

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE ATONEMENT

A SACRED CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

ALICE PARSONS

THE MUSIC COMPOSED BY

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(Op. 53.)

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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 sad 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 mighty 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 ? ”

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 nigh :
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 tread
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.

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 ever 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.

DUET—

SOPRANO AND TENOR (*Pilate and 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 show ;
 { Know that he fain would judge aright ;
 Condemn { him } not if { he } should fail
 { me } { I }
 In this sad hour, through 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 !

CHORUS.

Now lead they Jesus forth,
 And in a purple robe
 Clothe Him, in mockery ;
 And for His brow they weave a crown of thorns ;
 Then, 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 and 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 RECIT.

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.

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 piercéd
 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!

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THE ATONEMENT.

I. PRELUDE.

S. Coleridge-Taylor.
Op. 58.

Molto moderato.

PIANO.

pp *f* *pp* *f*

This system contains the first four measures of the prelude. The right hand features a series of chords with a melodic line, while the left hand plays a rhythmic accompaniment. Dynamics alternate between *pp* and *f*.

pp *pp* *cresc.* *mf*

This system contains measures 5 through 8. It includes a *cresc.* marking and a *mf* dynamic. The right hand continues with chords and a melodic line, and the left hand maintains its accompaniment.

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

This system contains measures 9 through 12. It features a *f* dynamic, a *pp poco rit.* section, and a *mp a tempo (poco più moto)* section. The right hand has a melodic line with a first ending bracket, and the left hand has a rhythmic accompaniment.

mp

This system contains measures 13 through 16. It begins with a *mp* dynamic. The right hand has a melodic line with a first ending bracket, and the left hand has a rhythmic accompaniment.

poco rall.

This system contains the final four measures of the prelude. It begins with a *poco rall.* marking. The right hand has a melodic line with a first ending bracket, and the left hand has a rhythmic accompaniment.

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

- a - poco

cresc. *dim.* e *rit.*

a tempo (con moto) 3

mf *cresc.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides harmonic support with chords and moving lines. Performance markings include *cresc.* and *poco*.

Second system of musical notation. The right hand continues with complex chordal textures and slurs. The left hand has a more active, rhythmic part. Performance markings include *a poco*, *cresc. accel.*, *fff*, and *rall.*

Third system of musical notation. The right hand has a melodic line with a *4* marking above it. The left hand has a rhythmic pattern. Performance markings include *mf*, *dim.*, and *rit.*

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern. Performance markings include *mp a tempo* and *cresc.*

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern. Performance markings include *f*, *cresc.*, *accel.*, *poco*, *a*, and *poco*.

Più mosso.

5

sf sf

sf sf sf rall.

6

mf largamente cresc.

accel. poco a

7

poco rall. ff largamente dim.

Tempo I^o

First system of musical notation. It consists of two staves (treble and bass clef). The music features complex rhythmic patterns with triplets and sixteenth notes. Dynamic markings include *p* (piano) and *mp* (mezzo-piano). There are also accents and slurs over various notes.

Second system of musical notation. It continues the piece with similar rhythmic complexity. Dynamic markings include *p dim. rall.* (piano, decrescendo, and rallentando) and *pp* (pianissimo). A section marked *8 semplice* (8-measure rest, then simple) is indicated at the end of the system.

Third system of musical notation. The music continues with intricate rhythmic figures. Dynamic markings include *p* and *pp*. There are various slurs and accents throughout the system.

Fourth system of musical notation. This system features a gradual increase in volume, indicated by the dynamic markings *cresc.* (crescendo), *poco*, and *a poco*. The rhythmic patterns remain consistent with the previous systems.

Fifth system of musical notation. The music concludes with a decrescendo and a ritardando, indicated by the dynamic markings *dim. e rit.* (decrescendo and ritardando). The system ends with a final chord and a fermata.

First system of musical notation. It consists of two staves (treble and bass clef) with various notes, rests, and dynamic markings. The tempo marking *a tempo* and the dynamic marking *p* are present.

Second system of musical notation, starting with a measure number '9'. It features two staves with complex rhythmic patterns and dynamic markings, including *mf*.

Third system of musical notation, continuing the piece with two staves. It includes the tempo marking *poco a poco* and the dynamic marking *cresc.*

Fourth system of musical notation, starting with a measure number '10'. It features a section marked *Grandioso.* with dynamic markings *cresc.*, *poco a poco rall.*, and *ff*.

Fifth system of musical notation, concluding the page with two staves. It includes dynamic markings *sf* and *sf*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) plays a rhythmic accompaniment. A dynamic marking of *sf* (sforzando) is present in the right hand.

Second system of musical notation. Both hands continue with complex rhythmic patterns. Multiple *sf* markings are used throughout the system to indicate accents.

Third system of musical notation. The tempo is marked *largamento*. The right hand begins with a *fff* (fortississimo) dynamic. The system concludes with a measure marked *mf* (mezzo-forte) and *dim.* (diminuendo).

Fourth system of musical notation. The right hand features a *poco* (poco) dynamic marking. The system includes a measure marked *a* (accanto) and another marked *poco*. The system ends with a measure marked *p* (piano) and *rall.* (rallentando).

Fifth system of musical notation. The right hand starts with a *mp* (mezzo-piano) dynamic. The system includes a *dim.* marking and concludes with two measures marked *pp* (pianissimo).

II.

GETHSEMANE.

Andante con moto.

molto espressivo

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a piano (*pp*) dynamic and a tempo of *Andante con moto*. The first system includes a *mp* marking. The second system features a *cresc.* marking and a *pp* dynamic. The third system includes a first ending bracket labeled '1'. The fourth system includes a *cresc.* marking and a *f* dynamic. The fifth system includes a *sf* marking and a second ending bracket labeled '2'. The score concludes with a double bar line and a common time signature.

Soprano. 2

Alto.

Tenor.

Bass.

CHORUS.

In the soft moon-light glow Of the Ju-

In the soft moon-light glow Of the Ju-

mp

A - long the road their feet so oft have

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

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

mp A - long the road their feet so oft have

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

trod_

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

In-to the

3

poco rit.

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

3

poco rit.

cresc. - - - - -
 f

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

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,

P

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "Je - sus of Na-zar-eth, And His dis - ci - - ples pass In-to the". The piano part begins with a *pp* dynamic and includes a *cresc.* marking.

poco rit.

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

poco più mosso.

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

poco rit.

mf

poco più mosso.

Gar - den, the Gar - den of Geth - se-mane! There, in the

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

pp

poco rit.

cresc.

poco più mosso.

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics: "Gar - den of Geth - se-mane, the Gar - den of Geth - se-mane!", "Gar - den, the Gar - den of Geth - se-mane!", "Gar - den, the Gar - den of Geth - se-mane! There, in the", and "Gar - - - den of Geth - se-mane!". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The piano part includes a *pp* dynamic, a *poco rit.* marking, a *cresc.* marking, and a *poco più mosso.* marking.

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

poco - a - poco - cresc.

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

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

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

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

Andante.

Baritone Solo.

5 *mf*

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

fpp *dim.* *p*

poco rall. *a tempo* *mf*

The Sha-dow of the

pp

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

pp *dim.*

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

poco rall. *rit.* *a tempo*

the Shadow of the Cross Up -

pp

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

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

ppp *pp*

molto espressivo 7

- com - pass Me! The hea - vy sor - row of a

pp *pp*

poco rall.

wea - ry world Rests on My soul, — rests on My soul to -

pp poco rall. *pp* *pp*

a tempo *mf* 8

- night Thy will, not Mine, bedone!

rit. *mp*

poco più mosso.

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

p poco più mosso.

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

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

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

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

rall. dim.

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

9 *Tempo I^o*

pp *cresc.* *poco*

a poco *f*

mf *cresc ed accel.*

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

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

f *sf*

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

mp *f*

poco rit. 11 *Allegro moderato.*

angel comes! *mp* Unto the Son of

angel comes! *mp* Unto the Son of

mf *poco rit.* a radiant an-gel comes! *mp* Unto the Son of

mf a radiant an-gel comes! *mp* Unto the Son of

poco rit. 11 *Allegro moderato.*

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'angel comes!' and 'Unto the Son of'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings of *mp* and *mf*. The tempo changes from *poco rit.* to *Allegro moderato.* at measure 11.

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*

The second system continues the vocal lines with the lyrics 'Man, From the High Heav'n sent down, With confidence and hope to'. The piano accompaniment features a melodic line in the right hand with triplets and a harmonic accompaniment in the left hand, with dynamic markings of *mf*. The tempo remains *Allegro moderato.*

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

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

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

con-fi-dence and hope_ to_ strength - en Him. Then, pass-ing

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

poco rall. 12 *a tempo*

pp *mp*

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

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*

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

-fore.

-fore.

poco rit. *a tempo*

-fore.

-fore.

13 *a tempo*

pp *poco rit.* *pp*

Alto. *mf*

Tenor. *mf*

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

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

dim *pp*

Wea - ry, wea - - ry
 Wea - ry, wea - - ry
 -ci-ple-sie
 -ci-ple-sie
 Wea - ry,
 Wea - ry,
 pp

14
 with tri - - bu - la - - tion,
 with tri - - bu - la - - tion,
 wea - - ry with tri - - bu - la - - tion,
 wea - - ry with tri - - bu - la - - tion,
 14
 with tri - - bu - la - - tion,
 dim.

Alto.
 Tenor.
 wea - - ry with tri - bu - la - tion,
 wea - - ry with tri - bu - la - tion,
 p mf pp

Tenor.

Sleeping for ve - ry sor - row.

Bass.

Sleeping for ve - ry sor - row.

pp

dim. e rit.

Baritone Solo. CHRIST.

15 *Andante con moto.*

mf

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

lamentoso

p

pp

-lov - ed?

Could ye not watch one hour,

mf

pp

could ye not watch one hour?

mf *Con moto.*

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

pp

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*

cresc. *molto rall.*

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

mp *molto rall.*

a tempo *rall.* *a tempo*

pray, — watch and pray! —

p a tempo *rall.* *pp*

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a more rhythmic accompaniment in the bass. A *rall.* (rallentando) marking is present above the treble staff.

Second system of musical notation, starting with the tempo marking *Allegro.* and the number 17. The music is marked *pp* (pianissimo) and *cresc.* (crescendo). It features a rhythmic accompaniment in the bass and a melodic line in the treble.

Third system of musical notation, continuing the rhythmic accompaniment in the bass and the melodic line in the treble. The music is marked with accents (>) and dynamic markings.

Fourth system of musical notation, featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The music is marked *sf* (sforzando) in both staves.

Fifth system of musical notation, featuring a melodic line in the treble and a rhythmic accompaniment in the bass. The music includes triplets in the bass staff.

18
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

mp

A

mp

A

Listen, listen, listen! a murmur of voices,

Listen, listen, listen! a murmur of voices,

18

p

pp

sound of num - er - ous footsteps!

sound of num - er - ous footsteps!

cresc.

molto

19

Be - hold! a glimmer of

Be - hold! a glimmer of

cresc.

sf p

Brighter and brighter glow - ing!

Brighter and brighter glow - ing!

torch - es,

torch - es,

mf

cresc.

Now from out of the

Now from out of the

Now from out of the

Now from out of the

Now from out of the

molto - - - *f*

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

p - - - *f*

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

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

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

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

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

ff

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.

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* *bg*

a tempo *dim.*

Musical score system 1, measures 22-23. The system includes a treble and bass clef with a key signature of two sharps (F# and C#). The music features a complex texture with many sixteenth notes and chords. A *rall.* (ritardando) marking is present in measure 22, and a *ff* (fortissimo) marking is in measure 23. The number 22 is written above the first measure.

Musical score system 2, measures 24-25. The notation continues with dense sixteenth-note passages and chords. A *rit.* (ritardando) marking is visible in measure 24.

Musical score system 3, measures 26-27. This system features large slurs over the right-hand part, indicating long melodic lines. The left hand continues with rhythmic accompaniment.

Musical score system 4, measures 28-29. Similar to the previous system, it contains large slurs and complex chordal textures.

Musical score system 5, measures 30-31. The system concludes with a final cadence, marked with a double bar line and a repeat sign.

dim. *rall. p*

Allegro.
23 Baritone Solo. CHRIST.

f

Whom seek ye? whom seek ye?

CHORUS.

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

23 Allegro.

fp

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!

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

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts enter with the lyrics 'Je-sus of Na-zar-eth!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A second measure of the piano part is marked with a dynamic of *fp* (fortissimo piano). The system concludes with a double bar line and a repeat sign.

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*

Detailed description: This system continues the vocal and piano parts. The vocal staves have lyrics: 'He that con-spir-eth 'gainst might - - y', 'He that con-spir-eth 'gainst might - - y', and 'Cæ - sar, He that con-spir-eth 'gainst might - - y'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte). The system ends with a double bar line and a repeat sign.

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

Poco più mosso.
Baritone Solo.

25 *Più maestoso.*
ff *pp*

Lo! I am He. Why came ye

Poco più mosso.

25 *Più maestoso.*
ff *pp*

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

26 *Poco più mosso.*
f Dai-ly in yonder Tem - ple have I taught, —
 Tenor.
 Bass.
 CHORUS.
ff Blas - phem-er!
ff Blas - phem-er!

26 *Poco più mosso.*
pp *mf*
ff Blas - phem-er!

Daily I paced your cities crowded ways, — And yet ye
 Blas - phem-er!
 Blas - phem-er!
pp *mf* *pp*

took me not, yet ye took me not, But now, — as if a-gainst a
poco rit. 27 *accel.*

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

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!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'thief — ye come, — Now, — as if a- gainst a' and continues with 'Away with Him, Bring Him to Cai-a-phas!'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo and dynamics are marked as 'poco', 'a', and 'poco cresc.'.

poco *a* *poco cresc.* *largamento* *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!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'thief — ye come. — Be - hold! —' and 'Away with Him, Bring Him to Cai-a-phas!'. The piano accompaniment features a more complex texture with chords and a bass line. The tempo and dynamics are marked as 'poco', 'a', 'poco cresc.', 'largamento', and 'f'.

rall.

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

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line includes the lyrics 'this is your hour, — there - - fore I go with you.' The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The tempo is marked as 'rall.'.

p *cresc. molto*

The fourth system of the musical score features a piano accompaniment consisting of two staves. The right hand plays a complex melodic line with many notes, while the left hand plays a bass line. The dynamics are marked as 'p' and 'cresc. molto'.

28 *Allegro moderato.*

CHORUS.

Soprano. *ff* A-way with Him, a-way with Him,

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

28 *Allegro moderato.*

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

f

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

Bring Him to Cal-a-phas!

f *sf*

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 -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The first three vocal staves begin with a fortissimo (*ff*) dynamic and an accent (>). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "judg - ment, A - way with Him, to judg - ment, A -" repeated on the first three staves, and "judg - ment, A - way _____ with Him, to judg - ment, A -" on the fourth staff.

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

Detailed description: This system continues the musical piece with four vocal staves and a piano accompaniment. The tempo is marked *Poco più mosso.* The vocal parts continue with the lyrics: "- way with Him, a - way _____ with Him, a -" on the first staff, "- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -" on the second staff, "- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -" on the third staff, and "- way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -" on the fourth staff. The piano accompaniment features a more active right hand with eighth notes and chords in the left hand. The system concludes with a fortissimo (*fff*) dynamic marking.

a tempo

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

- way, away, a-way with Him.

f a tempo

29 *a tempo*

Away with Him, away with Him,

Away with Him, away with Him,

Away with Him, away with Him,

29 *rall.* *f a tempo*

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

30 *ff*
 judg - ment, a - way with Him, to judg - ment, a - *accel.*
 judg - ment, a - way with Him, to judg - ment, a -
 Judg - ment, a - way with Him, to Judg - ment, a -
 30 *ff*
 Judg - ment, a - way with Him, to judg - ment, a - *accel.*

Piu 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 -
Piu mosso.
fff

- 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!

poco

osod

poco

rall.

pp

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

mp

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

31 *Larghetto.*

pp

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

pp

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

poco accel. cresc.

poco accel. cresc.

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

32 *appassionato*

f

32

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

pp *cresc.*

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

rall. *mf rall.* *f*

a tempo 33

walks with me.

But the dis - ci - ples, they who

But the dis - ci - pies, they who

But the dis - ci - ples, they who

But the dis -

mf *mf*

CHORUS.

a tempo 33

mf

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,

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 -

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.*

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 -

Craig Peck

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

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

35

Poco meno mosso.

cresc. *f*

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, the

poco rall.

mp *p*

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.

36

pp tranquillo

poco rall mor - en -

pp

- do

pp

PRAYER OF THE HOLY WOMEN AND APOSTLES.

Andante con moto.

CHORUS.

Soprano I. *a tempo**poco accel.*

Soprano II.

Alto I.

Alto II.

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

Tenor I.

Tenor II.

Bass I.

Bass II.

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

to Thee, Out of the

to Thee, Out of the

to Thee, Out of the

to Thee, Out of the

Fa - ther Om - ni-po-tent, — to Thee, Out of the

Fa - ther Om - ni-po-tent, — to Thee, Out of the

Fa - ther Om - ni-po-tent, — to Thee,

Fa - ther Om - ni-po-tent, — to Thee,

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-

1

sf *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, —

sff

2

poco rit - en - u - to

a tempo

Musical score for the first system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano) with a crescendo hairpin. The lyrics are "Fa - ther!" on the first staff and "Fa -" on the second staff. The system concludes with a *pp* (pianissimo) dynamic marking.

Musical score for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano) with a crescendo hairpin. The lyrics are "Fa - ther!" on the first staff and "Fa -" on the second staff. The system concludes with a *pp* (pianissimo) dynamic marking.

poco rit - en - u - to

2

a tempo

Musical score for the third system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano) with a crescendo hairpin. The lyrics are "Fa - ther!" on the first staff and "Fa -" on the second staff. The system concludes with a *pp* (pianissimo) dynamic marking.

Musical score for the fourth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is marked *mp* (mezzo-piano) with a crescendo hairpin. The lyrics are "Fa - ther!" on the first staff and "Fa -" on the second staff. The system concludes with a *pp* (pianissimo) dynamic marking.

2

Musical score for the fifth system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music is marked *poco rit* (poco ritardando) and *mp* (mezzo-piano) with a crescendo hairpin. The lyrics are "poco rit - en - u - to" on the first staff and "a tempo" on the second staff. The system concludes with a *pp* (pianissimo) dynamic marking.

-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.

-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.

dim. 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. 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

f *pp*

— 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

hd

mp

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 -

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

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

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, the sha - dows fall.

poco ritard. - -

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

pp *cresc. molto*
 — Help us and guide us, Lord of all, —
pp *cresc. molto*
 — Help us and guide us, Lord of all, —

pp *cresc. molto*
 — Help us and guide us, Lord of all, — Lord of
pp *cresc. molto*
 — Help us and guide us, Lord of all, — Lord of

5
a tempo

pp *cresc. molto*
 — Help us and guide us, Lord of all, —
pp *cresc. molto*
 — Help us and guide us, Lord of all, — Lord of

pp *cresc. molto*
 — Help us and guide us, Lord of all, — Lord of
pp *cresc. molto*
 — Help us and guide us, Lord of all, — Lord of

5

a tempo
pp

rall.

f *ff*

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,

rall.

f *ff*

help us and guide us, Lord of all,

all, help and guide us, Lord of all,

f *ff*

all, help and guide us, Lord of all,

all, help and guide us, Lord of all,

rall. *f* *p* *p*

6

Lord of all. Lord of all. Lord of all. Lord of all.

pp *pp* *pp* *pp*

This system contains four staves. The top two staves are vocal parts with lyrics "Lord of all." and dynamic markings *pp*. The bottom two staves are piano accompaniment with dynamic markings *pp*. The music is in G major and 6/8 time.

6

Lord of all. Lord of all. Lord of all. Lord of all.

pp *pp* *pp* *pp*

This system contains four staves, similar to the first system, with vocal parts and piano accompaniment. The lyrics are "Lord of all." and dynamic markings are *pp*.

6

pp *p* *mp*

This system shows the piano accompaniment for the third system, featuring chords and melodic lines with dynamic markings *pp*, *p*, and *mp*.

poco rit.

This system shows the piano accompaniment for the fourth system, including a *poco rit.* marking and various chordal textures.

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-

7

pp a tempo

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

f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*
f *ff* *mf*

pp *poco rall.*

8

mf

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

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,

8

mf a tempo

poco accel. cresc. *mf*

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

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;

poco accel. cresc.

f 9 *a tempo* *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

f 9 *a tempo* *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

9 *f a tempo* *p* *p*

- 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-

f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
f *ff* *p*
cresc. *f*

pp *poco rall.*
 - 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 *poco rall.*
 - 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 *poco rall.*

10 *a tempo*

cresc. poco a poco

mf

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*

cresc.

mf

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,

10

mf a tempo

cresc. poco a poco

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,

f *accel.* - - -

poco più mosso. *rall.* - - - -

f *f*

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

f *f*

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

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

poco più mosso. *rall.* - - - -

f *f*

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

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

f *f*

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

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

f *f*

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

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

f *poco più mosso* *mf* *dim.* *rall.* - - - - *p*

p *pp* *mf* *f* **11 a tempo**

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* **11 a tempo**

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*

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 -

sf *largamente* **fff**

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

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.

IV.

PONTIUS PILATE.

Allegro moderato, ma maestoso.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a piano accompaniment with a melody in the right hand and a bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte). There are triplets and accents marked with a triangle (^).

Second system of the musical score. It continues the grand staff notation. The right hand has a more active melody with eighth notes and accents. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are triplets and accents marked with a triangle (^).

Third system of the musical score. The right hand features a melodic line with eighth notes and accents. The left hand provides a steady bass accompaniment. Dynamics include *f* (forte). There are triplets and accents marked with a triangle (^).

Fourth system of the musical score. The right hand has a melodic line with eighth notes and accents. The left hand has a bass line with eighth notes. Dynamics include *cresc.* (crescendo), *poco* (poco), and *a* (accelerando). There are triplets and accents marked with a triangle (^).

Fifth system of the musical score. The right hand has a melodic line with eighth notes and accents. The left hand has a bass line with eighth notes. Dynamics include *pesante* (pesante) and *poco rall.* (poco rallentando). There are triplets and accents marked with a triangle (^). A first ending bracket labeled '1' is present at the beginning of the system.

a tempo

mf

CHORUS.

Soprano.

Contralto.

Tenor.

Bass.

2 a tempo

The night is past, the night is past,

The night is past, the night is past,

poco rit.

2 a tempo

mp

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

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

3

multi-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

mp

The

3

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

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

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

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

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with triplets and dynamic markings such as *ff* and *mf*. The lyrics are: "The multitude Lead Je-sus forth to the Præ - to - ri-um, To".

4 *mp* *rall.*

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.

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with triplets and dynamic markings such as *mp* and *rall.*. The lyrics are: "Pon - tius Pi - late, to Pon - tius Pi - late.".

mp a tempo *cresc.* *poco*

This system contains two piano staves. The piano accompaniment features a complex texture with triplets and dynamic markings such as *mp a tempo*, *cresc.*, and *poco*.

a *poco* *rall.*

5 Tenor Solo. PILATE.

poco più mosso. *f* Up-on what ac - cu -

sf sf *fp*

- sation, O men of Ju - dæa, Bring ye this Man to me?

sf

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 *poco a poco accel.* Jew - ry Per - vert - - - ing the na-tion,

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.

sf

Più Allegro.

rall. **7** *Più moderato.*
sempre f

Tenor Solo. PILATE.
f
 Be - hold, I, a Rôman, And faith - ful to

Cæ - sar, Find no such fault in Him!

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

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

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

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

A - way with Him!

A - way with Him!

Let Him be cru-ci-fied! A - way with Him! Let

Let Him be cru-ci-fied! A - way with Him! Let

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! Let Him be cru - ci -

f *ff*

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

Moderato.
 Tenor Solo. PILATE.

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

fp

Priest con - demn or ac-quit Him!

sf *f cresc. ed accel.*

10

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 -

10

- 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 -

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

- rab-bas, Ba - rab-bas, Re - lease un - to us Ba - rab-bas!

sf *sf* *sf* *sff*

Tenor Solo. PILATE.
con furore

Ba - rab-bas? Ba - rab-bas?

mf meno mosso

silent silent

11 *Molto moderato.*

He whose hands are stain'd with blood, — While this poor

Molto moderato. *Poco più lento. con affettuoso*

ppp *sf* *dim.* *mp*

accel.

vi-sion-a-ry harmeth none? —————

mf *3*

Let Him be

accel.

mf *3*

Let Him be

mf *3*

Let Him be

12 *Allegro moderato.*

f cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

f cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

f cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

f cru - ci-fied, cru - ci-fied! Ba-rab-bas, Ba- *cresc.*

Allegro moderato.

12 *sf* *cresc.*

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.

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

Let Him be cru-ci-fied! A - way with Him, Let Him be cru-ci-fied!

Let Him be cru-ci-fied! A - way with Him, Let Him be cru-ci-fied!

cru-ci-fied! A - way with this fel-low, Let Him be cru-ci-fied!

cru-ci-fied! A - way with this fel-low, Let Him be cru-ci-fied!

sf *sf* *sf* *sf* *sf*

13

Let Him be cru - ci - fied, cru - ci - fied, *rall. e dim.*

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

Let Him be cru - ci - fied, cru - ci - fied, *ff* *rall. e dim.*

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

13

sf *rall. e dim.*

poco *a* *poco*

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

poco *a* *poco*

pp *Andante*

tranquillo *14 Andante.*

molto accel.

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*

poco rit. *mf Più moderato.*

do, I pray thee, with this man. — For in my dreams —

poco rit. *mp* *pp*

dim. e rall.

Much have I been per-plex'd con-cern-ing Him.

pp *pp* *rall.*

a tempo *mf* **15** *Molto espressivo.*

I dreamt that He Who meek-ly stands Be-fore us now, was

Molto espressivo. *mp a tempo* *pp*

cresc.

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

f *poco rall.* *a tempo*

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

poco rall. *a tempo*

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

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

rall. *f* *a tempo*

16

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

poco accel.

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

poco accel.

poco rall.

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

poco rall.

f *rall.* *dim.*

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

f *rall.* *dim.*

*a tempo*17 *Poco più agitato.*

aye. ——— I dreamt that He Whom

a tempo *dim. e rall.* *Poco più agitato.* *p* *cresc.*

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

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

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

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

Poco più mosso. *ff*

19 *Più moderato.*
Tenor Solo. PILATE.

Più moderato. Shall I crucify your

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

mf accel. *a tempo*

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

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,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "No king but Cæ-sar," in a strong *ff* dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The second system continues the vocal and piano parts. The vocal parts repeat the phrase "No king but Cæ-sar," and then "We have no king but Cæ-sar,". The piano accompaniment continues with complex textures, including triplets and sixteenth-note patterns. The dynamic remains strong.

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar!

we have no king but Cæsar!

sf *acc.*

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

21 *Poco più agitato.*

Soprano Solo. PILATE'S WIFE.

O Pi-late, hear my words! Have

mf *sf*

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

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

Listesso tempo.

più mosso.

22

mf *accel.*

a tempo
 Tenor Solo. PILATE.
f molto appassionato

Breath of my life, _____ in this strange

fff *rall.* - *mf a tempo*

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

f *mp*

ev-er since we met, _____ that ev-er since we met Like

rall. *rall.*

ff *rall.* *a tempo*

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

f *rall.* *a tempo*

23

Yet not for thy sweet sake a-lone

f

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

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

mp

poco rall.

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

This system contains a vocal line and piano accompaniment. The vocal line starts with a *poco rall.* marking and ends with an *accel.* marking. The piano accompaniment features a *poco rall.* marking and a *pp* dynamic.

24

un poco più mosso.

a tempo The

This system contains a vocal line and piano accompaniment. The vocal line is marked *a tempo*. The piano accompaniment features dynamics of *f*, *sf*, and *sf*.

cresc.

fu - ry and the hate_ of men Rage_ round me like an

This system contains a vocal line and piano accompaniment. The vocal line is marked *cresc.*. The piano accompaniment features a *mp* dynamic.

poco tranquillo.

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

This system contains a vocal line and piano accompaniment. The vocal line is marked *poco tranquillo.*. The piano accompaniment features dynamics of *f* and *pp*.

accel.

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

accel.

rall.

this strange sad Man of Ga - li-lee.

fp *rall.* *pp*

25 *a tempo*
molto appassionato

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

f a tempo *f*

f

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

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

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

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

a tempo

to - day _____

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

26 *a tempo* *f*

Breath of my

sf *molto rit.* *a tempo*

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

f

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

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

f *rall.* *p a tempo*

27 *mf*

Yet not for thy sweet sake alone,

f *mp* *mf*

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

f

pleads for Him Whom now they seek to

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

poco rall. p

accel. *a tempo*

a tempo

accel. *f* *sf*

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

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

an - cient Rome.

Ye might - y

an - cient Rome.

Ye might - y

gods of an - cient Rome.

gods of an - cient Rome.

29 *mf*

If in your dwelling place se - rene _____ The prayers of _____

mf

If in your dwelling place se - rene _____ The prayers of _____

29

f

mortal men are heard _____ Their mo - tives read, their

f

mortal men are heard _____ Their mo - tives read, their

rall.

ac - tions seen. _____

rall.

ac - tions seen. _____

ff *rall.*

30 *a tempo*

Know that he fain would

mp Know that I fain would mer-cy shew,

30 *a tempo*
mp

judge a-right, —

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

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

f

f *molto rall.*

Con - demn him

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

f *molto rall.*

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 *rall.* *pp*

a tempo

light.

light.

a tempo *mp*

Tenor Solo. PILATE.

31

Shall I

dim. *poco rall.* *pp*

Allegro moderato.

cru-ci-ty your King? cru -

Allegro moderato. *mf*

rall.

a tempo

- - ci - fy this King of the Jews?

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

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

33

no king but Caesar!

no king but Caesar!

we have no king but Caesar! Let

we have no king but Caesar! Let

33

sf *mf* *cresc.*

Let Him be crucified,

Let Him be crucified,

Him be crucified, crucified,

Him be crucified, crucified,

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,

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!

34 *Allegro moderato.*
dim. e rall.

poco rall. dim.

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

sf *p* *poco rall.*

a tempo

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

a tempo

mf *mp*

accel. cresc. -

gods of my fa-thers Judge and ac-

accel. cresc. -

- f *largamente* *rall. -*

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

largamente *rall. -*

Grave.

CHORUS.

- na-tion.

pp

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

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

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

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

Grave.

poco accel. -

pp

ppp

36 *Più agitato.* Δ

rall. -

Behold your King! — Take Him and go your way!

Più agitato.

rall. -

Al tempo

way!

pesante

Moderato.

dim.

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

mf *cresc.*

f *molto rall.*

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

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.*

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 *mf* *mf* *ff* *p*

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.

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

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

38 Più moto.

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

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*

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*

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

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

Musical score for piano accompaniment, featuring complex chordal textures and dynamic markings such as *sf* and *ff*.

40

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

ff *sf* *mf*

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

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 -

- 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

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 -

sf

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.

41

Come, all ye people, and o - bei - sance pay, _____

Come, all ye people, and o - bei - sance pay, _____

Come, all ye people, and o - bei - sance pay, _____

Come, all ye people, and o - bei - sance pay, _____

41

mp

f come, all ye peo-ple, and o - bei - sance pay. _____

f come, all ye peo-ple, and o - bei - sance pay. _____

f come, all ye peo-ple, and o - bei - sance pay. _____

f come, all ye peo-ple, and o - bei - sance pay. _____

f

sf *rall.* *cresc.*

CHORUS.

42 *a tempo*

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 *sf a tempo*

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*

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

cresc.
ff
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.
ff
sff rall.

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,

43 *a tempo*

sf

ff

sf

mf \wedge march _____ to Cal-va-ry,

mf \wedge march _____ to Cal-va-ry,

mf \wedge march _____ to Cal-va-ry,

mf \wedge march _____ to Cal-va-ry,

dim. poco

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. They all sing the lyrics "march _____ to Cal-va-ry," with a fermata over the blank space. The piano accompaniment features a complex texture with many sixteenth notes and chords. Dynamic markings include *mf* with an accent (\wedge) for the vocal parts and *dim.* and *poco* for the piano part.

mp \wedge march _____ to Cal - va-ry!

mp \wedge march _____ to Cal - va-ry!

mp \wedge march _____ to Cal - va-ry!

mp \wedge march _____ to Cal - va-ry!

a poco mp dim. pp

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts sing "march _____ to Cal - va-ry!" with a fermata over the blank space. The piano accompaniment continues with a similar texture. Dynamic markings include *mp* with an accent (\wedge) for the vocal parts, and *a*, *poco*, *mp*, *dim.*, and *pp* for the piano part.

V.

CALVARY.

Andante con moto.

pp *sempre pp*

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features dense chordal textures with some melodic lines. The dynamic marking *pp* (pianissimo) is indicated at the beginning, and *sempre pp* (pianissimo sempre) is written across the middle of the system.

mp

The second system continues the piece with two staves. The dynamics are marked *mp* (mezzo-piano). The music shows a continuation of the dense harmonic texture with some melodic movement in the upper voice.

mp

The third system features a first ending bracket labeled '1' over the final measure of the system. The dynamic remains *mp*. The texture is dense and rhythmic.

cresc. - *f*

The fourth system shows a dynamic increase, starting with *cresc.* (crescendo) and reaching *f* (forte) by the end of the system. The music is characterized by heavy, sustained chords.

poco rit.

The fifth system concludes the piece with a *poco rit.* (poco ritardando) marking. The music features a final cadence with sustained chords. A fermata is placed over the final chord.

CHORUS.

Soprano I.

2

a tempo

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

a tempo
pp

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

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.*

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*

now He stumbles, For the

now He stumbles, For the

now He stumbles, For the

mf *mf* *mf*

dim.

cresc. *mp*

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.

cresc.

4 *f*
 Close around Him through the people Mocking, curs-ing, and revil-ing,
 Close a-round Him through the peo-ple Mocking, curs-ing, and revil-ing,
 Close around Him through the peo-ple Mocking, curs-ing, and revil-ing,
 4 *f* *sf* *sf* *sf*

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

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

5 *p* \wedge

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*

poco rall.

tears for ev - er.

tears for ev - er.

tears for ev - er.

poco rall. *pp a tempo*

6 *Moderato.*

f *mp*

Baritone Solo. CHRIST. *mf molto espressivo*

Women, weep not! women,

pp

poco rit.

weep not! weep not for One _____ Whoso will be _____ at

pp *mf* *poco rit.*

a tempo

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

pp a tempo

f *poco rit.*

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

f *pp* *poco rit.*

a tempo *mf*

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

f a tempo *pp*

f *b2* *p* *poco rit.* *b2* *p* *rall.*

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

b2 *p* *poco rit.* *b2* *pp* *rall.*

8 *a tempo (un poco più moto)*

weep not for Me!

a tempo *mp*

CHORUS.

molto espressivo

Tenor. Behold the Cross, the Cross up -

Bass. Behold the Cross, the Cross up -

mp

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

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

cresc. *poco a poco*

limbs they raise it on high, with strain ing

cresc. *poco a poco*

limbs they raise it on high, with strain - ing

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

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

rit. *a tempo*

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

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

dim. o rit. *a tempo*

9 Soprano. *mp*

Behold the King, the King of Sor - row, — crowned with many

9 Alto. *mp*

Behold the King, the King of Sor - row, — crowned with many

mp

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*

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

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

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.*

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 -

- 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

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*

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*

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 -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "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,", and "shame Be - hold — the love — the love of Him who suf - fers, Be -". The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, and dynamic markings such as *f* and *mf*.

- 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,

poco rall. **11** *p a tempo*

poco rall. *a tempo*

poco rall. **11** *mp a tempo*

The second system of the musical score continues the vocal and piano parts. The lyrics are: "- 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", and "- hold the love — of Him who suf - fers,". The piano accompaniment includes dynamic markings such as *poco rall.*, *a tempo*, *p*, and *mp a tempo*. A rehearsal mark **11** is placed above the piano part in the second measure of the second system.

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *f* and *P*. The lyrics are: "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".

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

The second system continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. Dynamics include *rall.* and *dim.*. The lyrics are: "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".

a tempo

sins_ of the world.____

sins_ of the world.____

sins of the world.____

sins_ of the world.____

Four vocal staves in treble clef, key of D major, with lyrics 'sins of the world.' The music is marked 'a tempo'.

p a tempo

Piano accompaniment for the first system, starting with a piano (*p*) dynamic and 'a tempo' marking.

p dim. rall. pp

Piano accompaniment for the second system, featuring dynamics *p*, *dim.*, *rall.*, and *pp*.

12 *Allegro vivace.*

f sff

Piano accompaniment for the third system, marked '12 Allegro vivace.' with dynamics *f* and *sff*.

sf

Piano accompaniment for the fourth system, marked with dynamic *sf*.

Con furia.

CHORUS.

Come
Come

Come down from the Cross, Thou boaster, come down from the
Come down from the Cross, Thou boaster, come down from the

Con furia.

sf

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*

-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*

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics printed below each staff. The piano accompaniment is in the right and left hands, featuring chords and melodic lines. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

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,

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment includes dynamic markings such as *mf* and *cresc.*. The key signature remains two flats, and the time signature is 4/4.

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*

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

-self!

-self!

-self!

-self!

15

f Come down from the

f Come down from the

f Come down from the Cross, Pre - ten - der!

f Come down from the Cross, Pre - ten - der!

15

sempre f

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 - -

- 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

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

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

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

5f

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, _____

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.*

-ed?
 -ed?
 -ed?
 -ed?

accel. *sf*

17 *Molto moderato.* *Quasi Recit. con espress.*
 Sopranos. *p*
 Two thieves with Himare
pp *pp*

cru - ci-fied. And one, whose bo-dy vain-ly writhes In a - go-ny un-

-speakable, Re - -viles the Saviour, and blasphemes;

18

Contraltos. *mp*
The other, calmer in his pain, Wist-fully, with his

glaz-ing eyes Regarding Je - sus, prays of Him For - giveness, In this

poco rit.

pass-ing world of woe, Re - mem - brance in the world that lies be -

poco rit.

pp

19

a tempo

Tenors. - yond!

pp

Remembrance in the world that lies be - yond!

Basses.

pp

Remembrance in the world that lies be - yond!

19

a tempo

pp

L'istesso tempo.

f

Baritone Solo. CHRIST.

20

molto espress.

poco rall.

a tempo

pp

Be not a -

- fraid! This mor - tal a - go - ny is but the cleans - ing fire

Thro' which thy spir - it, pu - ri - fied shall rise,

cresc.

f

thro' which thy spir - it, pu - ri - fied shall rise

poco rit.

p *mf*

And, pass - ing hence, be evermore at rest In

a tempo (animato) *rit.*

a tempo *rit.*

mp

a tempo

Par - a - dise.

a tempo

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *mf* and various articulation marks like accents and slurs.

Musical score for the second system, continuing the piano accompaniment. It includes a dynamic marking of *p* and a tempo change to *rall.*

21 *a tempo*

cresc.

Be not a - fraid! The mist will roll a - way, Be not a -

a tempo

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *pp* and various chord changes.

- fraid! The mist will roll a - way And thou shalt see the

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *mp* and various chord changes.

largamente

brightness of the better world be - yond, Thou shalt see the

mf

poco rall.

rapture of the blessed ones at rest In

mf

a tempo

Par - - a - dise.

mp *cresc.*

22

poco rit. *a tempo*

pp

Be not a - fraid, _____ be not a - fraid! _____

cresc.

Before yon scorching sun His course hath run, Thy sins for -

f *mp* *p* *mp* *cresc.*

- giv'n, and thy suff' - ring o'er, _____ thy sins for -

- poco accel. *- poco - a*

- giv'n, and thy suff' - ring o'er _____ Thou shalt

cresc. *rall.* *largamento*

be with Me in the healing shades of Par - a - dise,

in the healing shades of Par - - a - dise.

rall. *a tempo*

rall. *a tempo*

f *cresc.*

mf dim. e - rall. pp rall.

23 *Moderato.* Soprano. *mp* At the

mp Alto. At the

23 *Moderato.* *pp* *pp*

CHORUS.

Cross their vigil keeping, Through the long, long hours of

Cross their vigil keeping, Through the long, long hours of

pp

pp

sorrow, Kneel the faithful wo - men, weeping,

sor - - row, Suff' - ring as

24

When the ones they love are tortur'd,

wo - men suffer, When the ones they love are tor - tur'd,

24

p

p

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

save them.

save them.

pp

poco rall.

25 Soprano Solo. MARY- JESUS' MOTHER.

mp *molto espressivo*

Son of mine, my tears are fall-ing As I watch Thee bleed-ing, dy-ing,

pp

As I watch Thee bleed - ing, dy - ing For the sin-ners who re-

pp

- ject Thee. And I cannot see Thy glo - - ry Through the

mist of doubt and sor-row, through the mist of doubt and sor - row.

poco rit.

poco rit.

26 Contralto Solo. MARY MAGDALENE.

a tempo

mf

Friend of sinners, I am kneeling

pp a tempo

mp dim.

pp

poco rit.

a tempo

At Thy feet in bit - - ter an - guish, and my ve-ry soul— is

poco rit.

pp a tempo

pier - ed By the cru-el thorns — that wound Thee,

By the nails that tear — and rend Thee.

By the nails that tear — and rend Thee.

27

Mezzo-Soprano Solo. MARY, WIFE OF CLEOPHAS.

Master! mas - ter! I am praying,

Praying to the Lord Thy Fa-ther that He give Thee strength to

suf - fer, strength to suf - fer In this

poco rit.

hour of tri - bu - la - tion, In this hour of pain this

poco rit.

sempre pp

hour of pain and dark - ness.

a tempo

pp a tempo

MARY I.
a tempo

28

mf Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,

MARY II.

mf Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,

MARY III.

mf Son of Man, and Friend of sin-ners, *mp* Son of Man, and Friend of sin-ners,

28

pp *a tempo*

Saviour of the meek and low-ly, Helper of the weak and helpless,

Saviour of the meek and low-ly, Helper of the weak and helpless,

Sa - viour of the meek and low-ly, Helper of the weak and helpless,

pp

p We are weeping, we are praying, At Thy Cross in sor-row kneeling,

p We are weeping, we are praying, At Thy Cross in sor-row kneeling, In

p We are weeping, we are praying, At Thy Cross in sor - row kneeling,

pp

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*

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,

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

pray - ing, At Thy Cross in sor - row kneeling, in sorrow kneeling, *dim.*
 pray - ing, At Thy Cross in sor - row kneeling, in sor - row kneel - ing, *dim.*
 pray - ing, At Thy Cross in sor - row kneeling, in sor - row kneeling, *dim.*

rit. kneel - ing, kneel - ing, in sor - row kneel - ing. *trattissimo*
rit. kneel - ing, kneel - ing, in sor - row kneel - ing.
rit. kneel - ing, kneel - ing, in sor - row kneel - ing. *trattissimo*

rall. e dim.

pp *silent*

30 *Allegro molto.*

pp

cresc. molto
sff
mf

cresc.
poco a poco

f
cresc.
sff

sff
sf
sff
sf
sff
sf

31

cresc. - - - poco - -

mf

- a - - - poco -

Piano introduction consisting of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

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

Four vocal staves for a chorus, each with the lyrics "Lol at the sixth hour, o-ver". The music is in a major key with a 3/4 time signature. Dynamics include *f* and *mf*.

Piano accompaniment for the chorus, featuring a treble and bass staff. The right hand continues the melodic line, and the left hand plays a steady eighth-note accompaniment. Dynamics include *f*.

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

Four vocal staves for a chorus, each with the lyrics "all the land The dark - - -". The music is in a major key with a 3/4 time signature. Dynamics include *f*.

Piano accompaniment for the second chorus, featuring a treble and bass staff. The right hand continues the melodic line, and the left hand plays a steady eighth-note accompaniment. Dynamics include *f*.

- - - ness falls; The
- - - ness falls; The
- - - ness falls; The
- - - ness falls; The

The first system of music consists of four vocal staves. Each staff has a treble clef and a key signature of one flat. The lyrics are: "- - - ness falls; The". The first staff has an accent (^) over the first note of "falls;". The second staff has an accent (^) over the first note of "falls;". The third staff has an accent (^) over the first note of "falls;". The fourth staff has an accent (^) over the first note of "falls;".

mf

The piano accompaniment for the first system is written for the left and right hands. The right hand features a melodic line with slurs and accents (>). The left hand has a rhythmic accompaniment with slurs and accents (>). The dynamic marking *mf* is placed between the staves.

noon - - - day sun, the noon - - - day
noon - - - day sun, the noon - - - day
noon - - - day sun, the noon - - - day
noon - - - day sun, the noon - - - day

The second system of music consists of four vocal staves. Each staff has a treble clef and a key signature of one flat. The lyrics are: "noon - - - day sun, the noon - - - day". The first staff has an accent (^) over the first note of "noon". The second staff has an accent (^) over the first note of "noon". The third staff has an accent (^) over the first note of "noon". The fourth staff has an accent (^) over the first note of "noon".

sfmf

The piano accompaniment for the second system is written for the left and right hands. The right hand features a melodic line with slurs and accents (>). The left hand has a rhythmic accompaniment with slurs and accents (>). The dynamic marking *sfmf* is placed between the staves.

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

Four vocal staves in G major, 4/4 time. Each staff contains the lyrics "sun is blot - - - - - ted" with a long note for "blot" and a dotted quarter note for "ted". The first three staves are in treble clef, and the fourth is in bass clef. All staves have a dynamic marking of *mf* and a hairpin crescendo leading to the end of the phrase.

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with dotted half notes. The music is in G major and 4/4 time.

out. Dark - -

out. Dark - -

out. Dark - -

out. Dark - -

Four vocal staves in G major, 4/4 time. Each staff contains the lyrics "out. Dark - -" with a long note for "out." and a dotted quarter note for "Dark". The first three staves are in treble clef, and the fourth is in bass clef. All staves have a dynamic marking of *mf* and a hairpin crescendo leading to the end of the phrase.

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays a complex melodic line with many sixteenth notes and slurs. The left hand plays a bass line with dotted half notes and slurs. The music is in G major and 4/4 time. Dynamic markings include *mf* and *f*.

ness! Dark - - - ness!
ness! Dark - - - ness!
ness! Dark - - - ness!

mf

cresc.

ff *dim.* *e* *rall.* *p*

32

Molto moderato.

Fa - - ther Om -

Fa - - ther Om -

Fa - - ther Om - ni - po - tent, ___ Fa - - ther Om -

Fa - - ther Om - ni - po - tent, ___ Fa - - ther Om -

32

Molto moderato.

pp

f


- 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

mf



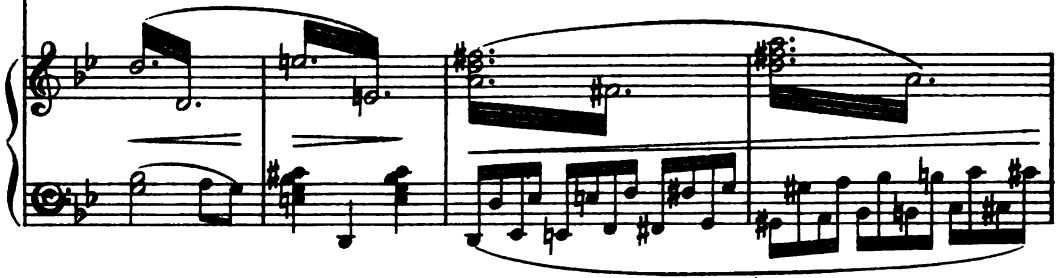
Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

The first system consists of four vocal staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'Lord, af - fright - ed stand.' are written below each staff. The music features a melodic line with a long note on 'af' and a shorter note on 'fright', followed by a rest on 'ed' and a final note on 'stand'.



The piano accompaniment for the first system is shown in grand staff notation. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady bass line. The music is in a minor key and features a somber, atmospheric quality.



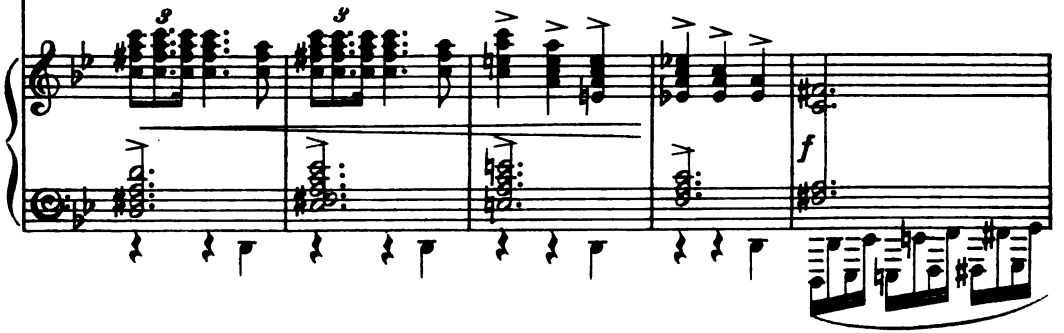
Pale fa - ces gather in the dark - end streets,

Pale fa - ces gather in the dark - end streets,

Pale fa - ces gather in the dark - end streets,

Pale fa - ces gather in the dark - end streets,

The second system consists of four vocal staves. Each staff begins with a treble clef and a key signature of one flat. The lyrics 'Pale fa - ces gather in the dark - end streets,' are written below each staff. The melody is more complex than the first system, with a long note on 'fa' and a descending line on 'gather'.



The piano accompaniment for the second system is shown in grand staff notation. It features a dense texture with many chords and moving lines in both hands. The right hand has a prominent melodic line with many notes, while the left hand provides a strong harmonic support. The music is in a minor key and features a somber, atmospheric quality. A dynamic marking of *f* (forte) is present in the final measure.

Wild

Wild

Wild

Wild

sf

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

Più allegro.

And ter-ror

And ter-ror

And ter-ror

And ter-ror

Più allegro.

sf

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,

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 -

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

35

f a tempo

dim.

dim.

poco a poco

dim. *c* *rall.*

pp

36 *Molto moderato.*
Baritone Solo. CHRIST.

Molto moderato.

f *>* *>*

My God! My God!

mf *pp* *pp sempre*

piu espressivo

Hast Thou for - sak - en Me? My God!

pp

accel. *>* *>* *rall.* *RECIT.*

My God! Hast Thou for - sak - en Me? hast Thou for -

accel. *rall.*

- sak-en Me? My God! Hast Thou for - sak - en Me?

pp

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 -

37 *Molto allegro.*

Whether E -

- 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.

poco rall.

sf

38 *Meno mosso.* Baritone Solo. CHRIST.

mp

Fa-ther! in - to Thy hands — My spir - it —

Meno massa.

pp

mp

I com - mend! In - to Thy hands

cresc. My spir - it I com - mend! *Meno mosso.*

SOLI.

Soprano I. MARY I.
It is fin - ish'd.

Contralto. MARY III.
It is fin - ish'd.

Baritone.
mp
It is fin - ish'd.

Grandioso.

CHORUS.

It is fin - ish'd.
 It is fin - ish'd.
 It is fin - ish'd.
 It is fin - ish'd.

Grandioso.

accel. cresc. *cresc. molto* *ff*

Adagio

sf

rall.

SOLI & CHORUS.

MARY I and Soprano. *f*

MARY II & III and Contralto.

PILATE and Tenor.

Bass.

It it finish'd! He hath triumph'd! It is

40

pesante

f

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

sf

sf

sf

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.

Him shall yield, For the work _____ of our sal-va-tion With His blood for
 Him shall yield, For the work _____ of our sal-va-tion With His blood for
 Him shall yield, For the work _____ of our sal-va-tion With His blood for
 Him shall yield, For the work _____ of our sal-va-tion With His blood for

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.

41 *mf*

Lol the so - lid earth is sha-ken, Lightnings flash a -

mf

Lol the so - lid earth is sha-ken, Lightnings flash a -

mf

, Lol the so - lid earth is sha-ken, Lightnings flash a -

mf

Lol the so - lid earth is sha-ken, Lightnings flash a -

41

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 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.* *f*

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

42

p *>* Hark! hark! **THREE SOLO VOICES.** *mp* 'Tis the

p *>* Hark! hark! *mp* 'Tis the

p *>* Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.

p *>* Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.

42

fp

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.*

THREE SOLO VOICES.

43 *mp*

CHORUS.

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

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

44 *ff*

day. _____ Christ hath

day. _____ *ff* Christ hath

CHORUS. *ff* Christ hath

Christ hath

Christ hath

44 *f*

sf

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

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

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.—

cresc. *poco* *a* *poco*

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.

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,

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.*

a tempo

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

ff a tempo

rall. *ff*