

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE ATONEMENT

A SACRED CANTATA

FOR SOLI, CHORUS AND ORCHESTRA

THE WORDS WRITTEN BY

ALICE PARSONS

THE MUSIC COMPOSED BY

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THE ATONEMENT.

I.—PRELUDE.

II.—“GETHSEMANE.”

CHORUS.

In the soft moonlight glow
Of the Judæan night,
Along the road their feet so oft have trod.
Jesus of Nazareth
And His disciples pass
Into the Garden of Gethsemane.
There, in the sombre shade
Kneeling apart, the Lord
In bitter anguish prays :

BARITONE SOLO (*Christ*).

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

CHORUS.

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

BARITONE SOLO (*Christ*).

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

CHORUS.

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

BARITONE SOLO (*Christ*).

“ Whom seek ye ? Whom seek ye ? ”

CHORUS.

“ Jesus of Nazareth ! Jesus of Nazareth !
The Galilean !
He that conspireth 'gainst mighty Cæsar !
The Blasphemer !
Jesus of Nazareth ! ”

BARITONE SOLO (*Christ*).

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

CHORUS.

“ Away with Him !
Bring Him to Caiaphas !
Lead Him to Pilate !
To Judgment !
Away with Him ! ”

BARITONE SOLO (*Christ*).

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

CHORUS.

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

III.—PRAYER OF THE HOLY WOMEN AND APOSTLES.

CHORALE.

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

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

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

IV.—"PONTIUS PILATE."

CHORUS.

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

TENOR SOLO (*Pilate*).

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

CHORUS.

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

TENOR SOLO (*Pilate*).

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

CHORUS.

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

TENOR SOLO (*Pilate*).

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

CHORUS.

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

TENOR SOLO (*Pilate*).

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

CHORUS.

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

SOPRANO SOLO (*Pilate's Wife*).

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

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

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

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

TENOR SOLO (*Pilate*).

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

CHORUS.

We have no king but Cæsar !

SOPRANO SOLO (*Pilate's Wife*).

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

TENOR SOLO (*Pilate*).

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

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

DUET—

SOPRANO AND TENOR (*Pilate and Pilate's Wife*).

Ye mighty gods of ancient Rome !
 If in your dwelling-place serene
 The prayers of mortal men are heard,
 Their motives read, their actions seen,
 { Know that I fain would mercy show ;
 { Know that he fain would judge aright ;
 Condemn { him } not if { he } should fail
 { me } { I }

In this sad hour, through want of light.

TENOR SOLO (*Pilate*).

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

CHORUS.

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

TENOR SOLO (*Pilate*).

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

CHORUS.

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

TENOR SOLO (*Pilate*).

Behold your King !
 Take Him and go your way !

CHORUS.

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

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

Come, Jews and Gentiles, come !
 Put on your best array !
 The King Whom we with pomp have crowned
 Ascends His throne to-day.
 Come, all ye people and obeisance pay !

King of the Jews, stand forth,
 That one and all may see
 The mighty Monarch Who hath come
 From out of Galilee !
 Forward, in order ! march to Calvary ! ”

V.—CALVARY.

CHORUS.

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

BARITONE SOLO (*Christ*).

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

CHORUS.

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

Come down from the Cross
 Thou Boaster !

Destroyer of Temples,
 Miraculous Builder !
 Ha ! Ha ! Ha ! Ha ! Ha !
 Come down from the Cross
 Blasphemer !

Thou Son of God,
 Thou Saviour of others,
 Save now Thyself !
 Come down from the Cross,
 Pretender !

Thou Ruler of Israel,
 Come down from the Cross
 And we will believe Thee !
 Ha ! Ha ! Ha ! Ha ! Ha !
 Where is the God, then,
 In Whom Thou hast trusted ?

CHORAL RECIT.

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

BARITONE SOLO (*Christ*).

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

CHORUS.

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

TRIO.

Mary the Mother of Christ.

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

Mary Magdalene.

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

Mary, the wife of Cleophas.

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

ALL.

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

CHORUS.

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

BARITONE SOLO (*Christ*).

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

CHORUS.

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

BARITONE SOLO (*Christ*).

Father, into Thy hands
 My spirit I commend!

* * * * *

It is finished!

FINAL CHORUS.

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

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

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

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

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

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THE ATONEMENT.

I. PRELUDE.

S. Coleridge-Taylor.
Op. 58.

Molto moderato.

PIANO.

pp f pp f

pp pp cresc. mf

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

mf

poco rall.

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

- *a* - *poco*

a tempo (con moto)

3

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

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

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

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

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

Più mosso.

5

sf *sf*

sf *sf* *sf* *rall.*

6

mf largamente *cresc.*

accel. *poco a*

7

poco *rall.* *ff largamente* *dim.*

Tempo I^o

First system of musical notation, featuring piano (p) and mezzo-piano (mp) dynamics. Includes triplets and accents.

Second system of musical notation, including dynamics *p dim. rall.* and *pp*. A section marked *8 semplice* is indicated.

Third system of musical notation, continuing the piece with various rhythmic patterns and dynamics.

Fourth system of musical notation, featuring dynamics *cresc.*, *poco*, and *a poco*.

Fifth system of musical notation, concluding with dynamics *dim. e rit.*

First system of musical notation, measures 6-8. It features a grand staff with treble and bass clefs. The music is marked *a tempo* and *p* (piano). The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, measures 9-11. It begins with a measure rest for 9 measures. The music is marked *mf* (mezzo-forte). The right hand continues with a melodic line, and the left hand has a more active accompaniment with many slurs and accents.

Third system of musical notation, measures 12-14. The music is marked *poco a poco cresc.* (poco a poco crescendo). The right hand has a melodic line with slurs, and the left hand has a dense accompaniment with many slurs and accents.

Fourth system of musical notation, measures 15-17. It begins with a measure rest for 10 measures. The music is marked *Grandioso*, *cresc.*, *poco a poco rall.*, and *ff* (fortissimo). The right hand has a melodic line with slurs, and the left hand has a dense accompaniment with many slurs and accents.

Fifth system of musical notation, measures 18-20. The music is marked *sf* (sforzando). The right hand has a melodic line with slurs, and the left hand has a dense accompaniment with many slurs and accents.

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

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

Third system of musical notation. The tempo marking *largamento* is introduced. The right hand has a *fff* (fortississimo) marking, and the left hand has a *mf* (mezzo-forte) marking. A measure number '11' is indicated above the right hand. The system concludes with a *dim.* (diminuendo) marking.

Fourth system of musical notation. The right hand has a *poco* (poco) marking, and the left hand has an *a* (accanto) marking. The system ends with a *p* (piano) marking and a *rall.* (rallentando) marking.

Fifth system of musical notation. The right hand has a *mp* (mezzo-piano) marking, and the left hand has a *pp* (pianissimo) marking. The system concludes with a *pp* marking and a *dim.* marking.

II. GETHSEMANE.

Andante con moto.

molto espressivo

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with some grace notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving bass lines. A mezzo-piano (*mp*) dynamic is indicated in the middle of the system.

The second system continues the piece. It features a *cresc.* (crescendo) marking in the middle. The dynamics range from mezzo-piano (*mp*) to piano (*pp*). The music is characterized by expressive phrasing and a sense of increasing tension.

The third system shows a continuation of the melodic and harmonic development. A first ending bracket labeled '1' is present at the end of the system. The dynamics are not explicitly marked in this system but follow the overall expressive trajectory.

The fourth system features a *cresc.* marking and a fortissimo (*f*) dynamic. The music becomes more intense and dramatic, with a focus on the lower register of the piano.

The fifth and final system on this page features a sforzando (*sf*) dynamic. It includes a second ending bracket labeled '2' and concludes with a double bar line and a repeat sign. The music ends with a sense of resolution and emotional weight.

Soprano. 2

Alto.

Tenor.

Bass.

CHORUS.

In the soft moon-light glow Of the Ju-

In the soft moon-light glow Of the Ju-

mp

A - long the road their feet so oft have

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

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

mp A - long the road their feet so oft have

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

trod_

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

In-to the

3

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

poco rit.

3

Gar - den of Geth - se-ma - nel

poco rit.

pp *a tempo*

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

pp *a tempo*

In the soft moon - light glow [#]Of the Ju - dæ-an night,

pp *a tempo*

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

pp

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

pp a tempo

mp

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

mp

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

mp

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

mp

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

P

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

P

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

P

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

P

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

poco rit.

4 poco più mosso.

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

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

poco rit.

mf

poco più mosso.

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

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

pp

poco rit.

cresc.

4 poco più mosso.

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

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

Andante.

Baritone Solo.

5 *mf*

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

fpp *dim.* *p*

poco rall. *a tempo* *mf*

The Sha-dow of the

pp

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

pp *dim.*

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

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

the Shadow of the Cross Up-

pp

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

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

ppp *pp*

molto espressivo 7

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

pp *pp*

poco rall.

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

pp poco rall. *pp* *pp*

a tempo *mf* 8

- night Thy will, not Mine, bedone!

rit. *mp*

poco più mosso.

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

p poco più mosso.

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

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

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

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

rall. dim.

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

9 *Tempo I*

pp *cresc.* *poco*

a poco *f*

mf *cresc ed accel.*

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

10 Più Allegro. *sf*

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

pp

- se - ma - ne, Up - on swift wings a ra - - diant
- se - ma - ne, Up - on swift wings a ra - - diant
Tenor. *mp*
Through the gath - 'ring gloom
Bass. *mp*
Through the gath - 'ring gloom

mp *f*

poco rit. 11 *Allegro moderato.*

angel comes! *mp* Unto the Son of

angel comes! *mp* Unto the Son of

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

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

poco rit. 11 *Allegro moderato.*

Detailed description: This system contains the first four staves of music. The first two staves are vocal lines for two voices, both starting with the lyrics 'angel comes!' and 'Unto the Son of'. The third and fourth staves are piano accompaniment. The third staff has lyrics 'a radiant an-gel comes!' and 'Unto the Son of'. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *mf* and *mp*. The tempo changes from *poco rit.* to *Allegro moderato.* at measure 11.

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

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

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

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

mf *mf*

Detailed description: This system contains the next four staves of music. The first three staves are vocal lines for three voices, all with the lyrics 'Man, From the High Heav'n sent down, With confidence and'. The fourth staff is piano accompaniment. The piano part features a melodic line in the right hand with triplets and a more rhythmic accompaniment in the left hand. Dynamics include *mf*.

cresc. *poco* *a* *poco*

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

cresc. *poco* *a* *poco*

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

cresc. *poco* *a* *poco*

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

cresc. *poco* *a* *poco*

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

ff *mf*

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

ff *mf*

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

ff *mf*

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

ff *mf*

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

poco rall. 12 *a tempo*
mp

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

con- -fi-dence and hope to strengthen Him. Then, pass-ing
poco rall. *mp*
a tempo

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

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

poco rall. 12 *a tempo*

pp *mp*

poco accel. *mp a tempo*

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

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

poco accel. *a tempo*
mp

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

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

poco accel. *a tempo*

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

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

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

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

mp

mf *p*

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

-fore.

-fore.

poco rit. *a tempo*

-fore.

-fore.

13 *a tempo*

pp *poco rit.* *pp*

Alto. *mf*

Tenor. *mf*

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

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

dim *pp*

Wea - ry, wea - - ry
 Wea - ry, wea - - ry
 -ci-ple lie Wea - ry, Wea - ry,
 -ci-ple lie Wea - ry, Wea - ry,

pp

14 *pp* with tri - bu - la - tion,
 with tri - bu - la - tion,
 wea - - ry with tri - bu - la - tion,
 wea - - ry 14 with tri - bu - la - tion,

pp *dim.*

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

p *mf* *pp*

Tenor.

Sleeping for ve - ry sor - row.

Bass.

Sleeping for ve - ry sor - row.

pp

dim. e rit.

Baritone Solo. CHRIST.

15 *Andante con moto.*

mf

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

lamentoso

p

pp

-lov - ed?

Could ye not watch one hour,

mf

pp

could ye not watch one hour?

mf *Con moto.*

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

pp

poco rit. *a tempo* **16** *Più moto.*

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

pp poco rit. *a tempo* *mp*

cresc. *molto rall.*

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

mp *molto rall.*

a tempo *rall.* *a tempo*

pray, — watch and pray! —

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

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

Second system of musical notation, starting with the tempo marking *Allegro.* and the number 17. The music is marked *pp* and *cresc.* in the bass staff.

Third system of musical notation, continuing the piece with rhythmic patterns in both staves.

Fourth system of musical notation, featuring a *sf* (sforzando) dynamic marking in both staves.

Fifth system of musical notation, concluding the page with complex rhythmic and harmonic structures.

18
Soprano.

Alto.

Tenor.

Bass.

CHORUS.

18

sound of num - er - ous footsteps!

sound of num - er - ous footsteps!

cresc.

molto

19

Be - hold! a glimmer of

Be - hold! a glimmer of

cresc.

mf

sf

19

Brighter and brighter glow - ing!

Brighter and brighter glow - ing!

torch - es,

torch - es,

mf

cresc.

Now from out of the
 Now from out of the
 Now from out of the
 Now from out of the
 Now from out of the

molto - - - *f*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* (forte) and *molto* (moderato). The number '20' is written above the piano part.

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

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "sha - dows An om-in-ous crowd ap - proaches, And the". The piano accompaniment continues with the same melodic and harmonic patterns as the first system. Dynamics include *f* (forte).

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

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

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

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

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

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

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

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

ff

21

poco accel.

cresc.

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

21

poco accel.

cresc.

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

sf *ff* *bg*

a tempo *dim.*

Musical score system 1, measures 22-23. The system includes a treble and bass clef with a key signature of one sharp (F#). The music features a complex texture with many sixteenth notes. The word "rall." is written above the staff, and "ff" is written below the staff. The number "22" is written above the first measure.

Musical score system 2, measures 24-25. The system continues the complex texture with many sixteenth notes and includes various articulation marks.

Musical score system 3, measures 26-27. The system features a large slur over a group of notes in the treble clef and includes the word "Accord" written below the staff.

Musical score system 4, measures 28-29. The system includes a large slur over a group of notes in the treble clef and the word "Accord" written below the staff.

Musical score system 5, measures 30-31. The system includes a large slur over a group of notes in the treble clef and the word "Accord" written below the staff.

Musical score system 6, measures 32-33. The system includes a large slur over a group of notes in the treble clef and the word "Accord" written below the staff.

dim. *rall. p*

23 *Allegro.* Baritone Solo. CHRIST.

f

Whom seek ye? whom seek ye?

CHORUS.

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

Je-sus of Nazareth!

23 *Allegro.*

fp

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

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

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

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

24

Je-sus of Na-zar-eth!

Je-sus of Na-zar-eth!

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

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

24

fp

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in G major with a key signature of one sharp (F#). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. A dynamic marking of *fp* (fortissimo piano) is present. A rehearsal mark '24' is placed above the piano part.

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

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

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

Cæ - sar, He that con-spir-eth 'gainst

f *mf* *f*

Detailed description: This system continues the vocal and piano parts. It features three vocal staves and the piano accompaniment. The lyrics are: 'He that con-spir-eth 'gainst might - - y', 'He that con-spir-eth 'gainst might - - y', and 'Cæ - sar, He that con-spir-eth 'gainst might - - y'. The piano accompaniment includes dynamic markings of *f* (fortissimo) and *mf* (mezzo-forte). A rehearsal mark '24' is also present above the piano part.

accel.

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

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

accel.

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

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

accel.

sf

Poco più mosso.
Baritone Solo.

25 *Più maestoso.*
ff

Lo! I am He. Why came ye

Poco più mosso.

25 *Più maestoso.*
fff *pp*

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

26 *Poco più mosso.*

CHORUS.

f *b_a.*

Dai-ly in yonder Tem - ple have I taught, —

Bass.

ff Blas - phem-er!

ff Blas - phem-er!

26 *Poco più mosso.*

pp *mf*

Daily I paced your cities crowded ways, —

And yet ye

ff Blas - phemer!

ff Blas - phemer!

pp *mf* *pp*

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

poco rit.

27

accel.

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

poco *a* *poco cresc.*

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

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

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

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "thief — ye come, — Now, — as if a- gainst a". The middle two staves are vocal lines with lyrics: "Away with Him, Bring Him to Cai-a-phas!". The bottom two staves are piano accompaniment. Performance markings include *poco*, *a*, and *poco cresc.* above the vocal lines. The piano part features chords and arpeggiated figures.

poco *a* *poco cresc.* *largamente* *f*

thief — ye come. — Be - hold! —

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

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

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "thief — ye come. — Be - hold! —". The middle two staves are vocal lines with lyrics: "Away with Him, Bring Him to Cai-a-phas!". The bottom two staves are piano accompaniment. Performance markings include *poco*, *a*, *poco cresc.*, *largamente*, and *f* above the vocal lines. The piano part features chords and arpeggiated figures, with an *accel.* marking and a *pp* dynamic marking.

rall.

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

The third system of the musical score consists of two staves. The top staff is a vocal line with lyrics: "this is your hour, — there - - fore I go with you.". The bottom staff is piano accompaniment. Performance markings include *rall.* above the vocal line.

p *cresc. molto*

The fourth system of the musical score consists of two staves, both piano accompaniment. Performance markings include *p* and *cresc. molto* above the staves.

28 *Allegro moderato.*

CHORUS.

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

28 *Allegro moderato.*

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

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

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

ff *accel.*

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

Poco più mosso.

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

Poco più mosso.

fff

a tempo

- way, away, a-way with Him.

- way, away, a-way with Him.

a tempo

- way, away, a-way with Him.

- way, away, a-way with Him.

f a tempo

29

a tempo

Away with Him, away with Him,

Away with Him, away with Him,

Away with Him, away with Him,

29

rall.

f a tempo

ff

Lead Him to judg - ment,

ff

Lead Him to judg - ment,

f

Lead Him to judg - ment,

ff

Bring Him to Pi - late!

f

Lead Him to judg - ment,

ff

Bring Him to Pi - late!

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

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

30 *ff* *accel.*

Piu mosso.
 way with Him, a - way with Him, a -
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -
 - way with Him, a - way, a-way, a-way, a-way, a - way with Him, a -

30 *Piu mosso.* *sff*

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

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

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

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

This block contains four vocal staves. Each staff begins with a treble clef and a key signature of one flat. The lyrics are '- way, a-way, a-way with Him!' repeated on each line. The musical notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'v' (vibrato) and 's' (sustained).

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'v' (vibrato) and 's' (sustained).

The piano accompaniment for the second system. It continues the musical texture with similar rhythmic patterns. A 'dim.' (diminuendo) marking is present at the end of the system.

The piano accompaniment for the third system. It features a 'poco' (poco ritardando) marking. The notation includes various rhythmic values and dynamic markings like 'v' and 's'.

The piano accompaniment for the fourth system. It includes a 'rall.' (rallentando) marking. The notation features longer note values and dynamic markings like 'v' and 's'.

The piano accompaniment for the fifth system. It includes a 'poco' marking and a 'pp' (pianissimo) marking. The notation includes various rhythmic patterns and dynamic markings.

Larghetto.

31 Baritone Solo. (CHRIST.)

mp

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

31 *Larghetto.*

pp

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

pp

poco accel. cresc.

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

poco accel. cresc.

32 *appassionato*

f

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

32

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

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

a tempo 33
walks with me.

CHORUS.

But the dis - ci - ples, they who

But the dis - ci - pies, they who

But the dis - ci - ples, they who

But the dis -

a tempo 33

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

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

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

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

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

now de - sert their Lord with one ac -

now de - sert their Lord with one ac -

de - sert their Lord with one ac -

poco rit.

34 *Poco meno mosso.*

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

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

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

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

poco rit.

34 *Poco meno mosso.*

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

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

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

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

Craig Peck

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

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

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

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

mf

35

Poco meno mosso.

Pass-es se - rene - ly on _____ T'wards the
 - rene-ly, se - rene - ly on _____ T'wards the
 - rene-ly, se - rene - ly on _____ T'wards the
 - rene-ly, se - rene - ly on _____ T'wards the

35

Poco meno mosso.

cresc. *f*

poco rall.

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

poco rall.

mp *p*

36

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

ci-ty that re - ject-eth Him.

36

pp tranquillo

poco rall mor - en -

pp

- do

pp

PRAYER OF THE HOLY WOMEN AND APOSTLES.

Andante con moto.

CHORUS.

Soprano I.

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

Soprano II.

mf

to Thee, Out of the

to Thee, Out of the

Alto I.

mf

to Thee, Out of the

Alto II.

mf

to Thee, Out of the

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

Tenor I.

mf

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

Tenor II.

mf

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

Bass I.

mf

Fa - ther Om - ni-po-tent, — to Thee,

Bass II.

mf

Fa - ther Om - ni-po-tent, — to Thee,

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

ff *rall.* *1 a tempo*

gath'ring gloom we cry. _____

gath'ring gloom we cry. _____

gath'ring gloom we cry. _____

gath'ring gloom we cry. _____

ff *rall.* *1 a tempo*

gath'ring gloom we cry. _____ Fa - ther Om -

gath'ring gloom we cry. _____ Fa - ther Om -

ff *rall.* *1 a tempo*

Out of the gloom we cry. _____ Fa - ther Om -

Out of the gloom we cry. _____ Fa - ther Om -

ff *rall.* *a tempo*

1

p

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

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

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

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

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

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

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

sff

2

poco rit - en - u - to

a tempo

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

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

poco rit - en - u - to

2

a tempo

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

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

2

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

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

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

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

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

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

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

dim. **3**
 — we cry, — we cry. — Our faith —

dim.
 — we cry, — we cry. — Our faith —

dim.
 — we cry, — we cry. — Our faith is —

dim.
 — we cry, — we cry. — Our faith is —

dim. **3**
 — we cry, — we cry. — Our faith —

dim.
 — we cry, — we cry. — Our faith —

dim. **f**
 — we cry, — Fa - ther Om - ni-po-tent, — Our faith —

dim. **f**
 — we cry, — Fa - -ther Om - ni-po-tent, — Our faith —

3
f **pp**

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

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

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

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

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

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

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

hd

mp

poco accel. - - - - *rall.*
cresc. *f* \wedge

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

cresc. *f* \wedge

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

cresc. *f* \wedge

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

cresc. *f* \wedge

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

poco accel. - - - - *rall.*
cresc. *f* \wedge

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

cresc. *f* \wedge

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

cresc. *f* \wedge

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

cresc. *f* \wedge

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

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

4 a tempo

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

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

Deep - er and deep - er the shadows

Deep - er and deep - er the shadows

4 a tempo

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

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

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

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

4 a tempo

pp

poco ritard. - -

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

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

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

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

poco ritard. - -

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

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

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

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

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

5
a tempo

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

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

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

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

5
a tempo

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

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

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

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

5

a tempo
pp

rall.

f *ff*
 help us and guide us. Lord of all,
 help us and guide us, Lord of all,

f *ff*
 all, help and guide us, Lord of all,
 all, help and guide us, Lord of all,

rall.

f *ff*
 help us and guide us, Lord of all,
 all, help and guide us, Lord of all,

f *ff*
 all, help and guide us, Lord of all,
 all, help and guide us, Lord of all,

rall. *f* *p* *p*

6

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

pp *pp* *pp* *pp*

This system contains four staves. The top two staves are vocal lines with lyrics "Lord of all." and "Lord of all." respectively. The bottom two staves are piano accompaniment. Dynamics include *pp* and *pp*. There are accents (^) and hairpins (>) over the notes.

6

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

pp *pp* *pp* *pp*

This system contains four staves. The top two staves are vocal lines with lyrics "Lord of all." and "Lord of all." respectively. The bottom two staves are piano accompaniment. Dynamics include *pp* and *pp*. There are accents (^) and hairpins (>) over the notes.

6

pp *p* *mp*

This system contains two staves of piano accompaniment. The top staff has a dynamic of *pp* and the bottom staff has a dynamic of *pp*. There is a *p* dynamic marking in the middle and an *mp* dynamic marking at the end. There are accents (^) and hairpins (>) over the notes.

poco rit.

This system contains two staves of piano accompaniment. It features a *poco rit.* marking. There are accents (^) and hairpins (>) over the notes.

7 *a tempo*

Thou In Heaven's clear light be-

Thou In Heaven's clear light be-

Thou In Heaven's clear light be-

Thou In Heaven's clear light be-

7 *a tempo*

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

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

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

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

7

pp a tempo

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

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

pp *poco rall.*

8

mf

The sounds of strife and sor - row

The sounds of strife and sor - row

The sounds of strife and sor - row

The sounds of strife and sor - row

8

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

sounds of strife and sor - row here,

8

mf a tempo

poco accel. cresc. *mf*

here, Dis-cord-ant — on our sen-ses

here, Dis-cord-ant — on our sen-ses

here, Dis-cord-ant — on our sen-ses

here, Dis-cord-ant — on our sen-ses

poco accel. cresc.

Dis-cord-ant — on our sen-ses fall;

Dis-cord-ant — on our sen-ses fall;

Dis-cord-ant — on our sen-ses fall;

Dis-cord-ant — on our sen-ses fall;

poco accel. cresc.

The image shows a page of musical notation for a piano accompaniment. It consists of four systems of vocal lines and two systems of piano accompaniment. The vocal lines are arranged in pairs, with the upper voice on the top staff and the lower voice on the bottom staff of each pair. The lyrics are written below the vocal staves. The piano accompaniment is shown in the bottom two systems, with the right hand on the top staff and the left hand on the bottom staff. The score includes performance markings such as 'poco accel. cresc.' and 'mf'. The key signature is B-flat major, and the time signature is 4/4. The lyrics are: 'here, Dis-cord-ant — on our sen-ses' and 'Dis-cord-ant — on our sen-ses fall;'. The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand.

f **9** *a tempo*

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

f *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

f *mp*

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

f *a tempo* *p* *p*

mf *mf*

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

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

pp *poco rall.*
 - ny, in calm and per - fect har - mo - ny.

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

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

pp *poco rall.*
 - ny, in calm and per - fect har - mo - ny.

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

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

pp *poco rall.*

10 *a tempo*

cresc. poco a poco

mf

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

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

cresc.

mf

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

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

10 *a tempo*

cresc.

mf

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

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

cresc.

mf

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

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

cresc.

10

mf a tempo

cresc. poco a poco

accel. - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

accel. - - -

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

Strength - en our faith and calm our fears,

f *accel.* - - -

poco più mosso. *rall.* - - - -

f *f* *f* *f*

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

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

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

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

poco più mosso. *rall.* - - - -

f *f* *f* *f*

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

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

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

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

f poco più mosso mf dim. rall. p

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

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

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

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

p *pp* *mf* *f*

Vale of Tears, 'Till at the last our souls

pp *a tempo* *mf*

11

largamente **ff**

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

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

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

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

largamente **ff**

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

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

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

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

sf *largamente* **fff**

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

pp *rall.*

in Thine E - ter - nal Rest.

pp *rall.*

in Thine E - ter - nal Rest.

pp *rall.*

in Thine E - ter - nal Rest.

pp *rall.*

in Thine E - ter - nal Rest.

pp *rall.*

in Thine E - ter - nal Rest.

pp *rall.*

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

pp *rall.*

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

IV.

PONTIUS PILATE.

Allegro moderato, ma maestoso.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the treble clef with triplets and accents, and a bass line with chords and eighth notes. Dynamics include *mp* and *f*.

Second system of the musical score. It continues the grand staff notation. The treble clef part has eighth-note triplets and accents. The bass line has chords and eighth notes. Dynamics include *mf* and *f*.

Third system of the musical score. It continues the grand staff notation. The treble clef part has eighth-note triplets and accents. The bass line has chords and eighth notes. Dynamics include *mf* and *f*.

Fourth system of the musical score. It continues the grand staff notation. The treble clef part has eighth-note triplets and accents. The bass line has chords and eighth notes. Dynamics include *cresc.*, *poco*, *a*, and *poco*.

Fifth system of the musical score. It continues the grand staff notation. The treble clef part has eighth-note triplets and accents. The bass line has chords and eighth notes. Dynamics include *pesante* and *poco rall.*. A first ending bracket is marked with a '1'.

a tempo

mf

CHORUS.

Soprano.

Contralto.

Tenor.

Bass.

2 a tempo

The night is past, the night is past,

The night is past, the night is past,

poco rit.

2 a tempo

mp

Bright glows the eastern sky. And as the sun, the

Bright glows the east-ern sky And as the

Bright glows the east-ern sky And as the

mp

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

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

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

f

3

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

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

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

f *mp*

3

f

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

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

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

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

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

4 *mp* *rall.*

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

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

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

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

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

mp a tempo *cresc.* *poco*

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

a *poco* *rall.*

5 Tenor Solo. PILATE.

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

sf sf *fp*

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

sf

CHORUS.

6 *Allegro molto.*

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

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

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

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

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

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

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

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

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

poco a poco accel.

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

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

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

poco a poco accel.

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

cresc.

Più Allegro.

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

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

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

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

Più Allegro.

sf

rall. **7** *Più moderato.*
sempre f

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

Cæ - sar, Find no such fault in Him!

Allegro molto.
8
CHORUS.
 He's a blas - phemer! He scorneth our Priest - hood, He de -
 He's a blas - phemer! He scorneth our Priest - hood, He de -
 He's a blas - phemer! He scorneth our Priest - hood, He de -
 He's a blas - phemer! He scorneth our Priest - hood, He de -

Allegro molto.
ff

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

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

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

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

A - way with Him!

A - way with Him!

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

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

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

f *ff*

rall.
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!
 - fied, cru - ci - fied, cru - ci - fied!

rall.
sf

Moderato.
 Tenor Solo. PILATE.

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

Priest con - demn or ac-quit Him!

sf *f cresc. ed accel.*

10

CHORUS.

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

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

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

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

sf

10

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

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

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

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

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

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

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

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

sf *sf* *sf* *sff*

Tenor Solo. PILATE.

con furore

mf meno mosso

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

silent silent

11 *Molto moderato.*

Poco più lento.
con affettuoso

He whose hands are stained with blood, — While this poor

Molto moderato. *Poco più lento.*

mp *f* *mf* *ppp* *sf* *dim.* *mp*

accel.

CHORUS.

vi-sion-a-ry harmeth none? —————

Let Him be

Let Him be

Let Him be

Let Him be

Let Him be

12 *Allegro moderato.*

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

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

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

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

Allegro moderato.

12

sf

cresc.

poco a poco accel.

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

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

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

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

poco a poco accel.

f molto marcato

Give us Ba-rab-bas! A-way withthis fel-low!

Give us Ba-rab-bas! A-way withthis fel-low!

f molto marcato

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

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

sf sf sf sf

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

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

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

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

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

13

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

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

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

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

13

sf *rall. e dim.*

poco *a* *poco*

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

cru - ci - fied!

poco *a* *poco*

pp *Andante*

14 *Andante.*

tranquillo

molto accel.

Allegro.
Soprano Solo. PILATE'S WIFE.

f *poco rit.* *a tempo*

O Pi-latel hear my voice, Have nought — to

Allegro. *mf* *poco rit.* *a tempo sf*

poco rit. *mf Più moderato.*

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

poco rit. *mp* *pp*

dim. e rall.

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

pp *pp* *rall.*

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

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

Molto espressivo. *mp a tempo* *pp*

cresc.

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

f *poco rall.* *a tempo*

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

poco rall. *a tempo*

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

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

rall. *f* *a tempo*

16

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

pp *pp*

poco accel.

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

poco accel.

poco rall.

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

poco rall.

f *rall.**dim.*

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

f *rall.* *dim.*

f *rall.*

*a tempo*17 *Poco più agitato.*

aye. ——— I dreamt that He Whom

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

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

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

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

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

Poco più mosso. *ff*

19 *Più moderato.*
Tenor Solo. PILATE.

Più moderato. Shall I crucify your

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

mf accel. *a tempo*

accel. **20 Molto Allegro.**
King of the Jews?—

CHORUS.

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

accel. **20 Molto Allegro.**
sf

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "No king but Cæ-sar, No king but Cæ-sar,". The piano accompaniment features a strong rhythmic pattern with accents and slurs. The dynamic marking *ff* (fortissimo) is present at the beginning of the vocal lines.

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

The second system continues the vocal and piano parts. The vocal parts repeat the lyrics "No king but Cæ-sar, No king but Cæ-sar," and "We have no king but Cæ-sar, We have no king but Cæ-sar,". The piano accompaniment continues with complex rhythmic patterns and dynamic markings such as *f* and *sf*.

no king but Cæsar!

no king but Cæsar!

we have no king but Cæsar!

we have no king but Cæsar!

sf *acc.*

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

21 *Poco più agitato.*

Soprano Solo. PILATE'S WIFE.

O Pi-late, hear my words! Have

mf *sf*

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

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

Listesso tempo.

più mosso.

22

mf *accel.*

a tempo
 Tenor Solo. PILATE.
f molto appassionato

Breath of my life, _____ in this strange

fff *rall.* - *mf a tempo*

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

f *mp*

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

rall. *rall.*

ff *rall.* *a tempo*

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

23

Yet not for thy sweet sake a-lone

f *rall.* *a tempo*

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

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

mp

poco rall.

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

poco rall. pp *p*

24

un poco più mosso.

a tempo The

f *sf* *sf*

cresc.

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

mp *mp*

poco tranquillo.

f *mp*

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

pp

accel.

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

accel.

rall.

this strange sad Man of Ga - li-lee.

fp *rall.* *pp*

25 *a tempo*
molto appassionato

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

f a tempo *f*

f

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

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

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

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

a tempo

to - day _____

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

26 *a tempo* *f*

Breath of my

sf *molto rit.* *a tempo*

f

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

f

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

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

f *rall.* *p a tempo*

27 *mf*

Yet not for thy sweet sake alone,

f *mp* *mf*

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

f

pleads for Him Whom now they seek to

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

poco rall. p

accel. a tempo

a tempo

accel. f sf

sf mf dim. e rall. mp

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

f *molto deciso*

Ye might - y gods of

Tenor Solo. PILATE.

f

Ye might - y gods of

Poco più mosso.

28

an - cient Rome.

Ye might - y

an - cient Rome.

Ye might - y

gods of an - cient Rome.

gods of an - cient Rome.

29 *mf*

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

mf

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

29

f

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

f

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

rall.

ac - tions seen. _____

rall.

ac - tions seen. _____

ff *rall.*

30 *a tempo*

Know that he fain would

mp

Know that I fain would mer-cy shew,

30 *a tempo*

mp

judge a-right, —

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

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

f *molto rall.*

Con - demn him

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

f *molto rall.*

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

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

a tempo
 light.
 light.

a tempo *mp*

Tenor Solo. PILATE. 31
 Shall I

dim. *poco rall.* *pp*

Allegro moderato.
 cru-ci-fy your King? cru -

Allegro moderato. *mf*

rall.

a tempo

- ci - fy this King of the Jews?

32 *Allegro molto.*

CHORUS.

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

32 *Allegro molto.*

sf

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

33

no king but Caesar!

no king but Caesar!

we have no king but Caesar! Let

we have no king but Caesar! Let

33

sf *mf* *cresc.*

Let Him be crucified,

Let Him be crucified,

Him be crucified, crucified,

Him be crucified, crucified,

sf

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

sf

34 *Allegro moderato.*
 Tenor Solo. PILATE.

f >
 Hypocrites!
dim. e rall.
 cru- - ci - fied, cru- - ci - fied!
 cru- - ci - fied, cru- - ci - fied!
dim. e rall.
 cru- - ci - fied, cru- - ci - fied!
 cru- - ci - fied, cru- - ci - fied!

34 *Allegro moderato.*
dim. e rall.

poco rall. dim.

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

sf *p poco rall.*

a tempo

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

a tempo

mf *mp*

accel. cresc. -

gods of my fa-thers Judge and ac-

accel. cresc. -

- f largamente *rall. -*

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

largamente *rall. -*

Grave.

CHORUS.

- na-tion.

pp

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

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

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

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

Grave.

poco accel.

pp

ppp

36 *Più agitato.*

rall.

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

Più agitato.

rall.

Al tempo

way!

pesante

Moderato.

dim.

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

mf *cresc.*

f molto rall.

37

a tempo (maestoso.)

CHORUS.

mf
Now lead they Je - - sus

mf
Now lead they Je - - sus

mf
Now lead they Je - - sus

37

a tempo (maestoso.)

f

forth, And in a pur - - ple robe

forth, And in a pur - - ple robe

forth, And in a pur - - ple robe

sf molto marcato *cresc.*

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

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

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

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

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

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

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

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

f dim.

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

weave a crown of thorns. Then smiting Him, with

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

38 Più moto.

mp cresc. ed accel. mf sf

accel.

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

rall.

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

ff *rall.*

pesante

rall. molto

39 *Molto maestoso.*

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

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

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

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

39 *Molto maestoso.*

sf *mf* *f*

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

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

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

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

sf *sf*

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

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

Musical notation includes vocal staves with lyrics and piano accompaniment with dynamic markings such as *sf* and *ff*.

40

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

see. _____ Come, Jews and Gen-tiles,

ff *sf* *mf*

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

come! _____ Put on your best ar - ray. _____

f

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

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

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

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

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

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

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

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

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

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

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

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

as - cends His throne to - day!

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

as - cends His throne to - day!

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

cresc.

41

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

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

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

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

41

mp

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

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

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

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

f

sf *rall.* *cresc.*

CHORUS.

42 *a tempo*

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

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

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

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

42 *sf a tempo*

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

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

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

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

sf *f* *sf*

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, featuring a steady rhythmic pattern with some triplet figures. The key signature has two flats, and the time signature is 4/4. The dynamic marking *ff* is present at the beginning of each line.

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

cresc. *sff rall.*

The second system continues the vocal and piano parts. The vocal lines have a more complex rhythmic pattern, including triplets and sixteenth notes. The piano accompaniment also features triplets and a more active bass line. The dynamic marking *ff* is used throughout, with a *rall.* marking at the end of the first line. The piano accompaniment includes a *cresc.* marking and a *sff rall.* marking at the end of the system.

43 *a tempo*

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

Cal - va-ry, march _____ to Calvary,

43 *a tempo*

sf

ff

sf

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. They all sing the lyrics "march to Cal-va-ry," with a fermata over the word "march". The piano accompaniment features a complex texture with many sixteenth notes and chords. Dynamic markings include *mf* and *dim.*, and a *poco* marking is present at the end of the system.

This system contains four vocal staves and a piano accompaniment. The vocal parts sing the lyrics "march to Cal - va-ry!". The piano accompaniment continues with a similar complex texture. Dynamic markings include *mp*, *a*, *poco*, *mp dim.*, and *pp*.

V.

CALVARY.

Andante con moto.

pp *sempre pp*

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

mp

The second system continues the piece with two staves. The dynamics are marked *mp* (mezzo-piano) in the second measure. The music maintains the dense, atmospheric quality of the first system.

mp

The third system features a first ending bracket labeled '1' above the upper staff in the second measure. The dynamic marking *mp* is present in the second measure.

cresc. - *f*

The fourth system shows a dynamic increase, with *cresc.* (crescendo) in the second measure and *f* (forte) in the third measure.

poco rit.

The fifth system concludes the piece with a *poco rit.* (poco ritardando) marking in the second measure. A fermata is placed over the final chord in the third measure.

CHORUS.

Soprano I.

2

a tempo

Soprano II.

Alto.

Through the gate-way of the ci-ty,

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

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

2

a tempo

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

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

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

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

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

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

mp cresc.

poco rit. *mp* *3 a tempo*

Je - sus pass - es. Now He falters,

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

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

poco rit. *pp*

now He stumbles, For the

now He stumbles, For the

now He stumbles, For the

mf *mf* *mf*

dim.

cresc. *cresc.* *cresc.*

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

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

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

mp *cresc.*

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

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

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

5 *p* \wedge

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

way of sor - row. Stained with blood and

mf *pp*

poco rall.

tears for ev - er.

tears for ev - er.

tears for ev - er.

poco rall. *pp a tempo*

6 *Moderato.*

f *mp*

Baritone Solo. CHRIST. *mf molto espressivo*

Women, weep not! women,

pp

poco rit.

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

pp *mf* *poco rit.*

a tempo

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

pp a tempo

f *poco rit.*

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

f *pp* *poco rit.*

a tempo *mf*

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

f a tempo *pp*

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

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

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

8 *a tempo (un poco più moto)*

weep not for Me!

a tempo *mp*

CHORUS.

molto espressivo

Tenor. Behold the Cross, the Cross up -

Bass. Behold the Cross, the Cross up -

mp

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

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

cresc. *poco a poco*

limbs they raise it on high, with strain ing

limbs they raise it on high, with strain - ing

cresc. *poco a poco*

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

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

rit. *a tempo*

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

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

dim. o rit. *a tempo*

9 Soprano. *mp*

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

9 Alto. *mp*

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

mp

mf

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

mf

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

p *cresc.* *poco a*

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

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

poco rit. *accel.*

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

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

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

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

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

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

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

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

- vine, the love Di - vine of Him who

più tranquillo *cresc.* *poco*

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

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

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

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

più tranquillo *cresc.* *poco*

a poco

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

a poco

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

a poco

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

a poco

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

a poco

shame Be - hold the love of Him who suffers there, Be -
 shame Be - hold the love, of Him who suf - fers there,
 shame Be - hold the love, the love of Him who suf - fers there,
 shame Be - hold the love, the love of Him who suf - fers, Be -

poco rall. **11** *a tempo*
 - hold the love of Him who suffers there, Pa - tient-ly
 Be - hold the love of Him who suf - fers,
 Be - hold the love of Him who suffers there, Pa - tient-ly
poco rall. *a tempo*
 - hold the love of Him who suf - fers,

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano and tenor range. The piano accompaniment is in the right and left hands. The music is in a key with two sharps (D major) and a 4/4 time signature. Dynamics include *f* and *P*.

For the sins — of the world, the sins, the
 sorrow and shame, For the sins — of the world, the sins, the
 For the sins — of the world, the sins, the
 sorrow and shame, For the sins — of the world, the sins, the

rall.
rall.
rall. dim.

The second system continues the musical piece with four vocal staves and piano accompaniment. The lyrics are repeated. The piano accompaniment features a prominent bass line. Dynamics include *rall.* and *dim.*

a tempo

sins of the world.

sins of the world.

sins of the world.

sins of the world.

p a tempo

p dim. rall. pp

12 *Allegro vivace.*

f sff

sf

Con furia.

CHORUS.

Come
Come

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

Con furia.

sf

down from the Cross Thou boaster! Des - troy-er of Temples! Mi-
down from the Cross Thou boaster! Des - troy-er of Temples! Mi-
Cross, _____ Come down! Des - troy-er of Temples! Mi-
Cross, _____ Come down! Des - troy-er of Temples! Mi-

sf

13 *ff* *b*

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

-ra - cu-lous Builder! Ha! Ha! Ha, ha, ha!

13 *sf*

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha!

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

Ha! Ha! Ha, ha, ha! Come down from the Cross, Blas-

sf *sf* *sf*

Come down from the Cross, Blas - phemer!
 Come down from the Cross, Blas - phemer!
 -phemer! Come down from the Cross, Come down! Thou
 -phemer! Come down from the Cross, Come down! Thou

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

Thou sa - viour of others, Thou
 Thou sa - viour of others, Thou
 Son_ of God, Thou Son_ of God,
 Son_ of God, Thou Son_ of God,

The second system continues the vocal and piano parts. The lyrics are printed below the vocal staves. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *cresc.* (crescendo). The piano part features a series of chords and moving lines, with some notes marked with accents. The key signature and time signature remain the same as in the first system.

14 *ff*

sa-viour of others, Save now Thy-self, save

sa-viour of others, Save now Thy-self, save

Save now Thy-self, save

Save now Thy-self, save

14 *sf* *molto marcato* *ff*

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

now Thy-self, save now Thy-

f

-self!

-self!

-self!

-self!

15

f Come down from the

f Come down from the

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

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

15

sempre f

cresc. - - - mf - poco - -

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

Cross, Pre - ten - der! Thou Ru - ler of Is - rael, Come down from the

Thou Ru - ler of Is - rael, Come down from the

Come down from the

mf cresc. - - - poco - -

- a - - poco

Cross, Come down from the Cross, And

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

- a - - poco

Cross, Thou Ru - ler of Is - rael, Come down from the Cross, And

Cross, Come down from the Cross, And

- a - - poco

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

we will be-lieve Thee, and we will be-lieve Thee! Ha! Ha!

sf sf

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

Ha, ha, ha! Ha! Ha! Ha, ha, ha!

sf sf sf

16

ff Where _____ is the God then, _____ In

ff Where _____ is the God then, _____ In

ff Where is the God, _____ where is the God then, _____ In

ff Where is the God, _____ where is the God then, _____ In

16

5f

Whom Thou hast trust - ed? _____ Where _____

Whom Thou hast trust - ed? _____ Where _____

Whom Thou hast trust - ed? _____ Where is the God, _____

Whom Thou hast trust - ed? _____ Where is the God, _____

is the God, then, In Whom Thou hast trust-
 is the God, then, In Whom Thou hast trust-
 where is the God, then, In Whom Thou hast trust-
 where is the God, then, In Whom Thou hast trust-

sf *cresc.*

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

accel. *sf*

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

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

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

18

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

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

poco rit.

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

poco rit.

19 *a tempo*

Tenors. - yond!

Basses.

Remembrance in the world that lies be - yond!

Remembrance in the world that lies be - yond!

19 *a tempo*

pp

L'istesso tempo.

f

Baritone Solo. CHRIST. 20 *molto espress.*

poco rall. *a tempo* Be not a -

pp

p *v.* *v.*

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

f *A*

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

cresc.

poco rit. *A*

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

poco rit. *p* *mf*

a tempo (animato) *rit.*

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

a tempo *rit.* *mp*

a tempo

Par - a - dise.

a tempo

Musical score for the first system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a dynamic marking of *mf* and various articulation marks like accents and slurs. The key signature has one sharp (F#).

Musical score for the second system, primarily piano accompaniment. It includes a dynamic marking of *rall.* (rallentando) and various musical notations such as slurs and accents. The key signature has one sharp (F#).

21 *a tempo*

cresc.

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

a tempo

Musical score for the third system. It features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a dynamic marking of *pp* (pianissimo) and various musical notations. The key signature changes to two sharps (F# and C#).

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

Musical score for the fourth system, primarily piano accompaniment. It includes a dynamic marking of *mp* (mezzo-piano) and various musical notations. The key signature has two sharps (F# and C#).

largamente

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

mf

poco rall.

rapture of the blessed ones at rest In

mf

a tempo

Par - - a - dise.

mp *cresc.*

22

poco rit. *a tempo*

pp

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

cresc.

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

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

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

poco accel. *accel.* *poco* *a*

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

cresc. *rall.* *largamento*

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

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

rall. *a tempo*

rall. *a tempo*

f *cresc.*

mf *dim.* *rall.* *pp* *rall.*

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

mp Alto. At the

23 *Moderato.* *pp* *pp*

CHORUS.

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

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

pp

pp

sorrow, Kneel the faithful wo - men, weeping,

sor - - row, Suff' - ring as

24

When the ones they love are tortur'd,

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

24

p

p

And they have no pow'r to save them, no pow'r to

And they have no pow'r to save them, no pow'r to

pp

save them.

save them.

pp

poco rall.

25 Soprano Solo. MARY- JESUS' MOTHER.

mp *molto espressivo*

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

pp

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

pp

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

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

poco rit.

poco rit.

26 Contralto Solo. MARY MAGDALENE.

a tempo

mf

Friend of sinners, I am kneeling

pp a tempo

mp dim.

pp

poco rit.

a tempo

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

poco rit.

pp a tempo

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

By the nails that tear — and rend Thee.

By the nails that tear — and rend Thee.

27

Mezzo-Soprano Solo. MARY, WIFE OF CLEOPHAS.

Master! mas - ter! I am praying,

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *pp* (pianissimo).

suf - fer, strength to suf - fer In this

poco rit.

The second system continues the vocal and piano parts. The vocal line has a slight downward inflection. The piano accompaniment features a *poco rit.* (ritardando) marking. Dynamics include *pp*.

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

poco rit.

sempre pp

The third system continues the piece. The piano accompaniment is marked *sempre pp* (pianissimo sempre). The vocal line has a *poco rit.* marking. Dynamics include *pp*.

hour of pain and dark - ness.

a tempo

pp a tempo

The fourth system concludes the page. The vocal line is marked *a tempo*. The piano accompaniment is marked *pp a tempo*. Dynamics include *pp*.

MARY I.
a tempo

28

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

MARY II.

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

MARY III.

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

28

pp *a tempo*

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

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

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

pp

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

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

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

pp

rit. poco **29** *a tempo*

At Thy Cross in sor-row kneeling, Son of Man and Friend of sinners,
 sor - row, in sor-row kneeling, Son of Man and Friend of sinners,
 At Thy Cross in sor - row kneeling, Son of Man and Friend of sinners,

rit. poco **29** *mp a tempo*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat major/D minor). The piano accompaniment is in bass clef. The tempo markings are *rit. poco* and *a tempo*. The number 29 is prominently displayed above the first vocal staff and above the piano accompaniment. The lyrics are: "At Thy Cross in sor-row kneeling, Son of Man and Friend of sinners, sor - row, in sor-row kneeling, Son of Man and Friend of sinners, At Thy Cross in sor - row kneeling, Son of Man and Friend of sinners,".

Son of Man and Friend of sinners, Sa - viour of the meek and lowly,
 Son of Man and Friend of sinners, Sa-viour of the meek and lowly,
 Son of Man and Friend of sinners, Sa-viour of the meek and lowly,

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Son of Man and Friend of sinners, Sa - viour of the meek and lowly, Son of Man and Friend of sinners, Sa-viour of the meek and lowly, Son of Man and Friend of sinners, Sa-viour of the meek and lowly,".

Help - er of the weak and helpless, We are weep - ing, we are
 Helper of the weak and helpless, We are weep - ing, we are
 Helper of the weak and helpless, We are weep - ing, we are

The third system of the musical score continues the vocal lines and piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are: "Help - er of the weak and helpless, We are weep - ing, we are Helper of the weak and helpless, We are weep - ing, we are Helper of the weak and helpless, We are weep - ing, we are". The piano accompaniment includes a dynamic marking of *p* (piano).

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

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "pray-ing, At Thy Cross in sor-row kneeling, in sorrow kneeling,". The first vocal line has a dynamic marking of *p* and a *dim.* marking. The second and third vocal lines also have *p* and *dim.* markings. The piano accompaniment features a steady eighth-note accompaniment in the left hand and chords in the right hand, with dynamics *p*, *pp*, *dim.*, and *rit.* indicated.

kneel-ing, kneel-ing, in sor-row kneel-ing.
 kneel-ing, kneel-ing, in sor-row kneel-ing.
 kneel-ing, kneel-ing, in sor-row kneel-ing. *tranquillo*

rit. *rit.* *rit.* *tranquillo*

The second system of the musical score continues the vocal and piano parts. The lyrics are: "kneel-ing, kneel-ing, in sor-row kneel-ing." repeated three times. The first two vocal lines have a *rit.* marking. The third vocal line has a *rit.* marking and then transitions to *tranquillo*. The piano accompaniment continues with the same accompaniment pattern, with a *pp* dynamic marking and a *tranquillo* marking.

rall. e dim. *pp* *silent*

The third system of the musical score shows the piano accompaniment concluding the piece. The lyrics are: "*rall. e dim.*" and "*pp* *silent*". The piano part features a *rall. e dim.* marking and a *pp* dynamic marking, ending with a *silent* instruction. The piano accompaniment consists of chords and arpeggiated figures in both hands.

30 *Allegro molto.*

pp

cresc. molto
sff

cresc.
poco a poco

f
cresc.

sff
sf

31

mf
cresc. - - - poco - -

- a - - - poco -

Piano introduction with treble and bass staves. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

CHORUS.

Lol at the sixth hour, o-ver

Lol at the sixth hour, o-ver

Lol at the sixth hour, o-ver

Lol at the sixth hour, o-ver

Four vocal staves for a chorus, each with the lyrics "Lol at the sixth hour, o-ver". The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Piano accompaniment for the chorus, featuring treble and bass staves. The bass line has some blacked-out sections, likely indicating a specific performance or recording detail.

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

all the land The dark - - -

Four vocal staves for a chorus, each with the lyrics "all the land The dark - - -". The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Piano accompaniment for the second chorus, featuring treble and bass staves. The bass line has some blacked-out sections, likely indicating a specific performance or recording detail.

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

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

mf

This system contains the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The music is in a key signature of one flat. The dynamic marking *mf* is present. The piano part consists of a melodic line in the right hand and a bass line in the left hand. There are slurs and accents over the notes.

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

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

sfmf

This system contains the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The music is in a key signature of one flat. The dynamic marking *sfmf* is present. The piano part consists of a melodic line in the right hand and a bass line in the left hand. There are slurs and accents over the notes.

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

sun is blot - - - - - ted

This section contains four vocal staves. Each staff has a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'sun is blot - - - - - ted' are written below each staff. The first three staves have a vocal line with a slur over the first two notes and a fermata over the last note. The fourth staff has a similar vocal line but with a different phrasing.

Piano accompaniment for the first system, featuring a treble and bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with dotted notes and rests.

out. Dark - - -

out. Dark - - -

out. Dark - - -

out. Dark - - -

This section contains four vocal staves. Each staff has a treble clef and a key signature of two flats. The lyrics 'out. Dark - - -' are written below each staff. The first three staves have a vocal line with a slur over the first two notes and a fermata over the last note. The fourth staff has a similar vocal line but with a different phrasing.

Piano accompaniment for the second system, featuring a treble and bass clef. The right hand plays a complex melodic line with many slurs and accents, while the left hand plays a bass line with dotted notes and rests.

ness! Dark - - - ness!

ness! Dark - - - ness!

ness! Dark - - - ness!

mf

cresc.

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

32

Molto moderato.

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

32

Molto moderato.

pp
f

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

mf

Thee, Out of the gath-ring gloom, we cry. *ff*

Thee, Out of the gath-ring gloom, we cry. *ff*

Thee, Out of the gath-ring gloom, we cry. *ff*

Thee, Out of the gath-ring gloom, we cry. *ff*

silent. silent.

Allegro molto.

33

p *cresc.* *poco* *a*

poco

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

mf In the fields the cat-tle, hum-ble chil-dren of the

sf *mf*

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

Lord, af - fright - ed stand.

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

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

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

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

Wild
Wild
Wild
Wild

cresc. - *accel.* - - - - - **34**

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

cresc. - *accel.* - - - - - **34**

eyes are raised to the aw - ful sky,

eyes are raised to the aw - ful sky,

cresc. - *accel.* - - - - - **34**

f

Più allegro.

And ter-ror

And ter-ror

And ter-ror

And ter-ror

Più allegro.

reigns for three long hours, su-preme in ev-ry heart,

reigns for three long hours, su-preme in ev-ry heart,

reigns for three long hours, su-preme in év-ry heart,

reigns for three long hours, su-preme in ev-ry heart,

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

Ter-ror reigns for three long hours— su -

rall.
- preme in ev' - ry heart.

rall.
- preme in ev' - ry heart.

rall.
- preme in ev' - ry heart.

rall.
- preme in ev' - ry heart.

rall.
mp

35

f a tempo

36 *Molto moderato.*
Baritone Solo. CHRIST.

Molto moderato.

f *>* *>*

My God! My God!

mf *pp* *pp sempre*

piu espressivo

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

pp

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

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

accel. *rall.*

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

pp

37 *Molto allegro.*

CHORUS.

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

He call-eth E - li-as! Now we shall see Whether E -

37 *Molto allegro.*

Whether E -

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

- li-as will come and de - liv - er Him.

poco rall.

sf

38 *Meno mosso.*
Baritone Solo. CHRIST.

mp

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

Meno mosso.

pp

mp

I com - mend! In - to Thy hands

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

SOLI.

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

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

Baritone.
mp
It is fin - ish'd.

Grandioso.

CHORUS.

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

Grandioso.

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

Adagio

sf

rall.

SOLI & CHORUS.

MARY I and Soprano. *f*

MARY II & III and Contralto.

PILATE and Tenor.

Bass.

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

40

pesante

f

L'istesso tempo.

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

fin-ish'd! He hath triumph'd! It is fin-ish'd! He hath triumph'd!

L'istesso tempo.

sf

sf

sf

sf

L'istesso tempo.

ff
 Christ hath triumph'd, Christ hath triumph'd! Sin and death to
 Christ hath triumph'd, Christ hath triumph'd! Sin and death to
 Christ hath triumph'd, Christ hath triumph'd! Sin and death to
 Christ hath triumph'd, Christ hath triumph'd! Sin and death to

L'istesso tempo.

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

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

aye is sealed. — Christ hath tri - umph'd.

cresc.

41 *mf*

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

mf

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

mf

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

mf

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

41

mf *cresc.* *molto*
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -

mf *cresc.* *molto*
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -

mf *cresc.* *molto*
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -

mf *cresc.* *molto*
 - cross the skies, And the quiet dead, a - wak - end, From their riv - en graves a -

ff
 - rise, from their riv - en graves a - rise. —

ff
 - rise, a-rise, from their riv - en graves a - rise. —

ff
 - rise, a-rise, from their riv - en graves a - rise. —

ff
 - rise, a-rise, from their riv - en graves a - rise. —

42

p Hark! hark! **THREE SOLO VOICES.** *mp* 'Tis the
p Hark! hark! *mp* 'Tis the
p Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.
p Hark! a song of tri-umph ri-ses O'er earth's tumult far a - way.

42

fp

Choir an - gel - ic singing In the land of per - fect day. —
 Choir an - gel - ic singing In the land of per - fect day. —

pp *CRSC.*

THREE SOLO VOICES.

CHORUS.

43 *mp*

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way. 'Tis the

mp

Hark! a sound of tri-umph ri - ses O'er earth's tumult far away. 'Tis the

mp

Hark! a sound of tri-umph ri - ses O'er earth's tumult far a-way.

mp

Hark! a sound of tri - umph O'er earth's tumult far a-way.

43

mp

f

Choir an - gel - ic sing - ing In the land of per - fect

Choir an - gel - ic sing - ing In the land of per - fect

pp

44

day. _____

day. _____

CHORUS.

ff Christ hath

ff Christ hath

ff Christ hath

ff Christ hath

44

sf

f

tri - umph'd.

tri - umph'd.

tri - umph'd.

tri - umph'd.

mp *cresc.* *poco a poco*

Sure - ly He who meek - ly suf-fer'd

mp *cresc.* *poco a poco*

Sure - ly He who meek - ly suf-fer'd

mp *cresc.* *poco a poco*

Sure - ly He who meek - ly suf-fer'd

mp *cresc.* *poco a poco*

Sure - ly He who meek - ly suf-fer'd

mp *cresc.* *poco a poco*

Shame and grief, and pain un-told, Was in truth the
 Shame and grief, and pain un-told, Was in truth the
 Shame and grief, and pain un-told, Was in truth the
 Shame and grief, and pain un-told, Was in truth the

cresc. *poco* *a* *poco*
 Man of Sor-rows Promised by the Seer, the Seer of old.—
cresc. *poco* *a* *poco*
 Man of Sor-rows Promised by the Seer, the Seer of old.—
cresc. *poco* *a* *poco*
 Man of Sor-rows Promised by the Seer, the Seer of old.—
cresc. *poco* *a* *poco*
 Man of Sor-rows Promised by the Seer, the Seer of old.—

45

Sure - ly He whom men re-ject - ed Was the Son of God _____ most

Sure - ly He whom men re-ject - ed Was the Son, the Son of God most

Sure - ly He whom men re-ject - ed Was the Son of God _____ most

Surely He whom men re-ject - ed Was the Son, the Son of God most

45

f

cresc.

High, _____ Conqueror of Sin and Sa - tan,

High, _____ Con - quer-or of Sin and Sa - tan,

High, Conqueror, Con - quer-or of Sin and Sa - tan,

High, Conqueror, Conqueror of Sin and Sa - tan,

pesante 46 *rall.*

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

Lord of all E - ter - ni - ty! Lord of all E -

ff *rall.*

a tempo

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

- ter - ni - ty!

ff a tempo

rall. *ff*