

168
8

G. SCHIRMER'S
COLLECTION OF ORATORIOS
AND CANTATAS

THE
STORY OF THE CROSS
CANTATA FOR LENTEN USE

THE MUSIC
BY
DUDLEY BUCK

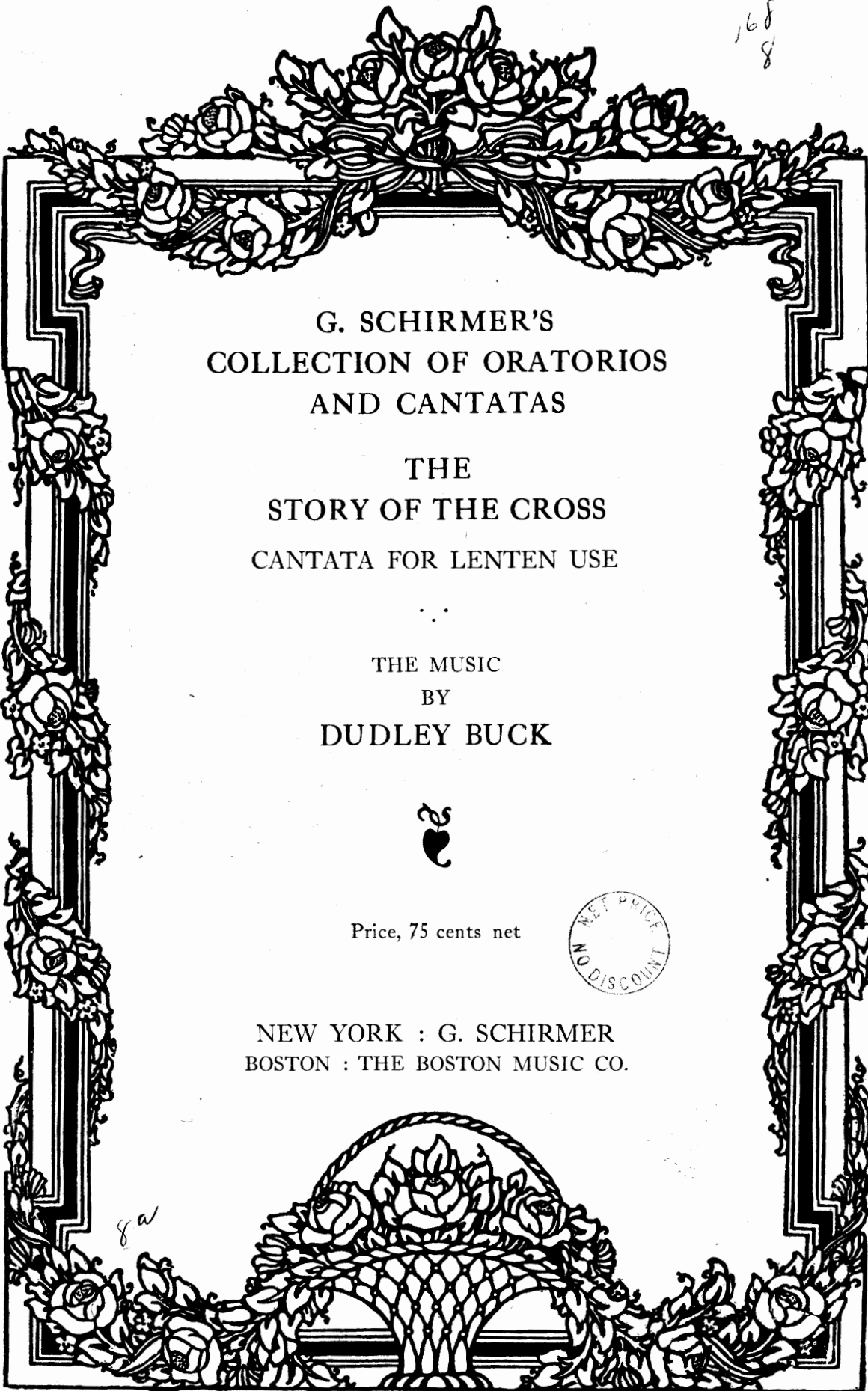


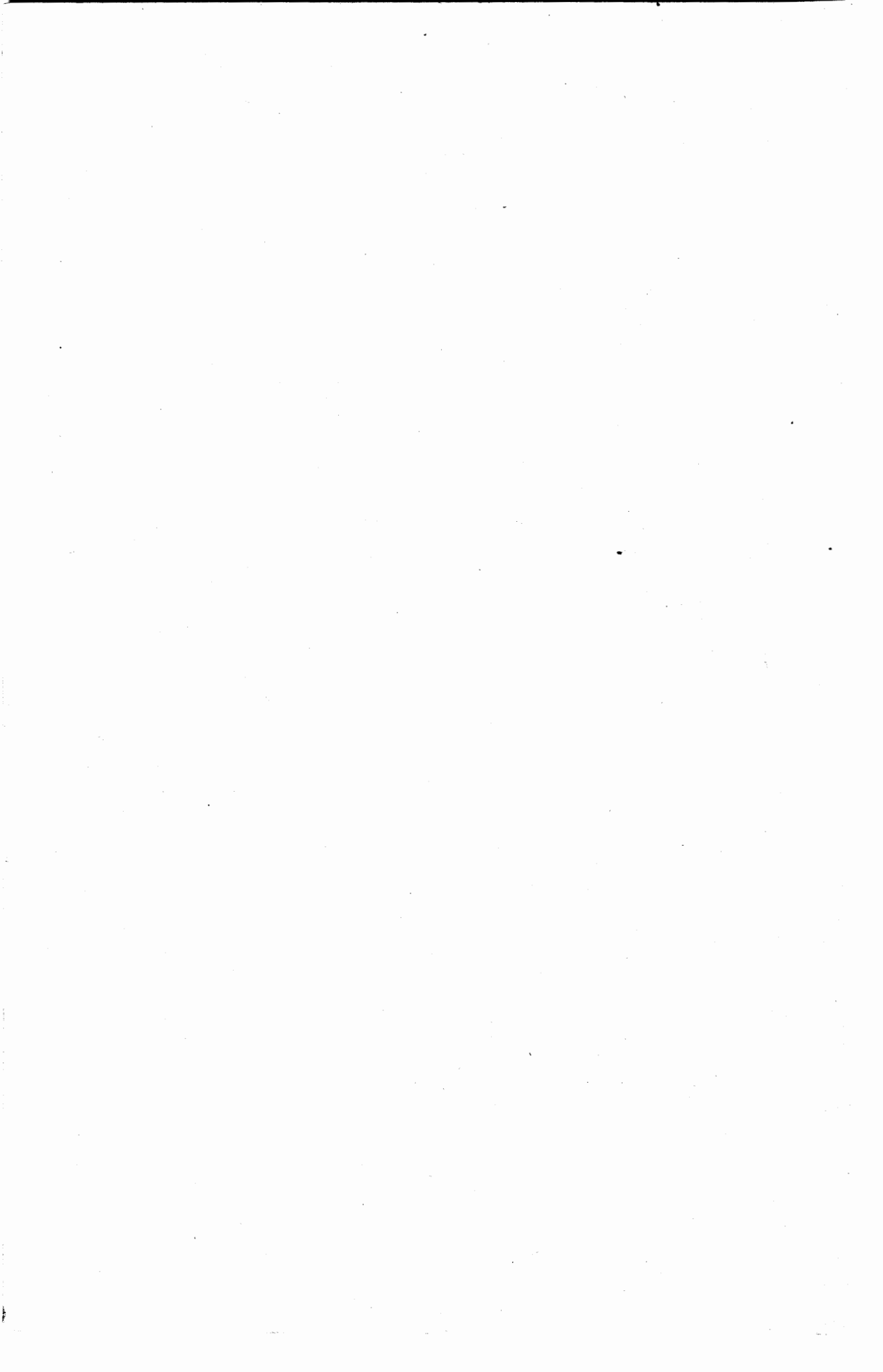
Price, 75 cents net



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.

8a





85157

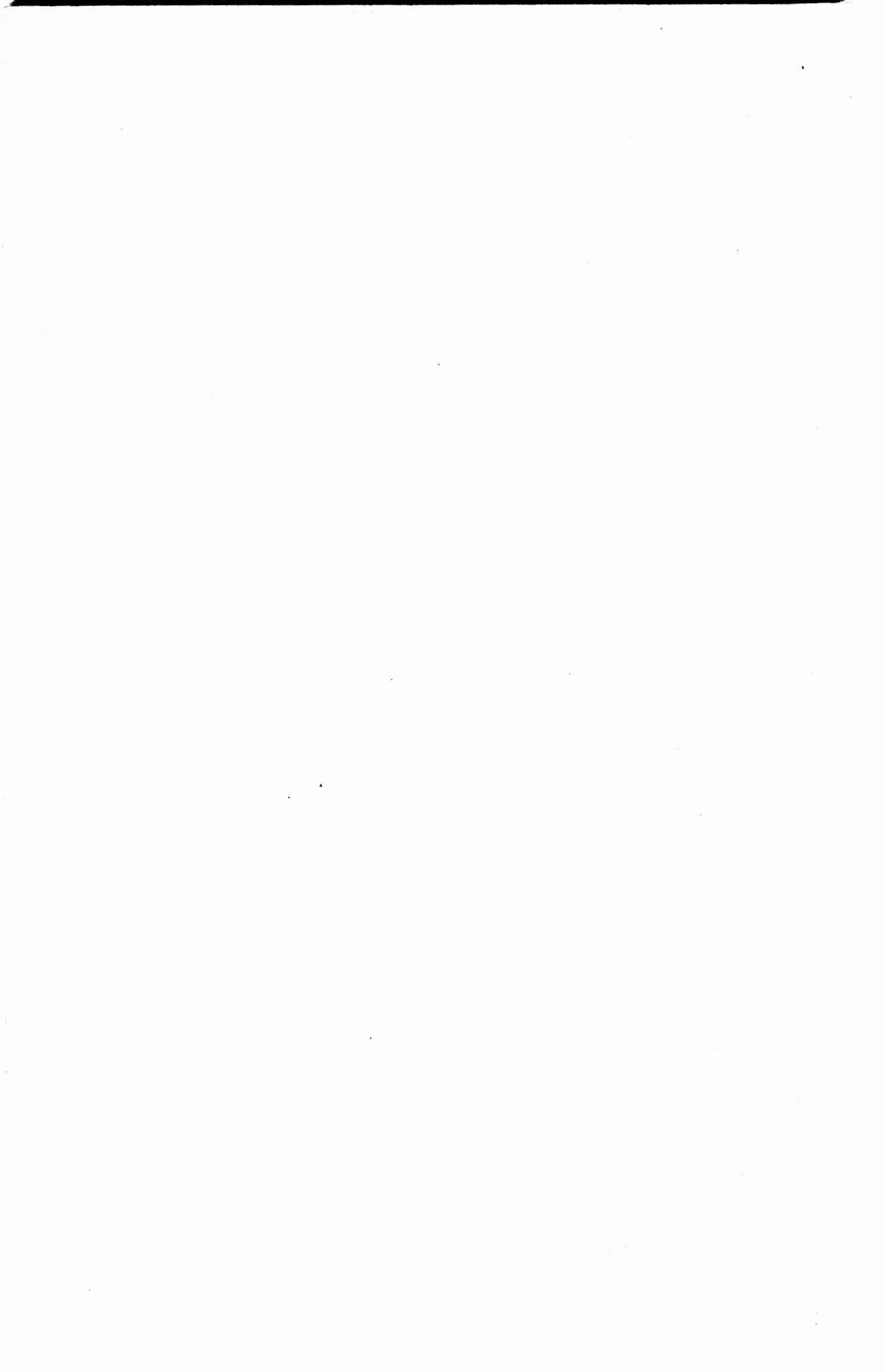
THE
STORY OF THE CROSS
CANTATA FOR LENTEN USE

..

THE MUSIC
BY
DUDLEY BUCK



NEW YORK : G. SCHIRMER
BOSTON : THE BOSTON MUSIC CO.



The Story of the Cross.

Cantata for Lenten use.

The text of this work may be had separately.

No 1. Prologue.

DUDLEY BUCK.

Con moto moderato. (♩ = 78.)

Organ.

Sw. *mp*
Ped.

SOPRANO. *mp* *mf*
Now, my soul, thy voice up - rais -

ALTO.

TENOR. *mp* *mf*
Now, my soul, thy voice up - rais -

BASS.

Ch. *p* *Gr. mp*

p
ing, Tell, in sweet and mournful strain, How the Cru - ci - fied, en - dur - ing

p *p>*
ing, Tell, in sweet and mournful strain, How the Cru - ci - fied, en - dur - ing

Sw. *p*
Ped.

NB. The speedy preparation of this short Cantata, may be greatly accelerated by separate preliminary study of Solo, Chorus and Organ parts before general rehearsal. Time required in performance, 45-50 minutes.

p
grief, grief, and wounds, and dy - ing pain, Free - ly of His love was
grief, grief, and wounds, and pain, Free - ly of His love was
and wounds, and dy - ing - pain,

p
Ped. Man. Ch. and Sw.

p
of - - fered, Sin - less, was for sin - ners
of - - fered, Sin - less, was for sin - ners
Free - ly of His love was of - fered, and for sin - ners

Ped. *p*

slain. **Semi-Chorus or Soli.**
p
May the sto - ry of thy
slain. **1st BASSES.** *p*
May the sto - ry of thy

p

p *sempre p*

Pas-sion move each heart to love pro - found, — May its in - fluence, ceas - ing

Pas-sion move each heart to love pro - found, May its in - fluence, ceas - ing

mf Full Chorus.

And to Him who for us

nev - er, In our hearts and lives a - bound. *mf*

nev - er, In our hearts and lives a - bound. And to Him who for us

f

suf - fered, Praise e - ter - nal, praise e - ter - nal, e -

Praise, ———— praise e - ter - nal,

suf - fered, Praise e - ter - nal, praise e - ter - nal, e -

Praise, ———— e - ter - nal,

ter - nal shall re - sound. Al - le -

ter - nal shall re - sound. Al - le - lu - ia!

Sw.

Ch. and Sw.

lu - ia! Al - le - lu - ia, A - men!

Al - le - lu - ia, A - men!

Sw. reeds off. p

Ch. and Sw.

Ped. p

Sw. espr.

Sw.

No 2. The Morning.

Poco più moto. (♩ = 84.) (In exact time.)

ALTOS.

When the morn - ing was come, all the chief priests and the elders took

coun - sel to - geth - er, took coun - sel against Je - sus to put Him to

death. And

Man.

when they had bound Him they led Him a - way, they

Gr. Man.

led Him a - way and de - liv - er - ed Him un - to Pi - late, un - to

p *poco cresc.* *mf* *dim.* *p* *mf* *mp* *f* *dim.*

Semi-Chorus (or Soli.)

SOPR. I. II.

Then Pi-late

Pi-late the gov-ern-or! Then Pi-late

Ped

Pilate.

f declamando.

ask-ed them, ask-ed them, say-ing: What ac-cu-

ask-ed them, ask-ed them, say-ing:

pp Ch.

sa-tion have ye a-against this man? What e-vil hath he

Animato.

Gr. f

Ped

Chorus.

BASSES.

done? What will ye that I shall do un-to him? We

ff

p f

Sw. reeds. Gr. with Sw.

Man.

No 3. The Accusation.

Allegro energico.

*) TENORS.

found this man per-vert-ing the na-tion! He stir-reth, stir-reth up the

Allegro energico. (♩ = 108.)

Gr.
Man. Ped.

ff

We found this man per-vert-ing the na-tion! He
peo-ple! We found this man per-vert-ing the

stir-reth, stir-reth up the peo-ple! We have heard, have heard him
na-tion! He stir-reth, stir-reth up the peo-ple! We have

*) Altos may sing in unison with Tenors throughout this number.

Un poco più lento.

say: "I will destroy this temple, and in three
 heard him say: "I will destroy this temple, and in three

Un poco più lento. (♩ = 94.)

Ped. Man. only.

days I will build an - oth - er, an - oth - er with - out hands!"

days I will build an - oth - er, an - oth - er with - out hands!"

Ped. Gr.

Allegro come Ima.

He for - bid - deth to give trib - ute un - to Cae - sar!

He for - bid - deth to give trib - ute un - to Cae - sar!

Allegro come Ima.

Sw. Gr.

He hath said that he him - self is Christ, a king! We our -

He hath said that he him - self is Christ, a king! We our -

Sw. Gr.

Man.

selves have heard the blasphemy! *ff* A - way with
 selves have heard the blasphemy! We found this man per-vert - ing the
 him! a-way! a - way with him! For we found, we
 na - tion! He stir - reth, stir-reth up the peo - ple! A -
 found this man per-vert - ing the na - tion! A -
 way with him! a - way with him, a - way, a - way, a -
 way with him! A - way with him! a - way with him! a -
 way with him! A - way with him! a - way with him! a -
 way with him! A - way with him! a - way with him! a -
 way with him!

way _____ with him! _____

way _____ with him! _____

ff

ff

pp

rit. molto e dim.

Pedal.

Sw.

Sw.

No 4. To the Judgment Hall.

Marcia solenne, molto maestoso e lento. (♩ = 65.)

pp

poco cresc.

sf

Ch. and Sw.

NB. The gradual *cresc.* throughout this short march is vital to the idea intended.
If the Organ lacks in modern mechanism the registration must here be supplied by Organist's assistant.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The first staff has a triplet of eighth notes marked with a '3'. The second staff has a fermata over a measure. The third staff has a fermata over a measure and a 'V' marking above a note.

Second system of musical notation. It consists of three staves. The first staff has a fermata over a measure. The second staff has a fermata over a measure and a 'Gr.' marking above a measure. The third staff has a fermata over a measure and 'V' markings above notes.

Third system of musical notation. It consists of three staves. The first staff has a fermata over a measure and a 'ff' dynamic marking. The second staff has a fermata over a measure and a 'V' marking above a measure. The third staff has a fermata over a measure and 'V' markings above notes.

Fourth system of musical notation. It consists of three staves. The first staff has a fermata over a measure and a 'fff' dynamic marking. The second staff has a fermata over a measure. The third staff has a fermata over a measure and a 'p' dynamic marking.

No 5. The Trial.

L'istesso tempo.

SOPR. I.II. SOLI.

Then entered Pi-late in-to the judgment-hall:

ALTO. I.II. SOLI.

Then entered Pi-late in-to the judgment-hall:

L'istesso tempo.

Sw. *p*

Man.

And call-ed un-to Him Je-sus, and said un-to Him:

And call-ed un-to Him Je-sus, and said un-to Him:

Pilate.

Thine own na-tion hath de-liv-er-ed thee un-to me. What hast thou

Gr *mf*

SOPR. I.II.

poco cresc.

And Je-sus answered,

ALTO I.II.

poco cresc.

done? Art thou the King of the Jews?

And Je-sus answered,

*colla voce.*Sw. *pp*

Jesus. (Tenor.)

Je - sus an - swer - ed, an - swer - ed and said: My

Je - sus an - swer - ed, an - swer - ed and said:

rall.

Sw. *p* *mf*

Ch. *pp*

Moderato cantabile. (♩.=68.)

king - dom, my king - dom is not of this world. If it

Man. Ped.

were of this world, Then would my servants fight that I should not be de-

f

marcato.

liv - er - ed, de - liv - er - ed un - to the Jews;

dol.

but now, but now is my kingdom not from hence.

p *pp* *Gr. f*

Man. Ped. Sve Man.

Pilate. *f* **Jesus.** *p* **Tempo I.**

Art thou a King, then? Thou say-est it! To this end _____ was I

Sw. p

Ped. Sve

p

born; For this cause_ came I in-to this world, That I should bear witness, bear

wit - ness of the truth. For

mf *cresc.*

Ch.

p *risoluto.*

ev' - ry one — that is of the truth. —

p *rall.*

knoweth, know - eth my voice. —

p *Gr. f*

Ped. p

Allegro con spirito.

ALTOS *f*

Then

BASSES. *f*

Then

Allegro con spirito.

Ped.

Pi-late call - ed to - geth - er the chief priests and the rul - ers, the

Pi-late call - ed to - geth - er the chief priests and the rul - ers, the

rul - ers of the peo - ple, and said un - to them: —

rul - ers of the peo - ple, and said un - to them: —

The first system contains two vocal staves and a piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. There are accents (>) over the notes 'ple' and 'to' in both vocal parts.

Pilate. *agitato.* *f* slightly faster.

Ye brought un-to me this man — as

Sw. Gr. mp

Ped.

The second system begins with the character name 'Pilate.' and tempo markings 'agitato.' and 'f slightly faster.'. The vocal line starts with 'Ye brought un-to me this man — as'. The piano accompaniment includes markings for 'Sw.' (Swell) and 'Gr. mp' (Grand mezzo-piano). A 'Ped.' (Pedal) marking is at the bottom.

one that pervert-eth the nation, and be-hold I find no fault in him, no

Sw.

The third system continues the vocal line with 'one that pervert-eth the nation, and be-hold I find no fault in him, no'. The piano accompaniment features a 'Sw.' (Swell) marking.

fault — in him. Noth - ing worth - y of

Ch. and Sw. *p*

Ped.

The fourth system concludes the phrase with 'fault — in him. Noth - ing worth - y of'. The piano accompaniment includes markings for 'Ch. and Sw.' (Chord and Swell) and 'p' (piano). A 'Ped.' (Pedal) marking is at the bottom.

death hath been done by him, noth - ing worth - y of

cresc. *mf*

Moderato.
(♩ = ♩. of preceding movement.)

death hath been done by him.

Gr. f

There-fore will I chas - tise him, and then re - lease him.

Sw. mp add reeds to Sw. *Gr. f*

Allegro.
SOPR. *f*
(in time.) And they were in - stant with loud voic - es cry - -

ALTO. *f*

TENOR. *f*
(in time.)

Chorus. And they were in - stant with loud voic - es cry - -

BASS. *ff*

Allegro. (♩ = 108.)

Sw. f *Gr.*

furioso.

-ing: A - way - with this man! a - way - with this man! a -

-ing: A - way - with this man! a - way - with this

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are marked with *ff* and *furioso*. The lyrics are: "-ing: A - way - with this man! a - way - with this man! a -" on the top staff and "-ing: A - way - with this man! a - way - with this" on the bottom staff. The piano accompaniment consists of two staves with complex rhythmic patterns, including triplets and accents.

way with him! a - way with him! a - way with him!

man! a - way with him! a - way with him!

The second system continues the vocal and piano parts. The lyrics are: "way with him! a - way with him! a - way with him!" on the top staff and "man! a - way with him! a - way with him!" on the bottom staff. The piano accompaniment features a change in dynamics to *ff* and includes a first ending bracket.

Cru - ci - fy him! cru - ci - fy him! cru - ci - fy him! Re -

Cru - ci - fy him! cru - ci - fy him! cru - ci - fy him!

Sw.

The third system concludes the piece. The lyrics are: "Cru - ci - fy him! cru - ci - fy him! cru - ci - fy him! Re -" on the top staff and "Cru - ci - fy him! cru - ci - fy him! cru - ci - fy him!" on the bottom staff. The piano accompaniment ends with a *Sw.* (Swell) marking. The score includes various musical notations such as triplets, accents, and dynamic markings.

lease un - to us Bar - ab - bas! re - lease un - to us Bar - ab - bas!

Re - lease un - to us Bar - ab - bas!

Ch. & Sw. Gr. Ped.

Moderato.

Pilate.

Why, what e - vil hath this man done? I have found no cause of death in

Moderato.

Sw. *p* Man.

Allegro ma non troppo.

If thou

If thou let this man go thou

Chorus. If thou let this man go

him! If thou let this man go thou art not

Allegro ma non troppo. (♩ = 76.)

Sw. reeds. Man.

faster.

let this man go thou art not Caesar's friend! A - way with him! a - way with him!

art not Caesar's friend, not Caesar's friend! *faster.*

thou art not, art not Caesar's friend! A - way with him! a - way with him!

Cae - sar's friend, thou art not Caesar's friend!

add to Gr. *faster.*

Gr. L.H.

Ped.

Cru - ci - fy him! *ff* A -

Cru - ci - fy him! *ff* A -

Pilate. *a tempo.* Chorus. A -

Shall I cru - ci - fy your King? A -

Gr. ³ ³

Sw. *mp*

way with him! a - way with him! we have no King but Cae - sar! Re -

way with him! a - way with him! we have no King but Cae - sar! Re -

Gr. Ped. doppio.

lease un-to us Ba-rab-bas! Ba - rab-bas! let Christ be
 let Christ,
 lease un-to us Ba-rab-bas! Ba - rab-bas! let Christ, let Christ be
 let Christ,

Ped.

No. 6. The Condemnation.

Moderato. SOPR. I. II. *mf*
 cru-ci-fied! — So when
 ALTO I. II. *mf*
 cru-cified! — So when

Moderato.
 Sw. *f* *dim.* *p*
 Mun.

p
 Pi-late saw — that he pre-vail - ed noth-ing, he took wa-ter and wash-ed his
 Pi-late saw — that he pre-vail - ed noth-ing, he took wa-ter and wash-ed his

Sw. *p* Ch. *p*

Pilate. *espressivo.*

hands_ be - fore the mul - ti - tude, say - ing: I am in - nocent, am
 hands be - fore the mul - ti - tude, say - ing:

Sw. *p*

Sw. Man.

(not too slowly.) *f agitato.*

in - nocent of the blood of this just man. See ye to it! see

Gr. *mf*

Poco lento.

Chorus. *p*

His blood be up - on us,

Chorus. *p*

ye to it! His blood be up - on us,

Sw. reeds *mf*

Poco lento. (♩ = 70.)

Gr. *ff*

Ped.

f *p*
His blood be up - on us, _____

f *p*
His blood be up - on us, _____

f *p*

Sw. f *p* *Gr. ff*

Ped. Man. Ped.

pp
and up - on our chil - dren. _____

pp
and up - on our chil - dren. _____

pp

p

Sw. with reed

Ped. *p*

Nº 7. Via Crucis.

Tempo di Marcia Solenne.

Then did Pi - late de - liv - er
 Then did Pi - late de - liv - er

Tempo di Marcia Solenne.

Pedal.

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. It features three staves: two vocal staves (Soprano and Bass) and one piano staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal parts enter with the lyrics 'Then did Pi - late de - liv - er' on a dotted quarter note, followed by a triplet of eighth notes. The piano accompaniment begins with a series of chords and moving lines in both hands, including a 'Pedal.' instruction in the bass line.

Then did Pi - late de - liv - er
 Je - sus un - to them to be cru - ci -
 Then did Pi - late de - liv - er
 Je - sus un - to them to be cru - ci -

Detailed description: This system continues the vocal and piano parts. It features four staves: two vocal staves (Soprano and Bass) and two piano staves. The vocal parts continue with the lyrics 'Then did Pi - late de - liv - er' and 'Je - sus un - to them to be cru - ci -'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

Je - sus un - to them to be cru - ci - fied, to be
fied.
Je - sus un - to them to be cru - ci - fied, to be
fied.

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines contain the lyrics "Je - sus un - to them to be cru - ci - fied, to be fied." and "Je - sus un - to them to be cru - ci - fied, to be fied." The piano accompaniment features a steady bass line and chords in the right hand.

sempre pp
cru - ci - fied. And they took Him and led Him a - way, He
sempre pp
cru - ci - fied. And they took Him and led Him a - way, He

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature remains three flats. The vocal lines contain the lyrics "cru - ci - fied. And they took Him and led Him a - way, He" and "cru - ci - fied. And they took Him and led Him a - way, He". The piano accompaniment includes a piano (*pp*) dynamic marking and features a more active right hand with chords and melodic fragments.

bear - ing His cross; — a great mul-ti-tude of peo-ple and wom-en
 bear - ing His cross; — a great mul-ti-tude of peo-ple and wom-en
 cross; a great —

p

fol-lowing, who be-wail - ed Him, and la-ment - ed Him.
 fol-lowing, who be-wail - ed Him, and la-ment - ed Him.
 fol-lowing, who be-wail - ed Him, and la-ment - ed Him.

pp
pp
pp
pp

Attacca No. 8.

Nº 8. Calvary.

Poco più moto.

SOPR. I. II.

Tune. "St. CROSS." The Rev. J. B. Dykes.

mp O come and mourn, *p*

ALTO I. II. Come mourn with us a - while,

O come and mourn with us a - while,

TENOR SOLO. Jesus.

Daughters of Je -

Poco più moto. (♩ = 80.)

Eight female voices SOLI. *p*

Man.

O come ye to the

in Tempo, ma molto espressivo. O come ye come ye to the

ru - sa - lem, weep not for me, weep not for me!

Saviour's side; *mf* O come to - geth - er,

Saviour's side; *mf* O come - to - geth - er,

Weep for yourselves, yourselves and your children!

Trem. Sw. with Fl. 4. Trem. off.

Ch. *p* Ch.

p Ped. Man.

p
 let us mourn.
 let us mourn. *p*
 Daughters of Je - ru - sa-lem, weep not for me, — weep not for

1. 2. unison. *dim.*
 Je - sus, our Lord is cru - *dim.* - ci -
 Je - sus, our Lord is cru - - ci -
 me! — weep for yourselves — and for your chil-dren. Oh!

p.
 Ped.

pp *L'istesso Tempo.*
 fied!
pp
 fied!
 weep for yourselves and for your children! *L'istesso Tempo.*
mf
 R. H. Gr. *mf* Sw.
 Ped.

TENOR I. II.

p

BASS I. II.

p

And when they had come to a
And when they had come to a

place called Cal - va - ry, there they cru - ci - fied Him, and two mal - e -

place called Cal - va - ry, there they cru - ci - fied Him, and two mal - e -

factors with Him. Flow bitter tears, now shed for

factors with Him. Flow bitter tears, now shed for

factors with Him. Flow bit - ter tears, now shed for

Ped *p*

Man.

p
Him, _____
p
Him, _____
Jesus. mf
Fa - ther, for - give them, for they know not, they know not what they

mf While sol - diers mock and men de - ride. *p*
mf While sol - diers mock and men de - ride. *p*
(To the penitent thief.)
do. I say un-to thee, to -
p Ch. *p* Ch.
Ped.

Ah look! how pa - tient - ly He
Ah look! how pa - tient - ly He
day — shalt thou be with me in Par-a-dise!
Sw. Man. Ped.

p 1. 2. unison.

hangs; _____ Je - sus, our

hangs; _____ Je - sus, our

Fa - ther, for - give them, for they know not what they do! -

pp

Ped.

pp

Lord, is cru - ci - fied.

Lord, is cru - ci - fied.

I say to thee, — I say to thee, — to - day shalt thou be with me in

pp

R. H.

Man.

Par - a - dise! *animando.*

Gr. *mf*

Ped.

No 9. Stabat Mater Dolorosa.

Andante con moto.

Piano introduction in G major, 3/4 time. The score features a treble clef and a grand staff. The right hand plays a melodic line with triplets and slurs. The left hand provides harmonic support with chords and moving lines. Performance markings include *Ped. 8va* and *Man.* (Mancera). A dynamic marking of *sf* (sforzando) is present above a slur in the right hand.

SOPR SOLO.

Soprano solo and piano accompaniment for the first line of lyrics. The vocal line is in G major, 3/4 time. The piano accompaniment is in the same key and time. The lyrics are: "At the Cross, her station keep-ing, Stood the mourn - ful Moth-er". Performance markings include *p* (piano) and *Ch.* (Chord) in the piano part.

Soprano solo and piano accompaniment for the second line of lyrics. The vocal line continues in G major, 3/4 time. The lyrics are: "weep-ing, Stood the mourn - ful Mother weeping, Where He hung, the dying Lord." Performance markings include *Sw.* (Swell) and *Ped.* (Pedal) in the piano part.

Soprano solo and piano accompaniment for the third line of lyrics. The vocal line continues in G major, 3/4 time. The lyrics are: "For her soul of joy be -". Performance markings include *mf* (mezzo-forte) and *pp* (pianissimo) in the piano part.

mp dolente.

reaved, Bow'd with anguish, deeply grieved, Felt the sharp and piercing

add Sw. Oboe.
Gr. to Ped. *Gr. mf*

ALTO SOLO.

mp sword, the sharp and pier- *mf* - cing sword. Oh, how sad, and sore dis-

Oboe and coupler off.
Sw. *mp*

Man. *Ped.*

tress - ed, Now was she, that Moth-er blessed, Now was she that Mother

blessed Of the sole - begot - ten One.

dim. *pp* *Gr. Gamba.* *Sw. mf*

Ah! what woe and what con - tri - tion When she

Sw. *pp* *cresc.*

saw the cru - ci - fioxion Of her ev - er - glorious Son, her ev - er -

Gr. Sw. Ped. Man.

Who on Christ's dear Mother gaz - ing, Pierced by
glo - rious Son. Ah! who on Christ's dear

p

an - guish so a - maz - ing, Pierced by an - guish so a - maz - ing, Born of
Mother gaz - ing, Ah, who, ah, who? Born

mp *sva ad lib.*

woman would — not weep? Who, on Christ's — dear Mother
 of wom-an would not weep? On Christ's dear Mother

p

think - ing, Such a cup — of an - guish drinking, would not
 think - ing, Such a cup of an - guish drinking, Who would not

cresc. *p*

Man.

share, not share — her sor - - - rows, her
 share her sorrows deep, would not share, not share her sorrows, would not

sor - - - rows, her sor - - - rows
 share, oh, would not share her sor - rows, who would not share her sorrows

BASS SOLO.

deep. For His

deep.

pp add Sw. reed. *mf*

Ped.

Animato con fuoco. (♩ = 84)

peo - ple's sins chas - tis - ed, She be - held her Son de - spis - ed,

Scourged and mocked with thorns en - twined: Saw Him then to judgment tak - en, And in

Gr. Sw.

Chorus.

pp 0 *pp* 0 *pp*

dim. *rall.* *pp*

death by all for - saken, Till His spirit He re - signed.

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

No. 10. Passion Chorale.

Tempo di Chorale. ($\text{♩} = 56.$)

Melody by LEO HASSLER.1601.

pp

Sa-cred Head, sur-round - ed _____ By crown of pierc-ing

pp

Sa-cred Head, sur-round - ed _____ By crown of pierc-ing

pp

Sa-cred Head, sur-round - ed _____ By crown of pierc-ing

pp

Tempo di Chorale. ($\text{♩} = 56.$)

Sw. p

Man.

sempre p

thorn! _____ O Bleed-ing Head, so wound - ed, _____

sempre p

thorn! _____ O Bleeding Head, so wound - ed, _____

sempre p

O Bleed-ing Head, so wound - ed, _____

Re - viled, and put to scorn, ——— O Sa-cred

Re - viled, and put to scorn, ——— O Sa-cred

O Sa - cred

Gr.

Gr. *mf*

Ped. *8vi*

Head, what glo - - ry! ——— What bliss till now was

Head, what glo - - ry! ——— What bliss till now was

Ped.

thine! — Yet, tho' de-spised and go - ry, —

thine! — Yet, tho' de - spised and go - ry, —

Ped. δ

p I joy to call thee *pp* mine! —

p I joy to call thee *pp* mine! —

Sw. *dim.* *p*

Man. Man.

Nº 11. The Darkness.

Adagio. (♩ = 69.)

Bass Solo.

p

Now from the

pp

sixth hour there was dark - ness, dark-ness o-ver all the land un-

pp

Ped.

p

And a-bout the ninth hour, Je - sus

p

And a-bout the ninth hour, Je - sus

p

til the ninth hour. Je - sus

p

Più moto. (♩ = 90.)

p

Gr.

Man.

Ped.

cri - ed, cri - ed with a loud, - a loud, loud voice, say - ing:

cri - ed, cri - ed with a loud, - a loud, loud voice, say - ing:

Sw. Man. rit.

Adagio. Più moto. *pp*

That is to

mf Jesus. *dolente.* *pp* Chor.

"E - lo - il E - lo - il la - ma, lama sa - bachtha - ni!" That is to

Adagio. Più moto.

p *p*

Man. Ped.

Adagio.

Solo.

p say, that is to say: My God, my God, why hast Thou for-sak-en

say, that is to say:

Adagio.

Man. Ped.

Più moto.

me, for - sak-en me?

Altos.

f Some of them that stood there when they

Some of them that stood there when they

Più moto.

mf (Sw. reeds.)

mf (Canon.)

Man. Ped.

ff

"This man call-eth for E - li - as!"

ff

heard that said,

ff

"This man call-eth for E - li - as!"

ff

heard that said,

Ped.

Altos.

mf *3*

And one of them ran, and took a sponge, and fill'd it with

Basses.

vin - e - gar, and gave Him to drink. The

Sw.

Ped.

mf
When

mf
When

mf
rest said, "Let be, let us see if E-li-as come to save him!"

mf
Gr. *mf*

Detailed description: This system contains the first four staves of music. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal lines are mostly rests, with the word 'When' appearing at the end of the first and second staves. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present at the beginning and end of the system. A 'Gr.' (Grave) marking is placed over the piano accompaniment in the final measure.

f > >
Je - sus had cri - ed a - gain, cri - ed with a loud, loud

f > >
Je - sus had cri - ed a - gain, cri - ed with a loud, loud

f > >
f > >

Detailed description: This system contains the next four staves of music. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature remains two flats. The vocal lines feature the lyrics 'Je - sus had cri - ed a - gain, cri - ed with a loud, loud' across the first two staves. The piano accompaniment continues with a similar melodic and bass line. Dynamic markings of *f* (forte) with accents (>) are used throughout the system.

p
voice, He said, He said:

p Jesus. *Lento, con dolore.*
voice, He said, He said: "It is finished!"

Sw. *p* reeds off *pp* trem. Man.

pp *rall.* *ppp*
and yield-ed up the ghost.

pp *pp* *ppp*
and He bowed His head,

pp *pp* *ppp*
and yield-ed up the ghost.

pp *pp* *ppp*
and He bowed His head,

pp Ped.

No 12. The Earthquake.

Allegro moderato.

mp *cresc.*

And be - hold, the veil of the temple was

mp *cresc.*

And be - hold, the veil of the temple was

mp *cresc.*

Allegro moderato.

Ch. to Sw.

Full Sw. closed.

cresc.

Gr.

PEDAL.

Full, coupled to all Manuals.

ff

rent in twain, was rent in twain from the top — un-to the bottom.

ff

rent in twain, was rent in twain from the top — un-to the bottom.

ff

Gr.

ff

And the earth did quake! and the rocks were rent! and the

And the earth did quake! and the rocks were rent! and the

graves were o - pen - ed! and man - y bod - ies of the saintsthat slept a -

graves were o - pen - ed! and man - y bod - ies of the saintsthat slept a -

graves were o - pen - ed! and man - y bod - ies of the saintsthat slept a -

Sw.

Ch. and Sw.

rose, _____ and man - y bod-ies of the saints that slept a -

rose, _____ and man - y bod-ies of the saints that slept a -

Sw. *mp*

Gr. *ff*

Ch. *p*

Detailed description: This system contains the first two systems of a musical score. The top two systems are vocal staves in G major (one sharp) with lyrics. The first vocal staff starts with a forte (*f*) dynamic and a piano (*p*) dynamic. The second vocal staff also has *f* and *p* dynamics. The piano accompaniment consists of three staves. The grand staff (treble and bass clefs) features a 'Gr. *ff*' marking and a 'Sw. *mp*' marking. The lower bass staff has a 'Ch. *p*' marking. The piano part includes chords and melodic lines with various dynamics and articulation marks.

rose, _____ and ap - pear-ed un - to man-y.

rose, _____ and ap - pear-ed un - to man-y.

Gr. *mf*

Sw. *f*

Gr.

Detailed description: This system contains the second two systems of the musical score. The top two systems are vocal staves with lyrics. The piano accompaniment continues with three staves. The grand staff has a 'Gr. *mf*' marking and a 'Sw. *f*' marking. The lower bass staff has a 'Gr.' marking. The piano part includes chords and melodic lines with various dynamics and articulation marks.

p Then feared they all ex-

pp Then feared they all ex-ceed-ingly,

p Then feared they all ex-

pp Then feared they all ex-ceed-ingly,

f *p* *pp* *cresc.*

Man.

pp **Adagio.**

ceed-ing-ly, and said: "Tru-ly, tru - ly, this was the Son of

pp

ceed-ing-ly, "Tru-ly, tru - ly, this was the Son of

pp

and said:

Adagio.

pp

Man.

p *p*

Ped.

(Not to be sung too slowly.) ♩ = 68.

Solo. *p*

God." 'Tis finished! so the Sa - viour cried,

Solo. *p*

God." 'Tis finished! so the Sa - viour cried,

Solo. *p*

p

This Quartet may be sung entirely without ac-

Ped. Man.

p *pp* *mf*

And meekly bowed His head and died! — 'Tis finished! Yes, the

p *pp* *mf*

And meekly bowed His head and died! — 'Tis finished! Yes, the

p *pp* *mf*

- companionment.

work is done, The battle fought, the vic - try won! — "Tis finish'd!" Heav'n is

work is done, The battle fought, the vic - try won! — "Tis finish'd!" Heav'n is

rec - on-ciled, And all the pow'rs of darkness foiled: Peace, love and

rec - on-ciled, And all the pow'rs of darkness foiled. Peace, love and

hap-pi-ness — a-gain Re-turn — and dwell with sin - ful men.

hap-pi-ness — a-gain Re-turn — and dwell with sin - ful men.

No. 13. The Sepulchre.

Tempo di Marcia Solenne.

Sw. St. D. and Salie.

pp
mp
add Fl. 4'
Trem.
Sw.
con dolore.

Poco più moto. Tempo di Chorale.

pp

N. B. The general effect of this number, based upon

Sw.
Ch.
mp

the union of both March and Chorale themes, should be that of a peaceful Nocturne for Organ,

Ch.
sempre p
Sw.

never dominating the voice of the Narrator.

BASS SOLO. (In strict time.)

mf
When the e-ven was come, there went a rich man named Jo-seph un-to
PEDAL.
pp

dolce.

Pi-late, and begged the bod-y of Je-sus.

The first system of the musical score consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a long note on 'Pi-late,' followed by a melodic phrase for 'and begged the bod-y of Je-sus.' The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady bass line in the left hand.

mf

Then com-mand - ed Pi-late that it should be de-liv-er-ed, de-

The second system continues the vocal line with 'Then com-mand - ed Pi-late that it should be de-liv-er-ed, de-'. The piano accompaniment includes a prominent eighth-note figure in the right hand, marked with an accent (>), and a steady bass line in the left hand.

liv - er-ed un-to him. — And Jo - seph

The third system concludes the vocal line with 'liv - er-ed un-to him. —' and begins the next phrase 'And Jo - seph'. The piano accompaniment continues with the eighth-note figure in the right hand and the bass line in the left hand, ending with a fermata over the final notes.

p laid it in his own new tomb, *mf* hewn out of the rock.

mf And he roll'd a great stone, a great stone — to the door,

And he roll'd a great stone to the door, — to the

poco rit. door of the sepulchre, and de-parted. —

poco rit. *pp* *Gr. mf*

No 14. Epilogue.

Moderato e tranquillo.

p

The sto - ry is told! that

p

The sto - ry is told! that

p

Moderato e tranquillo. (♩ = 92.)

cresc. *p*

sto - ry of old All oth - ers transcending, Of Love nev - er end - ing, Of

cresc. *p*

sto - ry of old All oth - ers transcending, Of Love nev - er end - ing, Of

cresc. old ——— transcending, Of Love ——— nev - er

cresc. *p*

Man.

Death, of Death and the Cross. _____

Death, of Death and the Cross. _____

of Death _____ and the Cross.

ending, of Death and the Cross. _____

Sw.

Gr. *mf*

Man.

Poco più moto.

p

O Christ - ian, cease weep - ing, Our

p

O Christian, O Christian, cease weeping, cease weeping, Our

p

O Christ - ian, cease weep - ing, Our

p

Poco più moto. (♩ = 122.) *Tempo II.*

Gr.

Sw.

p

Man.

mf

Lord — is but sleep - ing, To rise, to rise in new

mf

Lord, our Lord is but sleep - ing, To rise — in new

f

Lord, our Lord is but sleep - ing, To rise — in

p, *mf*

Lord — is but sleeping, To rise, to rise in

Gr.

8va

rall. *p* Più lento. *Tempo I.*

glo - ry, Our gain, not our loss. — The sto - ry is told! that

glo - ry, new glo ry, Our

rall. *p*

glo - ry, Our gain, not our loss. — The sto - ry is told! that

glo - ry, Our

p

Man.

Sw. rall. *dim.* *p*

sto - ry of old — Of pa - tient en - dur - ing, Re - demp - tion as - sur - ing, To

Re - demp - - - tion as -

sto - ry of old Of pa - tient en - dur - ing, Re - demp - tion as - sur - ing, To

Ped.

man, to man all for - lorn. —

sur - ing, to man, to man for - lorn. —

mf man, to man all for - lorn, to man for - lorn. —

man, to man — for - lorn. —

Sw.

Gr.

Sw.

Gr.

p poco animato. Tempo II.

Ye should not de - plore Him, For

p

Ye should not de - plore Him, For an - gels a - dore Him, for

p poco animato. Tempo II.

Ye should not de - plore Him, For

p

p poco animato. Tempo II.

Ped.

Sw.

an - gels a - dore Him, His blood hath re - deem - ed, Soon *cresc.*

an - gels a - dore — Him, His blood hath re - deem - ed, Soon *cresc.*

an - gels a - dore Him, His blood hath re - deem - ed, Soon *cresc.*

an - gels a - dore Him, His blood hath re - deem - ed, re - deem - ed, Soon *cresc.*

an - gels a - dore Him, His blood hath re - deem - ed, Soon *cresc.*

East - er will dawn! — soon Easter will dawn, —
Easter, soon Easter will dawn! — soon East-er will
East - er will dawn! — soon

p
mp
p

The first system of the musical score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The music is in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The vocal lines feature lyrics with hyphens indicating syllables across notes. The piano accompaniment provides harmonic support with chords and melodic lines.

— soon Easter, soon East - er will dawn. —
dawn, soon East - - er, soon Easter will dawn. —
East-er will dawn, soon East - er will dawn. —

p
Gr.

The second system of the musical score continues the vocal and piano parts. It features four staves. The vocal lines have lyrics with hyphens and some notes with accents. The piano accompaniment includes a dynamic marking of *p* and a *Gr.* (Grave) marking. The system concludes with a double bar line.

Molto maestoso.

p
Now to Him who hath

p
Now to Him who hath

p
Now to Him who hath

Molto maestoso. (♩ = 80.)

Sw.

Sw.

p

p *cresc.*
loved us, and gave Himself for us, to Him be Hon-or and

p *cresc.*
loved us, and gave Himself for us, to Him be Hon-or and

p *cresc.*
loved us, and gave Himself for us, to Him be Hon-or and

reeds Sw. closed.

p

cresc.

Maj-es-ty, and Power, and Glory, and Might and Do - minion, for-

Maj-es-ty, and Power, and Glory, and Might and Do - minion, for-

Gr.

ff

ev - er and ev - er. A - men, A - men.

ev - er and ev - er. A - men, A - men.

p *pp* *p* *pp* *p* *pp*

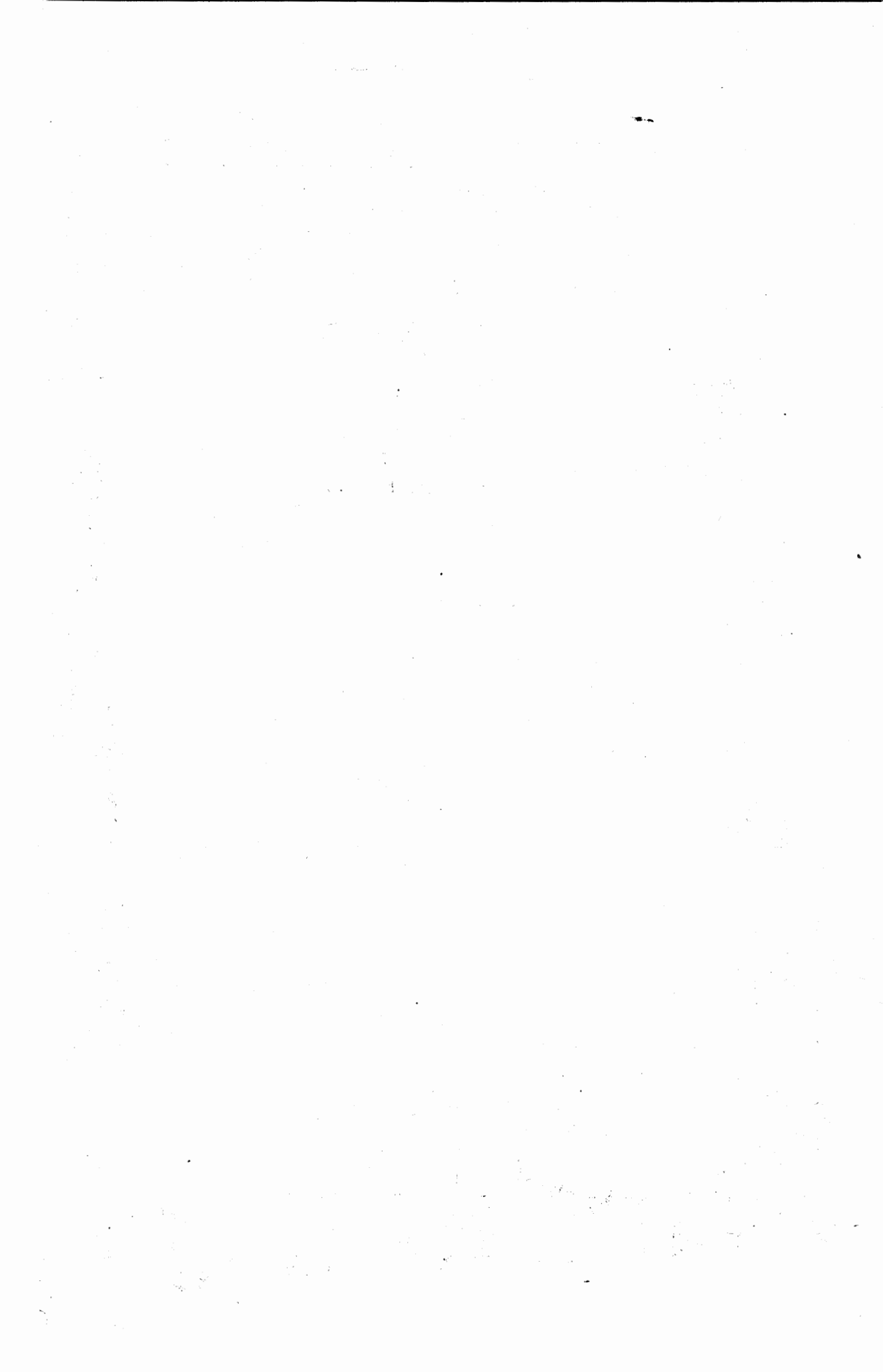
dim.

dim.

Sw.

p *pp*

Ped. Man. Ped.



ORATORIOS AND CANTATAS

RECENTLY PUBLISHED BY

G. SCHIRMER, New York

(FOR MIXED VOICES, UNLESS OTHERWISE MENTIONED)

(A Complete Catalogue will be sent on application)

Bach, J. S., Be not afraid	25	Händel, G. F., Israel in Egypt	75
—Christmas Oratorio. Part II.	35	—Samson	75
—God's Time is the best	40	Hofmann, H., Melusina	75
—Jesu, priceless Treasure	40	Holmès, A., The Vision of the Queen.	1 00
—Mass in B minor	1 00	(Women's Voices)	
—To thee He hath shown, Man, the right Way	75	Huss, H. H., Pater Noster. (6 Voices)	35
Barnby, J., The Lord is King	60	Jensen, Ad., Song of the Nuns. (Women's Voices)	35
Benoit, P., Into the World	75	Knowles, J. H., The Viking's Farewell. (Men's Voices)	35
Brahms, Joh., Requiem. Op. 45. (English)	75	Massenet, J., Mary Magdalen	1 50
Brewer, J. H., The Holy Night	50	Mendelssohn, F., Christus	40
Brockway, H., The Minstrel's Curse	50	—Hear my Prayer	25
Bruch, M., The Cross of Fire	75	—The same, arr. for Women's Voices	40
—Frithiof. (Men's Voices)	1 00	Parker, H. W., Adstant Angelorum Chori	1 00
—The Lay of the Bell	1 50	—Ode for Commencement Day. (Men's Voices)	30
Buck, D., Paul Revere's Ride. (Men's Voices)	75	Platte, A. W., The River of Rest. (Women's Voices)	35
Bullard, Fr. F., The Holy Infant	75	Read, A. M., A Song of the Nativity	35
—The Resurrection	50	—David's Lament	75
Chadwick, Geo. W., Judith	1 50	Rogers, J. H., The Man of Nazareth	75
Coombs, C. W., The Ancient of Days	75	Romberg, B., The Lay of the Bell	40
—The First Christmas	75	Saint-Saëns, C., Night. Op. 114. (Women's Voices)	50
—The Sorrows of Death	35	Shelley, H. R., Death and Life	50
Cowen, F. H., The Rose Maiden	1 00	—The Pilgrims	75
Damrosch, L., National Ode. (Men's Voices)	75	Shepard, Thos. G., From Sepulchre to Throne. An Easter Cantata	75
Debussy, Cl., The Blessed Damozel. (Women's Voices)	25	—The Sermon on the Mount	75
Denza, L., The Garden of Flowers. (Women's Voices)	50	—The Word made Flesh	75
Dubois, Th., Paradise Lost	1 50	Staeger, A., Dreamking and his Love. (Men's Voices)	50
—The Seven Last Words of Christ	75	Sullivan, A. S., The Golden Legend	1 25
Fauré, Gabriel, The Birth of Venus	75	—On Shore and Sea	75
Foster, M. B., Seed-Time and Harvest	50	Thomson, S., The Story of the Manger	35
Franck, César, The Beatitudes	2 00	Weber, C. M. von, In Constant Order	50
Gade, N. W., The Erl-King's Daughter	40	Whiting, A., O God, my Heart is ready	1 00
Gaul, A. R., Joan of Arc, The Maid of Orleans	1 00	Woodman, R. H., The Way of Penitence	50
Goetz, H., The 137th Psalm	40		
Gounod, Ch., Tobias	1 00		
Haesche, Wm. E., The Haunted Oak of Nannau	50		
—Young Lovel's Bride. (Women's Voices)	35		