



# THE ATONEMENT

A SACRED CANTATA  
For Soli, Chorus and Orchestra

Words Written by Alice Parsons

MUSIC COMPOSED BY  
**Samuel Coleridge-Taylor**  
(Op. 53)

VOCAL SCORE





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Cover Image: "Pietà" by William-Adolphe Bouguereau, 1876





The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**

Editor

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### Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Oxford University, Bodleian Music Section, Weston Library*

*Royal Academy of Music Library*

*Manuscript Transcription & Score Preparation*

RCM Library MS 4871/4872/4873

Novello and Company, Ltd. No. 11720

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### Reference Material and Software

*Notation Software:* Finale v. 26   *Audio Software:* Garritan Personal Orchestra 5   *Graphic Software:* Adobe Photoshop CS5

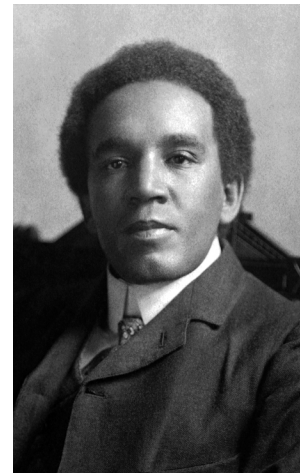
*Document Software:* Adobe In Design CS5   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Samuel Coleridge-Taylor was born in 1875 in London, England to Alice Hare Martin (1856–1953), an English woman, and Dr. Daniel Peter Hughes Taylor, a Krio from Sierra Leone who had studied medicine in the capital. He became a prominent administrator in West Africa. The couple never married.

Alice Martin named her son Samuel Coleridge Taylor after the poet Samuel Taylor Coleridge. They lived with her father Benjamin Holmans and his family after she had her son. Her father was a skilled farrier and was married to a woman other than her mother; they had four daughters and at least one son. Alice and her father called her son Coleridge. The family lived in Croydon, Surrey. In 1887 Alice Martin married George Evans, a railway worker.

Taylor was brought up in Croydon. There were numerous musicians on his mother's side and her father played the violin. He started teaching it to Coleridge when he was young. His ability was obvious when young, and his grandfather paid for the boy to have violin lessons. The extended family arranged for Taylor to study at the Royal College of Music, beginning at the age of 15. He changed from violin to composition, working under professor Charles Villiers Stanford. After completing his degree, Taylor became a professional musician, soon being appointed a professor at the Crystal Palace School of Music; and conducting the orchestra at the Croydon Conservatoire.



The young man later used the name "Samuel Coleridge-Taylor", with a hyphen, said to be following a printer's typographical error. In 1894, his father Dr. Daniel Taylor was appointed coroner for the British Empire in the Province of Senegambia.

In 1899 Coleridge-Taylor married Jessie Walmisley, whom he had met as a fellow student at the Royal College of Music. Six years older than him, Jessie had left the college in 1893. The couple had a son, named Hiawatha (1900–1980) after a Native American immortalized in poetry, and a daughter Gwendolyn Avril (1903–1998). Both had careers in music: Hiawatha adapted his father's works. Gwendolyn started composing music early in life, and became a conductor-composer in her own right; she used the professional name of Avril Coleridge-Taylor.

By 1896, Coleridge-Taylor was already earning a reputation as a composer. He was later helped by Edward Elgar, who recommended him to the Three Choirs Festival. His "Ballade in A minor" was premiered there. His early work was also guided by the influential music editor and critic August Jaeger of music publisher Novello; he told Elgar that Taylor was "a genius".

On the strength of Hiawatha's Wedding Feast, which was conducted by Professor Charles Villiers Stanford at its 1898 premiere and proved to be highly popular, Coleridge-Taylor made three tours of the United States. In the United States, he became increasingly interested in his paternal racial heritage. Coleridge-Taylor participated as the youngest delegate at the 1900 First Pan-African Conference held in London, and met leading Americans through this connection, including poet Paul Laurence Dunbar and scholar and activist W.E.B. Du Bois.

In 1904, on his first tour to the United States, Coleridge-Taylor was received by President Theodore Roosevelt at the White House. Coleridge-Taylor sought to draw from traditional African music and integrate it into the classical tradition, which he considered Johannes Brahms to have done with Hungarian music and Antonín Dvořák with Bohemian music. Having met the African-American poet Paul Laurence Dunbar in London, Taylor set some of his poems to music. A joint recital between Taylor and Dunbar was arranged in London, under the patronage of US Ambassador John Milton Hay. It was organized by Henry Francis Downing, an African-American playwright and London resident.

Composers were not handsomely paid for their music, and they often sold the rights to works outright in order to make immediate income. This caused them to lose the royalties earned by the publishers who had invested in the music distribution through publication. The popular Hiawatha's Wedding Feast sold hundreds of thousands of copies, but Coleridge-Taylor had sold the music outright for the sum of 15 guineas, so did not benefit directly. He learned to retain his rights and earned royalties for other compositions after achieving wide renown but always struggled financially.

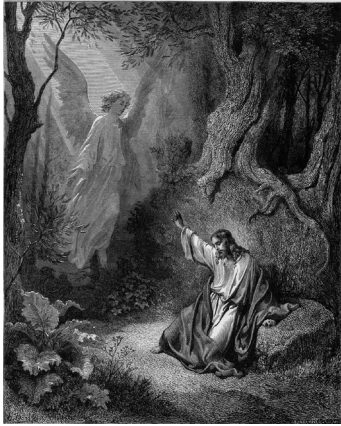
Coleridge-Taylor was 37 when he died of pneumonia on September 1, 1912. His death is often attributed to the stress of his financial situation. He was survived by his wife Jessie (1869–1962), their daughter Avril and son Hiawatha.



# THE ATONEMENT

## I. — PRELUDE

## II. — "GETHSEMANE"



### Chorus

In the soft moonlight glow  
Of the Judæan night,  
Along the road their feet so oft have trod.

Jesus of Nazareth  
And His disciples pass  
Into the Garden of Gethsemane.  
There, in the sombre shade  
Kneeling apart, the Lord  
In bitter anguish prays:

### Baritone Solo (*Christ*)

"Father! the last dread hour  
Of shame and death is near;  
The shadow of the Cross  
Upon My Spirit falls;  
Thy people hear My voice, yet heed Me not!  
The snares of sin and death encompass Me!  
The heavy sorrow of a weary world  
Rests on My soul to-night.  
Thy will, not Mine, be done!  
But let Me feel Thee near —  
Forsake Me not in My last agony!"

### Chorus

Lo! through the gathering gloom  
Of dark Gethsemane,  
Upon swift wings a radiant angel comes!  
Unto the Son of Man,  
From the High Heaven sent down,  
With confidence and hope to strengthen Him.  
Then, passing hence, toward Heaven behold him soar,  
Leaving the shadowy garden darker than before.  
Then Jesus, rising, comes  
Where the disciples lie,  
Weary with tribulation,  
Sleeping for very sorrow.

### Baritone Solo (*Christ*)

"Could ye not watch one hour, oh My beloved?  
Could ye not watch one hour?  
Brave is the spirit, but the flesh, how weak!  
Lest in temptation's path ye go astray,  
Watch, ever watch and pray!"

### Chorus

Listen! a murmur of voices,  
A sound of numerous footsteps —  
Behold! a glimmer of torches,  
Brighter and brighter glowing!  
Now from out of the shadows  
An ominous crowd approaches,  
And the torchlight fitfully flickers  
On the helmets of Roman soldiers,  
On faces distorted by malice.

### Baritone Solo (*Christ*)

"Whom seek ye? Whom seek ye?"

### Chorus

"Jesus of Nazareth! Jesus of Nazareth!  
The Galilean!  
He that conspireth 'gainst might Cæsar!  
The Blasphemer!  
Jesus of Nazareth!"

### Baritone Solo (*Christ*)

"Lo! I am He.  
Why come ye thus, all armed with swords and staves,  
To capture me?  
Daily in yonder Temple have I taught,  
Daily I paced your city's crowded ways,  
And yet ye took me not.  
But now, as if against a thief ye come!  
Behold! this is your hour,  
Therefore I go with you."

### Chorus

"Away with Him!  
Bring Him to Caiaphas!  
Lead Him to Pilate!  
To Judgment!  
Away with Him!"

### Baritone Solo (*Christ*)

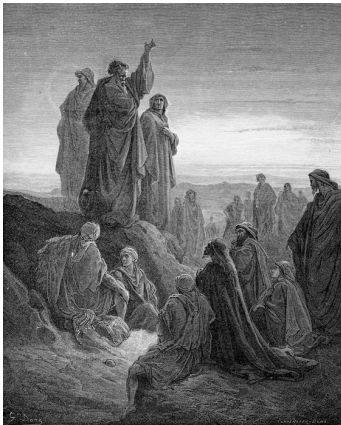
"Oh, little flock, whom I have loved so well,  
Why do ye tremble so?  
Do those dim eyes not see  
The Angel of the Lord that walks with Me?"



## THE ATONEMENT

## Chorus

But the disciples, they who walked with Him  
 In Galilee,  
 Stricken with terror, now desert their Lord  
 With one accord.  
 While Jesus, calm amid the raging storm,  
 Passes serenely on  
 Toward the city that rejecteth Him.

III. — PRAYER OF THE HOLY WOMEN  
AND APOSTLES

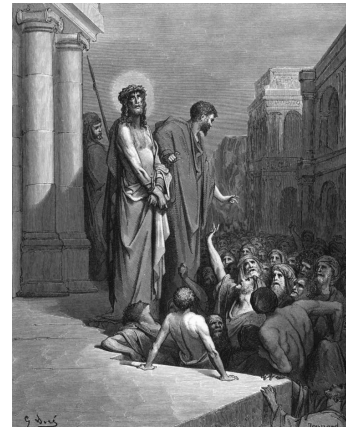
## Chorale

Father Omnipotent, to Thee  
 Out of the gathering gloom we cry ;  
 Our faith is weak, our light is low,  
 The night of dark despair is night :  
 Deeper and deeper the shadows fall,  
 Help us and guide us, Lord of All.

We in the darkness falter, Thou  
 In Heaven's clear light beholdest all ;  
 The sounds of strife and sorrow here  
 Discordant on our senses fall ;  
 But well we know they blend for Thee  
 In calm and perfect harmony.

Lighten our darkness, King of kings,  
 Strengthen our faith and calm our fears ;  
 Keep Thou the stumbling feet that read  
 The pathway of the Vale of Tears ;  
 Till at the last our souls are blest  
 Father, in Thine Eternal Rest.

## IV. — “ PONTIUS PILATE “



## Chorus

The night is past ;  
 Bright glows the Eastern sky ;  
 And as the sun  
 Rises above the dark Judæan hills,  
 The multitude  
 Lead Jesus forth to the Prætorium,  
 To Pontius Pilate.

Tenor Solo (*Pilate*)

Upon what accusation,  
 Oh men of Judæa,  
 Bring ye this Man to me ?

## Chorus

He is a traitor,  
 A traitor to Cæsar !  
 He maketh sedition  
 Throughout all Jewry  
 Perverting the nation !

Tenor Solo (*Pilate*)

Behold, I, a Roman  
 And faithful to Cæsar,  
 Find no such fault in Him !

## Chorus

He is a blasphemer !  
 He scorneth our priesthood,  
 And defileth our Temple.  
 Away with Him !  
 Let Him be crucified !

Tenor Solo (*Pilate*)

I meddle not  
 With your faith or your worship.  
 Let your own High Priest  
 Condemn or acquit Him.



## THE ATONEMENT

## Chorus

Let Him be crucified !  
Barabbas ! Barabbas !  
Release unto us Barabbas !

Tenor Solo (*Pilate*)

Barabbas ! he whose hands are stained with blood !  
While this poor visionary harmeth none ?

## Chorus

Barabbas ! Barabbas !  
Give us Barabbas !  
Away with this fellow !  
Let Him be crucified !

Soprano Solo (*Pilate's Wife*)

Oh Pilate, hear my words !  
Have nought to do, I pray thee, with this Man ;  
For in my dreams  
Much have I been perplexed concerning Him.

I dreamt that He Who meekly stands  
Before us now, was crucified !  
But from His Cross a glory shone  
That lighted all the years to be,  
And they that looked toward that light  
Found rest.

I dreamt that He Whose weary head  
On earth no resting-place could find,  
Reigned in a city far away,  
Where sin and anguish never came,  
And tears of sorrow all were dried  
For aye.

I dreamt that He whom now they scorn  
Had come again in majesty ;  
The dead awakened at His Voice ;  
Before His face the nations bowed ;  
For He had come to reign on earth  
Always.

Tenor Solo (*Pilate*)

Shall I crucify your King,  
The King of the Jews ?

## Chorus

We have no king but Cæsar !

Soprano Solo (*Pilate's Wife*)

Pilate, hear my words !  
Have nought to do, I pray thee, with this Man.

Tenor Solo (*Pilate*)

Breath of my life, in this strange land  
What other voice could plead so well  
As thine, that e'er since we met,  
Like music on my spirit fell ?  
Yet not for thy sweet sake alone  
Would I these frenzied men defy :  
An unseen presence pleads for Him  
Whom now they seek to crucify.

The fury and the hate of men  
Rage round me like an angry sea :  
But calm amid the tumult stands  
This sad, strange Man of Galilee !  
Breath of my life, dear heart of mine,  
Pray to thy household gods, that they  
Perchance may deign to lend me aid,  
In my perplexity to-day.

Soprano/Tenor Duet (*Pilate & Pilate's Wife*)

Ye mighty gods of ancient Rome !  
If in your dwelling-place serene  
The prayers of mortal men are heard,  
Their motives read, their actions seen,  
Know that I fain would mercy shew,  
Know that he fain would judge aright,  
Condemn me/him not, if I/he should fail  
In this sad hour, for want of light.

Tenor Solo (*Pilate*)

Shall I crucify your King,  
Crucify this King of the Jews ?

## Chorus

We have no king but Cæsar,  
Let Him be crucified !

Tenor Solo (*Pilate*)

Hypocrites ! Wolves !  
Upon your own heads  
Be the blood of the guiltless !  
May the gods of my city,  
And the gods of my fathers,  
Judge and acquit me  
Of His condemnation.

## Chorus

His blood be upon us,  
On us and our children !

Tenor Solo (*Pilate*)

Behold your King !  
Take Him and go your way !

## THE ATONEMENT

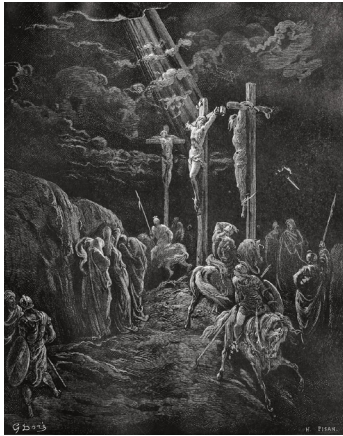
## Chorus

Now lead they Jesus forth,  
And in a purple robe  
Clothe Him, in mackery ;  
And for His brow they weave a crown of thorns ‘  
The, smiting Him, with mocking laughter cry :

“ King of the Jews, all hail !  
We lowly bend to Thee.  
Sceptre and robe and crown Thou hast,  
And upon Calvary  
Thy throne shall rise for all the world to see !

Come, Jews and Gentiles, come !  
Put on your best array !  
The King Whom we with pomp have crowned  
Ascends His throne to-day.  
Come, all ye people and obeisance pay !  
King of the Jews, stand forth,  
That one an all may see  
The mighty Monarch Who hath come  
From out of Galilee !  
Forward, in order !  
March to Calvary ! ”

## V. — CALVARY



## Chorus

Through the gateway of the city,  
All along the Way of Sorrow  
To Golgotha, Jesus passes.  
Now He falters, now He stumbles,  
For the shameful Cross is heavy,  
And the sun is high in heaven.  
Close around Him throng the people,  
Mocking, cursing, and reviling ;  
And the women follow after,  
Weeping for Him, and lamenting.  
Way of Sorrow, Way of Sorrow,  
Stained with blood and tears for ever !

Baritone Solo (*Christ*)

Women, weep not for One  
Who soon will be at rest.  
Weep rather for the fate  
Of fair Jerusalem ;  
Weep for her sorrow in the days to be.  
Weep not for Me ; Weep not for Me !

## Chorus

Behold the Cross,  
The Cross uplifted on the green hillside !  
With straining limbs  
They raise it on high,  
With its burden of pain.  
Behold the King !  
The King of sorrow, crown'd with many thorns !  
Mark how His feet  
And His hands have been nailed  
To that terrible throne.  
Behold the Love,  
The Love Divine of Him who suffers there,  
Patiently bearing  
Sorrow and shame  
For the sins of the world.

Come down from the Cross  
Thou Boaster !  
Destroyer of Temples,  
Miraculous Builder !  
Ha ! Ha ! Ha ! Ha ! Ha !  
Come down from the Cross  
Blasphemer !  
Thou Son of God,  
Thou Saviour of others,  
Save now Thyself !  
Come down from the Cross,  
Pretender !  
Thou Ruler of Israel,  
Come down from the Cross  
And we will believe Thee !  
Ha ! Ha ! Ha ! Ha ! Ha !  
Where is the God, then,  
In Whom Thou hast trusted ?

## Choral Recitative

Two thieves with Him are crucified,  
And one, whose body vainly writhes  
In agony unspeakable,  
Reviles the Saviour, and blasphemes ;  
The other, calmer in his pain,  
Wistfully with his glazing eyes  
Regarding Jesus, prays of Him  
Forgiveness in the passing world of woe,  
Remembrance in the world that lies beyond.



## THE ATONEMENT

### Baritone Solo (*Christ*)

Be not afraid ! This mortal agony  
 Is but the cleansing fire  
 Through which thy spirit, purified, shall rise,  
 And, passing hence, be evermore at rest  
 In Paradise.  
 Be not afraid ! The mist will roll away,  
 And thou shalt see  
 The brightness of the better world beyond,  
 The rapture of the blessed ones at rest  
 In Paradise.  
 Be not afraid ! Before yon scorching sun  
 His course hath run,  
 Thy sins forgiven and thy suffering o'er,  
 Thou shalt be with Me in the healing shade  
 Of Paradise.

### Chorus

At the Cross their vigil keeping  
 Through the long, long hours of sorrow,  
 Kneel the faithful women, weeping,  
 Suffering as women suffer  
 When the ones they love are tortured,  
 And they have no power to save them.

### TRIO

#### *Mary the Mother of Christ*

Son of mine, my tears are falling,  
 As I watch Thee bleeding, dying  
 For the sinners who reject Thee ;  
 And I cannot see Thy glory  
 Through the mist of doubt and sorrow.

#### *Mary Magdalene*

Friend of sinners, I am kneeling  
 At Thy feet in bitter anguish ;  
 And my very soul is pierced  
 By the cruel thorns that wound Thee,  
 By the nails that tear and rend Thee.

#### *Mary, the wife of Cleophas*

Master, Master, I am praying,  
 Praying to the Lord, Thy Father,  
 That he give thee strength to suffer,  
 In this hour of tribulation,  
 In this hour of pain and darkness.

### All

Son of Man and Friend of Sinners,  
 Saviour of the meek and lowly,  
 Helper of the weak and helpless,  
 We are weeping, we are praying,  
 At Thy Cross in sorrow kneeling.

### Chorus

Lo ! at the sixth hour, over all the land  
 The darkness falls ;  
 The noonday sun in heaven is blotted out ;  
 And in the fields  
 The cattle, humble children of the Lord,  
 Affrighted stand.  
 Pale faces gather in the darkened streets,  
 Wild eyes are raised towards the awful sky,  
 And terror reigns,  
 For three long hours, supreme in every heart.

### Baritone Solo (*Christ*)

My God ! My God !  
 Hast Thou forsaken Me ?  
 Hast Thou forsaken Me ?

### Chorus

He calleth Elias !  
 Now we shall see  
 Whether Elias  
 Will Come and deliver Him.

### Baritone Solo (*Christ*)

Father, into Thy hands  
 My spirit I commend !

\* \* \* \* \*

It is finished !



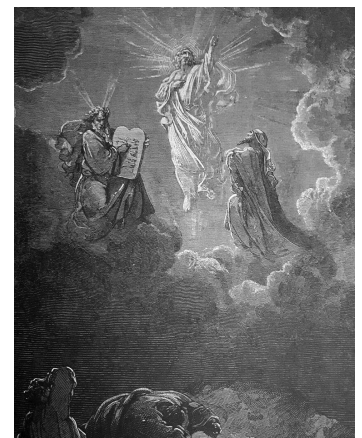
### FINAL CHORUS

It is finished, He hath triumphed,  
 Sin and Death to Him shall yield,  
 For the work of our salvation  
 With His blood for aye is sealed.

Lo ! the solid earth is shaken,  
 Lightnings flash along the skies,  
 And the quiet dead, awakened,  
 From their riven graves arise.

Hark ! a song of triumph rises  
 O'er earth's tumult, far away ;  
 'Tis the choir angelic singing  
 In the land of perfect day !

Surely He who meekly suffered  
 Shame and grief and pain untold,  
 Was in truth the Man of Sorrows  
 Promised by the Seer of old.



Surely He whom men rejected  
 Was the Son of God most High !  
 Conqueror of Sin and Satan,  
 Lord of all Eternity !

# CONTENTS

## I. PRELUDE

## II. GETHSEMANE

PAGE

CHORUS	In the soft moonlight glow	19
BARITONE SOLO ( <i>Christ</i> )	Father ! the last dread hour	24
CHORUS	Lo ! through the gathering gloom	27
BARITONE SOLO ( <i>Christ</i> )	Could ye not watch one hour	33
CHORUS	Listen ! a murmur of voices	36
BARITONE SOLO ( <i>Christ</i> )	Whom seek ye ?	42
CHORUS	Jesus of Nazareth !	42
BARITONE SOLO ( <i>Christ</i> )	Lo ! I am He	44
CHORUS	Away with Him !	47
BARITONE SOLO ( <i>Christ</i> )	O little flock	52
CHORUS	But the Disciples	53

## III. PRAYER OF THE HOLY WOMEN AND APOSTLES

CHORUS (Eight Parts)	Father Omnipotent	58
----------------------	-------------------	----

## IV. PONTIUS PILATE

CHORUS	The night is past	86
TENOR SOLO ( <i>Pilate</i> )	Upon what accusation	89
CHORUS	He is a traitor	89
TENOR SOLO ( <i>Pilate</i> )	I meddle not with your faith	93
CHORUS	Let Him be crucified !	94
SOPRANO SOLO ( <i>Pilate's Wife</i> )	O Pilate, hear my voice	100
TENOR SOLO ( <i>Pilate</i> )	Shall I crucify your King ?	104
CHORUS	We have no king but Cæsar	104
SOPRANO SOLO ( <i>Pilate's Wife</i> )	O Pilate, hear my words	106
TENOR SOLO ( <i>Pilate</i> )	Breath of my life	107
DUET - SOPRANO AND TENOR ( <i>Pilate's Wife and Pilate</i> )	Ye mighty gods of ancient Rome	114
TENOR SOLO ( <i>Pilate</i> )	Shall I crucify your King ?	117
CHORUS	We have no king but Cæsar	118
TENOR SOLO ( <i>Pilate</i> )	Hypocrites ! Wolves !	120
CHORUS	Now lead they Jesus forth	123

## V. CALVARY

FEMALE CHORUS	Through the gateway of the city	138
BARITONE SOLO ( <i>Christ</i> )	Women, weep not	141
CHORUS	Behold the Cross	143
BARITONE SOLO ( <i>Christ</i> )	Be not afraid !	161
FEMALE CHORUS	At the Cross their vigil keeping	166
SOPRANO SOLO ( <i>Mary, Mother of Christ</i> )	Son of mine	168
SOPRANO SOLO ( <i>Mary Magdalene</i> )	Friend of Sinners	169
SOPRANO SOLO ( <i>Mary, Wife of Cleophas</i> )	Master ! Master ! I am praying	170
TRIO ( <i>The Three Marys</i> )	Son of Man, and Friend of Sinners	172
CHORUS	Lo ! at the sixth hour	176
BARITONE SOLO ( <i>Christ</i> )	My God ! My God !	187
CHORUS	He calleth Elias !	188
BARITONE SOLO ( <i>Christ</i> )	Father, into Thy hands	188
SOLI AND CHORUS	It is finished	189

# I. PRELUDE.

S. Coleridge-Taylor.  
Op. 58.

*Molto moderato.*

PIANO.

*pp* *f* *pp* *f*

7 *pp* *pp* *cresc.* *mf*

14 *f* *pp poco rit.* *mp a tempo (poco più moto)* *mf*

21 *mp*

27 *poco rall.*



33 **2** *a tempo* *accel.* - *poco* -

*p* *f*

39 - - *a* - - *poco*

*mf cresc.*

45

*cresc.* *dim.* *e* *rit.*

50 *a tempo (con moto)* **3**

*pp* *pp*

56

*mf* *cresc.*

61

61

*cresc.*

*poco*

This system contains measures 61 through 65. The music is in a key with two flats and a common time signature. It features complex chordal textures with many accidentals. Dynamic markings include *cresc.* and *poco*. There are also slurs and accents throughout the passage.

66

66

*a poco*

*cresc. accel.*

*fff*

*rall.*

This system contains measures 66 through 70. It begins with a forte *a poco* section, followed by a crescendo and acceleration. The music reaches a very forte (*fff*) peak before slowing down (*rall.*). The notation includes many beamed notes and complex harmonic structures.

70

70

*mf*

*dim. e rit.*

This system contains measures 71 through 74. It starts with a mezzo-forte (*mf*) section and then gradually diminishes and slows down (*dim. e rit.*). The music features a mix of eighth and sixteenth notes, often beamed together.

75

75

*mp a tempo*

*cresc.*

This system contains measures 75 through 78. It begins at mezzo-piano (*mp*) *a tempo* and then builds up with a crescendo (*cresc.*). The texture is dense with many accidentals and slurs.

79

79

*f*

*cresc.*

*poco*

*a*

*poco*

This system contains measures 79 through 83. It starts with a forte (*f*) section, followed by a crescendo, then a *poco* section, and ends with a *a poco* section. The music is characterized by rapid sixteenth-note passages and complex harmonic arrangements.

83 *Più mosso.*

5

*sf*

87

*sf*

*sf*

*sf*

*rall.*

91

6

*mf largamente*

*cresc.*

96

*accel.*

*poco a*

101

7

*poco*

*rall.*

*ff largamente*

*dim.*



106

**Tempo I?**

Musical score for measures 106-110. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features complex chords and triplets. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). There are accents and slurs throughout the passage.

111

Musical score for measures 111-115. The music continues with complex textures. Dynamic markings include *p* (piano), *dim.* (diminuendo), *rall.* (rallentando), and *pp* (pianissimo). A section of 8 measures is marked *semplice* (simple). There are slurs and accents.

116

Musical score for measures 116-119. The music features complex chords and triplets. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are slurs and accents.

120

Musical score for measures 120-123. The music features complex chords and triplets. Dynamic markings include *cresc.* (crescendo), *poco* (poco), and *a poco* (a poco). There are slurs and accents.

124

Musical score for measures 124-127. The music features complex chords and triplets. Dynamic markings include *dim.* (diminuendo) and *e rit.* (e ritardando). There are slurs and accents.

128

*a tempo p*

132

9

*mf*

136

*poco a poco cresc.*

140

10

*cresc. poco a poco rall. ff*

**Grandioso.**

144

*sf sf*

148

*sf*

152

*sf sf sf sf*

156 *largamente*

*fff mf dim.*

160

*poco a poco p rall.*

164

*mp dim. pp pp*



## II. GETHSEMANE.

*Andante con moto.*

*molto espressivo*

The musical score is written for piano and voice. It begins with a treble clef and a 3/4 time signature. The piano part is in the bass clef. The score is divided into five systems, each with a measure number at the beginning of the first staff: 6, 11, 16, and 21. The tempo is marked 'Andante con moto.' and the expression is 'molto espressivo'. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), *cresc.* (crescendo), *f* (forte), and *sf* (sforzando). There are also markings for *pp cresc.* and *f*. The score includes various musical notations such as slurs, ties, and accidentals. The key signature has one sharp (F#). The piece concludes with a double bar line and a repeat sign.

26

*pp* *sf* *cresc.*

31

**CHORUS.**

Soprano. 2

Alto. *p* In the soft moon-light glow Of the Ju-

Tenor. *p* In the soft moon-light glow Of the Ju-

Bass.

*f rall. e dim.* *p* *pp*

36

*mp* A - long the road their feet so oft have

-dæ-an night, *mp* A - long the road their feet so oft have

-dæ-an night, *mp* A - long the road their

*mp* A - long the road their feet so oft have

*mp*

tro - Je - sus of Na - zar-eth, and His dis -  
tro - Je - sus, and His dis -  
feet, their feet so oft have trod Je - sus, and His dis -

tro -

*mf* *cresc.*

*cresc.* - - - *f* - - -  
- ci - - ples pass In-to the Gar - den of Geth - se-ma - nel  
*cresc.* - - -  
- ci - - ples pass In-to the Gar-den, the  
*cresc.* - - -  
- ci - - ples pass In-to the Gar-den, in-to the  
In-to the

*f* *mp*

3

*poco rit.*

Gar - den of Geth - se-ma - nel  
Gar - den of Geth - se-ma - nel  
Gar - den of Geth - se-ma - nel

*ppp* *cresc.* *f* *poco rit.*



53

*pp* *a tempo*

In the soft moon - light glow Of the Ju - dæ-an night, —

*pp* *a tempo*

In the soft moon - light glow Of the Ju - dæ-an night, —

*pp* *a tempo*

In the soft moon-light glow, in the soft moon-light

*pp*

In the moon - - light glow, in the soft moon-light

*pp a tempo*

57

*mp*

A - long the road their feet so oft have trod, —

*mp*

A - long — the road — their feet — so oft have trod,

*mp*

glow, A-long the road their feet, — their feet — so oft have trod,

*mp*

glow, A-long the road their feet — so oft — have trod, —

62

*P* Je - sus of Na-zar-eth, And His dis - ci - ples pass In-to the

*P* Je - sus of Na-zar-eth, And His dis - ci - ples pass In-to the

*P* Je - - - sus, And His dis - ci - ples pass In-to the

*P* Je - - - sus, And His dis - ci - ples pass In-to the

*pp*

66

*poco rit.* *4 poco più mosso.*

Gar - den of Geth - semane, the Gar - den of Geth - se-mane!

Garden, the Gar - den of Geth - se-mane! *poco più mosso.*

*poco rit.* *mf* Garden, the Gar - den of Geth - se-mane! There, in the

Gar - - - den of Geth - se-mane!

*pp* *poco rit.* *cresc.* *4 poco più mosso.*

71

*mf* Kneel-ing a-  
*mf cresc.* In the som - bre shade, Kneel - ing a -  
 som - bre shade, — Kneel - ing a - part, kneel - ing a -  
*mf* There, in the som - bre shade, — Kneel - ing a - part, — a -  
*poco - a - poco - cresc.*

76

*f rall.* - part, the Lord, — In bit-ter an - guish prays: —  
*f* - part, the Lord, — In bit-ter an - guish prays: —  
*f rall.* - part, — the Lord, — In bit-ter an - guish prays: —  
*p* - part, — the Lord, In bit-ter an - guish prays: —  
*f rall.* *p*

**Andante.**  
**Baritone Solo.**

81

5

*mf*

Fa-ther! the last dread hour Of shame, and death is near.

*fpp* *dim.* *p*

86

*poco rall.* *a tempo* *mf*

The Sha-dow of the

*pp*

89

Cross Up-on my Spi-rit falls; the Sha - dow, the

*pp* *dim.*

92

Sha - dow, of the Cross Up-on my Spi - rit falls

95

*poco rall.* *rit.* *a tempo* 6

the Shadow of the Cross Up -

*pp*



99

- on my Spi - rit falls Thy peo - ple hear my voice, yet

103

heed me not! The snares of Sin and Death en -

107

*molto espressivo* 7  
- com - pass Me! The hea - vy sor - row of a

111

*poco rall.*  
wea - - ry world Rests on My soul, — rests on My soul to -

115

*a tempo* *mf*  
- night Thy will, not Mine, be done!

119 *poco più mosso.*

Thy will, not Mine, be done! But let me feel Thee,

*p poco più mosso.*

123 *accel.* *f* *rall.* *mf*

let me feel Thee near, For-sake Me not in My last a-go-ny, My

*cresc. molto accel.* *sf rall.* *pp*

129 *rall. dim.*

last a-go-ny, My last a-go-ny!

*pp* *pp* *rall. ppp dim.* *pp*

135 **9** *Tempo 1º*

*pp* *cresc.* *poco*

140 *- a - poco* *f*

*mf* *cresc ed accel.*

**CHORUS.** Soprano I & II. *10 mp Più Allegro.* *mp* Lo! Lo!

Alto I & II. *mp* Lo! Lo!

*10 Più Allegro.* *f* *sf*

*mp* Lo! through the gath - 'ring gloom Of dark Geth -

*mp* Lo! through the gath - 'ring gloom Of dark Geth -

*pp*

- se - ma - ne, Up - on swift wings a ra - - diant

- se - ma - ne, Up - on swift wings a ra - - diant

**Tenor.** *mp* Through the gath - 'ring gloom

**Bass.** *mp* Through the gath - 'ring gloom

*f*

mm. 158  
SI - D - B  
natural - D  
SII - A flat -  
Aflat - B  
natural  
per  
manuscript  
MS 4871

Adjust  
accomp.  
accordingly

165

*poco rit.* **11 Allegro moderato.** *mp*

angel comes! Unto the Son of

angel comes! Unto the Son of

*mf* *poco rit.* *mp*

a radiant an-gel comes! Unto the Son of

*mf* *poco rit.* *mp*

a radiant an-gel comes! Unto the Son of

*poco rit.* **11 Allegro moderato.** *mp* *sf*

171

Man, From the High Heav'n sent down, With confidence and hope to

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

Man, From the High Heav'n sent down, With con - fidence and

*mf* *mf*



175

*cresc.* *poco* *a* *poco*

strength - en Him, with confidence and hope to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

*cresc.* *poco* *a* *poco*

hope, with con - - fidence to strengthen Him, Un-to the

178

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

*ff* *mf*

Son \_\_\_\_\_ of Man sent down from Heav'n, — With

181

*poco rall.* *a tempo* **12** *mp*

con-fi-dence and hope to— strengthen Him. Then, pass-ing

con- -fi-dence and hope to strengthen Him. Then, pass-ing

*poco rall.* *a tempo* *mp*

con-fi-dence and hope— to— strength - en Him. Then, pass-ing

*mp*

con-fi-dence and hope to strengthen Him. Then, pass-ing

*poco rall.* *a tempo* **12** *pp* *mp*

185

*poco accel.* *mp a tempo*

hence, toward Heav'n be - hold — him soar, — Leav - ing the

hence, toward Heav'n behold him soar, behold him soar, Leaving the

*poco accel.* *a tempo* *mp*

hence, toward Heav'n behold him soar, behold him soar, Leaving the

*mp*

hence, toward Heav'n behold him soar, behold him soar, Leaving the

*poco accel.* *a tempo*

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

shad - ovy gar - den dark - er, darker than be-

*mp* *mf* *p*

194

*poco rit.* *13 a tempo*

-fore. -fore. -fore. -fore.

*poco rit.* *a tempo*

*pp poco rit.* *13 a tempo* *pp*

198

Alto. Tenor. *mf* *mf*

Then Je-sus, ris-ing, comes Where the dis- Then Je-sus, ris-ing, comes Where the dis-

*dim.* *pp*

208

212

212

Alto.

Tenor.

wea- - ry with tri-bu - la - tion,

*p* *mf* *pp*

This musical score is for a vocal and piano piece. It features two vocal staves at the top, labeled 'Alto.' and 'Tenor.', both in the key of D major (one sharp). The vocal parts are written in treble clef. The lyrics 'wea- - ry with tri-bu - la - tion,' are written below the Tenor staff. The piano accompaniment is shown in two staves at the bottom, in the key of D major. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines. Dynamic markings *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are indicated. The score is divided into three measures by vertical bar lines.



216

Tenor.

Sleeping for ve - ry sor - row.

Bass.

Sleeping for ve - ry sor - row.

*pp*

219

*dim. e rit.*

222

Baritone Solo. CHRIST.

15 *Andante con moto.*

*mf*

*lamentoso*

*p*

*pp*

Could ye not watch one hour, — O my be-

228

*mf*

*pp*

-lov - - ed? Could ye not watch one hour,

233

could ye not watch one hour?

238

*Con moto.*

*mf* Brave is the spi-rit, but the flesh how weak! —

*pp*

242

*poco rit.**a tempo*16 *Più moto.*

Brave is the spi-rit, but the flesh how weak! — Lest in temp-

*pp poco rit.* *a tempo* *mp*

247

*cresc.**molto rall.*

-ta - tion's path ye go a - stray, — Watch, ev-er watch and

*mp* *molto rall.*

252

*a tempo**rall.**a tempo*

pray, — watch and pray! —

*p a tempo* *rall.* *pp a tempo*

258 *rall.*

259 260 261 262 263

264 *Allegro.* 17 *pp cresc.* *pp*

265 266 267 268

269

270 271 272 273

*sf* *sf*

275 276 277 278

280 281 282 283



282

**18**

**Soprano.**

**Alto.**

**Tenor.**

**Bass.**

**CHORUS.**

*mp*

*A*

*mp*

*A*

*mp*

*mp*

Listen, listen, listen! a murmur of voices,

Listen, listen, listen! a murmur of voices,

**18**

*p*

*pp*

286

sound of num - er - ous footsteps!

sound of num - er - ous footsteps!

*cresc.*

*molto*

290

19

*mf* Be - hold! a glimmer of

*mf* Be - hold! a glimmer of

*cresc.* *sf p*

19

293

Brighter and brighter glow - ing!

Brighter and brighter glow - ing!

torch - es,

torch - es,

*mf* *cresc.*

298

20

Now from out of the

Now from out of the

Now from out of the

Now from out of the

*molto*

*f*

301

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

sha - dows An om-in-ous crowd ap - proaches, And the

304

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

torchlight fit - ful-ly flick - ers On the hel - mets of Ro - man

307

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the

sol - diers, on the hel - mets of Ro - man sol - diers, on the



310

21 *poco accel.* *cresc.*

helmets of Ro - man sol - diers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

helmets of Ro - man soldiers, On fa - ces distort - ed by ma - lice, on

21 *poco accel.* *cresc.*

314

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

fa - ces distort - ed by malice, distort - ed by malice, distort - ed by malice.

*sf* *ff*

318

*a tempo* *dim.*

323

327

332

337

341

346

350

*dim.* *rall. p*

*Allegro.*

## 23 Baritone Solo. CHRIST.

356

*f* *f*

Whom seek ye? whom seek ye?

Je-sus of Nazareth!

CHORUS.

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

23 *Allegro.*

*fp* *f*

362

Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

Je-sus of Nazareth! the Ga-li-le-an! the Ga-li-le-an!

366

24

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might - y

Je-sus of Na-zar-eth! He that con-spir-eth 'gainst might - y

24

*fp*

371

*mf* He that con-spir-eth 'gainst might - - y

*mf* He that con-spir-eth 'gainst might - - y

*mf* Cæ-sar, He that con-spir-eth 'gainst might - - y

Cæ-sar, He that con-spir-eth 'gainst

*f* *mf* *f*



375

*accel.*

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

*accel.*

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

Cæ - sar, the Blas - phem-er! Je-sus of Na-zar-eth!

*accel.*

*sf*

380

*Poco più mosso.*  
Baritone Solo.

25

*Più maestoso.*  
*f*

Lo! I am He. Why came ye

*Poco più mosso.*

*ff*

25 *Più maestoso.*

*fff*

*pp*

388

thus all arm'd with swords and staves to cap - ture Me.

394 **26** *Poco più mosso.*

**CHORUS.**

*f* Dai-ly in yonder Tem-ple have I taught, —  
 Tenor.

*ff* Blas-phem-er!

*ff* Blas-phem-er!

**26** *Poco più mosso.*

*pp* *mf*

398

Daily I paced your cities crowded ways, — And yet ye

*ff* Blas-phem-er!

*ff* Blas-phem-er!

*pp* *mf* *pp*

403

*poco rit.* **27** *accel.*

took me not, yet ye took me not, But now, — as if a-against a

*p poco rit.* *mp* *accel. sf*

408 *poco* *a* *poco cresc.*

thief — ye come, — Now, — as if a- gainst a

*mf* Away with Him, Bring Him to Cai-a-phas!

*mf* Away with Him, Bring Him to Cai-a-phas!

*poco* *a* *poco cresc.*

412 *largamente* *f*

thief — ye come. — Be - hold! —

*f* Away with Him, Bring Him to Cai-a-phas!

*f* Away with Him, Bring Him to Cai-a-phas!

*accel.* *pp*

416 *rall.*

this is your hour, — there - - fore I go with you.

422 *p* *cresc. molto*

**CHORUS.**

**Soprano.** **28 Allegro moderato.**  
**Alto.** **ff** A-way with Him, a-way with Him,  
**Tenor.** **ff** A-way with Him, a-way with Him,  
**Bass.** **ff** A-way with Him, a-way with Him,  
**ff** A-way with Him, a-way with Him,

**28 Allegro moderato.**

430

**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**

433

**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**  
**Bring Him to Cai-a-phas!**

**To**  
**To**  
**To**  
**To**  
**To**  
**To**



436

*ff* *accel.*

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way with Him, to judg - ment, A -

judg - ment, A - way ——— with Him, to judg - ment, A -

439

*Poco più mosso.*

- way with Him, a - way ——— with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

*Poco più mosso.*

*fff*

*a tempo*

- way, away, a-way with Him.

- way, away, a-way with Him.

*a tempo*

- way, away, a-way with Him.

- way, away, a-way with Him.

8

*f a tempo*

446

29 *a tempo*

Away with Him, away with Him,

Away with Him, away with Him,

29 Away with Him, away with Him,

*rall.*

*f a tempo*

450

*ff*

Lead Him to judg - ment,

*ff*

Lead Him to judg - ment,

*f*

Lead Him to judg - ment,

*ff*

Bring Him to Pi - late!

*f*

Lead Him to judg - ment,

*ff*

Bring Him to Pi - late!

**ff**

Bring Him to Cai-a-phas. to Pi-late! To

Bring Him to Cai-a-phas. to Pi-late! To

Bring Him to Cai-a-phas. to Pi-late! To

to Pi-late! To

**sf**

**30 ff**

judg - ment, a - way with Him, to judg - ment, a -

judg - ment, a - way with Him, to judg - ment, a -

judg - ment, a - way with Him, to judg - ment, a -

judg - ment, a - way with Him, to judg - ment, a -

**30**

**accel.**

**Più mosso.**

- way with Him, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

**Più mosso.**

**sf**



462

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

- way, a-way, a-way with Him!

467

*dim.*

471

*poco*

475

*poco*

479

*poco* *rall.*

*pp*



*Larghetto.*  
484 **31** Baritone Solo. (CHRIST.)

*mp*

O lit - tle flock whom I have lov'd so well,

**31** *Larghetto.*  
*pp*

488

Why do ye trem - - ble so, why do ye

*pp*

491

*poco accel. cresc.*

trem - - ble so? O lit - tle flock whom—

*poco accel. cresc.*

494

**32** *appassionato*  
*f*

I have lov'd so well, Why do ye trem - ble so.

**32**

498

Why do ye trem - ble so. Do those dim eyes not see the

*pp* *cresc.*

502

An - gel of the Lord the An - gel of the Lord that

*rall.* *mf rall.* *f*

506

*a tempo* 33

walks with me.

*mf* But the dis - ci - ples, they who

CHORUS. But the dis - ci - ples, they who

But the dis - ci - ples, they who

*mf* But the dis -

*a tempo* 33

510

walk'd with Him in Ga - li-lee, Stricken with

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

walk'd with Him in Ga - li-lee, Stricken with ter - ror,

- ci - - ples who walk'd with Him in Ga - - li-lee,

513

ter - ror, now de - sert their Lord with one ac -

now de - sert their Lord with one ac -

now de - sert their Lord with one ac -

de - sert their Lord with one ac -

517

*poco rit.* **34** *Poco meno mosso.*

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

- cord, While Je - sus, calm a-mid the rag - ing

*poco rit.* **34** *Poco meno mosso.*

521

storm, Pass - es se - rene - ly on, —

storm, Pass - es se - rene - ly, se - rene - ly on, — Pass - es se -

storm, Pass - es se - rene - ly, se - rene - ly on, — Pass - es se -

storm, Pass - es se - rene - ly, se - rene - ly on, Pass - es se -

*mf*



525

35 *Poco meno mosso.*

Pass-es se - rene - ly on \_\_\_\_\_ T'wards the

- rene-ly, se - rene - ly on \_\_\_\_\_ T'wards the

- rene-ly, se - rene - ly on \_\_\_\_\_ T'wards the

- rene-ly, se - rene - ly on \_\_\_\_\_ T'wards the

*cresc.* *f*

529

*poco rall.*

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci-ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, the

ci - ty, the ci - ty that re - ject-eth Him, t'wards the ci - ty, *poco rall.*

*mp* *p*

534

36

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

*pp tranquillo*

This block contains the vocal and piano accompaniment for measures 534 through 538. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics: "ci-ty that re - ject-eth Him." The piano accompaniment begins in measure 536 with a *pp* (pianissimo) dynamic and a *tranquillo* (calm) tempo. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

539

This block shows the piano accompaniment for measures 539 through 543. The music continues with a steady, calm accompaniment for the vocal parts. The piano part features a mix of chords and moving lines in both hands, maintaining the *pp* dynamic and *tranquillo* tempo.

544

This block shows the piano accompaniment for measures 544 through 547. The tempo changes to *poco rall* (a little slower) starting in measure 544. The music becomes more spacious, with longer note values and a more pronounced harmonic structure. The *pp* dynamic is maintained.

548

This block shows the piano accompaniment for measures 548 through 552. The music concludes with a final chord in measure 552. The tempo remains *poco rall*. The piano part features a mix of chords and moving lines in both hands, maintaining the *pp* dynamic.

## III.

## PRAYER OF THE HOLY WOMEN AND APOSTLES.

*Andante con moto.*

## CHORUS.

7

*a tempo* *mf* *poco accel.*

Soprano I. to Thee, Out of the

Soprano II. to Thee, Out of the

Alto I. to Thee, Out of the

Alto II. to Thee, Out of the

*poco rit.* *a tempo* *molto espressivo.* *mf* *poco accel.*

Tenor I. Fa - ther Om - ni-po-tent, to Thee, Out of the

Tenor II. Fa - ther Om - ni-po-tent, to Thee, Out of the

Bass I. Fa - ther Om - ni-po-tent, to Thee, Out of the

Bass II. Fa - ther Om - ni-po-tent, to Thee, Out of the

7 *poco rit.* *a tempo* *poco accel.*

15

gath'ring gloom we cry. *ff* *rall.* *1 a tempo*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff*

gath'ring gloom we cry. *ff* *rall.* *1 a tempo* *mf* Fa - ther Om-

gath'ring gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

Out of the gloom we cry. *ff* *mf* Fa - ther Om-

15 *sff* *rall.* *a tempo* *p*



to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

to Thee Out of the gath'ring gloom we cry, —

-ni-po-tent, — to Thee Out of the gath'ring gloom we cry, —

-ni-po-tent, — to Thee Out of the gath'ring gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

-ni-po-tent, — to Thee Out of the gloom we cry, —

23

sff

*poco rit - en - u - to***2**  
*a tempo*

*mp* *pp*

Fa - ther! Fa -

Fa - ther! Fa -

*mp* *pp*

Fa - ther! Fa -

Fa - ther! Fa -

*poco rit - en - u - to***2**  
*a tempo*

*mp* *pp*

Fa - ther! Fa -

Fa - ther! Fa -

*mp* *pp*

Fa - ther! Fa -

Fa - ther! Fa -

**2**

*poco rit - en - u - to* *a tempo*

*mp* *pp*

-ther Om - ni-po-tent, to Thee, Out of the gath'ring gloom we cry,

-ther Om - ni-po-tent, to Thee, Out of the gath'ring gloom we cry,

-ther Om - ni-po-tent, to Thee, Out of the gloom we cry,

-ther Om - ni-po-tent, to Thee, Out of the gath' - ring gloom we cry,

-ther Om - ni-po-tent, to Thee, Out of the gath'ring gloom we cry,

-ther Om - ni-po-tent, to Thee, Out of the gath'ring gloom we cry,

50

*dim.* **3**

— we cry, — we cry. — Our faith —

*dim.*

— we cry, — we cry. — Our faith —

*dim.*

— we cry, — we cry. — Our faith is —

*dim.*

— we cry, — we cry. — Our faith is —

*dim.* **3**

— we cry, — we cry. — Our faith —

*dim.*

— we cry, — we cry. — Our faith —

*dim.*

— we cry, — Fa - ther Om - ni-po-tent, — Our faith —

*dim.*

— we cry, — Fa - -ther Om - ni-po-tent, — Our faith —

50

**3**

*f* *pp*



58

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

weak, is weak, — our light is low, is low, — The night of

weak. is weak, — our light is low, is low, — The night of

— is weak, — our light — is low, — The night —

— is weak, — our light — is low, — The night of

— is weak, — our light — is low, — The night of

58

*mp*

66

*poco accel.* - - - - *rall.*

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of dark des - pair is nigh;

*poco accel.* - - - - *rall.*

*cresc.*

— of dark des - pair, the night — of dark des - pair is nigh;

*cresc.*

— of dark des - pair, the night — of dark des - pair is nigh;

*cresc.*

dark des - pair, the night of des - pair is nigh, Fa -

*cresc.*

dark des - pair, the night of des - pair is nigh, Fa -

66

*poco accel. e cresc.* - - - - *f rall.*

dark des - pair, the night of des - pair is nigh, Fa -

74

**4 a tempo**

Deep - er and deep - er the sha - - dows

Deep - er and deep - er the sha - - dows

Deep - er and deep - er the shadows

Deep - er and deep - er the shadows

**4 a tempo**

Deep - er and deep - er the sha - - dows

Deep - er and deep - er the sha - - dows

-ther Om - ni-po-tent, Deep - er and deep - er the sha - - dows

-ther Om - ni-po-tent, Deep - er and deep - er the sha - - dows

74

**4 a tempo**

pp

*poco ritard. -*

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall, the sha - dows fall.

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

fall, the sha - dows fall. Fa - ther Om - ni-po-tent,

*pp* *poco ritard. -* *mf*



5  
*a tempo*

Help us and guide us, Lord of all, Lord of

Help us and guide us, Lord of all, Lord of

Help us and guide us, Lord of all, Lord of

Help us and guide us, Lord of all, Lord of

Help us and guide us, Lord of all, Lord of

Help us and guide us, Lord of all, Lord of

5

*a tempo*

*pp*

*rall.*

help us and guide us, Lord of all, —  
help us and guide us, Lord of all, —  
all, help and guide us, Lord of all, —  
all, help and guide us, Lord of all, —  
all, help and guide us, Lord of all, —  
all, help and guide us, Lord of all, —

The musical score for measures 1-12 is written for voices and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves. The vocal parts are represented by four staves, each with a treble clef. The lyrics are: "help us and guide us, Lord of all, —". The score includes dynamic markings *f* and *ff*, and a *rall.* instruction. The piano part features a melodic line with a trill in measure 10 and a descending scale in measure 12.

*rall.* *f* *p* *p*

The musical score for measures 13-16 is written for piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of two staves. The score includes dynamic markings *f* and *p*, and a *rall.* instruction. The piano part features a melodic line with a trill in measure 13 and a descending scale in measure 15.

110 6

110 6

Lord of all.

Lord of all.

Lord of all.

Lord of all.

pp

pp

pp

pp

pp

pp

pp

pp

6

Lord of all.

Lord of all.

Lord of all.

Lord of all.

pp

pp

pp

pp

pp

pp

pp

pp

110

6

pp

p

mp

118

poco rit.

125 **7** *a tempo*

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

Thou In Heaven's clear light be -

**7** *a tempo*

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

*mf* We in the dark-ness fal - ter, Thou In Heaven's clear light be -

125 **7**  
*pp a tempo*

*pp a tempo*



133

133

*f* *ff*

- hold - est all, be - hold - - est all;

*f* *ff*

- hold - est all, be - hold - - est all;

*f* *ff*

- hold - est all, be - hold - - est all;

*f* *ff*

- hold - est all, be - hold - - est all;

*f* *ff* *mf*

- hold - est all, be - hold - - est all; The

*f* *ff* *mf*

- hold - est all, be - hold - - est all; The

*f* *ff* *mf*

- hold - est all, be - hold - - est all; The

*f* *ff* *mf*

- hold - est all, be - hold - - est all; The

133

*pp* *poco rall.*

141

8

Musical score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, measures 141-144. The lyrics are "The sounds of strife and sor - row". The music is marked *mf* (mezzo-forte). The melody is a simple, descending line in each voice part.

The sounds of strife and sor - row

The sounds of strife and sor - row

The sounds of strife and sor - row

The sounds of strife and sor - row

8

Musical score for four voices (Soprano, Alto, Tenor, Bass) in B-flat major, measures 145-148. The lyrics are "sounds of strife and sor - row here,". The music is marked *mf* (mezzo-forte). The melody is a simple, descending line in each voice part.

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

141

8

Musical score for piano in B-flat major, measures 149-152. The music is marked *mf a tempo* (mezzo-forte at tempo). The melody is a simple, descending line in the right hand, with a corresponding bass line in the left hand.

*mf a tempo*

148

*poco accel. cresc.*

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

here, Dis - cord - ant — on our sen - ses

Detailed description: This block contains the first system of a musical score for four voices. It consists of four staves, each with a vocal line and lyrics. The lyrics are 'here, Dis - cord - ant — on our sen - ses'. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The tempo/mood markings 'poco accel. cresc.' and 'mf' are present. The notes are mostly quarter and eighth notes, with some rests.

*poco accel. cresc.*

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

Dis - cord - ant — on our sen - ses fall;

Detailed description: This block contains the second system of the musical score for four voices. It consists of four staves, each with a vocal line and lyrics. The lyrics are 'Dis - cord - ant — on our sen - ses fall;'. The music continues from the previous system, maintaining the same key and time signature. The tempo/mood markings 'poco accel. cresc.' are present. The notes are mostly quarter and eighth notes, with some rests.

148

*poco accel. cresc.*

Detailed description: This block contains the piano accompaniment for measures 156-159. It consists of two staves, a treble and a bass clef. The music is in a key with two flats and common time. The tempo/mood markings 'poco accel. cresc.' are present. The piano part features a series of chords and single notes, with some grace notes and slurs.

156

*a tempo*

*f* **9** *mp*

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

fall; But well — we know they blend for Thee, In calm and per-fect har-mo-

*a tempo*

*f* **9** *mp*

But well — we know they blend for Thee, In calm and per-fect har-mo-

But well — we know they blend for Thee, In calm and per-fect har-mo-

But well — we know they blend for Thee, In calm and per-fect har-mo-

But well — we know they blend for Thee, In calm and per-fect har-mo-

156

*f a tempo* *p* *p*

**9**



ny, — well — we know they blend for Thee, In calm and per-fect har-mo-

ny, — well — we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

ny, — well we know they blend for Thee, In calm and per-fect har-mo-

Detailed description: This block contains the vocal and piano accompaniment for measures 164 through 173. It is arranged in four systems, each with a vocal line and a piano line. The key signature is three sharps (F#, C#, G#). The vocal lines are in treble clef, and the piano lines are in bass clef. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The lyrics are: "ny, — well — we know they blend for Thee, In calm and per-fect har-mo-".

cresc. *f*

Detailed description: This block shows the piano accompaniment for measures 174 through 178. It consists of a single system with a treble and bass clef. The key signature remains three sharps. A crescendo marking (*cresc.*) is placed over measures 174 and 175, and a forte marking (*f*) is placed at the beginning of measure 176. The piano part features chords and moving lines in both hands.

172

*poco rall.*

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

*poco rall.*

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

*pp*

- ny, in calm and per - fect har-mo - ny.

172

*pp*

*poco rall.*

181 10 *a tempo*

*mf* *cresc. poco a poco*

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

*mf* *cresc.*

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

10 *a tempo* *mf* *cresc.*

Light - en our dark - ness, King of kings,

Light - en our dark - ness, King of kings,

*mf* *cresc.*

Light - en our dark - ness, King of kings,

*mf* *cresc.*

Light - en our dark - ness, King of kings,

181 10

*mf a tempo* *cresc. poco a poco*

189

*accel.* - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

*accel.* - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

189

*f*

*accel.* - - -

Strength - en our faith and calm our fears,



197

*poco più mosso.**rall.*

Keep Thou the stumbling feet, the feet that tread The path-way of the

Keep Thou the stumbling feet, the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

Keep Thou the feet that tread The path-way of the

197

*f poco più mosso, mf dim. rall. p*

205

*11 a tempo*

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*p* *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

*11*

*pp* *a tempo* *mf*

205

*largamente* **ff**

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

*largamente* **ff**

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

— are blest, — Fa - ther, in Thine E - ter -

214

**sf** *largamente* **fff**

The musical score consists of five systems. The first four systems are for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The fifth system is for the piano accompaniment alone. The key signature is one sharp (F#). The tempo/mood is 'largamente' (slowly). The dynamics are 'ff' (fortissimo) for the vocal parts and 'sf' (sforzando) and 'fff' (fortississimo) for the piano accompaniment. The lyrics are 'are blest, Father, in Thine E - ter -'. The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand, with a crescendo leading to a final chord.

222

- nal Rest, *mf* in Thine E - ter - nal Rest,  
 - nal Rest, *mf* in Thine E - ter - nal Rest,  
 - nal Rest, *mf* Fa - ther, in Thine E - ter - nal Rest,  
 - nal Rest, *mf* Fa - ther, in Thine E - ter - nal Rest,  
 - nal Rest, *mf* in Thine E - ter - nal Rest,  
 - nal Rest, *mf* in Thine E - ter - nal Rest,  
 - nal Rest, *mf* Fa - ther, Fa - ther Om-  
 - nal Rest, *mf* Fa - ther, Fa - ther Om-

222



231

*pp* *rall.*

in Thine E - ter - nal Rest.

*pp* *rall.*

in Thine E - ter - nal Rest.

*pp* *rall.*

in Thine E - ter - nal Rest.

*pp* *rall.*

in Thine E - ter - nal Rest.

*pp* *rall.*

in Thine E - ter - nal Rest.

*pp* *rall.*

- ni - po - tent in Thine E - ter - nal Rest.

*pp* *rall.*

- ni - po - tent in Thine E - ter - nal Rest.

231

*pp* *rall.*

*pp* *rall.*

## IV.

## PONTIUS PILATE.

*Allegro moderato, ma maestoso.*

Musical score for Pontius Pilate, measures 1 through 17. The score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked *Allegro moderato, ma maestoso*.

The score is divided into five systems, each with a measure number in the top left corner:

- System 1 (Measures 1-4):** Features a melody in the right hand with triplets and accents, and a bass line with chords. Dynamics include *mp* and *f*.
- System 2 (Measures 5-8):** Continues the melodic and harmonic development. Dynamics include *mf* and *f*.
- System 3 (Measures 9-12):** Shows a more complex texture with rapid sixteenth-note passages in the right hand. Dynamics include *f*.
- System 4 (Measures 13-16):** Includes a crescendo (*cresc.*) and a section marked *poco*. Dynamics include *cresc.*, *poco*, and *a*.
- System 5 (Measures 17):** The final measure shown, marked with a first ending bracket (**1**). Dynamics include *pesante* and *pocorall.*

The notation includes various musical symbols such as triplets, accents, slurs, and dynamic markings. The bass line often provides a harmonic foundation with chords and moving lines.

21 *a tempo*

*mf*

25 *2 a tempo*

*mp*

**CHORUS.**

Soprano. The night is past, the night is past,

Contralto. The night is past, the night is past,

Tenor.

Bass.

*poco rit.*

*mp*

29

Bright glows the eastern sky And as the sun, the

Bright glows the east-ern sky And as the

Bright glows the east-ern sky And as the

*mp*

32

sun Ris - es a - bove the dark Ju - dæ - an hills, The

sun Ris - es a - bove the dark Ju - dæ - an hills,

sun Ris - es a - bove the dark Ju - dæ - an hills,

*f*

35

3

mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um,

The mul-ti-tude Lead Je - sus forth to the Præ - to - - ri - um, The

*mp*

*f*

3

*f*



38

The multitude Lead Je-sus forth to the Prae-to-ri-um, To

The multitude Lead Je-sus forth to the Prae-to-ri-um, To

multitude Lead Je-sus forth to the Prae-to-ri-um, To

multitude Lead Je-sus forth to the Prae-to-ri-um, To

41

Pon-tius Pi-late, to Pon-tius Pi-late.

Pon-tius Pi-late, to Pon-tius Pi-late.

Pon-tius Pi-late, to Pon-tius Pi-late.

Pon-tius Pi-late, to Pon-tius Pi-late.

45

*mp a tempo*

*cresc.*

*poco*

48

*a* *poco* *rall.*

51 **5** Tenor Solo. PILATE.

*poco più mosso.* *sf sf* *fp* Up-on what ac - cu-

56

- sation, O men of Ju - daea, Bring ye this Man to me? *sf*

61 **6** *Allegro molto.*

CHORUS.

He is a trai-tor, a trai-tor to  
He is a trai-tor, a trai-tor to  
He is a trai-tor, a trai-tor to  
He is a trai-tor, a trai-tor to

*ff* *sf* *sf Allegro molto.*

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

Cæ - - - sar, He mak - eth se - di-tion Through-

*sf*

*poco a poco accel.*

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

-out all Jew - ry Per - vert - - - ing the na-tion,

*poco a poco accel.*

*cresc.*

*Più Allegro.*

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

per - vert - - - ing the na-tion.

*Più Allegro.*

*sf*

79

*rall.* **7** *Più moderato.*

*sempre f*

85

**Tenor Solo. PILATE.**

*f*

Be - hold, I, a Roman, And faith - ful to

*fp*

90

Cæ-sar, Find no such fault in Him!

*sf* *sf* *f*

94

**Allegro molto.**

**8**

**CHORUS.**

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

He's a blas - phemer! He scorneth our Priest - hood, He de -

**Allegro molto.**

**ff**



- fi - leth our Tem - ple, He de - fi - leth our Tem - ple, A - way with Him!

- fi - leth our Tem - ple, He de - fi - leth our Tem - ple, A - way with Him!

- fi - leth our Tem - ple, He de - fi - leth our Tem - ple, A - way with Him!

- fi - leth our Tem - ple, He de - fi - leth our Tem - ple, A - way with Him!

*f*

*ff* A - way with Him!

*ff* A - way with Him!

*f* Let Him be cru-ci-fied! *sf* A - way with Him! *ff* Let\_

*f* Let Him be cru-ci-fied! *sf* A - way with Him! *ff* Let\_

*f*

109

9

Let Him be cru - ci -

Let Him be cru - ci -

Him be cru-ci-fied! Let Him be cru - ci -

Him be cru-ci-fied! 9 Let Him be cru - ci -

*f* *ff*

114

*rall.*

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

-fied, cru - ci - fied, cru - ci - fied!

*rall.*

*sf*

119

*Moderato.*

Tenor Solo. PILATE.

*Moderato.* I meddle not with your faith or your worship, Let your own High

*fp*

124

Priest con - demn or ac-quit Him!

*sf f cresc. ed accel.*

10

128

CHORUS.

Let Him be cru - - ci - fled, cru - - ci -

Let Him be cru - - ci - fled, cru - - ci -

Let Him be cru - - ci - fled, cru - - ci -

Let Him be cru - - ci - fled, cru - - ci -

*sf*

10

132

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

- fled! Ba-rabbas, Ba-rabbas! Re-lease un-to us Ba-rabbas, Ba-

137

Four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing: - rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas! The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking at the end of each vocal phrase.

141

Tenor Solo. PILATE.

*con furore**mf meno mosso*

Tenor Solo (Pilate) and piano accompaniment. The Tenor Solo part sings: Ba - rab-bas? Ba - rab-bas? The piano accompaniment is silent, indicated by the word "silent" written on the staff.

147

11 *Molto moderato.**Poco più lento.  
con affettuoso*

Piano and voice. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking. The voice part sings: He whose hands are stain'd with blood, — While this poor. The piano accompaniment includes a *ppp* (pianissimo) marking and a *dim.* (diminuendo) marking.



152 *accel.*

vi-sion-a-ry harmeth none?

**CHORUS.**

*mf* *3* Let Him be

*mf* *3* Let Him be

*accel.* *mf* *3* Let Him be

*mf* *3* Let Him be

*mf* *accel.*

155 **12** *Allegro moderato.*

*f* *cresc.*

cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba-

*f* *cresc.*

cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba-

*f* *cresc.*

cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba-

*f* *cresc.*

cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba-

*Allegro moderato.*

**12** *fff* *cresc.*

160

*poco a poco accel.*

- rab-bas! Give us Ba-rab-bas, Ba - rab-bas, Ba - rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba - rab-bas, Ba - rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba - rab-bas, Ba - rab-bas!

- rab-bas! Give us Ba-rab-bas, Ba - rab-bas, Ba - rab-bas!

*poco a poco accel.*

165

*f molto marcato*

Give us Ba - rab-bas! A - way with this fel-low!

Give us Ba - rab-bas! A - way with this fel-low!

*f molto marcato*

Give us Ba - rab-bas! A - way with this fel-low! Let Him be

Give us Ba - rab-bas! A - way with this fel-low! Let Him be

*sf sf sf sf*

175

13

*ff* *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied,

*ff* *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied,

*ff* *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied,

*ff* *rall. e dim.*

Let Him be cru - ci - fied, cru - ci - fied,

13

*sf* *rall. e dim.*

*sf* *rall. e dim.*

187

194

201

201

*molto accel.*



205 *Allegro.*  
Soprano Solo. PILATE'S WIFE.  
*f* *poco rit.* *a tempo*  
O Pi-latel hear my voice, Have nought — to  
*Allegro.*  
*mf* *poco rit.* *a tempo sf*

210 *poco rit.* *mf Più moderato.*  
do, I pray thee, with this man. — For in my dreams —  
*poco rit.* *mp* *pp*

215 *dim. e rall.*  
Much have I been per-plex'd con-cern-ing Him.  
*pp* *pp* *rall.*

220 *a tempo* 15 *Molto espressivo.*  
I dreamt that He Who meek - ly stands Be - fore us now, was  
*Molto espressivo.*  
*mp a tempo* *pp*

224

*cresc.*

cru - ci-fied, But from His Cross — a glo - ry shone That

227

*f* *poco rall.* *a tempo*

light - - ed all the years to be, And they that looked —

*poco rall.* *a tempo* *p*

230

*rall.* *f* *mp* *a tempo*

— toward that light, Found Rest, — found Rest. —

*rall.* *f* *a tempo*

234

**16**

I dreamt that He Whose wea - ry head, — Whose wea - ry

*pp* *pp*

238

*poco accel.*

head on earth no rest - ing place could find, — Reign'd in a ci - ty

*poco accel.*

242

*poco rall.*

far a - way, Where sin and an - guish nev - er came,

*poco rall.*

245

*f* *rall.* *dim.*

And tears of sor - row all were dried For aye, — for

*f* *rall.*

248

*a tempo*

aye. — I dreamt that He Whom

*17 Poco più agitato.*

*a tempo* *dim. e rall.* *p* *cresc.*

252 *f* *cresc.*  
 how they scorn Had come — a-gain in maj - es-ty The dead a-waken'd

256 *mf* *poco rall.*  
 at His voice — Before His face the na - tions bow'd

259 *largamente* *cresc.* *f*  
 For He had come to reign on earth — Al - - ways,

262 *rall.* 18 *a tempo*  
 al - - ways.

266 *Poco più mosso.* *ff*  
 (The piano accompaniment continues with a forte-fortissimo (ff) dynamic and a Poco più mosso tempo marking.)



269 **19** *Più moderato.*  
Tenor Solo. PILATE.

*Più moderato.* Shall I crucify your

274 *accel.* *a tempo*  
King?— Shall I crucify the

279 *accel.* **20** *Molto Allegro.*

King of the Jews?—

**CHORUS.**

*ff* We have no king but Cæsar,  
*ff* We have no king but Cæsar,

*accel.* **20** *Molto Allegro.* *sf*

283

***ff***

No king but Cæ-sar, No king but Cæ-sar,

***ff***

No king but Cæ-sar, No king but Cæ-sar,

We have no king but Cæ-sar,

We have no king but Cæ-sar,

***f***

288

No king but Cæ-sar,

No king but Cæ-sar,

We have no king but Cæ-sar,

We have no king but Cæ-sar,

***f***

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar!

we have no king but Cæsar!

*sf* *accel.*

299

*f* *sf* *sf* *sf* *rall.*

## 21 *Poco più agitato.*

304

Soprano Solo. PILATE'S WIFE.

*f* *mf*

O Pi-late, hear my words! Have

309

*rall. e dim.*

nought to do, I pray thee, with this Man.

*sf* *mp* *rall. e dim.* *mp*

313 *Listesso tempo.**più mosso.*

22

*mf* *accel.*

317

*a tempo*  
 Tenor Solo. PILATE.  
*molto appassionato*

Breath of my life, \_\_\_\_\_ in this strange

*sff* *rall.* *mf a tempo*

322

land \_\_\_\_\_ What other voice could plead so well As thine, \_\_\_\_\_ that

*f* *mp*

327

ev-er since we met, \_\_\_\_\_ that ev-er since we met Like

*rall.* *rall.*



331 *ff* *rall.* *a tempo*

mu - sic, like mu - sic on my spi - rit fell.

*f* *rall.* *a tempo*

335 **23**

Yet not for thy sweet sake a-lone

*f*

339

Would I these frenzied men de-fy An unseen pre - sence

343

pleads for Him Whom now they seek to cru - ci - fy,

*mp*

348

*poco rall.*

whom now they seek to cru - ci - fy. *accel.*

*poco rall. pp* *p*

353

24

*un poco più mosso.*

*a tempo* The

*f sf*

357

*cresc.*

fu - ry and the hate of men Rage round me like an

*mp*

361

*poco tranquillo.*

an - gry sea, But calm amid the tu - mult

*f mp pp*

365

*accel.* -

stands this Man, — This strange sad Man of Ga - li-lee,

*accel.* -

370

*rall.*

this strange sad Man of Ga - li-lee.

*fp* *rall.* *pp*

375

25

*a tempo*  
*molto appassionato*

Breath of my life, — dear heart of mine. —

*f a tempo* *f*

379

Pray to thy household gods, pray to thy household gods.

383

*mf* *rall. cresc.* *ff* *mp* *rall.*

That they perchance may deign to lend me aid, \_\_\_\_\_ In my per - plex - i - ty

388

*a tempo*

to - day \_\_\_\_\_

*p* *mp* *a tempo* *molto cresc.*

393

**26** *a tempo*

Breath of my

*sf* *molto rit.* *a tempo*

398

*f*

life \_\_\_\_\_ In this strange land, What other voice could plead so well As



403

thine, that ev-er since we met that ev-er since we

408

met Like mu-sic like mu-sic on my spir - it fell.

*f* *rall.* *p a tempo*

413

27 *mf*

Yet not for thy sweet sake alone,

*f* *mp* *mf*

417

I would these frenzied men de- fy An un-seen pre - sence

421

pleads for Him Whom now they seek to

425

*mp poco rall.*  
cru - ci - fy, Whom now — they seek to cru - ci - fy.

*poco rall. p*

430

*accel. a tempo*

*a tempo*

*accel. f sf*

434

*sf mf dim. e rall. mp*

439

**28** *Poco più mosso.*  
Soprano Solo. PILATE'S WIFE.

*f molto deciso*

Ye might - y gods of

Tenor Solo. PILATE.

Ye might - y gods of

*Poco più mosso.*  
**28**

445

an - cient Rome.

Ye might - y

an - cient Rome.

Ye might - y

450

gods of an - cient Rome.

gods of an - cient Rome.

455

29 *mf*

If in your dwelling place se - rene The prayers of

*mf*

If in your dwelling place se - rene The prayers of

29

*sf* *mp*

459

*f*

mortal men are heard Their mo - tives read, their

*f*

mortal men are heard Their mo - tives read, their

*f* *sf* *mf* *sf*

463

*rall.*

ac - tions seen.

*rall.*

ac - tions seen.

*ff* *rall.*



467

30 *a tempo*

Know that he fain would

Know that I fain would mer-cy shew,

*a tempo*

*mp*

472

judge a-right, —

Con-demn me not, if I should fail — In this sad

*f* *rit.* *a tempo* *mp*

477

Con - demn him

hour, — for want of light — Con - demn me

*f* *molto rall.*

482

not if he should fail, \_\_\_\_\_ In this sad hour for want of  
 not if I should fail, \_\_\_\_\_ In this sad hour for want of

*mp* *p* *mp* *p* *mp* *rall.* *pp*

487

*a tempo*  
 light. \_\_\_\_\_  
 light. \_\_\_\_\_

*a tempo* *mp*

492

Tenor Solo. PILATE. 31

Shall I

*dim.* *poco* *rall.* *pp*

497

*Allegro moderato.*  
 cru-ci-fy your King? \_\_\_\_\_ cru -

*Allegro moderato.* *mf*

502

*rall.* *a tempo*

- ci - fy this King of the Jews?

*rall.* *a tempo*

505 **32** *Allegro molto.*

**CHORUS.**

We have no king but Cæ-sar, no king but Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

**32** *Allegro molto.*

*sf*

509

*ff*

Cæ-sar,

Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

We have no king but Cæ-sar, no king but Cæ-sar,

513

33

*ff* >

no king but Caesar!

*ff* >

no king but Caesar!

*ff* > *mf* >

we have no king but Caesar! Let

*ff* > *mf* >

we have no king but Caesar! Let

33

*sf* *mf* *cresc.*

518

*mf* >

Let Him be cru - ci - fied,

*mf* >

Let Him be cru - ci - fied,

Him be cru - ci - fied, cru - ci - fied,

Him be cru - ci - fied, cru - ci - fied,

*sf*



Let Him be cru-cified, let Him be cru - ci - fied,

Let Him be cru-cified, let Him be cru - ci - fied,

Let Him be cru-cified, let Him be cru - ci - fied,

Let Him be cru-cified, let Him be cru - ci - fied,

Let Him be cru-cified, let Him be cru - ci - fied,

*sf*

**34** *Allegro moderato.*  
Tenor Solo. PILATE.

*f*  
Hypocrites!

*dim. e rall.*  
cru - ci - fied, cru - ci - fied!

cru - ci - fied, cru - ci - fied!

*dim. e rall.*  
cru - ci - fied, cru - ci - fied!

cru - ci - fied, cru - ci - fied!

cru - ci - fied, cru - ci - fied!

**34** *Allegro moderato.*

534

*poco rall. dim.*

Wolves! on your own — heads Be the blood, — the blood of the

*sf* *p* *poco rall.*

539

*a tempo*

guiltless. May the gods of my ci-ty and the

*a tempo* *mf* *mp*

543

*accel. cresc. -*

gods — of my fa-thers Judge and ac-

*accel. cresc. -*

546

*- f largamente* *rall. -*

- quit me, judge and ac- quit me of His con - dem -

*largamente* *rall. -*

550

35

*Grave.*

CHORUS.

- na-tion.

*pp*

His blood be up-on us and our chil - dren!

*pp*

His blood be up-on us and our chil - dren!

*pp*

His blood be up-on us and our chil - dren!

*pp*

His blood be up-on us and our chil - dren!

35

*Grave.**poco accel. -**pp**ppp*

555

36 *Più agitato.**rall. -*

Behold your King! — Take Him and go your

*Più agitato.**rall. -*

560

*Allegro*

way! —

564

*pesante**Moderato.**dim.*

569

*p* *cresc.* - *poco* - *a* - *poco* -

573

*mf* *cresc.*

577

*f molto rall.*

581 **37** *a tempo (maestoso.)*

**CHORUS.**

*mf* Now lead they Je - - sus

*mf* Now lead they Je - - sus

*mf* Now lead they Je - - sus

**37** *a tempo (maestoso.)*

*f*



585

forth, And in a pur - - ple robe

forth, And in a pur - - ple robe

forth, And in a pur - - ple robe

*sf molto marcato* *cresc.*

590

And for His

Clothe Him in mock - er - y; And for His

Clothe Him in mock - er - y; And for His

Clothe Him in mock - er - y; And for His

*mf* *ff* *p*

595

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "brow they weave a crown, a crown of thorns, — they". The piano part features a melodic line in the right hand and a more active line in the left hand, with a *f dim.* marking.

brow they weave a crown, a crown of thorns, — they

brow they weave a crown, a crown of thorns, — they

brow they weave a crown, a crown of thorns, — they

brow they weave a crown, a crown of thorns, — they

*f dim.*

601

Four vocal staves and a piano accompaniment. The lyrics are: "weave a crown of thorns. — Then smiting Him, with". The piano part includes a section marked *38 Più moto.* and *mp cresc. ed accel.* leading to *mf* and *sf* dynamics.

weave a crown of thorns. — Then smiting Him, with

weave a crown of thorns. — Then smiting Him, with

weave a crown of thorns. — Then smiting Him, with

weave a crown of thorns. — Then smiting, smiting Him, with

*38 Più moto.*

*mp cresc. ed accel.* *mf* *sf*

*accel.* - - -

mocking laughter cry, with mocking laugh-ter  
mocking laughter cry, with mocking laugh-ter  
mocking laughter cry, with mocking laugh-ter cry,  
mocking laughter cry, with mocking laugh-ter cry,

*accel.*

*rall.* - - -

cry, with mock - - ing laugh - ter cry.  
cry, with mock - - ing laugh - ter cry.  
with mock - - ing laugh - ter cry.  
with mock - - ing laugh - ter cry.

*ff* *rall.* -

*pesante*

*rall. molto*

621

**39** *Molto maestoso.*

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

King of the Jews, all hail! We low-ly bend to Thee!

**39** *Molto maestoso.*

*sf* *mf* *f*

625

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

Sceptre and robe, and crown Thou hast, sceptre and robe, and

*sf* *sf*



629

Four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The lyrics are: "crown Thou hast, And upon Cal - - va-ry, on". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *sf* (sforzando) marking in the middle of the system.

crown Thou hast, And upon Cal - - va-ry, on

crown Thou hast, And upon Cal - - va-ry, on

crown Thou hast, And upon Cal - - va-ry, on

crown Thou hast, And upon Cal - - va-ry, on

632

Four vocal staves and a piano accompaniment. The vocal parts continue with the lyrics: "Cal - - va-ry, Thy throne shall rise, For all the world to". The piano accompaniment includes a *ff* (fortissimo) marking and a *sf* (sforzando) marking. The music concludes with a final chord.

Cal - - va-ry, Thy throne shall rise, For all the world to

Cal - - va-ry, Thy throne shall rise, For all the world to

Cal - - va-ry, Thy throne shall rise, For all the world to

Cal - - va-ry, Thy throne shall rise, For all the world to

635

40

see. \_\_\_\_\_ Come, Jews and Gen-tiles, *mf*

see. \_\_\_\_\_ Come, Jews and Gen-tiles, *mf*

see. \_\_\_\_\_ Come, Jews and Gen-tiles, *mf*

see. \_\_\_\_\_ Come, Jews and Gen-tiles, *mf*

*ff* *sf* *mf*

Detailed description: This block contains the musical notation for measures 635 through 640. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics 'see.' followed by a line and 'Come, Jews and Gen-tiles,'. The piano part includes dynamic markings *ff*, *sf*, and *mf*. A rehearsal mark '40' is placed above the piano staff at measure 640. The key signature has one flat, and the time signature is common time.

638

come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_

come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_

come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_

come! \_\_\_\_\_ Put on your best ar - ray. \_\_\_\_\_

*f*

Detailed description: This block contains the musical notation for measures 638 through 643. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics 'come!' followed by a line and 'Put on your best ar - ray.' with a line. The piano part includes a dynamic marking *f*. A rehearsal mark '40' is placed above the piano staff at measure 640. The key signature has one flat, and the time signature is common time.

641

Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -  
 Come, Jews and Gen-tiles, come! Put on your best ar -

644

- ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the  
 - ray. The King, whom we with pomp have crown'd, the

647

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

King, whom we with pomp have crown'd, As - cends His throne,

King, whom we with pomp have crown'd, As -

*f*

650

as - cends His throne to - day!

- cends His throne as-cends His throne to - day!

as-cends His throne to - day!

- cends His throne as-cends His throne to - day!

*cresc.* *ff*



653

41

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: "Come, all ye people, and o - bei - sance pay, \_\_\_\_\_". The music is in a minor key with a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

41

Piano accompaniment for measures 653-656. The right hand features a series of chords and arpeggiated figures, while the left hand provides a rhythmic foundation with eighth notes. A mezzo-piano (*mp*) dynamic marking is present.

657

Continuation of the musical score for measures 657-660. The lyrics are: "come, all ye peo-ple, and o - bei - sance pay. \_\_\_\_\_". The vocal parts continue with the same melody. The piano accompaniment becomes more complex, featuring a series of chords and arpeggiated figures in the right hand, and a more active bass line in the left hand. A forte (*f*) dynamic marking is present.

661

*sf* *rall.* *cresc.*

664

**42** *ff* *a tempo*

**CHORUS.**

King of the Jews stand forth — That one and all may see —

King of the Jews stand forth — That one and all may see —

King of the Jews stand forth — That one and all may see —

King of the Jews stand forth — That one and all may see — The mighty

**42** *fff* *a tempo*

668

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

The mighty Monarch, the mighty Mon - arch who hath come From out of

Mon - arch, the mighty Monarch, the mighty Mon - arch who hath come From out of

*sf* *f* *sf*

672

ff *Ga - - li-lee! For-ward in or-der*

ff *Ga - - li-lee! For-ward in or-der*

ff *Ga - - li-lee! For-ward in or-der*

ff *Ga - - li-lee! For-ward in or-der*

675

*rall.*  
ff *March to Cal-vary, march to Cal-vary, march to*

ff *March to Cal-vary, march to Cal-vary, march to*

ff *March to Cal-vary, march to Cal-vary, march to*

ff *March to Cal-vary, march to Cal-vary, march to*

*cresc.* *sff rall.*

679 **43** *a tempo*

Cal - va-ry, march\_\_\_\_\_ to Calvary,

Cal - va-ry, march\_\_\_\_\_ to Calvary,

Cal - va-ry, march\_\_\_\_\_ to Calvary,

Cal - va-ry, march\_\_\_\_\_ to Calvary,

The vocal staves show four parts (Soprano, Alto, Tenor, Bass) with lyrics. The melody is in B-flat major, 4/4 time. The tempo is marked *a tempo*. The lyrics are "Cal - va-ry, march\_\_\_\_\_ to Calvary,". The music features a long note for "march" followed by a short note for "to Calvary".

**43** *a tempo* *sf*

The piano accompaniment for measures 679-682. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The tempo is marked *a tempo*. The dynamics include *sf* (sforzando) in the right hand.

## 683

*ff* *sf*

The piano accompaniment for measures 683-686. It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The tempo is marked *a tempo*. The dynamics include *ff* (fortissimo) in the right hand and *sf* (sforzando) in the left hand.



687

musical score for measures 687-690. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The lyrics are "march to Cal-va-ry,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *dim.* (diminuendo) marking and a *poco* (poco) marking.

691

musical score for measures 691-694. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked *mp* (mezzo-piano). The lyrics are "march to Cal - va-ry!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *poco* (poco) marking and a *mp dim.* (mezzo-piano diminuendo) marking. The score concludes with a *pp* (pianissimo) marking.

# V. CALVARY.

*Andante con moto.*

*pp* *sempre pp*

5 *mp*

9 *mp*

13 *cresc.* - *f*

17 *poco rit.*

21 *a tempo*

**CHORUS.**

Soprano I. 2 *p*

Soprano II. Through the gate-way of the ci-ty,

Alto. Through the gate-way of the ci-ty, All

Through the gate-way of the ci-ty, All

2 *a tempo pp*

25

All along the Way of Sor - row To Golgatha, Je - sus

a - long the Way of Sor - row To Golgatha, Je - sus

along the Way of So - row To Golgatha, Je - sus

*pp*

29

pass - es, All a-long the Way of Sorrow,

pass - es, All a-long the Way of Sorrow,

pass - es, All a-long the Way of Sorrow,

*mp cresc.*

33

*poco rit.* *mp* **3 a tempo**

Je - sus pass - es. Now He falters,

*mp* Je - sus pass - es, pass - es. Now He falters,

*mp* Je - sus pass - es, pass - es. **3 a tempo** Now He falters,

*poco rit.* *pp*

38

now He stumbles, For the

now He stumbles, For the

now He stumbles, For the

*mf* *mf* *mf*

*dim.*

42

*cresc.*

shame - ful Cross is hea - vy, And the sun is high in heav'n.

*cresc.*

shameful Cross is hea - vy, And the sun is high in heav'n.

*cresc.*

shameful Cross is hea - vy, And the sun is high in heav'n.

*mp* *cresc.*



46

4

*f* Close around Him throug the peo-ple Mocking, curs-ing, and revil-ing,

*f* Close a - round Him throug the peo-ple Mocking, curs-ing, and revil-ing,

*f* Close around Him throug the peo-ple Mocking, curs-ing, and revil-ing,

*f* *sf* *sf* *sf*

50

*mp* And the wo - men fol - low af - ter Weeping for Him, and la -

*mp* And the wo - men fol - low af - ter Weeping for Him, and la -

*mp* And the wo - men fol - low af - ter Weeping for Him, and la -

*p* *cresc.*

53

-ment-ing, Way of Sor - - row,

-ment-ing, Way of Sor - - row,

-ment-ing, Way of Sor - - row,

*mf*

56

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

*mf* *pp*

60

tears for ev - er.

tears for ev - er.

tears for ev - er.

*poco rall.* *pp a tempo*

64

*Moderato.* *f* *mp*

69

Baritone Solo. CHRIST. *mf molto espressivo*

Women, weep not! women,

*pp*

75 *poco rit.*

weep not! weep not for One \_\_\_\_\_ Whoso will be at

*pp* *mf* *poco rit.*

80 *a tempo*

rest! \_\_\_\_\_ Weep rather for the fate of fair Je - ru - sa - lem!

*pp* *a tempo*

85 *f* *poco rit.*

weep rather for the fate \_\_\_\_\_ of fair Je - ru - sa - lem!

*f* *pp* *poco rit.*

90 *a tempo* *7mf*

Weep for her sor-row, in the days \_\_\_\_\_ to come \_\_\_\_\_

*f* *a tempo* *pp*

95 *f* *poco rit.* *rall.*

Weep not for Me, weep not for Me! women,

*poco rit.* *pp* *rall.*

100 *a tempo (un poco più moto)*

weep not for Me!

*a tempo* *mp*

105 *molto espressivo*

**CHORUS.** **Tenor.** Behold the Cross, the Cross up -

**Bass.** Behold the Cross, the Cross up -

*mp*

110

- lift - ed on the green hill - side, With strain - ing

- lift - ed on the green hill - side, With strain - ing



114

limbs they raise it on high, with strain ing

limbs they raise it on high, with strain - ing

*cresc.* *poco a poco*

118

limbs they raise it on high, With its bur - den of

limbs they raise it on high, With its bur - den of

*cresc.* *poco a poco*

122

pain, with its bur - den, its bur - den of pain.

pain, with its bur - den, its bur - den of pain.

*rit.* *a tempo*

*dim. e rit.* *a tempo*

127

**9 Soprano.** Behold the King, the King of Sor - row, crowned with many

**9 Alto.** Behold the King, the King of Sor - row, crowned with many

*mp* *mp*

132

*mf*

thorns. Mark how His feet and His hands have been nailed, —

*mf*

thorns. Mark how His feet and His hands have been nailed, —

*p* *cresc.* *poco* *a*

137

mark how His feet and His hands have been nailed To that

mark how His feet and His hands have been nailed To that

141

*poco rit.* *accel.*

ter - ri-ble Throne, that ter - ri-ble, ter - ri-ble Throne. —

ter - ri-ble Throne, that ter - ri-ble, ter - ri-ble Throne. —

*rit.* *p* *poco rit.* *accel.*

146

**Soprano.** *10 f Poco più mosso.*  
 Be - hold the love, the love Di -

**Alto.** *f*  
 Be - hold the love, the love Di -

**Tenor.** *f*  
 Be - hold the love, the love Di -

**Bass.** *f*  
 Be - hold the love, the love Di -

*10 f Poco più mosso.*

150

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

154

*più tranquillo* *cresc.* *poco*

suf-fers there. Pa - tient-ly bear - ing sor-row and

suf-fers there. Pa - tient-ly bear - ing sor - row and

suf-fers there. Pa - tient-ly bear - ing' sor - row and

suf-fers there. Pa - tient-ly bear - ing sor-row and

*più tranquillo* *cresc.* *poco*

158

*a* *poco*

shame, Pa - tient-ly bear - ing sor-row and

*a* *poco*

shame, Pa - tient-ly bear - ing sor - row, sor-row and

*a* *poco*

shame, Pa - tient-ly bear - ing sor - row, sor-row and

*a* *poco*

shame, Pa - - tient-ly bear - ing sor - row and

*a* *poco*



162

shame Be - hold the love of Him who suffers there, Be -

shame Be - hold the love, of Him who suf - fers there,

shame Be - hold the love, the love of Him who suf - fers there,

shame Be - hold the love, the love of Him who suf - fers, Be -

167

- hold the love of Him who suffers there, Pa - tient-ly

Be - hold the love of Him who suf - fers,

Be - hold the love of Him who suffers there, Pa - tient-ly

- hold the love of Him who suf - fers,

172

bear - ing sor-row and shame, — sorrow and shame, —  
 Pa - tient-ly bear - ing  
 bear - ing sor-row and shame, — sorrow and shame, —  
 Pa - tient-ly bear - ing

177

For the sins — of the world, the sins, the  
 sorrow and shame, For the sins — of the world, the sins, the  
 For the sins — of the world, the sins, the  
 sorrow and shame, For the sins — of the world, the sins, the

*rall.* *dim.*

182

*a tempo*

sins\_ of the world.\_\_\_\_

sins\_ of the world.\_\_\_\_

sins of the world.\_\_\_\_

sins\_ of the world.\_\_\_\_

*p a tempo*

187

*p dim. rall. pp*

193 **12** *Allegro vivace.*

*f sf*

200

*sf*

207

CHORUS.

*Con furia.*

*f* *b* *>*

Come

*f* *>*

Come

*f* *b* *>*

*b* *>*

Come down from the Cross, Thou boaster, come down from the

*f* *>*

*b* *>*

Come down from the Cross, Thou boaster, come down from the

*Con furia.*

*sf*

*sf*

213

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-

Cross, \_\_\_\_\_ Come down! Des - troy-er of Temples! Mi-

Cross, \_\_\_\_\_ Come down! Des - troy-er of Temples! Mi-

*sf*



13 *ff* *b* *b* *b* *b*

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

13

*sf* *sf* *sf*

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

*sf* *sf* *sf*

231

Come down from the Cross, Blas - phemer!  
 Come down from the Cross, Blas - phemer!  
 -phemer! Come down from the Cross, Come down! Thou  
 -phemer! Come down from the Cross, Come down! Thou

237

Thou sa - viour of others, Thou  
 Thou sa - viour of others, Thou  
 Son of God, Thou Son of God,  
 Son of God, Thou Son of God,  
*mf* *cresc.*

243

14 *ff*

sa-viour of others, Save now Thy-self, save

sa-viour of others, Save now Thy-self, save

Save now Thy-self, save

Save now Thy-self, save

14 *sf* *molto marcato* *ff*

250

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

*f*

257

-self!

-self!

-self!

-self!

264

15

Come down from the

Come down from the

Come down from the Cross, Pre - ten-der!

Come down from the Cross, Pre - ten-der!

15

*sempre f*



270

270

*cresc.* - - *mf* - *poco* - -

Cross, Pre - ten - der! Come down from the

Cross, Pre - ten - der! Thou Ru - ler of Is - rael, Come down from the

Thou Ru - ler of Is - rael, Come down from the

Come down from the

*mf cresc.* - - *poco* - -

276

276

- *a* - - *poco*

Cross, Come down from the Cross, And

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

- *a* - - *poco*

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

Cross, Come down from the Cross, And

- *a* - - *poco*

282

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

*sf sf*

291

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

*sf sf sf*

297

16

297

16

*ff*

Where \_\_\_\_\_ is the God then, \_\_\_\_\_ In

*ff*

Where \_\_\_\_\_ is the God then, \_\_\_\_\_ In

*ff*

Where is the God, \_\_\_\_\_ where is the God then, \_\_\_\_\_ In

*ff*

Where is the God, \_\_\_\_\_ where is the God then, \_\_\_\_\_ In

16

*sf*

304

304

Whom Thou hast trust - ed? Where

Whom Thou hast trust - ed? Where

Whom Thou hast trust - ed? Where is the God,

Whom Thou hast trust - ed? Where is the God,

Where is the God,

311

is the God, then, In Whom Thou hast trust-  
 is the God, then, In Whom Thou hast trust-  
 where is the God, then, In Whom Thou hast trust-  
 where is the God, then, In Whom Thou hast trust-  
*sf* *cresc.*

318

-ed?  
 -ed?  
 -ed?  
 -ed?  
*accel.* *sf*

325

*Molto moderato.* *Quasi Recit. con espress.*  
 Sopranos. *p*  
 Two thieves with Him are  
*pp* *pp*



330

cru - ci-fied. And one, whose bo-dy vain-ly writhes In a - go-ny un -

333

- speakable, Re - - viles the Saviour, and blasphemes; —

337

18  
Contraltos. *mp*  
The other, calmer in his pain, — Wist-fully, with his

341

glaz-ing eyes Regarding Je - sus, prays of Him For - giveness, in this

345

*poco rit.*

pass-ing world of woe, Re - mem - brance in the world that lies — be —

*poco rit.*

*pp*

348

**19** *a tempo*

Tenors. — yond!

*pp*

Basses.

*pp*

Remembrance in the world that lies be — yond!

Remembrance in the world that lies be — yond!

**19** *a tempo*

*pp*

*L'istesso tempo.*

352

*f*

358

Baritone Solo. CHRIST.

**20***molto espress.*

*poco rall.*

*a tempo*

*pp*

Be not a —

363

- fraid! This mor - tal a - go-ny Is but the cleans - ing fire

369

Thro' which thy spir-it, pu - ri-fied shall rise,

*cresc.*

*f*

373

thro' which thy spir-it, pu - ri-fied shall rise

*poco rit.*

*p*

*mf*

377

And, pass - ing hence, be evermore at rest In

*a tempo*

*mp*

*rit.*

382

*a tempo*

Par - a - dise.

*a tempo*

*mf*

*f*

387

*rall.*

392

21

*a tempo**cresc.*

Be not a - fraid! The mist will roll a - way, — Be not a -

*a tempo*

*pp*

397

- fraid! — The mist will roll a - way — And thou shalt see the

*mp*



402 *largamente*

brightness of the better world be - yond, Thou shalt see the

*largamente*

*mf*

406 *poco rall.*

rapture of the blessed ones at rest In

*poco rall.*

*mf*

410 *a tempo*

Par - a - dise.

*a tempo*

*mp* *cresc.*

414 *poco rit.* *a tempo*

*pp*

419

Be not a - fraid, ——— be not a - fraid! ———

*cresc.*

424

Before yon scorching sun His course hath run, Thy sins for -

*f* *mp* *p* *mp* *cresc.*

429

*poco accel.* - - - - -

- giv'n, and thy suff' - ring o'er, ——— thy sins for -

*accel.* - - *poco* - - *a*

433

*cresc.* - - - *rall.* - - - *largamente* *f*

- giv'n, and thy suff' - ring o'er ——— Thou shalt

*cresc.* - - *rall.* - - *largamente*

437

be with Me in the healing shades of Par - a - dise,

*rall.*

441

in the healing shades of Par - - a - dise.

*rall.* *a tempo*

446

*f* *cresc.*

451

*mf* *dim.* *rall.* *pp* *rall.*

456

**23** *Moderato.*  
Soprano.

*mp*

Alto.

*mp*

At the

*Moderato.*

At the

**23**

*pp*

*pp*

CHORUS.

460

Cross their vigil keeping, Through the long, long hours of

Cross their vigil keeping, Through the long, long hours of

*pp* *pp*

464

sorrow, Kneel the faithful wo - men, weeping,

sor - row, Suff' - ring as

*pp* *pp*

468

24 When the ones they love are tortur'd,

wo - men suffer, When the ones they love are tor - tur'd,

24 *p* *p*



472

And they have no pow'r to save them, no pow'r to

And they have no pow'r to save them, no pow'r to

*pp*

476

save them.

save them.

*pp*

*poco rall.*

480 **25** Soprano Solo. MARY- JESUS' MOTHER.  
*molto espressivo*

Son of mine, my tears are fall-ing As I watch Thee bleed-ing, dy-ing,

*pp*

484

As I watch Thee bleed-ing, dy-ing For the sin-ners who-re-

*pp*

487

- ject Thee. And I cannot see Thy glo - - ry Through the

490

mist of doubt and sor-row, through the mist of doubt and sor - row.

*poco rit.*

494

*a tempo* **26 Contralto Solo. MARY MAGDALENE.**

Friend of sinners, I am kneeling

*pp a tempo* *mp dim.* *pp*

498

*poco rit.* *a tempo*

At Thy feet in bit - - ter an - guish, and my ve-ry soul — is

*poco rit.* *pp a tempo*

502

plerc - ed By the cru-el thorns — that wound Thee,

505

By the nails that tear — and rend Thee.

*cresc. f> rall.*

509

By the nails that tear — and rend Thee.

*accel.*

## 27

513

Mezzo-Soprano Solo. MARY, WIFE OF CLEOPHAS.

Master! mas - ter! I am praying,

*mf a tempo dim. o rit. pp a tempo*

517

Praying to the Lord \_\_\_\_\_ Thy Fa-ther that He give Thee strength \_\_\_\_\_ to—

521

suf - fer, strength \_\_\_\_\_ to— suf - fer In this

*poco rit.*

524

hour of tri - bu - la - tion, In this hour of pain this

*poco rit.*

*sempre pp*

527

hour of pain and dark - ness.

*a tempo*

*pp a tempo*



530

28 MARY I.  
*a tempo*



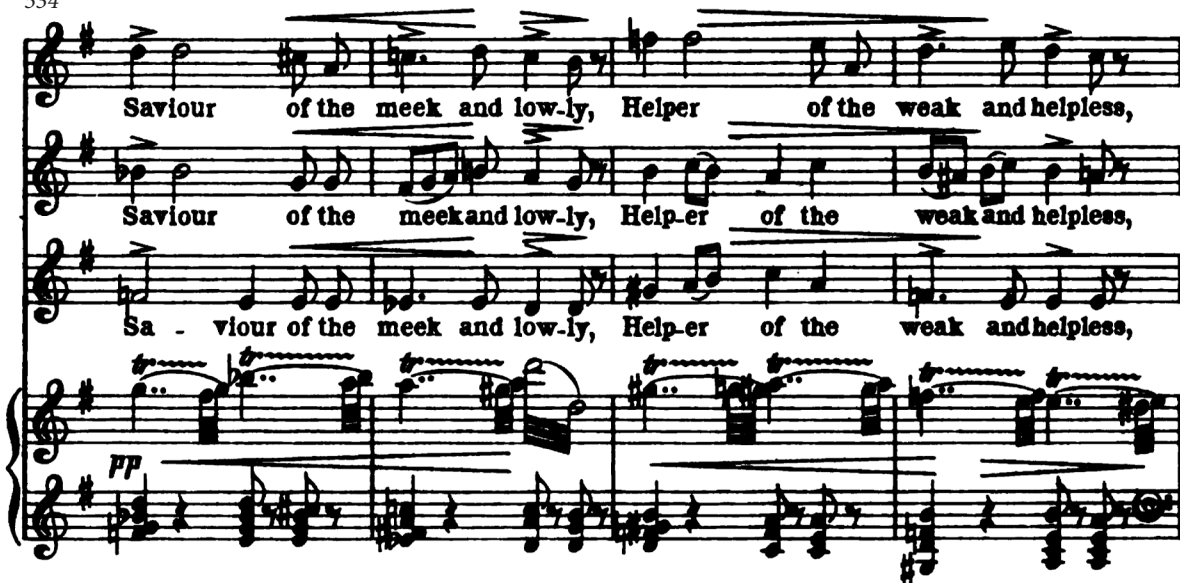
MARY II.



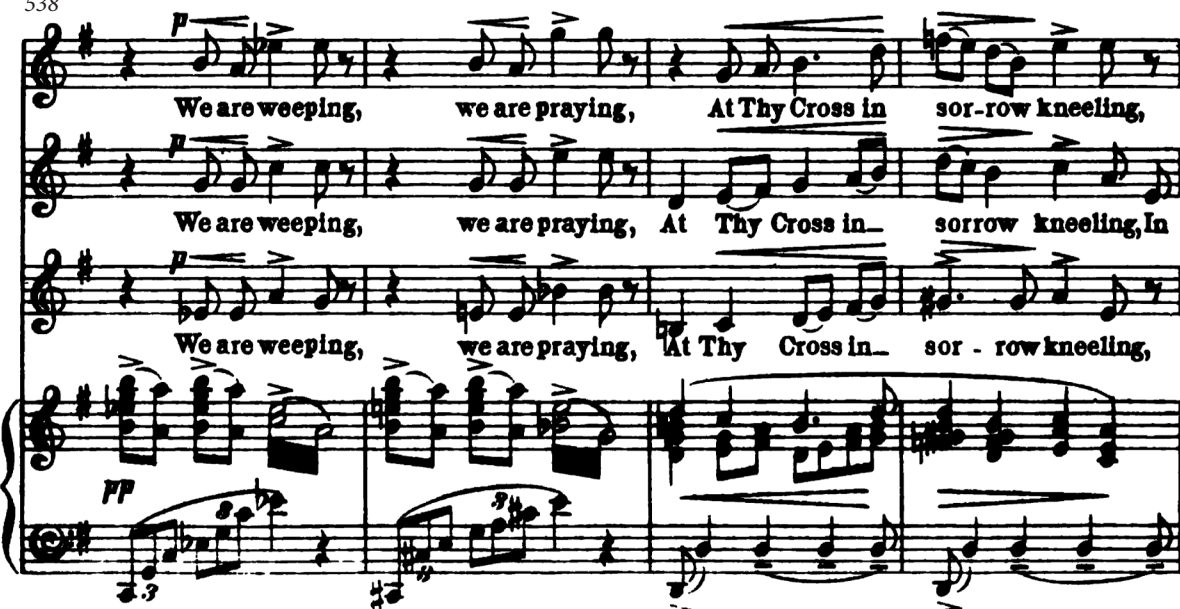
MARY III.



534



538



542

*rit. poco* **29** *a tempo*

At Thy Cross in sor-row kneeling, Son of Man and Friend of sinners,  
 sor - row, in sor-row kneeling, Son of Man and Friend of sinners,  
 At Thy Cross in sor - row kneeling, Son of Man and Friend of sinners,

*rit. poco* **29** *mp a tempo*

546

Son of Man and Friend of sinners, Sa - viour of the meek and lowly,  
 Son of Man and Friend of sinners, Sa-viour of the meek and lowly,  
 Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

550

Help - er of the weak and helpless, We are weep - ing, we are  
 Helper of the weak and helpless, We are weep - ing, we are  
 Helper of the weak and helpless, We are weep - ing, we are

*p*

561

567

The image shows a page of a musical score for 'The Song of the Lark' by Maurice Strakosky. The score is for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs). The score includes a 'rall. e dim.' marking and a 'pp' (pianissimo) marking. The piece ends with a 'silent' marking.



574 **30** *Allegro molto.*

Measures 574-578. The piece is in 4/4 time with a key signature of two flats. The right hand features a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *pp* (pianissimo) is present at the beginning.

579

Measures 579-584. The right hand continues with chords, and the left hand has a more complex rhythmic pattern. A *cresc. molto* (crescendo molto) marking is placed over measures 580-583. The dynamics *sf* (sforzando) and *mf* (mezzo-forte) are indicated at the end of the system.

585

Measures 585-591. The right hand plays a series of chords, and the left hand has a rhythmic accompaniment. The dynamics *cresc.* (crescendo), *poco a poco* (a little by a little), and *poco* are indicated.

592

Measures 592-594. The right hand features a series of chords, and the left hand has a rhythmic accompaniment. The dynamics *f* (forte), *cresc.* (crescendo), and *sf* (sforzando) are indicated.

595

Measures 595-600. The right hand features a series of chords, and the left hand has a rhythmic accompaniment. The dynamics *sf* (sforzando) and *sf* (sforzando) are indicated.

599

**31**

Measures 599-604. The piece is in 4/4 time with a key signature of two flats. The right hand features a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes. The dynamic marking *mf* (mezzo-forte) is present at the beginning. A *cresc. - - - poco - -* marking is placed over measures 600-604.



604 - a - - - poco - - -

607

CHORUS.

Lol! at the sixth hour, o - ver

Lol! at the sixth hour, o - ver

Lol! at the sixth hour, o - ver

Lol! at the sixth hour, o - ver

610

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

613

Three vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics: "- ness falls; The". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *mf* dynamic marking.

- ness falls; The

- ness falls; The

- ness falls; The

- ness falls; The

*mf*

616

Three vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the lyrics: "noon - - day sun, the noon - - day". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *sfmf* dynamic marking.

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

noon - - day sun, the noon - - day

*sfmf*

619

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand, with a crescendo leading into measure 622.

622

out. \_\_\_\_\_ *mf* > Dark - -

out. \_\_\_\_\_ *mf* > Dark - -

out. \_\_\_\_\_ *mf* > Dark - -

out. \_\_\_\_\_

The vocal parts enter in measure 622 with the word "out." and continue with a melodic line. The piano accompaniment features a complex texture with multiple voices in the right hand and a bass line in the left hand, with a crescendo leading into measure 623.

627

Three vocal staves and a piano accompaniment. The vocal parts have lyrics: "ness! Dark - - - ness!". The piano part features a melodic line with a crescendo marking and a bass line with a slur.

ness! Dark - - - ness!

ness! Dark - - - ness!

ness! Dark - - - ness!

*cresc.*

632

Three vocal staves and a piano accompaniment. The vocal parts are silent. The piano part features a melodic line with a forte marking, a decrescendo marking, a fermata, a rallentando marking, and a piano marking.

*ff* *dim.* *rall.* *p*



638

32

*Molto moderato.*

Fa - - ther Om - ni - po - tent, \_\_\_ Fa - - ther Om -

Fa - - ther Om - ni - po - tent, \_\_\_ Fa - - ther Om -

32

*Molto moderato.*

644

- ni - po - tent, \_\_\_ to

- ni - po - tent, \_\_\_ to

- ni - po - tent, \_\_\_ Fa - - ther Om - ni - po - tent, \_\_\_ to

- ni - po - tent, \_\_\_ Fa - - ther Om - ni - po - tent, \_\_\_ to

Thee, Out of the gath'ring gloom, we cry.

Thee, Out of the gath'ring gloom, we cry.

Thee, Out of the gath'ring gloom, we cry.

Thee, Out of the gath'ring gloom, we cry.

Thee, Out of the gath'ring gloom, we cry.

*silent. silent.*

***Allegro molto.***

658 **33**

*p* *cresc.* *poco - a -*

661

- poco -

664

This musical score is for a piece titled "The Humble Children of the Fields". It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "Andante". The score consists of two systems. The first system contains the vocal parts and the piano accompaniment. The vocal parts are written in four staves, each with a treble clef. The piano accompaniment is written in two staves, with a grand staff (treble and bass clefs). The lyrics are: "In the fields the cat-tle, hum-ble chil-dren of the". The second system continues the vocal parts and the piano accompaniment. The piano accompaniment features a prominent melody in the right hand, marked with a forte (f) dynamic. The lyrics are repeated: "In the fields the cat-tle, hum-ble chil-dren of the". The score ends with a double bar line.

*Andante*

*mf* In the fields the cat-tle, hum-ble chil-dren of the

*mf* In the fields the cat-tle, hum-ble chil-dren of the

*mf* In the fields the cat-tle, hum-ble chil-dren of the

*mf* In the fields the cat-tle, hum-ble chil-dren of the

*sf mf* In the fields the cat-tle, hum-ble chil-dren of the

670

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Lord, af - fright - ed stand." The piano part features a melodic line in the right hand and a more active bass line in the left hand, with a crescendo leading into the next system.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

674

Four vocal staves and a piano accompaniment. The lyrics are: "Pale fa - ces gather in the dark - en'd streets,". The piano part has a more complex texture with chords and moving lines in both hands, including a forte (f) dynamic marking.

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

Pale fa - ces gather in the dark - en'd streets,

679

Wild

Wild

Wild

Wild

683

*cresc.* - *accel.* - - - - - 34

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

*cresc.* - *accel.* - - - - -

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

*cresc.* - *accel.* - - - - - 34

*f*



687

*Più allegro.*

**ff** And ter-ror

**ff** And ter-ror

**ff** And ter-ror

**ff** And ter-ror

*Più allegro.*

691

reigns— for three long hours, su-preme in ev'-ry heart,

reigns— for three long hours, su-preme in ev'-ry heart,

reigns— for three long hours, su-preme in év'-ry heart,

reigns— for three long hours, su-preme in ev'-ry heart,

697

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

702

*rall.*  
- preme in— ev' - ry heart.

*rall.*  
- preme in— ev' - ry heart.

*rall.*  
- preme in— ev' - ry heart.

*rall.*  
- preme in— ev' - ry heart.

*rall.* *mp*

706 **35**

*f a tempo*

709

712

*dim.*

715

*poco a poco*

718

*dim.* *e* *rall.*

721

*pp*

726

# 36 *Molto moderato.* Baritone Solo. CHRIST.

*Molto moderato.*

*f* *p*

My God! My God!

*mf* *pp* *pp sempre*

730

*più espressivo*

Hast Thou for - sak - en Me? My God!

*pp*

733

*accel.* *rall.* **RECIT.**

My God! Hast Thou for - sak - en Me? hast Thou for -

*accel.* *rall.*

737

- sak-en Me? My God! Hast Thou for - sak - en Me?

*pp*



742

# 37 *Molto allegro.*

CHORUS.

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

*mf*

# 37 *Molto allegro.*

747

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

*sf*

*poco rall.*

*sf*

# *Meno mosso.*

# 38 Baritone Solo. CHRIST.

753

*mp*

Fa-ther! in - to Thy hands My spir - it

*Meno mosso.*

*pp*

*mp*

758

I com - mend! In - to Thy hands.

764

*cresc.* My spir-it I com - mend! *Meno mosso.*

770

**Soprano I. MARY I.** It is fin - ish'd.

**Contralto. MARY III.** It is fin - ish'd.

**Baritone.** *mp* It is fin - ish'd.

**SOLI.**

**CHORUS.**

780

783

786

786

*sf*

*rall.*

789

40

SOLI &amp; CHORUS.

MARY I and Soprano. *f*

It it finish'd! He hath triumph'd! It is

MARY II &amp; III and Contralto.

It it finish'd! He hath triumph'd! It is

PILATE and Tenor.

It it finish'd! He hath triumph'd! It is

Bass.

It it finish'd! He hath triumph'd! It is

40

*pesante*

*f*

793

*L'istesso tempo.*

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

*L'istesso tempo.*

*sf*



795

*L'istesso tempo.*

*ff* Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff* Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff* Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*ff* Christ hath triumph'd, Christ hath triumph'd! Sin and death to

*L'istesso tempo.*

798

Himshallyield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Himshallyield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Himshallyield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

Himshallyield, For the work \_\_\_\_\_ of our sal-va-tion With His blood for

802

aye is sealed. \_\_\_\_\_ Christ hath tri - umph'd.

aye is sealed. \_\_\_\_\_ Christ hath tri - umph'd.

aye is sealed. \_\_\_\_\_ Christ hath tri - umph'd.

aye is sealed. \_\_\_\_\_ Christ hath tri - umph'd.

*cresc.*

806

**41**  
*mf*  
Lo! the so - lid earth is sha-ken, Lightnings flash a-

*mf*  
Lo! the so - lid earth is sha-ken, Lightnings flash a-

*mf*  
Lo! the so - lid earth is sha-ken, Lightnings flash a-

*mf*  
Lo! the so - lid earth is sha-ken, Lightnings flash a-

**44**

810

*mf* *cresc.* *molto*  
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -  
*mf* *cresc.* *molto*  
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -  
*mf* *cresc.* *molto*  
 - cross the skies, And the qui - et dead, a - wak - end, From their riv - en graves a -  
*mf* *cresc.* *molto*  
 - cross the skies, And the qui - et dead, a - wak - end, From their riv - en graves a -

814

*ff*  
 - rise, from their riv - en graves a - rise.\_\_\_\_  
*ff*  
 - rise, a-rise, from their riv - en graves a - rise.\_\_\_\_  
*ff*  
 - rise, a-rise, from their riv - en graves a - rise.\_\_\_\_  
*ff*  
 - rise, a-rise, from their riv - en graves a - rise.\_\_\_\_  
*sf*

817

42

*p* *mp*

Hark! hark! **THREE SOLO VOICES.** 'Tis the

Hark! hark! 'Tis the

Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.\_\_\_\_\_

Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.\_\_\_\_\_

42

*fp*

821

Choir an - gel - ic singing In the land of per - fect day.\_\_\_\_\_

Choir an - gel - ic singing In the land of per - fect day.\_\_\_\_\_

*pp* *cresc.*



825

43

THREE  
SOLO VOICES.

CHORUS.

*mp* Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way. 'Tis the

*mp* Hark! a sound of tri-umph ri - ses O'er earth's tumult far away. 'Tis the

*mp* Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way.

*mp* Hark! a sound of tri - umph O'er earth's tumult far a-way.

43 *mp* *f*

829

Choir an-gel - ic sing-ing In the land of per - fect

Choir an - gel - ic sing-ing In the land of per - fect

*pp*

832

44

*ff*

day. ——— Christ hath

*ff*

day. ——— Christ hath

*ff*

CHORUS. Christ hath

*ff*

Christ hath

*ff*

Christ hath

44

*sf*

*f*

835

*mp* *cresc.* *poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

*mp* *cresc.* *poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

*mp* *cresc.* *poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

*mp* *cresc.* *poco a poco*

tri - umph'd. Sure - ly He who meek - ly suf-fer'd

*mp* *cresc.* *poco a poco*

839

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

Shame and grief, and pain un-told, Was in truth the

842

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.—

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.—

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.—

*cresc.* *poco* *a* *poco*  
Man of Sor-rows Promised by the Seer, the Seer of old.—

845

45

Sure - ly He whom men re-ject - ed Was the Son of God most

Sure - ly He whom men re-ject - ed Was the Son, the Son of God most

Sure - ly He whom men re-ject - ed Was the Son of God most

Surely He whom men re-ject - ed Was the Son, the Son of God most

45

*f*

*cresc.*

849

High, Conqueror of Sin and Sa - tan,

High, Con - quer-or of Sin and Sa - tan,

High, Conqueror, Con - quer-or of Sin and Sa - tan,

High, Conqueror, Conqueror of Sin and Sa - tan,

*f*

*cresc.*



852

*pesante* **46** *rall.*

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

*ff* *rall.*

856

*a tempo*

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

*ff a tempo*

860

*rall.* *ff*





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