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The Passion

According to St. Matthew

By

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Oliver Ditson Company

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Preface

THIS is the first American edition of the *Matthäus-Passion*, the greatest of the sacred compositions of J. S. Bach, a work without a rival in its kind. Hitherto there has appeared but one edition with an English text, — that published in London in 1862, bearing the name of Prof. William Sterndale Bennett as editor, with "English translation and adaptation" by Miss H. F. H. Johnston. It is a very free translation, too often ceasing to be a translation at all; and it involved more liberties with the music itself than we have deemed allowable in an edition which seeks to be as close as possible, both to the form and meaning of the words, and to Bach's own wonderfully expressive way of wedding tones with syllables, his melodic phrasing and division, and especially his quaint, peculiar *accent*, to alter which, according to our modern notions, is to rob his melody of much of its essential genius.

In the present edition the English text would fain cleave as closely as may be to the quaint old German rhymes (sometimes poor poetry, it must be confessed, but always redeemed by their sincere, deep, tender piety), with whose whole sense and imagery and style this music seemed so inseparably intertwined. A difficult problem at the best, resulting here and there in lines which cannot but appear far-fetched! Doubly difficult in the narrative recitative, where the conflicting languages require sometimes a choice of notes. The London edition often cuts the knot by torturing Bach's phrases and divisions into exact conformity with the received English version of the Gospel, as if the letter were of vital consequence. It has been our endeavor, while using the familiar words wherever they would serve, and never of course departing from their sense or style, to keep Bach's recitative intact; and it must be borne in mind that it is a peculiar kind of recitative, much more melodic than the dry, declamatory English pattern, which insists on one note always to one syllable. Applying the same principle of translation to the strange old text of the Chorales (hymns by Paul Gerhard, etc.), and of the Choruses and Arias (said to have been made by one Christian Friedrich Henrici, who lived and wrote in the first half of the last century under the name of Picander, — though we can hardly doubt that Bach himself, devout believer that he was, had much to do with it), obviously the result could not be, and does not claim to be, an English poem in any modern literary sense. The translator will be too happy if he has found English words *to which Bach's music can be fully sung*; this involved fidelity to thought and feeling; but, in the form of expression, no tempting literary felicities could be allowed except by sufferance of the *music*; that must be the final arbiter in every choice of renderings.

The musical arrangement now presented follows in the main the well-known Peters edition, edited by Julius Stern. But in many of the Arias, with their introductory recitative, the masterly pianoforte accompaniment by Robert Franz has been adopted, and his name is put at the beginning of the several pieces. It is only to be regretted that this great interpreter of Bach to our more modern taste has not in the same spirit made an

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arrangement of the entire work. His elaboration of the full orchestral score, with utmost fidelity to Bach's intentions, has rendered some of these Arias for the first time practicable in performance.

J. S. D.

Boston, Dec. 6, 1869.

The interesting note quoted above is from Mr. John S. Dwight's original preface to the edition which bore his incomparable English translation of the Bach *St. Matthew Passion* — a translation still unrivaled in beauty, fitness, and faithful adherence to the spirit of the original. It was adopted for the first performance of the work in the United States by the Handel and Haydn Society at Boston, May 8, 1874, Carl Zerrahn conducting; and it is now presented in a new and in every respect worthy edition.

The *Passion* "according to St. Matthew" is one of five settings which Bach is known to have written; of these only three have come down to us, and but two are printed and accessible. That "according to St. John" is inferior to, and probably earlier than, the *St. Matthew Passion*, which is, in many respects, the greatest work of its composer. In its earliest form it was written in 1729, when Bach was forty-four years of age, and was performed for the first time on the Good Friday of that year in the Thomaskirche at Leipzig, where Bach was cantor. The altered and extended form in which we now know it was probably not completed before 1740. This master work was not heard outside of Leipzig until, through the efforts of Mendelssohn, it was performed at Berlin in 1829, exactly one hundred years after its first production. Since that time it has been frequently given in Germany and England, and more and more receives the recognition and honor to which it is entitled. — EDITOR.

Boston, November, 1907.

The Passion

According to St. Matthew

PART I

DOUBLE CHORUS

Come, ye Daughters, weep for anguish,
See Him! Whom? The Son of Man;
See Him! How? So like a Lamb;
See it! What? His love untold!
Look! Look where? Our guilt behold!
Look on Him, betrayed and sold,
On the cruel cross to languish!

CHORALE

O Lamb of God all blameless,
Who on the cross hung bleeding,
Thy love still interceding
For foes who mock Thee, shameless;
Our sins upon Thee bearing,
Else were we all despairing.
Regard us gently, O Jesu!

RECITATIVE. (TENOR AND BASS)

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

CHORALE

Say, sweetest Jesu, what law Thou hast broken,
To bring on Thee the dreadful sentence spoken?
What is Thy guilt? Of what so grave trans-
gression
Is Thy confession?

RECITATIVE. (TENOR)

Then assembled together the chief priests, and
the scribes, and the elders of the people unto the
palace of the high priest, who was called Caiaphas;
and they consulted that Jesus might be taken
and put to death. They said, however: —

DOUBLE CHORUS

No, not on the Feast, for fear there may be an
uproar among the people.

RECITATIVE. (TENOR)

Now when Jesus was in Bethany, in the home
of Simon the leper, there came to Him a woman,
who had a box of precious ointment, and poured
it on His head, as He at table sat. But when
His disciples saw it, they had indignation, and
said: —

CHORUS

Wherefore wilt thou be so wasteful? For this
ointment could be sold for much, and to the
poor be given.

RECITATIVE. (TENOR AND BASS)

And Jesus, perceiving it, said unto them:
Wherefore trouble ye the woman? It is a good
work that she hath done. Because the poor ye
have always with you, but Me ye have not al-
ways. That she hath poured this ointment thus
upon My body, this she hath done that they may
bury Me. Truly, I say to you: Wherever this
gospel shall hereafter be preached in all the
world, there too will be told, in her remembrance,
what she hath done.

RECITATIVE. (ALTO)

Thou dear Redeemer, Thou,
If Thy disciples murmur loudly
Against this woman here,
Who fain with ointment dear
Would bury Thee devoutly;
These humble tears at least allow,
With which my weeping eyes run o'er,
Their water on Thy head to pour.

ARIA. (ALTO)

Grief and pain, grief and pain
Wring the guilty heart in twain.
Fall, ye drops, fall faster, faster,
Freely from mine eyes, like rain,
Grateful balm to my dear Master.

RECITATIVE. (TENOR AND BASS)

Then one of the twelve disciples, whose name
was Judas Iscariot, went unto the chief priests,
and said: Now what will ye give me, if I to
you betray Him? And they offered him thirty
silver pieces. And from that time sought he
opportunity, that he might betray Him.

ARIA. (SOPRANO)

Only bleed, Thou dearest heart!
Ahi a child of Thine upbringing,
To Thy breast for nurture clinging,
Coiling there, the snake accursed
Stings where it was fondly nursed.

RECITATIVE. (TENOR)

Now on the first day of the unleavened bread
came the disciples to Jesus, and said unto
Him: —

CHORUS

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

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RECITATIVE. (TENOR AND BASS)

He said: Go ye into the city to such a man, and say to him: The Master saith to thee: My time is at hand; I will keep with thee the Passover, with my disciples. The disciples did as Jesus had appointed, and made ready there the Passover. And when evening came, He sat down at table with the twelve, and as they ate He told them: Verily, I say to you: One among you here shall betray Me. And they all grew very sad, and they began, every one of them, to say unto Him:—

CHORUS

Lord, is it I?

CHORALE

'Tis I! my sins betray Thee!
Ahl foully I repay Thee
Who died to make me whole!
Of all the wrong Thou borest,
The stripes, the crown Thou worst,
The guilt lies heavy on my soul.

RECITATIVE. (TENOR AND BASS)

He answered them, and said: He who his hand with Me in the dish now dippeth, even he shall betray Me. The Son of Man goeth now away, as of Him it standeth written; but woe unto that man by whom the Son of Man shall be betrayed! Indeed, it were better surely for him if he had not been born. Thereto answered Judas, he that betrayed, and said: Lord, is it I? He said to him: Thou sayest. And as they were eating, Jesus took bread, blessed it, and broke it, and gave His disciples, and said: Take, and eat, for this is My body. And He took the cup and offered thanks, and gave it to them, and said: Drink ye all of it; this is My blood of the New Testament, which is poured out for many, for the remission of sins. I say to you, I will not drink henceforth of this fruit of the vine, until that day when I shall drink it new with you in My Father's kingdom.

RECITATIVE. (SOPRANO)

Although my heart in tears do swim,
That we so soon must part with Him;
Yet in His testament we all rejoice:
His flesh and blood (O gift how choice!)
Doth He bequeath into my hand.
As in the world He loved His own here living,
Nor could be unforgiving,
He loves them still unto the end.

ARIA. (SOPRANO)

Never will my heart refuse Thee,
Dwell in me, my Life, my All!
Evermore in Thee I'll lose me.
If for Thee the world be small,
Thou to me art more than all,
More than worlds, my Heaven, my All.

RECITATIVE. (TENOR AND BASS)

And when they had sung a hymn of praise together, they went out into the Mount of Olives. Then said Jesus to them: This very night all of you will fall away from Me. For it standeth written: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad. But when I am risen again, then I will go before you into Galilee.

CHORALE

Acknowledge me, my Keeper,
My Shepherd, own me Thine,
Thou fount of blessings deeper
Than deepest want of mine,
Thy love full oft hath fed me
With milk and angel-food;
Thy spirit still hath led me
The way of heavenly good.

RECITATIVE. (TENOR AND BASS)

Peter answered eagerly, and said to Him; Though all men be offended because of Thee, yet I, Lord, will be never offended. Jesus said to him: Truly, I say to thee: This very night ere yet the cock croweth, that thou wilt three times deny me. Peter said to Him: Though I should have to die with Thee, yet will I never deny Thee. And likewise said also all the disciples.

CHORALE

Here will I stay beside Thee,
Nor Thou my love disdain!
Whatever woe betide Thee,
Here steadfast I remain.
And when Thy heart is breaking
In death's relentless grasp,
Thee tenderly uptaking,
Within mine arms I clasp.

RECITATIVE. (TENOR AND BASS)

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

SOLO (TENOR) WITH CHORUS

O grief! Here throbs the racked and bleeding heart.
It sinks away; how pale His countenance!
Before the judge He must appear;
No comfort, ah! no helper near!
Yea, all the pains of Hell assail Him,
Nor will His innocence avail Him!
Ahl could my love for Thee avail,
Thy pain to mitigate, or share it,
Or could I only help Thee bear it,
How gladly so dear a task I'd hail!
Why must Thou suffer all these pangs of sorrow?
Ahl From my sins they all their sting do borrow!
Mine, ah! Lord Jesus, mine the guilt, I own it:
Must Thou atone it?

SOLO (TENOR) WITH CHORUS

I'll watch with my dear Jesu alway.
So slumber shall our sins befall!
Death no more
Fear I: Christ is gone before!
His sorrows are my joy, my glory.
And so for us their piteous story
Is bitter, yet how sweet withal!

RECITATIVE. (TENOR AND BASS)

And he went a little farther, and fell down upon His face, and prayed, and said: My Father, if possible, wilt Thou let this cup pass from Me; yet not as I will, but as Thou wilt.

According to St. Matthew

RECITATIVE. (BASS)

The Saviour falls, before His Father kneeling,
Thereby He raiseth me and all
From Adam's fall,
The wondrous grace of God revealing.
Prepared is He
The cup, though death so bitter be,
To drink,
(And with the sins of all the world that cup is
filled,
Ah! loathsome sink!)
For so the loving Father willed.

ARIA. (BASS)

Gladly will I, all resigning,
Cross nor bitter cup declining,
Drink, in my Redeemer's name.
For His mouth,
That with milk and honey floweth,
To the dregs
Sweeter made this cup of shame,
Tasting first what He bestoweth.

RECITATIVE. (TENOR AND BASS)

And He came to the disciples, and found them sleeping, and said to Peter: Is it so that ye cannot watch with Me one hour? Watch and pray, that ye enter not into temptation. The spirit indeed is willing, but the flesh is weak. He went away again, prayed, and said: My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

CHORALE

Now may the will of God be done!
His will I would not alter.
His help is near to every one,
Let not our courage falter.
In all our need,
Our Friend indeed,
How tenderly He chideth!
To Him hold fast:
He builds to last
Who still in God confideth.

RECITATIVE. (TENOR AND BASS)

And again He came and found them sleeping; indeed their eyes were full of sleep. And He left them, and He went away again, and prayed for the third time, and said again the same very words. Then came He to His disciples, and said to them: Ah! will ye sleep and take your rest now? Lo! the hour is at hand, and the Son of Man into sinner's hands is now delivered up. So arise! let us be going; look ye, he is here who doth betray Me. And while yet He spake, came Judas, who was one of the twelve disciples, and with him came a great multitude, with swords and with staves, from the chief priests and the elders of the people.

ARIA (ALTO) WITH CHORUS

Ah! now is my Jesu gone!
Is it possible? Can I behold it?
Ah! my Lamb in tiger's clutches!
Ah! where is my Jesu gone?
Ah! what shall I say to my soul
When she anxiously doth ask me:
Ah! Where is my Jesu gone?
Whither has thy Friend departed,

Now he that betrayed Him had given them a signal beforehand, and had said: Whomever I shall kiss, 'tis He; Him seize ye. And straightway came he to Jesus, and said: All hail to Thee, O Master! And kissed Him. Jesus said unto Him: My friend, wherefore art thou come? Then instantly they came, and they laid hands on Jesus, and took Him.

DUET (SOPRANO AND ALTO) WITH CHORUS

Alas! my Jesus now is taken,
Moon and stars
Have in sorrow night forsaken;
For my Jesus now is taken.
He's led away, ah! they have bound Him.
Away, away, all pity banished!

Leave Him! leave Him! bind Him not!

Ye lightnings, ye thunders, in clouds are ye
vanished?
Burst open, O fierce flaming caverns of Hell, then!
Engulf them, devour them, destroy them, o'er-
whelm them,
In wrathfullest mood.
O! blast the betrayer, the murderous brood!

RECITATIVE. (TENOR AND BASS)

And behold, one of them that were with Jesus stretched his hand out, and struck a servant of the high priest, and smote off his ear. Then said Jesus to him: Put up thy sword into its place; for all they that take the sword shall perish with the sword. Or thinkest thou that I cannot to My Father pray, and He will give Me more than twelve legions of angels? But how then shall the Scripture be fulfilled, that so it must be? In that hour said Jesus to the multitudes: Are ye all come out now as against a robber, with swords and with clubs to take Me? I have been daily here among you, teaching in the temple, yet laid ye no hold upon Me. Truly, this hath all come to pass, that the Scripture of the Prophets might be fulfilled. Then all the disciples forsook Him, and fled.

CHORALE

O man, bewail thy sin so great;
For which, from His supernal state,
Christ came on earth to suffer.
Of Virgin Mother, pure and mild,
Was born for us the holy Child;
Our ransom would He offer.

To life did He restore the dead!
He healed the sick, the hungry fed,
Until the day of anguish,
When He for us was offered up,
To drink for all the bitter cup,
Upon the cross to languish.

PART II

O thou fairest of all women?
Whither is thy Beloved turned aside?
O! would we knew the way to find Him!

RECITATIVE. (TENOR)

And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, with whom all the scribes and the elders were assembled. Peter too had followed after Him afar

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off, unto the court of the high priest's palace; and entered in, and sitting among the servants, he waited there, that he might see the end. After them the high priests and the elders, and the council all sought to find false witness against Jesus, that so they might take His life; yet found they none.

CHORALE

The ruthless world arraigneth me
On false report and calumny,
With many a toil to snare me.
O Lord, be near
To stay my fear;
'Gainst all their arts prepare me.

RECITATIVE. (TENOR AND BASS)

Yea, though many false witnesses came forward, yet found they none. At last there came two false witnesses, and said:—

CHORUS

This fellow said: I am able to destroy God's temple, and in three more days too I can rebuild it.

RECITATIVE. (TENOR AND BASS)

And the high priest arose, and said to Him: What answer makest Thou to what they witness against Thee? But Jesus was silent.

RECITATIVE. (TENOR)

He will not speak; He heareth, and is silent!
How clearly thus He showeth, that in His infinite compassion
He is resolved for us to die.
O may we, in the like distress,
Him our example make, and persecution bear
in silence.

ARIA. (TENOR)

Behold! behold! how still, how calm!
So, when evil tongues assail me,
My soul, be calm!
Must I, innocent of harm,
Suffer scorn and shame,
I'll be still; in Jesu's name
Shall mine innocence avail me.

RECITATIVE. (TENOR AND BASS)

And the high priest answered, and said to Him: I adjure Thee by the living God that Thou do tell us, whether Thou be the Christ, the Son of God. Jesus said to him: Thou sayest. Yet I say unto you: Henceforth, 'twill come to pass, that ye shall see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven. Then the high priest rent his garments, and said: He hath spoken blasphemy; what need we of further witnesses? Look ye, now ye have heard Him utter blasphemy before us. What think ye now? They answered Him, and said:—

DOUBLE CHORUS

He is guilty of death!

RECITATIVE. (TENOR)

Then they began to spit in the face of Him, and buffet Him with blows. And others smote Him with the palms of their hands, saying:—

DOUBLE CHORUS

O tell us, Thou Christ, say who gave the blow?

CHORALE

Who could so rudely smite Thee,
And mock at Thee, and spite Thee,
Who wrong my Saviour so?
Thou art indeed no sinner,
As we and all our kin are;
Nor of misdoing canst Thou know.

RECITATIVE. (SOPRANO, TENOR, AND BASS)

Peter was sitting without there, in the court; and there came to him a maid, and said: And thou, too, wast also with Jesus of Galilee. But he did deny it before them all, and said: I know not what thou sayest. And again, as he passed the doorway, he was seen by another maid, who said to them that were there: This one also was with Jesus of Nazareth. And again he denied it all, and swore an oath: I do not know the man. And after a little while came they that were standing about there, and said unto Peter:—

CHORUS

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

RECITATIVE. (TENOR AND BASS)

And Peter then began to curse and to swear: I do not know the man. And immediately the cock crew. Then Peter thought about the word of Jesus, which said unto him: Before the cock crow again, wilt thou three times deny Me. Then went he out, and wept very bitterly.

ARIA. (ALTO)

O pardon me, my God,
And on my tears have pity.
Look on me
Heart and eyes do weep to Thee,
Weep so bitterly!

CHORALE

Though my feet from Thee have wandered,
Yet my heart was Thine again,
When on Thy great love I pondered,
Bearing more than mortal pain.
I the guilt do not disown;
But Thy pardoning grace alone
Greater is than all the sin,
That I always feel within.

RECITATIVE. (TENOR AND BASS)

And when the morning came, all the high priests and the elders of the people took counsel on Jesus, to put Him to death. And binding Him they led they Him away, and straightway delivered Him to Pontius Pilate, the governor. And presently Judas, he who had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty silver pieces unto the chief priests and elders, and said: Lo! I have sinned, in that I have betrayed innocent blood. They Answered:—

DOUBLE CHORUS

What is that to us? See thou to that.

RECITATIVE. (TENOR AND TWO BASSES)

And he cast down the silver pieces in the temple, and he withdrew, and went and hanged himself. Then did the chief priests take the thirty silver pieces, and said: It is not lawful that we should put them in the treasury, for 'tis the price of blood.

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ARIA. (BASS)

Give me back my dearest Master!
See the price by Judas earned,
Flung down at your feet, and spurned:
Heard ye his disaster?

RECITATIVE. (TENOR AND BASS)

And they took counsel together, and bought with them the potter's field, for a burial place for strangers. And therefore that field hath been called the field of blood, and is so to this day. Then was fulfilled what was spoken by the prophet Jeremiah, when he said: And they took the thirty silver pieces, which was the price of Him that was valued whom they bought of the children of Israel: and in return they gave it for the potter's field, even as the Lord appointed me. Then did Jesus stand before the governor; and the governor asked Him, and said: Art Thou the King of the Jews? Jesus answered to him: Thou sayest! And when He was accused of the chief priests and the elders, He answered nothing. Then Pilate said unto Him: Hearest Thou not how gravely they accuse Thee? And He answered him too never a word, not one, so that the governor did marvel greatly.

CHORALE

Commit thy ways, O pilgrim,
On time's dark, stormy seas,
To Him who orders all things,
Through sweet eternities,
Who measures out their courses
To clouds, winds, waves below,
He too will find a pathway
Wherein thy feet may go.

RECITATIVE. (SOPRANO, TENOR, AND BASS)

Now upon that feast, the governor was wont to release unto the people a single prisoner, whom they demanded. And as it chanced, at the time they had there a prisoner, one that was notorious among them all, named Barabbas. And when they were all assembled, Pilate said unto them: Which one will ye have released unto you, Barabbas, or Jesus, of whom 'tis said that He is the Christ? For indeed he knew, that for envy they had delivered Him. While he was sitting on the judgment seat, his wife sent to him, saying: Have thou nothing to do with this just man, for I have suffered much this day in a dream, because of Him. But the chief priests and the elders influenced the multitude, that they should ask for Barabbas, and destroy Jesus. The governor answered and said to them: Now whether of the twain here will ye that I release to you? They answered:—

DOUBLE CHORUS

Barabbas!

RECITATIVE. (TENOR AND BASS)

And Pilate said to them: And what shall I do now with Jesus, of whom they say that He is Christ? Then said they all:—

DOUBLE CHORUS

Let Him be crucified!

CHORALE

What wondrous punishment is this to render!
For erring sheep is slain the Shepherd tender;
The Lord, the just one, for the servant payeth,
Who Him betrayeth.

RECITATIVE. (TENOR AND BASS)

The governor answered: Why, what evil hath He done?

RECITATIVE. (SOPRANO)

He hath done only good to all;
The blind have back their sight through Him,
The lame again are walking;
He told us of His Father's word,
He driveth devils forth;
The mourners hath He comforted;
And sinners too He hath received:—
Beside, my Jesu nought hath done.

ARIA. (SOPRANO)

From love unbounded my Saviour dieth,
For sin He dies, who sin hath none;
Lest th' eternal doom, that lieth
Over all beneath the sun,
Be against my soul accounted.

RECITATIVE. (TENOR)

Then cried they out all the more, and said:—

DOUBLE CHORUS

Let Him be crucified!

RECITATIVE. (TENOR AND BASS)

And when Pilate saw that all did avail him nothing, but that rather a tumult was rising, he took water, and washed his hands before the crowd, and said: I am innocent of the blood of this just man; be it your care. Then answered all the people, and said:—

DOUBLE CHORUS

His blood be on us and on our children!

RECITATIVE. (TENOR)

Then he released Barabbas to them, and when he had scourged Jesus, forthwith he delivered Him, that they might crucify Him.

RECITATIVE. (ALTO)

Look down, O God! Here stands the blessed
Saviour bound.
Now scourge they Him! O stripes, O wounds!
Tormentors, stay your hands!
Will not your stony hearts relent
To see such cruel anguish there?
Ah, no! Ye have a heart
That must be like the rack itself,
And yet much harder too.
Have pity, stay your hands!

ARIA. (ALTO)

Are my weeping and my wailing
Unavailing,
Take my heart, and all of me.
Yes, this heart so vainly pleading
When the sacred wounds are bleeding,
Shall the altar chalice be!

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RECITATIVE. (TENOR)

Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him all the band of soldiers, and stripped Him, and put on Him a scarlet robe; and, plating a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bowed the knee before Him, and mocked Him, and said:—

DOUBLE CHORUS

Hail, thou King of the Jews!

RECITATIVE. (TENOR)

And so they spit on Him; and, taking the reed, they smote with it on His head.

CHORALE

O Head, all bruised and wounded,
Hung up to brutal scorn!
O Head, for shame surrounded
With crown of cruel thorn!
O Head, to honor wonted,
To splendor all divine,
Now outraged and affronted;
All hail, dear Master mine!
Thou face of God's anointed,
Before Thee all shall quail,
In that great day appointed:
Ah! now so wan and pale!
The light, all light exceeding,
That filled those sovereign eyes,
Now quenched in death, unheeding,
Shall shameless men despise?

RECITATIVE. (TENOR)

And after making sport of Him, then they did pull the mantle off, and clothing Him in His own raiment, they led Him away to be crucified. And as they were going out they found there a man of Cyrene, whose name was Simon; and they compelled him to bear His cross.

RECITATIVE. (BASS)

Yea, truly, to the cross our flesh and blood
Will only be compelled;
What most for our own soul is good,
In terror most is held.

ARIA. (BASS)

Come, blessed cross! be aye my song:
My Jesu, ever give it me!
And if too great my burden be,
Thy help, O Lord, will make me strong.

RECITATIVE. (TENOR)

And when they came unto a place called Golgotha (that is, the place of a skull), they gave Him vinegar to drink, that was mingled with gall; and when He tasted it, He refused to drink. And after they had crucified Him, they divided His garments by casting lots therefor; that it might be fulfilled, which was said of old by the prophet: They parted my garments among them, and upon my vesture did they cast lots. And they all, sitting down, kept watch over Him. And over His head they also posted up the accusation in writing, namely: This is Jesus, the King of the Jews. Then along with Him, two thieves were crucified, one on the right hand, and one on the left. And they that passed by, reviled Him, wagging their heads, and saying:—

DOUBLE CHORUS

Thou that destroyest the temple of God, and buildest it again in three days, save Thyself. Art Thou the Son of God, come down now from the cross.

RECITATIVE. (TENOR)

And likewise also the chief priests mocked at Him, saying, with the scribes, and elders of the people:—

DOUBLE CHORUS

He saved others, Himself He cannot save. If He be King of Israel, let Him come down now from the cross, and then we will believe Him. He in God hath trusted: let Him deliver Him now, if He will, for He hath said: I am Son of God.

RECITATIVE. (TENOR)

He was reviled also by the robbers, who were crucified with Him.

RECITATIVE. (ALTO)

Ah! Golgotha! unhappy Golgotha!
The Lord of Glory here a felon's doom must suffer;
The saving light of all the world
Must to th' accursed cross be nailed.
The Lord, Who heaven and earth created,
By earth and air rejected, hated!
The sinless here for sin must perish:
Ah! this indeed afflicts my soul!

ARIA (ALTO) WITH CHORUS

Look where Jesus beckoning stands,
Reaching out His helping hands,
Come! O where? In Jesu's bosom
Seek redemption, find forgiveness;
Seek it! Where? In Jesu's bosom.
Live ye, die ye, rest ye here,
Ye forsaken children dear,
Clinging — Where? To Jesu's bosom.

RECITATIVE. (TENOR AND BASS)

And from the sixth hour there was a fearful darkness over all the land, until the ninth hour. And near the ninth hour Jesus cried aloud, and said: Eli, Eli, lama sabachthanit! That is: My God, my God, why hast Thou forsaken Me! Now there were some remaining there, who heard Him crying out, and they said:—

CHORUS.

He calleth for Elias.

RECITATIVE. (TENOR)

And straightway one among them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:—

CHORUS

Wait, let us see now, if indeed Elias come to save Him.

RECITATIVE. (TENOR)

But once more Jesus cried aloud, and departed.

led and ad
the Germa
I N S. DWIG

PIANO

THE PASSION

(according to St. Matthew)

1

Edited and adapted
from the German by
J. N. S. DWIGHT

JOHANN SEBASTIAN BACH
Piano part arranged by
JULIUS STERN and ROBERT FRANZ

PART I

No 1 Chorus — COME, YE DAUGHTERS

Andante (♩ = 50)

PIANO

p *legato*

sempre p

poco cresc. *decresc.*

p

poco cresc. *mf*

decresc.

SOPRANO DI RIPIENO



SOPRANO



ALTO



TENOR

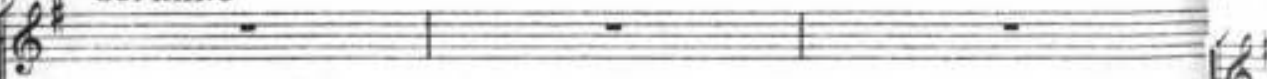


BASS



CHORUS I
The Daughters of Zion

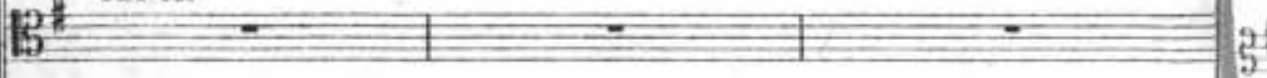
SOPRANO



ALTO



TENOR



BASS



CHORUS II
The Believers



Daughters, weep for an -

guish, weep for an - guish, Come ye Daughters, weep - - - for an - - -

ye Daughters, weep for an - - - guish, Come ye Daughters, weep for

A

f *decresc.* *f* *decresc.* *f* *decresc.*

ye
guish, weep for
guish, weep for an
an guish, Come, ye Daughters, weep for an guish, weep for

A

A

f *decresc.*

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of

anguish. See Him, the Son of Man; See Him, so like a Lamb; See Him, the Son of

Whom? How? Whom?

Whom? How? Whom?

Whom? How? Whom?

Whom? How? Whom?

p *mf* *f* *p* *mf* *f* *p* *mf* *f* *mf*

B SOPRANO DI RIPIENO



I

Man; See Him, so like a Lamb! Come, — ye Daughters, weep for an -

Man; See Him, so like a Lamb! Come, — ye Daughters, weep for anguish, weep for an -

Man; See Him, so like a Lamb! Come, — ye Daughters, weep for an - - guish, weep for

Man; See Him, so like a Lamb! Come, ye Daughters, weep for an -

II

How?

How?

How?

How?

B

f p mp

less, *f* Who on the

mf *p* - guish. See Him, the Son of

mf *p* - guish, weep for an - guish. See Him, the Son of

mf *p* an - guish, Come, ye Daughters, weep for anguish, See Him, the Son of

mf *p* - guish, weep for an - guish. See Him, the Son of

f Whom?

f Whom?

f Whom?

f Whom?

decresc. *mf* *f* *p*

I

II

Cross hung bleed - ing,

Man; See Him, so like a Lamb; See Him, the Son of Man; See Him, so like a

Man; See Him, so like a Lamb; See Him, the Son of Man; See Him, so like a

Man; See Him, so like a Lamb; See Him, the Son of Man; See Him, so like a

Man; See Him, so like a Lamb; See Him, the Son of Man; See Him, so like a

How? Whom? How?

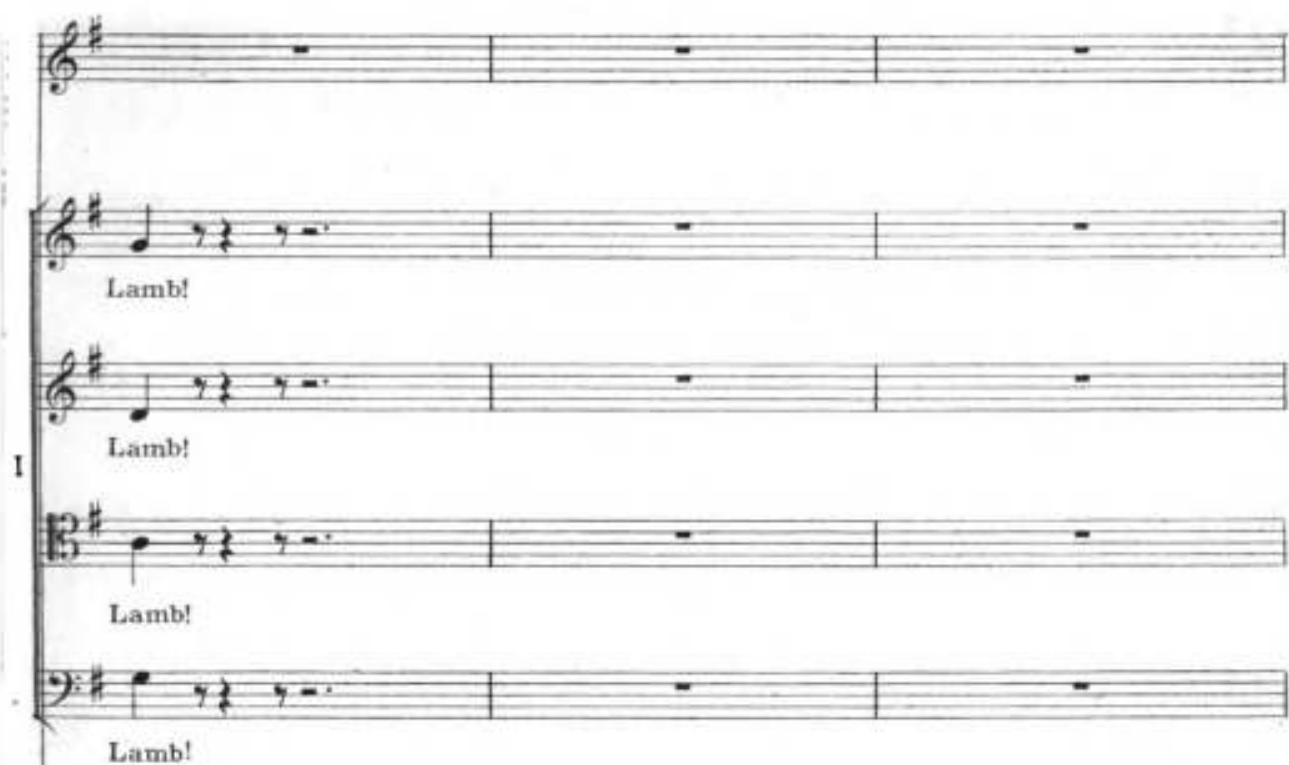
How? Whom? How?

How? Whom? How?

How? Whom? How?

mf f p *mf f mf* *f mf*

I



Lamb!

Lamb!

Lamb!

II



f

I

C

mf *p* *mf* *p*

See it, His love un-told! See it, His love un-

mf *p* *mf* *p*

See it, His love un-told! See it, His love un-

mf *p* *mf* *p*

See it, His love un-told! See it, His love un-

mf *p* *mf* *p*

See it, His love un-told! See it, His love un-

II

C

f *f*

What? What?

f *f*

What? What?

f *f*

What? What?

f *f*

What? What?

C

mf *f* *p* *mf* *f* *p*

Thy love still in - ter - ce - ding

mp told! See _____ His love un - told, love, _____

mp told! See _____ His love un - told, love untold, love, _____ His love un - told, _____

I *mp* told! See _____ His love un - told, love, _____ His love un - told, love, _____ His love _____ un -

mp told! See _____ His love un - told, love, _____ His love un - told, love un - told! _____

II

mp

I

For foes who mock Thee, shame -

His love un-told! See it, His love un-told! See it, His love un -

un - told, love, His love un - told! See it, His love un-told! See it, His love un -

told, love, — His love un-told! See it, His love un-told! See it, His love un -

See His love, His love un-told! See it, His love un-told! See it, His love un -

II

What? What?

What? What?

What? What?

What? What?

mf f p mf f p

less;

told! See it, His love un-told! See it, His love un-told!

told! See it, His love un-told! See it, His love un-told!

told! See it, His love un-told! See it, His love un-told!

told! See it, His love un-told! See it, His love un-told!

What? What? What? What?

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various notes, rests, and accidentals (sharps, flats, and naturals). The bass staff provides a simple accompaniment consisting of a steady eighth-note pattern. The key signature has one sharp (F#), and the time signature is 4/4.

I

D

f Look! *mf* Our guilt behold!

f Look! *mf* Our guilt behold!

f Look! *mf* Our guilt behold!

f Look! *mf* Our guilt behold!

II

D

f Look where? Look where?

f Look where? Look where?

f Look where? Look where?

f Look where?

mf *f*

Our

Look!

Our guilt behold!

Look!

Our guilt behold!

Look!

Our guilt behold!

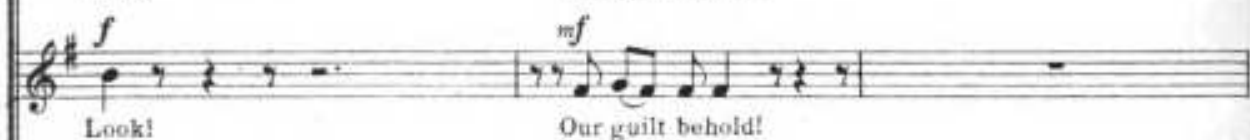
Look where? Look where?

Look where? Look where?

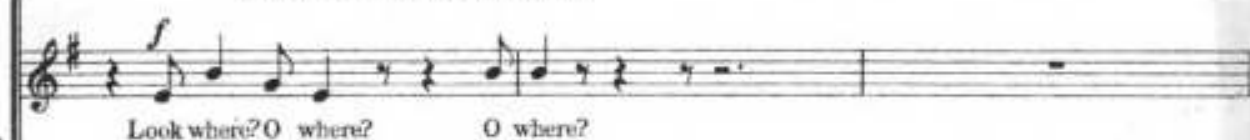
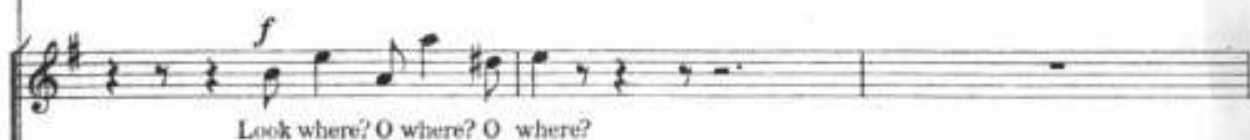
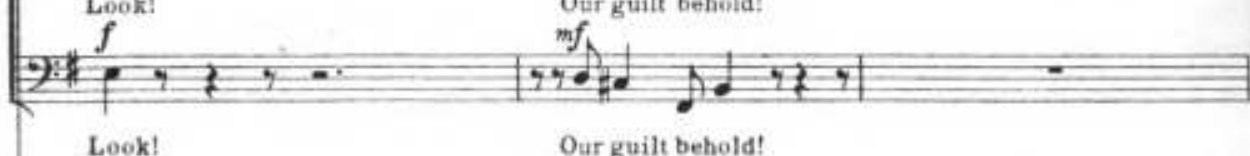
Look where? Look where?

Look where?

mf



I



II



E *f*
Else were we

f
Look! look!

f
Look! look!

f
Look! look!

f
Look! look!

E *f*
Look where? Look

f
Look where?

f
Look where?

f
Look where?

E
f p f mf

I

all de - spair - ing.

mf Our guilt be - hold, _____ our guilt behold.

mf Our guilt be - hold, _____ our guilt behold.

mf Our guilt be - hold, _____ our guilt behold.

mf Our guilt be - hold, _____ our guilt behold.

II

where? O where? O where?

Look where? O where?

Look where?

Look where? O where?

f *mf* *f*

F

I

Look on Him, —

Look on Him, — betray'd and sold, On the cru-el cross to

Look — on Him, — be-tray'd and sold, — On the cru-el

Look — on

F

II

See Him! Look on Him, —

See Him!

See Him!

See Him! Look — on

F

mf

Re - gard us —

— betray'd and sold, On the cru - el cross to lan - guish, Look on Him, — be-

lan - - guish, Look — on Him, — be tray'd and sold, On the cru-el

cross to lan - - guish, Look on Him, — betray'd and sold, On the cruel cross to

Him, — betray'd and sold, — On the cru-el cross to lan - -

— betray'd and sold, On the cru - el cross to lan - guish, Look on Him, — be-

Look — on Him, — be-tray'd and sold, On the cru-el

Look on Him, — betray'd and sold, On the cruel cross to

Him, — betray'd and sold, — On the cruel cross to lan - -

II

gen - tly, O Je - - su, O — Je - - su!

- tray'd — and sold, betray'd and sold, On the cruel cross to lan - - -

cross to lan - - guish be - tray'd and sold, On the cruel cross to lan - - -

I languish! Look on Him, be - tray'd and sold, On the cru - el cross to lan - - -

- guish! On the cru - el cross to lan - - - guish! On the cru - el cross to

tray'd — and sold, betray'd and sold, On the cruel cross to lan - - -

cross to lan - - guish, be - tray'd and sold, On the cruel cross to lan - - -

II languish! Look on Him, be - tray'd and sold, On the cru - el cross to lan - - -

- guish! On the cru - el cross to lan - - - guish! On the cru - el cross to

tray'd — and sold, betray'd and sold, On the cruel cross to lan - - -

cross to lan - - guish, be - tray'd and sold, On the cruel cross to lan - - -

languish! Look on Him, be - tray'd and sold, On the cru - el cross to lan - - -

- guish! On the cru - el cross to lan - - - guish! On the cru - el cross to

G

The musical score is written for a vocal ensemble and piano. It consists of three systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The second system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The third system includes a vocal line (treble clef) and a piano accompaniment (bass clef). The score is marked with *decresc.* (decrease) and *p* (piano) dynamics. The lyrics are: "guish! Come, ye Daughters, weep for", "guish! Come, — ye Daughters,", and "lan — guish!". The key signature is one sharp (F#). The tempo is marked with a common time signature (C).

The first system of staves includes the following markings: *decresc.*, *p*, *guish! Come, ye Daughters, weep for*, *decresc.*, *p*, *guish! Come, — ye Daughters,*, *decresc.*, *guish!*, *decresc.*, *lan*, *guish!*.

The second system of staves includes the following markings: *decresc.*, *G*, *p*, *guish! Come, ye Daughters, weep for*, *decresc.*, *p*, *guish! Come, — ye Daughters,*, *decresc.*, *guish!*, *decresc.*, *lan*, *guish!*.

The third system of staves includes the following markings: *decresc.*, *G*, *p*.

an - - - guish, Come, ye Daughters, weep for an -

weep for an - guish, Come, ye Daughters, weep for an -

p Come, — ye Daughters, weep for an -

p Come, — ye

an - - - guish, Come, ye Daughters, weep for an -

weep, for an - guish, Come, ye Daughters, weep for an -

p Come, — ye Daughters, weep for an -

p Come, — ye

cresc.
- - - - - guish. See Him, the Son of

cresc.
- - - - - guish. See Him, the Son of

cresc.
- - - - - guish, weep for an - - - - - guish. See Him, the Son of

cresc.
Daugh - ters, weep for an - guish, weep for an - guish. See Him, the Son of

cresc.
- - - - - guish, Whom?

cresc.
- - - - - guish, Whom?

cresc.
- - - - - guish, weep for an - - - - - guish, Whom?

cresc.
Daugh - ters, weep for an - guish, weep for an - guish. Whom?

f

Man, See Him, so like a Lamb, so like a Lamb!

Man, See Him, so like a Lamb, so like a Lamb!

Man, See Him, so like a Lamb, so like a Lamb, like a Lamb!

Man, See Him, so like a Lamb, so like a Lamb!

How? so like a Lamb!

How? so like a Lamb!

How? so like a Lamb!

How? so like a Lamb!

ril.

No 2 Recitative — WHEN JESUS NOW HAD FINISHED

EVANGELIST

TENOR

When Je - sus now had fin - ish - ed all these say - ings, He

PIANO

JESUS (Bass)

said to His dis - ci - ples: Ye know that aft - er two days is the

p

Pass - o - ver, and the Son of Man is e - ven now be - tray - ed to

be - cru - ci - fi - ed.

No 3 Chorale — SAY, SWEETEST JESU

27

CHORUS I & II

SOPRANO *p* Say, sweet - est Je - su, what law Thou hast bro - ken, To *mf*

ALTO *p* Say, sweet - est Je - su, what law Thou hast bro - ken, To *mf*

TENOR *p* Say, sweet - est Je - su, what law Thou hast bro - ken, To *mf*

BASS *p* Say, sweet - est Je - su, what law Thou hast bro - ken, To *mf*

PIANO *p* *mf*

bring on Thee the dread-ful sen-tence spo - ken? What is Thy guilt? Of *mf*

bring on Thee the dread-ful sen-tence spo - ken? What is Thy guilt? Of *mf*

f *mf*

what so grave trans - gres - sion Is Thy con - fes - sion? *p* *pp*

what so grave trans - gres - sion Is Thy con - fes - sion? *p* *pp*

p *pp*

№ 4 Recitative — THEN ASSEMBLED TOGETHER

EVANGELIST

TENOR

Then assem-bled to-geth - er the chief priests, and the scribes, and the

PIANO

el - ders of the peo-ple un-to the palace of the high priest, who was call-ed

Cai-a-phas; and they consult-ed that Je - sus might be tak-en and

put to death. They said, how - ev - er:

No 5 Chorus — NO, NOT ON THE FEAST

CHORUS I

SOPRANO
f No, not on the Feast, for fear there may be an up-roar, an .

ALTO
f No, not on the Feast, for fear there may be an up-roar, an

TENOR
f No, not on the Feast, for fear there may be an up-roar,

BASS
f No, not on the Feast, for fear there may be an up-roar,

CHORUS II

SOPRANO
f No, not on the Feast, for fear there may be an

ALTO
f No, not on the Feast, for fear there may be an

TENOR
f No, not on the Feast, for fear there may be an

BASS
f No, not on the Feast, for fear there may be an

PIANO

(♩ = 96)

ff

up - - - roar, No, not on the Feast, for fear of an

I up - - - roar, No, not on the Feast, for fear of an

No, not on the Feast, No, not on the Feast, for fear of an

No, not on the Feast, No, not on the Feast, for fear of an

up - roar, an up - - - roar, No, not on the

II up - roar, an up - - - roar, No, not on the

up - roar, No, not on the Feast, No, not on the

up - roar, No, not on the Feast, No, not on the

up - - - - - roar a - mong the peo-ple.

up - - - - - roar, an up - - - - - roar a - mong the peo-ple.

up - - - - - roar a - mong the peo-ple.

up - - - - - roar a - mong the peo-ple.

Feast, for fear of an up - - - - - roar a - mong the peo-ple.

Feast, for fear of an up - - - - - roar a - mong the peo-ple.

Feast, for fear of an up - - - - - roar a - mong the peo-ple.

Feast, for fear of an up - - - - - roar a - mong the peo-ple.

Feast, for fear of an up - - - - - roar a - mong the peo-ple.

No 6 Recitative — NOW, WHEN JESUS WAS IN BETHANY

EVANGELIST

TENOR

Now when Je - sus was in Beth - a - ny, in the house of Si - mon the

PIANO

lep - er, there came to Him a woman, who had — a box of pre - cious

oint - ment, and pour'd it on His head, as He at ta - ble sat.

But when His dis - ci - ples saw it, they had in - dig - na - tion, and

No 7 Chorus — WHEREFORE WILT THOU BE SO WASTEFUL

EVANGELIST *said:*

CHORUS I

SOPRANO *p* *cresc.*
Where-fore wilt thou be so waste-ful? where-fore? where-

ALTO *p* *cresc.*
Where-fore wilt thou be so waste-ful? where-fore? where-

TENOR *p* *cresc.*
Where-fore wilt thou be so waste-ful? where-fore? where-

BASS *p* *cresc.*
Where-fore wilt thou be so waste-ful? where-fore? where-

PIANO *p* *cresc.*
(♩ = 96)

fore? where-fore wilt thou be so waste-ful?

fore? where-fore wilt thou be so waste-ful?

where-fore? where-fore wilt thou be so waste-ful? For this oint-ment could be

fore? where-fore wilt thou be so waste-ful? For this

For this oint-ment could be sold for much, be—
 For this oint-ment could be sold for much, be— sold,
 sold for much, be— sold, and to the poor,
 oint-ment could be sold for much, be— sold, and to the

sold, and to the poor, to the poor be giv - en, the poor,
 and to the poor, to the poor be giv - en, to the
 to the poor be giv - en, to the
 poor, to the poor be— giv - en, for this oint - ment could be

cresc.
 and to the poor, to the poor be giv - en.
 poor, to the poor be giv - en, to the poor, to the poor be giv - en.
 poor, to the poor be giv - en, to the poor, the poor be giv - en.
 sold for much, be— sold, and to the poor, to the poor be giv - en.
cresc.

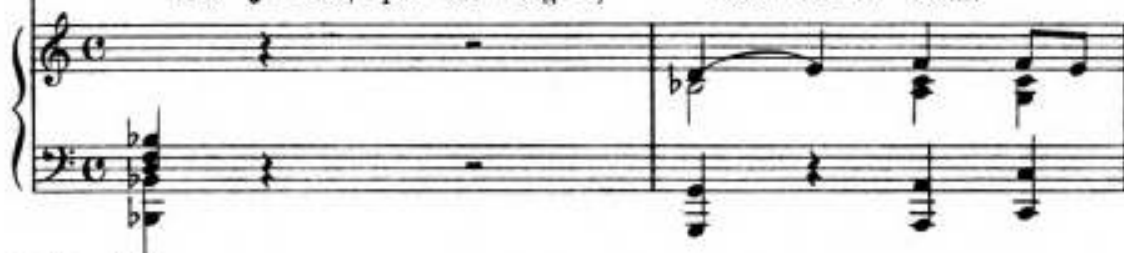
No 8 Recitative— AND JESUS, PERCEIVING IT

EVANGELIST

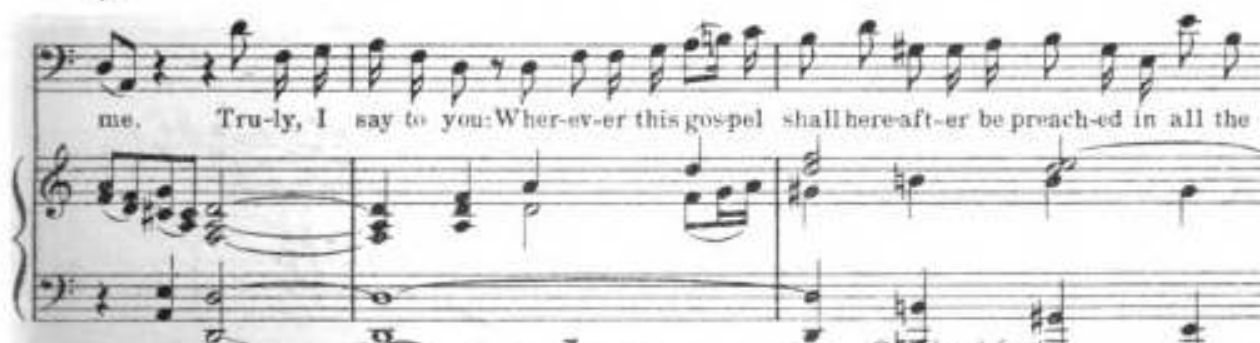
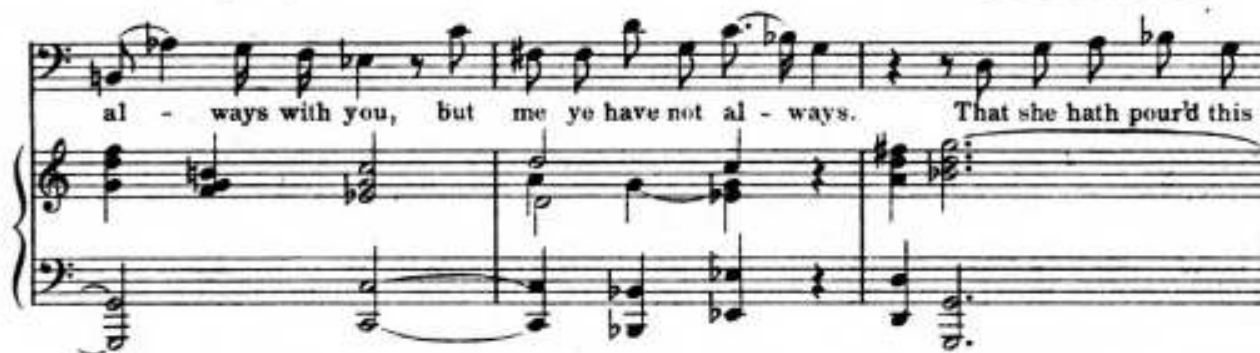
TENOR



PIANO



JESUS (Bass)



world, there too will be told, in her re - membrance, what she hath done.

No 9 Recitative — THOU DEAR REDEEMER

Piano part arranged by
ROBERT FRANZ

ALTO *(♩ = 80)*
Thou dear Re-deem-er, Thou, If Thy dis -

PIANO *p*

ci-ples mur-mur loud-ly A - gainst this wo-man here, Who fain with oint-ment

poco cresc.

dear Would bur-y Thee de-vout-ly, These humble tears at least al-low, With which my

weep-ing eyes run o'er, Their wa - ter on Thy head to pour.

No 10 Aria— GRIEF AND PAIN

Piano part arranged by
ROBERT FRANZ

Andantino con moto (♩ = 104)

PIANO

ALTO *mf*
Grief and

pain, Grief and pain Wring the guilt - y heart in

twain.

Grief and pain, Grief and

pain Wring the guilt-y heart in twain, Wring the guilt-y heart in.

twain, Grief and pain, Grief and pain Wring the guilt-y heart in

dolce

twain, Grief and pain Wring the guilt-

cresc

y heart in twain.

mf

Fine

mf Fall, ye drops, fall fast - er, fast - er, *dolce* Free - ly

p dolce

from mine eyes, like rain, Grate-ful balm to my dear Mas -

mf

ter, O ye

cresc. *p*

drops, fall fast-er, fast - er, Free-ly from mine eyes, like

mf

rain, Grate-ful balm to my dear Mas - ter,

mf

to my Je - sus, to my Je - sus dear, my Mas - ter!

D.C. al Fine

cresc.

No 11 Recitative — THEN ONE OF THE TWELVE

EVANGELIST

TENOR Then one of the twelve dis - ci - ples, whose name was Ju - das Is - ca - ri -

PIANO

JUDAS (Bass)

ot, went un - to the chief priests and said: Now what will ye

EVANGELIST (Tenor)

give me, if I to you be - tray Him? And they of - fered him thir - ty

sil - ver piec - es. And from that time sought the op - por - tu - ni - ty, that he might betray Him.

№ 12 Aria — ONLY BLEED

41

Piano part arranged by
ROBERT FRANZ

Andante con moto (♩ = 76)

SOPRANO

PIANO

mf *p* *mf* *p*

mf *cresc.*

mf *p* *mf* *p*

On - ly bleed, on - ly bleed,

cresc. *cresc.*

on-ly bleed, thou dear-est heart! On - ly bleed, thou dear-est heart! On-ly bleed, thou dear-est

mf *cresc.* *cresc.*

mf

heart! On - ly bleed, thou dear-est heart! On - ly bleed, thou dear-est

heart! *mf* On - ly bleed, thou dear-est heart! *p*

mf *p* *mf* *cresc.*

mf Ah! a child of Thine up-bring - ing, *mf* *Fine dolce*

cresc. To Thy breast for nur-ture cling - ing, *cresc.* Coil-ing there, the snake ac-

cresc. *f* curs - ed Stings where it was fond-ly nurs - ed. *cresc.* *p*

Ah! a child of Thine up - bring-ing, To Thy breast for nur-ture
 cling-ing, Coil - ing there, the snake ac - curs - ed Stings
 where it was fond - ly nurs - ed.

mf *p* *mf* *f*

D. C. al Fine

№ 13 Recitative — NOW ON THE FIRST DAY

EVANGELIST

TENOR

Now on the first day of the un - leav - en'd

PIANO

bread came the dis - ci - ples to Je - sus, and said un - to Him:

No 14 Chorus — WHERE WILT THOU

CHORUS 1

SOPRANO
Where, where, where wilt Thou that we now pre-pare for

ALTO
p Where, *mf* where, *f* where wilt Thou that we now pre-pare for

TENOR
Where, where, where wilt Thou that we now pre-pare —

BASS
p Where, *mf* where, *f* where wilt Thou that we now pre-

PIANO
(♩ = 104)
p *mf* *f*

mf
Thee to eat the Pass - o - ver? where wilt Thou that we now pre-pare for

mf
Thee to eat the Pass - o - ver? where wilt Thou that we now pre-

mf
— for — Thee — to eat the Pass - o - ver? where wilt Thou

mf
pare for Thee to eat, to eat — the — Pass - o - ver? where

mf

Thee to eat the Pass-o-ver, to eat the Pass-o-ver?

pare Thee the Pass-o-ver, to eat the Pass-o-ver?

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

wilt Thou that we now pre- pare for Thee to eat the Pass-o-ver?

Nº15 Recitative and Chorus — HE SAID: GO YE INTO THE CITY

TENOR

EVANGELIST JESUS (Bass)

He said: Go ye in-to the cit-y to such a man, and say to

PIANO

p

him: The Mas-ter saith to thee: My time is at hand; I will keep with thee the

EVANGELIST (Tenor)

Pass-o-ver, with my dis-ci-ples. The dis-ci-ples did as Je-sus had ap-

point-ed, and made read-y there the Pass-o-ver. And when eve-ning came, He sat down at

ta-ble with the twelve, and as they ate, He told them; Ver-i-ly I say to

you: One a-mong you here shall be - tray - me. And they all grew ver-y

sad, and they be-gan, ev'-ry one of them to say un-to

EVANGELIST

Him:

SOPRANO

CHORUS I

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

ALTO

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

TENOR

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

BASS

Lord, is it I? is it I?

PIANO

Allegro (♩ = 104)

mf

Lord, is it I?

poco rit

Lord, is it I?

is it I?

is it I?

Lord,

is it I?

I?

is it I?

Lord,

is it I?

is it I?

Lord,

is it I?

is it I?

is it I?

poco rit

No 16 Chorale — 'T IS I!

CHORUS I & II

SOPRANO *p* *mf*
'Tis I! my sins be - tray Thee! Ah! foul - ly I re -

ALTO *p*
'Tis I! my sins be - tray Thee! Ah! foul - ly I re -

TENOR *p* *mf*
'Tis I! my sins be - tray Thee! Ah! foul - ly I re -

BASS *p* *mf*
'Tis I! my sins be - tray Thee! Ah! foul - ly I re -

PIANO *p* *mf*

p *cresc.* *f*
pay Thee, Who died to make me whole! Of all the wrong Thou bor - est, The

p *cresc.* *f*
pay - Thee, Who died to make me whole! Of all the wrong Thou bor - est, The

p *cresc.* *f*

stripes, the crown Thou wor - est, The guilt lies heav-y on my soul.

stripes, the crown Thou wor - est, The guilt lies heav-y on my soul.

No 17 Recitative - HE ANSWERED THEM

EVANGELIST JESUS (Bass)

TENOR

PIANO

He an-swer-ed them, and said: He who his hand with

me in the dish now dip - peth, e - ven he'll be - tray me. The Son of

Man go - eth now a - way, as of Him it stand-eth writ-ten: but

went un-to that man by whom the Son of Man shall be be-tray'd! In-deed, it were

bet-ter, bet-ter-sure-ly for him if he had not been born. There-to an-swer-ed Ju-das,

EVANGELIST (Tenor)

he that be-tray'd, and said: Lord, is it I? He said to him: Thou say-est.

JUDAS (Bass) EVANGELIST (Tenor) JESUS (Bass)

And as they were eat-ing, Je-sus took bread, bless-ed it, and brake it, and gave His dis-ci-ples, and

EVANGELIST (Tenor)

Con moto (♩ = 100)

JESUS (Bass) EVANGELIST (Tenor)

said: Take, and eat, — for this is my bod-y. And He took the

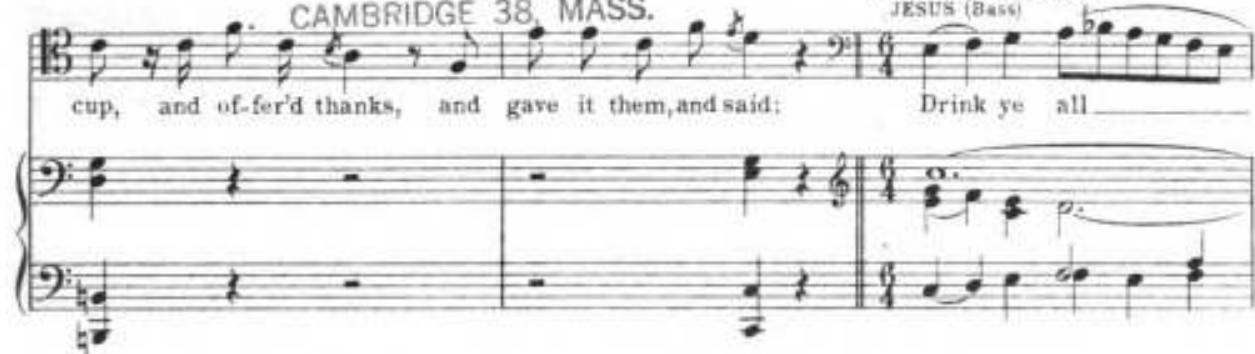
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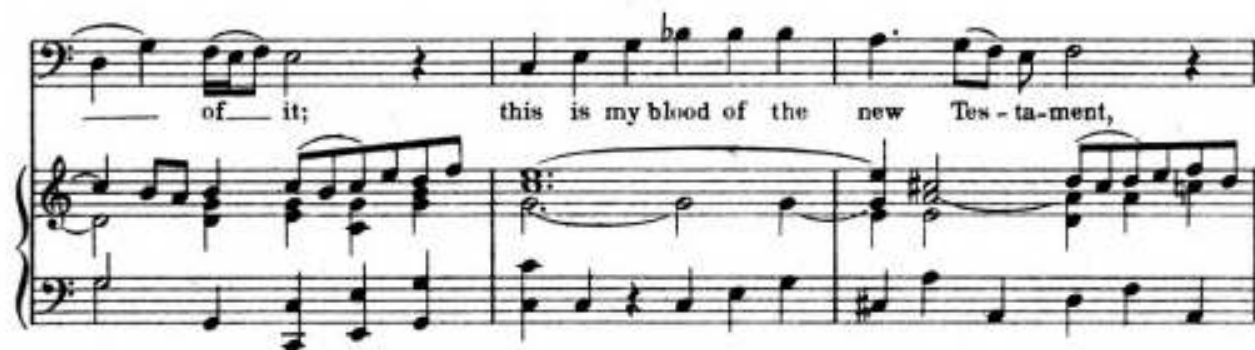
Con moto (♩ = 100)
JESUS (Bass)

51

cup, and of-fer'd thanks, and gave it them, and said; Drink ye all



of it; this is my blood of the new Tes-ta-ment,



which is pour-ed out for man-y, for the re-mis-sion of sins,



I say to you: I will not drink hence-forth of this



fruit, this fruit of the vine, un-til that day, when I shall drink



it new with you in my Fa - ther's king-dom.

54

No 18 Recitative — ALTHOUGH MY HEART IN TEARS

Piano part arranged by
ROBERT FRANZ

Larghetto (♩ = 92) *mf*

SOPRANO

Al - though my

PIANO

p

heart in tears do swim, That we so soon must part with

Him; Yet in His tes - ta - ment we all re - joice: His

p

cresc.
flesh and blood, (O gift how choice!) Doth He be -

queath in - to my hand, — *mf* As in the world He —

a tempo
poco rit. *mf*

lovd His own here liv - ing, Nor could he un - for - giv - ing, He

loves — them — still un - to the end, —

p *perdendosi* *pp* *rit.*

No 19 Aria—NEVER WILL MY HEART REFUSE THEE

Piano part arranged by
ROBERT FRANZ

Andante con moto (♩ = 108)

SOPRANO

PIANO

The musical score is written for Soprano and Piano. The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'Andante con moto' with a metronome marking of 108 quarter notes per minute. The piano part is arranged by Robert Franz. The score consists of five systems of music. The first system shows the beginning of the piano introduction with a 'dolce' marking. The vocal entry begins in the second system. The lyrics are: 'Nev - er will my heart re - fuse Thee, Dwell in me, dwell in me, dwell in me, my Life, my All!'. The piano accompaniment features a complex, flowing texture with many sixteenth and thirty-second notes. Dynamics include *mf* (mezzo-forte), *p* (piano), and *cresc.* (crescendo). The score ends with a final vocal phrase and piano accompaniment.

dolce *mf* *p* *mf* *p*

Nev - er will my heart re - fuse Thee, Dwell in me, dwell

in me, dwell in me, my Life, my All!

mf *p* *mf* *cresc.*

Nev - er will my heart re - fuse Thee, Dwell in me,

my Life, my All! No, nev - er will my heart re - fuse

Thee, Dwell in me, my

Life, my All dwell in me, my Life, my All!

dolce *p* *mf* *p*

mf (Fine)

mf

Ev - er-more in Thee I'll lose me, If for Thee the

world be small, Thou to me art more than all, More than worlds, my Heav'n,

cresc.

— my All!

Yes, I will in Thee,

mf

in Thee will lose me! If for Thee the world be small, Thou to me

art more than all, more, More than worlds, my—Heav'n,

— my—All!

(D.C.)

mf *p* *mf* *p*

mf *p* *mf*

mf Nev - er will my heart—re-fuse Thee, Dwell— in— me, dwell.

mf *p* *mf* *p*

— in— me, dwell — in— me, my Life, my All!

mf *poco rit.*

No 20 Recitative — AND WHEN THEY HAD SUNG A HYMN

EVANGELIST

TENOR

PIANO

And when they had sung a hymn of praise to- geth - er,

JESUS (Bass)

they went out in - to the mount of O - lives. Then said Je - sus to them: This

p

ver - y night all of you will fall a - way from me.

Vivace

For it stand-eth writ - ten: I will smite — the Shep - herd, and the

Vivace *mf*

Moderato

sheep of the flock shall be scat-ter - ed a - broad. But when

p Moderato

I am risn_a-gain, then I will go be-fore you in-to Gal-i-lee.

No 21 Chorale – ACKNOWLEDGE ME, MY KEEPER

CHORUS I & II

SOPRANO *mf* Ac - know-ledge me, my Keep - er, My Shep - herd, own me

ALTO *mf* Ac - know-ledge me, my Keep - er, My Shep - herd, own me

TENOR *mf* Ac - know-ledge me, my Keep - er, My Shep - herd, own me

BASS *mf* Ac - know-ledge me, my Keep - er, My Shep - herd, own me

PIANO *mf*

mf Thine, Thou fount of bless-ings, deep - er Than deep - est want of mine.

mf Thine, Thou fount of bless-ings, deep - er Than deep - est want of mine.

mf Thine, Thou fount of bless-ings, deep - er Than deep - est want of mine.

Thy— love full oft hath fed me With milk and an - gel food; Thy

Thy love full oft hath fed— me With milk and an - gel food; Thy

The image shows a musical score for a hymn. It consists of four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The lyrics are: "spir - it still hath led me The way of heav'n - ly good." The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

spir - it still hath led me The way of heav'n - ly good.

No 22 Recitative — PETER ANSWERED EAGERLY

EVANGELIST

TENOR

Pe - ter an - swer - ed ea - ger - ly, and said to Him; Tho' all men

PETER (Bass)

PIANO

p

be of-fend-ed be-cause of Thee, yet I, Lord, will be nev-er of-fend-ed.

EVANGELIST (Tenor) JESUS (Bass)

Je-sus said to him: Tru-ly, I say to thee: This ver-y night,

p

EVANGELIST (Tenor)

ere yet the cock_crow-eth, that thou wilt three times de-ny me. Pe-ter said to Him:

PETER (Bass)

Though I should have to die with Thee, Yet will I nev-er de-

EVANGELIST (Tenor)

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

No 23 Chorale — HERE WILL I STAY BESIDE THEE

CHORUS I & II

SOPRANO *p* Here will I stay be - side Thee, Nor Thou my love dis - dain! What-

ALTO *p*

TENOR *p* Here will I stay be - side Thee, Nor Thou my love dis - dain! What-

BASS *p*

PIANO *p*

ev - er woe be - tide Thee, Here stead-fast I re - main.

ev - er woe be - tide — Thee, Here stead-fast I re - main.

mf And when Thy heart is *mp* break - ing In death's re - lent - less grasp, *p* Thee

mf And when Thy heart is *mp* break - ing In death's re - lent - less grasp, *p* Thee

mf And when Thy heart is *mp* break - ing In death's re - lent - less grasp, *p* Thee

mf And when Thy heart is *mp* break - ing In death's re - lent - less grasp, *p* Thee

ten - der - ly up - tak - ing, With - in mine arms I clasp.

ten - der - ly up - tak - ing, With - in mine arms I clasp.

ten - der - ly up - tak - ing, With - in mine arms I clasp.

ten - der - ly up - tak - ing, With - in mine arms I clasp.

No 24 Recitative— THEN CAME JESUS WITH THEM

EVANGELIST

TENOR

Then came Je-sus with them un-to a place call-ed Geth-se-ma-ne, and

PIANO

JESUS (Bass)

said to the dis-ci-ples; Sit ye here, while I go yon-der and pray.

EVANGELIST (Tenor)

And He took with Him Pe-ter, and the two sons of Ze-be-dee, and be-gan to be sor-row-ful and

JESUS (Bass)

heav-y, Then said Je-sus to them: My soul is sor-row-ful,

Adagio

—e'en un-to death; tar-ry here, and watch with me,

No 25 Tenor Solo with Chorus— O GRIEF!

TENOR *p* ^{ZION}
O grief! Here throbs the rack'd and bleed-ing

PIANO *p* (♩ = 100)

CHORUS II

SOPRANO heart. It sinks a - way; how pale His coun - te - nance! *sempre p*

ALTO Why must Thou *p*

The Believers

TENOR Why must Thou *p*

BASS Why must Thou *p*

p sempre

Be - fore the

suf - fer all these pangs of sor - row?

suf - fer all these pangs of sor - row?

judge He must ap-pear; No com-fort, ah! — no help-er near!

Ah!

Ah!

from my sins they all their sting do bor-row!

from my sins they all — their sting do bor-row!

TENOR (Solo)

Yea, all — the pains of Hell as-sail Him, Nor will His in-

- no-cence a-vail Him!

Mine, ah! Lord Je-sus, mine the guilt, I own it:

Mine, ah! Lord Je-sus, mine the guilt, I own — it:

Mine, ah! Lord Je-sus, mine the guilt, I own — it: Must Thou a-

Ah! ——— could my love for Thee a -

Must Thou a - tone it?

Must Thou a - tone — it?

tone ——— it?

vail, Thy pain to mit-i-gate, or share it, Or could I on-ly help Thee bear it, How
glad-ly, how glad-ly, so dear a task I'd hail!

No 26 Tenor Solo with Chorus— I'LL WATCH WITH MY DEAR JESU

PIANO

Andante (♩ = 78)

Oboe Solo

Cello Solo

ZION (Tenor)

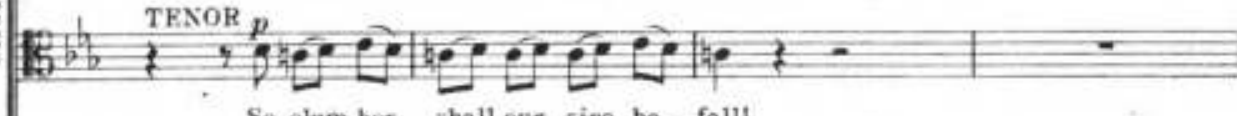
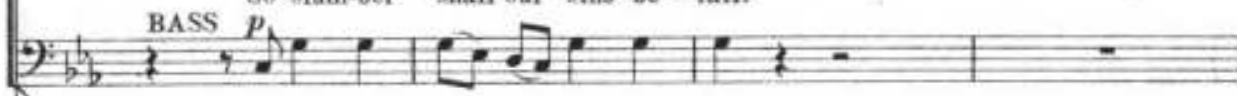
I'll watch with my dear Je - - - su

p

CHORUS II



SOPRANO

ALTO *p*TENOR *p*BASS *p*

I'll watch with my dear Je - su, with my dear Je - su al -

fall!

fall!

fall!

p

- way, I'll watch with my dear Je - su al -

B

- - way.

p

So slum - ber shall our sins be - fall! So slum - ber shall our sins be -

p

So slum - ber shall our sins be - fall! So slum - ber shall our sins be -

p

B

tr

pp
Death no more

fall!

fall!

f *p*

Fear— I: Christ— is gone be— fore!

Death no more, no, no more Fear—

I: Christ— is gone— be— fore! His sor— - - rows

are my joy, my glo

ry.

p And so for us their pit-eous sto-ry is bit-ter,

p And so for us their pit-eous sto-ry is bit-

p And so for us their pit-eous sto-ry is bit-

p And so for us their pit-eous sto-ry is bit-

p An so for us their pit-eous sto-ry is bit-ter, yet

yet how sweet with-all is bit-ter, yet how sweet

ter, yet how sweet with-all is bit-ter, yet how sweet! is

ter, yet how sweet with-all is bit-ter, yet how sweet, is bit-ter, yet how

how sweet with-all And so for us their pit-eous

with -

bit - ter, bit - - ter, - yet how sweet with - all sweet with -

sweet with - all is bit - - ter, yet how sweet with -

sto - ry is bit - - ter, - yet - how - sweet with -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'with - bit - ter, bit - - ter, - yet how sweet with - all sweet with -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

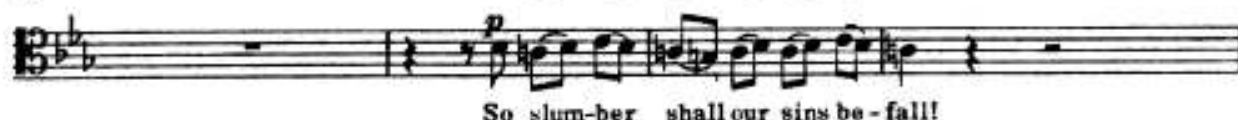
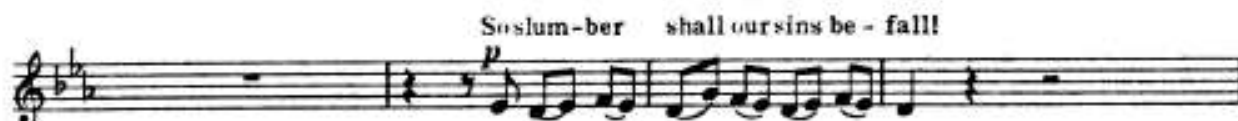
all! And so - - - for us their pit - eous sto - ry Is bit - ter,

all And so - for - us - their pit - eous sto - ry Is bit - ter, -

all And so - for - us - their pit - eous sto - ry Is bit - ter, -

all And so for us - their pit - eous sto - ry Is bit - ter, -

The second system continues the musical piece. It features four vocal staves and piano accompaniment. The vocal parts sing 'all! And so - - - for us their pit - eous sto - ry Is bit - ter,'. The piano accompaniment continues with its harmonic support, including some more complex chordal textures.



Je - su, with my dear - Je - su al -

- way.

p So slum-ber shall our sins be - fall! So slum - ber shall our sins be -

p So slum-ber shall our sins be -

p So slum-ber shall our sins be - fall! So slum-ber shall our sins be -

p So slum-ber shall our sins be - fall! So slum-ber shall our sins be -

fall! So slum -

fall! So slum -

fall! So slum - - ber, so slum - - ber -

fall! So slum - - ber -

- ber shall our sins be - fall! So slum - ber shall our sins be -
 - ber shall our sins be - fall! So slum - - ber shall our sins be -
 shall - our sins be - fall! So slum - ber shall our - sins be -
 shall our - sins be - fall! So slum - ber - shall our sins be -

fall! So slum - ber shall our sins be - fall!
 fall! So slum - ber shall - our sins be - fall!
 fall! So slum - ber - shall our - sins be - fall!
 fall! - So - slum - ber shall - our - sins be - fall!



No 27 Recitative - AND HE WENT A LITTLE FARTHER

EVANGELIST

TENOR And he went a lit-tle far-ther, and fell down up-on His face, and pray-

PIANO

 Musical notation for the Evangelist's recitative. The Tenor part is in 3/4 time, key of B-flat major, with a melody that is mostly quarter and eighth notes. The Piano accompaniment is sparse, with chords and single notes in the right and left hands.

JESUS (Bass)

- ed, and said: My Fa-ther, if pos-si-ble, wilt Thou let

 Musical notation for Jesus's recitative. The Bass part is in 3/4 time, key of B-flat major, with a melody that is mostly quarter and eighth notes. The Piano accompaniment is sparse, with chords and single notes in the right and left hands. A piano dynamic marking 'p' is present.

this cup pass from me; yet not as I will, but as— Thou wilt.

 Musical notation for Jesus's recitative. The Bass part is in 3/4 time, key of B-flat major, with a melody that is mostly quarter and eighth notes. The Piano accompaniment is sparse, with chords and single notes in the right and left hands.

No 28 Recitative - THE SAVIOUR FALLS BEFORE HIS FATHER KNEELING

Piano part arranged by
ROBERT FRANZ

Andante (♩ = 100)

BASS

The Sa-viour falls be-fore His Fa-ther kneel-ing, There-by He rais-eth me and

PIANO

p dolce

all From Ad-am's fall, The won-drous grace of God re-veal-ing.

cresc.

Pre - par'd is He, The cup, though death so bit - ter be, To

drink, (And with the sins of all the world that cup is fill'd, Ah! loathe-some

sink!) — For so the lov - ing Fa - ther will'd.

poco rit

No 29 Aria — GLADLY WILL I, ALL RESIGNING

79

Piano part arranged by
ROBERT FRANZ

Andantino con moto $\text{♩} = 104$

BASS

PIANO

The musical score is written for Bass and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Andantino con moto' with a metronome marking of 104. The score is divided into five systems. The first system shows the initial piano accompaniment with a mezzo-forte (mf) dynamic. The second system includes the vocal entry with the lyrics 'Glad-ly'. The third system continues the vocal line with lyrics 'will I, — all re-sign-ing, — Cross nor bit-ter cup de-clin-ing,' and the piano accompaniment features a crescendo (cresc.) marking. The fourth system contains the lyrics '— Drink in — my Re-deem-er's name.' and the fifth system concludes with 'Glad-ly will I, — all re-sign-ing, — glad-ly,'. The piano part provides a continuous harmonic and rhythmic foundation throughout.

mf

Glad-ly

will I, — all re-sign-ing, — Cross nor bit-ter cup de-clin-ing,

cresc.

— Drink in — my Re-deem-er's name.

mf

Glad-ly will I, — all re-sign-ing, — glad-ly,

mf

Musical score for the song "Gladly, Gladly Will I, — All Re-sign-ing, — Cross nor". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "glad-ly, glad-ly will I, — all re-sign-ing, — Cross nor". The piano part features a prominent bass line with a "piu f" (piano fortissimo) marking.

bit - ter cup de - clin - ing, Drink, — in my Re - deem-er's name, drink,

in my Re-deem-er's name, Cross — nor bit-ter cup — de-cre-scen-

The musical score for "The Drinking Song" is presented in three systems. The first system shows the vocal melody in bass clef and the piano accompaniment in treble and bass clefs. The lyrics "clin - ing, Glad - ly will I, all re - sign - ing, Drink, in my" are written below the vocal line. The second system continues the melody and accompaniment. The third system concludes the piece with a final flourish in the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like "scen", "do", and "cresc.".

Re-deem-er's name.

mf

mf dolce

For His mouth, That with milk and — hon - ey

*Fine.**mf dolce*

flow-eth, — To the — dregs Sweet - er made this cup — of shame, Tast - ing first

*cresc.**cresc.*

— what He — be - stow - eth.

For His — mouth, That

cresc.

with milk and — hon - ey flow - eth, — To the — dregs Sweet - er made this

*cresc.**cresc.*

cup — of shame, Tast - ing first — what He — be - stow - eth.

D.C. al Fine.

No 30 Recitative — AND HE CAME TO THE DISCIPLES

EVANGELIST

TENOR

And He came to the dis - ci - ples, and found them sleep-ing,

PIANO

JESUS (Bass)

andsaid to Pe - ter: Is it so that ye can-not watch with me one hour? Watch and

PIANO

p

pray, that ye en-ter not in-to temp-tation. The spir-it in-deed is will-ing, but the flesh is

PIANO

EVANGELIST (Tenor)

JESUS (Bass)

weak, He went a-way a - gain, pray - ed, and said: My

PIANO

p

Fa - ther, if this cup may not pass a - way from me, ex -

cept I — drink it, Thy — will be done.

85

No 31 Chorale — NOW MAY THE WILL OF GOD BE DONE

CHORUS I & II

SOPRANO
Now may the will of God be done! His will I would not al - ter.
His help is near to ev - 'ry one, Let not our cour - age fal - ter.

ALTO

TENOR
Now may the will of God be done! His will I would not al - ter.
His help is near to ev - 'ry one, Let not our cour - age fal - ter.

BASS

PIANO

mf *p* *mf*

In all our need, Our Friend in - deed, How ten - der - ly He chid - eth! To

mf *p* *mf*

In all our need, Our Friend in - deed, How ten - der - ly He chid - eth! To

mf *p* *mf*

f *p*

Him hold fast: He builds to last Who still in God con - fid - eth.

f *p*

Him hold fast: He builds to last Who still in God con - fid - eth.

f *p*

No 32 Recitative— AND AGAIN HE CAME

EVANGELIST

TENOR

And a-gain He came and found them sleep-ing; in-deed their eyes were full of —

PIANO

sleep. And He left them, and He went a-way a-gain, and pray-ed for the

thirdtime, and said a-gain the same ver-y words. Then came He to His dis-

JESUS (Bass)

ci-ples, and said to them: Ah! will ye sleep and take your rest now?

p

Lol the hour is at hand, and the Son of Man in-to sin-ner's hands is now de-li-ver'd

up. So a-rise! let us be go-ing; look ye, he is here who doth be-tray me.

EVANGELIST (Tenor)
And while yet He spake, came Ju-das, who was one of the twelve dis-

ci-ples, and with him came a great—mul-ti-tude, with swords and with

staves, from the chief priests and the el-ders of the peo-ple.

Now he that be-tray-ed Him had giv'n them a sig-nal be-fore-hand, and had

said: Whom-ev-er I shall kiss, 'tis He; Him seize ye. And straight-way

JUDAS (Bass) EVANGELIST (Tenor)
came he to Je-sus and said: All hail to Thee, O Mas-ter! And kiss-ed Him. Je-sus

JESUS (Bass) EVANGELIST (Tenor)
said un-to him: My friend, where-fore art thou come? Then in-stant-ly they

came, and they laid hands on Je-sus, and took Him.

No 33 Duet and Chorus— ALAS! MY JESUS NOW IS TAKEN

Andante moderato (♩ = 92)

PIANO

un poco p

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

SOPRANO SOLO

ZION

A-las! my Je - sus now is tak -

ALTO SOLO

A-las! my Je - sus now is

The piano accompaniment for the second system continues the melodic and harmonic themes from the first system. It includes a piano (p) dynamic marking at the beginning of the system.

SOLO

SOLO

tak -

CHORUS II The Believers

SOPRANO

Leave Him, leave Him, bind Him not!

ALTO

TENOR

Leave Him, leave Him, bind Him not!

BASS

en. Moon and stars have in

en. Moon and stars have in

f *p*

sor - row night for - sak - en; Moon and
 sor - row night for - sak - en; Moon and

f *p*

stars have in sor - row night for - sak -
 stars have in sor - row night for - sak - en, For my Je - sus now is

- en, For my Je - sus now is tak -
 tak

CHORUS *f*
 Leave Him, leave Him, bind Him not!
 Leave Him, leave Him, bind Him not!

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

B

en.

en.

Leave Him!

leave Him!

Leave Him!

leave Him!

B

He's led a - way ah! they have bound

He's led a - way ah! they have bound

bind Him not!

bind Him not!

p

Him! He's led
 Him! He's led
 a - way, ah! they have bound
 a - way, ah! they have bound
 Him. A-way, a - way! A-way, a - way, - All pit - y
 — Him A-way, a - way! A - way, a -
 ban
 way, all pit - y ban

f *p*
p

Vivace
SOPRANO (SOLO)

ish'd!

ALTO (SOLO)

ish'd!

TENOR

Ye light-nings, ye

BASS

Ye light-nings, ye thun-ders, in clouds are ye van-ish'd? light-nings,

SOPRANO

ALTO

TENOR

Ye light-nings, ye

BASS

Ye light-nings, ye thun-ders, in clouds are ye van-ish'd? light-nings,

Vivace (♩. = 78)

TUTTI

Ye light-nings, ye thun-ders, in clouds are ye

thun-ders, in clouds are ye van-ish'd? light-nings, thun-ders, light-nings,

thun-ders, light-nings, thun

Ye light-nings, ye thun-ders, in clouds are ye

thun-ders, in clouds are ye van-ish'd? light-nings, thun-ders, light-nings,

thun-ders, light-nings, thun

TUTTI

Ye light-nings, ye thun-ders, in clouds are ye van-ish'd, ye light-nings, ye

van-ish'd, light-nings, thun-ders, light-nings, ye thun -

thun - ders, light-nings, thun-ders, light-nings, ye light-nings, ye

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'Ye light-nings, ye thun-ders, in clouds are ye van-ish'd, ye light-nings, ye'. The second staff is another vocal line in treble clef, continuing the lyrics 'van-ish'd, light-nings, thun-ders, light-nings, ye thun -'. The third staff is a vocal line in alto clef (C4 on the middle line) with the lyrics 'thun - ders, light-nings, thun-ders, light-nings, ye light-nings, ye'. The fourth staff is the piano accompaniment in bass clef, featuring a continuous eighth-note pattern in the left hand and chords in the right hand.

Ye light-nings, ye thun-ders, in clouds are ye van-ish'd?

van-ish'd, light-nings, thun-ders, light-nings, thun-ders,

thun - ders, light-nings, thun-ders, light-nings,

ders,

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The top staff is a vocal line in treble clef with the lyrics 'Ye light-nings, ye thun-ders, in clouds are ye van-ish'd?'. The second staff is another vocal line in treble clef with the lyrics 'van-ish'd, light-nings, thun-ders, light-nings, thun-ders,'. The third staff is a vocal line in alto clef with the lyrics 'thun - ders, light-nings, thun-ders, light-nings,'. The fourth staff is the piano accompaniment in bass clef, continuing the eighth-note pattern and chords, with the lyrics 'ders,' at the end.

The third system of the musical score shows the piano accompaniment for the final part of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains chords and single notes, while the bass staff continues the eighth-note pattern. The key signature remains one sharp (F#).

thunders, in clouds are ye van-ish'd? Ye

I thunders, in clouds are ye van-ish'd? Ye

thunders, in clouds are ye van-ish'd? Ye

- - - ders, thun -

Ye light-nings, ye thunders, in clouds are ye

II Ye light-nings, ye thunders, in clouds are ye

Ye light-nings, ye thunders, in clouds are ye

thun -

C



light-nings, ye thunders, in clouds are ye van-ish'd?



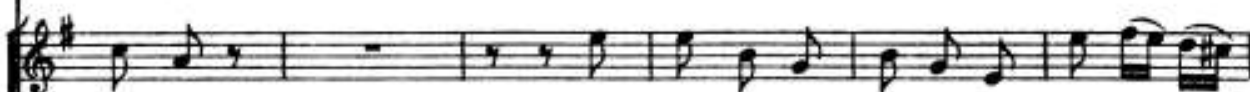
light-nings, ye thunders, in clouds are ye van-ish'd?



light-nings, ye thunders, in clouds are ye van-ish'd?



ders,



van-ish'd?

Ye light-nings, ye thunders, in clouds are ye



van-ish'd?

Ye light-nings, ye thunders, in clouds are ye



van-ish'd?

Ye light-nings, ye thunders, in clouds are ye



ders,

thun



I

D

light-nings, thun-ders, light-nings, thun-ders, light-nings, ye thun-ders, in

light-nings, thun-ders, light-nings, thun-ders, light-nings, ye thun-ders, in

light-nings, thun-ders, light-nings, thun-ders, light-nings, ye thun-ders, in

light-nings, thun-ders, light-nings, thun-ders, thun - -

II

D

van-ish'd, light-nings, thun-ders, light-nings, thun-ders, ye light-nings, ye

van-ish'd, light-nings, thun-ders, light-nings, thun-ders, ye light-nings, ye

van-ish'd, light-nings, thun-ders, light-nings, thun-ders, ye light-nings, ye

- ders, light-nings, thun-ders, light-nings, thun - -

D

clouds _____ are ye van-ish'd? Burst o - pen, O

clouds _____ are ye van-ish'd? Burst o - pen, O

clouds _____ are ye van-ish'd? Burst o - pen, O

- ders, in clouds are ye van-ish'd? Burst o - pen, O

thun-ders, in clouds are ye van-ish'd?

thun-ders, in clouds are ye van-ish'd?

thun-ders, in clouds are ye van-ish'd?

- ders, in clouds are ye van-ish'd?

thun-ders, in clouds are ye van-ish'd?

fierce flam-ing cav-erns of Hell _____ then!

I fierce flam-ing cav-erns of Hell _____ then!

fierce flam-ing cav-erns of Hell _____ then!

fierce flam-ing cav-erns of Hell _____ then!

Burst o - pen, O fierce flam-ing cav-erns of

II Burst o - pen, O fierce flam-ing cav-erns of

Burst o - pen, O fierce flam-ing cav-erns of

Burst o - pen, O fierce flam-ing cav-erns of

I

Burst o - pen, O fierce flam-ing cav-erns of Hell _____

Burst o - pen, O fierce flam-ing cav-erns of Hell _____

Burst o - pen, O fierce flam-ing cav-erns of Hell _____

Burst o - pen, O fierce flam-ing cav-erns of Hell _____

II

Hell _____ then! Burst o - pen, O

Hell _____ then! Burst o - pen, O

Hell _____ then! Burst, o - pen, O

Hell _____ then! Burst o - pen, O

then! En - gulf them! de - stroy them,

I then! En - gulf them! de - stroy them,

then! En - gulf them! de - stroy them,

then! En - gulf them! de - stroy them,

fierce flam-ing cav-erns of Hell, then! De - vour them, o'er -

II fierce flam-ing cav-erns of Hell, then! De - vour them, o'er -

fierce flam-ing cav-erns of Hell, then! De - vour them, o'er -

fierce flam-ing cav-erns of Hell, then! De - vour them, o'er -

fierce flam-ing cav-erns of Hell, then! De - vour them, o'er -

I

G

In wrath-ful-lest mood _____ O! blast the be -

In wrath-ful-lest mood, _____ O! blast the be -

In wrath-ful-lest mood, _____ O! blast the be -

In wrath-ful-lest mood, _____ O! blast the be -

II

G

whelm them, _____ in wrath-ful-lest mood. O! blast the be -

whelm them, _____ in wrath-ful-lest mood. O! blast the be -

whelm them, _____ in wrath-ful-lest mood. O! blast the be -

whelm them, _____ in wrath-ful-lest mood. O! blast the be -

G

3 *rit.*

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

I tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

tray - er, the mur-der-ous brood! O! blast the be - tray-er, the mur-der-ous brood!

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No 34 Recitative— AND, BEHOLD, ONE OF THEM

EVANGELIST

TENOR

And, be-hold, one of them that were with Je-sus, stretch-ed his hand out, and

PIANO

JESUS (Bass)

struck a ser-vant of the highpriest, and smote off his ear. Then said Je-sus to him: Put up thy

p

sword in-to its place; for all they that take the sword, shall per-ish with the sword.

Or think-est thou, that I can-not to my Fa-ther pray, and He will

give me more than twelve le-gions of an-gels? But how then shall the Scrip-ture be ful-fil-led, that

EVANGELIST (Tenor)

JESUS (Bass)

so, so it must be? In that hour said Je-sus to the mul-ti-tudes: Are ye all come out now

as a-against a rob-ber, with swords and with clubs, to take me? I have been

dai-ly_ here a-mong you, yea, teach-ing in_ the tem-ple, yet laid ye no hold up-on me.

Tru-ly, this hath all come to pass, that the Scrip-ture of the Proph-ets might be ful -

EVANGELIST (Tenor)

fil-led. Then all the dis - ci-ples for-sook Him, and fled.

No 35 Chorale — O MAN, BEWAIL THY SIN SO GREAT

CHORUS I & II

Andante con moto (♩ = 104)

PIANO

mf

PIANO

mf

SOPRANO *mf*
ALTO
TENOR
BASS

man, be - wail thy sin so great;
O man, be - wail thy sin so great, thy sin so
man, be - wail thy sin so great, thy sin so
O man, be - wail thy sin so great, thy sin so

great, O man, be - wail.
great, O man, be - wail.
great, O man, be - wail. be - wail. O

thy sin so great;
thy sin so great;
man, be - wail thy sin so great;

For which, from His su -
For which, from His su -
For which, from His su - per - nal state, su -
For which, from

per - nal state,
per - nal state, For which, from His su - per - nal state,
per - nal state, For which, from His su - per - nal state,
His su - per - nal state,

Christ came on earth to —

Christ came on earth to — suf —

Christ came on earth to — suf —

Christ came on earth to —

B

suf — fer.

fer, Christ came on earth to suf

fer, Christ came on earth to suf

suf fer, Christ came on earth to suf

B

♢ (optional cut to page 113)

Of

fer.

fer.

fer.

mp

C

Vir - gin Moth - er, pure and mild,

mp Of Vir - gin Moth - er, pure and mild, of Vir - gin

mp Of Vir - gin Moth - er, pure and mild, of Vir - gin

mp Of Vir - gin Moth - er, pure and mild, of Vir - gin

Moth - er, pure and mild,

Moth - er, pure and mild,

Moth - er, pure and mild,

D

Was born for us the

Was born for us the

Was born for us the ho - ly Child, the

Was born for

ho - ly Child,

ho - ly Child, Was born for us the ho - ly Child;

ho - ly Child, Was born for us the ho - ly Child;

us the ho - ly Child,

Our

Our ran - som

Our ran - som

ran - som would He of - fer,

would He of fer, our ran - som

would He of fer, our ran - som

Our ran - som would He of - fer, our ran - som

First system of a musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The lyrics "would He of - - - fer." are written under the vocal staves. The piano part features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

would He of - - - fer.

would He of - - - fer.

would He of - - - fer.

Second system of the piano accompaniment. The right hand plays a rapid, ascending and descending scale-like pattern. The left hand provides a steady, rhythmic accompaniment with eighth and sixteenth notes.

Third system of the piano accompaniment. The right hand continues the melodic line with various intervals and ornaments. The left hand features a series of chords and single notes, some marked with a '7' indicating a seventh.

Fourth system of the piano accompaniment. The right hand plays a series of chords and single notes. The left hand features a series of chords and single notes, some marked with a '7' indicating a seventh. A *cresc.* (crescendo) marking is present in the left hand.

cresc.

f To life did He re -

f To life did He re - store

To life did He re - store the dead, To life did

f

store the dead!

the dead, to life did He re - store the

He re - store the dead, To life did He re - store the

He re - store the dead, To life did He re - store the

G He heald the sick, the

dead, He heald the sick, the

dead, He heald the sick, the

dead, He heald the

G



hun - gry fed, He heal'd the sick, the

hun - gry fed, He heal'd the sick, the hun -

sick the hun - gry fed, He heal'd the sick, the

This system contains the first three staves of music. The top staff is a vocal line in treble clef with lyrics 'hun - gry fed, He heal'd the sick, the'. The second staff is a vocal line in alto clef with lyrics 'hun - gry fed, He heal'd the sick, the hun -'. The third staff is a vocal line in bass clef with lyrics 'sick the hun - gry fed, He heal'd the sick, the'. The bottom two staves are a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.



hun gry fed, the hun

gry, the

hun gry, the

This system contains the next three staves of music. The top staff is a vocal line in treble clef with lyrics 'hun gry fed, the hun'. The second staff is a vocal line in alto clef with lyrics 'gry, the'. The third staff is a vocal line in bass clef with lyrics 'hun gry, the'. The bottom two staves are a piano accompaniment in treble and bass clefs, continuing the rhythmic pattern.



- gry fed,

hun - gry fed,

hun - gry fed,

This system contains the final three staves of music. The top staff is a vocal line in treble clef with lyrics '- gry fed,'. The second staff is a vocal line in alto clef with lyrics 'hun - gry fed,'. The third staff is a vocal line in bass clef with lyrics 'hun - gry fed,'. The bottom two staves are a piano accompaniment in treble and bass clefs, concluding the piece.

mf Un - til the day — of

mf Un - til the day of an - guish, un - til the day of

mf Un - til the day — of —

mf Un - til the day — of — an - guish, un -

an - guish,

an - guish, — the day of an -

an - guish, the day of an -

til the day of an -

guish,

guish,

guish,

When He for us was

When He for us was of - fer'd up, for us was

When He for us was of - fer'd up, for us was

When He for

The first system of the musical score is in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with grand staff notation. The lyrics are: "When He for us was", "When He for us was of - fer'd up, for us was", "When He for us was of - fer'd up, for us was", and "When He for".

of - fer'd up,

of - fer'd up, When He for us was of -

of - fer'd up, When He for us was of -

us was of - fer'd up, When He for us was of - fer'd up, for us was

The second system continues the hymn. The lyrics are: "of - fer'd up,", "of - fer'd up, When He for us was of -", "of - fer'd up, When He for us was of -", and "us was of - fer'd up, When He for us was of - fer'd up, for us was".

- fer'd up, for us was of - fer'd up,

- fer'd up, When He for us was

of - fer'd up, When He, When He for

The third system concludes the hymn. The lyrics are: "- fer'd up, for us was of - fer'd up,", "- fer'd up, When He for us was", and "of - fer'd up, When He, When He for".

K

First system of musical notation, measures 1-8. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, then enters with the lyrics "To drink for all the". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *f* (forte) is present. A repeat sign with first and second endings is used at the end of the system. A key signature change to one sharp (F#) occurs at the beginning of the second system.

for us was of - fer'd up, To drink for
of - fer'd up, To drink for all the bit -
us was of - fer'd up,

K

Second system of musical notation, measures 9-16. It continues the vocal and piano parts. The piano accompaniment features a *cresc.* (crescendo) marking in the left hand. The vocal line continues with the lyrics "bit - ter cup, drink for all the bit - ter". The piano accompaniment has a more active role with sixteenth-note patterns in the right hand. A key signature change to one sharp (F#) is indicated at the start of this system.

bit - ter cup, drink for all the bit - ter
all the bit - ter cup, drink for all the bit - ter
- ter cup drink for all the bit - ter
To drink for all the bit - ter

Third system of musical notation, measures 17-24. This system shows the vocal line with lyrics and the piano accompaniment. The piano accompaniment has a *cresc.* (crescendo) marking in the left hand. The vocal line continues with the lyrics "cup, cup, cup,". The piano accompaniment features a more active role with sixteenth-note patterns in the right hand. A key signature change to one sharp (F#) is indicated at the start of this system.

cup,
cup,
cup,

Piano introduction in E major, 4/4 time. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a *dim* (diminuendo) marking over the final chords.

Vocal entry and piano accompaniment. The vocal parts (Soprano, Alto, and Bass) enter with the lyrics "Up - on the cross to lan -". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo).

Continuation of the vocal and piano parts. The vocalists sing "guish, Up - on the cross to lan - guish, on the cross to". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *f* (forte) and *cresc.* (crescendo).

on the cross to lan - guish.

guish, up - on the cross to lan

up - on the cross to lan

lan - guish, up - on the cross to lan

The first system of the musical score consists of four vocal staves and a piano accompaniment. The key signature is A major (three sharps). The vocal parts enter with the lyrics 'on the cross to lan - guish.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

dim. *p*

guish.

dim. *p*

guish.

dim. *p*

guish.

The second system continues the vocal and piano parts. It includes dynamic markings such as *dim.* (diminuendo) and *p* (piano). The piano accompaniment continues with its rhythmic pattern, and the vocal parts have melodic lines with some rests.

The third system of the musical score concludes the piece. It features a final piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The vocal parts have a final melodic line and a full stop.

No 36 Aria with Chorus— AH! NOW IS MY JESU GONE

Andantino (♩ = 96)

ALTO

PIANO

mf

Ah! now—

p

is my Je - su gone! Ah! now is my Je - su,

my Je - su gone, Ah! — now is my Je - su gone! —

CHORUS II

SOPRANO *mf* Whith-er

ALTO *mf* Whith-er has thy Friend de - part - ed, O — thou

TENOR *mf* Whith-er has thy Friend de - part - ed, O —

BASS *mf* Whith-er has thy

has thy Friend de - part - ed, O — thou fair -

fair - est of — all wom - en, O thou fair - est,

— thou fair - est, O — thou

Friend de - part - ed, O — thou — fair - est, thou

est, thou fair - est - of - all wom - en?

O thou fair - est, fair - est of all wom - en?

fair - est of all wom - en?

fair - est, fair - est of all wom - en?

p

ALTO SOLO

p Is it — pos - si - ble? Is it — pos - si - ble? Can I be -

f *p*

hold it?

mf Whith - er is thy Be - lov - ed turn -

mf Whith - er is thy Be - lov - ed turn - ed a - side, thy Be -

mf Whith - er is thy Be - lov - ed turn - ed a - side, thy Be -

mf Whith - er is thy Be - lov - ed

mf

ed a - side, thy Be - lov - ed turn'd a - side?
 lov - ed turn-ed a - side, thy Be - lov - ed turn-ed a - side?
 lov - ed turn - ed a - side, thy Be - lov - ed turn-ed a - side?
 turn - ed a - side, thy Be - lov - ed turn-ed a - side?

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a more melodic line in the left hand. The piece concludes with a trill and a piano (*p*) dynamic marking.

ALTO SOLO

Ah! my Lamb in - ti - ger's clutch - es, in

The piano accompaniment continues with a similar rhythmic texture, providing harmonic support for the solo voice.

ti - ger's clutch - es!

The piano part features a dense texture of chords and moving lines in both hands, with a fermata over the final chord.

Ah! where - is my Je - su gone? Ah! where is my

The piano accompaniment begins with a new melodic motif in the right hand, while the left hand maintains a steady harmonic accompaniment.

Je - su, my Je - su — gone? Ah! — where is my Je - su

gone?

mf O! would we knew the way to

mf O! would we knew the way to find

mf O! would we knew the way to find

mf O! would we knew the way to find

find Him, would we knew the way — to find Him.

Him, O! would we knew the way to find Him, the way to — find Him.

Him, O! would we knew the way to find Him, to find Him.

Him, O! would we knew the way, O! would we knew the way to find Him.

ALTO SOLO

Ah what— shall I— say to my soul,— when she— anx-ious -

ly— doth ask me: Ah!

— where— is my— Je - su— gone? Ah! where is my

Je - su, my Je - su gone, Ah!— where is my Je - su gone?

The musical score for the Alto Solo section consists of five systems. Each system includes a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps). The tempo and dynamics are not explicitly marked, but the piano part includes a *p* (piano) marking in the first system. The lyrics are written below the vocal line, with hyphens indicating syllables that span across measures.

No 37 Recitative--AND THEY THAT HAD LAID HOLD

TENOR EVANGELIST

And they that had laid hold on Je - sus led Him a-way to the high

PIANO

The musical score for the Tenor and Piano section consists of two systems. The Tenor part is written in treble clef and is labeled 'EVANGELIST'. The Piano part is written in grand staff (treble and bass clefs). The key signature is D major (two sharps). The lyrics are written below the Tenor line, with hyphens indicating syllables that span across measures.

priest call'd Cai-a-phas, with whom all the scribes and the el - ders were as-sem-bled.

Pe-ter too had fol-low'd af-ter Him a - far off, un-to the court of the high priest's

pa-lace; and en-ter'd in, and sit-ting a-mong the ser-vants, he wait-ed there, that he might see the

end. And then the high priests and the el-ders and the coun-cil all sought to find false

wit-ness a - gainst Je-sus, that so they might take His life; yet found they none.

№ 38 Chorale – THE RUTHLESS WORLD ARRAIGNETH ME

CHORUS I & II

CHORUS I & II

SOPRANO
f The ruth - less world ar - rain-eth me On false re -

ALTO
f The ruth - less world ar - rain-eth me On false re -

TENOR
f The ruth - less world ar - rain-eth me On false re -

BASS
f The ruth - less world ar - rain-eth me On false re -

PIANO
f

No 39 Recitative with Chorus

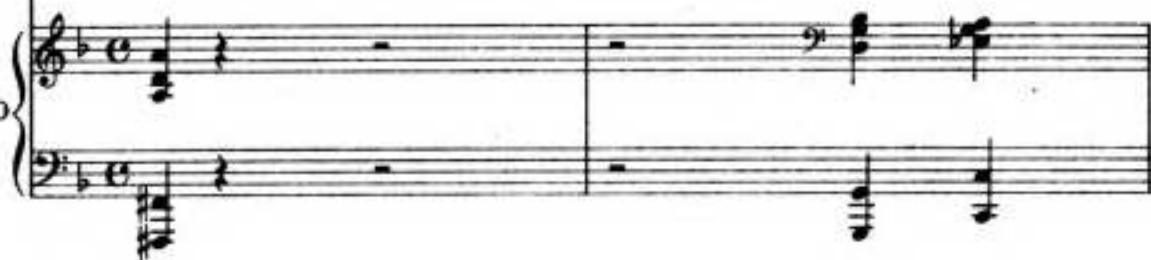
YEA, THOUGH MANY FALSE WITNESSES CAME FORWARD

EVANGELIST

TENOR



PIANO



ALTO

(WITNESSES)

CHORUS II

This fel - low

TENOR

This

(♩ = 76)



and in three more days, too, I can re - build

- ple, and in three more days, too, I can re - build

it, I can re - build it.

it.

EVANGELIST (Tenor) HIGH PRIEST (Bass)

And the high priest a-rose, and said to Him: What an-swer

EVANGELIST (Tenor)

mak-est Thou to what they witness a-against Thee? But Je-sus was si-lent.

No 40 Recitative — HE WILL NOT SPEAK

TENOR $\text{♩} = 50$

He will not speak; He hear-eth, and is si-lent! How

PIANO *p*

clearly thus He showeth, that in His in - finite com - passion He is re-solv'd —

— for us to die! O may we, in the like dis-tress Him

our ex-am-ple make, and per-se-cu - tion bear in si-lence.

Nº 41 Aria — BEHOLD! BEHOLD!

Larghetto (♩: 56)

TENOR

B♭

PIANO

The first system of the musical score. The Tenor part begins with a whole rest. The Piano accompaniment starts with a forte (f) dynamic, featuring a continuous eighth-note pattern in the bass and a more melodic line in the treble.

The second system of the musical score. The Tenor part remains silent. The Piano accompaniment continues with its rhythmic pattern, showing some harmonic shifts in the treble.

The third system of the musical score. The Tenor part enters with the lyrics "Be - hold! be - hold!". The Piano accompaniment begins with a piano (p) dynamic and then increases to forte (f) as the vocal line continues.

The fourth system of the musical score. The Tenor part continues with the lyrics "how". The Piano accompaniment maintains its rhythmic accompaniment throughout.

still, how calm! So when e - vil tongues as -

sail me, e - - vil tongues as - sail

— me, My soul — be — calm! — yes, when e - vil tongues as -

sail — me, e - - vil tongues as - sail

me,

Must I, in - no - cent — of harm, must I, in - no - cent — of

harm, Suf - fer shame, scorn and shame, suf - fer scorn and

shame, I'll be still; in Je - su's name Shall mine in - no - cence a -

vail

me! — Aye, in Je - su's blessed name, Shall mine in - no - cence a - vail —

me!
f

Must — I suf - fer,
p

must I, in - no - cent of harm, Suf - fer shame, scorn and

shame I'll be still in Je - su's name Shall my in - no - cence a - vail —

me!

f

System 1: Treble and bass staves with a vocal line. The treble staff has a vocal line starting with 'me!' and a piano accompaniment. The bass staff has a piano accompaniment. The key signature has one sharp (F#).

So still — so — calm!

p

System 2: Treble and bass staves with a vocal line. The treble staff has a vocal line starting with 'So still — so — calm!' and a piano accompaniment. The bass staff has a piano accompaniment. The key signature has one sharp (F#).

— So when e-vil tongues as-sail me, my soul, my soul, — be

System 3: Treble and bass staves with a vocal line. The treble staff has a vocal line starting with '— So when e-vil tongues as-sail me, my soul, my soul, — be' and a piano accompaniment. The bass staff has a piano accompaniment. The key signature has one sharp (F#).

calm!

f

System 4: Treble and bass staves with a vocal line. The treble staff has a vocal line starting with 'calm!' and a piano accompaniment. The bass staff has a piano accompaniment. The key signature has one sharp (F#).

System 5: Treble and bass staves with a piano accompaniment. The key signature has one sharp (F#).

Nº 42. Recitative and Chorus—AND THE HIGH PRIEST ANSWERED

EVANGELIST **HIGH PRIEST (Bass)**

TENOR **PIANO**

And the high priest an-swer - ed, and said to Him: I ad -

jure Thee by the liv - ing God that Thou do tell us, whe-ther Thou be the Christ, the Son of

EVANGELIST (Tenor) JESUS (Bass)

God. Je-sus said to him: Thou sayest. Yet I say un-to you: Henceforth, 'twill come to

The musical score is written for two voices and piano. The Evangelist (Tenor) part is in the upper staff, and the Jesus (Bass) part is in the lower staff. The piano accompaniment is in the bottom two staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "God. Je-sus said to him: Thou sayest. Yet I say un-to you: Henceforth, 'twill come to".

pass, that ye shall see, shall see the Son of Man sit - ting on the right hand of

pow'r, and com-ing in the clouds — of heav-en.

The first system of the musical score. The vocal line is in bass clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The vocal line has a long note on 'clouds' followed by a rest.

EVANGELIST (Tenor) HIGH PRIEST (Bass)

Then the high priest rent — his gar-ments, and said: He hath spo-ken

The second system of the musical score. It features two vocal parts: 'EVANGELIST (Tenor)' and 'HIGH PRIEST (Bass)'. The piano accompaniment continues with chords and rests. The vocal lines are in bass clef with a key signature of one sharp.

blasphemy; what need we of further wit-ness-es? Look ye, now ye have heard Him utter blasphemy be-

The third system of the musical score. The vocal line continues with a long note on 'blasphemy' followed by a rest. The piano accompaniment consists of chords and rests. The vocal line is in bass clef with a key signature of one sharp.

EVANGELIST

fore us. What think ye now? They an-swer-ed him, and said:

The fourth system of the musical score. It features the 'EVANGELIST' vocal part. The piano accompaniment includes a section marked 'ff' (fortissimo) with a tempo marking '(♩ = 112)'. The vocal line is in bass clef with a key signature of one sharp.

SOPRANO

He guilt - y is of death, _____

ALTO

He guilt - y is of death, _____

TENOR

He guilt - y is _____ of death, _____

BASS

He guilt - y is of death, _____

CHORUS I

SOPRANO

He guilt - y is of death, _____

ALTO

He guilt - y is _____

TENOR

BASS

He guilt - y

CHORUS II



He guilt-y is of death, of death is guilt-y!

He guilt-y is of death, of death is guilt-y!

He guilt-y is of death, of death is guilt-y!

of death, of death is guilt - y!

of death, of death is guilt - y!

He guilt-y is of death, of death is guilt - y!

is of death, of death, of death is guilt - y!

№43 Recitative and Chorus

THEN THEY BEGAN TO SPIT IN THE FACE OF HIM

EVANGELIST

TENOR

Then they be-gan to spit in the face of Him, and buf-fet Him with

PIANO

blows. And oth-ers smote Him with the palms of their hands, say-ing:

CHORUS I

SOPRANO
(♩ = 94)
O tell us, O tell us, O tell

ALTO
O tell us, O tell us, O tell

TENOR
O tell us, O tell us, O tell us

BASS
O tell us, O tell us, O tell us

CHORUS II

SOPRANO
O tell us, O tell

ALTO
O tell us, O tell us, O

TENOR
O tell us, O tell us now, O

BASS
O tell us, O tell us now, O

(♩ = 96)

ff

us, _____ O tell us, O tell _____

I

us, O tell _____ us now, O tell us, O tell us,

now, O tell _____ us now, O tell us, O tell us,

now, O tell _____ us now, O tell us, O tell us,

II

us, tell _____

tell _____ us, O tell us, O tell us, O

tell _____ us now, O tell us, O tell us, O

tell _____ us now, O tell us, O tell us, O

I

us, thou Christ, say who gave the

O tell us, O tell us, thou Christ, say who gave the

O tell us, O tell us, thou Christ, say who gave the

O tell us, O tell us, O tell us, say who gave the

II

us, thou Christ, say who

tell us, O tell us, O tell us, thou Christ, say who

tell us, O tell us, O tell us, thou Christ, say who

tell us, O tell us, O tell us, O tell us, say who

blow? say who, say who gave the blow?

I blow? say who, say who gave the blow?

blow? say who, say who gave the blow?

blow? say who, say who gave the blow?

gave the blow? say who, say who gave the blow?

II gave the blow? say who, say who gave the blow?

gave the blow? say who, say who gave the blow?

gave the blow? say who, say who gave the blow?

The piano accompaniment consists of two staves. The right hand plays chords, primarily triads and dyads, in a rhythmic pattern. The left hand plays a bass line with eighth and sixteenth notes, providing harmonic support. The key signature has one sharp (F#), and the time signature is 4/4.

No 44 Chorale — WHO COULD SO RUDELY SMITE THEE

CHORUS I & II

SOPRANO *mf*
Who could so rude - ly smite Thee, And mock at Thee, and—

ALTO *p*

TENOR *p* *mf*
Who could so rude - ly smite— Thee, And mock at Thee, and—

BASS *p* *mf*

PIANO *p* *mf*

p *mf*
spite Thee? Who wrong my Sa - viour so? Thou art in - deed no sin - ner, As

p *mf*
spite Thee? Who wrong my Sa - viour so? Thou art in - deed no sin - ner, As

p *mf*

we and all our kin are; Nor of mis-do-ing— canst Thou know.

we and all our kin — are; Nor of mis-do-ing canst Thou know.

canst Thou know.

№45 Recitative and Chorus
PETER WAS SITTING WITHOUT THERE

EVANGELIST

TENOR

Pe-ter was sit-ting with-out there, in the court; and there came to him a

PIANO

1st MAID (Soprano)

EVANGELIST (Tenor)

maid, and said: And thou, too, wast al-so with Je-sus of Ga-li-lee. But he did de-

PETER (Bass)

EVANGELIST (Tenor)

ny it before them all, and said: I know not what thou sayest. And again, as he pass'd the

2d MAID (Soprano)

doorway, he was seen by another maid, who said to them that were there: This one also was with

EVANGELIST (Tenor)

PETER (Bass)

Je-sus of Na-za-reth, And a-gain he denied it all, and swore an oath: I do not know the

EVANGELIST (Tenor)

man. And af-ter a lit-tle while came they that were standing about there, and said unto Pe-ter.

CHORUS II

(♩ = 88)

SOPRANO *f* Sure-ly thou al - so art one of them; for thy speech, thy speech doth be-wray —

ALTO *f* Sure-ly thou al - so art one of them; for thy speech, thy speech doth be-wray —

TENOR *f* Sure-ly thou al - so art one of them; thy speech, thy

BASS *f* Sure-ly thou al - so art one of them; thou al - so art one of

PIANO *f*

— thee, thy speech, thy speech — doth be - wray — thee.

— thee, for, for — thy speech doth be - wray thee.

speech — doth be - wray thee.

them; — for, for — thy speech doth be-wray thee.

PIANO

No 46 Recitative
AND PETER THEN BEGAN TO CURSE AND TO SWEAR

EVANGELIST PETER (Bass)

TENOR

And Pe - ter then be - gan to curse and to swear I

PIANO

EVANGELIST

do not know the man. And im - me - diately the cock crew. Then Pe - ter thought up -

on the word of Je - sus, which said un - to him: Be - fore the cock crew a - gain, wilt thou three

times deny me. Then went he out, and wept — ve - ry bit - ter - ly.

Begin Part II
 No 47 Aria — O PARDON ME, MY GOD

Piano part arranged by
 ROBERT FRANZ

Andante con moto (♩.104)

VIOLIN SOLO

PIANO

The musical score is written for piano and alto. The piano part is in G major (one sharp) and 12/8 time. It begins with a *p* (piano) dynamic. The first system shows the piano accompaniment with a violin solo indicated by a double bar line and a violin clef. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The second system continues this pattern, with a *tr* (trill) marking in the right hand. The third system introduces a *cresc* (crescendo) marking in the left hand. The fourth system shows a *p* (piano) dynamic in the right hand. The fifth system continues the piano accompaniment. The sixth system introduces the alto part, marked *ALTO mf* (mezzo-forte). The alto part begins with the lyrics "O par don me,". The piano part continues to provide accompaniment for the alto.

O par - don me, my God, and on my tears

mf *p*

have pi - ty, O par - don me, O

cresc.

par - don me, my God, have mer - cy, O

mf

par - don me, and on my tears, on my

tears, my tears have pi - ty, O par - don

cresc. *p* *mf*

me, my God, and on my tears, *cresc.*

p *mf* *cresc.*

on my tears, my tears have pi - ty.

f

mf
Look on

me, look on me, Heart and

eyes do weep to Thee, weep,

cresc. weep so bit-ter-ly! *ten.* O par-don

me, O par-don me! *più f* O

par-don me, my God, and on my tears

have pi-ty, O par-don me, O

par - - don me, my God, O — par - - don, O

cresc.

par - - don me, and on my tears, on my

tears, my tears have pi - ty. O par - don

me, my God, and on my tears,

cresc.

on my tears, my tears have pi - ty!

D.S. al Fine $\$$

No 48 Chorale — THOUGH MY FEET FROM THEE HAVE WANDERED

CHORUS I & II

SOPRANO

ALTO

TENOR

BASS

PIANO

Tho' my feet from Thee have wander'd, Yet my heart was Thine again,

Tho' my feet from Thee have wander'd, Yet my heart was Thine a - gain,

When on Thy great love I pon-der'd, Bear-ing more than mor - tal pain.

When on Thy great love I pon-der'd, Bear-ing more than mor - tal pain.

I the guilt do not dis - own; But Thy par-d'ning grace a - lone

I the guilt do not dis - own; But Thy par-d'ning grace a - lone

Greater is than all the sin, That I al-ways feel with-in.

Greater is than all the sin, That I al-ways feel with-in.

No 49 Recitative — AND WHEN THE MORNING CAME

EVANGELIST

TENOR

PIANO

And when the morn-ing came, all the chief priests and the

el-ders of the peo-ple took coun-sel on Je-sus, to put Him to death.

And bind-ing Him, they led Him a - way and straightway de-liv - er - ed Him to

Pon - tius Pi - late, the gov-er-nor. And pres - ent-ly Ju - das, he — who had be-

tray'd Him, when he saw that He was con - demn-ed, re-pent - ed him-self, and brought a -

gain the thir-ty sil - ver pie - ces un-to the chief priests and el - ders, and said:

JUDAS (Bass) EVANGELIST (Tenor)

Lo! I have sin - ned, in that I have be-tray-ed innocent blood. They answered:

CHORUS II

SOPRANO

f

What, what is that to

ALTO

f

What, what is that to

TENOR

f

What, what is that to

BASS

f

What, what is that to

CHORUS II

SOPRANO

f

What, what is that to us?

ALTO

f

What, what is that to us?

TENOR

f

What, what is that to us?

BASS

f

What, what is that to us?

(♩ = 84)

f

us? See thou, see thou to that, See thou to that. —

I us? See thou, see thou to that, See thou to that.

us? See thou, see thou to that, See thou to that. —

us? See thou, see thou to that, See thou to that. —

See thou, see thou to that.

II See thou, see thou to that.

See thou, see thou to that.

See thou, see thou to that.

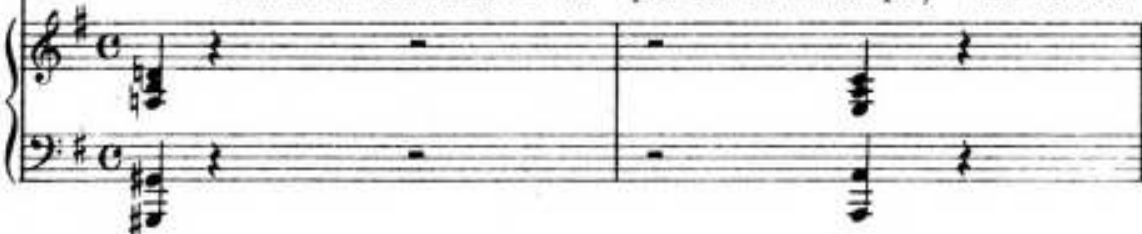
See thou, see thou to that.


No 50 Recitative — AND HE CAST DOWN THE SILVER PIECES

EVANGELIST


TENOR 

And he cast down the sil-ver pie-ces in the temple, And he with-

PIANO 



drew, and went and hang-ed himself. Then did the chief priests take the





thir-ty sil-ver pieces and said:

1st PRIEST 

It is — not, it is not lawful

2d PRIEST 

It is not law-ful that we — should





that we — should put them in the treas — ur - y, for



put them in the treas — ur - y, for



'tis the price of blood, 'tis the price, the price of blood.

'tis the price of blood, 'tis the price, the price of blood.

No 51 Aria – GIVE ME BACK MY DEAREST MASTER

Andante con moto (♩ = 80)
Viola Solo

Piano part arranged by
ROBERT FRANZ.

PIANO

mf

dolce

BASS

mf Give me back— my dear - est Mas - ter, Give, O give— me

back my dear - est Mas - ter! See— the price by Ju - das

tr

dolce

earn'd, Flung down at your feet, and spurn'd: Heard— ye his dis - as - ter? See the

price by Ju - das earn'd, See— the price by Ju - das

earn'd, Flung down at your feet, and spurn'd: Heard ye his— dis - as -

ter?

mf

dolce

mf

See — the price by Ju - das earnd, — Flung — down

mf

at your feet, and spurn'd; Heard ye his — dis - as - ter? See the price by Ju - das

earnd, Flung down at your feet, and spurn'd; Heard ye his — dis - as - ter!

cresc.

cresc.
Give me back my dear -

mf *tr* *mf*

- est, dear - est Mas - ter, Give me my dear - est, dear - est Mas - ter, dear - est

Mas - ter, give, O give me! Give me back my dear - est

Mas - ter, give me back my dear - est Mas - ter, Je - su, my sweet Mas -

ter!

mf *tr*

No 52 Recitative – AND THEY TOOK COUNSEL TOGETHER

EVANGELIST

TENOR

And they took coun-sel then to - geth - er, and bought with them the

PIANO

pot-ter's field, for a bu - ri-al place for stran-gers. And there-fore that field hath been

call-ed the field of blood, and is so to this day. Then was ful-fil-led what was

spok-en by the proph-et Je-re-mi-ah, when he said: And they took the thir-ty sil-ver

pieces, which was the price of Him that was valued, whom they bought of the chil-dren of Is-ra-el; and

in re-turn they gave it for the pot-ter's field, een as the Lord ap-point-ed me. Then did Je-sus

PILATE (Bass)
stand be-fore the gov-ern-or; and the gov-ern-or ask-ed Him, and said: Art

EVANGELIST (Tenor)

JESUS (Bass)

Thou the King of the Jews? Je - sus an - swer - ed to him: Thou

EVANGELIST (Tenor)

say - est! And when He was ac - cus - ed of the chief priests and the

PILATE (Bass)

el - ders, He an - swer'd no - thing. Ther. Pi - late said un - to Him: Hear - est Thou

EVANGELIST (Tenor)

not, how gravely they ac - cuse Thee? And He an - swer - ed to him, nev - er a word, not

one, so that the gov - ern - or did mar - vel great - ly.

No 53 Chorale - COMMIT THY WAYS, O PILGRIM

CHORUS I & II

SOPRANO *mf* Com - mit thy ways, O pil - grim, On time's dark storm-y seas, To

ALTO *mf*

TENOR *mf* Com - mit thy ways, O pil - grim, On time's dark storm-y seas, To

BASS *mf*

PIANO *mf*

Him who or - ders all things, Thro' sweet e - ter - ni - ties. Who

Him who or - ders all things, Thro' sweet e - ter - ni - ties. Who

meas - ures out their cours - es, To clouds, winds, waves be - low, He

meas - ures out their cours - es, To clouds, winds, waves be - low, He

too will find a path - way, Where - in thy feet may go.

too will find a path - way, Where - in thy feet may go.

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "too will find a path - way, Where - in thy feet may go."

No 54 Recitative and Chorus — NOW UPON THAT FEAST

EVANGELIST

TENOR Now up - on that feast, the gov - ern - or was went to re -

PIANO

The Tenor part is in bass clef with a key signature of two sharps and common time. The piano accompaniment is in treble and bass clefs with the same key signature and time signature. The lyrics for the Tenor part are: "Now up - on that feast, the gov - ern - or was went to re -"

lease un - to the peo - ple a sin - gle pris - on - er, whom they de - mand - ed.

The Tenor part continues with the lyrics: "lease un - to the peo - ple a sin - gle pris - on - er, whom they de - mand - ed." The piano accompaniment provides harmonic support.

And as it chanced, at the time they had there a pris - on - er, one that

The Tenor part continues with the lyrics: "And as it chanced, at the time they had there a pris - on - er, one that" The piano accompaniment continues with the same key signature and time signature.

was no - to - rious a - mong them all, nam'd Ba - rab - bas. And when they were all as -

sem - bled, **PILATE (Bass)** Pi - late said un - to them: Which one will ye have re - leas'd un - to

you, Ba - rab - bas, or Je - sus, of whom 'tis said that

EVANGELIST (Tenor) He is the Christ? For in - deed he knew, that for en - vy they had de - li - ver'd

Him. While he was sit - ting on the judg - ment seat, his wife -

PILATE'S WIFE (Soprano)

sent to him, say - ing: Have thou no-thing to do with

this just man, for I have suf-fer'd much this day in a dream, be-cause of Him.

EVANGELIST (Tenor)

But the chief priests and the el - ders in - flu-enced the mul-ti -

tude, that they should ask for Ba - rab - bas, and de - stroy — Je - sus.

PILATE (Bass)

The gov - ern - or an-swer'd and said to them: Now

EVANGELIST (Tenor)

wheth-er of the twain here will ye that I re-lease to you? They

PILATE (Bass)

an-swer'd:

And Pi-late said to them: And what shall I do now with

SOPRANO

Ba-rab-bas!

ALTO

Ba-rab-bas!

TENOR

Ba-rab-bas!

BASS

Ba-rab-bas!

SOPRANO

Ba-rab-bas!

ALTO

Ba-rab-bas!

TENOR

Ba-rab-bas!

BASS

Ba-rab-bas!

CHORUS I

CHORUS II

EVANGELIST (Tenor)

Je - sus, of whom they say that He is Christ? Then said they all:

SOPRANO

(♩ = 96)

ALTO

TENOR

BASS

Let Him be cru -

Let Him be cru -

Let Him be cru -

Let Him be cru -

ci - fied, let Him be cru -

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

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

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

ci - fied!

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No 55 Chorale – WHAT WONDROUS PUNISHMENT

CHORUS I & II

SOPRANO *p* What won-drous pun-ish-ment is this to ren-der! For *mf*

ALTO *p* What won-drous pun-ish-ment is this to ren-der! For *mf*

TENOR *p* What won-drous pun-ish-ment is this to ren-der! For *mf*

BASS *p* What won-drous pun-ish-ment is this to ren-der! For *mf*

PIANO *p* *mf*

err-ing sheep is slain the Shep-herd ten-der; The Lord, the just one,

for the ser-vant pay-eth, Who Him be-tray-eth.

№ 56 Recitative — THE GOVERNOR ANSWERED

EVANGELIST PILATE (Bass)

TENOR The gov-ern-or an-swerd: Why, what e-vil hath He done?

PIANO

No 57 Recitative - HE HATH DONE ONLY GOOD TO ALL

Andante ($\text{♩} = 100$)

SOPRANO

He hath done on - ly good to all. The blind have

PIANO

p

back their sight thro' Him, the lame a - gain are walk - ing;

He told us of His Fa - ther's word, He driv - eth dev - ils. forth; the

mourn - ers hath He com - fort - ed; and sin - ners too He hath re -

ceiv'd: - be - side, my Je - su nought hath done.

No 58 Aria — FROM LOVE UNBOUNDED

Andante espressivo (♩ = 104)

PIANO

Flute Solo

staccato

SOPRANO

From love,

*Fine**p*



Yes, all from love my Sa-viour di -

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a right hand with eighth-note runs and a left hand with chords.



- eth. For sin He dies, who sin hath none, none, for

The second system of the musical score. The vocal line continues with a half note C5, a quarter note B4, and a half note A4. The piano accompaniment continues with similar patterns, including a prominent eighth-note run in the right hand.



sin He dies, who sin hath none;

The third system of the musical score. The vocal line has a half note G4, a quarter note F#4, and a half note E4. The piano accompaniment continues with eighth-note runs in the right hand and chords in the left hand.



The fourth system of the musical score. The vocal line is mostly silent, with a final half note G4. The piano accompaniment continues with eighth-note runs in the right hand and chords in the left hand, ending with a trill (tr) on a half note G4.

Lest th'e - ter - - - - - nal doom, that li-eth O - ver

all be-neath the sun, Be a - -

R.H.

gainst my soul ac - count - ed - From love,

yes, all from love my Sa-viour di -

- eth, yes,

all from love my Sa-viour di -

- eth; For sin He- dies, who sin hath none, none, for—

sin- He- dies, who sin hath none.

D.S. al Fine.

No 59 Recitative and Chorus— THEN CRIED THEY OUT ALL THE MORE

EVANGELIST

TENOR Then cried they out all the more, and said:

PIANO *mf*

SOPRANO

ALTO

TENOR

BASS

Let Him be cru -

Let Him be cru -

(♩ = 100)

Let Him be cru -

Let Him be cru -

- ci - fied, let Him be cru -

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

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

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

- ci - fied!

Recitative

EVANGELIST (Tenor)

And when Pi - late saw that all did a - vail him

noth - ing, but that rath - er a tu - mult was. ris - ing, he took wa - ter, and wash'd his

hands before the crowd, and said; I am in - no - cent of the blood of this just

per - son; be it your care. Then an - swer - ed all the peo - ple, and

said:

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

(1 - 92)

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

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

us, on us and on our children, be on us and on our chil-

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

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

dren, His blood be — on us, — on — us and on our

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

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

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

on us, on us and on our chil - - - dren!

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

The piano accompaniment continues with the same instrumental texture, supporting the vocal lines with chords and rhythmic patterns.

Recitative

EVANGELIST (Tenor)

Then he re - leas - ed Ba - rab - bas to them, and when he had scourged Je - sus, forth-

mf

with he de - liv - er - ed Him, that they might cru - ci - fy Him.

No 60 Recitative—LOOK DOWN, O GOD!

Piano part arranged by
ROBERT FRANZ

Largo (♩ = 96)

ALTO

Look down, O God! Here

PIANO

p

cresc.

stands the bless - ed Sa - viour bound. Now scourge they Him! O stripes, O

cre - scen - do

wounds! *f* Tor - ment - ors, stay your hands! *mf* Will not your sto - ny

hearts re - lent, to see such cru - el an - guish there? Ah,

cre - - - scen - - - do
no! Ye have a heart that must be like the rack it - self, and

yet much hard - er too. *f* Have - pi - ty, stay your hands! *mf*

decresc. riten. p

Piano part arranged by
ROBERT FRANZ

Andante con moto (♩ = 84)

PIANO

*mf**cresc.*

ALTO

cresc.

Are my weep - ing and my wail - ing Un-a - vail - ing,

mf

un-a - vail - ing,

Take my heart, and all of me,

— my heart and all of me, — take my heart, and all of me.

mf

mf *cresc.*
Are my weep - ing and my wail - ing Un-a - vail - ing,

mf *cre* - scen - do

Are my weep - - ing and my wail - - ing Un - a - vail -

mf cre - scen - - do

- ing, Are my weep-ing and my wail-ing Un-a - vail -

- ing, Take my heart, and all of me, O, take my

heart, and all of me, O! O, take my heart, take

- my heart, and all of me!

mf

First system of musical notation, featuring a vocal line and piano accompaniment in a key with two flats. The piano part consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. A *cresc.* (crescendo) marking is placed below the piano part.

Third system of musical notation. The vocal line begins with the lyrics "Yes, this heart, — so vain-ly plead - ing,". The piano part includes a *mf* (mezzo-forte) marking above the vocal line and a *f. Fine.* (forte, Fine) marking below the piano part.

Fourth system of musical notation. The vocal line continues with the lyrics "When the sa - cred wounds are bleed - ing, Shall the al-tar chal-ice be!". The piano accompaniment features more complex chordal textures in the right hand.

Fifth system of musical notation, showing the final measures of the piece. The piano accompaniment concludes with sustained chords in the right hand and a final bass line in the left hand.

mf
Yes, this heart, — so vain - ly plead-ing, When the sa - cred

wounds are bleed-ing, Shall the al - tar chal-ice be, the al - tar

chal-ice, the al - tar chal-ice be! — Yes, this heart, — so vain-ly plead - ing,

When the sa - cred wounds are bleed - ing, Shall the al - tar chal-ice be!

un poco riten. *D.C. al Fine.*

No 62 Recitative and Chorus... THEN STRAIGHTWAY THE SOLDIERS

EVANGELIST

TENOR

PIANO

Then straight-way the sol-diers of the gov-ern-or took Je-sus in-to the com-mon

hall, and gath-er'd un-to Him all the band of sol-diers, and strip-ped

Him, and put on— Him a scar-let— robe; and, plat-ting a crown of

thorns, they put it up-on His head, and a reed in His right—

hand, and so they bow'd the knee be-fore Him, and mock-ed Him, and

CHORUS I

said:

SOPRANO *f*
Hail, hail, — hail, All hail, — all —

ALTO *f*
Hail, — hail, All hail, all

TENOR *f*
Hail, — hail, All hail, — all —

BASS *f*
Hail, hail, — hail, All hail, all —

CHORUS II

SOPRANO *f*
Hail, hail, — hail, hail,

ALTO *f*
Hail, hail, hail, hail,

TENOR *f*
Hail, hail, — hail, hail,

BASS *f*
Hail, hail, — hail, hail,

(♩ = 84)

f

tr

Recit. EVANGELIST

And

hail, — hail, All hail, all — hail, Thou King, Thou King of Jews!

hail, hail, All hail, all hail, Thou King, Thou King of Jews!

hail, hail, All hail, all — hail, Thou King, Thou King of Jews!

hail, — hail, All hail, all — hail, Thou King, Thou King of Jews!

hail, all hail, — all hail to Thee, Thou King, Thou King of Jews!

hail, all hail, — all hail to Thee, Thou King, Thou King of Jews!

hail, all hail, — all hail to Thee, Thou King, Thou King of Jews!

hail, all hail, — all hail to Thee, Thou King, Thou King of Jews!

so they spit on Him; and, ta-king the reed, they smote with it on His head.

No 63 Chorale — O HEAD, ALL BRUISED AND WOUNDED

CHORUS I & II

SOPRANO *p* *cresc.* *p*
 1 O Head, all bruised and wound - ed, Hung up to bru - tal scorn! O
 2 Thou face of God's an - oint - ed, Be - fore Thee all shall quail, In

ALTO *p* *cresc.* *p*
 1 O Head, all bruised and wound - ed, Hung up to bru - tal scorn! O
 2 Thou face of God's an - oint - ed, Be - fore Thee all shall quail, In

TENOR *p* *cresc.* *p*
 1 O Head, all bruised and wound - ed, Hung up to bru - tal scorn! O
 2 Thou face of God's an - oint - ed, Be - fore Thee all shall quail, In

BASS *p* *cresc.* *p*
 1 O Head, all bruised and wound - ed, Hung up to bru - tal scorn! O
 2 Thou face of God's an - oint - ed, Be - fore Thee all shall quail, In

ORGAN *p* *cresc.* *p*

cresc. *f*
 Head, for shame sur - round - ed With crown of cru - el thorn! O
 that great day ap - point - ed: Ah! now so wan and pale! The

cresc. *f*
 Head, for shame sur - round - ed With crown of cru - el thorn! O
 that great day ap - point - ed: Ah! now so wan and pale! The

cresc. *f*

Head, to hon - or ex - went - ed, To splen - dor all di - vine, Now
 light, all light ex - ceed - ing, That fill'd those sov' - reign eyes, Now

Head, to hon - or ex - went - ed, To splen - dor all di - vine, Now
 light, all light ex - ceed - ing, That fill'd those sov' - reign eyes, Now

out - raged and af - front - ed: All hail, dear Mas - ter mine!
quench'd in death, un - heed - ing: Shall shame - less men de - spise?

№64 Recitative — AND AFTER MAKING SPORT OF HIM

EVANGELIST

TENOR

And af - ter mak - ing sport of Him, then they did pull the man - tle

PIANO

And af - ter mak - ing sport of Him, then they did pull the man - tle

off, and cloth - ing Him in His own rai - ment, they led Him a - way to be

cru - ci - fied. And as they were go - ing out, they found there a man of Cy -

re - ne, whose name was Si - mon, and they com - pel - led him to bear His cross.

Nº65 Recitative—YEA! TRULY, TO THE CROSS

Piano part arranged by
ROBERT FRANZ

Andante (♩ = 100)

BASS

PIANO

mf Yea! tru - ly, to the cross our flesh and blood Will
p on-ly be com-pell'd; What most for our own soul is good, In ter-ror most is held.

Nº 66 Aria—COME, BLESSED CROSS

Piano part arranged by
ROBERT FRANZ

Adagio (♩ = 104)

PIANO

mf 'Cello Solo

BASS *mf*

Come,

cresc.

mf

bless - ed — cross! Come, bless - ed cross! Come,

bless - ed cross! be aye my song: — My Je - su, —

ev - er give it — me Come, bless - ed cross, come,

cresc.

cresc.

bless - - ed cross! be aye my song: — My Je - su, ev - er give it

cresc.
me. Come bless-ed cross! — be ye my song: — My Je -

cresc.
— su - ev - er give it me!

mf

mf And if too — great, —

cresc.

mf *cresc.*

— my bur - den be, — too great, too great, my bur -

L.H. *L.H.* *L.H.*

cresc.

- den be, too great, too great, too

cresc.

L.H.

great, — Thy help, O Lord, — will make me strong,

L.H.

cresc.

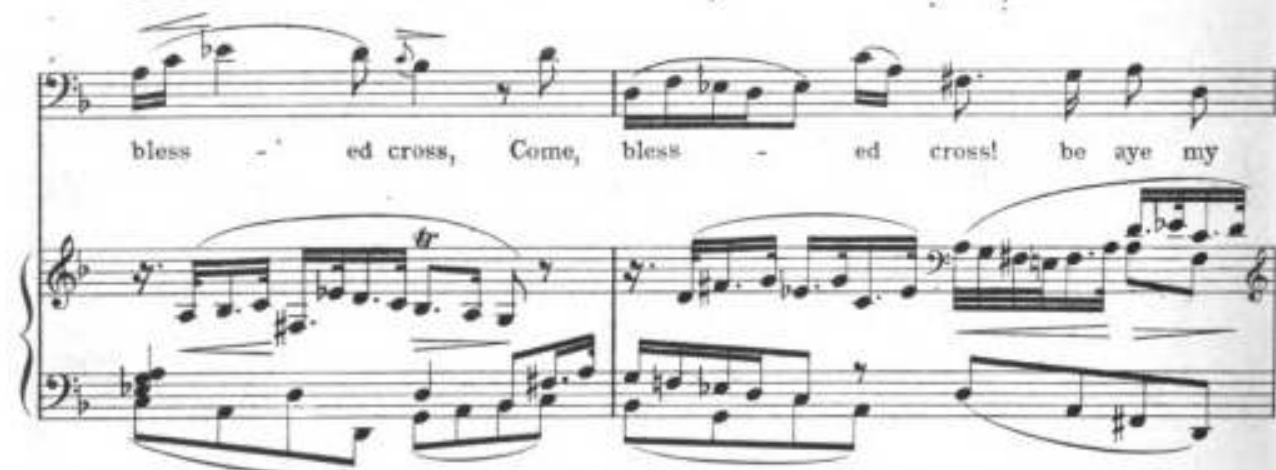
— Thy help, O Lord, will make — me

cresc.

strong, Thy — help, — O Lord, will make, will make me strong.

cresc.

mf



bless - ed cross, come, bless - ed cross! be aye my

song, My Je - su, ev - er give it — me. Come, bless - ed cross! — be aye my

song: — My Je - su, ev - er give it me!

cresc. mf riten.

No 67 Recitative and Chorus AND WHEN THEY CAME UNTO A PLACE

EVANGELIST

TENOR

And when they came un - to a place call - ed Gol - go - tha, (that

is, a place of a skull,) they gave Him vine-gar to drink, that was min-gled with

gall; and when He tast-ed it, He re-fus'd to drink. And af-ter they had cru-ci-

fied Him, they di-vid-ed His gar-ments, by cast-ing lots there-for; that it might be ful-

fil-led, which was said of old by the proph-et: They part-ed my gar-ments a-

mong them, and up - on my ves-ture did they cast lots. And they all, sit - ting

down, kept watch o - ver Him. And o - ver His head they al - so post - ed up the

ac - cu - sa - tion, in writ - ing, name - ly: This is Je - sus, the King of the Jews. Then a - long with

Him, two thieves were cru - ci - fied, one on the right hand, and one on the left. And

they that pass - ed by, re - vil - ed Him, wag - ging their heads, and say - ing,

CHORUS I

SOPRANO
Thou that de - stroy'st the tem - ple of

ALTO
Thou that de - stroy'st the tem - ple of

TENOR
Thou that de - stroy'st the tem - ple of

BASS
Thou that de -

CHORUS II

SOPRANO
Thou that de - stroy'st the tem - ple of God, and build - - est

ALTO
Thou that de - stroy'st the tem - ple of God, and build - - est

TENOR
Thou that de - stroy'st the tem - ple of God, and build - - est

BASS
Thou that de - stroy'st the tem - ple of God, and build -

(♩ = 68)

Piano
Thou that de - stroy'st the tem - ple of God, and build -

I

God, and build - - est it a - gain in three days,

God, and build - - est it a - gain in three days,

God, and build - est, build - - est it a - gain in three days,

stroy't the tem - ple of God, and build - - est it a - gain in

II

it a - gain in three days, save -

it a - gain in three days, save Thy -

it a - gain in three days,

- - est it a - gain in three days,

save — Thy - self. Art Thou the Son — of

save — Thy - self. Art Thou the

save Thy -

three days, save Thy - self. Art Thou the Son of

— Thy - self. Art Thou — the Son of God, art Thou the Son — of

self. Art Thou the Son of God, save Thy - self — now, save Thy - self, art Thou the

save Thy - self. Art Thou the Son — of God, save Thy -

save Thy - self. Art Thou the Son of

1

God, come down, _____ come down, come down, _____

Son of God, come down, _____ come down, _____

self. Art Thou the Son of God, come down, _____

God, come down, _____ come down, come

God, come down, _____ come down, come down, _____

Son of God, come down, _____ come down, _____

self. Art Thou the Son of God, come down, _____

God, come down, _____ come down, come

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "God, come down, _____ come down, come down, _____ Son of God, come down, _____ come down, _____ self. Art Thou the Son of God, come down, _____ God, come down, _____ come down, come". The piano part consists of chords and single notes in the right and left hands.

I

come down, come down now from the cross!

come down, come down, come down, come down now from the cross!

come down, come down, come down, come down, come down now from the cross!

II

come down, come down now from the cross!

come down, come down, come down, come down now from the cross!

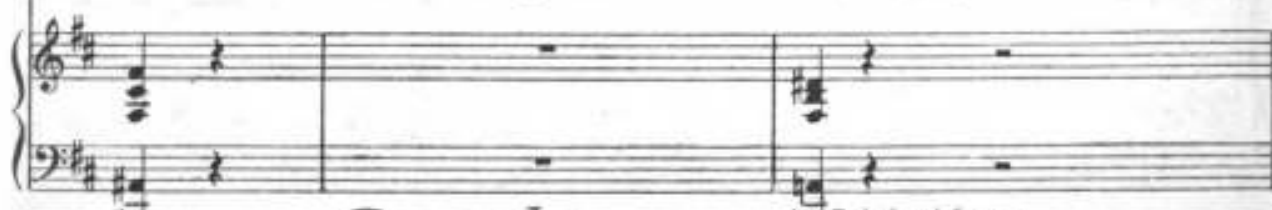
down, come down, come down, come down, come down now from the cross!



Recitative

EVANGELIST (Tenor)

And like-wise al-so the chief priests mock-ed at Him, say-ing, with the scribes, and the



el - ders of the peo - ple:

CHORUS I

He sav - ed

He sav - ed

He sav - ed

He sav - ed

CHORUS II

He sav - ed oth - ers, Him -

He sav - ed oth - ers, Him -

He sav - ed oth - ers, Him -

He sav - ed oth - ers, Him -

(♩ = 88)

oth - ers, Him - self He can - not — save.

I
oth - ers, Him - self He can - not save.

oth - ers, Him - self He can - not save. If He be

oth - ers, Him - self He can - not — save. If He be

self He — can - not, He can - not save.

II
self He can - not, He can - not save.

self He can - not, He can - not save. If He be

self He — can - not, He can - not save. If He be

self He — can - not, He can - not save. If He be

CHORUS I & II

If He be King of Is - - ra - el, let Him come down -

If He be King of Is - - ra - el, Is - ra - el, let Him come down -

King of Is - - ra - el, be King of Is - ra - el, let Him come

King of Is - ra - el, let Him

now from the cross, let Him come down now from the

now from the cross, let Him come down

down now from the cross, let Him

come down now from the cross, let Him

cross, let Him come down now from — the —

— let Him — — — — — come down from — the

— — — — — come down from the cross, come down now from the

— — — — — come down from — the — cross, come down now from the

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the right hand, with chords and single notes in the left hand.

cross, and then we will be - lieve — Him. He in God — hath trust - -

cross, and then we will be - lieve — Him. He in God — hath trust -

cross, and then we will be - lieve — Him. He in God hath trust -

cross, and then we will be - lieve — Him. He in God hath trust - -

The piano accompaniment continues with two staves, maintaining the same key signature and musical style as the first system.

ed: let Him de - liv - er, de - liv -

ed: let Him de - liv - er Him, de -

ed: let Him de - liv - er Him, de - liv -

ed: let Him de -

The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes, and a left-hand bass line with eighth notes and chords.

- - - er Him now, if

liv - er, de - liv - er Him now, if

- - - er, de - liv - er Him now, if

liv - er Him, de - liv - er Him now, if

The piano accompaniment continues with a similar melodic and harmonic structure, featuring chords and moving lines in both hands.

He will, for, for He hath said: I am Son of God.

He will, for, for He hath said: I am Son of God.

He will, for, for He hath said: I am Son of God.

He will, for, for He hath said: I am Son of God.

He will, for, for He hath said: I am Son of God.

No 68 Recitative_ HE WAS REVILED ALSO

EVANGELIST

TENOR

He was re-vil-ed al-so by the robbers, who were cru-ci-fi-ed with Him.

PIANO

No 69 Recitative_ AH, GOLGOTHA!

Larghetto (♩ = 92)

ALTO

Ah, Gol-gotha! un-hap - py Gol-gotha!

PIANO

p

The Lord of Glo-ry here a felon's doom must suf-fer; the sav-ing light of all the

world must to th'ac-curs-ed cross be nail'd. The Lord, who

heav'n and earth cre-at-ed, by earth and air re-ject-ed, hat-ed! The sin-less,

here for sin must per-ish: Ah! this in-deed af-flicts my

soull Ah, Gol-gotha! un-hap-py Gol-gotha!

No 70 Aria with Chorus
LOOK WHERE JESUS BECKONING STANDS

Larghetto (♩ = 100)

PIANO

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two flats and a common time signature. The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The bass clef accompaniment consists of a steady eighth-note pattern. The second system continues the melody and accompaniment, with the treble clef featuring more complex rhythmic patterns and the bass clef maintaining the eighth-note accompaniment.

ALTO

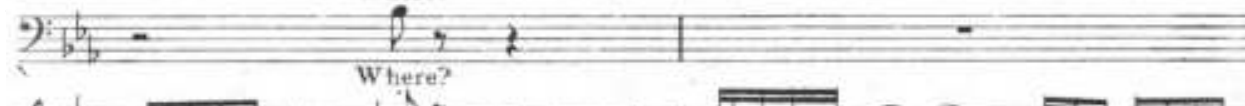
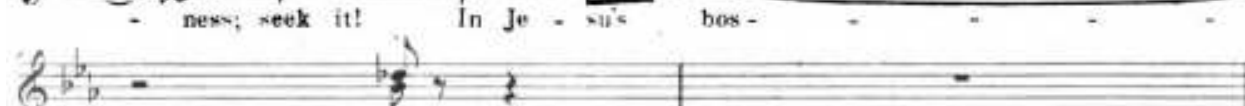
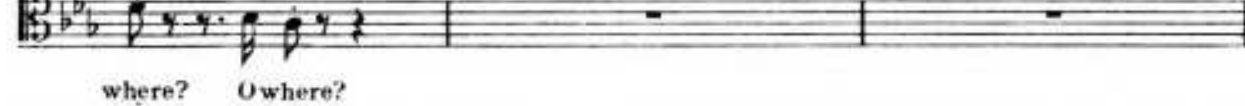
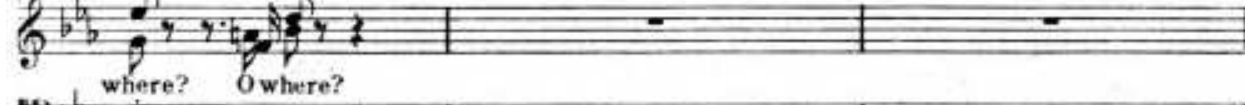
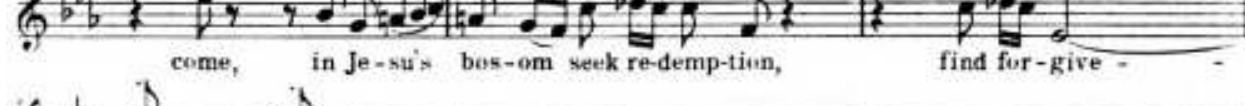
Look!

The alto vocal entry begins with a rest, followed by the word "Look!". The melody is written in a treble clef with a key signature of two flats. The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef accompaniment features a series of chords and moving lines. A dynamic marking of *p* (piano) is placed below the piano accompaniment.

The piano accompaniment for the first line of the chorus. The treble clef features a series of chords and moving lines. The bass clef continues with the eighth-note accompaniment. A dynamic marking of *f* (forte) is placed below the piano accompaniment.

Look where Je - sus beck'n - ing stands, Reach - ing out His help - ing

The vocal and piano accompaniment for the second line of the chorus. The vocal melody is written in a treble clef with a key signature of two flats. The piano accompaniment continues with the same eighth-note pattern in the bass clef. The treble clef accompaniment features a series of chords and moving lines. A dynamic marking of *p* (piano) is placed below the piano accompaniment. The system ends with a key signature change to one flat.



om; seek it! In Je-su's bos - om.

Where?

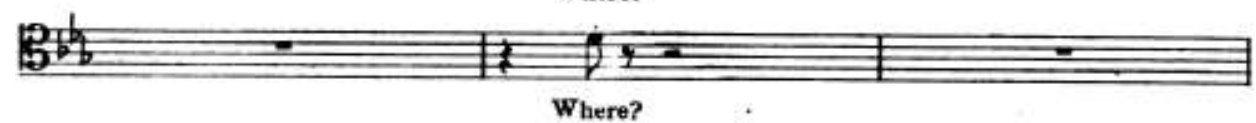
Where?

Where?

Live ye, live ye,

die — ye, rest — ye here, live ye, live ye,

die — ye, rest — ye here, Ye for-saken chil-dren



No 71 Recitative and Chorus — AND FROM THE SIXTH HOUR

EVANGELIST

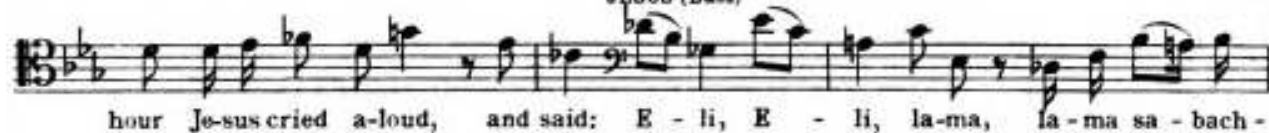
TENOR

And from the sixth hour there was a fear-ful dark-ness

PIANO

o - ver all the land, un - til the ninth hour. And near the ninth

JESUS (Bass)

*Adagio*

EVANGELIST (Tenor)



SOPRANO



ALTO



TENOR



BASS



He call - eth for E - li - as.

He call - eth for E - li - as.

He call - eth for E - li - as.

He call - eth for E - li - as.

(♩ = 88)



Recitative

EVANGELIST (Tenor)

And straight-way one a-mong them ran, and took a sponge, and

fill-ed it with vin-e-gar, and put it on a reed, and gave Him to drink. The

oth-ers said, how-ev-er:

CHORUS II

SOPRANO

ALTO

TENOR

BASS

Wait, wait, let's see now, if in-deed E -

Wait, wait, let's see now, if in-deed E -

Wait, wait, let's see now, if in-deed E -

Wait, wait, let's see now, if in-deed E -

(♩ = 88)

But once more Je-sus cri-ed a-loud, and de-part-ed.

li - as come to save Him.

li - as come to save Him.

li - as come to save Him.

li - as come to save Him.

li - as come to save Him.

p

No 72 Chorale— WHEN I TOO AM DEPARTING

CHORUS I & II

SOPRANO

When I too am de - part - ing, Then part Thou not from me.
On death's lone jour-ney start - ing, My soul will feel for Thee!

ALTO

TENOR

When I too am de - part - ing, Then part Thou not from me.
On death's lone jour-ney start - ing, My soul will feel for Thee!

BASS

PIANO

p

mf When near my end I lan - guish, All oth - er com - fort vain, Then *f*

mf When near my end I lan - guish, All oth - er com - fort vain, Then *f*

mf When near my end I lan - guish, All oth - er com - fort vain, Then *f*

mf When near my end I lan - guish, All oth - er com - fort vain, Then *f*

p draw me out of an - guish, Thro' Thy vic - to - rious pain. —

p draw me — out of an - guish, Thro' Thy vic - to - rious pain. —

p draw me — out of an - guish, Thro' Thy vic - to - rious pain. —

p draw me — out of an - guish, Thro' Thy vic - to - rious pain. —

No 73 Recitative and Chorus
AND NOW, BEHOLD! THE VEIL OF THE TEMPLE

EVANGELIST

TENOR

And now, be-hold! the veil of the tem-ple was rent in twain,

PIANO

from the top un-to the bot-tom. And the earth did

p tremolando

quake, and the rocks they were riv-en, and the

graves were o-pen-ed, and there rose up man-y bod-ies of

ho - ly ones, that were sleep - ing, and came

out of the graves af - ter His res - ur - rec - tion, and went in - to the ho - ly -

cit - y, and ap - pear'd to man - y. Now the cen - tu - rion and they

that were with him, and were watch - ing Je - sus, when they saw the earth - quake, and

those things that were done, were great - ly a - fraid, and said:

SOPRANO

Tru-ly, this was the Son of God, the Son of

ALTO

Tru-ly, this was the Son of God, the Son of

TENOR

Tru-ly, tru-ly, this was the Son of God, the Son of

BASS

Tru-ly, this was the Son of God, the Son of

(♩ = 104)

p

Recitative

EVANGELIST

And there were man-y wom-en there, look-ing on from a-far off,

God.

God.

God.

God.

who had fol-low'd aft-er Je-sus from Ga-li-lee, and

min - is - ter'd un - to Him; and a - mong them there was Ma - ry Mag - da -

le - ne, al - so Ma - ry, the moth - er of James and of Jo - ses, and the moth - er of

Ze - be - dee's children. At e - ven - tide there came a wealth - y man of A - ri - ma -

thæa, call - ed Joseph, who was al - so a dis - ciple of Je - sus. This man went to Pilate, and begg'd of

him the body of Je - sus. Then Pi - late command - ed the bod - y to be de - liv - er'd.

No 74 Recitative_ AT EVENTIDE, COOL HOUR OF REST

Adagio (♩ = 96)

BASS

At e-ven-tide, cool hour of rest, Was A-dam's fall made man-i -

PIANO

sempre p

fest. So now at eve our foe doth Christ sub - due;

At eve the dove re - turn - ing flew, And in its mouth the ol - ive

bore, O love - ly time! O eve - ning

hour! The cov - e - nant of peace with God is

The first system of the musical score. The vocal line (bass clef) begins with a whole rest followed by a half note 'hour!'. The piano accompaniment (treble and bass clefs) features a continuous eighth-note pattern in the right hand and a more static bass line in the left hand. The key signature has two flats (B-flat major).

seal'd, For Je - sus hath His cross ful - fill'd. His

The second system of the musical score. The vocal line continues with a half note 'seal'd,' and a half note 'For'. The piano accompaniment maintains its rhythmic pattern. The key signature remains B-flat major.

bod - y sinks to rest. Ah! go, my soul, beg thou His

The third system of the musical score. The vocal line includes a half note 'bod - y', a half note 'sinks', and a half note 'to rest.' followed by 'Ah!'. The piano accompaniment continues with the same eighth-note texture. The key signature remains B-flat major.

corpse. God shall the dear re - mains neg - lect - ed per - ish? O

The fourth system of the musical score. The vocal line begins with a half note 'corpse.' followed by 'God'. The piano accompaniment continues with the same eighth-note texture. The key signature remains B-flat major.

pre - cious boon, for heart and soul - to cher - ish!

The fifth system of the musical score. The vocal line begins with a half note 'pre - cious boon,' and ends with a half note 'cher - ish!'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand. The key signature remains B-flat major.

No 75 Aria — CLEANSE THEE, O MY SOUL

Andante (♩ = 144)

PIANO

mf

BASS

Cleanse thee, O my soul, from



sin,

Cleanse thee, O my soul, from



sin, — For my Je - su will I bur - y, yes, my Je - su will I

bur - y. Cleanse thee, O my soul, from

sin, Cleanse thee, O my soul, from

sin, — For my Je - su will I bur - y, yes, my Je - su will I

bur



First system of musical notation. The vocal line (bass clef) begins with the lyrics "y Cleanse thee, O my soul, from sin, For my Je - su will I". The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous sixteenth-note arpeggiated pattern. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.



Second system of musical notation. The vocal line continues with the lyrics "bur y, Cleanse thee, O my soul, from". The piano accompaniment continues with the same arpeggiated texture in the treble and harmonic support in the bass.



Third system of musical notation. The vocal line concludes the phrase with "sin, For my Je - su will I bur - y, For my Je - su will I". The piano accompaniment continues with the arpeggiated pattern.



Fourth system of musical notation. The vocal line has a short rest followed by the lyrics "bur - y.". The piano accompaniment continues with the arpeggiated pattern. A dynamic marking of *f* (forte) is present at the beginning of the system.



Fifth system of musical notation. This system shows the continuation of the piano accompaniment, featuring the characteristic arpeggiated texture in the treble and harmonic support in the bass.



Fine

So with - in my peace - ful

p

Fine

* breast Shall _____ He rest, _____ shall He rest, O! sweet - ly rest for

ev - er, Yes, with - in my peace - ful breast Shall _____ He

rest, _____ shall He rest and reign _____ for

ev - er, sweet-ly rest and reign for ev - er!

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into two measures by a bar line. The first measure contains the vocal melody and the piano accompaniment. The second measure continues the melody and accompaniment.

World, de - part, world, de - part,

let Je - sus in, ——— World, de - part, let Je - sus in!

D. Sal Fine

Cleanse thee, O my soul, from

D.S.al Fine &

No 76 Recitative and Chorus—AND JOSEPH TOOK THE BODY

EVANGELIST

TENOR

And Jo-seph took the bod-y, and wrapp'd it in a clean cloth of

PIANO

lin-en, And laid it in his own new tomb, which he had hewn out in the rock; and

hav-ing roll'd a great stone to the door of the tomb, he went a-way. And remaining there were

Ma-ry Mag-da-le-ne, and the oth-er Ma-ry, sit-ting o-ver a-gainst the tomb.

Now on the next day, af-ter that of the pre-pa-ra-tion, came the chief priests and the Pharisees to-

geth-er un-to Pi-late, and said:

SOPRANO
Sir, we re - mem-ber it well; we heard—

ALTO
Sir, we re - mem-ber it well; we

TENOR
Sir, we re - mem-ber it well; we

BASS
Sir, we re - mem-ber it well; we

SOPRANO
Sir, we re - mem-ber it well; we heard—

ALTO
Sir, we re - mem-ber it well; we

TENOR
Sir, we re - mem-ber it well; we

BASS
Sir, we re - mem-ber it well; we

(♩ = 100)

— that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:

I

— that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:

II

— that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:
heard that de - ceiv - er say, while He was yet a - live:

A

SOPRANO
Af - ter

ALTO
Af - ter three days

TENOR
Af - ter three days I will rise a -

BASS
Af - ter three days I will rise a - gain,

three days I will rise, will rise a -

I will rise, will rise a - gain, will rise a -

gain af - ter three days, I will rise a -

af - ter three days, I will rise a -

B

gain. There-fore com-mand the grave to be made sure

gain. There-fore com-mand the grave to be made

gain. There-fore com-mand the grave to be made

gain. There-fore com-mand the grave to be made

B

un - til the third day,

sure, un - til the third day,

sure, un - til the third day, un - til the third day, lest

sure, un - til the third day, lest His dis -

lest His dis - ci - ples come by night, — and steal —

lest His dis - ci - ples come by night, come by night, and

His dis - ci - ples come by night, — and steal — Him, —

ci - ples come by night, and steal — Him — a - way, lest

Him a - way, — and steal — Him a - way, and

steal, and steal — Him — a - way, and

— and steal — Him, and steal — Him a - way, and

His dis - ci - ples come by night, and steal Him a - way, and say —

say un - to the peo - ple: Sure - ly He is ris - en from the dead, —

say un - to the peo - ple: Sure - ly He is

say un - to the peo - ple: Sure - ly He is ris - en, He is

— un - to the peo - ple: Sure - ly He is

so the last er - ror shall be worse

ris - en from the dead, so the last er - ror shall

ris - en from the dead, so the last er - ror shall be

ris - en from the dead, so the last er - ror shall be

than the first, worse than the first.
 be worse, be worse, be worse than the first.
 worse, shall be worse than the first.
 worse, shall be worse, be worse than the first.

Recitative

EVANGELIST (Tenor)

PILATE (Bass)

And Pi-late said to them: Ye have there a watch; go and make it se-cure as ye know

EVANGELIST (Tenor)

how. They went a - way, and se-cured the sep - ul - chre with

sol - diers, and they seal - ed the stone.

No 77 Recitative with Chorus
THE LORD HATH LAIN HIM DOWN TO REST

Adagio (♩ = 80)

BASS SOLO

The Lord hath lain Him down to rest.

CHORUS II

SOPRANO *pp* My Je -

ALTO *pp* My Je - su, my -

TENOR *pp* My Je - su, my -

BASS *pp* My Je - su, my

PIANO *Adagio* (♩ = 98) *p*

TENOR SOLO

The pains are o'er, He for our sins so meek - ly

Je - su, good - night!

Je - su, good - night!

Je - su, good - night!

Je - su, good night!

ALTO SOLO

bore. 0

My Je - su, my Je - su, good night!

My Je - su, good night!

My Je - su, my Je - su, good night!

My Je - su, my Je - su, good night!

wear-y sa-cred limbs! See! how my tears of fond re-morse be-dew Thee, that in my fall such

SOPRANO SOLO

bit-ter woes were Thine. My soul shall bless Thee all my

My Je-su, my Je-su, good-night!

My Je-su, my Je-su, good night!

My Je-su, my Je-su, good night!

My Je su, good night!

days with thou-sand thanks, That Thou hast deem'd it worth the sac-ri-

fice.

pp My Je-su, my Je-su, good-night!

pp My Je-su, my Je-su, good-night!

pp My Je-su, my Je-su, good-night!

pp My Je-su, my Je-su, good-night!

No 78 Closing Chorus— AROUND THY TOMB

(♩ = 72)

PIANO

SOPRANO

A - round Thy tomb here sit we weep-ing, Hearts turned_____to Thee.

ALTO

A - round Thy tomb here sit we weep-ing,_____Hearts turned_____to Thee,

TENOR

A - round Thy tomb here sit we weep-ing, Hearts turned, hearts turned to Thee,

BASS

A - round Thy tomb here sit we weep - ing, Hearts turned to Thee, O

SOPRANO

A - round Thy tomb here sit we weep-ing, Hearts turned_____to Thee,

ALTO

A - round Thy tomb here sit we weep - ing,_____Hearts turned_____to Thee.

TENOR

A - round Thy tomb here sit we weep - ing, Hearts turned, hearts turned to Thee,

BASS

A - round Thy tomb here sit we weep - ing, Hearts turned to Thee, O

CHORUS I

CHORUS II

— O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, soft-ly rest!

O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, soft-ly rest!

O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, soft-ly rest!

Sa - viour blest: Rest Thee soft - ly, rest Thee soft - ly, softly rest!

— O Sa - viour blest: soft-ly rest, rest Thee soft-ly, soft-ly rest!

O Sa - viour blest: soft-ly rest, rest Thee soft-ly, soft-ly rest!

O Sa - viour blest: soft-ly rest, rest Thee soft-ly, soft-ly rest!

Sa - viour blest: soft - ly rest, rest Thee soft - ly, softly rest!

p *pp* *f* *p*

mf

Piano introduction in B-flat major, 4/4 time. The right hand features a flowing melody with chords, while the left hand provides a steady bass line. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte).

I

B

A - round Thy tomb here sit we weeping, Hearts turned — to Thee,

mf

A - round Thy tomb here sit we weeping, Hearts turned — to Thee,

mf

A - round Thy tomb here sit we weep-ing, Hearts turned — to Thee,

II

B

A - round Thy tomb here sit we weeping, Hearts turned — to Thee,

mf

A - round Thy tomb here sit we weeping, Hearts turned — to Thee,

mf

A - round Thy tomb here sit we weep-ing, Hearts turned — to Thee,

B

mf

Piano accompaniment for the final section of the hymn, continuing the melody and bass line from the previous sections.

I

O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft-ly, soft - ly rest!

— O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft-ly, soft - ly rest!

O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft - ly, soft-ly rest!

O Sa - viour blest: Rest Thee soft - ly, Rest Thee soft - ly, soft-ly rest!

II

O Sa - viour blest: soft-ly rest, Rest Thee soft-ly, soft - ly rest!

— O Sa - viour blest: soft-ly rest, Rest Thee soft-ly, soft - ly rest!

O Sa - viour blest: soft-ly rest, Rest Thee soft - ly, soft-ly rest!

O Sa - viour blest: soft - ly rest, Rest Thee soft - ly, soft-ly rest!

p *pp* *f* *p*

p *pp*

Quartette

mf

Long, ye wear - - y limbs, lie sleep-ing!

mf

Long, ye wear - - y limbs, lie sleep-ing!

mf

Long, ye wear - y— limbs, lie sleep-ing!

mf

Long, ye wear - y— limbs, lie sleep-ing!

p *D*

Rest ye soft - ly, rest in

p

Rest ye soft - ly, rest in

p

Rest ye soft - ly, rest in

p

Rest

mf

p

p

D

mf

Long, ye wear - - y limbs, lie sleep-ing!

mf

Long, ye wear - - y limbs, lie sleep-ing!

mf

Long, ye wear - y— limbs, — lie sleep-ing!

mf

Long, ye wear - y— limbs, — lie sleep-ing!

p

peace! Rest ye soft - ly, rest in

p

peace! Rest ye soft - ly, rest in

p

peace! Rest ye soft - ly, rest in

p

— ye! Rest —

f

p

p

I

E *p*
This cold stone a - bove Thy head, Shall to ma - ny a

p
This cold stone a - bove Thy head, Shall to ma - ny a

p
This cold stone a - bove Thy head, Shall to ma - ny a

p
This cold stone a - bove Thy head, Shall to ma - ny a

II

E
peace!

peace!

peace!

— yel

E

care-worn con-science Be a sweet re - fresh-ing pil - low; Here the soul find peace -

I

care-worn con-science Be a sweet re - fresh-ing pil - low; Here the soul find peace -

care-worn con-science Be a sweet re - fresh-ing pil - low; Here the soul find peace -

care-worn con-science Be a sweet re - fresh-ing pil - low; Here the soul find peace -

II

Rest Thee

Rest Thee

Rest Thee

Rest

F

p

F

p

p

cresc.
ful, the soul find peace-ful bed. Closed in bliss,

cresc.
ful, the soul find peace-ful bed. Closed in bliss,

cresc.
ful, the soul find peace-ful bed. Closed in bliss,

cresc.
ful, the soul find peace-ful bed. Closed in bliss,

soft-ly, soft-ly rest!—

soft-ly, soft-ly rest!—

soft-ly, soft-ly rest!—

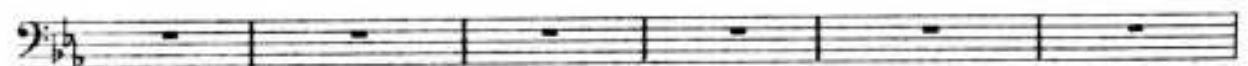
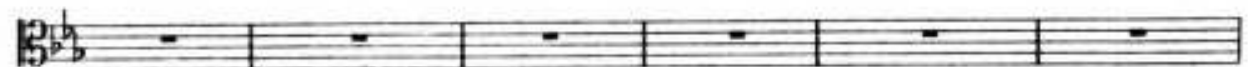
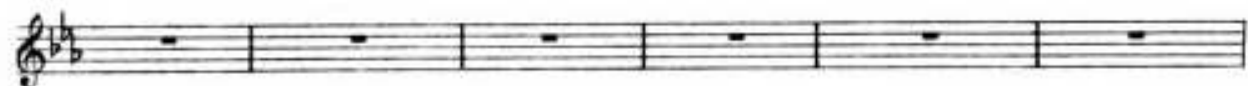
Thee!

bliss di-vine, — slum - ber now — the wear-y — eyes.

bliss di-vine, slum - ber now — the wear-y eyes.

bliss di-vine, — slum - ber now the wear - y — eyes.

bliss — di - vine, — slum-ber now the wear-y eyes.



p *pp* *p* *pp*

f

Piano introduction in G major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte). The introduction concludes with a double bar line.

First System of Lyrics:

A - round Thy tomb here sit we weeping, Hearts turned _____ to Thee,

Second System of Lyrics:

A - round Thy tomb here sit we weep-ing, _____ Heartsturned _____ to Thee,

Third System of Lyrics:

A - round Thy tomb here sit we weep-ing, Heartsturned, hearts turned to Thee,

Fourth System of Lyrics:

A - round Thy tomb here sit we weep-ing, Heartsturned to Thee, O

Fifth System of Lyrics:

A - round Thy tomb here sit we weeping, Hearts turned _____ to Thee,

Sixth System of Lyrics:

A - round Thy tomb here sit we weep-ing, _____ Heartsturned _____ to Thee,

Seventh System of Lyrics:

A - round Thy tomb here sit we weep-ing, Heartsturned, hearts turned to Thee,

Eighth System of Lyrics:

A - round Thy tomb here sit we weep-ing, Heartsturned to Thee, O

Piano accompaniment for the final system of lyrics. It continues the melody and bass line from the previous systems, ending with a final chord in G major.

f
 — O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, softly rest!
p *f* *p*

f
 O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, softly rest!
p *f* *p*

f
 O Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, softly rest!
p *f* *p*

f
 Sa - viour blest: Rest Thee soft-ly, rest Thee soft-ly, softly rest!
p *f* *p*

pp *f* *p*
 — O Sa - viour blest: soft-ly rest, rest Thee soft-ly, softly rest!
pp *f* *p*

pp *f* *p*
 O Sa - viour blest: soft-ly rest, rest Thee soft-ly, softly rest!
pp *f* *p*

pp *f* *p*
 O Sa - viour blest: soft-ly rest, rest Thee soft-ly, softly rest!
pp *f* *p*

pp *f* *p*
 Sa - viour blest: soft-ly rest, rest Thee soft-ly, softly rest!
pp *f* *p*

p *pp* *f*

mf

Piano introduction in B-flat major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano), *pp* (pianissimo), and *f* (forte).

H
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

mf
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

B
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

mf
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

H
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

mf
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

B
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

mf
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

H
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

mf
A - round Thy tomb here sit we weep-ing, Hearts turned to Thee,

p *f*

O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft-ly, soft - ly rest!

p *f*

— O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft-ly, soft - ly rest!

p *f*

O Sa - viour blest: Rest Thee soft-ly, Rest Thee soft - ly, soft-ly rest!

p *f*

O Sa - viour blest: Rest Thee soft - ly, Rest Thee soft - ly, soft-ly rest!

pp *f*

O Sa - viour blest: soft-ly rest, Rest Thee soft-ly, soft - ly rest!

pp *f*

— O Sa - viour blest: soft-ly rest, Rest Thee soft-ly, soft - ly rest!

pp *f*

O Sa - viour blest: soft-ly rest, Rest Thee soft - ly, soft-ly rest!

pp *f*

O Sa - viour blest: soft - ly rest, Rest Thee soft - ly, soft-ly rest!

p *pp* *f*

p *pp*