. The bass clef part consists of chords and moving lines, including a half-note chord in measure 24.

27

Piano score for measures 27-30. The treble clef part continues with eighth-note accompaniment. The bass clef part features chords and a long note in measure 29.

31 **C**

Piano score for measures 31-34, section C. The treble clef part has chords and eighth notes. The bass clef part has eighth-note accompaniment.

35

Piano score for measures 35-38. The treble clef part has eighth-note accompaniment. The bass clef part has eighth-note accompaniment.

39 **D**

Piano score for measures 39-42, section D. The treble clef part has chords and eighth notes. The bass clef part has eighth-note accompaniment.

43

Piano score for measures 43-46. The treble clef part has chords and eighth notes. The bass clef part has eighth-note accompaniment and a long note in measure 45.

47 **E**

Pno.

8vb

51

Pno.

*mf*

55 **F**

Pno.

*f*

59

Pno.

8vb

63 **G**

Pno.

*mf*

67

71 **H**

Piano score for measures 71-74. The right hand features chords and some melodic movement, while the left hand provides a steady bass line. A piano (*p.*) dynamic marking is present in the left hand.

75

Piano score for measures 75-78. The right hand continues with chords, and the left hand plays a rhythmic bass line.

79 **I**

Piano score for measures 79-82, marked with 'I'. The right hand plays chords, and the left hand plays a rhythmic bass line.

83

Piano score for measures 83-86. The right hand plays chords, and the left hand plays a rhythmic bass line.

87 **J**

Piano score for measures 87-90, marked with 'J'. The right hand plays a melodic line, and the left hand plays a bass line.

91

Piano score for measures 91-94. The right hand plays chords, and the left hand plays a bass line.

95 **K**

Pno. *f*

99

103 **L**

108 **M**

113

*ff*

118



# The Olympian Lyre

R.M.  
Nero's words adapted from  
Apocolocyntosis 4

Ryan Malone

$\text{♩} = 112$

ACTE

NERO

GREEK CHORUS

*mf*

His name is

*mf*

Piano

*mf*

7

Ac.

*mf*

And he wel-comes your ap-plause—

Ne.

Your em-pe-ror and he-ro!

Grk.

Ne-ro— He is

Pno.

12 *rit.*  $\text{♩} = 100$

Ne. My sub-jects here in Greece, Your Cae-sar comes in peace, To

Grk. e - qual with the gods!

Pno.

17 *rit.*

Ne. bring you lives of ease and re-lax - a - tion; Fear not the au-to-cra-tic, My flare for the dra-ma - tic Has

Pno.

21 **a tempo**

Ac. As this dra-ma will un-fold, Your at-ten-tion he will hold, Like the

Ne. freed you from the bur-den of tax - a - tion.

Pno.

25

Ac. lead in a - ny sto - ry of the stage. And to help ex - plain it for us, Ev' - ry plot needs a Greek

Pno.

29

Ac. cho - rus, To tell us how our star is all the rage.

Grk. (aside) *p* (Just be - ware, a - mong the Greek, Our (aside) *p*

Pno.

rit.  $\text{♩} = 104$

33

Ne. (plays the lyre)

Grk. com - men - ta - ry might be tongue - in - cheek.)

Pno.

accel. rit.  $\text{♩} = 80$

38 rit. As before ♩ = 104 *mp*

Grk. Have you heard such a lyre? On such a ma-jor scale?

Pno. *mp* 6

43

Grk. Look how he pulls the strings! His act we ad-mire, His craft will ne-ver fail. No

Pno.

47

Grk. mor-tal could orch-es-trate such things. And so we must in-quire: Has

Pno.

50

Ne. *mf* A - pol-lo gave his fa-vor, Up-

Grk. such a mor-tal e-ver played the lyre?

Pno. *mf*

54

Ne. on this mo-narch's birth. The Fates ob-served his bles-sing: A gol-den age on Earth. Three

Pno.

57

Ne. sis-ters on the spin-dle, The threads of life they weave; They draw out gil-ded fi-bers, And long life I re -

Pno.

61 As before ♩ = 104

Ne. *ceive!*

Grk. *mp* Have you heard such a lyre? What shrewd-ness has been honed,

Pno. *mp*

Grk. See how he plucks a - way, This com - men - ting choir Gives

Pno.

Grk. at - mos - phere and tone, Ex - po - sing the te - nor of the day. His

Pno.

allarg.

70

Grk. song de-mands a cho-rus, Oh, how can we re-frain? His skills are clear-ly sharp, Oh,

Pno. *mf*

73

molto rit. . . Slower ♩ = 80

Ne. *mp*

Grk. hear the roy-al strain!

Pno. *mp* 8va

78

Ne. *f*

Pno.

hands spin e - ver fas - ter; His mu - sic re - so - nates. His pro - phe - cy is ut - tered: "O

81

Ne. (clears throat)

Fates of men, be poised! Let Ne-ro be my e-qual, In song and hal-lowed

Pno. *mf*

85

Ne. vo... voice!"

Grk. *mp* Have you heard such a lyre? Give such a poig-nant pitch,

Pno. *mp*

As before ♩ = 104

89

Grk. Rang-ing from sea to sea? His air won't ex-pire! The o-ver-tones are rich, We're

Pno.



93

Grk. won-de-ring: What is the key? He de - mands ev' - ry pos - si - ble prize, Brings new

Pno.

97

Grk. mean-ing to the word "vo - ca - lize"; No one else is in the run-ning, For such

Pno.

101

Ne. Like a

Grk. cap-ti - va - ting cun - ning, This cho - rus must in - quire: Have you e - ver heard such a lyre?

Pno.

104

105 **Broader** ♩ = 84

Ne. *mf*

cha - ri - ot out of the gate, Each mor - ning the sun is re - newed. Like\_\_

Pno. *mf*

107

Ne. *mf*

Lu - ci - fer cha - sing the stars, Like Au - ro - ra's a - wa - ken - ing hue.\_\_\_\_\_

Grk. *mf*

He will ca - dence with a

Pno. *mf*

111 **poco accel.** ----- **As before** ♩ = 104

Grk. *f*

bang, So\_\_ note the no - ble twang! He\_\_ says no\_\_ tune goes

Pno. *f* *mf*

115 *f*

Ne. *Lest my*

Grk. high-er, What a bril-li-ant, e-lo-quent, e-mi-nent, re-so-nant lyre!

Pno.

119

Ne. em-pire suc - cumb to the flames, My da - zz - ling bril-li-ance must be re -

Pno.

123 *mf* ♩ = 112

Ne. strained.

Pno.

## Dance of the Crowns

Ryan Malone

$\text{♩} = 116$

Piano

*p*

7

Pno.

*cresc.*

13

Pno.

**A** 11 8-counts of SINGLE JIG

*f*

19

Pno.

25

**B**

Pno.

31 C

Piano score for measures 31-36. The right hand has a consistent eighth-note accompaniment of chords. The left hand provides a bass line with occasional chords. A 'C' chord symbol is positioned above the first measure.

37 D

Piano score for measures 37-42. The right hand continues with eighth-note accompaniment. The left hand has a more active bass line with some chords. A 'D' chord symbol is positioned above the fifth measure.

43

Piano score for measures 43-48. The right hand has a more complex eighth-note accompaniment. The left hand has a bass line with some chords. A '7 7' marking is present above the second measure of the bass line.

49 E

Piano score for measures 49-51. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some chords. An 'E' chord symbol is positioned above the first measure.

52

Piano score for measures 52-56. The right hand continues with eighth-note accompaniment. The left hand has a bass line with some chords. A '2' marking is present above the final measure of the right hand.

108

57/81 **F**

Pno.

63/87 **G**

Pno.

69/93 **H**

Pno.

75/99

Pno.

103

Pno.

108

Pno.

*mp*

113

6 8-counts of SLIP JIG

Pno.

119

J

Pno.

125

K

Pno.

130

Pno.

135 L

140

145 M

150 N

155

160 O 8 8-counts of SINGLE JIG



166 P

Pno. *cresc.*

172

Pno. *f*

178 Q

Pno. *ff*

184 R

Pno.

190 S

Pno.

196

Pno.

202 **T**

Pno.

209 **U**

Pno.

215 **V**

Pno.

221

Pno.

# Letter From Luke

R.M.

Ryan Malone

## SCENE 4: HOME IN EPHESUS

♩ = 116

ONESIPHORUS

AQUILA (enters)

LUKE

Piano *mp*

3

Aq. *mf*

Pno.

A

5

Aq.

Pno.

let - ter has ar - rived, With trou - bling news de - scribed, Re -

7

Aq. ports of harm God's ser - vant now sus - tains. Our a -

Pno.

9

Aq. pos - tle has been thrown In some dun - geon there in Rome.

Pno.

11

Aq. So writes his hel - per Luke a - bout these chains: \_\_\_\_\_

Pno.


14


Aq.

Lu. (out of scene) *mf* When jailed in Rome be - fore, For


Pno.


16

Lu. 


Pno. 


18

Lu. 


Pno. 


20

Lu. 

Pno. 

22

Lu. 

Pno. 

24

Lu. *8*  
 new con - di - tions far more dark- A place where flames of fel - low - ship have

Pno.

26

Lu. *8*  
 fled. Now treat-ed as a trai - tor, Some hos-tile a - gi - ta - tor, A

Pno.

29

Lu. *8*  
 dead - ly sen-tence lin - gers o - ver - head.

Pno.

33

On. *8* (to himself) *mp* **Poco meno mosso** ♩ = 108

I'm al - rea - dy bound for Rome, Where God's

Pno. *mp* *p*

37

On. man is be - ing held; To vi - sit him in his dis - tress, My\_\_

Pno.

41

On. spi - rit is com - pelled. But this par - ti - cu - lar de - ci - sion -

Pno.

45

On. To streng - then one for - lorn - Would draw dan - ger and de - ri - sion,

Pno.

49

On. Un - cer - tain - ty and scorn.

Pno.

rit. . . . . attacca

# The Road

R.M.

Ryan Malone

$\text{♩} = 88$

EUNICE

PRISCILLA

ONESIPHORUS

AQUILA

TIMOTHY

Piano *mf*

5 *rit.*  $\text{♩} = 80$  *mf*

Eu. Are you sha-ken by these ti - dings?

Ti. Per-se - cu - tion, we ex-pect; But

Pno. *mp*



8

Eu. *And you ask what hap-pens next?*

Ti. *this... this chan-ges ev - 'ry- thing; Well, we*

Pno.

10

Eu. *But God di - rects it all; Just re - mem - ber what once hap - pened To a*

Ti. *had it all planned per - fect - ly;\_\_*

Pno.

13 *rit.* *♩ = 76*

Eu. *Pha - ri - see\_\_ once named Saul.*

Pno.

120 18 *mp*

Eu. He be - gan with as - pi - ra - tions, With a zeal none could out - shine; But be -  
bring this to re - mem - brance, His ad - ven - ture should re - call The re -

Pno.

21/45

Eu. fore his des - ti - na - tion, Some - thing thwar - ted his de - signs. So re - nowned was his con ver - sion, When a  
mar - ka - ble re - sem - blance Of what hap - pens to us all; Now we un - der - stand our cal - ling, What the

Pno.

24/48

Eu. new am - bi - tion flowed; It be - gan on this ex - cur - sion, On an un - ex - pec - ted  
Lord a - bove has done; As we find one voy - age stal - ling, Then a - no - ther has be -

Pno.

27/51

Eu. road. On the road to Da - mas - cus Where his grand - est plans took flight, On this  
gun. On the road to Da - mas - cus, Where our grand - est plans take flight, On this

Pno.

30/54

Eu. road to Da-mas-cus, He was struck down by the light; So con-vinced he was right, So con-  
road to Da-mas-cus, We are struck down by the light; So con-vinced we are right, So con-

Pno.

33/57

Eu. vic-ted of his mis-sion, It took lo-sing his sight, To tru-ly see the vi-sion Of\_\_  
vic-ted of our mis-sion, It takes lo-sing our sight, To tru-ly see the vi-sion Of\_\_

Pno.

36

Eu. 1. where his jour-ney would go; And it star-ted on an un-like-ly road, On the

Pno.

40

Eu. road the road to Da-mas-cus. When we where our jour-ney should go, Of-ten

Pno.

61

Eu. *mf*

star - ting on an un - like - ly road. Just when we think we hold the reins,

Pno. *mp*

63

Eu.

That our grip on life is cer-tain, We find our plans are vain, That we're the beast of

Pno.

66

Eu.

bur-den. We can carve our own course, Which yields its vio-lent prod, Or de-fer to des-ti-ny's

Pno.

69

Eu. *f*

force, And yield un - to our God! Claim - ing

Pno.

71 ♩ = 80

Eu. vic - t'ry in sur - ren - der, Ta - king plea - sure in de - feat, Our own

Pno. *mf*

73

Eu. flames re - duced to em - bers, We are fer - vent with new heat; And the

Pno.

75

Eu. road that we must fol - low, This new path that we now face, Though it's

Pno.

77

Eu. called the strait and nar - row, We will run it like a race!

Pno.

79

Eu. *f* On the road to Da-mas - cus, Here the grand-est plans take flight, On this

Pr. *f* On the road to Da-mas - cus, Here the grand-est plans take flight, On this

On. *f* On the road to Da-mas - cus, Here the grand-est plans take flight, On this

Aq. *f* On the road to Da-mas - cus, Here the grand-est plans take flight, On this

Pno. (play only in solo version)

82

Eu. road to Da-mas - cus, We are lif - ted by the light; Now we know we are right, Not by

Pr. road to Da-mas - cus, We are lif - ted by the light;

On. road to Da-mas - cus, We are lif - ted by the light;

Aq. road to Da-mas - cus, We are lif - ted by the light; *f* Now we know we are right, Not by

Ti. *f* Now we know we are right, Not by

Pno. *f* Now we know we are right, Not by

85

Eu. phy - si - cal am - bi - tion But with spi - ri - tual sight, We

Ti. phy - si - cal am - bi - tion But with spi - ri - tual sight, We

Pno.

87

Eu. tru - ly see the vi - sion Of where our jour - ney will go;

Pr. We go though we

On. We go though we

Aq. We go though we

Ti. tru - ly see the vi - sion Of where our jour - ney will go;

Pno.

90

Eu. So a - ban-don ev' - ry load, For the prize to be bes-towed At the

Pr. star-ted on this road.

On. star-ted on this road.

Aq. star-ted on this road.

Pno.

93 **allarg.** **a tempo** **molto rit.**

Eu. end the end of the road!

Pr. The end of the road!

On. The end of the road!

Aq. The end of the road!

Ti. The end of the road!

Pno.



# Through Much Tribulation

R.M.  
Adapted From Acts 14

Ryan Malone

## SCENE 5: FLASHBACK FROM LYSTRA

**♩ = 80**

EUNICE

ONESIPHORUS

TIMOTHY

LOIS

PAUL

BARNABAS

DISCIPLES AT LYSTRA

Piano

*mp*

When did you

5

Eu. *mp*

On.

Pno.

When he and Bar-na-bas brought the gos - pel to  
 first meet God's a-pos-tle?\_\_

8

Eu.

On.

Pno.

Lys - tra. Yes, And my son was just a youth When  
 Is that where your\_\_ fam'ly dwelled?

11

Eu.

Ti. *mf*

Pno. *mp*

Mo-ther and I heard God's truth.  
 What mi - ra - cles and won - ders we be - held!

14 *mf*

Eu. 

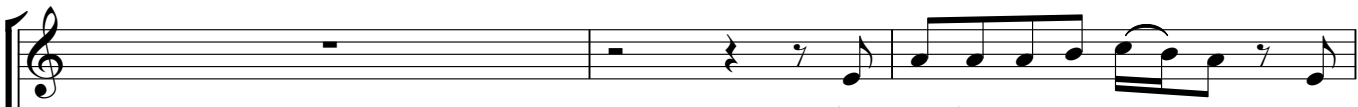
Ti. 

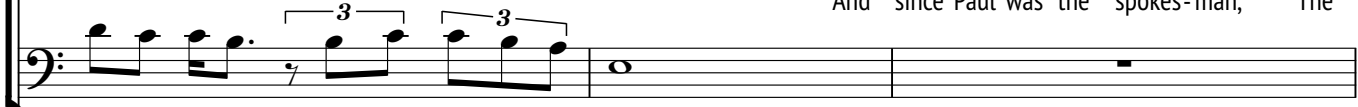
Pno. *mf* *mp* 


But ri - vals soon would come From An - ti - och\_ and I - co - ni - um -

A

17

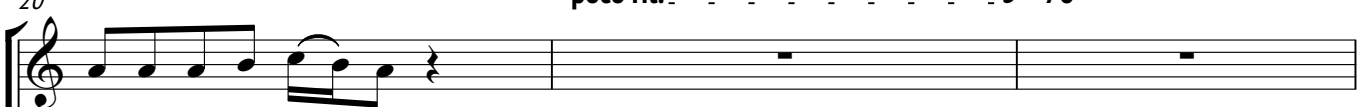
Eu. 


Ti. 


Pno. 

And since Paul was the spokes-man, The  
near-by ci - ty from which both men had fled.

20 *poco rit.*  $\text{♩} = 76$

Eu. 

Ti. 

Pno. 

ad - ver - sar - ies stoned him!  
They\_ dragged him out and left this man for dead!

Pno. *23*  
*p*

Two inhabitants of Lystra, holding large stones, drag Paul's lifeless body onto stage and leave it, exiting.

Di. *25* *rit.* *♩ = 72* (enter hurriedly to surround the body)

Ba. *30* (steps out of crowd) *mp*

The Lord will take a-way, and so shall He give. How pre-cious in His sight the death of a

Lo. *34* *mp*

If we have died with Him, with Him we shall live;

Ba.

Di. *saint.* *mp* If we en -

37 *rit.* . . . . . *a tempo* (gasps for air)

Pa.

Di.

Pno.

41  $\text{♩} = 84$  (stands)

Pa.

Di.

Pno.

44

47 *mf* God's

Pa.

Pno.

49

Pa.

Pno.

51

Pa.

Pno.

53

Pa.

Pno.

55

Pa.

Di.

Pno.

57

Pa. While this might make some ti-mid, My\_

Pno. *f* *mp* *port.*

59

Pa. faith be-comes more ri-gid; For\_ death is just a tem-po-ra-ry

Pno.

61

Pa. sleep. In fact ev-'ry-day I per-ish, So\_

Pno.

63

Pa. one day I\_ will che-rish\_ The\_ re-com-pense this con-fi-dence shall

Pno.

65 *f*

Pa. *reap! Through much tri-bu - la - tion we en - ter the King - dom. Through ma - ny af*

Pno. *mf*

68

Pa. *flic - tions We a - chieve the prize. The ad - ver - si - ty we suf - fer Will*

Pno.

71

Pa. *on - ly make us tough - er; A - bused for just a mo - ment we shall*

Pno.

73

Pa. *rise. We shall rise!*

Pno.



75 *mf*

Pa. I will mag - ni - fy the Lord in life or

Pno. *sub.mp*

77

Pa. death! To live is Christ, and to die is

Pno.

79

Pa. gain. If we have died with Him, with Him we shall

Pno.

81

Pa. live; If we en - dure with Him, with Him we shall

Pno.

83

Pa. *mf* reign! Yet not dis-tressed!

Ba. *mf* We are pres-sured from all sides!

Pno. *f* *sub.p*

85

Lo. *mf* Per-plexed on points of faith!

Pa. But not de-void!

Pno.

87

Pa. But not for-sa-ken!\_

Di. *mf* Per-se-cu-ted sore! Op-

Pno.

90

Pa. *f* Yes, but not des-troyed! *f* Through much tri-bu - la-tion we en-ter the

Di. pressed! *f* Through much tri-bu - la-tion we en-ter the

Pno. *mf* *p* *f*

93

Pa. King-dom... Through ma-ny af - flic-tions We a-chieve the prize. All the

Di. King-dom... Through ma-ny af - flic-tions We a-chieve the prize.

Pno.

96

Pa. grief with Christ we share... Tru-ly can - not be com - pared... To the

Pno.

98

Pa. *mf*

*ma-jes - ty we soon shall re - a - lize.* Our mo - men - ta - ry woes Are

Pno. *mp*

101

Pa.

light up - on the scale, When weighed a - gainst our in - fi - nite\_ re - wards!

Pno.

103

Pa.

Our mo - men - ta - ry foes, Un -

Pno.

105

Pa.

ab - le to pre - vail, Can ne - ver shut di - vine - ly op - ened

Pno.

107

Lo. *f* 3  
But if we are bound for God?\_

Pa. *f*  
doors! Then we are bound for

Pno. *mf*



109

Eu. *f*  
If cast

Lo. 3  
And if we suf-fer loss?

Pa. 3 3  
great-ness!\_ Then we gain ev-en more!

Pno.

112

Eu. down for Christ?\_

Pa. We are ground-ed in hope! Then to great heights we

Ba. If we are put to flight? Then to great heights we

Pno.



115

Pa. soar! Through much tri - bu - la - tion we en - ter the

Ba. soar! Through much tri - bu - la - tion we en - ter the

Di. Through much tri - bu - la - tion we en - ter the

Pno.

117

Pa. *King - dom. Through ma - ny af - flic - tions We a - chieve the*

Di. *King - dom. Through ma - ny af - flic - tions We a - chieve the*

Pno.

119

Pa. *prize. And the hard - ness we en - dure Makes our*

Di. *prize.*

Pno.

121

Pa. *vic - to - ry se - cure; A - ny fire just lights the crown be - fore our*

Pno.

123

Pa. eyes! Though a - based for just a mo-ment we shall

Di. It il - lu - mi - nates the crown! Though a - based for just a mo-ment we shall

Pno.

125

Pa. rise. May these words now of - fer strength, And

Di. rise.

Pno.

127

Pa. for - ti - fy\_ your hearts So con - ti - nue in the faith,\_ While

Pno.



129

Pa. shame and fear de - part!\_\_\_\_\_

Di. *ff* Fie - ry tri - als light the crown be - fore our eyes,

*ff*

Pno.

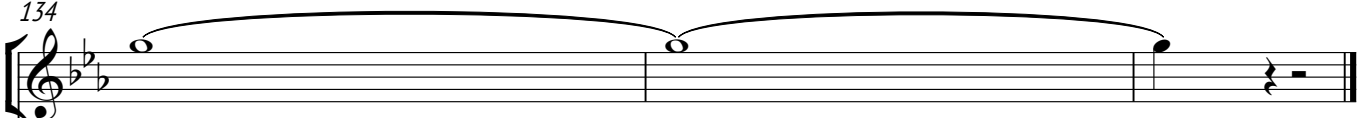
131

Pa. *ff* Though a - based for just a mo - ment we shall

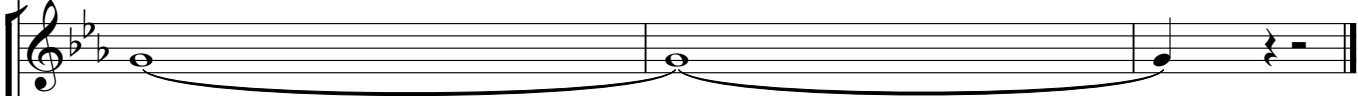
Di. And the ma - je - sty we soon shall re - a - lize. Though a - based, we shall

Pno.

134

Eu. 

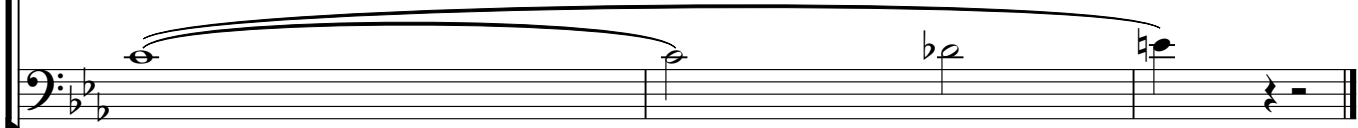
rise!

Lo. 

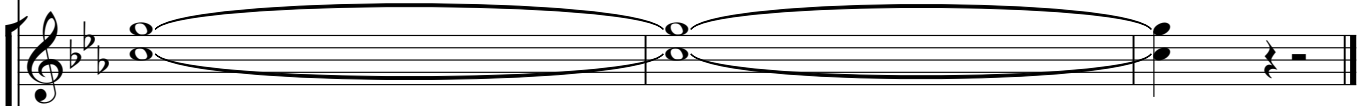
rise!

Pa. 

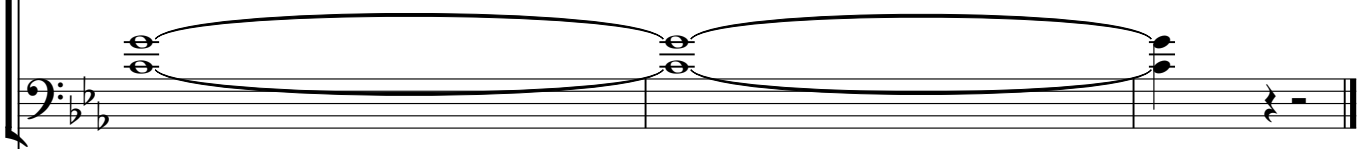
rise!

Ba. 

rise!

Di. 

rise!

Di. 

Pno. 

# No Shame

R.M.

Ryan Malone

ONESIPHORUS

EUNICE

PRISCILLA

AQUILA

TIMOTHY

LOIS

BARNABAS

DISCIPLES

Piano

♩ = 80

rit. . . . . ♩ = 72

*mp*

These


*f*

*mp*

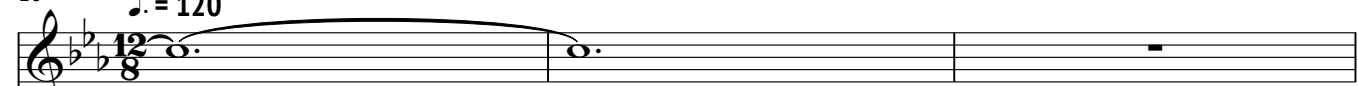
5

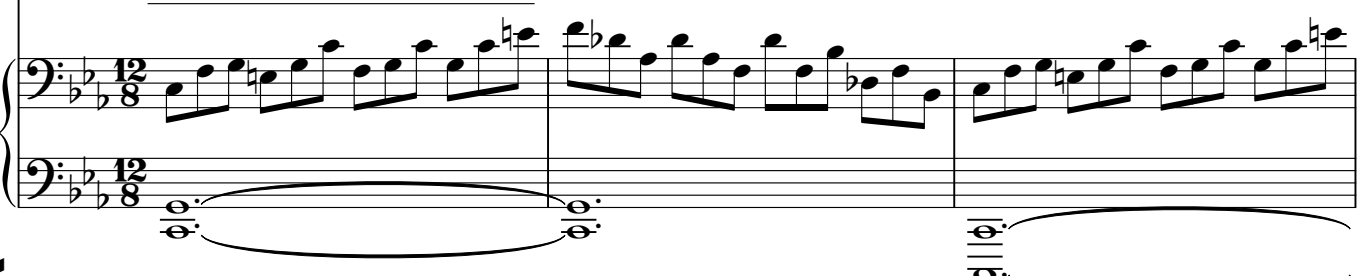
On. 

words have of-fered strength, And for-ti-fied my heart, To forge a-head in faith While shame and fear de-part!


Pno. 

10  $\text{♩} = 120$


On. 

Pno. 


13

On. 

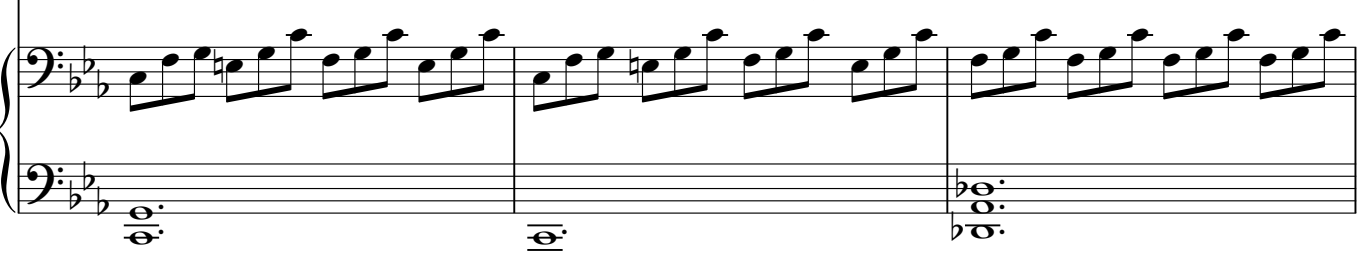
Some are made a spec - ta - cle, Oth - ers are

Pno. 

16

On. 

stoned. Some are cast in dun - geons, Oth - ers dis -

Pno. 

19

On. owned. Now he has suf-fered all of these, Now

Pno.

21

On. cast with those con-demned. But he said: "Re-mem-ber those in chains

Pno.

24

On. As though we are bound with them." When bro - thers suf - fer ri - di - cule, Our

Pno.

27

On. re - flex to re-treat Must yield to god - ly con-fi - dence, And

Pno.

30

On. *mf*

join in their de - feat. My

Pno. *mf*

33

On.

Lord is not a - shamed to call me bro - ther, To bless my name in me - lo - dies of

Pno. *mp*

36

On.

praise! So why should I feel shame to - ward a - no - ther, Whose

Pno.

39

On. *f*

hum - ble state the crown of Christ dis - plays? For there is no

Pno.

42

On. 

shame, No dis - ho - nor, nor dis - grace.

Pno. 

45

On. 

In his chains! He knows this ho - nor shall dis -

Pno. 

48

On. 

place A-ny ri-di-cule\_ he gains. There is ne - ver\_ ev-er shame, When we

Pno. 

51

On. 

suf-fer\_ for\_ His name.

Pno. 

55 *mp*

On. *mp*

Pno. *p*

Those who went be-fore me...Were de-spised for His name;

58

On.

Pno.

For this they did... re - joice... If I were coun - ted wor - thy... to ac-

61

On.

Pno.

com - plish the same, Then that would be my choice...

64 *mf*

On. *mf*

Pno. *mf* *mp*

My God is not a - shamed to be my Fa - ther,... He



67

On. builds for me an ev-er-last-ing place; \_\_\_\_\_ He pro-mi-ses a sac-red seat of

Pno.

---

70

On. ho-nor, \_\_\_\_\_ So a-ny-thing. He asks I will em-brace! \_\_\_\_\_

Pno.

---

73

On. \_\_\_\_\_ For there is no shame, No dis-ho-nor, nor dis-

Pno. \_\_\_\_\_

---

76

On. grace; \_\_\_\_\_ Just great ac-claim! I know this

Pno.

79

On. ho - nor shall dis - place A - ny ri - di - cule\_ I

Pno.

81

On. gain. There is ne - ver\_ ev - er shame, When we suf - fer\_ for\_ His

Pno.

84

On. name. God's

Pno.

88

On. man is not em - bar - rased of the gos - pel;\_ His bold - ness\_ is not fet - tered by his

Pno.

91

On.

Pno.

94

On.

Pno.

97

On.

Pno.

100

On.

Pno.

103

On. *f*

in this is the love of God ful-filled! There is no

Pno. *mf*

106

On.

shame, No dis-ho-nor, nor dis-grace;

Pno.

109

On.

Just great ac-claim! I know this ho-nor shall dis-

Pno.

112

On.

place A-ny ri-di-cule. I gain. There is ne-ver... ev-er shame When we

Pno.

115

On. *8* *4/4* *♩ = ♪*  
 suf - fer \_\_\_\_\_ for \_\_\_\_\_ His name. \_\_\_\_\_

Pno.



117

On. *8*  
 \_\_\_\_\_ But if we are bound for God? \_\_\_\_\_ Then we are bound for

Pno. *f*  
*3* *3*



119

On. *8*  
 great - ness! \_\_\_\_\_

Pr. *f* *3* *3*  
 And if we suf - fer loss? Then we gain ev - en

Aq. *f* *3* *3*  
 And if we suf - fer loss? Then we gain ev - en

Pno. *3* *3*

121

*f*

Eu. If cast down for Christ?\_ We are ground-ed in

Pr. more!

Aq. more!

Lo. If cast down for Christ?\_ We are ground-ed in

Pno.

123

*f*

Eu. hope!

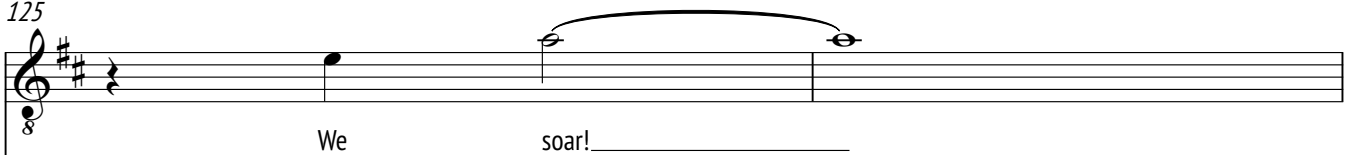
Ti. If we are put to flight? Then to great heights we


Lo. hope!


Ba. Then to great heights we


Pno.

125

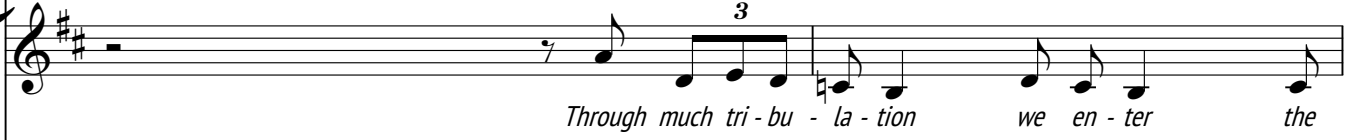
On.   
 We soar! \_\_\_\_\_


Eu.   
*Through much tri - bu - la - tion we en - ter the*

Pr.   
*Through much tri - bu - la - tion we en - ter the*

Aq.   
*Through much tri - bu - la - tion we en - ter the*

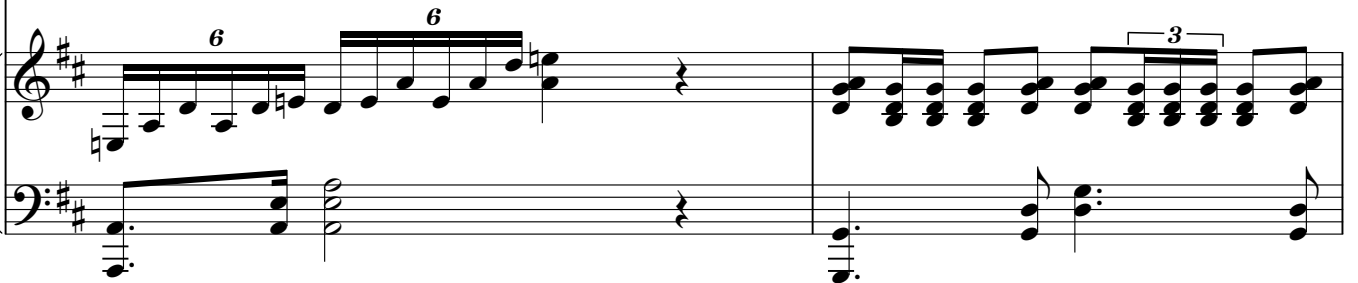
Ti.   
 soar! *Through much tri - bu - la - tion we en - ter the*

Lo.   
*Through much tri - bu - la - tion we en - ter the*

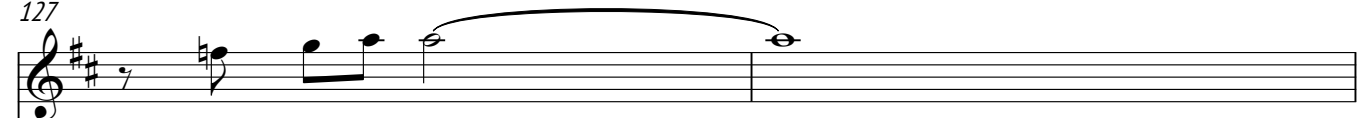
Ba.   
 soar! *Through much tri - bu - la - tion we en - ter the*

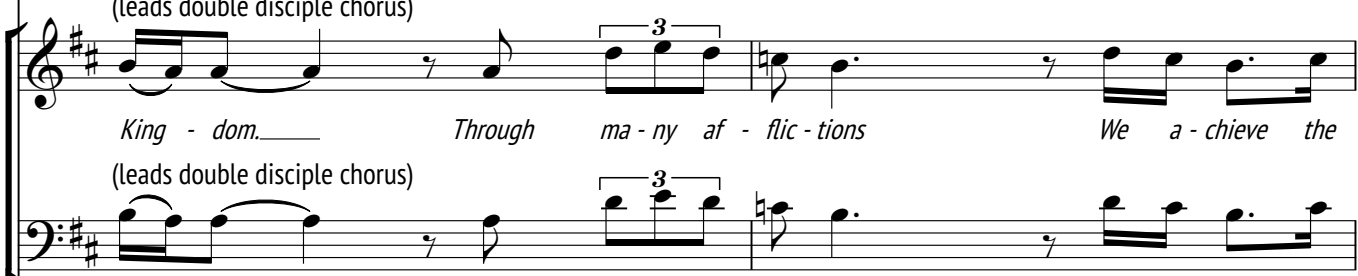
Di.   
*Through much tri - bu - la - tion we en - ter the*


Di.   
*Through much tri - bu - la - tion we en - ter the*

Pno. 

127

On.  There is no shame! \_\_\_\_\_

Di.  (leads double disciple chorus)  
King - dom. \_\_\_\_\_ Through ma - ny af - flic - tions We a - chieve the

Pno. 

129

On.  Just great ac - claim! A - ny shame with Christ we share \_\_\_\_\_ Tru - ly

Di.  prize.

Pno. 

131

On.  can - not be com - pared \_\_\_\_\_ To the ma - jes - ty we soon shall re - a -

Pno. 



133

On. *lize.* If a - based for just a mo - ment we shall

Di. See the ma - je - sty we share! If a - based for just a mo - ment we shall

Pno.

135

On. rise. So I will not draw back, But de -

Di. rise.

Pno.

137

On. sert all pride and fear!\_ And by draw - ing close to him,\_ So

Pno.

160

139

On. *8* Christ to me draws near!\_\_\_\_\_

Di. *ff* Fie - ry tri - als light the crown be - fore our eyes,

Pno. *3*



141

On. *8* *ff* If a - based for just a mo - ment

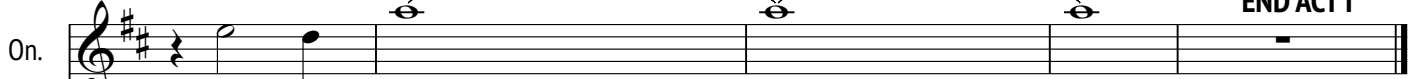
Di. And the ma - je - sty we soon shall re - a - lize. If a-based,

Pno. *3*

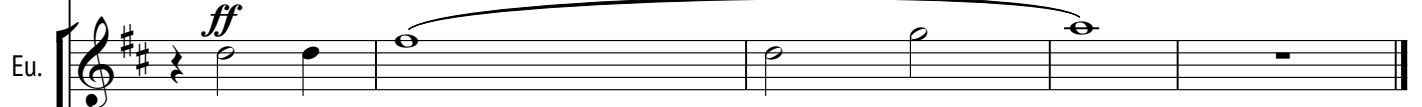
143

rit.

END ACT I

On. 

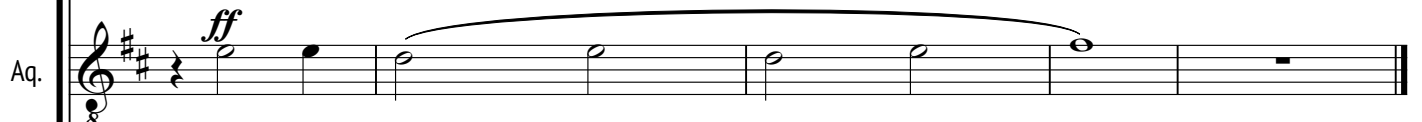
we shall rise!

Eu. 

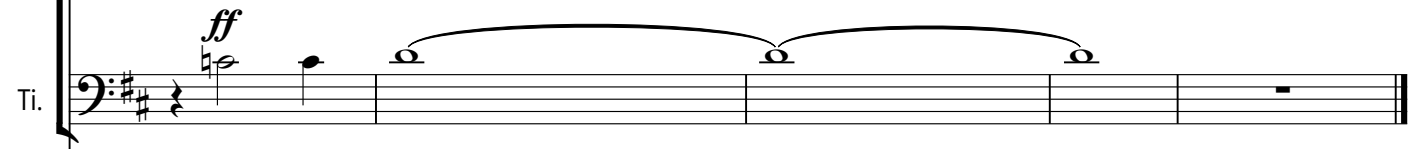
we shall rise!

Pr. 


we shall rise!

Aq. 

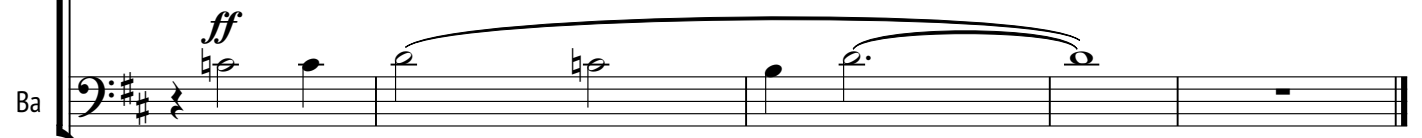
we shall rise!

Ti. 

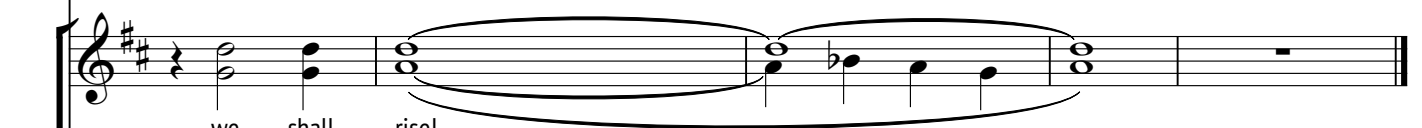
we shall rise!

Lo. 

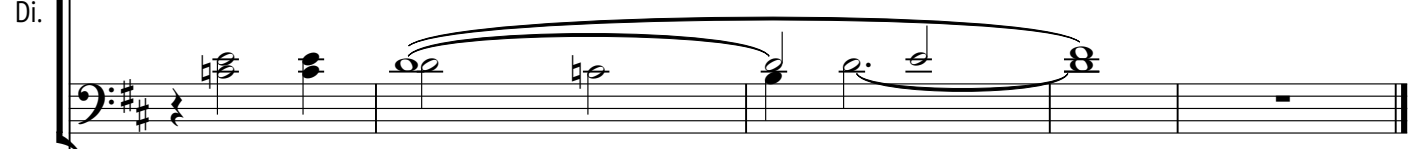
we shall rise!

Ba. 

we shall rise!

Di. 

we shall rise!

Di. 

Pno. 

# ACT II Support

R.M.

Ryan Malone

## ENTR'ACTE

♩ = 132

ONESIPHORUS

NOVATUS

RUFUS  
PUDENS

Piano

*f*

4

Pno.

7

Pno.

*mf*

11

Pno.

*mp*

♩ = 116

(Onesiphorus enters where two boys are playing in a courtyard)

15

Pno.

22

*poco rit.*

♩ = 116

Pno.

28

*mp*

On.

No.

Pno.

I'm look-ing for the house of Ru-fus Pu-dens.

He is our

34

*mf*

On.

No.

Ru.

Pno.

My name is O-ne - si-pho-rus, I tra-vel here from

fa-ther, and this is our home.

(enters courtyard with Claudia)

40

On. *mf* E-phe-sus. I heard you are di-

Ru. *f* Wel-come, O-ne - si-pho-rus, to Rome!

Pno. *mf* *mp*

46

On. sci-ples with con - nec - tions. Our great a - pos-tle is pri-so-ner here.

Pno.

51

On. I heard he al - so is your bro-ther. To

Ru. *mf* We share the same mo-ther.


Pno.


56 rit. *Poco meno mosso* ♩ = 108 *mp*

On. you then let me make my mis - sion clear: \_\_\_\_\_ When I heard God's


Pno. *p*


63 rit. . . . .

On.  man was cast in pri-son, Deep with-in de-sire be-gan to grow; Com-ing

Pno. 

70 **Poco meno mosso** ♩ = 100 poco rit. . . . .

On.  here to this com - mu - ni - ty Gave a pre-cious op-por - tu - ni - ty To find him in his

Pno. 

75 a tempo mp

On.  great-est hour of woe. Some un-seen things are



Pno.  *mf* *p*

82

On.  cloaked in the ap - par-ent, A sha-dow mark-ing great-er things to come; Some



Pno. 

89

On.    
 Pno. 

sim-ple things just stand for some-thing grand-er, \_\_\_\_\_ The\_ smal-lest parts re - veal a grea-ter sum. \_\_\_\_\_

96

On.    
 Pno. 

— An am - bas-sa-dor re - flects a high-er pow-er, \_\_\_\_\_ A\_ saint em-bo-dies  
 dai-ly ha - bits form e - ter-nal fea - tures, \_\_\_\_\_ The\_ qua-li-ties de-

102/136

On.    
 Pno. 

Christ with-in his flesh. \_\_\_\_\_ And if we of-fer aid un - to a bro - ther,  
 fine our ve-ry core; \_\_\_\_\_ And if we can be faith - ful with a lit - tle,

108/142

On.    
 Pno. 

— It\_ tru - ly is our Lord we have re - freshed. \_\_\_\_\_ *mf* If we ho - nor the  
 — God\_ knows we will be faith-ful with much more! \_\_\_\_\_ We ac - know-ledge the

*mp*



114/148

On. Son, then we ho - nor the Fa - ther; If we vi - sit the ser - vant, then we  
auth - or, by em - brac - ing the mes - sage; We i - den - ti - fy Hea - ven, by God's

Pno.

119/153

On. vi - sit his Lord. What pro - fit we re - ceive, If  
cho - sen on Earth. And if a man is just We

Pno.

123/157

On. we re - ceive a pro - phet; It pro - fits a pro - phet's re -  
trust it's Christ he fol - lows, And what his ex - am - ple is

Pno.

127

On. ward. Our worth! He needs our

Pno. *p* *mp*

163

On. *8* back-ing and sup - port, He needs our po - si - tive re - ports, En - cour - age - ment when -

Pno.

168

On. *8* ev - er he can hear it. — What - ev - er bur - dens we can

Pno.

172

On. *8* share, A - long with bold and fer - vent prayers — What - ev - er might re -

Pno.

176

On. *8* ju - vi - nate his spi - rit!

Pno.

182 *f*

On. *f*

Pno. *mf*

By find - ing God's man, we dis - co - ver God's mer - cy; By\_ host - ing His

188

On.

Pno.

bre - thren, With him we con - verse. And when we give a drink To the

193

On.

Pno.

least of His di - sci - ples, He pled - ges we ne - ver shall

197 *poco rit.*

On.

Pno. *mp*

thirst!

170 201 **Poco meno mosso** ♩ = 92

*mp*

On. 8 Faith helps me dis - cern the big - ger pic - ture, So my vi - sion is not

Pno. *p*

207

On. 8 dim: I see God be - hind the man, There - fore I must find God's

Pno.

212 **poco rit.**

On. 8 man. He needs me, and I need

Pno.

218 **a tempo**

On. 8 him. (mm)


Pno. *pp*

# Seek

R.M.  
Adapted From the Words  
and Parables of Christ

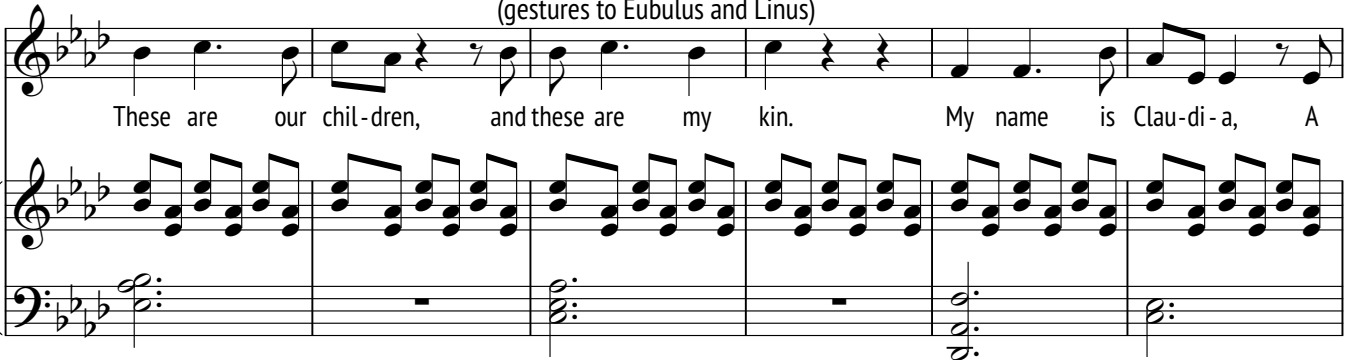
Ryan Malone

**CLAUDIA**  $\text{♩} = 108$  (Two men, Eubulus and Linus, enter) *mp*



I am the wife of Ru-fus Pu-dens.

**Cl.** <sup>8</sup> (gestures to Eubulus and Linus)



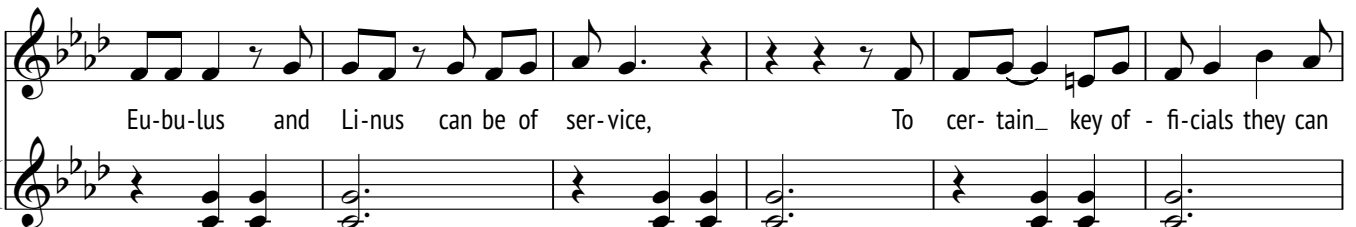
These are our chil-dren, and these are my kin. My name is Clau-di-a, A

**Cl.** <sup>14</sup> *poco rit.*  $\text{♩} = 104$



prin-cess of Bri-tan-ni-a; We know Rome with-out and with-in.

**Cl.** <sup>22</sup>



Eu-bu-lus and Li-nus can be of ser-vice, To cer-tain key of-fi-cials they can

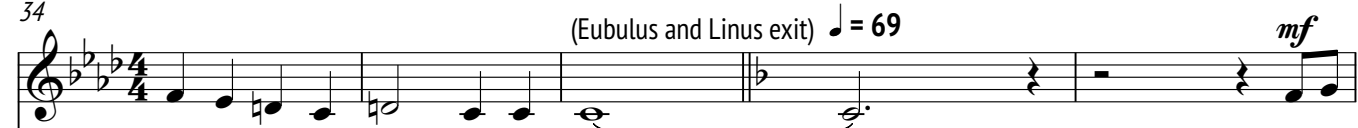
28

Cl. 

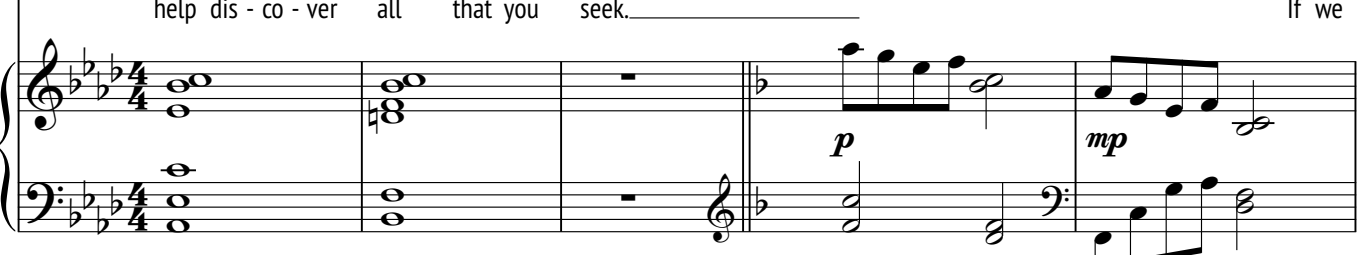
Em - plo-ying our po - si-tion, To aid you in your mis-sion To

Pno. 

34 (Eubulus and Linus exit)  $\text{♩} = 69$  *mf*

Cl. 

help dis - co - ver all that you seek. If we

Pno. 

39/57

Cl. 

seek the Lord with all our heart\_ and soul, If we search the hid-den trea-sures of His  
seek the Lord with all your heart\_ and soul, If you search the hid-den trea-sures of His

Pno. 

42/60

Cl. 

mind. If we ask, we will re-ceive; If we knock, doors will o - pen; And  
mind. If you ask, you will re-ceive; If you knock, doors will o - pen; And

Pno. 


45/63

Cl. 


all\_ that we seek, we will find. A Chris-tian knows the hun-ger And  
all\_ that you seek, you will find. This Chris-tian knows the va-lue Of

Pno. 


49/67

Cl. 

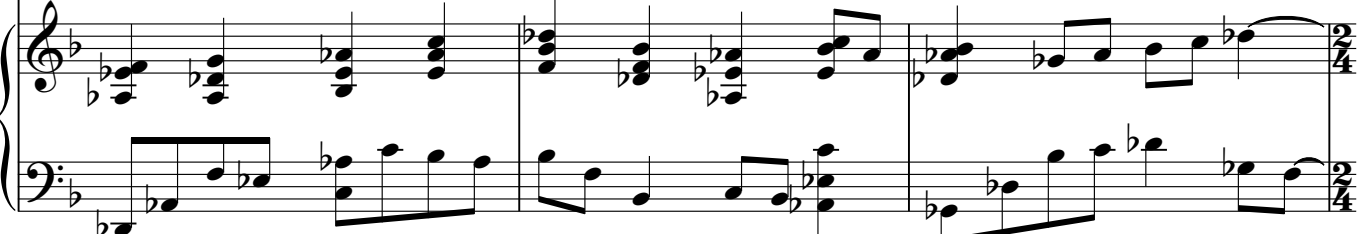
then the sa-tis-fac-tion, Of find-ing hid-den trea-sure From un-re-len-ting ac-tion. Of  
leav-ing for-mer for-tunes, Ex-chang-ing by-gone glo-ry For e-ver-las-ting por-tions. Pos-

Pno. 


52 | 1.

Cl. 


sel-ling all we have To buy one fruit-ful field, Be-cause what it con-tains To

Pno. 

55 | 2.

Cl. 

us has been re-vealed. If you ses-sing next to noth-ing\_ Tru-ly will suf-fice, Be-

Pno. 

72

Cl. *f*

cause we have dis - co ver'd\_\_\_ The pearl of great price.\_\_\_ With the po - wer of God's Spi - rit,\_\_\_ That

Pno. *mf*

75

Cl.

search - es all things, We delve to new depths, We strike las - ting springs!

Pno.

79

Cl.

Seek the Lord\_ with all your heart\_ and soul, Search the hid - den trea - sures of His

Pno. *f*



82

Cl. *mind.* *Ask, re ceive; Knock, doors will*

Pno.

85

Cl. *o - pen, Seek, find. All that we*

Pno.

*rit.*

*p*

89

Cl. *seek we will find.*

Pno.

$\text{♩} = 63$

# The Work

R.M.  
Adapted From Philippians

Ryan Malone

## SCENE 2: FLASHBACK FROM ROMAN HOUSE ARREST

*♩ = 116*

MARY

TRYPHENA

TRYPHOSA

JULIA

CLAUDIA

ONESIPHORUS

RUFUS  
PUDENS

The e - van - ge - list Luke is based here with us,

JOHN MARK

LUKE (enters from the house)

TIMOTHY

PAUL

Piano

8

Ru. Help - ing God's ser-vant in mul-ti-ple ways; As Paul's scribe and phy - si-cian, He can

Pno.

14 *mf* **Poco meno mosso** ♩ = 108

On. What his-to-ry your mi-ni-stry por - trays! \_\_\_\_\_

Ru. al - so aid your mis-sion.

Lu. \_\_\_\_\_ *mp* The

Pno. *mf* *p*

22

Lu. first trip to Rome for God's a - pos-tle Be - gan as a pri-so-ner, as you

Pno.

28

Lu. know. It was some-thing he would glo-ry in, I at - test, as his his - to - ri - an.

Pno.

34 *molto rit.*  $\text{♩} = 88$

Lu. This con - clu - ded six years a - go.

Pno.

38 *rit.*  $\text{♩} = 58$

Pno. *mp*

42 *mf*

My. A fam' - ly is here to see you; Your

Pno.

46 *mf*

My. half - bro - ther Ru - fus and Clau - di - a his bride.

Cl. *mf* God has dou - bled our joys!

Ru. *mf* We

Pno.

49

Cl. 

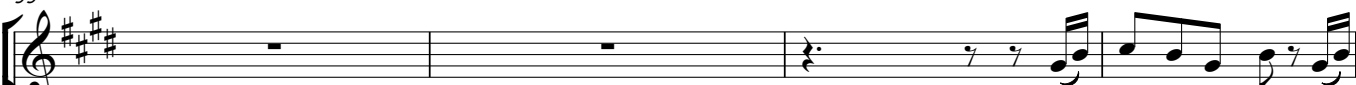
Ru. 

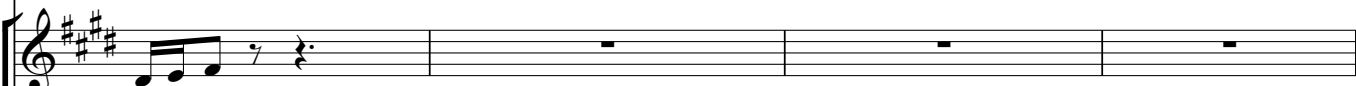
Pa. 

Pno. 

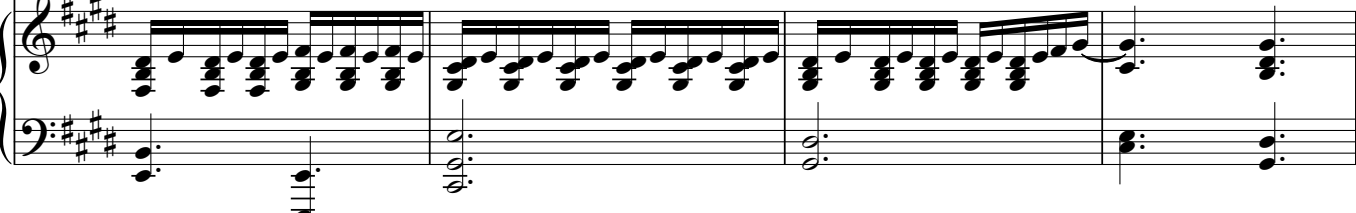
The name of our new - est is  
 now have two boys!  
 What plea - sure your pre - sence pro - vides!

53

My. 

Cl. 

Ru. 

Pno. 

And may they be praised, Be -  
 No - va - tus;  
 Our first - born is named af - ter Ti - mo - thy.

57

My. 

Pno. 

cause they were raised Up - on the a - pos - tles' knees. Near - ly

61

My. two years in - side this con - fine - ment, Our a - pos-tle en - dured few con -

Pno.

64

My. straits. He has pu - blished in - struc - tion With-out a - ny ob - struc - tion,

Pno.

67

My. Re - ceiv - ing and em - ploy - ing these saints. *mf*

Tn. You know

Pno.

70

Tn. Luke, the scribe and phy - si - cian; *mf*

Ts. The de - vo - ted hi - sto - ri - an: John

Pno.

73

Tn. This mi-nis-ter is Ty-chi-cus,

Ts. Mark. He's a re-la-tive of Bar-na-bas.

Pno.

76

Tn. Who de-li-vers Paul's e-pis-tles a-far.

Ti. *mf* Our ef-forts de-mand faith-ful wo-men, Like

Pno.

81

Ti. Ma-ry, who greet-ed you there. The la-dy Try-phe-na, The lab'-ring Try-pho-sa,

Pno.

85

Ju. (enters with a box) *rit.*  $\text{♩} = \text{♩}$   $\text{♩} = 76$  E - pa-phro-di - tus has ar-

Ti. And Ju-li-a, what is it you share?

Pno.

89

Ju.  rived from Phi-lip-pi; He de-lights us with his safe re-turn. The Phi-

Pno. 

92

Ju.  lip-pi-ans have sent a spe-cial gift... ..to help your spi-rits lift.

Ti.  A - no-ther one?

Pa.  My

Pno. 

94

My.  What o-ther con-gre-ga-tion Shares

Pa.  deep-est thanks these bre-thren have earned.

Pno. 



97

My. such com-mu-ni-ca - tion?

Ju. Their cha-ri-ty\_ tru-ly knows no end.

Pa. This\_ gift of sweet fra-grance, Like the

Pno.

101 *accel.*

Pa. an-cient cloud of in-cense, To God may this a - ro - ma as - cend!

Pno.

104  $\text{♩} = 126$  *f*

Pa. We must write those in Phi-lip-pi\_ at

Pno. *f* *mf*

107

Pa. once, The a - chieve - ments here\_ these ma - ny months. For\_

Pno.

110

Pa. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

these kinds of let-ters Have con - quered these fet-ters. What a mar - vel - ous work God has

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

113

Mk. *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *f* *3*

Mix the

Ti. *f* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Now you shall wit - ness the se - cre - ta - ry's deeds:

Pa. done!

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

116 (ladies scurry to prepare for letter writing)

Mk. ink! And shar - pen the reeds! For

Lu. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Score the pa - per! Im - plo - ring our God, With thanks - giv - ing and zeal;

Pno. *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

120 *molto rit.*  $\text{♩} = 69$  *mf*

Mk. 8 what we will pub-lish, This is our ap peal- - - - - May it

Lu. 8 This is our ap-peal. May it

Pno. 3 3 *mp*

124

Mk. 8 sail up - on our pen-man-ship, Ap-proach-ing ev' - ry shore; On wings of parch-ment May these words now

Lu. 8 sail up - on our pen-man-ship, Ap-proach-ing ev' - ry shore; On wings of parch-ment May these words now

Pno.

127  $\text{♩} = 116$  *mf*

Mk. 8 soar!

Lu. 8 soar!


Pno. *mf*

129

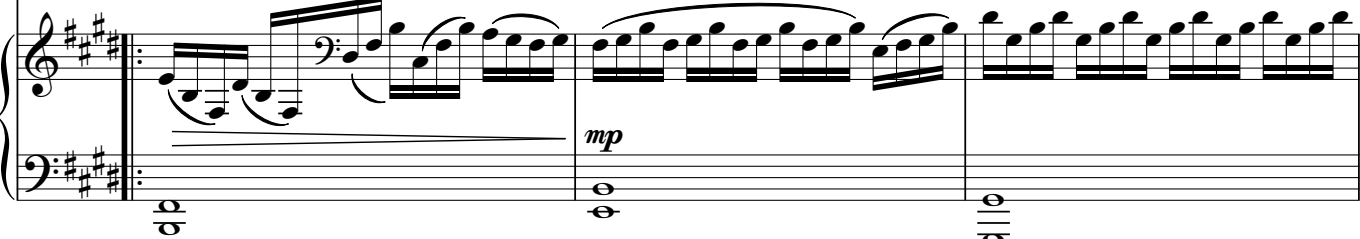
Pno.

131/156

*mf*

Pa. 

The\_\_ fruits of this sen - tence are clear: The\_\_  
My\_\_ bonds give them bold - ness of voice, A\_\_

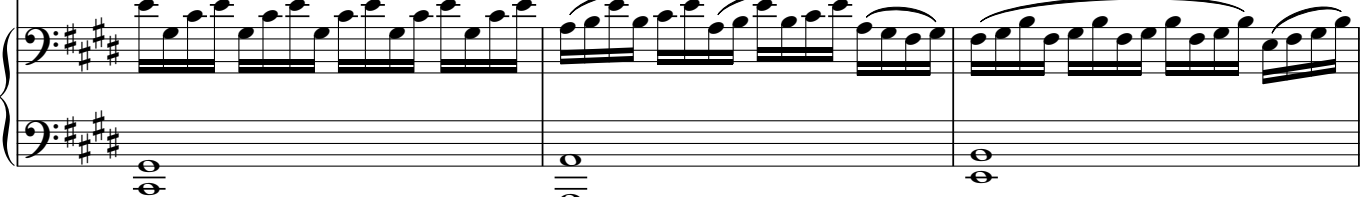
Pno. 

*mp*


134/159

Pa. 

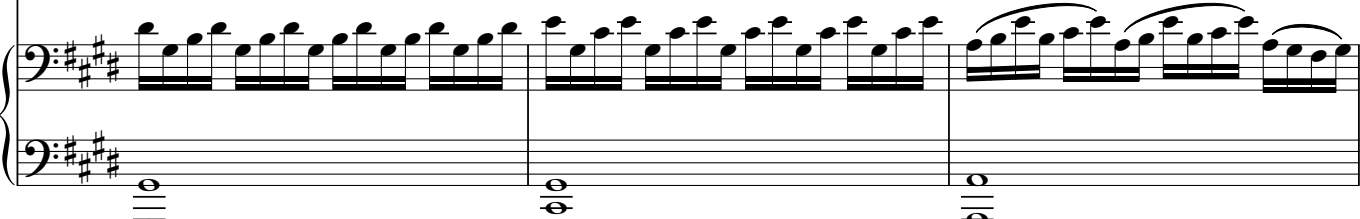
in - crease in spite of these chains. The\_\_ truth is pro - claimed with - out  
faith and a love that a - bounds; In\_\_ God I will al - ways re -

Pno. 

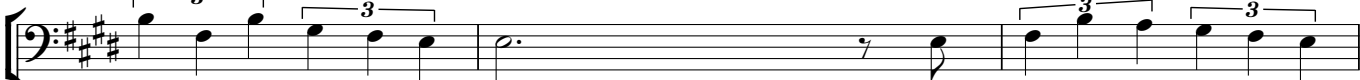
137/162

Pa. 

fear, The\_\_ gos - pel has not been re - strained. Re -  
joice: For\_\_ they are my joy and my crown! Com -

Pno. 

140/165

Pa. 

mind them the Word of the Lord Can - not be con - stric - ted by  
mend them for how they've o - beyed, And la - bored while I have been

Pno. 

143/168

Pa. *bonds; gone!* Un - al - tered, un - fet - tered, un - hin - dered, The Work car - ries  
 So bor - der - less, bound - less and end - less, The Work car - ries

Pno.

146/171

Pa. *on!* *Car-ry on!* *Car-ry on!* *Yes, the*

Pno.

150/175

Pa. *Work of God* *car-ries on!* *Yes, the Work of God al-ways car-ries*

Pno.

153

Pa. *on!*

Pno.

176

Pa. *on!* En - du - ring strong, — The Work of God car-ries on.

Pno.

179

Pa. *mp* If the dead - li - est vi - per strikes from the flame,

Pno. *p*

182

Pa. This is how I re - spond: Shake off that ser-pent

Pno. *mf*

185

Pa. in - to the fire, And car - ry on!

Pno. *f*

(enter with writing supplies)

188

My. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Tn. (enter with writing supplies) *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Ts. (enter with writing supplies) *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Ju. (enter with writing supplies) *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Cl. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Ru. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Mk. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Lu. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Ti. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Pa. *f* Car-ry on! Car-ry on! Yes, the Work of God car-ries

Pno. *f*

192

My. *on!*

Tn. *on!*

Ts. *on!*

Ju. *on!*

Cl. *on!*

Ru. *on!*

Mk. *on!* In the light!

Lu. *on!* Through the night!

Ti. *on!* En - du - ring strong, —

Pa. *on!* Be - yond the dawn, — The

Pno.



195

My. Helped by lo-yal se-cre-ta-ries!

Tn. Helped by lo-yal se-cre-ta-ries!

Ts. Helped by lo-yal se-cre-ta-ries!

Ju. Helped by lo-yal se-cre-ta-ries!

Cl. Ov-er-pow'r-ing ad-ver-sa-ries' throngs!

Ru. Ov-er-pow'r-ing ad-ver-sa-ries' throngs!

Ti. Ov-er-pow'r-ing ad-ver-sa-ries' throngs!

Pa. *Work of God al-ways car-ries on!*

Pno.

199

My. Car-ry on!

Tn. Car-ry on!

Ts. Car-ry on!

Ju. Car-ry on!

Cl. Car-ry on!

Ru. Car-ry on!

Mk. Car-ry on!

Lu. We are rea-dy to write! Car-ry on!

Ti. Car-ry on!

Pa. Car-ry on!

Pno.

Detailed description: This is a page of a musical score for a choir and piano. The page number is 192, and the rehearsal mark is 199. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are arranged in a SATB format: Soprano (My.), Tenor (Tn.), Alto (Ts.), and Bass (Ju.). There are also parts for Clarinet (Cl.), Bassoon (Ru.), and Mellophone (Mk.), all of which have the lyrics "Car-ry on!". The Librarian (Lu.) part has the lyrics "We are rea-dy to write!" followed by "Car-ry on!". The Piano (Pno.) part features a complex accompaniment with sixteenth-note patterns in both hands. The lyrics "Car-ry on!" are repeated by all vocal parts and the instruments. The score includes various musical notations such as rests, beams, slurs, and a triplet in the Librarian part.

# Dance of the Chains

Ryan Malone

## SCENE 3: DUNGEON IN ROME

$\text{♩} = 116$

Piano

Measures 1-8 of the piano score. The music is in 6/8 time. The left hand plays a series of eighth notes, starting with a forte (*f*) dynamic. The right hand plays a series of chords, with some notes beamed together. A dashed line at the bottom indicates an 8-measure rest.

9

Pno.

Measures 9-18 of the piano score. The music continues with a similar rhythmic pattern. The right hand features more complex chordal textures and some grace notes.

19

Pno.

Measures 19-26 of the piano score. The right hand part becomes more active with sixteenth-note patterns. The left hand continues with eighth-note accompaniment.

27

Pno.

Measures 27-32 of the piano score. The right hand part features a series of chords with a forte (*ff*) dynamic. The left hand continues with eighth-note accompaniment.

33 **A** 7 more 8-counts of SINGLE JIG

Pno.

Measures 33-39 of the piano score, labeled as section A. The right hand part features a series of chords with a forte (*ff*) dynamic. The left hand continues with eighth-note accompaniment.

38 **B**

Pno.

44

Pno.

49 **C**

Pno.

54 **D**

Pno.

59

Pno.

65 **E**

Piano score for measures 65-68. The key signature has one flat (B-flat). Measure 65 starts with a boxed 'E' above the staff. The music features a complex texture with chords and moving lines in both hands.

69

Piano score for measures 69-72. The music continues with dense chordal textures and melodic fragments in both staves.

73 **F**

Piano score for measures 73-77. The key signature changes to two flats (B-flat and E-flat). Measure 73 starts with a boxed 'F' above the staff. The texture remains dense with many notes.

78 **G**

Piano score for measures 78-82. The key signature changes to three flats (B-flat, E-flat, and A-flat). Measure 78 starts with a boxed 'G' above the staff. A *ff* dynamic marking is present in measure 80. The bass line features a long, sustained chord in measure 80.

83

Piano score for measures 83-87. The music concludes with a *fff* dynamic marking in measure 85. The texture is very dense with many notes in both hands.

# Groanings

R.M.  
Adapted From Rom. 8:26

Ryan Malone

$\text{♩} = 120$  (enters)

ONESIPHORUS

TIMOTHY

PAUL

Piano *f*

4

On. *f*

Is my a-

Pno.

7

On. pos - tle down be - low? O - ne -

Pa. Whose voice is that I hear?

Pno. *mf*

9

On. *8* si-pho - rus, your dis-ci - ple...

Pa. A vi-si - tor ap - pears!

Pno.

12

Pa. *mf* Not ma - ny would ha-zard such shame for my sake; This

Pno. *mp*

15

On. *8* *mf* Your con - di - tion grieves my heart, But no

Pa. place is not found with much ease.

Pno.

18

On. *8* shame will\_ it im - part.

Pa. With your sac - ri - fice God is well - pleased. Your

Pno.

21

On. *8* Your des - pair is not des - pised,

Pa. la - bor God re - mem - bers, Your love is not ig - nored.

Pno.

24


On. *8* I re - ceive you as the Lord. *mp*

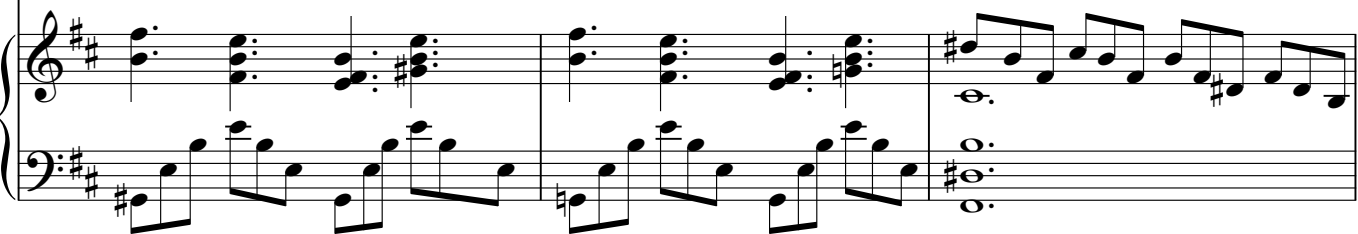
Pa. Give no thought un - to my lack; Of this

Pno. *p*





28

Pa.  truth there is no doubt: We brought noth - ing to this world, And sure - ly we can car - ry noth - ing

Pno. 

31

Pa.  out. *f* I bear in my bo - dy the marks of the Lord— An


Pno.  *mf*


34


Pa.  em - blem of right-eous re - nown; \_\_\_\_\_ These chains are an or - na - ment, More

Pno. 

37

On.  *f* That

Pa.  price - less and glo - ri - ous Than the jew'ls in the em - pe - ror's crown.

Pno. 

40

On. Ti - mo - thy now could be here in my place— Re - gain - ing the cour - age that

Pno.

43

On. wanes! \_\_\_\_\_ Much com - fort has fled, Through the tears he has shed; But

Pno.

46

On. you could re - kin - dle his flame! \_\_\_\_\_

Pa.

Pno. The ser - vants of the Lord

50

Pa. Must not be dis - il - lui - sioned. All the god - ly in

Pno.

53

Pa. *mf*  
Christ Shall suf - fer per - se - cu - tion.

Pno.

56

Pa. *mf*  
I must write un - to Ti-mo-thy\_ at once, One more

Pno. *mp*

59

Pa. *mf*  
charge from a fa - ther to a son; This may be my last gift. Fetch me

Pno.

62

Pa. *mf*  
Luke, and be swift! With his pre - sence this work can be done.

Pno.

65 *f*

Pa. Tell him my ob-jec - tive— In - form him of my needs: Bring the ink, and the pa - per, And

Pno. *mf*

68 (exits)

On. And I'll re - turn oft, Bring - ing com - fort and care.

Pa. well - sharp - ened reeds. And

Pno.

72 *♩. = 66*

Pa. here in your ab - sence, I will of - fer prayer:

Pno.

77 (kneels) *mp*

Pa. Ab - ba Fa - ther, Your son now

Pno. *p*

80

Pa. cries, My ev' - ry need — Your love sup - plies. I give you

Pno.

83

Pa. thanks For all your grace, That o - ver-flows And grows my

Pno.

86 (alone in the Ephesus home) *mp*

Ti. I fall on my knees, And lift up my hands, My

Pa. faith.

Pno.

89

Ti. eye-lids en-clos-ing my thoughts; — As I in - ter-cede, The

Pno.

92

Ti. *si-lence ex-pands, My lips are now at a loss.*

Pa.

Pno. *That*

95  $\text{♩} = 69$

Pa. *you would count me wor- thy, And ex- tend to me your mer- cy, For-*

Pno.

97

Pa. *giv- ing the trans-gres- sions of my past. Though done blind-ly in un- be- lief, Of all*

Pno.

100

Pa. *sin- ners, yes, I am chief, You still hear each pe- ti- tion that I ask. So*

Pno.

103

Ti. For what should I ask? For what should I pray?

Pa. now I come Be - fore your throne, A -

Pno.

105

Ti. My heart is search-ing

Pa. bout a son I call my own. Your Ho - ly Spi-rit In him re -

Pno. *cresc.*

108

Ti. For what to say. I

Pa. store, He has your strength; But he needs more.

Pno. *mf*

111

Ti. know I shall be heard; But I don't know the words. Yet your Spi - rit will pre-vail, Where

Pno. *p* *mp*

114

Ti. words will of - ten fail; Com - pos - ing our re - quest, The un - spo - ken is ex - pressed. I

Pno. *2*

117

Ti. need that Spi-rit, The need is sore; I need that Spi-rit, Please give me

Pno. *mp* *p* *2*

120

Ti. more.

Pa. *mp*

Pno. *2* *2*

Like a son works with his fa - ther, We have



122

Pa. both ex - celled the gos-pel, To - ge - ther in the Spi - rit we have

Pno.

124

Pa. walked. No o - ther man is like him, No

Pno.

*mf*

126

Pa. el - der as like-mind-ed, Ex - ten - ding my com-pas - sion to the

Pno.

128

Ti. I know why I groan, I know why I cry, I

Pa. flock.

Pno.

*mf*

*mp*

131

Ti. know what I in-ward-ly want; \_\_\_\_\_ But there are un-knowns, Be-

Pno.

134

Ti. yond tear-ful eyes, What is your will to be done? \_\_\_\_\_ Take

Pno.

137

Ti. charge of my re-quest, For I don't know what's best. But your Spi - rit will pre-vail, Where

Pno.

*f*

*mf*

140

Ti. ours will of - ten fail; Com - po - sing our ap-pear, Though at odds with what we feel. I

Pno.

143

Ti. *mf* *f*  
 need that Spi-rit, The need is sore; I need that Spi-rit, Please give me

Pno. *mp*

146

Ti. *mf*  
 more!

Pa. *mf*  
 Could I al - so now ob-tain, If I may so im-plore: With what

Pno. *mf*

149

Ti. *mf*  
 Like a

Pa. *mp*  
 lit - tle sight re-mains To see my son once more?

Pno. *p*

152

Ti. fa - ther with his son, \_\_\_\_\_ What a force we would be - come, Em -

Pno. *mp*

154

Ti. po - wer'd by a love I'd ne - ver known; \_\_\_\_\_ When

Pno.

156

Ti. gal - lant hearts grow hol - low, His faith I now must fol - low, And

Pno. *mf*

158

Ti. i - mi - tate the cour - age \_\_\_\_\_ he has shown. \_\_\_\_\_

Pno. *f*

rit. a tempo

160

Ti. *mp*

Ab-ba Fa-ther, Your son now cries, My ev' - ry

Pa. *mp*

I know why he groans, I know why he cries,

Pno. *mp*

163

Ti. *mf*

need Your love sup-plies,, Your Ho - ly Spi-rit in me re-

Pa. *mf*

I know what he in-ward-ly wants. But there are un-knowns,

Pno. *mf*

166

Ti.

store, I have your strength, but I need more.

Pa.

Be-yond tear-ful eyes; What is your will to be done? But Your

Pno.

169

Ti. 

Pa. 


Piano: 

Could he al - so now ob - tain, If  
Spi - rit will pre - vail, Where ours will of - ten fail. He needs your Spi - rit,

172

rit. ----- a tempo

Ti. 

Pa. 

Piano: 

I may so im - plo - re: That he see his son once more?  
The need is sore. Please give him more.

176

rit. -----

Ti. 

Pa. 

Piano: 

A - - - men.  
A - - - men.

# Final Charge

R.M.  
Adapted From 2Tim. 1

Ryan Malone

♩. = 112

ONESIPHORUS

LUKE (enters)

PAUL

Piano *mp*

Lu. *mf*

It is I, your ser-vant Luke,

Pno.

Lu. *mf*

Here at your re - quest.

Pa.

What com - fort to wel - come your

Pno.

10

Pa. *voice:* Of all pri-so-ners\_ I am most blessed! I have

Pno.

13

Pa. gone to the ends of the realm, To the ut - ter - most shores of the

Pno.

16

Pa. West; My\_ Fa - ther will short - ly ex - cel\_ My

Pno.

19

Pa. mo - ment to en - ter His rest. We must work while it is

Pno. *mf*

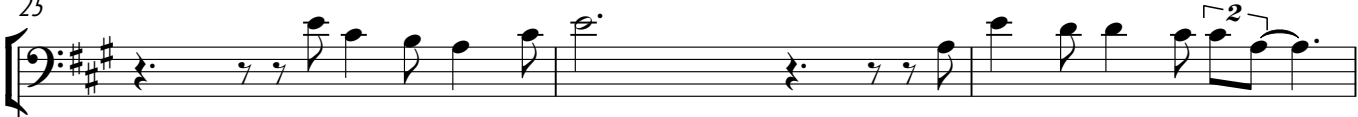



22

Pa.  day, Be - fore my life's dis - mis - sal, \_\_\_\_\_

Pno. 

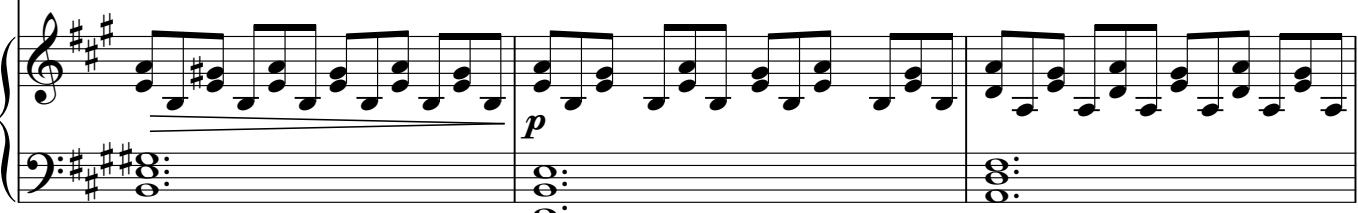
25

Pa.  To act with - out de - lay, To write one last e - pis - tle. \_

Pno. 

28

Pa.  (They say my pen has weight and strength,

Pno.  *mp* *p*

31

Pa.  But my speech is less re - spec - ted; I've lit - ral - ly bored a man to

Pno. 

34 *mp*

Lu. *2*  
8  
Though he was re-sur - rec - ted!

Pa.  
death.) (chuckles) (then seriously)  
Now, to Ti-mo-thy\_ we

Pno. *mf*

37

Pa.  
write, O, di-li-gent re - cor - der,

Pno.

40

Pa. *2*  
So may our minds u - nite, To set God's House in or - der.

Pno.

43 *rit.*  $\text{♩} = 80$  *mf*

Lu. *mf*

Pa. *mf*

Pno. *p*

Now who could de-li-ver your mes-sage? Are\_

48

Lu. *mf*

Pa. *mf*

Pno. *mf*

I have pro-mised to at-tend Your\_ needs un-to the end; Is  
you not the one I should use?

52

Lu. *mf*

Pa. *mf*

Pno. *mf*

there a-no-ther mi-nis-ter\_ to choose?  
Some el-ders de-ser-ted the cause. Some faith-ful are ser-ving a-broad.

56

Lu. He's in Ga - la - tia. Ti - tus?

Pa. Cres - cens? To Dal - ma - tia. While o - thers are figh - ting our

Pno.

59

Lu. As for car - ri - ers, there is

Pa. God. These names must be re - cor - ded.

Pno.

62

Lu. one: With Ty - chi - cus at hand, He can meet this de - mand.

Pa. A -

Pno.

65 (out of scene, in a narrator role) **poco rit.** ♩ = 72

On.

Pa. He pre - pared this par-ting gift, Put-ting  
greed. So let it be done!

Pno.

69

On.

all faith, love and hope in; Though caged be - neath the dark, His

Pno.

71

On.

heart was ne - ver more o - pen. Fe - wer words could be more e - lo - quent, No more

Pno.

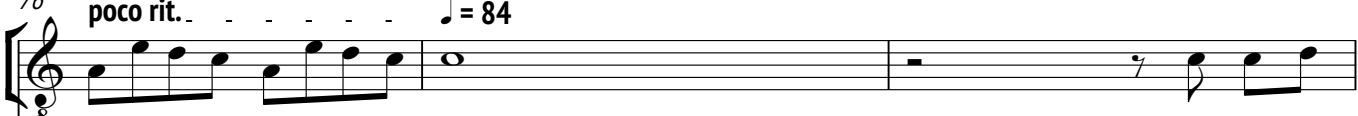
73

On.

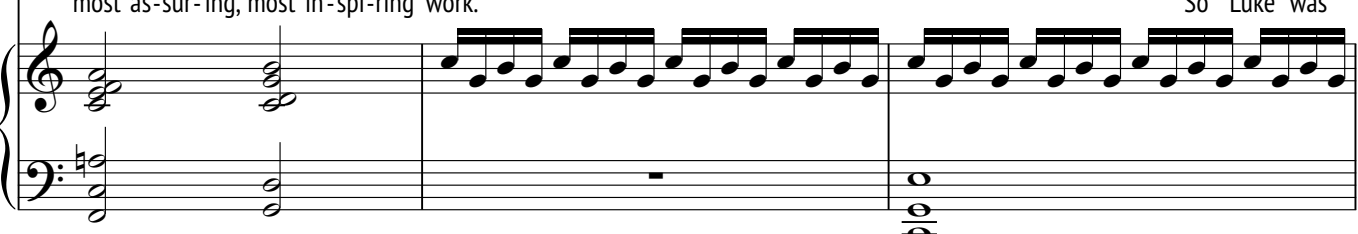
zeal could he ex - ert, Though a pri-s'ner fa-cing his fi-nal charge, He au-thored this fi-nal charge. His

Pno.

76 *poco rit.* ♩ = 84

On. 

most as-sur-ing, most in-spi-ring work. So Luke was

Pno. 

79

On. 

rea-dy to write:

Lu. 

You may be - gin to re-cite; I will start with, "Paul, an a-pos- tle..."

Pa. 

An a-

Pno. 

82

Lu. 

By the will of God, —

Pa. 

pos - tle of Je - sus Christ, By the will of God, Ac -

Pno. 

84

Lu. Ac - cor - ding to the pro - mise, Of life which is in Christ

Pa. cor - ding to the pro - mise, The pro - mise of life which is in Christ Je - sus.

Pno.

87

Lu. Je - sus. To Ti - mo - thy, my son? Then the

Pa. My dear - ly be - lov - ed son.

Pno.

90

Lu. ty - pi - cal greet - ing? One mo - ment, sir, to re - cord...

Pa. Grace, mer - cy and peace from...

Pno.

93

Lu. *mp* God the Fa - ther, *mf* Christ Je - sus our

Pa. *mf* Peace from God the Fa - ther, And Christ Je - sus our Lord.

Pno. *mp*

96

Lu. Lord. Then your state - ment of thanks -

Pa.

Pno. *mf*

98

Lu. gi - ving?

Pa. I thank God whom I serve Just as my

Pno.



100

Pa. fa-thers did, \_\_\_\_\_ With a cons - cience clean and pure.

Pno.

102

Pa. Tell him of my cease-less dai-ly prayers, Long-ing to see him, mind-ful of his tears, Com-

Pno.

106 *poco rit.*

Pa. mend him for the pure faith he re - tains, That has dwelled with-in his fam-'ly ma-ny years. Re

Pno.

110 ♩ = 76

Pa. mem-ber your grand-mo - ther Lo - is, Your de-vout mo-ther Eu-nice as well. Re -

Pno.

113

Pa. *3*

call when I laid my hands on you So with-in you God's Spi-rit would dwell.

Pno.

117 *f*

Pa. *f*

Stir those em-bers, Stoke that fire! Fan the flames That in -

Pno.

120

Pa. *3*

spire. Be filled with the gift Of Fa - ther a -

Pno.

122 *rit.*  $\text{♩} = 72$

On.

Pa. *3* *3* *3* So the

bove; Not the spi-rit of fear, But of so-ber-ness, po-wer and love.

Pno.

126

On. *8*

words flowed from his mouth, Like the pen of a re-ady wri-ter; In sha-dows of de-mise, His

Pno. *p*

129

On. *8*

eyes were ne-ver brigh-ter. Fe-wer words could be more con-fi-dent, No more

Pno.

131

rit. . . . .

On. *8*

faith could he as-sert, Like a sol-dier poised for his fi-nal charge, He au-thored this fi-nal charge. His

Pno.

134

a tempo

On. *8*

most as-sur-ing, most in-spi-ring work.

Pno.

# Dance of the Dispatch

Ryan Malone

Piano

$\text{♩} = 72$

*mp*

5 (Luke hands Tychicus the letter)

*rit.*

Pno.

9  $\text{♩} = 116$

*mf*

Pno.

15 (Tychicus dances with letter)

**A** TRAVERSING SEA  
9 8-counts of SINGLE JIG

Pno.

21 **B**

Pno.

27

Pno.

Musical score for measures 27-32. The treble clef contains chords and moving lines, while the bass clef features a steady eighth-note accompaniment.

33

C

Pno.

Musical score for measures 33-38. Measure 33 features a long chord with a fermata in the treble clef. The bass clef continues with eighth-note accompaniment.

39

D

Pno.

Musical score for measures 39-44. Measure 39 features a long chord with a fermata in the treble clef. The bass clef continues with eighth-note accompaniment.

45

E

Pno.

Musical score for measures 45-50. Measure 45 features a long chord with a fermata in the treble clef. The bass clef continues with eighth-note accompaniment.

51

Pno.

Musical score for measures 51-56. Measure 51 features a long chord with a fermata in the treble clef. The bass clef continues with eighth-note accompaniment.

57

F

Pno.

Musical score for measures 57-62. Measure 57 features a long chord with a fermata in the treble clef. The bass clef continues with eighth-note accompaniment.

63 G

Piano score for measures 63-68. Measure 63 is marked with a 'G' in a box. The score shows a treble and bass clef with various chords and melodic lines.

69 H

Piano score for measures 69-74. Measure 69 is marked with an 'H' in a box. The score shows a treble and bass clef with various chords and melodic lines.

75/83

Piano score for measures 75-83. The score shows a treble and bass clef with various chords and melodic lines.

78/86 1.

Piano score for measures 78-86. Measure 78 is marked with a '1.' in a box. The score shows a treble and bass clef with various chords and melodic lines.

88 2.

Piano score for measures 88-94. Measure 88 is marked with a '2.' in a box. The score shows a treble and bass clef with various chords and melodic lines. The piece ends with a 2/4 time signature.

93  $\text{♩} = \text{♩}$  **I** TRAVERSING LAND  
8 8-counts of reel

Piano score for measures 93-98. The piece is in 2/4 time with a tempo marking of quarter note equals quarter note. The key signature has one sharp (F#). The score is for piano (Pno.) and consists of two staves. Measure 93 starts with a forte (f) dynamic. The right hand plays a series of chords, while the left hand plays a steady bass line. A first ending bracket labeled 'I' spans measures 95-98, where the right hand plays a more active eighth-note pattern.

99

Piano score for measures 99-102. The right hand continues with eighth-note patterns, and the left hand provides harmonic support with chords and moving bass lines.

103 **J**

Piano score for measures 103-108. A second ending bracket labeled 'J' spans measures 103-108. The right hand features a mix of eighth-note runs and chords, while the left hand maintains a consistent bass line.

109 **K**

Piano score for measures 109-113. A third ending bracket labeled 'K' spans measures 109-113. The right hand plays a series of chords and eighth-note patterns, and the left hand has a prominent bass line with a long note in measure 110.

114

Piano score for measures 114-118. The right hand continues with eighth-note patterns and chords, and the left hand provides a steady bass line. The piece concludes with a double bar line and a key signature change to two flats (Bb and Eb).

230

121 **L**

Piano score for measures 121-124. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a steady eighth-note accompaniment. A fermata is placed over the final chord of the system.

125

Piano score for measures 125-128. The right hand continues the melodic line, and the left hand continues the eighth-note accompaniment. A fermata is placed over the final chord of the system.

129 **M**

Piano score for measures 129-133. The right hand has a more active melodic line with eighth and sixteenth notes, and the left hand has a more varied accompaniment with some chords. A fermata is placed over the final chord of the system.

134 **N**

Piano score for measures 134-137. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment with eighth notes. A fermata is placed over the final chord of the system.

138

Piano score for measures 138-141. The right hand has a melodic line with some rests, and the left hand has a more active accompaniment with eighth notes. A fermata is placed over the final chord of the system.



142 0

Pno.

146

Pno.

151 p

Pno.

155

Pno.

159 (Tychicus arrives and knocks)

Pno. *ff*

# Breath of God

R.M.  
Adapted From  
2Tim. 3:16-17

Ryan Malone

## SCENE 4: HOME IN EPHESUS

$\text{♩} = 88$

(Tychicus enters with letter, is greeted, and pantomimes its recitation)

*mp*

EUNICE

PAUL

Piano

When

5

Eu.

Ty-chi-cus ar-rived, The let-ter he'd re-cite, Was pro-fi-ta-ble for doc-trine and re-proof, Im-

Pno.

*poco rit.*

9

Eu.

prove-ment and cor-rec-tion, With train-ing and in-struc-tion, That bre-thren be made per-fect with this

Pno.

*poco rit.*

12  $\text{♩} = 72$  *mf*

Eu. truth. As the words flowed from his mouth, Like a breeze in a grie-vous de- sert, The

Pno. *mp*

15 *poco rit.*  $\text{♩} = 76$

Eu. cool-ing breath of God Was a most as- su- ring, most in- spi- ring trea- sure...

Pno.

19 *mp*

Eu. It had bles- sings for the house of O- ne - si- pho- rus, \_

Pno. *p*

23

Eu. Greet- ings\_ from a few re-main-ing saints, Sa - lu - ta - tions sent to Pris - ca and A -

Pno.

26

Eu. qui - la,\_\_\_ And war-nings of the ad-ver - sa - ry's gains.

Pa. *mf* Now as for

Pno.

29

Pa. mi - ni sters\_ Still with this pri-so- ner,\_\_\_ There is one last de-vo - tee. Since I sent

Pno. *mp*

33

Pa. Ty - chi - cus To you in Eph - e - sus, On - ly Luke re - mains with

Pno.

36

Pa. me. For Rome soon em - bark, But first find John Mark;

Pno.

39

Pa. He is use - ful for mis - sions to come. Your haste I com - pel; The

Pno.

42

Pa. books bring as well, E - spe - cial - ly the parch - ments, my son. *rit.* **attaca**

Pno.

# Stand

R.M.

Ryan Malone

*♩ = 76* (studies the letter by herself) *mp*

EUNICE

PAUL

Piano

*p*

It says when he first was tried, No

6

Eu.

Pno.

man stood at his side To share the guilt of which he was ac-cused. His faith would not be shak-en, And

10

Eu.

Pa.

Pno.

*mf*

though he was for-sak-en, He\_ prayed to God that they might be ex - cused.

For the

13 *f*

Pa. Lord stood right there, So I could de-clare His truth to the crowd God gave. Christ

Pno. *mp*

17 *poco rit.* *mf*

Pa. stood in the breach And strength-ened my speech, And from li-ons' mouths I was saved. For I

Pno.

21 *a tempo* *p*

Pa. know the Lord shall de - li-ver me\_ From ev' - ry e - vil en -

Pno. *p*

24

Pa. dea- vor,\_\_\_ And save me for his hea-ven-ly king - dom;

Pno.

238 27  $\text{♩} = 72$  *p*

Eu. *f* *mf* *p* At

Pa. *f*

Pno. *f* *mf* *p*

To Him be glo - ry for - ev - er!

33

Eu. times we feel de - ser - ted On some lone de - sert is - land, Feel - ing crowd - ed by se - clu - sion And

Pno.

36

Eu. deaf - ened by the si - lence; When loy - al - ty turns to lone - li - ness, And faith could turn to fear, Com -

Pno.

39  $\text{♩} = 76$  *mp*

Eu. pan - ion - ship ap - proach - es; As - sur - ance soon draws near. Our

Pno.



42

Eu.  Right-eous Judge in hea - ven Stands rea - dy to de - fend us; We say: If God be for\_ us, Then

Pno. 

45

Eu.  who can be a - gainst\_us? If on - ly foes sur - round\_us, And start to cast their stones, We can

Pno. 

48

Eu.  see our el - der Bro - ther Stand - ing from our Fa - ther's throne! *f* When we stand for

Pno. 

51

Eu.  God, We ne - ver stand a - lone. At our right\_ hand, He makes His pre - sence

Pno. 

54

Eu. known. And if all o-thers leave, We're ne-ver on our own: When we stand for

Pno.

58

Eu. God, we ne-ver stand a-lone. For

Pno.

*mf*

61

Eu. this our feet stand rea-dy: The gos-pel's pro-cla-ma-tion. With

Pno.

*mp*

63

Eu. this Our mind is guard-ed: The hel-met of sal-va-tion. With

Pno.

65

Eu. right - eous - ness our breast-plate, With truth our belt is bound; E -

Pno.

67

Eu. quipped with sword and shield— The faith to stand our ground! When we stand for

Pno.

*f*

*mf*

70

Eu. God, We ne - ver stand a - lone. At our right hand, He makes His pre - sence

Pno.

73

Eu. known. And if all o - thers leave, We're ne - ver on our own: When we stand for

Pno.



90

Eu. lone. At our right hand, He makes His pre-sence known. And if

Pno.

93

Eu. all o-thers leave, We're ne-ver on our own: When we stand for God,

Pno.

97

Eu. We ne-ver stand a-lone. Stand a-lone!

Pno.

102

Eu. **Freely** We ne-ver, ne-ver, ne-ver, ne-ver ne-ver stand a lone.  $\text{♩} = 72$  **poco rit.**

Pno.

# Deadly Aim

R.M.

Ryan Malone

## SCENE 5: IMPERIAL COURT IN ROME

♩ = 129

ACTE

HELEN

NERO

SIMON  
MAGUS

GREEK  
CHORUS

Piano

6

Grk.

*mp*

Some qua-li-ties can be

*mp*

Pno.

12

Grk. feigned, Mo-men - ta - ri - ly be sus - tained, In fan - ta - sies of

Pno.

16

Grk. po - e - try and song. But men re - vert to their real

Pno.

20

Grk. na - ture, Or in the - a - tri - cal no - men - cla - ture: No one can wear a mask for ve - ry

Pno.

25  $\text{♩} = 134$  *mf* 3

He.   
 Re - ports of re-volt in

Grk.   
 long!

Pno.   
 *mp*

30 3 3

He.   
 A - fri - ca, News of mu - ti - ny in Gaul, Pro - tests and plots in the se - nate, Fore -

Pno.

35 3 3

Ac.   
 Our Cae - sar has met his de - mise. And

He.   
 shadowed our em - pe - ror's fall.

Pno.



39

Ac. some of the last words he'd speak: What an art - ist dies

Ne. (out of scene) [SPOKEN:] *f* Qua-lis ar-ti-fex pe - re - o! What an art - ist dies

Pno.

44

Ac. in me!

Ne. in me!

Pno.

49  $\text{♩} = 144$   
(Acte, Helen, Nero exit) (sits in Nero's chair)

Si.

Pno. *p*

53 *sempre p*

Si. When goals can - not be reached, And

Pno.

57

Si. walls can-not be breached, A tac - tic that those Par thi-ans have em -

Pno.

61

Si. ployed, Is crou-ching from a - far, Well - hid - den from the war,

Pno.

66

Si. As ar-chers, dis-tant tar - gets are des-troyed. A

Pno.

71/87

Si. 

hun - ter with his game, \_\_\_\_\_ Will make his dead-ly aim, \_\_\_\_\_ Though all the while pro-  
 darts with tips a flame, \_\_\_\_\_ I make my dead-ly aim, \_\_\_\_\_ What shield\_ can ex-

Pno. 

76/92

Si. 

ceed - ing with great stealth. His vi - sion must be sharp,  
 tin - guish my bar - rage? The ge - nius that\_ I am, \_

Pno. 

80/96

Si. 

Un - cloud - ed by\_ the dark, \_\_\_\_\_ Though all the while in -  
 This for - ward think - ing plan, \_\_\_\_\_ Will ex - e - cute un -

Pno. 

84/100

Si. 

vi - si - ble him - self. My tage.  
 ri - valed sa - bo -

Pno. 

102

Si. *I'll ride the long - term course, A -*

Pno.

105

Si. *stride my pure white horse, Out - lived by all the*

Pno.

108

Si. *acts that shall tran - spire. For as they of - ten say,*

Pno.

*rit.*

113

Si. *Rome was - n't built in a day, And so in - to the fu - ture,*

Pno.

*a tempo*

117 *cresc.*

Si. So in - to the fu - ture, So in - to the

Pno. *cresc.*



120 *f*

Si. fu - ture I shall

Pno.



123

Si. fire!

Pno. *f*

# The Word

R.M.  
Adapted From  
2Tim. 2:9; 3:15

Ryan Malone

## SCENE 6: HOME IN EPHESUS

*♩ = 58*

JOHN MARK

AQUILA

LUKE

TIMOTHY

PAUL

Piano

*mf*

John

5 (enters)

Mk.

Aq.

Ti.

Pno.

Mark has ar - rived to see you;

*mf*

I thank you for ans-wer-ing my

8 *mf*

Mk. It soun - ded quite pres - sing.

Ti. call. Yes, I must ex - press things Con -

Pno.

11

Ti. tained in this let - ter from Paul. He charged me to bring you to

Pno.

14

Mk. With

Ti. see him To come be - fore win - ter's re - buke;

Pno.

17

Mk. parch-ments in hand?

Ti. That was his com-mand: To bring them to him and to

Pno.

20

Aq. A -

Ti.

Pno. Luke. *mf*

23

Mk. Luke?

Aq. no - ther guest has joined us. Why are you not still in Rome At -

Lu. (enters)

Pno. *mp*



rit. . . . .

26

Aq. *8* ten - ding God's ser - vant?

Lu. *f* My mes - sage is ur - gent.

Ti. *mf* If you're here, then his fate is

Pno. *mf*

30

Lu. *mp* At last to Cae - sar's blade, his neck he would

Ti. known.

Pno. *p*

*♩ = 72*

34

Lu. 

Ti. *mf*  *3*

Pa. *mp* 

Pno. *mp* 

give. How true: The king bears not the sword in vain. If we have

37

Mk. *mp*  *3*

Aq. *mp*  *3*

Lu. *mp*  *3*

Ti. *mp*  *3*

Pa. *mp*  *3*

Pno. *p*  *mp*

If we en - dure with Him, with Him we shallreign!  
 If we en - dure with Him, with Him we shallreign!  
 If we en - dure with Him, with Him we shallreign!  
 If we en - dure with Him, with Him we shallreign!  
 died with Christ, with Him we shall live; If we en - dure with Him, with Him we shallreign!

41  $\text{♩} = 58$

Ti. *mp*  
Are these all the parch-ments in

Pno. *p*

44 *mp*  
This set re - pre - sents Ma - ny

Lu. His wri - tings com - piled in one place?

Ti. ques - tion?

Pno.

48 *mf*  
let - ters he sent, A task I have glad - ly embraced. My co - dex con - tains twelve e -

Pno. *mp*

52

Mk. *pis-tles...*

Aq. *f* So

Ti. *mf* And I pos - sess two sent to me.

Pno.

55

Aq. *f* four-teen in size!

Lu. *f* This\_ num-ber im-plies His leg-a-cy is dou-bly com-plete.

Pno. *mf*

59  $\text{♩} = 116$

Ti. *mf* The\_ fruits of these mat - ters are

Pno. *mp*

62

Ti. clear: A saint may be sen-tenced and slain; Though the

Pno.

65

Ti. faith - less could co - wer in fear, God's ob - jec - tive will still be at -

Pno.

68

Ti. tained! I see how the Word of the Lord Can -

Pno.

71

Ti. not be con - stric - ted by bonds; Un - al - tered, un - fet - tered, un -

Pno.

74

Mk. *f*

Aq. *f* *Li-ving*

Lu. *f* *Li-ving*

Ti. *f* *Li-ving*

hin-dered, God's Word shall live on! *Li-ving*

Pno. *f*

77

Mk. *on! Li-ving on! Yes, the Word of God shall live*

Aq. *on! Li-ving on! Yes, the Word of God shall live*

Lu. *on! Li-ving on! Yes, the Word of God shall live*

Ti. *on! Li-ving on! Yes, the Word of God shall live*

Pno.

80

Mk. *on!* Yes, the Word of God al-ways lives on!

Aq. *on!* Yes, the Word of God al-ways lives on!

Lu. *on!* Yes, the Word of God al-ways lives on!

Ti. *on!* Yes, the Word of God al-ways lives on!

Pno.

83

Mk.

Aq.

Lu.

Ti. *mf*

Pno. The\_

86

Ti. *mp* Scrip-tures I've known since a child, Ex - pand with the words he has

Pno. *mp*

89

Mk. *mf* These e - pis - tles that we have com - piled, From the

Lu. *mf* These e - pis - tles that we have com - piled, From the

Ti. panned;

Pno. *mf*

92

Mk. mouth of our God they des - cend!

Aq. *mf* His words are the Word of the

Lu. mouth of our God they des - cend!

Pno. *mf*



95

Aq. Lord; Out-

Ti. This was God's de - sign all a - long.

Pno.

98

Mk. un - bro - ken, God's Word shall live on!

Aq. spo - ken, God's Word shall live on!

Lu. un - sha - ken, God's Word shall live on!

Ti. God's Word shall live on!

Pno.

101

Mk. *f* Li - ving on! Li - ving on! Yes, the

Aq. *f* Li - ving on! Li - ving on! Yes, the

Lu. *f* Li - ving on! Li - ving on! Yes, the

Ti. *f* Li - ving on! Li - ving on! Yes, the

Pno. *f*

104

Mk. Word of God shall live on!

Aq. Word of God shall live on! En - du - ring strong, —

Lu. Word of God shall live on!

Ti. Word of God shall live on! The

Pno.

107

Mk. *mp* 3 God has ap - poin - ted men once to

Aq. *mp* 3 God has ap - poin - ted men once to

Lu. *mp* 3 God has ap - poin - ted men once to

Ti. *mp* 3 Word of God al - ways lives on! God has ap - poin - ted men once to

Pno. *p*

110

Mk. die;

Aq. die; Of this we are as - sured.

Lu. die;

Ti. die;

Pno.

113

Mk. *mf* with - 'ring like grass, But God's Word en -

Aq. *mf* But God's Word en -

Lu. *mf* Fa - ding like flo - wers, But God's Word en -

Ti. *mf* But God's Word en -

Pno. *mp*

116

Mk. *f* dures! Li - ving on! Li - ving

Aq. *f* dures! Li - ving on! Li - ving

Lu. *f* dures! Li - ving on! Li - ving

Ti. *f* dures! Li - ving on! Li - ving

Pno. *f*

119

Mk. *on! Yes, the Word of God shall live on! En -*

Aq. *on! Yes, the Word of God shall live on!*

Lu. *on! Yes, the Word of God shall live on!*

Ti. *on! Yes, the Word of God shall live on!*

Pno.

122

Mk. *du - ring strong, —*

Aq. *Though men are gone, —*

Lu. *The Word of God al-ways lives*

Pno.

125

Mk. *En - du - ring strong, — Though we are gone, — The*

Aq. *En - du - ring strong, — Though we are gone, — The*

Lu. *on! En - du - ring strong, — Though we are gone, — The*

Ti. *En - du - ring strong, — Though we are gone, — The*

Pno.

128

Mk. *Word of God for - ev - er shall live on! —*

Aq. *Word of God for - ev - er shall live on! —*

Lu. *Word of God for - ev - er shall live on! —*

Ti. *Word of God for - ev - er shall live on! —*

Pno.

# Departure

R.M.  
Adapted From 2Tim. 4:6-8, 22

Ryan Malone

JOHN MARK

Freely ♩ = 69 *mp* 3

Are we re-ady to go, With all these com-po-nents, To our a-

TIMOTHY

PAUL

Piano *mp*

Mk. 4

pos-tle in the East? *mp* (exits with Luke and Aquila)

Ti. (studies the letter)


I'll be right there; Just give me one mo-ment.


Pno. *p*

Pa. 8 *mp*


Pno.

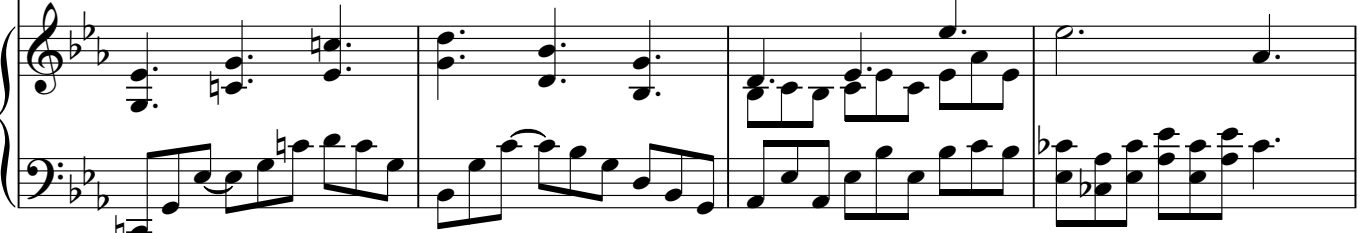
12/37

Pa.  see my ship Now docked at the har-bor, Its fi - nal trip Is set for de-par-ture: My  
see my cup Poured out on the al - tar; Its fi - nal drop Is soon to be of-fer'd; I've

Pno. 


16/41

Pa.  Cap - tain calls me a - board. Un-  
gi - ven till there was none. May

Pno. 

20/45

Pa.  coil the rope, And draw up the an-chor; Em - bark with hope, Raise  
God now drink Of my last li - ba - tion; I'm at the brink of

Pno. 

23/48

Pa.  vic - to - ry's ban - ner: I jour - ney to claim my re - ward!  
tast - ing sal - va - tion. I know that my work here is done!

Pno. 





62 *mp*

Pa. *I am rea-dy, I know; Yes, I know in my heart, I am*

Pno. *p*

65 *poco accel.* *mf*

Pa. *rea-dy to go, The time is at hand, The time to de-part. This*

Pno.

68 **Piu poco mosso** ♩. = 66

Pa. *crown that I will hold Made of sil-ver and of gold, Is not just some-thing one man can at-*

Pno. *mp*

71 *f*

Pa. *tain; Tru-ly as that day is near-ing, All who long for His ap-pear-ing Shall*

Pno. *mf*

74 *rit.* ----- *a tempo*

Pa. from our Right-eous Judge re-ceive the same! I have fought the good fight!

Pno. *f*

77

Pa. I have guar - ded the faith, I have joy - ful-ly fi-nish'd my race;—

Pno.

80

Pa. — At the end is a crown that a - waits! An ho - nor we all may em-

Pno.

poco rit. - - - Tempo I ♩ = 60

84 *mf*

Pa. *brace!* I am rea-dy, I know; Yes, I know in my heart, I am

Pno. *mp*

88 *mp* poco rit. - - -

Pa. rea-dy to go, The time is at hand, The time to de-part.

Pno. *p2*

92 *a tempo* [SPOKEN]: The Lord Jesus Christ be with your spirit

Pa.

Pno.

96 [SPOKEN]: Grace be with you. *pp* END ACT II

Pa.

Pno. *pp* A - men.

# Fight the Good Fight / Dance of the Christian Soldiers

R.M.  
Adapted From 1Tim. 6:12

Ryan Malone

**SOPRANO LEADS**  
(Eunice, Claudia)

**ALTO LEADS**  
(Lois, Priscilla)

**TENOR LEADS**  
(Onesiphorus,  
John Mark,  
Luke, Aquila)

**BARITONE LEADS**  
(Timothy, Rufus,  
Paul, Barnabas)

**CHORUS**

**Piano**

*♩ = 123*

ALL: *mp*

We are sol - diers,

ALL (except Paul):  
*mp*

We are sol - diers,

*p*

Detailed description: This is a musical score for a four-part vocal setting. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 123. The score is divided into five systems. The first system contains the vocal parts: Soprano Leads (Eunice, Claudia), Alto Leads (Lois, Priscilla), Tenor Leads (Onesiphorus, John Mark, Luke, Aquila), and Baritone Leads (Timothy, Rufus, Paul, Barnabas). Each vocal part begins with a whole rest for the first four measures, followed by the lyrics 'We are sol - diers,' in the fifth measure. The dynamic is marked as mezzo-piano (mp). The second system contains the Chorus part, which consists of two staves (treble and bass clef) with whole rests for all five measures. The third system contains the Piano accompaniment, starting with a piano (p) dynamic. The right hand has a whole rest for the first four measures, followed by a half note chord in the fifth measure. The left hand plays a rhythmic accompaniment of eighth notes and quarter notes throughout the piece.

6

S. Lds. But not of the flesh - ly kind; By in - vi - si - ble for - ces Our war is de -

A. Lds. But not of the flesh - ly kind; By in - vi - si - ble for - ces Our war is de -

T. Lds. But not of the flesh - ly kind; By in - vi - si - ble for - ces Our war is de -

B. Lds. But not of the flesh - ly kind; By in - vi - si - ble for - ces Our war is de -

Pno.



11

S. Lds. fined.

A. Lds. fined. LOIS: *mf* Our\_ foes are not mor - tal but dead - ly still yet,

T. Lds. fined.

B. Lds. fined. TIMOTHY: *mf* Their

Pno. *mf* *p* *mf*

15

T. Lds. LUKE:

B. Lds. Yet we shall put them to

ve - ne-mous tac - tics a much great - er threat;

Pno. *p* *mf* *p* *mf*

18

A. Lds. PRISCILLA:

T. Lds. We bat - tle the de - vil, we wres - tle with sin -

Pno. flight. AQUILA: The

21

S. Lds. EUNICE:

T. Lds. So stand as the chil - dren of

Pno. e - vil with - out and the dark - ness with - in;

24

S. Lds. ALL: *f*  
light! And fight! Fight the good fight, The fight of

A. Lds. ALL: *f*  
And fight! Fight the good fight, The fight of

T. Lds. ALL: *f*  
And fight! Fight the good fight, The fight of

B. Lds. ALL (except Paul): *f*  
And fight! Fight the good fight, The fight of

Ch. *f*  
Fight the good fight, The fight of

Pno. *f*

28 (soloists double chorus)


Ch. *f*  
faith! Fight with ho - nor, and fight with strength!

(soloists double chorus)


Pno. *f*




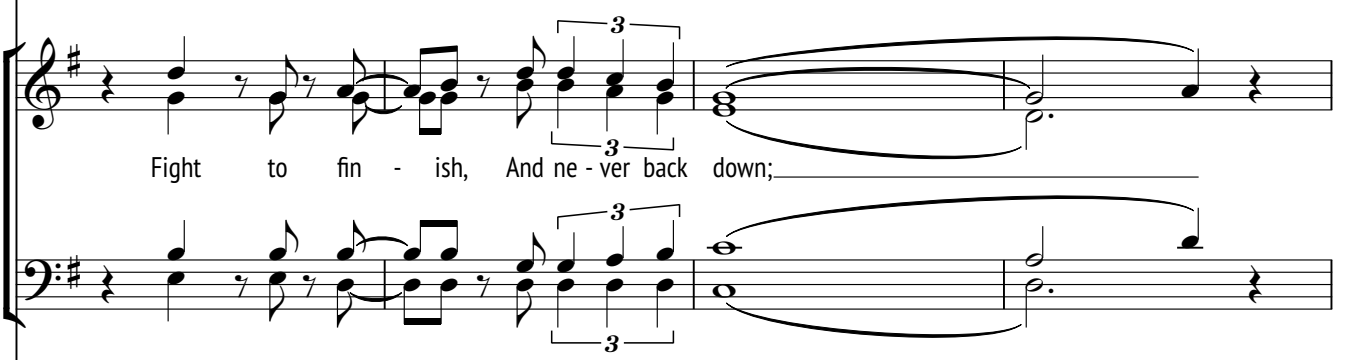
32

S. Lds.  Fight to fin - ish, We will ne - ver back down;

A. Lds.  Fight to fin - ish, We will ne - ver back down;

T. Lds.  Fight to fin - ish, We will ne - ver back down;

B. Lds.  Fight to fin - ish, We will ne - ver back down;

Ch.  Fight to fin - ish, And ne - ver back down;

Pno. 

36

S. Lds. *mf*  
Fight for the glo - ry and fight for the crown!\_\_ We are

A. Lds. *mf*  
Fight for the glo - ry and fight for the crown!\_\_ We are

T. Lds. *mf*  
Fight for the glo - ry and fight for the crown!\_\_ We are

B. Lds. *mf*  
Fight for the glo - ry and fight for the crown!\_\_ We are

Ch.  
Fight for the glo - ry and fight for the crown!\_\_

Pno. *mp*

40

S. Lds. war - riors,

A. Lds. war - riors,

T. Lds. war - riors, Ad - vanc - ing at God's com - mand; \_\_\_\_\_ By

B. Lds. war - riors,

PRISCILLA: \_\_\_\_\_ By

ONESIPHORUS: \_\_\_\_\_ 3 \_\_\_\_\_

AQUILA: \_\_\_\_\_ By

Pno.



44

S. Lds. \_\_\_\_\_ We sure - ly can stand. \_\_\_\_\_

A. Lds. kneel - ing in prayer, We sure - ly can stand. \_\_\_\_\_

T. Lds. kneel - ing in prayer, We sure - ly can stand. \_\_\_\_\_

B. Lds. \_\_\_\_\_ We sure - ly can stand. \_\_\_\_\_ Our\_

CLAUDIA: \_\_\_\_\_ 3 \_\_\_\_\_

RUFUS: \_\_\_\_\_ 3 \_\_\_\_\_

Pno.

48

S. Lds. Their blades pro - ven po - wer - ful,

B. Lds. wea - pons are honed with a spi - ri - tual spark,

Pno.



51

S. Lds. nim - ble and sharp,

A. Lds. LOIS: No part of our ar - mor is

T. Lds. JOHN MARK: More than a two - ed - ged sword;

Pno. *mf*

55

A. Lds. i - ron or steel,

B. Lds. BARNABAS: But\_ fash-ioned from el-e-ments tru - ly more real. PAUL: *f* So be

Pno.



59

S. Lds. ALL: *f* And fight!

A. Lds. ALL: *f* And fight!

T. Lds. ALL: *f* And fight!

B. Lds. strong in the Lord And the pow'r of His might! ALL: And fight!

Pno. *f*

63

*f* (soloists double chorus)

Ch.

Fight the good fight, The fight of faith!

Fight with ho-

*f* (soloists double chorus)

Pno.



67

S. Lds.

- nor, and fight with strength!

Fight to fin - ish,

A. Lds.

- nor, and fight with strength!

Fight to fin - ish,

T. Lds.

- nor, and fight with strength!

Fight to fin - ish,

B. Lds.

- nor, and fight with strength!

Fight to fin - ish,

Ch.

- nor, and fight with strength!

Fight to fin - ish, And ne-ver back

Pno.

71

S. Lds. Ev-er hold-ing our ground. Fight for the glo - ry and fight for the crown!

A. Lds. Ev-er hold-ing our ground. Fight for the glo - ry and fight for the crown!

T. Lds. Ev-er hold-ing our ground. Fight for the glo - ry and fight for the crown!

B. Lds. Ev-er hold-ing our ground. Fight for the glo - ry and fight for the crown!

Ch. down; Fight for the glo - ry and Fight for the crown!

Pno.

75

S. Lds. EUNICE:

We

A. Lds. LOIS:

We suf-fer all strug-gles and strife, To lay hold on im-mor-tal life;

T. Lds. ONESIPHORUS:

We

B. Lds. BARNABAS:

We suf-fer all strug-gles and strife, To lay hold on im-mor-tal life;

Ch.

Pno.

*mp*



79

S. Lds. bat-tle our way to the source. PRISCILLA:

A. Lds. With God on our side\_ we will make it;

T. Lds. bat-tle our way to the source. AQUILA: With\_ God on our side\_ we will make it;

B. Lds. TIMOTHY: PAUL: It is

Pno.

83

S. Lds. ALL: take it! Be - hold how we take it by

A. Lds. ALL: take it! Be - hold how we take it by

T. Lds. ALL: take it! Be - hold how we take it by

B. Lds. ALL: take it! Be - hold how we take it by

Pno.

there for the tak-ing so

87

S. Lds. force! Go forth! Fight the good fight, The fight of

A. Lds. force! Go forth! Fight the good fight, The fight of

T. Lds. force! Go forth! Fight the good fight, The fight of

B. Lds. force! Go forth! Fight the good fight, The fight of

Ch. Go forth! Fight the good fight, The fight of

Pno. *ff*

91 (soloists double chorus)

Ch. faith! Fight with ho - nor, and fight with strength!

(soloists double chorus)

Pno.

95

Ch. Fight the good fight, The fight of faith!

Pno.

99

Ch. Fight with ho - nor, and fight with strength!

Pno.

103

S. Lds. Fight to fin - ish, Ev - er gain - ing more ground!

A. Lds. Fight to fin - ish, Ev - er gain - ing more ground!

T. Lds. Fight to fin - ish, Ev - er gain - ing more ground!

B. Lds. Fight to fin - ish, Ev - er gain - ing more ground!

Ch. Fight to fin - ish, And ne - ver back down;

Pno.



107

Ch. (soloists double chorus) Fight for the glo - ry and Fight for the crown!

Pno.

109  $\text{♩} = 120$

Ch.

Pno.

*mf*

112 **DANCE OF THE CHRISTIAN SOLDIERS** **A** 23 8-counts of TREBLE REEL

Pno.

117 **B**

Pno.

123

Pno.

129 **C**

Pno.

*f*

137 **D**

Pno.

143 **E**

Pno.

149 **F**

Pno.

155

Pno.

161 **G**

Pno.

166 **H**

Pno.

171

Pno.

177

Pno.

183

Pno.

189

Pno.

195

Pno.

201 **L**

Pno.

This system contains measures 201 through 206. It is marked with a box containing the letter 'L'. The music is for piano (Pno.) and is in a key with three sharps (F#, C#, G#). The right hand features a complex, flowing melodic line with many slurs and ties, while the left hand provides a steady accompaniment of eighth notes.



207 **M**

Pno.

This system contains measures 207 through 212. It is marked with a box containing the letter 'M'. The right hand continues with a similar melodic style, but with more frequent slurs. The left hand accompaniment remains consistent with the previous system.



213 **N**

Pno.

*mf*

This system contains measures 213 through 218. It is marked with a box containing the letter 'N'. The dynamic marking *mf* (mezzo-forte) is present. The right hand has some chords and rests, while the left hand continues with eighth-note accompaniment.



219 **O**

Pno.

This system contains measures 219 through 226. It is marked with a box containing the letter 'O'. The right hand features several chords and rests, with some notes tied across measures. The left hand accompaniment continues.



227

Pno.

*ff*

This system contains measures 227 through 232. The dynamic marking *ff* (fortissimo) is present. The right hand has a more active melodic line, and the left hand accompaniment continues with eighth notes.



233 **P**

Pno.

237 **Q**

Pno.

243

Pno.

249 **R**

Pno.

254 **S**

Pno.

259

Pno.

265 **T**

Piano score for measures 265-270. The treble clef contains chords with triplets and slurs. The bass clef contains a rhythmic pattern of eighth notes.



271 **U**

Piano score for measures 271-277. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes.



278 **V**

Piano score for measures 278-284. The treble clef contains eighth notes and chords with triplets. The bass clef contains chords and eighth notes.



285 **W**

Piano score for measures 285-292. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes.



293

Piano score for measures 293-300. The treble clef contains chords with triplets and slurs. The bass clef contains chords with triplets and slurs.

# DANCING PAUSES

301 ♩ = 123

Ch. *f unison* 3

(soloists double chorus) We suf-fer all strug-gles and strife, To lay hold on im-mor-tal life; We

Pno. *mf*

305

Ch. 3 div. 3

bat-tle our way to the source. With God on our side we will make it; It is

Pno. 3

309

Ch. 3 3 3 3 3 3

there for the tak-ing so take it! Be - hold how we take it by

Pno. 3 3 3 3 3 3

## DANCING RESUMES

313

Ch. force! Go forth! Fight the good fight, The fight of

Pno.

*ff*

317

Ch. faith! Fight with ho - nor, and fight with

Pno.

320

Ch. strength! Fight the good fight, The fight of

Pno.

324

Ch. *faith! Fight with ho - nor, and fight with strength!*

Pno.



329

S. Lds. *Fight to fin - ish, Ev - er gain - ing more ground!*

A. Lds. *Fight to fin - ish, Ev - er gain - ing more ground!*

T. Lds. *Fight to fin - ish, Ev - er gain - ing more ground!*

B. Lds. *Fight to fin - ish, Ev - er gain - ing more ground!*

Ch. *Fight to fin - ish, And ne - ver back down;*

Pno.

(soloists double chorus)

333

Ch.

Fight for the glo - ry and Fight for the crown!

(soloists double chorus)

Ch.

Pno.



337

Ch.

Fight for the glo - ry And fight

Ch.

Pno.

340

S. Lds. for the crown!

A. Lds. for the crown!

T. Lds. for the crown!

B. Lds. for the crown!

Ch. for the crown!

Pno.

Detailed description: This is a musical score for a choir and piano. The score is written in G major (one sharp) and 4/4 time. It consists of six systems. The first four systems are for the vocal parts: Soprano Ladies (S. Lds.), Alto Ladies (A. Lds.), Tenor Ladies (T. Lds.), and Bass Ladies (B. Lds.). Each vocal part has a treble clef and a vocal line with lyrics 'for the crown!'. The fifth system is for the Choir (Ch.), with a treble clef and a vocal line with lyrics 'for the crown!'. The sixth system is for the Piano (Pno.), with a grand staff (treble and bass clefs) and a complex accompaniment. The piano part features chords, arpeggios, and melodic lines in both hands. The score ends with a double bar line.