

CALVARY.

Oratorio.

Composed by

LOUIS SPOHR,

The English Version

By

EDWARD TAYLOR.

— N^o 346. —

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P R E F A C E.

THE original title of this Oratorio is "Des Heilands Letzte Stunden" (The Last Hours of the Saviour). The awful and interesting event which Spohr has selected for musical expression, has given birth to several Oratorios of great celebrity, particularly the "Tod Jesu" of Graun, the "Sieben Worte des Erlösers am Kreuze" of Haydn, the "Christus am Oelberg" of Beethoven, the "Grosse Passionsmusik" of Sebastian Bach, and the "Messiah" of Handel; but in none of these has it assumed the usual form of the Oratorio,—that is, a sacred drama set to music. This form Spohr has adopted, and thus interposed an additional difficulty in the way of his English translator. The Continental nations, Protestant as well as Catholic, are not conscious of any violation of propriety, still less of any irreverence, when they introduce the Saviour among the personages of an Oratorio, and set to music the words which he uttered. Regarding vocal music as the most perfect mode of giving expression to the strongest emotions of the soul, as well as of calling them into action, they attach no more impropriety to singing, than to reading them aloud. The feeling on this subject is very different in England, in deference to which the present translation has been made. The words of Jesus are supposed to be repeated by the Apostle John. I suggested this to the highly gifted Author of the Work as the fittest mode of obviating the difficulty; and it not only received his sanction, but he had the kindness to make all the musical additions and alterations which were thus required.

I will not attempt to conceal that in some places I have, designedly, departed from the original text, particularly in the Chorus of the Disciples, at the commencement of the Second Part, which in the German refers (I think inappropriately at that moment) to the supposed language and demeanour of the Priests. In this case I have substituted passages from the Prophetic writings of the Old Testament, referable to the sufferings and death of the Messiah. The horrors of the Crucifixion are, in the original, detailed with such painful minuteness, that I have sometimes taken the liberty to modify or change the expressions.

The present Oratorio may teach its Author that to preserve a reputation is quite as difficult as to attain one. It will be measured against his "Last Judgement,"—a test to which few sacred compositions would bear to be subjected. Perhaps there is no instance of a similar work, under like circumstances, having attained such speedy celebrity and such high estimation as the "Last Judgement." Before the performance of this Oratorio at the Norwich Festival in 1830, Spohr was little known in this country beyond the orchestra and audience of the Philharmonic Concerts, while as a sacred writer he was unknown. Yet, produced without the sanction of metropolitan approbation, new to every performer and every auditor, it at once seized the public attention, and commanded the admiration of the most distinguished professors of every school. Its influence upon the feelings of an audience has been attested by expressions more decided and unequivocal than I ever remember to have witnessed. I speak not of the admiration which the musician derives from such a display of the power and the resources of his art, but of the homage which nature, though musically untutored, involuntarily yet willingly pays to genius. The throbbing heart, the moistened eye, the quivering lip, here bespeak the triumph of the Composer.

Spohr's writing appears to me the spontaneous effusion of a mind which, like that of our unrivalled Milton, "touched and purified with the hallowed fire of the altar, proposes to itself things of the highest hope, though of hardest attempting." The distinguishing attributes of Milton's muse, justly and eloquently described by an eminent writer of the present day, may be fitly applied to that of Spohr. "He rises instinctively, rather than by effort or discipline, to the contemplation of objects of grandeur and awfulness: impressing on his own mind the scenes he would describe, he clothes them in the imagination of the hearer with the same radiant hues under which they appeared to his own."

What will be the decision of the English musician, and the suffrage of the English public, on the relative excellences of "The Last Judgement" and the present Oratorio, it is not for me to anticipate; but if I had thought the fame of its author would be endangered by the publication of his later work, I should not have engaged in the arduous undertaking of giving it an English version.

I know there are many persons who will regard the subject of this Oratorio as an improper exercise for the musician's art. With every respect for an opinion conscientiously adopted and avowed, I venture to dissent from it. The arts have been tributary to the service of Religion in all ages of the Jewish and Christian churches; and of these, none is more calculated to enkindle the flame of devotion, to elevate the spirit, or to touch the heart, than Music. Our immortal Bard invoked the "mixed power" of "voice and verse," in order to "present to our high-raised phantasy

"That undisturbed song of pure concert,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout and solemn jubilee."

If there be truth as well as poetry in this sentiment, then are the musician and the poet deserving of honour in proportion as they labour to accomplish the high and holy purpose to which it points; in proportion as they succeed in carrying the mind out of the walks of every-day life, in order to raise it into a purer element, and breathe into it a profounder and more pious emotion.

There are minds over which no combination of sounds united to kindred words has the power to exercise any influence; but I think it impossible for any who are capable of being thus moved to hear such a composition as the present without responding to that powerful appeal which it makes, not to the senses only, but through them to the heart. The truly devotional spirit, the really grateful heart, loves to dedicate those gifts, with which its Maker has especially endowed it, to His glory. The impulse of one is to rear to His honour the stately temple; the inward prompting of another bids him dedicate to His praise the boldest flights of poetic inspiration; whilst a third aspires to "celebrate in glorious and lofty hymns the throne and equipage of God's almightiness; what He works, and what He suffers to be wrought, with high providence in His Church; to sing victorious agonies of Martyrs and Saints, and the deeds and triumphs of His servants."

The last is the end here proposed. I have only to hope that its purpose will be accomplished; and that while it affords to the musician the conviction that the springs of his art are perpetually gushing out afresh, and its waters ever flowing, it will serve the purpose for which it was especially designed, by awakening the devotion and cherishing the hopes of the Christian.

EDWARD TAYLOR.

CALVARY.

Persons.

THE APOSTLE JOHN.
THE APOSTLE PETER.
JUDAS ISCARIOT.
MARY.
THE DISCIPLES.

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

THE PRIESTS.

THE PEOPLE.

PART THE FIRST.

OVERTURE.

CHORUS OF DISCIPLES.

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

FIRST DISCIPLE.

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

SECOND DISCIPLE.

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

CHORUS OF DISCIPLES.

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

Recitative. JOHN.

Ye faithful followers of your suffering Lord,
Again receive me to your peaceful circle,
That my o'erladen heart may vent its sorrows.
His foes pursue him with relentless hate:
With fear and horror has my startled ear
O'erheard their cruel purpose;

While the priests and elders, in their looks
Of dark ferocious exultation,
Like the impending thunder-cloud,
Menace their victim with destruction.
His friend deserts him—he that shared his love:
O Judas! thou, even thou art faithless;
Thy dark suspicious mind and thy proud heart
Have urged this deed of blackest treachery.
But see—the false one comes—'t is Judas!

Recitative. JUDAS ISCARIOT.

Oh whither—whither shall I flee?
Black night, I welcome all thy horrors!
Shelter me, ye rocks, ye caves;
What have I done—accursed wretch?
Theirs is the deepest infamy that tempted me.
No—no! 't is I alone that am the traitor,
Alone 't is I! Away, thou price of blood!
Before their feet I'll cast the treacherous bribe.
But God's own arm shall set His chosen free;
I have prepared the triumph that awaits him,
And shall behold him crown'd with power and glory.
Guiltless I stand,—my heart, my hands are clean,
Yet should he fall, their sinless victim,
O wretch accurst! 't is thou—thou art his murderer!

Air.

Woe, horror, grief, despair
Surround me, seize my soul!
I see him bleeding, forsaken, lost, betray'd!
The earth upheaves,—hell yawns beneath,
And the torrent rages around me.

Open thy friendly jaws—hide me, O grave!
 Cover me, thou earth;
 Hide me in thy dark abyss.
 What is it holds me here? Apostate, away!
 Betrayer, away to the silent grave!
 There hide thee from the curses of all mankind.

Recitative. MARY.

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

Solo. MARY.

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

Though terrors gather round thee,
 Betray'd, reviled, forsaken,
 My faith shall cling unshaken
 To thee, my Saviour!

CHORUS OF DISCIPLES.

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

Solo. JOHN.

What do I see? Yes, 't is a multitude
 With noise and tumult hither bending their steps:
 O scene of direst horror! 'T is the Lord,
 Their victim, led captive as a murderer!
 Onward they press to Pilate's judgement-hall,
 With looks of wild and savage exultation.
 Almighty Lord! O hither send Thine Angel,
 To loose the bonds that hold him.
 Save, O save him! Preserve Thy chosen son
 From the hands of his enemies.

Recitative.

Follow me!

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

Air. PETER.

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

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

Recitative. MARY.

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

CHORUS OF DISCIPLES.

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

Solo. MARY.

Regard Thou the oppressed, whom even his friend be-
 trays!

CHORUS.

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

Recitative. JOHN.

The portals of the judgement-hall unfold.
 What deepening gloom sits on each elder's brow!
 Lo one who folds around his limbs
 His ample robe, black as his heart,
 'Tis Caiaphas, the High Priest! Yet Joseph,
 Friend of God and of our Lord,
 Near him assumes his place;
 And with him the noble Nicodemus:
 He will not join th' oppressors' council.
 But oh! what tranquil resignation beams
 With mild effulgence from our Master's brow!
 They feel—they own his spotless purity:
 To him each eye directs its anxious gaze.
 Now all is still,—no whisper breaks the silence.
 Behold yon elder with dejected head;
 His trembling arms upon his breast he folds,
 And now he casts his eager looks to heaven.
 The High Priest bids, and he prepares to speak.
 O God, inspire him, grant him Thy heavenly guidance!

Solo. PHILO.

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

CHORUS OF PRIESTS.

Mighty God, reveal Thy power!

Solo. PHILO.

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

CHORUS OF PRIESTS.

Impious man, thy doom is death!

Solo. PHILO.

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

CHORUS OF PRIESTS.

Then aloud his guilt proclaim!

Solo. FIRST WITNESS.

He hath the temple profaned,
Even in the season of prayer;
And with impious pride
This dissembler boasted,
"I will destroy God's house,
And in three days, unaided,
I will build it again."

I swear, before God and man, that I heard these words
from his mouth.

Solo. SECOND WITNESS.

He hath the Sabbath profaned,
Healing the halt and the blind;
Veiling his crime with smooth and artful speech.
Cæsar's power he disown'd:
Pardon he gave to sinners,
God's attribute alone.

I swear, before God and man, that I heard such words
from his mouth.

Solo. PHILO.

Hear'st thou what these have said?
Hast thou aught in defence?
Do thy looks wander round, silent, undaunted?
Vain are thy arts, deceiver!

He who thy heart can search
Its falsehood will detect.

Swear again, with a solemn oath, that ye heard these
words from his mouth!

THE WITNESSES.

We swear it!

THE PRIESTS.

Ye swear it!

Recitative. JOHN.

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

Quartet. THE DISCIPLES.

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

Recitative. NICODEMUS.

That I our laws revere, ye know,
And worship God our Father.
Of him whom ye accuse, fearless I speak,
Whose blameless life shall be his best defence.
What sinful speech or act confirms this charge?
From doubtful words 't is drawn—yea, acts of mercy:
Pardon, not punishment, should ye award him.
He speaks from God, and all his life is holy.

Recitative. JOSEPH OF ARIMATHEA.

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

CHORUS OF PRIESTS AND PEOPLE.

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

Solo. CAIAPHAS.

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

CHORUS OF PRIESTS AND PEOPLE.

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

Recitative. CAIAPHAS.

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

JOHN.

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

CAIAPHAS.

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

CHORUS OF PRIESTS.

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

Recitative. NICODEMUS.

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

CHORUS OF PRIESTS AND PEOPLE.

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

PART THE SECOND.

CHORUS OF DISCIPLES.

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

Soli.

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

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

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

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

CHORUS OF DISCIPLES.

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

Recitative. JOHN.

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

CHORUS OF PRIESTS AND PEOPLE.

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

Recitative. JOHN.

Jesus saith: "Father! forgive them, they know not
what they do."

O Mary, what dying love even for his murderers!
Turn thou thine eyes upon our suffering Lord,
Nor heed their savage triumph.

The world hath known him not; but he shall go
 Unto his God and Father: we soon shall follow.
 O mother! hide thy tearful eye within this bosom:
 Let us approach him, that his dying look,
 Not on his foes, but upon us may fall:
 For we have loved him, and have followed him
 Even unto death.

He saith: "My mother, lo! that is now thy son: son,
 behold thy mother!"

Recitative. MARY.

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

Air.

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

Terzet. THE DISCIPLES.

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

Solo. JOHN.

Behold, the closing scene is near! Even now
 Relentless Death his prey is seizing,
 Though strong in youth, with manly beauty blooming.
 O suffering Lamb of God, for us Thou bleedest!
 With anguish'd look his eyes are turned to heaven,
 His prayers to God his Father are ascending:
 He speaks—"My God, my God!
 O why hast Thou forsaken me?"

CHORUS OF DISCIPLES.

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

Recitative. JOHN.

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

CHORUS OF DISCIPLES.

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

CHORUS OF PRIESTS AND PEOPLE.

What threatening tempest gathers, black as the night!
 Hither it rolls, and blots the sun from the firmament!
 Heard ye the whirlwind, how it howls like the moans of
 the dying? The earth is reeling; the abyss is yawning;
 the rocks are cleft asunder, and the mountains fall!
 The graves are bursting! Lo, angry spectres rise from
 their tombs: they flit before us with looks of vengeance:
 the dark cloud receives them, and whirls them aloft!
 Woe! woe! Mercy, O Thou Almighty One! these are
 Thy judgements! Spare us, Lord, and let not Thy fierce
 wrath consume us, but let our guiltless children plead be-
 fore Thee!

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

Recitative. JOSEPH OF ARIMATHEA.

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

CHORUS OF DISCIPLES.

He was the Christ, the Son of the Almighty.

Recitative. JOSEPH OF ARIMATHEA.

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

CHORUS OF DISCIPLES.

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

C A L V A R Y.

PART THE FIRST.

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Of whom may also be had the separate Chorus Parts of these Compositions, and of
 "THE DELUGE," an Oratorio, by F. SCHNEIDER.

OVERTURE.

SECONDO.

Metronome, ♩ = 76.

ANDANTE

GRAVE.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/2 time. The key signature is two flats (B-flat and E-flat). The tempo is marked "ANDANTE GRAVE". The score consists of eight systems, each with a piano (p) and bass (b) staff. Dynamics include *p*, *cresc.*, *fz*, *mf*, and *dim.*. There are also articulation marks such as accents and slurs. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final *dim.* marking.

OVERTURE.

Metronome, ♩ = 76.

ANDANTE

GRAVE.

Musical notation for the first system, showing two staves with rests and measure numbers 1 through 6.

Musical notation for the second system, featuring a melodic line with dynamics *p*, *cresc. fz*, *mf*, and *dim.*

Musical notation for the third system, featuring a piano accompaniment with dynamics *p* and *cresc. fz*.

Musical notation for the fourth system, featuring a piano accompaniment with dynamics *mf* and *dim.*

Musical notation for the fifth system, featuring a piano accompaniment with dynamics *p*, *cresc.*, *f*, *ff*, and *dim.*

Musical notation for the sixth system, featuring a melodic line with dynamics *p*, *cresc.*, and *fz*.

Musical notation for the seventh system, featuring a piano accompaniment with dynamics *cresc.*, *f*, and *ff*.

Musical notation for the eighth system, featuring a piano accompaniment with dynamics *dim.* and *p*.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *fz* and *rf*.

Second system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *mf* and *fz*.

Third system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *mf*, *dim:*, *p*, *cresc:*, *f*, and *ff*.

Fourth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *p*, *dim:*, and *cresc:*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *f* and *pp*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *morendo*, *pp*, *cresc:*, *f*, and *dim:*.

Seventh system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *pp*, *cresc:*, *fz*, *dim:*, and *pp*.

Eighth system of musical notation, featuring a treble and bass clef. The music includes dynamic markings *ff*.

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various ornaments and dynamics. The lower staff provides harmonic accompaniment. Dynamics include *p*, *cresc.*, and *fz*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. Dynamics include *mf*, *dim.*, and *p*.

Third system of musical notation, consisting of two staves. The upper staff features a section marked *gva* with a dotted line above it. Dynamics include *p*, *cresc.*, *f*, *ff*, and *dim.*.

Fourth system of musical notation, consisting of two staves. The upper staff is marked *gva loco*. Dynamics include *fz* and *cresc.*.

Fifth system of musical notation, consisting of two staves. The upper staff has a *b* above it. Dynamics include *f*, *pp*, and *fz*.

Sixth system of musical notation, consisting of two staves. The lower staff ends with the instruction *morendo*.

Seventh system of musical notation, consisting of two staves. Dynamics include *pp*, *cresc.*, *fz*, *dim.*, and *pp*.

Eighth system of musical notation, consisting of two staves. The lower staff ends with a first ending bracket labeled *1*. Dynamics include *ff*.

PART FIRST.

N^o 1. LARGHETTO. ♩ = 80. CHORUS OF THE DISCIPLES.

SOPRANO.

ALTO.

TENORE.

BASSO.

PIANO

FORTE.

Gentle night, O de-

scend, Fall... on our Master's path: *mf* Gentle night, O de-

scend, Fall on our Mas - - ter's path: *dim* While his cruel

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

scend, Fall on our Mas - - ter's path: *dim* *cresc:* While his cru - el foes...

scend, Fall on our Mas - - ter's path: *dim.* While his cruel foes with looks of

foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 ... with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 fu - - - ry seek him, Shel - - - ter, O shel - - - ter him...

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

dim **FIRST DISCIPLE**
 ... , peace - - ful night! Say, where wanders he yet? Breathing words of affec-tion to his lovd com
 ... , peaceful night!
 ... , peaceful night!
 ... , peaceful night!

dim *dim* *dim* *dim* *pp*

SECOND DISCIPLE.
 panions, or to God accents of pi--e-ty? In Geth-se - - - mane's

f *dim* *pp*

grove wanders he si - lent - ly forth; There the chosen surround him, As the

Gentle night, O de-
 Gentle night, O de-
 Gentle night, O de-
 stars circleround the moon. Gentle night, O de-

scend, Fall... on our Master's path! Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-
 scend, Fall... on our Master's path! *mf* Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-

scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cruel foes
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peace - ful

... with looks of fu - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

looks of fu - - - - ry seek him, Shel - - - ter, O shel - ter him, . . . peaceful

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

No 2.

RECIT: JOHN. (Tenor)

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

RECIT:

circle, That my o'er-laden heart may vent its sorrows. His foes pursue him with relentless

Allegro

cres:

hate, With fear and horror has my startled ear O'erheard their cru - - - el

ff

purpose, While the priests and elders, in their looks of dark fe-rocious ex-ul-

-ta-tion, Like th'impend - - ing thunder-cloud, Menace their victim with de-

$\text{♩} = 138.$
struction.

pp Allegro

RECIT:

His friend deserts him, he that shar'd his love. O Judas! Judas! thou, even thou art

mf *f* *p*

faithless: Thy dark suspicious mind and thy proud heart Have urg'd this deed of blackest

ff

treachery! But see!

mf. All^o

the false one comes! 'tis Judas!

f. All^o

JUDAS ISCARIOT.

N^o 3.

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

RECIT: *p*

horrors; shelter me ye rocks, ye caves! What have I done? ac - cur - sed

f *p*

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

f

a Tempo *cresc:* *f* *p ritard:*
No! No! 'Tis I alone that am the traitor! Alone, 'tis

Adagio. *p* *cresc:* *fz* *p* *fz* *p*

a Tempo

I, Away thou price of blood! Before their feet I'll cast the treach'rous bribe.

RECIT:

Yet God's own arm shall set his chosen free: I have prepar'd the triumph that awaits him, And

shall behold him crown'd with power and glory; Guiltless I stand — my heart, my hands are

Allegro. ♩ = 138.

clean.

RECIT.

Yet should he fall — their sin - less

victim! O wretch accurst! 'Tis thou, Thou art his murderer!

cresc. *a Tempo.* *Andante*

AIR. ♩ = 138.

Nº 4.

Woe, horror, grief, despair! surround me, seize my

ALLEGRO. *f* *sempre legato*

soul! I see him bleeding, for

The first system of the musical score. The vocal line begins with the lyrics "soul! I see him bleeding, for". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

- sa - ken, lost, betray'd: The earth upheaves, hell yawns be-

The second system of the musical score. The vocal line continues with the lyrics "- sa - ken, lost, betray'd: The earth upheaves, hell yawns be-". The piano accompaniment continues with similar harmonic and melodic patterns.

neath, and the torrent ra - - - ges a - round me, O - - pen thy friendly

The third system of the musical score. The vocal line continues with the lyrics "neath, and the torrent ra - - - ges a - round me, O - - pen thy friendly". The piano accompaniment continues with similar harmonic and melodic patterns.

jaws, hide me O grave! hide me! hide me! Cover me, thou earth,

The fourth system of the musical score. The vocal line continues with the lyrics "jaws, hide me O grave! hide me! hide me! Cover me, thou earth,". The piano accompaniment continues with similar harmonic and melodic patterns.

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

The fifth system of the musical score. The vocal line continues with the lyrics "hide me O grave, hide me, hide me, in thy dark a - - byss!". The piano accompaniment continues with similar harmonic and melodic patterns.

p *cresc:*
What is it holds me here?

The sixth system of the musical score. The vocal line begins with the lyrics "What is it holds me here?". The piano accompaniment includes dynamic markings *p* and *cresc:*.

p *cresc.* *f*

What is it holds me here? A - postate a -

f *cresc.*

p *f*

way! Be - trayer, a - way! a - way to the si - - - lent grave! A

f *p*

p *p* *cresc.*

- way to the si - - - - lent grave! There hide thee from the curses of

f *p* *cresc.*

f *p* *cresc.*

all man - kind! There hide thee from the curses of all man - kind!

f *p* *cresc.* *f*

cresc.

f

Woe, horror, grief, despair! surround me,

seize my soul! I see him bleeding! The earth up - -

heaves, hell yawns be - neath! And the torrent rages around me: O - pen thy

jaws, hide me, O Grave! Hide me, hide me! in thy dark abyss! Hide me, O

Grave! Hide me, hide me! hide me, hide me! with -

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

in thy dark a - - byss!

Nº 5.

♩ = 96.

RECIT. MARY.

LARGHETTO

What hope remains, if they prove false and faithless

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

look for friendship or for suc - cour, Desert - - ed even by those who shar'd his

love. *Ritard:* Though all thy friends prove

faith - - less, Though all forsake and flee, Thy love, all gracious

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

Nº 6. LARGHETTO. ♩ = 80.

p *fz* *p* *dim:* *p*

f *p* *cresc:*

p *p*

thee.

CHORUS OF THE DISCIPLES.

pp Though all thy friends prove faith - - - less, Though

pp * Though all thy friends prove faith - - - less, Though

pp Though all thy friends prove faith - - - less, Though

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

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

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

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

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

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

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

p

Detailed description: This system contains the first four staves of music. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "to thee. Though ter - - rors ga - - - ther" on the first staff and "thee, to thee." on the second. The next two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p* (piano).

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

Detailed description: This system contains the next four staves of music. The top two staves are vocal lines. The lyrics are "round . . . thee, Be - tray'd, re - - vil'd, for - - sa - - - - ken, My" on the first staff. The second staff has dynamic markings *cres* and *for*. The next two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings *cres* and *mf* (mezzo-forte).

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

Detailed description: This system contains the final four staves of music on the page. The top two staves are vocal lines. The lyrics are "faith shall cling un - - sha - - - - - ken, To thee, my Sa - - - - -" on the first staff. The next two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

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

cres:

pp *cres:*

for *dim:* *for*

to thee! Though all thy friends prove

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

pp *pp* *pp* *p*

faith - - - less, Though all forsake and flee Thy

mf all forsake and flee. Thy love, all gra - - cious

mf all forsake and flee. Thy love, all gra - - cious

mf all forsake and flee. Thy love, all gra - - cious

mf *p*

love, all gra - - cious Master, shall bind me still to thee, to thee, *p*

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

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

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

to thee, shall bind me still to thee, .. to *for*

thee, to thee, Shall bind us still to *mf* *p*

thee, to thee, Shall bind us still to *mf* *p*

thee, to thee, Shall bind us still to *mf* *p*

mf *p dim:*

thee, Shall bind me still to thee, *p*

thee, shall bind us still to thee, shall bind us *p*

thee, shall bind us still to thee, shall bind us *p*

thee, shall bind us still to thee, shall bind us *p*

p *p*

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

pia *cres* *pp* *cres* *pp* *cres* *pp* *cres*

thee.
 thee.
 thee.
 thee.
 thee.

for *for* *for* *for* *for*

f *dim*

N^o 7.
 ANDANTE CON MOTO. ♩ = 72.

pp *fz* *pp* *cres* *fz*

JOHN.
 What do I see?

pp *pp* *fz*

Yes - tis a multitude with noise and tumult hi - - - ther bending their

steps; O scene of direst horror!

'Tis the Lord, their victim, led captive as a murd'rer -

On - - - ward they

press to Pi - late's judg - - ment hall, With looks of savage ex - ul -

ta - - tion: Al - mighty Lord, O hither send thine Angel to loose the bonds that

hold him; Save, O save him! preserve thy chosen Son from the hands of his

dim

e - - - - - ne - - - - - mies!

pp *pp*

RECIT: N° 8.

Follow me! and let us instant seek the palace — His

f *p*

e - - - - - nemies ev'n yet shall be dismay'd, And shrink confounded from their blood - y

purpose: But lo! who comes, all trembling like a shadow from the judgment

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

mf *p*

No. 9.

LARGHETTO
CON MOTO.

Tears of sorrow, shame and anguish, Tears of sorrow, shame and

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

grief! Whither shall I flee for comfort, Or from conscience find re-

lief? Where shall I flee for comfort, Or from conscience find re - lief?

Or from conscience find re - - lief? Tears of sorrow, shame and

anguish, Tears of sorrow, shame and anguish, O how vain to tell my

f grief, O how vain to tell my grief! *dim.* Break faithless

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "grief, O how vain to tell my grief!". The piano accompaniment starts with a piano (*p*) dynamic and includes the lyrics "Break faithless". Both parts conclude with a *dim.* (diminuendo) marking.

heart, O break and end my woe! *gvt. loco* When thou O Lord shalt come in pow'r and *cres*

The second system continues the vocal and piano parts. The vocal line lyrics are "heart, O break and end my woe!". The piano accompaniment includes the lyrics "When thou O Lord shalt come in pow'r and" and features a *gvt. loco* (grandioso loco) marking. Both parts end with a *cres.* (crescendo) marking.

glo - ry, When heav'n and earth before thy bar are summon'd, Thou wilt disown thy treach'rous

The third system shows the vocal line with lyrics "glo - ry, When heav'n and earth before thy bar are summon'd, Thou wilt disown thy treach'rous". The piano accompaniment continues with the same lyrics. A piano (*p*) dynamic marking is present in the piano part.

false dis - ciple: When thou O Lord shalt come in pow'r and glo - ry, When heav'n and *cres*

The fourth system features the vocal line with lyrics "false dis - ciple: When thou O Lord shalt come in pow'r and glo - ry, When heav'n and". The piano accompaniment includes the lyrics "false dis -" and has a *cres.* marking. Both parts end with a *cres.* marking.

earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis - *f*

The fifth system continues the vocal and piano parts. The vocal line lyrics are "earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis -". The piano accompaniment includes the lyrics "earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis -" and features a forte (*f*) dynamic marking.

ciple, Faithless heart, faithless heart break, and end thy woe.

The sixth system concludes the piece with the vocal line lyrics "ciple, Faithless heart, faithless heart break, and end thy woe.". The piano accompaniment includes the lyrics "ciple, Faithless heart, faithless heart break, and end thy woe." and features dynamic markings of *f*, *p*, and *f*.

pp Tears of sorrow, shame and anguish, *mf* Tears of sorrow, shame and

anguish, *cres* O how vain to tell my grief, *f* O how vain to tell my

p grief; *f* When thou O Lord shalt come in pow'r and glory, *p* When heav'n & earth before thy bar are

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

p false dis - ci - - - ple. *p* Tears of sorrow, shame and anguish, *p* O how

p vain to tell my grief, *p* Tears of sorrow, shame and anguish, *p* O how

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

cres *f* *dim.*

cres *f* *p*

No 10. MARY. RECIT.

Thou, Peter?

cres *dim:* *p*

thou? the rock on which he built! His eager champion, and his sworn defender?

f

a Tempo. ♩ = 76. *cres*

Then hope indeed is lost! Nought, nought can save him: E - - ter - - nal

p Andante. *cres*

God, re - veal thy power, O hear our sup - - pli - - - ca - - -

f *dim.* *p*

- tion!

poco a poco stringendo

p cre - - - scen - - - do

CHORUS OF THE DISCIPLES.

for
 O thou e - - ter - - - - - nal God, Ruler of earth and
f
 O thou e - - ter - - - - - nal God; Ruler of earth and
f
 O thou e - - ter - - - - - nal God, Ruler of earth and
 O thou e - - ter - - - - - nal God, Ruler of

heav'n, Who with pow'r un - - con - - troul - - - - - ed, Turn - - - est the hearts of
 heav'n, Who with pow'r uncontroled, Turnest the hearts of men,
 heav'n, Who with pow'r uncontroled, Turnest the hearts of men,
 earth and heav'n, Who with pow'r uncon - - troul - - - - - ed, Turnest the

men, the hearts of men! *pia* Plead the cause of the righ - - teous Whom *mf*
 Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom *mf*
 Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom *mf*
 hearts of men! *dim* Plead the cause of the righ - - teous Whom *mf*

ev'n his friend be - trays! re - gard thou th'op - press - - - ed, Whom

ev'n his friend be - - trays!

ev'n his friend be - - trays!

ev'n his friend be - - trays!

pp

.... ev'n his friend be - trays!

for

Thou alone art his re - - fuge, Mighty in pe - ril to

f

for

Thou alone art his re - - - fuge,

for

Thou alone art his re - - fuge, Mighty in peril to save... him, Mighty in pe - - -

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

CHOR:

for

Thou alone art his re - - - fuge, Mighty in pe - ril to
 Mighty in pe - ril to save him, Mighty in pe - - - ril to
 ril to save him, Mighty in pe - - - - - ril to save
 him.

save him, in pe - ril to save him.
 save him, Mighty in pe - - - ril to save him,
 him, in pe - ril to save him. Thou alone art his re - - - fuge,
 Thou alone art his re - - fuge, Mighty in pe - ril to save him, Mighty in pe - -

Thou alone art his re - - fuge, Mighty in peril to save him, in
 Mighty in pe - - - ril, in pe - ril to save him, in pe - - - - - ril to save him,
 Mighty in pe - ril to save him, in pe - - - - - ril to save him.
 - ril to save him. Thou alone art his

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

Mighty in pe - - - - ril to save him.
 pe - - - ril to save him, Mighty in pe - ril to save.....
 re - - - - fuge, Mighty in pe - - ril to save.....
 him, Mighty in pe - ril to save him, in pe - - - ril to

Thou alone art his re - - - fuge, Mighty in pe - ril to save..... him:
 him, Mighty in pe - - - ril to save..... him, in
 him, Migh - ty in pe - - - ril, in
 save... him. Thou alone art his

Thou alone art his re - - - fuge,
 pe - - - ril to save him, Mighty in pe - ril to save him, in pe - ril; in pe - -
 pe - - - - - ril to save him, Mighty in pe - - - - - ril to save ...
 re - - fuge, Mighty in peril to save him, Mighty in pe - - -

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

. him; Thou alone art his re - - - fuge, Mighty in pe - ril to save him, in
 ril to save him, Mighty in pe - - - ril to save him,
 Mighty in peril to save him, Thou alone art his
 save him.

pe - - - - ril to save him, Migh - - ty in pe - ril to save him. *dim:*

Mighty in pe - - - ril to save..... him. *dim:*

re - - - - fuge, Mighty in peril to save him, in pe - ril to save.. him. *dim:*

for O thou e - ter - - - - nal *f*

O thou e - ter - nal *f*

O thou e - ter - nal *f*

O thou e -

cre - - - - do *for*

God, Ruler of earth and heaven, Who with pow'r un - con - - troul - - - ed,

God, Ruler of earth and heaven, Who with pow'r uncon-trouled,

God, Ruler of earth and heaven, Who with pow'r uncon-trouled,

- ter - - - - nal God, Ruler of earth and heaven, Who with pow'r uncon-

Turn - - est the hearts of men, the hearts of men..... Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

troul - - - - ed Turn - - - - est the hearts of men..... Plead the

dim p

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

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

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

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

cres

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

Thou alone art his re - - - fuge,

p cres f

for
 Thou alone art his
for
 Thou alone art his re - - fuge, Mighty in-pe-ril to save him, migh-
 Mighty in pe-ril to save him, Migh - - - ty in pe - - - ril, in pe - ril to

for CHOR:
 Thou alone art his re - - - fuge, Mighty in pe-ril to
 re - - - fuge, Mighty in pe-ril to save him, in pe - - - ril to save him,
 - - - ty in pe - - - ril to save him, mighty in peril to save him,
 save him, Migh - - ty in pe-ril to

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

mighty in pe - ril to save him.
save him, in pe - - - - ril to save
- - - - - ril to save him, mighty in pe - - - - ril to save him,
Thou alone art his re - - - - fuge, mighty in pe - ril to save

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

pe - - - - ril to save him, in pe - - - - ril to save
re - - - - fuge, Mighty in pe - ril to save him, mighty in pe - - - -
save him, Mighty in pe - - - - - ril to . . . save
re - - - - fuge, Mighty in pe - ril to save

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

-ril, Thou a - - - - lone art his re - - -

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

him..... Thou a - - - lone art his

pia

p

p

p

dim.

p

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

- - - - - fuge, Migh - - - - ty in

Mighty in pe - - - - - ril, in pe--ril to save.....

re - - - - - fuge, Migh - - - - ty in

Mighty in pe - - - - - ril, in pe--ril to save.....

re - - - - - fuge, Migh - - - - ty in

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

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

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

pe - - - - - ril to save..... him.

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

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

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

pe - - - - - ril to save..... him.

cres

ritard for

cres

ritard for

cres

ritard for

cres

ritard for

cres

ritard for

RECITATIVE.

JOHN.

Nº 12.

♩ = 84.

The portals of the judgment hall un-

ANDANTE.

p

cres

f

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

limbs his ample robe, black as his heart, 'Tis Ca - ia-phas, the High Priest! Yet

Joseph, friend of God, and of our Lord, Near him assumes his place, and with

him the noble Nico - demus; He will not join the oppressor's counsel. But cã! what

tran - quil re - sig - na - - - tion beams with mild effulgence from our Master's

pp

brow! They feel— they own his spotless pu - ri - ty! To him each eye direct sits anxious

gaze. Now all is still— no whisper breaks the silence!

Andante.
p

Behold yon Elder with dejected head, His trembling arms upon his breast he

fz

fold: And now he casts his eager looks to heaven: The High Priest

fz

a Tempo

bids, and he prepares to speak: O God in -

p

ANDANTE

spire him! Grant him thy heavenly guidance!

Nº 13. *♩ = 69.* PHILO.

p

Fa - - ther of our chosen nation, With thy holy in - spi -

LARGO. *pp*

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

cres *f*

honour, Here arraign this bold blasphemer, Migh - - - ty God, re - - veal thy

cres *f*

power!

CHORUS OF PRIESTS.

for Migh - - - ty God, re - veal thy power!

for Migh - - - ty God, re - veal thy power!

dim *p* *dim* *p*

ff *pp*

PHILO.

Yes, heav'n's spirit here descending, Strength to mortal weakness lending, Now in -

pp *cres* *f*

pp *cres* *p* *cres*

spires my falt'ring breath. Thou with magic art hast striven, To usurp the pow'r of

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

f *dim* *p* *cres*

CHORUS

Impious Man, thy doom is death!

Heaven, Impious Man, thy doom is death! Impious Man, thy doom is death!

f *f* *p*

PHILO. *cres* *f*

Hear how God himself condemns thee, "Who blasphemes my name shall

pe -- rish" from the Mount in thun-der came: Yet with arts this arch de-

pp

ceiver hath ensnar'd the weak be-liever; Then a -- loud his guilt pro-

cres

claim.

CHO^s *f*

Then a - loud his guilt pro - claim!

Then a - loud his guilt pro - claim!

ff

FIRST WITNESS. (Tenor)

He hath the temple pro-

pp

-fan'd, Even in the sea - - son of prayer, And, with im - - pious

poco a poco

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

crescendo

poco crescendo

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

f

mf

f

swear before God and man that I heard these words from his

p

cres

f

SECOND WITNESS. (Boy's Voice.)

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

mouth.

p

smooth and artful speech: Cæsar's pow'r he disown'd: pardon he gave to sinners, Gods

cre - - - - - scen - - - - - do

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

for pia cres

for cres

PHILO.

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

f p

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

pp

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

cres f p

cres f dim. pp

for *pia* *cres*
 search, its falsehood will de-ct. Swear a-gain with a solemn oath that ye heard these

FIRST WITNESS.
for
 We swear it! We

SECOND WITNESS.
for
 We swear it!

CHORUS OF PRIESTS.
f
 Ye swear it! Ye
 We

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

dim *p*
 swear it!

dim *p*
 swear it!

dim *p*
 swear it!

Nº 14. RECIT: JOHN.
 Ah! Mary! Thou, o'erwhelm'd with grief and

a Tempo ♩ = 60.
 anguish, hast sunk beneath the stroke! Thy heart is broken!

ANDANTE
mf *p*

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

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

Solo. THE DISCIPLES.

f Thou, Lord, art our re - - fuge, hear us, in trouble.
f Thou, Lord, art our re - - fuge, hear us, in trouble.
f Thou, Lord, art our re - - fuge, hear us, in trouble.
f Thou, Lord, art our re - - fuge, hear us, in trouble.

p Dark are thy coun - - sels! Deep are thy judgments!
p Dark are thy coun - - sels! Deep are thy judgments!
p Dark are thy coun - - sels! Deep are thy judgments!
p Dark are thy coun - - sels! Deep are thy judgments!

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

f *f* *p*
Grant us with faith un-sha-ken, still to a-dore thee! Grant

f *f* *p*
Grant us with faith un-sha-ken, still to a-dore thee! Grant

f *f* *p*
Grant us with faith un-sha-ken, still to a-dore thee! Grant

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

p *cres* *f* *p*
... us with faith un-sha-ken, still, still, still to a-

p *cres* *f* *p*
... us with faith un-sha-ken, still, still, still to a-

p *cres* *f* *p*
... us with faith un-sha-ken, still, still, still to a-

fz *fz*

dore thee!

dore thee!

dore thee!

dore thee!

fz *p* *stringendo* *f* *cresc:*

RECIT: NICODEMUS.

Nº 15.

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

The first system of music features a vocal line in C major with a common time signature. The lyrics are "That I our laws revere ye know, and wor - ship God our". The piano accompaniment consists of two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a bass line. A dynamic marking of *fp* is present in the piano part.

Father: Of him whom ye accuse, fearless I speak, whose blame - - less

The second system continues the vocal line with the lyrics "Father: Of him whom ye accuse, fearless I speak, whose blame - - less". The piano accompaniment continues with a dynamic marking of *f*.

life shall be his best defence: What sinful speech or action confirms this

The third system continues the vocal line with the lyrics "life shall be his best defence: What sinful speech or action confirms this". The piano accompaniment features a dynamic marking of *fp* in the right hand and *p* in the left hand.

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

The fourth system continues the vocal line with the lyrics "charge? From doubtful words 'tis drawn—yea acts of mercy: Pardon—not punishment should ye a-". The piano accompaniment features a dynamic marking of *fp* in the right hand and *mf* in the left hand.

ANDANTE.

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

The fifth system begins with the tempo marking "ANDANTE." and a 3/4 time signature. The lyrics are "ward him: He speaks from God, and all his life is ho - ly." The piano accompaniment includes dynamic markings of *p*, *cresc:*, *f*, and *dim.*

RECIT: JOSEPH of ARIMATHEA. (Tenor.)

To me he seem'd a Prophet of the Lord: I - saiah's spirit spake in all his

words, and wonders wrought he, as of old did Moses: Such power can man de -

rive from God alone, Whose spi - rit rests upon his chosen servants.

No 17. ALLEGRO. $\text{♩} = 84.$

CHORUS OF THE PRIESTS & PEOPLE.

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the decei - - ver save?

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

sin - - - ners u - nite, and with sin - - - ners u - - - nite, with
sin - - - ners u - nite?
sin - - - ners u - nite? and with
sin - - - ners u - nite? *loco*

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

They are Na - za - renes, *for*

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

They are Na - - za -

un poco ritenuto - - - -

renes, full of deceit and pride!

full of deceit and pride! Ca-iaphas, Ca-iaphas, Judg - - - -

renes, full of deceit and pride!

renes, full of deceit and pride!

pia Ca-iaphas, Ca-iaphas, Judg - - - - ment! $\text{♩} = 76.$

ment! *pia* God will speak through thee!

God will speak through thee!

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

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

gva *loco*

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

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

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

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

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

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

Would they our laws de - fy, *gva* and with sinners u - - - - nite? with

s sinners u - - - - nite?

s sinners u - - - - nite?

s sinners u - - - - nite?

s sinners u - - - - nite? *pia* Ca-iaphas! *cres* Ca-iaphas! *for* Judge - - ment!

pia Ca - iaphas! *cres* Ca - iaphas! *for* Judge - - - ment! *pia* Judge - - - ment!

God will speak through thee! God will speak through thee! God will

God will speak through thee! Judge - - - ment!

God will speak through thee! Judge - - - ment!

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

pp Judge - - - - ment!

pp speak through thee!

Judge - - - - ment!

pp Judge - - - - ment! **CAIAPHAS.** *f* Then hear, ye peo - ple!

pp *mf*

No 18.

ANDANTE. ♩ = 69.

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

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

f poco a poco stringendo.

Maker? Thy pu - - nishment should come from God's own

ALLEGRO MODERATO. ♩ = 116.

CHORUS of the PRIESTS and PEOPLE

for Woe! woe! woe! De - struction on thee fall!

for Woe! woe! woe! De - struction on thee fall!

for Woe! woe! woe! De - struction on thee fall!

hand. Woe! woe! woe! De - struction on thee fall!

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

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

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

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

CAIAPHAS. RECITATIVE.

No 19.

I, who enthron'd in Moses' holy seat, and who alone the sacrifice for

sin, with sacred rites may dare to offer, and thus to puri-fy the cho - sen

nation, I, by the living God adjure thee that thou tell us if thou

JOHN. *a Tempo.* ♩ = 58.

be the Christ, the only Son of th'Eternal Father! Jesus saith "I am he whom thou

f *p* *Andante*

RECIT. *a Tempo.*

sayest: Hereafter ye shall see the Son of Man sitting in great power on the

f *p* *pp* *Andante.*

CAIAPHAS.

throne of his Father, coming to judgement on the clouds of heaven!" Yourselves have

ALLEGRO. RECIT. *Lento* *a tempo, Andante.*

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

f *>*

Largo. ♩ = 69.

mighty! Here, as this priestly robe I rend, Him do I sever from the chosen

p *cres* *f* *v*

CHORUS OF PRIESTS.

flock, and instant death shall ex - - pi - ate his crime!

Thy just com -
Thy just com -

mands are then fulfill'd, Lord God of Hosts! Death! Death! Death!

mands are then fulfill'd, Lord God of Hosts! Death! Death! Death!

NICODEMUS. RECIT.

No. 20.

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

dare to intercede for mer - cy? Then, guilt - less sufferer, is thy death de -

Adagio, a tempo. ♩ = 69.

creed: Resign thy will - ing spirit to thy Maker, as did the Prophets whom they also

f murder'd, Now thron'd in glo ry at their Lord's righthand, to judge the race of

cres *f*

CHORUS OF THE PRIESTS AND PEOPLE.

No 21.

f Up-on us... be his blood, upon us... be his

f Up on us... be his blood, upon us... be his

f Up on us... be his blood, upon us... be his

f Up on us... be his blood, upon us... be his

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

ALLEGRO *fz* *fz*

$\text{♩} = 88.$

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

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

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

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

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

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

hang: No earth shall co - - - ver him: *dim* *pia*

hang: No earth shall co - - - ver him: *dim* *p*

hang: No earth shall co - - - ver him: *dim* *p*

hang: No earth shall co - - - ver him: *dim* *p*

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

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

Nei - - ther tears be dew the tomb where
 Nei - - ther tears be - dew the tomb where
 Nei - - ther tears be - dew the tomb where
 Neither tears be - - dew the tomb where

sleeps his dust ! Hence! hence!
 sleeps his dust ! Hence! hence!
 sleeps his dust ! Hence! hence!
 sleeps his dust ! Hence! hence!

for
for
for
for

cresc. *f*

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics are: "hence! To the Cross! with slaves to die! Upon us . . . be his". The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes a dynamic marking of *fz* (forzando).

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

The second system of the musical score continues with five vocal staves and piano accompaniment. The lyrics are: "blood, Upon us . . . be his blood, and on our children! The". The piano accompaniment continues with similar rhythmic complexity and includes a dynamic marking of *fz* and a triplet of eighth notes.

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

The third system of the musical score consists of five vocal staves and piano accompaniment. The lyrics are: "law commands his death! the law commands his death!". The piano accompaniment features a triplet of eighth notes and a dynamic marking of *fz*.

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

fz

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

fz

slaves to die! Upon us be his blood! upon us be his

slaves to die! Up - - - - on us, be his

slaves to die! Upon us be his blood! upon us be his

slaves to die!

fz

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

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

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

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

fz

pia Slow - ly let him breathe out his soul: *pp* Slow - - - - ly

p Slow - - - - ly, let him breathe out *dim*

p Slow - ly let him *dim*

Slow - - - - ly let him breathe out

morendo

let him breathe out *morendo* his soul:

his soul! Slow - - - - ly let him breathe out his soul: *morendo*

breathe out his soul! let him breathe *morendo* out his soul:

his soul! breathe out *morendo* his soul:

pp

cres Hence! Hence! Hence! Hence! . . .
cres Hence! Hence! Hence! Hence! . . .
cres Hence! Hence! Hence! Hence! . . .
cres Hence! Hence! Hence! Hence! . . .
f Hence! Hence! Hence! Hence! . . .
ff Hence! Hence! Hence! Hence! . . .
ff Hence! Hence! Hence! Hence! . . .
ff Hence! Hence! Hence! Hence! . . .

dim *p* *pp*

morendo

PART SECOND.
CHORUS OF THE DISCIPLES.

Nº 22.
SOPRANO.

ANDANTE. $\text{♩} = 69.$

ALTO.

TENORE.

BASSO.

PIANO

FORTE.

Musical score for Soprano, Alto, Tenor, Bass, and Piano/Forte. The score is in G major (one sharp) and common time (C). The tempo is Andante, with a quarter note equal to 69 beats. The Soprano, Alto, Tenor, and Bass parts are currently silent, indicated by horizontal lines. The Piano and Forte parts feature a melodic line with dynamics *p*, *pp*, and *ppp*, and a bass line with a *pp* dynamic. The piano part includes slurs and accents.

Musical score for Piano and Forte. The piano part features a complex texture with chords and arpeggios, including some notes marked with 'x'. The forte part provides a rhythmic accompaniment. Dynamics include *p* and *pp*. Slurs and accents are used throughout the passage.

Musical score for Piano and Forte. The piano part continues with complex textures. The forte part includes the lyrics "cres - cen - do" under a slur. Dynamics include *p* and *pp*. Slurs and accents are used throughout the passage.

O look not down, thou all-glo - - rious Sun from out thy dwelling so
 O look not down, all - glorious Sun from out thy dwelling so
 O look not down thou all - glo - - rious Sun from out thy dwell - - - ing so
 O look not down thou Sun from out thy dwell - - ing so
 heavenly bright, nor en - lighten the path of death which Christ
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our

Musical notation includes dynamics such as *p*, *fz*, *f*, and *cresc.* (crescendo). The piano accompaniment features arpeggiated chords and melodic lines in both hands.

... is doom'd to tread!

Lord is doom'd to tread!

Lord is doom'd to tread!

Lord is doom'd to tread!

Solo He is de - spised and re -

Lord is doom'd to tread!

p

- ject - ed of men, a Man of sorrows and ac -

Solo. (Alto)

He hath carried our sorrows and hath borne our griefs! It hath

quaint - - - ed with grief!

Solo (Soprano)

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

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

wounded for our sins.

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Saviour is led to death!

Our Shep - - herd is smitten and his

Saviour is led to death!

Our Shepherd is smitten and his

Saviour is led to death!

is smitten and his

sheep are scatter'd abroad: Yea, . . . he is brui - - sed for

sheep are scatter'd abroad! he is brui - - sed for our

sheep are scatter'd abroad! he is brui - - - - - sed

f *p*

cresc: our transgres - - sions! Hide thou thy beams, ^{CHO^s} Sun! Veil

Hide thou thy beams, O Sun, Veil in dark - -

cresc: . . . transgres - - sions! Hide thou thy beams, O Sun, Veil in dark - -

cresc: for our transgres sions! Hide thou thy beams, thy beams, O Sun, and in

f *f* *cres*

... in darkness and sorrow thy light, veil in darkness and sor - - - row, in midnight

- ness and sor - - - row thy light, veil in darkness and sor - - row, in midnight

- ness and sorrow thy light, veil in darkness and sor - - row, in midnight

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

fz *dim:* *p*

cres *f*
 darkness veil thy light! Hide thou thy beams, thy beams, O Sun, and in dark - - -
cres *f*
 darkness veil thy light! Hide thou thy beams, O Sun, in
cres *f*
 darkness veil thy light! Hide thou thy beams, O Sun, in dark - - -
cres *f*
 darkness veil thy light! Hide thou thy beams, O Sun, and in

dim:
 - ness veil thy light!
dim:
 darkness veil thy light!
dim:
 - ness veil thy light!
dim:
 darkness veil thy light!

pp *morendo*

No 23. JOHN. RECITATIVE. *Andante.*
 Behold the Altar where the Lamb shall suffer!

a Tempo. Allegro. ♩ = 84.
 What sorrow e'er was like to his? In tor - - ment doom'd to

end a sin - - less life,

The first system shows a vocal line with the lyrics "end a sin - - less life," and a piano accompaniment. The piano part features a complex texture with many sixteenth and thirty-second notes.

RECIT: *a Tempo.*

life to God's commands de-vo - ted, and to Man's salvation. Great God for -

The second system is a recitative section. The vocal line has the lyrics "life to God's commands de-vo - ted, and to Man's salvation. Great God for -". The piano accompaniment is sparse, with some chords and moving lines. Dynamics include *p* and *Meno All?*.

poco a poco ritardando

-sake him not in life's last hour! O take from

The third system continues the recitative with the lyrics "-sake him not in life's last hour! O take from". The tempo marking is *poco a poco ritardando*. The piano accompaniment features a prominent bass line with chords. Dynamics include *p* and *mf*.

dim:

death its sting!

The fourth system concludes the recitative with the lyrics "death its sting!". The tempo marking is *dim:*. The piano accompaniment has a long, sweeping line in the bass. Dynamics include *p*.

No 24.

CHORUS OF THE PRIESTS AND PEOPLE.

ALLEGRO MODERATO. ♩ = 112.

The score for No. 24 is for a chorus of priests and people. It features five staves: three vocal staves (Soprano, Alto, Tenor/Bass) and two piano staves. The key signature is B-flat major and the time signature is 3/4. The tempo is *ALLEGRO MODERATO* with a quarter note equal to 112 beats per minute. The piano accompaniment is rhythmic and features many eighth and sixteenth notes. Dynamics include *f*.

for
King of Is - rael,

King of
f
King of Is - rael,
f
King of

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

Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,
Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,

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

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

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

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

ff

for

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

Thou who hast trusted in God, let him de - - liver thee,

f *gva* *loco*

let him de - - liver thee, let him de - - liver thee, *pia* if

let him de - - liver thee, let him de - - liver thee, if

let him de - - liver thee, let him de - - liver thee, if

let him de - - liver thee, let him de - - liver thee, if

p

he de - - light in thee! Let him de - - *for*

he de - - light in thee! Let him de - - *f*

he de - - light in thee! Let him de - - *f*

he de - - light in thee! Let him de - - *f*

he de - - light in thee! Let him de - - *f*

-liver thee, *pia* if he de - light in thee! *for* King of

-liver thee, *p* if he de - light in thee!

-liver thee, *p* if he de - light in thee! *for* King of

-liver thee, *p* if he de - light in thee!

Is - rael, come down, come down, Save now thy -

King of Isra - el, come down, come down, come down! Save now thy -

Is - rael, come down, come down, Save now thy -

King of Is - rael, come down, come down, come down! Save now thy -

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

we will bow be-fore thee, pro - - claiming Ho - - san - -

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

we will bow be-fore thee, pro - - claiming Ho - - san - -

ff

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

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

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

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

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

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

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

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

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

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

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

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

The first system consists of five vocal staves and a grand staff for piano accompaniment. The lyrics are: "down from the Cross, and we will bow be-fore thee, pro - -". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

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

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

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

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

The second system continues with the same vocal and piano parts. The lyrics are: "- claim - ing Ho - - san - na to the Son of Da - - vid! Ho - - san - - na!". The piano accompaniment maintains its rhythmic pattern.

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

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

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

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

The third system concludes the phrase with the lyrics: "to the Son of Da - - - - - vid!", "- san - - na to the Son of Da - - - - - vid!", "to the Son of Da - - - - - vid!", and "- san - - na to the Son of Da - - - - - vid!". The piano accompaniment features a dynamic marking of *f* (forte) in the final measure.

JOHN.

Je - sus saith "Fa - - - - - ther for -

RECIT:

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

ALLEGRO MODERATO. ♩ = 66.

No 25.

Mary! What dying love, even for his murderers!

RECIT:

Turn thou thine eye up-on our suffering Lord, nor heed their savage

ANDANTE. ♩ = 66.

triumph. The world hath known him not, but he shall go unto his

cresc. RECIT:

God and Father, We soon shall follow: O Mother! hide thy

tearful eye upon my breast: let us approach him, that his dy - - - ing

look, not on his foes, but upon us may fall: we who have lov'd him, and have

ANDANTE.

follow'd him even un - to death: Again he speaks — "My Mother,

lo! this now is thy Son: Son, behold thy Mo - - ther!"

N^o 26.

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

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

triumph: My soul henceforth this sinful world forget-ting, to heaven as-

-pires, where pain is known no more, nor sin nor death, but ev'ry murmur dies; where

all thy cho-sen saints, at thy right hand, in end-less

joy shall dwell with thee for e-ver.

mf

p

mf

p

LARGHETTO. ♩ = 100.

No 27.

Introduction for piano. The music is in 3/4 time, key of B-flat major. It begins with a treble clef and a 9-measure rest. The piano part starts with a *p* dynamic, featuring a triplet of eighth notes in the right hand and a bass line in the left hand. The piece concludes with a *dim:* (diminuendo) and *ritard:* (ritardando) marking.

♩ = 88.

Piano accompaniment for the first vocal line. It begins with a *dolce* (dolce) marking. The piano part features a steady accompaniment with a *f* (forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand. The piece ends with a triplet of eighth notes.

Piano accompaniment for the second vocal line. It begins with a *p* (piano) dynamic. The piano part features a steady accompaniment with a *pp* (pianissimo) dynamic in the right hand and a *p* (piano) dynamic in the left hand.

When this scene of trouble clo--ses,

Piano accompaniment for the third vocal line. It begins with a *p* (piano) dynamic. The piano part features a steady accompaniment with a *pp* (pianissimo) dynamic in the right hand and a *p* (piano) dynamic in the left hand.

Lord in thee my trust re-po--ses:

Love divine shall be my

Piano accompaniment for the fourth vocal line. It begins with a *stay:* marking. The piano part features a steady accompaniment with a *f* (forte) dynamic in the right hand and a *p* (piano) dynamic in the left hand.

In that hour thou wilt pro-tect me,

Piano accompaniment for the fifth vocal line. It begins with a *fz* (forzando) marking. The piano part features a steady accompaniment with a *fz* (forzando) dynamic in the right hand and a *p* (piano) dynamic in the left hand. The piece concludes with a *dim:* (diminuendo) marking.

and thy mercy will di--rect me, While un-murm'ring

I o - - bey: While un -

f *cresc.* *dim:*

mur - - m'ring

f *p* *pia* *f*

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

f *p*

Death is power - less be - fore him, to Thee, Fa - - ther, he as - -

f *gva* *loco*

- cends: There where sorrows cease to grieve us,

pp

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

p

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

f *f* *p*

Friend! When this scene of trouble

f *p* *dim:* *p*

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

Love divine shall be my stay: In that hour thou wilt pro -

- tect me, And thy mercy will di - - rect me: While un -

- murm'ring I o - - bey, While un -

ff *p*

mur - - m'ring, while un - murm'ring

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "mur - - m'ring, while un - murm'ring". The piano accompaniment features a complex texture with dynamic markings of *f* and *p*, and includes triplet figures in the right hand.

I. o - - -

The second system of music continues the vocal and piano parts. The vocal line has a long note marked "I. o - - -". The piano accompaniment includes dynamic markings of *p*, *f*, and *p*.

-bey. *gva*

dol. *cresc.* *dim.* *p*

The third system of music features a vocal line with the lyric "-bey." and a *gva* (glissando) marking. The piano accompaniment includes dynamic markings of *dol.*, *cresc.*, *dim.*, and *p*.

loco

The fourth system of music features a vocal line with a *loco* marking. The piano accompaniment includes a *p* dynamic marking.

p *morendo*

The fifth system of music features a vocal line and a piano accompaniment. The piano part includes dynamic markings of *p* and *morendo*.

ADAGIO. $\text{♩} = 96.$

SOPRANO 1^{mo}

for
 Je - - sus, heaven - - ly Mas - - - - - ter,

SOPRANO 2^{do}

for
 Je - - sus, heaven - - ly Mas - - - - - ter,

ALTO.

for
 Je - - sus, heaven - - ly Mas - - - - - ter, Thy love for-

PIANO

FORTE.

p *f*

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

for
 hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -
for
 hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -
for
 hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -

f *p* *f*

round its ho - - ly power, Like some bright star, that beam - ing

round its ho - ly power, Like some bright star, that beam - ing

round its ho - ly power, Like

dol.

p

o'er us, dis - - pels the shades of death be - -

o'er us, dis - - pels the shades of death be - -

some bright star, that beaming o'er us, dis - -

- fore us. Think thou on us, think thou on us, think thou on

- fore us. Think thou on us, think thou on us, think thou on

- pels the shades of death be - - fore us, think thou on us, think thou on

cres: *for* *dim:*

cres: *for* *dim:*

dim:

cres *f* *dim:* *p*

cres:
us when death shall se - - - - ver,

cres:
us when death shall se - - - - ver, and

cres:
us when death shall se - - - - ver, and guide us hence,

and guide us hence to rest for e - - - - ver!

guide us hence, to peace for e - - - - ver!

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

for Je - - - sus, heaven - - - ly *dim:* Mas - - - - - ter!

for Je - - - sus, heaven - - - ly *dim:* Mas - - - - - ter!

for Je - - - sus, heaven - - - ly *dim:* Mas - - - - - ter! Thy love for -

Thy love forsakes us not in this dark

Thy love forsakes us not in this dark

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

for
hour, Shed - - ding around its ho - - - ly power, shedding a - -

for
hour, Shed - - ding around its ho - - ly power, shed - - - ding a - -

for
hour, Shed - - ding around its ho - - - ly power, shedding a - -

for *p*

- round its ho - - - ly power, shed - - - - - ding a - round its

- round its ho - - ly power, shedding a - round, a - - - round its

- round its ho - - ly power, shed - - - - - ding a - - - round its

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

for

p *cresc.* *f*

- ter!

- ter!

- ter!

p *pp*

RECIT: JOHN.
N^o 29.

a Tempo, Andante Grave.

Behold, the closing scene is near! Ev'n now relentless

pp *fz* *pp*

Death his prey is seizing, though strong in youth, with man - - - ly beau - - - ty

fz *pp* *fz* *fz*

bloom - - ing: O suffering Lamb of God,

for us thou bleedest! With

anguish'd look his eyes are turn'd to hea - - - ven, His prayers to

God his Fa - - - - ther are as - cending - He speaks! "My

un poco ritardando
God, My God, O why hast thou for - sa - - - ken me?"

CHORUS OF THE DISCIPLES.

pp All mer - - - ci - - ful God, *cres* *mf* *cres* All mer - - - ci - - ful
pp All mer - - - ci - - ful God, *cres* *mf* *cres* All mer - - - ci - - ful
pp All mer - - - ci - - ful God, *cres* *mf* *cres* All mer - - - ci - - ful
pp All mer - - - ci - - ful God, *cres* *mf* *cres* All mer - - - ci - - ful
pp All mer - - - ci - - ful God, *cres* *mf* *cres* All mer - - - ci - - ful

Nº 30. ADAGIO. ♩ = 84.

for God! *ff* In this dread hour of
for God!
for God!
for God!
for death, *pia* do thou re-gard him, *cres* *mf* *dim:* Fa - - ther, receive his spi - - -
for *pia* In this dread

p *cres* *for* *pia*
 - rit! In this dread hour of death do thou re-gard him, Fa - - - ther receive his

hour of death do thou re-gard him,

p *cres* *f* *p*

am: *for*
 spi - - - rit, re-ceive his spi - - - rit! In this dread hour of

In this dread hour of death

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

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

death do thou re-gard him, Father, receive his spi - - -

In this dread

p *cres* *dim:*

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

dim:

-gard him, Fa - - - ther receive his spi - - - rit, re-ceive his spi - - -

dim:

for
- rit! Fa - - - ther, re - - ceive his

hour of death, do - thou re -

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

rit! In this dread hour of death

p *cres* *f*

pia
spi - - - rit! receive his spi - - - rit! In this dread

- gard him, Fa - - - - - ther re - ceive his spi - - - - -

- - - - - ther receive his spi - - - - - rit, re - ceive his spi - - - - -

do thou re - - gard him, Father, receive his spi - - - - -

p *dim:*

cres *f*
hour of death do thou re - -

p *cres* *f*
- rit! In this dread hour of death do thou re - gard him, Fa - -

p *f*
- rit! In this dread hour of death

p *f*
- rit! In this dread hour of death do thou regard him, Father re -

p

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

dim: spi - - - - - rit, *pia* *pp* O mer - - - - - ci - ful God!
dim: spi - - - - - rit, *p* *pp* O mer - - - - - ci - ful God!
 his spi - - - - - rit, *p* *pp* O mer - - - - - ci - ful God!
 - ceive, receive his spi - - - - - rit, *p* *pp* O mer - - - - - ci - ful God!

RECIT. JOHN.

No. 31.

See! God's paternal love attends him still! and heaven's peace descends upon the

a Tempo. Andante grave. ♩ = 88.

sufferer! The sting of Death is past! He meekly bends his sacred

head, submissive, tranquil! E - ternal glo - ry, never ending

ho - - nour and joy a - wait him in his Father's pre - sence!

poco a poco ri - - tar - - dan - - do Again he speaks! O receive, Lord, in mercy, his last petition!

Adagio. ♩ = 69.
"Fa - ther, in - to thy hands I commend my spi - - rit!"

pp Adagio. *pp* *ppp*

pp
It is finished!

$\text{♩} = 60$. CHORUS OF THE DISCIPLES.

SOPRANO.
ALTO.

Solo. pp His earthly race is run, and life's last pang is *dim:*

TENORE.

Solo. pp His earthly race is run, and life's last pang is *dim:*

BASSO.

Solo. pp His earthly race is run, and life's last pang is *dim:*

Soli.

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

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

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

Chorus.

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

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

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

pia
 God a - - - bove! O bear his deathless

p
 God a - - - bove! O bear his deathless

p
 God a - - - bove! O bear his deathless

pp *cres* *p*
 O bear his deathless soul, ye An - - gels,

pp *cres* *p*
 O bear his deathless soul, ye An - - gels,

pp *cres* *p*
 O bear his deathless soul, ye An - - gels,

pp 8^{va} Basso

for *pia*
 soul to God a - bove!

for *p*
 soul to God a - - - - bove!

for *p*
 soul to God a - - - - bove!

pia *pp*
 to God a - - bove! O bear his deathless soul, ye

pia *pp*
 to God a - - bove! O bear his deathless soul, ye

p *pp*
 to God a - - bove! O bear his deathless soul, ye

p *pp*
 to God a - - bove! O bear his deathless soul, ye

pp 8^{va} Basso

for dim: poco ritard:
 O bear his deathless soul, ye Angels, to God a - bove!

for dim: poco ritard:
 O bear his deathless soul, ye Angels, to God a - bove!

for dim: poco ritard:
 O bear his deathless soul, ye Angels, to God a - bove!

poco ritard: cres:
 Angels, to God a - - bove! to God a -

poco ritard: cres:
 Angels, to God a - - bove! to God a -

poco ritard: cres:
 Angels, to God a - - bove! to God a -

pp *ps*

Soli.

Chor.

Allegro. ♩ = 76.

for dim
 bove!

for dim
 bove!

for dim
 bove!

pp dim: pp

f

Nº 32. CHORUS OF THE PRIESTS AND PEOPLE.

SOPRANO.

ALTO.

TENORE.

BASSO.

PRIMO.

SECONDO.

pp

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

p

ga - - thers, black as the
ga - - thers, black as the
ga - - thers, black as the
ga - - thers, black as the

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "ga - - thers, black as the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

night! Hi - - - - - ther it
night! Hi - - - - - ther it
night! Hi - - - - - ther it
night! Hi - - - - - ther it

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are "night! Hi - - - - - ther it". The piano accompaniment continues with the same rhythmic pattern as the first system.

rolls, and blots the

rolls, and blots the

rolls, and blots the

rolls, and blots the

The first system of the score consists of four vocal staves and piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are "rolls, and blots the". 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.

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

The second system of the score continues with four vocal staves and piano accompaniment. The lyrics are "sun from the fir - - - mament!". The piano accompaniment continues with the same rhythmic pattern as the first system, with a slight increase in dynamics as indicated by the *cres:* marking.

Heard ye the whirl - - - - - wind,
Heard ye the whirl - - - - - wind,
Heard ye the whirl - - - - - wind,
Heard ye the whirl - - - - - wind,

gva

This system contains the first four vocal staves and the first two staves of the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all with the lyrics "Heard ye the whirl - - - - - wind,". The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff, both playing a rhythmic accompaniment of eighth notes.

mf
how it howls like the moans of the
mf
how it howls like the moans of the
mf
how it howls like the moans of the
mf
how it howls like the moans of the

gva
poco a poco cresc:

This system contains the next four vocal staves and the next two staves of the piano accompaniment. The vocal parts have the lyrics "how it howls like the moans of the". The piano accompaniment continues with the same rhythmic pattern, but includes dynamic markings: *mf* for the vocal parts and *poco a poco cresc:* for the piano accompaniment. The piano accompaniment staves also feature a *gva* marking.

dy - - - - - ing!

dy - - - - - ing!

dy - - - - - ing!

dy - - - - - ing!

gva

The first system of the score consists of five vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, with a fifth staff for a vocal soloist. The lyrics are "dy - - - - - ing!". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and a steady eighth-note accompaniment in the left hand. A *gva* (grace note) is indicated above the first piano staff.

ff The earth is

ff The earth is

ff The earth is

ff The earth is

gva

loco

ff

ff

The second system of the score features the same vocal and piano staves. The lyrics are "The earth is". The piano accompaniment continues with similar rhythmic patterns. A *gva* (grace note) is indicated above the first piano staff, and a *loco* (loco) marking is present above the second piano staff. The dynamic marking *ff* (fortissimo) is used throughout the system.

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

The musical score consists of four vocal staves and piano accompaniment. The vocal parts are arranged in four parts (Soprano, Alto, Tenor, Bass) and feature the lyrics: "reeling: th'a - - byss is yawning: the" and "rocks are cleft a - sun - der, and the moun - - - - tains". The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and a rhythmic bass line. The score is written in a key with two flats and a common time signature.

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including sixteenth-note runs and chords. The key signature has two flats, and the time signature is common time.

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

The piano accompaniment continues with similar rhythmic patterns. The right hand maintains the eighth-note accompaniment, while the left hand features more complex figures, including sixteenth-note runs and chords. The key signature remains two flats. Dynamics markings include *pp* (pianissimo) and *fp* (fortissimo).

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

pp

pp

pp

pp

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud' re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

dark cloud re - - ceives them, and whirls them a - - -

mp *cresc:*

cresc: *fz*

for *ff*

- loft! Mer - - cy! mer - - cy!

for *ff*

- loft! Mer - - cy! mer - - cy!

for *ff*

- loft! Mer - - cy! mer - - cy!

for *ff*

- loft! Woe! Woe! Woe!

ff

This musical score is for a hymn, featuring four vocal parts and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The lyrics are: "These are thy judgements, O thou Al - - - migh - - ty One!".

The score is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system contains the continuation of the vocal parts and the piano accompaniment.

Vocal Parts: Four vocal staves (Soprano, Alto, Tenor, Bass) all sing the same lyrics. The lyrics are: "These are thy judgements, O thou Al - - - migh - - ty One!".

Piano Accompaniment: The piano part consists of a right-hand melody and a left-hand accompaniment. The right hand features a melodic line with a *grva* (grace) marking and a *loco* marking. The left hand provides a rhythmic accompaniment with a sixteenth-note pattern in the bass line.

Performance Instructions: The score includes performance markings such as *grva* (grace) and *loco* (loco). There are also dynamic markings like *6* (sixteenth notes) and *6* (sixteenth notes) in the piano part.

O spare us, Lord!

O spare us, Lord!

O spare us, Lord!

O spare us, Lord!

O spare us, Lord!

The first system of the musical score consists of five vocal staves and three piano accompaniment staves. The vocal staves are arranged in a choir setting, with each staff containing the lyrics "O spare us, Lord!". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a steady eighth-note accompaniment. The key signature is B-flat major, and the time signature is common time.

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

and let not thy fierce wrath con - -

The second system of the musical score continues with five vocal staves and three piano accompaniment staves. The vocal staves contain the lyrics "and let not thy fierce wrath con - -". The piano accompaniment continues with the same melodic and accompanimental patterns as the first system. The key signature remains B-flat major, and the time signature is common time.

-sume us, but let our guilt - - - - less
 -sume us, but let our guilt - - - - less
 -sume us, but let our guilt - - - - less
 -sume us, but let our guilt - - - - less

ff
ff
ff
ff

dim: *pia*
 child - - - - ren plead be - - - - fore thee:
dim: *pia*
 child - - - - ren plead be - - - - fore thee:
dim: *pia*
 child - - - - ren plead be - - - - fore thee:
dim: *pia*
 child - - - - ren plead be - - - - fore thee:

dim: *pp* *f*
dim: *pp* *f*

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

for
Whose was the guilt? Who was his

gva

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

gva

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that saidst

- venging thunder of God shall destroy thee! Thou that saidst, thou that

loco *loco*

saidst "on us be his blood!" "On

saidst "on us be his blood!" "On

... "on us be his blood!" "On us and

saidst "on us be his blood!" "On us and on our child - - - ren, on

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

us and on our children," In mer - - cy, in
 us and on our children." In mer - - cy, in
 on our children." In mer - - cy, in
 us and on our children." In mer - - cy, in

cresc.

mer - - - cy spare, O spare us!
 mer - - - cy spare, O spare us!
 mer - - - cy spare, O spare us!
 mer - - - cy spare, O spare us!

dim.

p

pp

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pp

spi - rit might

spi - rit might

spi - rit might

spi - rit might

pp *p*

The musical score is arranged in two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts are in unison, singing the lyrics "Call back to earth his". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The second system continues the vocal and piano parts. The vocal parts have lyrics "spi - rit might" with a ritardando marking. The piano accompaniment includes a *pp* dynamic marking and a *p* dynamic marking. The score is in a key signature of two flats and a common time signature.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "y A - - ven - - - ger, and". The music is in a minor key with a common time signature. Dynamics include *pp* and *ppp*. The lyrics are: "y A - - ven - - - ger, and".

Piano accompaniment for the first system, consisting of two staves (Right and Left Hand). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Five vocal staves (Soprano, Alto, Tenor, Bass, and another Bass) with lyrics: "we will kneel be - - - - fore him". The music is in a minor key with a common time signature. Dynamics include *pp* and *ppp*. The lyrics are: "we will kneel be - - - - fore him".

Piano accompaniment for the second system, consisting of two staves (Right and Left Hand). The music continues with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:

Give us to see him, give us to
Give us to see him, give us to
Give us to see him,
Give us to see him,

poco - - a - - poco *cresc: - - -*
poco - - a - - poco *cresc: - - -*

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

The first system of the score includes four vocal staves and two piano staves. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "hear him, Lord! Lord!" for the first two parts, and "give us to hear him, Lord!" for the last two. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A *cres:* (crescendo) marking is present above the first two vocal staves.

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

The second system continues the musical score with four vocal staves and two piano staves. The lyrics are: "Lord! Save us!" for all four parts. The piano accompaniment continues with a similar rhythmic pattern. A *ff* (fortissimo) marking is present above the first two vocal staves. A *gva* (ritardando) marking is present above the first piano staff. The system concludes with a final flourish in the piano accompaniment.

Vain are our prayers and
Vain are our prayers and
Vain are our prayers and
Vain our prayers and

The first system of music features four vocal staves and four piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement, all singing the lyrics "Vain are our prayers and". The piano accompaniment includes a right-hand melody with a sixteenth-note figure and a left-hand bass line with a similar rhythmic pattern. A dynamic marking of *ff* is present in the first piano staff.

tears— his life re - -
tears— his life re - - - -
tears— his life re - - - -
tears— his life re - -

The second system of music features four vocal staves and four piano accompaniment staves. The vocal parts are singing the lyrics "tears— his life re - -". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system, including the sixteenth-note figures and the *ff* dynamic marking.

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

The first system of the musical score consists of five vocal staves and four piano accompaniment staves. The vocal staves are arranged in two pairs, with the lyrics '- turns no more!' and 'A - - -' written below them. The piano accompaniment includes a grand staff (treble and bass clefs) with various musical notations such as notes, rests, and slurs. There are also some fingerings indicated by the number '6'.

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

The second system of the musical score consists of five vocal staves and four piano accompaniment staves. The vocal staves are arranged in two pairs, with the lyrics '- way! a - - way, from' written below them. The piano accompaniment includes a grand staff (treble and bass clefs) with various musical notations such as notes, rests, and slurs. There are also some fingerings indicated by the number '6'.

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

gva

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

gva

dim:



pia seat! *ff* A - - - way! A - - - way! his

pia seat! A - - - way! his

pia seat! *ff* A - - - way! A - - - way! his

pia seat! A - - - way! his

gva

p *ff*

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

wrath pur - - -sues us, a - - - way, and

gva *gva*

ff

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

gva

dim

dim

dim

dim

dim

dim

dim

seat: A - - - way! and seek

seat: A - - - way! and seek

seat: A - - - way! and seek

seat: A - - - way! and seek

loco

p

mf

mf

mf

mf

p

dim: *pia*
we the mer - - - - - cy

dim: *pia*
we the mer - - - - - cy

dim: *pia*
we the mer - - - - - cy

dim: *pia*
we the mer - - - - - cy

The first system of the score consists of five vocal staves and four piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. Each vocal line begins with the word 'we' and ends with 'mer - - - - - cy'. The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats, and the time signature is common time.

seat!

seat!

seat!

seat!

f

pp *cres:* *f*

The second system of the score continues with the vocal parts and piano accompaniment. The vocal parts are marked with 'seat!' and have rests for the remainder of the system. The piano accompaniment continues with the eighth-note pattern, marked with a fortissimo (*f*) dynamic. The system concludes with a crescendo (*cres:*) leading to a fortissimo (*f*) dynamic.

pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -

dim:

dim: *pp* *cres:*

dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!

mf *dim:*

mf *p*

This musical score is for a piano and orchestra. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two flats (B-flat major) and a 3/4 time signature. The piano part begins with a melodic line in the right hand, featuring a half note followed by a quarter note with a triplet of eighth notes, and a half note with a triplet of eighth notes. The left hand provides a rhythmic accompaniment with eighth notes and quarter notes. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The orchestral part consists of four staves: two for strings (violin and viola) and two for woodwinds (flute and clarinet). The strings play a rhythmic accompaniment of eighth notes, while the woodwinds play a melodic line. The score concludes with a double bar line.

RECITATIVE. — JOSEPH OF ARIMATHEA.

No 33.

Ye flee from th'avenger in the Heavens, but how shall ye escape the torment of your

a Tempo.

souls? No man e'er died like him— like

Andante Grave ♩ = 96.

RECIT:

him none e - - - ver lived: Angels and men shall speak his endless praise.

No 34.

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

Grave. ♩ = 84.

CHORUS OF THE DISCIPLES.

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

Nº 35. RECIT: JOSEPH.

Ye friends of Je - - sus, who his steps attended, fulfil your last sad

du - - ty to your Master. O Lamb of God! thy life of love is ended!

Adagio.

Within the dark and silent se - - pulchre from earthly cares re -

a Tempo. RECIT:

posing, sleep un - - - - disturb'd: as sleeps the infant on its Mother's

pp

a Tempo. *cres:* *for*

breast, until by God a--waken'd, When all thy chosen, cleansed by thy

cres: *f*

blood, shall meet be - - fore thee.

p

Nº 36. CHORUS OF THE DISCIPLES.

SOPRANO 1^{mo}

SOPRANO 2^{do}
ALTO.

TENORE.

BASSO.

LARGHETTO. ♩ = 96.

cres:

pia
Be - - -

pia
Be - - - lo - - - ved Lord thine eyes . . . we

pia
Be - - -

dim. *p*

- lo - - - ved Lord thine eyes we close, Here earth--ly sor - - rows cares . . . and
close Here

Be - - lo - ved Lord thine eyes we close, Here

- lo - ved Lord thine eyes we close, . . . Here

woes no more assail thee:
earth - - ly sorrows cares and woes no more assail thee:
Here earthly sorrows cares and woes no more assail thee:
earthly sorrows cares and woes no more assail thee:

cresc. *mf* *p*

Sleep,

Sleep,

pia

Sleep, till an - - - gel - - - ic hosts... on

till an - - - gel - ic hosts on high,

Sleep, till angel - ic hosts on high,

till an - gel - ic hosts on high..... when thou shalt gain thy na - - - tive

high. when

pia

pia

pia

when thou shalt gain thy native sky, triumphant hail..... thee!

thou shalt gain thy native sky, triumphant hail..... thee!

sky..... triumphant hail..... thee!

thou shalt gain thy na - tive sky..... triumphant hail thee!

cres:

cres:

cres:

cres:

cres:

p

pu
Be - - yond the star - - ry spang - - - led

pia
Be - - yond the

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Be - - yond the star - - ry spang - - - led'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'Be - - yond the'. The fourth staff is a piano accompaniment. Dynamics include *pu* and *pia*.

dome, Thy

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

p
Be - - - yond the star - - - ry

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

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'dome, Thy'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'Be - - - yond the star - - - ry spang - - - - led dome,'. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics 'Be - - - yond the star - - - ry'. The sixth staff is a piano accompaniment. Dynamics include *pia* and *p*.

spi - - - rit seeks its heaven - - - - ly home,

Thy spi - - - rit

spang - - - - led dome,

Thy spi - - - rit seeks its heaven - - - - ly

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'spi - - - rit seeks its heaven - - - - ly home,'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'Thy spi - - - rit'. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics 'spang - - - - led dome,'. The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics 'Thy spi - - - rit seeks its heaven - - - - ly'. The eighth staff is a piano accompaniment.

To God's right hand as - - -

seeks its heaven - - - - ly home,

thy spi - - - rit seeks its heaven - - - - ly home, to

home, to God's right

- cend - - - - - ing;

To God's right hand ascend - - - ing;

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

hand as - - - - - cend - - - - - ing;

pia Thy
pia Thy
pia Thy
pia Thy

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

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

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

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

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

peace a - - - waits thee e - - - - vermore, his glo - ry

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

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

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

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

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

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

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

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

FINE