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CAIAPHAS.
PHILO.
NICODEMUS.
JOSEPH OF ARIMATHEA.
THE WITNESSES.
THE PEOPLE.

Part the First.

No. 1.—OVERTURE.

No. 1A.—CHORUS OF DISCIPLES.

Gentle night, O descend, fall on our Master's path! While his cruel foes with looks of fury seek him, shelter, O shelter him, peaceful night!

First Disciple.

Say, where wanders he yet, breathing words of affection to his loved companions, or to God accents of piety?

Second Disciple.

In Gethsemane's grove wanders he silently forth: there the chosen surround him, as the stars circle round the moon.

CHORUS.

Gentle night, O descend, fall on our Master's path! While his cruel foes with looks of fury seek him, shelter, O shelter him, peaceful night!

No. 2.—RECITATIVE.—*John.*

Ye faithful followers of your suffering Lord,
Again receive me to your peaceful circle,
That my o'erladen heart may vent its sorrows.
His foes pursue him with relentless hate:
With fear and horror has my startled ear
O'erheard their cruel purpose;
While the priests and elders in their looks
Of dark ferocious exultation,
Like the impending thunder-cloud
Menace their victim with destruction.
His friend deserts him—he that shared his love:
O Judas! thou, even thou art faithless;
Thy dark suspicious mind and thy proud heart
Have urged this deed of blackest treachery.
But see—the false one comes—'tis Judas!

No. 3.—RECITATIVE.—*Judas Iscariot.*

Oh where, where shall I flee?
Black night, I welcome all thy horrors!
Shelter me, ye rocks, ye caves.
What have I done? accursed wretch!
Theirs is the deepest infamy that tempted me.
No—no! 'tis I alone that am the traitor,
Alone 'tis I! Away, thou price of blood!
Before their feet I'll cast the treach'rous bribe.
Yet God's own arm shall set his chosen free;
I have prepared the triumph that awaits him,
And shall behold him crown'd with power and
glory.
Guiltless I stand,—my heart, my hands are
clean.
Yet should he fall, their sinless victim!
O wretch accurst! 'tis thou, thou art his
murderer!

No. 4.—AIR.

Woe, horror, grief, despair,
Surround me, seize my soul!
I see him bleeding, forsaken, lost, betray'd!
The earth upheaves,—hell yawns beneath,
And the torrent rages around me.
Open thy friendly jaws—hide me, O grave!
Cover me, thou earth;
Hide me, O grave, in thy dark abyss.
What is it holds me here? Apostate, away!
Betrayed, away to the silent grave!
There hide thee from the curses of all mankind.

No. 5.—RECITATIVE.—*Mary.*

What hope remains, if they prove false and
faithless
To whom his heart was ever open?
Where shall he look for friendship or for succour,
Deserted even by those who shared his love.

No. 6.—AIR.—*Mary*.

Though all thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind me still to thee.

Though terrors gather round thee,
 Betrayed, reviled, forsaken,
 My faith shall cling unshaken
 To thee, my Saviour, to thee.

CHORUS OF DISCIPLES.

Though all thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind us still to thee.

No. 7.—RECITATIVE.—*John*.

What do I see?—Yes, 'tis a multitude
 With noise and tumult hither bending their
 steps :

O scene of direst horror! 'tis the Lord,
 Their victim, led captive as a murderer!
 Onward they press to Pilate's judgment-hall,
 With looks of savage exultation.
 Almighty Lord! O hither send Thine Angel
 To loose the bonds that hold him.
 Save, O save him! Preserve Thy chosen Son
 From the hands of his enemies.

No. 8.—RECITATIVE.

Follow me!

And let us instant seek the palace:
 His enemies even yet shall be dismayed,
 And shrink confounded from their bloody
 purpose.
 But lo! who comes, all-trembling like a shadow,
 From the judgment-hall? Ha! th' intrepid
 Peter.

No. 9.—AIR.—*Peter*.

Tears of sorrow, shame, and anguish,
 Oh how vain to tell my grief!
 Whither shall I flee for comfort,
 Or from conscience find relief?

Break, faithless heart, O break and end my
 woe! When thou, O Lord, shalt come in
 power and glory, when heaven and earth before
 thy bar are summon'd, thou wilt disown thy
 treacherous false disciple. Faithless heart,
 break, and end thy woe!

No. 10.—RECITATIVE.—*Mary*.

Thou, Peter! thou, the rock on which he
 built; his eager champion, and his sworn
 defender! Then hope indeed is lost; nought,
 nought can save him. Eternal God, reveal
 Thy power; O hear our supplication!

No. 11.—CHORUS OF DISCIPLES.

O Thou eternal God, Ruler of earth and
 heaven, who with power uncontrolled turnest
 the hearts of men, plead the cause of the
 righteous, whom even his friend betrays!

AIR.—*Mary*.

O regard Thou the oppressed, whom even his
 friend betrays!

CHORUS.

Thou alone art his refuge, mighty in peril to
 save him.

No. 12.—RECITATIVE.—*John*.

The portals of the judgment-hall unfold.
 What deep'ning gloom sits on each elder's
 brow!

Lo, one who folds around his limbs
 His ample robe, black as his heart,
 'Tis Caiaphas, the High Priest! Yet Joseph,
 Friend of God and of our Lord,
 Near him assumes his place;
 And with him the noble Nicodemus:
 He will not join th' oppressors' council.
 But oh! what tranquil resignation beams
 With mild effulgence from our Master's brow!
 They feel—they own his spotless purity:
 To him each eye directs its anxious gaze.
 Now all is still,—no whisper breaks the
 silence.

Behold yon Elder with dejected head;
 His trembling arms upon his breast he folds,
 And now he casts his eager looks to heaven.
 The High Priest bids, and he prepares to speak.
 O God, inspire him! grant him Thy heavenly
 guidance!

No. 13.—AIR.—*Philo*.

Father of our chosen nation!
 With Thy holy inspiration
 Guide our counsels in this hour.
 We, the avengers of Thine honour,
 Here arraign this bold blasphemer:
 Mighty God, reveal Thy power!

CHORUS OF PRIESTS.

Mighty God, reveal thy power!

Philo.

Yes, Heaven's spirit here descending,
 Strength to mortal weakness lending,
 Now inspires my faltering breath.
 Thou with magic art hast striven
 To usurp the power of Heaven;
 Impious man, thy doom is death!

CHORUS OF PRIESTS.

Impious man, thy doom is death!

Philo.

Hear how God Himself condemns thee :
 "Who blasphemes My Name shall perish!"
 From the Mount in thunder came :
 Yet with arts this arch-deceiver
 Hath ensnared the weak believer :
 Then aloud his guilt proclaim !

CHORUS OF PRIESTS.

Then aloud his guilt proclaim !

First Witness.

He hath the temple profaned, even in the season of prayer ; and with impious pride this dissembler boasted, "I will destroy God's house, and in three days, unaided, I will build it again." I swear, before God and man, that I heard these words from his mouth.

Second Witness.

He hath the Sabbath profaned, healing the halt and the blind ; veiling his crime with smooth and artful speech. Cæsar's power he disown'd ; pardon he gave to sinners, God's attribute alone. I swear, before God and man, that I heard such words from his mouth.

Philo.

Hear'st thou what these have said ? Hast thou aught in defence ? Do thy looks wander round, silent, undaunted ? Vain are thy arts, deceiver ! He who thy heart can search, its falsehood will detect. Swear again, with a solemn oath, that ye heard these words from his mouth !

The Witnesses.

We swear it !

The Priests.

Ye swear it !

No. 14.—RECITATIVE.—*John.*

Ah, Mary ! thou, o'erwhelm'd with grief and anguish, hast sunk beneath the stroke : thy heart is broken ! Yes, he will suffer : his foes have triumphed o'er him. Teach us, O God, to say, "Thy will be done !"

SOLI.—*The Disciples.*

Thou, Lord, art our refuge ; hear us in trouble ! Dark are Thy counsels, deep are Thy judgments : grant us with faith unshaken still to adore Thee !

No. 15.—RECITATIVE.—*Nicodemus.*

That I our laws revere, ye know,
 And worship God our Father.
 Of him whom ye accuse, fearless I speak,
 Whose blameless life shall be his best defence.
 What sinful speech or action confirms this charge ?

From doubtful words 'tis drawn—yea, acts of mercy.
 Pardon, not punishment, should ye award him.
 He speaks from God, and all his life is holy.

No. 16.—RECITATIVE.

Joseph of Arimathea.

To me he seem'd a Prophet of the Lord :
 Isaiah's spirit spake in all his words,
 And wonders wrought he, as of old did Moses.
 Such power can man derive from God alone,
 Whose Spirit rests upon his chosen servants.

No. 17.—CHORUS OF PRIESTS AND PEOPLE.

Shame ! Shame ! would they the deceiver save ?
 Would they defy our laws, and with sinners unite ?
 They are Nazarenes, full of deceit and pride.
 Caiaphas ! Caiaphas ! judgment !
 God will speak through thee !
 We are Abraham's children, heirs of the holy promise,
 both now and for ever. They are sons of darkness :
 cast them out ! They shall not dwell with believers.
 Hence, hence ! Caiaphas ! judgment !
 God will speak through thee !

No. 18.—RECITATIVE.—*Caiaphas.*

Then hear, ye people ! To the dust my spirit sinks
 In deep abasement ; horror fills my soul !
 Apostate ! how shall man avenge his Maker ?
 Thy punishment should come from God's own hand.

CHORUS OF PRIESTS AND PEOPLE.

Woe ! woe ! destruction on thee fall !
 Our reproach ages to come shall proclaim.

No. 19.—RECITATIVE.—*Caiaphas.*

I, who, enthroned in Moses' holy seat
 And who alone the sacrifice for sin
 With sacred rites may dare to offer, and thus
 To purify the chosen nation, I, by the living God,
 Adjure thee that thou tell us if thou be the Christ,
 The only Son of the Eternal Father !

Jesus.

I am he whom thou sayest : Hereafter ye shall see the Son of Man sitting in great power on the throne of his Father, coming to judgment on the clouds of heaven.

Caiaphas.

Yourselves have heard, from his own mouth ;
 Thou, too, hast heard, O Jehovah most mighty !
 Here, as this priestly robe I rend,
 Him do I sever from the chosen flock,
 And instant death shall expiate his crime !

CHORUS OF PRIESTS.

Thy just commands are then fulfilled, Lord
God of Hosts. Death! Death! Death!

No. 20.—RECITATIVE.—*Nicodemus.*

Stirs there no pity in their cruel hearts?
Will no one dare to intercede for mercy?
Then, guiltless sufferer, is thy death decreed.
Resign thy willing spirit to thy Maker,
As did the Prophets whom they also murder'd,
Now throned in glory at their Lord's right
hand,
To judge the race of Israel.

No. 21.—CHORUS OF PRIESTS AND
PEOPLE.

Upon us be his blood, and on our children!
Our law commands his death. Slowly let him
breathe out his soul! To the Cross! to the
Cross! there his lifeless form shall hang: no
earth shall cover him, nor shall flowers spring
upon his grave, neither tears bedew the tomb
where sleeps his dust. Hence! hence! to the
Cross! with slaves to die.

Part the Second.

No. 22.—CHORUS OF DISCIPLES.

O look not down, thou all-glorious sun, from
out thy dwelling so heavenly bright, nor
enlighten the path of death which Christ our
Lord is doomed to tread.

SOLI.

He is despised and rejected of men, a man
of sorrows, and acquainted with grief.

He hath carried our sorrows and borne our
griefs: it hath pleased the Lord to wound him,
He hath put him to shame.

Weep, ye daughters of Jerusalem! he is
numbered with transgressors, he is wounded
for our sins.

As a lamb to the slaughter, so the Saviour is
led to death. Our shepherd is smitten, and
his sheep are scattered abroad: yea, he is
bruised for our transgressions!

CHORUS.

Hide thou thy beams, O sun! Veil in
darkness and sorrow thy light!

No. 23.—RECITATIVE.—*John.*

Behold the altar where the Lamb shall suffer!
What sorrow e'er was like to his?
In torment doom'd to end a sinless life,
A life to God's commands devoted,
And to man's salvation.
Great God, forsake him not in life's last hour,
O take from death its sting.

No. 24.—CHORUS OF PRIESTS AND
PEOPLE.

King of Israel, help thou thyself! All hail!
Come, thou mighty one, come down from off
the Cross! Thou who hast trusted in God, let
Him deliver thee, if He delight in thee. Save
now thyself, thou who savedst others! Hail,
Israel's King! Come down, and we will bow
before thee, proclaiming "Hosanna to the Son
of David!"

RECITATIVE.—*Jesus.*

Father! forgive them, they know not what
they do.

No. 25.—RECITATIVE.—*John.*

O Mary, what dying love even for his murderers!
Turn thou thine eye upon our suffering Lord,
Nor heed their savage triumph.
The world hath known him not: but he shall go
Unto his God and Father: we soon shall follow.
O mother! hide thy tearful eye upon my breast:
Let us approach him, that his dying look
Not on his foes but upon us may fall:
We who have loved him, and have followed him:
Even unto death.

Jesus.

My mother, lo! this now is thy son: Son,
behold thy mother!

No. 26.—RECITATIVE.—*Mary.*

Hast thou for me a look, a thought?
In bitter torment is thy love unshaken?
I live again! Our love
O'er death itself shall triumph.
My soul henceforth, this sinful world forgetting,
To heaven aspires, where pain is known no
more,
Nor sin nor death, but every murmur dies;
Where all thy chosen saints, at thy right hand,
In endless joy shall dwell with thee for ever.

No. 27.—AIR.

When this scene of trouble closes,
Lord, in Thee my trust reposes,
Love divine shall be my stay:
In that hour Thou wilt protect me,
And Thy mercy will direct me,
While unmurm'ring I obey.
Vainly shall the grave close o'er him:
Death is powerless before him:
To Thee, Father, he ascends!
There, where sorrows cease to grieve us,
He will to himself receive us,
One in Thee, our Father, Friend!

No. 28.—TRIO.—*The Disciples.*

Jesus, heavenly Master !
 Thy love forsakes us not in this dark hour,
 Shedding around its holy power ;
 Like some bright star, that, beaming o'er us,
 Dispels the shades of death before us.
 Think thou on us when death shall sever,
 And guide us hence to rest for ever !

No. 29.—RECITATIVE.—*John.*

Behold, the closing scene is near ! Even now
 Relentless death his prey is seizing,
 Though strong in youth, with manly beauty
 blooming.
 O suffering Lamb of God, for us thou bleedest !
 With anguish'd look his eyes are turned to
 heaven,
 His prayers to God his Father are ascending :

Jesus.

My God, my God !
 O why hast Thou forsaken me ?

No. 30.—CHORUS OF DISCIPLES.

All merciful God, in this dread hour of death
 do Thou regard him ! Father, receive his spirit !

No. 31.—RECITATIVE.—*John.*

See ! God's paternal love attends him still,
 And Heaven's peace descends upon the
 sufferer !
 The sting of death is past ! He meekly bends
 His sacred head, submissive, tranquil.
 Eternal glory, never-ending honour
 And joy await him in his Father's presence.
 Again he speaks. O receive, Lord, in mercy
 His last petition.

Jesus.

Father ! into Thy hands I commend my spirit.
 It is finished !

CHORUS OF DISCIPLES.

His earthly race is run, and life's last pang
 is o'er. O bear his deathless soul, ye Angels,
 to God above !

No. 32.—CHORUS OF PRIESTS AND
PEOPLE.

What threatening tempest gathers, black as
 the night ! Hither it rolls, and blots the sun
 from the firmament ! Heard ye the whirlwind,
 how it howls like the moans of the dying ?
 The earth is reeling ; the abyss is yawning ;

the rocks are cleft asunder, and the mountains
 fall ! The graves are bursting ! Lo, angry
 spectres rise from their tombs : they flit before
 as with looks of vengeance : the dark cloud
 receives them, and whirls them aloft ! Woe !
 woe ! Mercy ! These are Thy judgments, O Thou
 Almighty One ! O spare us, Lord, and let not
 Thy fierce wrath consume us, but let our
 guiltless children plead before Thee !

Whose was the guilt, who was his murderer ?
 Caiaphas, thou ! The avenging thunder of God
 shall destroy thee—thou that saidst " On us be
 his blood, on us and on our children ! " In
 mercy spare, O spare us ! Call back to earth
 his spirit, Mighty Avenger, and we will kneel
 before him in deep remorse ! Give us to see
 him—give us to hear him ! Lord, save us.
 Vain are our prayers and tears : his life
 returns no more ! Away ! away from God's
 just vengeance : away, and seek we the mercy-
 seat : His wrath pursues us.

No. 33.—RECITATIVE.

Joseph of Arimathea.

Ye flee from the Avenger in the heavens,
 But how shall ye escape the torment of your
 souls ?
 No man e'er died like him,—like him
 None ever lived.
 Angels and men shall speak his endless praise.

No. 34.—CHORUS OF DISCIPLES.

He was the Christ, the Son of the Almighty.

No. 35.—RECITATIVE.

Joseph of Arimathea.

Ye friends of Jesus, who his steps attended,
 Fulfil your last sad duty to your Master.
 O Lamb of God, thy life of love is ended !
 Within the dark and silent sepulchre,
 From earthly cares reposing, sleep undisturb'd,
 As sleeps the infant on its mother's breast ;
 Until by God awaken'd ; when all thy chosen,
 Cleansed by thy blood, shall meet before thee.

No. 36.—CHORUS OF DISCIPLES.

Beloved Lord, thine eyes we close,
 Here earthly sorrows, cares and woes
 No more assail thee !
 Sleep till angelic hosts on high,
 When thou shalt gain thy native sky,
 Triumphant hail thee !
 Beyond the starry-spangled dome
 Thy spirit seeks its heavenly home,
 To God's right hand ascending :
 Thy life of toil and suffering o'er,
 His peace awaits thee evermore,
 His glory never-ending !

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2	Ye faithful followers	Recit. 8		Air and Chorus	43
3	Oh where, where shall I flee? Recit.	10	14	{ Ah! Mary!	Recit. 48
4	Woe, horror, grief	Air 12		{ Thou, Lord, art our refuge	Quartett 49
5	What hope remains	Recit. 16	15	That I our laws revere ...	Recit. 51
6	Though all thy friends prove faithless		16	To me he seemed a Prophet	Recit. 52
	Air and Chorus	16	17	Shame! shame! ...	Chorus 52
7	What do I see?	Recit. 22	18	{ To the dust	Recit. } 61
8	Follow me	Recit. 24		{ Woe! woe! woe! ...	Chorus } 61
9	Tears of sorrow, shame, and anguish		19	I, who enthroned	Recit. 62
	Air	25	20	Stirs there no pity	Recit. 64
10	Thou, Peter! thou?	Recit. 29	21	Upon us be his blood	Chorus 65
11	O thou eternal God ...	Chorus 30			

PART THE SECOND.

NO.		PAGE	NO.		PAGE
22	O look not down ...	Chorus 72	30	In this dread hour ...	Chorus 101
23	Behold the altar	Recit. 78	31	{ See! God's paternal love ...	Recit. 104
24	King of Israel, all hail!	Chorus 79		{ His earthly race is run	Chorus 106
25	O Mary! what dying love ...	Recit. 86	32	What threatening tempest	Chorus 109
26	Hast thou for me a look ...	Recit. 88	33	Ye flee from the Avenger ...	Recit. 127
27	When this scene of trouble closes	Air 89	34	He was the Christ ...	Chorus 128
28	Jesus, Heavenly Master ...	Trio 94	35	Ye friends of Jesus	Recit. 129
29	{ Behold, the closing scene is near!		36	Beloved Lord, thine eyes we close	
	Recit.	99		Chorus	130
	{ All-merciful God ...	Chorus 100			

OVERTURE.

No. 1.

Andante. Grave. ♩ = 76.

The musical score is written for piano and consists of six systems of music. The first five systems are in 2/2 time, and the sixth system is in 3/2 time. The key signature is B-flat major. The tempo is marked *Andante. Grave.* with a quarter note equal to 76 beats per minute. The score includes dynamic markings such as *p*, *fz*, *mf*, and *dim.*, and articulation markings like accents and slurs. The piece concludes with a double bar line and repeat signs.

First system of musical notation. Treble and bass staves. Dynamics: *p*, *fz*, *p cres.*

Second system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*, *ff*

Third system of musical notation. Treble and bass staves. Dynamics: *fz*, *dim.*, *p*

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *dim.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *fz*, *p*, *cres.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*, *sf*

Seventh system of musical notation. Treble and bass staves. Dynamics: *p*, *cres.*. Section marker **B** is present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/2 time. The left hand begins with a forte (*f*) dynamic and a crescendo (*cres.*) leading to a decrescendo (*dim.*) towards the end of the system.

Second system of musical notation. The left hand features a fortissimo (*fz*) dynamic, while the right hand has a crescendo (*cres.*) dynamic.

Third system of musical notation. The left hand starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. A *C* (Crescendo) marking is present above the right hand. The right hand has a fortissimo (*fz*) dynamic.

Fourth system of musical notation, continuing the piece with complex rhythmic patterns in both hands.

Fifth system of musical notation. The left hand includes a *morendo.* (diminuendo) marking, followed by fortissimo (*fz*), pianissimo (*pp*), fortissimo (*fz*), and decrescendo (*dim.*) markings. The right hand ends with a fortissimo (*fz*) dynamic.

Sixth system of musical notation. The left hand begins with a decrescendo (*dim.*) and a pianissimo (*pp*) dynamic.

Seventh system of musical notation, concluding the page with a fortissimo (*ff*) dynamic.

Larghetto.

TREBLE. *p* Gentle night, O de-

ALTO. *p* Gentle night, O de-

TENOR, (Sve. lower.) *p* Gentle night, O de-

BASS. *p* Gentle night, O de-

ACCOMP. *Larghetto. p* ♩ = 80.

- - scend, Fall . . on our Mas-ter's path ; *mf* Gen - tle night, O de -

- - scend, Fall on our Mas-ter's path ; *mf* Gen - tle night, O de -

- - scend, Fall . . . on our Mas-ter's path ; *mf* Gen - tle night, O de -

- - scend, Fall on our Mas-ter's path ; *mf* Gen - tle night, O de -

- - scend, Fall on our Mas - - ter's path ; *dim.*

- - scend, Fall on our Mas - - ter's path ; *dim.*

- - scend, Fall on our Mas - - ter's path ; *dim.*

- - scend, Fall on our Mas - - ter's path ; *dim.* *cres.* While his cru - el

f While his cru - el foes with looks of fu - ry seek him, *pp* Shel -
 While his cru - el foes with looks of fu - ry seek him, *pp* Shel
 While his cru - el foes . . . with looks of fu - ry seek . him, *pp* Shel -
 foes with looks of fu - - - ry seek him, *pp* Shel -

cres. *dim.* A FIRST DISCIPLE.
 - - - ter, O shel - ter him, . . . peace - - ful night! Say, where wan - ders he
 - - - ter, O shel - ter him, . . . peace - ful night!
 - - - ter, O shel - ter him, . . . peace - ful night!
 - - - ter, O shel - ter him, . . . peace - ful night!

yet? Breath - ing words of af - fec - tion to his lov'd com - pan - ions, or to

f *dim.* SECOND DISCIPLE.
 God ac - cents of pi - e - ty? In Geth - se - - mane's

grove wan - ders he si - lent - ly forth; There the cho - sen sur -

- - round him, As the stars circle round the moon.

B_p CHORUS.
 Gen - tle night, O de - scend, Fall . . . on our Master's
 Gen - tle night, O de - scend, Fall on our Master's
 Gen - tle night, O de - scend, Fall on our Master's
 Gen - tle night, O de - scend, Fall on our Master's

path! Gen - tle night, O de - scend, Fall on our Mas - ter's *dim.*
 path! Gen - tle night, O de - scend, Fall on our Mas - ter's *dim.*
 path! Gen - tle night, O de - scend, Fall on our Mas - ter's *dim.*
 path! Gen - tle night, O de - scend, Fall on our Mas - ter's *dim.*

path! While his cru - el foes with looks of fu - - - ry

path! While his cru - el foes . . with looks of fu - ry

path! While his cru - el foes with looks of fu - - - ry

path! While his cru - el foes with looks of fu - - - ry

seek him, Shel - - ter, O shel - ter him, . . peace - ful night, Shel - -

seek him, Shel - - ter, O shel - ter him, . . peace - ful night, Shel - -

seek him, Shel - - ter, O shel - ter him, . . peace - ful night, Shel - -

seek him, Shel - - ter, O shel - ter him, . . peace - ful night, Shel - -

- - ter, O shel - ter him, peace - ful night!

- - ter, O shel - ter him, peace - ful night!

- - ter, O shel - ter him, peace - ful night!

- - ter, O shel - ter him, peace - ful night!

No. 2

RECIT.—YE FAITHFUL FOLLOWERS.

JOHN.

TENOR
VOICE.

Ye faithful followers of your suff'ring Lord, Again receive me to your peaceful

cir - cle, That my o'er-la-den heart may vent its sorrows.

Allegro. *cres.*

His foes pursue him with re-lent-less hate, With fear and horror has my startled ear O'er -

fp

- heard their cru - - - el pur - pose, While the priests and

eld - ers, in their looks of dark fe - rocious ex - ul - ta - tion, Like th'impend - ing

A $\text{♩} = 138.$

thunder-cloud, Menace their victim with de - struction.

pp *Allegro.*

RECIT.

His friend deserts him, he that shar'd his love. O Ju - das

mf

Ju - das! thou, ev'n thou art faith - less: Thy dark sus - pi - cious mind and thy proud

f *p* *fp*

B $\text{♩} = 138.$

heart Have urg'd this deed of blackest treachery!

B *mf* *Allegro.*

RECIT.

But see! the false one comes! 'tis Judas!

f *Allegro.*

No. 3.

RECIT.—OH WHERE, WHERE SHALL I FLEE?

Voice

JUDAS ISCARIOT.

Oh where, where, where shall I flee? Black night, I welcome all thy

ACCOMP.

hor - rors; shel - ter me ye rocks, ye caves! What have I done? ac - curs - ed

wretch! Theirs is the deep - est in - fa - my that tempt - ed me:

A Adagio. *cres.* No! No! 'Tis I a - lone that am the trai - tor! *p ritard.* A - lone, 'tis

A Adagio. *p* *cres.* *fz* *p* *fz* *p* *fz*

a tempo. I, *a tempo.* Away thou price of blood! Be - fore their feet I'll cast the treach'rous bribe.

fz *fz* *fz* *p*

mf

Yet God's own arm shall set his cho - sen free: I have prepar'd the triumph that a -

p *mf*

- waits him, And shall be - hold him crown'd with pow'r and glo - ry; Guilt - less I

B Allegro. $\text{♩} = 138.$

stand, my heart, my hands are clean.

B Allegro.

p *p* *cres.*

RECIT.

Yet should he fall their sin - less

f

cres. *a tempo.*

vic - tim! O wretch ac - curst! 'Tis thou, thou art his mur - der - er!

Andante.

p *cres.*

No. 4.

AIR.—WOE, HORROR, GRIEF.

Allegro. JUDAS ISCARIOT.

VOICE.

Woe, horror, grief, des-pair! surround me,

seize my soul! I see him bleed-ing,

for - sak - en, lost, be-tray'd: The earth up -

- heaves, hell yawns be-neath, and the tor - rent ra - - ges a - round me,

O - pen thy friendly jaws, hide me. O grave! hide me! hide me!

ACCOMP.

$\text{♩} = 138.$

sempre legato.

Co - ver me, thou earth, hide me, O grave, hide me, hide me in thy

dark a - byss! What

is it holds me here? What

is it holds me here? A - pos - tate, a - way! Be - tray - er, a - way! a -

- way to the si - lent grave! A - way to the si - - lent

grave! There hide thee from the curs - es of all man - kind! There

hide thee from the curs - es of all man - kind!

Woe,

hor - ror, grief, des-pair, sur-round me! seize my

soul! I see him bleed - ing! The earth up -

- heaves, hell yawns be - neath! And thy tor-rent ra - ges a-round me: O - pen thy

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "- heaves, hell yawns be - neath! And thy tor-rent ra - ges a-round me: O - pen thy". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and chords in the treble.

jaws, hide me, O grave! Hide me, hide me! in thy dark a-byss! Hide me, O

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "jaws, hide me, O grave! Hide me, hide me! in thy dark a-byss! Hide me, O". The piano accompaniment continues with the same eighth-note accompaniment and chordal structure.

grave! Hide me, hide me! hide me hide . . . me! with -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "grave! Hide me, hide me! hide me hide . . . me! with -". The piano accompaniment includes dynamic markings: *p* (piano) and *cres.* (crescendo). A common time signature change is indicated by a 'C' above the staff.

- in thy dark a - byss! Hide me, . . O grave,

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "- in thy dark a - byss! Hide me, . . O grave,". The piano accompaniment includes dynamic markings: *f* (forte), *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano).

in thy dark a - byss!

The fifth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "in thy dark a - byss!". The piano accompaniment includes dynamic markings: *p* (piano) and *morendo.* (morendo). The system ends with a double bar line and a 6/8 time signature.

No. 5.

RECIT.—WHAT HOPE REMAINS.

Larghetto. MARY.

VOICE. What hope re - mains, if they prove false and faith-less

ACCOMP. ♩ = 96.

to whom his heart was e - ver o - pen? Where shall he

pp

look for friendship or for suc - cour, De - sert - ed ev'n by those who shar'd his love.

p

No. 6. *Larghetto.* ♩ = 80.

Though all thy friends prove faith - - less, Though

ritard. *dim.* *p*

all for - sake and flee, Thy love, all - gra - cious

f *p* *cres.*

Mas - - ter, Shall bind me still to thee, Shall

bind me still to thee.

CHORUS OF DISCIPLES.

1st TREBLE.

2nd TREBLE.

1st ALTO.

* pp

Though all thy friends prove faith - less, Though

Though all thy friends prove faith - less, Though

Though all thy friends prove faith - less, Though

Though all thy friends prove faith - less, Though

all . . for - sake and flee, Thy love, all - gra - cious

all . . for - sake and flee, Thy love, all - gra - cious

all . . for - sake and flee, Thy love, all - gra - cious

* This part is intended by the Composer for the Second Alto voices.

Shall bind me still to thee,

Mas - - ter, Shall bind us still to thee, to

Mas - - ter, Shall bind us still to thee, to

Mas - - ter, Shall bind us still to thee, to

p

to thee. Though ter - - rors ga - - ther

thee, to thee.

thee, to thee.

thee, to thee.

p

B

round . . thee, Be - tray'd, re - vil'd, for - sa - - ken, My

cres.

mf

cres.

faith shall cling . . un - sha - - ken, To thee, my Sa - -

dim.

- viour, to thee, to thee, my Sa - viour, to thee, . . .

pp

cres. to thee, . . . *f* to thee. . . *dim.*

pp Though
pp Though
pp Though

cres.

f Though all thy friends prove faith -

mf all thy friends prove faith - less, Though all for - sake and

mf all thy friends prove faith - less, Though all for - sake and

mf all thy friends prove faith - less, Though all for - sake and

p *mf*

less, Though all for - sake and flee, . . . Thy
 flee, Thy love, all - gra - - cious
 flee, Thy love, all - gra - - cious
 flee, Thy love, all - gra - - cious

p

love, all - gra - cious Mas - ter, shall bind me still to thee, to thee,
 Mas - ter, Shall bind us still to thee, to
 Mas - ter, Shall bind us still to thee, to
 Mas - ter, Shall bind us still to thee, to

p

to thee, shall bind me still . . . to thee, to
 thee, to thee, shall bind us still to
 thee, to thee, shall bind us still to
 thee, to thee, shall bind us still to

mf *p* *dim.*

thee, Shall bind me still to thee.

thee, Shall bind us still to thee, shall bind us

thee, Shall bind us still to thee, shall bind us

thee, Shall bind us still to thee, shall bind us

p

Shall bind me still to thee, shall bind me still to thee, to thee, to

still to thee, shall bind us still to

still to thee, shall bind us still to

still to thee, shall bind us still to

pp *cres.*

thee. . .

thee. . .

thee. . .

thee. . .

pp *dim.*

No. 7.

RECIT.—WHAT DO I SEE?

VOICE. *Andante con moto.*

ACCOMP. $\text{♩} = 72.$

fz pp cres. fz

JOHN.

What do I see?

pp pp fz

Yes, 'tis a mul-ti-tude with noise and tu-mult hi-

cres. f

- - - ther bend-ing their steps.

p f

O scene of di-rest hor-ror! 'Tis the Lord, their vic-tim, led

cap - tive as a mur - d' rer.

A
On - ward they press to reach the judg - ment hall, With

looks of sa - vage ex - ul - ta - tion. Al - migh - ty Lord, O hi - ther send thine

An - gel to loose the bonds that hold him; Save, O save him! pre -

dim.
- - serve thy cho - sen Son from the hands of his e - - ne - mies.

No. 8.

RECT.—FOLLOW ME.

JOHN.

VOICE.

Follow me! and let us in - stant seek the pa - lace: His

ACCOMP.

f *p*

e - ne - mies ev'n yet shall be dis - may'd, And shrink con - found - ed from their blood - y

pur - pose. But lo! who comes, all trembling like a sha - dow, from the judg - ment

hall? Ha! th' in - tre - pid Pe - ter!

mf *p*

No. 9.

AIR.—TEARS OF SORROW, SHAME, AND ANGUISH.

Larghetto con moto.

VOICE. *p* PETER. *mf*

Tears of sor - row, shame, and an - guish, Tears of sor - row, shame, and

ACCOMP. *p* *mf*

♩ = 58.

cres. *f* *dim.*

an - guish, O how vain to tell my grief, O how vain to tell my

cres. *f* *dim.*

p *cres.* *f* *p* *cres.* *f*

grief! Whi - ther shall I flee for com - fort, Or from con - science find re -

p *cres.*

- - lief? Where shall I flee for com - fort, Or from con - science find re -

p *cres.*

cres. *p*

- - lief? Or from con - science find re - lief? Tears of

f *p*

sor - row, shame, and an - guish, Tears of sor - row, shame, and an - guish, O how

vain to tell my grief, O how vain to tell my grief!

Break, faith - less heart, O break and end my woe! When thou, O

Lord, shalt come in pow'r and glo - ry, When heav'n and earth before thy bar are

sum-mon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple: When thou, O

cres. Lord, shalt come in pow'r and glo - ry, When heav'n and earth be-fore thy bar are

cres.

cres.

summon'd, Thou wilt dis - own thy treach'rous, false dis - ci - ple. Faithless heart, faithless

f

heart, break, break and end thy woe

B

pp

Tears of

B

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

sor - row, shame, and an - guish, Tears of sor - row, shame, and an-guish, O how

mf

mf

vain to tell my grief, O how vain to tell my grief; When thou, O

cres. *f* *p*

f *p*

dim.

Lord, shalt come in pow'r and glo - ry, When heav'n and earth be-fore thy bar are

cres. *f*

sum - mon'd, Thou wilt disown thy treach'rous, false dis - ci - ple, thy treach'rous,

p *C* *p*

false dis - ci - ple. Tears of sor-row, shame, and anguish, O how

cres.

vain to tell my grief, Tears of sor - row, shame, and

cres. *f*

an - guish, O how vain to tell . . my grief, O how

dim.
vain to tell my grief!

No. 10. RECIT.—THOU, PETER? THOU?

MARY.
VOICE
Thou, Pe-ter? thou? the rock on which he built! His ea-ger

ACCOMP.
p *f*

a tempo. $\text{♩} = 76.$
champion, and his sworn de-fender? Then hope in-deed is lost! Nought, nought can

p *Andante.*

cres. *f* *p*
save him: E - ter - nal God, re - veal thy pow'r, O hear our

cres. *f* *dim.* *p*

sup-pli - ca - tion!

Poco a poco stringendo.
p *cre - scen - do.*

No. 11.

CHORUS OF DISCIPLES.—O THOU ETERNAL GOD.

Allegro moderato.

TREBLE. *f*
O thou e - ter - - nal God, Ru - ler of earth and

ALTO. *f*
O thou e - ter - nal God, Ru - ler of earth and

TENOR. (8ve lower.) *f*
O thou e - ter - nal God, Ru - ler of earth and

BASS. *f*
O thou e - ter - - nal God, Ru - ler of

ACCOMP. *f*
♩ = 116.

heav'n, Who with pow'r un - con - troll - ed turn - - est the hearts of

heav'n, Who with pow'r un - con - trolled turn - est the hearts of men,

heav'n, Who with pow'r un - con - trolled turn - est the hearts of men,

earth and heav'n, Who with pow'r un - con - troll - - ed turn - est the

men, the hearts of men, . . . plead the cause of the righ - -

turn - est the hearts of men, plead the cause of the righ - -

turn - est the hearts of men, plead the cause of the righ - -

hearts of men, . . . plead the cause of the righ - -

dim. p

MARY.

mf
 - teous, whom ev'n his friend be-trays. O re-gard thou th'op-press-ed, Whom
mf
 - teous, whom ev'n his friend be-trays.
mf
 - teous, whom ev'n his friend be-trays.
mf
 - teous, whom ev'n his friend be-trays.

ev'n his friend be-trays. **A**
 Thou a-lone art his re-fuge, Migh-ty in pe-ril to
A

Thou a-lone art his
 Thou a-lone art his re-fuge, Migh-ty in pe-ril to save . . him,
 save him, migh-ty, Migh-ty in pe-ril to save .



Thou a-lone art his re - - fuge,
re - - fuge, Migh-ty in pe - ril to save him, Migh-ty in pe - -
migh-ty in pe - - ril to save him, Migh-ty in pe - - - -
him.



B
Mighty in pe-ril to save . . . him, in pe - ril to save . . .
- ril to save . . . him, Migh-ty in pe - -
- ril to save him, in pe-ril to save . . . him.



Thou a-lone art his re - fuge, Migh - ty in pe-ril to
B



him Thou a-lone art his
- ril to save . . . him, Migh-ty in pe - - ril, in pe - ril to
Thou a - lone art his re - - fuge, Migh-ty in pe - ril to save .. him, in
save him. Migh-ty in pe - - ril to save

re - - fuge, Migh - ty in pe - ril to save him, in pe - - ril to
 save . . him, in pe - - - ril to save him. Thou a -
 pe - - - ri? to save . . . him.
 him. Thou a-lone art his re - - - fuge,
 save him, Migh - ty in pe - ril to save him, Migh - ty in pe - -
 - lone art his re - fuge, Migh - ty in pe - ril, migh - ty in pe - - ril to
 Thou a-lone art his re - - fuge,
 Migh - ty in pe - ril to save . . . him, Migh - ty in
 - - ril to save him. Thou a-lone art his
 save him, Mighty in pe - ril to save . . . him,
 Mighty in pe - ril to save
 pe - ril to save him, in pe - - ril to save . . him.

re - - fuge, Migh - ty in pe - ril to save him.

Migh - ty in pe - - ril to save him, in

. him, Migh - ty in pe - - ril, in

Thou a - lone art his

Thou a - lone art his

pe - - ril to save him, Migh - ty in pe - ril to save him, in

pe - - - ril to save him, Migh - ty in pe - - -

re - - fuge, Migh - ty in pe - ril to save him, Migh - ty in

re - - fuge, Migh - ty in pe - ril to save him, in

pe - ril, in pe - - ril to save him,

- ril to save him, Migh - ty in pe - - ril to

pe - - - - ril to save him. Thou a - lone art his

pe - - ril to save him. Thou alone art his

Migh - - ty, migh-ty in pe - - ril to save him,

save him, Migh-ty in pe - ril to save

re - - fuge, Migh-ty in pe - ril to save him.

re - - fuge, Migh-ty in pe - ril to save him, in pe - -

Migh-ty in pe - - ril to save him, Migh-ty in pe - -

him. Thou a-lone art his re - - fuge,

- ril to save him, Migh - ty in pe - ril to save him.

- ril to save him.

Migh-ty in pe - ril to save him, in pe - ril to save . . him.

O thou e - ter - - nal

O thou e - ter - - nal

O thou e - ter - - nal

O thou e -

cres. *f*

God, Ru-ler of earth and heav'n, who with pow'r un-con-troll - - ed

God, Ru - ler of earth and heav'n, who with pow'r uncon-trolled,

God, Ru - ler of earth and heav'n who with pow'r uncon-trolled,

- ter - - nal God, Ru - ler of earth and heav'n, who with pow'r un-con -

turn - est the hearts of men, the hearts of men,

turn - est the hearts of men, turn - - est the hearts of men,

turn - est the hearts of men, turn - est the hearts of men,

- troll - - ed, turn - - - est the hearts of men, . . .

dim.

plead the cause of the righ - - teous, whom ev'n his

plead the cause of the righ - - teous, whom ev'n his

plead the cause of the righ - - teous, whom ev'n his

plead the cause of the righ - - teous, whom ev'n his

p *cres.*

MARY.

Plead the cause of the righ - - teous, whom . ev'n his
friend be - trays.

friend be - trays.

friend be - trays.

friend be - trays.

p

friend be - trays. . .

Thou a-lone art his

Thou a-lone art his re - fuge, Mighty in pe - ril to save him,

F *cres.*

Thou a-lone art his re - - fuge,
 re - - fuge, Migh - ty in pe - ril to save . . him, migh - ty in pe - -
 Migh - - - ty in pe - - - ril, in pe - ril to save . . .

Thou a-lone art his re - fuge, Mighty in pe - ril to
 Migh - ty in pe - ril to save him, in pe - ril to save him.
 - ril to save - - - him, mighty in pe - ril to save him,
 . . . him, Migh - ty in pe - ril to

save . . . him, . . . in pe - ril, Migh - - - ty
 Thou a-lone art his re - fuge, Migh - ty in pe - ril to
 Migh - ty in pe - - - ril to save . . him, in pe - -
 save . . . him,

migh - ty in pe - ril to save . . . him.
 save him, in pe - - ril to save
 - - ril to save him, migh - ty in pe - - ril to save him,
 Thou a - lone art his re - - fuge, migh - ty in pe - ril to save . . .

Thou a - lone art his re - fuge, Migh - ty in pe - ril to save . . him, in
 him. Thou a - lone art his
 Thou a - lone art his re - - fuge, Migh - ty in pe - - - ril to
 him. Thou a - lone art his

pe - - ril to save . . him, in pe - - ril to save
 re - - fuge, Migh - ty in pe - ril to save him, migh - ty in pe - -
 save him, Migh - ty in pe - ril to save . .
 re - fuge, Migh - ty in pe - ril to save *tr*

H

him. . . . Thou a-lone art his re - - fuge,
 - ril, Thou a - - lone art his re -
 him. Thou a-lone art his re - - - fuge,
 dim. p
 him. Thou a - lone art his

Migh - ty in pe - ril to save him, in pe - ril to save him, Migh - ty in pe - -
 - - - - fuge, Migh - - - - ty in
 Migh - ty in pe - - - - ril, in pe - ril to save
 re - - - - fuge, Migh - - - - ty in

- - ril to save him, Migh - - ty in pe - ril to save him.
 pe - ril to save him, Migh - ty in pe - - ril to save . . him.
 him, in pe - ril to save him, Migh - ty in pe - - ril to save . . him.
 pe - - - - ril to save him.
 cres. ritard. f
 cres. ritard. f
 cres. ritard. f
 cres. ritard. f
 cres. ritard. f

No. 12. RECIT.—THE PORTALS OF THE JUDGMENT HALL UNFOLD.

Andante. JOHN.

VOICE. The portals of the judgment hall un -

ANDANTE. *p* *cres.* 84.

fold. What deep'ning gloom sits on each el - der's brow! Lo, one who folds a-round his

limbs his am - ple robe, black as his heart, 'Tis Cai - a-phas, the

High Priest; Yet Jo-seph, friend of God, and of our Lord, Near him as-sumes his

place, and with him the no - ble Ni - co - de - mus; He will not join th'oppressor's

council. But oh, what tran-quil re-sig-na - tion beams with mild ef-ful-gence from our Master's

pp

brow! They feel, they own his spotless pu - ri - ty ! To him each eye directs its anxious

gaze. Now all is still: no whisper breaks the si - lence.

A
Andante.

Be-hold yon El-der, with de-ject-ed head, His trembling arms upon his breast he

fz

folds; And now he casts his ea-ger looks to heav'n. The High Priest bids, and he prepares to

fz

A tempo.

speak: O God, in - spire him! Grant him thy heav'nly guidance!

p Andante.

No. 13. FATHER OF OUR CHOSEN NATION.

PHILO.

VOICE. *p*

Fa - ther of our cho - sen na - tion. With thy ho - ly in - spi -

LARGO. ♩ = 69. *pp*

- - ration, Guide our counsels in this hour! We th'avengers of thine

honour. *cres.* Here arraign this bold blasphemers, *f* Migh - ty God, re - veal . . thy

cres. *f*

A

pow'r.

CHORUS OF PRIESTS. TENOR (Sve. lower) *dim.*

BASS. *f* Migh - ty God, re-veal thy pow'r! *dim.* *p*

Migh - ty God, re-veal thy pow'r!

A

f *dim.* *pp*

PHILO. *pp* *cres.*

Yes, heav'n's spi - rit here de - scending, Strength to mor-tal weakness

f *p* *cres.* *dim.* *p*

lending, Now in-spires my fal - - t'ring breath. Thou with ma - gic art hast

cres. *v*

striven, To u-surp the pow'r of Heaven, Impious man, thy doom is

B *p* *PHILO.* *cres.*

death. Hear how God himself con-

CHORUS OF PRIESTS. *f*

Impious man, thy doom is death!

Impious man, thy doom is death!

B *p*

f

- demns thee, "Who blasphemes my name shall perish!" from the Mount in thun-der

came: Yet with arts this arch de-caiv-er hath ensnar'd the weak be-liev-er; Then a -

- loud his guilt pro - claim. CHORUS OF PRIESTS.

Then a - loud his guilt pro -

Then a - loud his guilt pro -

- claim!

FIRST WITNESS.—TENOR. *un poco stringendo.* *poco a poco*

He hath the tem - ple pro - fan'd, Ev'n in the sea - son of pray'r, And with impious

crescendo.

pride, this dis - sem - bler boast - ed, "I will de - stroy God's

poco crescendo.

ritard. *Tempo 1mo.*

house, and in three days, un - aid - ed, I will build it a - gain."

mf *ritard.* *f* *Tempo 1mo.*

cres. *f*

swear be - fore God and man that I heard these words from his

p *cres.*

SECOND WITNESS.—Boy's Voice.

un poco stringendo.

He hath the Sabbath profan'd, healing the halt and the blind; veiling his crime with

mouth.

p *un poco stringendo.*

cres. *cres.* *do.*

smooth and art - ful speech: Cæsar's pow'r he dis - own'd: par - don he gave to sinners, God's

cres. *cres.* *do.*

ritard. *Tempo lmo.* *cres.*

at-tribute a-lone. I swear, be-fore God and man, that I heard such

ritard. *Tempo lmo.* *f* *p* *cres.*

words from his mouth. Hear'st thou what these have said? Hast thou

f *E* *PHILO.*

ought in defence? Do thy looks wander round, silent, undaunted?

pp *pp*

Vain are thy arts, de-ceiver! He who thy heart can

cres. *f* *p* *pp* *dim.*

cres. *f* *dim.* *pp*

search, its falsehood will de-lect. Swear a-gain, with a solemn oath, that ye heard these

cres. *f* *p* *cres.*

F 1st & 2nd WITNESSES.
We swear it! We

CHORUS OF PRIESTS.
Ye swear it! Ye

words from his mouth! Ye swear it! Ye swear it! Ye

F *p* *cres.* *f* *ff*

No. 14.—RECIT. JOHN.
dim. swear it! Ah! Ma-ry! Thou, o'erwhelm'd with grief and

dim. swear it!

dim. swear it!

dim. *p*

an-guish, hast sunk beneath the stroke! Thy heart is bro-ken!

A tempo. ♩ = 60. *Andante.*

mf *p*

f Yes! he will suf-fer: his foes have triumph'd o'er him!

f *p*

Teach us, O God, to say "Thy . . . will be done!"

SOLO. THE DISCIPLES.

Thou, Lord, art our re - fuge, hear us, in trou - ble,
 Thou, Lord, art our re - fuge, hear us, in trou - ble,
 Thou, Lord, art our re - fuge, hear us, in trou - ble,
 Thou, Lord, art our re - fuge, hear us, in trou - ble,

Dark are thy coun - sels! Deep are thy judg - ments!
 Dark are thy coun - sels! Deep are thy judg - ments!
 Dark are thy coun - sels! Deep are thy judg - ments!
 Dark are thy coun - sels! Deep are thy judg - ments!

Grant us with faith un - sha - ken still to a - dore . . . thee! Grant

Grant us with faith un - sha - ken still to a - dore . . . thee! Grant

Grant us with faith un - sha - ken still to a - dore thee! Grant

Grant us with faith un - sha - ken still to a - dore . . . thee! Grant

. . . us with faith un - sha - ken, still, still, still to a -

. . . us with faith un - sha - ken, still, still, still to a -

. . . us with faith un - sha - ken, still, still, still to a -

. . . us with faith un - sha - ken, still, still, still to a -

- dore . . . thee!

- dore . . . thee!

- dore . . . thee!

- dore . . . thee!

stringendo.

fz

p

f

cres.

No. 15.

RECIT.—THAT I OUR LAWS REVERE.

NICODEMUS.

VOICE.

That I our laws re-vere ye know, and wor-ship God our

ACCOMP.

fp

Fa - ther: Of him whom ye ac - cuse, fear - less I speak, whose blame - less

f

life shall be his best de - fence: What sin - ful speech or ac - tion con - firms this

fp *p*

charge? From doubtful words 'tis drawn: yea, acts of mercy: Pardon, not punishment should ye a -

fp *mf*

Andante.

- - ward him: He speaks from God, and all his life is ho - ly.

p *cres.* *f* *dim.*

No. 16

RECIT.—TO ME HE SEEM'D A PROPHET OF THE LORD.

JOSEPH OF ARIMATHEA.

TENOR VOICE

To me he seem'd a Prophet of the Lord: I - sai-ah's spi-rit spake in all his

words, and won-ders wrought he, as of old did Mo - ses; Such pow'r can man de -

- rive from God a - lone, Whose spi - rit rests up - on his cho - sen ser - vants.

ACCOMP.

p

f

No. 17.

CHORUS OF PRIESTS AND PEOPLE.—SHAME! SHAME! SHAME!

Allegro.

TREBLE.

Shame! shame! shame! would they the de-ceiv - er save!

ALTO.

Shame! shame! shame! would they the de-ceiv - er save!

TENOR, (8ve. lower).

Shame! shame! shame! would they the de-ceiv - er save!

BASS.

Shame! shame! shame! would they the de-ceiv - er save!

ACCOMP.

ff

$\text{♩} = 84.$

Shame! shame! shame! would they the de - ceiv - er save?

Shame! shame! shame! would they the de - ceiv - er save?

Shame! shame! shame! would they the de - ceiv - er save?

Shame! shame! shame! would they the de - ceiv - er save?

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

sin - ners u - nite, and with sin - - ners u - nite, with

sin - ners u - nite?

sin - ners u - nite? and with

sin - ners u - nite?

sin - ners u - - nite? They are Na - za -

They are Na - za - renes,

sin - ners u - - nite? They are Na - za -

They are Na - za -

A

un poco ritenuto.

- renes, full of de-keit and pride!

full of de-keit and pride! Ca - iaphas, Ca - iaphas, Judg - -

- renes, full of de-keit and pride!

- - renes, full of de-keit and pride!

B $\text{♩} = 76.$

Ca - iaphas, Ca - iaphas, Judg - - ment!

ment! God will speak through thee!

God will speak through thee!

God will speak through thee! We are A - braham's

B

We are A - braham's
 We are A - braham's chil-dren, heirs of the ho - ly pro - - - - - mise,
 chil - dren, We are A - braham's chil - - - - - dren, both now and for

chil - dren, heirs of God's ho - ly pro - - - - - mise, both now and for
 both now and for e - ver.
 We are A - braham's chil-dren, heirs of God's . . . ho - ly pro - mise,
 e - - - - - ver. We are A - braham's

e - - - - - ver. We are A - braham's chil-dren, heirs of
 We are A - braham's chil - dren, heirs of
 We are A - braham's chil-dren, heirs of the pro - mise, both now and for
 chil - dren, heirs of the pro - mise, both now and for

God's ho-ly pro - mise, both now and for e - - - ver.

God's holy pro - mise. We are A-braham's

e - - - ver. We are A-braham's chil-dren, heirs of the

e - - - - ver. We are A - braham's chil - dren, heirs of the

We are A - braham's chil-dren, heirs of God's ho-ly pro - mise, both now and for

chil - dren, heirs of the ho - - - - ly pro - mise.

pro - mise, both now and for e - - - ver.

pro - mise, both now and for e - - - - ver. We are A - braham's

e - - ver. We are A - braham's chil - - - - - dren, heirs of

We are A-braham's chil-dren, heirs of

We are A - braham's chil-dren, heirs of the ho - - - ly pro-mise, heirs of

chil - dren, heirs of God's ho - ly pro - - - -

poco ritard.
dim.

God's ho-ly promise, heirs of God's ho-ly pro-mise both now and for e - . . .

dim.

God's ho-ly pro - - - mise, heirs of the pro - - - mise!

poco ritard.
dim.

God's ho-ly promise, of the ho - ly pro - - -

dim.

- - - - - mise both now and for e - - - - - ver! . . .

poco ritard.

D *a tempo.* $\text{♩} = 84.$

- ver! They are sons of darkness, They are sons of darkness, Cast them

. . . They are sons of darkness, They are sons of darkness, Cast them

- mise! They are sons of darkness, They are sons of darkness, Cast them

. . . They are sons of darkness, They are sons of darkness, Cast them

f *a tempo.* $\text{♩} = 84.$

- out! They shall not dwell with be - liev - ers, they shall not dwell with be -

- out! They shall not dwell with be - - liev - - -

- out! They shall not dwell with be - liev - ers, They shall not dwell with be -

- out! They shall not dwell with be - - liev - - -

Sea.

- liev - ers. Cast them out, cast them out! They are
 ers. Cast them out, cast them out! They are
 - liev - - ers. Cast them out! They are
 - ers. Cast them out, cast them out! They are sons of

Sua.

sons of . . dark-ness, they are sons of . . dark - ness;
 sons of dark-ness, they are sons of dark - ness;
 sons of . . dark-ness, they are sons of dark - ness;
 dark-ness, Cast them out, they are sons of dark-ness, Cast them out, cast them

Cast them out! Hence! hence! hence! Would
 Cast them out! Hence! hence! hence! Would
 Cast them out! Hence! hence! hence! Would
 out, cast them out! Hence! hence! hence! Would

E

they the de-ceiv - er save? Hence! hence! hence! Would

they the de-ceiv - er save? Hence! hence! hence! Would

they the de-ceiv - er save? Hence! hence! hence! Would

they the de-ceiv - er save? Hence! hence! hence! Would

they the de-ceiv - er save? Would they our laws de - fy?

they the de-ceiv - er save? Would they our laws de - fy?

they the de-ceiv - er save? Would they our laws de - fy?

they the de-ceiv - er save? Would they our laws de - fy?

Would they our laws de - fy, and with sin - ners u - nite? with

Would they our laws de - fy, and with sin - ners u - nite? with

Would they our laws de - fy, and with sin - ners u - nite? with

Would they our laws de - fy, and with sin - ners u - nite? with

Sva.

sin - ners u - - nite? F
 sin - ners u - - nite?
 sin - ners u - - nite? F
 sin - ners u - - nite? *cres.* *f* Ca - ia-phas! Ca - ia-phas! Judg - ment!
 Ca - ia-phas! Ca - ia-phas! Judg - ment! *p* *cres.* *f*
 Ca - ia-phas! Ca - ia-phas! Judg - ment! Judg - ment! *cres.*
 God will speak through thee! God will speak through thee! God will
 God will speak through thee! Judg - ment! *cres.*
 God will speak through thee! Judg - ment! *cres.*
 Judg - - ment! *pp* *cres.* *f* *p* *pp*
 speak through thee! *pp*
 Judg - - ment! *pp* *cres.* *f* *pp*
 Judg - - ment! CAIAPHAS. Then hear, ye peo - ple! *f*
 Judg - - ment! Then hear, ye peo - ple! *pp* *mf*

No. 18

Andante. CAIAPHAS.

VOICE. *p*

To the dust my spi - rit sinks in deep a - basement, and

ANDANTE. $\text{♩} = 69.$

poco a poco stringendo.

hor - ror fills my soul! A - pos - tate, how shall man avenge his

p

Ma - ker? Thy pu - nish - ment should come from God's own

CHORUS OF THE PRIESTS AND PEOPLE.

Allegro moderato. $\text{♩} = 116.$

Woe! woe! woe! De - struc - tion on thee fall!

f

Woe! woe! woe! De - struc - tion on thee fall!

Woe! woe! woe! De - struc - tion on thee fall!

hand. Woe! woe! woe! De - struc - tion on thee fall!

Our re - proach a - ges to come shall pro - claim!

Our re - proach a - ges to come shall pro - claim!

Our re - proach a - ges to come shall pro - claim!

Our re - proach a - ges to come shall pro - claim!

pp *p*

No. 19. RECIT.—I, WHO ENTHRON'D IN MOSES' HOLY SEAT.

CAIAPHAS.

VOICE.

I, who enthron'd in Moses' ho - ly seat, and who a - lone the sa - crifice for

ACCOMP.

sin, with sacred rites may dare to of - fer, and thus to pu - ri - fy the cho - sen

na - tion, I, by the liv - ing God ad - jure thee that thou tell us if thou

f *p* *f*

JESUS.
a tempo. ♩ = 58.

be the Christ, the on-ly Son of th'E-ter - nal Fa - ther! I am he whom thou

RECTI. *a tempo.*

say - est. Here - af - ter ye shall see the Son of Man sitting in great pow'r on the throne of his

CAIAPHAS.

Fa - ther, com - ing to judg - ment on the clouds of heav'n!" Ye your -

RECTI. *Lento.* *a tempo.* *Andante.*

- selves have heard from his own mouth: Thou too hast heard, O Je - ho - vah, most

Largo. ♩ = 69.

migh - ty! Here as this priest - ly robe I rend, Him do I se - ver from the cho - sen

Thy just com -
 flock, and in - stant death shall ex - pi - ate his crime. Thy just com -

mands are then ful - fill'd, Lord God of Hosts! Death! Death! Death!
 - mands are then ful - fill'd, Lord God of Hosts! Death! Death! Death!

p *dim.* *cres.* *p* *dim.* *cres.* *f* *p*

No. 20. RECIT.—STIRS THERE NO PITY IN THEIR CRUEL HEARTS?

NICODEMUS.

VOICR.

Stirs there no pi - ty in their cru - el hearts? Will no one

ACCOMP.

dare to in - tercede for mer - cy? Then, guilt - less suff' - rer, is thy death de -

- creed. Re - sign thy wil - ling spi - rit to thy Ma - ker, as did the Prophets whom they al - so

f *pp* *Adagio. a tempo.* $\text{♩} = 69.$ *Adagio.*

mur-der'd. Now thron'd in glo - ry at their Lord's right hand, to judge the race of

No. 21. CHORUS OF PRIESTS AND PEOPLE.—UPON US BE HIS BLOOD.

Allegro.

TREBLE. Up - on us . . be his blood, Up-on us . . be his

ALTO. Up - on us . . be his blood, Up-on us . . be his

TENOR, (8ve. lower.) Up - on us . . be his blood, Up-on us . . be his

BASS. Is - ra-el. Up - on us . . be his blood, Up-on us . . be his

Allegro.

ACCOMP. ♩ = 88. fz fz

blood, and on our chil-dren; Our law commands his death, Our

blood, and on our chil-dren; Our law commands his death, Our

blood, and on our chil-dren; Our law commands his death, Our

blood, and on our chil-dren; Our law commands his death, Our

law commands his death: Slow - ly let him breathe out his

law commands his death; Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

soul! To the Cross! To the Cross! There his life - less form shall

soul! To the Cross! To the Cross! There his life - less form shall

soul! To the Cross! To the Cross! There his life - less form shall

soul! To the Cross! To the Cross! There his life - less form shall

hang: No earth shall co - ver him: Nor shall

hang: No earth shall co - ver him: Nor shall

hang: No earth shall co - ver him: Nor shall

hang: No earth shall co - ver him: Nor shall

The musical score is arranged in three systems, each containing four staves. The first three staves in each system are vocal parts (Soprano, Alto, and Tenor), and the fourth staff is the piano accompaniment. The music is in a minor key and features a steady, somber accompaniment. The lyrics are:

Nor . . shall flow - - ers spring up - on . . his
 Nor . . shall flow . . ers spring up - on his
 Nor . . shall flow . . ers spring up - on his
 flow - - - ers spring . . up - on . his

grave. Nei - ther tears . . be - dew the
 grave. Nei - ther tears . . be - dew the
 grave. Nei - ther tears . . be - dew the
 grave. Nei - ther tears . . be - dew . . the

tomb . . where sleeps . . his dust!
 tomb . . where sleeps . . his dust!
 tomb . . where sleeps . . his dust!
 tomb . . where sleeps . . his dust!

Hence! hence! hence! To the Cross! with slaves . . .

Hence! hence! hence! To the Cross! with slaves

Hence! hence! hence! To the Cross! with slaves

Hence! hence! hence! To the Cross! with slaves

cres. *f*

B

to die! Up-on us . . be his blood, Up-on us . . be his

to die! Up-on us . . be his blood, Up-on us . . be his

to die! Up-on us . . be his blood, Up-on us . . be his

to die! Up-on us . . be his blood, Up-on us . . be his

B *fz* *fz* *fz*

blood, and on our chil - dren! The law com-mands his

blood, and on our chil - dren! The law com-mands his

blood, and on our chil - dren! The law com-mands his

blood, and on our chil - dren! The law com-mands his

3

death, the law commands his death. Slow - ly

death, the law commands his death. Slow - ly

death, the law commands his death. Slow - ly

death the law commands his death. Slow - ly

let him breathe out his soul. Hence,

let him breathe out his soul. Hence,

let him breathe out his soul. Hence,

let him breathe out his soul. Hence,

Hence, to the Cross, to the Cross, with

Hence, to the Cross, to the Cross, with

Hence, to the Cross, to the Cross, with

Hence, to the Cross, to the Cross, with

slaves to die! . . . Up-on us . . . be his blood! up-on us . . . be his
 slaves to die! Up - - on us be . . . his
 slaves to die! . . . Up-on us be his blood! up-on us be his
 slaves to die! Hence!

blood! To the Cross! to the Cross! with slaves to die!
 blood! To the Cross! to the Cross! with slaves to die!
 blood! To the Cross! to the Cross! with slaves to die!
 Hence! To the Cross! to the Cross! with slaves to die!

Slow - ly let him breathe out his soul, Slow - - ly
 Slow - - ly let him breathe out
 Slow - ly let him breathe out
 Slow - - ly let him breathe out

morendo. E

let him breathe out his soul.

morendo.

his soul! slow - - ly let him breathe out his soul.

morendo.

breathe out his soul! let him breathe out his soul.

morendo. E

his soul! breathe out his soul.

pp *pp*

cres. Hence! Hence! Hence! Hence! . . .

cres. Hence! Hence! Hence! Hence! . . .

cres. Hence! Hence! Hence! Hence! . . .

cres. Hence! Hence! Hence! Hence! . . .

cres. Hence! Hence! Hence! Hence! . . .

f *ff* *f* *ff* *f* *ff*

dim. *p* *dim.* *pp*

morendo.

The musical score is arranged in three systems. The first system contains vocal staves and piano accompaniment. The second system features four vocal staves and piano accompaniment. The third system consists of piano accompaniment. The score includes various musical notations such as dynamics (pp, f, ff, dim.), articulation (accents), and performance directions (morendo, cresc., dim.).

PART THE SECOND.

No. 22.

CHORUS OF DISCIPLES.—O LOOK NOT DOWN.

TREBLE.

ALTO.

TENOR,
(Sve. lower.)

BASS.

ANDANTE.
♩ = 69.

p *pp* *pp*

cres *cen* *do*.

First system of musical notation, including piano accompaniment with dynamic markings *p* and *fz*.

Second system of musical notation, including piano accompaniment with dynamic markings *fz* and *p*.

Third system of musical notation, including vocal lines and piano accompaniment with dynamic markings *p* and *fz*.

A

O look not down, thou all - glo - rious sun, from out

O look not down, all - - glo - rious sun, from

O look not down, thou all - glo - - rious sun, from out thy

A

O look not down, thou sun, from out thy

thy dwell-ing so heav'n - ly bright, nor en - light - en the path of
 out thy dwell-ing so heav'n - ly bright, nor en - light - en the path of
 dwell - - ing so heav'n - ly bright, nor en - light - en the path of
 dwell - ing so heav'n - ly bright, nor en - light - en the path of

cres. *cres.* *cres.* *cres.*

f *p* *cres.*

death which Christ . . . is doom'd to tread! **B**

death which Christ our Lord is doom'd to tread! **B**

death which Christ our Lord is doom'd to tread! He is des - pi-sed and re -

death which Christ our Lord is doom'd to tread!

f *f* *tr* *p*

SOLO.

SOLO.

He hath

- - ject-ed of men, a man of sorrows, and ac-quainted, acquainted with

car-ried our sor-rows and hath borne our griefs! It hath pleased the Lord to

cres.

cres.

wound him: He hath put him to shame. Weep, O weep, O weep, ye

p

SOLO.—TREBLE.

daugh-ters of Je-ru-sa-lem! He is number'd with transgressors, he is

fz *p*

wound-ed for our sins. As a lamb to the slaughter, so the

C

SOLO.—TENOR.

As a lamb to the slaughter, so the

SOLO. BASS.

As a lamb to the slaughter, so the

tr *C*

Sa - viour is led to death! Our shep - herd is smit - ten, and his

Sa - viour is led to death! Our shep - herd is smit - ten, and his

Sa - viour is led to death! is smit - ten, and his

cres.

sheep are scat - ter'd a - broad: Yea, . . . he is bruis - ed for

sheep are scat - ter'd a - broad he is bruis - ed for our . . .

sheep are scat - ter'd a - broad: he is bruis . . . ed

f *p*

cres. **D** CHORUS.
our trans - gres - sions! Hide . . . thou thy beams, O sun! Veil . . .

f CHORUS. ALTO.
Hide thou thy beams, O sun, Veil . . . in dark - . . .

cres. CHORUS.
trans - gres - sions! Hide thou thy beams, O sun, Veil in dark - . . .

cres. CHORUS.
for our trans-gres-sions! Hide thou thy beams, thy beams, O sun, and in

D *f* *cres.*

in darkness and sor-row thy light, veil in darkness and sor-row, in mid-night

ness and sor-row thy light, veil in darkness and sor-row, in mid-night

ness and sorrow thy light, veil in dark-ness and sor-row, in mid-night

dark-ness O veil thy light, veil in darkness and sor-row, in mid-night

fz *dim.* *p*

cres. dark-ness veil thy light! Hide thou thy beams, thy beams, O sun, and in dark-

cres. dark-ness veil thy light! Hide thou thy beams, O sun, in

cres. dark-ness veil thy light! Hide thou thy beams, O sun, in dark-

cres. dark-ness veil thy light! Hide thou thy beams, O sun, and in

cres.

dim. ness . . veil thy light!

dim. darkness veil thy light!

dim. ness . . veil thy light!

dim. dark-ness veil thy light!

dim. *p* *morendo.*

No. 23.

RECIT.—BEHOLD THE ALTAR.

JOHN. *Andante.*

VOICE: Behold the Al-tar where the Lamb shall suf-fer!

ACCOMP. *p*

A tempo. Allegro. ♩ = 84.

What sorrow e'er was like to his? In tor - ment

cres.

doom'd to end a sin - less life,

f *p*

RECIT.

A life to God's commands de - voted, and to Man's sal-

dim. *p*

a tempo. *poco a poco*

- va-tion. Great God, for-sake him not in life's last hour!

p

ritardando. *dim.*

O take from death its sting!

mf *p*

No. 24. CHORUS OF THE PRIESTS AND PEOPLE.—KING OF ISRAEL, ALL HAIL:

TREBLE.

ALTO.

TENOR
(8ve. lower.)

BASS.

Allegro moderato.

ACCOMP.

112.

A

King of Is - ra-el,

King of

King of Is - ra-el,

King of

A

help thou thy - self! All hail, All hail, thou King of

Is - ra-el, All hail, all hail, all hail, hail, King of

help thou thy - self, All hail, all hail, . . . King of

Is - ra-el, All hail! hail, King of Is - rael, hail, King of

Is - ra-el! Come, thou migh - ty one, Come down from off the

Is - ra-el! Come, thou migh - ty one,

Is - ra-el! Come, thou migh - ty one, Come down from off the

Is - ra-el! Come, thou migh - ty one,

Cross! Come down! Come down from off the Cross!

Come down, help thou thy - self, Come down from off the Cross!

Cross! Come down! Come down, come down from off the Cross!

Come down, help thou thy - self Come down from off the Cross!

Thou who hast trust - ed in God, let him de - li - ver thee,

Thou who hast trust - ed in God, let him de - li - ver thee,

Thou who hast trust - ed in God, let him de - li - ver thee,

Thou who hast trust - ed in God, let him de - li - ver thee,

Sua

let him de - li - ver thee, let him de - li - ver thee, if

let him de - li - ver thee, let him de - li - ver thee, if

let him de - li - ver thee, let him de - li - ver thee, if

let him de - li - ver thee, let him de - li - ver thee, if

he de - light in thee! Let him de -

he de - light in thee! Let him de -

he de - light in thee! Let him de -

he de - light in thee! Let him de -

li - ver thee, if he de - light in thee! King of

li - ver thee, if he de - light in thee! King of

li - ver thee, if he de - light in thee! King of

li - ver thee, if he de - light in thee!

Is - ra-el, come down, come down!

King of Is - ra - el, come down, come down, come down!

Is - ra-el, come down, come down!

King of Is - ra - el, come down, come down, come down!

Save now thy - self, thou who . . sa - vedst o - thers!

Save now thy - self, thou who sa - - vedst o - thers!

Save now thy - self, thou who . . sa - vedst o - thers!

Save now thy - self, thou who sa - - vedst o - thers!

Df
Hail! Hail! . . Is - - rael's King!

Hail! Hail! Is - rael's King!

f
Hail! Hail! Is - rael's King!

Hail! Hail! Is - rael's King!

D

Come down! save . . . thou thy-self!

Come down! save thy - self!

Come down! save thou thy-self!

Come down! save thy - self!

King of Is-ra-el, save thy - self! Come down!

King of Is-ra-el, save thy - self, and

King of Is-ra-el, save thy - self! Come down!

King of Is-ra-el, save thy-self! Come down, and

and we will bow be-fore thee, pro-claim-ing Ho-san

we will bow be-fore thee, pro-claim-ing Ho-san

and we will bow be-fore thee, pro-claim-ing Ho-san

we will bow be-fore thee, pro-claim-ing Ho-san

- na to the Son of Da - vid! Ho - san - na, Ho - san - na, Ho -
 - na to the Son of Da - vid! Ho - san - na, Ho - san - na, Ho -
 - na to the Son of Da - vid! Ho - san - na, Ho - san - na, Ho -
 - na to the Son of Da - vid! Ho - san - na, Ho - san - na, Ho -

- san - na, Ho - san - na to the Son of Da - - vid! Come
 - san - na, Ho - san - na to the Son of Da - - vid! Come
 - san - na, Ho - san - na to the Son of Da - - vid! Come
 - san - na, Ho - san - na to the Son of Da - - vid! Come

down from the Cross, and we will bow be - fore . . thee, pro -
 down from the Cross, and we will bow be - fore . . thee, pro -
 down from the Cross, and we will bow be - fore . . thee, pro -
 down from the Cross, and we will bow be - fore thee, pro -

- claim - ing Ho - san - na to the Son of Da - vid! Ho - san - na!

- claim - ing Ho - san - na to the Son of Da - vid! Ho -

- claim - ing Ho - san - na to the Son of Da - vid! Ho - san - na!

- claim - ing Ho - san - na to the Son of Da - vid! Ho

to the Son of Da - - - vid!

- san - na to the Son of Da - - - vid!

to the Son of Da - - - vid!

- san - na to the Son of Da - - - vid!

G

JESUS.

"Fa - - ther, for -

pp

JOHN. RHOOD.

- give . . . them, they know not what they do!" O

No. 25.

RECR.—O MARY! WHAT DYING LOVE.

Allegro moderato. ♩ = 66.

VOICE.
Ma - ry! What dy - ing love, ev'n for his murd' - rers!

ACCOMP.
mf *mf*

RECR.
Turn thou thine eye up -

- on our suff' - ring Lord, nor heed their sa - vage tri - umph.

p *f*

Andante. ♩ = 66. *p*

The world hath known him not, but he shall go un - to his

cres. *f*

God and Fa - ther, We soon shall fol - low.

cres. *mf* *p*

A RECIT.

O Mo-ther! hide thy tear-ful eye up-on my breast: let us approach him,

that his dy-ing look, not on his foes, but up-on us may

fall: we who have lov'd him, and have fol-low'd him ev'n un-to

Andante. *Jesus.*

death. My Mo-ther, lo! this

now is thy Son: Son, be-hold thy Mo-ther!"

No. 26.

RECIT.—HAST THOU FOR ME A LOOK, A THOUGHT?

MARY.

VOICE.

Hast thou for me a look, a thought? In bit-ter torment is thy love un-

ACCOMP.

mf

- shaken? I live a - gain! Our love o'er death it - self shall triumph: My

mf *p*

soul henceforth this sinful world forgetting, to heav'n aspires, where pain is known no more, nor sin nor

p

death, but ev'-ry mur - mur dies; where all thy cho - sen saints, at thy right

hand, in end - less joy shall dwell with thee for e - ver.

mf *p*

No. 27.

AIR.—WHEN THIS SCENE OF TROUBLE CLOSES.

VOICE.

Larghetto.

ACCOMP.

$\text{♩} = 100.$

$\text{♩} = 88.$

ritard.

dim.

dolce.

f

p

pp

A MARY.

When this scene of trou-ble clo - ses, Lord, in thee my trust re -

- po - ses : Love di-vine shall be my stay. . .

In that hour thou wilt pro - tect . . me,

And thy mer - cy will di - - rect me, While un - murm - 'ring

I o - bey: While un -

murm - 'ring I o -

bey. Vain - ly shall the grave close o'er him,

Death is pow-er-less be-fore him, To Thee, Fa - ther, he as - - -

- - cends. There where sorrows cease to grieve us,

He will to him-self re - ceive us, One in Thee, our Fa - ther,

Friend! One in Thee, our Fa - - - - - ther,

Friend. When this scene of trouble

clo - ses, Lord, in thee my trust re - po - ses,

Love di-vine shall be my stay: . . In that hour thou wilt pro -

- - tect me, And thy mer-cy will di - - rect me, While un-

- - mur - m'ring I o -

- bey, While un - mur - m'ring, While un-

mur - m'ring I

f *p* *p*

o - - bey.

f *p* *dol.* *cres.*

dim. *p*

pp

morendo.

No. 28.

TRIO.—JESUS, HEAVENLY MASTER.

Adagio.

1st TREBLE. *f* Je - sus, heav'n - ly Mas - - ter, *dim.*

2nd TREBLE. *f* Je - sus, heav'n - ly Mas - - ter, *dim.*

ALTO. *f* Je - sus, heav'n - ly Mas - - ter, Thy love for -

ACCOMP. *p*

$\text{♩} = 96.$

Thy love for-sakes us not in this dark

Thy love for-sakes us not in this . . . dark

- - sakes us not, thy love for-sakes us not in this dark

f hour, Shed - ding a - round its ho - ly pow'r, shed - ding a -

f hour, Shed - ding a - round its ho - ly pow'r, shed - ding a -

f hour, Shed - ding a - round its ho - ly pow'r, shed - ding a -

f *p*

- - round its ho - ly pow'r, *A* *dol.* Like some . . . bright star, that beam-ing
 - - round its ho - ly pow'r, *dol.* Like some . . . bright star, that beam-ing
 - - round its ho - ly pow'r, *dol.* Like

o'er us, Dis - pels . . . the shades of death be -
 o'er us, Dis - pels . . . the shades of death be -
 some bright star, that beam - ing o'er us, Dis -

- fore us. *cres.* Think thou on us, think thou on us, think thou on *dim.*
 - fore us. *cres.* Think thou on us, . . . think thou on us, think thou on *dim.*
 - pels the shades of death be - fore us, think thou on us, think thou on

cres. *f*

us when death shall se - - ver,

cres. *f*

us when death shall se - - ver,

cres. *f* *p*

us when death shall se - - ver, And

cres. *f* *p*

p

And

p

And guide us hence to

guide us hence, guide us hence,

cres. *Bf*

guide us hence to rest for e - - ver! Je - sus,

cres. *f*

rest . . for e - - ver! Je - sus,

cres. *f*

guide us hence to rest for e - - ver! Je - - sus!

cres. *p* *B*

heav'n - ly Mas - - - ter!

heav'n - ly Mas - - - ter!

heav'n - ly Mas - - - ter! Thy love for -

dim.

dim.

dim.

p

Thy love for-sakes us not in this dark

Thy love for-sakes us not in this . . . dark

- - sakes us not, thy love for-sakes us not in this dark

hour, Shed - ding a - round its ho - ly pow'r, shed - ding a -

hour, Shed - ding a - round its ho - ly pow'r, shed - ding a -

hour, Shed - ding a - round its ho - - ly pow'r, shed - ding a -

f

f

f

f

p

- round its ho - - ly pow'r, shed - - - ding a - round its *dim.*
 - round its ho - ly pow'r, shed - ding a - round, a - round its *dim.*
 - round its ho - ly pow'r, shed - - - ding a - round its *dim.*

ho - ly pow'r: Je - sus! heav'n - ly Mas - - -
 ho - ly pow'r: Je - sus! heav'n - ly Mas - -
 ho - ly pow'r: Je - - sus! heav'n - ly Mas - - -

- - ter!
 - - ter!
 - - ter!

No. 29.

RECIT.—BEHOLD, THE CLOSING SCENE IS NEAR!

JOHN. *A tempo, Andante Grave.*

VOICE. Behold, the closing scene is near! E'vn

ACCOMP. *pp fz*

now re-lent-less Death his prey is seiz-ing, though strong in youth, with

pp fz pp fz

man-ly beau-ty bloom-ing:

fz fz

A O suff'-ring Lamb of God,

fz fz

for us thou bleed-est! With

fz fz

an - guish'd look his eyes are turn'd to hea - ven,

His pray'rs to God, his Fa - - ther, are as -

JESUS. *un poco ritardando.*
 - cend - ing— My God, my God, ()

why hast thou . . . for - sa - - ken me?

CHORUS OF THE DISCIPLES.

All mer - ci - ful God, all mer - ci - ful
 All mer - ci - ful God, all mer - ci - ful
 All mer - ci - ful God, all mer - ci - ful
 All mer - ci - ful God, all mer - ci - ful

No. 30. *Adagio.* ♩ = 84.

God! In this dread hour of

God!

God!

God!

ff *p* *p cres.*

f *p* *cres.* *dim.*

death, do thou re - gard him, Fa - ther, receive his spi - - -

p

In this dread

f *p* *dim.*

cres. *f* *p*

- rit! In this dread hour of death do thou re - gard him, Fa - - ther, receive his

cres. *f* *p*

hour of death, do thou re - gard him,

p *cres.* *f* *p*

dim. **A** *f*
 spi - rit, re - ceive his spi - - - rit! In this dread hour of
 In this dread hour of death
cres. *f*
 Fa - ther, re - ceive his spi - - - rit! In this dread hour of death do thou re -
cres. *f*
 death do thou re - gard him, Fa - ther, re - ceive his spi - - -
p
 do thou re - gard him. *cres.* *dim.* Fa - - ther, re - ceive his spi - - -
dim.
 - - gard him, Fa - ther, receive his spi - - - rit, re - ceive his spi - - -
dim.
 - rit! Fa - ther, re - ceive . . . his spi - rit, receive his
 hour of death, do thou re - gard him,
p *f*
 - - rit! In this dread hour of death do thou re - gard him, Fa - - ther, re - ceive his
p
 - - rit! In this dread hour of death do thou re -
p *cres.* *f*

spi - - rit! In this dread hour of

Fa - - ther, re - - ceive his spi - - - rit! In this dread

spi - - rit, re - ceive his spi - - - rit! In this dread hour of

- - gard him, Fa - ther, re - ceive his spi - - - rit! In this dread hour of

death do thou re - gard him, Fa - - ther, re -

hour of death do thou re - gard him, Fa - - ther, receive his spi - - rit,

In this dread hour of death do thou re - gard him,

death do thou re - gard him, Fa - ther, re - ceive his spi - - rit,

- ceive his spi - - rit, O mer - ci - ful God!

re - ceive his spi - - rit, O mer - ci - ful God!

Father, re - ceive . . . his spi - rit, O mer - ci - ful God!

Fa - ther, re - ceive, receive his spi - rit, O mer - ci - ful God!

No. 31. RECIT.—SEE! GOD'S PATERNAL LOVE ATTENDS HIM STILL!

JOHN. *p* *f*

VOICE. See! God's pa - ter - nal love at - tends him still!

ACCOMP. *p* *f*

a Tempo. *Andante Grave.* ♩ = 88.

and hea - ven's peace de - scends up - on the suff - 'rer! The sting of

p *fz*

death is past! He meek - ly bends his sa - cred

pp *fz* *fz*

head, sub - mis - sive, tran - quil! E - ter - nal

fz *fz*

glo - ry, ne - ver - end - ing ho - - nour and joy a -

fz *fz*

- - wait him in his Fa - ther's pre - sence!

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

A - gain he speaks! O receive, Lord, in mer - cy

poco a poco ritardando.

dim.

The second system continues the vocal and piano parts. The piano accompaniment includes a *dim.* (diminuendo) marking towards the end of the system.

JESUS. *Adagio.* ♩ = 69.

his last pe - ti - tion! Fa - ther, in - to thy hands I commend my

pp Adagio *pp*

The third system is marked *JESUS. Adagio.* with a tempo of ♩ = 69. It includes dynamic markings of *pp* (pianissimo) for both the vocal and piano parts.

spi - rit!

ppp

The fourth system features the vocal line and piano accompaniment. The piano accompaniment is marked *ppp* (pianississimo) and includes a dense texture of sixteenth notes.

pp

It is fi - nish - ed!

The fifth system concludes the piece with the vocal line and piano accompaniment. The piano accompaniment is marked *pp* (pianissimo) and ends with a final chord.

CHORUS OF THE DISCIPLES.—HIS EARTHLY RACE IS RUN.

TREBLE. *B* SOLO. *pp* *dim.*
 His earth - ly race is run, and life's last pang is

ALTO. SOLO. *pp* *dim.*
 His earth - ly race is run, and life's last pang is

TENOR, (Sve. lower) SOLO. *pp* *dim.*
 His earth - ly race is run, and life's last pang is

BASS. SOLO. *pp* *dim.*
 His earth - ly race is run, and life's last pang is

ACCOMP. *B*
 ♩ = 60.

f *dim.*
 o'er! O bear his deathless soul, ye An - gels, to *dim.*

f *dim.*
 o'er! O bear his deathless soul, ye An - gels, to *dim.*

f *dim.*
 o'er! O bear his deathless soul, ye An - gels, to *dim.*

f *dim.*
 o'er! O bear his deathless soul, ye An - gels, to

CHORUS *pp*
 His earthly race is run, and life's last pang is o'er!

pp
 His earthly race is run, and life's last pang is o'er!

pp
 His earthly race is run, and life's last pang is o'er!

pp
 His earthly race is run, and life's last pang is o'er!

pp

God a - bove! O bear his deathless
 God a - bove! O bear his deathless
 God a - bove! O bear his deathless
 God a - bove! O bear his deathless
 O bear his death - less soul, ye An - - gels,
 O bear his death - less soul, ye An - - gels,
 O bear his death - less soul, ye An - - gels,
 O bear his death - less soul, ye An - - gels,
 soul to God a - bove!
 soul to God a - bove!
 soul to God a - - bove!
 soul to God a - - bove!
 to God a - bove! O bear his death - less soul, ye
 to God a - bove! O bear his death - less soul, ye
 to God a - bove! O bear his death - less soul, ye
 to God a - bove! O bear his death - less soul, ye
 to God a - bove! O bear his death - less soul, ye

pp *cres.* *p*
pp *cres.* *p*
pp *cres.* *p*
pp *cres.* *p*
pp
f *p*
f *p*
f *p*
f *p*
p *pp*
p *pp*
p *pp*
p *pp*
ppp

dim. *poco ritard.*
 O bear his deathless soul, ye An-gels, to God . . . a - bove! . . .
dim. *poco ritard.*
 O bear his deathless soul, ye An-gels, to God a - bove! . . .
dim. *poco ritard.*
 An - - gels, to God a - bove! to God a -
poco ritard. cres.
 An - - gels, to God a - bove! to God a -
poco ritard. cres.

Empty musical staves for piano accompaniment.

Allegro. ♩ = 76. *dim.*
 bove! . . . *dim.*
 bove! . . . *dim.*
 bove! . . . *dim.*
pp *dim.* *ppp*

No. 32. CHORUS OF THE PRIESTS AND PEOPLE.—WHAT THREAT'NING TEMPEST

TREBLE.

ALTO.

TENOR,
(8ve lower.)

BASS

ACCOMP.

ppp

R.H.

pp

What threat'-ning tem-pest ga - thers,

pp

What threat'-ning tem-pest ga - thers,

pp

What threat'-ning tem-pest ga - thers,

pp

What threat'-ning tem-pest ga - thers,

p

R.H.

black as the night!

black as the night!

black as the night!

black as the night!

R.H.

Hi - - - ther it rolls,

Hi - - - ther it rolls,

Hi - - - ther it rolls,

Hi - - - ther it rolls,

and blots the sun from the fir - mament,

and blots the sun from the fir - mament,

and blots the sun from the fir - mament,

and blots the sun from the fir - mament,

Heard ye the whirl - - -

Heard ye the whirl - - -

Heard ye the whirl - - -

Heard ye the whirl - - -

wind, how it howls like the

wind, how it howls like the

wind, how it howls like the

wind, how it howls like the

Sva.

poco a poco. cres.

moans of the dy - - ing,

moans of the dy - - ing,

moans of the dy - - ing,

moans of the dy - - ing,

Sva.

The

The

The

The

B

ff

earth is reel - ing ; th' a - byss is

earth is reel - ing ; th' a - byss is

earth is reel - ing ; th' a - byss is

earth is reel - ing ; th' a - byss is

yawn-ing! the rocks are cleft a - sun - der; and the

yawn-ing! the rocks are cleft a - sun - der; and the

yawn-ing! the rocks are cleft a - sun - der; and the

yawn-ing! the rocks are cleft a - sun - der; and the

moun - - tains fall! The graves are

moun - - tains fall! The graves are

moun - - tains fall! The graves are

moun - - tains fall! The graves are

burst-ing! the graves are burst-ing!

burst-ing! the graves are burst-ing!

burst-ing! the graves are burst-ing!

burst-ing! the graves are burst-ing!

Lo! an - gry spec - tres rise from their tombs; they

Lo! an - gry spec - tres rise from their tombs; they

Lo! an - gry spec - tres rise from their tombs; they

Lo! an - gry spec - tres rise from their tombs; they

flit be - - fore us with looks of

flit be - - fore us with looks of

flit be - - fore us with looks of

flit be - - fore us with looks of

cres.
 ven - geance! The dark cloud re - ceives them, and
cres.
 ven - geance! The dark cloud re - ceives them, and
cres.
 ven - geance! The dark cloud re - ceives them, and
cres.
 ven - geance! The dark cloud re - ceives them, and

cres. whir - ls them a - loft! *ff* Mer - cy!
cres. whir - ls them a - loft! *f* Mer - cy!
cres. whir - ls them a - loft! *ff* Mer - cy!
cres. whir - ls them a - loft! *f* Woe! Woe!

mer - cy! These are thy judgments, O
 mer - cy! These are thy judgments, O
 mer - cy! These are thy judgments, O
 Woe! These are thy judgments, O

thou Al - migh - ty One!

thou Al - migh - ty One!

thou Al - migh - ty One!

thou Al - migh - ty One!

L.H.

O spare us,

O spare us,

O spare us,

O spare us,

Lord! and let not thy fierce

Lord! and let not thy fierce

Lord! and let not thy fierce

Lord! and let not thy fierce

wrath con - sume us, but let our
 wrath con - sume us, but let our
 wrath con - sume us, but let our
 wrath con - sume us, but let our

guilt - - less chil - dren plead be - - fore
 guilt - - less chil - dren plead be - - fore . .
 guilt - - less chil - dren plead be - - fore
 guilt - - less chil - dren plead be - - fore

thee: Whose was the guilt?
 thee: Whose was the guilt?
 thee: Whose was the guilt?
 thee: Whose was the guilt?

Who was his murd'rer? Ca-ia-phas, thou!

Who was his murd'rer? Ca-ia-phas,

Who was his murd'rer? Ca-ia-phas, thou!

Who was his murd'rer? Ca-ia-phas,

Ca-ia-phas, thou! Th'a - - veng - ing thun - der of

thou! Ca-ia-phas, thou! Th'a - - veng - ing thun - der of

Ca-ia-phas, thou! Th'a - - veng - ing thun - der of

thou! Ca-ia-phas, thou! Th'a - - veng - ing thun - der of

God shall destroy thee! Thou that

God shall destroy thee! Thou that

God shall destroy thee! Thou that said'st . . .

God shall destroy thee! Thou that said'st, thou that

saidst "On us be his blood!"

saidst "On us be his blood!"

"On us be his blood!"

saidst "On us be his blood!" "On us and on our

cres. *f* *cres.* *f*

"On us and on our chil - dren."

"On us and on our chil - dren."

"On us and on . . . our chil - dren."

chil - - dren, on us and on our chil - dren."

p *cres.*

In mer - - cy, in mer - cy spare, O

In mer - - cy, in mer - cy spare, O

In mer - - cy, in mer - cy spare, O

In mer - - cy, in mer - cy spare, O

dim. spare us! Call back to

dim. spare us! Call back to

dim. spare us! Call back to

dim. spare us! Call back to

p *pp*

R.H.

G

earth his spi - rit,

earth his spi - rit,

earth his spi - rit,

earth his spi - rit,

pp

migh - ty A - ven - ger,

migh - ty A - ven - ger,

migh - ty A - ven - ger,

migh - ty A - ven - ger,

p

and we will kneel be - fore him

and we will kneel be - fore him

and we will kneel be - fore him

and we will kneel be - fore him

cres.
in deep re - morse:

cres.
in deep re - morse:

cres.
in deep re - morse:

cres.
in deep re - morse:

cres.
in deep re - morse:

H
Give us to see him, give us to

Give us to see him, give us to

Give us to see him,

Give us to see him,

H
Sra.
poco . . a poco . . . cres

hear him, Lord! Lord! *cres.*
 hear him, Lord! Lord! *cres.*
 give us to hear him, Lord! *cres.*
 give us to hear him, Lord! *cres.*

Sus. *cres.*

Lord! Save us! *ff*
 Lord! Save us! *ff*
 Lord! Save us! *ff*
 Lord! Save us! *ff*

do. ff

Vain are our pray'rs and
 Vain are our pray'rs and
 Vain are our pray'rs and
 Vain are our pray'rs and

tears, his life . . . re -

tears, his life re -

tears, his life re - - -

tears, his life re - -

- turns no more! A -

- turns no more! A -

- turns no more! A -

- turns no more! A -

- way! A - way, from

- way! A - way, from

- way! A - way, from

- way! A - way, from

God's just vengeance. A - way! and

God's just vengeance. A - way! and

God's just vengeance. A - way! and

God's just vengeance. A - way! and

dim.

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

dim.

- seat! A - way! A - way! his

- seat! A - way! A - way! his

- seat! A - way! A - way! his

- seat! A - way! A - way! his

p *ff*

wrath pur - sues us; A - way! and
 wrath pur - sues us; A - way! and
 wrath pur - sues us; A - way! and
 seek we the mer - - - cy - - -
 seek we the mer - - - cy - - -
 seek we the mer - - - cy - - -
 seek we the mer - - - cy - - -
 seat; A - way! and seek
 seat; A - way! and seek
 seat; A - way! and seek
 seat; A - way! and seek

Musical score for Spohr's "Calvary." The score is in G minor (three flats) and 2/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "wrath pur - sues us; A - way! and seek we the mer - - - cy - - - seat; A - way! and seek". The piano part includes sixteenth-note passages with fingerings (6, 1, 6) and dynamic markings such as *dim.* and *mf*.

dim.

we the mer - - - cy - - -

dim.

we the mer - - - cy

dim.

we the mer - - - cy

dim.

we the mer - - - cy

p

seat!

seat!

seat!

seat!

seat!

pp *cres.* *f*

M

A - way! A - -

A - way! A -

A - way! A - -

A - way! A - -

M

dim. *pp* *cres.*

- - way! A - way! A - way!
 - - way! A - way! A - way!
 - - way! A - way! A - way!
 - - way! A - way! A - way!

mf *dim.*
p

pp

ppp

Musical score for voice and piano. The score consists of four vocal staves and piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and dynamics are indicated by markings such as *dim.*, *pp*, *mf*, *p*, *pp*, and *ppp*. The lyrics are "way! A - way! A - way!" repeated across the vocal staves. The piano accompaniment features intricate patterns, including sixteenth-note runs and chords.

No. 33. RECITATIVE.—YE FLEE FROM THE AVENGER IN THE HEAVENS.

JOSEPH OF ARIMATHEA.

VOICE. Ye flee from th' a - ven - ger in the

ACCOMT.

heavens, but how shall ye escape the torment of your

p

A tempo.

souls? No man e'er died like

Andante Grave. ♩ = 96.

pp *fz* *pp* *fz*

him— like him none e - - - ver

fz *fz*

RECIT.

liv'd: An - gels and men shall speak his end - less praise.

No. 34. CHORUS.—HE WAS THE CHRIST, THE SON OF THE ALMIGHTY.

JOSEPH OF ARIMATHEA. *f*

He was the Christ, the Son of the Al - migh - ty!

Grave. ♩ = 84.

A CHORUS OF THE DISCIPLES.

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty!

He was the Christ, the Son of the Al - migh - - ty!

"Spohr's Calvary."—Novello's Octavo Edition.

No. 35.

RECIT.—YE FRIENDS OF JESUS.

JOSEPH.

VOICE. *C* Ye friends of Jesus, who his steps at - tended, Ful - fil your last sad du - ty to your

ACCOMP. *C* *p*

Mas - ter. O Lamb of God! thy life of love is ended! With - in the dark and si - lent

Adagio.

se - pul - chre From earth - ly cares re - pos - ing, sleep un - dis -

A tempo. *pp*

RECIT. *A tempo.* *cres.*

- turb'd, As sleeps the in - fant on its mother's breast, Un - til by God a -

cres.

f - waken'd, when all thy cho - sen, Cleansed by thy blood, shall meet be - fore thee. *1/2*

f *p* *1/2*

No. 36. CHORUS OF THE DISCIPLES.—BELOVED LORD, THINE EYES WE CLOSE

Larghetto.

TREBLE.

ALTO.

TENOR,
(8ve. lower.)

BASS.

ACCOMP.
♩ = 96.

The first system of the score features five staves. The top four staves are for the vocal parts: Treble, Alto, Tenor (8ve. lower.), and Bass. The fifth staff is for the piano accompaniment, marked with a tempo of *Larghetto* and a quarter note equal to 96 (♩ = 96). The piano part begins with a *Larghetto* tempo and includes a *cres.* (crescendo) marking.

Be - -

Be - lov - ed Lord, thine eyes . . . we

Be - -

dim.

The second system continues the vocal and piano parts. The vocal staves show the lyrics: "Be - -", "Be - lov - ed Lord, thine eyes . . . we", and "Be - -". The piano accompaniment includes a *dim.* (diminuendo) marking.

- lov - ed Lord, thine eyes we close, Here earth - - ly

close,

Be - lov - ed Lord, thine eyes we close,

- lov - ed Lord, thine eyes we close, . . .

cres. *dim.*

The third system continues the vocal and piano parts. The vocal staves show the lyrics: "- lov - ed Lord, thine eyes we close, Here earth - - ly", "close,", "Be - lov - ed Lord, thine eyes we close,", and "- lov - ed Lord, thine eyes we close, . . .". The piano accompaniment includes *cres.* and *dim.* markings.

sor - rows, cares, and woes

Here earth - - ly sor - rows, cares, and

Here earth - ly sor - rows, cares, and

Here earth - ly sor - rows, cares, and woes . .

no more as - sail thee:

woes no more as - sail thee:

woes no more as - sail thee:

no more as - sail thee:

cres. *mf* *p*

Sleep

Sleep

Sleep, till an - gel - ic hosts . .

till an - gel - ic hosts on high,
 Sleep till an - gel - ic hosts on high,
 till an - gel - ic hosts on high, . . . When thou shalt gain thy na - - tive
 high, When

When thou shalt gain thy na - tive sky, triumphant hail
 thou shalt gain thy na - tive sky, triumphant hail . . .
 sky, triumphant hail . . .
 thou shalt gain thy na - tive sky, . . . triumphant hail

B
 thee! Be - yond the
 thee!
 thee!
 thee!

star - ry - spang - led dome.

Be - yond the star - ry - spang - led

Be - yond the

Be - yond the star - ry - spang - led dome,

Thy spi - - rit seeks its heav'n - - ly

dome,

star - - ry - - spang - - led dome,

Thy spi - - rit

home,

Thy spi - - rit seeks its heav'n - - ly

Thy spi - - rit

seeks its heav'n - - ly home,

To God's . . . right hand as - - cend - - -
 home,
 seeks its heav'n - - ly home, To God's right
 To God's right hand . . .

- ing; Thy
 To God's right hand as-cend - - ing; Thy
 hand as - - cend - - ing; Thy
 as - - cend - - ing; Thy

C
 life of toil and suff - - 'ring o'er, His
 life of toil and suff - - 'ring o'er, His
 life of toil and suff - - 'ring o'er, His
 life of toil and suff - - 'ring o'er, His
m

peace a - waits thee e - ver - more, . . . his glo - ry

peace a - waits thee e - ver - more, . . . his glo - ry

peace a - waits thee e - ver - more, . . . his glo - ry

peace a - waits thee e - ver - more, . . . his glo - ry

ne - ver - end - - - ing! His peace a - waits . . . thee e - vermore, his

ne - ver - end - - - ing! His peace a - waits . . . thee e - vermore, his

ne - ver - end - - - ing! His peace a - waits . . . thee e - vermore, his

ne - ver - end - - - ing! His peace a - waits . . . thee e - vermore, his

glo - ry ne - ver - end - - - ing, his glo - ry ne - ver - - end - - - ing!

glo - ry ne - ver - end - - - ing, his glo - ry ne - ver - - end - - - ing!

glo - ry ne - ver - end - - - ing, his glo - ry ne - ver - - end - - - ing!

glo - ry ne - ver - end - - - ing, his glo - ry ne - ver - - end - - - ing!



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SANDS OF CORRIEMIE (Female voices) (SOL-FA, 0/6)	1/6	—	—	ATONEMENT ...	3/6	4/0	5/0
YOUNG LOCHINVAR ...	1/6	—	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	—
J. BRAHMS.				MON-BON SUITE (SOL-FA, 1/0) ...	2/0	—	—
REQUIEM (SOL-FA, 1/0) ...	1/0	1/6	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ...	1/6	—	—
RHAPSODY (SOL-FA, 0/3) ...	0/8	—	—	ENDYMION'S DREAM (SOL-FA, 0/9) ...	1/6	—	—
SONG OF DESTINY ...	1/0	—	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ...	1/6	—	—
C. BRAUN.				(DITTO, German words) ...	3/0	—	—
COUNTRY MOUSE AND THE TOWN MOUSE	—	—	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ...	2/0	—	—
(Children's voices) (SOL-FA, 0/4) ...	1/0	—	—	KUBLA KHAN (A Rhapsody) (SOL-FA, 1/0) ...	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta,	—	—	—	MEG BLANE (SOL-FA, 0/9) ...	2/0	—	—
Children's voices) (SOL-FA, 0/9) ...	2/0	—	—	SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0
SIGURD ...	5/0	—	—	(DITTO, SOL-FA, 2/0)	—	—	—
SNOW QUEEN (Operetta, Children's voices)	1/0	—	—	FREDERICK CORDER.			
(DITTO, SOL-FA, 0/6)	—	—	—	BRIDAL OF TRIERMAIN (SOL-FA, 1/0) ...	2/6	—	—
A. HERBERT BREWER.				MICHAEL COSTA.			
EMMAUS (SOL-FA, 0/9) ...	1/6	2/0	—	DREAM ...	1/0	—	—
HOLY INNOCENTS ...	2/0	—	—	H. COWARD.			
O PRAISE THE LORD ...	1/0	—	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
O SING UNTO THE LORD (98th Psalm) ...	1/6	—	—	STORY OF BETHANY (SOL-FA, 1/6) ...	2/6	3/0	—
SIR PATRICK SPENS (SOL-FA, 0/8) ...	1/6	—	—	F. H. COWEN.			
SONG OF EDEN ...	1/0	—	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
SUMMER SPORTS ...	1/6	—	—	CORONATION ODE ...	1/6	—	—
J. C. BRIDGE.				DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
DANIEL ...	3/6	—	—	HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
RESURGAM ...	1/6	—	—	JOHN GILPIN (SOL-FA, 1/0) ...	2/0	—	—
RUDEL ...	4/0	—	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ...	2/0	—	—
J. F. BRIDGE.				ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—	RUTH (Oratorio) (SOL-FA, 1/6) ...	4/0	4/6	6/0
(DITTO, SOL-FA, 0/8)	—	—	—	SLEEPING BEAUTY (SOL-FA, 1/6) ...	2/6	3/0	4/0
BOADICEA ...	2/6	—	—	SONG OF THANKSGIVING ...	1/6	—	—
CALLIRHOE (SOL-FA, 1/6) ...	2/6	3/0	4/0	ST. JOHN'S EVE (SOL-FA, 1/6) ...	2/6	3/0	4/0
CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
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INCHCAPE ROCK (SOL-FA, 0/6) ...	1/0	—	—	J. W. COWIE.			
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(DITTO, SOL-FA, 0/4)	—	—	—	A. L. COWLEY.			
LORD'S PRAYER (SOL-FA, 0/6) ...	1/0	—	—	HARVEST COVENANT (SOL-FA, 1/0) ...	2/0	—	—
MOUNT MORIAH ...	3/0	—	—	THE EVANGEL (SOL-FA, 0/8) ...	1/0	—	—
NINEVEH ...	2/6	3/0	4/0	J. MAUDE CRAMENT.			
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SONG OF THE ENGLISH (SOL-FA, 0/6) ...	1/0	—	—	LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—
SPIDER AND THE FLY (Children's voices)	1/0	—	—	W. CROTCH.			
(DITTO, SOL-FA, 0/6)	—	—	—	PALESTINE ...	3/0	3/6	5/0
EDWARD BROOME.				W. H. CUMMINGS.			
HYMN OF TRUST ...	1/0	—	—	FAIRY RING ...	2/6	—	—
DUDLEY BUCK.				W. G. CUSINS.			
LIGHT OF ASIA ...	3/0	3/6	5/0	TE DEUM, IN B FLAT ...	1/6	—	—
T. G. BUFFEY.				B. J. DALE.			
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EDWARD BUNNETT.				DESERT (Male voices) (SOL-FA, 0/8) ...	1/6	2/0	3/0
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HARRY EVANS.						
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ODE ON ST. CECILIA'S DAY	1/0	1/6	2/6	NORMAN BARON	1/6	—	—
O PRAISE THE LORD (6th Chandos) (Sol-fa, 0/4)	1/0	—	—	JOSEPH HOLBROOKE.			
O PRAISE THE LORD, YE ANGELS (Folio)	2/6	—	—	BYRON (Poem)	1/6	—	—
PASSION (Abridged Edition, 1/0)	3/0	3/6	5/0	C. HOLLAND.			
SAMSON (Sol-fa, 1/0)	2/0	2/6	4/0	AFTER THE SKIRMISH	1/0	—	—
Ditto (Choruses only)	0/8	1/2	—	T. S. HOLLAND.			
SAUL (Choruses only, 1/0)	2/0	2/6	4/0	KING GOLDEMAR (Operetta, Children's voices)	2/0	—	—
SEMELE	3/0	3/6	5/0	Ditto, Sol-fa, 0/9	—	—	—
SOLOMON (Choruses only, 1/6)	2/0	2/6	4/0	PASTORAL MEDLEY (Children's voices) (Sol-fa, 0/2)	2/0	—	—
SUSANNA	3/0	3/6	5/0	GUSTAV VON HOLST.			
THEODORA	3/0	3/6	5/0	IDEA (Operetta for Children) (Sol-fa, 0/6) ...	1/0	—	—
TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0	KING ESTMERE	2/0	—	—
UTRECHT JUBILATE	1/0	—	—	HUMMEL.			
ALFRED HARBOROUGH.				ALMA VIRGO (Latin and English)			
CROSSING THE BAR	2/6	—	—	COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
SYDNEY HARDCASTLE.				Ditto, IN E FLAT			
SING A SONG OF SIXPENCE (Operetta for Children)	0/6	—	—	Ditto, IN D	2/0	—	4/0
T. M. HARDY.				MASS, IN B FLAT, No. 1			
RIP VAN WINKLE (Operetta for Children) ...	1/6	—	—	MASS, IN E FLAT, No. 2	1/0	1/6	2/6
(Ditto, Sol-fa, 0/6)	—	—	—	MASS, IN D, No. 3	1/0	1/6	2/6
C. A. E. HARRISS.				QUOD IN ORBE (Latin and English)			
CROWNING OF THE KING (Sol-fa, 0/4)	0/6	—	—	W. H. HUNT.			
PAN (A Choric Idyl) (Sol-fa, 1/0)	2/6	—	—	STABAT MATER	1/0	1/6	—
SANDS OF DEE	1/0	—	—	G. F. HUNTLEY.			
JULIUS HARRISON.				PUSS-IN-BOOTS (Operetta for Children) (Sol-fa, 0/9)			
HARVEST CANTATA (Sol-fa, 0/8)	1/0	—	—	VICTORIA (Sol-fa, 1/0)	2/0	—	—
CHRISTMAS CANTATA	1/0	—	—	H. H. HUSS.			
CHARLES HART-DAVIS.				AVE MARIA (Female voices) (Sol-fa, 0/3) ...			
COURT CARD (Operetta for Children) (Sol-fa, 0/6)	1/6	—	—	F. ILIFFE.			
HAMILTON HARTY.				SWEET ECHO			
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				MIDSUMMER NIGHT'S DREAM (Female voices) 1/0			
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HAVE MERCY, O LORD... .. Second Motet	0/3	—	—	MAY DAY	1/0	—	—			
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SYMPHONY, No. 4 (THE WELSH) ...		0 15 0		2 2 0
SYMPHONY in F, No. 5 ...		2 2 0		0 6 0
TWO PIECES for Small Orchestra. (I. CHILDHOOD; II. GIRLHOOD) ...		0 6 0		
H. WALFORD DAVIES.					
EVERYMAN. Op. 17 (Cantata) ...		3 3 0		0 7 6
SOLEMN MELODY (for Organ and Strings) ...		0 2 0		0 10 6
SOLEMN MELODY (Full Orchestra) ...		0 3 0		0 7 6
J. D. DAVIS.					
SONG OF EVENING. Op. 42. (For String Orchestra) ...		0 2 6		0 12 6
ANTONIN DVOŘÁK.					
PATRIOTIC HYMN, A. Op. 30. (English, Bohemian, and German words) ...		1 1 0	BY BABYLON'S WAVE ...		0 5 0
REQUIEM MASS. Op. 89 ...		3 3 0	JUDEX (from Mors et Vita) ...		0 3 6
SPECTRE'S BRIDE. Op. 69. Cantata. (English, Bohemian, and German words) ...		3 3 0	MARCH TO CALVARY (from The Redemption) ...		0 7 6
ST. LUDMILA. Op. 71. Oratorio. (English, Bohemian, and German words) ...		4 0 0	MESSE SOLENNELLE (Ste. Cécile) ...		3 0 0
			MESSE SOLENNELLE TROISIÈME (de Pâques) ...		2 0 0
			MORS ET VITA (Sacred Trilogy) ...		3 3 0
			REDEMPTION (Sacred Trilogy) ...		3 3 0
			REQUIEM (Part I., Mors et Vita) ...		2 2 0