

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

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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 thirstest 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 *turbæ* (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 "Pölchhaus Manuscript," once owned by Georg Pölchhaus. 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 Pölchhaus (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 characteristic 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 Pölchhaus 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 Pölchhaus 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 style 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

CONTENTS

SOLOISTS

Evangelist—Tenor	Two Sopranos
Pilate—Baritone	Alto
Jesus—Bass	Bass
	Tenor

PART I

1. Prelude	1
2. Recitative: Evangelist (Tenor) “Then Pilate took Jesus”	1
3. Aria: Soprano “Now behold the man of Galilee” (“Sins of ours of deepest stain”)	2
4. Recitative: Evangelist “And the soldiers platted a crown of thorns”	5
5. Chorus: “Hail, King of Judah”	5
6. Recitative: Evangelist “And they smote him”	7
7. Arioso: Pilate “Behold, I bring him forth to you”	8
8. Recitative: Evangelist “Then came Jesus forth”	9
9. Duet: Soprano I, Soprano II (Tenor I, Tenor II) “See, our beloved”	9
10. Recitative: Evangelist “Pilate saith unto them”	14

11. Arioso: Pilate “Lo, behold the man”	15
12. Recitative: Evangelist “When the chief priests”	15
13. Chorus: “Crucify, crucify!”	16
14. Recitative: Evangelist “Then Pilate saith unto them”	16
15. Arioso: Pilate “Take him forth with you”	17
16. Recitative: Evangelist “The Jews then answered him”	18
17. Chorus: “We have the law of Israel”	19
18. Recitative: Evangelist “When Pilate heard that saying”	23
19. Recitative: Pilate-Evangelist “From whence art thou?”	23
20. Arioso: Pilate “Speakest thou not to me?”	24
21. Recitative: Evangelist “Jesus then answered”	26
22. Aria: Jesus “Thou could’st have no pow’r over me”	26
23. Recitative: Evangelist “And from thenceforth Pilate sought”	29
24. Aria: Soprano “Now in thy cross, O Son of God”	29
25. Recitative: Evangelist “But the Jews cried out, saying”	34
26. Chorus: “If thou let this man go”	35
27. Recitative: Evangelist “When Pilate heard that saying”	40
28. Arioso: Pilate “Behold your King”	41
29. Recitative: Evangelist “But they cried out”	41
30. Chorus: “Away with him”	42
31. Aria: Bass “Loud thundering and crashing”	44
32. Recitative: Evangelist “Pilate saith unto them”	50
33. Arioso: Pilate “Shall I crucify your King?”	50
34. Recitative: Evangelist “The chief priests then answered”	50

35. Chorus: “We have no king but Caesar”	51
36. Recitative: Evangelist “Then delivered he him unto them”	55
37. Aria: Alto “Courage, my soul”	56
38. Recitative: Evangelist “And Pilate wrote a title”	61
39. Chorus: “Write not The King of the Jews”	63
40. Recitative: Evangelist “Then Pilate answered”	67
41. Arioso: Pilate “What I have written”	67
42. Recitative: Evangelist “And then the soldiers”	68
43. Aria: Tenor “The coat that thou dost lose”	69
44. Recitative: Evangelist “And the coat was without a seam”	72
45. Chorus: “Let us not rend it”	73
46. Recitative: Evangelist “So that the Scripture”	77
47. Duet: Tenor I, Tenor II “Who the Savior’s raiment parted?” (“See it now, the Savior’s glory”)	78

PART II

48. Recitative: Evangelist “Now there stood by the cross”	83
49. Arioso: Jesus “Lo, woman, behold thy son”	84
50. Recitative: Evangelist “Then saith he to the disciple”	85
51. Arioso: Jesus “Lo, behold thy mother”	85
52. Recitative: Evangelist “And from that hour”	85
53. Accompagnato: Jesus “I thirst!”	86
54. Aria: Soprano “Jesus, wherefore thirsteth thou?”	87
55. Recitative: Evangelist “Now there was set a vessel”	90
56. Accompagnato: Jesus “It is finished!”	92

57. Aria: Bass "O work sublime"	92
58. Recitative: Evangelist "And he bowed his head"	96
59. Aria: Soprano "Tremble ye mountains"	96
60. Recitative: Evangelist "The Jews therefore"	101
61. Duet: Soprano, Bass "Doth the water purify?"	104
62. Recitative: Evangelist "And he that saw it hath borne record"	109
63. Duet: Soprano, Bass "I'll follow to the tomb"	113
64. Recitative: Evangelist "Now in the place where he was crucified"	117
65. Chorus: "Sleep, my Lord"	119

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
Grave (mm $\text{♩} = c. 84$)

Organ (Piano)

mf sostenuto

tr

* Trills optional for organ.

rall. -----

2. RECITATIVE: "Then Pilate took Jesus"

Evangelist (Tenor)

mf

Then Pi-late took Je-sus and scourg - - - - - ed him.

mf

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

3. ARIA: "Now behold the man of Galilee!"

* ("Sins of ours of deepest stain")

Larghetto (♩=100)

Soprano

Now be - hold the man of Gal - i -
Sins of ours of deep - est

(Orch.)
mp *p*

lee! Ran - somed now for our trans - gres - sions,
stain, to the pure and right - eous Sav - iour,

mp

our trans - gres - sions, right - eous Sav - iour, Bit - ter is his cup of
are a weight of care far

p *mp* *p*

sor - row; deep - er, his sor - row deep - ened more with
a sor - row deep - er than the

mf *p*

* Chrysander Edition

man's in - i - qui - ty, _____ with man's in - i - qui -
 cruel _____ scour - ges pain, _____ than the cruel_ scour - ges

mf

ty. _____ Love su - preme, _____
 pain. (Orch.) _____ Thee, O_ man, _____

forte *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

lone the cross must_ car - ry, - Christ a - lone the_ cross must car -
thee en - dures these_ lash - es, - God for thee en - dures these_ lash -

mf *mf*

ry.
es.

p cresc. *f*

(Orch.)

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

Evangelist

And the sol-diers plat-ted a crown of_ thorns, and
 put it up-on his head, and they put on him a pur-ple robe, and said:

5. CHORUS: "Hail, King of Judah"

Allegro (♩=168)

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

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

T-I
 A) King of Ju-dah, King of Ju-dah! Hail, all hail to thee

T-II
 King of Ju-dah, King of Ju-dah! Hail, all hail to thee

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

Allegro

f

* 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,

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!

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

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

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

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

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

6. RECITATIVE: "And they smote him"

Evangelist

And they smote him with their hands. Pi - late

there - fore went forth a - gain, and said un - to them:

f *mf*

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

Moderato
Pilate *mf*

Be - hold, be - hold I bring him forth to

This system contains the first two staves of music. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato' and the dynamic is 'mf'.

you, that ye may know_____ that I

This system contains the next two staves of music. The vocal line continues with the lyrics 'you, that ye may know_____ that I'. The piano accompaniment continues with a similar melodic and harmonic structure.

find no_ fault_____ in him, that ye may know__

This system contains the next two staves of music. The vocal line continues with the lyrics 'find no_ fault_____ in him, that ye may know__'. The piano accompaniment continues with a similar melodic and harmonic structure.

that I find no fault, no_ fault in him.

This system contains the final two staves of music. The vocal line concludes with the lyrics 'that I find no fault, no_ fault in him.'. The piano accompaniment concludes with a final chord and a fermata over the final note.

8. RECITATIVE: "Then came Jesus forth"

Evangelist

Then came— Je - sus forth, wear-ing the crown of

The first system of the musical score for the recitative. It features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of sustained chords: a B-flat major triad in the right hand and a B-flat major triad with an octave B-flat in the left hand.

thorns, and the pur - ple robe.

The second system of the musical score. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note G5. The piano accompaniment features a melodic line in the right hand starting with a quarter note G4, moving to A4, Bb4, and C5, and then a half note D5. The left hand continues with sustained chords.

9. DUET: "See, our beloved"

Andante moderato (♩ = 92)

S-I
(T-I)

See, our be - lov - ed is like un - to the ros - es,

The first part of the duet score. It features two vocal lines and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The first vocal line (S-I) begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The second vocal line (S-II) begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment starts with a half note G4 in the right hand and a half note Bb4 in the left hand.

S-II
(T-II)

See, our be - lov - ed is like un - to the

The second part of the duet score. The first vocal line (S-I) continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The second vocal line (S-II) continues with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with sustained chords and a melodic line in the right hand.

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,

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

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

way to_ sal - va - tion, ev - er_ he_ beck - ons the

way to_ sal - va - tion, ev - er_ he_ beck - ons the

mp

mp

mp

way to sal - va - tion.

way to sal - va - tion.

Ritornello

mf Tutti

Musical score for the first system, featuring piano accompaniment in B-flat major with treble and bass staves.

Musical score for the second system, including dynamics (*p*, *f*), a ritardando (*Rit.*) marking, and fermatas.

No.10 RECITATIVE: "Pilate saith unto them"

Evangelist

Musical score for the recitative section, including vocal line and piano accompaniment.

Segue No.11

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

Moderato (♩ = 72) Pilate
mp

(Strings) Lo, be - hold the man!

p

This system shows the beginning of the piece. The vocal line (bass clef) starts with a whole note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The tempo is Moderato (♩ = 72) and the dynamic is *mp*. The piano part is marked *p*.

Lo, be - hold the man!

This system continues the vocal and piano accompaniment. The vocal line has a melodic line with slurs over the notes. The piano accompaniment maintains the same rhythmic pattern.

No. 12 RECITATIVE: "When the chief priests "

Evangelist

8 When the chief priests there-fore and the of-fi-cers saw him , they cri-ed out say-ing:

mf

This system begins with a recitative section. The vocal line (treble clef) starts with a series of eighth notes. The piano accompaniment (treble and bass clefs) features a sustained chord in the right hand and a simple bass line in the left hand. The dynamic is *mf*.

Segue No.13

No.13 CHORUS: "Crucify, crucify!"

Adagio (♩ = 69)

Musical score for No. 13 Chorus: "Crucify, crucify!". The score is in G minor, common time, and Adagio tempo. It features five vocal parts (Soprano, Alto, Tenor I, Tenor II, Bass) and a piano accompaniment. The lyrics are "Cru-ci-fy, cru-ci-fy!". The piano part features a strong, rhythmic accompaniment with chords and moving lines in both hands.

S
Cru-ci-fy, cru-ci-fy! Cru-ci-fy, cru-ci-fy!

A
Cru-ci-fy, cru-ci-fy! Cru-ci-fy, cru-ci-fy!

T I
(A)
Cru-ci-fy, cru-ci-fy! Cru-ci-fy, cru-ci-fy!

T II
Cru-ci-fy, cru-ci-fy! Cru-ci-fy, cru-ci-fy!

B
Cru-ci-fy, cru-ci-fy! Cru-ci-fy, cru-ci-fy!

f

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

Evangelist

Musical score for No. 14 Recitative: "Then Pilate saith unto them". The score is in G minor, common time, and features a recitative line for the Evangelist and a piano accompaniment. The lyrics are "Then Pi-late saith un-to them:". The piano part is marked *mf* and consists of a few chords.

8
Then Pi-late saith un-to them:

mf

Segue No. 15

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

Andante (♩=88)

mf Pilate

Take him forth with you, take him
(Take ————— ye him) (take ———

forth with you and cru - - - - ci - fy ——— him, and cru -
—— ye him)

- - ci - fy ——— him, for I find, for I

find ——— no fault ——— in him, for I find, ———

(A)

for I find no fault in him,

for I find no fault in him. *poco rit.*

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

The Jews then answered him:

Segue No. 17

No.17 CHORUS: "We have the law of Israel "
 Allegro Moderato (♩ = 132)

The musical score is for a chorus in 3/4 time, marked Allegro Moderato with a tempo of 132 beats per minute. It features five vocal parts (Soprano, Alto, Tenor I, Tenor II, and Bass) and a piano accompaniment. The lyrics are: "We have the law of Is - rael, we have the law of Is-rael, and by that same law he must per - ish, he must". The score is divided into two systems. The first system covers the first two lines of lyrics, and the second system covers the next two lines. The piano accompaniment consists of chords and a rhythmic pattern in the right hand, and a bass line in the left hand. The vocal parts are written in a grand staff format, with each part on its own line. The lyrics are placed below the vocal lines. The piano part is written in a grand staff format, with the right hand on the upper line and the left hand on the lower line. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked Allegro Moderato with a metronome marking of 132. The dynamics are marked with a forte (f) dynamic. The lyrics are: "We have the law of Is - rael, we have the law of Is-rael, and by that same law he must per - ish, he must".

Soprano (S): We have the law of Is - rael, we have the law of Is-rael,

Alto (A): We have the law of Is - rael, we have the law of Is-rael,

Tenors (I & II): We have the law of Is - rael, we have the law of Is-rael,

Bass (B): We have the law of Is - rael, we have the law of Is-rael,

and by that same law he must per - ish, he must

and by that same law he must per - ish, he must

and by that same law he must per - ish, he must

and by that same law he must per - ish, he must

and by that same law he must per - ish, he must

per - ish, he must per - ish;

per - ish, he must per - ish;

8 per - ish, he must per - ish; for he made him- *mf*

8 per - ish, he must per - ish; for he made him- *mf*

per - ish, he must per - ish; for he made him- *mf*

mf cresc. for he made him - self the Son of God, (A)

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

cresc. self, he made him - self the Son of God,

8 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, *f*

f for he made him-self, he made him-self the Son of

f for he made him-self, he made him-self the Son of

f for he made him-self the Son of

f for he made him-self the Son of

f for he made him-self, he made him-self the Son of

(B) *mf* *cresc.*

God, for he made him-self, for he made him *cresc.*

God, for he made him-self, for he made him *cresc.*

God, for he made him-self, for he made him *cresc.*

God, for he made him-self, for he made him *cresc.*

God, for he made him-self, for he made him *cresc.*

self the Son of God, *mf*

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

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

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

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

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

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

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

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

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

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

Evangelist

8 When_ Pi - late heard that say - ing, he was the more a -

mf

This musical score is for the Evangelist part of No. 18. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a fermata over the first measure, followed by a series of eighth and quarter notes. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

8 fraid, and he went a - gain in - to the judg - ment hall, and saith to Je - sus:

This musical score continues the vocal line from the previous system. It maintains the same key signature and time signature. The vocal line continues with eighth and quarter notes, ending with a fermata. The piano accompaniment continues with sustained chords and a bass line. There is no dynamic marking in this section.

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

Pilate

Evangelist

8 Segue No. 19 From whence art thou? Segue 8 But_ Je - sus

mf *mp*

This musical score is for No. 19, featuring two parts: Pilate and the Evangelist. The key signature has one flat (B-flat), and the time signature is common time (C). The Pilate part is in the lower bass staff, starting with a fermata and then playing a series of quarter notes. The Evangelist part is in the upper staff, also starting with a fermata and then playing a series of quarter notes. The piano accompaniment is in the lower staves, with chords in the right hand and a bass line in the left hand. Dynamic markings of *mf* and *mp* are present in the piano part. The score is divided into three measures by vertical bar lines, with the first and third measures containing the vocal lines and the second measure containing the piano accompaniment.

gave him no_ an - swer. Then Pi-late saith un-to him:

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. There are double bar lines with repeat signs in the piano part.

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

Moderato

Pilate

Speak-est thou not to me?

Moderato

p *mf*

This system contains the second vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. Dynamics *p* and *mf* are indicated.

Speak-est thou not to me? Know'st thou not, know'st thou not that

p *mf* *p*

This system contains the third vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. Dynamics *p*, *mf*, and *p* are indicated.

I have pow-er, know'st thou not that I have pow'r,

This system contains the fourth vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines.

(have — pow'r —) pow'r to

cru — — — — — ci — fy — — — — — thee.

Ⓐ

And I_ have the_ pow - er, and I_ have the_

pow - er, the pow'r to re - lease — — — — — thee, to re -

lease thee. Know'st thou not — that I have the

pow-er, the pow'r to re-lease thee?

No.21 RECITATIVE: "Jesus then answered"
Evangelist

Je - sus then an - swered:

Segue No. 22

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

Thou_ could'st have_ no pow'r o - ver me,

(Orch.)

(A)

thou — could'st have — no pow'r o - ver me, if —

it were not giv ----- en thee from a - bove, if it were not

(B)

giv - en — thee. There - fore
(gi - ven from a - bove.)

he — that de - liv - er - ed — me un - to - thee,

©

he hath great - - - - - er, great-er

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a half note 'he', followed by a half note 'hath', and then a long phrase 'great - - - - - er, great-er' with a long dash indicating a sustained note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

sin, there - fore he that de - liv - er - ed me un-to

The second system continues the musical score. The vocal line has a half note 'sin,', followed by a half note 'there - fore', and then a phrase 'he that de - liv - er - ed me un-to' with a long dash. The piano accompaniment includes a dynamic marking 'p' (piano) in both the right and left hands.

thee, he hath

mp (Orch.)

The third system shows the vocal line with a half note 'thee,', followed by a long dash, and then a half note 'he' and another half note 'hath'. The piano accompaniment includes a dynamic marking '*mp* (Orch.)' and features a more complex rhythmic pattern with some grace notes.

great - er, hath great - - - er, great - er sin.

The fourth system concludes the musical score. The vocal line has a half note 'great - er,', followed by a half note 'hath', and then a phrase 'great - - - er, great - er sin.' with a long dash. The piano accompaniment includes dynamic markings 'p' and 'mf' (mezzo-forte).

©D

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

Evangelist

And from thence-forth — Pi - late sought to re-lease him.

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

Adagio (♩=60)

Soprano

Violin solo (Flute)

First system of musical notation, including a vocal line and piano accompaniment.

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

ⓑ Adagio

Thy pri - - - - son, thy pri - - - -

mp *mf* *mp*

son_ is_ the_ throne_ of_ grace.

ⓒ Allegro moderato

Now in_ thy_ re - fuge in bit - - - ter_

mf

sor - - - -

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

save! Love all ex-cel-ling-sound-eth_vic ---- t'ry o'er the

mf *mp*

grave.

mf

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

But the Jews cried out,— say - ing:

f

segue No.26

Alliegro, ma non troppo (♩=100)

mf
S If thou let this man go, this man go, If thou let him
A *mf*
If thou let this man go, this man go, this man
T-I (A) *mf*
8 If thou let this man go, this man
T-II *mf*
8 If thou let this man go, this man
B *mf*
If thou let this man
mf
continuo begins

go, then thou art not a friend of Cae - sar;
go, then thou art not, art not a friend of Cae - sar;
8 go, then thou art not a friend of Cae - sar;
8 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

mf

if thou let this man go, thou art no

mf

⁸ if thou let this man go, this man go, if thou let this man

mf

⁸ if thou let this man go, thou art no friend of Cae-sar,

mf

⁸ if thou let this man, if thou let this man go, thou art no friend of Cae-sar,

This system contains five staves. The top staff is a vocal line in G major with a dynamic marking of *mf*. The second staff is a piano accompaniment. The third staff is another vocal line with *mf*. The fourth staff is a piano accompaniment with *mf*. The fifth staff is a piano accompaniment with *mf*. The lyrics are: 'if thou let this man go, thou art no' on the first line; 'if thou let this man go, this man go, if thou let this man' on the second line; 'if thou let this man go, thou art no friend of Cae-sar,' on the third line; and 'if thou let this man, if thou let this man go, thou art no friend of Cae-sar,' on the fourth line.

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

⁸ go, then thou art not a friend of Cae-sar, if thou let this man

⁸ then thou art not a friend of Cae-sar, if thou let this man

then thou art not a friend of Cae-sar,

This system contains five staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third staff is a vocal line with a measure rest. The fourth staff is a piano accompaniment with a measure rest. The fifth staff is a piano accompaniment with a measure rest. The lyrics are: 'friend of Cae-sar, if thou let this man go, this man go,' on the first line; 'if thou let this man go, if thou let this man go, this man' on the second line; 'go, then thou art not a friend of Cae-sar, if thou let this man' on the third line; 'then thou art not a friend of Cae-sar, if thou let this man' on the fourth line; and 'then thou art not a friend of Cae-sar,' on the fifth line.

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.
 cresc. self a-king, — speak-eth a - gainst - Cae - sar.
 cresc. speak - eth a - gainst, a - - gainst - Cae - sar.
 cresc. king, speak - eth a - gainst, a - - gainst - Cae - sar.
 cresc. mak-eth him-self a- king, speak-eth a - gainst - Cae - sar. (Orch.)

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"
Evangelist

When_ Pi-late heard that say-ing, he brought Je-sus forth, and sat down in the

This system features a vocal line in treble clef with a common time signature and a key signature of one sharp (F#). The lyrics are "When_ Pi-late heard that say-ing, he brought Je-sus forth, and sat down in the". The piano accompaniment is in grand staff (treble and bass clefs) with a common time signature and a key signature of one sharp. The dynamic marking is *mf*. The piano part consists of sustained chords and moving lines in both hands.

judg-ment seat, in a place that is call-ed the Pave-ment, but in the He-brew

This system continues the vocal line and piano accompaniment. The lyrics are "judg-ment seat, in a place that is call-ed the Pave-ment, but in the He-brew". The piano accompaniment continues with sustained chords and moving lines.

Gab- ba-tha. And it was the pre - pa - ra - tion of the

This system continues the vocal line and piano accompaniment. The lyrics are "Gab- ba-tha. And it was the pre - pa - ra - tion of the". A circled letter 'A' is placed above the vocal line. The piano accompaniment includes a dynamic marking of *mp*.

Pass-o-ver, and a - bout the sixth hour, and he said to the Jews:

This system concludes the vocal line and piano accompaniment. The lyrics are "Pass-o-ver, and a - bout the sixth hour, and he said to the Jews:". The piano accompaniment continues with sustained chords and moving lines.

segue No.28

No.28 ARIOSO: "Behold your King"

Pilate

Be - hold your King, be - hold your

p (Strings)

King, be - hold your King, be -

hold your King!

No. 29 RECITATIVE: "But they cried out "

Evangelist

8 But they cried out:

Segue CHORUS No. 30

Allegro

S
A
T-I
T-II
B

f A - way with him, a - way with him, a -
f A - way with him, a - way with him, a - way with him,
f A - way with him, a - way with him, a - way with
f A - way with him, a - way, a -
f A - way with him, a - way with him,

Continuo

ff way with him, a - way, a - way! Cru - ci - fy,
ff a - way with him, a - way, a - way! Cru - ci - fy,
ff him, a - way, a - way! Cru - ci - fy,
ff way with him, a - way, a - way! Cru - ci - fy,
ff a - way with him, a - way, a - way! Cru - ci - fy,
 Adagio *ff*

cru - ci - fy him!

cru - ci - fy him!

cru - ci - fy him!

cru - ci - fy him!

cru - ci - fy him!

(Orch.)

Presto, non troppo

f

A - way with him, a - way with him, a -

f

A - way with him, a - way with him, a - way with him,

f

A - way with him, a - way with him, a - way with

f

A - way with him, a - way, a -

Presto, non troppo

f

A - way with him, a - way with him,

Adagio

way with him, a - way, a - way! Cru-ci-fy him!

a - way with him, a - way, a - way! Cru-ci-fy him!

him, a - way, a - way! Cru-ci-fy him!

way with him, a - way, a - way! Cru-ci-fy him!

a - way with him, a - way, a - way! Cru-ci-fy him!

No.31 ARIA: "Loud thundering and crashing "
 Allegro (♩.=c.76)
 Bass

(Orch.)

f

Loud thun-der - ing and crash - - - - -

mp

(A)

ing,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in the bass clef and contains the lyrics "ing,". The piano accompaniment is in the grand staff (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes.

with light-ning and with flash -

The second system continues the musical score. The vocal line has the lyrics "with light-ning and with flash -". The piano accompaniment includes a dynamic marking of *p* (piano) in the bass clef.

- - - ing, with light-ning and with flash -

The third system shows the vocal line with the lyrics "- - - ing, with light-ning and with flash -". The piano accompaniment continues with its intricate rhythmic texture.

- - - ing! Hell's fu - ry un-leash-eth, - un-leash - - - -

The fourth system concludes the musical score on this page. The vocal line has the lyrics "- - - ing! Hell's fu - ry un-leash-eth, - un-leash - - - -". The piano accompaniment maintains the same complex rhythmic pattern.

(B)

eth, Hell's fu - ry un - leash - eth

This system features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long dash, followed by the lyrics "eth, Hell's fu - ry un - leash - eth". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

now, Hell's fu - ry_ un -

This system continues the vocal line with the lyrics "now, Hell's fu - ry_ un -". The piano accompaniment maintains the same rhythmic pattern as the previous system.

leash - eth, Hell's fu - ry_ un - leash

This system continues the vocal line with the lyrics "leash - eth, Hell's fu - ry_ un - leash". The piano accompaniment continues with the same rhythmic pattern.

- eth, Hell's fu - ry un -leash - eth now!

(Orch.)

This system concludes the vocal line with the lyrics "- eth, Hell's fu - ry un -leash - eth now!". The piano accompaniment ends with a final chord. The word "(Orch.)" is written above the piano staff, indicating the end of the piano part.

© *Meno mosso* (♩ = 72)

Con - si - der ye,

FINE *p*

(*p*)

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

This system contains the first two measures of the piece. The vocal line begins with a rest followed by the lyrics 'ing, art cru - ci - fy - ing.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* is present in the second measure.

He Sa - tan's pow'r

p

This system contains the next two measures. The vocal line continues with the lyrics 'He Sa - tan's pow'r'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* is present in the first measure.

This system contains two measures of piano accompaniment. The bass line continues with eighth notes, and the right hand plays chords. There are no lyrics or dynamic markings in this system.

He Sa - tan's pow'r o'er you doth quell.

mf

(D)

This system contains the final two measures. The vocal line concludes with the lyrics 'He Sa - tan's pow'r o'er you doth quell.' The piano accompaniment ends with a final chord. A dynamic marking of *mf* is present in the second measure. A circled 'D' is placed above the vocal line in the second measure.

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

ny, would'st ye_ thy_ Sav - ior now de - ny?

mf

Da Capo (optional)

No.32 RECITATIVE:

"Pilate saith unto them "

Evangelist

Pi - late saith un-to them:

mp

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

Pilate

Shall I cru - ci - fy your King?

mf

Segue No. 33

Shall I cru - ci - fy your King?

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

Evangelist

The chief_ priests then ans-wered:

mf

Segue No. 35

NO. 55 CHORUS. We have no king but Caesar

Presto, ma non troppo

Soprano (S): We have no king, we have no king but

Alto (A): We have no king, we

Tenors (T-I, T-II): [Silent]

Bass (B): [Silent]

Piano: Presto, ma non troppo

Soprano (S): Cae - sar, no king but Cae - sar,

Alto (A): have no king but Cae - sar, no

Tenors (T-I, T-II): We have no king, we have no king but

Bass (B): We have no king, we have no king but

Piano: We have no king, we

Continuo begins

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,

8
8

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

8
8

Vln. I

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

Cae - sar, on - ly Cae - sar,

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

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

Cae - sar, we have no king but

The first system consists of five vocal staves and a piano accompaniment. The piano part is written in a grand staff with treble and bass clefs. The vocal parts are in various staves, with lyrics written below the notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "we have no king but Cae - sar, on - ly", "Cae - sar, on - ly Cae - sar,", "8 Cae - sar, we have no king but Cae - sar, on - ly", "8 Cae - sar, we have no king but Cae - sar, on - ly", and "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,

8 Cae - sar, we have no king, we have no king but Cae - sar,

8 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,

The second system continues the musical score with five vocal staves and piano accompaniment. The piano part continues with chords and moving lines. The lyrics are: "Cae - sar, we have no king, we have no king but Cae - sar,", "we have no king, we have no king but Cae - sar,", "8 Cae - sar, we have no king, we have no king but Cae - sar,", "8 Cae - sar, we have no king, we have no king but Cae - sar,", and "Cae - sar, we have no king, we have no king but Cae - sar,".

(B)

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

8

8

Cae-sar, we have no king but Cae - - sar!
Cae-sar, we have no king but Cae - - sar!
Cae-sar, we have no king but Cae - - sar!
Cae-sar, we have no king but Cae - - sar!
Cae-sar, we have no king but Cae - - sar!

(Orch.)
poco rit.

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

Evangelist

8 Then de-li-vered he him un-to them to be cru - - - - - ci -

p

8 fied. And then they took— Je - sus and led him a -

8 way.— And he bear - ing his cross, went

8 forth in - to a place called the place of a skull,

8 which is call - ed in the He - brew Gol - go - tha: where they

8 cru - ci - fied — him, and two o - ther with him, on

mf

8 ei - ther side one, and — Je - sus in the midst.

p

No.37 ARIA: "Courage, my soul"

Andante (♩=88)

Alto

mp

(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

rock of my sal - va - - - -

mf (Diminuendo to ©)

Musical notation for the first system. The vocal line starts with a circled 'C' above the first measure. The lyrics are: "tion, depth of". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *mp* dynamic marking.

Musical notation for the second system. The vocal line continues with the lyrics: "faith — and rock of my sal - va - tion. When doubt as -". The piano accompaniment continues with the same melodic and harmonic structure.

Musical notation for the third system. The vocal line continues with the lyrics: "sails and fears would o - ver - take". The piano accompaniment continues with the same melodic and harmonic structure.

Musical notation for the fourth system. The vocal line starts with a circled 'D' above the first measure. The lyrics are: "thee, cour - age my soul, the Sav - ior is". The piano accompaniment continues with the same melodic and harmonic structure.

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"

Evangelist

8 And Pi-late wrote a ti-tle, and put it on the cross; and thus it was written:

mp

segue

Detailed description: This system contains the first musical phrase. The vocal line (treble clef) begins with a fermata over the first measure, followed by a recitative-style melody. The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands. The dynamic marking is mezzo-piano (*mp*). The system concludes with the word "segue".

8 Je - sus of Na - za-reth,

mf

Detailed description: This system contains the second musical phrase. The vocal line continues with the text "Je - sus of Na - za-reth,". The piano accompaniment features a more active, rhythmic pattern. The dynamic marking is mezzo-forte (*mf*).

8 Je - sus of Na - za-reth, of Na - za-reth,

Detailed description: This system contains the third musical phrase. The vocal line continues with "Je - sus of Na - za-reth, of Na - za-reth,". The piano accompaniment maintains the rhythmic accompaniment. The key signature remains one sharp (F#).

8 the King of the Jews, Je - sus of Na - za-reth, the

Detailed description: This system contains the fourth musical phrase. The vocal line concludes with "the King of the Jews, Je - sus of Na - za-reth, the". The piano accompaniment continues with the same accompaniment style. The key signature remains one sharp (F#).

8 King of the Jews.

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

mp

8 ci - ty where Je - sus was cru - ci - fied,

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

8 and in the La - tin. Then said the chief —

8 priests of the Jews un - to Pi - late.

Segue Chorus, No. 39

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

Allegro (♩.=104)

S Write not The King of the Jews, — write not The King of the Jews, —

A Write not The King of the Jews, write not The King of the Jews,

T. I Write not The King of the Jews, write not The King of the Jews, —

T. II Write not The King of the Jews, write not The King of the Jews,

B Write not The King of the Jews, — write not The King of the Jews,

Allegro (♩.=104)

(Orch.)

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,

⁸ but that he said, that he said I am King, - I am the

⁸ 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

⁸ King, he said I am King of the Jews, - I am - the King, - the

⁸ 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,

⁸ King of the Jews,

⁸ King of the Jews,

King of the Jews,

The first system of the musical score consists of five vocal staves and a piano accompaniment. Each of the first four vocal staves begins with the lyrics "King of the Jews,". The piano accompaniment is written for the right and left hands, featuring a rhythmic pattern of eighth and sixteenth notes.

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,

⁸ but that he said, that he said I am King,— I am the

⁸ but that he said, that he said I am King,— I am the

but that he said, that he said,— I am — the

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "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,,". The piano accompaniment continues with a similar rhythmic pattern.

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
⁸ King, he said I am King of the Jews, - I am, I am - the
⁸ 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.
⁸ King of the Jews, - I am - the King of the Jews.
⁸ King of the Jews, - I am - the King of the Jews.
 King - of the Jews, - I am - the King of the Jews.

8

8

Broaden

No.40 RECITATIVE: "Then Pilate answered"

Segue No. 40

Evangelist

8

Then Pi - late__ an - swered:

mf

Segue No. 41

No.41 ARIOSO: "What I have written"

Adagio
Pilate

What I have_writ - ten, what I have writ - ten I have __

mf

writ-ten, thus I have_writ-ten, what I have writ-ten, what I have

writ - ten, what I have writ - ten, thus have_ I_ writ - ten

thus have_ I_ writ - ten.

No.42 RECITATIVE: "And then the soldiers"

Evangelist

8 And then the_ sol - diers, when they had.cru-ci-fied_ Je - sus,

8 took his garments, and made four parts, to

8 ev'ry soldier a part; and also his coat.

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

Andante con moto (♩ = 108)

Tenor

8 The

f *mp*

quasi stacc. simile

8 coat that thou dost lose, the

8 coat that thou dost_ lose must now our man - tel be, to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a measure containing a fermata over a whole note G4. The lyrics are "coat that thou dost_ lose must now our man - tel be, to". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords, and the left hand plays a steady eighth-note bass line.

8 cov - er our in - i - qui - ty; the coat that thou dost

The second system continues the musical score. The vocal line has a circled letter 'A' above the final note of the first phrase. The lyrics are "cov - er our in - i - qui - ty; the coat that thou dost". The piano accompaniment continues with the same rhythmic pattern.

8 lose, O grant it us to use; a re - fuge, a

The third system continues the musical score. The lyrics are "lose, O grant it us to use; a re - fuge, a". The piano accompaniment continues with the same rhythmic pattern.

8 re - fuge through e - ter - ni - ty; O grant it, thy

The fourth system concludes the musical score. The lyrics are "re - fuge through e - ter - ni - ty; O grant it, thy". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* (mezzo-forte) is present in both the vocal and piano parts.

8 coat may ev - er us en - fold.

8 *FINE* *mp* (B) Un - cloth - ed would we be for - ev - er,

poco rit. *mp a tempo*

8 did not, O Lord, thy gar - ments cov - er, the

8 guilt of man with love di - vine, did not, O Lord, thy

8
gar - ments cov - er the guilt of

8
man with love di - vine.
poco rit.

DA CAPO (Optional)

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

Evangelist

8
And the coat was with-out a seam, and wo - ven from

mp

top through-out. They said there-fore a-mong them-selves:

segue
No. 45

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

Moderato con moto (in 2) ♩ = 108

Alto *mp* Let us not rend _____ it, but

Ten. I (A) *mp* Let us not rend _

Ten. II

Bass

Piano *mp*

Detailed description: This system contains the first four staves of the musical score. The Alto staff begins with a melodic line starting on G4, moving up to D5, then down to G4, with lyrics "Let us not rend _____ it, but". The Tenor I (A) staff has a whole rest for the first three measures, then a melodic line starting on G4 with lyrics "Let us not rend _". The Tenor II and Bass staves have whole rests. The Piano accompaniment starts with a melodic line on G4, moving up to D5, then down to G4, with a mezzo-piano (*mp*) dynamic marking.

cast lots for it, whose it shall be, let (A) us not _____

_____ it, but cast lots for it,

mp Let us not rend _____

Piano

Detailed description: This system contains the next four staves. The Alto staff continues the melody with lyrics "cast lots for it, whose it shall be, let (A) us not _____". The Tenor I staff has a whole rest for the first three measures, then a melodic line starting on G4 with lyrics "_____ it, but cast lots for it,". The Tenor II staff has a whole rest. The Bass staff has a whole rest. The Piano accompaniment continues with a melodic line on G4, moving up to D5, then down to G4, with a mezzo-piano (*mp*) dynamic marking.

rend _____ it, but cast _____

8 whose it shall be, whose it shall be, but cast

8 _____ it, but cast lots for it, whose it shall

mp

Let us not rend _____

mp
(Continuo)

(B)

lots, _____ whose it shall be, whose it _____

8 lots, _____ whose it shall be, whose it shall be, whose it

8 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.

8 shall be, let us cast — lots, —

8 Let us — not rend it, but cast — lots for

shall be, but cast lots for it, whose — it shall

©

Let us not rend —

8 whose it shall be. Let us not rend —

8 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)

Ⓓ

be. Let us cast lots,

⁸ let us not rend _____ it, whose _____ it shall

⁸ it. Let us cast lots, whose _____ it shall be, _____

it. Let us cast lots, _____ whose _____ it shall be, whose shall

poco rit.

let us cast lots, ——— for it, whose it shall be.

poco rit.

8 be, — shall be, let us cast lots for it, whose it shall be. —

poco rit.

8 whose it shall be, let us cast lots — for it, whose it shall be. —

poco rit.

be. Let us cast lots — for it, whose it shall be. —

poco rit.

No.46 RECITATIVE: "So that the Scripture"

Evangelist

8 So that the Scrip - ture might be ful - fill - ed which — saith:

mp

Accompagnato

8 "They part - ed my rai - ment a -

p (Strings)



8
mong them, and for my ves - ture_ they did cast lots."

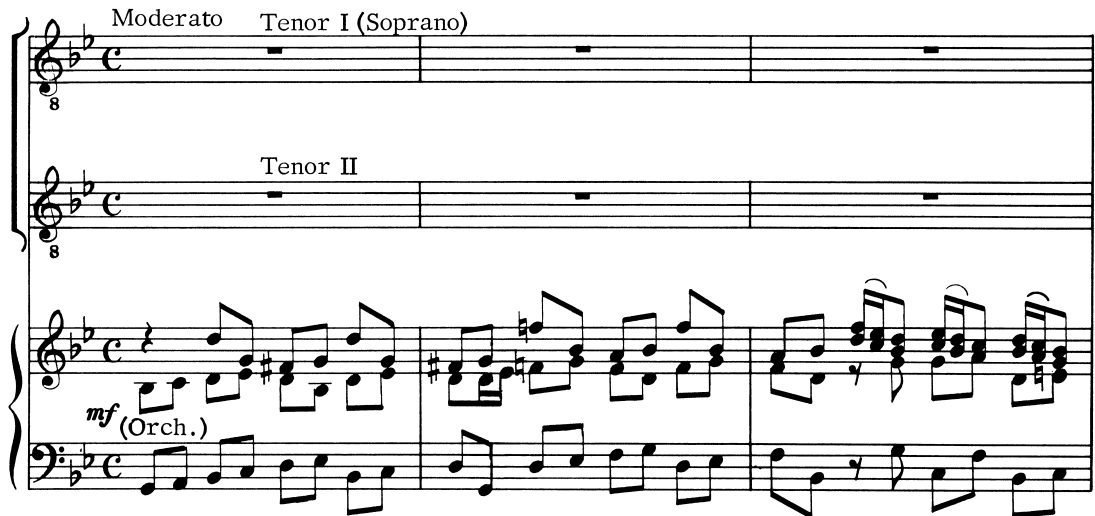
Segue



Recitative
8
These things there - fore the sol - diers did."

mf

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



Moderato Tenor I (Soprano)

8

Tenor II

8

mf (Orch.)

8

8

(A)

8

p

Who the Sav-ior's rai-ment
See it now the Sav-ior's

8

p

Who the Sav-ior's rai-ment part-ed?
See it now, the Sav-ior's glo-ry,

mp

8

part-ed? Cru-el sol-diers harsh of mind,
glo-ry, ra-diant in a crown of thorns,

8

Cru-el sol-diers harsh of mind,
ra-diant in a crown of thorns,

mf (Orch.)

8 cru - el sol-diers harsh of_ mind. Was't for
ra - dian in a crown of_ thorns! Now his

8 cru - el sol-diers harsh of_ mind. Was't for these in death he
ra - dian in a crown of_ thorns! Now his cross in tri - umph

(B)

8 these in death he part - ed?
cross in tri - umph shin - eth;

8 part - ed, was't for these in death he part - ed?
shin - eth, now his cross in tri - umph shin - eth;

mf (Orch.)

8 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 -

8 No, for all the hu - man kind, who thru
All the world with love a - dorns. 'Tis for

p

8 ren - - - - - dered, who thru sin are hope-less ren- - - - -
 demp - - - - - tion, 'tis for all man-kind's re-demp-- - - - -

8 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-

8 - - - - - dered, for all man-
 - - - - - tion. O, won-drous

8 ren - - - - - dered,
 demp- - - - - tion.

mp(Orch.)

8 kind, him-self as sav - - - - -
 love, what sa - cri - fice, that Christ, -

8 for all man-kind, for all man-kind, as
 O won-drous love, what sa - cri - fice, that

p

8 - - - ing her - - - - i - tage he ten - dered, him-self as
 his life doth now sur - ren - der, on Cal - va

8 sav - ing her - i - tage he ten-dered, as
 Christ, his life, his life doth now sur - ren - der, on

8 sav - - - ing her - i - tage he ten - dered, him-self as
 ry his life doth now sur - ren - der, on Cal - va

8 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)

8 sav - - - ing her - i - tage he ten - dered.
 ry his life doth now sur - ren - der!

8 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"

Evangelist

Now there stood by the cross of Je - sus his moth-er,

and his moth-er's sis - ter, Ma-ry, the wife of Cle - o - phas, and

8 Ma - ry, Mag-da-le-ne. When Je - sus therefore saw his mother, and his dis -

8 ci-ple stand-ing_by, whom he—lov-ed, he saith un-to his moth-er:

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

Jesus
Lo, wo-man, Lo, wo-man, be - hold thy son, be -

mp (Strings)

hold thy—son, Lo, wo-man, be - hold thy son!

mp

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

Evangelist

8

Then saith he to the dis - ci - ple:

mf

Segue No. 51

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

(♩ = 69)

Jesus

Lo, be - hold, be-hold thy moth - er,

Lo, be - hold, be-hold thy moth - - - er!

mf

mp

No. 52 RECITATIVE: "And from that hour"

Evangelist

8

And from that hour the dis - ci-ple took her to his own home. Af - ter

mf

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* I thirst! ——— *mf* I ——— thirst! ——— *f* I ———
 (Strings)

——— thirst! ——— I ——— thirst! ———

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

Moderato assai Soprano

(Orch.)

mp *legato*

The first system shows the vocal line with a whole rest and the piano accompaniment. The piano part features a melody in the bass clef with a *legato* marking and a *mp* dynamic. The right hand of the piano part provides harmonic support with chords.

Je - - - - - sus, Je - - - - -

The second system begins with a circled letter 'A' above the vocal line. The vocal line has a dotted quarter note followed by a whole note. The piano accompaniment continues with the same bass line melody and chords.

sus, where-fore Je-sus thirst-eth thou, where-fore Je - sus,

The third system continues the vocal line with the lyrics "sus, where-fore Je-sus thirst-eth thou, where-fore Je - sus,". The piano accompaniment remains consistent with the previous systems.

where-fore thirsteth thou? Fount of liv - ing wa - - - - -

The fourth system concludes the vocal line with the lyrics "where-fore thirsteth thou? Fount of liv - ing wa - - - - -". The piano accompaniment continues with the same bass line melody and chords.

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 —

p

Lord! O, my — Lord, thou thirst - eth for

mp

mp

me, thirst-eth thou on Cal - - - va -

ry. Bit - ter is thy cup — O, —

mf

mf

p

Lord, O, my— Lord, that thou— thirst - eth

on the— tree, thirst-eth thou on

mf

Cal - - va - ry.

poco rit. *p*

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

8 Now there was set a ves - sel full of vin - e - gar, and they—

mf

8 fill - ed a sponge with vin - e - gar. and

mf

8 put it up - on _____ hys - sop, and put it -

8 to his mouth, — and when Je - sus had

8 there - fore re - ceived the vin - e - gar, he said:

Segue
No. 56

No.56 ACCOMPAGNATO: "It is finished!"

Adagio
Jesus

It is fin - - - - - ished! It is - - - - -

(Strings)
p

- - - - - ished! It is - - - - - ished!

pp

No.57 ARIA: "O work sublime"

Grave (♩ = 66)
Bass

O work sub - lime, - - - - -

f *mf*

O work sub-lime, from Par - a - dise of old - - - - - be -

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!" That af - ter

all his strife and dread,

mf

he then can say, he then can say:

ⓓ "It is finished! It is finished!"

f

ished! It is finished!"

mf *p* *pp*

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

Evangelist

8

And he bowed — his head, and gave up the ghost.—

mp *mf*

No.59 ARIA: "Tremble ye mountains"

Allegro ma non troppo (♩ = c. 138)

Soprano

Vln. I

Vln. II

Vla.

f

Trem-ble ye mountains,

ye hills burst a-sun-der!

f

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)

Piano introduction for section B, featuring a treble and bass staff with a complex, rhythmic accompaniment in a minor key.

Vocal line and piano accompaniment for the first phrase. The vocal line begins with a long note on 'fear' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the treble. The dynamic marking *mf* is present.

Shake ye foun - da - tions with fear - - - - -

Vocal line and piano accompaniment for the second phrase. The vocal line continues with 'ful com-mo-tion. Trem-ble ye wa-ters, trem-ble ye wa-ters the'. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *mf* is present.

- - - ful com-mo-tion. Trem-ble ye wa-ters, trem-ble ye wa-ters the

Vocal line and piano accompaniment for the third phrase. The vocal line concludes with 'deep of the o - cean, trem-ble ye wa - ters the deep of_ the_ o - cean,'. The piano accompaniment features a more active treble part with chords and eighth notes. The dynamic marking *mf* is present.

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,

Je - sus, the Sav - ior is - cru - ci - fied!

poco rit.

No.60 RECITATIVE: "The Jews therefore"
 Evangelist

The Jews there-fore, be - cause it was the pre - pa - ra - tion,

that the bo - dies should not re - main up - on the cross on the

8 Sab - bath day, (for that Sab - bath day was an high day)

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a half rest, followed by quarter notes for 'Sab - bath day,' and a half note for '(for that Sab - bath day was an high day)'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a common time signature. It features a bass line with a half note and a treble line with chords.

8 be - sought_ Pi - late that ——— their legs might be bro - ken, and that

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes for 'be - sought_ Pi - late that ——— their legs might be bro - ken, and that'. The piano accompaniment continues with chords and a bass line.

8 they might be ta - ken a - way. And then came the

(A)

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes for 'they might be ta - ken a - way. And then came the'. A circled letter '(A)' is placed above the vocal line. The piano accompaniment continues with chords and a bass line.

8 sol - diers, and break the legs of the first and of the oth - er which was

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by quarter notes for 'sol - diers, and break the legs of the first and of the oth - er which was'. The piano accompaniment continues with chords and a bass line.

8 cru - ci - fied with him. But when they came to

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a half rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment starts with a double bar line, followed by a half note G3 in the bass and a half note B3 in the treble, then a half note A3 in the bass and a half note C4 in the treble, and finally a half note G3 in the bass and a half note B3 in the treble.

8 Je - sus, and saw that he was dead al - read - y, they

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note G3 in the bass and a half note B3 in the treble, then a half note A3 in the bass and a half note C4 in the treble, and finally a half note G3 in the bass and a half note B3 in the treble.

8 break not his legs, but one of the sol - diers with a

The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note G3 in the bass and a half note B3 in the treble, then a half note A3 in the bass and a half note C4 in the treble, and finally a half note G3 in the bass and a half note B3 in the treble.

8 spear pierced his side and forth with there came out blood and wa - ter.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a half note G3 in the bass and a half note B3 in the treble, then a half note A3 in the bass and a half note C4 in the treble, and finally a half note G3 in the bass and a half note B3 in the treble.

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

Andante (♩ = 63)

Soprano

Doth the wa-ter pu-ri-fy, — pu - -

Bass

Doth the wa-ter pu-ri-fy, doth the wa-ter pu-ri-

mf

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The Soprano staff begins with a whole rest followed by a melodic line. The Bass staff starts with a quarter rest followed by a melodic line. The piano accompaniment is in the left hand, starting with a half note chord and moving in a steady eighth-note pattern.

----- ri-fy, or the stains of sin to ban-ish,

fy, pu-ri-fy, stains to ban-ish, or the

This system contains the second two vocal staves and the second two staves of the piano accompaniment. The Soprano staff has a long dashed line before the lyrics. The Bass staff continues the melodic line. The piano accompaniment continues with the same rhythmic pattern.

or the stains of sin to ban - - - - -

stains of sin to ban-ish, or the stains of sin to ban - - - - -

This system contains the third two vocal staves and the third two staves of the piano accompaniment. The Soprano staff has a long dashed line before the lyrics. The Bass staff continues the melodic line. The piano accompaniment continues with the same rhythmic pattern.

ish? In the cross, in the cross is man's re -

ish? In the cross, in the cross is man's re -

demp- - - - - tion; in the

demp- - - - - tion; Christ a - lone can jus - ti -

(A)

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "the cross I'll have to bear." A circled 'C' is above the final note. The second staff is a vocal line in bass clef with lyrics: "now the cross I'll have to bear." The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part includes markings for "Vln. II", "Vln. I", and "Tutti".

The second system of the musical score consists of four staves. The top two staves are empty. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a complex texture with many beamed notes and rests.

The third system of the musical score consists of four staves. The top two staves are empty. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part continues with complex textures and includes a fermata over the final measure.

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

Evangelist

8 And he that saw it hath borne re - cord,

mf

8 and his re - cord is true, and well he know-eth

8 that his re - cord is true, that ye might be -

(un poco forte)

8 lieve, for these things were done, that the Scrip-ture might be ful -

(un poco forte)

Adagio

8 fill - ed. "A bone of — him, a bone of —

p Adagio *mf*

Recitative

8 him shall not be — bro - ken." And a -

Adagio

8 gain an-oth - er — Scrip-ture saith: "For they shall

Adagio

8 look — on him — whom — they have —

8

Recitative

pierc - - - ed." And af - ter this came to

Recitative

mp

8

Pi - late Jo - seph of A - ri - ma - the - a, be - ing a dis - ci - ple of

8

Je - sus, but se - cret - ly for fear of the Jews, be -

8

sought them that he might take a - way the bo - dy of Je - sus; and Pi - late gave him

8 leave. — There came al - so Ni - co - de - mus (which at the

8 first came to Je - sus by — night) and brought a

8 mix - ture of myrrh and — a - loes, a - bout a — hun - dred pound —

8 weight. Then took they the bo - dy of Je - sus, and wound it in lin - en

clothes, with the spic-es, as the man-ner of the Jews is to bur-y.

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

Andante (♩ =80)

Soprano

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

Bass

I'll fol - low to the tomb,

Sempre legato

tomb, the tomb, the tomb, I will fol - low to the

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

(A)

tomb, I'll fol - low_ to the tomb. What

I'll_ fol-low, I'll_ fol - low to the tomb.

Detailed description: This system contains the first two systems of a musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics 'tomb, I'll fol - low_ to the tomb. What' and a circled letter 'A' above the staff. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line with the lyrics 'I'll_ fol-low, I'll_ fol - low to the tomb.' and the piano accompaniment.

need to think of heav-en, on earth to sor - - - - row_

What need to think of heav-en,

Detailed description: This system contains the third and fourth systems of the musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics 'need to think of heav-en, on earth to sor - - - - row_'. The piano accompaniment continues with chords and moving lines. The second system continues the vocal line with the lyrics 'What need to think of heav-en,' and the piano accompaniment.

giv'n, what need to think of heav-en, on earth to

on earth to sor - - - - - - - - - - row giv'n, what

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system has a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics 'giv'n, what need to think of heav-en, on earth to' and 'on earth to sor - - - - - - - - - - row giv'n, what'. The piano accompaniment continues with chords and moving lines. The second system continues the vocal line and piano accompaniment.

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 _____

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "fol - low to _____ the tomb, the tomb, the" on the first line and "tomb, I'll fol - low _____" on the second line. The bottom two staves are for the piano accompaniment, showing chords and melodic lines in a key with two flats.

tomb, I _____ will - fol - low to the

to the__ tomb, I will - fol - low,

The second system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "tomb, I _____ will - fol - low to the" on the first line and "to the__ tomb, I will - fol - low," on the second line. The bottom two staves are for the piano accompaniment.

tomb, I'll fol - low to the__ tomb.

I'll _____ fol - - - low to the tomb.

The third system of the musical score consists of four staves. The top two staves are for the vocal line, with lyrics: "tomb, I'll fol - low to the__ tomb." on the first line and "I'll _____ fol - - - low to the tomb." on the second line. The bottom two staves are for the piano accompaniment.

©

Vln. II
Vln. I
Tutti *mf*

This system contains three staves. The top two staves are for Violin II and Violin I. The bottom two staves are for piano accompaniment. The music is in a minor key and common time. The piano part features a rhythmic pattern of eighth notes with rests, and the violin parts have melodic lines.

poco rit.

This system continues the musical score from the first system. It features the same two staves for piano accompaniment and two staves for violin parts. The tempo marking *poco rit.* is present in the piano part.

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

8
Now in the place where he was — cru — — — — ci —
mp

This system shows a vocal recitative line for an Evangelist and piano accompaniment. The vocal line is in common time and begins with a fermata. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand. The tempo marking *mp* is indicated.

8
fied there was a gar - den; and in the gar - den a new

8
se-pul-chre, where in was nev - er man yet laid.

8
There laid they Je - sus_ there-fore, be - cause of the Jews' pre - pa -

8
ra - tion day, for the se - pul - chre was nigh at_ hand.

NO. 55 CHORUS. Sleep, my Lord
 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 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!

Sleep, my Lord,

Gen - tly

Gen - tly

Gen - tly

Gen - tly

p

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in G major with a key signature of one flat (F major). The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present at the end of the system.

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!

Detailed description: This system continues the musical score with five vocal staves and piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment maintains the same rhythmic pattern as the first system.

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.

rest, thy work is done.

mf

(B)

mf *cresc.*
 Thine is now the realm of glo - ry, heav'n-ly hosts pro-claim the
mf *cresc.*
 Thine is now the realm of glo - ry, heav'n-ly hosts pro-claim the
mf *cresc.*
 Thine is now the realm of glo - ry, heav'n-ly hosts pro-claim the
mf *cresc.*
 Thine is now the realm of glo - ry, heav'n-ly hosts pro-claim the
mf *cresc.*

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

sto - ry; thine the glo - rious vic - to - ry!

sto - ry; thine the glo - rious vic - to - ry!

sto - ry; thine the glo - rious vic - to - ry!

sto - ry; thine the glo - rious vic - to - ry!

sto - ry; thine the glo - rious vic - to - ry!

(Orch.)

Heav'n-ly hosts pro-claim the sto - ry; thine the glo-rious vic - to -

Heav'n-ly hosts pro-claim the sto - ry; thine the glo-rious vic - to -

Heav'n-ly hosts pro-claim the sto - ry; thine the glo-rious vic - to -

Heav'n-ly hosts pro-claim the sto - ry; thine the glo-rious vic - to -

Heav'n-ly hosts pro-claim the sto - ry; thine the glo-rious vic - to -

Continuo

* 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 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!

This section shows the piano introduction for the piece. It consists of two systems of staves. The first system includes five staves: four treble clefs and one bass clef, all in a key signature of two flats (B-flat and E-flat). The second system is a grand staff with a treble and bass clef. The music features a rhythmic accompaniment with eighth and sixteenth notes, and a melodic line in the bass clef.

This section contains the vocal melody and piano accompaniment. It begins with the vocal line: "Sleep, my Lord, thy". The piano accompaniment consists of two systems of staves. The first system includes four treble clefs and one bass clef. The second system is a grand staff with a treble and bass clef. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and a melodic line in the bass clef. The lyrics are: "Gen - tly sleep, - gen - tly sleep, -". The piece concludes with a final chord in the piano part.

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

Detailed description: This block contains the first system of a musical score. It features five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range, with lyrics printed below each staff. The lyrics are: "thy work is done!" for the first staff, and "rest, soft-ly rest, thy work is done!" for the others. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and melodic lines. A dynamic marking of *mp* (mezzo-piano) is indicated for the orchestra. A circled letter 'D' is placed at the beginning of the system.

Detailed description: This block contains the second system of the musical score, which is a piano accompaniment. It features a grand staff with treble and bass clefs. The music consists of chords and melodic lines, continuing from the first system. A circled letter 'D' is placed at the beginning of the system.

Gen - tly sleep, - gen - tly sleep, - thy

Gen - tly sleep, - gen - tly sleep, - thy

8 Sleep, my Lord, - thy

8 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, - thy

8 toil is o - ver! Soft - ly

8 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