THE ST. JOHN PASSION

For mixed voices, soloists, organ, and orchestra

George Frederick Handel

edited by C. Buell Agey

Choral score APM-205

Orchestral Parts
Violin I, Oboe I, Flute I—APM-322
Violin II, Oboe II, Flute II—APM-324
Viola—APM-328
or
Violin III—APM-326
Cello, Bass—APM-330

New York ABINGDON PRESS Nashville

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PREFACE

The purpose of this edition is to make available an American publication of a complete and unabridged version of Handel's *Passion According to St. John* in a practical format and with consideration—in the matter of English translation of text—for contemporary concepts and values. It is edited with careful regard for retaining the essential substance and authenticity of the available source material, and with the hope that it may prove of both practical and aesthetic value for church, school, and professional choral organizations.

The St. John Passion was Handel's first oratorio, and Manfred Bukofzer writes that it was the composer's "first major contribution to church music." The work was produced at Hamburg in 1704. It was the product of a youth of less than nineteen, and written at a time when the oratorio form was being subjected to cross-currents of influences and stylistic reforms, not the least of which was Italian opera. One might well expect that a work born in such a milieu would be fraught with eclecticism and embrace an unassimilated compound of styles. The arioso passages are representative of the best of the Schuetz tradition, while other numbers—such as "Sleep, my Lord" (No. 65) and "Jesus, wherefore thirsteth thou?" (No. 54)—might easily pass for mature Bach. However, in spite of stylistic mixtures and foibles both of structural organization and textual treatment, the hand of the composer's genius is seen throughout. The emotional gamut oscillates from the meditative serenity of the ariosos to the concisely powerful drama of the *turbae* (crowd choruses).

In the mid-twentieth century, when to a large extent musical audiences are being overly subjected to a pseudo-ideal of baroque magnificence in oratorio

rendition, the re-creation of Handel's *St. John Passion,* in its pristine simplicity, should reveal a refreshing dramatic dimension, and a rewarding musical experience. (C.B.A.)

EDITORIAL COMMENTS

The original manuscript is lost, and the only surviving contemporary copy is now in possession of the Berlin State Library, and is known as the "Pölchaus Manuscript," once owned by Georg Pölchaus. It obviously contains many inaccuracies—probably on the part of amanuenses—and for a number of years its authenticity was questioned. However, it is now firmly established as the work of Handel. The editor has used his prerogative in making certain necessary deviations, additions, and corrections from his sources, which comparative analyses evince to be logically conceived and serving the best interest of the work. This has been done with discretion, and it is doubtful that the usefulness of stipulating—or otherwise footnoting—these minor changes would justify their inclusion in this publication.

SOURCES: The two sources upon which the editor has relied for the present edition have been microfilm copies of the Pölchaus (Berlin) version, mentioned above, and the full score, with piano and *continuo,* as found in Vol. IX of *The German Handel Society:* Friedrich Chrysander's *G. F. Handel's Works (Leipzig: 1860).* This latter source has been drawn upon freely. In our present edition all small size notes are additions of the editor, as well as all notes and signs encompassed in brackets. In order to avoid extensive use of accidentals the editor has frequently altered key signatures (contained in the sources) without disturbing the absolute pitch of the music.

TEXT: The Passion narrative is from John 19. This is one of the very few works that Handel set to German words. The Gospel account of the Passion is assigned to the role of the Evangelist (Narrator) in the recitative portions. The English adaptations of biblical text are based on the King James Version. Variances of speech rhythm between the German and the English versions have occasionally made necessary slight alterations in both scripture text and notational rhythm. The original German texts of the arias and the final chorus, "Sleep, my Lord," were composed by Heinrich Postel (Hamburg, 1658-1705). These texts have been translated, and in some instances freely paraphrased, by the editor, with the exceptions of Nos. 57 and 63, wherein it has been considered desirable to retain the English versions of Russell Martineau, as contained in the Chrysander edition. In Nos. 3 and 47 the editor's versions

are paralleled with those of Martineau. (Although the use of such dual texts is quite unorthodox, it may provide a welcome choice of both poetic and theological thought.)

VOICES: The three characters of the Passion story are Jesus (bass), Pilate (bass/baritone), and the Evangelist (tenor). Four solo arias are assigned for soprano, one for alto, one for tenor, and three for bass voice. Two duets are assigned for soprano and bass, one for two sopranos, and one for two tenors (No. 47), wherein Soprano I may be substituted for Tenor I.

The score designates a five-voice mixed chorus, which includes Tenor I and II, with the exception of No. 45 ("Let us not rend it"), wherein the soprano voice observes *tacet.* The possibility of substituting Alto II for Tenor I in the five-part choruses is indicated by (A) inserted below Tenor I, since in only one or two places does the part dip below range. The vocal score contains further directions for possible substitutions.

It is not generally in the best interest of the work to make cuts within the arias; however, a point of exception may be acceptable in the optional cut marked in the bass aria "O work sublime" (No. 57), in view of the particular structure of music and text.

RECITATIVES: The *secco* recitatives should be rendered lightly, and certainly not at a dragging pace. As Albert Schweitzer points out, "They must not so much be 'sung' as 'spoken,' with a certain musical feeling"; however, "musical feeling" in this respect should not be misconstrued as implying emotional expression. On the contrary, these passages should be sung in an objective manner, with a natural flexibility that regards the declamatory prominence of the text and characteristics words, but without pathos and needless *rallentandi.*

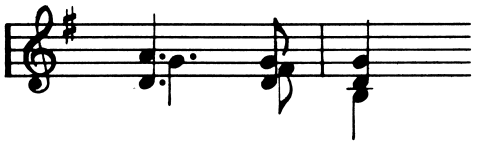
EXPRESSION AND INTERPRETATION: Doubtless there shall always exist a diversity of opinion in regard to both the technical and the artistic conceptions of works of baroque masters such as Bach and Handel. Even if we were to hypothesize that all the true facts and cryptic minutiae of baroque practices might suddenly be revealed to us, it does not follow that we should categorically be proscribed to them—to the letter of the law—even if it were possible for us to do so. Max Spicker wrote: "We shall always approach the art productions of earlier times through the medium of our own spiritual and emotional nature." It may be assumed, however, that a perception of mid-baroque values and practices, coupled with a discriminative sense of good musicianship, will be the *sine qua non* to the realization of a genuinely successful performance of this work.

The Pölchaus version contains only very meager indications to guide performers in respect to expression, tempos, dynamics, phrasing, and nuance. Such directions used in this edition are, for the most part, suggestions of the editor, with a view to facilitating performance; and they may be accepted, modi-

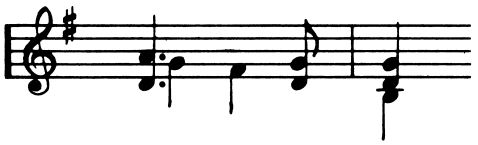
fied, or rejected according to one's individual concepts of interpretation. Aware of the probability of committing editorial suicide in the setting forth of metronomic markings in baroque music, this has been risked in the conviction that its practical merits might outweigh the bugbear of unorthodoxy. The *tempos* of the recitatives should take care of themselves, and in a general sense it might be posed that tempos throughout this entire work—as well as within the separate numbers—should be flexibly conceived, and contingent to a variety of aspects, such as word setting, subject matter, mood, and the basic affection of the music. Artistic re-creation of abstract musical thought transcends any man-made symbols of visual communication; and expression in general is to evolve out of the intrinsic substance of the art product, and with close affinity to the fluctuations of dramatic intensity. Caution should be taken that tempos are not taken too fast. There are indications in the Pölchaus manuscript that perhaps all the ariosos are to be rendered in a slow *adagio tempo.* The words of Jesus should be sung slowly, in an objective manner, and without pathos. The conductor also should be aware that in Handel's day the tempos of *allegros* and *prestos* were somewhat slower than those of today; and conversely, *adagios* and *andantes* were faster.

CADENCES: The use of the *caesura* sign // in this edition serves two different, but somewhat related, functions. First, in the recitatives it denotes that the chord which immediately follows is to be played after the final note of the voice, according to the practice of the period. Whereas the dominant chord (of the keyboard part) is traditionally printed directly beneath the last note of the voice (in the cadence), it is herein set slightly to the right. Secondly, in all locations other than the dominant-tonic cadence of the recitatives the *caesura* sign indicates a slight rhythmic pause, with release of pedal.

The eighteenth-century cadential formula embracing the resolution of a suspension and the coincidence of an anticipation is set forth in the manuscript sources as follows:



It was not performed exactly as written; and, consistent with modern notational practice, such passages have been transcribed thus:



ORCHESTRA: The complete score of the *Passion* calls for a string orchestra, a *continuo* instrument (keyboard), and the addition of two oboes and flutes:

Violin I (Oboe I) (Flute I)	Viola
Violin II (Oboe II) (Flute II)	Bass/Cello
Continuo (Keyboard)	

Flutes are specified only for the bass aria: "Thou could'st have no pow'r over me" (No. 22), as doublings *coll' ottava* of the violin parts. Oboes are employed only to double the violins in certain designated numbers. The bassoon could be suitably used—doubling the bass of the *continuo* instruments—in the choruses, and possibly other sections of the work, although the editor has made no such indications in the orchestration. The orchestral part could be effectively rendered without woodwinds altogether. A third violin part has been made available as a substitution in the absence of viola.

Instrumental parts have been edited with careful regard to phrasings that are consistent within the ensemble and also congenial with the syle of the period. The discriminating conductor will realize the need for regulating the instrumental performance in a manner which would be most effective with the specific vocal and choral media at hand. Cellos and basses should, in many portions of the work, be reduced to either first desk or first chair players only; and in the arias it is advisable that the basses play in *tutti* (or *ripieno*-like) passages only, or be reduced to one player. Although the *Passion* might be accompanied with only a string quartet, there need be no hesitancy in employing a large body of strings.

ORGAN ACCOMPANIMENT (Keyboard): The varying mechanical possibilities of organs make impractical any attempt to offer specific recommendations regarding its treatment in this work. The professional will be expected to use his instrument in an appropriate manner, setting his registrations according to the acoustical and aesthetic needs of his situation. In performances with the orchestral instruments the organist may, during the ensemble entrances, appropriately simplify the right hand movement by employing a more homophonic (chordal) framework of supporting harmonies, with emphasis on the bass line.

Approximately 60 per cent of the present keyboard version of the vocal score is the editor's realization of the composer's *continuo* (figured bass), and the remainder is virtually an exact duplication of the orchestral parts. The doubtful value of differentiating between these two aspects—consisting of innumerable truncated portions—by means of small-size notation has been discounted in favor of notational consistency and enhanced legibility.

The designation of orchestral entrances inserted throughout the vocal score will provide the organist-director a useful guide in performance with the ensemble.

The keyboard part may be played throughout on the organ alone, but Handel frequently used the harpsichord for the *secco* recitatives of his works.

Although the substitution of the modern pianoforte may be anachronistic, it can, in necessity and for practical purposes, provide a desirable contrast in the mood and pace of the drama.

SEQUENCE OF NUMBERS: For consistency of format in this edition the very shortest recitatives have been assigned separate numbers. In keeping with the dramatic continuity of the Passion story, care should be taken that the entire performance moves easily between these various portions, as for instance between Nos. 10 and 11, where a noticeable pause between the Evangelist's recitation and Pilate's "Lo, behold the man" would be virtually solecistic. The St. John account of the Passion is concerned chiefly with the trial of Jesus before Pilate, and the scourging of the multitude. There is a predominant air of excitement and strife, and Handel's setting is not so conceived as to allow for added moments of contemplation by the insertion of chorales. Their use would not only be anachronistic to the early date of this writing, but would intrude on the logical dramatic sequence of the Passion story.

It is understandable that a variety of factors may weigh on the director's judgment in regard to the expediency of condensing material of this edition, as well as his choice of material to be used. Although not an editorial recommendation, it is entirely feasible that—with discrimination—certain arias and other portions could be omitted in performance without noticeable detriment to an effective rendition.

C. Buell Agey
1963

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CHARACTERS REPRESENTED

Jesus—Bass
Pilate—Baritone
Evangelist—Tenor
Chorus—The Multitude

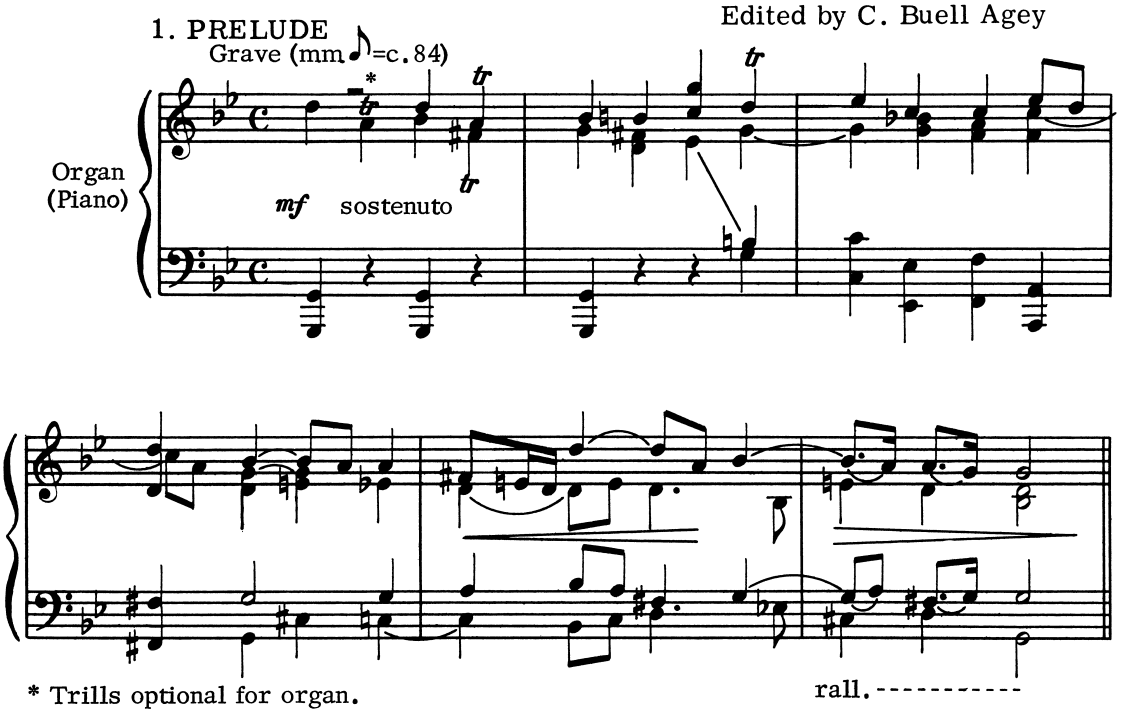
The St. John Passion

FOR MIXED VOICES, SOLOISTS, ORGAN, AND ORCHESTRA**

PART I

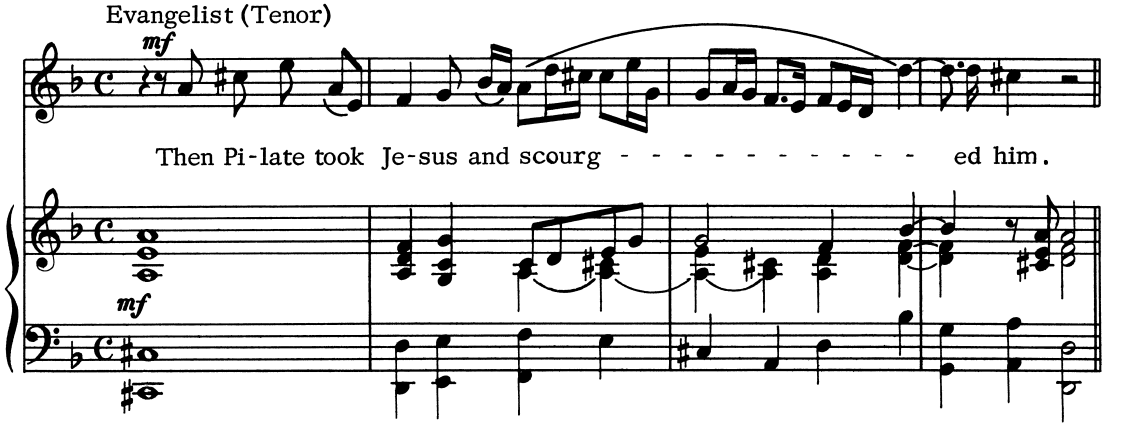
GEORGE FREDERICK HANDEL
Edited by C. Buell Agey

1. PRELUDE



* Trills optional for organ.

2. RECITATIVE: "Then Pilate took Jesus"



** Violin I and II, Viola(Violin III), Cello Bass, and Woodwind parts available

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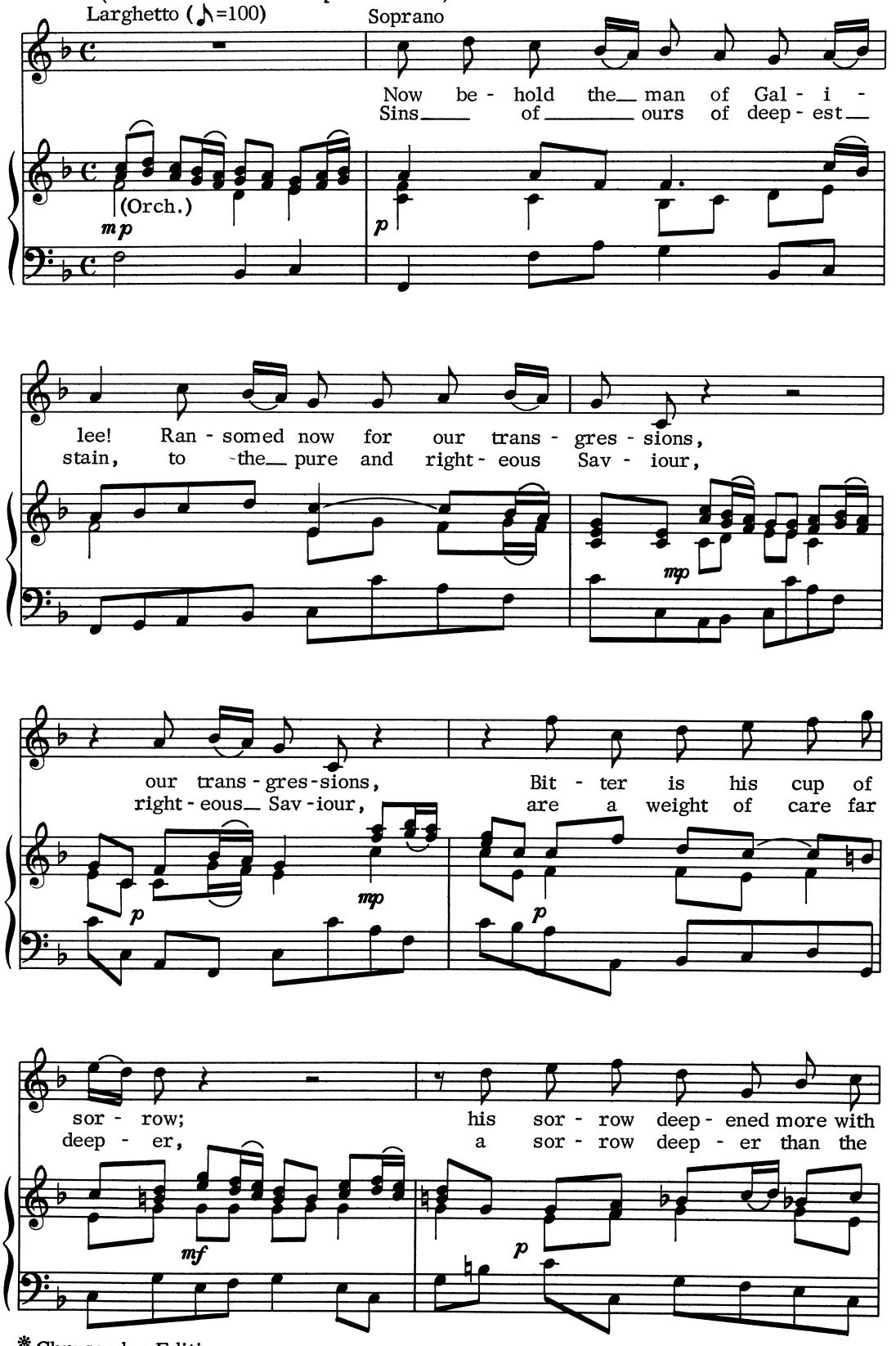
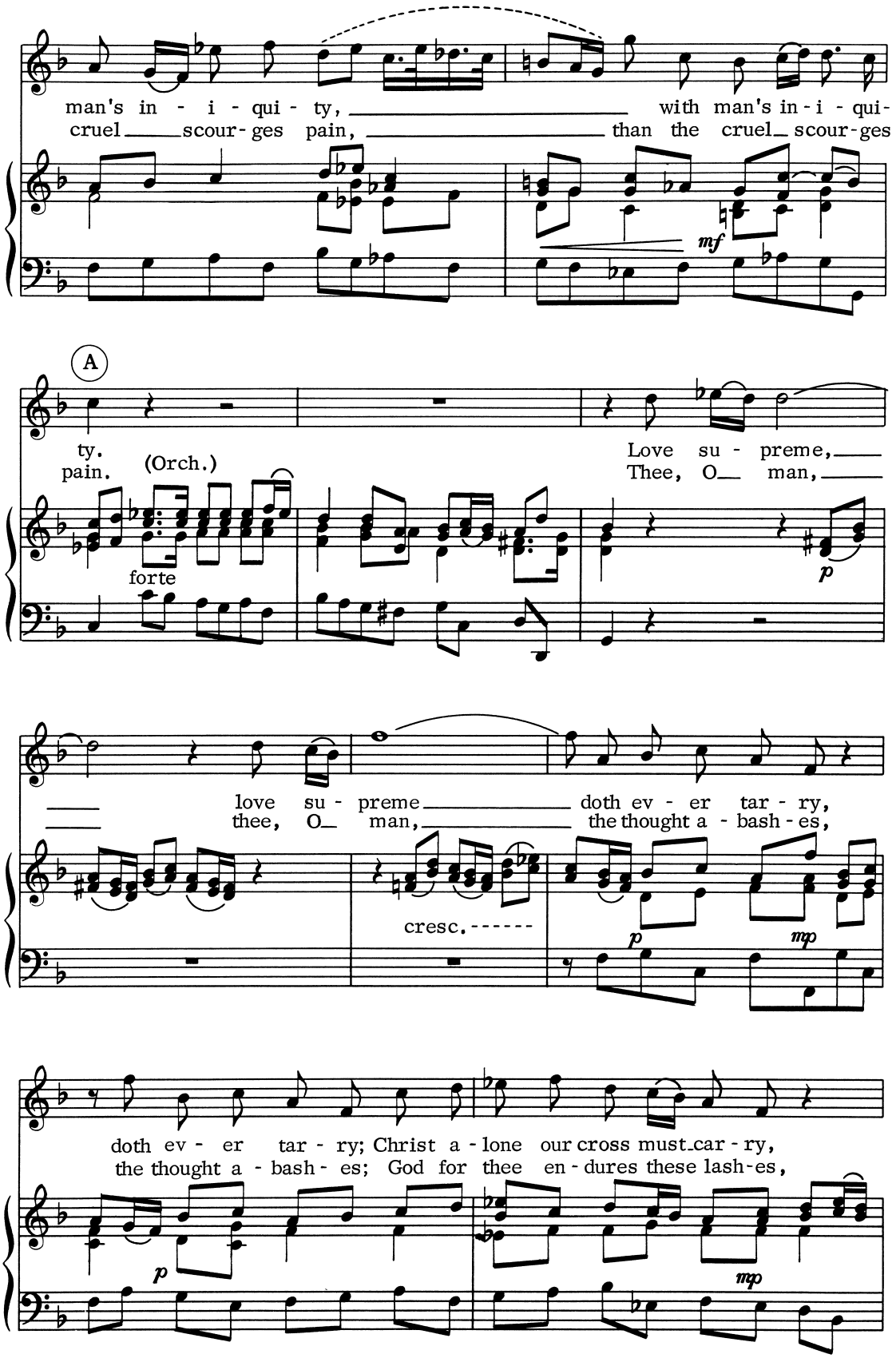
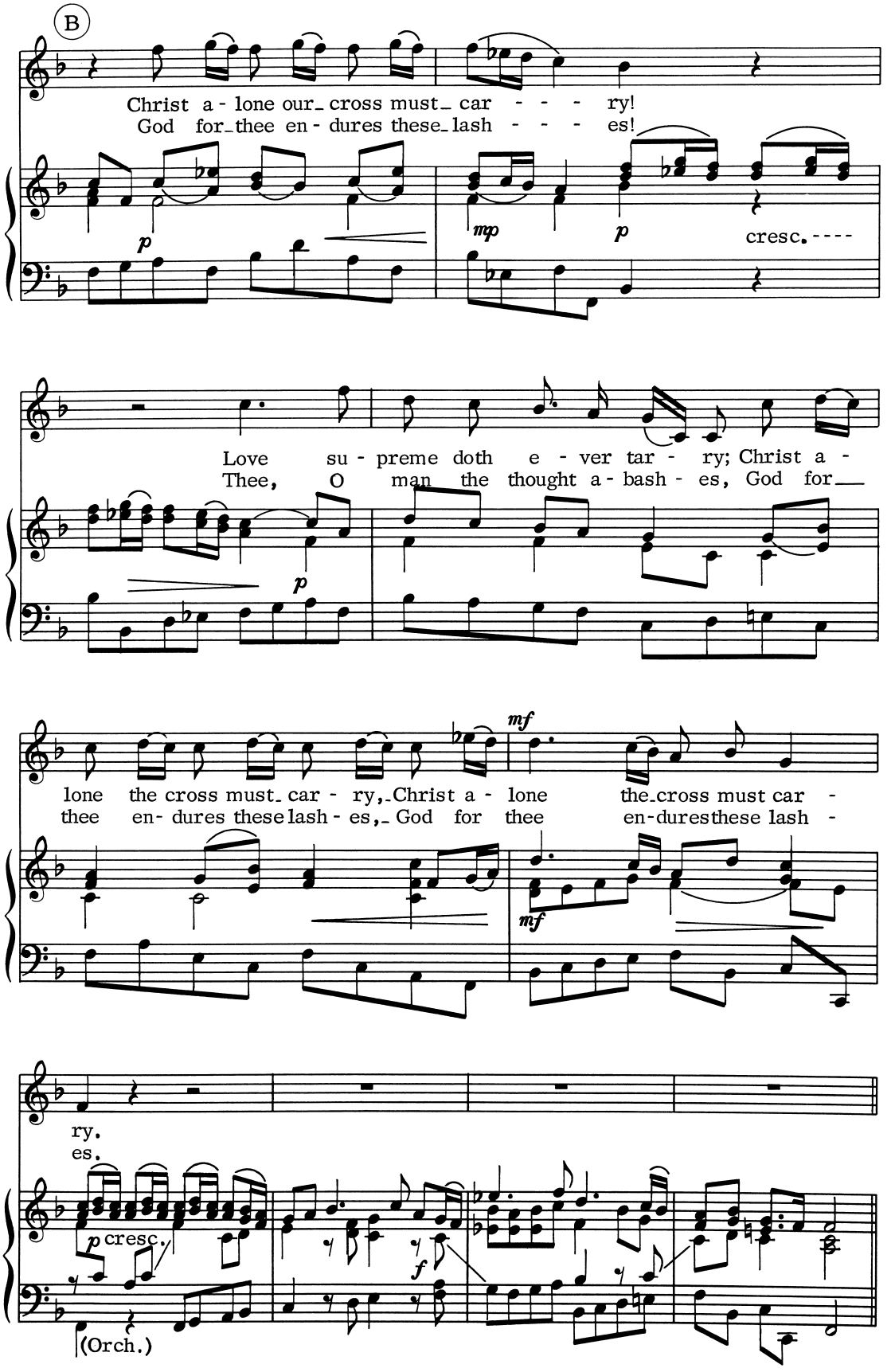
3. ARIA: "Now behold the man of Galilee!"
* ("Sins of ours of deepest stain")

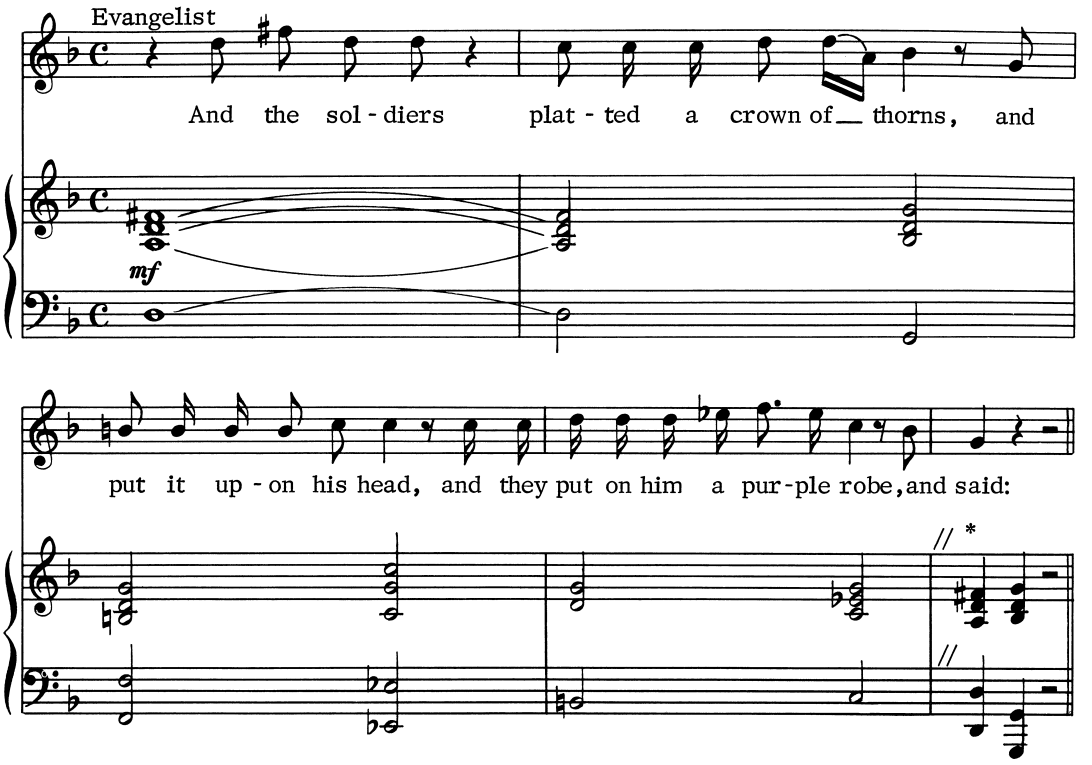


* Chrysander Edition

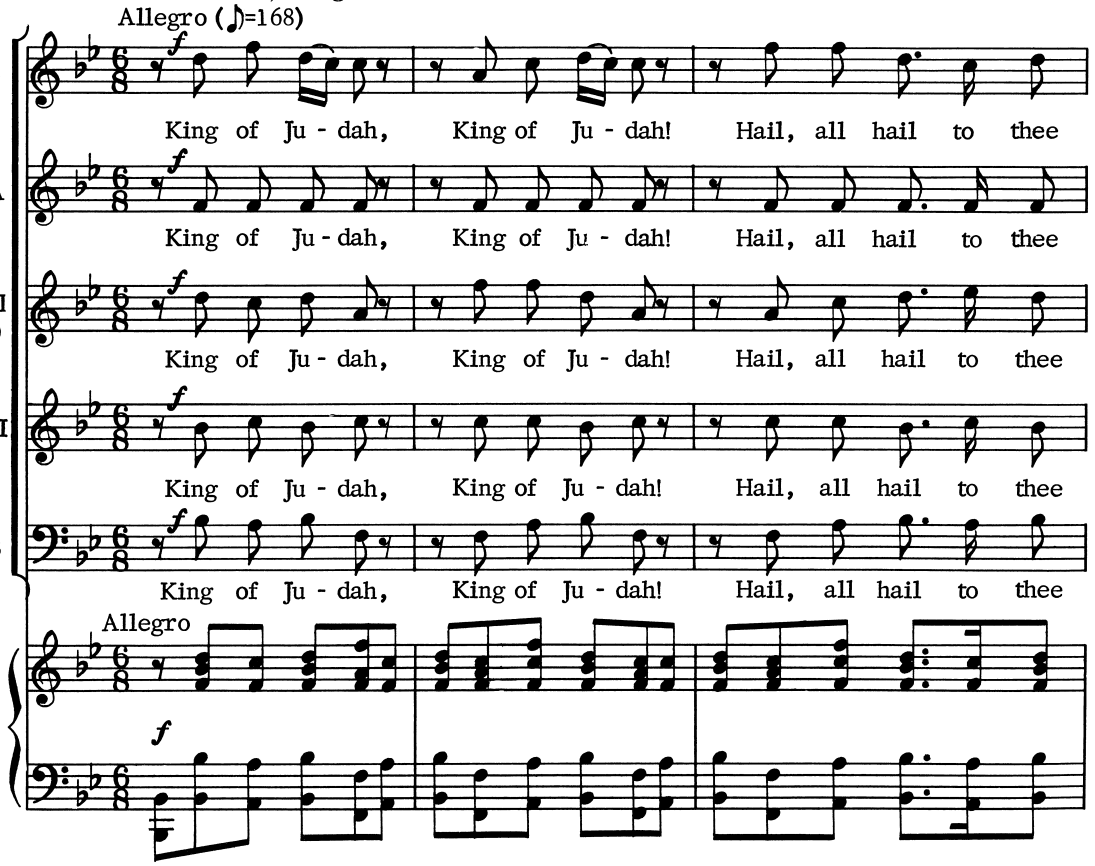

man's in - i - qui - ty, with man's in - i - qui-
cruel scour - ges pain, than the cruel scour - ges
mf
A
ty.
pain. (Orch.)
forte
Love su - preme,
Thee, O man,
p
love su - preme doth ev - er tar - ry,
thee, O man, the thought a - bash - es,
cresc.
p
mp
doth ev - er tar - ry; Christ a - lone our cross must car - ry,
the thought a - bash - es; God for thee en - dures these lash-es,
p
mp


B
Christ a - lone our_ cross must_ car - - - - ry!
God for_thee en - dures these_lash - - - - es!
p
mp
p
cresc.----
Love su - preme doth e - ver tar - ry; Christ a -
Thee, O man the thought a - bash - es, God for__
p
mf
lone the cross must_ car - ry,_Christ a - lone the_cross must car -
thee en- dures these lash - es,_ God for thee en-duresthese lash -
mf
ry.
es.
p cresc.
f
(Orch.)

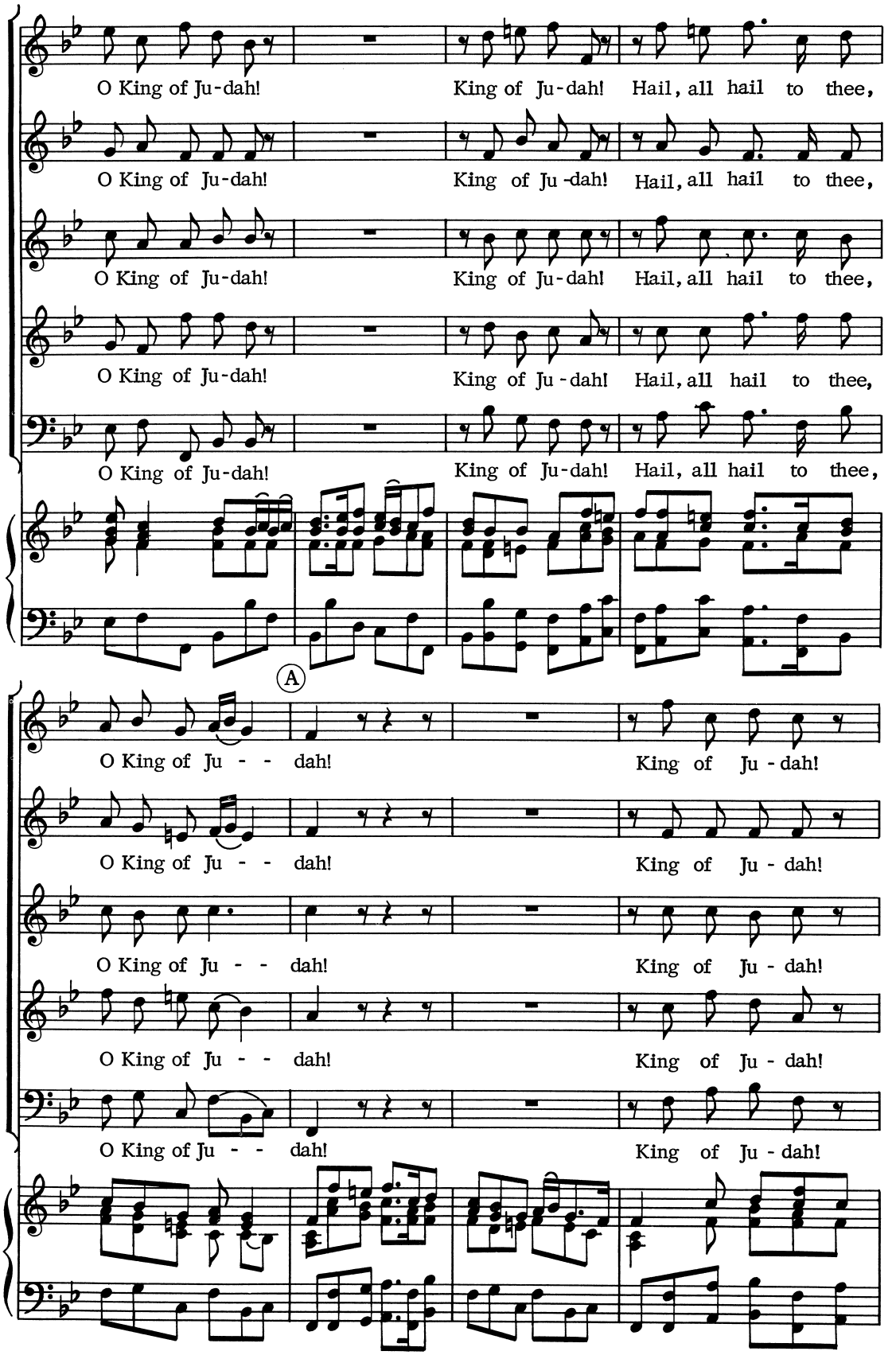
4. RECITATIVE: "And the soldiers platted a crown of thorns"

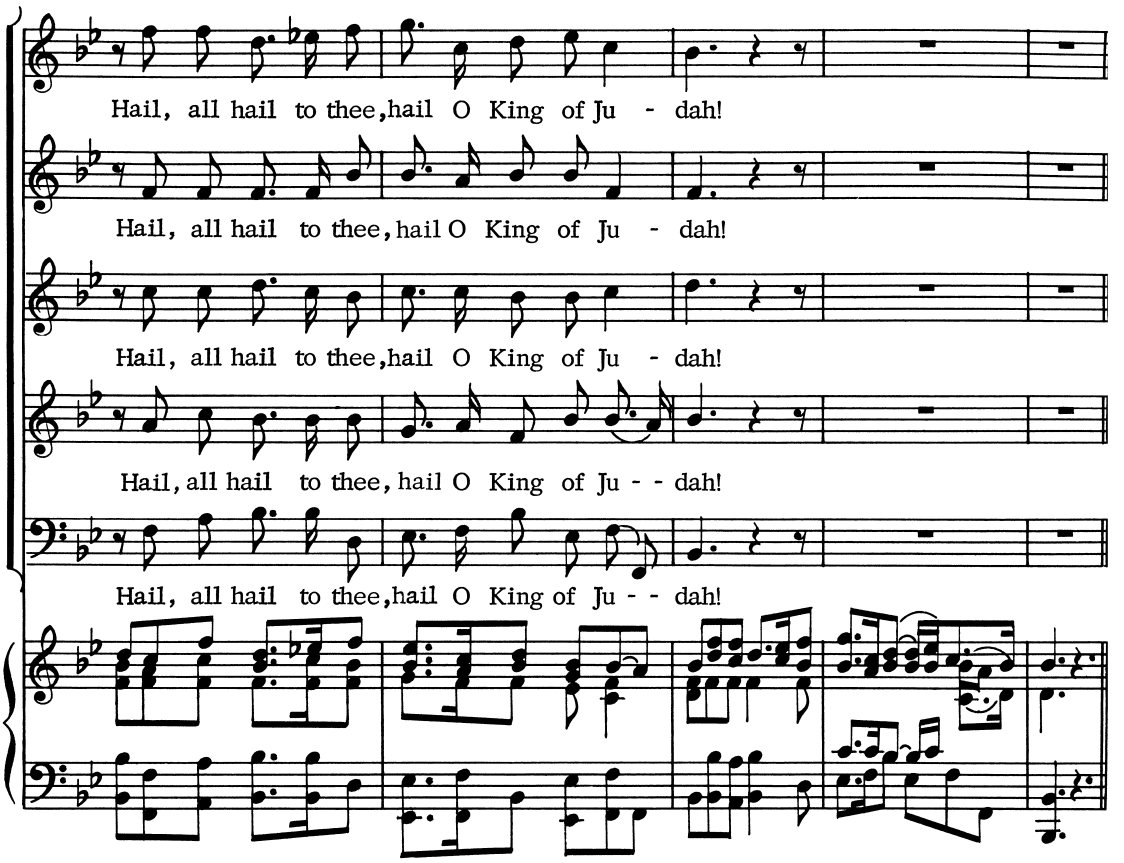


5. CHORUS: "Hail, King of Judah"

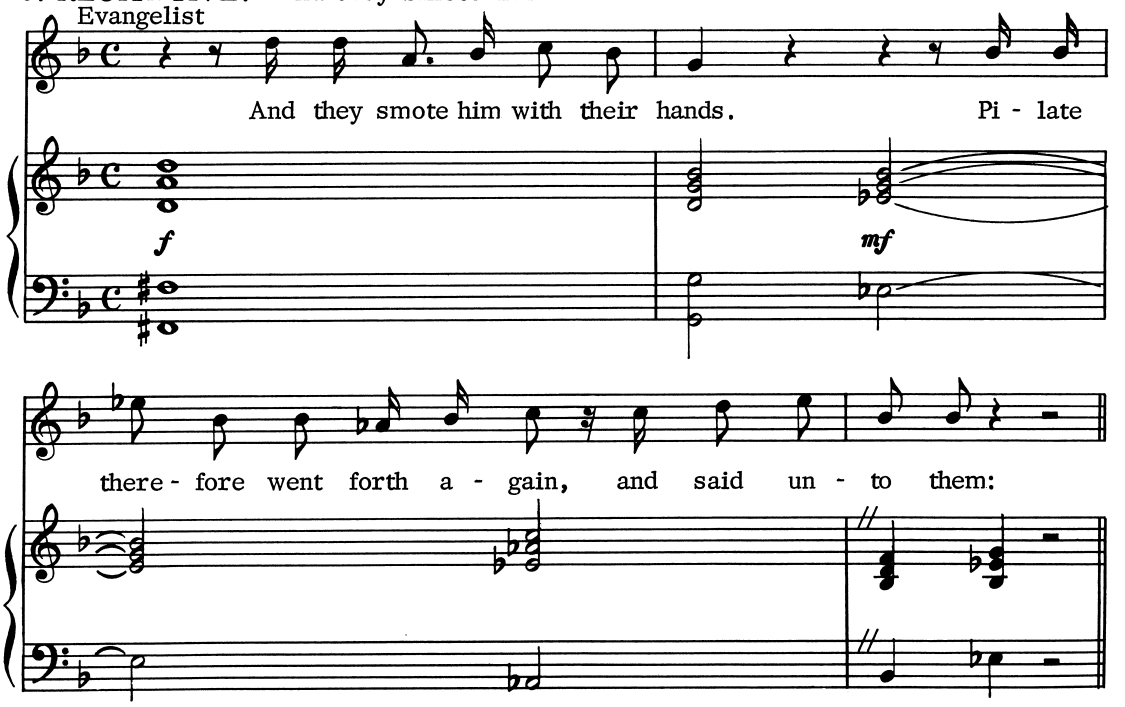


* The sign // in recitatives indicates cadence is to be played following final note of the voice; elsewhere it indicates a brief pause.

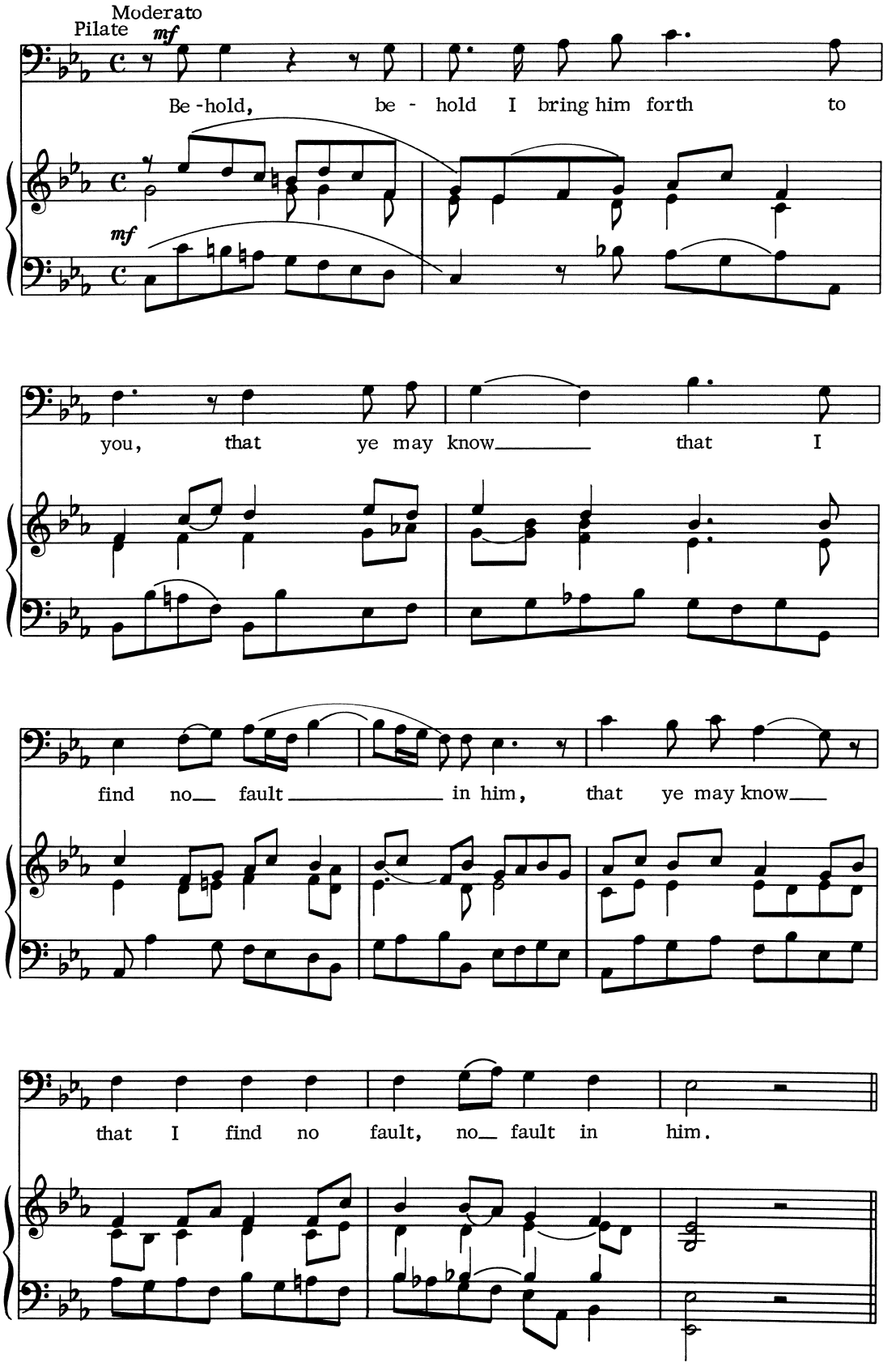

O King of Ju-dah! King of Ju-dah! Hail, all hail to thee,
O King of Ju-dah! King of Ju-dah! Hail, all hail to thee,
O King of Ju-dah! King of Ju-dah! Hail, all hail to thee,
O King of Ju-dah! King of Ju-dah! Hail, all hail to thee,
O King of Ju-dah! King of Ju-dah! Hail, all hail to thee,
A
O King of Ju - - dah! King of Ju-dah!
O King of Ju - - dah! King of Ju-dah!
O King of Ju - - dah! King of Ju-dah!
O King of Ju - - dah! King of Ju-dah!
O King of Ju - - dah! King of Ju-dah!



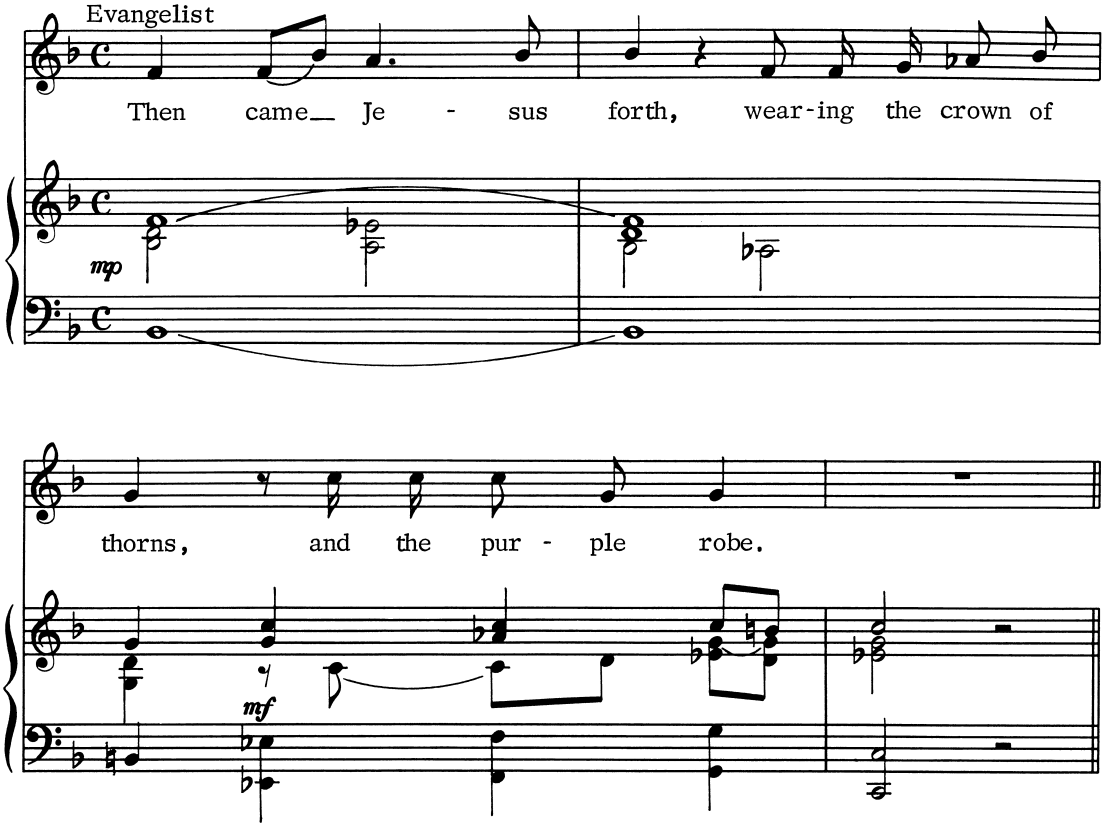
6. RECITATIVE: "And they smote him"



7. ARIOSO: "Behold, I bring him forth to you"

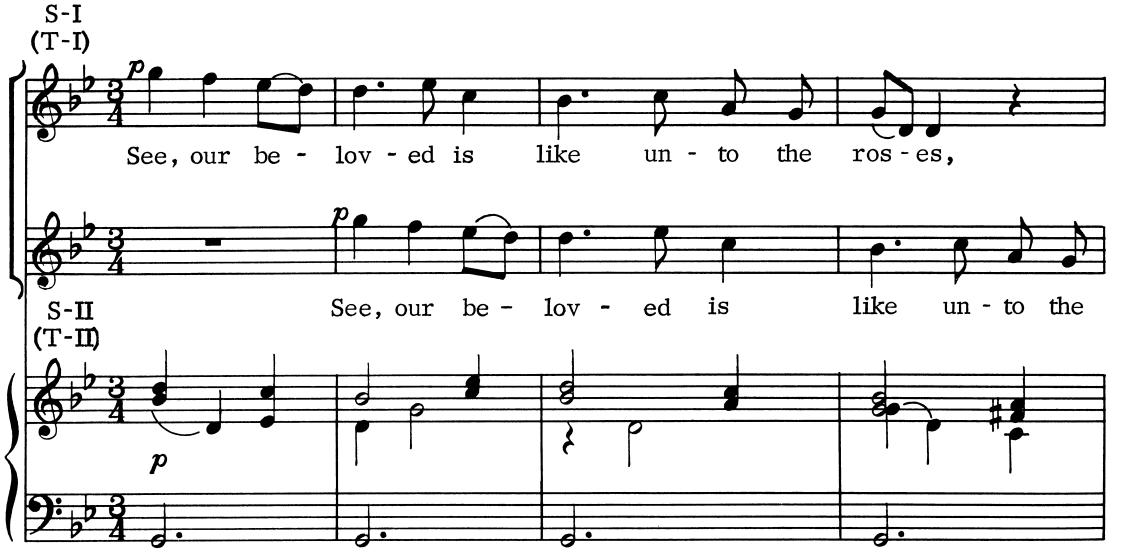


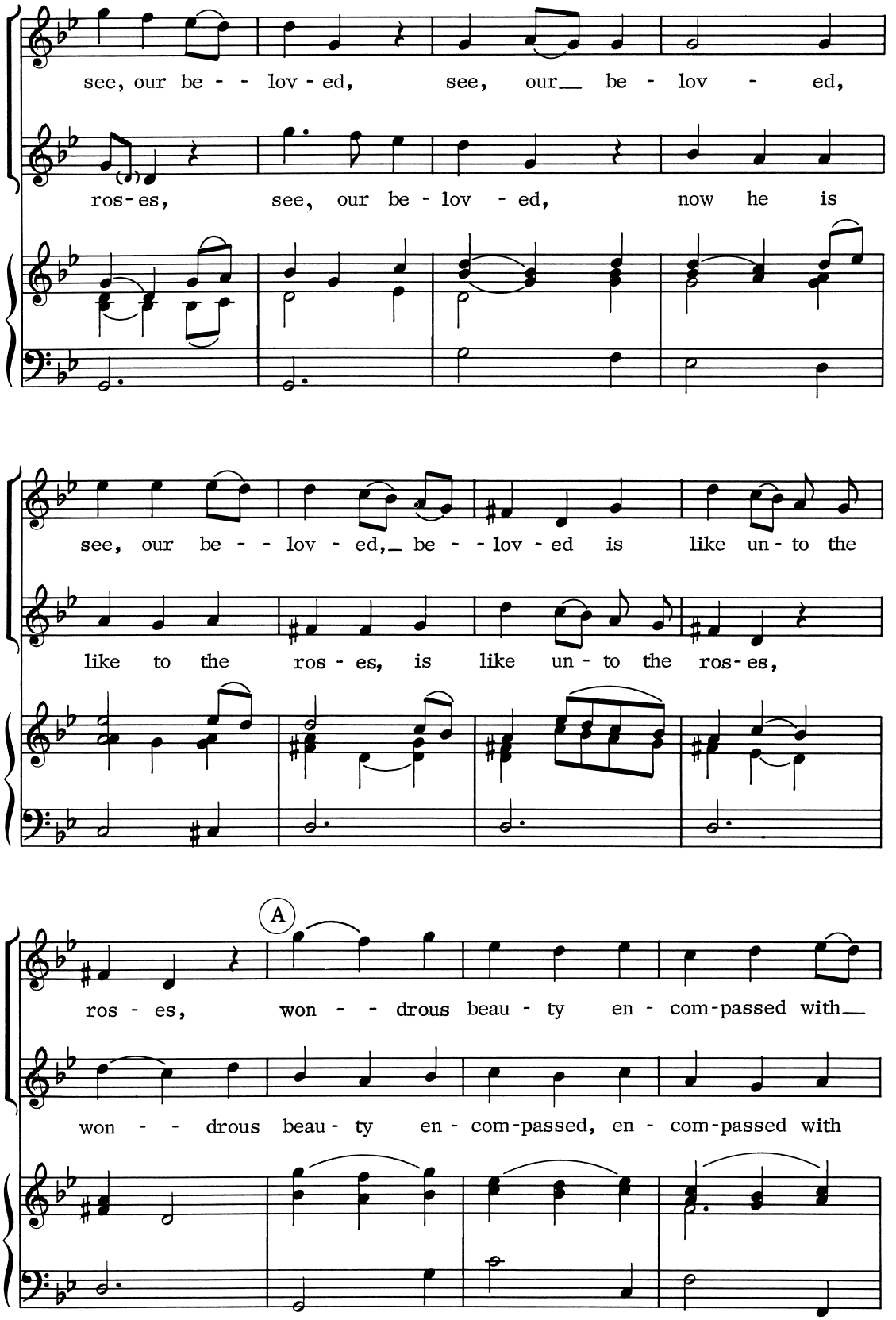
8. RECITATIVE: "Then came Jesus forth"

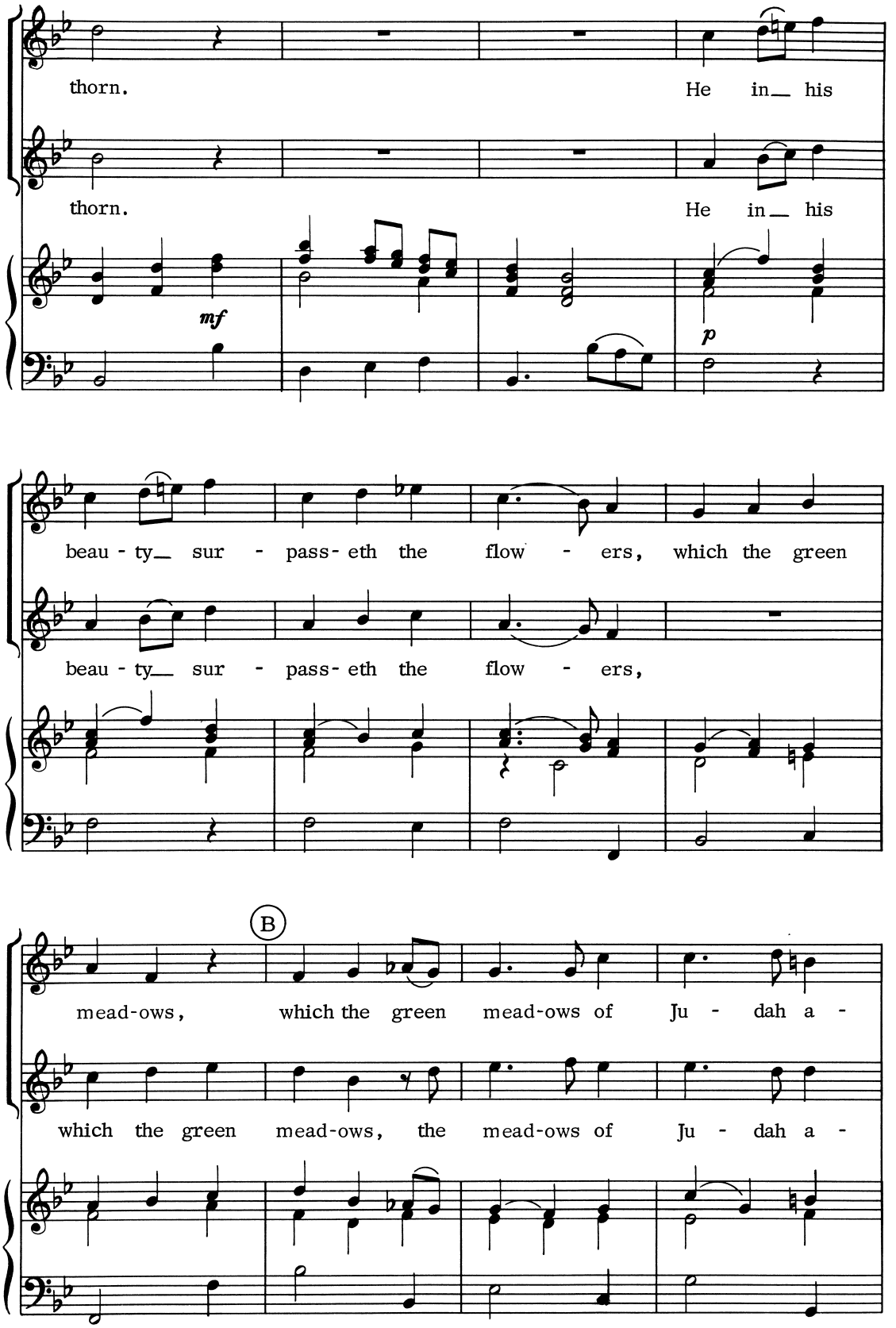


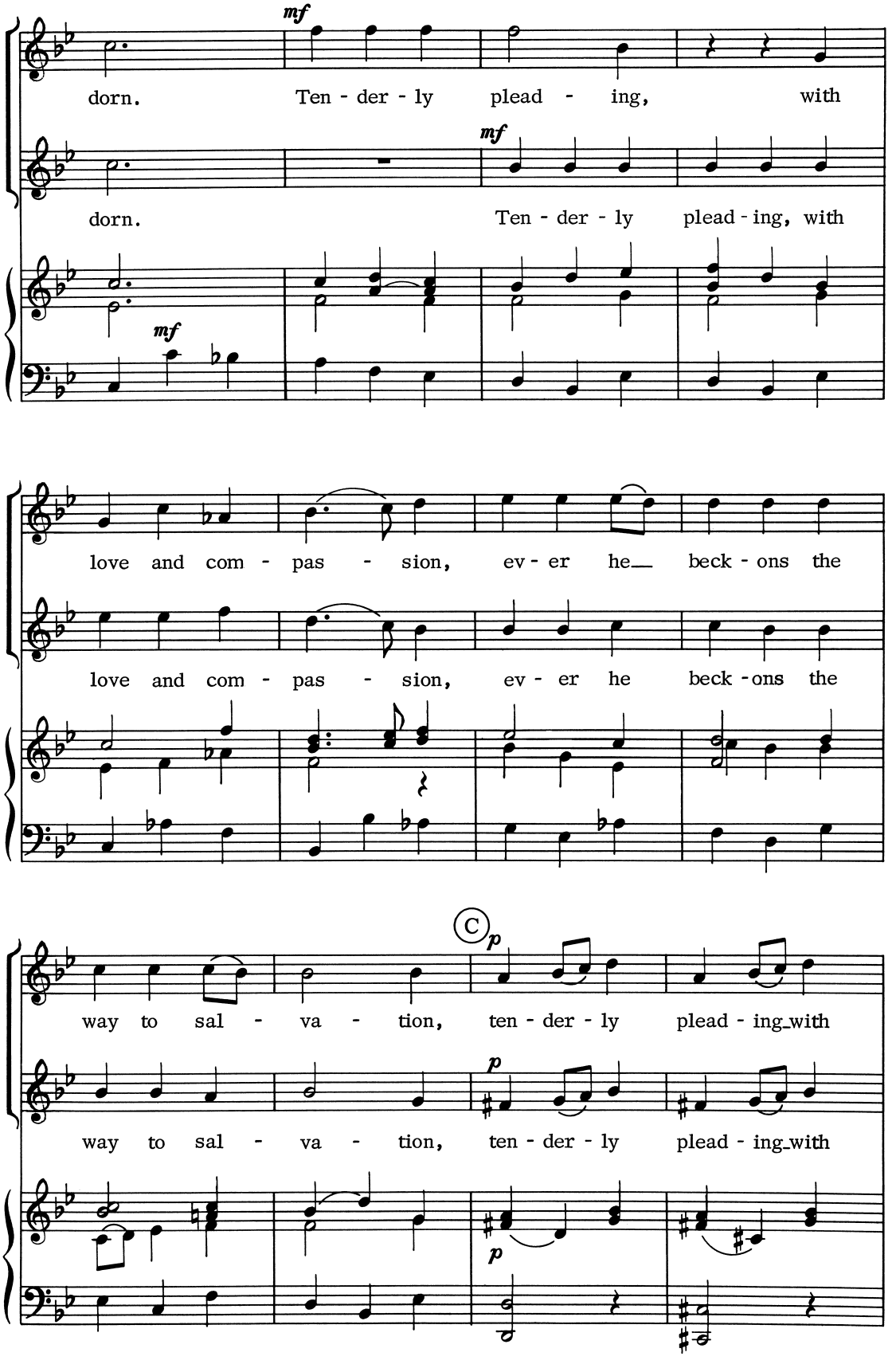
9. DUET: "See, our beloved"

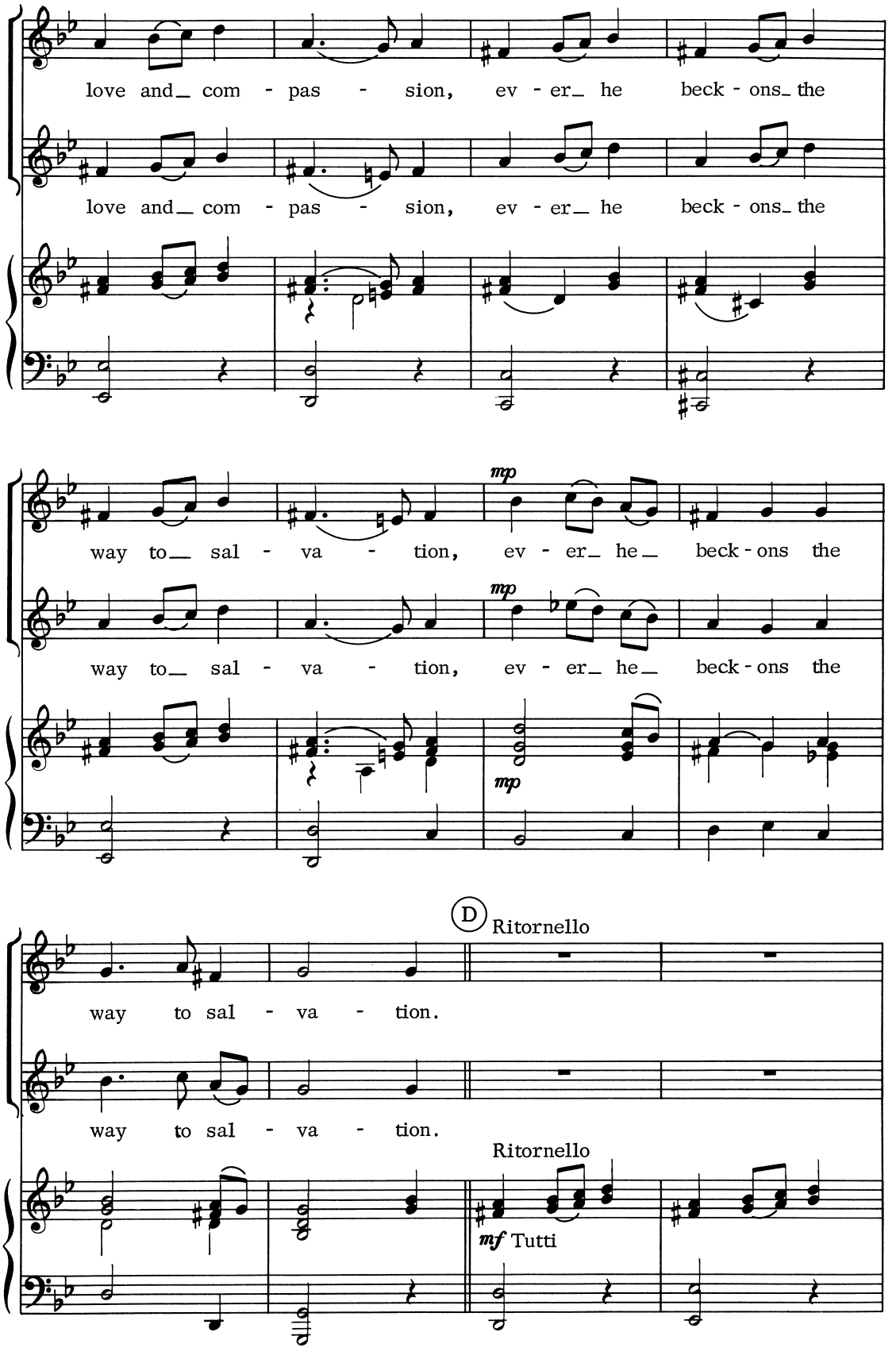
Andante moderato (♩ =92)

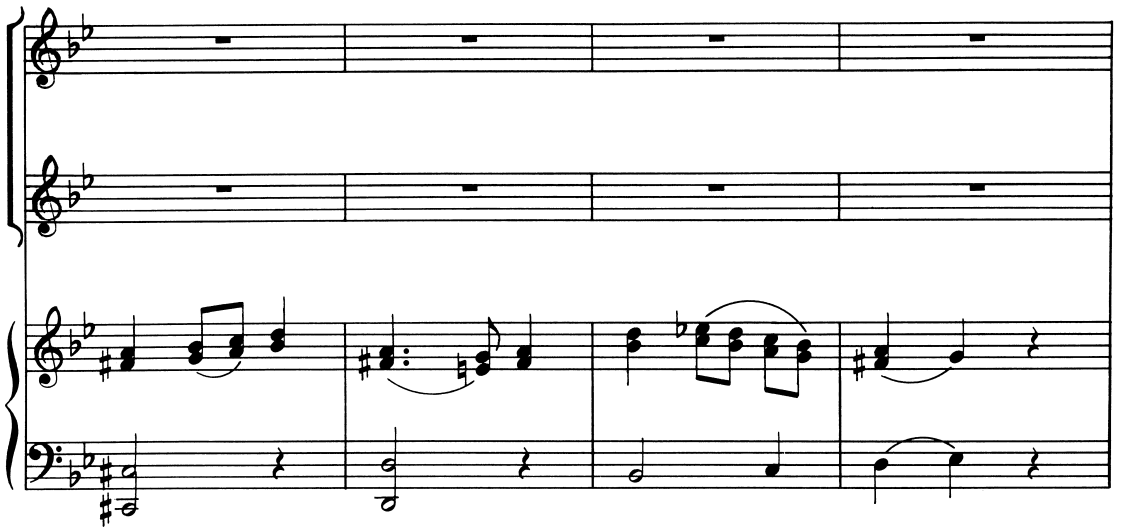


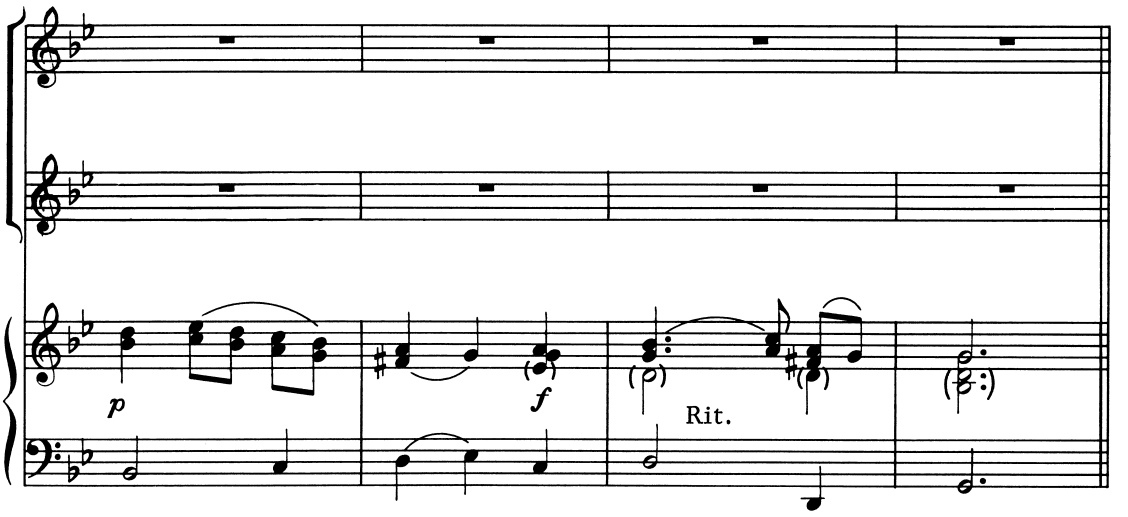

see, our be - - lov - ed, see, our be - lov - ed,
ros - es, see, our be - lov - ed, now he is
see, our be - - lov - ed, be - - lov - ed is like un - to the
like to the ros - es, is like un - to the ros - es,
A
ros - es, won - - drous beau - ty en - com-passed with
won - - drous beau - ty en - com-passed, en - com-passed with


thorn.
He in_ his
thorn.
He in_ his
mf
p
beau - ty_ sur - pass- eth the flow - ers, which the green
beau - ty_ sur - pass- eth the flow - ers,
B
mead-ows, which the green mead-ows of Ju - dah a -
which the green mead-ows, the mead-ows of Ju - dah a -

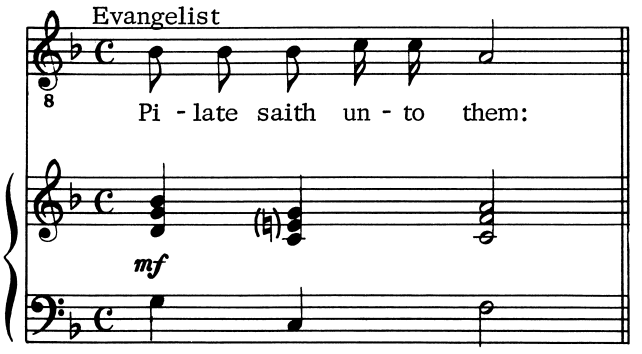

mf
dorn. Ten - der - ly plead - ing, with
mf
dorn. Ten - der - ly plead - ing, with
mf
love and com - pas - sion, ev - er he beck - ons the
love and com - pas - sion, ev - er he beck - ons the
C
p
way to sal - va - tion, ten - der - ly plead - ing with
p
way to sal - va - tion, ten - der - ly plead - ing with
p


love and_ com - pas - sion, ev - er_ he beck - ons_ the
love and_ com - pas - sion, ev - er_ he beck - ons_ the
mp
way to_ sal - va - tion, ev - er_ he_ beck - ons the
mp
way to_ sal - va - tion, ev - er_ he_ beck - ons the
mp
D
Ritornello
way to sal - va - tion.
way to sal - va - tion.
Ritornello
mf Tutti



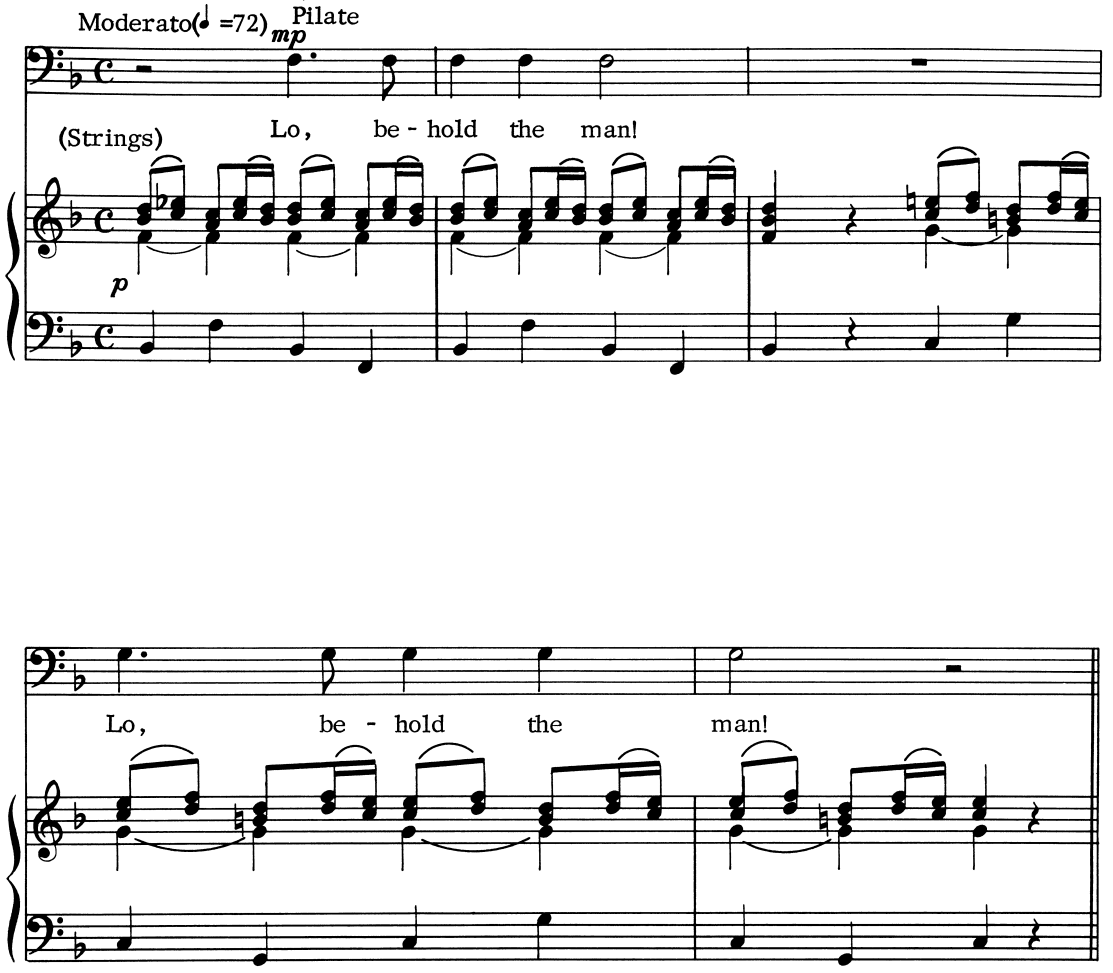


No.10 RECITATIVE: "Pilate saith unto them"

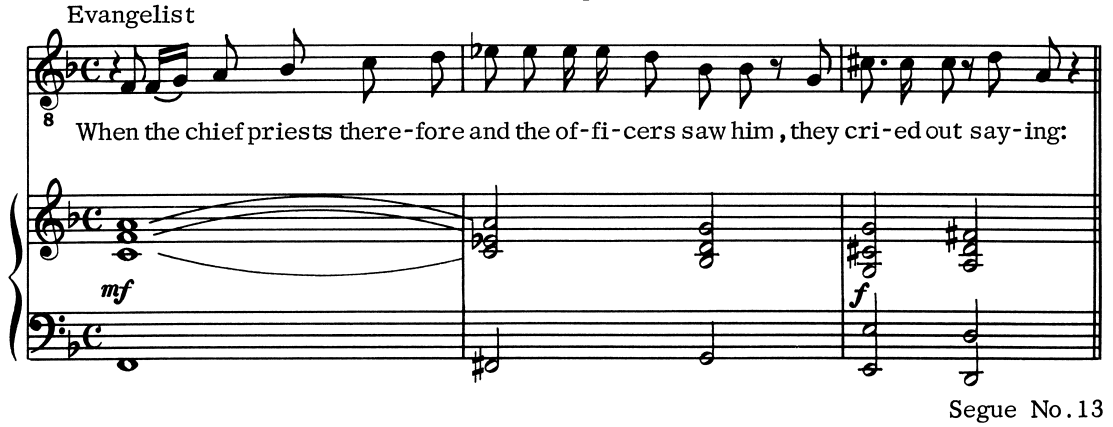


Segue No.11

No.11 ARIOSO: "Lo, behold the man"

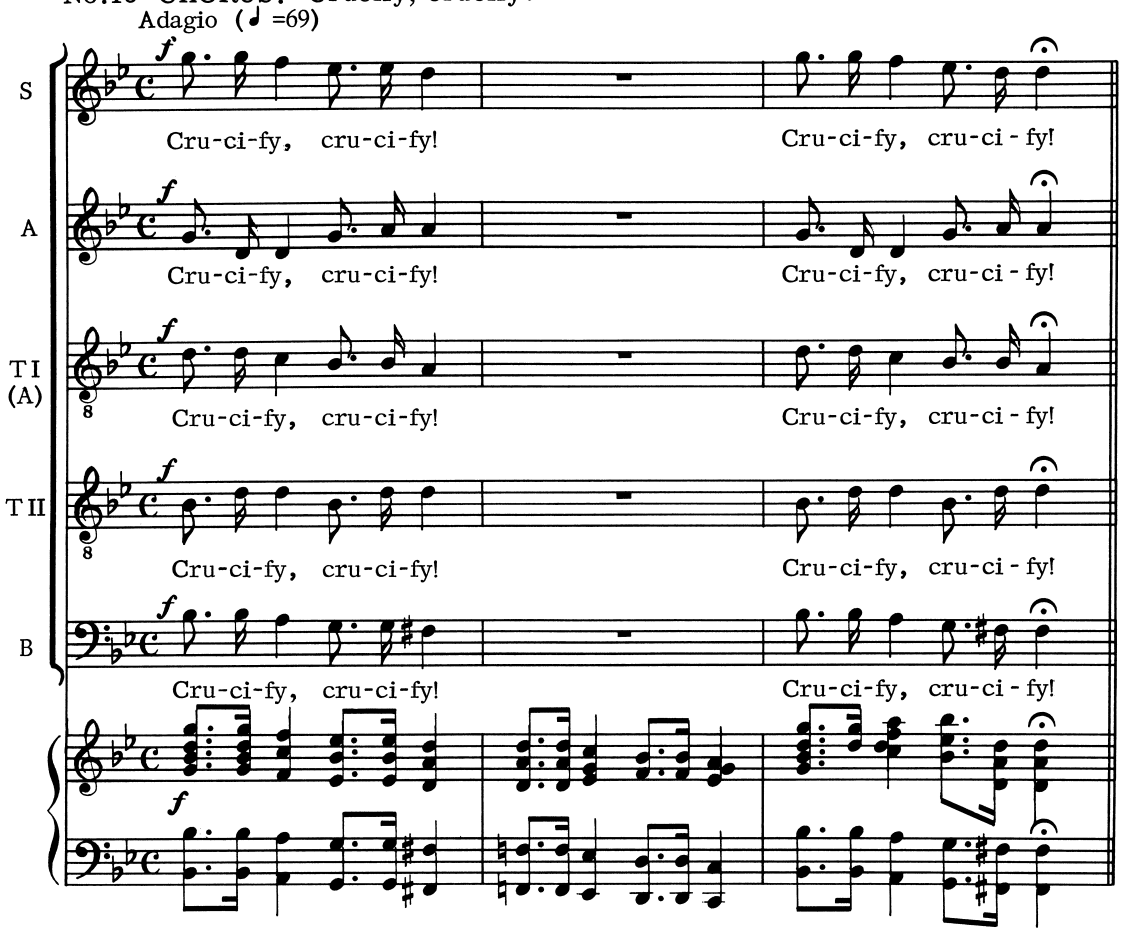


No. 12 RECITATIVE: "When the chief priests "

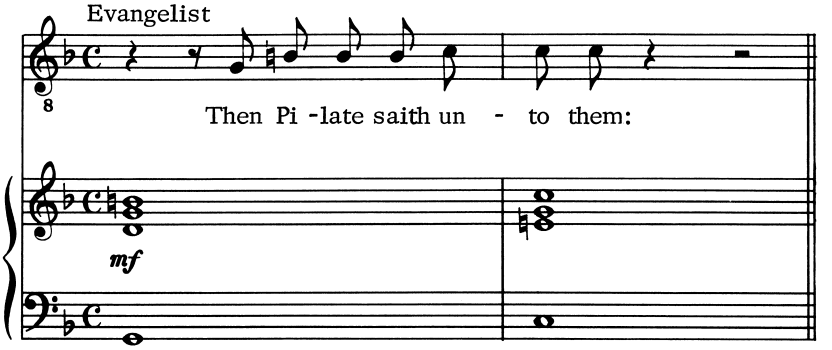


Segue No. 13

No.13 CHORUS: "Crucify, crucify!"

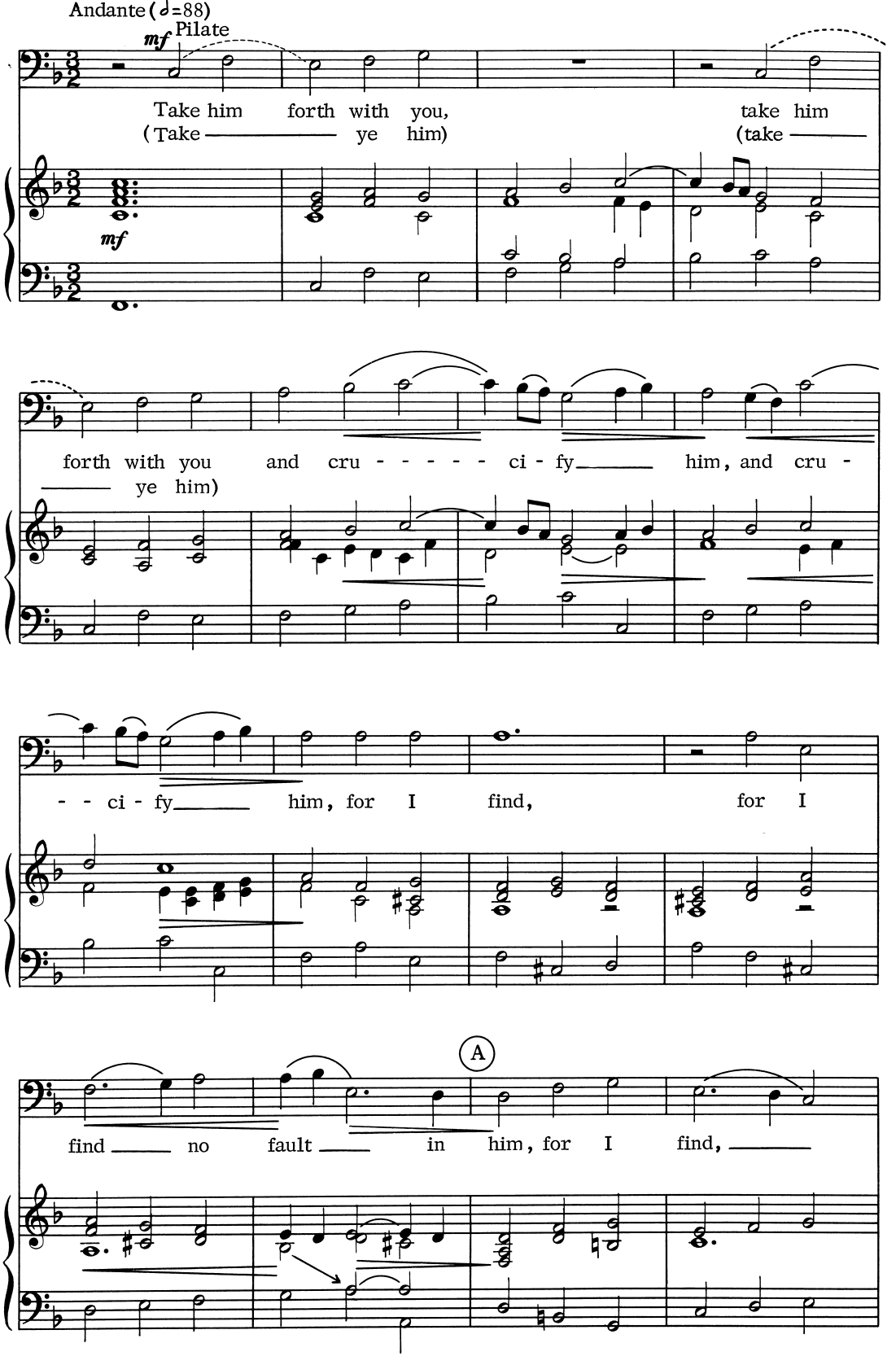


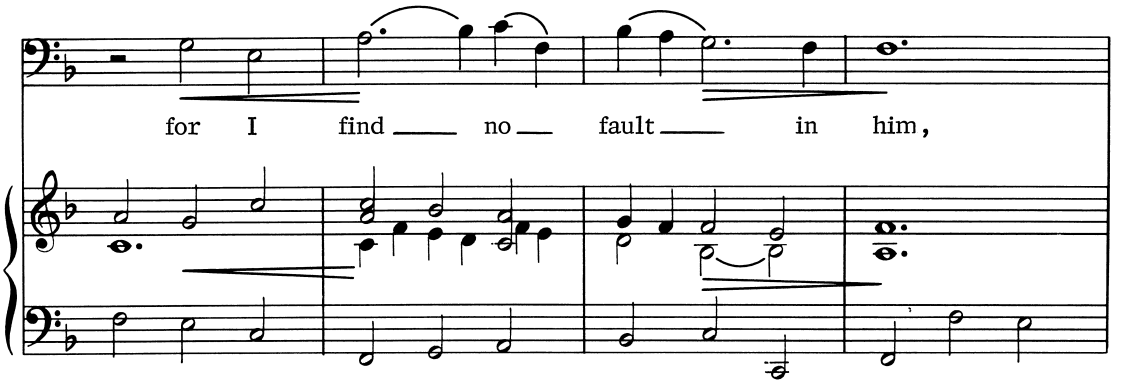
No.14 RECITATIVE: "Then Pilate saith unto them "

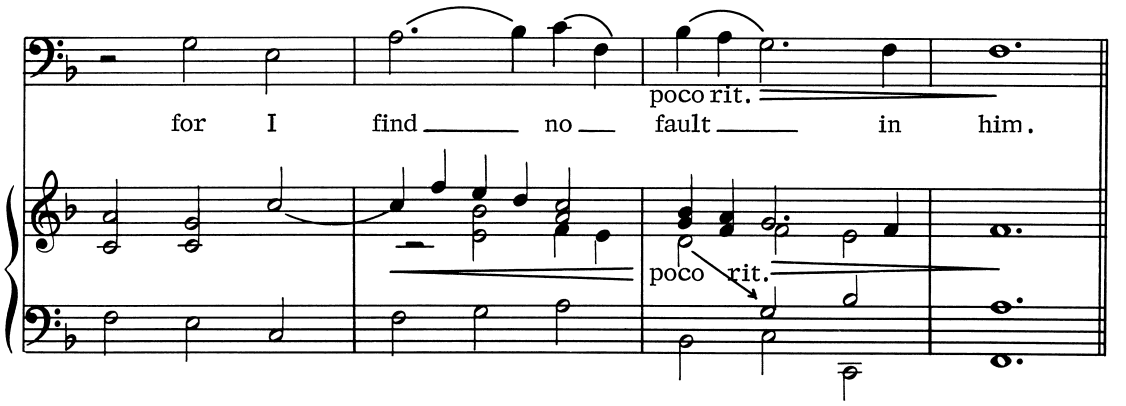


Segue No.15

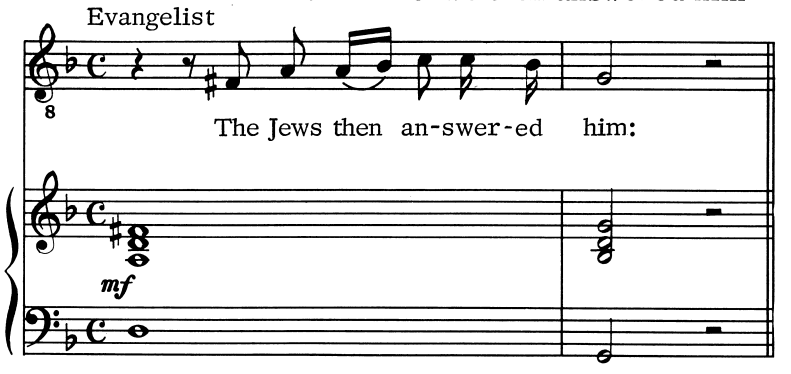
No.15 ARIOSO: "Take him forth with you"







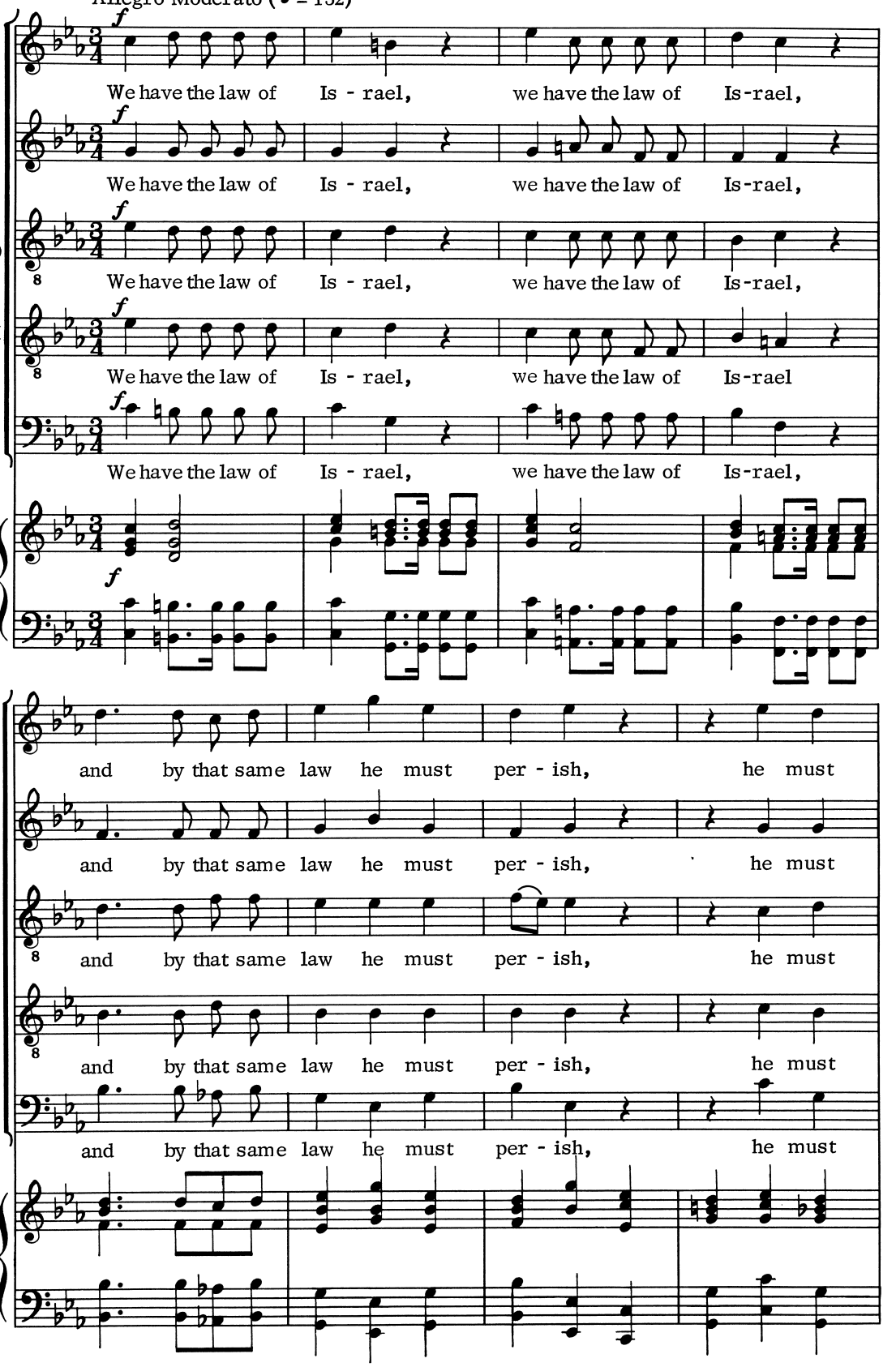
No.16 RECITATIVE: "The Jews then answered him"

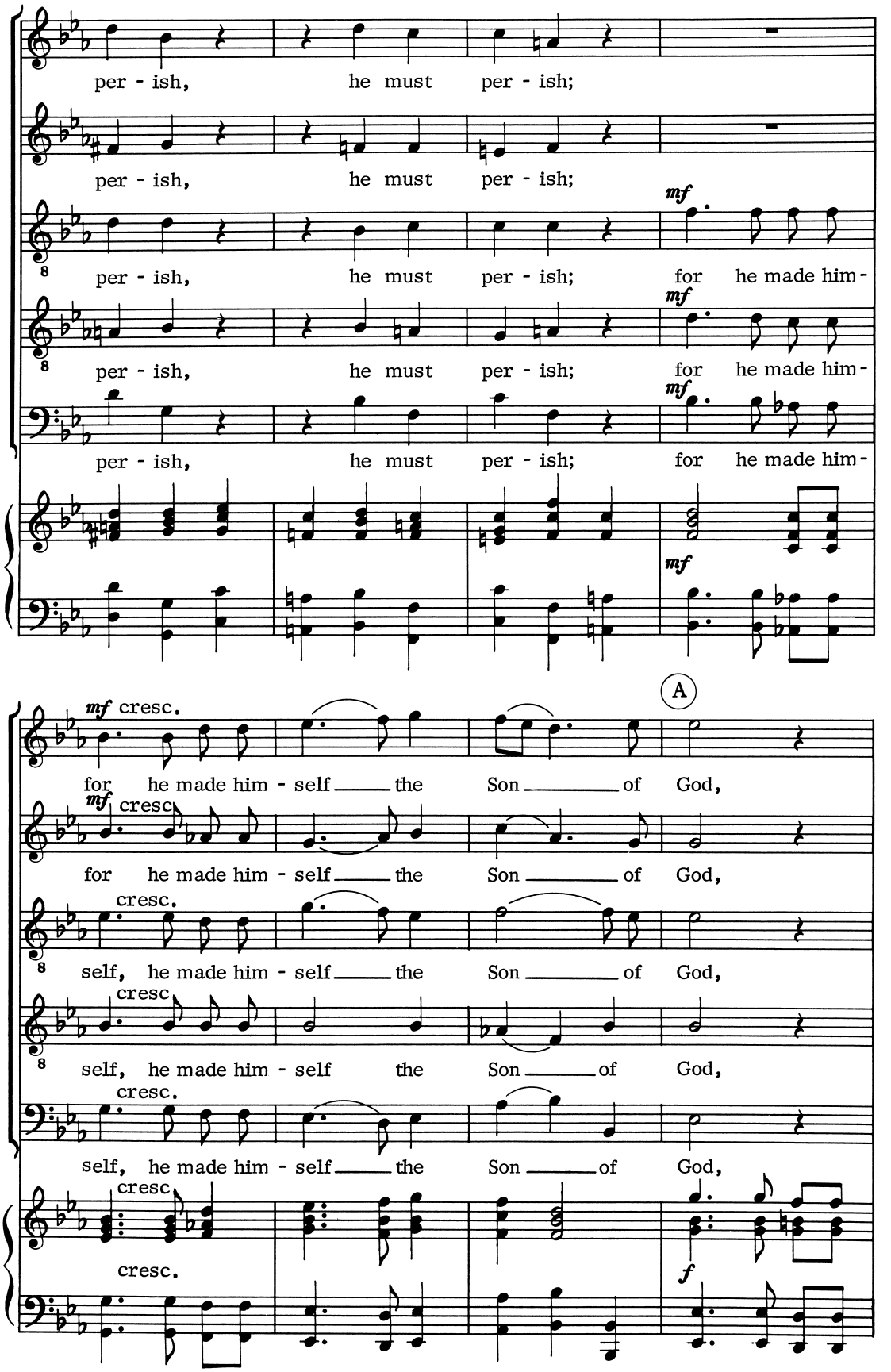


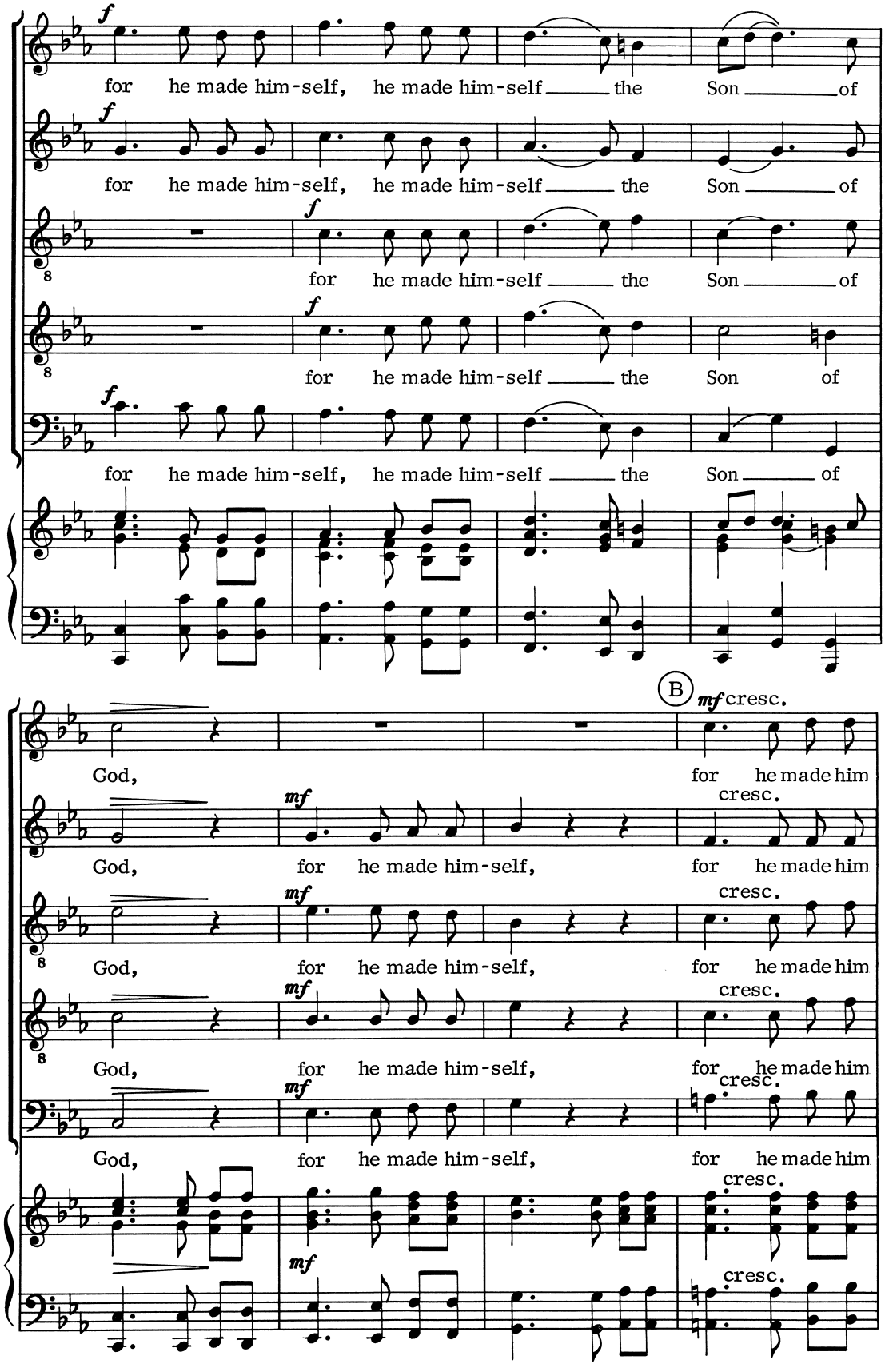
Segue No.17

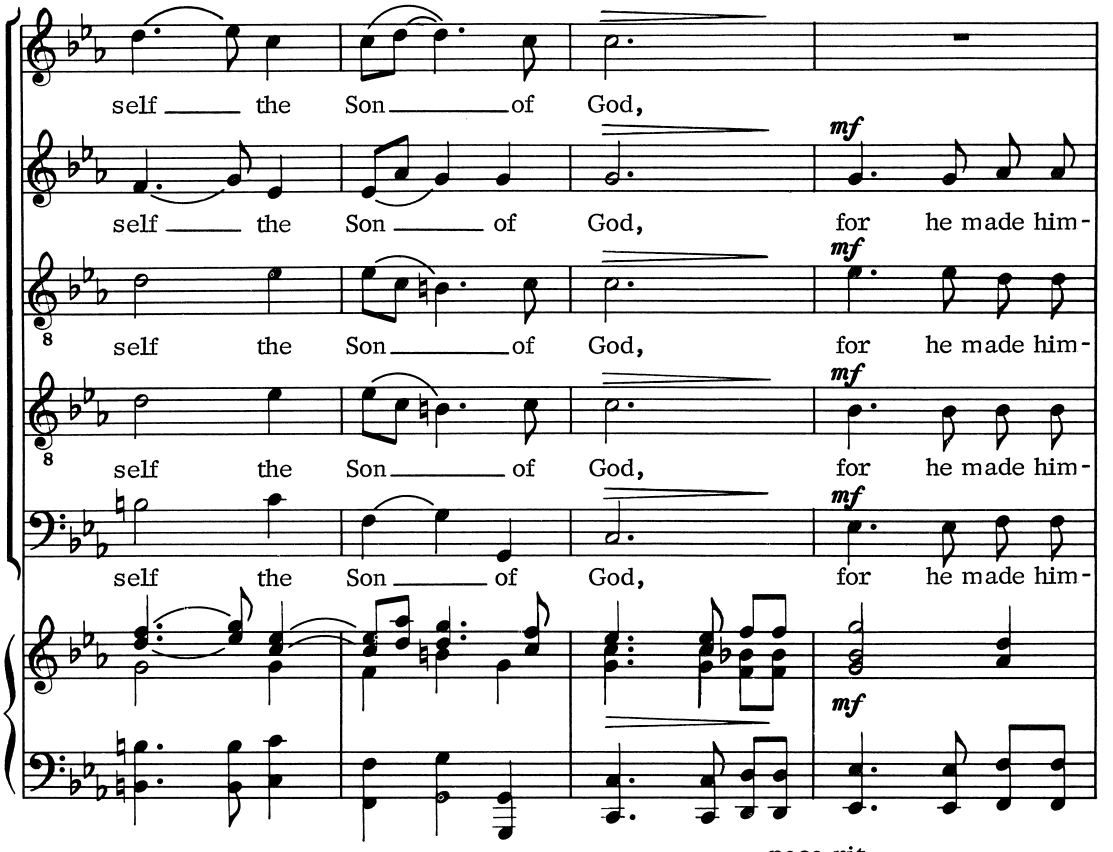
No.17 CHORUS: "We have the law of Israel "

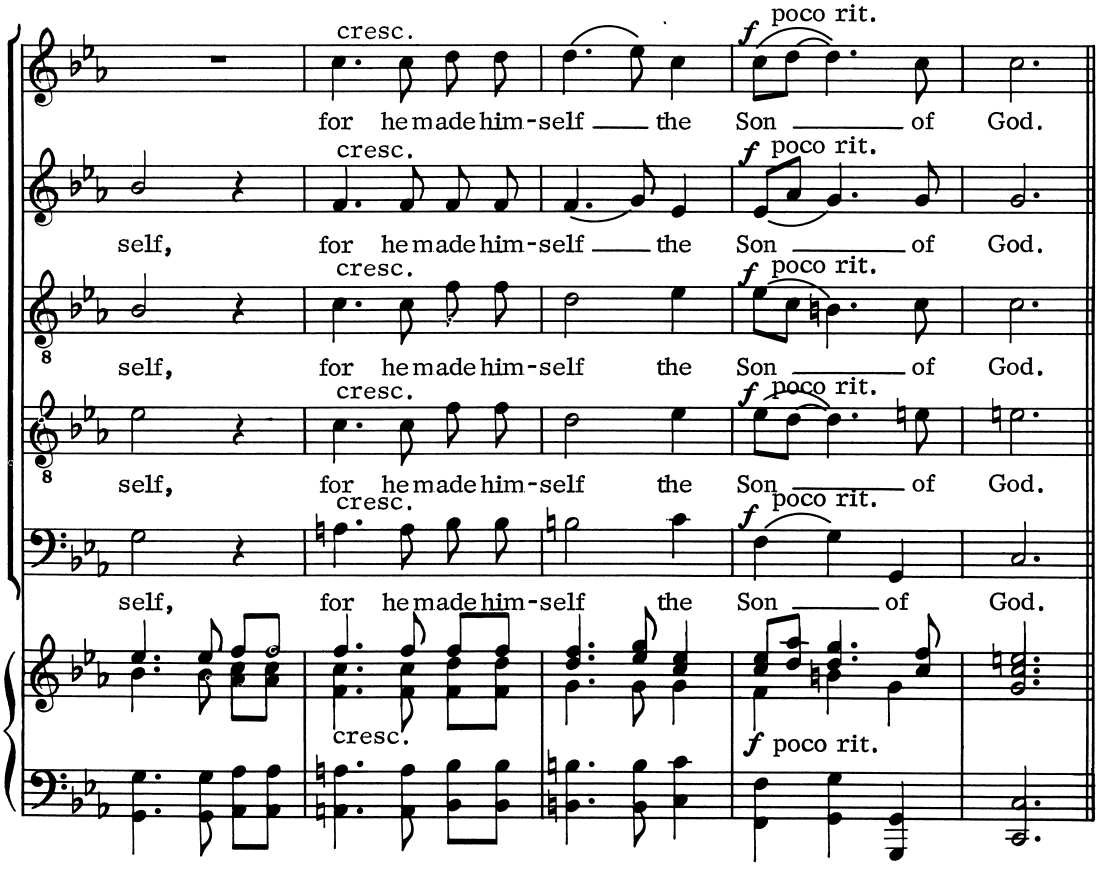
Allegro Moderato (♩ = 132)



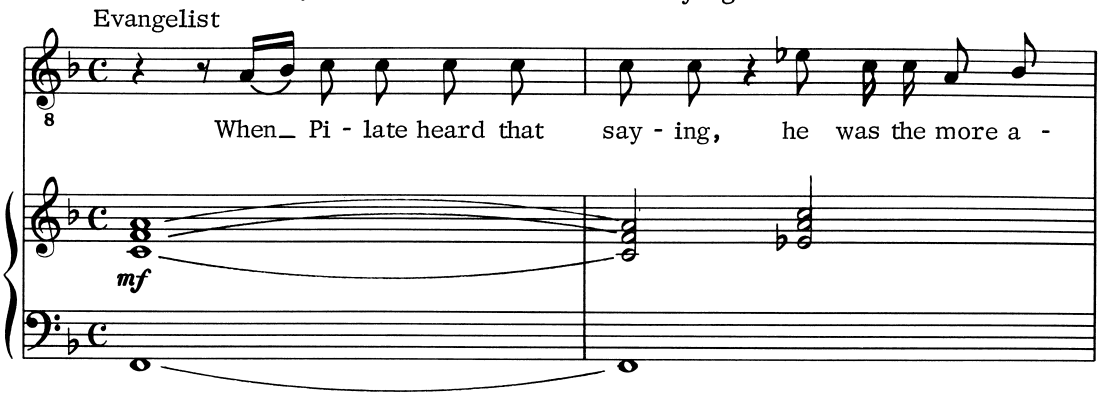

per - ish, he must per - ish;
per - ish, he must per - ish;
per - ish, he must per - ish; for he made him-
per - ish, he must per - ish; for he made him-
per - ish, he must per - ish; for he made him-
mf
mf
mf
mf cresc.
for he made him - self the Son of God,
mf cresc.
for he made him - self the Son of God,
cresc.
self, he made him - self the Son of God,
cresc.
self, he made him - self the Son of God,
cresc.
self, he made him - self the Son of God,
A
cresc.
cresc.
f

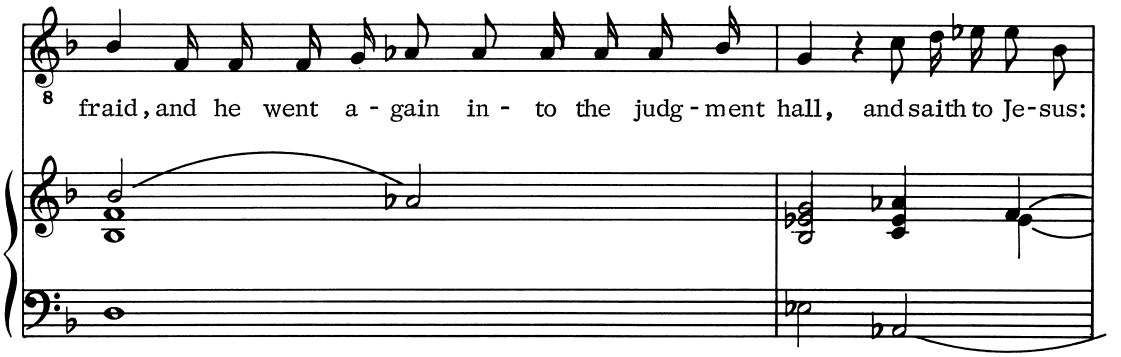

f
for he made him-self, he made him-self the Son of
for he made him-self, he made him-self the Son of
for he made him-self the Son of
for he made him-self the Son of
for he made him-self, he made him-self the Son of
B
mf cresc.
God, for he made him
mf
God, for he made him-self, for he made him
cresc.
God, for he made him-self, for he made him
God, for he made him-self, for he made him
God, for he made him-self, for he made him


self the Son of God,
self the Son of God, for he made him-
self the Son of God, for he made him-
self the Son of God, for he made him-
self the Son of God, for he made him-
mf

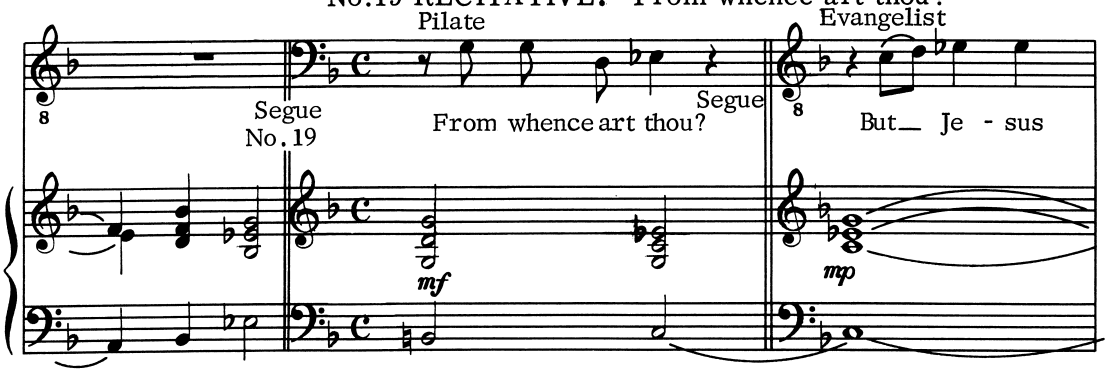

cresc.
f poco rit.
for he made him-self the Son of God.
self, for he made him-self the Son of God.
self, for he made him-self the Son of God.
self, for he made him-self the Son of God.
self, for he made him-self the Son of God.

No.18 RECITATIVE: "When Pilate heard that saying"

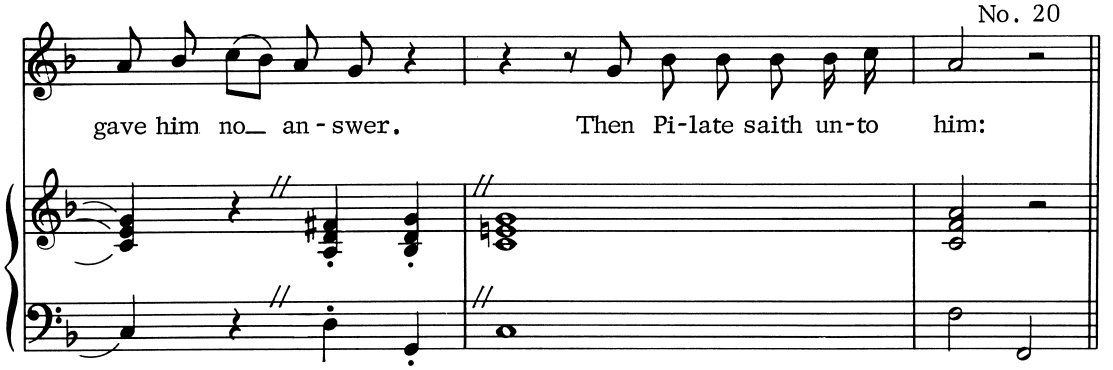




No.19 RECITATIVE: "From whence art thou?"



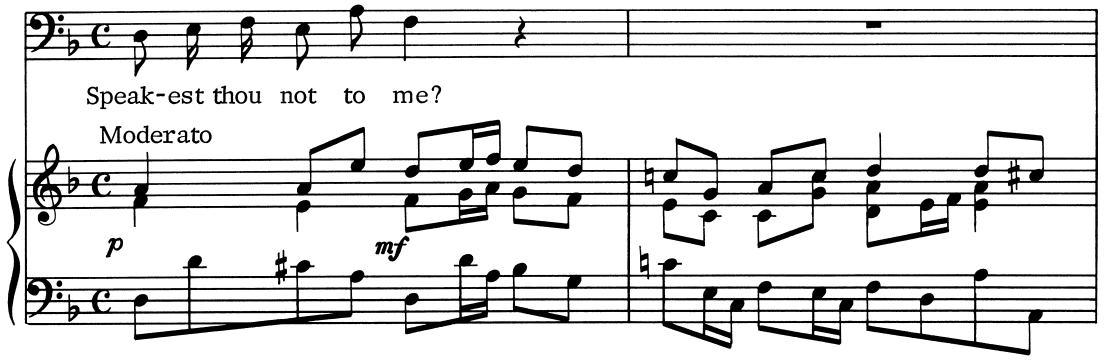
Segue
No. 20

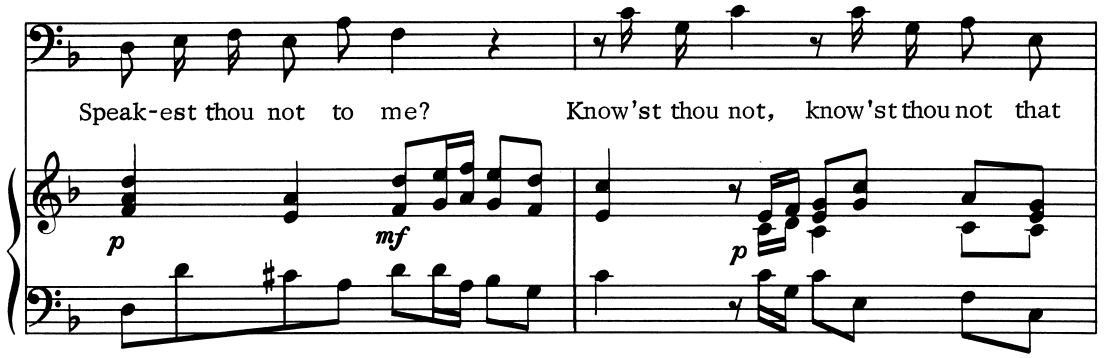


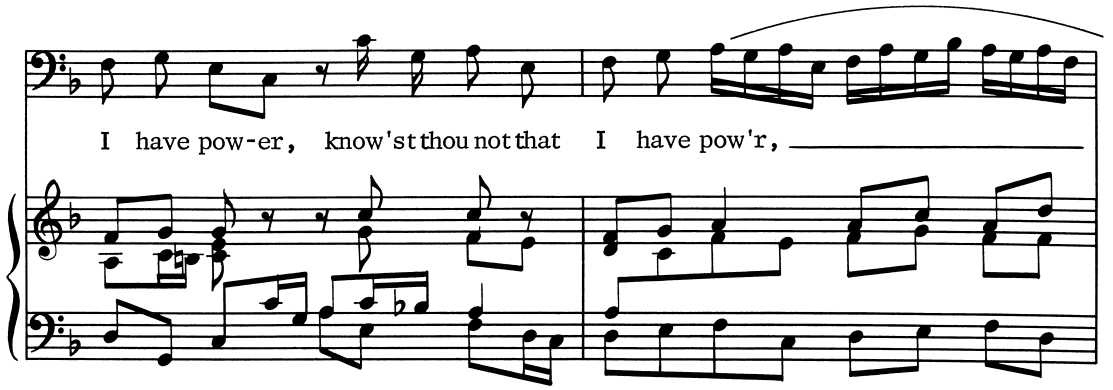
No. 20 ARIOSO: "Speakest thou not to me?"

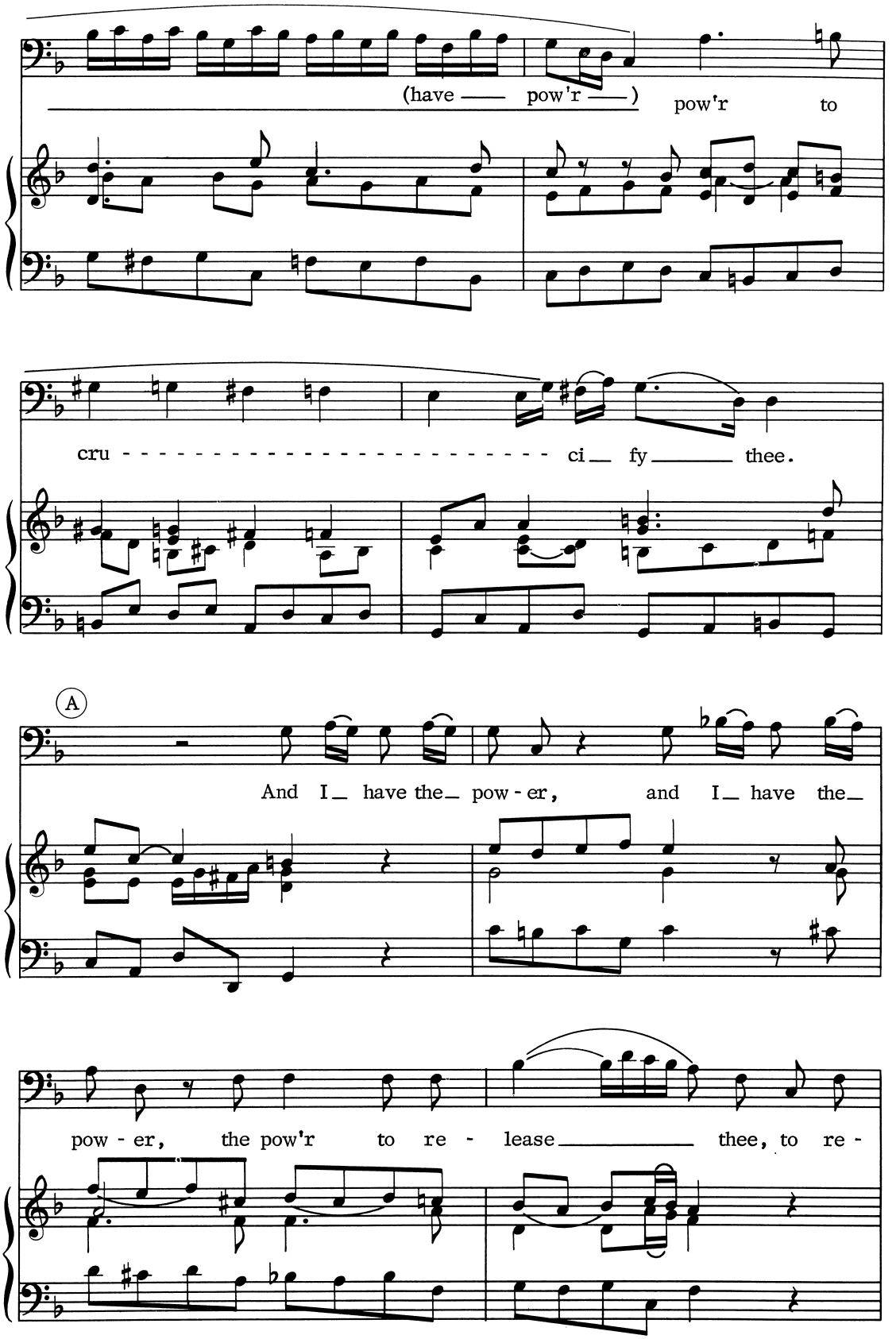
Moderato

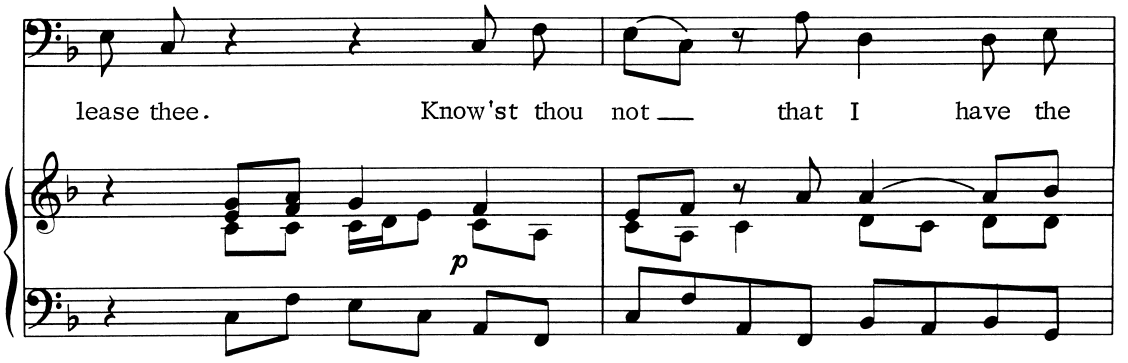
Pilate

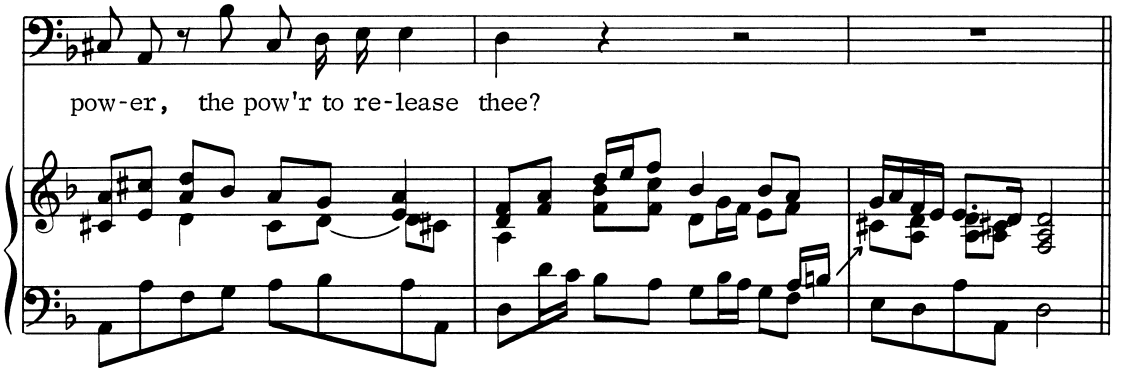




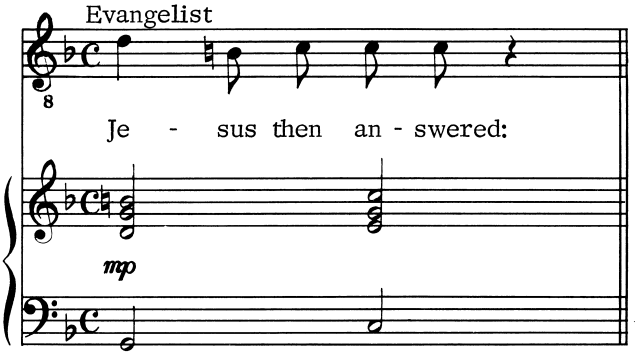



(have —— pow'r ——) pow'r to
cru - ci — fy —— thee.
A
And I — have the — pow - er, and I — have the —
pow - er, the pow'r to re - lease —— thee, to re -





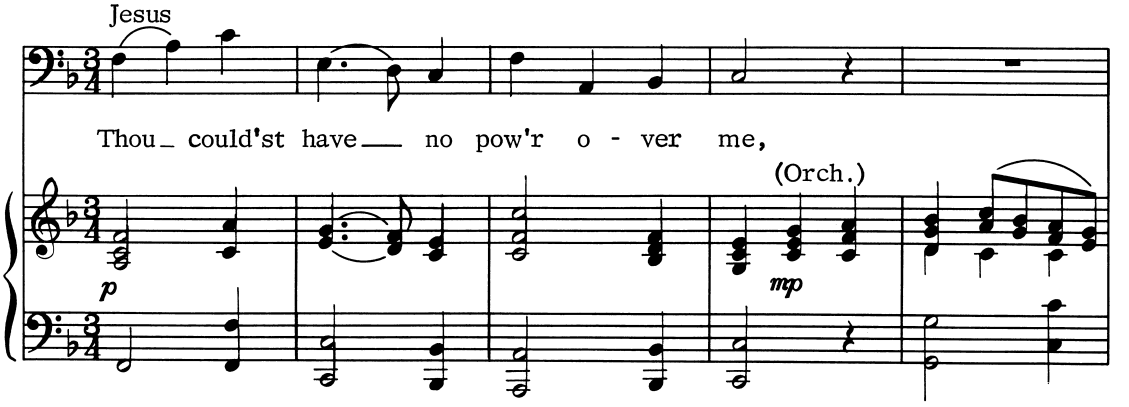
No.21 RECITATIVE: "Jesus then answered"

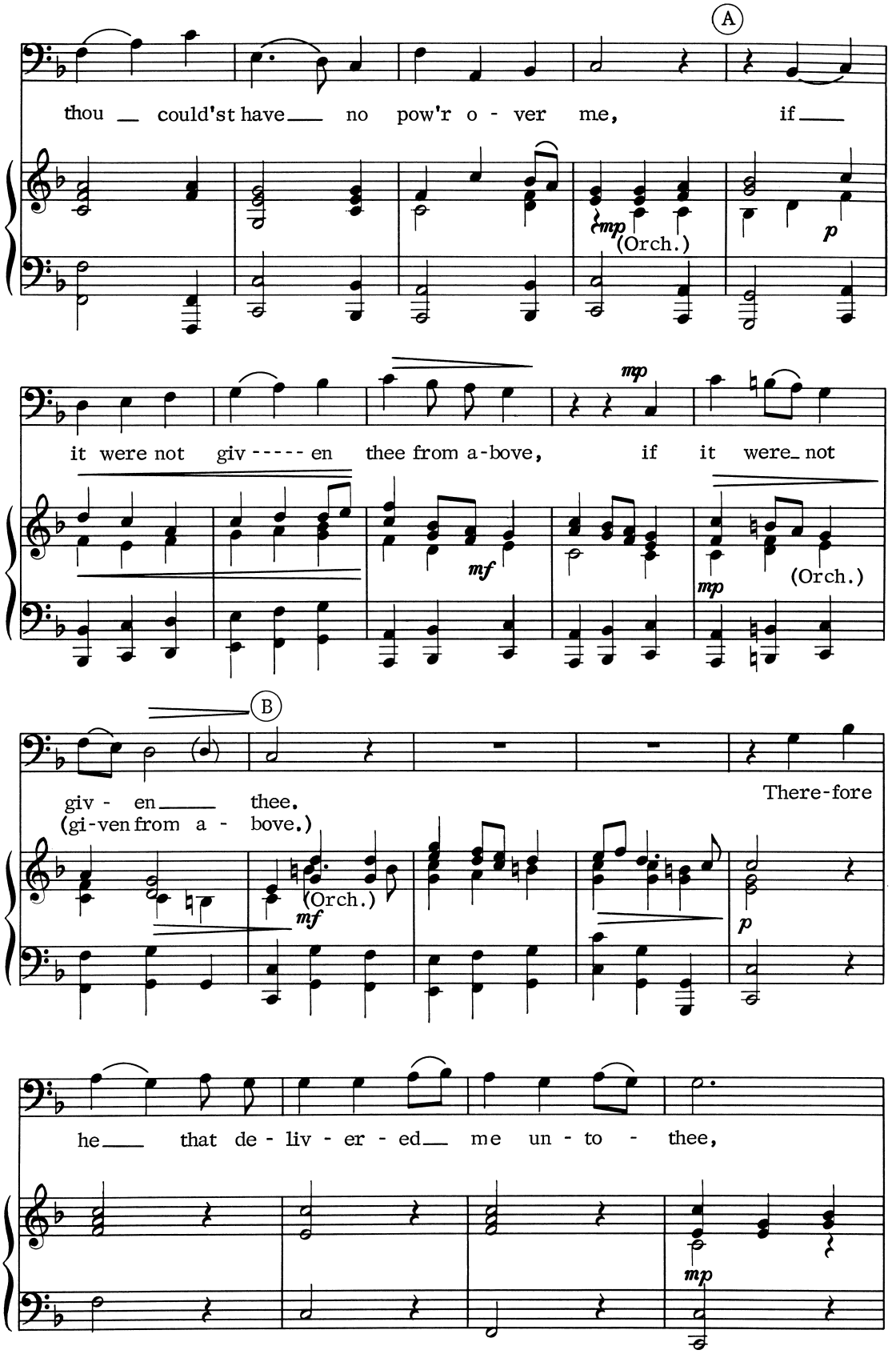


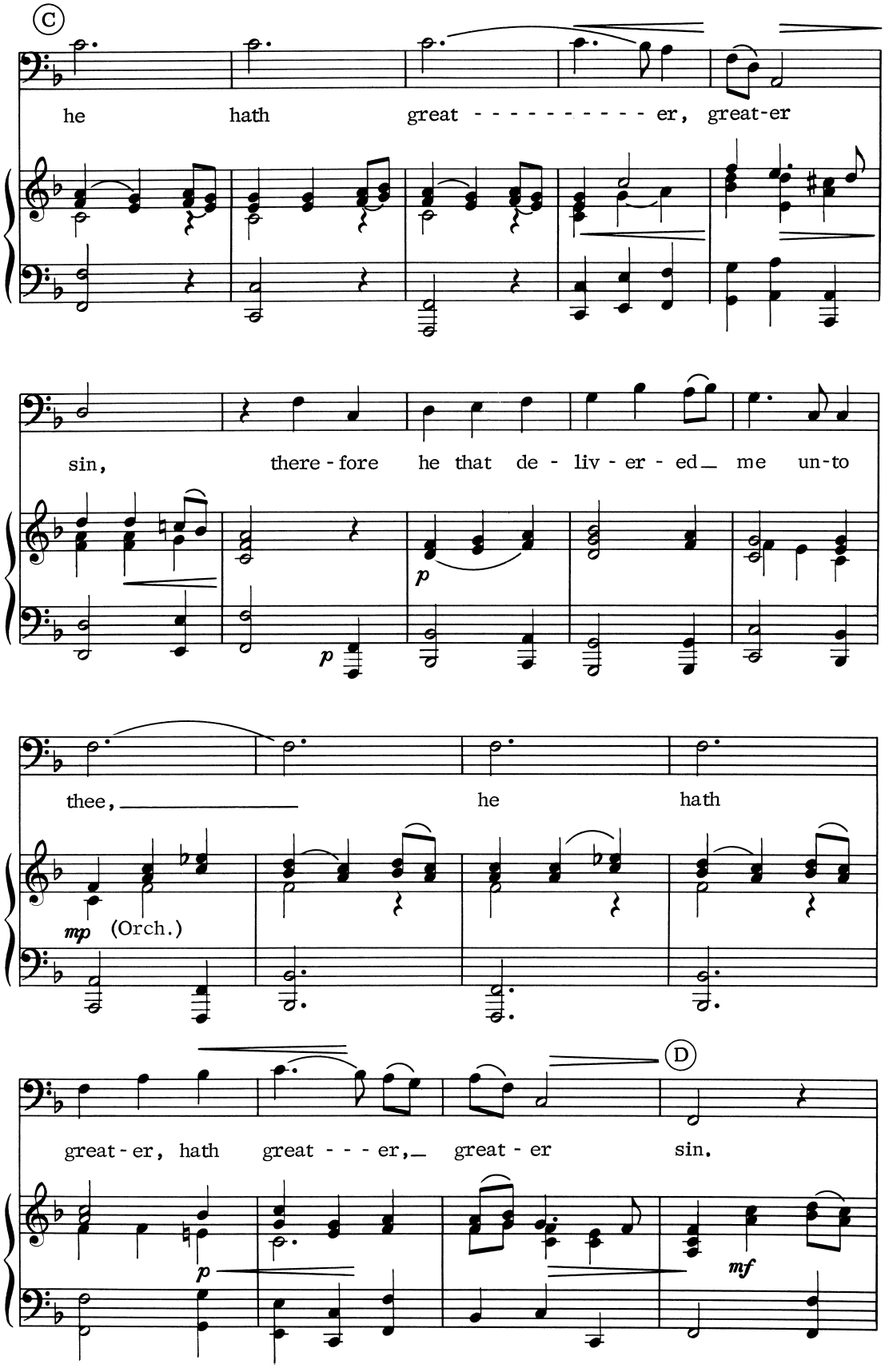
Segue No.22

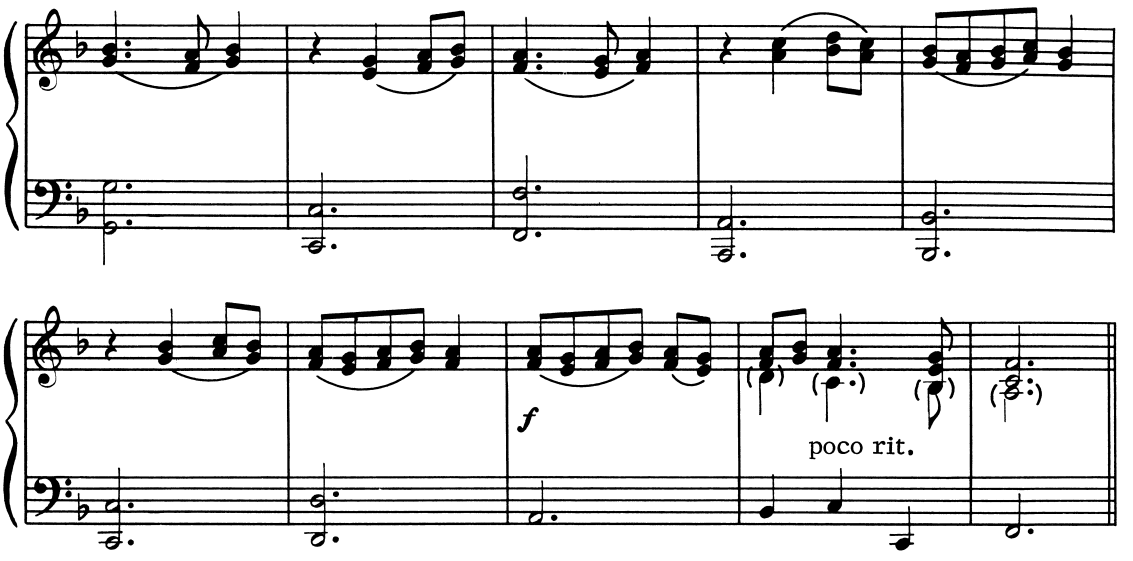
No. 22 ARIA: "Thou could'st have no pow'r over me "

Moderato assai

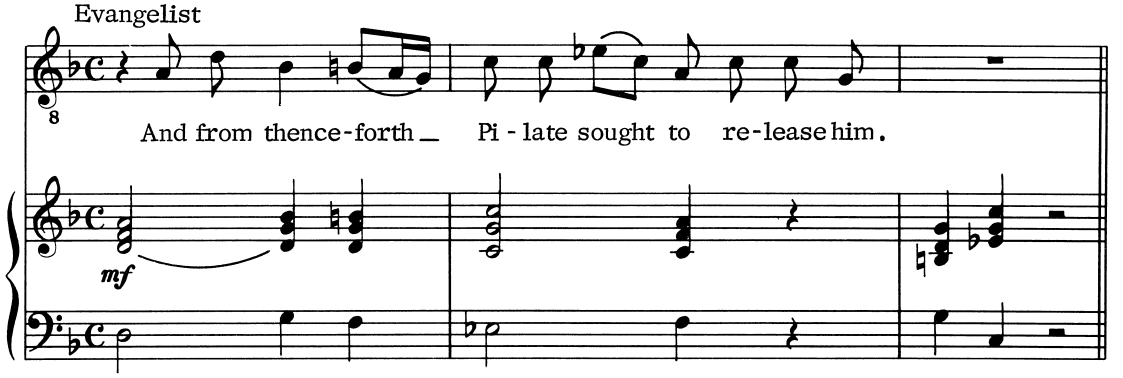



A
thou could'st have no pow'r o - ver me, if
mp
(Orch.)
p
it were not giv - - - - - en thee from a - bove, if it were not
mp
mf
mp
(Orch.)
B
giv - en thee.
(gi-ven from a - bove.)
There-fore
(Orch.)
mf
p
he that de - liv - er - ed me un - to - thee,
mp

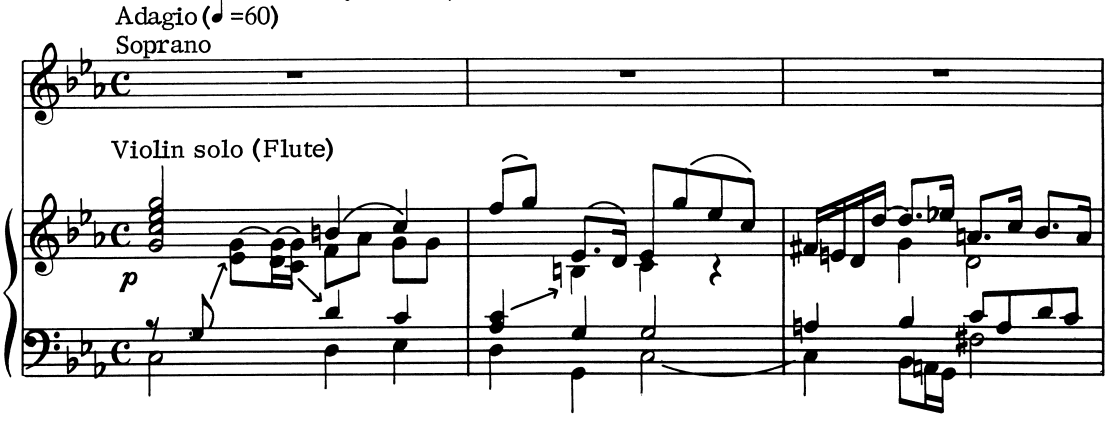

C
he hath great - - - - - - - - - - er, great-er
sin, there - fore he that de - liv - er - ed_ me un-to
p
p
thee, he hath
mp (Orch.)
great - er, hath great - - - er,_ great - er sin.
D
p
mf

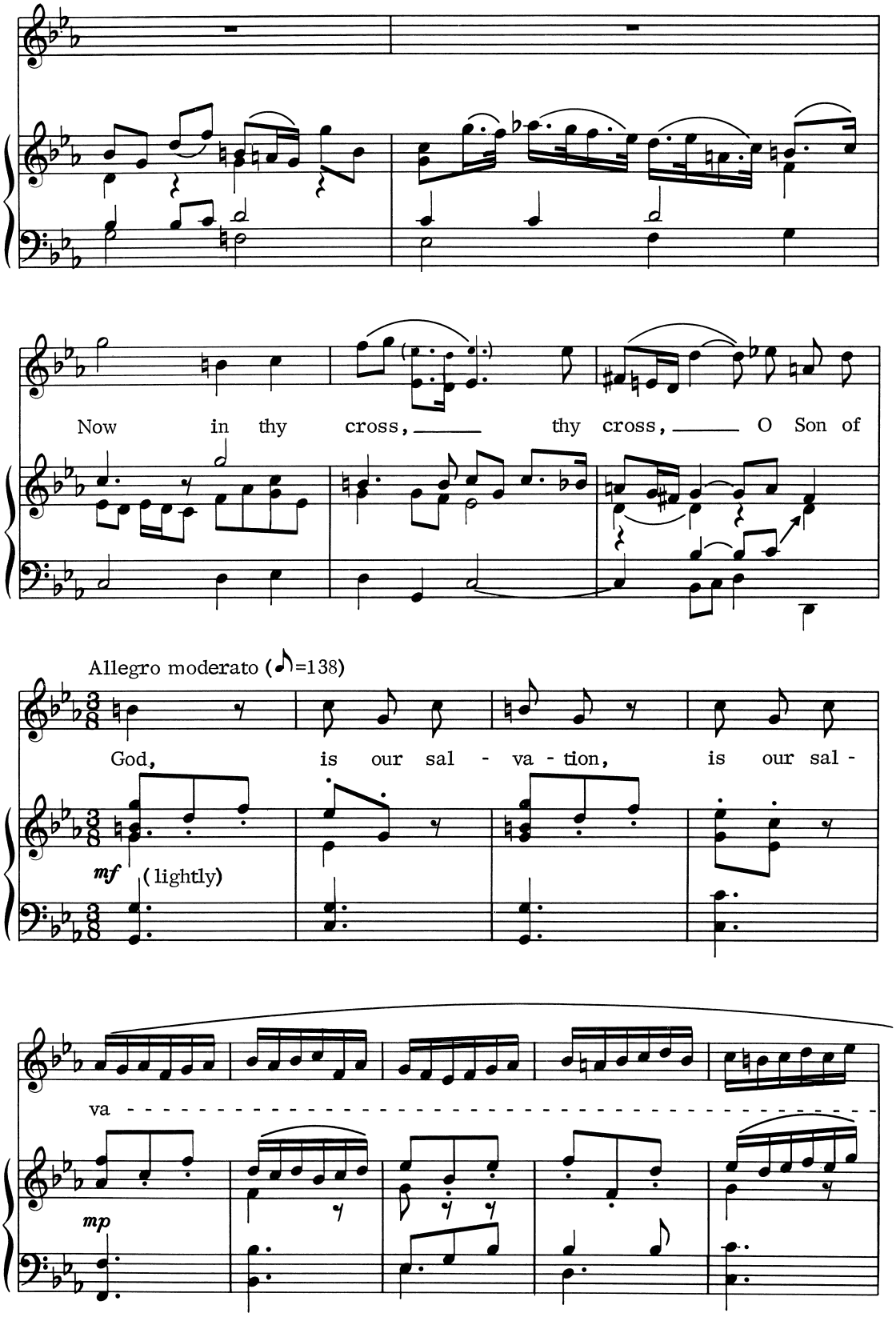


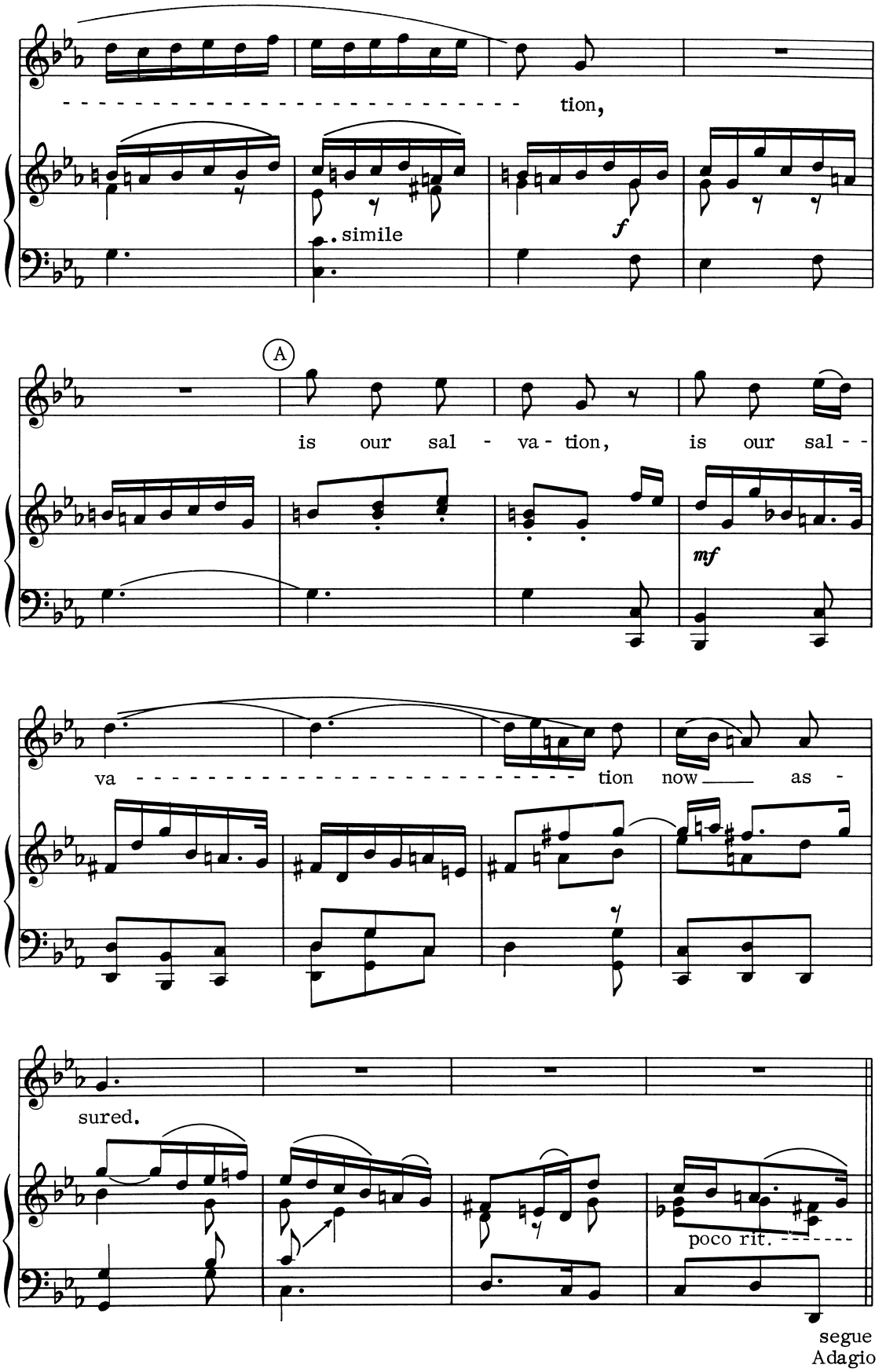
No.23 RECITATIVE: "And from thenceforth Pilate sought"



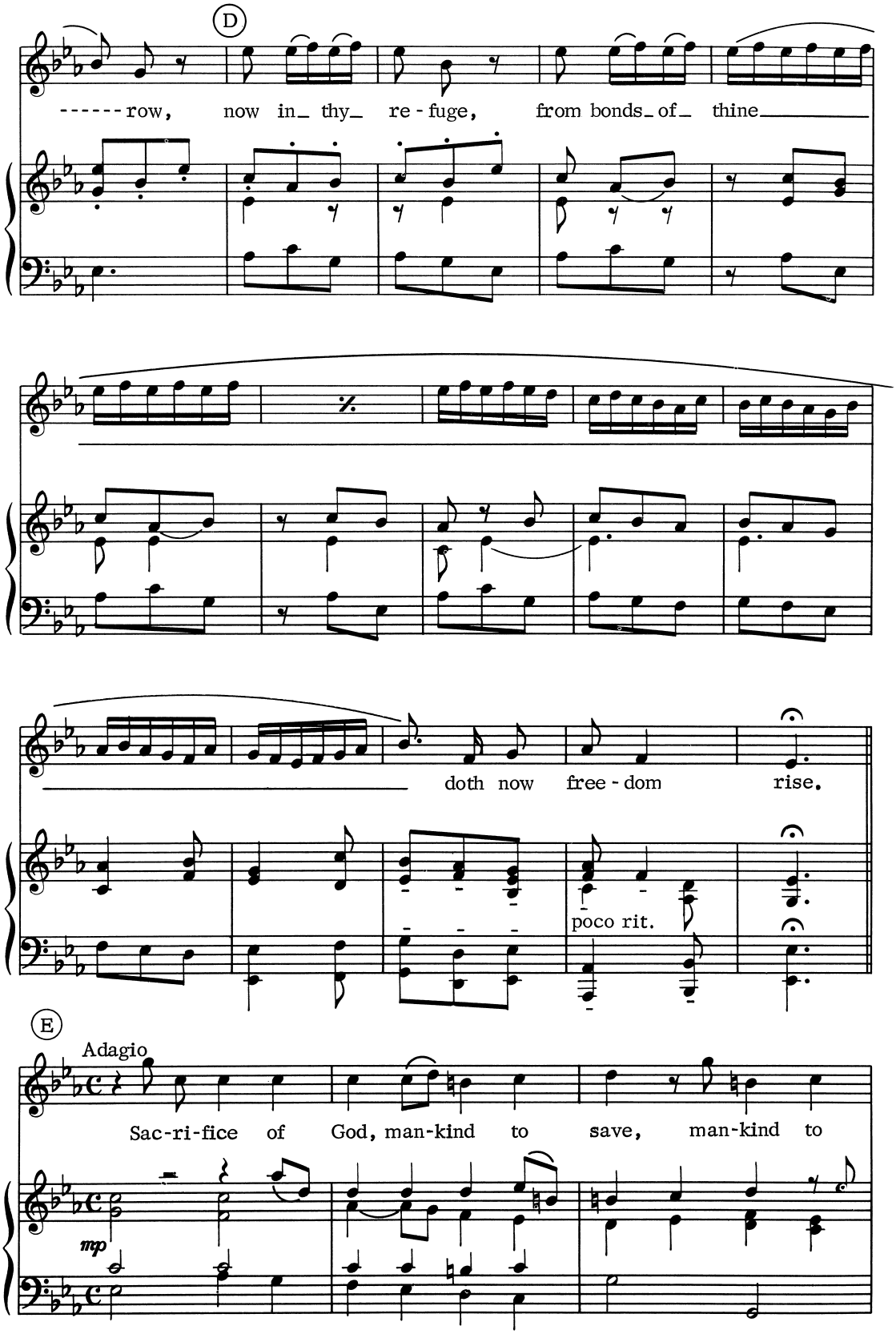
No.24 ARIA: "Now in thy cross, O Son of God "

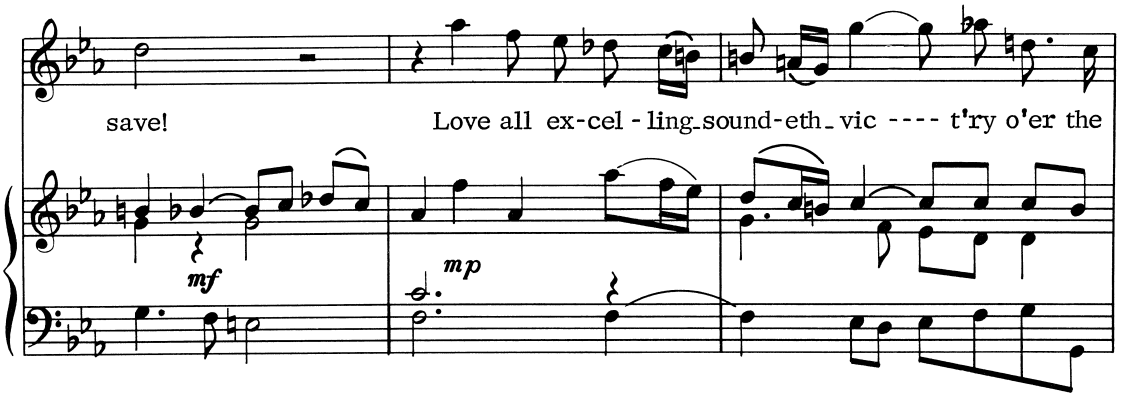


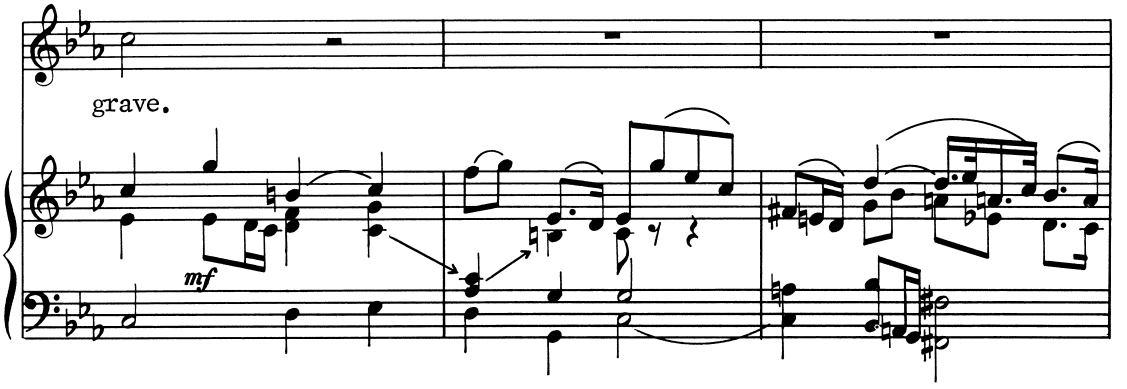

Now in thy cross, thy cross, O Son of
Allegro moderato (♪=138)
God, is our sal - va - tion, is our sal -
mf
(lightly)
va
mp

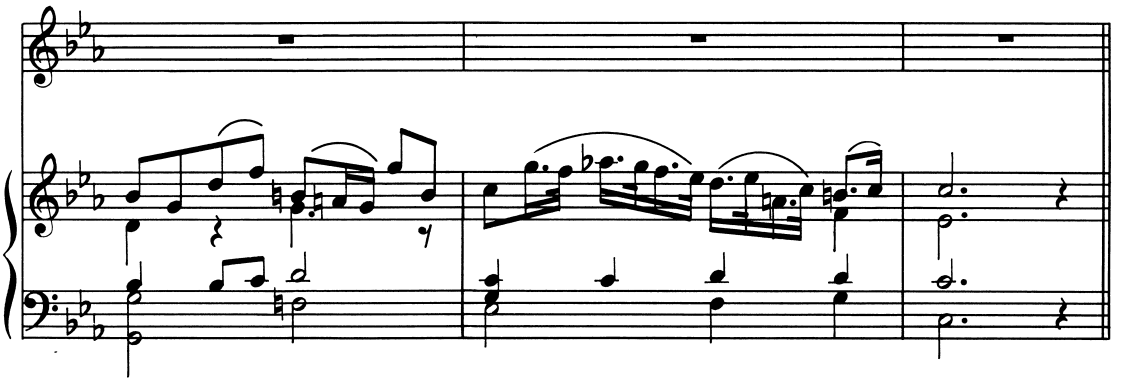

tion,
simile
f
A
is our sal - va - tion, is our sal - -
mf
va - tion now as -
sured.
poco rit.
segue
Adagio

B
Adagio
Thy pri - - - - - - - - son, thy pri - - - - -
- son _ is _ the _ throne _ of _ grace.
mp
mf
mp
C
Allegro moderato
Now in _ thy _ re - fuge in bit - - - - ter _
sor -
mf
simile

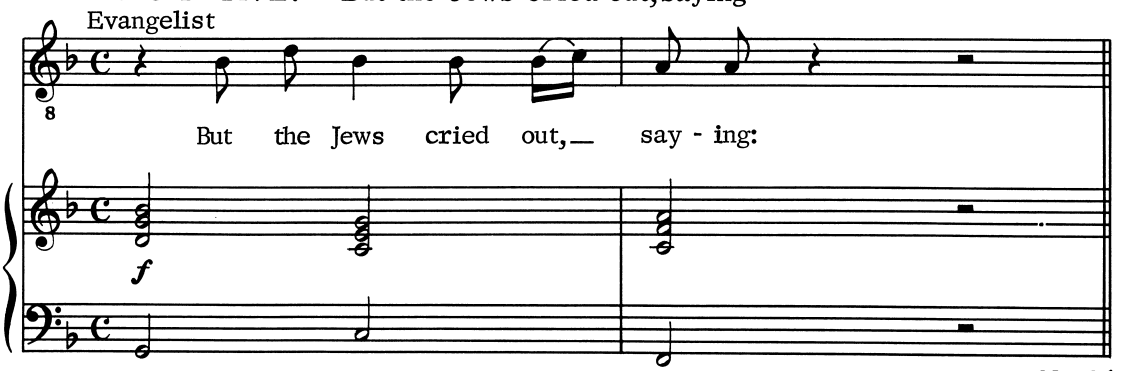

D
------row, now in_ thy_ re - fuge, from bonds_ of_ thine_____
doth now free - dom rise.
poco rit.
E
Adagio
Sac-ri-fice of God, man-kind to save, man-kind to
mp



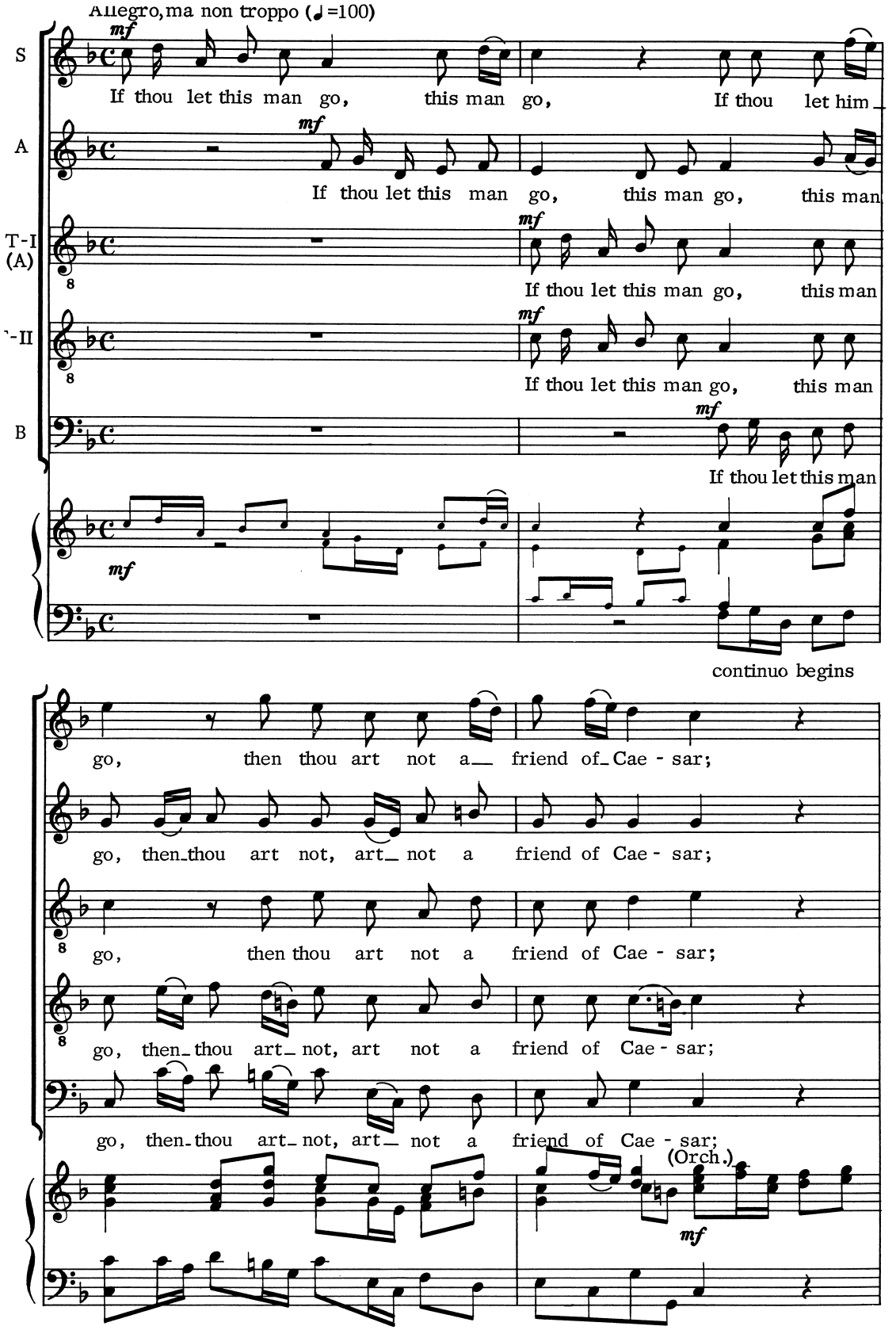


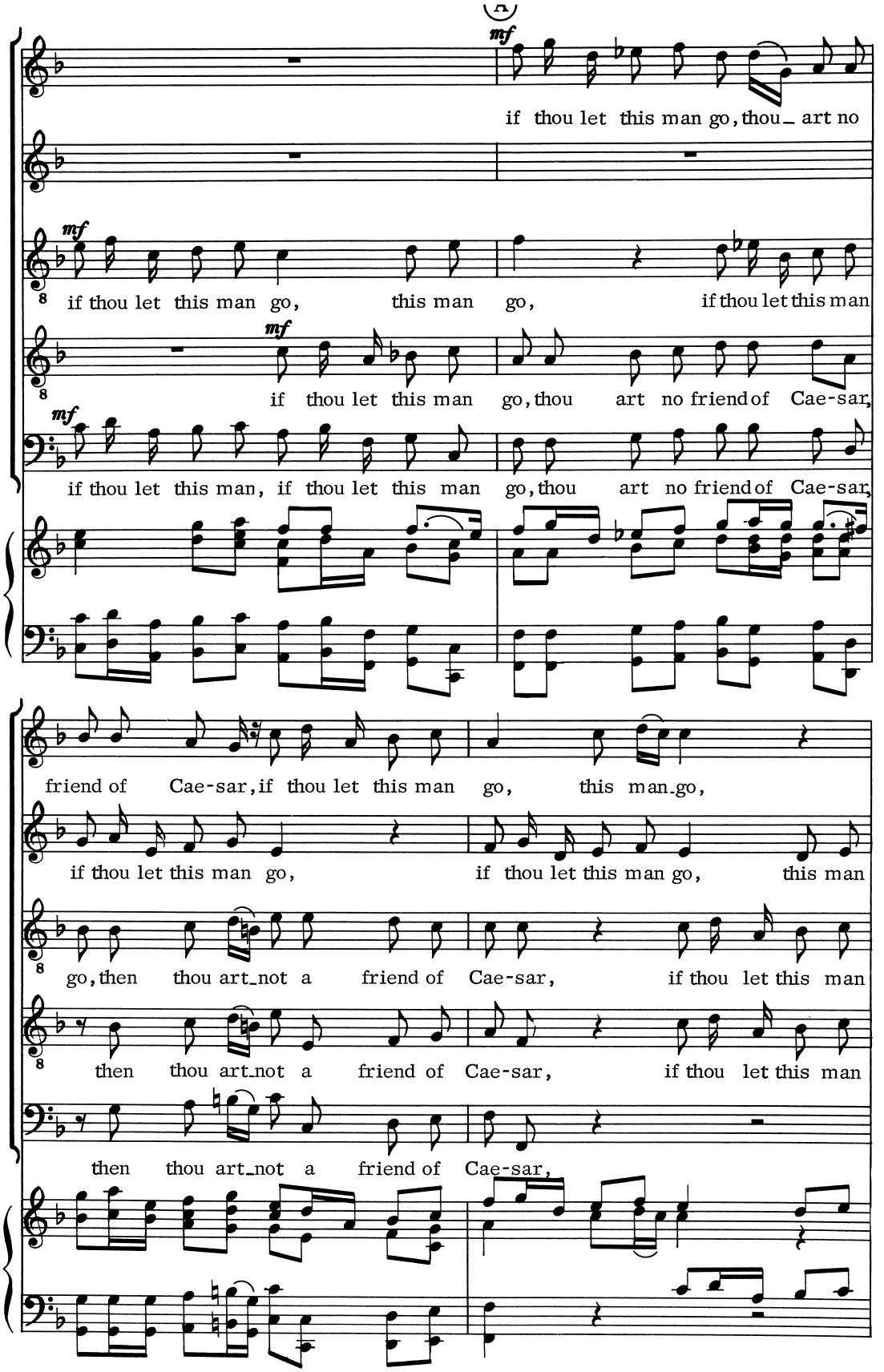


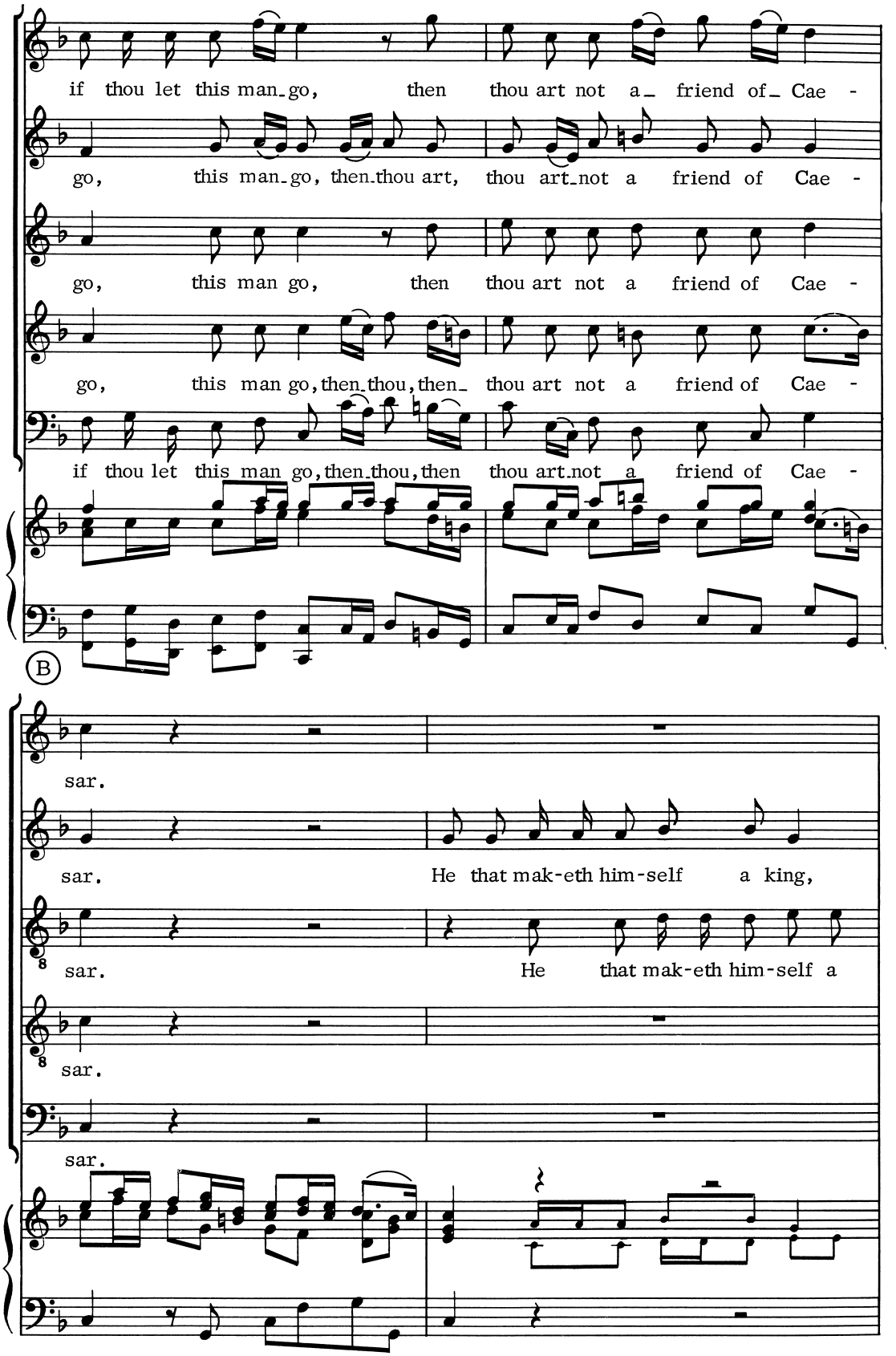
No.25 RECITATIVE: "But the Jews cried out, saying "

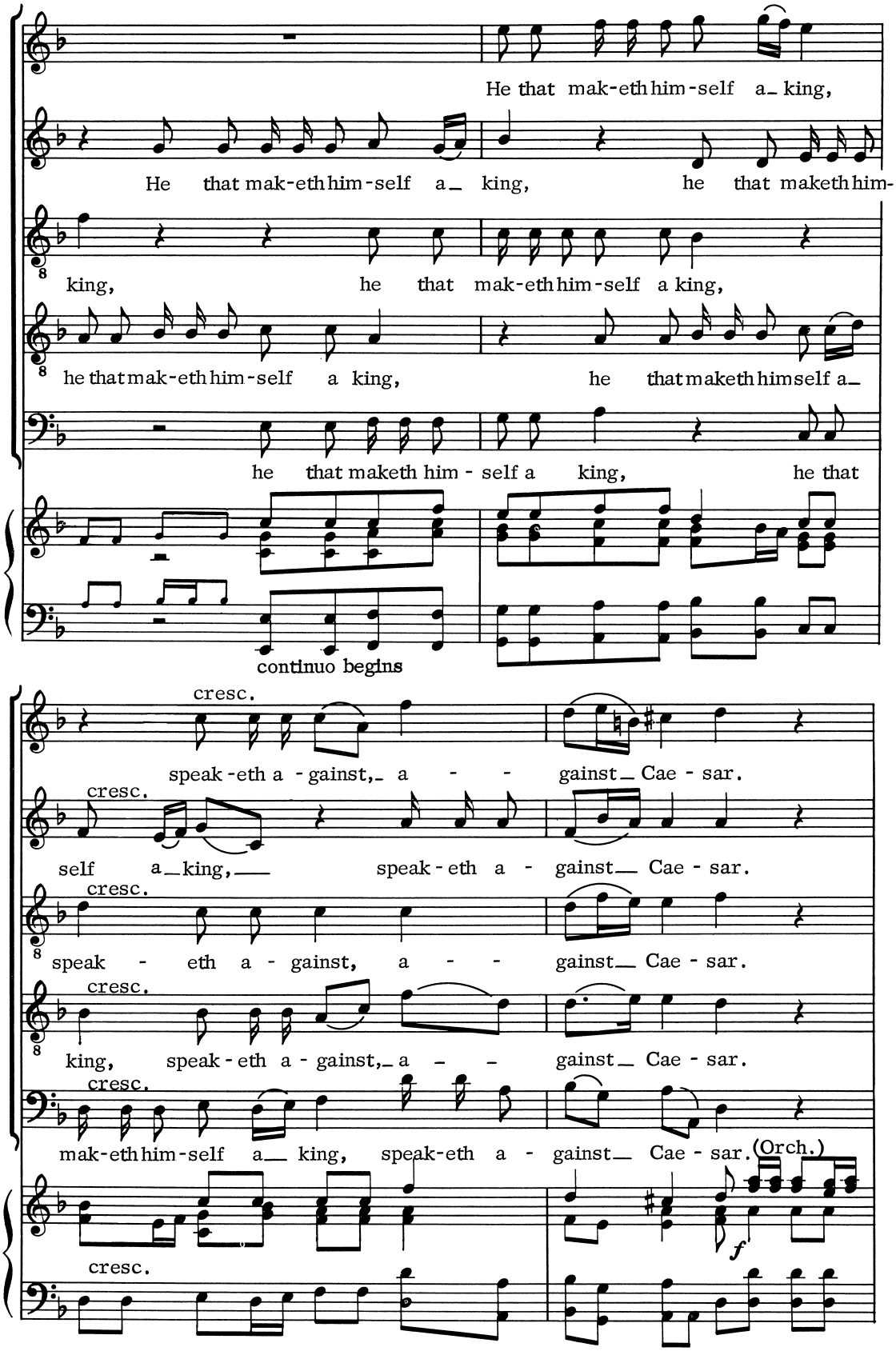


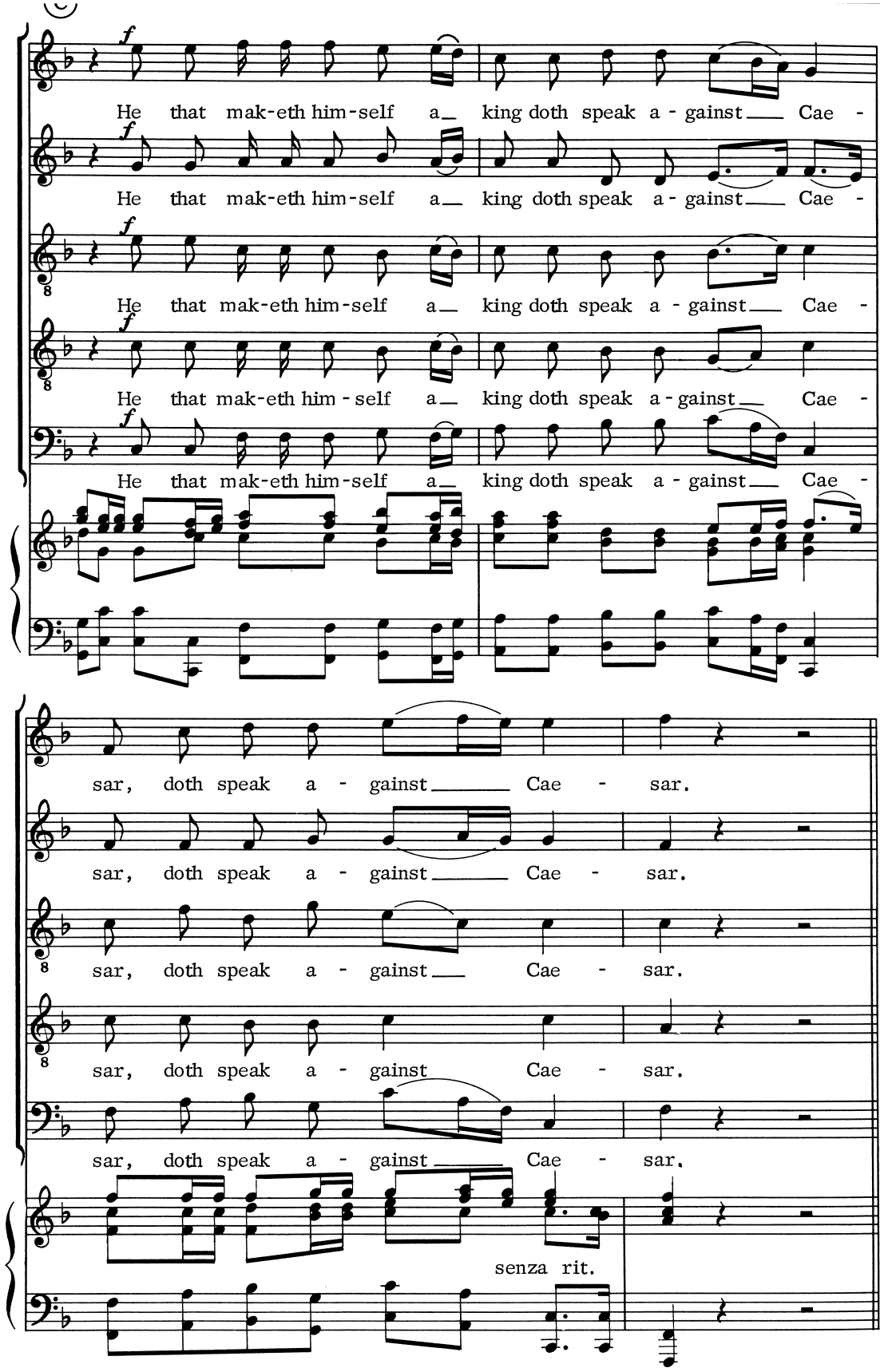
segue No. 26


Allegro, ma non troppo (♩=100)
S
A
T-I (A)
T-II
B
mf
If thou let this man go, this man go, If thou let him
If thou let this man go, this man go, this man
If thou let this man go, this man
If thou let this man go, this man
If thou let this man
continuo begins
go, then thou art not a friend of Cae - sar;
go, then thou art not, art not a friend of Cae - sar;
go, then thou art not a friend of Cae - sar;
go, then thou art not, art not a friend of Cae - sar;
go, then thou art not, art not a friend of Cae - sar;
(Orch.)

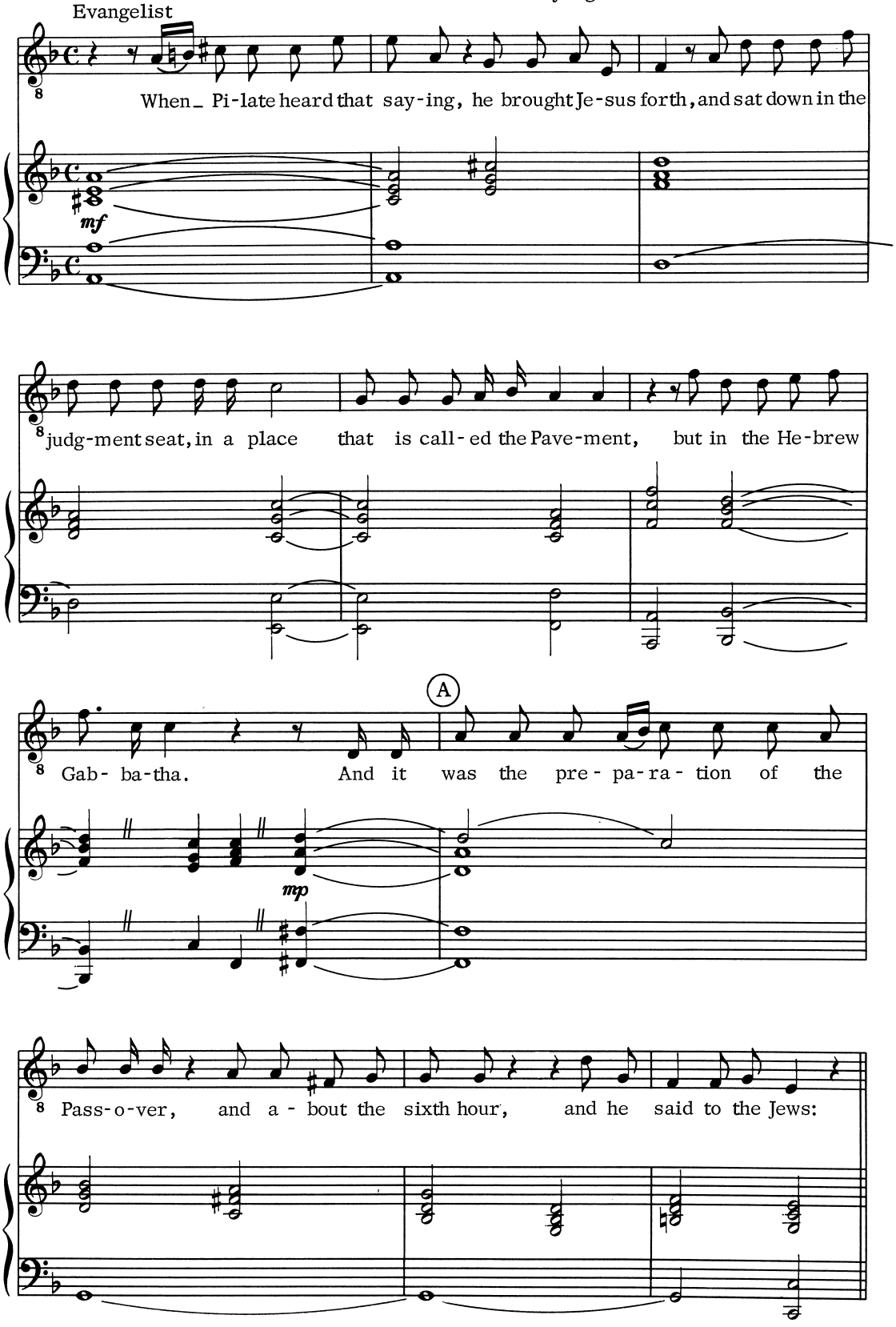

mf
if thou let this man go, thou_ art no
mf
if thou let this man go, this man go, if thou let this man
mf
if thou let this man go, thou art no friend of Cae-sar,
mf
if thou let this man, if thou let this man go, thou art no friend of Cae-sar,
friend of Cae-sar, if thou let this man go, this man go,
if thou let this man go, if thou let this man go, this man
go, then thou art_not a friend of Cae-sar, if thou let this man
then thou art_not a friend of Cae-sar, if thou let this man
then thou art_not a friend of Cae-sar,


if thou let this man go, then thou art not a friend of Cae -
go, this man go, then thou art, thou art not a friend of Cae -
go, this man go, then thou art not a friend of Cae -
go, this man go, then thou, then thou art not a friend of Cae -
if thou let this man go, then thou, then thou art not a friend of Cae -
B
sar.
sar. He that mak-eth him-self a king,
sar. He that mak-eth him-self a
sar.
sar.


He that mak-eth him-self a_ king,
He that mak-eth him-self a_ king, he that maketh him-
king, he that mak-eth him-self a king,
he that mak-eth him-self a king, he that maketh himself a_
he that maketh him - self a king, he that
continuo begins
cresc.
speak-eth a - gainst,_ a - - gainst_ Cae - sar.
self a_king,__ speak-eth a - gainst__ Cae - sar.
speak - eth a - gainst, a - - gainst__ Cae - sar.
king, speak-eth a - gainst,_ a - - gainst_ Cae - sar.
mak-eth him-self a__ king, speak-eth a - gainst__ Cae - sar.
(Orch.)
f

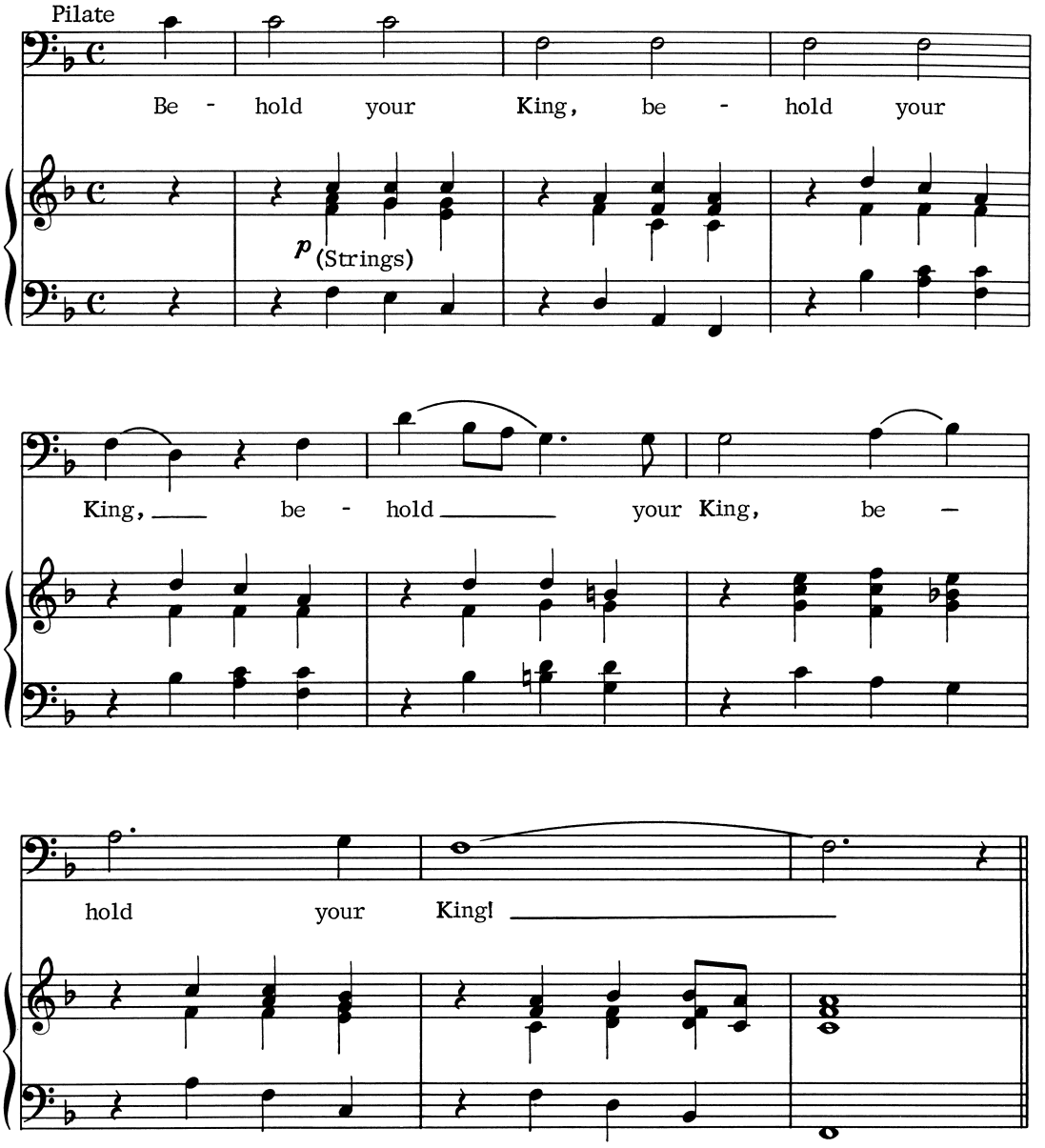

He that mak-eth him-self a king doth speak a - gainst Cae -
He that mak-eth him-self a king doth speak a - gainst Cae -
He that mak-eth him-self a king doth speak a - gainst Cae -
He that mak-eth him - self a king doth speak a - gainst Cae -
He that mak-eth him-self a king doth speak a - gainst Cae -
sar, doth speak a - gainst Cae - sar.
sar, doth speak a - gainst Cae - sar.
sar, doth speak a - gainst Cae - sar.
sar, doth speak a - gainst Cae - sar.
sar, doth speak a - gainst Cae - sar.
senza rit.

No.27 RECITATIVE: "When Pilate heard that saying"

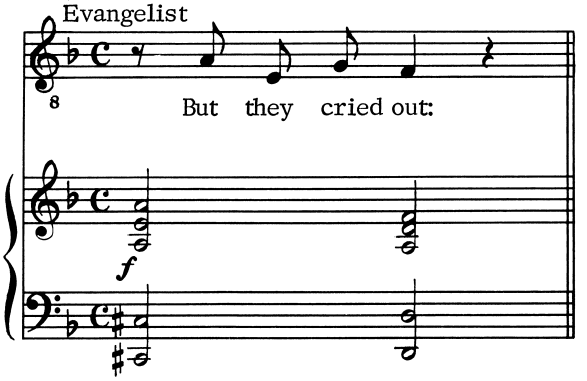


segue No.28

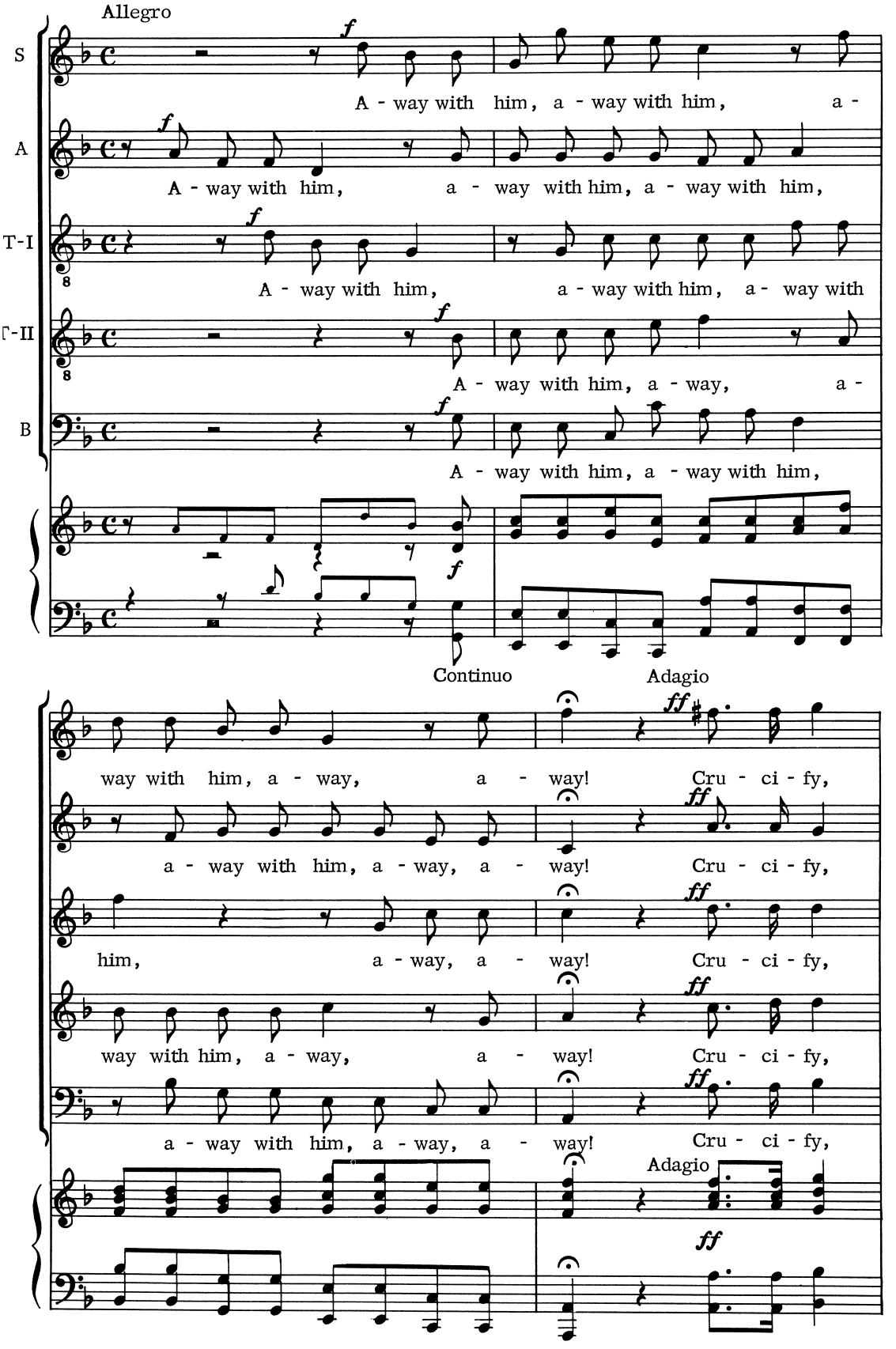
No.28 ARIOSO: "Behold your King"

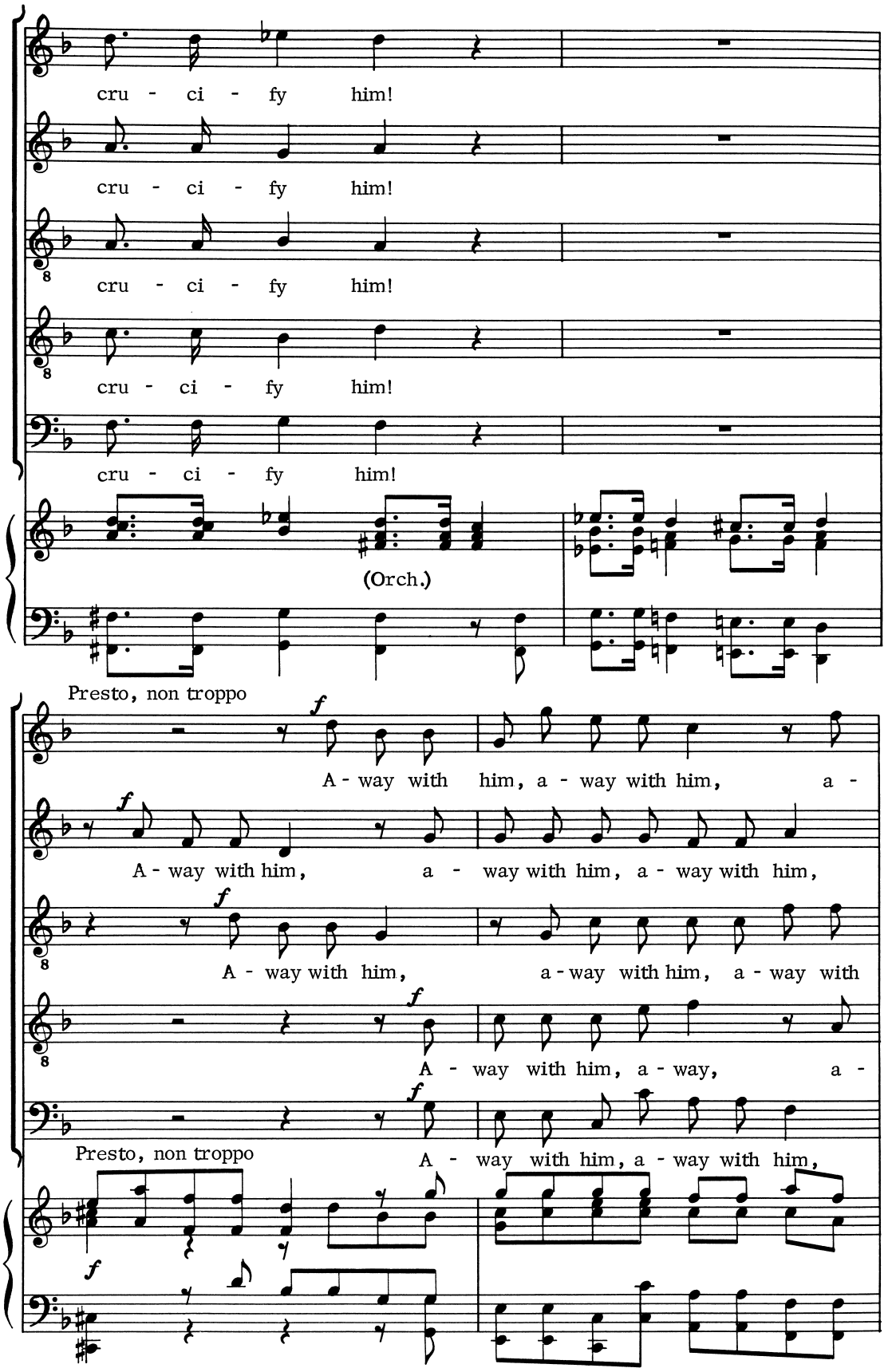


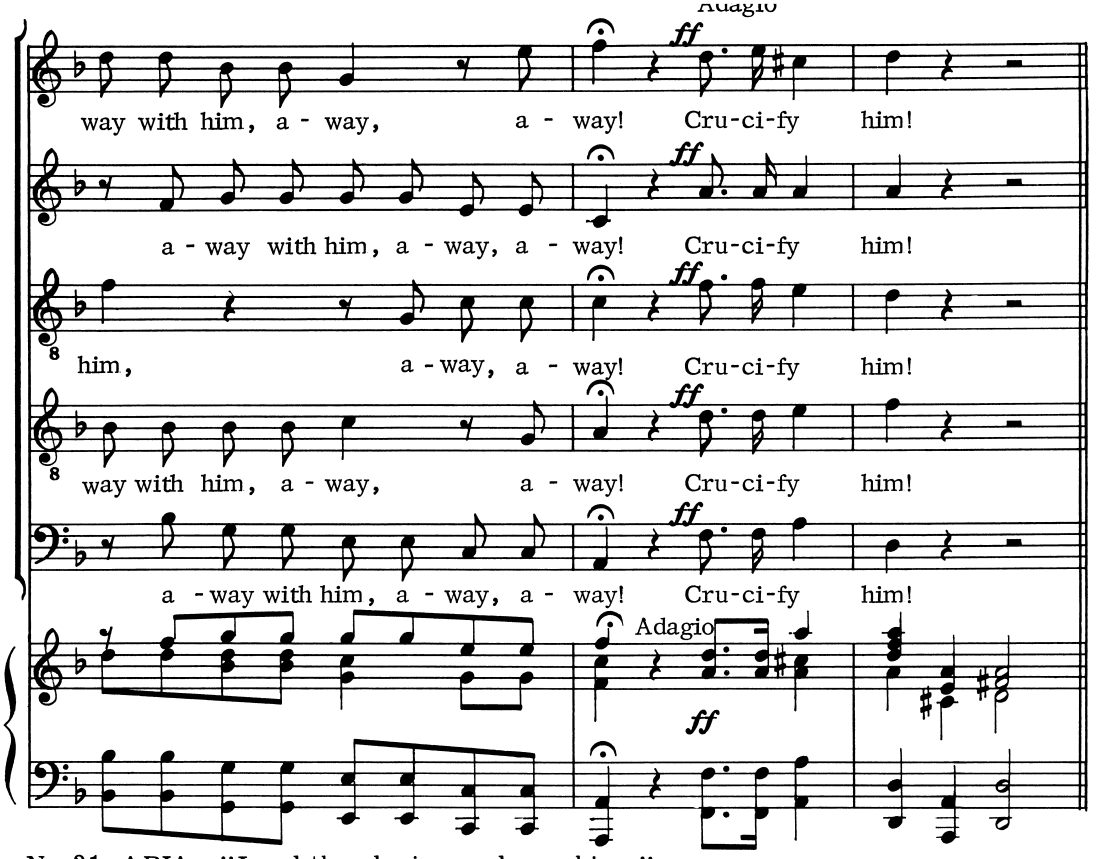
No. 29 RECITATIVE: "But they cried out"



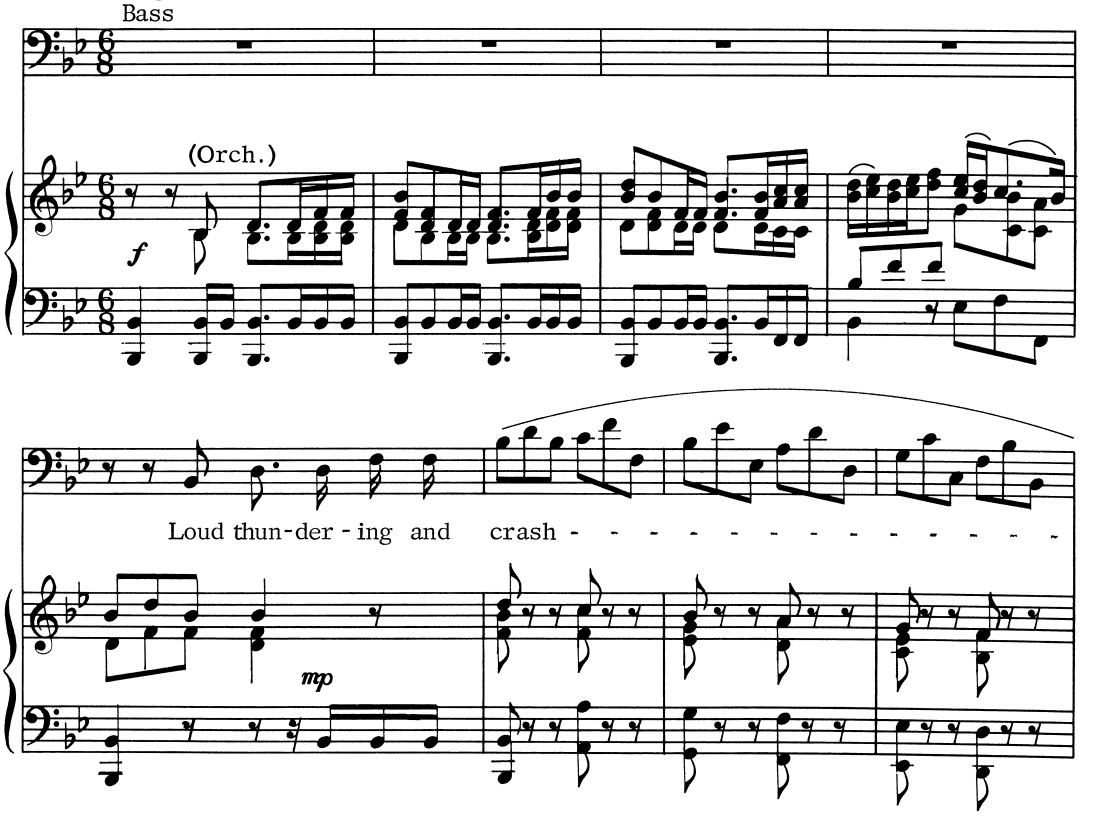
Segue CHORUS No. 30

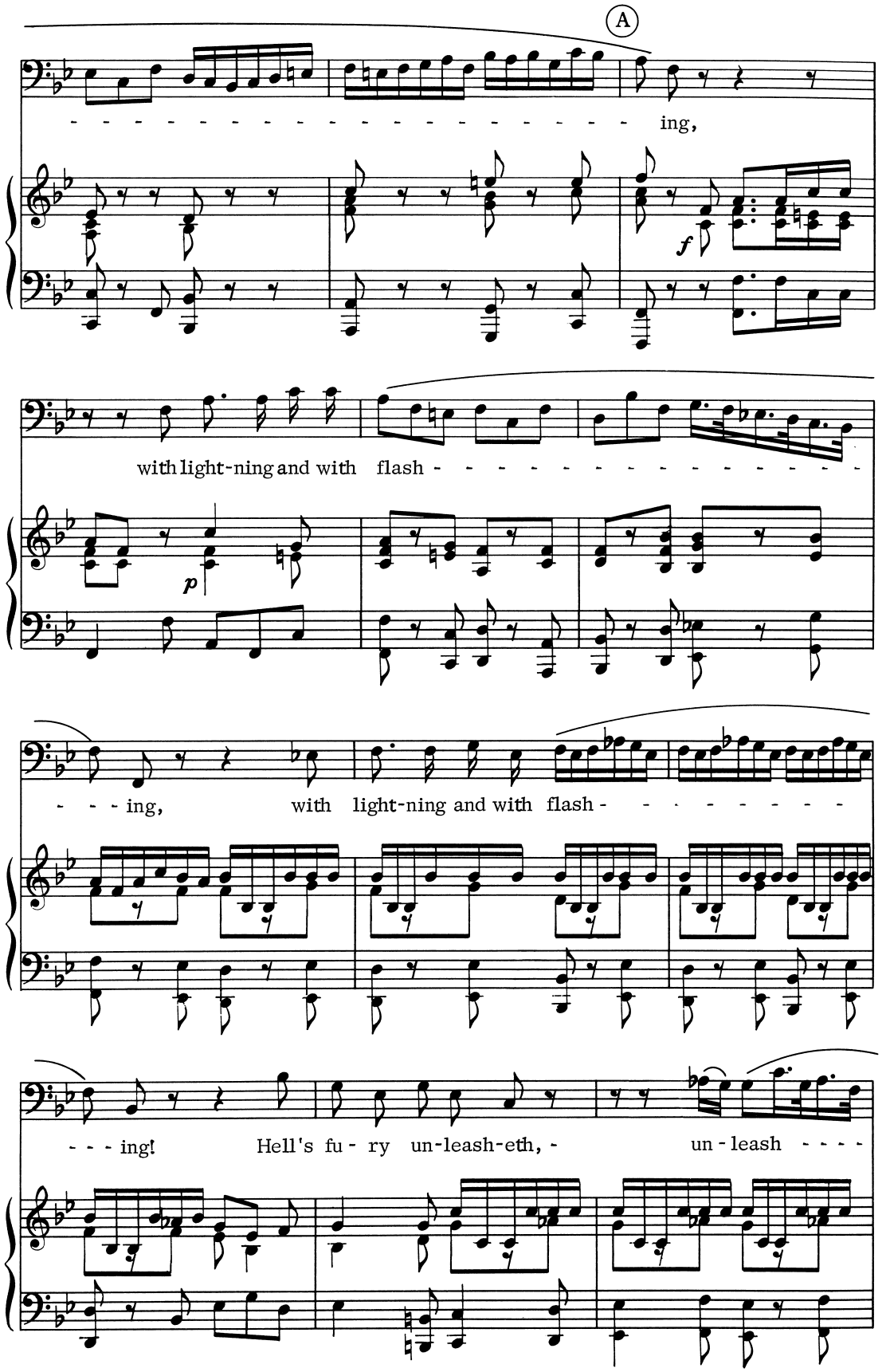

Allegro
S
A
T-I
T-II
B
A - way with him, a - way with him, a -
A - way with him, a - way with him, a - way with him,
A - way with him, a - way with him, a - way with
A - way with him, a - way, a -
A - way with him, a - way with him,
Continuo
Adagio
way with him, a - way, a - way! Cru - ci - fy,
a - way with him, a - way, a - way! Cru - ci - fy,
him, a - way, a - way! Cru - ci - fy,
way with him, a - way, a - way! Cru - ci - fy,
a - way with him, a - way, a - way! Cru - ci - fy,
Adagio

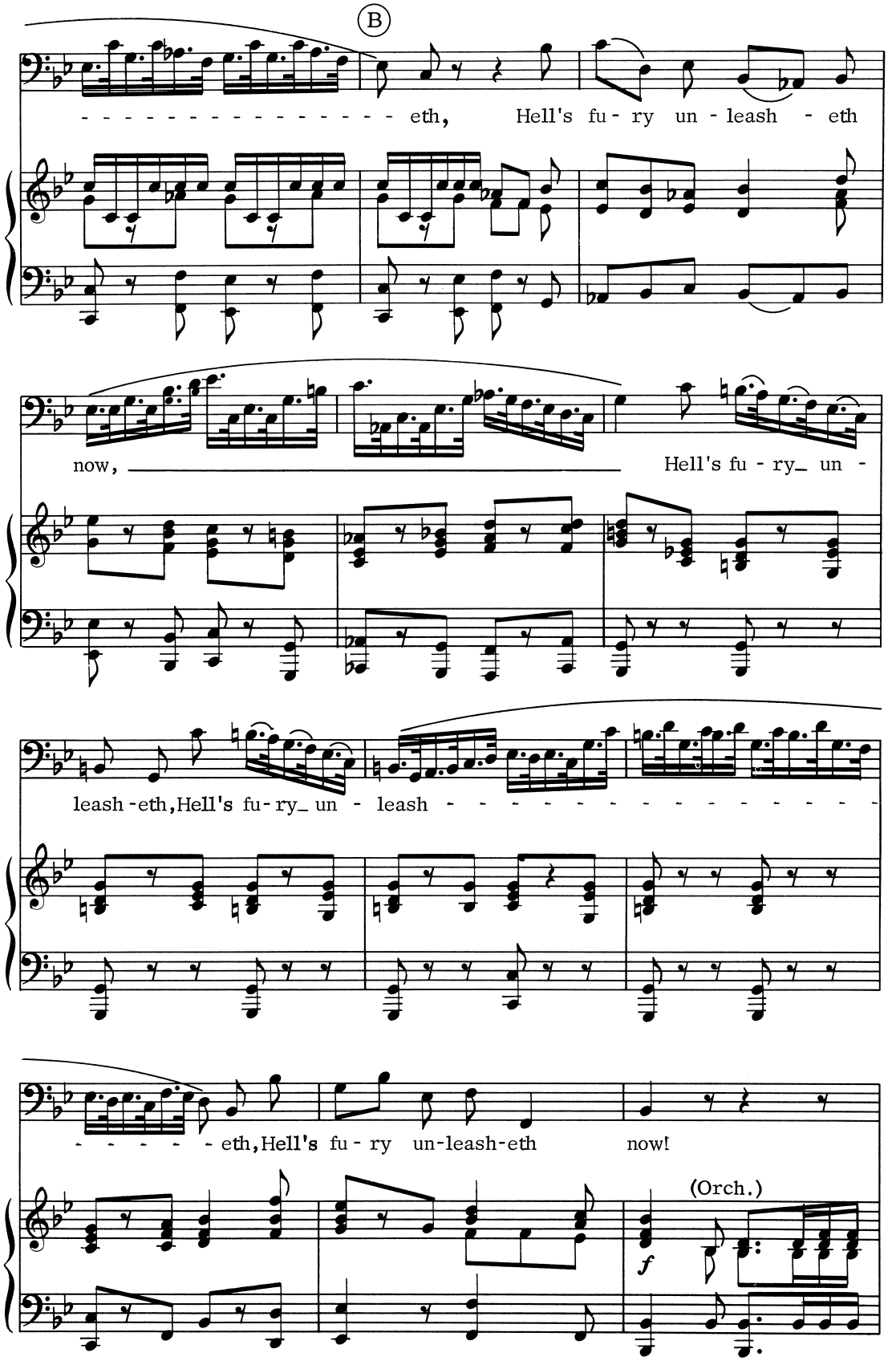

cru - ci - fy him!
cru - ci - fy him!
cru - ci - fy him!
cru - ci - fy him!
cru - ci - fy him!
(Orch.)
Presto, non troppo
A - way with him, a - way with him, a -
A - way with him, a - way with him, a - way with him,
A - way with him, a - way with him, a - way with
A - way with him, a - way, a -
Presto, non troppo
A - way with him, a - way with him,

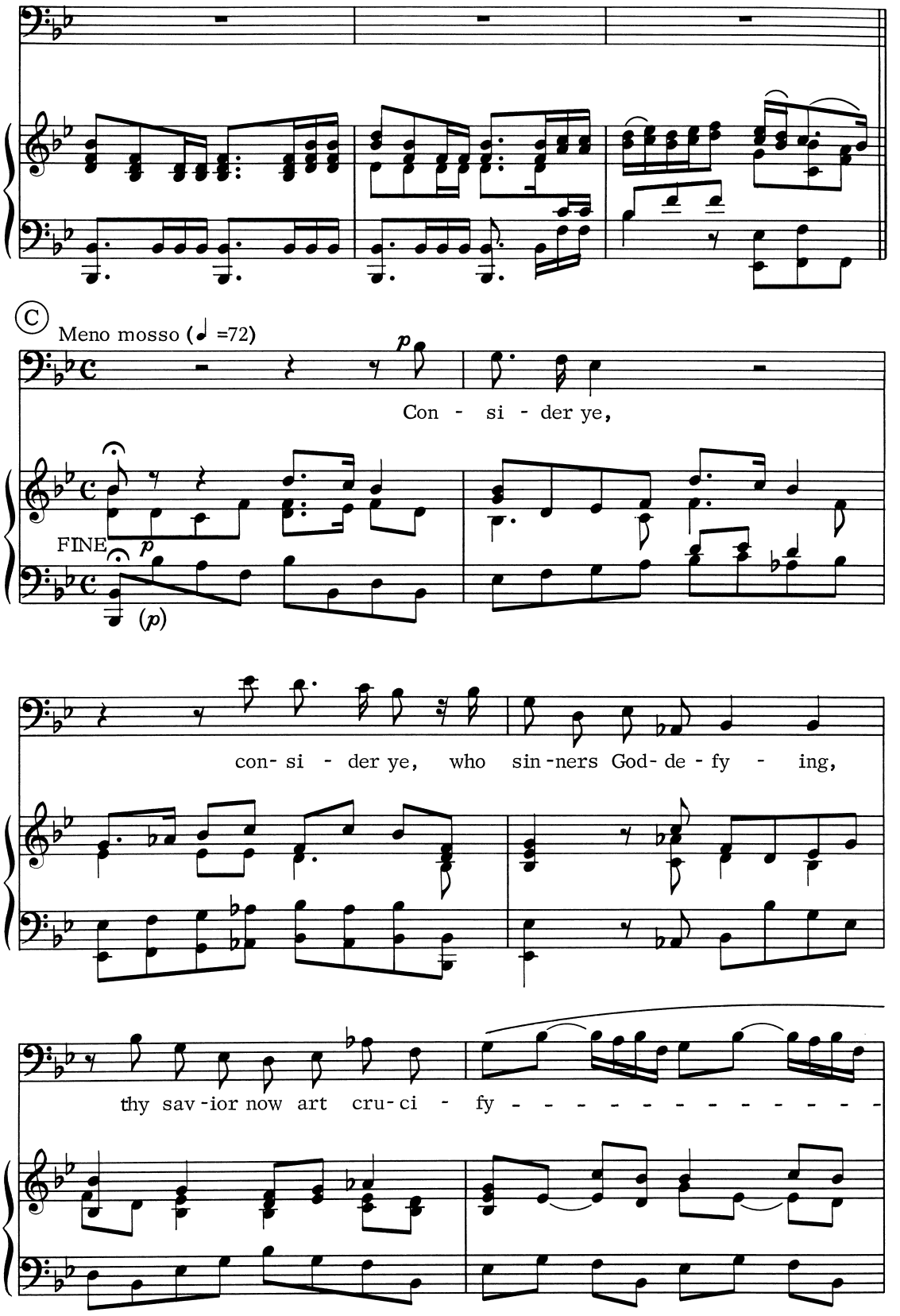


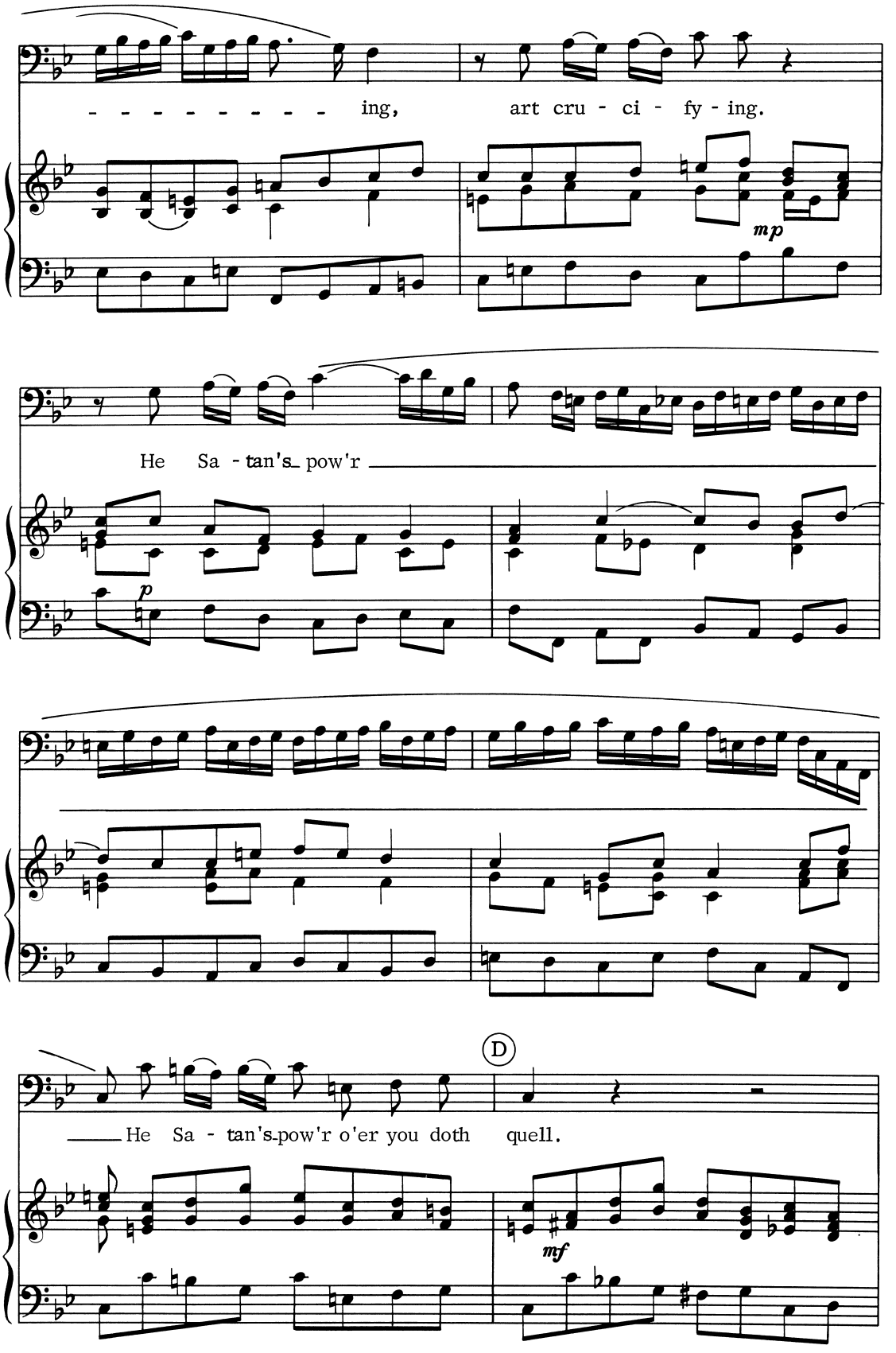
No.31 ARIA: "Loud thundering and crashing "

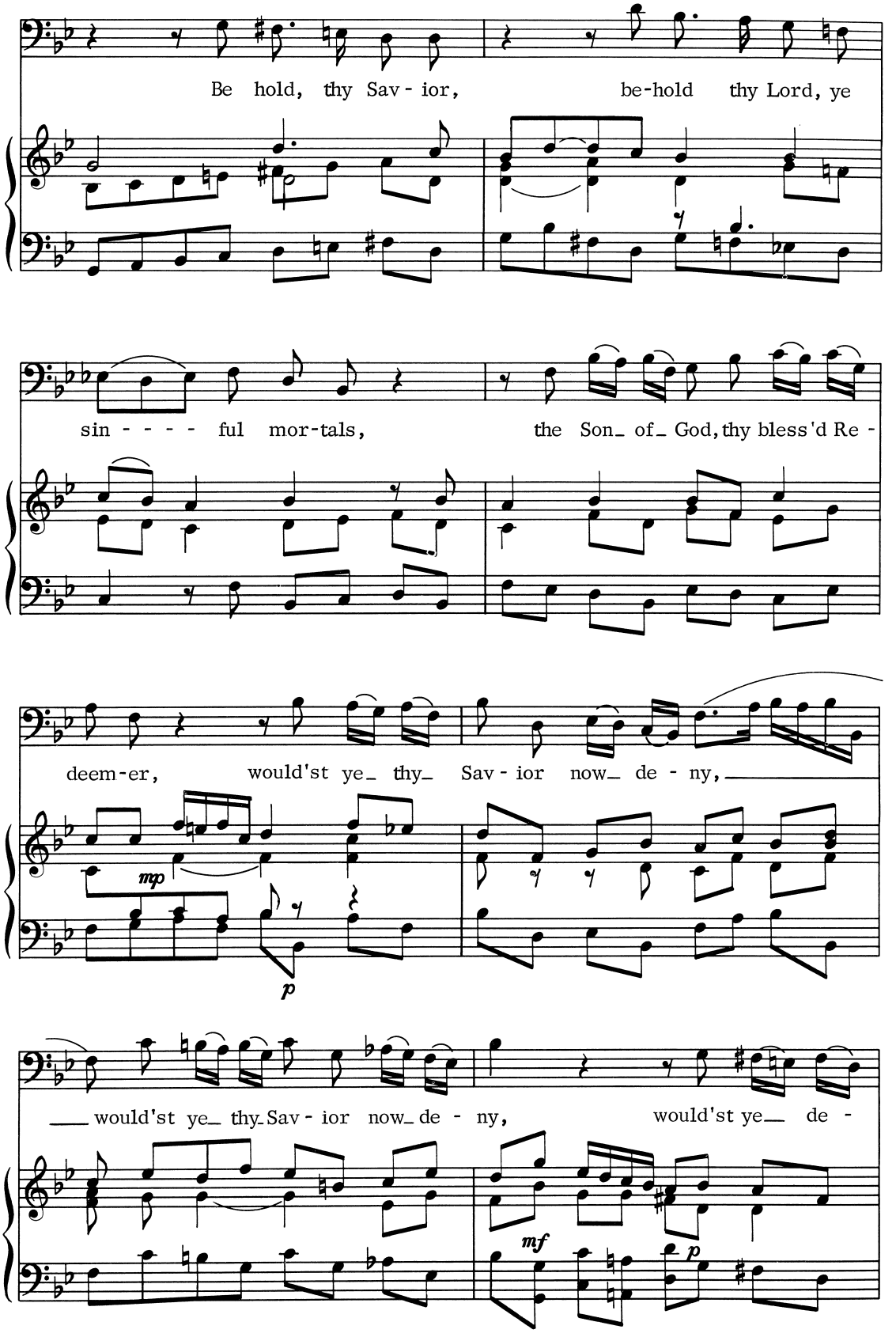


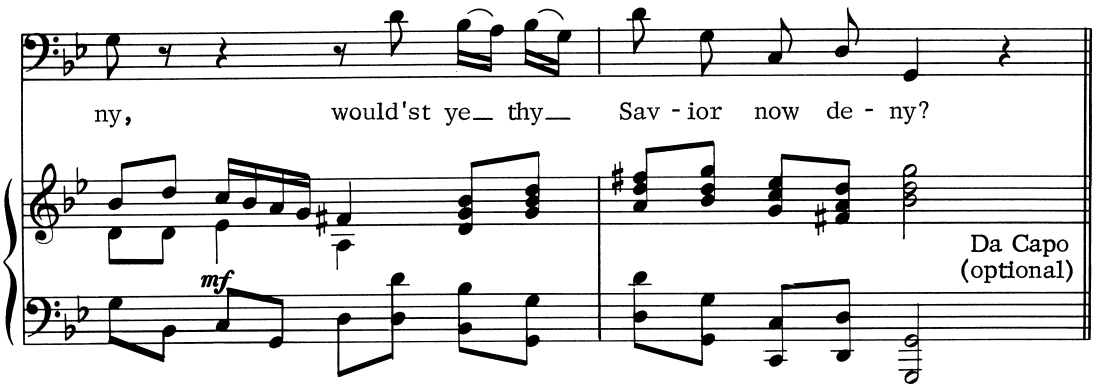

A
ing,
f
with light-ning and with flash - - - - - - - - - - - - - - - -
p
- - - ing, with light-ning and with flash - - - - - - - - -
- - - ing! Hell's fu - ry un-leash-eth, - un - leash - - - -


B
eth, Hell's fu - ry un - leash - eth
now,
Hell's fu - ry_ un -
leash - eth, Hell's fu - ry_ un - leash
eth, Hell's fu - ry un-leash-eth now!
(Orch.)
f

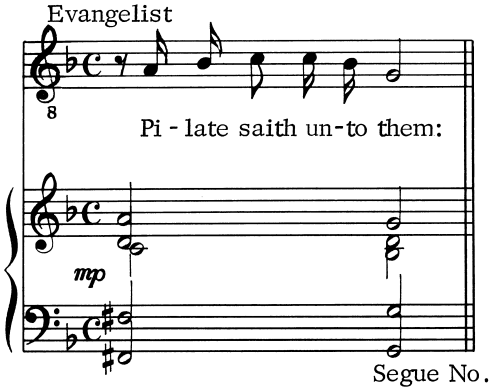

C
Meno mosso (♩ =72)
Con - si - der ye,
FINE
con- si - der ye, who sin-ners God- de - fy - ing,
thy sav-ior now art cru-ci - fy - - - - - - - - - - - - - -


- - - - - - - - - ing, art cru - ci - fy - ing.
mp
He Sa - tan's pow'r
p
D
He Sa - tan's pow'r o'er you doth quell.
mf

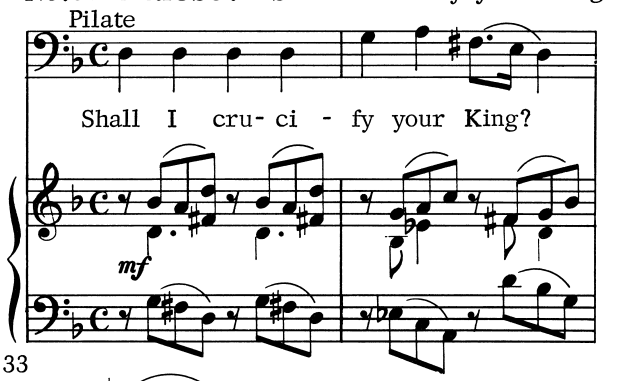

Be hold, thy Sav - ior, be-hold thy Lord, ye
sin - - - - ful mor-tals, the Son_ of_ God, thy bless'd Re -
deem-er, would'st ye_ thy_ Sav - ior now_ de - ny,
mp
p
would'st ye_ thy_ Sav - ior now_ de - ny, would'st ye_ de -
mf
p



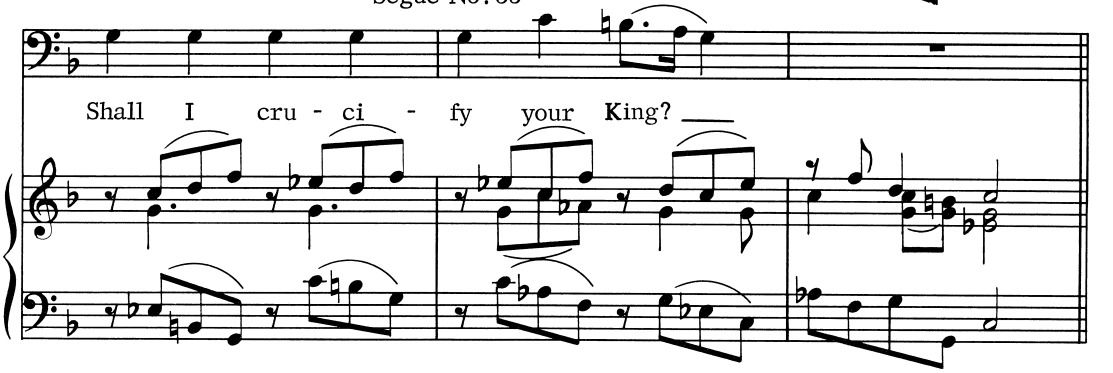
No.32 RECITATIVE:
"Pilate saith unto them "



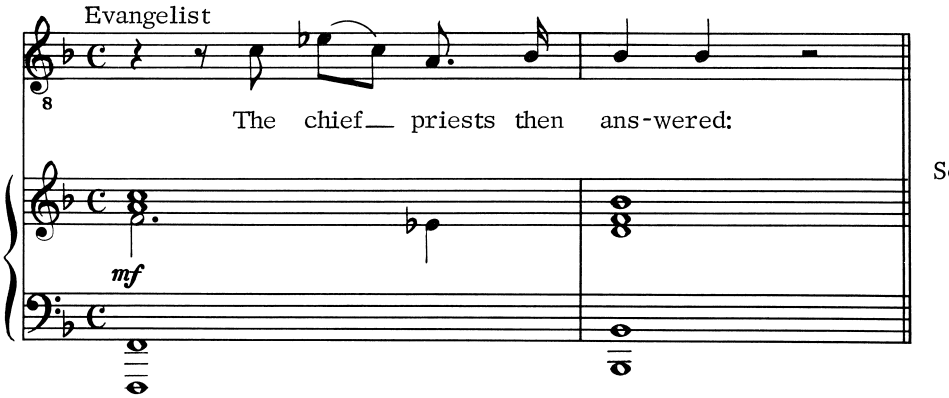
No.33 ARIOSO: "Shall I crucify your King?



Segue No. 33

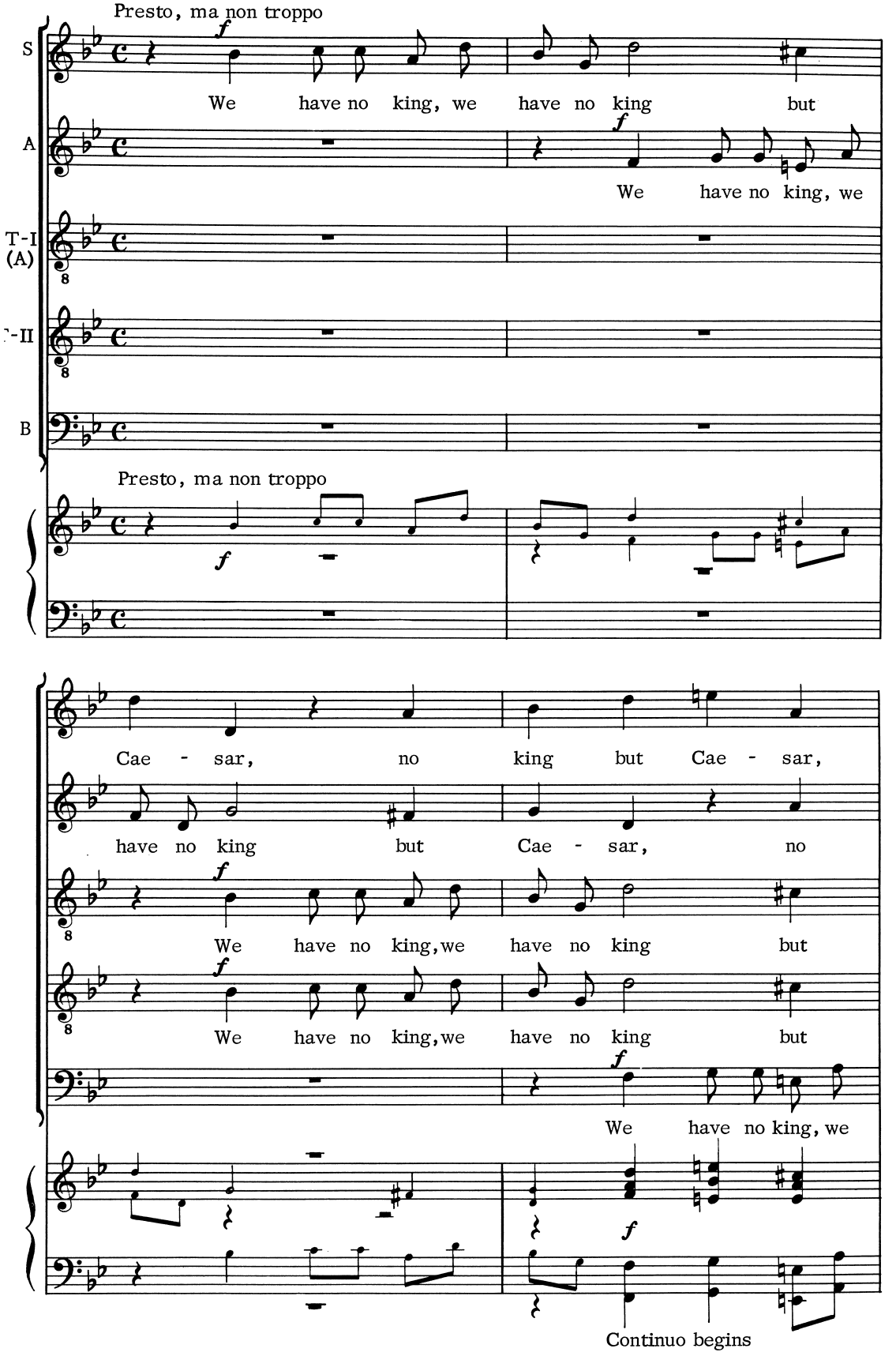


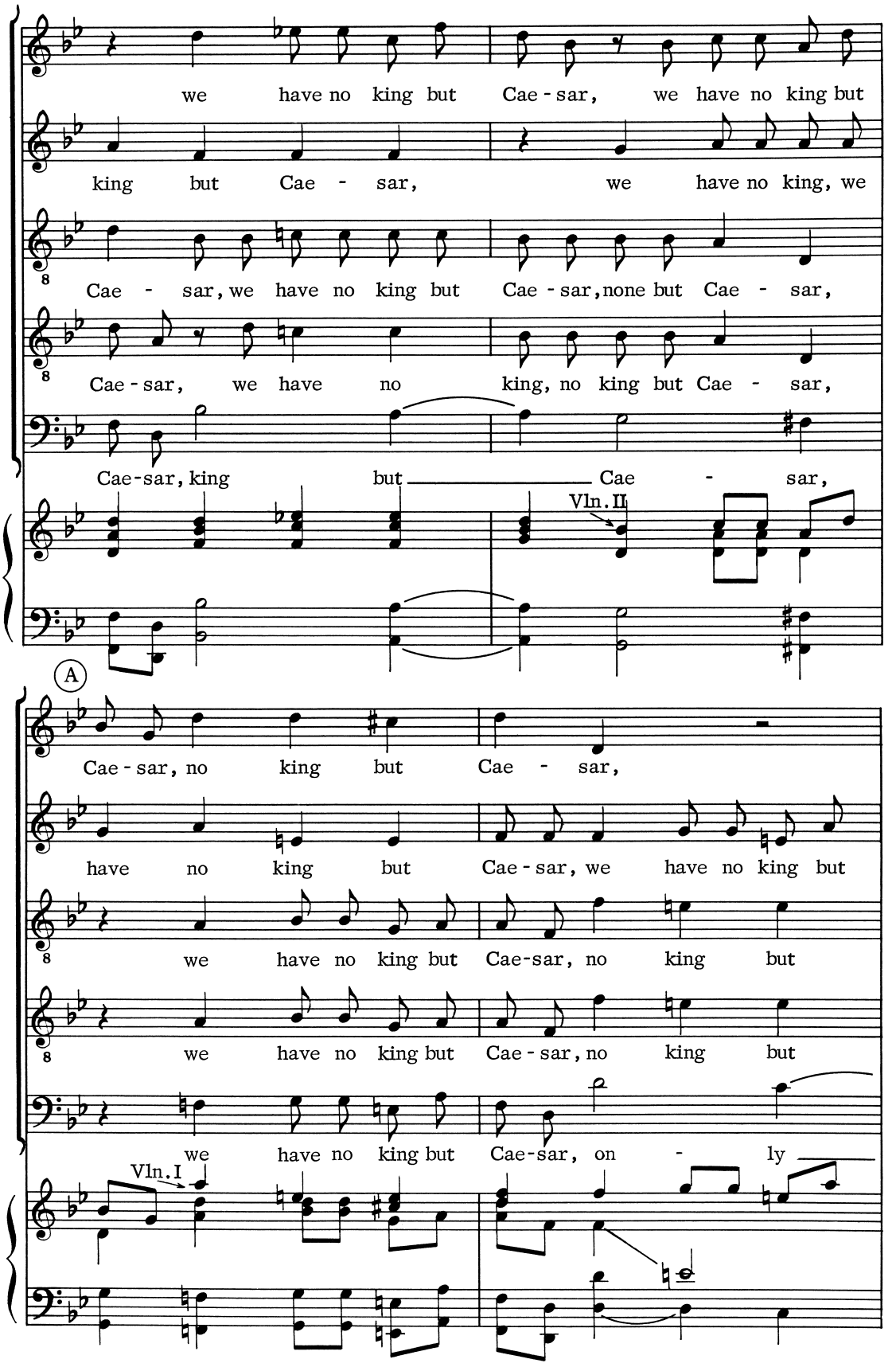
No.34 RECITATIVE: "The chief priests then answered "

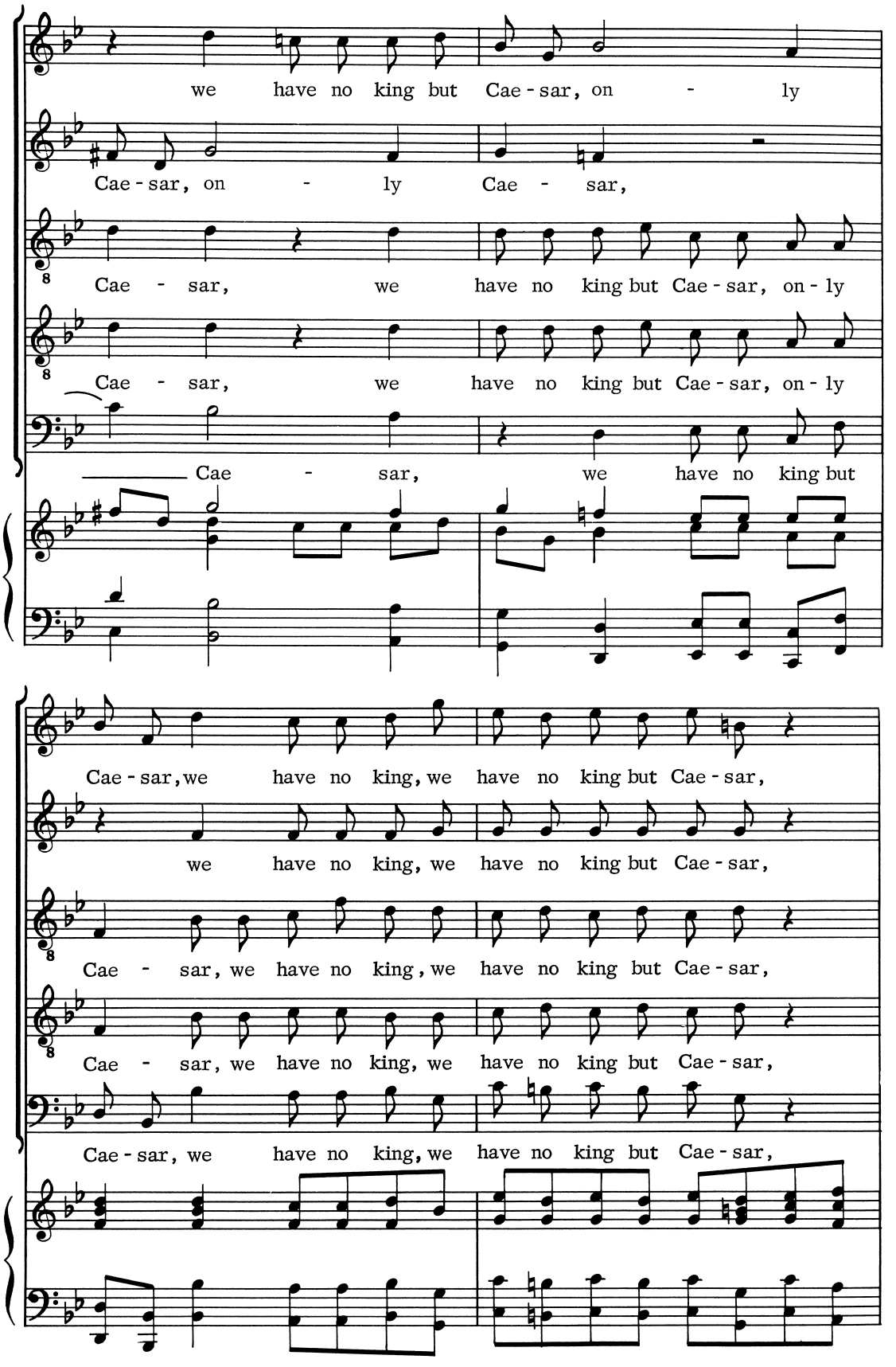


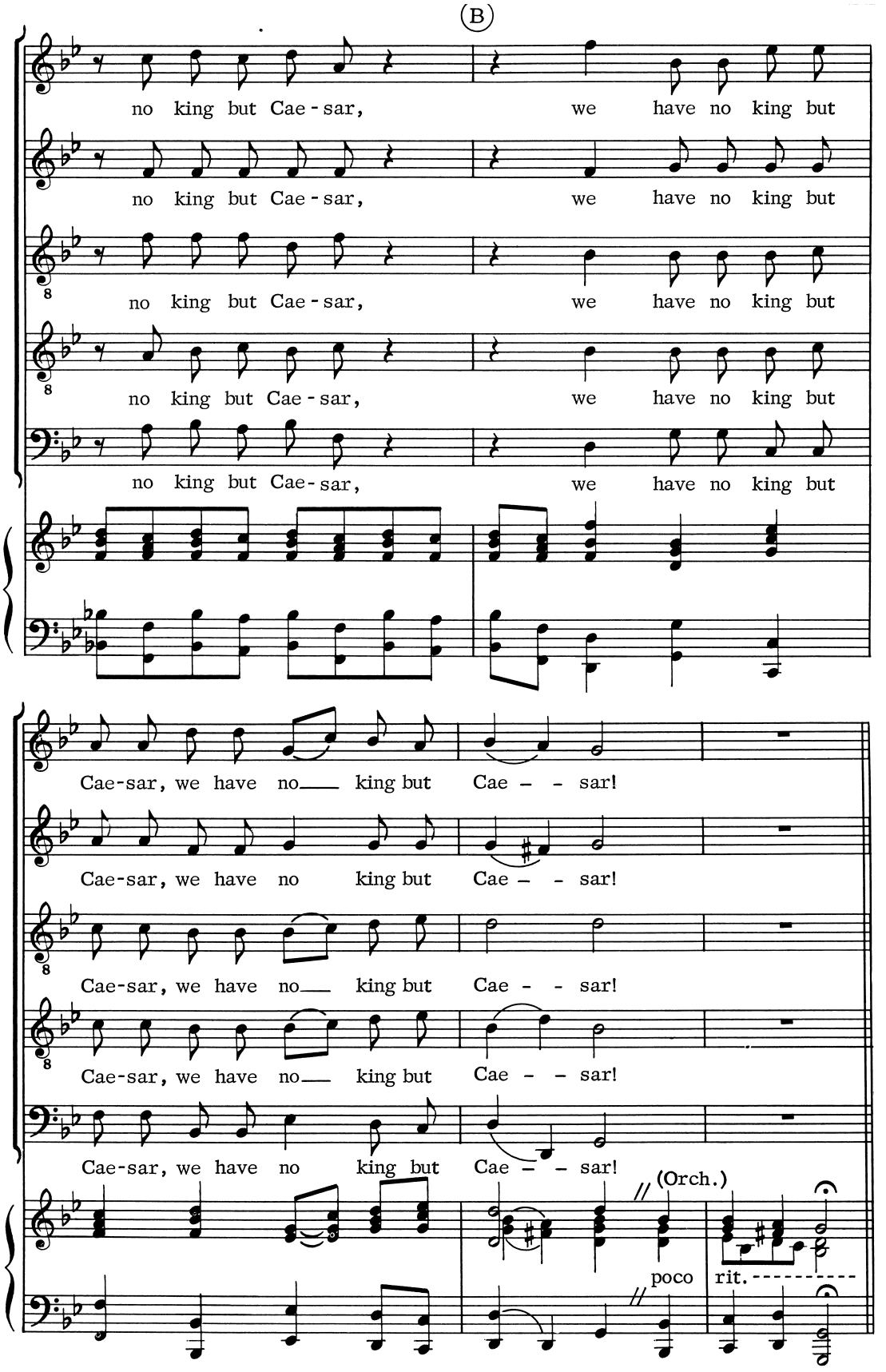
Segue No. 35

No.55 Chorus: We have no king but Caesar

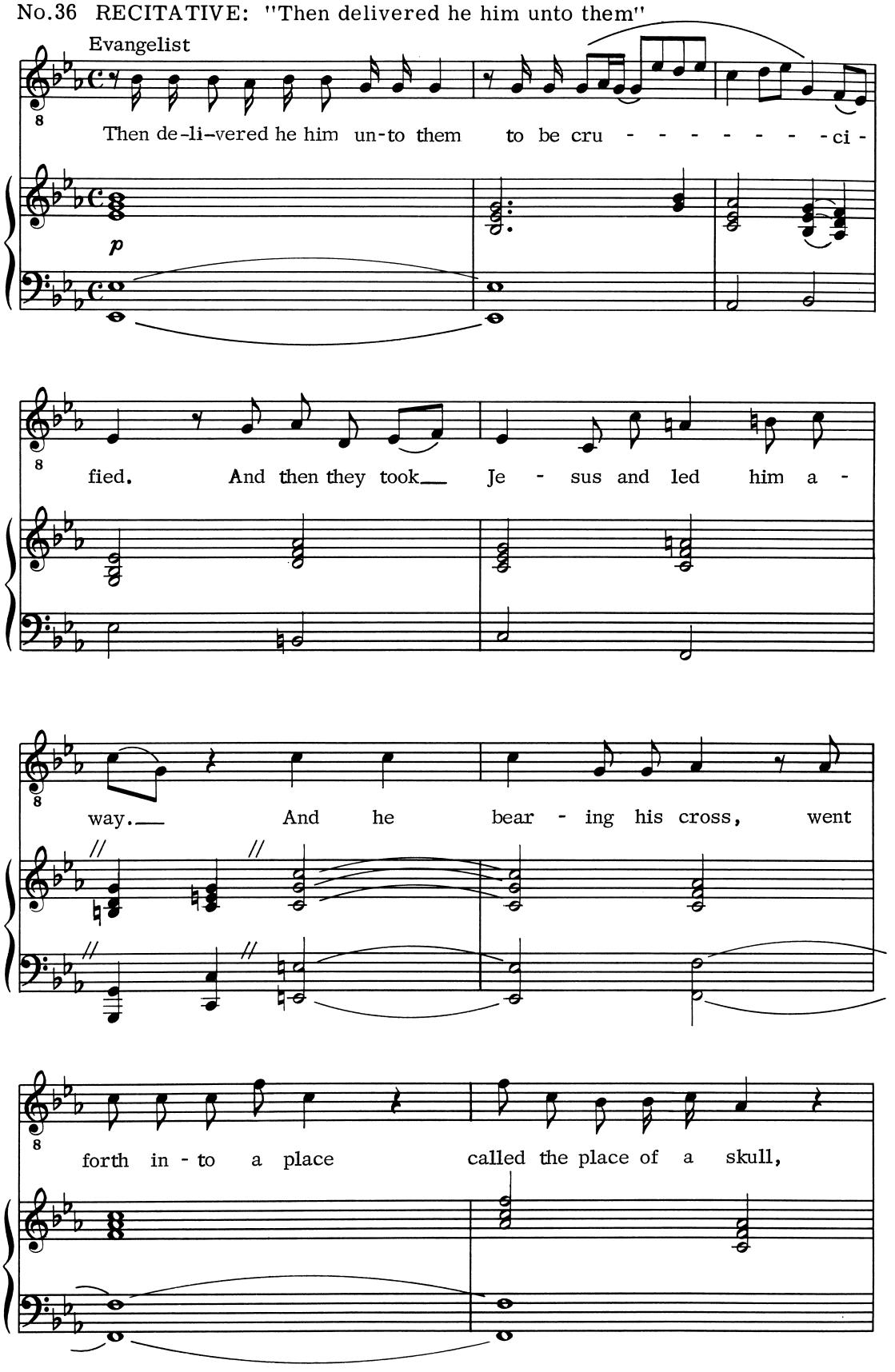


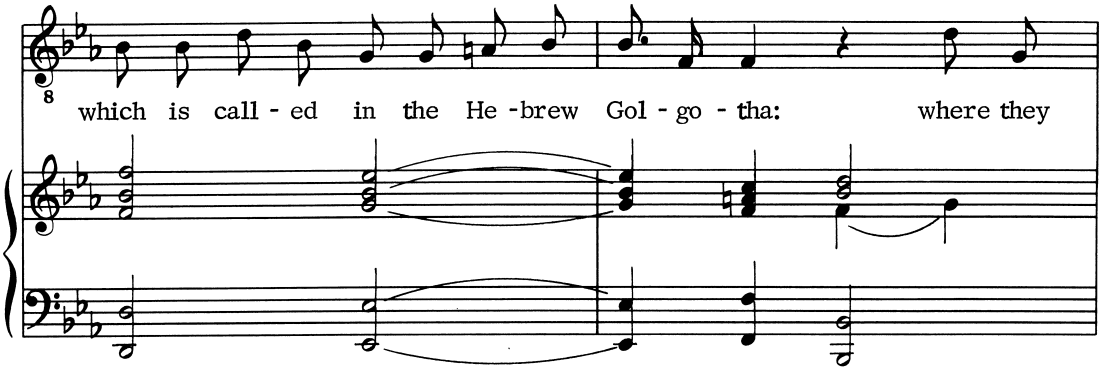

we have no king but Cae - sar, we have no king but
king but Cae - sar, we have no king, we
Cae - sar, we have no king but Cae - sar, none but Cae - sar,
Cae - sar, we have no king, no king but Cae - sar,
Cae - sar, king but Cae - sar,
Vln. II
A
Cae - sar, no king but Cae - sar,
have no king but Cae - sar, we have no king but
we have no king but Cae - sar, no king but
we have no king but Cae - sar, no king but
we have no king but Cae - sar, on - ly
Vln. I

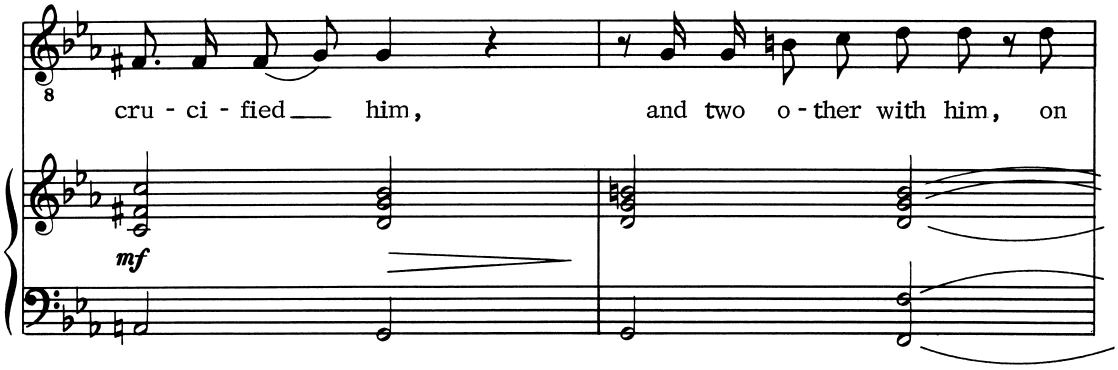

we have no king but Cae - sar, on - ly
Cae - sar, on - ly Cae - sar,
Cae - sar, we have no king but Cae - sar, on - ly
Cae - sar, we have no king but Cae - sar, on - ly
Cae - sar, we have no king but
Cae - sar, we have no king, we have no king but Cae - sar,
we have no king, we have no king but Cae - sar,
Cae - sar, we have no king, we have no king but Cae - sar,
Cae - sar, we have no king, we have no king but Cae - sar,
Cae - sar, we have no king, we have no king but Cae - sar,

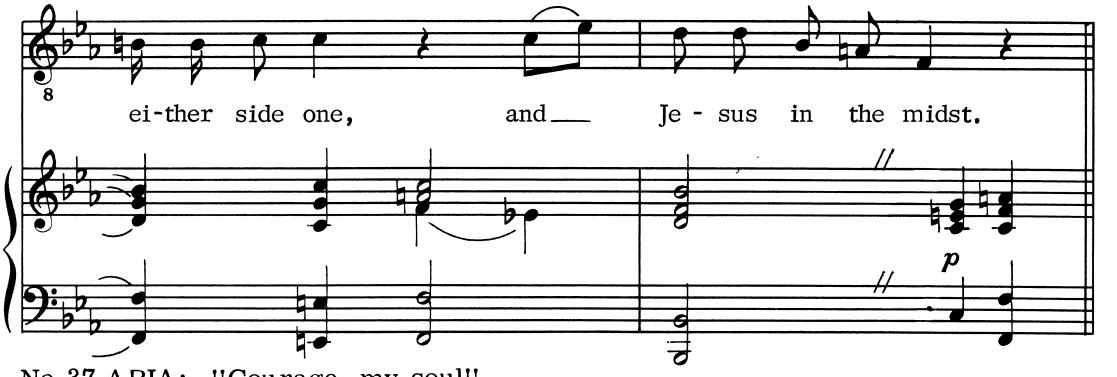

(B)
no king but Cae - sar,
we have no king but
Cae-sar, we have no king but Cae - - sar!
(Orch.)
poco
rit.

No.36 RECITATIVE: "Then delivered he him unto them"

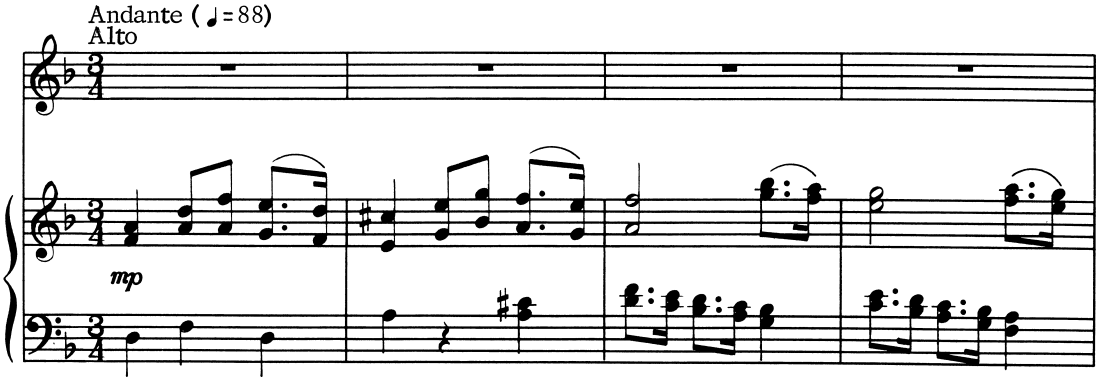


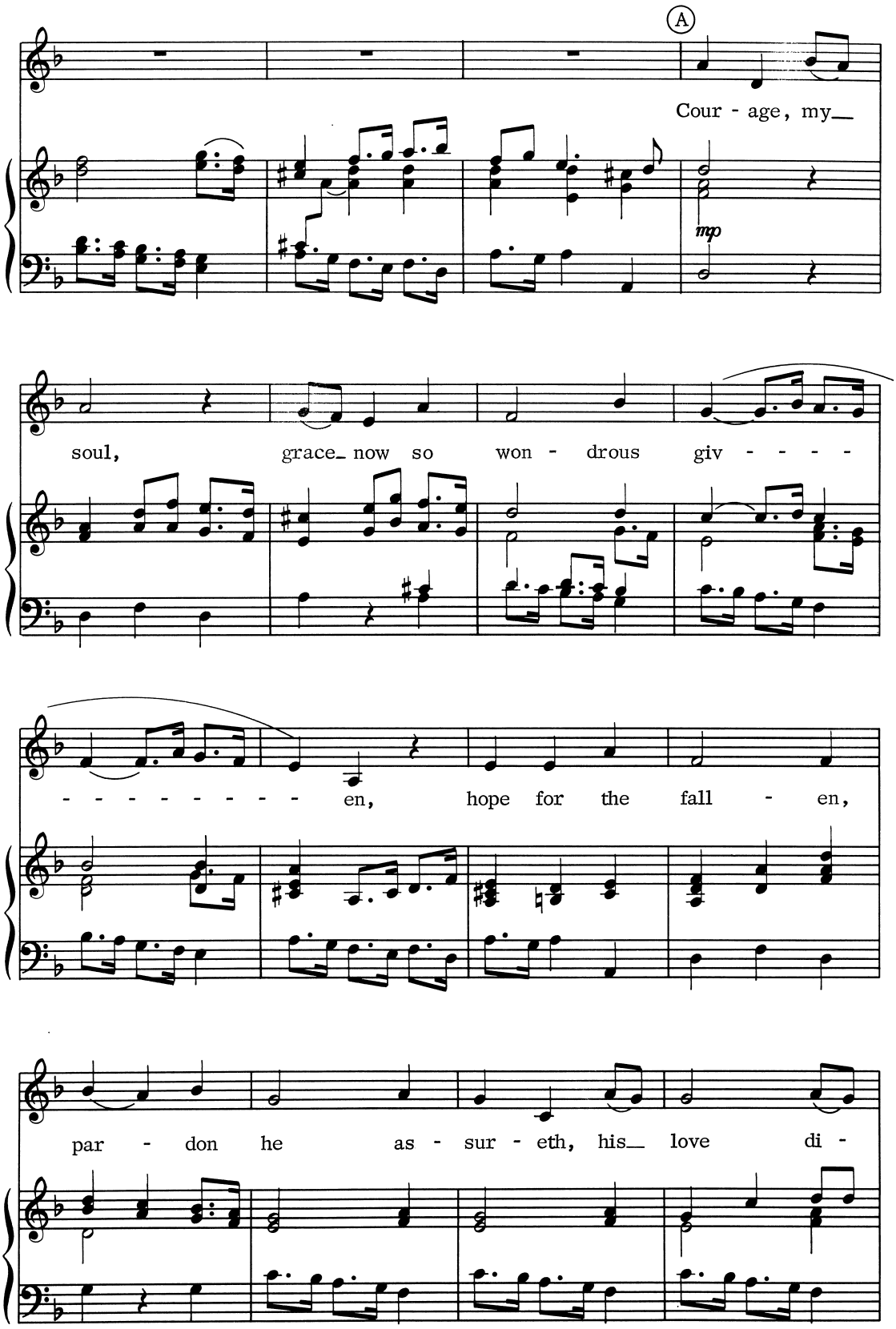


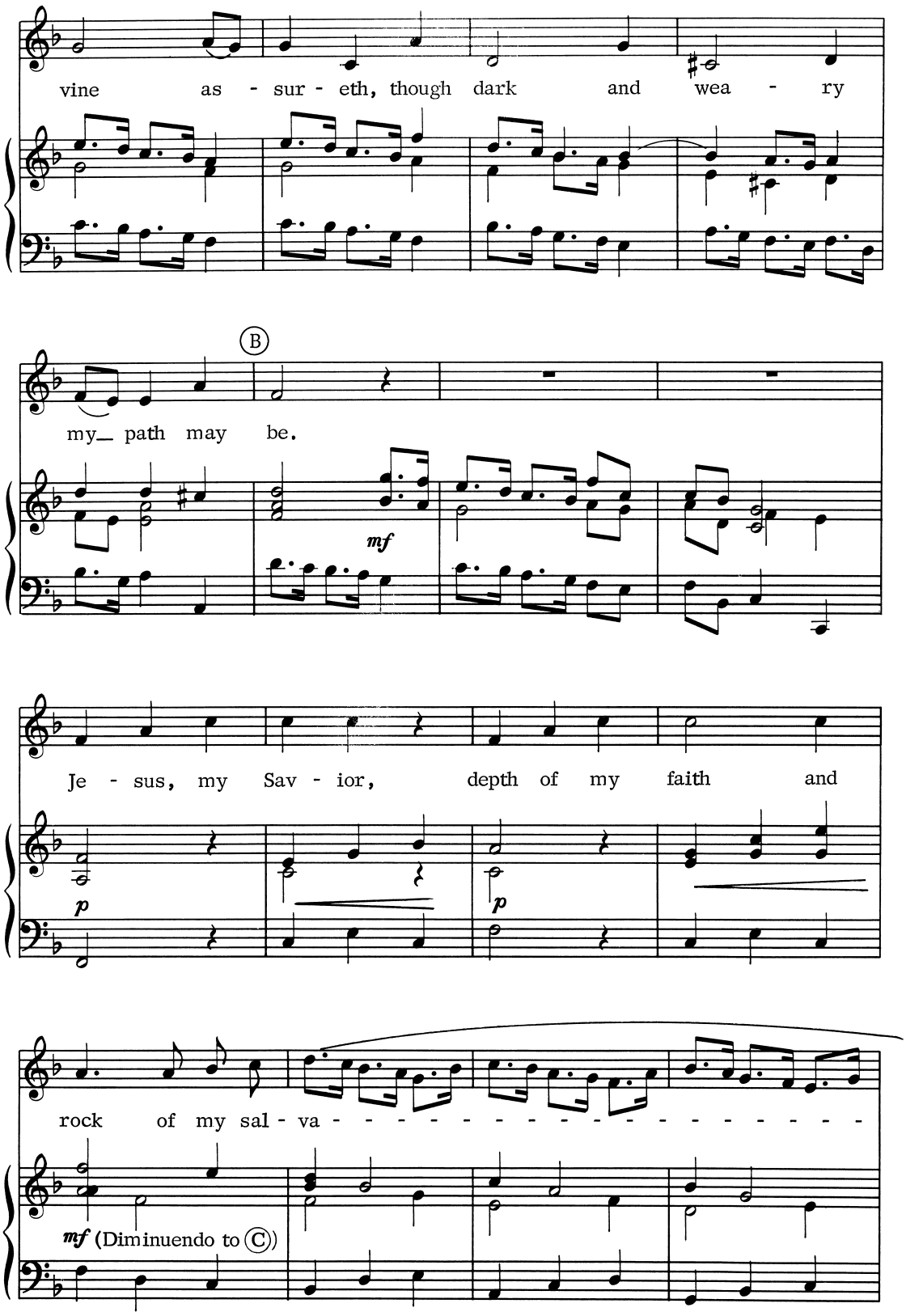


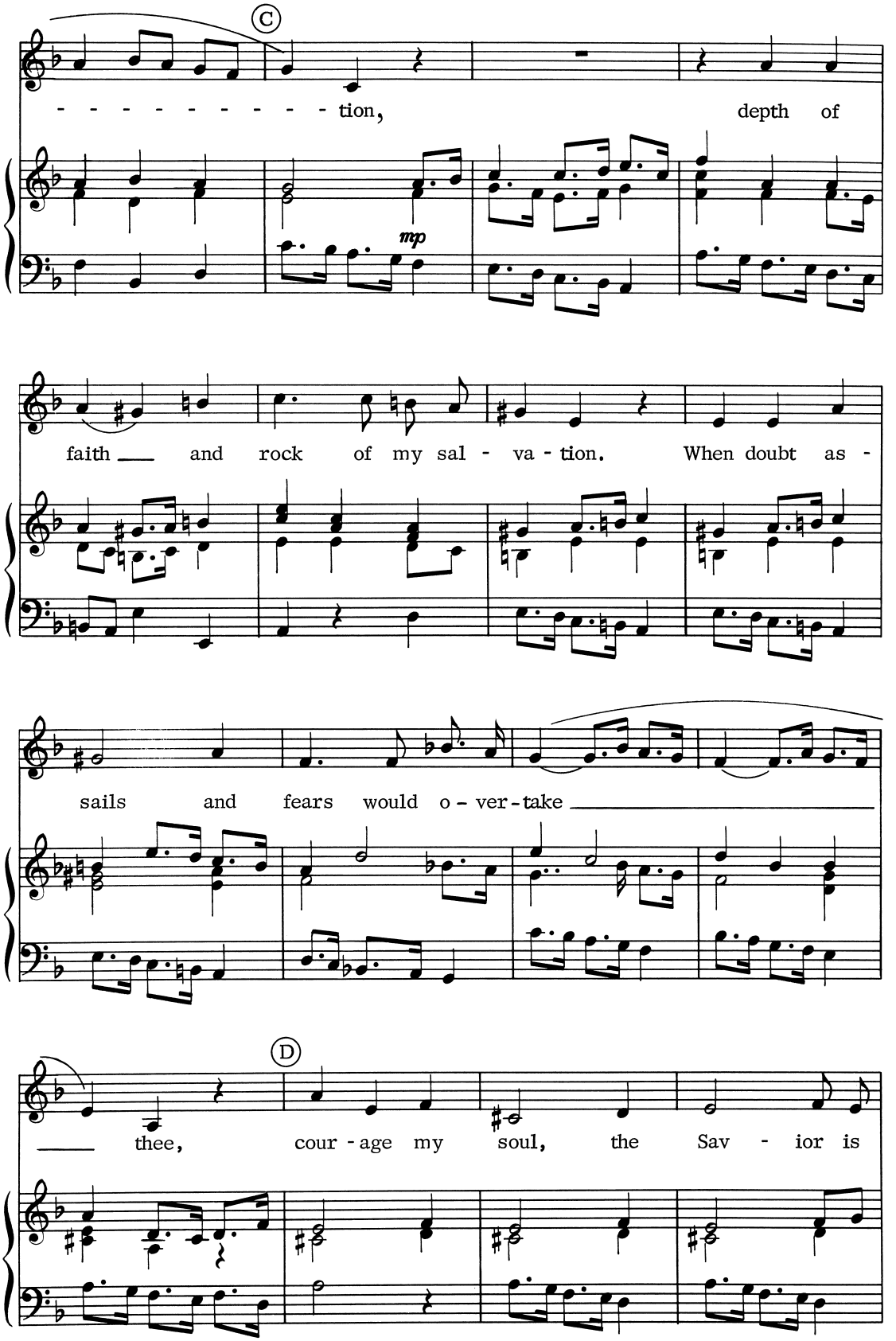


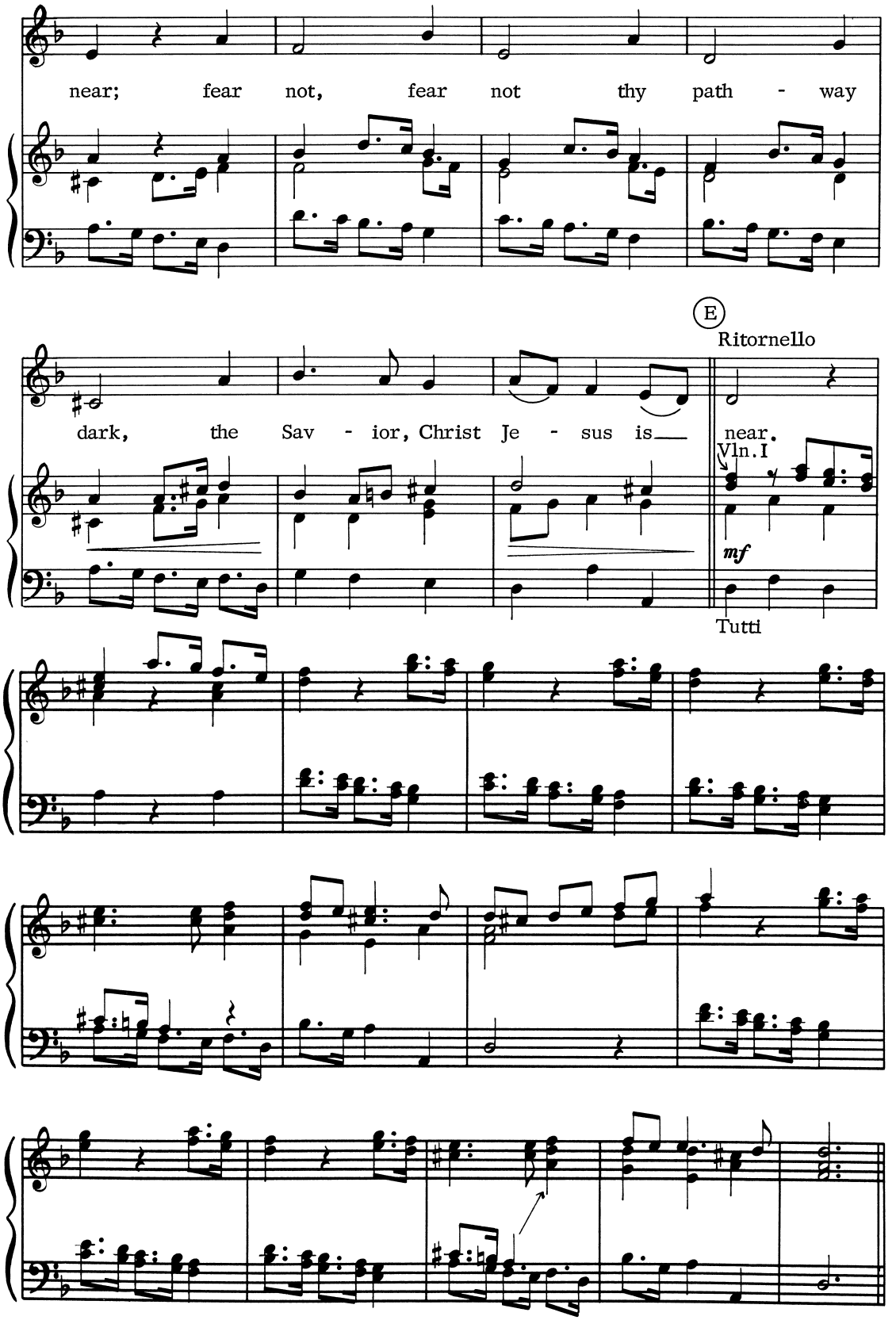
No.37 ARIA: "Courage, my soul"



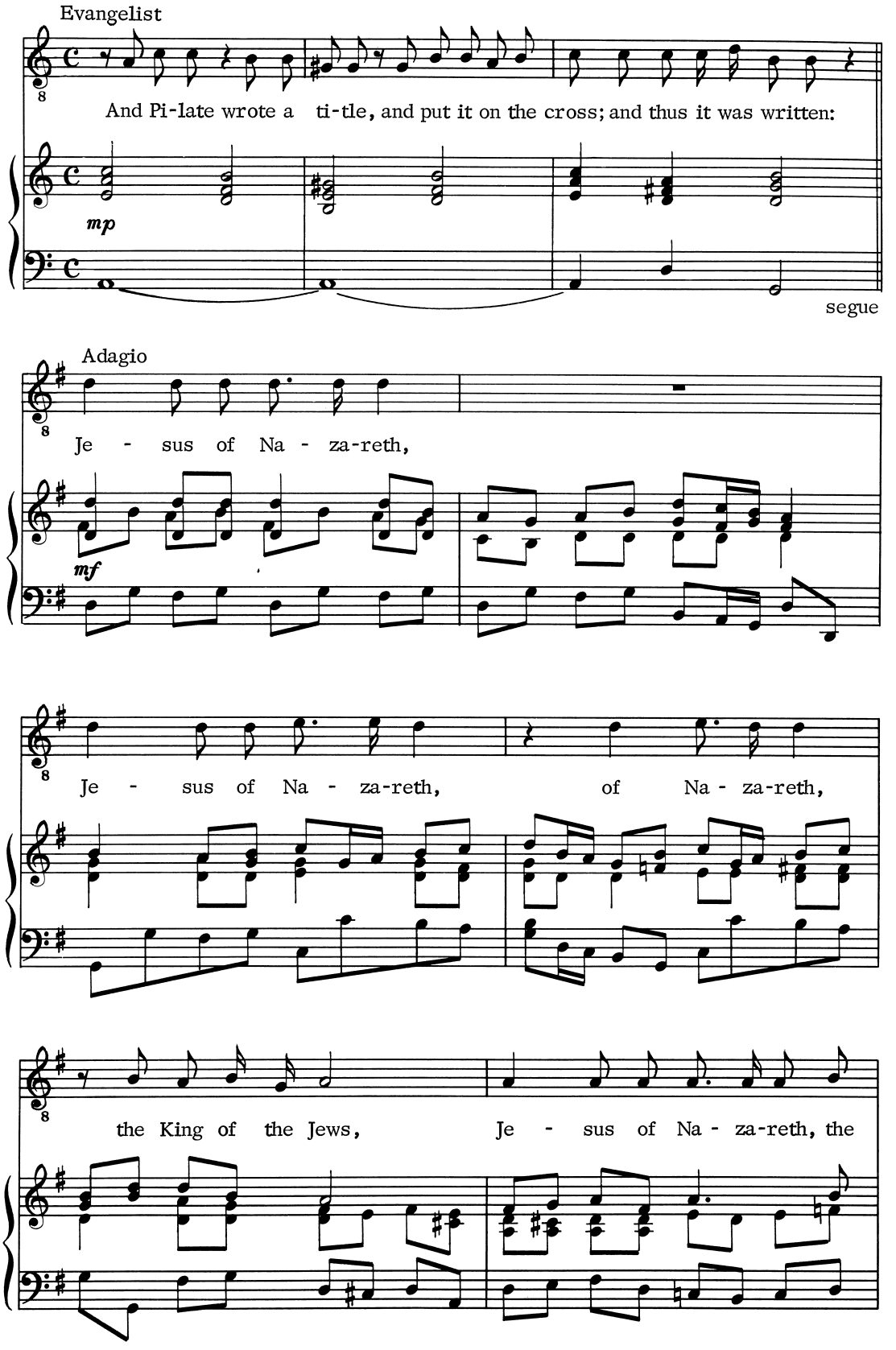

A
Cour - age, my_
mp
soul,
grace_ now so won - drous giv - - - -
- - - - - - - - - en,
hope for the fall - en,
par - don he as - sur - eth, his_ love di -

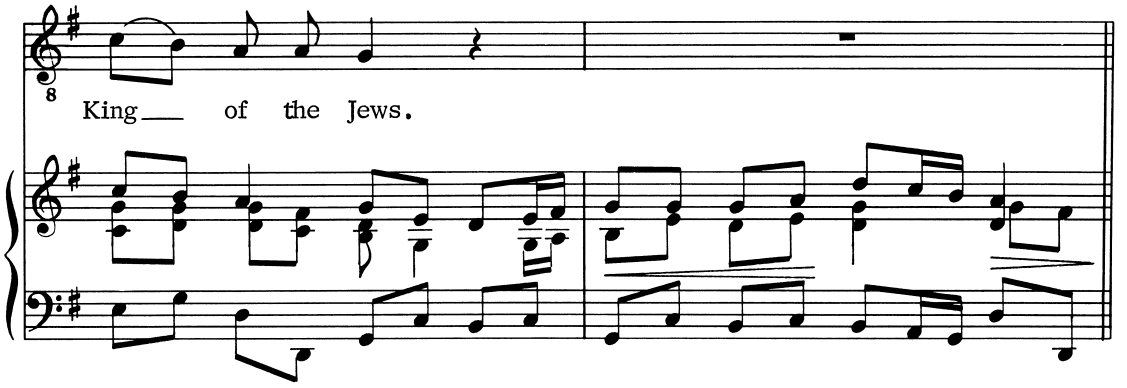

vine as - sur - eth, though dark and wea - ry
B
my_ path may be.
mf
Je - sus, my Sav - ior, depth of my faith and
p
p
rock of my sal - va - - - - - - - - - - - - - - - -
mf (Diminuendo to C)

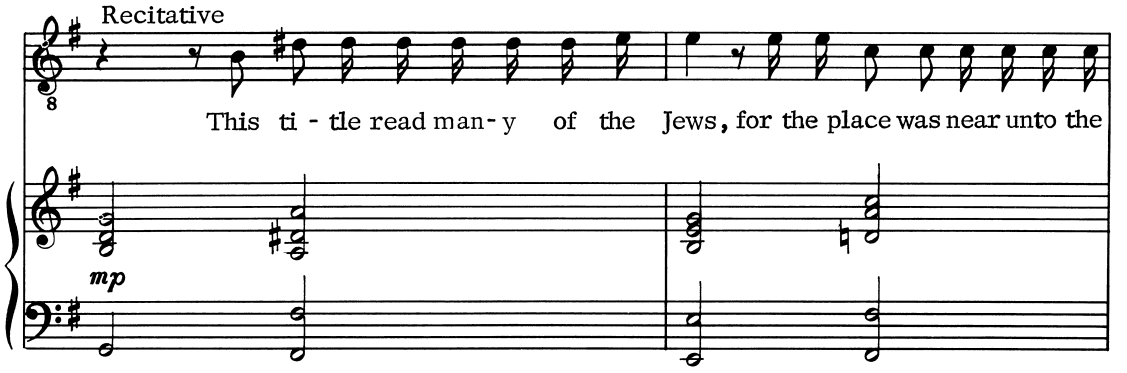

C
- - - - - - - - - - tion,
depth of
mp
faith ___ and rock of my sal - va - tion. When doubt as -
sails and fears would o - ver - take ___
D
___ thee, cour - age my soul, the Sav - ior is

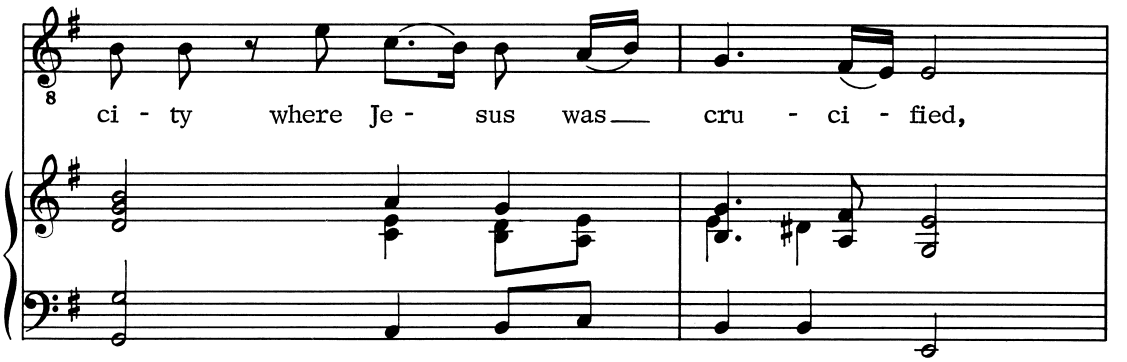

near; fear not, fear not thy path - way
E
Ritornello
dark, the Sav - ior, Christ Je - sus is near.
Vln. I
mf
Tutti

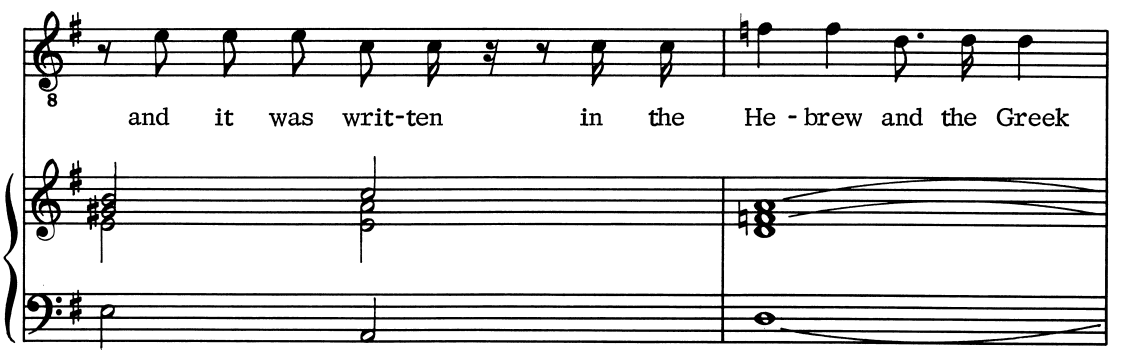
No.38 RECITATIVE: "And Pilate wrote a title"

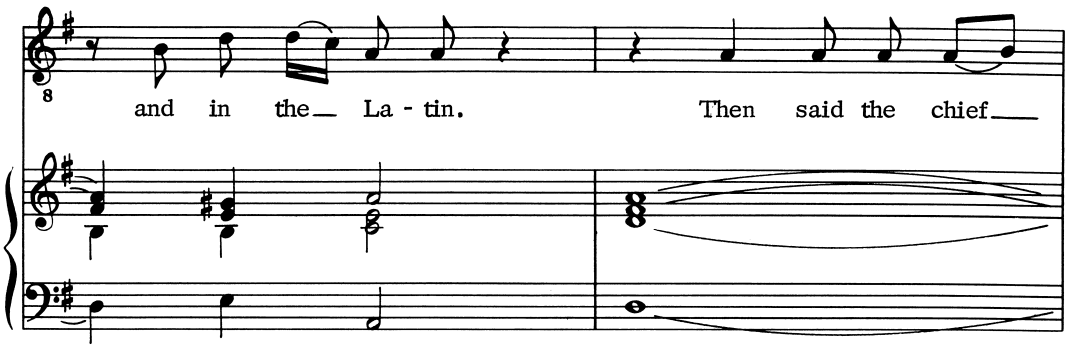


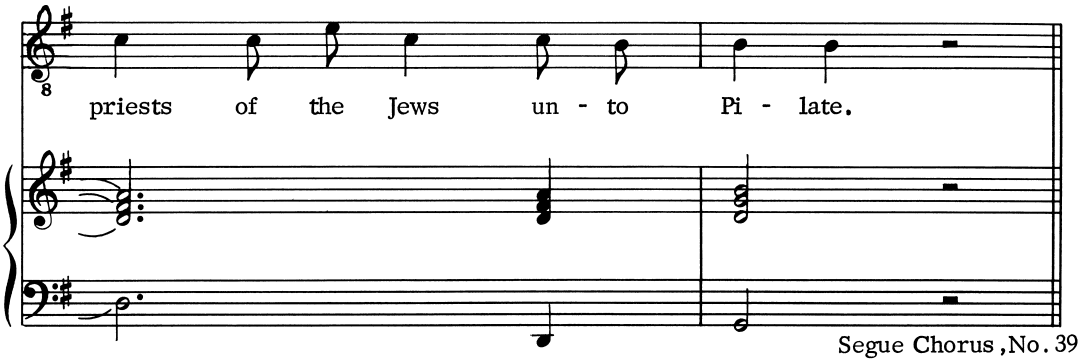

King___ of the Jews.


Recitative
This ti - tle read man - y of the Jews, for the place was near unto the
mp


ci - ty where Je - sus was___ cru - ci - fied,

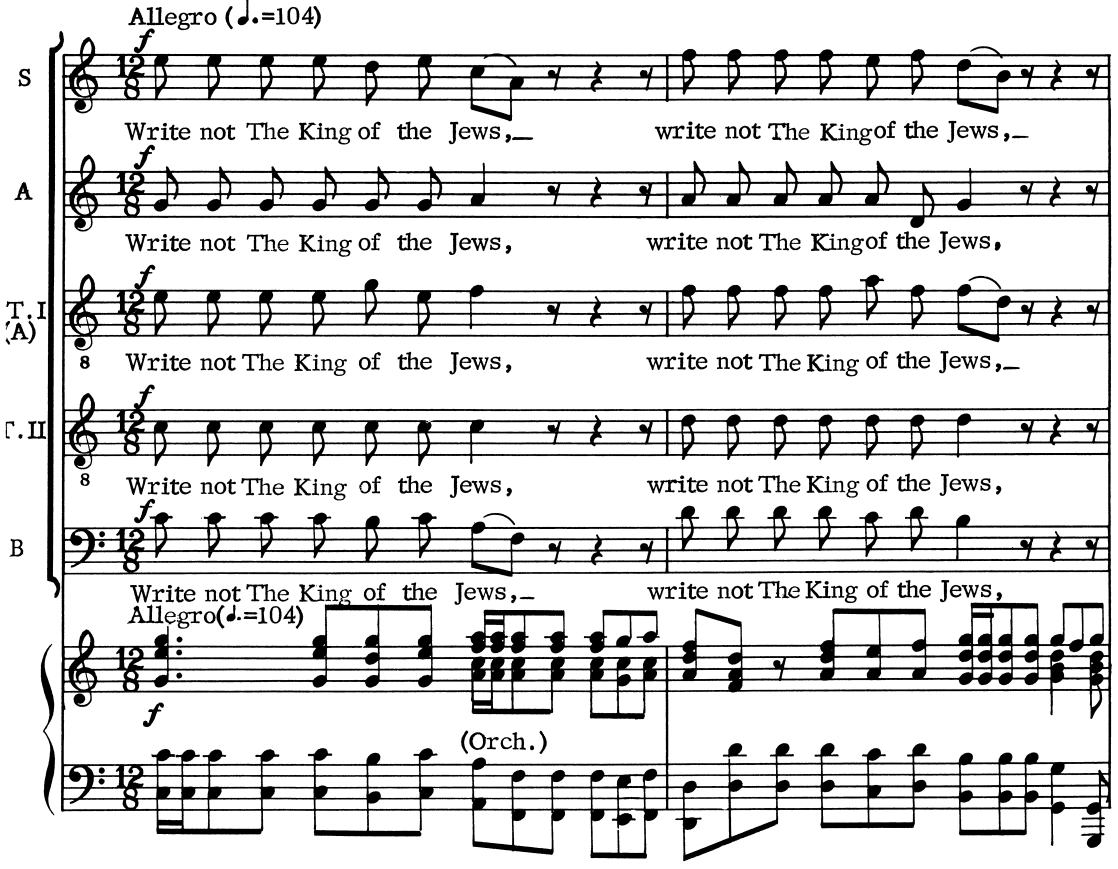

and it was writ-ten in the He - brew and the Greek

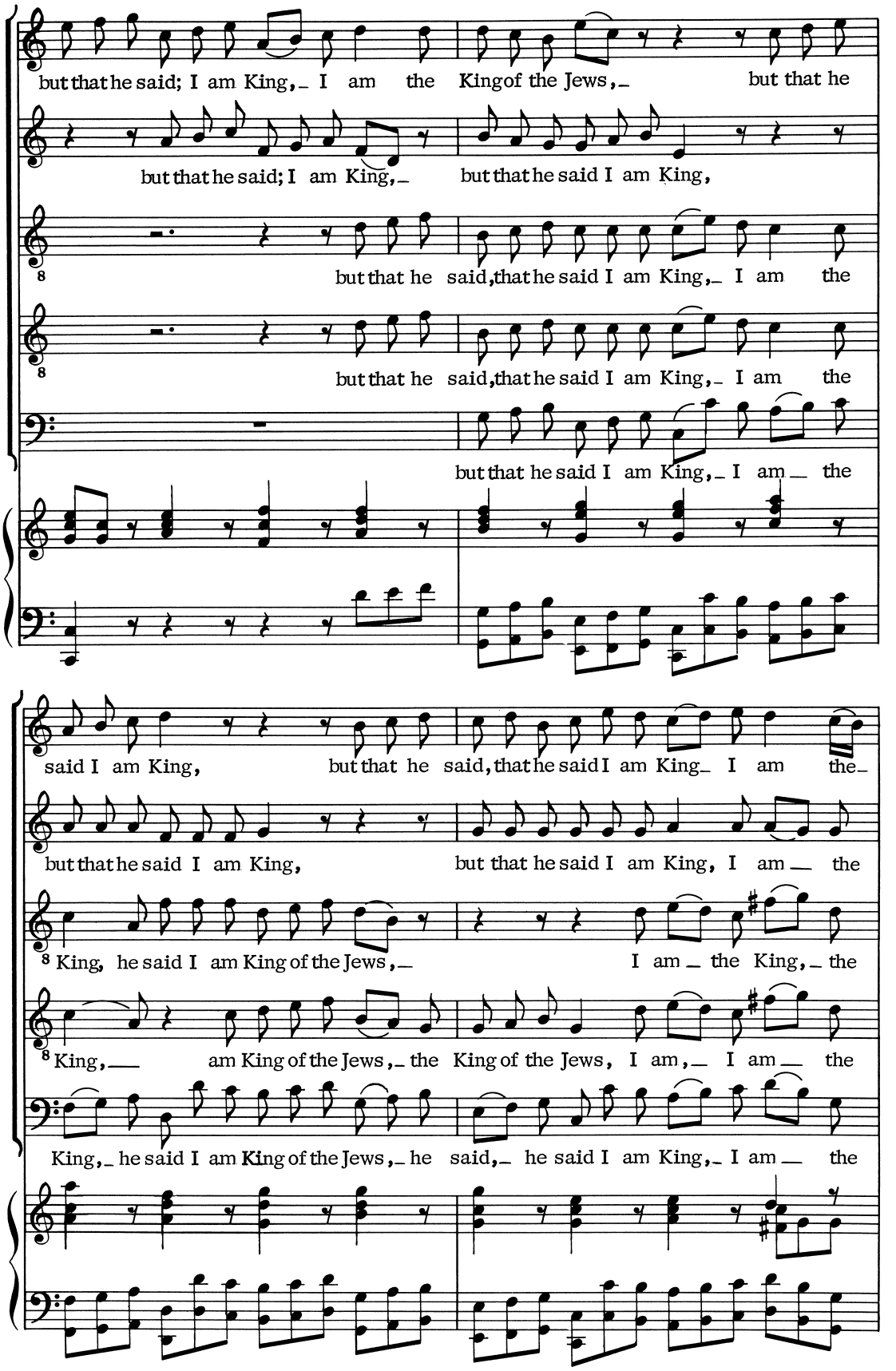


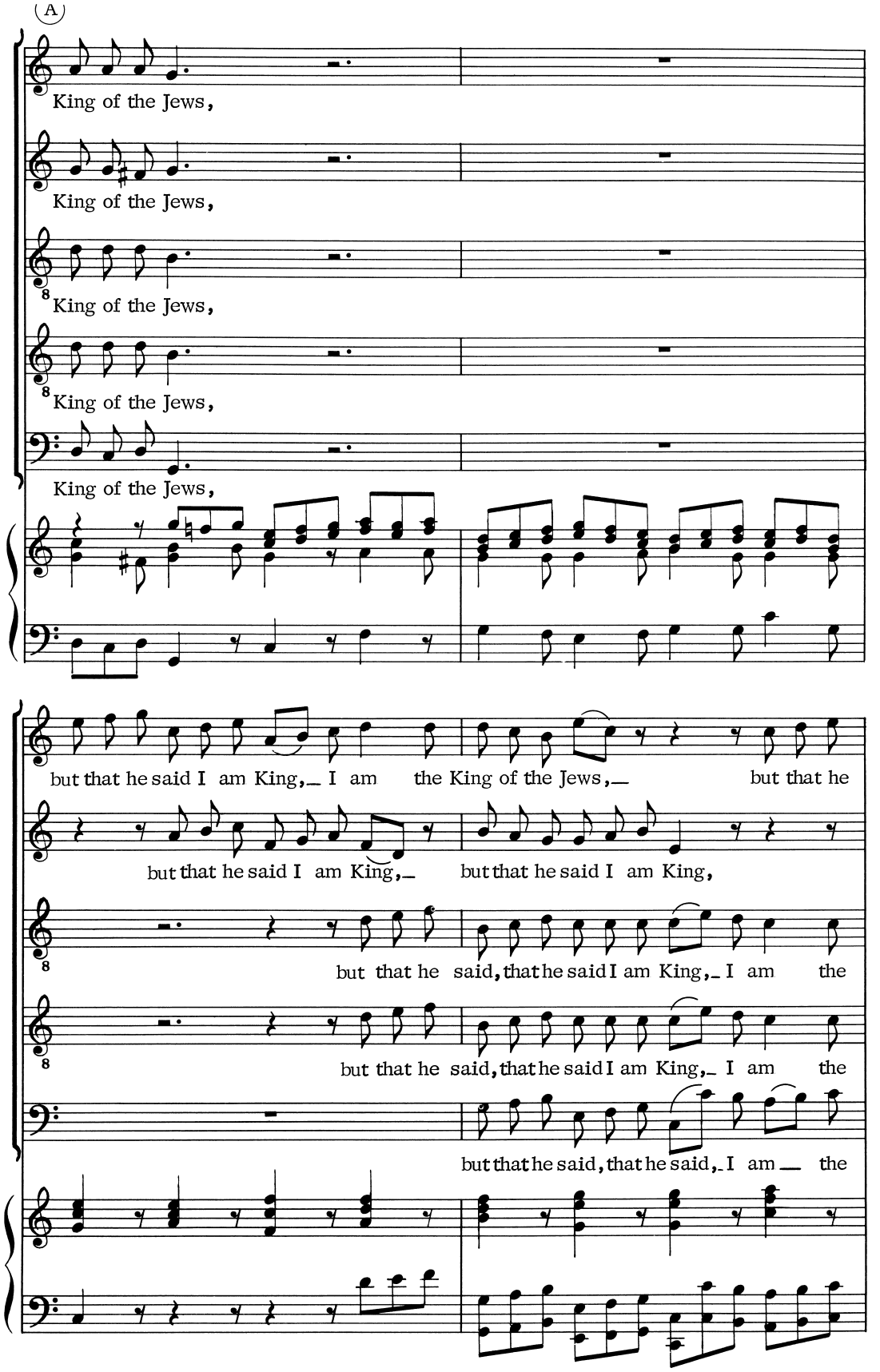


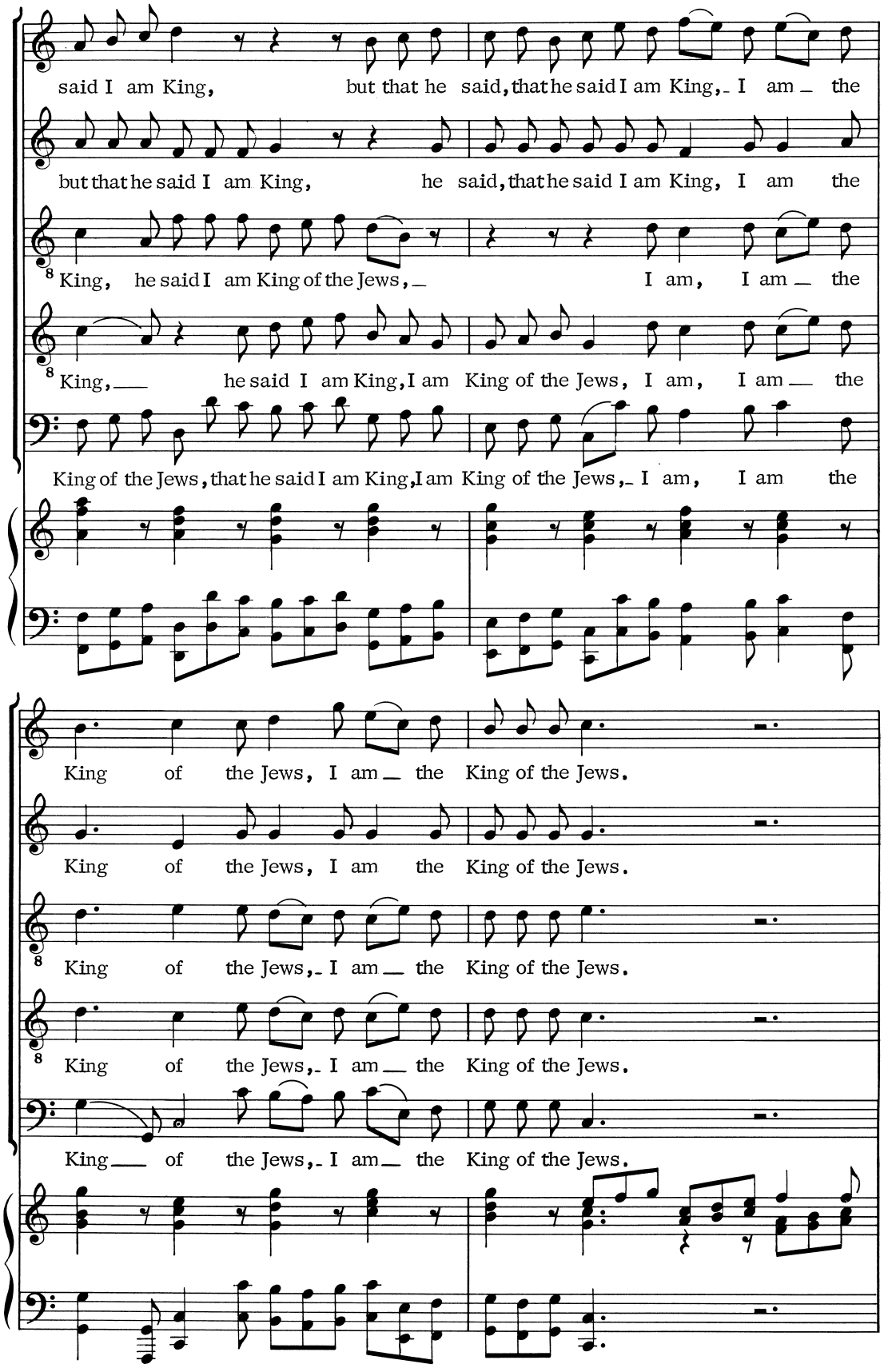
Segue Chorus, No. 39

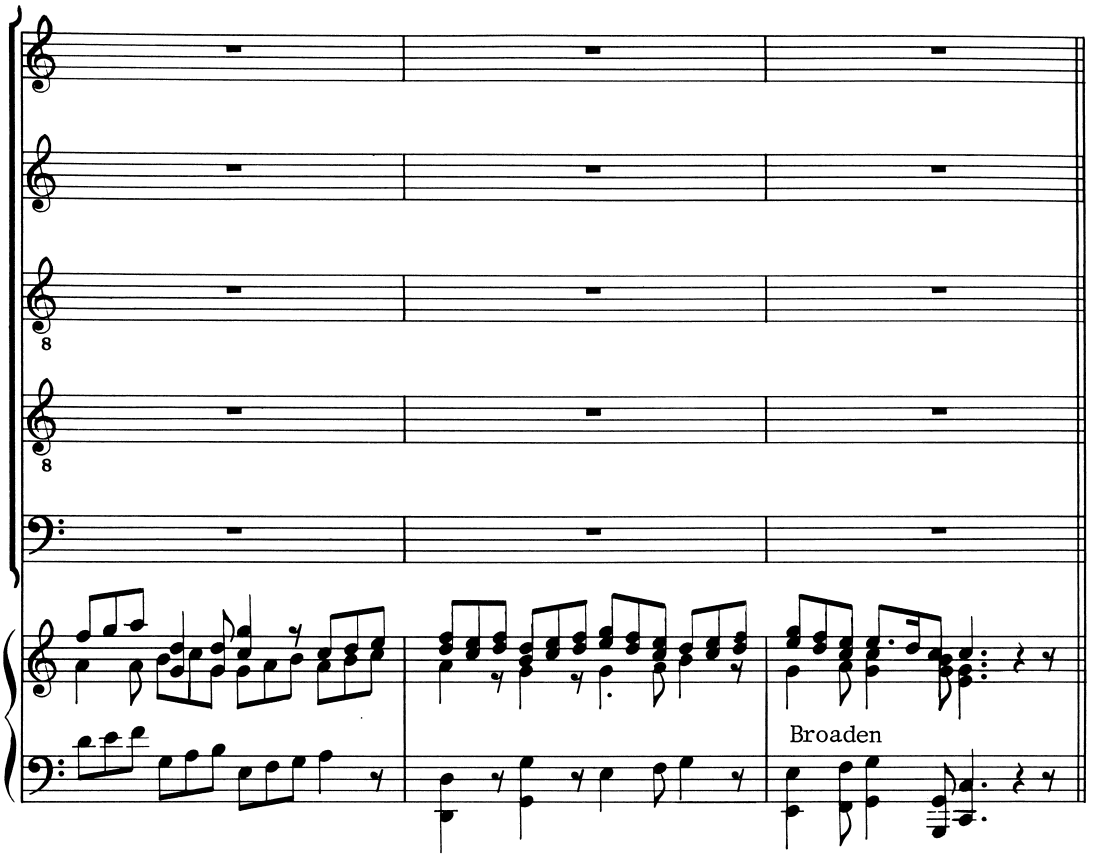
No. 39 CHORUS: "Write not The King of the Jews"




but that he said; I am King, I am the King of the Jews, but that he
but that he said; I am King, but that he said I am King,
but that he said, that he said I am King, I am the
but that he said, that he said I am King, I am the
but that he said I am King, I am the
said I am King, but that he said, that he said I am King I am the
but that he said I am King, but that he said I am King, I am the
King, he said I am King of the Jews, I am the King, the
King, am King of the Jews, the King of the Jews, I am, I am the
King, he said I am King of the Jews, he said, he said I am King, I am the

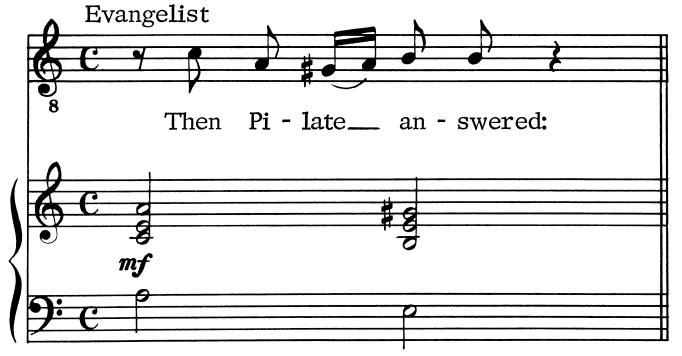

A
King of the Jews,
King of the Jews,
King of the Jews,
King of the Jews,
King of the Jews,
but that he said I am King,— I am the King of the Jews,— but that he
but that he said I am King,— but that he said I am King,
but that he said, that he said I am King,— I am the
but that he said, that he said I am King,— I am the
but that he said, that he said,— I am — the


said I am King, but that he said, that he said I am King, I am the
but that he said I am King, he said, that he said I am King, I am the
King, he said I am King of the Jews, I am, I am the
King, he said I am King, I am King of the Jews, I am, I am the
King of the Jews, that he said I am King, I am King of the Jews, I am, I am the
King of the Jews, I am the King of the Jews.
King of the Jews, I am the King of the Jews.
King of the Jews, I am the King of the Jews.
King of the Jews, I am the King of the Jews.
King of the Jews, I am the King of the Jews.



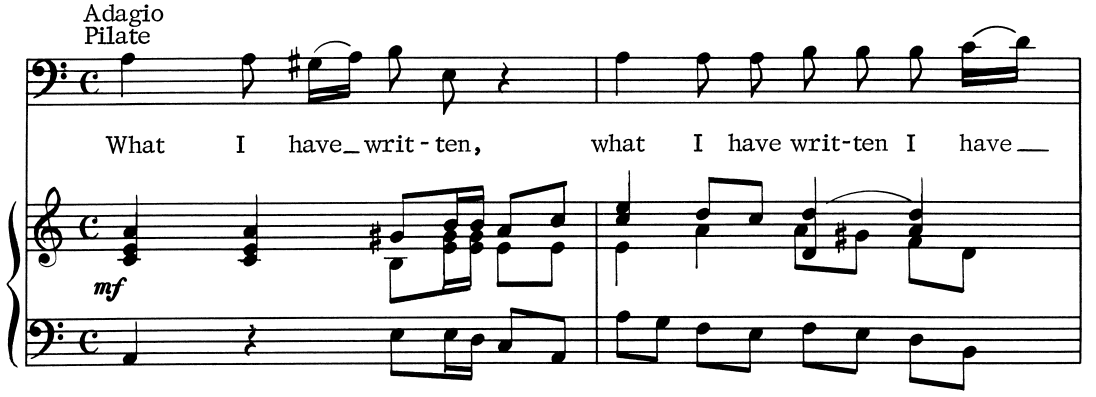
No.40 RECITATIVE: "Then Pilate answered"

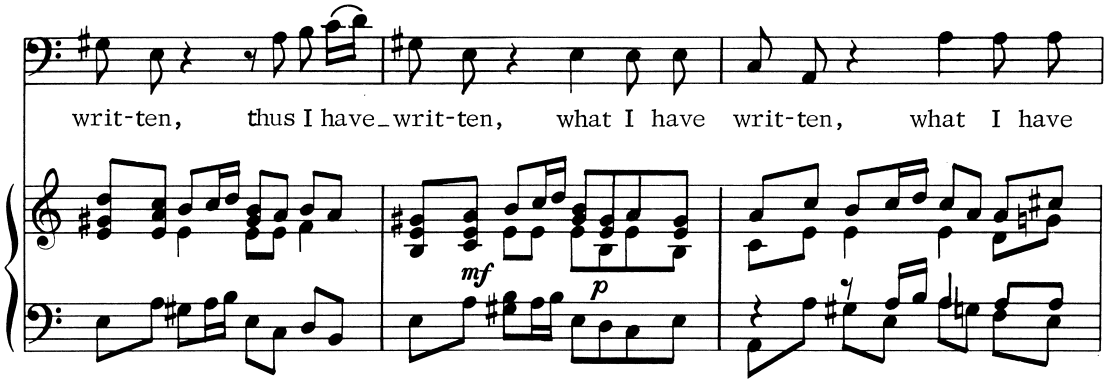
Segue No.40

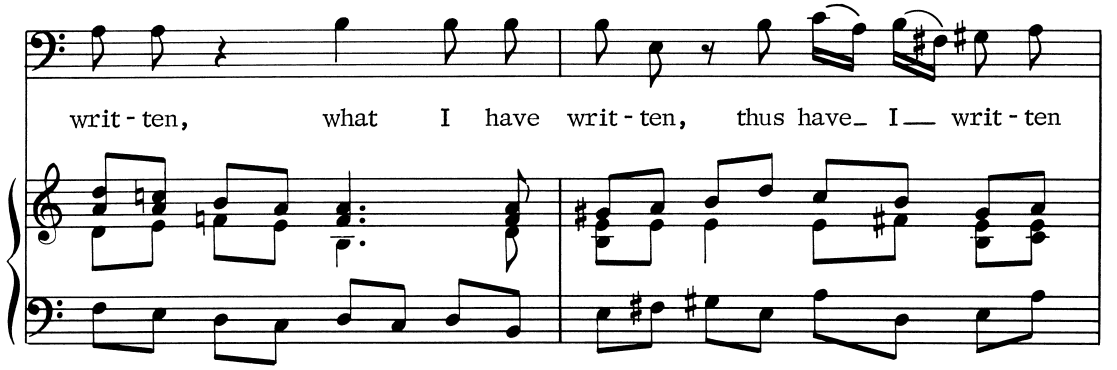


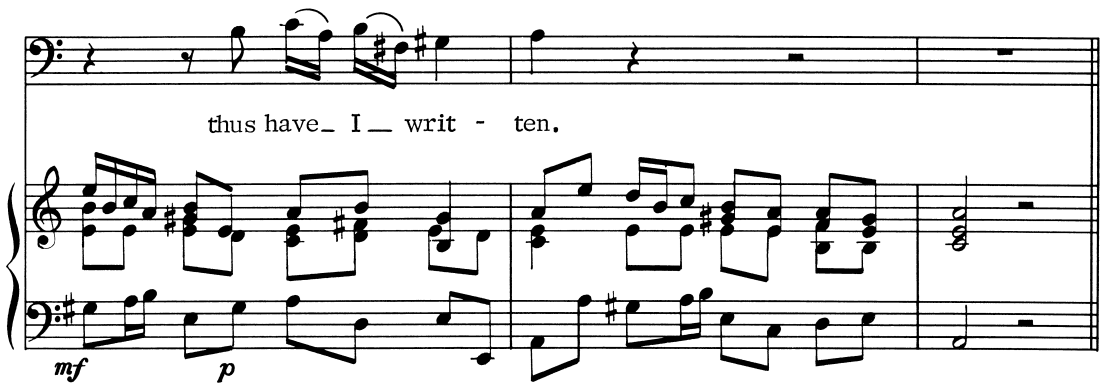
Segue No.41

No.41 ARIOSO: "What I have written"

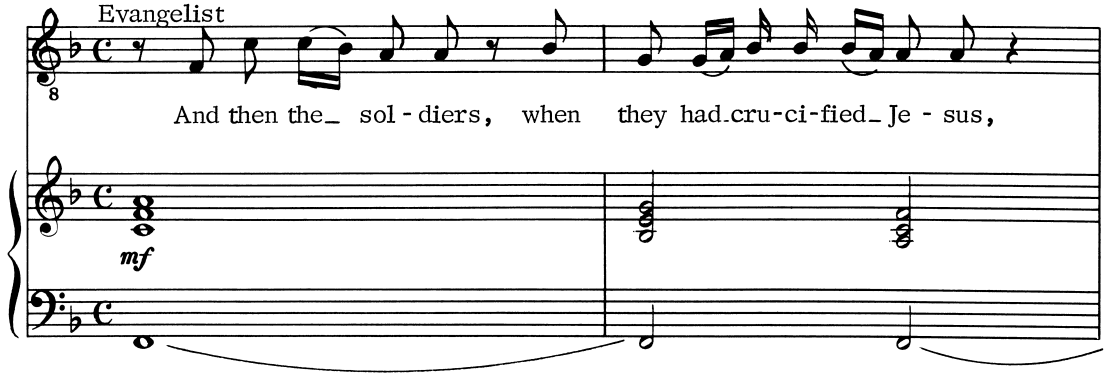


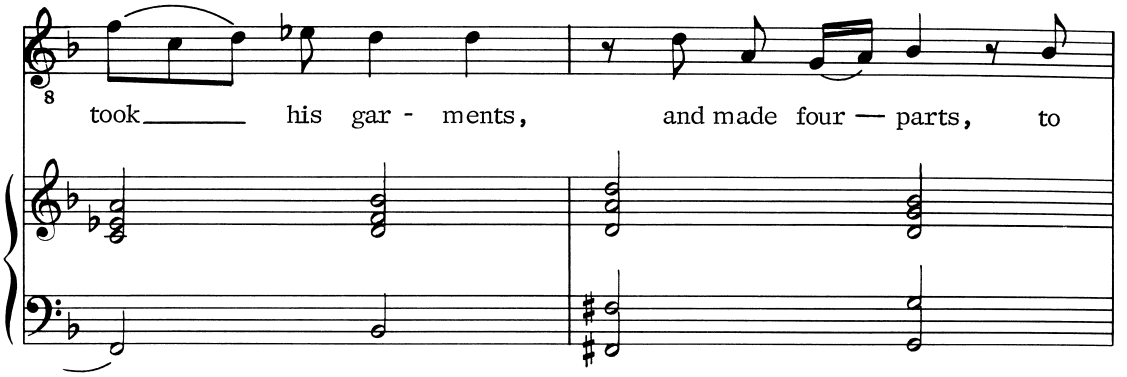


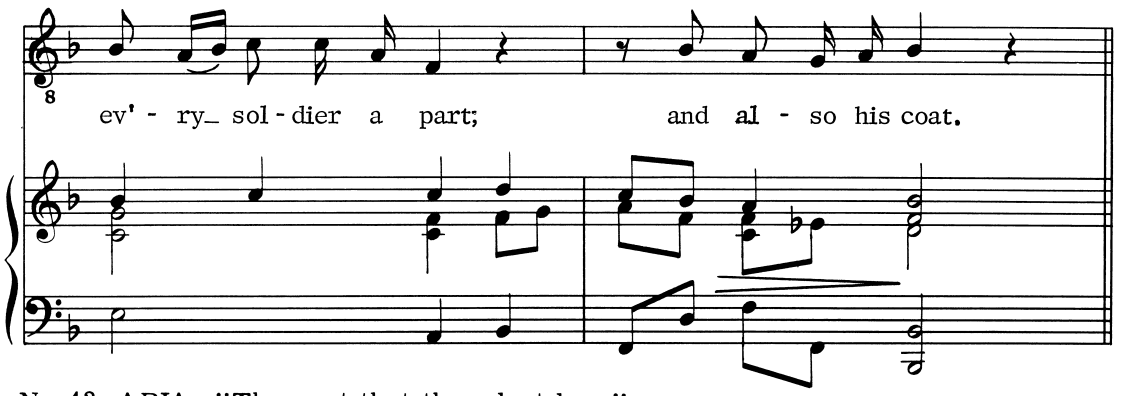




No.42 RECITATIVE: "And then the soldiers"



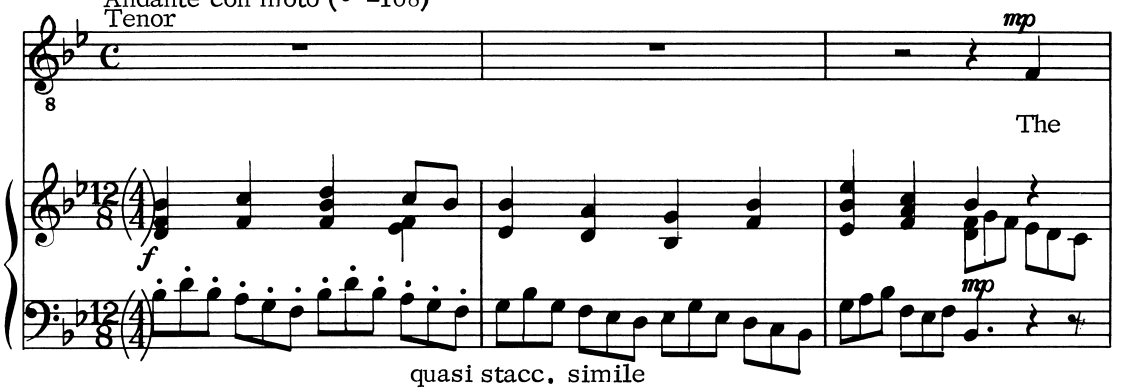


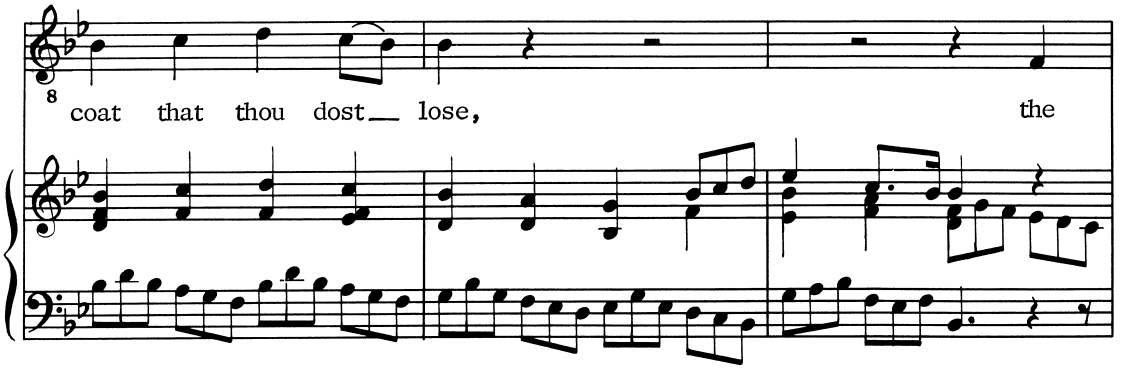


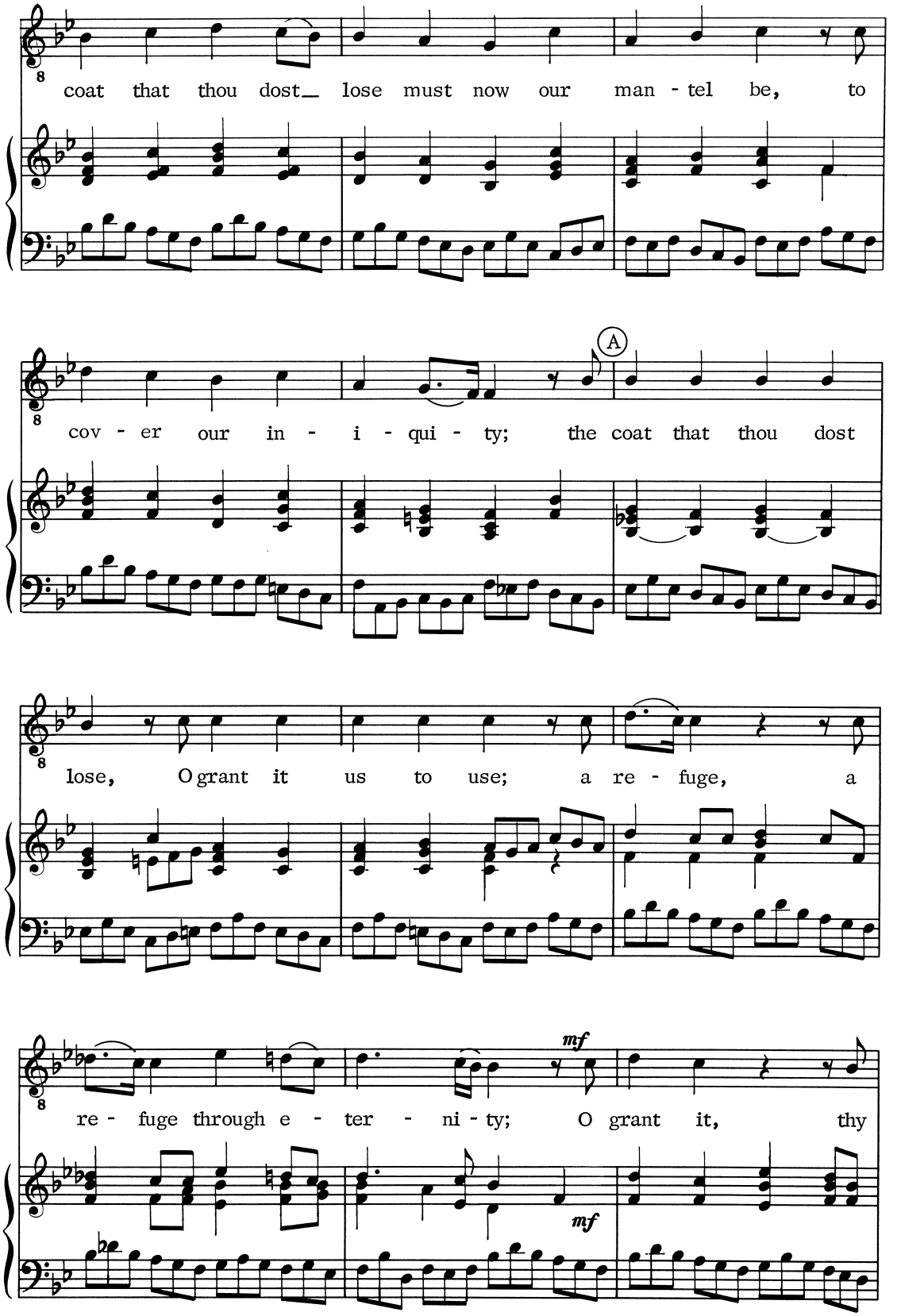
No.43 ARIA: "The coat that thou dost lose"

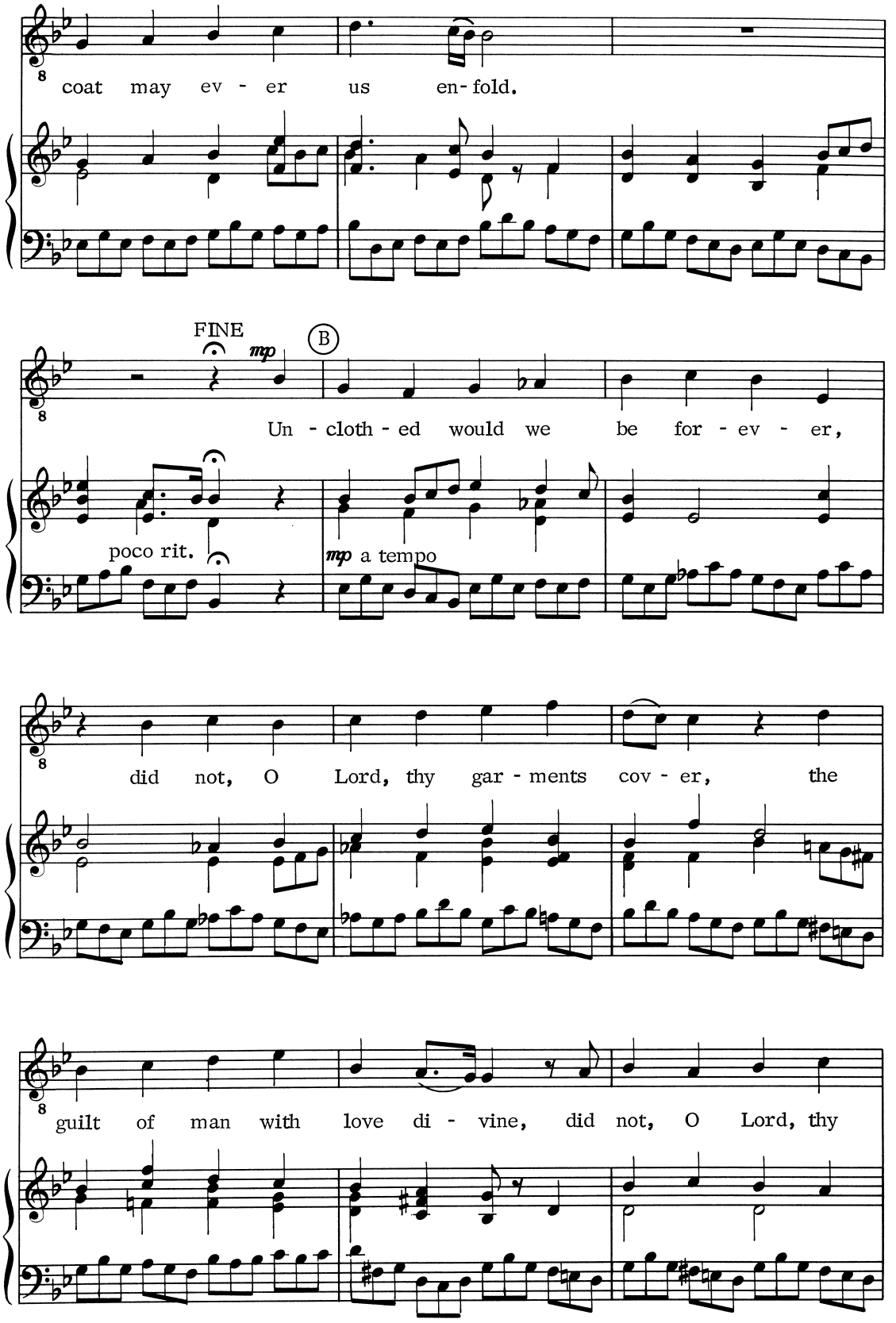
Andante con moto (♩ =108)

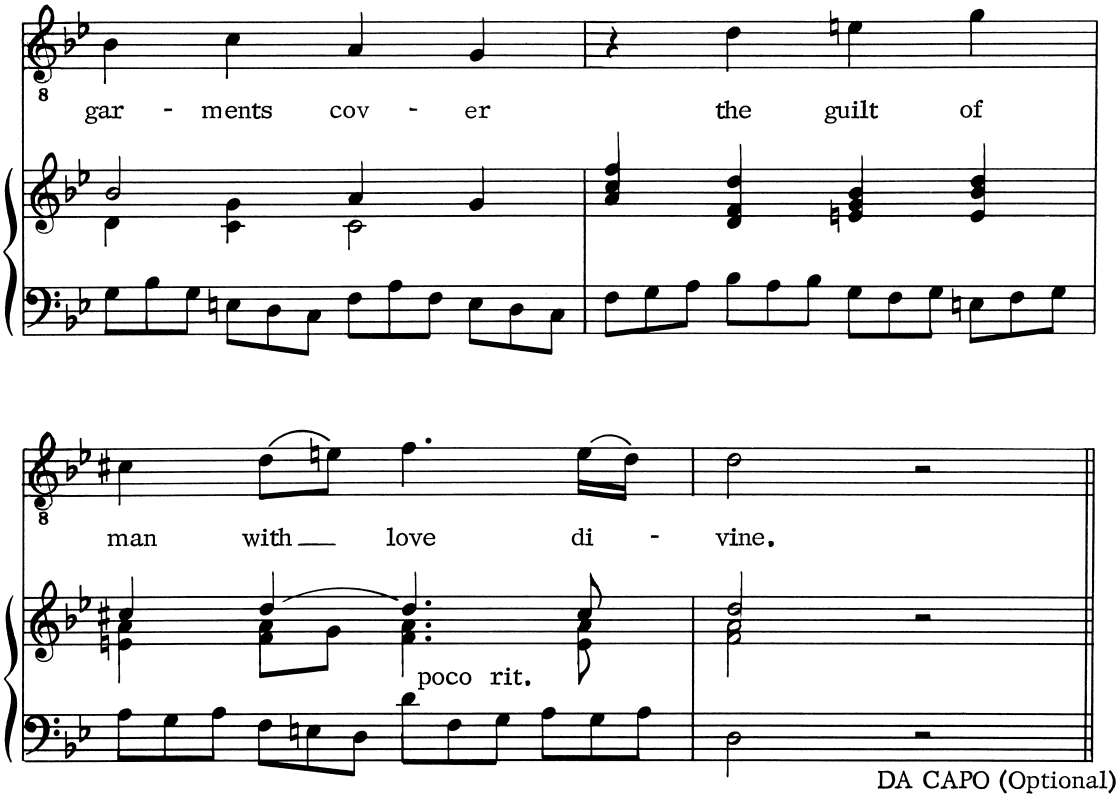
Tenor



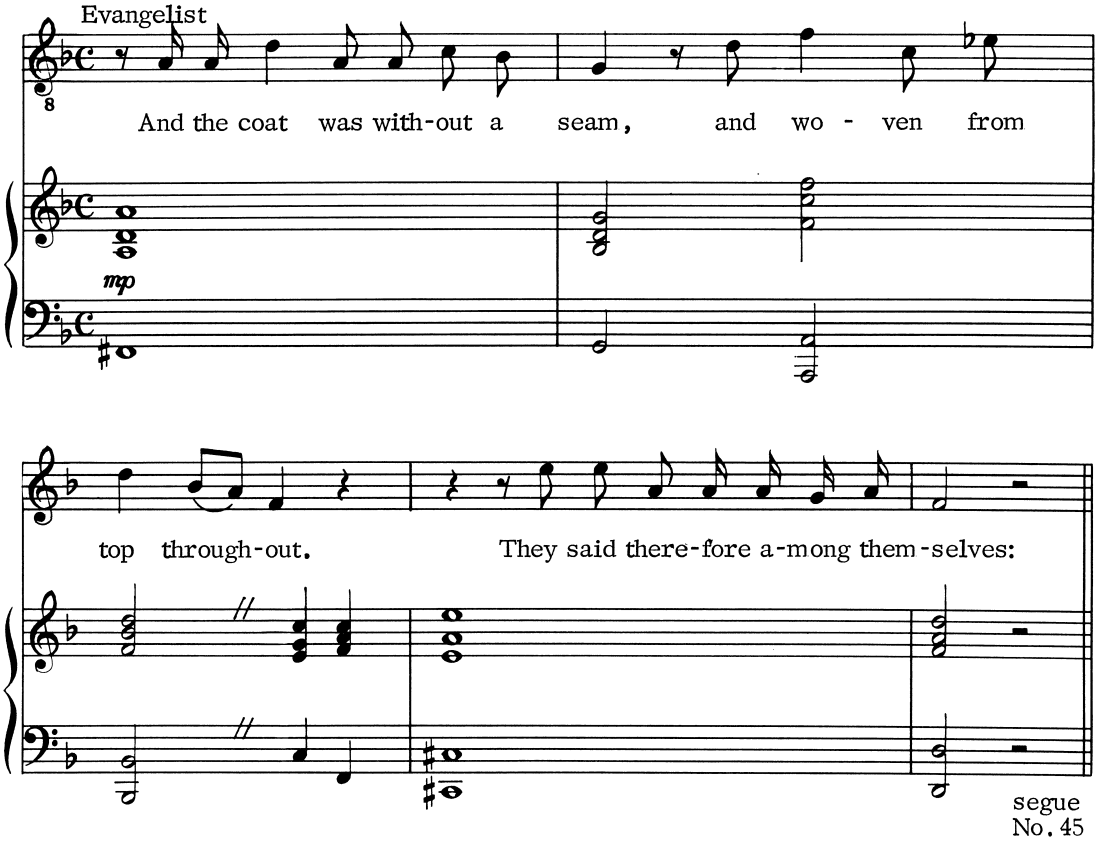



coat that thou dost_ lose must now our man - tel be, to
cov - er our in - i - qui - ty; the coat that thou dost
A
lose, O grant it us to use; a re - fuge, a
re - fuge through e - ter - ni - ty; O grant it, thy
mf
mf


coat may ev - er us en- fold.
FINE
mp
B
Un - cloth - ed would we be for - ev - er,
poco rit.
mp a tempo
did not, O Lord, thy gar - ments cov - er, the
guilt of man with love di - vine, did not, O Lord, thy

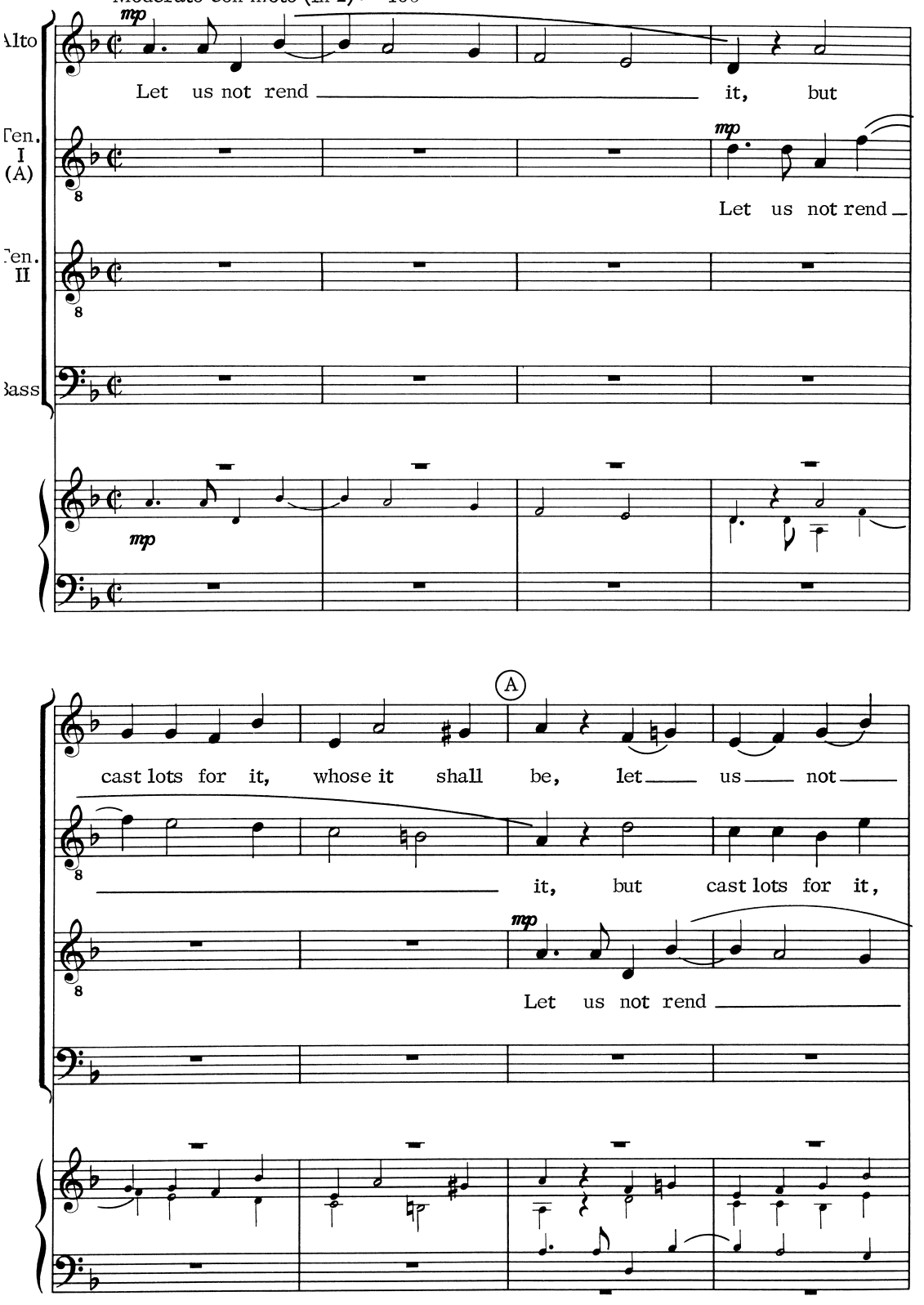


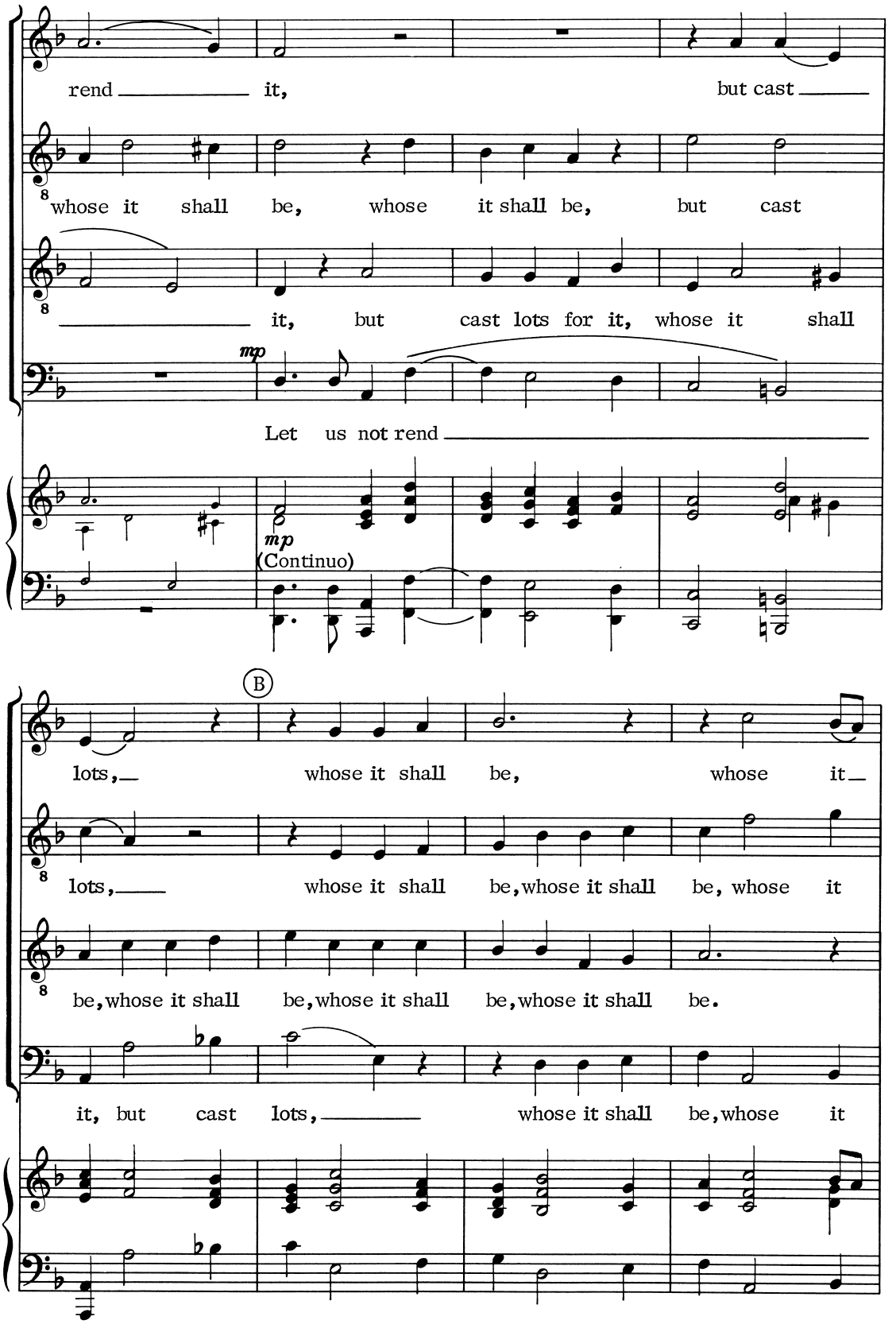
No.44 RECITATIVE: "And the coat was without a seam"

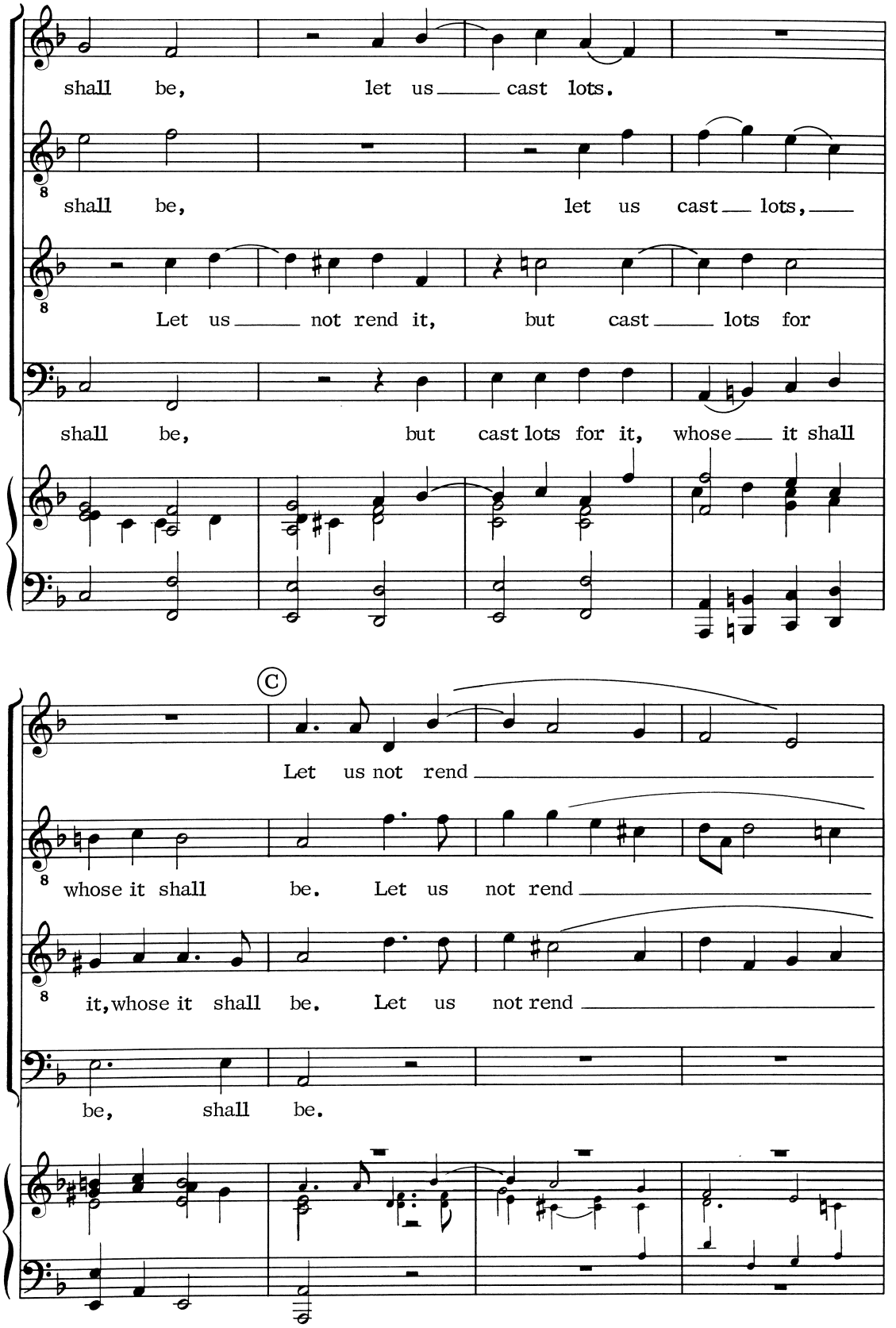


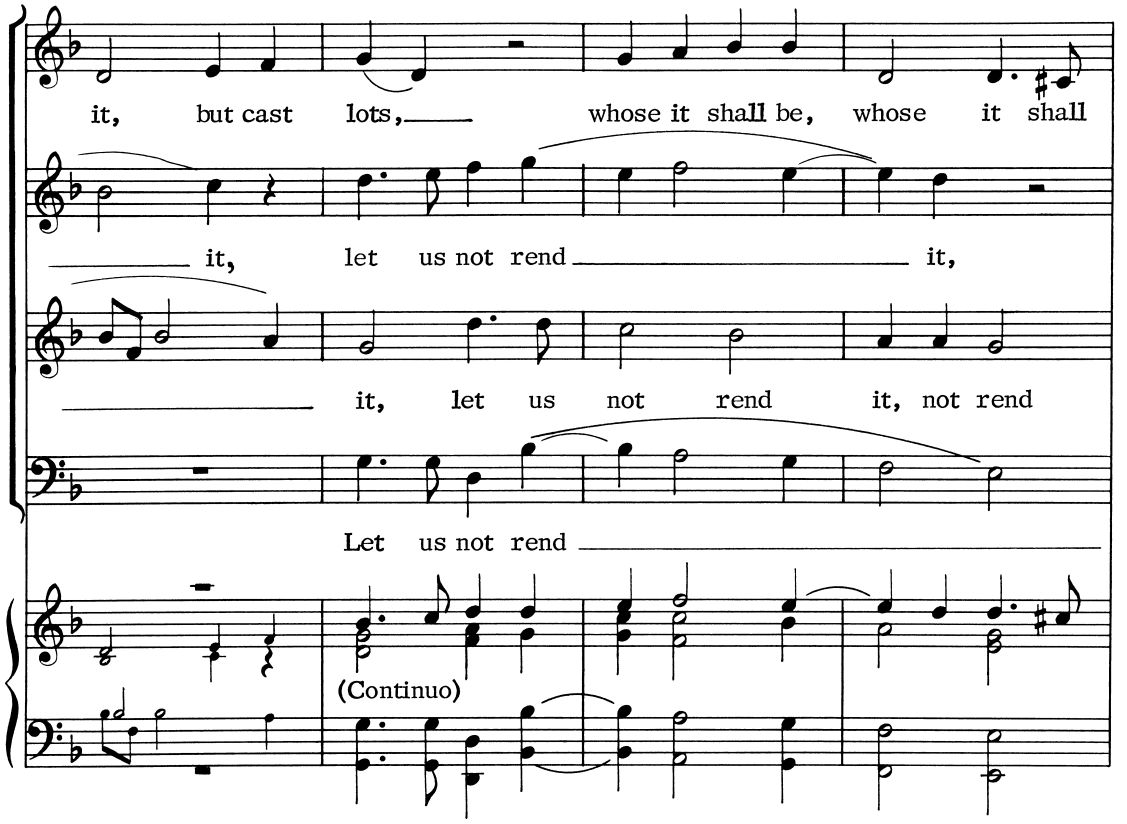
No.45 CHORUS: "Let us not rend it"

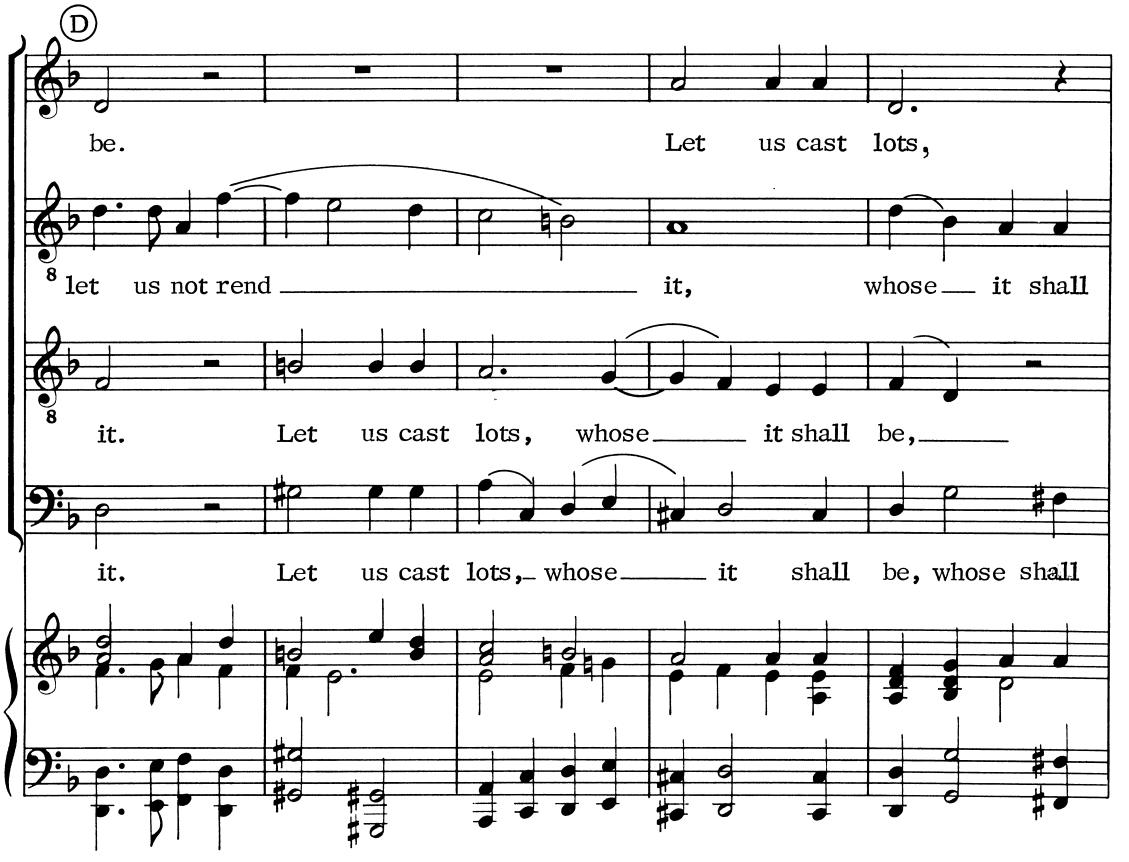
Moderato con moto (in 2) ♩ =108

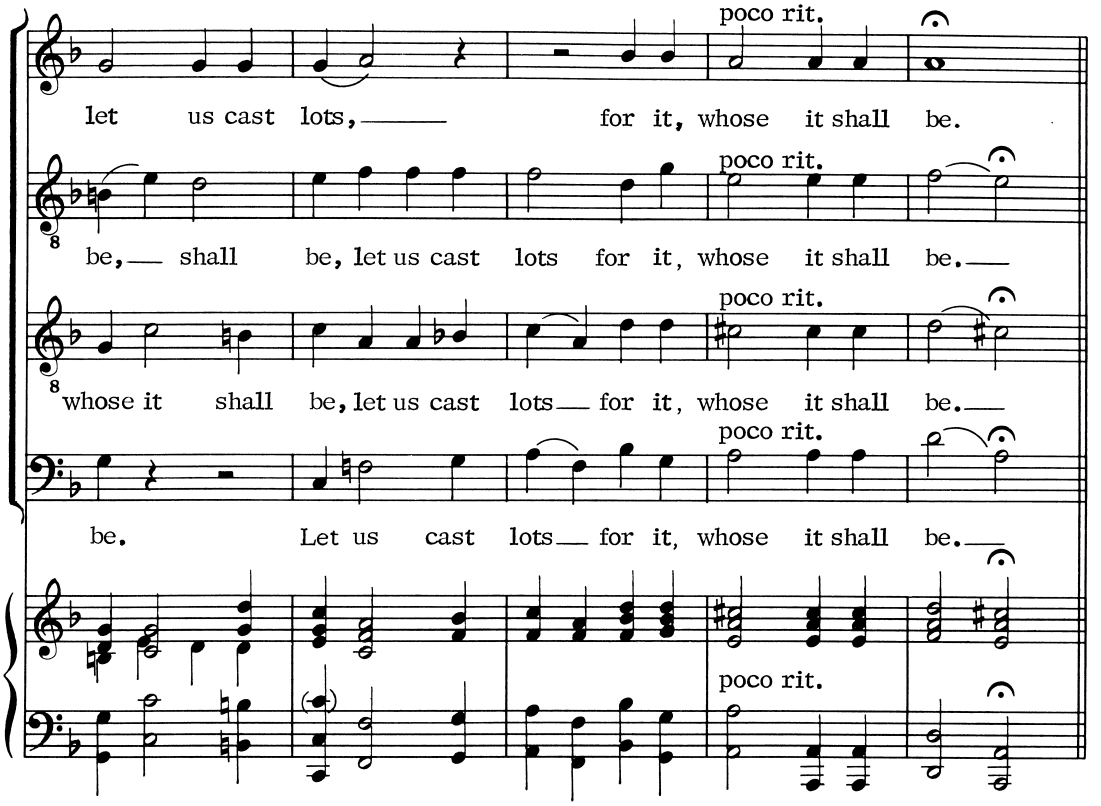



rend it, but cast
whose it shall be, whose it shall be, but cast
it, but cast lots for it, whose it shall
mp
Let us not rend
mp
(Continuo)
B
lots, whose it shall be, whose it
lots, whose it shall be, whose it shall be, whose it
be, whose it shall be, whose it shall be, whose it shall be.
it, but cast lots, whose it shall be, whose it

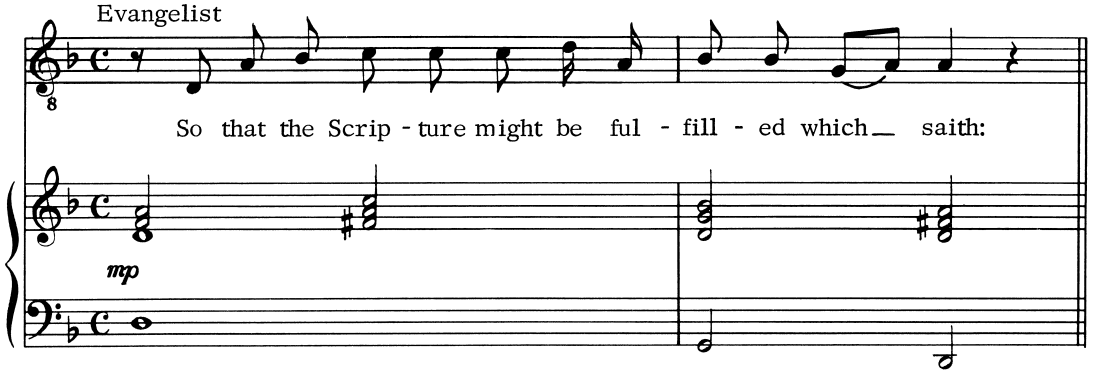

shall be, let us cast lots.
shall be, let us cast lots,
Let us not rend it, but cast lots for
shall be, but cast lots for it, whose it shall
C
Let us not rend
whose it shall be. Let us not rend
it, whose it shall be. Let us not rend
be, shall be.

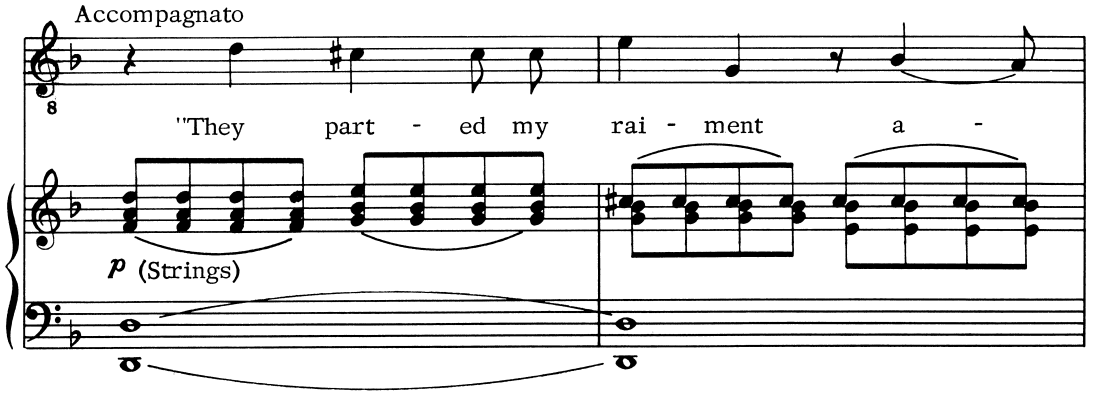

it, but cast lots, whose it shall be, whose it shall
it, let us not rend it,
it, let us not rend it, not rend
Let us not rend
(Continuo)

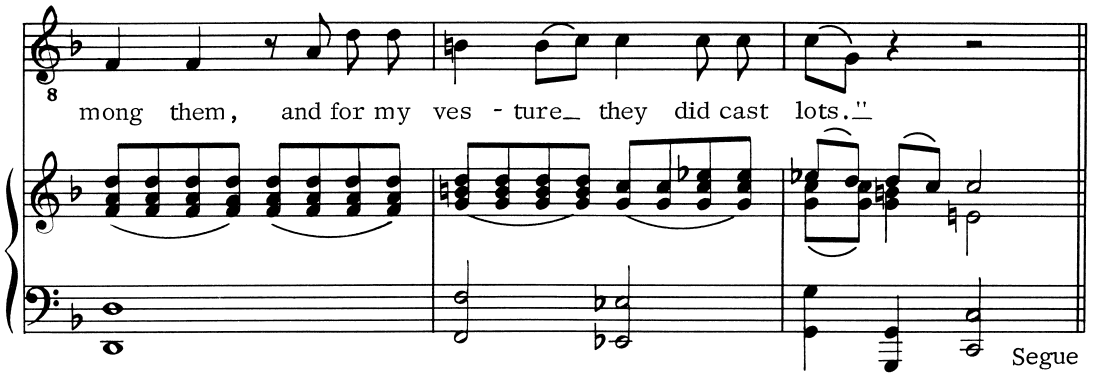

D
be. Let us cast lots,
let us not rend it, whose it shall
it. Let us cast lots, whose it shall be,
it. Let us cast lots, whose it shall be, whose shall

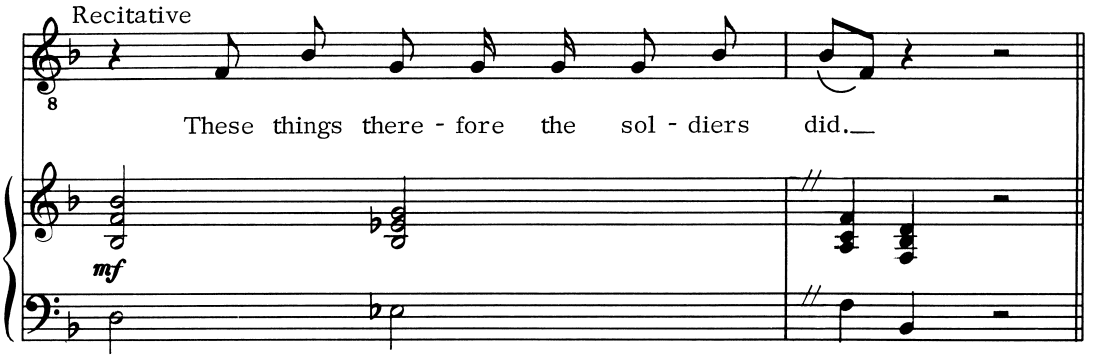


No.46 RECITATIVE: "So that the Scripture"

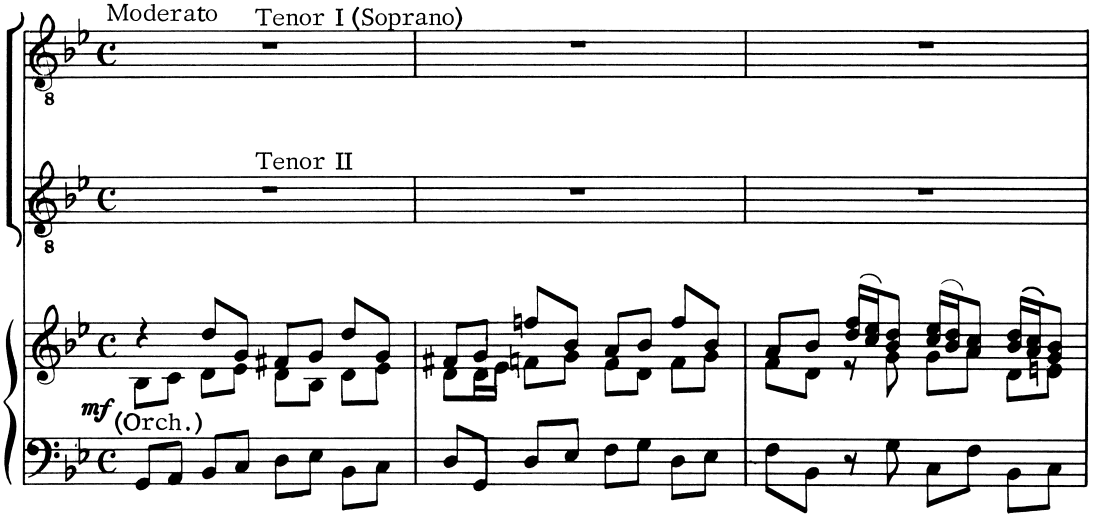


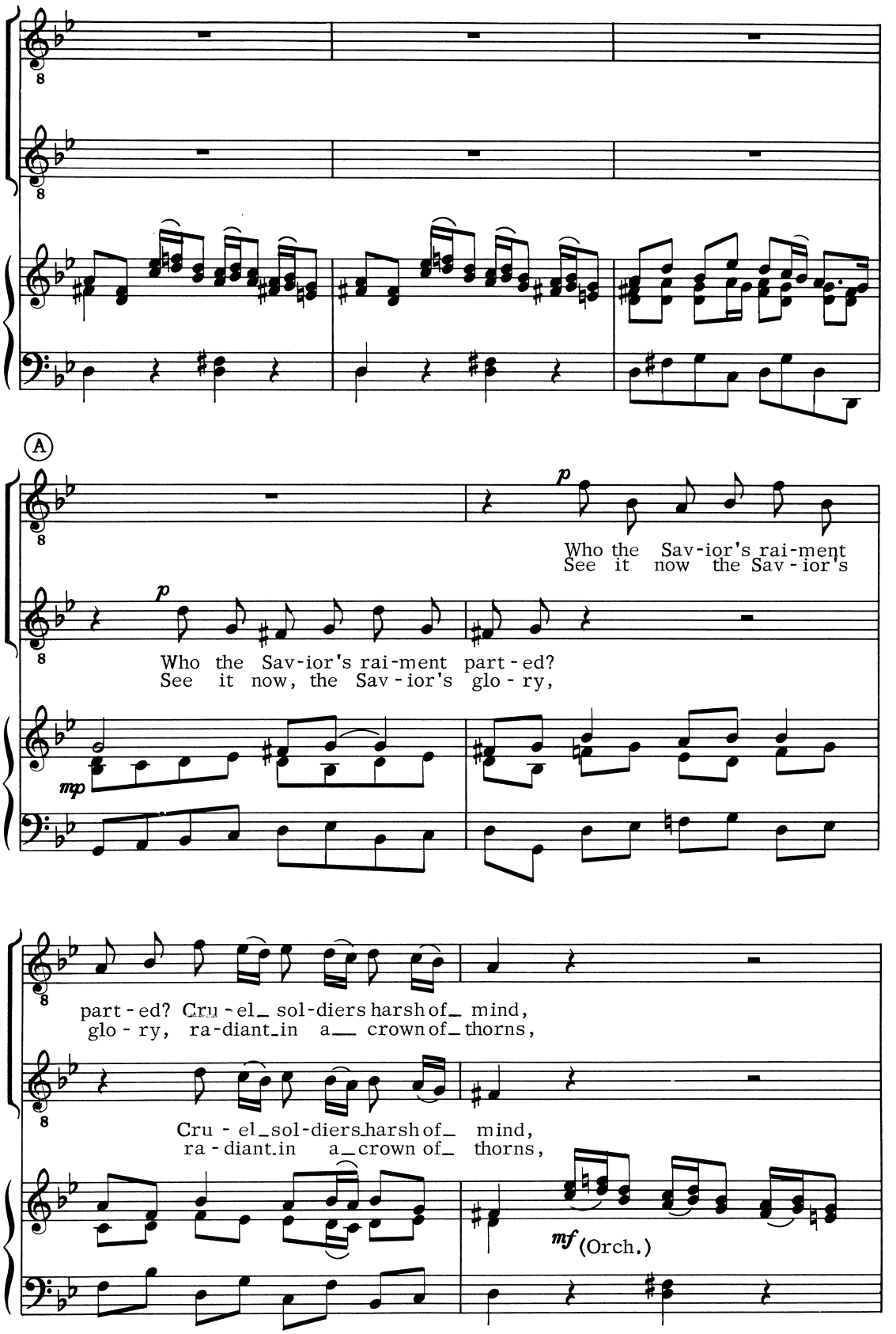


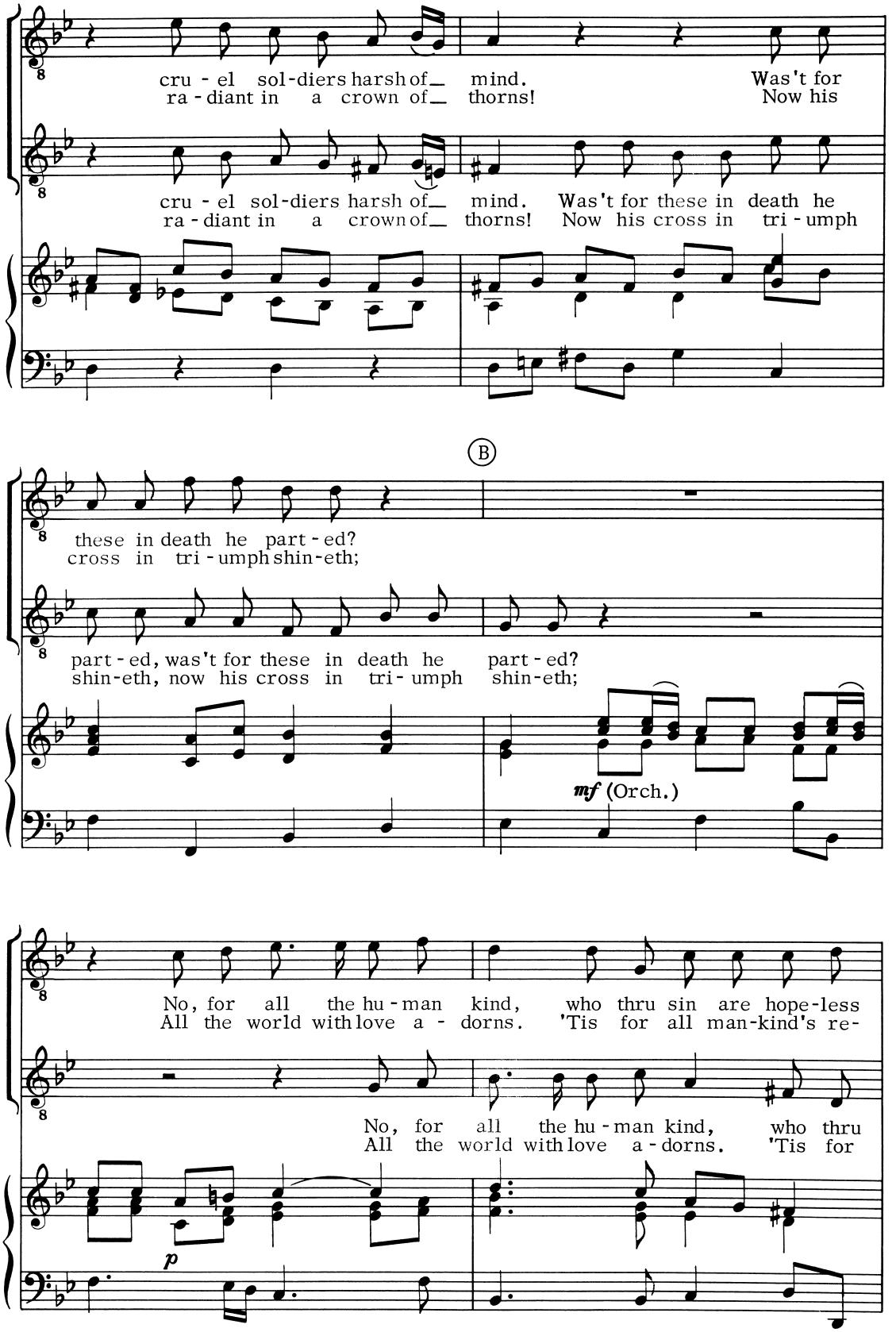


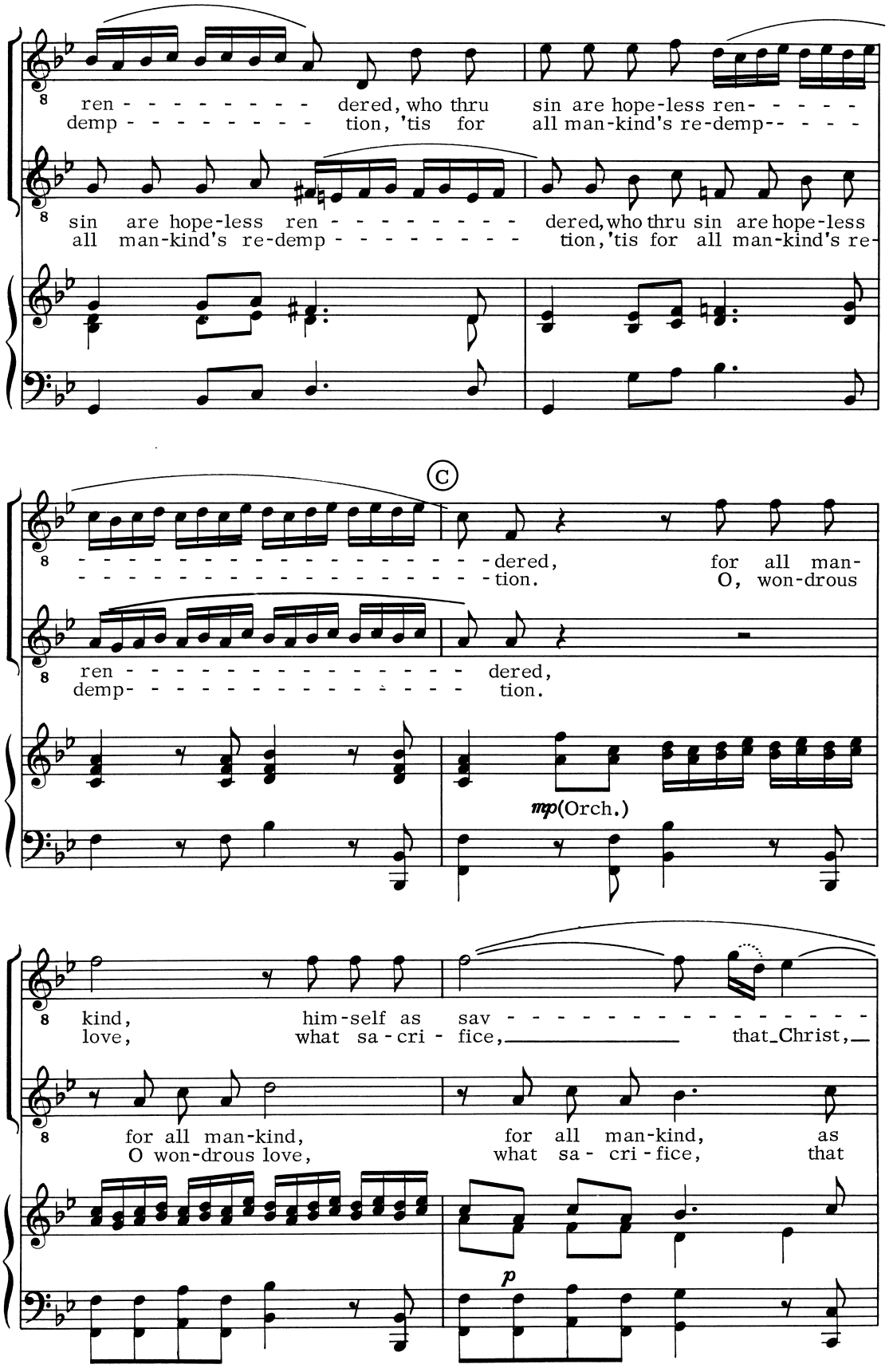


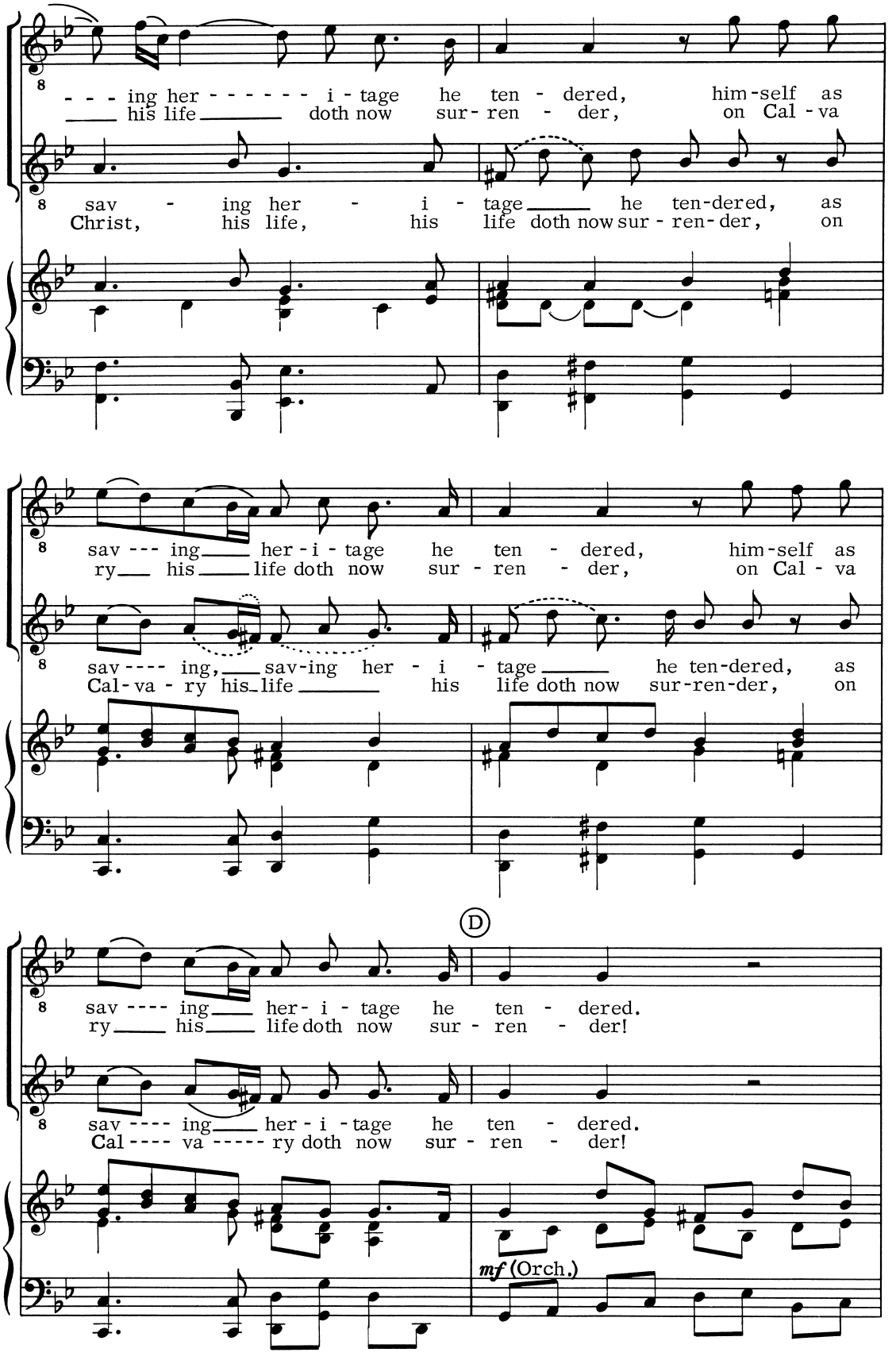
No.47 DUET: "Who the Savior's raiment parted?" ("See it now, the Savior's glory'

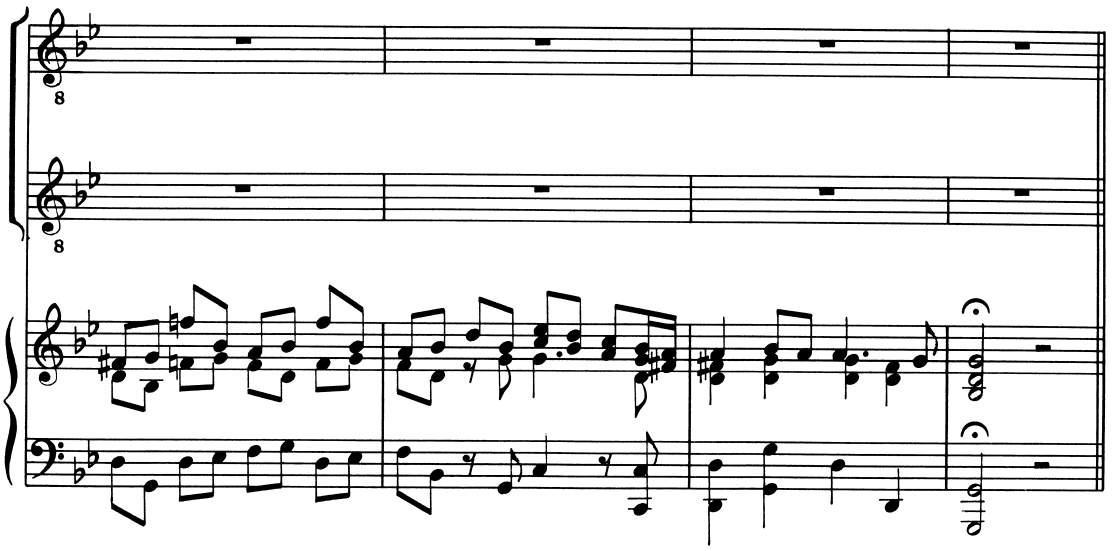



A
p
Who the Sav-ior's rai-ment
See it now the Sav-ior's
p
Who the Sav-ior's rai-ment part-ed?
See it now, the Sav-ior's glo-ry,
mp
part-ed? Cru-el sol-diers harsh of mind,
glo-ry, ra-diant in a crown of thorns,
Cru-el sol-diers harsh of mind,
ra-diant in a crown of thorns,
mf (Orch.)


cru - el sol-diers harsh of_ mind. Was't for
ra - diant in a crown of_ thorns! Now his
cru - el sol-diers harsh of_ mind. Was't for these in death he
ra - diant in a crown of_ thorns! Now his cross in tri - umph
B
these in death he part - ed?
cross in tri - umph shin-eth;
part - ed, was't for these in death he part - ed?
shin-eth, now his cross in tri - umph shin-eth;
mf (Orch.)
No, for all the hu - man kind, who thru sin are hope-less
All the world with love a - dorns. 'Tis for all man-kind's re-
No, for all the hu - man kind, who thru
All the world with love a - dorns. 'Tis for
p


ren - - - - - - - - - dered, who thru sin are hope-less ren- - - - -
demp - - - - - - - - - tion, 'tis for all man-kind's re-demp- - - -
sin are hope-less ren - - - - - - - - - dered, who thru sin are hope-less
all man-kind's re-demp - - - - - - - - - tion, 'tis for all man-kind's re-
Ⓒ
- dered, for all man-
- tion. O, won-drous
ren - - - - - - - - - - - - - - - - - - dered,
demp- - - - - - - - - - - - - - - - - - tion.
mp(Orch.)
kind, him-self as sav - - - - - - - - - - - - - - - - - -
love, what sa-cri-fice, that Christ,
for all man-kind, for all man-kind, as
O won-drous love, what sa-cri-fice, that
p

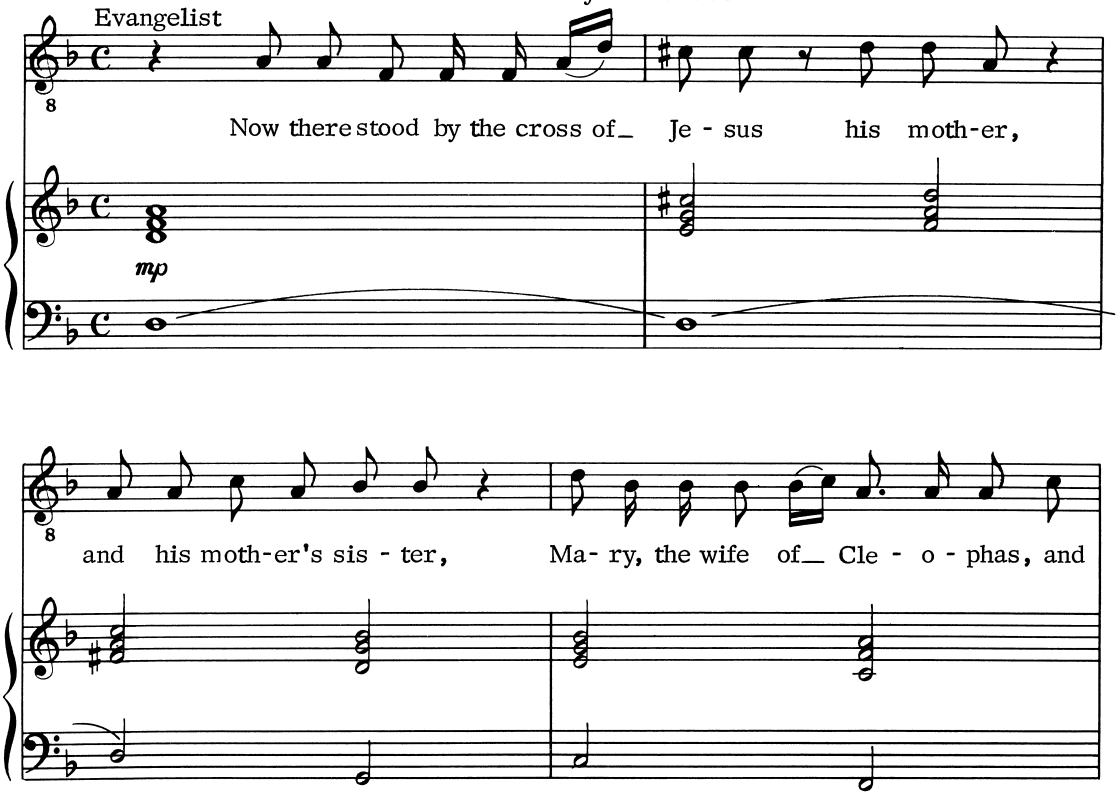

- - - ing her - - - - - - i - tage he ten - dered, him-self as
his life doth now sur - ren - der, on Cal - va
sav - ing her - i - tage he ten-dered, as
Christ, his life, his life doth now sur - ren-der, on
sav --- ing her - i - tage he ten - dered, him-self as
ry his life doth now sur - ren - der, on Cal - va
sav ---- ing, sav-ing her - i - tage he ten-dered, as
Cal-va - ry his life his life doth now sur-ren-der, on
D
sav ---- ing her - i - tage he ten - dered.
ry his life doth now sur - ren - der!
sav ---- ing her - i - tage he ten - dered.
Cal ---- va ----- ry doth now sur - ren - der!
mf (Orch.)

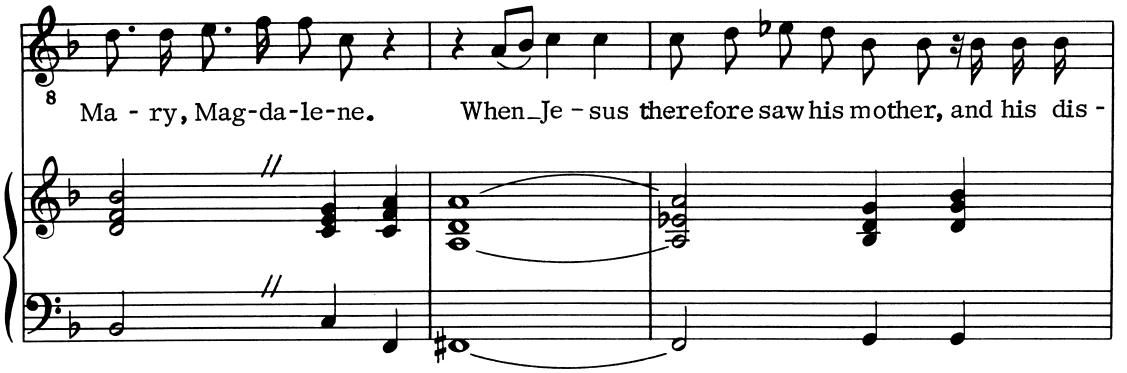


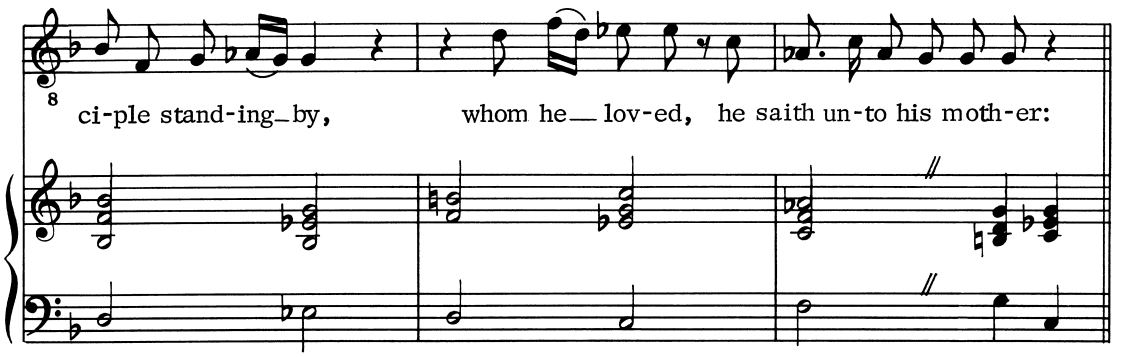
End of PART I

PART II

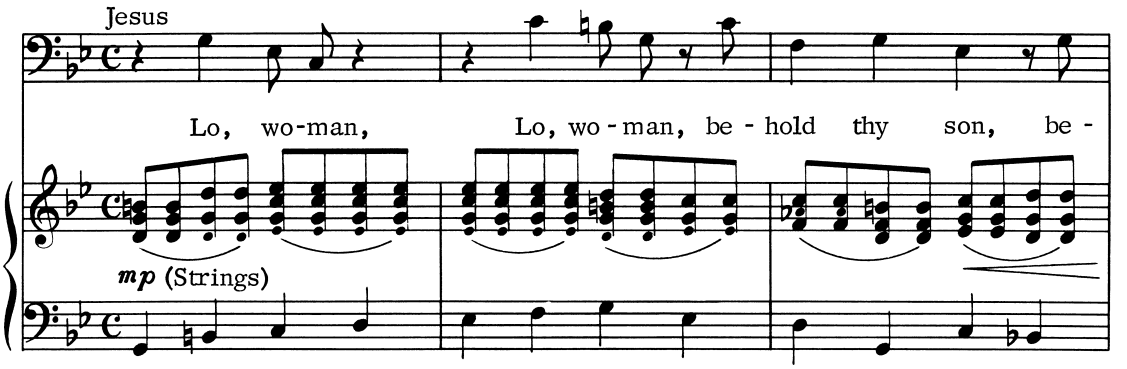
No.48 RECITATIVE: "Now there stood by the cross"

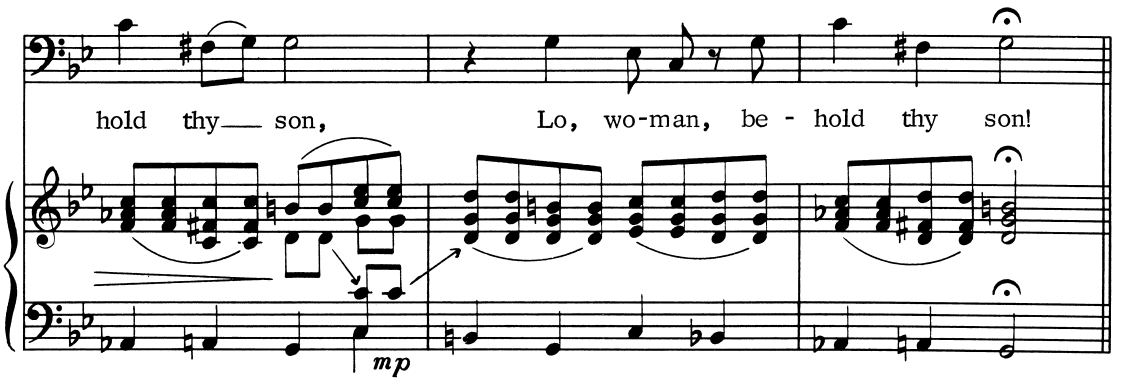




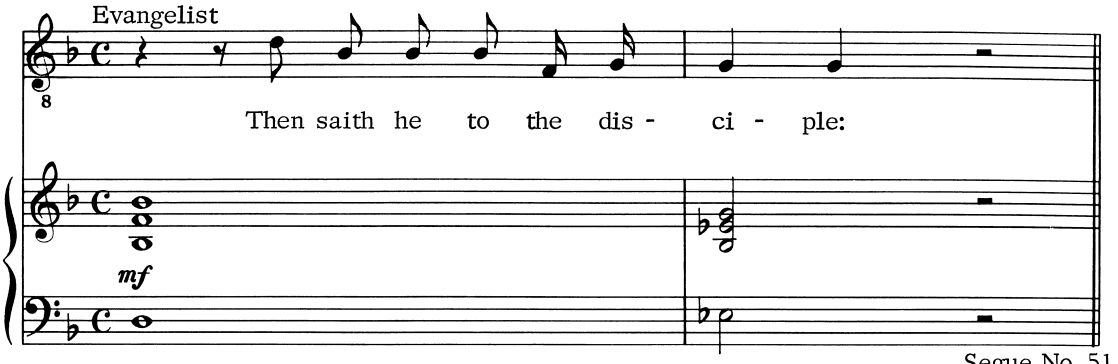


No.49 ARIOSO: "Lo, woman, behold thy son"



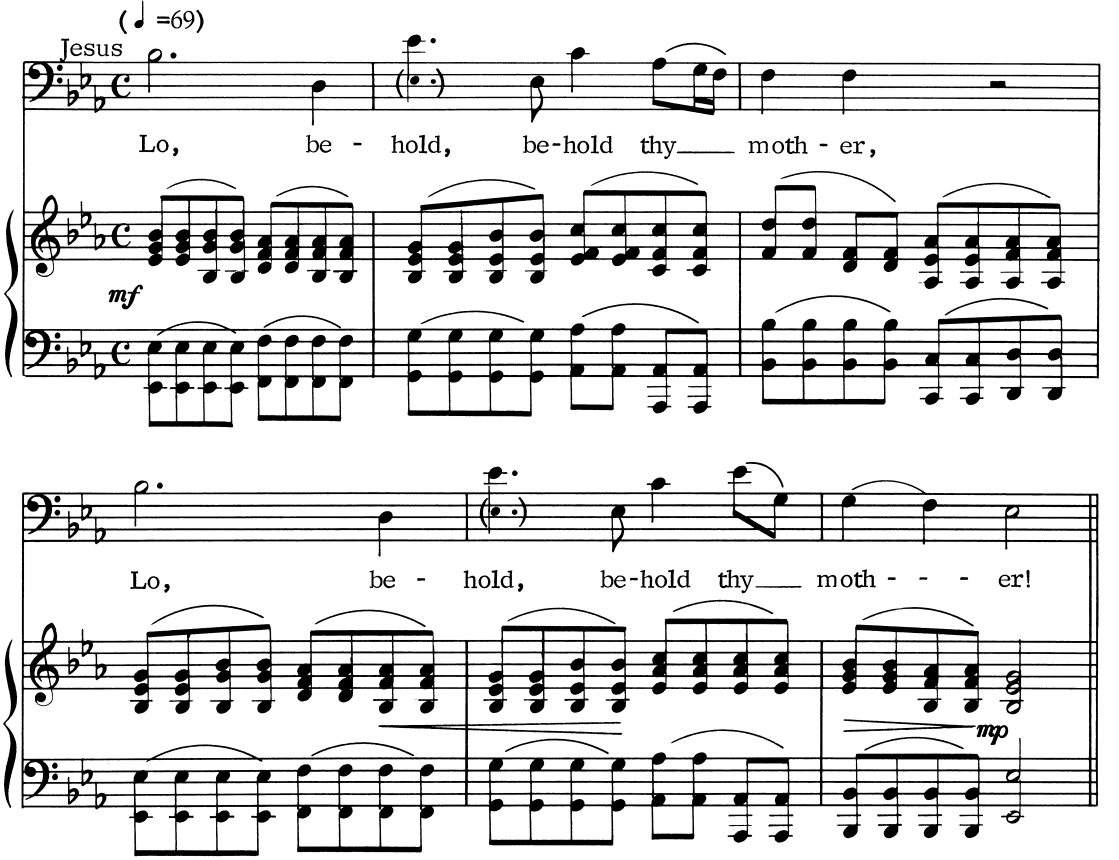


No.50 RECITATIVE: "Then saith he to the disciple"

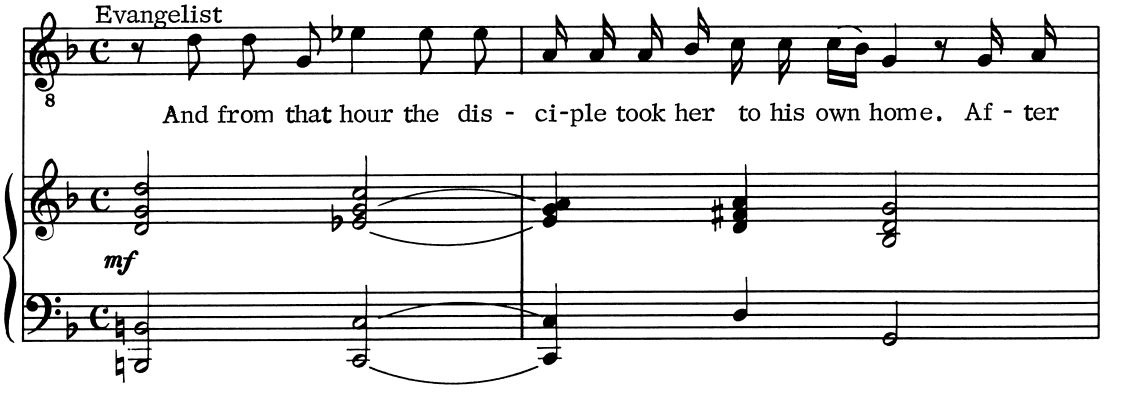


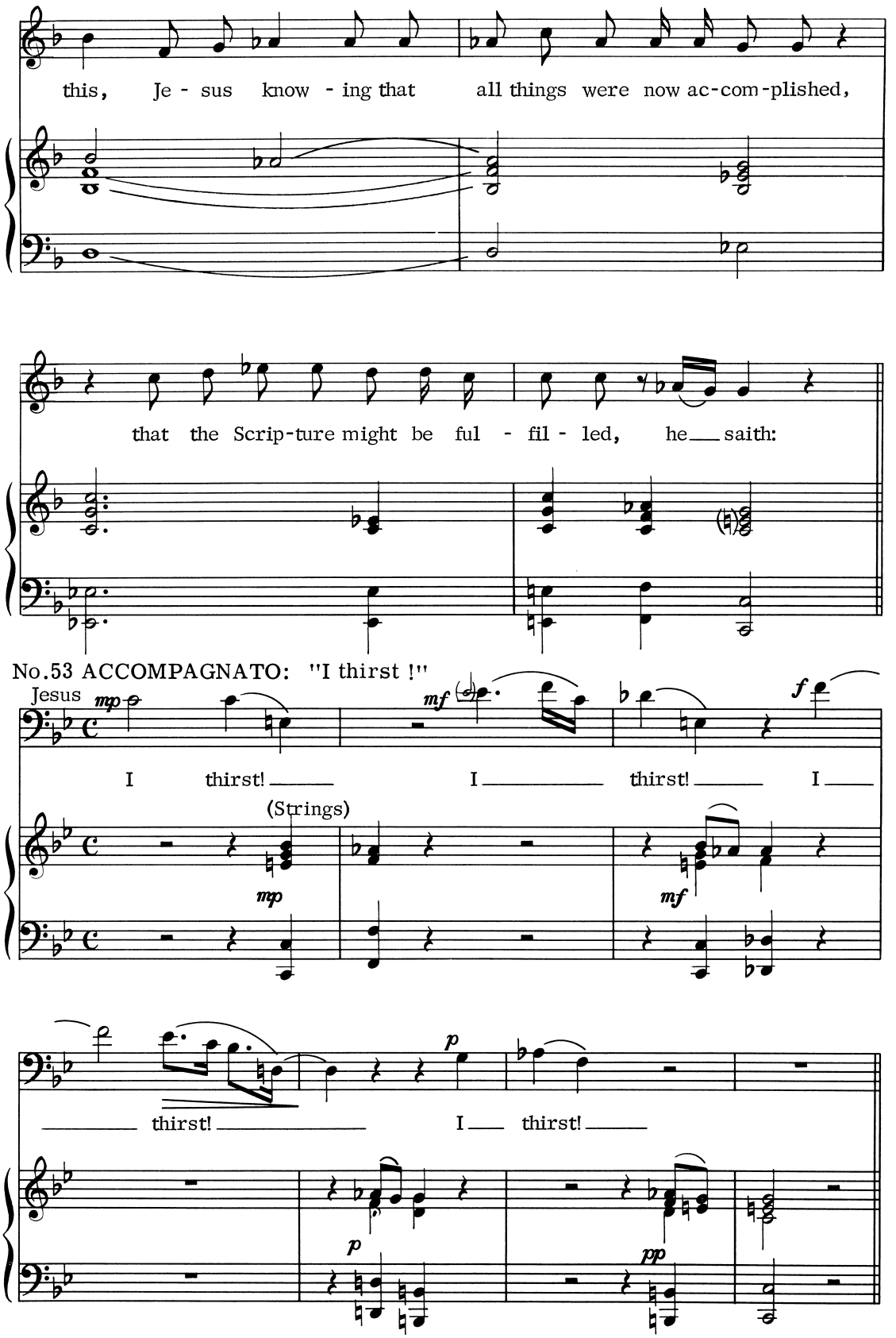
Segue No. 51

No.51 ARIOSO: "Lo, behold thy mother"

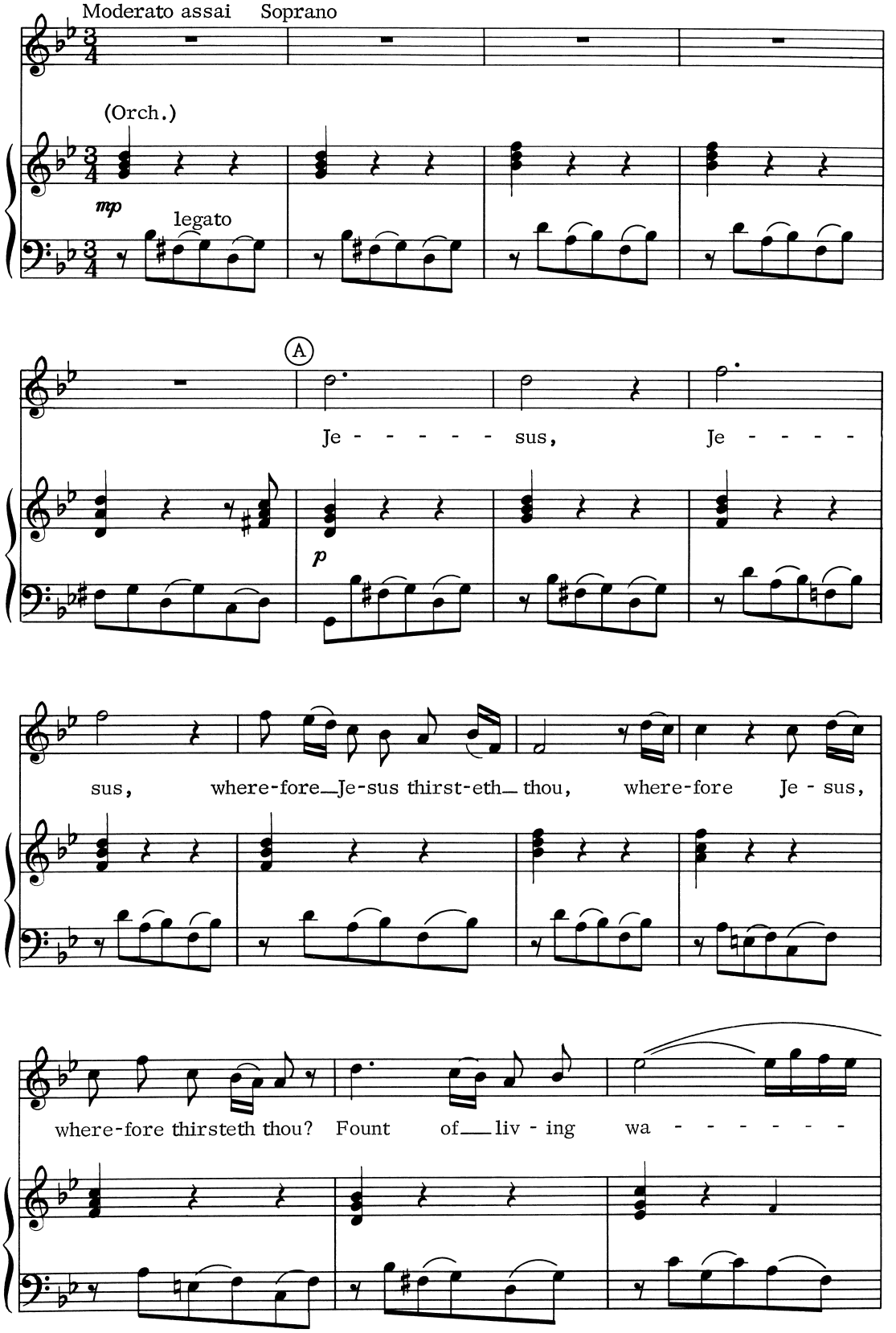


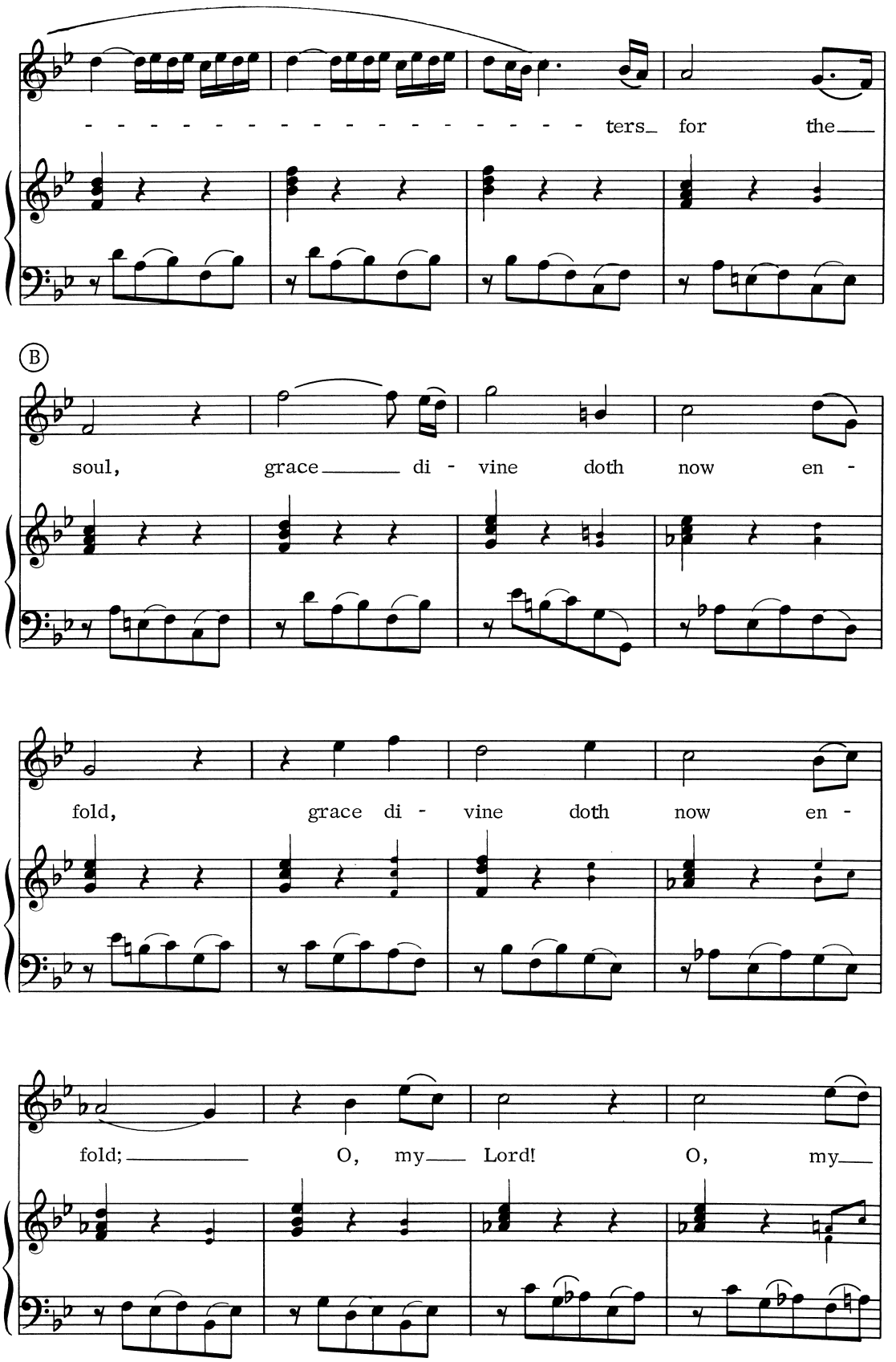
No. 52 RECITATIVE: "And from that hour"

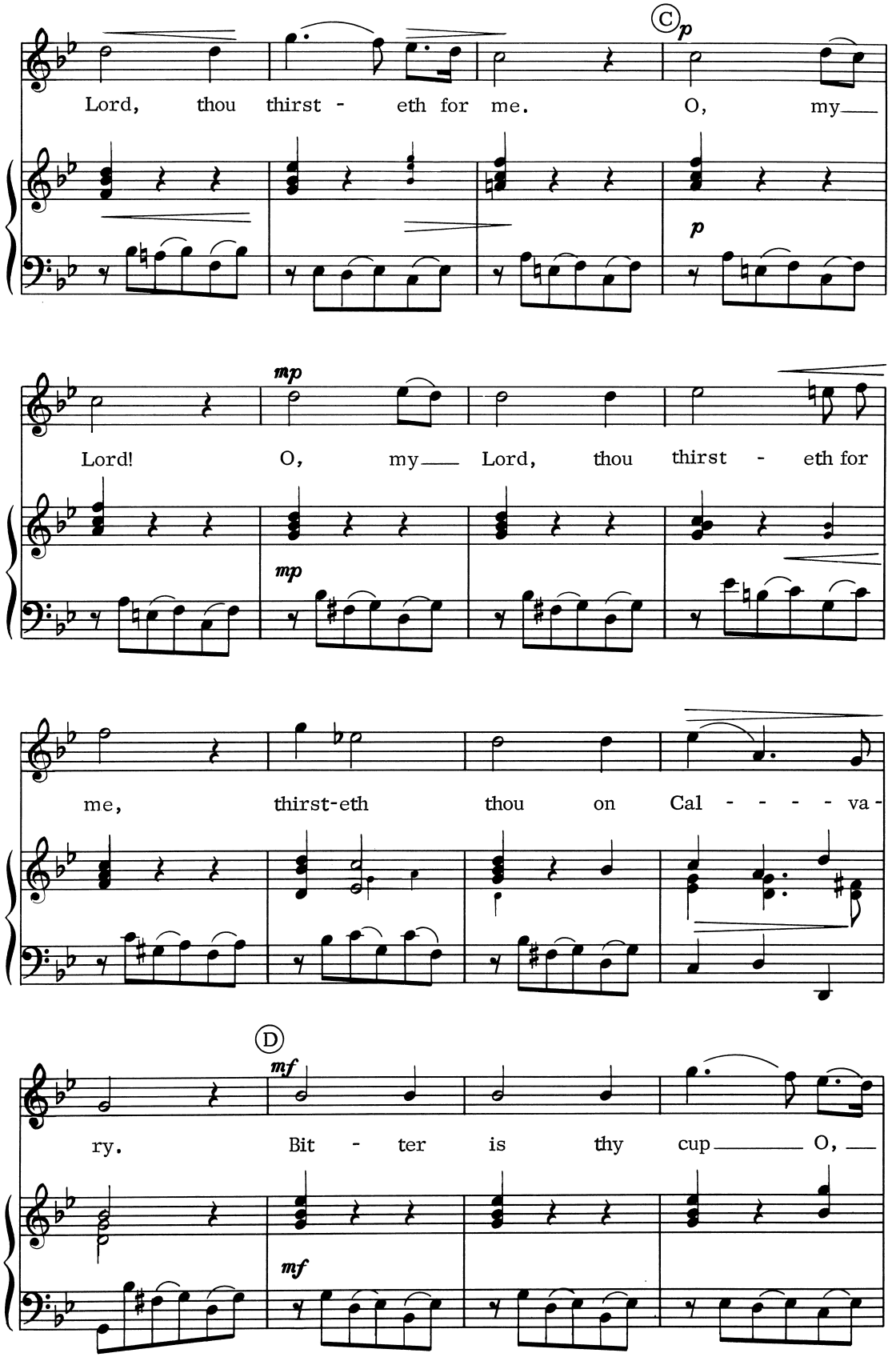


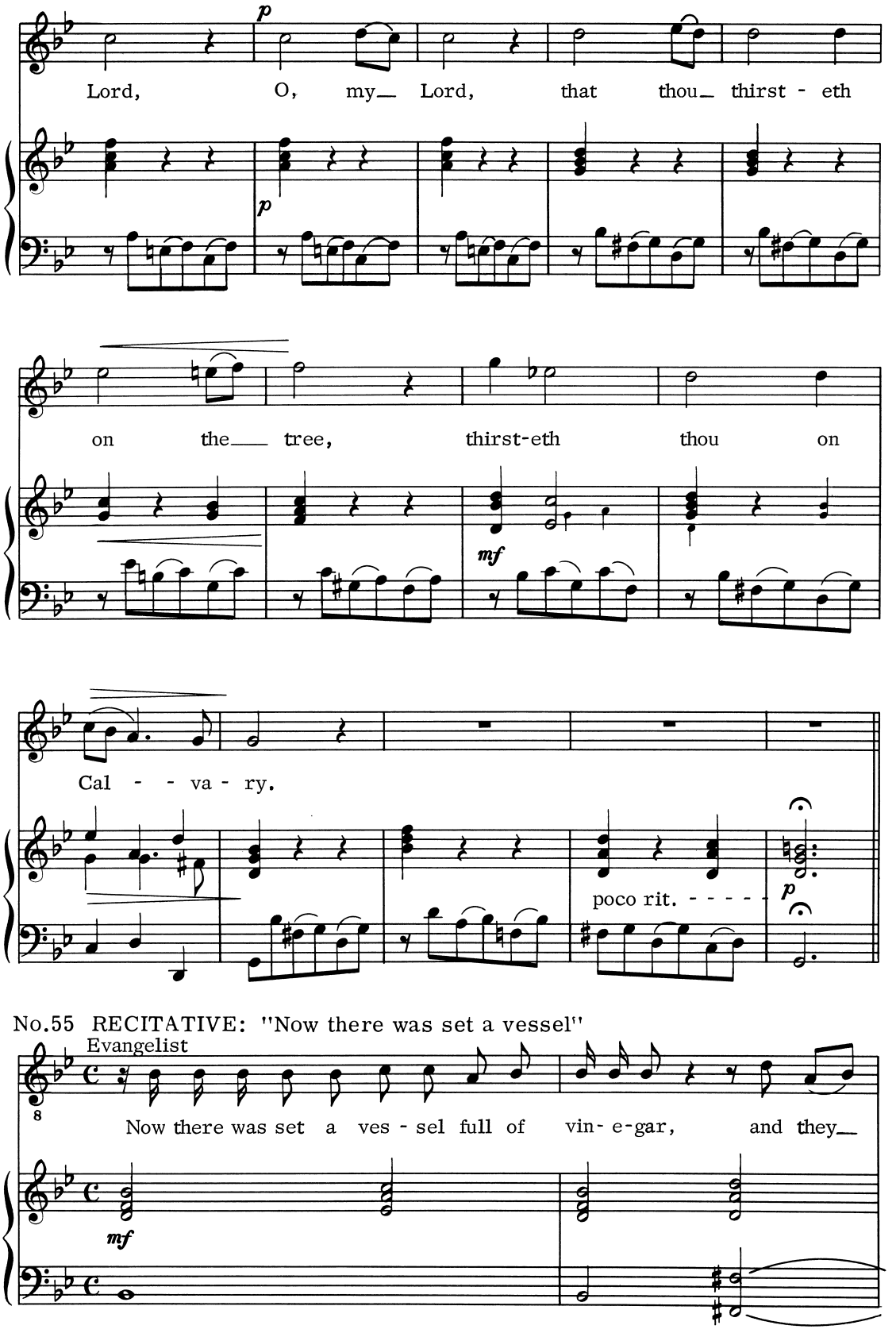

this, Je - sus know - ing that all things were now ac-com-plished,
that the Scrip-ture might be ful - fil - led, he saith:
No.53 ACCOMPAGNATO: "I thirst !"
Jesus
mp
mf
f
I thirst! I thirst! I
(Strings)
mp
mf
p
thirst! I thirst!
p
pp

No.54 ARIA: "Jesus, wherefore thirsteth thou ?"

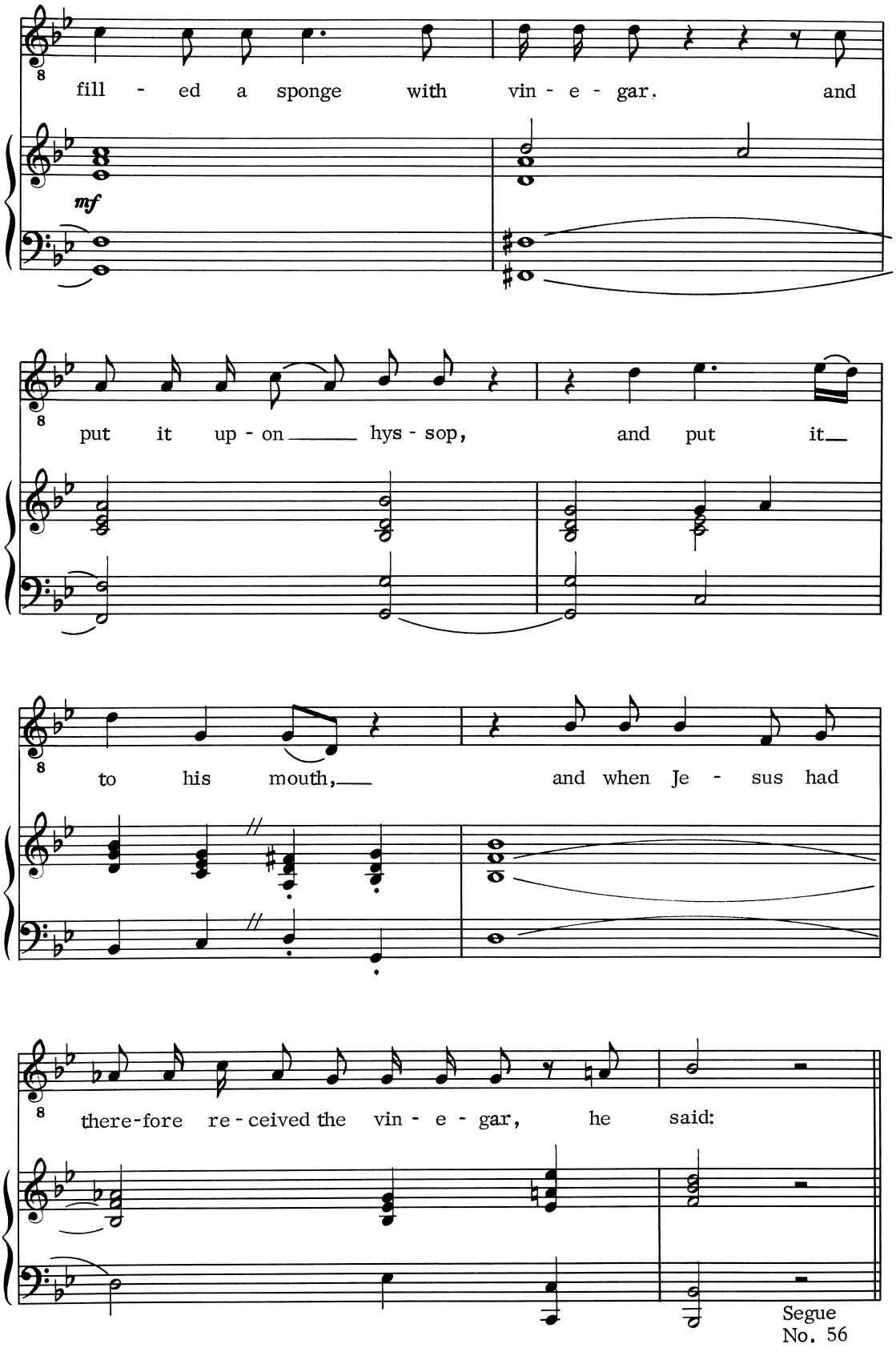



- ters_ for the___
B
soul, grace_____ di - vine doth now en -
fold, grace di - vine doth now en -
fold;_____ O, my___ Lord! O, my___

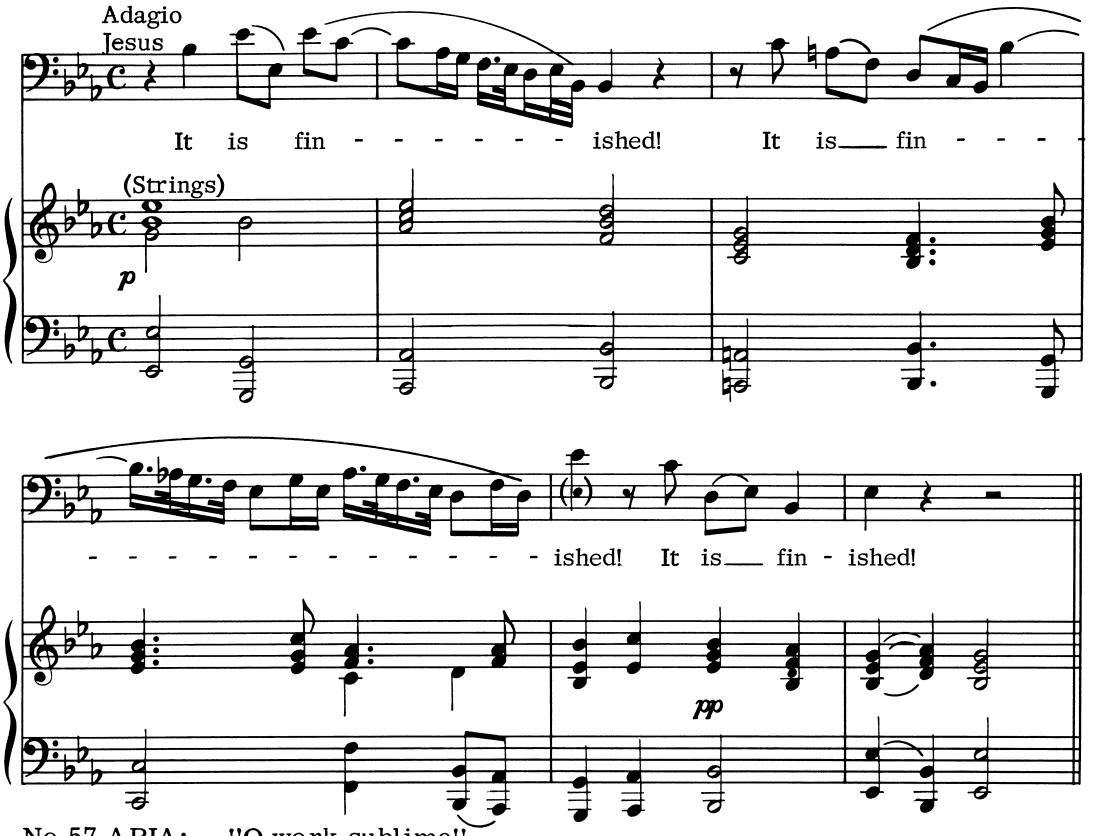

Lord, thou thirst - eth for me.
O, my
Lord!
O, my Lord, thou thirst - eth for
me, thirst-eth thou on Cal - - - - va -
ry.
Bit - ter is thy cup O,



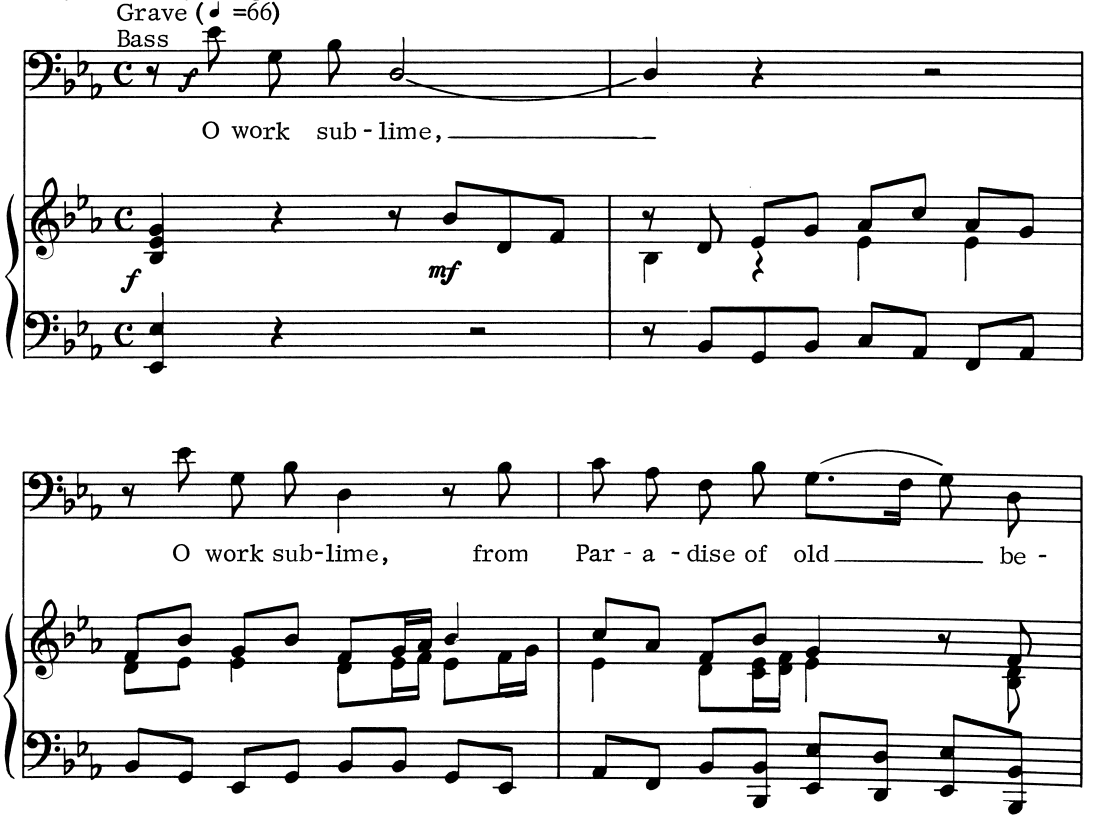
No.55 RECITATIVE: "Now there was set a vessel"


fill - ed a sponge with vin - e - gar. and
mf
put it up - on hys - sop, and put it
to his mouth, and when Je - sus had
there-fore re - ceived the vin - e - gar, he said:
Segue
No. 56

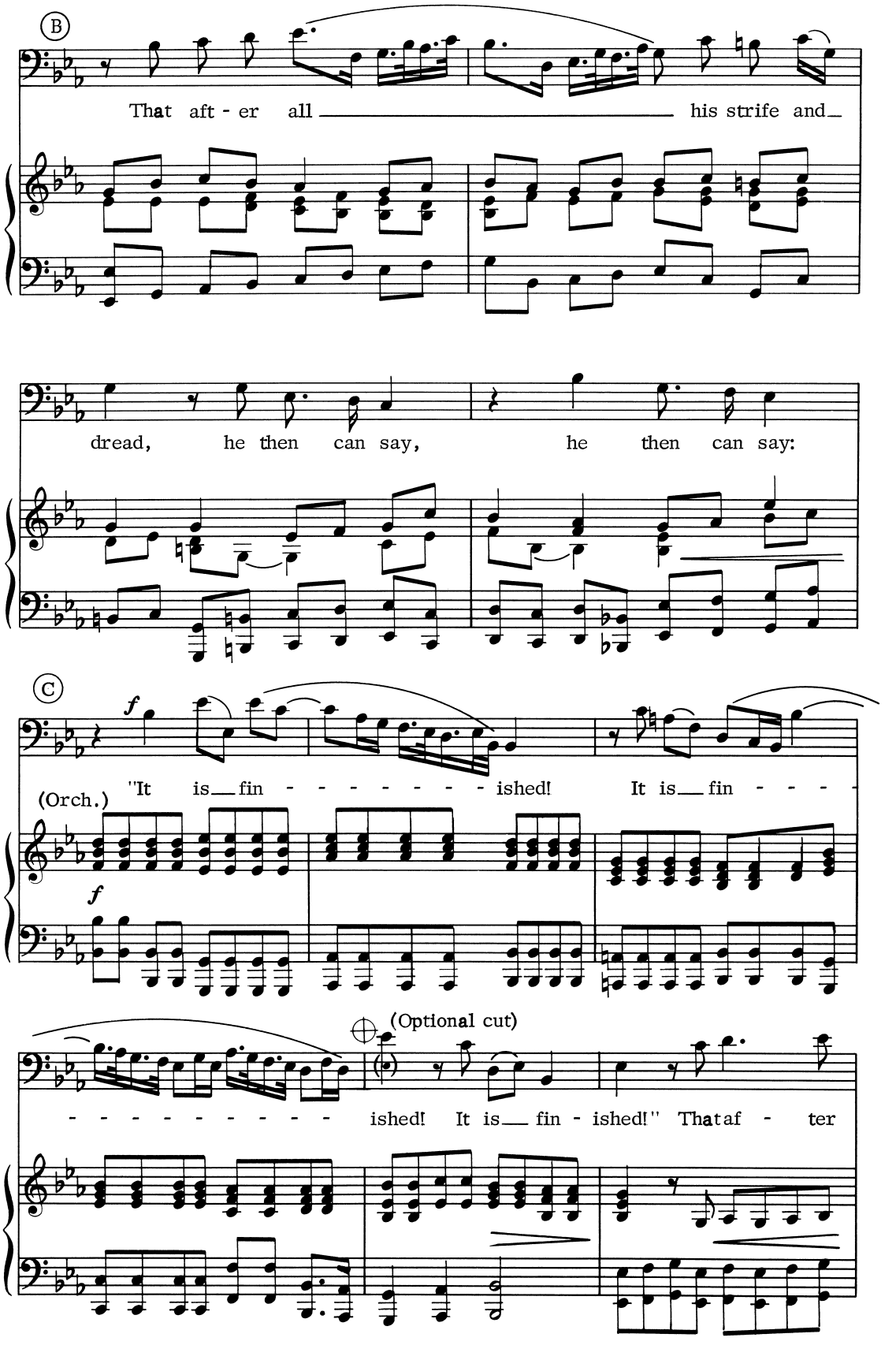
No.56 ACCOMPAGNATO: "It is finished!"

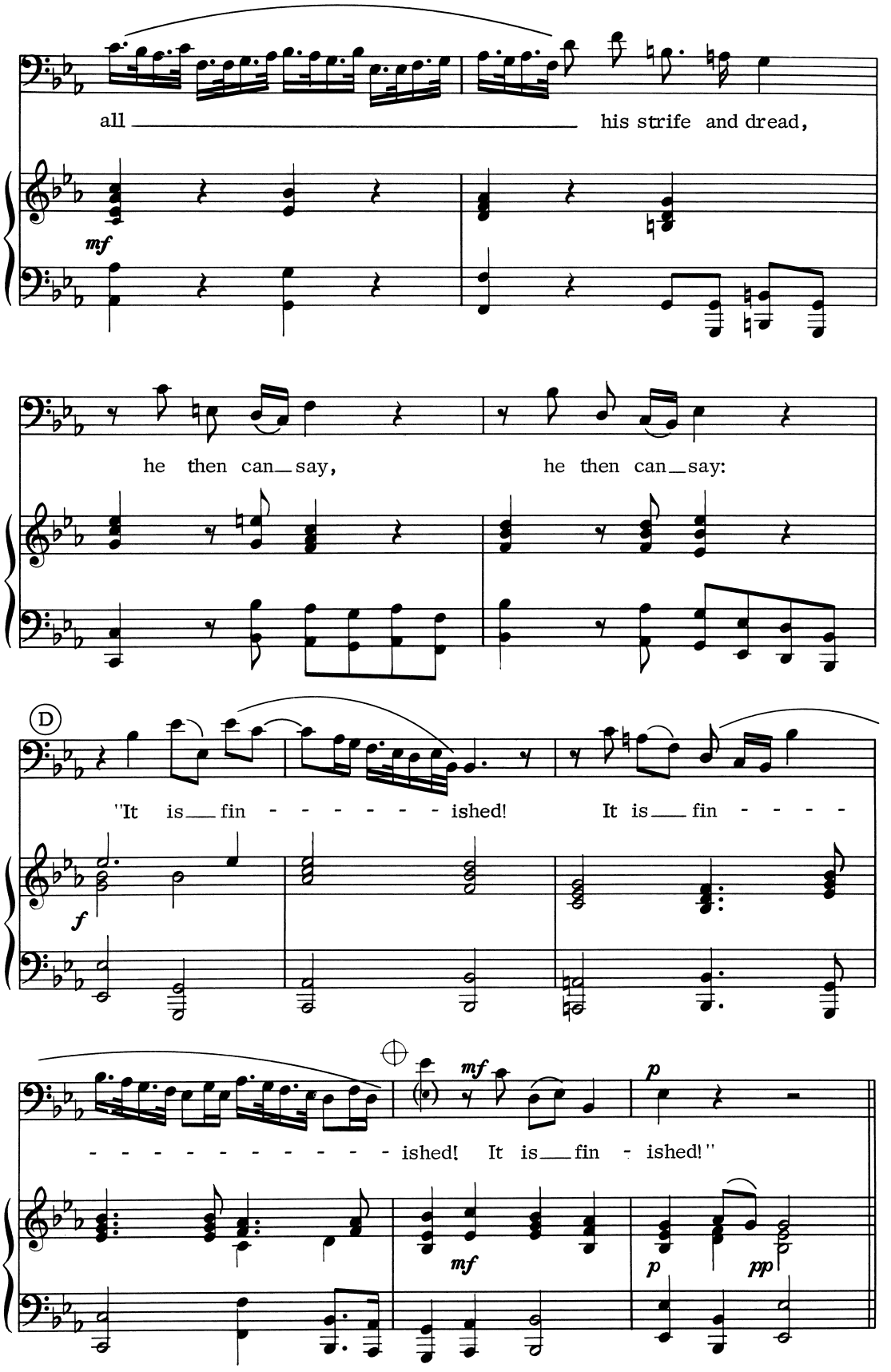


No.57 ARIA: "O work sublime"

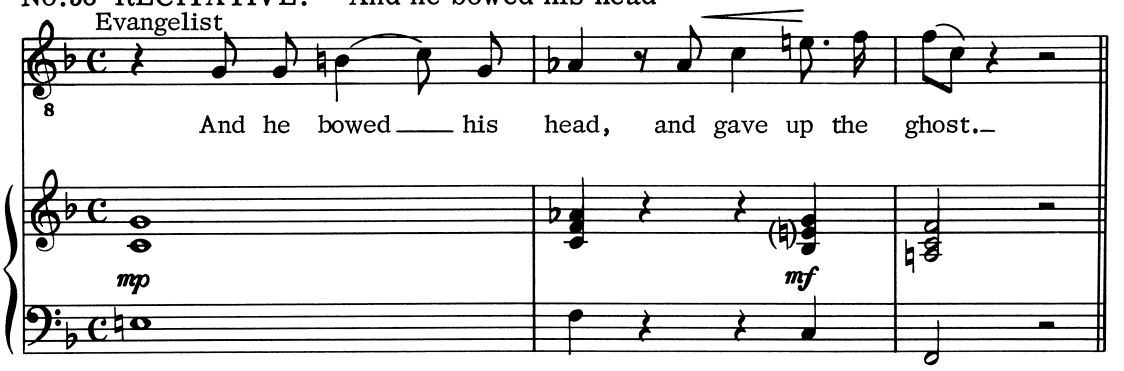


A
gin - - - - - - - - - - - - - - ning! O might - y strength, oh
might - y strength, for Christ a glo - rious vic - t'ry win - - - -
- - - -ning, for Christ a glo - rious vic - t'ry win - ning!


B
That aft - er all his strife and
dread, he then can say, he then can say:
C
f
(Orch.)
"It is fin - - - - - - - - ished! It is fin - - - -
f
(Optional cut)
- - - - - - - - - - - ished! It is fin - ished!" Thataf - ter

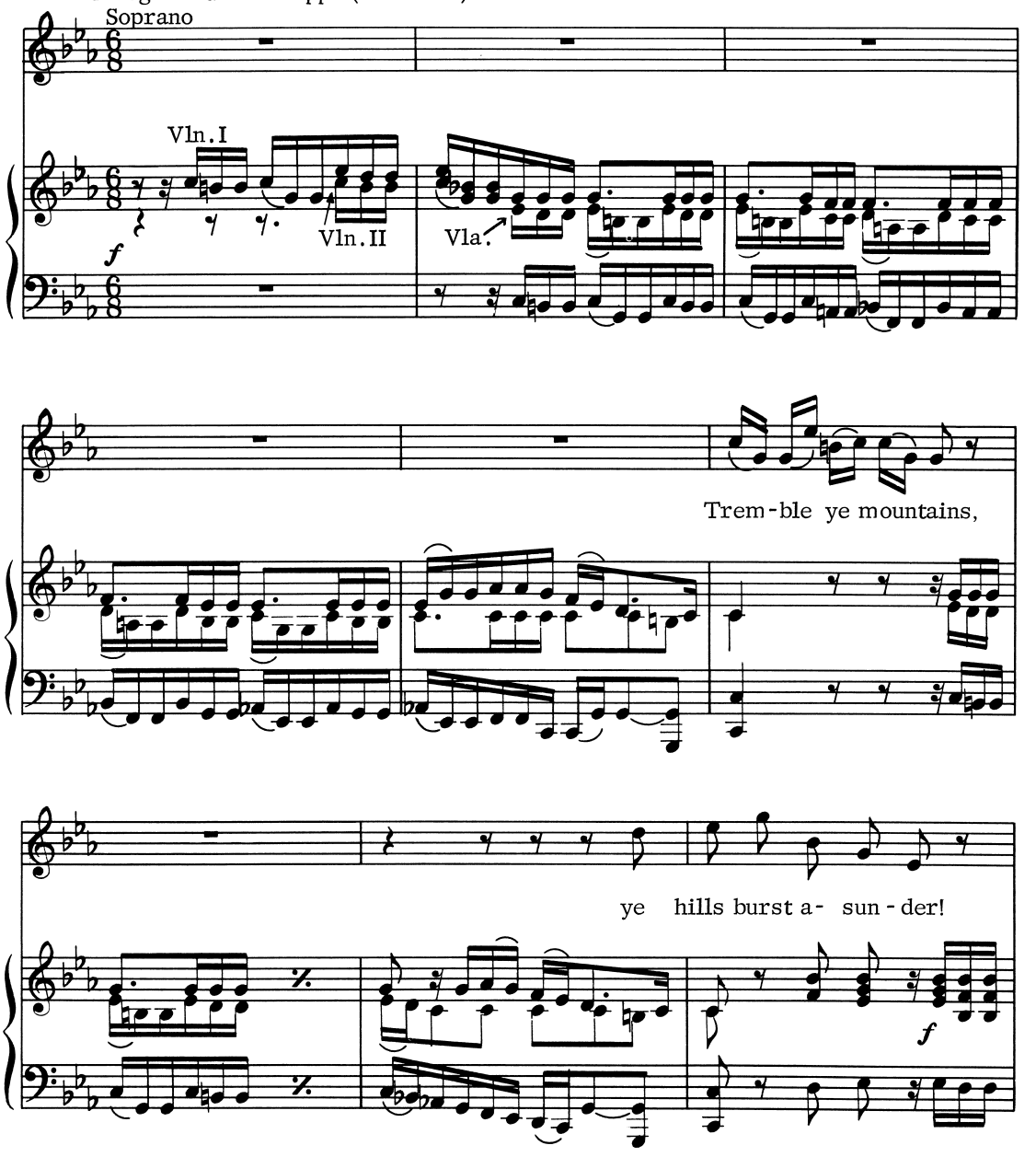

all his strife and dread,
mf
he then can say, he then can say:
D
"It is fin - - - - - - ished! It is fin - - - -
f
- - - - - - - - - - - - ished! It is fin - ished!"
mf
p
mf
p
pp

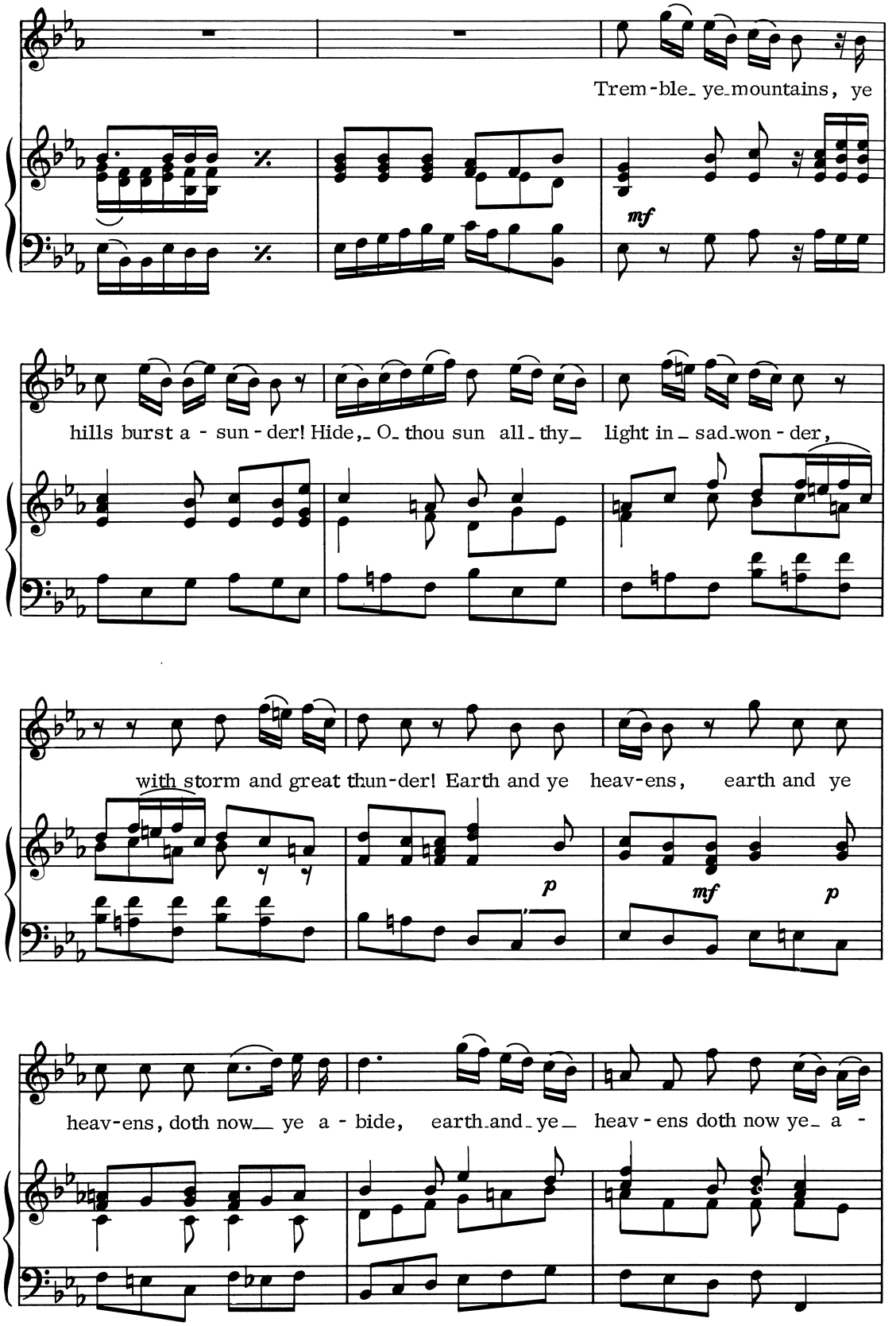
No.58 RECITATIVE: "And he bowed his head"

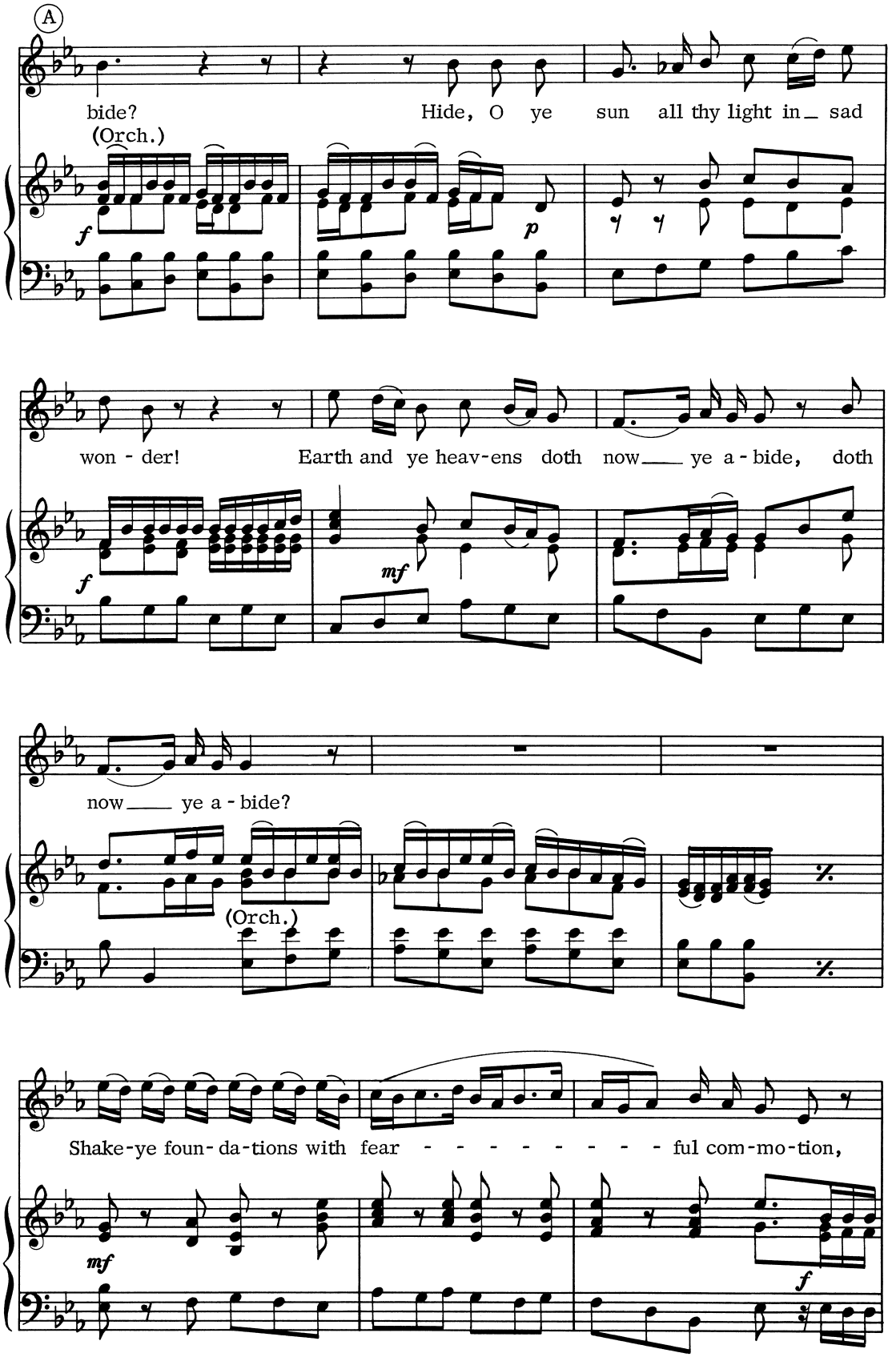


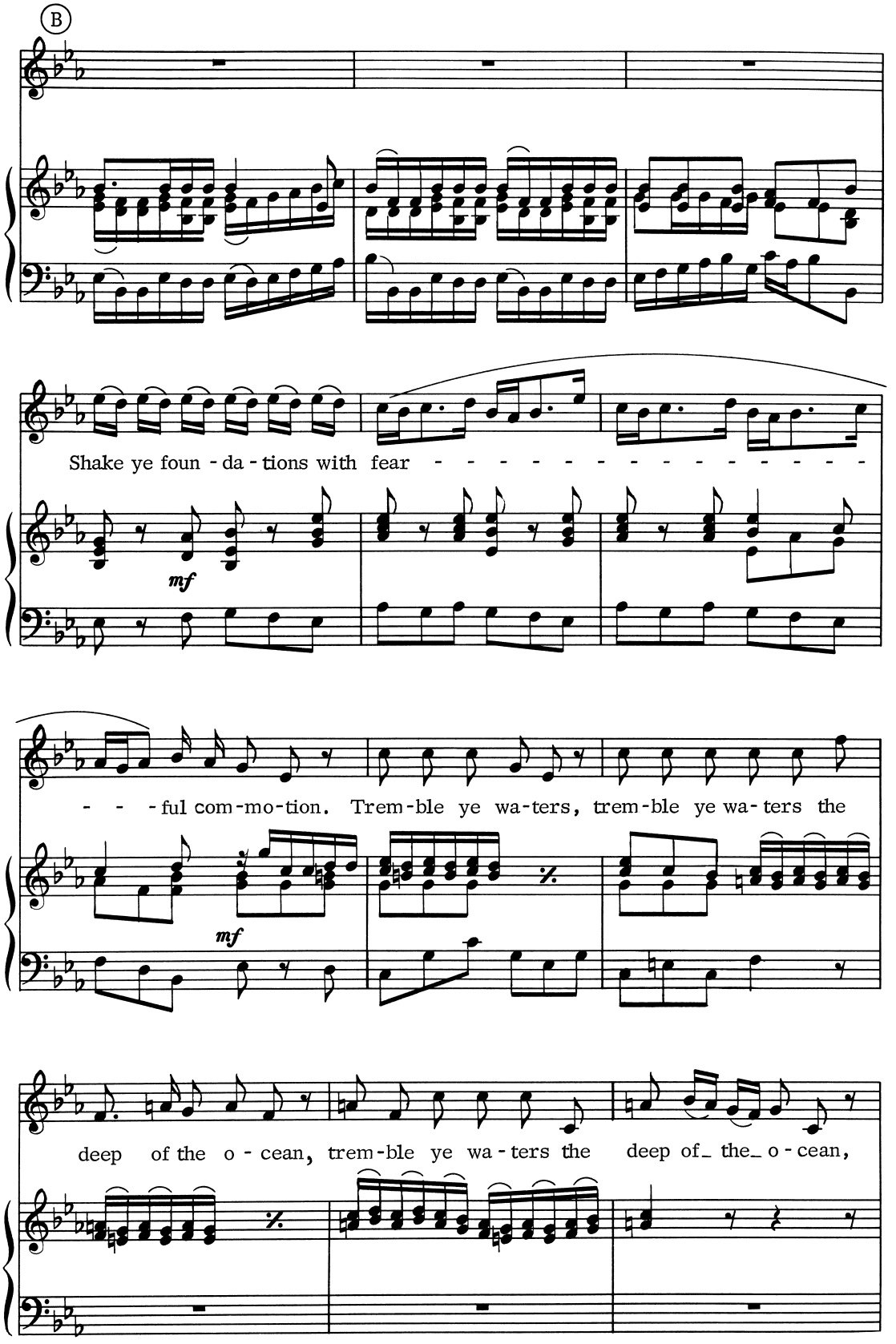
No.59 ARIA: "Tremble ye mountains"

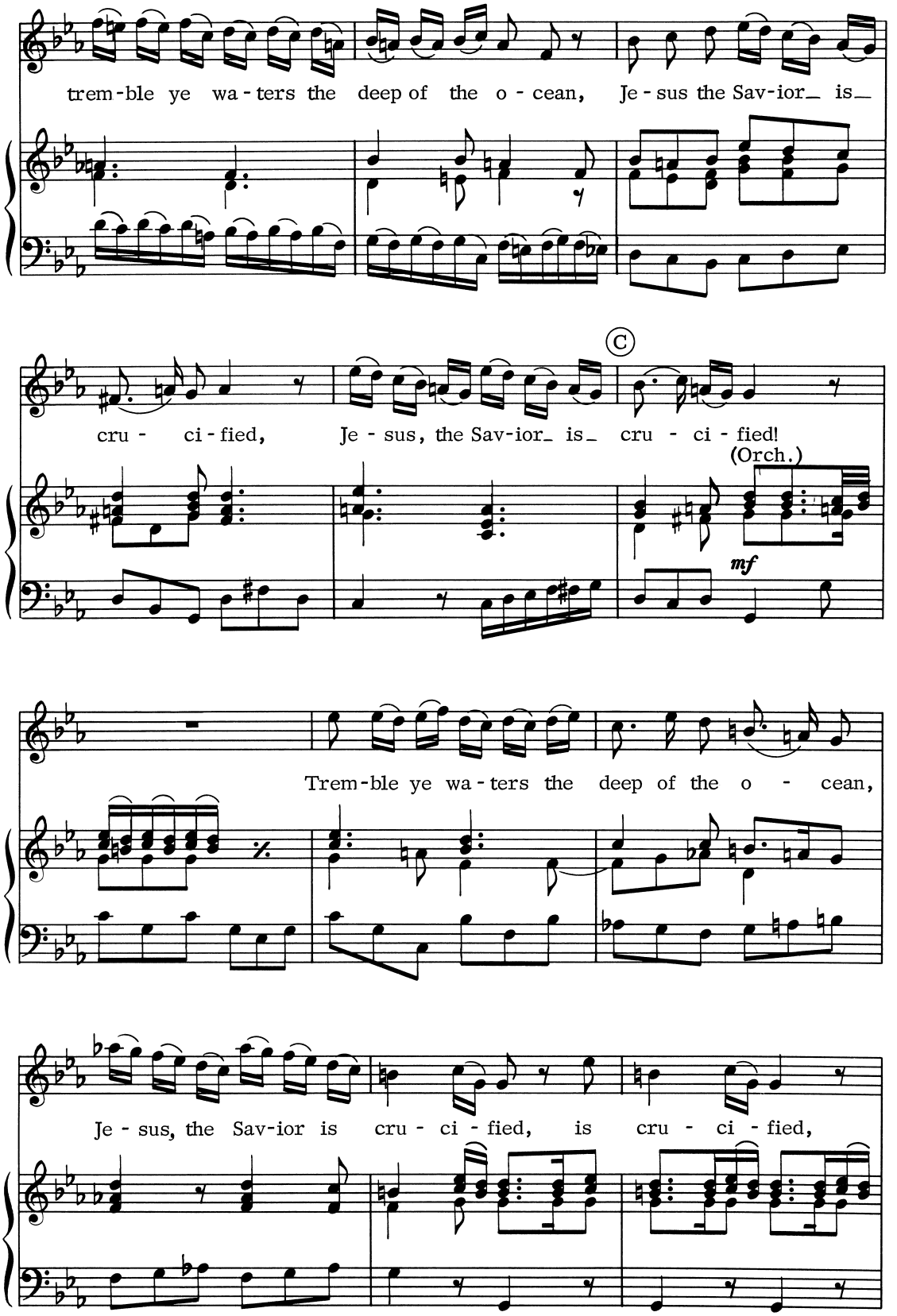
Allegro ma non troppo (♪ =c. 138)

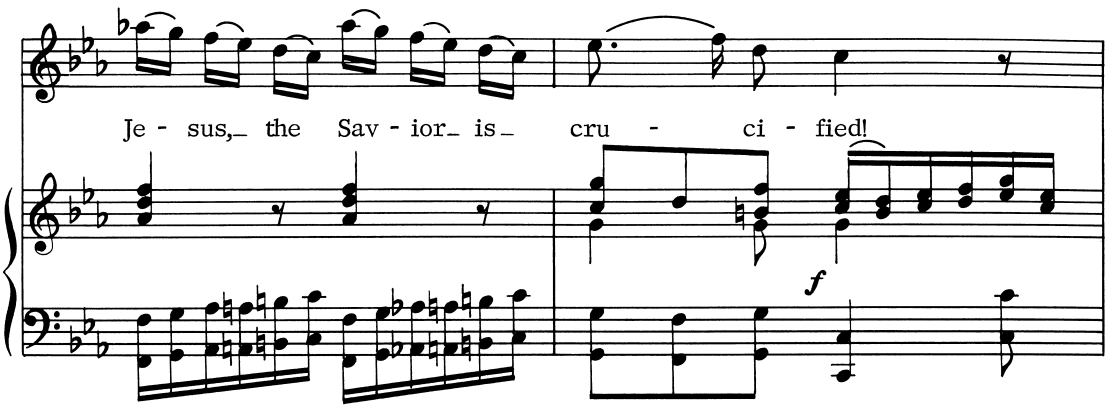


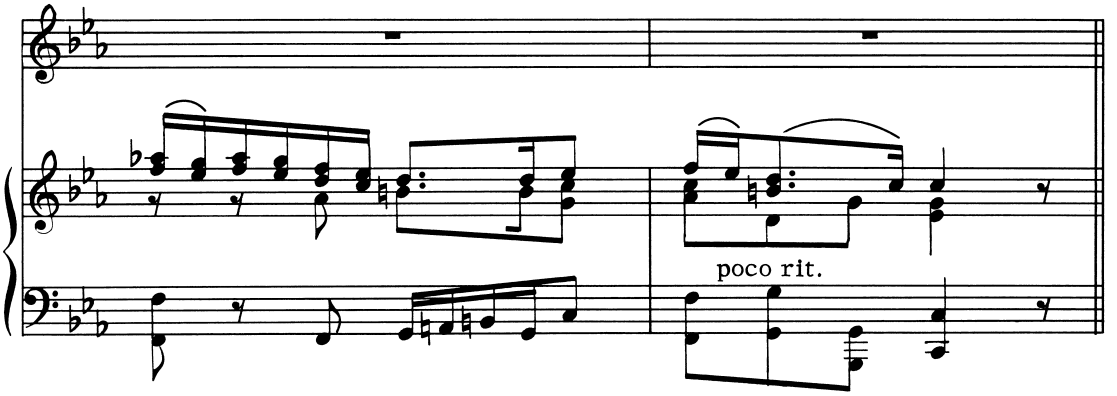

Trem-ble_ ye_mountains, ye
mf
hills burst a - sun - der! Hide,_ O_ thou sun all_ thy_ light in_ sad_won - der,
with storm and great thun-der! Earth and ye heav-ens, earth and ye
p
mf
p
heav-ens, doth now_ ye a - bide, earth_and_ye_ heav - ens doth now ye_ a -


A
bide?
Hide, O ye sun all thy light in_ sad
(Orch.)
f
p
won - der!
Earth and ye heav-ens doth now___ ye a - bide, doth
f
mf
now___ ye a - bide?
(Orch.)
Shake-ye foun - da-tions with fear - - - - - - - - - ful com-mo-tion,
mf
f

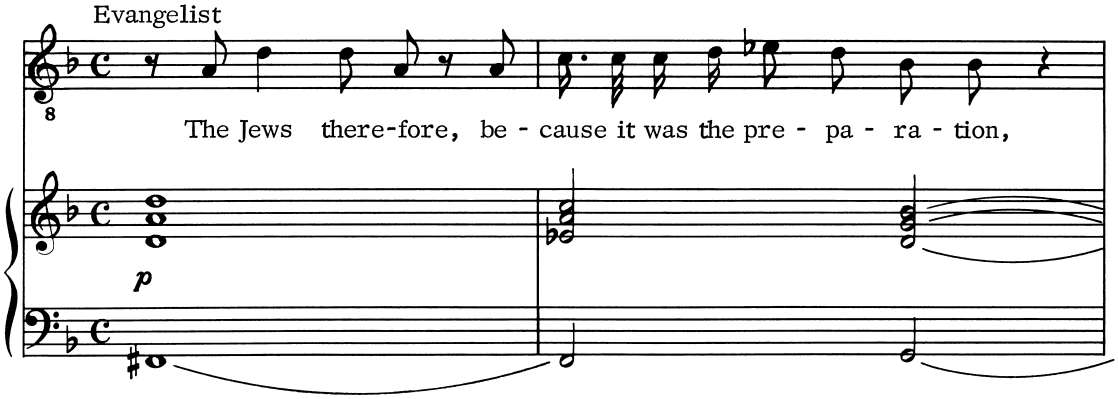

B
Shake ye foun - da - tions with fear - - - - - - - - - - - - - - - -
mf
- - - ful com-mo-tion. Trem-ble ye wa-ters, trem-ble ye wa- ters the
mf
deep of the o - cean, trem-ble ye wa - ters the deep of_ the_ o - cean,

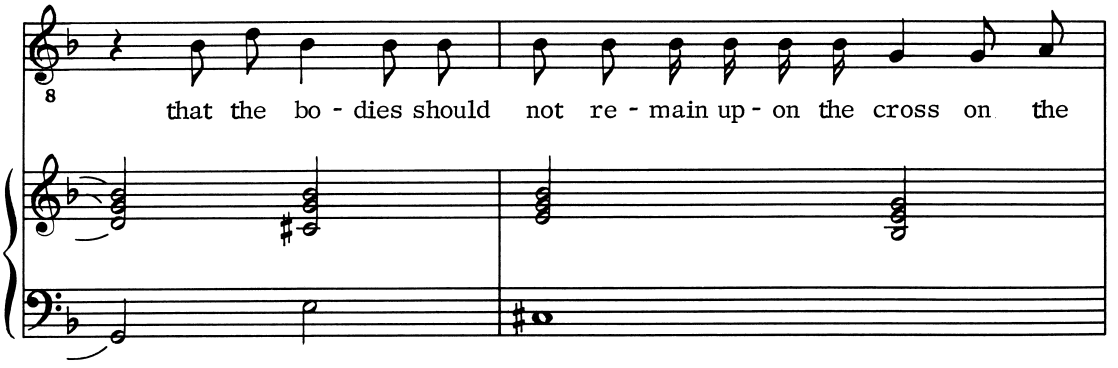

trem-ble ye wa-ters the deep of the o-cean, Je-sus the Sav-ior_ is_
cru- ci-fied, Je-sus, the Sav-ior_ is_ cru- ci-fied!
Ⓒ
(Orch.)
mf
Trem-ble ye wa-ters the deep of the o- cean,
Je-sus, the Sav-ior is cru- ci-fied, is cru- ci-fied,

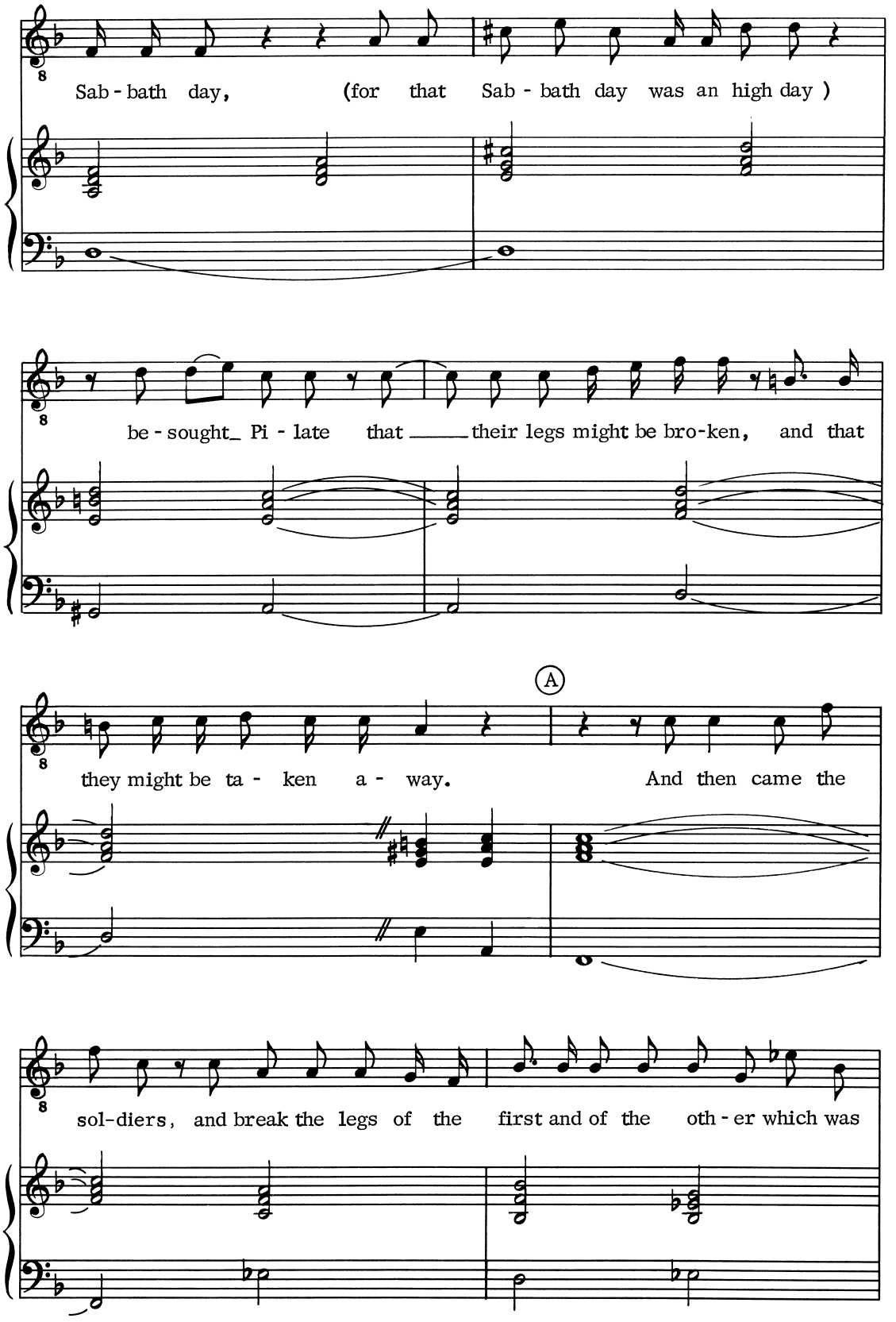


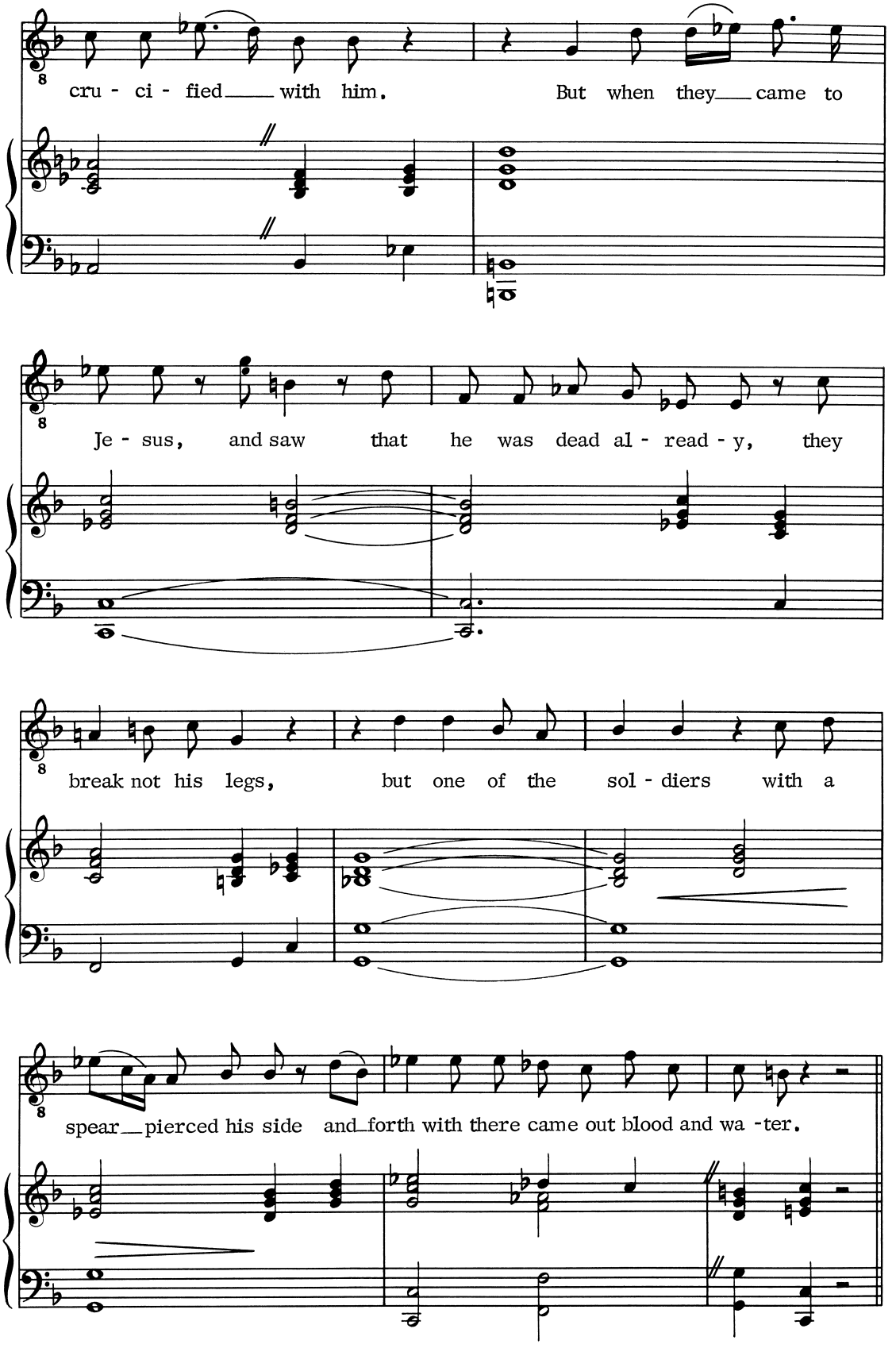


No.60 RECITATIVE: "The Jews therefore"

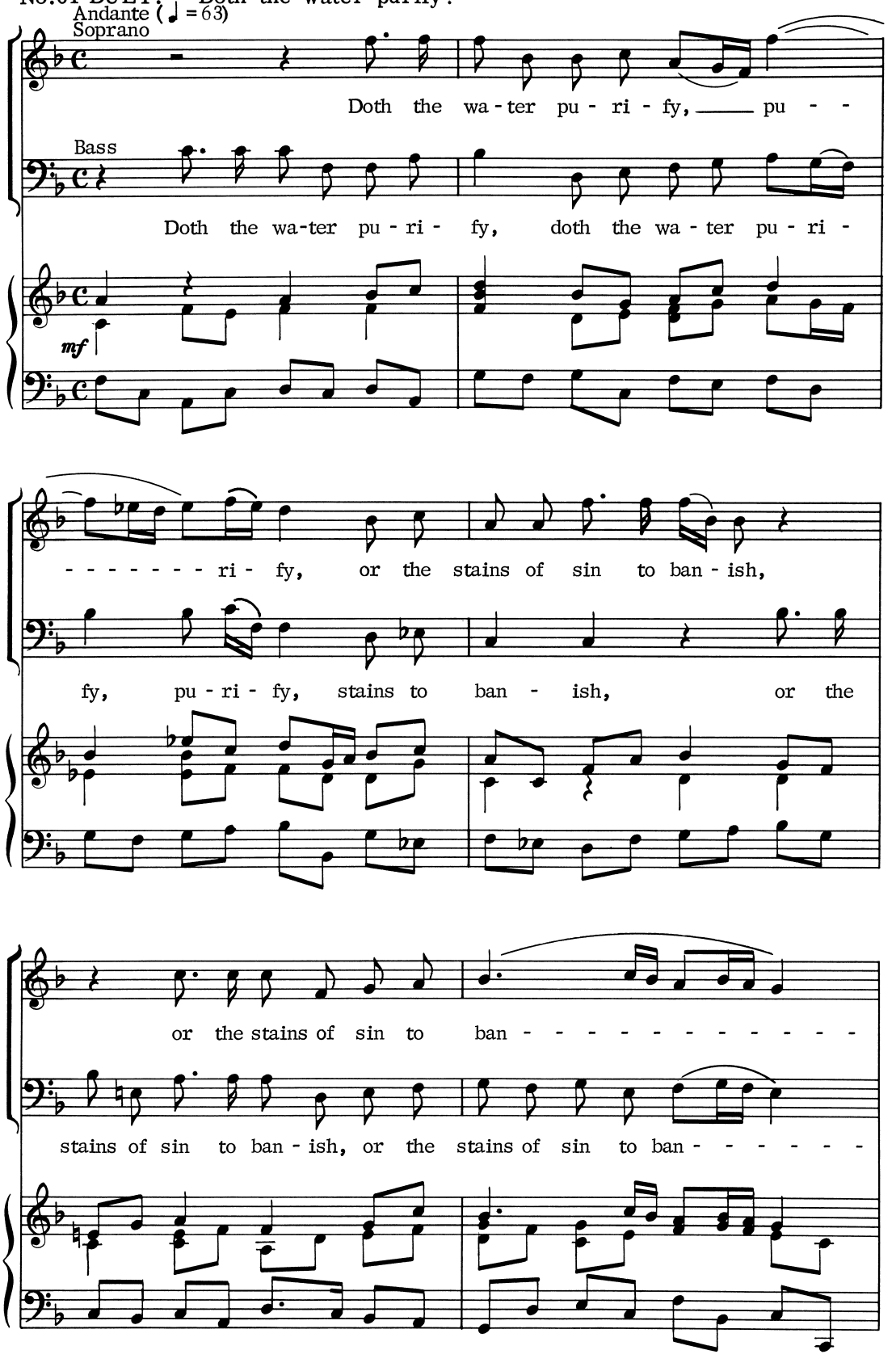


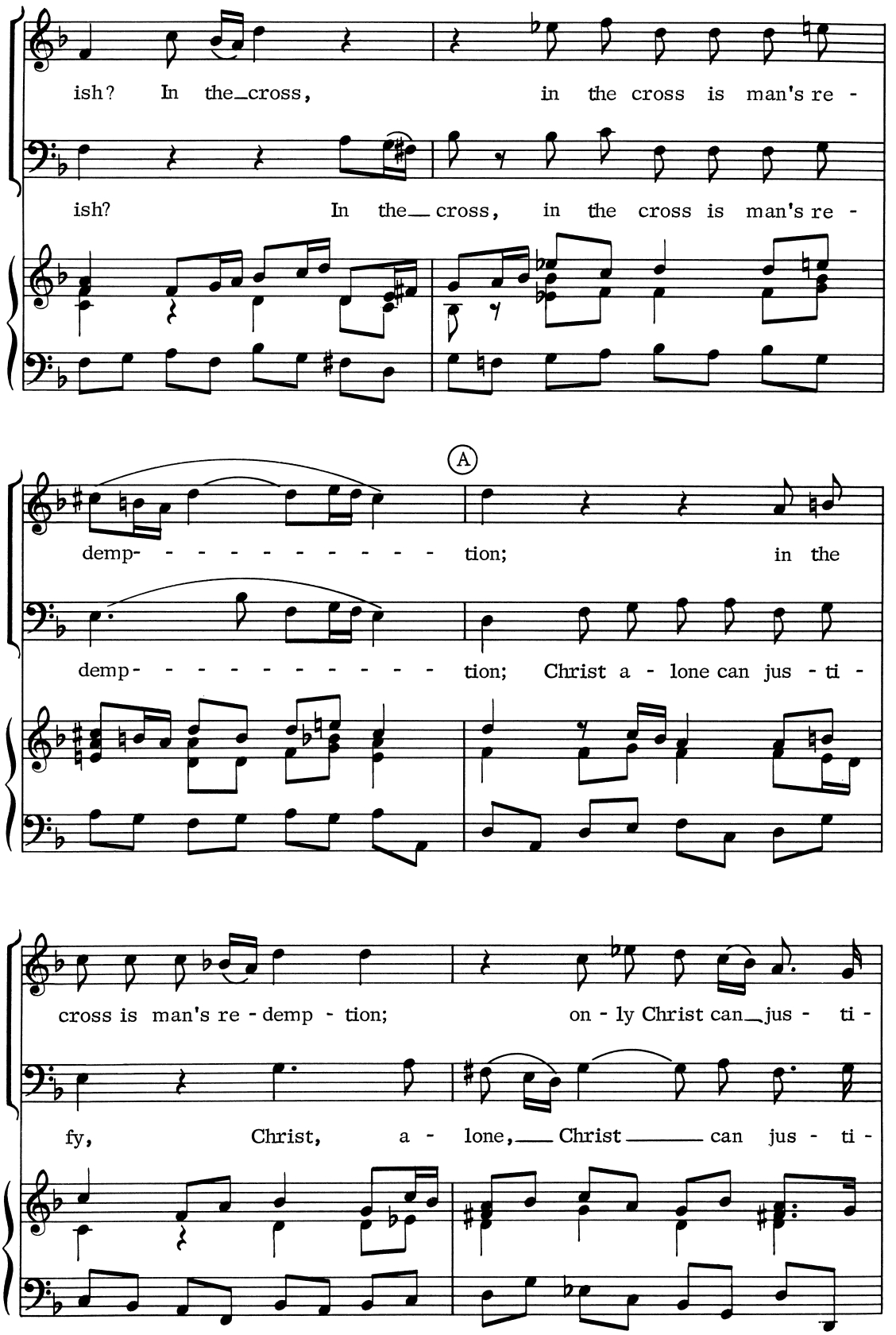


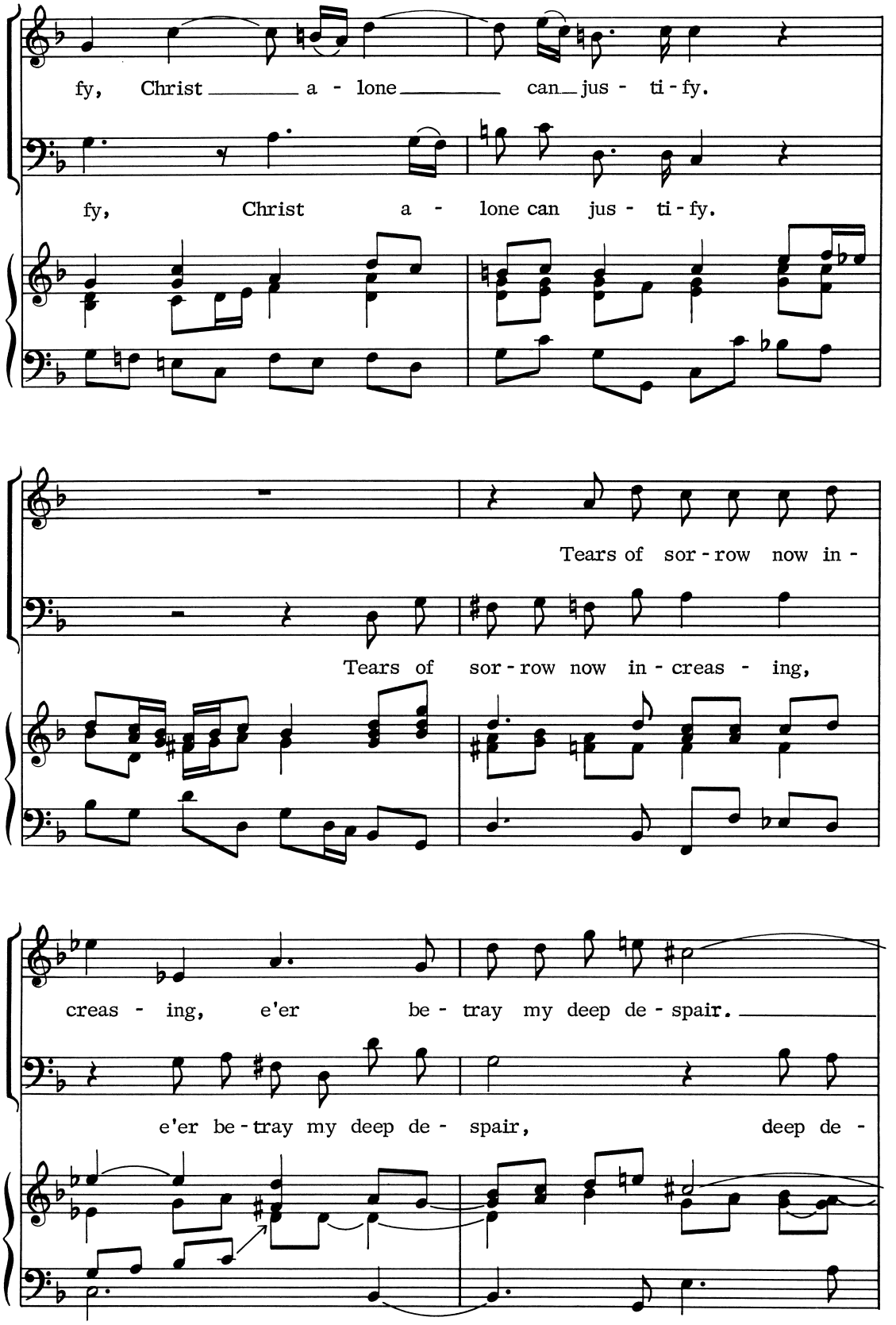

Sab - bath day, (for that Sab - bath day was an high day)
be - sought_ Pi - late that ___ their legs might be bro-ken, and that
A
they might be ta - ken a - way. And then came the
sol-diers, and break the legs of the first and of the oth - er which was

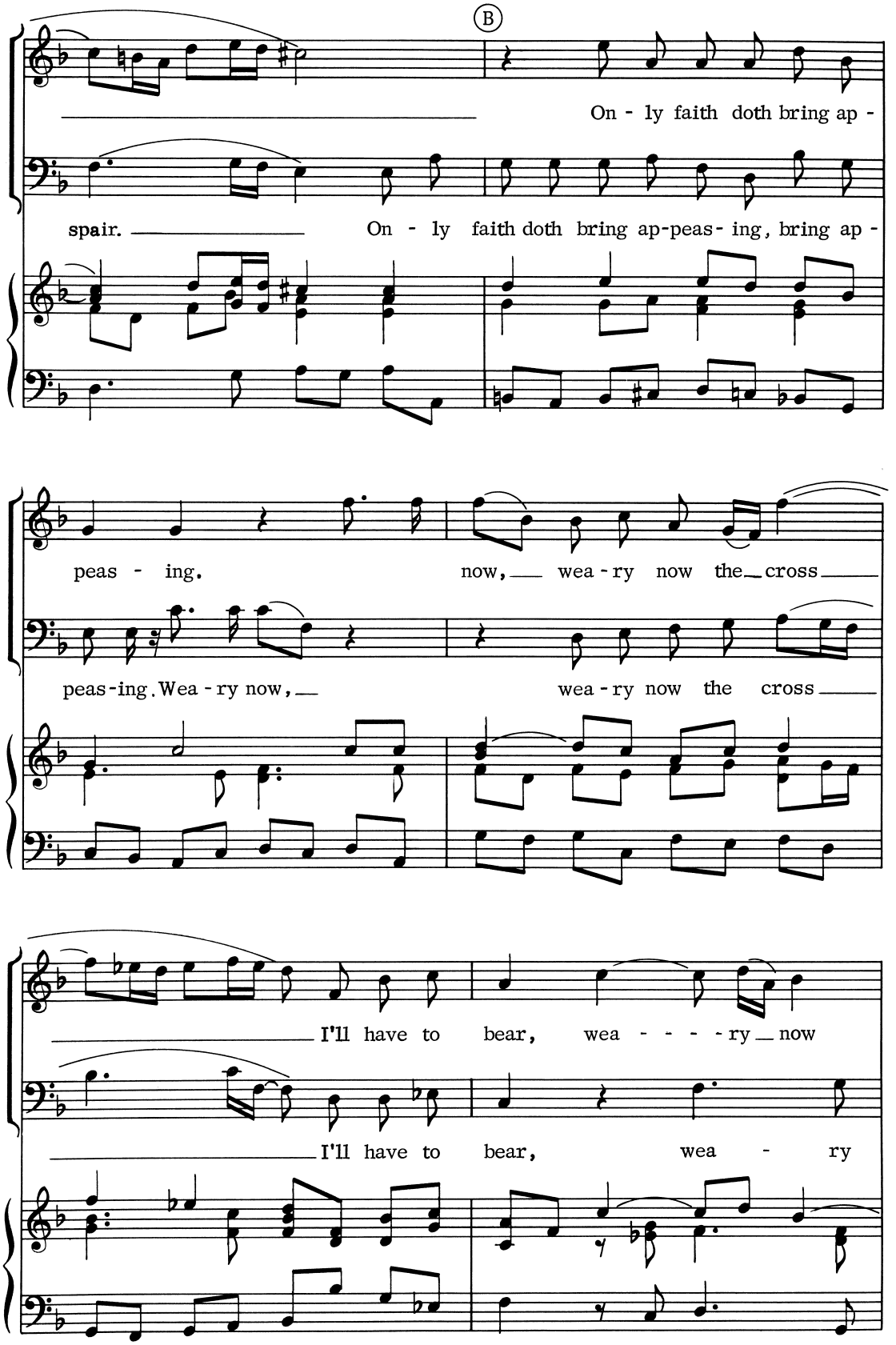

cru - ci - fied with him. But when they came to
Je - sus, and saw that he was dead al - read - y, they
break not his legs, but one of the sol - diers with a
spear pierced his side and forth with there came out blood and wa - ter.

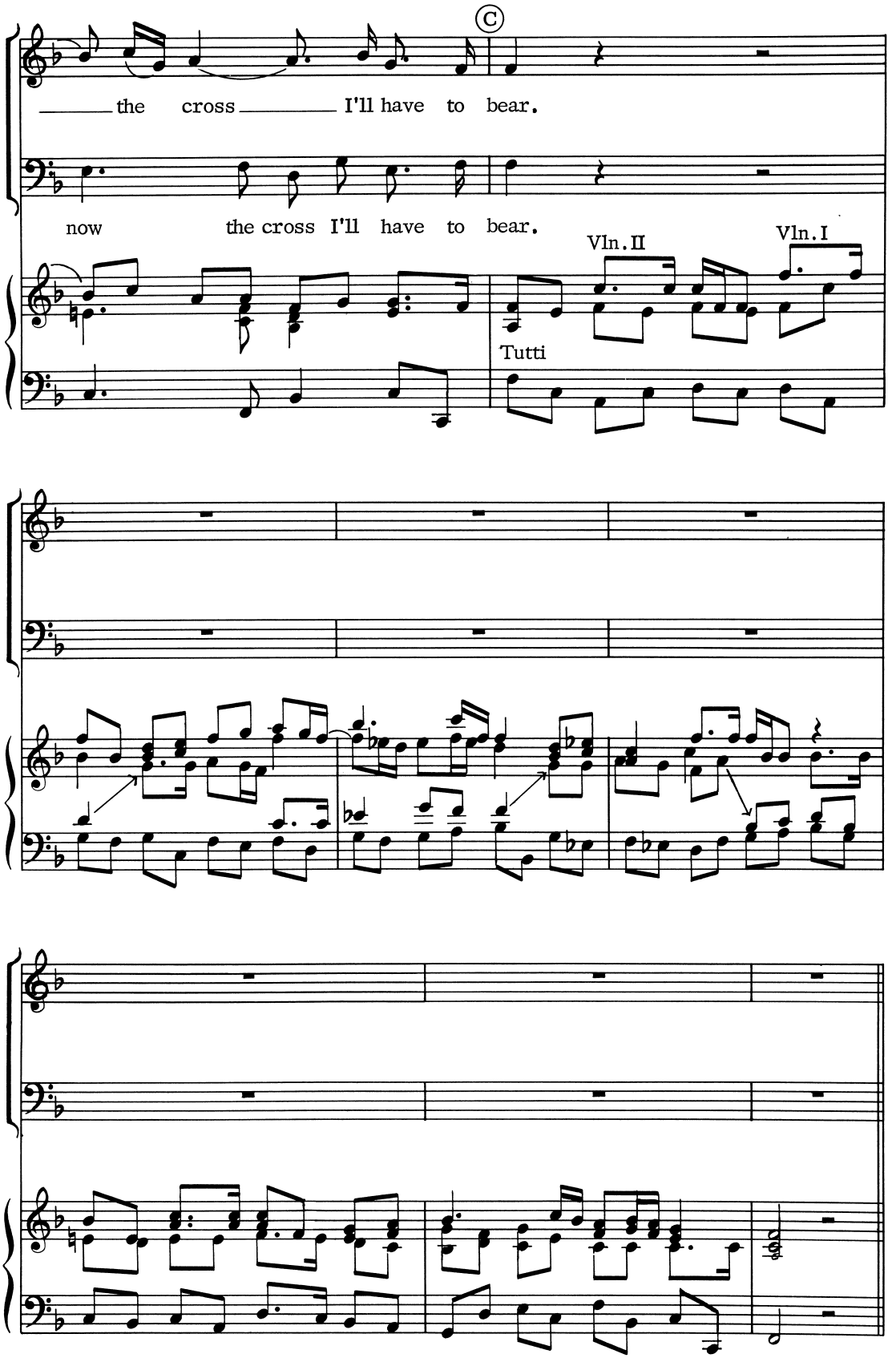
No.61 DUET: "Doth the water purify?"



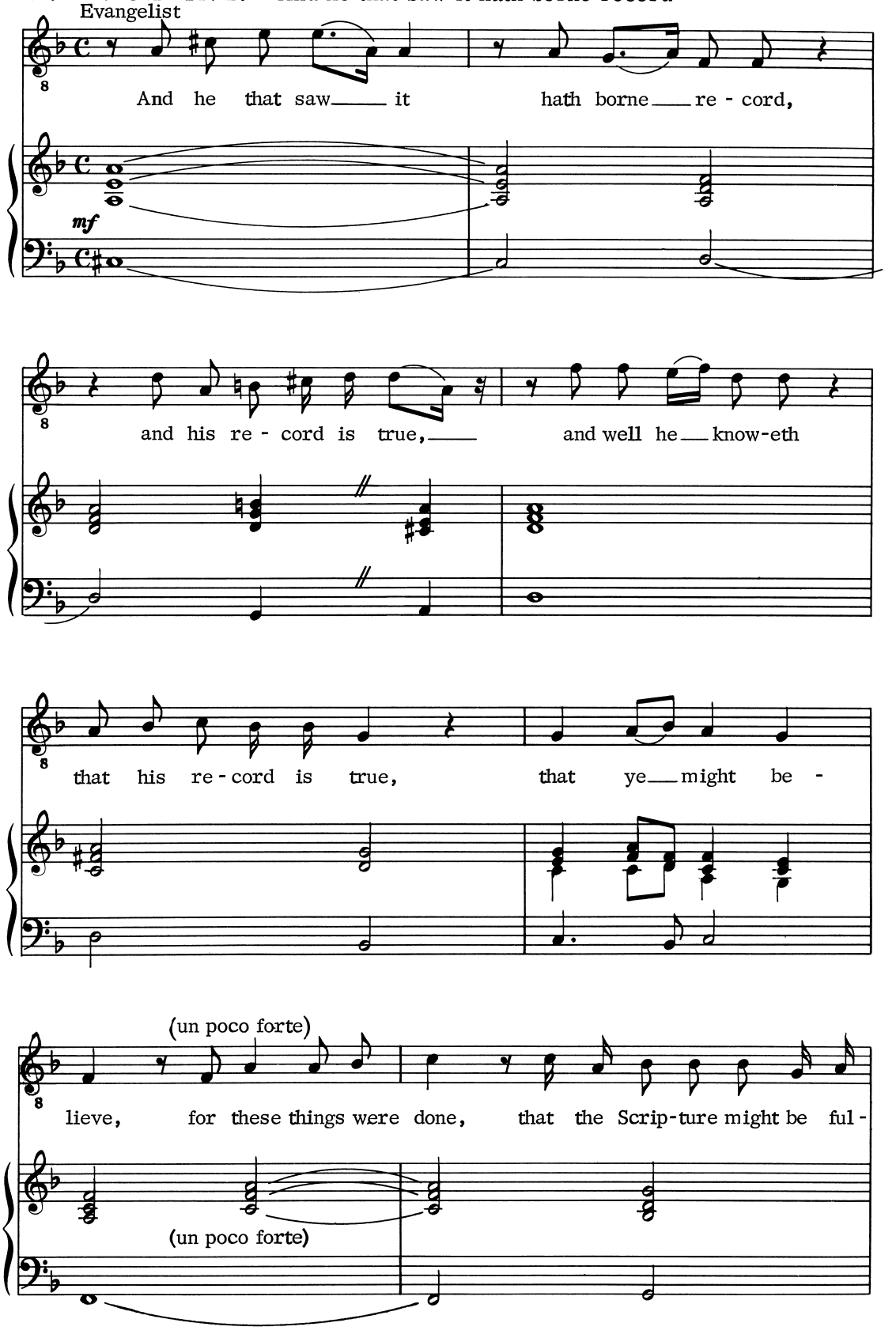

ish? In the cross, in the cross is man's re -
ish? In the cross, in the cross is man's re -
A
demp- - - - - - - - - - - tion; in the
demp- - - - - - - - - - - tion; Christ a - lone can jus - ti -
cross is man's re - demp - tion; on - ly Christ can jus - ti -
fy, Christ, a - lone, Christ can jus - ti -

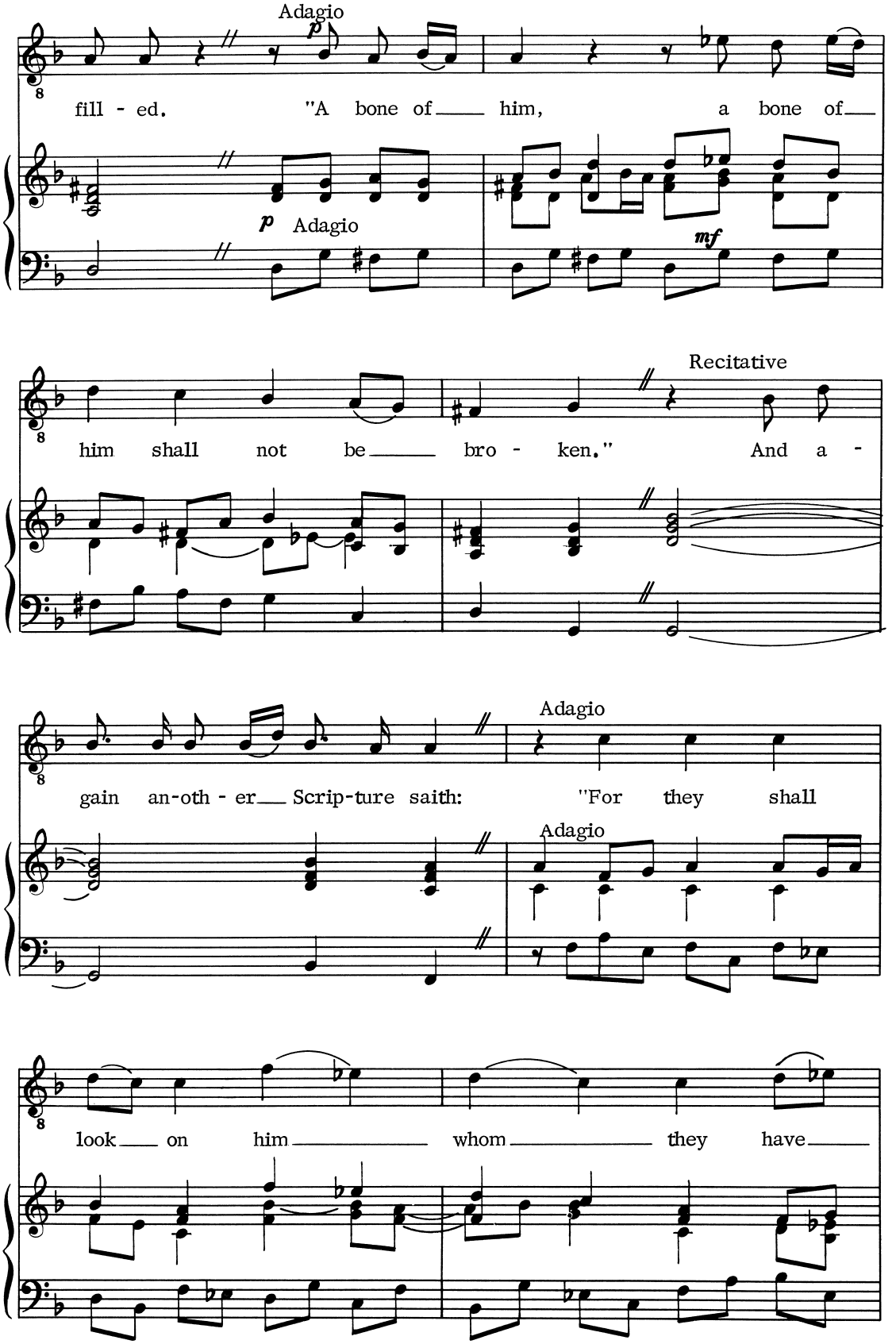

fy, Christ a - lone can jus - ti - fy.
fy, Christ a - lone can jus - ti - fy.
Tears of sor - row now in -
Tears of sor - row now in - creas - ing,
creas - ing, e'er be - tray my deep de - spair.
e'er be - tray my deep de - spair, deep de -

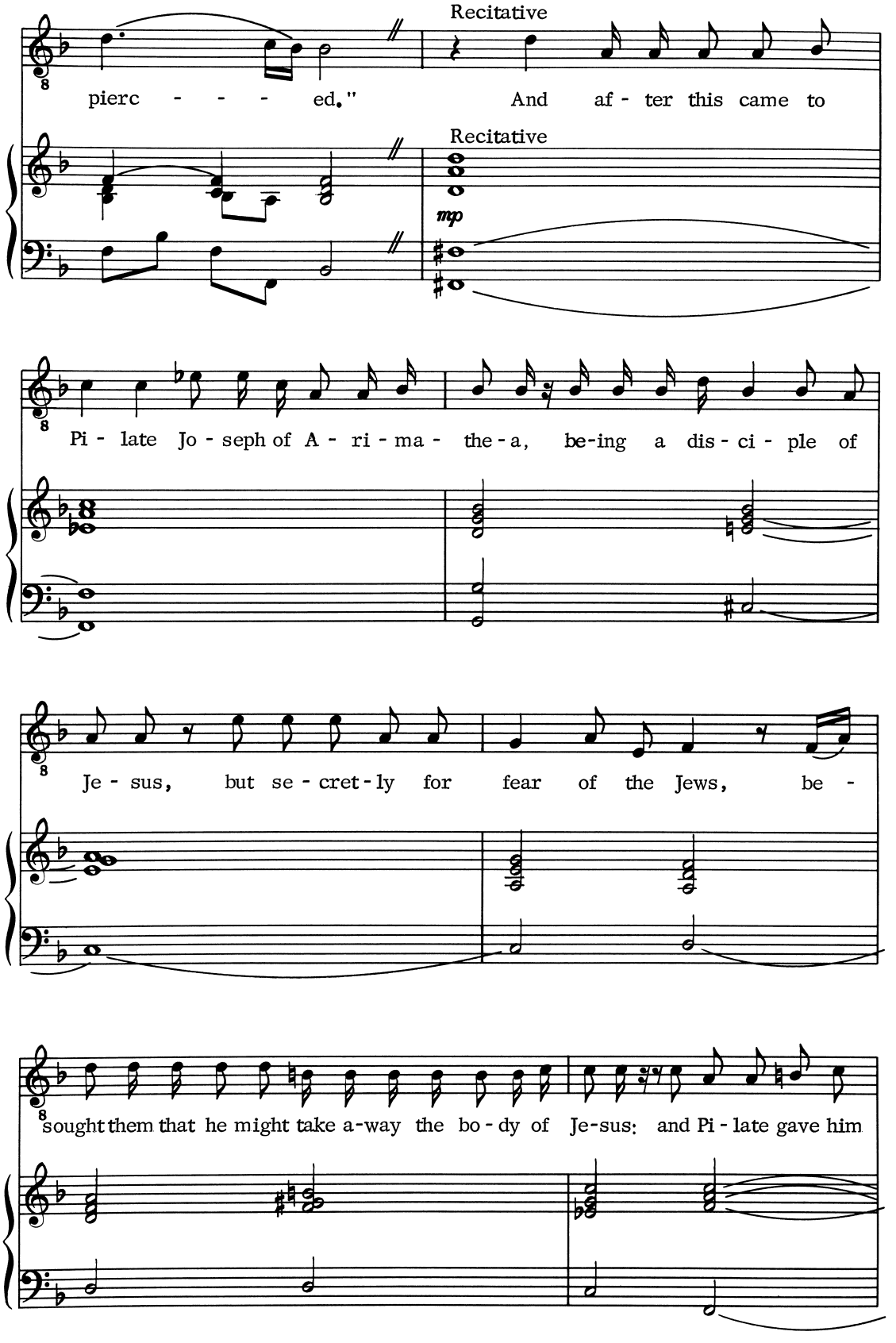

B
On - ly faith doth bring ap -
spair.
On - ly faith doth bring ap-peas- ing, bring ap -
peas - ing.
now, wea - ry now the cross
peas-ing. Wea - ry now,
wea - ry now the cross
I'll have to bear, wea - - - - ry now
I'll have to bear, wea - ry

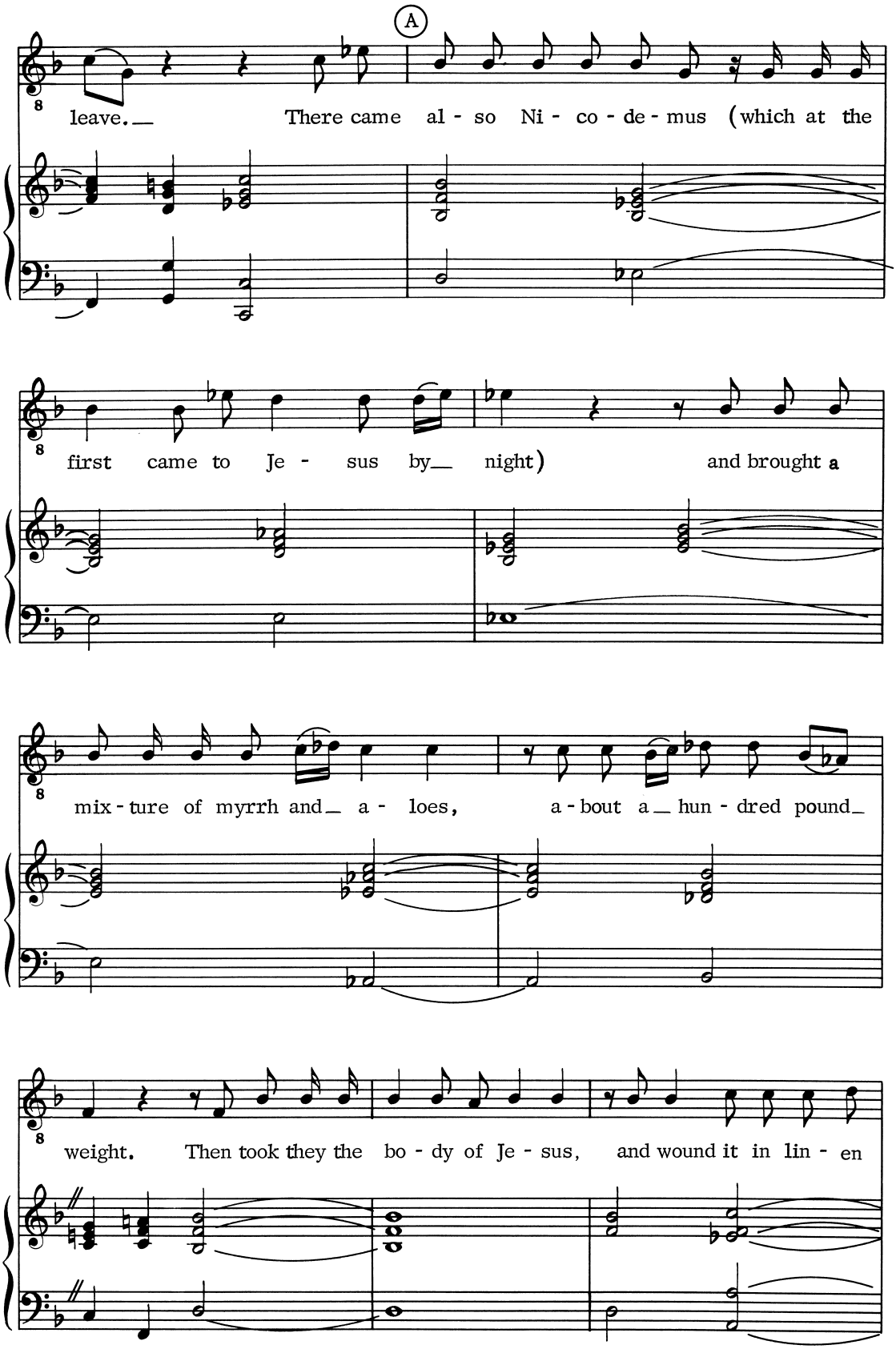

Ⓒ
the cross I'll have to bear.
now the cross I'll have to bear.
Vln. II
Vln. I
Tutti

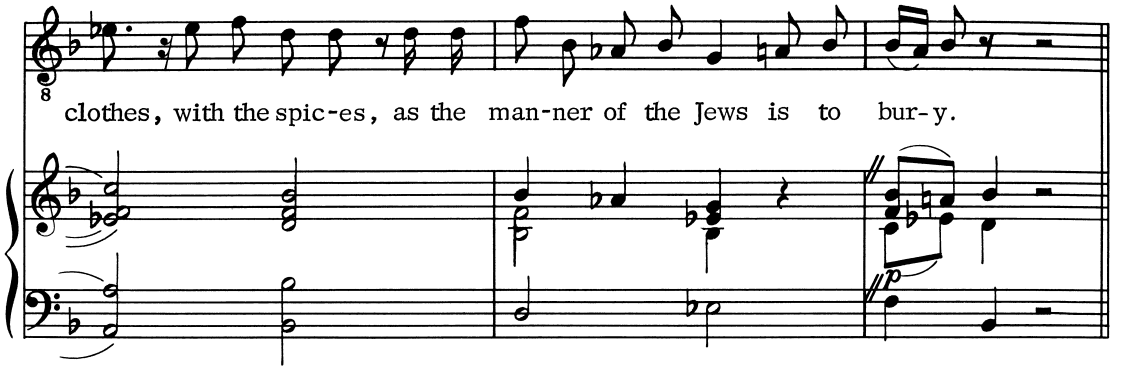
No.62 RECITATIVE: "And he that saw it hath borne record"



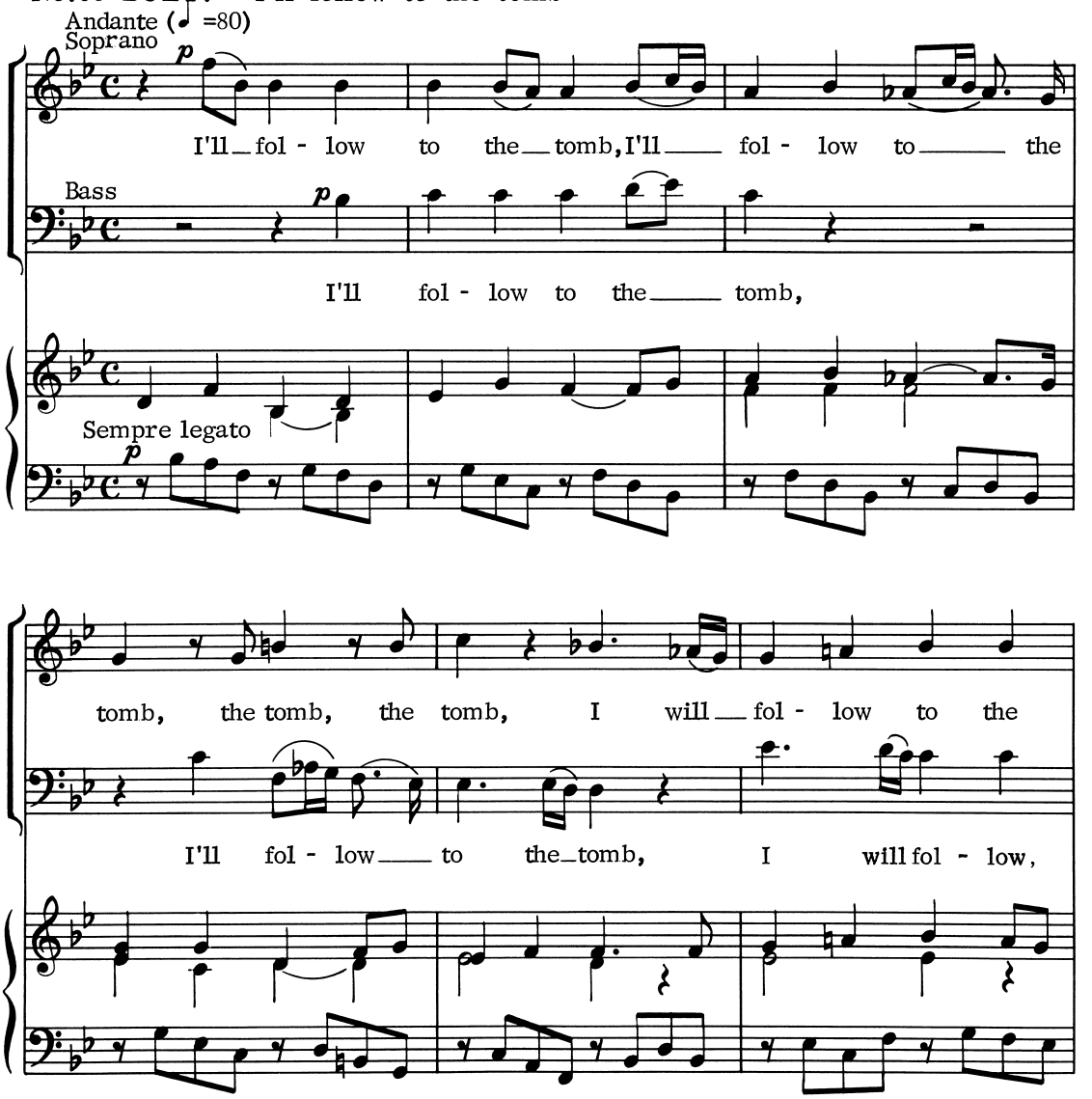

Adagio
fill - ed. "A bone of him, a bone of
p
Adagio
mf
Recitative
him shall not be bro - ken." And a -
Adagio
gain an-oth - er Scrip-ture saith: "For they shall
Adagio
look on him whom they have

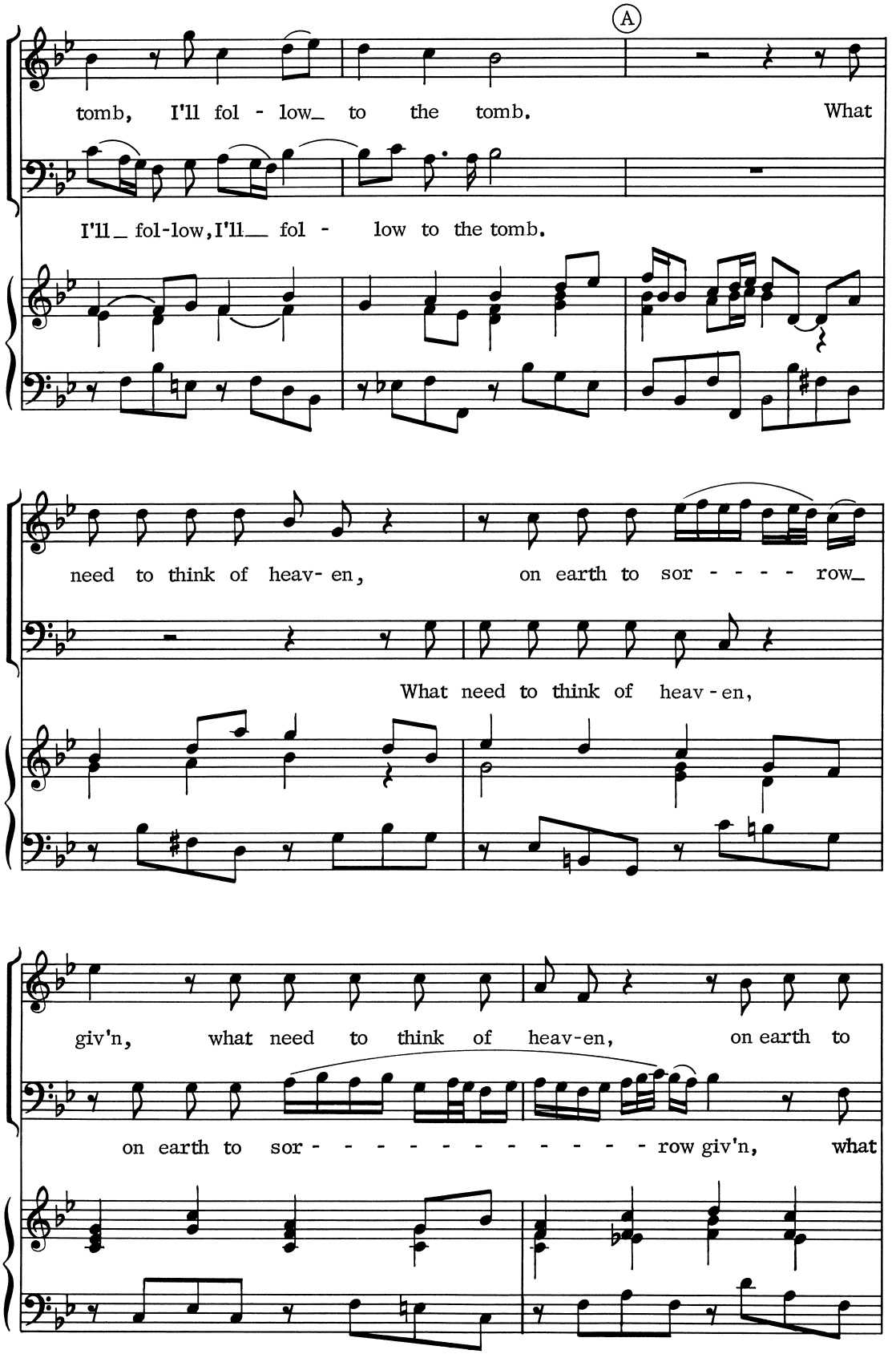

Recitative
pierc - - - - ed."
And af - ter this came to
Recitative
mp
Pi - late Jo - seph of A - ri - ma - the - a, be-ing a dis - ci - ple of
Je - sus, but se - cret - ly for fear of the Jews, be -
sought them that he might take a-way the bo - dy of Je-sus: and Pi - late gave him

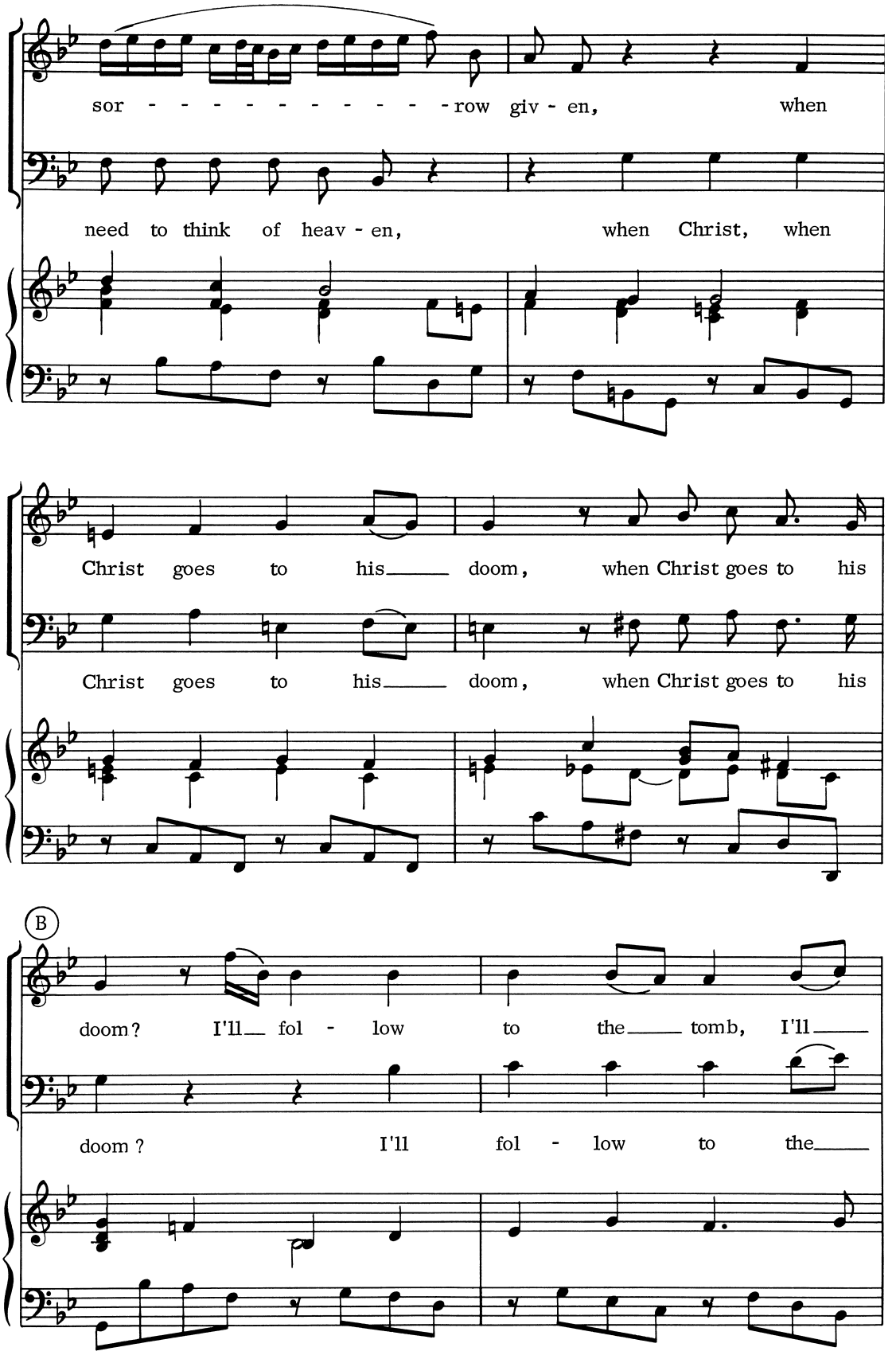

A
leave. There came al - so Ni - co - de - mus (which at the
first came to Je - sus by night) and brought a
mix - ture of myrrh and a - loes, a - bout a hun - dred pound
weight. Then took they the bo - dy of Je - sus, and wound it in lin - en

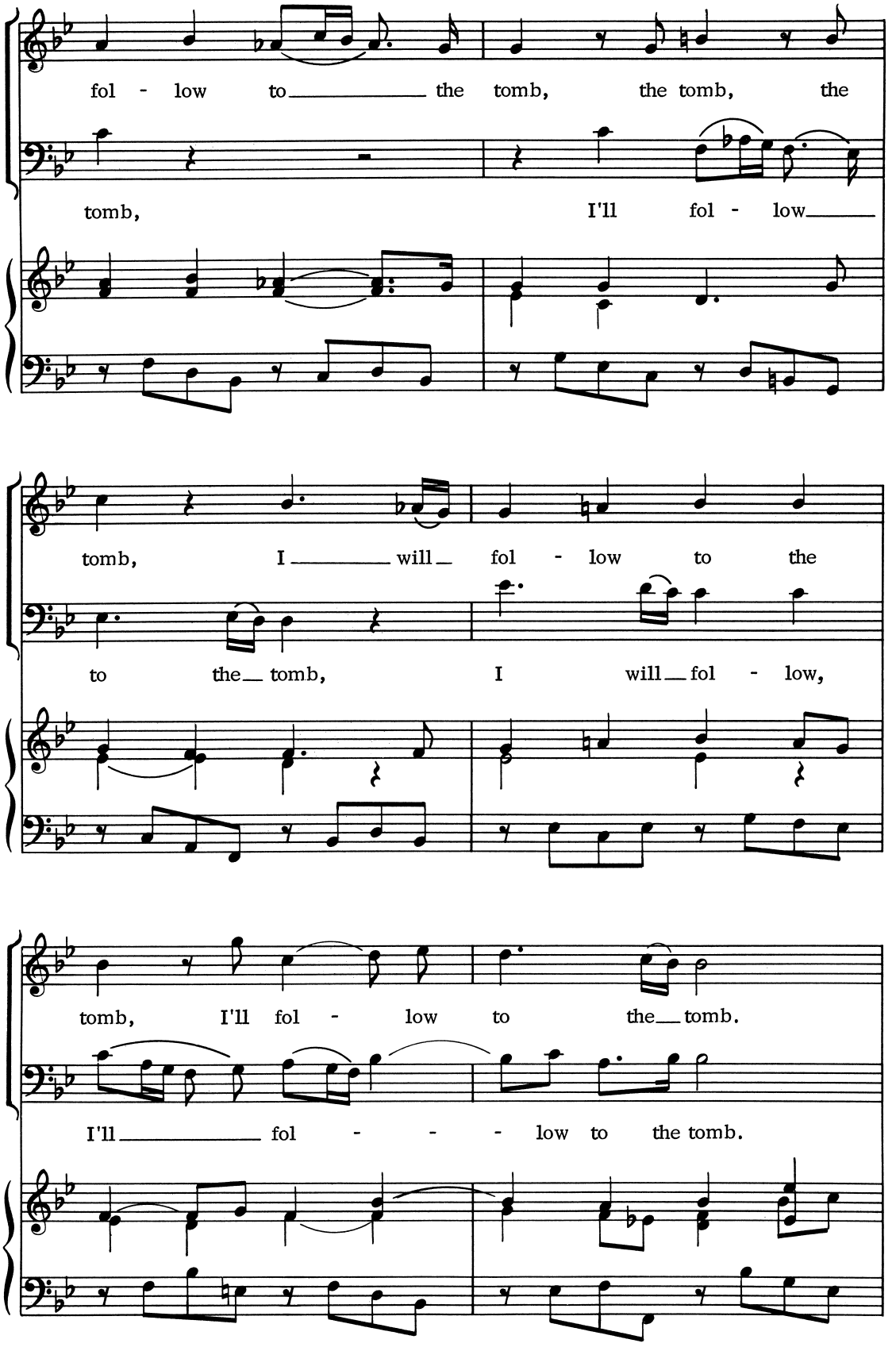


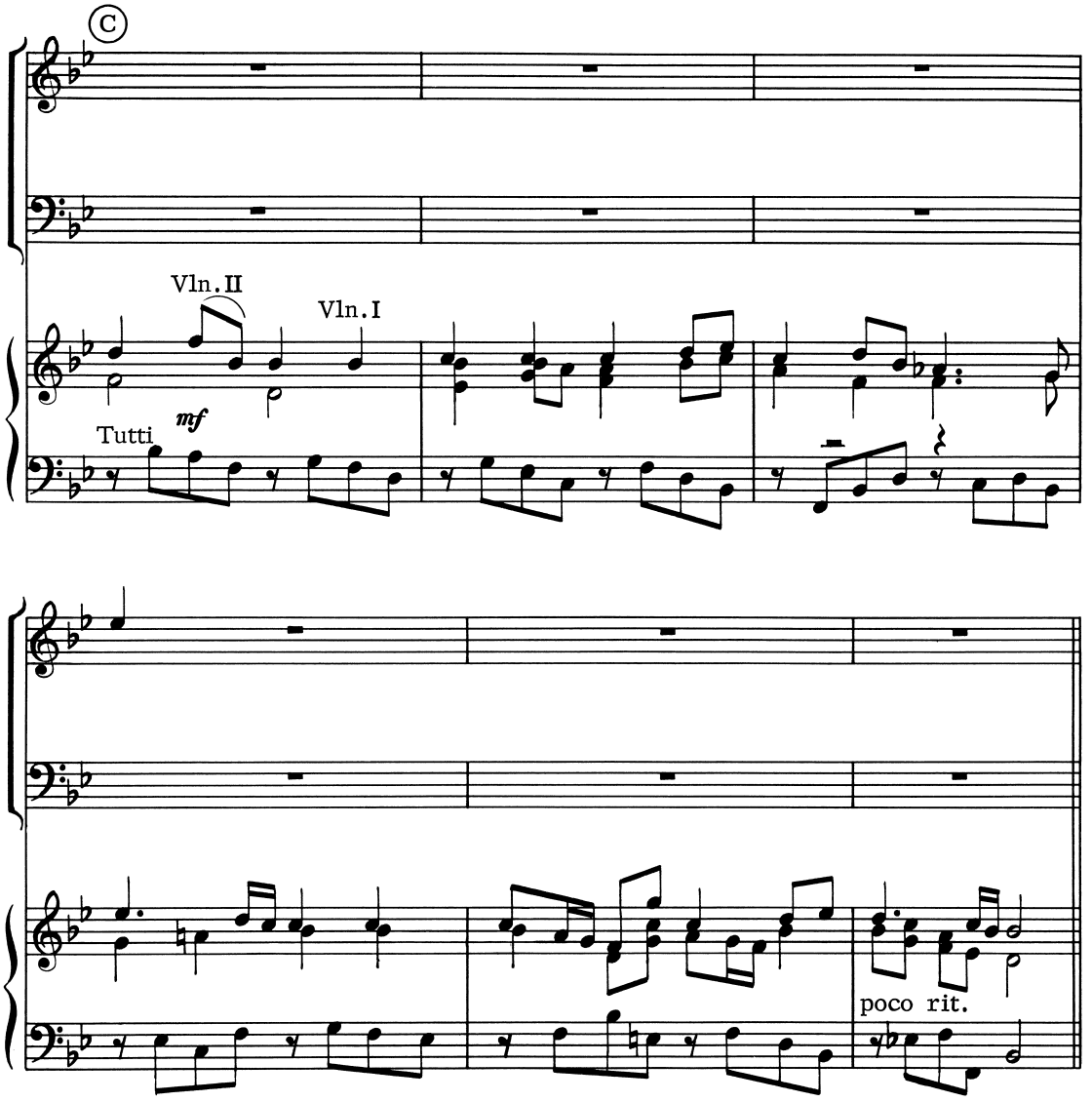
No.63 DUET: "I'll follow to the tomb"



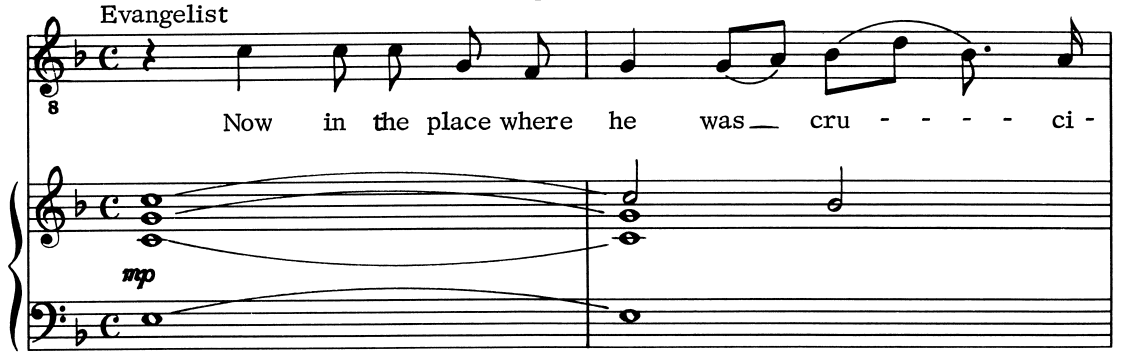

A
tomb, I'll fol - low_ to the tomb. What
I'll_ fol-low, I'll__ fol - low to the tomb.
need to think of heav- en, on earth to sor - - - - row_
What need to think of heav - en,
giv'n, what need to think of heav-en, on earth to
on earth to sor - - - - - - - - - - - - row giv'n, what

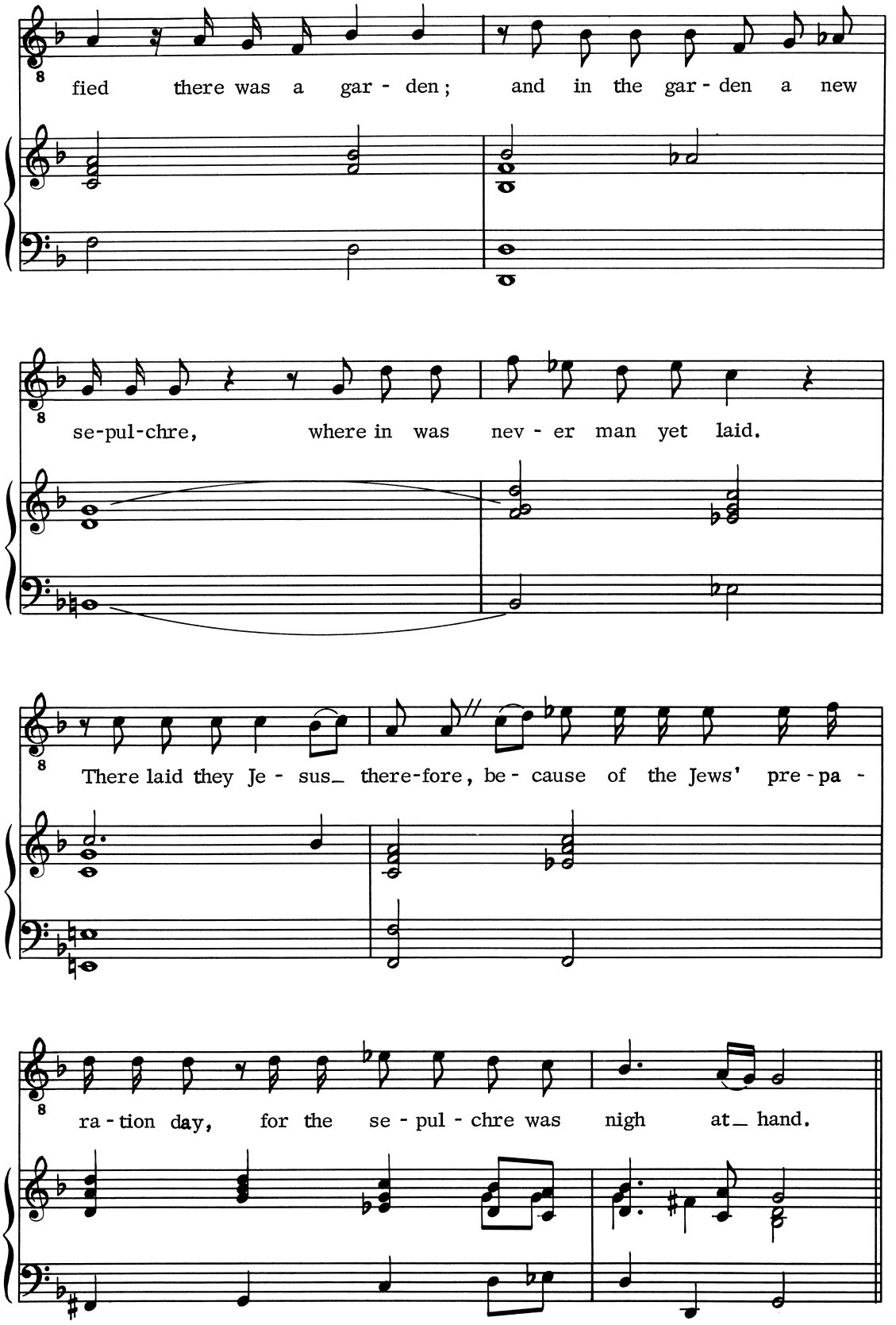

sor - - - - - - - - - - - - row giv - en, when
need to think of heav - en, when Christ, when
Christ goes to his doom, when Christ goes to his
Christ goes to his doom, when Christ goes to his
B
doom? I'll fol - low to the tomb, I'll
doom? I'll fol - low to the

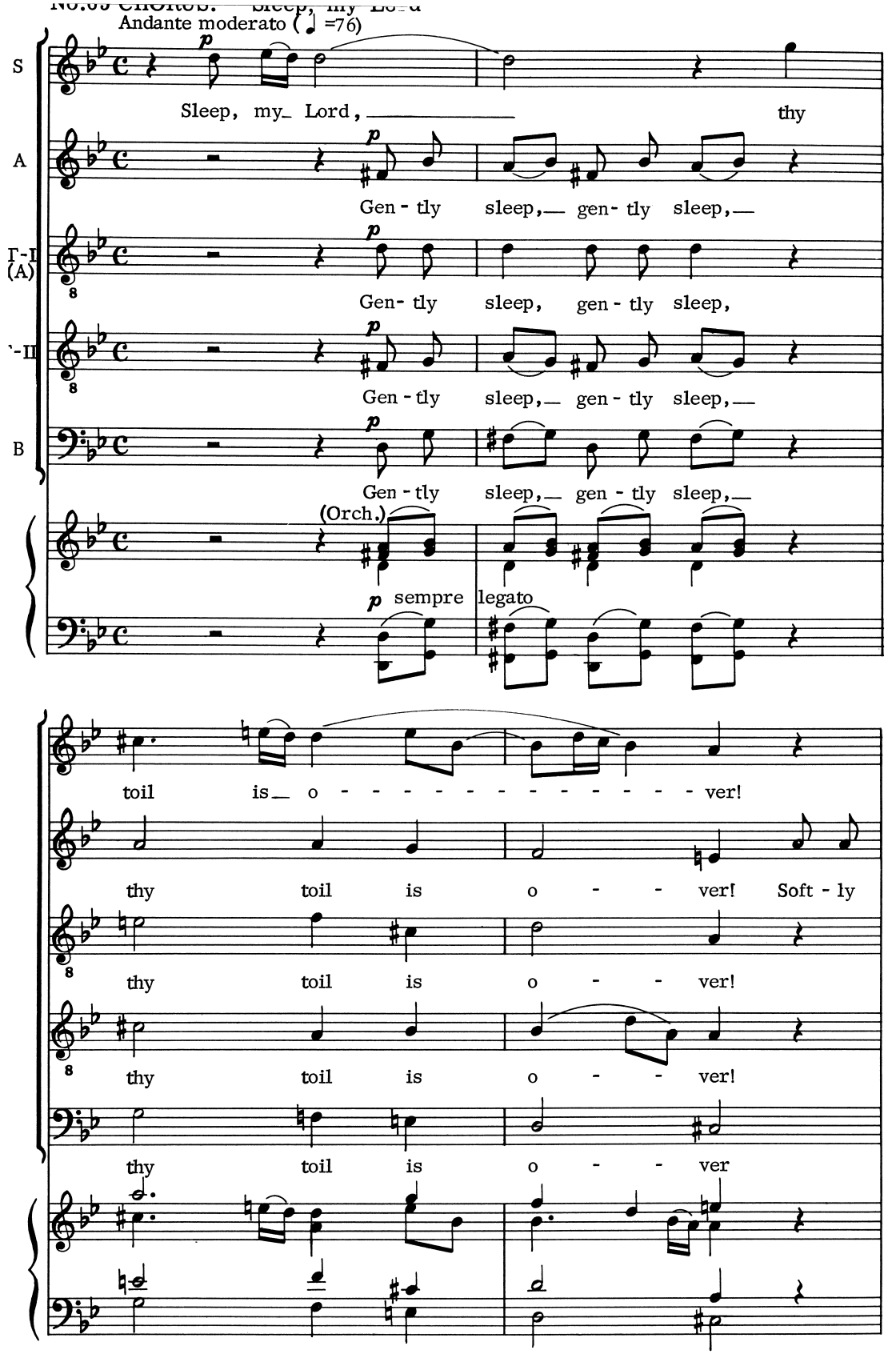

fol - low to the tomb, the tomb, the
tomb, I'll fol - low
tomb, I will fol - low to the
to the tomb, I will fol - low,
tomb, I'll fol - low to the tomb.
I'll fol - - - low to the tomb.

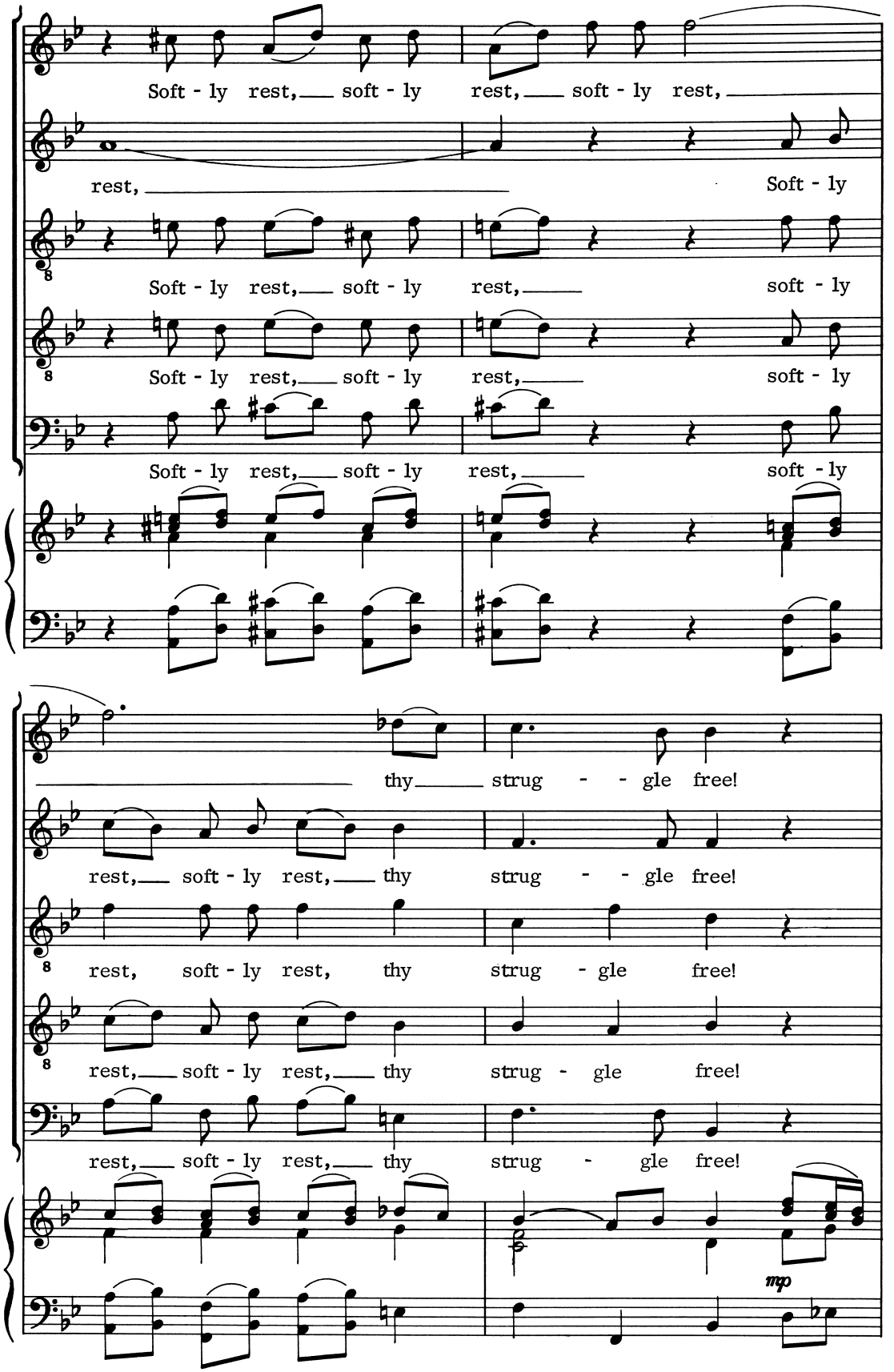


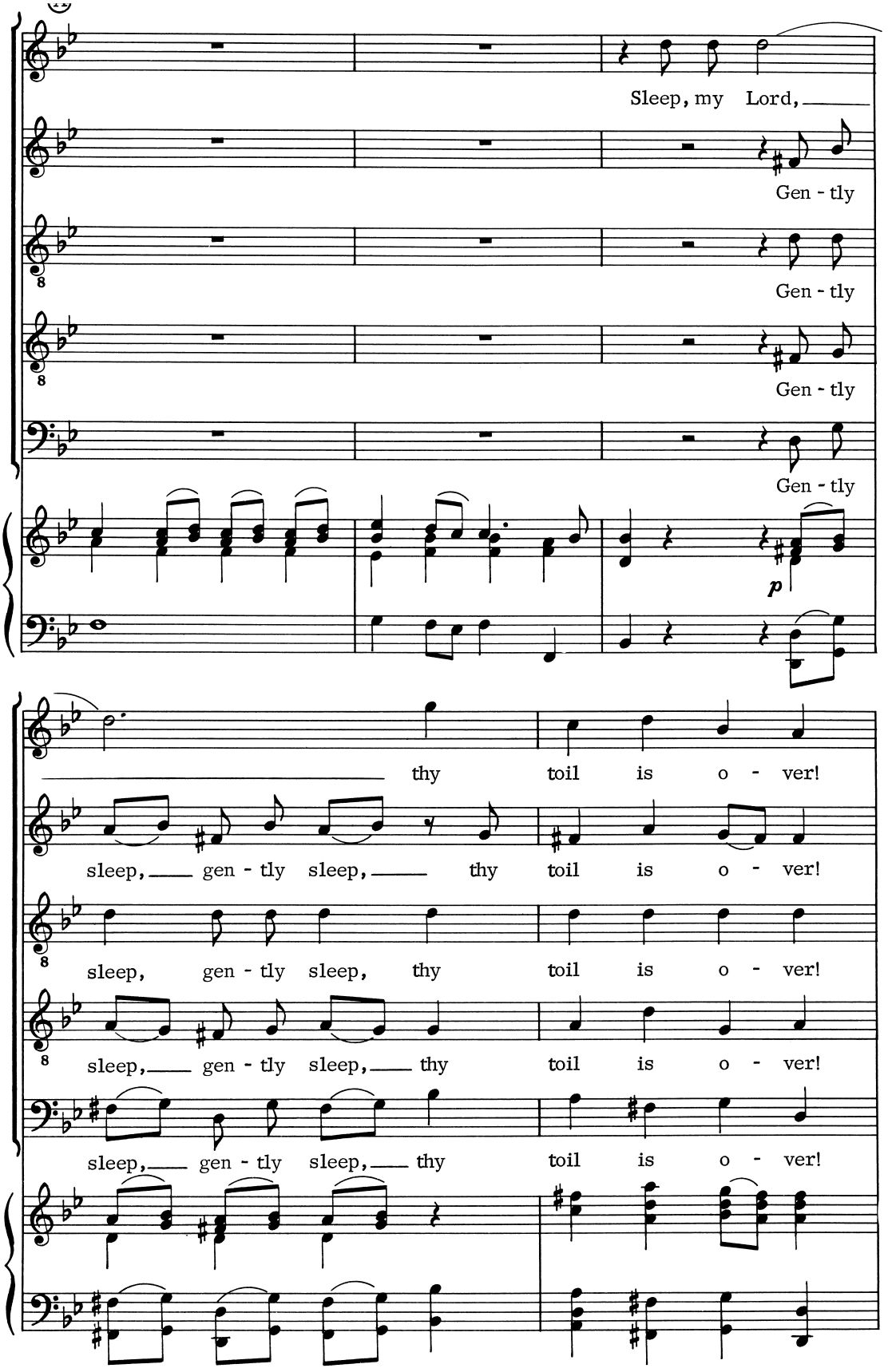
No.64 RECITATIVE: "Now in the place where he was crucified"

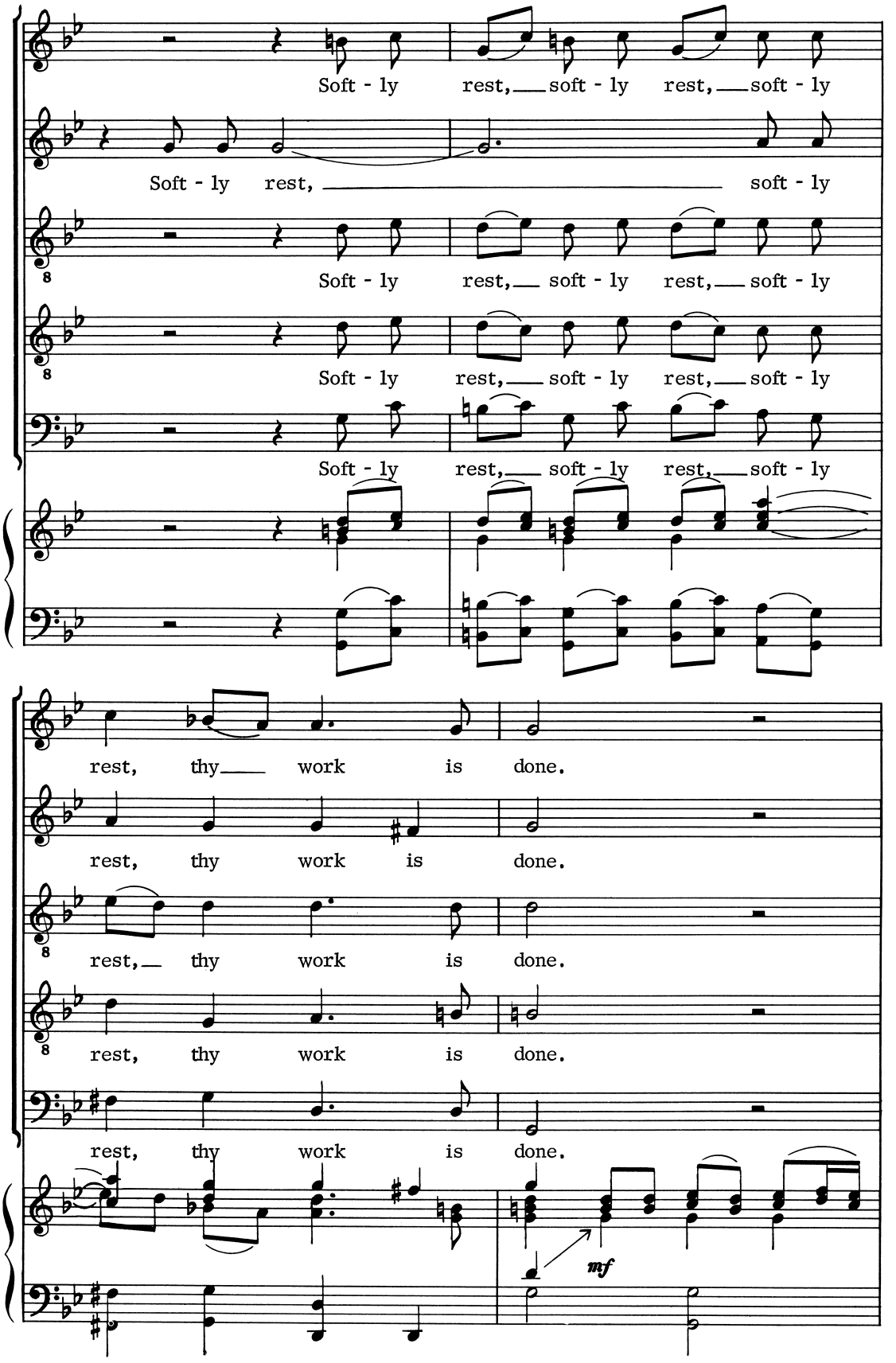


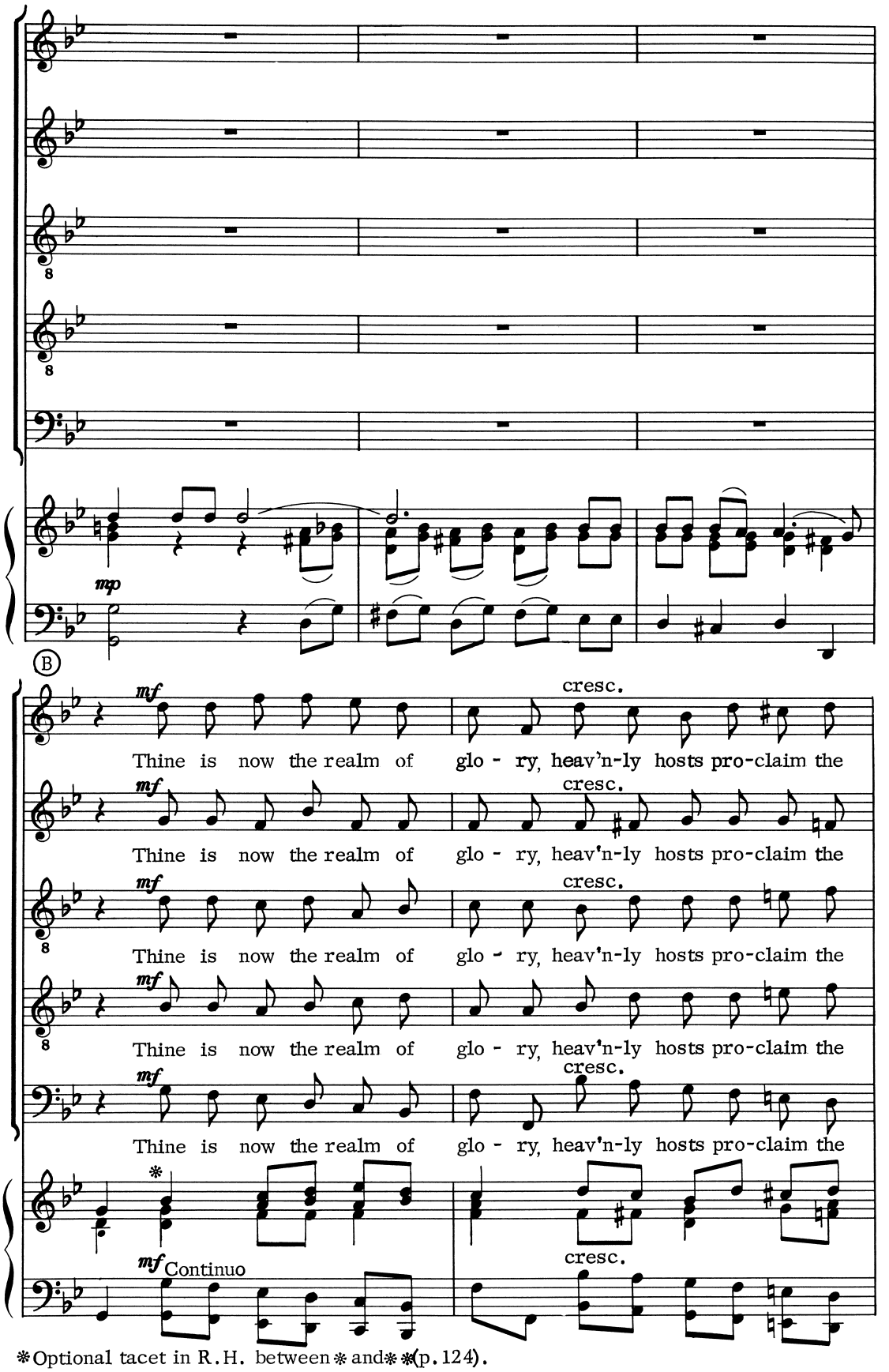

fied there was a gar - den; and in the gar - den a new
se-pul-chre, where in was nev - er man yet laid.
There laid they Je - sus_ there-fore, be - cause of the Jews' pre - pa -
ra - tion day, for the se - pul - chre was nigh at_ hand.


Andante moderato (♩ =76)
S
Sleep, my Lord, thy
A
Gen - tly sleep, gen - tly sleep,
T-I (A)
Gen - tly sleep, gen - tly sleep,
T-II
Gen - tly sleep, gen - tly sleep,
B
Gen - tly sleep, gen - tly sleep,
(Orch.)
p sempre legato
toil is o - - - - - - - - - - - - ver!
thy toil is o - - ver! Soft - ly
thy toil is o - - ver!
thy toil is o - - ver!
thy toil is o - - ver

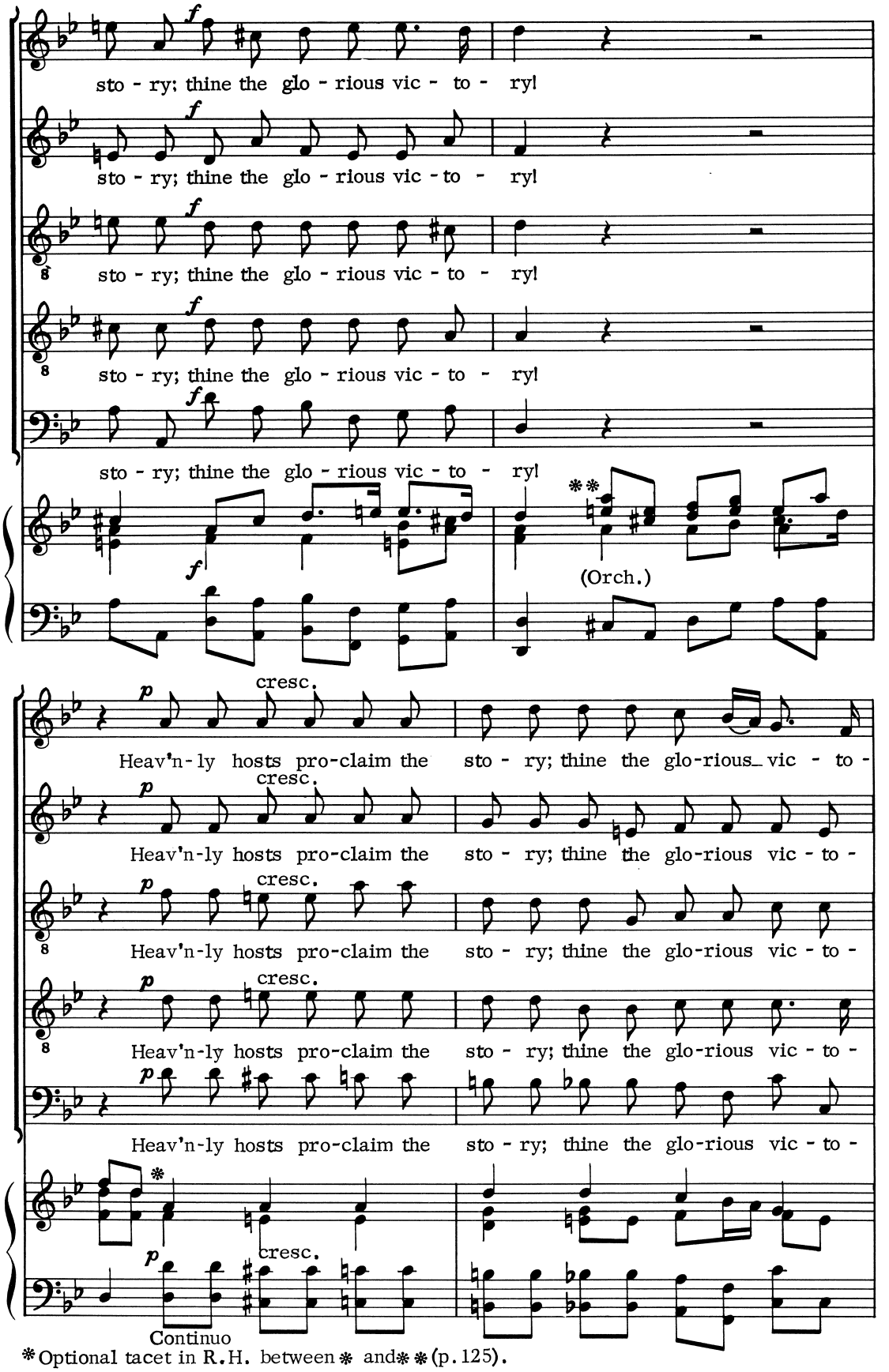

Soft - ly rest, soft - ly rest, soft - ly rest,
rest, Soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
thy strug - - gle free!
rest, soft - ly rest, thy strug - - gle free!
rest, soft - ly rest, thy strug - gle free!
rest, soft - ly rest, thy strug - gle free!
rest, soft - ly rest, thy strug - gle free!
mp


Sleep, my Lord,
Gen - tly
Gen - tly
Gen - tly
Gen - tly
p
thy toil is o - ver!
sleep, gen - tly sleep, thy toil is o - ver!
sleep, gen - tly sleep, thy toil is o - ver!
sleep, gen - tly sleep, thy toil is o - ver!
sleep, gen - tly sleep, thy toil is o - ver!

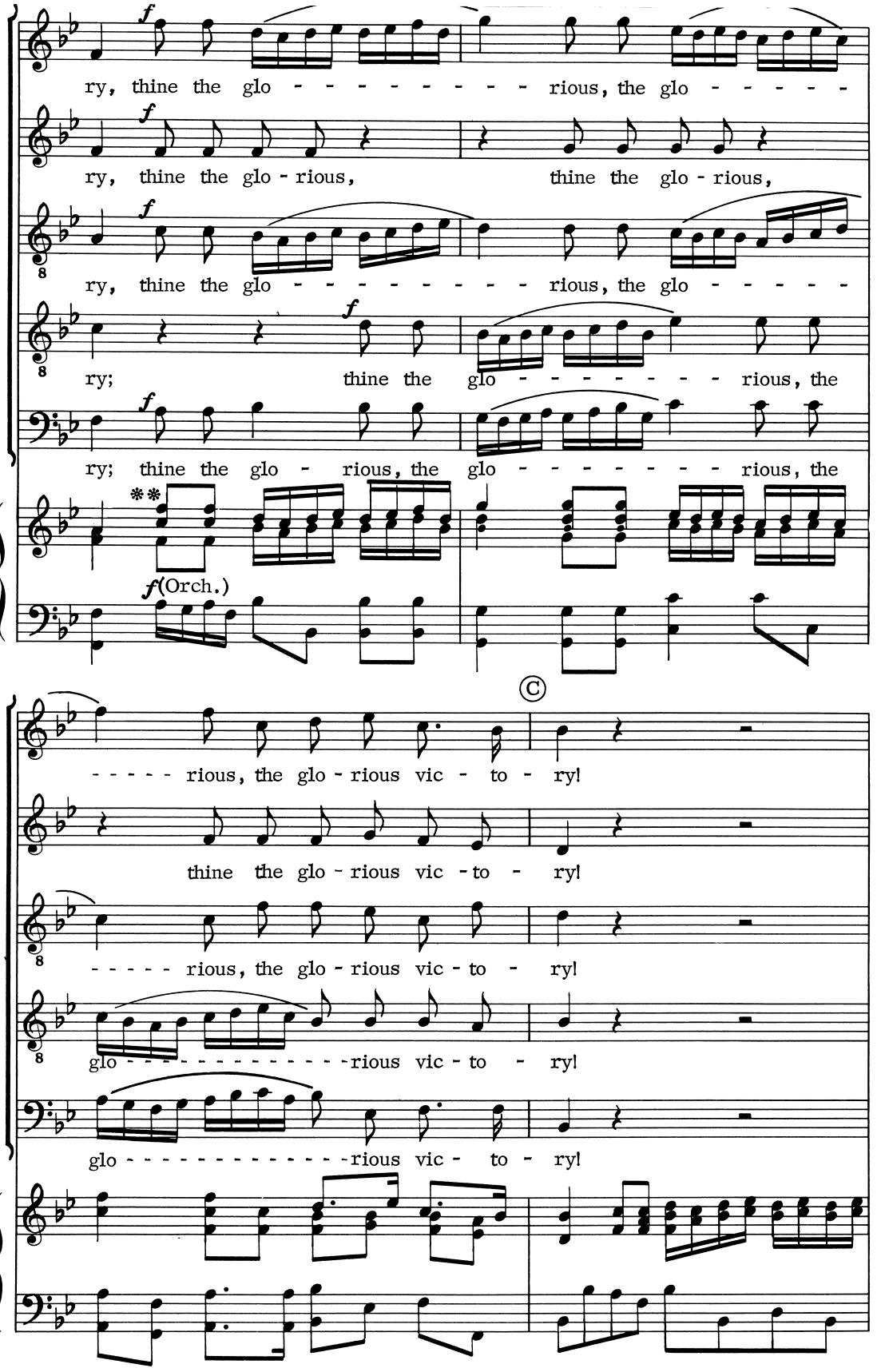

Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
rest, thy work is done.
rest, thy work is done.
rest, thy work is done.
rest, thy work is done.
rest, thy work is done.
mf

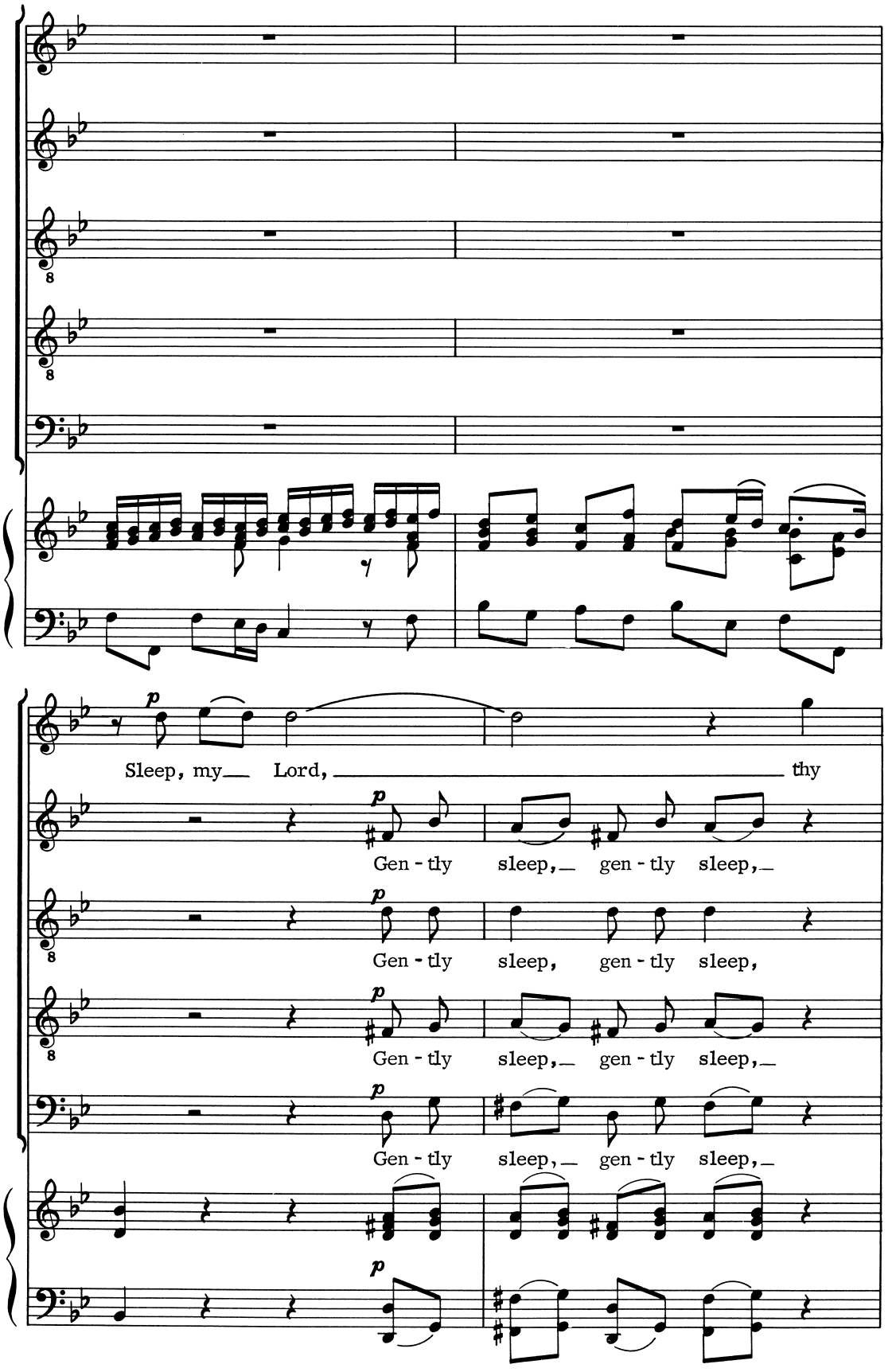


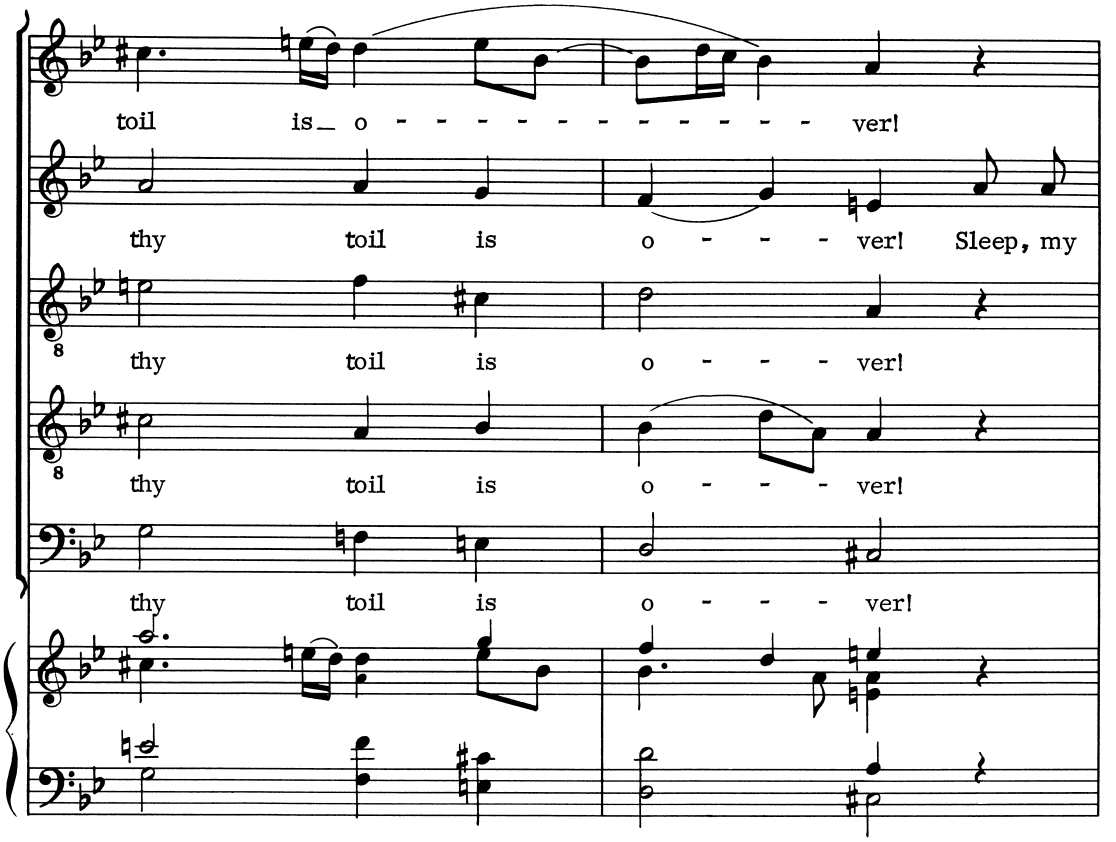
*Optional tacet in R.H. between * and * *(p. 124).

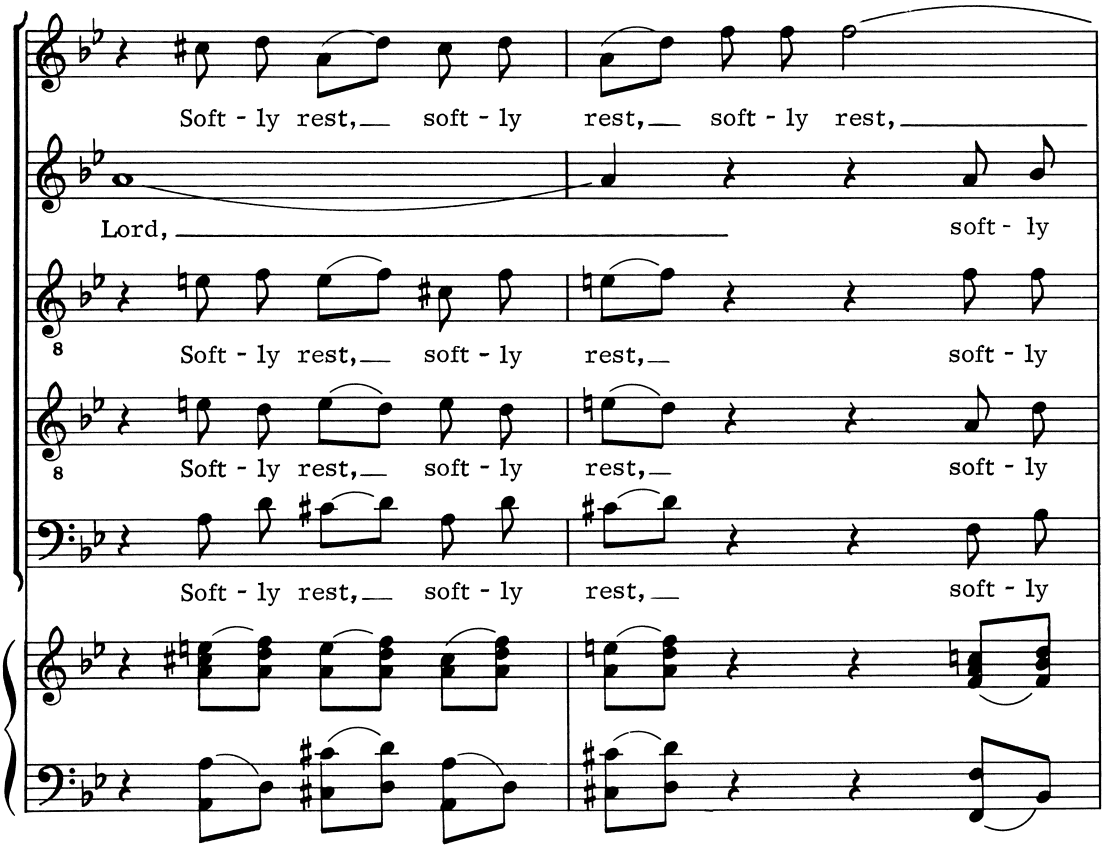


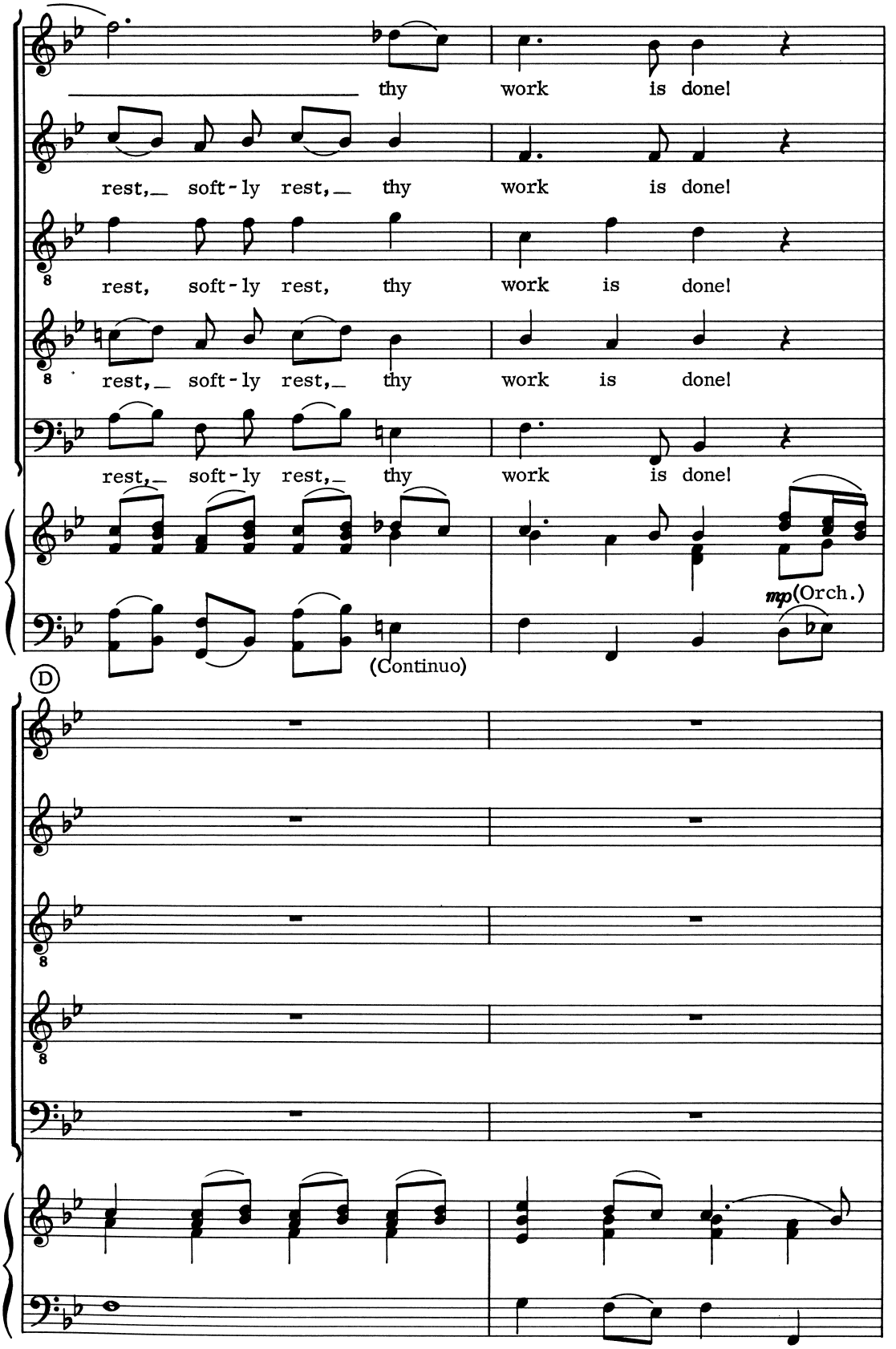
* Optional tacet in R.H. between * and ** (p. 125).

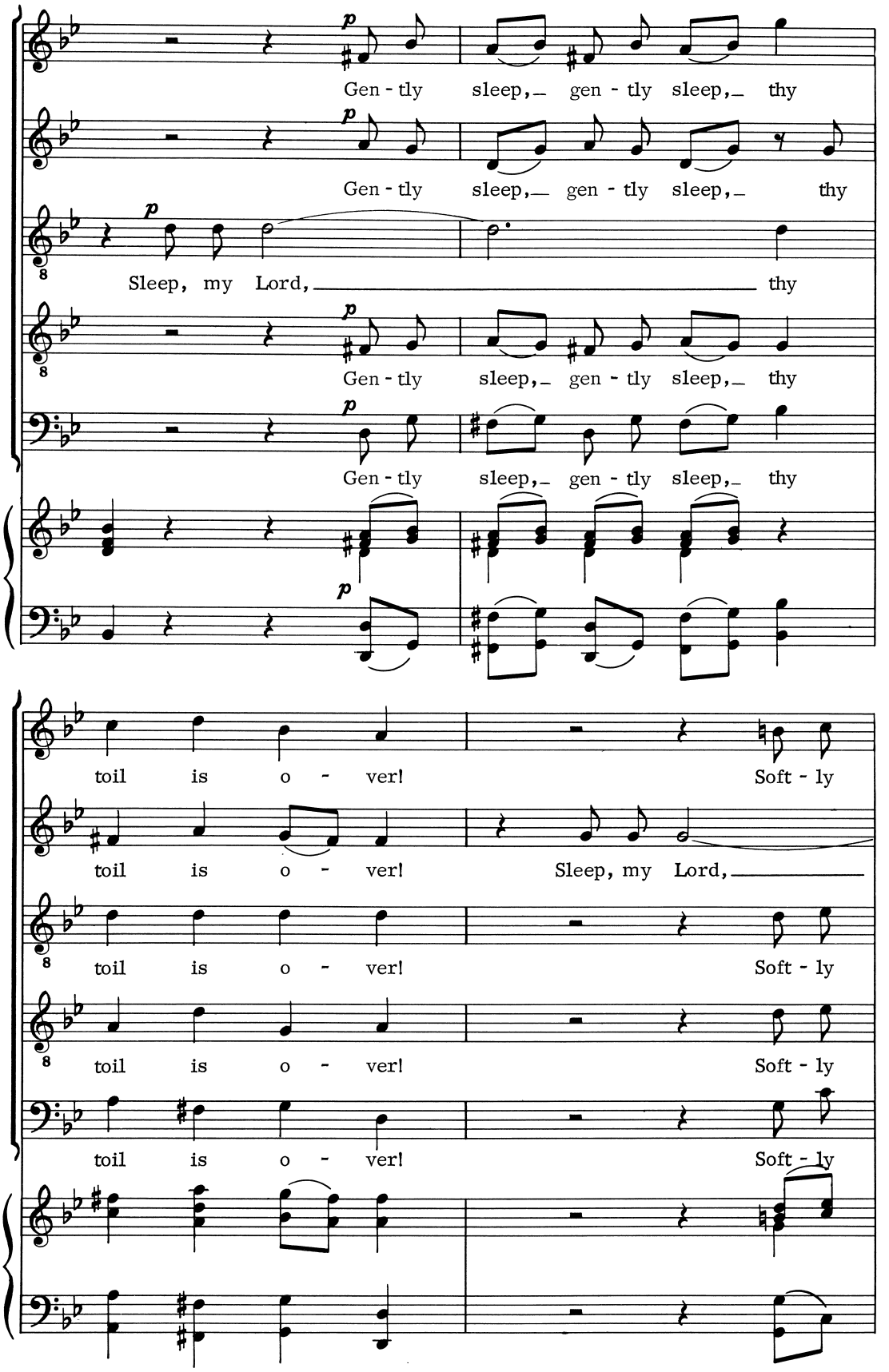

ry, thine the glo - - - - - - - - - - rious, the glo - - - - - -
ry, thine the glo - rious, thine the glo - rious,
ry, thine the glo - - - - - - - - - - rious, the glo - - - - - -
ry; thine the glo - - - - - - - - - rious, the
ry; thine the glo - rious, the glo - - - - - - - - rious, the
f(Orch.)
- - - - - rious, the glo - rious vic - to - ry!
thine the glo - rious vic - to - ry!
- - - - - rious, the glo - rious vic - to - ry!
glo - - - - - - - - - - - - - rious vic - to - ry!
glo - - - - - - - - - - - - - rious vic - to - ry!

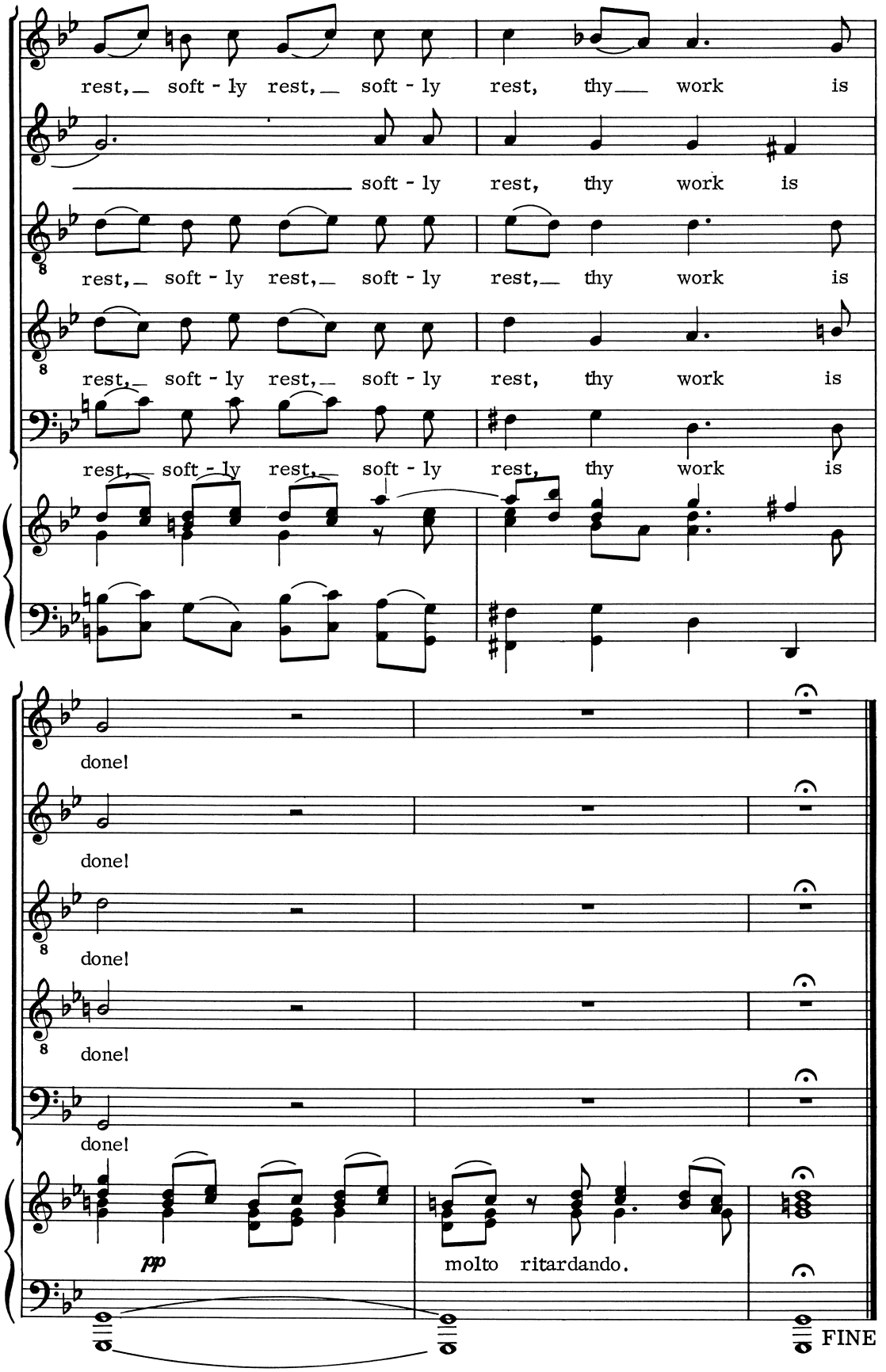

Sleep, my Lord, thy
Gen - tly sleep, gen - tly sleep,
Gen - tly sleep, gen - tly sleep,
Gen - tly sleep, gen - tly sleep,
Gen - tly sleep, gen - tly sleep,


toil is o - - - - - - - - - - - ver!
thy toil is o - - - ver! Sleep, my
thy toil is o - - - ver!
thy toil is o - - - ver!
thy toil is o - - - ver!


Soft - ly rest, soft - ly rest, soft - ly rest,
Lord, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly
Soft - ly rest, soft - ly rest, soft - ly


thy work is done!
rest, soft-ly rest, thy work is done!
rest, soft-ly rest, thy work is done!
rest, soft-ly rest, thy work is done!
rest, soft-ly rest, thy work is done!
mp (Orch.)
(Continuo)
D


p
Gen - tly sleep, gen - tly sleep, thy
Gen - tly sleep, gen - tly sleep, thy
Sleep, my Lord, thy
Gen - tly sleep, gen - tly sleep, thy
Gen - tly sleep, gen - tly sleep, thy
toil is o - ver! Soft - ly
toil is o - ver! Sleep, my Lord,
toil is o - ver! Soft - ly
toil is o - ver! Soft - ly
toil is o - ver! Soft - ly


rest, soft - ly rest, soft - ly rest, thy work is
soft - ly rest, thy work is
rest, soft - ly rest, soft - ly rest, thy work is
rest, soft - ly rest, soft - ly rest, thy work is
rest, soft - ly rest, soft - ly rest, thy work is
done!
done!
done!
done!
done!
pp
molto ritardando.
FINE