

NOVELLO'S ORIGINAL OCTAVO EDITION.

P 64

THE
PASSION OF OUR LORD

ACCORDING TO S. MATTHEW.

SET TO MUSIC BY

JOHN SEBASTIAN BACH

EDITED BY

EDWARD ELGAR AND IVOR ATKINS.

PRICE TWO SHILLINGS AND SIXPENCE.

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PREFACE.

No apology is offered for presenting a new edition of Bach's "St. Matthew Passion"; there must always be room for every effort to do justice, in an English form, to the noblest sacred work in existence.

In preparing this edition, our aim has been :—

(a) In the recitatives, to retain the words of the Authorised Version, and at the same time to reproduce Bach's declamation as closely as the English words allow. (b) In the other portions, to adopt a translation which should present, as clearly as possible, Bach's unique method of setting his libretto.

RECITATIVES.

In adapting the A.V. it has been thought well in a few cases to alter the sequence of the words in order to preserve some characteristic point of the German version, or Bach's illuminative treatment of important words, *e.g.*, the end of No. 8, and again in No. 73, where the musical setting makes the transposition of some words imperative.

In one number (No. 54), owing to the directness of the English text, there are fewer syllables than in Luther's version. It was important to adhere to the actual words of the narrative without any repetition, and this has been done by a slight rearrangement of the musical passage.

In the punctuation of the recitatives, the Oxford Reprint (1911) of the 1611 Edition of the A.V. has been followed.

LIBRETTO.

Two translations were placed at our disposal by the publishers—those of Miss Johnston and Dr. Troutbeck. This edition aims at retaining all that is best in both. Where neither was completely satisfactory, our object has been to replace it by a translation more faithful to the original. The oldest English version, that of Miss Johnston, beautiful as it is in its simplicity, is marred occasionally by a departure from the sense of the original; for example, "O Mensch, bewein' dein' Sünde gross" (No. 35) is made to end with a doxology, instead of presenting the picture of Christ's suffering on the Cross, and in No. 29 the verse scheme does complete violence to Bach's musical phrases.

The libretto was the first consideration, and its revision has been the care of Mr. Ivor Atkins. From the outset, he was aided by the greatly-valued co-operation of Professor Charles Sanford Terry, M.A., who devoted himself unsparingly to the work of comparison and adaptation.

Modern Bach criticism, as exemplified in the writings of Parry, Spitta, Pirro, Schweitzer, Heuss, and others, has made it abundantly clear that if justice is to be done to Bach's methods, in particular to his pictorial and dramatic treatment of the libretto, a very great responsibility must be felt in the right choice of words, and especially the placing of the words in an already-existing musical framework.

It is hoped that the occasional changes which have been made, however they may be judged from a literary point of view, will be found to be justified by the light which they throw upon the characteristic side of Bach's work, and above all on his unerring sense of the colour of words.

CHORALES.

Where the translations are not those of Miss Johnston or Dr. Troutbeck, they have been drawn, with some modifications, from various hymnologies, and are the work of Miss Frances Cox, Miss Catherine Winkworth, Dr. J. W. Alexander, and Sir Henry Baker. Others have been wholly or partly written by the Rev. Rodney Fowler, Miss H. Cam, and Professor C. S. Terry.

Special importance attaches to the Chorales. Picander, the writer of the lyrical portions of the libretto, was not entrusted with the choice of words for them. From various sources, Bach himself selected verses well-known and popular with Lutheran congregations, the aptness of which satisfied him as commentaries on the scenes immediately preceding them. In this edition the greatest care has been taken to provide a translation which shall reflect faithfully the particular commentary insisted upon by Bach, and in one instance we have been guided by the principle of familiarity which actuated him, and have included two verses of Sir Henry Baker's "O sacred Head surrounded," although it is a translation from the Latin original.

There can be no doubt that to carry out Bach's intentions, the Chorales should be accompanied in every instance by the orchestra, and should be sung with the natural expression called forth by the preceding scene. Such expression should be of a broad, corporate character, sympathy and sincerity alone being needed to secure it. To save space, the accompaniment, which is practically entirely reproduced from the voice parts, is not printed separately here.

CORO I. CORO II.

Bach divided his forces into two groups, each consisting of a separate orchestra, chorus, and soloists. Each group is referred to in the full score as Coro I. or Coro II., or when combined as Coro I. II. All the Recitatives and most of the Solos are assigned to Coro I. (*i.e.*, to Orchestra and Soloists in the 1st group), and in this edition, unless otherwise specified (*e.g.*, Nos. 12, etc.), Coro I. is to be understood.

TEMPI, EXPRESSION, Etc.

Bach very rarely indicated the tempi. Where he has done so, his directions are printed in italics. The editors are responsible for those in roman type.

Expression marks printed in italics are Bach's; those in other type are the editors'. As Bach did not use any of the following signs: \leftarrow \rightarrow \wedge $>$ $-$ or *cresc.* or *dim.*, those used will be recognized as editorial.

PHRASING.

The full score of the Bach Gesellschaft Edition has been followed. Bach's phrasing is a special study and, if interpreted with a modern, rigid sense of bar lines, frequently becomes stiff and distorted. The same phrasing is immediately rendered clear, when treated with the elasticity and freedom demanded by the outline, or, in many instances, by the sense of the words.

The phrasing of No. 35 is of particular importance; the semiquavers are slurred in two's, and, in each case, the second semiquaver should be played lightly. Following Gervaert, we have written out two bars in full, indicating the manner in which the phrasing should be interpreted.

ORNAMENTATION.

Unfortunately, very vague ideas are held as to the execution of Bach's ornaments, in spite of the valuable work done by Dannreuther (*Mus. Orn.* Vol. I.), who is the chief authority on the subject.

Though it is manifestly impossible to arrive at an interpretation which shall satisfy every one, yet it may be useful to indicate some cases where Bach's music has suffered much from ambiguity of interpretation.

No. 33 (p. 64). The passage written thus :—

Ex. 1. *Andante moderato.*
Fl. & Ob.
un poco piano.

should be performed thus :—

Ex 2.

No. 47 (p. 112). The first four bars of the Violin Solo :—

Ex. 3.

which are more or less a key to the whole, should be executed thus :—

Ex. 4.

No. 76 (p. 186). Alto part, first bar, should be sung thus :—

Lord Je - - - sus

In No. 78 we have inserted appoggiature where we think they were intended by Bach, and have placed them in parentheses so that they can easily be omitted by those who do not accept them. It is possible that the appoggiature which are found in the orchestral parts of No. 33 should be incorporated in the solo parts, but this opens up a large question, and we have preferred to leave the number as printed in the Bach Gesellschaft score.

SCENES.

In dividing the work into Scenes, we have followed Gevaert and Heuss in the main. There can be no doubt that such divisions are of the greatest help in making Bach's treatment of the Gospel narrative clear to the hearer.

Many valuable suggestions have been adopted from Parry's "Bach," Heuss's "S. Matthäus' Passion," Pirro's "L'Esthétique de J. S. Bach," and Schweitzer's monumental work, now fortunately accessible to English readers in Ernest Newman's translation.

No author has shown more clear understanding of the nobility and spirituality of Bach's Passion than Sir Hubert Parry, and the particular chapter which he devotes to this work has been of the greatest assistance to us; his general view of Bach must always be a source of inspiration to students of the master.

Numbers which may be omitted are indicated thus † In the recitatives the asterisk is used to indicate where the accompaniment of the strings ceases.

THE PIANOFORTE PART.

The pianoforte part is based upon the version of A. B. Marx, but an entire revision was rendered necessary to make it conform to the full score issued by the Bach Gesellschaft, which must now be taken to be the definitive edition. In one or two instances we have added the sign *tr* in parentheses in places where it is practically certain that a shake was intended.

Following Bach's direction *Violoncelli concordant Violis*, we have embodied the 'cello part played in No. 33 in the pianoforte arrangement. There is evidence that the 'cellos played in this number at Mendelssohn's revival of the work in 1829. The solo and chorus parts used on that occasion are still in existence, and an examination of them shows the necessary instrumental cues written at the 'cello pitch (an octave below the violas).

We acknowledge with gratitude help of various kinds received from Miss Ella Gibbs, Mr. Harry Evans, Miss I. Meiklejohn, Mr. A. E. Brent Smith, and others, and our special thanks are offered to Mr. Ernest Newman for many valuable suggestions.

EDWARD ELGAR.

IVOR ATKINS.

ST. MATTHEW PASSION.

PART I.

PROLOGUE.

No. 1.

Come, ye daughters, share my mourning ;
See Him ! Whom ? The Bridegroom Christ.
See Him ! How ? A spotless Lamb.
See it ! What ? His patient love.
Look ! Look where ? On our offence.
Look on Him. For love of us
He Himself His Cross is bearing.

CHORALE.

O Lamb of God most holy,
Who on the Cross didst languish ;
O Saviour, meek and lowly,
Who suffered bitter anguish ;
The sins of man Thou bearest,
Our every grief Thou sharest. .
Have mercy on us, O Jesu.

THE ANNOUNCEMENT OF THE PASSION.

No. 2.—RECIT.

When Jesus had finished all these sayings, He said unto His disciples, Ye know that after two days is the Passover, and the Son of Man is betrayed to be crucified.

No. 3.—CHORALE.

O blessed Jesu, how hast Thou offended,
That now on Thee such judgement has descended ?
Of what misdeed hast Thou to make confession ?
Of what transgression ?

THE RULERS CONSPIRE AGAINST CHRIST.

No. 4.—RECIT.

Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas, and consulted that they might take Jesus by subtilty, and kill Him. But they said,

No. 5.—CHORUS.

Not upon the feast, lest haply there be an uproar among the people.

THE ANOINTING AT BETHANY.

No. 6.—RECIT.

Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman, having an alabaster box of very precious ointment, and poured it on His head, as He sat at meat. But when His disciples saw it, they had indignation, saying,

No. 7.—CHORUS.

To what purpose is this waste ? For this ointment might have been sold for much, and given to the poor.

No. 8.—RECIT.

When Jesus understood it, He said unto them, Why trouble ye the woman? For she hath wrought a good work upon Me. For ye have the poor always with you, but Me ye have not always. For in that she hath poured this ointment on My Body, she did it for my burial. Verily I say unto you, Wheresoever this Gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told of her for a memorial.

No. 9.—RECIT.

My Master and my Lord,
In vain do Thy disciples chide Thee
Because this pitying woman,
With ointment sweet, Thy flesh
For burial maketh ready.
O grant to me, beloved Lord,
The tears wherewith my heart o'erfloweth
An unction on Thy head may pour.

No. 10.—ARIA.

Grief for sin
Rends the guilty heart within.
May my weeping and my mourning
Be a welcome sacrifice.
Loving Saviour, hear in mercy !

THE TREASON OF JUDAS.

No. 11.—RECIT.

Then one of the twelve, called Judas Iscariot, went unto the chief priests, and said, What will ye give me, and I will deliver Him unto you? And they covenanted with him for thirty pieces of silver. And from that time he sought opportunity to betray Him.

No. 12.—ARIA.

Break in grief, Thou loving heart ;
For a son whom Thou hast nourished,
Yea, a friend whom Thou hast cherished,
Gathers cruel foes around Thee,
And will like a serpent wound Thee.

THE PREPARATION OF THE PASSOVER.

No. 13.—RECIT.

Now the first day of the feast of unleavened bread, the disciples came to Jesus, saying unto Him,

No. 14.—RECIT.

Where wilt Thou that we prepare for Thee to eat the Passover?

No. 15.—RECIT.

And He said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand, I will keep the Passover at thy house with My disciples. And the disciples did, as Jesus had appointed them, and they made ready the Passover. Now when the even was come, He sat down with the twelve. And as they did eat, He said, Verily I say unto you, that one of you shall betray Me. And they were exceeding sorrowful, and began every one of them to say unto Him,

CHORUS.

Lord, is it I?

No. 16.—CHORALE.

My sin it is which binds Thee,
With anguish deep surrounds Thee,
And nails Thee to the Tree ;
The torture Thou art feeling,
Thy patient love revealing,
'Tis I should bear it, I alone.

THE INSTITUTION OF THE EUCHARIST.

No. 17.—RECIT.

And He answered and said, He that dippeth his hand with Me in the dish, the same shall betray Me. The Son of Man goeth as it is written of Him : but woe unto that man by whom the Son of Man is betrayed : It had been good for that man, if he had not been born. Then answered Judas, which betrayed Him, and said, Master, is it I? He said to him, Thou hast said. And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat, this is My Body. And He took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it ; For this is My Blood of the New Testament, which is shed for many for the remission of sins. But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's Kingdom.

No. 18.—RECIT.

Although our eyes with tears o'erflow,
Since Jesus now must from us go,
His gracious promise doth the soul uplift.
His Flesh and Blood, O precious gift !
He leaves us for our souls' refreshment.
As He while in the world did love His own,
So now, with love unchanging,
He loves them still unto the end.

No. 19.—ARIA.

Jesus, Saviour, I am Thine,
Come and dwell my heart within.
All things else I count but loss,
Glory only in Thy Cross.
Dearer than the world beside
Is the Saviour who hath died.

AT THE MOUNT OF OLIVES.

No. 20.—RECIT.

And when they had sung an hymn, they went out into the mount of Olives. Then saith Jesus unto them, All ye shall be offended because of Me this night, for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad. But after I am risen again, I will go before you into Galilee.

No. 21.—CHORALE.

Receive me, my Redeemer,
My Shepherd, make me Thine ;
Of every good the fountain,
Thou art the spring of mine.
How oft Thy words have fed me
On earth with angels' food,
How oft Thy grace hath led me
To highest, Heavenly good.

PETER'S DENIAL FORETOLD BY CHRIST.

No. 22.—RECIT.

Peter answered, and said unto Him, Though all men shall be offended because of Thee, yet will I never be offended. Jesus said unto him, Verily I say unto thee, That this night before the cock crow, thou shalt deny Me thrice. Peter said unto Him, Though I should die with Thee, yet will I not deny Thee. Likewise also said all the disciples.

No. 23.—CHORALE.

Here would I stand beside Thee ;
 Lord, bid me not depart !
 From Thee I will not sever,
 Though breaks Thy loving heart.
 When bitter pain shall hold Thee
 In agony opprest,
 Then, then will I enfold Thee
 Within my loving breast.

THE AGONY IN THE GARDEN.

No. 24.—RECIT.

Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go yonder and pray. And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful, and very heavy. Then saith He unto them, My soul is exceeding sorrowful, even unto death: tarry ye here and watch with Me.

No. 25.—RECIT.

O grief ! how throbs His heavy-laden breast !
 His spirit faints, how pale His weary face !
 He to the Judgment-hall is brought,
 There is no help, no comfort near.
 The powers of darkness now assail Him,
 His chosen friends will soon forsake Him.
 Ah ! if my love Thy stay could be,
 If I could gauge Thy grief, and share it,
 Could make it less, or help to bear it,
 How gladly would I watch with Thee

CHORALE.

My Saviour, why must all this ill befall Thee ?
 My sin, alas ! from highest Heaven did call Thee.
 God took the debt from me, who should have paid it ;
 On Thee He laid it.

No. 26.—ARIA.

I would beside my Lord be watching.
 By His Cross
 I am saved from sin and loss ;
 His sorrows win my soul its ransom.

CHORUS.

And so our sin will fall asleep.
 The griefs that He for us endureth,
 How bitter, yet how sweet, are they.

CHRIST'S PRAYER IN THE GARDEN.

No. 27.—RECIT.

And He went a little farther, and fell on His face, and prayed, saying, O My Father, if it be possible, let this cup pass from Me: nevertheless, not as I will, but as Thou wilt.'

No. 28.—RECIT.

The Saviour, low before His Father bending,
To gain for man by His oblation
A full salvation,
The love of God toward man commendeth.
He now will drink the Cup
Unto its last and bitterest dregs,
Which with the sin of men is filled
And overflows. He will not shrink,
But suffer all that God hath willed.

No. 29.—ARIA.

Gladly would I take upon me
Cross and Cup, and all His burden,
Could I follow Christ my Lord.

Lo, our Lord,
In love our burden sharing,
Bears for us
The Cross with all its shame,
He has lightened all our sorrow.

No. 30.—RECIT.

And He cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with Me one hour? Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak. He went away again the second time, and prayed, saying, O My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

No. 31.—CHORALE.

O Father, let Thy will be done,
For all things well Thou doest,
In time of need refusest none,
But helpst e'en the lowest.
In deep distress
Thou still dost bless,
In wrath rememberest mercy;
Who trusts in Thee
Shall ever be
In perfect peace and safety.

THE BETRAYAL AND ARREST.

No. 32.—RECIT.

And He came and found them asleep again: for their eyes were heavy. And He left them, and went away again, and prayed the third time, saying the same words. Then cometh He to His disciples, and saith unto them, Sleep on now, and take your rest, behold, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Rise, let us be going: behold, he is at hand that doth betray Me. And while He yet spake, lo Judas one of the twelve came, and with him a great multitude with swords and staves from the chief priests and elders of the people. Now he that betrayed Him, gave them a sign, saying, Whomsoever I shall kiss, that same is He, hold Him fast. And forthwith he came to Jesus, and said, Hail, Master, and kissed Him. And Jesus said unto him, Friend, wherefore art thou come? Then came they, and laid hands on Jesus and took Him.

CHRIST IS BOUND AND LED INTO THE CITY.

No. 33.—DUET AND CHORUS.

Behold, my Saviour now is taken,
 Moon and stars
 Have for grief the night forsaken,
 Since my Saviour now is taken.
 They lead Him hence ; with cords they bind Him !
 Loose Him ! leave Him ! bind Him not !
 Have lightnings and thunders their fury forgotten ?
 Then open, O bottomless pit, all thy terrors !
 Destroy them, o'erwhelm them, devour them, consume them
 With tumult of rage,
 The treach'rous betrayer, the merciless throng.

THE DISCIPLES FORSAKE CHRIST.

No. 34.—RECIT.

And behold, one of them which were with Jesus, stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear. Then said Jesus unto him, Put up again thy sword into his place : for all they that take the sword, shall perish with the sword. Thinkest thou that I cannot now pray to my Father, and He shall presently give Me more than twelve legions of angels ? But how then shall the Scriptures be fulfilled, that thus it must be ? In that same hour said Jesus to the multitudes, Are ye come out as against a thief with swords and staves for to take Me ? I sat daily with you teaching in the temple, and ye laid no hold on Me. But all this was done, that the Scriptures of the Prophets might be fulfilled. Then all the disciples forsook Him, and fled.

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND.

No. 35.—CHORALE.

O man thy grievous sin bemoan,
 For which Christ left His Father's throne,
 From highest heaven descending.
 Of Virgin pure and undefiled,
 He here was born, our Saviour mild,
 For sin to make atonement.
 The dead He raised to life again,
 The sick He freed from grief and pain,
 Until the time appointed,
 That He for us should give His Blood,
 Should bear our sins' o'erwhelming load,
 The shameful Cross enduring.

PART II.

PROLOGUE.

THE DAUGHTER OF ZION SEEKS THE SAVIOUR.

No. 36.—ARIA.

Ah ! Now is my Saviour gone !
 Whither went He ? I would follow.
 Ah ! my Lamb, the slayers hold Thee.
 Where now is my Saviour gone ?
 Ah ! how shall I find an answer
 To assure my anxious soul ?
 Ah, where is my Saviour gone ?

CHORUS.

Whither is thy beloved gone, O thou fairest among women ? Whither is thy friend
 gone aside ? For we would go with thee to seek Him.

IN THE COURT OF CAIAPHAS.

No. 37.—RECIT.

And they that had laid hold on Jesus, led Him away to Caiaphas the high priest, where the scribes and the elders were assembled. But Peter followed him afar off, unto the high priest's palace, and went in, and sat with the servants to see the end. Now the chief priests and elders, and all the council, sought false witness against Jesus to put Him to death, but found none :

No. 38.—CHORALE.

How falsely doth the world accuse !
 How ready justice to refuse !
 How eager to condemn me !
 In danger's hour,
 Lord, show Thy power,
 From every ill defend me.

CHRIST'S SILENCE BEFORE CAIAPHAS.

No. 39.—RECIT. AND CHORUS.

Yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, This fellow said, I am able to destroy the temple of God, and to build it in three days. And the high priest arose, and said unto Him, Answerest Thou nothing ? What is it, which these witness against Thee ? But Jesus held His peace.

No. 40.—RECIT.

To witness false my Saviour answereth not, that thereby He may show us how, with Divine compassion moved, His will to suffering He will bow. So we, when called to suffer wrong, should strive to be like Him, and bear in silence our affliction.

No. 41.—ARIA.

Be strong ! Endure ! If ye be reproached for the name of Christ, happy are ye, that when His glory shall be revealed, ye may be glad also with exceeding joy.

No. 42.—RECIT.

And the high priest answered, and said unto Him, I adjure Thee by the living God, that Thou tell us, whether Thou be the Christ the Son of God. Jesus saith unto him, Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of Man sitting on the right hand of power, and coming in the clouds of Heaven. Then the high priest rent his clothes, saying, He hath spoken blasphemy: what further need have we of witnesses? Behold, now ye have heard His blasphemy. What think ye? They answered and said,

CHORUS.

He is guilty of death.

No. 43.—RECIT.

Then did they spit in His face, and buffeted Him, and others smote Him with the palms of their hands, saying,

CHORUS.

Now tell us, Thou Christ, who is he that smote Thee?

No. 44.—CHORALE.

O Lord, who dares to smite Thee,
And falsely to indict Thee,
Deride and mock Thee so?
Thou dost not need confession,
Who knowest not transgression
As we and all our children know.

PETER'S DENIAL.

No. 45.—RECIT.

Now Peter sat without in the palace: and a damsel came unto him, saying, Thou also wast with Jesus of Galilee. But he denied before them all, saying, I know not what thou sayest. And when he was gone out into the porch, another maid saw him, and said unto them that were there, This fellow was also with Jesus of Nazareth. And again he denied with an oath, I do not know the man. And after a while came unto him they that stood by, and said to Peter,

CHORUS.

Surely thou also art one of them, for thy speech bewrayeth thee.

No. 46.—RECIT.

Then began he to curse and to swear, saying, I know not the man. And immediately the cock crew. And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny Me thrice. And he went out, and wept bitterly.

No. 47.—ARIA.

Have mercy, Lord, on me,
Regard my bitter weeping.
Look on me,
Heart and eyes both weep to Thee
Bitterly.

No. 48.—CHORALE.

Lamb of God, I fall before Thee,
Humbly trusting in Thy Cross;
That alone be all my glory,
All things else I count but loss.
Jesu, all my hope and joy
Flow from Thee, Thou sov'reign good,
Hope, and love, and faith, and patience,
All were purchased by Thy Blood.

THE END OF JUDAS.

No. 49.—RECIT.

When the morning was come, all the chief priests and elders of the people, took counsel against Jesus to put Him to death. And when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor. Then Judas, which had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders, saying, I have sinned, in that I have betrayed the innocent blood. And they said,

CHORUS.

What is that to us? See thou to that.

No. 50.—RECIT.

And he cast down the pieces of silver in the temple, and departed, and went and hanged himself. And the chief priests took the silver pieces, and said, It is not lawful for to put them into the treasury, because it is the price of blood.

No. 51.—ARIA.

Give, O give me back my Lord.
See the silver, price of blood,
At your feet in horror poured
By the lost betrayer.

No. 52.—RECIT.

And they took counsel, and bought with them the potter's field, to bury strangers in. Wherefore that field was called, The field of blood unto this day. (Then was fulfilled that which was spoken by Jeremy the Prophet, saying, And they took the thirty pieces of silver, the price of Him that was valued, whom they of the children of Israel did value: and gave them for the potter's field, as the Lord appointed me.) And Jesus stood before the governor, and the governor asked him, saying; Art Thou the King of the Jews? And Jesus said unto him, Thou sayest. And when he was accused of the chief priests and elders, He answered nothing. Then said Pilate unto Him, Hearest Thou not how many things they witness against Thee? And He answered him never a word: insomuch that the governor marvelled greatly.

No. 53.—CHORALE.

Commit thy way to Jesus,
Thy burdens and thy cares;
He from them all releases,
He all thy sorrow shares.
He gives the winds their courses,
And bounds the ocean's shore,
He suffers not temptation
To rise beyond thy power.

BARABBAS.

No. 54.—RECIT. AND CHORUS.

Now at that feast the governor was wont to release unto the people a prisoner, whom they would. And they had then a notable prisoner, called Barabbas. Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus, which is called Christ? For he knew that for envy they had delivered Him. When he was set down on the judgement seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream, because of Him. But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus. The governor answered, and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas. Pilate said unto them, What shall I do then with Jesus, which is called Christ? They all say unto him, Let Him be crucified.

No. 55.—CHORALE.

O wondrous love, that suffers this correction !
 The Shepherd dying for the flock's protection ;
 The Master pays the debts His servants owe Him,
 And they betray Him !

No. 56.—RECIT.

And the governor said, Why, what evil hath He done ?

No. 57.—RECIT.

To all men Jesus good hath done :
 The blind man hath He given sight,
 The lame man made to walk.
 He told us of His Father's Word,
 He cast the devils forth,
 The mourners hath He comforted
 In Him a friend the sinner found.
 Save good, my Jesus nought hath done.

No. 58.—ARIA.

For love my Saviour now is dying,
 Of sin and guilt He knoweth nought.
 So eternal desolation
 And the sinner's righteous doom
 Shall not rest upon my spirit.

THE SCOURGING.

No. 59.—RECIT. AND CHORUS.

But they cried out the more, saying, Let Him be crucified. When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person : see ye to it. Then answered all the people, and said, His blood be on us and on our children. Then released he Barabbas unto them, and when he had scourged Jesus, he delivered Him to be crucified.

No. 60.—RECIT. AND CHORUS.

O gracious God !
 Behold, the Saviour standeth bound.
 Now scourge they Him, and smite and wound Him !
 Tormentors, stay your hands !
 Are not your hearts with pity moved
 To see such anguish meekly borne ?
 Ah, no ! your hearts are hard,
 And must be like the rock itself,
 Nay, more unyielding still.
 Have pity ! stay your hands !

No. 61.—ARIA.

If my tears be unavailing,
 Take the very heart of me.
 Then, if vain be all my pleading,
 When the sacred wounds are bleeding,
 Let my heart a chalice be.

THE CROWNING WITH THORNS.

No. 62.—RECIT. AND CHORUS.

Then the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers. And they stripped Him, and put on Him a scarlet robe. And when they had platted a crown of thorns, they put it upon His Head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying, Hail, King of the Jews. And they spit upon Him, and took the reed, and smote Him on the head.

No. 63.—CHORALE.

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled, and put to scorn!
Death's pallid hue comes o'er Thee,
The glow of life decays,
Yet angel-hosts adore Thee,
And tremble as they gaze.

In this Thy bitter Passion,
Good Shepherd, think of me
With Thy most sweet compassion,
Unworthy though I be:
Beneath Thy Cross abiding,
For ever would I rest,
In Thy dear love confiding,
And with Thy presence blest.

THE WAY OF THE CROSS.

No. 64.—RECIT.

And after that they had mocked Him, they took the robe off from Him, and put His own raiment on Him, and led Him away to crucify Him. And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear His Cross.

No. 65.—RECIT.

In truth, to bear the Cross, our flesh and blood
Are loth to be constrained;
For that which works our chiefest good
Most hardly is attained.

No. 66.—ARIA.

Come, healing Cross—O, joy to share it!
My Saviour, lay on me its weight;
And if the burden grow too great,
Then help Thou me, O Lord, to bear it.

THE CRUCIFIXION.

No. 67.—RECIT. AND CHORUS.

And when they were come unto a place called Golgotha, that is to say, a place of a skull, they gave Him vinegar to drink, mingled with gall: and when He had tasted thereof, He would not drink. And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the Prophet, They parted my garments among them, and upon my vesture did they cast lots. And sitting down, they watched

Him there: And set up over His head, His accusation written, This is Jesus the King of the Jews. Then were there two thieves crucified with Him: one on the right hand, and another on the left. And they that passed by, reviled Him, wagging their heads, and saying, Thou that destroyest the temple of God, and buildest it in three days, save Thyself: If Thou be the Son of God, come down from the cross. Likewise also the chief priests mocking Him, with the scribes and elders, said, He saved others, Himself He cannot save: If He be King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God, let Him deliver Him now if He will have Him: for He hath said, I am the Son of God.

No. 68.—RECIT.

The thieves also which were crucified with Him, cast the same in His teeth.

No. 69.—RECIT.

Ah, Golgotha! Unhappy Golgotha!
 The Lord of Glory here 'mid shame and scorn must perish;
 The blessèd Saviour of the world
 Upon th' accursed Tree now hangs;
 The Lord who heaven and earth created,
 Of life and light is now bereft;
 The Sinless here as sinner dieth.
 Ah, how this grief doth pierce my soul!
 Ah, Golgotha! Unhappy Golgotha!

No. 70.—ARIA.

See ye!
 See the Saviour's outstretched Hands!
 He would draw us to Himself.
 Come!
 Come where?
 In Jesu's bosom
 Seek Redemption, seek ye mercy.
 Seek them!
 Where?
 In Jesu's bosom.
 Live ye, die ye, rest ye here,
 Ye whom sin and guilt oppress.
 Rest ye!
 Where?
 In Jesu's bosom.

THE DEATH OF CHRIST.

No. 71.—RECIT. AND CHORUS.

Now from the sixth hour there was darkness over all the land unto the ninth hour. And about the ninth hour, Jesus cried with a loud voice, saying, Eli, Eli, lama, sabachthani, That is to say, My God, my God, why hast Thou forsaken Me? Some of them that stood there, when they heard that said, He calleth for Elias. And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The rest said, Let be, let us see whether Elias will come to save Him. Jesus, when He had cried again with a loud voice, yielded up the ghost.

No. 72.—CHORALE.

Be near me, Lord, when dying,
 O part not Thou from me!
 And to my succour flying,
 Come, Lord, and set me free!
 And when my heart must languish
 In death's last awful throe,
 Release me from mine anguish,
 By Thine own pain and woe.

AFTER THE CRUCIFIXION.

No. 73.—RECIT. AND CHORUS.

And behold, the veil of the temple was rent in twain, from the top unto the bottom and the earth did quake, and the rocks rent. And the graves were opened, and there arose many bodies of the saints which had slept, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God. And many women were there (beholding afar off) which followed Jesus from Galilee, ministering unto Him. Among which was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children. When the even was come, there came a rich man of Arimathea, named Joseph, who also himself was Jesus' disciple: He went to Pilate, and begged the body of Jesus: Then Pilate commanded the body to be delivered.

AT THE DESCENT FROM THE CROSS.

No. 74.—RECIT.

At evening, hour of calm and peace
Was Adam's fall made manifest;
At evening, too, the Lord's redeeming love;
At evening homeward turned the dove
And bore the olive-leaf as token.
O beauteous time! O evening hour!
Our lasting peace is now with God made sure,
For Jesus hath His Cross endured.
His body sinks to rest.
Go, loving servant, ask thou it—
Go, be it thine, the lifeless Saviour's Body.
O wondrous Gift! O precious, holy burden!

No. 75.—ARIA.

Make thee clean, my heart, from sin,
Unto Jesus give thee welcome.
So within my cleansèd breast
Shall He rest,
Dwelling evermore within me.
World, depart; let Jesus in!

THE BURIAL.

No. 76.—RECIT. AND CHORUS.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and he departed. And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre. Now the next day that followed the day of the preparation, the chief priests and Pharisees came together unto Pilate, saying, Sir, we remember that that deceiver said, while He was yet alive, After three days I will rise again. Therefore command the grave to be made sure, until the third day, lest His disciples come by night and steal Him away, and say unto the people, He is risen from the dead: so the last error shall be worse than the first. Pilate said unto them, Ye have a watch, go your way, make it as sure as you can. So they went, and made the sepulchre sure, sealing the stone, and setting a watch.

No. 77.—RECIT. AND CHORUS.

And now the Lord to rest is laid,
 His task is o'er; for all our sins He hath atoned.
 O weary, broken Body!
 See, with repentant tears we would bedew it,
 Which our offence to such a death has brought.
 While life shall last, O let Thy sufferings claim our love,
 Since Thou for man salvation sure hast wrought.
 Lord Jesu, fare Thee well.

No. 78.—CHORUS.

In tears of grief, dear Lord, we leave Thee.
 Hearts cry to Thee, O Saviour dear.
 Lie Thou softly, softly here.
 Rest Thy worn and bruised Body.
 At Thy grave, O Jesu blest,
 May the sinner, worn with weeping,
 Comfort find in Thy dear keeping,
 And the weary soul find rest.
 Sleep in peace,
 Sleep Thou in the Father's breast.

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THE PASSION OF OUR LORD

According to Saint Matthew.

PART I.

PROLOGUE.

Nº 1. CORO I. II.

Johann Sebastian Bach.

Andante serioso.

PIANO.

p

simile

poco cresc.

p

poco cresc.

tr

CORO I.

Soprano.

Alto.

Tenor.

Bass.

A

mf

Come, ye daughters,

Come, come,

Come, come,

Come, — ye daugh-ters, share my

mf

share my mourn - ing, share my mourn - ing, come, ye

come, ye daugh-ters, share my mourn -

come, ye daugh - ters, share my mourn -

mourn - ing, come, ye daugh - ters, share my mourn - ing, come, —

daugh - ters, share my mourn -

ing, share my mourn - ing, come, ye daugh - ters,

— ye daugh-ters, share my mourn -

The piano accompaniment for the first system features a complex texture with multiple voices in both hands. The right hand plays a melodic line with many accidentals, while the left hand provides a rhythmic and harmonic foundation with chords and moving lines. The dynamic marking is *mf*.

The piano accompaniment for the second system continues the complex texture from the first system. It features a mix of chords and moving lines in both hands, supporting the vocal parts. The dynamic marking is *mf*.

The piano accompaniment for the third system maintains the intricate texture. The right hand has a more active melodic role, while the left hand continues to provide harmonic support. The dynamic marking is *mf*.

The piano accompaniment for the fourth system concludes the piece with a final complex texture. It features a mix of chords and moving lines in both hands, supporting the vocal parts. The dynamic marking is *mf*.

cresc. *ff*

cresc.

cresc.

share my mourn - ing, share my mourn -

cresc. *sf*

- ing, come, ye daughters, share my mourn - ing, come, ye daughters, share my

cresc. *ff*

f *mf*

- ing, share my mourn - ing; See Him, the Bride - groom

f *mf*

ing; See Him, the Bride - groom

f *mf*

- ing; See Him, the Bride - groom

f *mf*

mourn - - ing, share my mourn - ing; See Him, the Bride - groom

CORO II.

f

Whom?

f

Whom?

f

Whom?

f

Whom?

f *mf*

♦ The words 'Whom' 'How' etc: should not be sung in a hard, dry forte. They should be sung with sympathy and made to sound as questions.

cresc.

Christ, See Him, a spot-less Lamb, see Him, the Bridegroom
 Christ, See Him, a spot-less Lamb, see Him, the Bridegroom
 Christ, See Him, a spot-less Lamb, see Him, the Bridegroom

f *p* *mf* *cresc.*

Christ, See Him, a spot-less Lamb, see Him, the Bridegroom

How? Whom?
 How? Whom?
 How? Whom?

How? Whom?

f *mf* *f* *mf*

Soprano. *Ripieno.* **B** *f* sempre marcato ma sostenuto

Christ, see Him, a spot-less Lamb, Come, O Lamb of
 ye daugh-ters, share my
 Christ, see Him, a spot-less Lamb, Come, ye daugh-ters, share my
 Christ, see Him, a spot-less Lamb, Come, ye daugh-ters, share my
 Christ, see Him, a spot-less Lamb, Come, ye daugh-ters, share my

f *p* *f* *p* *f* *p*

How?
 How?
 How?

How?

B *f* *mf* *f*

Chorale. 'O Lamm Gottes unschuldig'

CORO I.

God most ho - - ly,
 mourn -
 mourning, share my mourn -
 mourn - - ing, share my mourn -
 - ing, share my mourn -
 - ing, share my mourn -
 - ing, share my mourn -
 - ing, share my mourn -

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

CORO II.

Who on the Cross didst lan - - guish;
 - ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
 - ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
 mourn - ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom
 - ing; see Him, the Bridegroom Christ, see Him, a spot-less Lamb, see Him, the Bridegroom

f *mf* *P* *mf* *mf* *mf* *mf* *cresc.* *cresc.* *cresc.* *cresc.*

Whom? How? Whom?
 Whom? How? Whom?
 Whom? How? Whom?
 Whom? How? Whom?

f *mf*

Christ, see Him, a spot-less Lamb.

Christ, see Him, a spot-less Lamb.

Christ, see Him, a spot-less Lamb.

Christ, see Him, a spot-less Lamb.

How?

How?

How?

How?

See it, His pa-tient

See it, His pa-tient

See it, His pa-tient

See it, His pa-tient

What?

What?

What?

What?

Soprano. *Ripieno. f*

O Sa - viour, meek and low - -
love, See it, His pa - tient love, see His pa - tient love, see
love, See it, His pa - tient love, see His pa - tient love, His pa - tient love, see
love, See it, His pa - tient love, see His pa - tient love, see His patient
love, See it, His pa - tient love, see His pa - tient love, see His patient

What?
What?
What?
What?

f mf

- ly, *f* Who suf - fered
cresc. His pa - tient love, *f* see it, *P* His pa - tient
cresc. His pa - tient love, His pa - tient love, see *f* His pa - tient love, *P* see it, His pa - tient
cresc. love, see His pa - tient love, see *f* His pa - tient love, *P* see it, His pa - tient
cresc. love, His pa - tient love, see it, see His pa - tient love, *f* see it, *P* His pa - tient

f What?
f What?
f What?
f What?

f

bit - ter an - - - guish;

love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

love, see it, His pa-tient love, see it, His pa-tient love, see it, His pa-tient

What? What? What?

What? What? What?

What? What? What?

What? What? What?

f *mf*

CORO I.

love.
love.
love.
love.

f

CORO II.

mf
Look!
mf
Look!
mf
Look!
mf
Look!

p
Look where? Look
p
Look where? Look
p
Look where? Look
p
Look

mf
1st Orch. 2nd Orch. simile

p on our offence, *mf* Look!

on our offence, *mf* Look!

on our offence, *mf* Look!

on our offence, *mf* Look!

where? *p* *cresc.* Look where? Look

where? *p* Look where? Look

where? *p* *cresc.* Look where? Look

where? *p* Look

Soprano. Ripieno *f*

The sins of man Thou bear - est,

p on our offence, *mf* Look! *cresc.* on our offence.

on our offence, *mf* Look! on our offence.

on our offence, *mf* Look! on our offence.

on our offence, *mf* Look! on our offence.

on our offence, *mf* Look! on our offence.

where? *mf* *cresc.* Look where? Look where? Look where?

where? *mf* Look where? Look where? *cresc.* Look where?

where? *mf* Look where? Look where?

where? *mf* Look where?

p f p f p f p f

E Soprano. *Ripieno.*

Our ev' - ry grief Thou shar - - est.

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

mf Look! Look! *p* on our of - fence, *poco* on our of -

CORO I.

E

p Look where? Look where? Look where? Look where?

p Look where? Look where? Look where?

p Look where? Look where?

p Look where? Look where? Look where?

CORO II.

E

mf

F

fence.
- fence.
- fence.
- fence.

mf
Look on Him. For love of
Look on Him. For

F

p
Look ye,
p
Look ye,
p
Look ye,
p
Look ye,

F

f
mf
f
mf

mf
Look on Him. For love of us He Him-
us He Him-self His Cross is bear - ing,
love of us He Him-self His Cross is bear - ing,
mf
Look on Him. For love of us
mf
Look on Him. For love of us He Him-

mf
Look on Him. For love of us

mf

Soprano. *Ripieno.*

CORO I e II Unisono.

Have mer - cy on

- self His Cross is bear - ing, Look on Him. For

Look on Him. For love of us He Him-self His

Look on Him. For love of us He Him-self His Cross is

- He Him-self His Cross is bear -

us, O Je - sul O Je -

love of us, for love of us He Him-self His Cross is

Cross is bear - ing, for love of us He Him-self His Cross is

bear - ing, Look on Him. For love of us He Him-self His

- ing, He Him-self His Cross is bear -

- sul
hear -
bear -
Cross is bear -
- ing, He Himself His Cross is bear -

dim.
dim.
tr. dim.
dim.
dim.

This system contains the first two systems of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "- sul", "hear -", "bear -", "Cross is bear -", and "- ing, He Himself His Cross is bear -". The piano part consists of chords and a bass line. Dynamic markings include *dim.*, *tr. dim.*, and *dim.*.

- ing. Come, ye daugh - ters, share my mourn -
- ing. Come, ye daugh - ters, share my mourn - - ing, Come, ye
- ing. Come,
- ing. Come,

mf
mf
mf
mf
mf

This system contains the third and fourth systems of the musical score. The lyrics are: "- ing. Come, ye daugh - ters, share my mourn -", "- ing. Come, ye daugh - ters, share my mourn - - ing, Come, ye", "- ing. Come,", and "- ing. Come,". The piano part continues with chords and bass. Dynamic markings include *mf*.

- ing, Come, ye daugh - ters, share my mourn -
daugh - ters, share my mourn -
ye daugh - ters, share my mourn -
Come, ye

cresc.
molto
cresc.
cresc.
cresc.

This system contains the fifth and sixth systems of the musical score. The lyrics are: "- ing, Come, ye daugh - ters, share my mourn -", "daugh - ters, share my mourn -", "ye daugh - ters, share my mourn -", and "Come, ye". The piano part features a more active accompaniment. Dynamic markings include *cresc.* and *molto*.

CORO I.

ing, see Him, the Bride-groom
 ing, see Him, the Bride-groom
 ing, share my mourn - ing, see Him, the Bride-groom
 daugh - ters, share my mourn - ing, share my mourn - ing, see Him, the Bride-groom

CORO II.

ing, Whom?
 ing, Whom?
 ing, share my mourn - ing, Whom?
 daugh - ters, share my mourn - ing, share my mourn - ing, Whom?

cresc.

Christ, see Him, a spot-less Lamb, a spot - less Lamb.
 Christ, see Him, a spot-less Lamb, a spot - less Lamb.
 Christ, see Him, a spot-less Lamb, a spot - less Lamb, a spot - less Lamb.
 Christ, see Him, a spot - less Lamb, a spot - less Lamb.

How? a spot - less Lamb.
 How? a spot - less Lamb.
 How? a spot - less Lamb.
 How? a spot - less Lamb.

cresc.

THE ANNOUNCEMENT OF THE PASSION.

N^o 2. RECITATIVO.

EVANGELIST.

When Je - - sus had fin - ished all these say - ings, He

JESUS.

said unto His dis-ci-ples, Ye know that af-ter two days is the Pass-o-ver, and the Son of Man shall

be de-livered o-ver to be cru - - - ci-fied.

N^o 3. CHORAL.

CORO I. II.

O bless-ed Je - su, how hast Thou of - fend - ed, That now on Thee such judgement has de -

-scend-ed? Of what mis-deed hast Thou to make con - fes - sion? Of what trans-gres - sion?

THE RULERS CONSPIRE AGAINST CHRIST.

N^o 4. RECITATIVO.
EVANGELIST.

Then assembled the chief priests, and the scribes together, and the elders of the people, unto the palace of the high priest, who was called Cai-a-phas, and they con-sult-ed that they might take Je - sus by sub-til - ty, and kill Him. But they— said,

N^o 5. Allegro non troppo.
Soprano.

Not up - on the feast, lest hap - ly there be an up - roar, an up - roar,
Alto. Not up - on the feast, lest hap - ly there be an up - roar, an up - roar,
Tenor. Not up - on the feast, lest hap - ly there be an up - roar, an up - roar,
Bass. Not up - on the feast, lest hap - ly there be an up - roar, not up - on the feast,
Soprano. Not up - on the feast, lest hap - ly there be an up - roar, not up - on the feast,
Alto. Not up on the feast, lest hap - ly there be an up - roar, an up
Tenor. Not up on the feast, lest hap - ly there be an up - roar, an up
Bass. Not up on the feast, lest hap - ly there be an up - roar, not up - on the
Allegro non troppo. Not up on the feast, lest hap - ly there be an up - roar, not up - on the

not up-on the-feast, lest there be an up - roar a-mong the people.
 not up-on the feast, lest there be an up - roar a-mong the people.
 not up-on the feast, lest there be an up - roar a-mong the people.
 not up-on the feast, lest there be an up - roar a-mong the people.
 - roar, not up-on the feast, lest there be an up - roar a-mong the people.
 - roar, not up-on the feast, lest there be an up - roar a-mong the people.
 feast, not up-on the feast, lest there be an up - roar a-mong the people.
 feast, not up-on the feast, lest there be an up - roar a-mong the people.

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

(Coro II. Sit.)

THE ANOINTING AT BETHANY.

Nº 6. RECITATIVO.

EVANGELIST.

Now when Jesus was in Be-tha-ny, in the house of Si-mon the le-per, There came unto Him a
 wo-man, having an a-la-bas-ter box of ve-ry pre-cious oint-ment, and poured it on His
 Head, as He sat at meat. But when His dis-ci-ples saw it, they had in-dig-na-tion and

CORO I.

said,

Allegro non troppo.
Soprano.

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

Alto. To what pur - pose is this waste, - this waste, this

Tenor. To what pur - pose is this waste, - this waste, this

Bass. To what pur - pose is this waste, - this waste, this waste,

To what pur - pose is this waste, this waste, this

waste, to what pur - pose is this waste?_

waste, to what pur - pose is this waste?_

this waste, to what pur - pose is this waste?_ For this oint - ment might have been

waste, to what pur - pose is this waste?_ For this

For this ointment might have been sold, been sold for_

For this ointment might have been sold for much, and_ giv -

sold for much, and_ giv - - - en to the poor,

ointment might have been sold for much, and_ giv - - - en to the

much, sold for much, and giv - en to the poor, the poor, -
 - en to the poor, giv - en to the poor, giv'n to the
 — and giv - - en to the poor, to the —
 poor, giv - en to — the — poor, for this oint - ment might have been

been sold for much, and giv - en to the poor.
 poor, — and giv - en to the poor, to the poor, sold and giv - en to the poor.
 poor, — and giv - en to — the poor, — sold and giv - en to the poor.
 sold and giv'n to the poor, to — the poor, — and giv - en to the poor.
 (Coro I. Sit.)

Nº 8. RECITATIVO.
 EVANGELIST.

When Je - sus un - der - stood it, He said un - to them,

JESUS.

Why trou-ble ye the woman? for she hath wrought a good work up-on— Me. For ye have the

p (Orch.)

poor al-ways with you, but Me— ye have not al-ways. For in that she hath

poured this ointment on My Bo-dy, she did it to prepare me for my bur-i-al. Ve-ri-ly I

say to you, Where-so-e-ver this Gos-pel— shall be preached throughout the— whole—

world, there shall al-so this, that this woman hath done, be told of her for a memori-al.

N^o 9. RECITATIVO.

Adagio.

Contralto.

My Mas - ter and my Lord, In vain do

Flauti.
p *Basso pizz.*

Thy dis - ci - ples chide Thee Be - cause this pi - tying wo - man, With

oint - ment sweet, Thy Flesh For bur - ial mak - eth rea - dy. O

grant to me, be - lov - ed Lord, The tears where - with my heart o'er - flow - eth An unc - tion

on Thy Head may pour.

Nº 10. ARIA.

Andante con moto.

Flauti.
mf

Musical score for Flauti and piano accompaniment. The Flauti part is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass and treble clefs. The tempo is marked 'Andante con moto' and the dynamic is 'mf'.

Contralto. A

Grief for sin,

p

Musical score for Contralto and piano accompaniment. The Contralto part is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass and treble clefs. The tempo is 'Andante con moto'. The dynamic is 'p'. A section marker 'A' is present.

grief for sin, Rends the guil - ty heart with - in.

f

Musical score for Contralto and piano accompaniment. The Contralto part is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass and treble clefs. The tempo is 'Andante con moto'. The dynamic is 'f'.

B

Grief for

p

Musical score for Contralto and piano accompaniment. The Contralto part is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass and treble clefs. The tempo is 'Andante con moto'. The dynamic is 'p'. A section marker 'B' is present.

sin, - grief for sin, - rends the guil - ty heart with - in,

p

L. R.

Musical score for Contralto and piano accompaniment. The Contralto part is in treble clef with a key signature of three sharps and a 3/4 time signature. The piano accompaniment is in bass and treble clefs. The tempo is 'Andante con moto'. The dynamic is 'p'. The initials 'L. R.' are written below the piano part.

rends the guilty heart with - in. Grief for sin, - grief for -

sin, rends the guilty heart with - in. Grief -

for sin, rends the guilty heart with - in.

May my weep - ing and my

Fine. *p*

mourn - ing Be a wel - come sac - ri - fice. Lov - ing

Sa - viour, hear in mer - cy!

May my weep - ing and my mourning Be a wel - come sac - ri -

- fice. Lov - ing Sa - viour, hear in mer - cy,

lov - ing Sa - viour, lov - ing Sa - viour, hear in mer - cy!

*D. C. al Fine.

* A cut may be made to C.

THE TREASON OF JUDAS.

N^o 11. RECITATIVO.

EVANGELIST.

Then went one of the twelve, called Ju-das Is-ca-ri-ot, to the chief priests, and

JUDAS.

EVANGELIST.

said, What will ye give me, and I will de-liv-er him un-to you? And they covenanted with him for

thir-ty pie-ces of sil-ver. And from that time he sought opportunity to be-tray— Him.

N^o 12. ARIA. ♠ Coro II.

Andante moderato.

Soprano

A

Break in grief,

break in grief, break in grief, Thou loving

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "break in grief, break in grief, Thou loving". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

heart, break in grief, Thou loving heart, break in grief, Thou lov-ing heart, break in grief, Thou lov-ing

The second system continues the vocal line with the lyrics "heart, break in grief, Thou loving heart, break in grief, Thou lov-ing heart, break in grief, Thou lov-ing". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

heart, break in grief, Thou loving heart, break in grief, Thou loving

The third system continues the vocal line with the lyrics "heart, break in grief, Thou loving heart, break in grief, Thou loving". The piano accompaniment features a mix of eighth and sixteenth notes, with some sustained chords in the right hand.

B
heart;

f

The fourth system is marked with a section letter **B** and the word "heart;". The piano accompaniment begins with a forte (*f*) dynamic. The right hand features a complex texture of chords and moving lines, while the left hand maintains a steady bass line.

The fifth system shows the piano accompaniment continuing from the previous system. It features a dense texture of chords and moving lines in both hands, with a strong rhythmic drive.

C

For a son whom Thou hast nourished, Yea, a friend whom Thou hast cherished,

Flauti.

Fine. p

Gath-ers cru-el foes a-round Thee, And will like a ser-pent wound-

D

Thee; For a son whom Thou hast nourished, Yea, a friend whom Thou hast

p

cher-ished, Gath-ers cru-el foes a-round Thee, And

will like a ser-pent wound- Thee.

D.C.

♠ A cut may be made to B

(Coro I. Rise.)

THE PREPARATION OF THE PASSOVER.

N^o 13. RECITATIVO.

EVANGELIST.

Now the first day of the feast of unleaven'd bread, the disciples came to Je-sus, say-ing unto Him,

N^o 14.

Allegro moderato.

Soprano.

Where, where, where wilt Thou that we prepare_ for Thee to eat the_ Pass-o-ver, that we pre-

Alto.

Where, where, where wilt Thou that we prepare_ for Thee to eat the Pass-o-ver, that

Tenor.

Where, where wilt Thou that we prepare for Thee,— for Thee,— for Thee to eat the

Bass.

Where, where wilt Thou that we prepare, pre- pare for Thee, for Thee to eat_ the_

Allegro moderato.

f

-pare, pre- pare for_ Thee to eat_ the_ Pass-o-ver, for Thee_ to eat the Pass-o-ver?

we prepare for Thee, for Thee to eat the Pass-o-ver, for Thee to eat the Pass-o-ver?

Pass- o-ver, that we pre- pare, that we pre- pare for Thee, for Thee to eat the Pass-o-ver?

Pass- o-ver, that we prepare for Thee to eat, pre- pare for Thee to eat_ the_ Pass-o-ver?

(Coro II. Rise.)

Nº 15. RECITATIVO.

EVANGELIST. JESUS.

And He said, Go ye in-to the ci-ty to such a man, and say un-to him, The Mas-ter

p (Orch.)

saith, My time is at hand, I will keep the Pass-o-ver at thy house with My dis-ci-ples.

EVANGELIST.

And the dis-ci-ples did, as Je-sus had ap-point-ed them and they made rea-dy the

f

Pass-o-ver. Now when even was come he was sit-ting at meat with the twelve. And as they did

JESUS.

eat, He said, Ver-i-ly I say to you, that one of you shall be-tray Me.

p (Orch.)

EVANGELIST.

And they were ex-ceed-ing sorrow-ful,— and be-gan exe-ry one of them to say un-to

Him,
Allegro.
Soprano.

Alto. *p* Lord, is it I? is it I? is it I?

Tenor. *p* Lord, is it I? is it I? Lord, is it I? is it I?

Bass. *p* Lord, is it I? is it I? Lord, is it I? is it I?

Allegro.

Lord, is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

Lord, is it I? is it I? Lord, is it I? is it I?

N^o 16. CHORAL.
CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

'Tis I, whose sin now binds Thee, With an-guish deep sur-rounds Thee, And

nails Thee to the tree; The tor-ture Thou art feel- - ing, Thy

pa-tient love re-veal-ing, 'Tis I should bear it, I a-lone.

THE INSTITUTION OF THE EUCHARIST.

Nº 17. RECITATIVO.

EVANGELIST.

JESUS.

And He an-swered and said He that dippeth his hand with Me in the dish, the same

p (Orch.)

shall be - tray Me. The Son of Man tru-ly go-eth as it is writ-ten of Him: but

woe- un-to that man by whom the Son of Man is be- trayed: It had been

EVANGELIST.

good for that man if he had nev - er been born. Then an-swered Ju- das,

JESUS.

which did be-tray Him, and said, He said un-to him, Thou hast said.

JUDAS

Mas-ter, is it I?

(Lento)

f

p (Orch.)

EVANGELIST.

And as they were eat-ing, Je-sus took bread, and blessed it, and brake it, and gave it to the dis-ci-ples, and

f *

JESUS.

EVANGELIST.

said, Take, — eat, — this is My Bo-dy. And He took the cup, and gave thanks, and

p Orch. * *f*

JESUS.

gave it to them, saying, Drink ye all — of — it: This is My Blood of the

p (Orch.)

New — Test-a-ment which — is — shed — for ma - ny for there - mis -

- - sion of sins. I say to you, I will not — drink — from

tr

hence - forth of this fruit of the vine, un - til that
 day - when I drink it new with you in my Fa - ther's kingdom.

№ 18. RECITATIVO.

Poco Adagio.

Soprano.

Oboe d'amore Al - though our eyes with tears oer -
 - flow, Since Je - - - sus now must from us
 go, His gracious promise doth the soul up - lift. His Flesh and Blood, O

p *simile*

pre - cious gift! He leaves us for our souls' re - fresh - ment.

As He while in the world did love His own, So

cresc. now with love un - chang - ing, He loves — them still un - to the end. *f* *p*

Nº 19. ARIA.

Andante con moto.

Oboi damore

mf

Soprano.

A

Je - sus, Sa - viour,

I am Thine, Come and dwell, come and dwell, come

and dwell my heart with-in. Je - - sus, Sa - viour,

I am Thine, Come and dwell my heart with-in, Je -

- sus, Sa - viour, I am Thine,

Come and dwell my heart with-in, come

C

and dwell my heart within.

f

Fine.

D

All things else I count but loss, Glo-ry on - ly in Thy Cross. Dear-er

p

E

than the world be - side Is the Sa - viour who hath died.

f

tr

All things else I count,

p

I count but loss, — Glo - - - ry in — Thy Cross. Dear - - er

than — the world, Is the Sa - - viour — who hath died.

♯ D.C.

AT THE MOUNT OF OLIVES.

Nº 20. RECITATIVO.

EVANGELIST.

And when they had sung an hymn, They went out un-to the mount of Olives.

JESUS.

Then saith Je - sus to them, All ye shall be of - fend - ed be - cause of Me this night,

P (Orch.)

Vivace

for it is writ-ten, I will smite, I will smite the shep-herd, and the

Vivace

mf

sheep of the flock shall be scat-tered a - broad. But af-ter

Moderato

Moderato

P

(Coro I. II. Rise.)

I am ri-sen a-gain, I will go be-fore you in - to Ga-li-lee.

Nº 21. CHORAL.
CORO I. II.

Soprano.
Alto.
Tenor.
Bass.

f

Re - ceiveme, my Re - deem - er, My Shep-herd, make me Thine; Of

ev-ry good the foun-tain, Thou art the spring of mine. How oft Thy words have fed me On

earth with an-gels' food, How oft Thy grace hath led - me To high-est Heav'nly good.

(Coro I. II. Sit.)

PETER'S DENIAL FORETOLD BY CHRIST.

No 22. RECITATIVO.

EVANGELIST.

PETER.

Pe-ter ans-wered, and said un-to Him, Though all men shall be of-fend-ed be-cause of

EVANGELIST.

JESUS.

Thee, yet will I ne-ver be of-fend-ed. Je-sus said to him, Ve-ri-ly I say un-to

p (Orch.)

thee, That this same night be-fore the cock__ crow, shalt thou de-ny Me thrice.

EVANGELIST.

PETER.

Pe-ter said un-to Him, Yea though I should die with Thee, yet will I not__ de-

EVANGELIST.

-ny Thee Like-wise al-so said all the dis-ci-ples.

† N^o 23. CHORAL.

CORO I. II.

Soprano
Alto.

Here would I stand be - side_ Thee; Lord, bid me not de - part! From

Tenor.
Bass.

f

Thee I will not sev - er, Though breaks Thy lov - ing heart. When bit - ter pain shall hold_ Thee In

a - go - ny op - prest, Then, then will I en - fold_ Thee With - in my lov - ing breast.

THE AGONY IN THE GARDEN.

N^o 24. RECITATIVO.

EVANGELIST.

Then com-eth Je - sus with them un-to a place called Geth-sem-a - ne, and

(Coro II. Rise.)

JESUS.

saith to His dis-ci-ples, Sit ye here, while I_ go_ yonder and pray_

p (Orch.)

EVANGELIST.

And He took with him Peter, and the two sons of Ze-be-dee, and be-gan to be sor-row-ful and ve-ry

The musical score for the Evangelist's part consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and includes a dynamic marking of *f* (forte) and an asterisk (*) above the first few notes.

JESUS.

hea-vy. Then saith Je-sus to them, My soul is ex-ceed-ing sor-row-ful

The musical score for Jesus's part features a vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics "hea-vy. Then saith Je-sus to them, My soul is ex-ceed-ing sor-row-ful". The piano accompaniment includes a dynamic marking of *p* (piano) and the instruction *(Orch.)* (orchestra).

e-ven un-to death: tar-ry ye here and watch with Me.

This block continues the musical score for Jesus's part, showing the vocal line and piano accompaniment for the lyrics "e-ven un-to death: tar-ry ye here and watch with Me." The piano accompaniment continues with a steady rhythmic pattern.

No 25. SOLO e CORO.

Tenor.

O grief! that bows the Sa-viour's trou-ble

The musical score for the Tenor solo and chorus part includes a vocal line and piano accompaniment. The vocal line is in G major and includes the lyrics "O grief! that bows the Sa-viour's trou-ble". The piano accompaniment includes a dynamic marking of *p* (piano) and the instruction *Fl. Ob. da caccia* (Flute or Oboe da caccia). The piano part concludes with the instruction *simile*.

heart! His spi-rit faints, His sor-row veils His

This block continues the musical score for the Tenor solo and chorus part, showing the vocal line and piano accompaniment for the lyrics "heart! His spi-rit faints, His sor-row veils His". The piano accompaniment continues with a steady rhythmic pattern.

A

CORO II.

face! He to the

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall — Thee?

p sempre

My Sa - viour, why must all this ill be - fall Thee?

p sempre

A

Judgment-hall is brought, There is no help — nor comfort near.

p

My

p

My

p

My

p

My

p

My

simile

⊕ Bach's direction.

B

The powers — of

sin, a - las! from high - est Heav'n did call — Thee.

sin, a - las! from high - est Heav'n did call Thee.

sin, a - las! from high - est Heav'n did call — Thee.

sin, a - las! from high - est Heav'n did call Thee.

B

simile

darkness now as - sail Him, His cho - sen friends — will yet forsake Him.

P

God

P

God

P

God

P

God

took the debt from me, who should have paid it;

took the debt from me, who should have paid it;

took the debt from me, who should have paid it;

took the debt from me, who should have paid it; On Thee He

Ah! if my love Thy stay could

On Thee He laid it.

On Thee He laid it.

On Thee He laid it.

laid it.

simile

be, if I — could weigh Thy grief, and share it, Could make it less, or help to bear it, How

glad - ly, how glad - ly would I — watch — with Thee!

Nº 26. SOLO e CORO.

Andante.

Oboe

p

Tenor.

A

I would be - side my Lord — be

p

watching,

piano sempre

And so_ our sin will fall a - sleep,

piano sempre

And so_ our sin will fall a - sleep,

piano sempre

And so_ our sin will fall a - sleep,

piano sempre

And so our sin will fall a - sleep,

piano sempre

CORO II.

I would be-side my Lord be watching,

P

and so_ our sin will fall a -

P

and so_ our sin will fall a -

P

and so_ our sin will fall a -

P

and so our sin will fall a -

p

B

I would be - side my Lord, be - side my Lord be watch -

- sleep,

- sleep,

- sleep,

- sleep,

B

p

- ing, I would beside my Lord be watch -

p

C

- ing.

p

and so our sin will fall a - sleep, and so our sin will fall a -

p

and so our sin will fall a - sleep, and so our sin will fall a -

p

and so our sin will fall a - sleep, and so our sin will fall a -

p

and so our sin will fall a - sleep, and so our sin will fall a -

C

D

By His Cross

sleep.

sleep.

sleep.

sleep.

D

am saved from sin and loss,

by His Cross, by His Cross I

am saved from sin and loss, His sor - - - rows

win my soul its ran -

E

som.

The griefs that He for us en - dur - eth, How bit - ter, —

The griefs that He for us en - dur - eth, How bit -

The griefs that He for us en - dur - eth, How bit -

The griefs that He for us en - dur - eth, How bit - ter, yet

E

yet how sweet are they, how bit - ter, yet how sweet

- ter, yet how sweet are they, how bit - ter, yet how sweet are

- ter, yet how sweet are they, how bit - ter, yet how sweet, how bit-ter, yet how

how sweet are they, the griefs that He for us en -

are they, the griefs that
 they, how bit - ter, — yet how sweet are they, sweet are they, the griefs that
 sweet are they, how bit - ter, yet how sweet are they, the griefs that
 - dur - eth, how bit - ter, yet how sweet are — they, the griefs that

F
 He for us en - dur - eth, how bit - ter, yet how sweet are they.
 He for us en - dur - eth, how bit - ter, yet how sweet are they.
 He for us en - dur - eth, how bit - ter, yet how sweet are they.
 He for us en - dur - eth, how bit - ter, yet how sweet are they.

I would be - side my Lord _____ be

watch - ing, I would be - side my

And so our sin - will fall a - sleep,

And so - our sin - will fall a - sleep,

And so our sin - will fall a - sleep,

And so - our sin will fall a - sleep,

Lord, be - side my Lord be watch -

- ing.

and so our sin will fall a - sleep, and so - our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

and so our sin will fall a - sleep, and so our sin will fall a -

- sleep, and so our sin will fall a -

- sleep, and so our sin will fall a -

- sleep, and so our sin, and so our sin will fall a -

- sleep, and so our sin will fall a -

- sleep, and so our sin will fall a - sleep, and so our

- sleep, and so our sin will fall a - sleep, and so our sin

- sleep, and so our sin will fall a - sleep, and so our

- sleep, and so our sin will fall a - sleep, and so our sin

sin will fall a - sleep.

will fall a - sleep.

sin will fall a - sleep.

will fall a - sleep.

f

(Coro II. Sit.)

CHRIST'S PRAYER IN THE GARDEN.

N^o. 27. RECITATIVO.

EVANGELIST.

And Hewent a lit-tle far-ther, and fell on His face, and prayed,—

JESUS.

say-ing, O My Fa-ther, if it be pos-si-ble, let—

p (Orch.)

this cup pass from Me: yet not as I will, but as Thou wilt.

N^o 28. RECITATIVO. Coro II.

Adagio.

Bass.

The Sa-viour, low be-fore His Fa-ther bend-ing, To gain for man by His ob-

dolce

This system contains the first two staves of music. The top staff is for the Bass voice, and the bottom two staves are for the piano accompaniment. The piano part begins with a *dolce* marking. The key signature has one sharp (F#) and the time signature is common time (C).

- la - tion A full sal-va - tion, The love of God toward man commend-eth.

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system.

He now will drink the cup Un-to its last and bitt' rest dregs, Which with the sin of men is

This system contains the next two staves of music, continuing the vocal line and piano accompaniment.

filled And o-ver-flows. He will not shrink, But suf-fer all that God hath willed.

This system contains the final two staves of music on this page, concluding the vocal line and piano accompaniment.

† N^o 29. ARIA. Coro II.

Andante.

mf *cresc.* *f*

Bass.

A

Glad - ly would I take up -

tr *dim.* *p*

- on me Cross and Cup, and all His bur - den, Could I fol - low

B

Christ my Lord. Glad - ly

f *p*

would I take up - on me, glad - ly, glad - ly,

C

glad - ly would I take up - on me Cross and Cup, and

all His bur - - den, Could I fol - low Christ my Lord, could

D

I fol - low Christ my Lord, Cross and Cup, and all His

bur - den, would I glad - ly take up - on me, Could I fol -

- low Christ my Lord.

E

Fine. Lo, our Lord, In love our bur - den sharing,

Bears for us The Cross with all its shame. He has light-

- en'd all our sor - row. Lo, our

F

Lord, In love our bur - den shar-ing, Bears for us The

Cross with all its shame. He has light - en'd all our sor - row.

D.C.

N^o 30. RECITATIVO.

EVANGELIST. JESUS.

And He cometh to His dis-ciples, and findeth them asleep, and saith unto Pe-ter, What, could

p (Orch.)

ye not watch with Me one— hour? Watch and pray, that ye en-ter not in-to temp-

(Coro I. II. Rise.)

ta-tion: the spirit is will-ing, but the flesh is weak.

EVANGELIST. JESUS.

He went a-way again the second time, and prayed — and said, O my Fa-ther, if this cup may not

p (Orch.)

pass a-way from Me, ex-cept I drink it, Thy will be done.

Nº 31. CHORAL.

CORO I. II.

Soprano.
Alto.

f O Fa-ther, let Thy will be done, For all things well Thou do - est, In

Tenor.
Bass.

time of need re - fus - est none, But help - est e'en the low - est. In

deep dis - tress Thou still dost bless, In wrath re - mem - b'rest mer - cy; Who

trusts in - Thee shall ev - er - be In per - fect peace and safe - ty.

(Coro I. II. Sit.)

THE BETRAYAL AND ARREST.

Nº 32. RECITATIVO.

EVANGELIST.

And He came and found them a - sleep a - gain: for their eyes were ve - ry -

hea - vy. And he left them, and went a - way a - gain, and prayed the

third time, say-ing a-gain the same words. Then com-eth He to His dis-

JESUS.
- ci- ples, and saith un-to them, Sleep on — now, and take your rest, be-

p (*Orch.*)

- hold, the hour is at hand, and the Son of Man shall be be-trayed into the hands of

sinners. A-rise, let us be go-ing: be-hold, he is at hand that doth be-tray Me.

EVANGELIST.
And while He yet spake, lo, Ju - das one of the twelve

came, and with him a great mul-ti-tude with swords and with staves from the chief priests and

el-ders of the peo-ple. Now he that be-trayed Him had giv-en un-to them a sign,

say-ing, Whom-so-ev-er I shall kiss, that is He; hold Him fast. And forth-with

JUDAS EVANGELIST

he came to Je-sus, and said, Hail Mas-ter, and kissed Him. Je-sus

JESUS EVANGELIST

said un-to Him, Friend, friend, where-fore art thou come? Then drew they

p (Orch.)

near, and laid hands on Je-sus and took Him.

CHRIST IS BOUND AND LED INTO THE CITY.

No 33. DUO e CORO.

*Andante**Fl. & Ob.*

Flute and Oboe part, first system. The music is in G major, 2/4 time, and begins with a dynamic marking of *un poco piano*.

un poco piano

Flute and Oboe part, second system. The music continues with a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Flute and Oboe part, third system. The right hand features some chromatic movement and grace notes.

Flute and Oboe part, fourth system. The music concludes with a final cadence. A dynamic marking of *p* is present at the end.

(Coro II. Rise.)

Soprano Solo

Be-hold, my Sa - viour now is ta -

Contralto Solo

Be-hold, my Sa - viour now is

Soprano and Contralto solo parts. The Soprano part begins with the lyrics "Be-hold, my Sa - viour now is ta -" and the Contralto part begins with "Be-hold, my Sa - viour now is". The piano accompaniment continues with a steady eighth-note pattern.

CORO II.

A

ta

Soprano
Loose Him! leave Him! bind Him not!

Alto
Loose Him! leave Him! bind Him not!

Tenor
Loose Him! leave Him! bind Him not!

Bass
Loose Him! leave Him! bind Him not!

A

f p f p f p

- ken, Moon and stars Have for grief the night for -

- ken, Moon and stars Have for grief the night for -

f p

- sa - ken, Moon and stars Have for grief the night for
 - sa - ken, Moon and stars Have for grief the night for

This system contains two vocal staves and five piano accompaniment staves. The vocal lines are in a soprano and alto register. The piano accompaniment includes a grand staff (treble and bass clefs) and three additional staves. Dynamics markings include *f* (forte) and *p* (piano).

- sa - - - - - ken, Since my Sa - viour now is
 - sa - ken, Since my Sa - viour now is ta - - - - -

This system contains two vocal staves and five piano accompaniment staves. The vocal lines continue the melody from the first system. The piano accompaniment includes a grand staff and three additional staves. Dynamics markings include *f* (forte) and *p* (piano).

B

ta - ken. - ken.

Loose him! leave Him! bind Him not! Loose Him! leave Him!

Loose him! leave Him! bind Him not! Loose Him! leave Him!

Loose him! leave Him! bind Him not! Loose Him! leave Him!

Loose him! leave Him! bind Him not! Loose Him! leave Him!

B

f p f p f

They lead Him hence; with cords they

They lead Him hence; with cords they bind

bind Him not!

bind Him not!

bind Him not!

bind Him not!

p

bind Him, they lead
Him, they lead

Him hence; with cords they bind
Him hence; with cords they bind

(Coro I. Rise.)
Him, they lead Him hence, they lead Him hence; with cords they
Him, they lead Him hence, they lead Him

f *p*

bind (with cords they bind)
hence; with cords they bind (with cords they bind)

p

Vivace.

Him!

Him!

Vivace.
Tenor.

Bass. *f* Have -light-nings and

Have lightnings and thunders their fu - ry for - got - ten? light-nings,

Tenor. *f* Have light-nings and

Bass. *f* Have lightnings and thunders their fu - ry for - got - ten? light-nings,

Vivace.

Soprano.

Alto. *f* Have light-nings and thunders their

thun - ders their fu - ry for - got - ten? light-nings, thun - ders,

thun - ders, light-nings, thun -

Soprano.

Alto. *f* Have light-nings and thunders their

thun - ders their fu - ry for - got - ten? light-nings, thun - ders,

thun - ders, light-nings, thun -

Have light-nings and thun-ders their fu-ry for -
 fu-ry for - got - ten? light-nings, thun-ders, light-nings and
 light-nings, thun - ders, light-nings, thun-ders,

Have light-nings and thun-ders their fu-ry for -
 fu-ry for - got - ten? light-nings, thun-ders, light-nings,
 light-nings, thun - ders, light-nings, thun-ders,

got - ten? Have light-nings and thun-ders their fu-ry for - got - ten?
 thun - ders their fu-ry for - got - ten?
 light-nings, Have light-nings and thun-ders their fu-ry for - got - ten?
 ders,

- got - ten? Have
 thun-ders. Have
 light-nings Have
 - ders, thun

D

Have light-nings and thun-ders their
 Have light-nings and thun-ders their
 Have light-nings and thun-ders their

D

light-nings and thun-ders their fu-ry for-got-ten?
 light-nings and thun-ders their fu-ry for-got-ten?
 light-nings and thun-ders their fu-ry for-got-ten?

D

- ders,

E

fu-ry for-got-ten? light-nings,
 fu-ry for-got-ten? light-nings,
 fu-ry for-got-ten? light-nings,

E

Have light-nings and thun-ders their fu-ry for-got-ten?
 Have light-nings and thun-ders their fu-ry for-got-ten?
 Have light-nings and thun-ders their fu-ry for-got-ten?

thun - ders,

E

ders,

thun - ders, light - nings, thun - ders, light - nings and thun - ders their
thun - ders, light - nings, thun - ders, light - nings and thun - ders their
thun - ders, light - nings, thun - ders, light - nings and thun - ders their
thun - ders, light - nings, thun - ders, thun -

light - nings, thun - ders, light - nings, thun - ders, Have light - nings and
light - nings, thun - ders, light - nings, thun - ders, Have light - nings and
light - nings, thun - ders, light - nings, thun - ders, Have light - nings and
light - nings, thun - ders, light - nings, thun -

7

fu - - - ry - for - got - ten? Then o - pen, O
fu - - - ry for - got - ten? Then o - pen, O
fu - - - ry for - got - ten? Then o - pen, O
- - - ders their fu - ry for - got - ten? Then o - pen, O

thun - ders their fu - ry for - got - ten?
thun - ders their fu - ry for - got - ten?
thun - ders their fu - ry for - got - ten?
- - - ders their fu - ry for - got - ten?

F

fa - thom - less pit, all thy ter - - - - -

fa - thom - less pit, all thy ter - - - - -

fa - thom - less pit, all thy ter - - - - -

fa - thom - less pit, all thy ter - - - - -

Then o - pen, O fa - thom - less

Then o - pen, O fa - thom - less

Then o - pen, O fa - thom - less

Then o - pen, O fa - thom - less

Then o - pen, O fa - thom - less

- rors! Then o - pen, O fa - thom - less pit, all thy

- rors! Then o - pen, O fa - thom - less pit, all thy

- rors! Then o - pen, O fa - thom - less pit, all thy

- rors! Then o - pen, O fa - thom - less pit, all thy

pit, all thy ter - - - - - rors!

pit, all thy ter - - - - - rors!

pit, all thy ter - - - - - rors!

pit, all thy ter - - - - - rors!

pit, all thy ter - - - - - rors!

* These notes, conflicting with the Orchestral accompaniment, are accurate.

G

ter - rors! De -

ter - rors! De -

ter - rors! De -

ter - rors! De -

G

Then o - pen, O fa - thom - less pit all thy ter - rors!

Then o - pen, O fa - thom - less pit all thy ter - rors!

Then o - pen, O fa - thom - less pit all thy ter - rors!

Then o - pen, O fa - thom - less pit all thy ter - rors!

G

H

-stroy them, de - vour them with tu - mult of

-stroy them, de - vour them with tu - mult of

-stroy them, de - vour them with tu - mult of

-stroy them, de - vour them with tu - mult of

H

o'er - whelm them, con - sume them

o'er - whelm them, con - sume them

o'er - whelm them, con - sume them

o'er - whelm them, con - sume them

H

rage, The treach'rous be - tray - er, the
 rage, The treach'rous be - tray - er, the
 rage, The treach'rous be - tray - er, the
 rage, The treach'rous be - tray - er, the
 with tu - mult of rage, The treach'rous be - tray - er, the
 with tu - mult of rage, The treach'rous be - tray - er, the
 with tu - mult of rage, The treach'rous be - tray - er, the
 with tu - mult of rage, The treach'rous be - tray - er, the

sempre in tempo al fine
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron. the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
sempre in tempo al fine
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.
sempre in tempo al fine
 mer - ci - less thron, the treach'rous be - tray - er, the mer - ci - less thron.

(Coro I. II. Remain Standing)

THE DISCIPLES FORSAKE CHRIST.

No 34. RECITATIVO.

EVANGELIST.

And be-hold, one of them which were with Je-sus, stretched out his hand, and drew his

sword, and struck a ser-vant of the high priest's, and smote off his ear. Then said

JESUS.

Je-sus un-to him, Put up a - gain thy sword in-to its place: for all that take the sword, shall per-ish

p (Orch.)

with the sword. Or think-est thou that I can-not now pray to My

Fa-ther, and He shall presently give Me more than twelve le-gions of an-gels? But how then

EVANGELIST.

shall the Scriptures be fulfilled, that thus it must be? In that same hour said Je-sus to the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "shall the Scriptures be fulfilled, that thus it must be? In that same hour said Je-sus to the". The piano accompaniment is in a bass clef with the same key signature and time signature. It features a steady bass line and chords that support the vocal melody. There is a dynamic marking of *f* (forte) and an asterisk (*) above a chord in the piano part.

JESUS.

mul-ti-tudes, Are ye come out as a-against a thief with swords and with staves for to take Me?

p (Orch.)

The second system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "mul-ti-tudes, Are ye come out as a-against a thief with swords and with staves for to take Me?". The piano accompaniment is in a bass clef with the same key signature and time signature. It includes a dynamic marking of *p* (piano) and the instruction "(Orch.)" (Orchestra). The piano part consists of sustained chords and a simple bass line.

I sat - dai - ly a-mong you, teach - ing in the tem - ple, and

The third system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "I sat - dai - ly a-mong you, teach - ing in the tem - ple, and". The piano accompaniment is in a bass clef with the same key signature and time signature. It consists of sustained chords and a simple bass line.

ye laid no hold on Me. But all this was done, that the Scriptures of the

The fourth system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "ye laid no hold on Me. But all this was done, that the Scriptures of the". The piano accompaniment is in a bass clef with the same key signature and time signature. It consists of sustained chords and a simple bass line.

EVANGELIST.

Prophets might be ful - filled. Then all the disciples for - sook Him and fled:

The fifth system of music features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Prophets might be ful - filled. Then all the disciples for - sook Him and fled:". The piano accompaniment is in a bass clef with the same key signature and time signature. It includes a dynamic marking of *f* (forte) and an asterisk (*) above a chord in the piano part. The system concludes with a double bar line and a repeat sign.

THE CHRISTIAN SOUL BEWAILS THE FRAILTY OF MANKIND.

No 35. CHORAL. Coro I. II.

Lento ma con moto.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various dynamic markings: *mf* (mezzo-forte) in the first system, *cresc.* (crescendo) in the second system, *f* (forte) in the third system, and *p* (piano) in the fourth system. A section marked 'A' begins in the fourth system. The music features complex textures with many sixteenth and thirty-second notes, particularly in the right hand. The tempo is marked 'Lento ma con moto'.

The semiquaver figure should be phrased throughout as in bars 1 and 2.

Soprano. **B** *poco f*

Alto.

Tenor.

Bass.

B *f* *tr* *dim.*

tr

man, thy grie - vous sin - be - moan,

mf *tr*

O man, thy grie - vous sin - be - moan, thy sin be - moan, O man, be -

mf

O man, thy grie - vous sin - be - moan, thy sin be - moan, O man, be -

mf

O man, thy grie - vous sin be - moan, thy sin be - moan, O man, be -

p

C

- moan thy grievous sin,

- moan thy grievous sin,

- moan, be - moan, O man, be - moan thy grievous sin,

C

f For which Christ left His Fa - ther's Throne,

mf For which Christ left His Fa - ther's Throne, *cresc.* *f* for which Christ

mf For which Christ left His Fa - ther's Throne, His Fa - ther's Throne, *cresc.* *f* for which Christ

mf *cresc.* For which Christ left His Father's Throne,

f *p*

D

f

dim. left His Fa - ther's Throne, *mf* From highest

dim. left His Fa - ther's Throne, *mf* From highest

dim.

D

dim.

high - - est Heaven de - scend - - ing.

cresc. *dim.*

Heaven de - scend - - - ing, from highest Heaven de scend - -

cresc. *dim.*

Heaven de scend - - - ing, from highest Heaven de - scend - -

mf *cresc.* *dim.*

From highest Heaven de - scend - - ing, from highest Heaven de - scend - -

cresc.

E

f

Of

- ing.

- ing.

- ing.

E

Vir - gin pure and un - de - filed,

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

Of Vir-gin pure and un - de - filed, of Vir-gin pure and un - de -

p

F

He here was born, our

- filed, He here was born, our

- filed, He here was born, our Sa-viour mild, our

- filed, He here was

F

tr

Sa - viour mild,

cresc. *f* *dim.*

Sa - viour mild, He here was born, our Sa-viour mild,

cresc. *f* *dim.*

Sa - viour mild, He here was born, our Sa-viour mild,

cresc. *dim.*

born, our Saviour mild,

cresc. *dim.*

G *f*

For sin to make a - tone - - ment.

mf For sin to make a - tone - - ment, for sin to *cresc.*

mf For sin to make a - tone - - ment, for sin to *cresc.*

mf For sin to make a - tone - - ment, for sin to *cresc.*

For sin to make a - tone - - ment, for sin to

G *cresc.*

H

make a - tone - - ment.

make a - tone - - ment.

make a - tone - - ment.

H

cresc. *p* *cresc.*

I

cresc.

f

The dead He raised to life a - gain,

f

The dead He raised to life a - gain, the dead

f

The dead He raised to life a -

f

The dead He raised to life a - gain, the dead He raised to life a -

J

f

The

He raised to life a - gain,

- gain, the dead He raised to life a - gain,

- gain, the dead He raised to life a - gain,

sick He freed from grief and pain, _____

f The sick He freed from grief and pain, *dim.* *p* the sick He freed from

f The sick He freed from grief and pain, the sick He freed from grief, _____

f *dim.* *p* The sick He freed from grief and pain, the sick He freed from

The piano accompaniment features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords.

cresc. grief _____ and pain, from grief _____ and pain,

cresc. _____ from grief and pain,

cresc. grief, _____ from grief and pain,

The piano accompaniment continues with intricate rhythmic patterns and dynamic markings, including a *cresc.* marking in the lower right.

K

f Un - - til the time_ ap -

mf Un - til the time ap - point - ed, un - til the time ap -

mf Un - til the time_ ap -

mf Un - til the time ap - point - ed, un -

K

f

mf

- point - - ed,

cresc.

- point - - - ed, - the time ap - point - ed,

cresc.

- point - - - ed, the time ap - point - ed,

cresc.

- til the time ap - point - - - - - ed,

cresc.

tr

L *f* That He for us should

mf That He for us should give His Blood, for us should

mf That He for us should give His Blood, for us should

mf That He for

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a fermata and then singing "That He for us should" in a strong *f* dynamic. The second and third staves are vocal lines with lyrics "That He for us should give His Blood, for us should" and "That He for us should give His Blood, for us should" respectively, both in a *mf* dynamic. The bottom staff is a piano accompaniment line with a *mf* dynamic. A large **L** (Lento) marking is placed above the first staff. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

give His Blood, _____

cresc. give His Blood, that He for us should give _____ His Blood, for us _____

f give His Blood, that He for us should give _____ His Blood, that

cresc. us should give His Blood, that He for us should give His Blood, for us should give His Blood, that

The second system of the musical score continues the vocal and piano parts. The top staff is a vocal line with lyrics "give His Blood, _____". The second staff is a vocal line with lyrics "give His Blood, that He for us should give _____ His Blood, for us _____", marked with *cresc.* and *ten. p*. The third staff is a vocal line with lyrics "give His Blood, that He for us should give _____ His Blood, that", marked with *f* and *p*. The bottom staff is a piano accompaniment line with lyrics "us should give His Blood, that He for us should give His Blood, for us should give His Blood, that", marked with *cresc.* and *p*. A large **L** marking is placed above the first staff. The piano accompaniment continues with a similar rhythmic pattern, featuring a *cresc.* dynamic marking.

M *f*

Should bear our sins' o'er -

ten. *ten.* *mf*

— should give His Blood, — for us should give His Blood, Should bear our

mf

He for us should give His Blood, Should bear our sins' o'er - whelm -

He for us, for us — should give His Blood,

M

- whelm - ing load,

sins' o'er - whelm - ing - load, — bear our sins' o'er - whelm - ing

- - ing load, — bear our sins' o'er - whelm - ing

mf

Should bear our sins' o'er - whelm - - - - - ing

load,
load,
load,

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics 'load,' are written under the first three vocal staves. The piano part features a complex texture with many sixteenth notes and chords.

N

P The shame - ful Cross en - dur - - *cresc.*
P The shame - ful Cross en - dur - - *cresc.*
P The shame - ful Cross en - dur - -

N

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are 'The shame - ful Cross en - dur - -'. The first two vocal staves have dynamic markings *P* and *cresc.*. The piano part features a complex texture with many sixteenth notes and chords. A large 'N' is placed above the first vocal staff and below the piano accompaniment.

O *f*

The shame-ful Cross en -

- ing, the shame-ful Cross en - dur - ing, the shameful Cross en - dur -

- ing, the Cross en - dur - - - ing, the shameful

- ing, the shameful Cross en - dur-ing, the Cross en - dur - ing,

poco rall. *a tempo*

dur - - - ing.

poco rall. *a tempo*

- ing.

poco rall. *a tempo*

Cross en - dur - - - ing.

poco rall. *a tempo*

the shameful Cross en - dur - - - ing.

poco rall. *dim.* *a tempo* *sempre dim.*

pp

End of Part I.

PART II. PROLOGUE.

THE DAUGHTER OF ZION SEEKS THE SAVIOUR.

Nº 36. ARIA e CORO.

Andante appassionato.

(Coro II. Rise.)

The first system shows the piano introduction. It consists of three staves: a vocal line (treble clef) which is mostly empty, and a piano accompaniment (grand staff). The piano part begins with a forte (f) dynamic and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 3/4.

Contralto. A

The second system introduces the vocal part for Contralto. The vocal line (treble clef) has a melodic line with a fermata and the word "Ahl" written below it. The piano accompaniment continues with the same rhythmic pattern, marked with "sempre cresc." and a piano (p) dynamic. The system ends with a repeat sign.

now is my Sa-viour gone, Ahl

The third system continues the vocal line with the lyrics "now is my Sa-viour gone, Ahl". The piano accompaniment provides harmonic support with the same rhythmic pattern. The system ends with a repeat sign.

now is my Sa - viour, my Sa - viour gone, Ahl now is my Sa-viour gone.

The fourth system concludes the piece with the lyrics "now is my Sa - viour, my Sa - viour gone, Ahl now is my Sa-viour gone." The piano accompaniment continues with the same rhythmic pattern. The system ends with a repeat sign.

CORO II.

B

Whither is thy be - lov - ed gone? O thou fair - est a - mong
 Whither is thy be - lov - ed gone? O thou fair - est a - mong
 Whither is thy be - lov - ed gone? O thou fair - est a - mong

B

gone? O thou fair - est, thou fair - est a -
 wo - men, O thou fair - est, O thou fair - est a - mong
 - est, O thou fairest a - mong wo -
 O thou fair - est, thou fair - est a - mong

Contralto Solo.

C

Whither went He? Whither went He?
 - mong wo - men.
 wo - men.
 - men.
 wo - men.

C

I would fol-low.

mf Whi-ther has thy friend gone a -

mf Whi-ther has thy friend gone a - side, whi-ther

mf Whi-ther has thy friend gone a - side, whi-ther

mf Whi-ther has thy friend

cresc. - side, *f* whi-ther has thy friend gone a - side?

cresc. has thy friend gone a - side, *f* whi-ther has thy friend gone a - side?

cresc. has thy friend, thy friend gone a - side, *f* whi-ther has thy friend gone a - side?

cresc. gone a - side, *f* whi-ther has thy friend gone a - side?

D Solo.

Ah! my Lamb, the slay - ers hold Thee, the

slay - ers hold Thee.

Where now — is my Sa - viour gone? ah! where is my

Sa - - viour, my Sa - viour gone? ah! where is my Sa - viour

gone?

mf For we would go with thee to seek

mf For we would go with thee to seek

mf For we would go with thee to seek Him, for we would

mf For we would go with thee to seek

mf For we would go with thee to seek

Ah! how
 Him, we would go with thee to seek Him.
 Him, for we would go with thee to seek Him, with thee to seek Him.
 go with thee to seek Him, with thee to seek Him.
 Him, for we would go with thee, for we would go with thee to seek Him.

shall I find an answer To assure my anxious soul? Ah!

where is my Sa-viour gone? Ah!

where is my Sa-viour, my Sa-viour gone? Ah! where is my Sa-viour gone?
 (Coro II. Stt.)

IN THE COURT OF CAIAPHAS.

No 37. RECITATIVO.

EVANGELIST

And they that had laid hold on Je-sus, led Him a-way to the house of Cai-a-phas, the high priest,

where the scribes and the el-ders were gathered to-geth-er. But Pe-ter fol-lowed Him a-far-

off, un-to the court of the high priest, and went in and sat with the ser-vants to

see the end, to see the end. Now the chief priests and the el-ders, and all the council, sought false

wit-ness a - gainst Je-sus to put Him to death, but found none.

* It is suggested that the upper notes should be sung, and the passage within the dotted brackets omitted.

† No. 38. CHORAL. Coro I. II.

Soprano.
Alto.

Tenor.
Bass.

How falsely doth the world ac-cuse! How ready jus-tice to re-fuse! How ea-ger
to con-demn me! In danger's hour, Lord, show Thy pow'r, From ev-'ry ill de-fend-me.

CHRIST'S SILENCE BEFORE CAIAPHAS.

No. 39. RECITATIVO.

EVANGELIST.

Yea, tho' ma-ny false wit-ness-es came, yet found they none. At the last there

came two false witnesses And said,

Alto.

Tenor.

In tempo moderato.

This fel-low said, I am a-ble to de-

This fel-low said, I am

In tempo moderato.

-stroy the tem-ple of God, and to build it in three days, to build

a-ble to de-destroy the tem-ple of God, and to build it in three days, to build.

And the high priest a-rose, and said un-to

it, build it in three days.

it in three days.

HIGH PRIEST.

EVANGELIST.

Him, Answerest Thou nothing? what is it, which these witness a- gainst Thee? But Jesus held His peace.

Nº 40. RECITATIVO. Coro II.

Lento

Tenor

(2 Oboi)

He holds His peace, though men ac-cuse Him false-ly that there-by He may show us how

deep com-pas - sion works with - in Him to bear our sor - rows in His heart. So

we, when call'd to suffer wrong, should try to be like Him, and in-af- flict - ion hold our peace.

† N^o 41. ARIA. ♦ Coro II.

Larghetto

Piano accompaniment for the first system of the aria, featuring a treble and bass clef with a piano (*p*) dynamic marking.

Tenor.

En-dure, en-dure!

Vocal line and piano accompaniment for the second system of the aria. The vocal line includes the lyrics "En-dure, en-dure!". The piano accompaniment features a forte (*f*) dynamic marking.

A

En-dure, en-

Vocal line and piano accompaniment for the third system of the aria. The vocal line includes the lyrics "En-dure, en-". The piano accompaniment features a piano (*p*) dynamic marking.

-dure! Ev-en ly - ing tongues and taunt-ing, ly - ing tongues and

Vocal line and piano accompaniment for the fourth system of the aria. The vocal line includes the lyrics "-dure! Ev-en ly - ing tongues and taunt-ing, ly - ing tongues and". The piano accompaniment features a piano (*p*) dynamic marking.

taunt - ing, En-dure, en-dure!

Vocal line and piano accompaniment for the fifth system of the aria. The vocal line includes the lyrics "taunt - ing, En-dure, en-dure!". The piano accompaniment features a piano (*p*) dynamic marking.

♦ The accompaniment of this Aria is assigned to Violoncello and Organ. Only a figured bass is given in the Full Score.

Ev-en ly - ing tongues and taunt -

- ing, ly - ing tongues and taunt - ing.

Suf - fer thou, in faith - se -

- cure, suf - fer - thou, in faith se - cure, Scourge - and rod, scourge and

rod, suf - fer - scourge and rod, wait till jus - tice of - our

God smite— their hearts with sword a - veng -

- ing.— wait till justice of our

God smite their hearts with sword— a - veng - ing.

Suf - fer, suf - fer, suf - fer thou, in faith se - cure, scourge and rod, scourge and

rod, wait till jus-tice of our God smite their hearts with sword a - veng -

E

-ing. En-dure, en -

-dure! . Ev-en lying tongues and taunt-ing, En -

-dure, en-dure, en-dure!

Nº 42. RECITATIVO.

EVANGELIST.

HIGH PRIEST.

And the high priest answered, and said un - to Him, I ad -

jure Thee by the name of the liv - ing God, that Thou tell us, wheth - er Thou be the Christ the Son of

EVANGELIST. JESUS.

God. Je - sus saith un - to him, Thou hast said: Nev - er - the - less I say un - to you, here - af -

p (Orch.)

- ter shall ye see the Son of Man sit - ting on the right hand of power, and com - ing in the

EVANGELIST.

clouds — of Hea - ven. Then the high priest rent his gar - ments and

(Coro I. II. Rise)

f

HIGH PRIEST.

said, He hath spo-ken blasphemy: what further need have we of wit-nesses? be-hold,

EVANGELIST.

Allegro.

now ye have heard His blasphemy— your-selves, what think ye? They answered and said, Allegro.

A

CORO I.

Soprano. He is wor - thy of death,

Alto. He is wor - thy, wor - thy of death,

Tenor. He is wor - thy, wor - thy of death,

Bass. He is wor - thy, wor - thy of death,

CORO II.

Soprano. He is wor - thy of death, of death,

Alto. He is wor - thy of death,

Tenor. He is wor - thy, wor -

Bass. He is wor - thy of

cresc. **ff** **sf**

is wor-thy of death, of death, *cresc.* He is wor-thy of death.

is wor - thy of death, — *cresc.* is wor - thy of death.

is wor - thy of death, *cresc.* He is wor-thy of death.

wor - thy of death, — of death.

wor - thy of death, wor - thy of death.

thy of death, *cresc.* wor - thy of death, wor - thy of death.

He is wor - thy of death, *cresc.* is wor - thy of death.

death, of death, — wor - thy of death, — of death.

Nº 43. RECITATIVO.
EVANGELIST.

Then did they spit in His face, and buf - fet - ed —

Him, and o - thers smote Him with the palms of their hands, and said

Allegro pesante.

CORO I.

Soprano. *f* Now tell us, now tell us, now tell

Alto. *f* Now tell us, now tell us, now tell

Tenor. *f* Now tell us, now tell us, now tell

Bass. *f* Now tell us, now tell us, now tell

CORO II.

Soprano. Now tell us, now tell us, now tell

Alto. Now tell us, now tell us, now tell

Tenor. *f* Now tell us, now tell us, now tell us, now

Bass. *f* Now tell us, now tell us, now tell us, now

Allegro pesante. *f* Now tell us, now tell us, now tell us, now

us, now tell us, now tell us, O tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

tell us, now tell us, now tell us, now tell us, now tell us, now

tell us, now tell us, now tell us, now tell us, now tell us, now

tell us, now tell us, now tell us, now tell us, now tell us, now

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

Christ, who is he that smote, who is he, who is he, he that smote Thee?

— us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

N^o 44. CHORAL.

CORO I. II.

Soprano.

Alto.

Tenor.

Bass.

O Lord, who dares to smite Thee, And false-ly to in-dict Thee, De-

-ride and mock Thee so? Thou canst not need con-fes-sion, Who

know-est not trans-gres-sion, As we and all our chil-dren know.

PETER'S DENIAL.

N^o 45. RECITATIVO.
EVANGELIST.

Now Pe - ter was sit - ting with - out in the court: and there came to him a —

1st MAID. EVANGELIST.
dam - sel, and said Thou al - so wast with Je - sus of Ga - li - lee. But he de -

PETER. EVANGELIST.
- nied be - fore them all, and said, I know not what thou sayest. And when he was gone

2nd MAID.
out into the porch, another maid saw him, and said unto them that were there, This man al - so was with

EVANGELIST. PETER.
Je - sus of Na - zar - eth, And a - gain — he de - nied with an oath, I do not know the

(Coro II. Rise)

EVANGELIST.

man. And af-ter a lit-tle while came to him they that stood by, and said un-to Pe-ter,

Allegro moderato.

Soprano.

CORO II.

Alto. *mf* Sure-ly thou al - so art one of them, for thy speech, thy speech be - wray - -

Tenor. *mf* Sure-ly thou al - so art one of them, for thy speech be - wray - eth, be - wray - -

Bass. *mf* Sure-ly thou al - so art one of them, - for thy - -

Sure-ly thou al - so art one of them, - thou al - so art one of

Allegro moderato.

mf

- eth thee, thy speech be - wray - - eth, be-wray - eth thee.

- - eth thee, for - thy speech be-wray - eth thee.

speech be-wray - eth thee.

them, for, for - thy speech be-wray - eth thee.

No 46. RECITATIVO.

EVANGELIST.

Then he gan — he to curse and to swear,

PETER.
I

And im-me-diately the cock crew. And Pe-ter re -
know not the man.

-mbered the word of Je-sus, which said unto him, Before the cock crew, — thou shalt de -

- ny me_ thrice. And he went out, and wept bit - terly.

Nº 47. ARIA.

Lento.

Violin Solo.

piano sempre

A Contralto.

Have mer - - cy, Lord,

pp

Vi. Solo.

— have mer - cy Lord, on me, Re - gard — my — bit —

- ter weep - ing. Have mer - cy, Lord, have

Vl. Solo.

mer - cy, Lord, on me, have mer - cy, have

Vl. Solo.

mer - cy, Lord, re - gard my weep - ing, re -

B

- gard my bit - ter weep - ing. Have mer - cy,

Lord, on me, re - gard my weep - ing, re -

-gard my bit - ter weep - ing.

Look on —

me, look on me, Heart and

eyes both weep to Thee, weep to Thee Bit - ter -

- ly Have mer - cy, Lord, have mer - cy, Lord, — have

mer - cy, Lord, on me, re - gard my bit -

ter weep - ing, have mer - cy, Lord, have

Vi. Solo.

mer - cy, Lord, on me, have mer - cy, have

Vi. Solo.

mer - cy, Lord, re - gard my weep - ing, re -

-gard my bit - ter weep - ing. Have mer - cy,

E

Lord, on me, re - gard — my weep - - - ing, my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Lord, on me, re - gard — my weep - - - ing, my". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex texture with many sixteenth and thirty-second notes, particularly in the right hand.

bit - ter, bit-ter weep - ing.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "bit - ter, bit-ter weep - ing." and includes a dynamic marking of *p* (piano). The piano accompaniment continues with its intricate texture, including a *p* marking in the right hand.

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line includes a trill (*tr*) and a fermata. The piano accompaniment features a trill (*tr*) in the right hand and a fermata in the bass line.

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line includes a fermata. The piano accompaniment features a fermata in the right hand and a fermata in the bass line.

The fifth system of the musical score shows the vocal line and piano accompaniment. The vocal line includes a trill (*tr*) and a fermata. The piano accompaniment features a trill (*tr*) in the right hand and a fermata in the bass line.

Nº 48. CHORAL.
CORO I. II.

Soprano.
Alto.
Tenor.
Bass.

Lamb of God, I fall be-fore Thee, Humbly trusting in Thy Cross; That a - lone be -
all my glo-ry, All things else I count but loss. Je - su, all my hope and joy Flow from Thee, Thou
sov - reign good. Hope and love and faith and pa - tience, All were pur - chas'd by Thy Blood.

THE END OF JUDAS.

Nº 49. RECITATIVO.
EVANGELIST.

Now when the morn-ing was come, all the chief priests and el - ders of the
people, took counsela - gainst Je - sus to put Him to death. And when they had bound Him, They led Him a -
way, and de - liv - er'd Him un - to Pon - ti - us Pi - late the gov - ern - or. Then

Ju - das, which had be - tray'd Him, when he saw that He was con-demned, re-pent-ed him-

-self, and brought a-gain the thir-ty pieces of sil-ver to the chief priests and el-ders and said,

JUDAS **EVANGELIST.**
I have sin-ned, in that I have be-tray-ed the in-no-cent blood. And they said,

Allegro
Soprano.

Alto. But what is that to us? see thou, see thou to that, see thou to that.

Tenor. But what is that to us? see thou, see thou to that, see thou to that.

Bass. But what is that to us? see thou, see thou to that, see thou to that.

Soprano. But what is that to us? see thou, see thou to that, see thou to that.

Alto. But what is that to us? see thou, see thou to that.

Tenor. But what is that to us? see thou, see thou to that.

Bass. But what is that to us? see thou, see thou to that.

Allegro

N^o 50. RECITATIVO.

EVANGELIST.

And he cast down the pieces of sil-ver in the temple, and he de-part-ed, and went and

hang-ed him-self. And the chief priests took the sil-ver piec-es, and said,

1st PRIEST.

It is not lawful, is not law-ful for to put them in-to the trea - - su-ry,

2nd PRIEST.

It is not lawful for to put them in-to the trea - - su -

- be - cause - it is the price of blood, it is the price of blood.
- ry, be - cause - it is the price of blood, it is the price of blood.

† Or, following the Vulgate:—
hanged himself with an hal-ter.

No 51. ARIA.—Coro II.

Moderato.

Violin Solo

First system of the Violin Solo, starting with a forte (*f*) dynamic and a trill (*tr*) marking.

Second system of the Violin Solo, featuring a trill (*tr*) marking.

Third system of the Violin Solo.

Fourth system of the Violin Solo, including piano (*p*) and forte (*f*) dynamics and a trill (*tr*) marking.

A Bass.

Fifth system of the score, including the Bass part with lyrics and piano accompaniment. The lyrics are: "Give, O give me back my Lord, give me, give, O". The piano accompaniment includes a piano (*p*) dynamic and a trill (*tr*) marking.

give me back my Lord. See the sil - ver, price of blood At your

feet in hor - ror pour'd By the lost be - tray - er. See the sil - ver, the price of

B
blood, see the sil - ver, price of blood, At your

feet in hor - ror pour'd by the lost be - tray - er

C

See— the sil - ver, price of blood, At— your feet in hor - ror pour'd By— the

lost— be - tray - er. See the sil - ver, price of blood, At— your feet in hor - ror

D

pou'd by the lost be - tray - er.

f

Give, O give me back my Lord,

p

give, O give me back my Lord, O give me back

my Lord. Give, O give me back my Lord, give, O give me

back _____ my Lord, give, O— give me back my Lord.

tr **E**

f

tr

p *f* *tr*

BEFORE PILATE.

N^o 52. RECITATIVO.

EVANGELIST.

And they took counsel to-gether, and bought with them the potter's field, to be a bu-rying place for

strangers. Wherefore that field was call'd, The field of blood, un-to this pre-sent day.

(Then was ful-filled that which was spo-ken by Je-re-my the Pro-phet, say-ing, And they

took the thir-ty pie-ces of sil-ver, the price of Him that was val-ued, whom they of the

children of Is-ra-el did val-ue: and they gave them for the potter's field, as the Lord appointed me.

⊕ The Recitative may begin at A. p. 126

A

Je-sus stood be-fore the gov-ern-or, and the gov-ern-or asked him, and said, Art

EVANGELIST. ³ JESUS. EVANGELIST.

thou the King of the Jews? Je-sus said un-to him, Thou say-est. And when he was ac-

P (Orch.) *

-cused of the chief priests and el-ders, He an-swered no-thing. Then

f

PILATE. EVANGELIST.

Pi-late saith un-to Him, Hear-est thou not how ma-ny things they wit-ness a-against thee? And He

answered him to ne-ver a word: in-so-much that the gov-ern-or mar-velled great-ly.

Nº 53. CHORAL.

CORO I.II.

Soprano.
Alto.

Tenor.
Bass.

Com-mit thy way to Je - sus, Thy bur-dens and thy cares; He from them all re -
leas - es, He all thy sor - row shares. He gives the winds their cour - ses, And
bounds the o - cean's shore, He suf-fers not temp - ta - tion To rise be - yond thy pow'r.

BARABBAS.

Nº 54. RECITATIVO.

EVANGELIST.

Now at that feast the gov-ern-or was wont to re-lease un-to the peo-ple a
prisoner, whom they would. And they had at that time a no-ta-ble pri-son-er called
Ba-rab-bas. There-fore when they were ga-thered to - ge-ther, Pi-late said un-to them,

PILATE.

Whom will ye that I re-lease un-to you? Ba-rab-bas, or Je - sus, which is

EVANGELIST.

called Christ? For he knew well that for en-vy they had de-livered Him up And while he was

sit - ting on the judge-ment seat, his wife sent un - to him, say - ing,

PILATE'S WIFE.

Have thou nothing to do with that just man: for I have suffered many things this day in a dream, be-

EVANGELIST.

- cause of him. But the chiefpriests and the el - ders per-suad - ed the

mul-ti-tude that they should ask Bar-ab-bas, and des-troy. Je-sus. The gov-er-nor

PILATE. EVANG.
answered, and said un-to them, Whe-ther_ of the twain will ye that I re-lease un-to you? They

PILATE.
said, Pi-late said unto them, What then shall I do unto Je-sus, which is called

CORO I.
Soprano. *ff* Bar-ab-bas.
Alto. *ff* Bar-ab-bas.
Tenor. *ff* Bar-ab-bas.
Bass. *ff* Bar-ab-bas.

CORO II.
Soprano. *ff* Bar-ab-bas.
Alto. *ff* Bar-ab-bas.
Tenor. *ff* Bar-ab-bas.
Bass. *ff* Bar-ab-bas.

† Or the following, (from St. Mark, xv, 12), to fit the musical text:—

Je-sus, whom ye call the King of the Jews?

EVANGELIST. Allegro.

CORO I. II. Unisono

Christ? They all say:

Soprano.

Alto.

Tenor.

Bass.

Allegro. Let Him be cru -

Let Him be cru -

Let Him be cru -

Let Him be cru -

ci - fied, let Him be cru -

ci - fied, let Him be cru - - ci - fied.

- ci - fied, let Him be cru - - ci - fied.

- ci - fied, let Him be cru - - ci - fied.

- ci - fied.

† N^o 55. CHORAL.

CORO I. II.

Soprano.
Alto.

O wondrous love, that suffers this cor - rect - ion! The Shepherddy - ing for his flock's pro -

Tenor.
Bass.

- tect - ion, The Mas - ter pays the debts His servants owe Him, And they be - tray - Him!

N^o 56. RECITATIVO.

EVANGELIST.

PILATE.

And the gov-ern-or said, - Why, what e-vil hath He done?

N^o 57. RECITATIVO.

Adagio.

Soprano.

To all men Je - sus good hath done: The blind - man

*2. Oboi da caccia
pp
a battuta*

hath He giv - en sight, The lame man made to walk.

He told us of His Fa - ther's word, He cast the de - vils

forth, The mourners hath He comfort-ed, In Him a friend the sin-ner

found. Save good, my Je - sus nought hath done.

Nº 58. ARIA.

Largo patetico.

Flauto

2 Oboi da caccia

staccato

A Soprano.

For love

Fine. *p*

my Sa- viour, for love my Saviour now is

dy- ing, for love my Sa- viour now is

dy- ing. Of

B

sin and guilt He know-eth nought, nought, of sin and guilt He know-eth

nought.

C

So e-ter-

-nal de-so-lation and the sin-ners right-eous

R.H.

doom shall not rest up-on my-

D

(rit.) (a tempo)

spi - rit - For love, for love

my Sa - viour now is dy -

-ing, for love my Sa-viour now is dy -

- ing. Of sin and guilt He know - eth

Oboi

nought, nought, of sin and guilt He know-eth nought.

Fl.

Dal Segno %

No 59. RECITATIVO.
EVANGELIST.

But they cried — out the more, and said,

(Coro I. II. Rise.)

Più Allegro.
Soprano.

Alto.

Tenor.

Bass.

CORO I. II. Unisono.

Let Him be cru - - -

Let Him be cru - - -

Più Allegro.

Let Him be cru - - -

Let Him be cru - - -

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

- ci - - fied, let Him be cru - - - ci - - fied.
 - ci - - fied, let Him be cru - - - ci - - fied.
 - - ci - - fied, let Him be cru - - - ci - - fied.
 - - - ci - - fied.

RECITATIVO.
 EVANGELIST.

When Pi - late there-fore saw that he pre-vailed no-thing, but that ra - ther a

tumult was made, he took water, and washed his hands before the multitude, and said, I am

EVANGELIST.

in-no-cent of the blood of this just per-son: see ye to it. Then an-swered all the peo-ple, and

Allegro.

CORO I. II. Unisono

said,
 His blood be on us, on us and on our chil -
 His blood be on us, on us and on our chil - dren, His blood be
 His blood be on us, on us and on our chil - dren, His blood be on
 His blood be on us, on us and on our chil-dren, be on us and on our

Allegro.
 f

- dren, and on our chil - dren, His blood be on
 on us, on us and on our chil-dren, be on us and on our chil -
 us, on us and on our chil-dren, be on us and on our chil -
 chil - dren, on our chil - dren, His blood be on us, on

us, on us and on our chil-dren, be on us and on our chil -
 - dren, His blood be on us, on us and on our
 - dren, and on our chil - dren, His blood be on us, on
 us and on our chil - dren, be on us and on our chil-dren, on our chil - dren, His

us, on us and on our chil-dren, be on us and on our chil -
 - dren, His blood be on us, on us and on our
 - dren, and on our chil - dren, His blood be on us, on
 us and on our chil - dren, be on us and on our chil-dren, on our chil - dren, His

dren, be on us and on our chil - - dren, be on us and on our
 chil-dren, be on us and on our chil - - dren, be on us and on
 us, be on us, be on us, be on us and on our chil-dren, be on us and
 blood be on us, on us and on our chil - dren, His blood be on us, on

chil - - dren, His blood be on us, on us and on our
 our chil - - dren, His blood be on us, on us and on our
 on our chil - dren, be on us, be on us, on us, be
 us and on our chil-dren, be on us and on our chil-dren, be on us and on our chil -

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

THE SCOURGING.

RECITATIVO.
EVANGELIST.

Then re - leased he Bar-ab-bas un-to them, and when he had scourged Je - sus,

N^o 60. RECITATIVO. Coro II.

Larghetto.

Contralto.

he de-liv-ered Him to be - cru - ci - fied.

O gra-cious God! Be -

-hold, the Saviour standeth bound. They scourge Him now, and smite and

wound Him! Tor - men - tors, stay your hands! Are not your hearts with

pi - ty mov'd To see such an - guish meek - ly borne? Ah

no! your hearts are hard, and must be like the rock it - self, Nay,

more un - yield - ing still. Have — pi - ty! stay your hands!

Callo

† No. 61. ARIA. Coro II.
Andante appassionato.

f

A Contralto.

If my tears — be un - a - vail - - - ing, un - a - vail - - - - ing,

p

un - a - vail - - - - ing, Take the ve - ry heart of me,

- the ve - ry heart of me, - take the - ve - ry heart of me.

B
If my tears — be un - a - vail - - - - ing, vain my wail -

- ing, If my tears be un - a - vail - ing,

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase starting on a G4, moving up to a B4, then down to an A4, and ending on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line in the right hand.

un - a - vail - ing, if my tears be un - a - vail - ing,

The second system continues the vocal line with a similar melodic pattern. The piano accompaniment maintains its rhythmic accompaniment, with some harmonic changes in the right hand.

un - a - vail - ing, Take the ve - ry heart of

The third system introduces the lyrics "Take the ve - ry heart of". The vocal line has a more pronounced melodic contour, rising to a higher note before descending. The piano accompaniment provides a harmonic foundation for the vocal line.

me, the ve - ry heart, the heart of me, take the ve - ry heart, take

The fourth system continues the vocal line with the lyrics "me, the ve - ry heart, the heart of me, take the ve - ry heart, take". The piano accompaniment features some chordal textures in the right hand.

C
the ve - ry heart of me.

The fifth system begins with a section marked with a 'C' (Crescendo). The vocal line has a final melodic phrase. The piano accompaniment features a more active and dynamic texture, with a forte (f) dynamic marking.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of eighth and sixteenth notes in both hands.

Piano accompaniment for the second system, continuing the melodic and harmonic patterns from the first system.

D

Then, if vain ——— be all my plead — ing,

Fine.

p

The third system features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment continues with a steady eighth-note pattern. A dynamic marking of *p* is present at the end of the system.

When the sa — cred wounds are bleed — ing, Let my heart a cha-lice be.

f

The fourth system continues the vocal and piano parts. The vocal line has a dynamic marking of *f* at the end. The piano accompaniment features a more active bass line.

Piano accompaniment for the fifth system, concluding the piece with a final cadence in both hands.

The first system of music is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

E

Then, if vain — be all — my plead-ing, When the sa - cred

The second system of music includes a vocal line and piano accompaniment. The vocal line begins with a fermata on the word "vain". The piano accompaniment continues with the same rhythmic pattern as the introduction.

wounds are bleed-ing, Let my heart a cha-lice be, let it a cha - lice, let it a

The third system of music continues the vocal and piano accompaniment. The vocal line has a fermata on "bleed-ing". The piano accompaniment features a melodic line in the right hand that moves in parallel motion with the vocal line.

cha-lice be. — Then, if vain — be all my plead - - -ing,

The fourth system of music continues the vocal and piano accompaniment. The vocal line has a fermata on "be.". The piano accompaniment maintains the same accompaniment pattern.

When the sa - - -cred wounds are bleed - - -ing, Let my heart a cha-lice be.

The fifth system of music concludes the piece. The vocal line has a fermata on "be.". The piano accompaniment ends with a final chord. The initials "D.C." are written in the bottom right corner of the piano staff.

D.C.

THE CROWNING WITH THORNS.

No 62. RECITATIVO.

EVANGELIST.

Then the sol-diers of the gov-er-nor took Je-sus in - to the common

(Coro I. II. Rise.)

hall, and gathered to Him The whole band of sol - diers. And they

stripped Him, and put on Him a scar - let robe. And they plat - ted a crown of

thorns, and put it up - on His Head, and a reed in His right -

Hand: and they bowed the knee be - fore - Him, and mocked Him, and

Andante maestoso.

said,

CORO I.

f Hail, hail,— King, hail, King of the Jews,— hail, hail, King of the

f Hail, hail,— King, hail, hail, hail, King of the Jews, hail,

f Hail, hail,— King, hail, hail, hail, King of the Jews, hail,—

f Hail, hail,— King, hail hail, hail, King of the Jews, hail,—

Andante maestoso.

f Hail, hail,— King, hail, hail, hail, hail,

f Hail, hail, King, hail, hail, hail, hail,

f Hail, hail,— King, hail, hail, hail, hail,

f Hail, hail,— King, hail, hail, hail, hail,

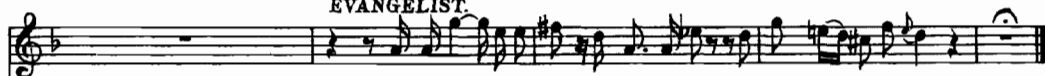
CORO II.

Andante maestoso.

f

tr

RECITATIVO.
EVANGELIST.



And they spit upon Him, and took the reed, and smote Him on the head.



Jews, hail, hail, King of the Jews.



King, hail, King of the Jews.



King, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



hail, hail, hail, King of the Jews.



N^o 63. CHORAL. Coro I. II.

Soprano.
Alto.

1. O Sa - cred Head, sur - round - ed By crown of pier - cing
2. In this Thy bit - ter Pas - sion, Good Shep - herd, think of —

Tenor.
Bass.

thorn! O bleed - ing Head, so wound - ed, Re - viled, and put to —
me With Thy most sweet com - pas - sion, Un - wor - thy though I —

scorn! Death's pal - lid hue comes o'er — Thee, The glow of life de -
be: Be - neath Thy Cross a - bid - - ing, For ev - er would I

- cays, Yet an - gel - hosts a - dore — Thee, And trem - ble as they gaze.
rest, In Thy dear love con - fid - ing, And with Thy pre - sence blest.

(Coro I. II. Sit.)

THE WAY OF THE CROSS.

N^o 64. RECITATIVO.

EVANGELIST.

And af - ter they had mock'd Him, they took off from Him the

robe, and put His own rai-ment on Him, and led Him a - way to -

cru - - ci - fy Him. And as they came out, they found a man of Cy -

- re - ne, Si - mon by name: him they com - pelled to - bear His Cross.

† N^o 65. RECITATIVO.

Bass.
In truth, to bear the Cross our *simile* flesh and blood Are

p a battuta

loth to be constrained; For that which works our chiefest good Most hardly is attained.

† No. 66. ARIA.

Larghetto.

*Viol da Gamba.**(sempre pesante)*

p

p e staccato



Bass.

A

Come, heal - ing Cross, come,

heal - - ing Cross, come, heal - - ing Cross, O joy to

tr

⊕ In this and the following bar  is to be played 

share it! My Sa - - viour, lay on me its weight. Come,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "share it! My Sa - - viour, lay on me its weight. Come,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

heal - - ing Cross, come, heal - - ing Cross, O joy to—

The second system continues the vocal line and piano accompaniment. The lyrics are: "heal - - ing Cross, come, heal - - ing Cross, O joy to—". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the left hand.

B
share it, My Sa - viour, lay on me its weight. Come, heal - ing Cross, for me pre -

The third system is marked with a bold 'B' and contains the lyrics: "share it, My Sa - viour, lay on me its weight. Come, heal - ing Cross, for me pre -". The piano accompaniment continues with the same rhythmic texture.

- pare it, My Sa - - viour, lay on me its weight;

The fourth system contains the lyrics: "- pare it, My Sa - - viour, lay on me its weight;". The piano accompaniment continues with the same rhythmic texture.

The fifth system shows the vocal line and piano accompaniment. The vocal line is mostly blank, suggesting a long note or a rest. The piano accompaniment continues with the same rhythmic texture.

C

And if *tr* the

bur - - - den grow too great, too

great, too great, the bur - - - den grow too

great, too great, — too great, — Then help Thou me, —

O Lord, to bear

it, then help Thou me, O Lord, to bear it, then help Thou

me, O Lord, to bear it.

Come, heal - ing Cross, come,

heal - - ing Cross, come, heal - - ing Cross, O joy to

share it, My Sa - viour, lay on me its weight. Come,

heal - ing Cross, come, heal - ing Cross, O joy to -

share it, my Sa - viour, lay on me its weight, come, heal - ing Cross, O joy to

share it my Sa - viour, lay on me its weight.

(6)

THE CRUCIFIXION.

No 67. RECITATIVO.

EVANGELIST.

And when they were come un - to a place called Gol - go - tha, that is to

say, a place of a skull, they gave Him vin - e - gar to drink, min - gled with

gall: and when He had tast - ed there - of, He would not drink. And when they had cru - ci - fied

Him, they part - ed His gar - ments, and cast lots up - on them, that it might be ful -

-filled which was spo - ken by the Pro - phet, They part - ed my gar - ments a - mong them, and up -

on my ves-ture did they cast— lots. And sit-ting down, they watched Him there:

And set up o-ver His head His— ac-cu-sa-tion, writ-ten,

(Coro I. II. Rise.)

This is Je-sus the King of the Jews. Then were there two thieves cru-ci-fied with Him:

one on the right hand, and one on the left. And

A they that passed by, re-viled Him, wag-ging their heads, And say-ing,

† Or the following, to fit the musical text:—

And set up o-ver His head the su-per-scrip-tion of His ac-cu-sa-tion,

Allegro.

CORO I.

Thou that de - stroy-est the tem - ple of
 Thou that de - stroy-est the tem - ple of
 Thou that de - stroy-est the tem - ple of

CORO II.

Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est
 Thou that de - stroy-est the tem - ple of God, and build - est

Allegro.

Thou that de - stroy-est the tem - ple of God, and build -

God, and build - est it in three days, save
 God, and build - est it in three days,
 God, and build-est, build - est it in three days,
 - stroy-est the tem - ple of God, and build - est it in three days,

it in three days, save Thy - self: If
 it in three days, save Thy - self: If Thou art the
 it in three days, save Thy
 - est it in three days,

Thy - self: If Thou be the Son of God, come down,
 save Thy - self: If Thou be the Son of God,
 save Thy - self: If Thou be the Son of God, come down,

Thou be the Son of God, the Son of God, come down,
 Son of God, save Thy-self: If Thou be the Son of God,
 -self: If Thou be the Son of God, save Thy-self: If Thou be the Son of
 save Thy - self: If Thou be the Son of God, come down,

come down, come down, come down, come down,
 come down, come down, come
 God, come down, come down, come
 come down, come down, come down, come down, come

come down, come down, come down, come down,
 come down, come down, come
 God, come down, come down, come
 come down, come down, come down, come down, come

B EVANGELIST.

Likewise al-so the chief priests mocking Him, with the scribes and the

B

— come down from the cross.

down, come down from the cross.

down, come down from the cross.

down, come down from the cross.

B

— come down from the cross.

down, come down from the cross.

down, come down from the cross.

down, come down from the cross.

B

el-ders, said,

Allegro.

He sav - ed o - thers, Himself He can - not save:

He sav - ed o - thers, Himself He can - not save:

He sav - ed o - thers, Himself He can - not save: If He be

He sav - ed o - thers, Himself He can - not save: If He be

Allegro.

He sav - ed o - thers, Him - self He can - not, can - not save:

He sav - ed o - thers, Him - self He can - not, can - not save:

He sav - ed o - thers, Him - self He can - not, can - not save: If He be

He sav - ed o - thers, Him - self He can - not, can - not save: If He be

Allegro.

ff

CORO I. II Unisono.

If He be King of Is - - - ra - el, let Him now come down -
 If He be King of Is - - - ra - el, Is - - - ra - el, let Him now come down -
 King of Is - - - ra - el, the King of Is - ra - el, let Him come
 King of Is - ra - el, let Him

from the cross, come down, come down from the cross, come down, come
 from the cross, come down, come down, come down,
 down from the cross, come down, come down from the
 come down from the cross, come down, come down from the

down from the cross, and we will be - lieve Him. He trust - ed in
 come down from the cross, and we will be - lieve Him. He trust - ed in
 cross, come down from the cross, and we will be - lieve Him. He trust - ed in
 cross, come down from the cross, and we will be - lieve Him. He trust - ed in

God, let Him de-liv-er, de-liv-er, de-

God, let Him de-liv-er Him, de-liv-er, de-

God, let Him de-liv-er Him, de-liv-er, de-

God, let Him de-liv-er Him, de-liv-er, de-

- er Him now if He will have Him: for He hath said, I am the Son of God.

- liv-er Him now if He will have Him: for He hath said, I am the Son of God.

- liv-er Him now if He will have Him: for He hath said, I am the Son of God.

- er Him now if He will have Him: for He hath said, I am the Son of God.

(Coro I. II. Stt.)

Nº 68. RECITATIVO.
EVANGELIST.

The thieves al-so which were cru-ci-fied with Him, cast the same in His teeth.

No 69. RECITATIVO.

Largo.

Contralto.

Ah, Gol - go - tha! Un - hap - py Gol - go - tha! The Lord of Glo - ry here 'mid

Oboi da Caccia

Celli pizz.
p

shame and scorn must per - ish; The bless - ed Sa - viour of the world Up - on th'ac - curs - ed Tree now

simile

A

hangs; The Lord Who heaven and earth cre - a - ted, Of life and light is now be -

- reft; The Sin - less here as Sin - ner di - eth. Ah, how this grief doth pierce my

soul! Ah! Gol - go - tha! Un - hap - py Gol - go - tha!

Nº 70. ARIA e CORO.

Largo.

Oboi da Caccia

A *Contralto.*
See—

ye,

See the Saviour's outstretched Hands! He would draw us to Him—

B

- self, He would draw us to Him -

CORO II.

- self. Come! come! come! In Je - sus -

(Coro II. Seated.)
Come where? come where? come where?

C

bo - som Seek Re - demp - tion, seek ye mer -

- cy, Seek them! in Je - sus bo - - - - - som, seek them in Je - sus bo -

Where? Where?

D

- som.

f

Live ye, live ye, die — ye,

p

rest — ye here, live ye, live ye, die — ye,

E

rest — ye here, Ye whom sin and guilt op - press,

Rest

F

ye! in Je - - sus bo-som, rest

p

Where?

F

ye in Je - sus bo- som.

p

Where?

f

THE DEATH OF CHRIST.

Nº 71. RECITATIVO.

EVANGELIST.

Now from the sixth hour there was darkness o-ver all the land un - to the ninth hour.

Adagio
JESUS.

And a-bout the ninth hour, Je-sus cried with a loud voice, and said, E - li, E - li, lama, lama, sa-bach-

EVANGELIST.

-tha-ni, That is to say My God, my God, why_ hast Thou for-saken Me? Some of

Allegro.

them that stood there heard that, and said,

CORO I.

Soprano. He call - eth for E - li - as.

Alto. He call - eth for E - li - as.

Tenor. He call - eth for E - li - as.

Bass. He call - eth for E - li - as.

He call - eth for E - li - as.

Allegro.

RECITATIVO.
EVANGELIST.

And straight-way one of them ran, and took a sponge, and filled it full of vin-e-gar, and

put it on a reed, and gave Him to drink. And o - thers said,

Allegro.

CORO II.

Let be, let us see whether E - li - as will come to save Him.
Let be, let us see whether E - li - as will come to save Him.
Let be, let us see whether E - li - as will come to save Him.
Let be, let us see whether E - li - as will come to save Him.

RECITATIVO.

Lento.
EVANGELIST.

Je-sus, when he had cried a-gain with a loud voice, yield-ed up the ghost.

N^o 72. CHORAL.

CORO I. II.

Soprano
Alto.

Be near me, Lord, when dy - ing, O part not Thou from me! And

Tenor.
Bass.

pp

to my suc - cour fly - ing, Come, Lord, and set me free! And when my heart must lan - guish In

death's last aw - ful thro, Re - lease me from mine an - guish, By Thine own pain and woe.

AFTER THE CRUCIFIXION.

N^o 73. RECITATIVO.

EVANGELIST.

And be - hold, the veil of the tem - ple was rent in - twain,

from the top un - to the bot - tom. and the earth did

◆ The accompaniment to this Recitative is assigned to the Continuo.

quake, and the rocks were rent. — And the graves were opened and there a -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "quake, and the rocks were rent. — And the graves were opened and there a -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

- rose ma-ny bo - dies of the saints. — which had slept,

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "- rose ma-ny bo - dies of the saints. — which had slept,". The piano accompaniment continues with a similar rhythmic pattern, featuring a dense texture of eighth and sixteenth notes.

And coming forth from the graves after His re-sur - rec-tion, they went in-to the ho - ly —

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "And coming forth from the graves after His re-sur - rec-tion, they went in-to the ho - ly —". The piano accompaniment continues with a similar rhythmic pattern, featuring a dense texture of eighth and sixteenth notes.

ci-ty, and appeared unto ma-ny. Now when the cen-tur-ion, and they that were with him, watching

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "ci-ty, and appeared unto ma-ny. Now when the cen-tur-ion, and they that were with him, watching". The piano accompaniment continues with a similar rhythmic pattern, featuring a dense texture of eighth and sixteenth notes.

Je-sus, saw the earth quake, and those things that were done, they fear - éd great-ly, say-ing,

The fifth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of two flats. The lyrics are: "Je-sus, saw the earth quake, and those things that were done, they fear - éd great-ly, say-ing,". The piano accompaniment continues with a similar rhythmic pattern, featuring a dense texture of eighth and sixteenth notes.

*
 RECITATIVO. CORO I.
 EVANGELIST.

CO RO I. II. Unisono

Lento.
 Soprano. *cresc.* *dim.* And many women were

Truly this was the Son of God, the Son of God. *dim.*

Alto. *cresc.* *dim.*

Truly this was the Son of God, the Son of God. *dim.*

Tenor. *cresc.* *dim.*

Truly, truly this was the Son of God, the Son of God. *dim.*

Bass. *p.* *cresc.* *dim.*

Tru - ly this was the Son of God, the Son of God. *dim.*

Lento. *p.* *cresc.* *dim.* *

there (be-hold-ing a-far off) which had fol-lowed Je-sus from Gal-i-lee,

min-is-ter-ing un-to Him. Among which was Ma-ry Mag-da-le-ne, and Ma-ry the mo-ther of

James and Jo-ses, and the mo-ther of Ze-bedee's children. When the e-ven was

* A cut may be made to * at the foot of the page.

come, there came a rich man of A - ri - ma - the - a, named Joseph, who al - so him - self was Je - sus' dis - ci - ple: He

went to Pilate, and begged the body of Jesus: Then Pilate commanded the body to be delivered.

No 74. RECITATIVO.

(Coro I, II Sit.)

Adagio
Bass.

At eve - ning, hour of calm and peace, Was A - dam's fall made man - i -

♩ sempre p

- fest; At eve - ning, too, the Lord's re - deem - ing love;

allegro *rit.* *p*

At eve - ning homeward turned the dove And bore the o - live - leaf as

rit. *allegro*

to-ken. O beau - teous time! O evening hour! Our last - ing

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "to-ken. O beau - teous time! O evening hour! Our last - ing". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

peace is now with God made sure, For Je - sus hath His Cross en -

The second system continues the vocal line and piano accompaniment. The lyrics are: "peace is now with God made sure, For Je - sus hath His Cross en -". The musical notation remains consistent with the first system, with the vocal line and piano accompaniment.

- dured. His bo - dy sinks to rest. Go,

The third system continues the vocal line and piano accompaniment. The lyrics are: "- dured. His bo - dy sinks to rest. Go,". The vocal line shows a slight change in phrasing, and the piano accompaniment continues with its characteristic rhythmic pattern.

lov - ing ser - vant, ask thou it - Go, be it thine, the

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "lov - ing ser - vant, ask thou it - Go, be it thine, the". The vocal line and piano accompaniment maintain their respective parts.

life - less Sa - viour's bo - dy, O won - drous gift! O precious, Ho - ly bur - den!

The fifth and final system on the page continues the vocal line and piano accompaniment. The lyrics are: "life - less Sa - viour's bo - dy, O won - drous gift! O precious, Ho - ly bur - den!". The vocal line concludes with a final note, and the piano accompaniment ends with a fermata over the final chord.

† No. 75. ARIA.

Andante piacevole.

The first system of the piano accompaniment consists of two staves. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand provides a steady bass line with eighth-note patterns.

Bass.

A

The second system includes a vocal line on a bass staff and piano accompaniment on two staves. The vocal line begins with the lyrics "Make thee clean, my heart, from". The piano accompaniment continues with similar textures to the first system.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "sin, make thee clean, my heart, from". The piano accompaniment features more intricate sixteenth-note passages in the right hand.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "sin. — Un-to Je - sus give thou wel-come, un-to Je - sus give thou wel-come." The piano accompaniment provides a final harmonic resolution.

Make thee clean, my heart, from sin,

B

make thee clean, my heart, from sin, — Un - to Je - sus give thou

wel - come, un - to Je - sus give thou wel -

- come. Make thee clean, my heart, from

sin. Un - to Je - sus give — thou wel -

C

- come. Make thee clean, my heart, from sin, Un- - to Je - sus give - thou wel - come, un - to Je - sus give thou

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a treble clef and contains the lyrics: "- come. Make thee clean, my heart, from sin, Un- - to Je - sus give - thou wel - come, un - to Je - sus give thou". The piano accompaniment starts with a bass clef and includes a dynamic marking of *f* (forte).

wel - come.

The second system continues the musical score. The vocal line is mostly silent, with the lyrics "wel - come." appearing below the staff. The piano accompaniment continues with a treble clef in the upper staff and a bass clef in the lower staff, maintaining the *f* dynamic.

The third system shows the piano accompaniment continuing with a treble clef in the upper staff and a bass clef in the lower staff. The piano part features a complex rhythmic pattern with many sixteenth notes.

The fourth system continues the piano accompaniment with a treble clef in the upper staff and a bass clef in the lower staff. The piano part features a complex rhythmic pattern with many sixteenth notes.

D *Fine.*

So with - in my cleans - ed

The fifth system concludes the piece. The vocal line begins with a treble clef and contains the lyrics "So with - in my cleans - ed". The piano accompaniment continues with a treble clef in the upper staff and a bass clef in the lower staff, with a dynamic marking of *p* (piano).

breast Shall He rest, shall He rest, Dwel-ling e - ver - more with -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, with lyrics: "breast Shall He rest, shall He rest, Dwel-ling e - ver - more with -". The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand. A piano dynamic marking 'p' is present.

- in me, So with - in my cleans - ed breast Shall He

The second system continues the vocal line with lyrics: "- in me, So with - in my cleans - ed breast Shall He". The piano accompaniment continues with similar rhythmic patterns. A piano dynamic marking 'p' is present.

rest, Dwel-ling e - - ver - more with -

The third system continues the vocal line with lyrics: "rest, Dwel-ling e - - ver - more with -". The piano accompaniment continues with similar rhythmic patterns.

- in me, dwel-ling e - ver - more with-in me.

The fourth system concludes the vocal line with lyrics: "- in me, dwel-ling e - ver - more with-in me." The piano accompaniment continues with similar rhythmic patterns.

World, de-part;

The fifth system begins with a vocal line that has a rest, followed by the lyrics "World, de-part;". A large letter 'E' is written above the staff. The piano accompaniment continues with similar rhythmic patterns.

world, de-part; let Je - sus in! world, de - part, let Je - sus in!

Make thee clean, my heart, from

Dal Segno ✽

Nº 76. RECITATIVO. THE BURIAL.
EVANGELIST

And Jo - seph took the bo - dy, and wrapped it in a clean li - nen

cloth, And laid it in his own new tomb, which he had hewn out in the rock: and he

roll'd a great stone to the door of the se-pul-chre, and went his way And Mary Magda-

(Coro I, II Rise.)

-le - ne was there, and the o - ther Ma - ry, sit - ting o - ver a - gainst the se - pul - chre.

Now the next day that followed, the day of the prepar - a - tion, the chief priests and Pharisees came to -

-ge - ther un - to Pi - late, and said,

Soprano. Allegro. f

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

Soprano. Allegro. f

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

Soprano. Allegro. f

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

Allegro. f

- er, that de - ceiv - er said, while He was yet a - live,
 that de - - ceiv - er said, while He was yet a - live,
 that de - - ceiv - er said, while He was yet a - live, Af - ter
 that de - - ceiv - er said, while He was yet a - live, Af - ter three days

CORO II.

- er said, while He was yet a - live,
 that de - ceiv - - er said, while He was yet a - live,
 that de - - ceiv - er said, while He was yet a - live, Af - ter
 that de - - ceiv - er said, while He was yet a - live, Af - ter three days

• CORO I. Unisono

Af - - ter three days I will rise a - -
 Af - - ter three days I will rise a - gain, will rise a - -
 three days I will rise a - gain, af - ter three days I will rise a - -
 I will rise a - gain, af - ter three days I will rise a - -

gain. There-fore com-mand the grave to be made sure, un-
 -gain. There-fore com-mand the grave to be made sure, un-til the
 -gain. There-fore com-mand the grave to be made sure, un-til the third day, un-
 -gain. There-fore com-mand the grave to be made sure, un-til the

-til the third day, lest His dis-ci-ples come by night, and steal
 third day, lest His dis-ci-ples come by night, and steal
 -til the third day, lest His dis-ci-ples come by night, and steal Him
 third day, lest His dis-ci-ples come by night, and steal Him, lest His dis-

Him a-way, and steal Him a-way, and say un-to the peo-ple, He is
 Him a-way, a-way, and say un-to the peo-ple,
 a-way, come and steal Him a-way, and say un-to the peo-ple,
 -ci-ples come by night, and steal Him a-way, and say un-to the peo-ple,

ri - - sen from the dead: so the last er - ror shall be worse, —
 He is ri - - sen from the dead: so the last er - ror shall
 He is ri - sen, He is ri - - sen from the dead: so the last er - ror shall be
 He is ri - - sen from the dead: so the last er - ror shall be —

shall be worse than the first, shall be worse than the first.
 be worse, be worse than the first.
 worse, shall be worse than the first.
 worse, be worse than the first.

(Coro I. Sit.)

RECITATIVO.
 EVANGELIST.

PILATE.

Pi - late said un - to them, Ye have a watch, go your way, make it as sure as ye

EVANGELIST.

can. So they went, and made the se - pul - chre sure, seal - ing the stone, and set - ting a watch.

N^o 77. RECITATIVO e CORO.

Largo.

Bass Solo

And now the Lord to rest is laid.

CORO II.

Lord Je-

Lord Je - su, Lord

Lord Je - su, Lord

Lord Je - su, Lord

Largo.

*p**pp*

Tenor Solo

His task is o'er; for all our sin He hath a -

- su, fare Thee well.

Je - su, fare Thee well.

Je - su, fare Thee well.

Je - su, fare Thee well.

Contralto Solo

-toned.

pp Lord Je - su, Lord Je - su, fare Thee well.

pp Lord Je - su, fare Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

pp Lord Je - su, Lord Je - su, fare Thee well.

blest and ho - ly Bo - dy, See, with re - pen - tant tears we would be -

- dew it, Which our of - fence to such a death has brought.

pp Lord

pp Lord

pp Lord

pp Lord

pp Lord Je -

Soprano Solo

While life shall last, O let Thy
 Je - su, Lord Je - su, fare Thee well,
 Je - su, Lord Je - su, fare Thee well,
 Je - su, Lord Je - su, fare Thee well,
 - su, fare Thee well,

suff - 'rings claim our love, Since Thou for man sal - va - tion sure hast

wrought.
 Lord Je - su, Lord Je - su, fare Thee well.
 Lord Je - su, Lord Je - su, fare Thee well.
 Lord Je - su, Lord Je - su, fare Thee well.
 Lord Je - su, Lord Je - su, fare Thee well.

No 78. Coro I. II.

Tempo moderato.

Piano introduction for Coro I. II. featuring a grand piano with a forte (*f*) dynamic.

Orchestral introduction for Coro I. II. featuring 1st and 2nd Orchestras and Tutti dynamics.

CORO I.

Soprano. *A dolce*
 Alto. *dolce*
 Tenor. *dolce*
 Bass. *dolce*

In tears of grief, dear Lord, we leave Thee, Hearts

CORO II.

Soprano. *A dolce*
 Alto. *dolce*
 Tenor. *dolce*
 Bass. *dolce*

In tears of grief, dear Lord, we leave Thee, Hearts

In tears of grief, dear Lord, we leave Thee,

Piano accompaniment for the vocal parts, featuring a mezzo-forte (*mf*) dynamic.

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
 - Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
 cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
 Hearts cry to Thee, O Sa-viour dear. Lie Thou soft
 Hearts cry to Thee, O Sa-viour dear. soft-ly
 - Hearts cry to Thee, O Sa-viour dear. soft-ly
 cry, hearts cry to Thee, O Sa-viour dear. soft-ly
 Hearts cry to Thee, O Sa-viour dear. soft-ly

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

lie Thou soft-ly, soft-ly here. **B**
 lie Thou soft-ly, soft-ly here.
 lie Thou soft-ly, soft-ly here.
 -ly, lie Thou soft-ly, soft-ly here. **B**
 here, lie Thou soft-ly, soft-ly here.
 here, lie Thou soft-ly, soft-ly here.
 here, lie Thou soft-ly, soft-ly here.
 here, lie Thou soft-ly, soft-ly here. **B**

f *f* *f* *f* *f* *f*

◆ See Preface.

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two flats and a common time signature. The music consists of chords and moving lines in both hands.

Piano accompaniment for the second system, including dynamic markings *p*, *pp*, and *f*. The music continues with chords and moving lines in both hands.

C *mf*

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

mf

Vocal and piano accompaniment for the first system of the vocal entry. It features three vocal staves and a piano accompaniment staff. The lyrics are: "In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,". The piano part includes a *mf* marking.

C *mf*

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

mf

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

mf

In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,

Vocal and piano accompaniment for the second system of the vocal entry. It features three vocal staves and a piano accompaniment staff. The lyrics are: "In tears of grief, dear Lord, we leave Thee, Hearts cry _____ to Thee,". The piano part includes a *mf* marking.

C *mf*

Piano accompaniment for the third system, including a *mf* marking. The music continues with chords and moving lines in both hands.

O Sa - viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa - viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa - viour dear. Lie Thou soft-ly, lie Thou soft - ly, soft-ly here.

O Sa - viour dear. Lie Thou soft - ly, lie Thou soft - ly, soft-ly here.

O Sa - viour dear. soft - ly here, lie Thou soft - ly, soft - ly here.

O Sa - viour dear. soft - ly here, lie Thou soft - ly, soft - ly here.

O Sa - viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

O Sa - viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

O Sa - viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

D Rest Thy worn and bruis-ed Bo - dy,

Rest Thy worn and bruis-ed Bo - dy,

Rest Thy worn and bruis - ed Bo - dy,

D Rest Thy worn and bruis - ed Bo - dy,

Lie Thou soft - ly, soft - ly

Lie Thou soft - ly, soft - ly

Lie Thou soft - ly, soft - ly

rest.

mf Rest Thy worn and bruised Bo-dy.
 Rest Thy worn and bruised Bo-dy.
 Rest Thy worn and bruised Bo-dy.
 Rest Thy worn and bruised Bo-dy.

here, — Lie Thou soft-ly, soft-ly
 here, — Lie Thou soft-ly, soft-ly
 here, — Lie Thou soft-ly, soft-ly

— Thou, rest

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is the piano accompaniment. The music is in a minor key and features a melodic line with some grace notes. Dynamics include *mf* and *p*.

E At Thy grave, O Je - - su blest, May the sin - ner,
 At Thy grave, O Je - - su blest, May the sin - ner,
 At Thy grave, O Je - - su blest, May the sin - ner,
E At Thy grave, O Je - - su blest, May the sin - ner,

here, —
 here
 here, —

Thou,

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with a line of lyrics. The bottom staff is the piano accompaniment. The music continues with a similar melodic style. Dynamics include *mf* and *p*. A section marked **E** is indicated at the beginning of the system.

worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,

Lie Thou
 Lie Thou
 Lie Thou

p
 rest

the wea-ry soul find rest. Sleep in-peace,
 the wea-ry soul find rest. Sleep in-peace,
 the wea-ry soul find rest. Sleep in-peace,
 the wea-ry soul find rest. **F** Sleep in-peace,

soft-ly, soft-ly here...
 soft-ly, soft-ly here...
 soft-ly, soft-ly here...
 Thou.

F

sleep in peace, — Sleep — Thou in — the Fa - ther's breast.
 sleep in peace, Sleep — Thou in — the Fa - ther's breast.
 sleep in peace, — Sleep — Thou in the Fa - - ther's breast.
 sleep in peace, — Sleep Thou in the Fa - ther's breast.

p *pp* *cresc.*

G *f*

p *pp* *f*

Hf
In tears of grief, dear Lord, we leave Thee,
mf
In tears of grief, dear Lord, we leave Thee,
mf
In tears of grief, dear Lord, we leave Thee, Hearts
H
In tears of grief, dear Lord, we leave Thee,
mf
In tears of grief, dear Lord, we leave Thee,
mf
In tears of grief, dear Lord, we leave Thee,
mf
In tears of grief, dear Lord, we leave Thee, Hearts
In tears of grief, dear Lord, we leave Thee,

H
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly
cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

mf
pp
pp
pp
pp
pp
pp
pp
p
pp

◆ See Preface.



lie Thou soft - ly, soft - ly here. I

lie Thou soft - ly, soft - ly here.

lie Thou soft - ly, soft - ly here.

- - ly, lie Thou soft - ly, soft - ly here.



here, - lie Thou soft - ly, soft - ly here. I

here, - lie Thou soft - ly, soft - ly here.

here, - lie Thou soft - ly, soft - ly here.

here, - lie Thou soft - ly, soft - ly here.

here, lie Thou soft - ly, soft - ly here.



f *mf* I



p *pp* *f*

mf

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

mf

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

mf

In tears of grief, dear Lord, we leave Thee, Hearts cry to Thee,

p

O Sa- viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa- viour dear. Lie Thou soft-ly, lie Thou soft-ly, soft - ly here.

O Sa- viour dear. Lie Thou soft-ly, lie Thou soft - ly, soft-ly here.

O Sa- viour dear. Lie Thou soft - ly, lie Thou soft - ly, soft-ly here.

O Sa- viour dear. soft-ly here, lie Thou soft-ly, soft - ly here.

O Sa- viour dear. soft-ly here, lie Thou soft-ly, soft - ly here.

O Sa- viour dear. soft-ly here, lie Thou soft - ly, soft-ly here.

O Sa- viour dear. soft - ly here, lie Thou soft - ly, soft-ly here.

p *pp* *f*

APPENDIX.

The original closing Choral of Part I, used at the first performance, Good Friday (15 April) 1729.

Nº 35^A CHORAL.

CORO I. II.

Soprano.
Alto.

Tenor.
Bass.

With Thee, Je - sus, will I stay, For Thou art the

new Cre - a - - tion; Thou the Life, the Truth, the Way, Thou the

well - spring of sal - va - - tion: Bless - ed who can -

(Celli e Bassi)

say with me: Je - sus, I'll ne'er part from Thee.