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In the Stillness of the Night
SAB Choir, Descant, Piano, Guitar,
Flute, Oboe, Cello, Assembly

Dan Schutte

CHORAL SERIES

In the Stillness of the Night **(Magdalene's Song)**

Dan Schutte

Preview

In the Stillness of the Night

Magdalene's Song

Dan Schutte

INTRO *Gently* (♩ = ca. 80)

Piano

C G/B Am Am/G

F C/E G 7sus4 C *poco rit.*

REFRAIN

Descant *a tempo*

In the still of night I watch where they laid him

Soprano *a tempo*

Alto

In the still - ness of the night, I kept watch where they laid him, a

Baritone *a tempo*

C G/B Am Am/G F

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in a gar - den for a King. In the
gar - den be - fit - ting a King. In the

light of morn, the voice that I longed for, the Sav - ior
light of ear-ly morn, I heard the voice that I longed for; the Sav - ior had

C/E D9/F# Dm7/G G
C G/B Am Am/G F C/E

The musical score is presented in three systems. Each system includes a vocal line (treble clef), a piano accompaniment line (treble and bass clefs), and a chord progression line. The lyrics are written below the vocal line. The first system covers the first two lines of lyrics. The second system covers the next two lines. The third system covers the final line of lyrics and includes a chord progression line below the piano accompaniment. A large, semi-transparent watermark 'Piano' is overlaid diagonally across the center of the page.

1 to Verses Final

spoke my name. _____ name. _____

1 to Verses Final

spo - ken my name. _____ name. _____

G7sus4 C to Verses Final Am Am/G F

C/E G7sus4 C Fine

poco rit. *molto rit.*

VERSES *Slightly faster* (♩ = ca. 84)

1. Do not lin - ger with me here. Go and tell what you have
 2. You have jour - neyed at my side. You have heard the words I
 3. By the mer - cy of our God death will nev - er hold its

E E/G# Am F G7

1. seen. _____ Let us meet in God's Je - ru - sa - lem to
 2. pray. _____ And you dared to stand be - neath the cross, when
 3. sway. _____ For the Love that raised the dead to life will

Csus4 C C/B Am B/D# Esus4 Em

slower *rit.* **Descant** **D.S.**

In the

slower *rit.* **D.S.**

1. dine at heav - en's feast. _____
 2. dark - ness held the day. _____
 3. bring e - ter - nal day. _____

In the

slower *rit.* **D.S.**

F Dm7 Gsus4 F/G Gsus4 G

In the Stillness of the Night

Magdalene's Song

(Guitar/Vocal)

Dan Schutte

INTRO *Gently* (♩ = ca. 80)

(Pno)

C G/B Am Am/G

F C/E G7sus4 C *poco rit.*

REFRAIN

C *a tempo* G/B Am Am/G F

In the still - ness of the night, I kept watch where they laid him, a

C/E D9/F# Dm7/G G

gar - den be - fit - ting a King. In the

C G/B Am Am/G F

light of ear - ly morn, I heard the voice that I longed for; the

C/E G7sus4

Sav - ior had spo - ken my name.

1 C to Verses

Final Am Am/G F

name.

C/E G7sus4 *poco rit.* C *molto rit.* **Fine**

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VERSES *Slightly faster* (♩ = ca. 84)

E E/G# Am F G7

1. Do not lin - ger with me here. Go and tell what you have
 2. You have jour - neyed at my side. You have heard the words I
 3. By the mer - cy of our God death will nev - er hold its

Csus4 C C/B Am B/D# Esus4 Em

1. seen. _____ Let us meet in God's Je - ru - sa - lem to
 2. pray. _____ And you dared to stand be - neath the cross, when
 3. sway. _____ For the Love that raised the dead to life will

F Dm7 Gsus4 F/G Gsus4 rit. G D.S.

slower

1. dine at heav - en's feast. _____ In the
 2. dark - ness held the day. _____
 3. bring e - ter - nal day. _____

In the Stillness of the Night

FLUTE

Dan Schutte

Arr. by Gerard Chiusano

INTRO *Gently* (♩ = ca. 80)

poco rit.

REFRAIN 1

VERSE 1 *Slightly faster* (♩ = ca. 84)

a tempo *slower*

REFRAIN 2 *Tempo Primo*

VERSE 2 *Slightly faster* (♩ = ca. 84)

REFRAIN 3 *Tempo Primo*

slower *rit.*

VERSE 3 *Slightly faster* (♩ = ca. 84)

slower *rit.*

FINAL REFRAIN *Tempo Primo*

poco rit. *molto rit.*

Preview

In the Stillness of the Night

OBOE

Dan Schutte

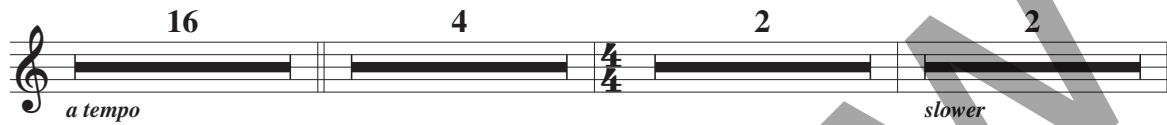
Arr. by Gerard Chiusano

INTRO *Gently* (♩ = ca. 80)



REFRAIN 1

VERSE 1 *Slightly faster* (♩ = ca. 84)



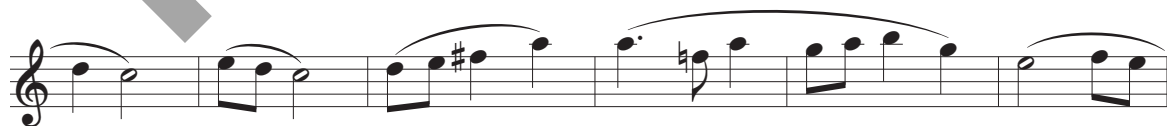
REFRAIN 2 *Tempo Primo*



VERSE 2 *Slightly faster* (♩ = ca. 84)



REFRAIN 3 *Tempo Primo*



VERSE 3 *Slightly faster* (♩ = ca. 84)

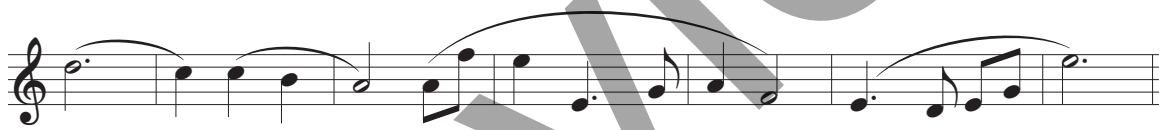


FINAL REFRAIN *Tempo Primo*



slower

rit.



poco rit.

molto rit.



In the Stillness of the Night

CELLO

Dan Schutte

Arr. by Gerard Chiusano

INTRO Gently (♩ = ca. 80)

REFRAIN 1

VERSE 1 Slightly faster (♩ = ca. 84)

REFRAIN 2 *Tempo Primo*

VERSE 2 Slightly faster (♩ = ca. 84)

REFRAIN 3 *Tempo Primo*

VERSE 3 Slightly faster (♩ = ca. 84)

slower *rit.*

FINAL REFRAIN *Tempo Primo*

poco rit. *molto rit.*

Preview

Composer Notes

That evening, Joseph, a wealthy man from Arimathea, who was himself a disciple of Jesus, went to Pilate and asked for the body of Jesus, and Pilate gave orders for the body to be handed over to him. So Joseph took it, wrapped it in clean linen and placed it in his own new tomb which had been hewn in the rock. Then he rolled a large stone across the doorway of the tomb and went away. But Mary from Magdala and the other Mary remained there, sitting in front of the tomb. (Matthew 27:57–61)

Most of us have heard this account from Matthew's Passion account many times over the years. And yet, until only recently, I never paid much attention to the meaning of that last sentence. After Jesus' body was laid in the tomb and the stone had been placed to seal the opening, Mary Magdalene stayed there, waiting outside the tomb. After all the others had left, she stayed.

I can imagine how she felt after watching her Lord and Teacher crucified and die as she stood beneath the cross. To say that she must have been heartbroken and in shock does not capture the profound reality of that moment for her. The darkness in her soul must have been overwhelming.

The Twelve and the other disciples had left, while she stayed at the tomb. But why? Perhaps because this was the only place that made sense to her. She was not ready to let go and accept that it was over. Her heart's instinct was to remain close to him even in death, so she stayed there with his lifeless body. It would be presumptuous to imagine that she stayed there because she knew that he would rise a few days later—people just don't die and come back to life. She was surely struggling to accept the fact that he, the one she loved dearly, was gone.

We don't know from the scripture accounts how long she stayed there outside his tomb. But we do know that she was there as the sun rose early on Easter morning. And because she was there, she was the first to see Jesus alive and risen. She didn't know him at first but recognized his voice when he spoke her name. In the depth of her sorrow, she hears the familiar voice. It's hard to imagine how she tried to grasp what was happening, the disbelief and the excitement she must have felt as she hurried to where the others were staying to tell them the news. She had seen him alive. At that moment, she became the apostle to the apostles, the one who brought the wondrous news to the others.

This meditation is meant to provide a context for this song that celebrates Mary of Magdala, this woman of faith who had such a special relationship with Jesus of Nazareth.

The refrain captures the voice of Mary as she waited outside the tomb, while the verses speak in the voice of the Risen Christ. In this sense, the song is a conversation between the two of them, but also between us and the Lord of our hearts. There are surely those moments along our own journey of faith when we have the wind knocked out of us, when life comes along and breaks our hearts. When we don't know where to go and what to do. Mary Magdalene offers us a model of how we might respond. She can be our companion as we sit outside the tomb and wait until the morning breaks. With her, we wait to hear the Risen One speak our names, however long that might take.

Here are some suggestions for performing this piece:

We might think of setting the stage for the conversation with solo singers – a woman’s voice singing the first refrain followed by a male voice singing the first verse. Alternatively, a schola of women and a schola of men can have the same effect. After that, the congregation can be invited into the conversation for the rest of the refrains and verses.

For the text to be received at its best, the song needs to be performed with enough rubato to highlight the phrases. Try to avoid a strict, metronomic performance and allow the tempo to ebb and flow. The phrasing of the text should guide the tempo.

This octavo includes instrument parts for flute, oboe, and cello. As you will notice in these parts, the instrumentation begins simply but grows more glorious as the piece progresses. The idea is to allow the piece to move organically from simple to majestic. The same principle applies to the dynamics: The earlier refrains and verses should be performed more softly but become fuller and stronger toward the end.

—Dan Schutte


Preview

Assembly Edition

IN THE STILLNESS OF THE NIGHT

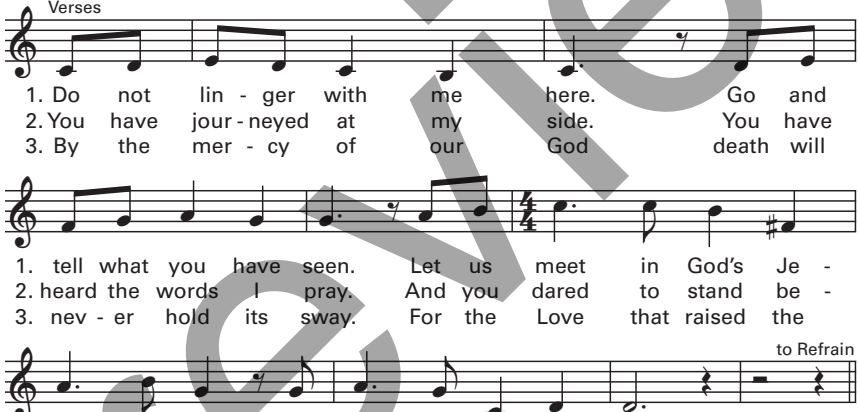
Dan Schutte

Refrain



In the still - ness of the night, I kept watch where they
laid him, a gar - den be - fit - ting a King. In the
light of ear - ly morn, I heard the voice that I longed for;
the Sav - ior had spo - ken my name.


Verses



1. Do not lin - ger with me here. Go and
2. You have jour - neyed at my side. You have
3. By the mer - cy of our God death will

1. tell what you have seen. Let us meet in God's Je -
2. heard the words I pray. And you dared to stand be -
3. nev - er hold its sway. For the Love that raised the

to Refrain



1. ru - sa - lem to dine at heav - en's feast.
2. neath the cross, when dark - ness held the day.
3. dead to life will bring e - ter - nal day.

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